



Studio 203 LLC
Motor Ave STE 203
Los Angeles, CA 90034
www.thestudio203.org

Emilyn Eto

Artist Statement

During the global pandemic, families were thrown into the radical act of—slowing down.

Parents suddenly needed new ways to keep their families steady and thriving as virtual learning for kids became the norm. Like many, we found comfort outdoors in nature. We then figured out that if a campground offered Wi-Fi, we could login to class and work while living in nature. We threw in the towel, expanded our boundaries of comfort, and camped in tents for weeks at a time, finding relief and healing amongst the trees and beaches.

Back at home, we spent many long Friday evenings outside in our front yard sitting in camping chairs, drinks in hand, truly getting to know our neighbors. The kids ruled our one block radius riding bikes, running between each other's back yards, and hand delivering snail mail to shoeboxes on doorsteps. As one parent put it, they could finally experience the freedom and carefreeness reminiscent of our own childhoods.

I made "Thrown: Quilted Chair" to remind us all that slowing down outdoors in nature is healing and was one of the great triumphs during this devastating blip in the story of the world.

Bio

Emilyn Eto is a Filipino-American artist exploring fiber and textile processes as it relates to time, memory, identity and motherhood. She started weaving with the intention of slowing down, finding that the ancient materials and processes of the past revealed insights into often parallel events of the present. Motherhood has further informed her work driving her to more deeply understand her immigrant experience in order to model a fervent sense of identity and belonging to her child.



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Natalie M. Godinez

Artist statement

'Remedios caseros', home remedies, are something my mother passed down and taught me to use for different ailments. Many were passed down to her through her mother, her extended family, and neighborhood mothers, and as a form of cultural knowledge passed down in communities and markets through generations in Mexico. This piece showcases four herbs used in my home and my mother's home for eyes, earaches, stomachaches, sleeping, calming down, bruises, and, most importantly, comfort. Arnica, chamomile, spearmint, and ruda (rue) form one set of plants I carry with me as I raise my daughter in a home full of *remedios*.

Bio

Natalie M Godinez (she/her/ella) is a Los Angeles-based artist, educator, and community advocate raised in Tijuana, México. Godinez explores memories, identity, and relationships to places and language through textiles, printmaking, and collaboration. Godinez's work explores her experience as a transborder dweller and immigrant mother. Godinez collaborates with AMBOS Project (Art Made Between Opposite Sides), a platform for bi-national artists to speak on border issues, where she has performed in artist interventions, has led education projects, and has coordinated humanitarian aid efforts. Currently, she works doing advocacy, youth programming, and cultural organizing at Self Help Graphics and Art. Godinez holds a Bachelor's degree in Applied Design from San Diego State University.



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Lydia Tjioe Hall

Artist Statements

Mother and Child was created for a show through Art from the Ashes called Wellness Works II, on May 22-24 2013. The Los Angeles Trust for Children's Health, ART from the ashes, and the California School Health Centers Association partnered together to form Wellness Works through a common interest in creating a school environment that nurtures healthy children & successful students.

I incorporated two reclaimed electrical boxes I found at the renovation site for the school-based Wellness Center and created these barnacle-like shapes that reach and lean toward one another. My daughter had just been born and it seemed fitting to make work based on the idea of "caring", both as a new mother and for the children who would benefit from the prospective wellness Center. Working with reclaimed materials was a new way of working for me at the time but it gave me a jumping off point, a place to start. Starting with a basic shape and size I could respond to helped me not overthink it.

About Art from the Ashes:

ART from the ashes (AFTA) is a 501(c)(3) non-profit organization whose mission supports communities through the cathartic property of art. Artists create one-of-a-kind works of art utilizing materials reclaimed from disaster site locations, which provide the framework for a benefit art exhibition to support the community's recovery. The evolution of AFTA's vision has led to the development of partnership programming outside of our disaster relief efforts that support community platforms focused on art, education, health and environmental awareness.

Fetoscope and Babyscope came about as an extension of my previous horn and funnel-like pieces. At the time I was interested in the idea of sifting out noise or filtering. When I was pregnant I was curious about listening to my 'inner child'. I had seen these fetoscopes that midwives use and decided to coil one using waxed linen and flax for a core. I wanted it to be long enough so I could listen to my own belly. I remember being pregnant and feeling overwhelmed by all the unknown things that were happening to my body and within my body. Making the fetoscope helped me forge an invisible connection between myself and the unknown.



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The second babyscope made sense as an extension of the first fetoscope. Now that my daughter was in the world, I wanted her to have a way to communicate with me. This scope has two tendrils for listening; one for her and one for me. I coiled this shortly after she was born and included black waxed linen in the coiling that represents every time I had to stop working on the piece. The black lines added a way of keeping time; a record of interrupted.

Bio

Lydia Tjioe Hall is a metal and fiber sculptor. After earning a BA from the University of California at Santa Cruz in 1998 with an emphasis on ceramic sculpture, she attended Cabrillo Community College where she explored both small and large scale metal work. Her mentor there, Dawn Nakanishi, helped lead her to pursue graduate school. In 2011, Lydia earned her MFA from CalState Long Beach where she concentrated in metal work under Susanna Speirs and fibers under Carol Shaw-Sutton. After graduating, she stayed on as a professor at CSULB teaching Beginning Metals and Fiber Sculpture. Lydia resides in Altadena, California with her family where her at-home studio is well suited for creatively attending to both her craft and her two young children. From there she continues to generate new ideas and exceed limitations in her sculptural work.



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Ahree Lee

Artist Statement

In the fall of 2018, I kept track of what I was doing all day long in a spreadsheet. Each activity I assigned to one of half a dozen different categories, including child care, housework, art practice, and sleep. I picked one week of that time period and during the course of my artist residency at the Women's Center for Creative Work in Los Angeles, turned it into a series of seven weavings, one representing each day of that week. I wove them during weekly studio hours, on my floor loom that I moved into the space for the exhibition. By giving these ephemeral activities form through my weaving, I have created an analog data visualization of invisible and undervalued domestic labor and transformed it into an artwork with monetary and cultural value.

Bio

Ahree Lee is a multi-disciplinary artist working in video, new media, and textiles. Lee received her B.A. from Yale University in English literature and a M.F.A. in graphic design from Yale School of Art, where she studied under Sheila de Bretteville. Her many commissions include the Asian Art Museum in San Francisco, Los Angeles Municipal Art Gallery, the 01SJ Biennial, the Orange County Center for Contemporary Art, the 2006 International Short Film Festival in Leuven, Belgium; the International Festival of Video Art of Casablanca and the Sundance Channel. Her Webby-nominated video *Me* was shown by Steve Jobs at the 2007 D5 tech conference, and is in the permanent collection of the Museum of the Moving Image, New York. *Me* currently has over 9 million views. Lee's honors include an artist residency at Santa Fe Art Institute; a Rema Hort Mann Emerging Artist Award nomination; an Artist Fellowship Grant in film and video from the state of Connecticut; and an artistic career development grant from Asian American Renaissance funded by the Jerome Foundation. Lee lives and works in Los Angeles with her daughter and husband, Nathan Melsted, an electronic musician, who composes musical scores for much of Lee's work.



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Elana Mann

Artist Statement

For Gabriella is a uterus pendant made of sterling silver by artist Elana Mann. The necklace, priced at \$250, is sold as a way to raise funds for abortion access and gender equity issues. Mann conceived of the piece after the Dobbs ruling of the Supreme Court overturned Roe V. Wade in 2022, putting millions of women's lives in jeopardy. The scale of the pendant is based on the approximate size and scale of Gabriella's uterus in 2022, when she was just two years old. Contact elanamann@gmail.com if you are interested in purchasing a necklace.

Bio

Elana Mann is an artist who explores the power of the collective voice and the act of listening through sculpture, sound, and community engagement. Recent solo exhibitions have taken place at 18th Street Art Center (Santa Monica, CA), Lawndale Art Center (Houston, TX), Artpace (San Antonio, TX). Mann has participated in group exhibitions and screenings at the Museum of Contemporary Art, La Jolla, the Orange County Museum of Art, and the Hirshhorn Museum. She has been commissioned to create public projects by Los Angeles County Department of Arts and Culture, Museum of Contemporary Art, Los Angeles, and the Getty Villa. Mann has received numerous awards and grants, including a Cali Catalyst Award, the California Community Foundation Artist Fellowship, and a COLA Individual Artist Fellowship. She lives in Los Angeles, CA with her partner and two kids.



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Alyson Toone Aguilar

Artist Statement

The Afro-Futuristic styling represents the optimism of the future for her daughter while looking back to her ancestral roots. The gems, coral and beads all recall traditional West African beadwork. The printed fabric is designed by the artist. Alyson took inspiration from her grandmother, who had been a housewife who took a job sewing dolls that looked like Shirley Temple after her husband left her and their children. She was able to care for her children using a traditionally feminine skill. Fifty years later and encouraged by her grandmother, Alyson used the same skill to work as an apparel designer in a corporate setting. This doll represents the resilience and resourcefulness of her African American heritage and the power that women have found in craft.

Bio

Alyson is a Los Angeles-based textile artist and surface designer. Her graphic aesthetic is informed by art history particularly the Bauhaus, Sonia Delaunay, and traditional West African craft. Alyson, an African-American artist, was born and raised in Columbus, Ohio. After she graduated from Columbus College of Art and Design in 2007, she relocated to New York City to pursue a career as a fashion designer. While working for various brands, Alyson maintained a small business creating handcrafted modern jewelry which led to creating with textiles. Due to her personal life experience as a black woman in the fashion industry, much of Alyson's work highlights issues of race, gender and fast fashion. She is often inspired by organic forms in natural science. In 2014, Alyson started teaching design thinking through craft to women. In 2020, she founded Make It Work to teach crafts connected to design thinking and STEAM to professional teams and individuals.



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Patricia Yossen

Artist Statement

Matrilineage encompasses a direct lineage tracing from a woman to her maternal line. Within my own family, I inherited a profound yearning to build communities from my mother. She also instilled within me a fervent passion for the act of creation — drives she, in turn, learned from her mother before her. Today, I am passing down these values to my own progeny, with a strong emphasis on the significance of collaborative creation as a tool for processing collective experiences and understanding the world around us. By creating together, we not only foster togetherness but also gain fresh perspectives, mutually influencing and inspiring one another.

Bio

Patricia Yossen is a materials and process-based artist exploring the intricate dynamics of group relationships, communities, and the mechanisms that shape our interactions. Her artistic practice seamlessly integrates her teaching expertise, forging connections that extend far beyond the studio. She is originally from a small town in rural Argentina, and did her undergraduate work in sculpture in that country. After several years of additional studies in Mexico City, she found permanent residence in the United States, where she completed an MFA from Pratt Institute. Her experiences as a two-time immigrant infuse her work with a unique cross-cultural perspective: those experiences help make her work accessible, enabling and fostering a rich, community-based dialogue to a diverse audience while challenging norms and conventions endemic to institutional art. Ms. Yossen lives in Los Angeles.



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Aneesa Shami Zizzo

Artist Statement

In recent years, my practice centered on explorations of my identity as a second-generation Arab-American; I am interested in the innate human desire for storytelling, and much of my work revolves around the regenerative themes of life journeys, transformation, and continual self reflection. Repurposing fabric scraps into applied tapestries allows me to breathe new life into otherwise disregarded material. Making while meditating is an important part of my practice as an artist and arts-based researcher, embedding my subconscious thought process into each piece while methodically hand stitching. Recently, I have begun to see this process as a way for me to heal from generational trauma. Using collage-based techniques to create imagery in applique allows me to process my emotions, while slowly stitching the composition together allows me to be present with myself in these moments. I am developing a workshop with these techniques to help others work through their own emotions and continue healing their familial line.

“Bedtime Stories for Yuri” is a series of applied tapestries I am creating for my 20 month-old son, Yuri, which are inspired by vertical scrolls, Mughal paintings and Arabic calligraphy. These tapestries contain abstract illustrations referencing stories about my childhood and Arab ancestry, particularly stories I’d like to tell Yuri when he is older. While this series is made primarily with my son in mind, it speaks to a larger idea of how one shares ancestral knowledge, life lessons and legacies with their children, both as a mother and an artist.

Bio

Aneesa Shami Zizzo is an artist and arts-based researcher in Los Angeles upcycling materials to create fiber art. Her work references the sublime and world mythologies to evoke a sense of the collective unconscious within her imagery. Zizzo holds Bachelor of Fine Arts degrees in both Fiber and Art History from the Kansas City Art Institute. She was the Textile Arts | Los Angeles AIR at Helms Design Center in 2018, and was a Fellow for the Mildred’s Lane Attention Labs: Order of the Third Bird in 2015. Zizzo’s work has been exhibited nationally and internationally in galleries and museums. She is also the co-owner and director of Studio 203, an artist-run space in Los Angeles promoting fiber art, craft-based work and social practices.