



Alissa Hamilton, *Inheritance*, 2015, shibori fabric, gold wire, plaster.

With a multidisciplinary background and degrees in creative writing and library science, Alissa Hamilton entered Concordia University's Print Media program in 2015. Her printmaking practice considers the implications of contemporary social issues such as globalization and gentrification. Bringing together the personal and the social, Hamilton's work investigates the transient experiences of people as they inhabit and traverse geographical and urban spaces. She examines themes of identity and belonging in her printmaking and fibre art practices, the latter of which is inspired by her mother's work as a textile artist.

Hamilton's fibre installation *Inheritance* (2015) was inspired by Annie Pootoogook's (b. 1969) *Composition (Family Eating Lunch)* (2005–6), particularly its focus on the mundane aspects of daily life and Pootoogook's unflinching approach to her subject matter. With a captivating presence that is both ghostly and saint-like, Hamilton's suspended sculptural work functions simultaneously as a self-portrait and as a portrait of Hamilton's mother. Hands and shoulders made of plaster were moulded from the artist's body. A cloak of fabric in earthy tones hangs from the shoulders in tiered layers. The work's title alludes to its personal and familial subject matter. This work explores issues of identity and belonging in relation to the artist's mother's battle with a neurodegenerative disease. An array of techniques were used to incorporate subtle references to the artist's experiences. *Shibori* dyeing of the fabrics has left white, spine-like patterns across the drapery, echoed in the delicate braids of gold wire that link the hands to the shoulders. These abstract elements evoke associations with neurology and family lineage. Overlaid on the plaster parts are patches with block-printed designs of an older woman's face resembling the artist's great grandmother and crow footprints. Although the meanings in the work for the artist and the viewer may differ, its sentiment and presence are palpable.

Kristina Parker