

SERENA BUSCHI- FULL-LENGTH STATEMENT

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My practice examines the relationship between inherited memory, material agency, and veiled connections. Drawing from personal lineage and feminist materiality, I work with sari fabric passed down from my mother, textiles embedded with familial histories and socio-cultural weight. These fibers carry memory, of touch, of labor, of time, and act as active agents in a reparative gesture across generations.

I integrate saris with wire and paper, transforming them into sculptural forms, textured surfaces, fiber paintings, and nets. Wire serves as a skeletal framework, rigid yet responsive, while paper brings a fragile, translucent quality. Together, they evoke both containment and fluidity. I use netting and lacing techniques without a needle or substrate, along with spiraling cords of fiber that create open, tension-held structures not always fixed.

Mending, for me, is not just a metaphor; it's a method, an insistence of survival. Acts of assembling, knotting, and binding speak to the human urge to make whole what has been broken. Repair becomes a ritual, an embodied reimagining of coherence in a fractured world.

Cycles of return and renewal are central to my practice. Repeated use of circular nets and spiraling forms reflect the rhythms of life: rupture and repair, loss and restoration. These forms express resilience not as a fixed state, but as a process. Each loop or ring becomes a site of return—not to the same point, but to a deeper understanding of endurance, change, and continuity.

Three conceptual frameworks shape my practice:

Weight holds both physical and emotional mass. It refers to the gravity of materials, wire held in tension, and the stories and traumas passed across generations. This epigenetic weight becomes structural. The process of making allows that weight to shift, move, and transform. It is not a burden, but something made bearable through touch and time.

Waveform describes the energetic space between interactions, ideas, and people. It is the resonance before form, the frequency of potential. Visually, it emerges as reverberation and echo. It suggests the unseen but deeply felt layers of communication, how we vibrate in relation to one another, how we know we are not alone.

Grid offers structure, but I resist its rigidity. My grids are irregular, fluid, and interrupted. They hold space for memory and identity, for the unnamed parts of life, such as silence and intuition. Influenced by Tim Ingold's meshworks, I treat the grid not as a constraint, but as a field, a site of possibility rather than enclosure.

Transforming inherited materials into new configurations allows me to honor both origin and change. I wrap and tear to claim a complex inheritance. The sari lived on my cultural periphery,

too sacred to alter, too distant to wear without question. Through my work, I transform that distance. Wrapping becomes a ritual of embodiment; tearing, a rupture in preservation. Tearing is deliberate. It breaks the spell of untouchable beauty, the quiet lineage of obedience. This act is no longer about adornment, it is about agency, refusal, and authorship. Wrapping repairs, tearing interrupts, and both are declarations: This is mine to shape. My work resists seamless connection. It is stitched by hand, by will, by inheritance that helps me navigate chaos and coherence, and find again and again the strength in softness.

I invite viewers to consider what holds and shapes them. To ask how we might begin to mend individually and collectively. Through weight, waveform, and grid, I offer a visual practice of sensing what connects us, especially in the quiet spaces between. What begins as cloth becomes a map of grief and grace. What was once untouched is now mine to tear, mend, and reimagine.