

ENTANGLED MATTERS



This body of work begins with an ancient animal fiber: Awassi wool, bred in the Levantine region for over five-thousand years. This particular breed of sheep is a central figure in the human narrative, traditionally within the contexts of pastoral imagery, biblical fables, and ritualistic practices of Abrahamic religions. Through the process of dyeing, spinning, braiding, hand-guided embroidery, and most apparently, felting, the wool is transformed into material artifacts laden with perspiration, emotions, mythologies, and symbolism. An intimate association transpires between the craftsperson and the crafted object, as the raw materials become hybridized skins that summon themes of transcorporeality and biocentrism.

Felt is one of the oldest known textiles and its craft reflects an ancient complex task entailing the compression of fibers, and in the process, the condensation of history, context, skill, the practitioner, and the animal. This work awakens a dormant instinct of a more tangible understanding of nature, an ancestral memory of simplicity in complexity.

Through a fully immersive experience with craftspeople and local shepherds, the work explores centuries-old modes of production, forging an intimate relationship with the wool material, its sentient provider, and the land. This performative act bridges the gap between raw material and commodity, highlighting society's newfound desire to reconnect to the natural world.

During these unprecedented times, this moment of global fragility invites us to search for answers from a more integrated perspective, revisiting more primal and grounded forms of existence. It is in times of crisis that we find most freedom and clarity, exploring the realm of possibility to creatively shift our perspective toward a better future.

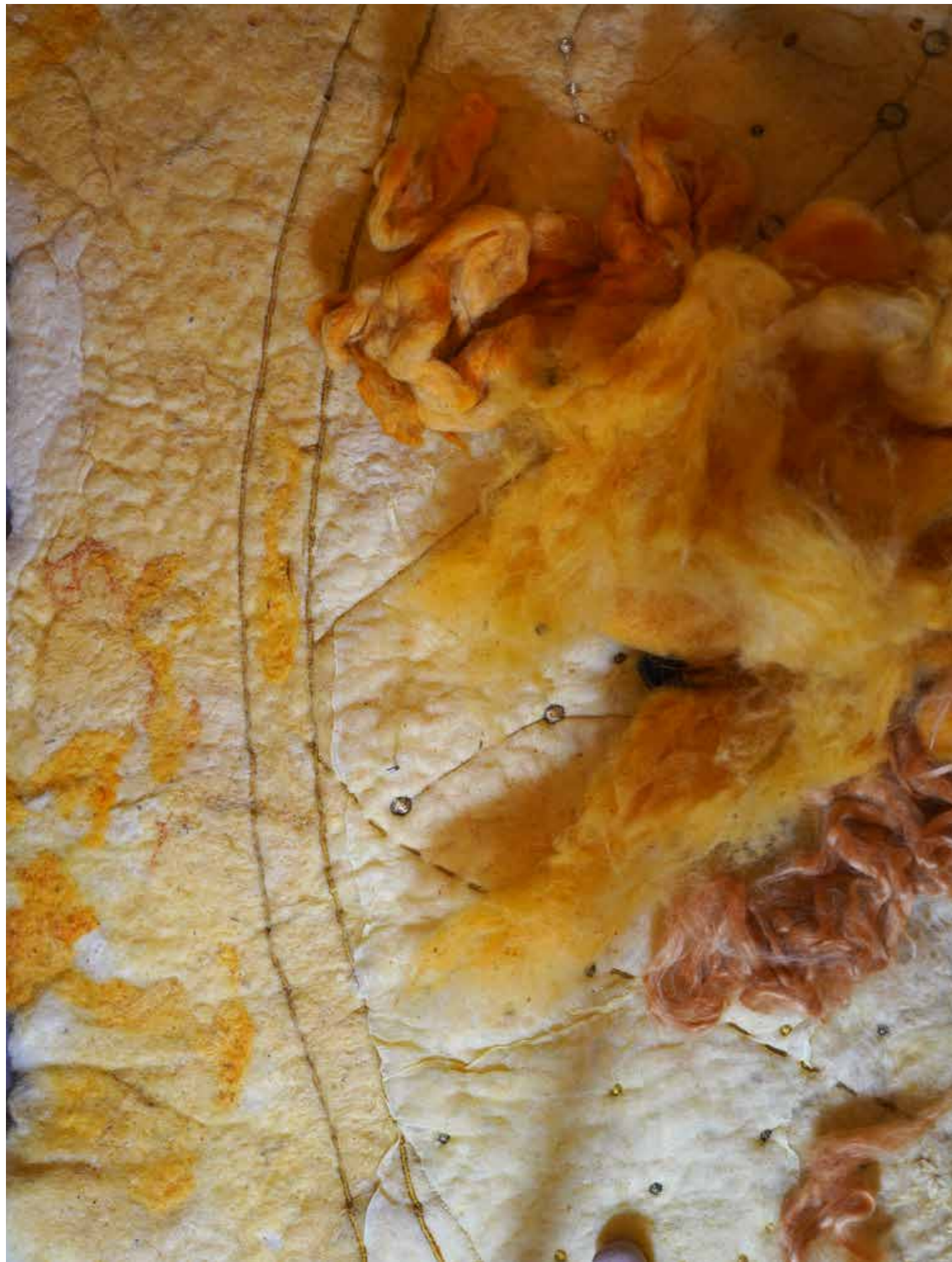
PORTRAIT



BIOGRAPHY

Adrian Pepe is a Honduran-born designer presently residing in Beirut, Lebanon. His work focuses on craftsmanship from sociocultural, aesthetic, ecological and methodological perspectives. He studies the relational ties we form with objects over time. His integrated approach interweaves culture, history, and performance with design, fashion, and interiors. He graduated with a Bachelor of Fine Arts and a MA in Design for Sustainability from the Savannah College of Art and Design (SCAD) in the United States. He went on to join the internationally recognized American craft studio BDDW where he trained and produced heirloom quality furniture. More recently, he acted as Creative Director for Bokja Design, a textile craft studio in Beirut. Simultaneously, he shared his trade in material practices

as a professor for first year students at The Académie Libanaise des Beaux-Arts (ALBA). Throughout his work, he performs a sort of creative shadowgraphy, crafting objects and experiences as tools to enable an open discourse on materiality, our morphing cultural landscape, and present condition.







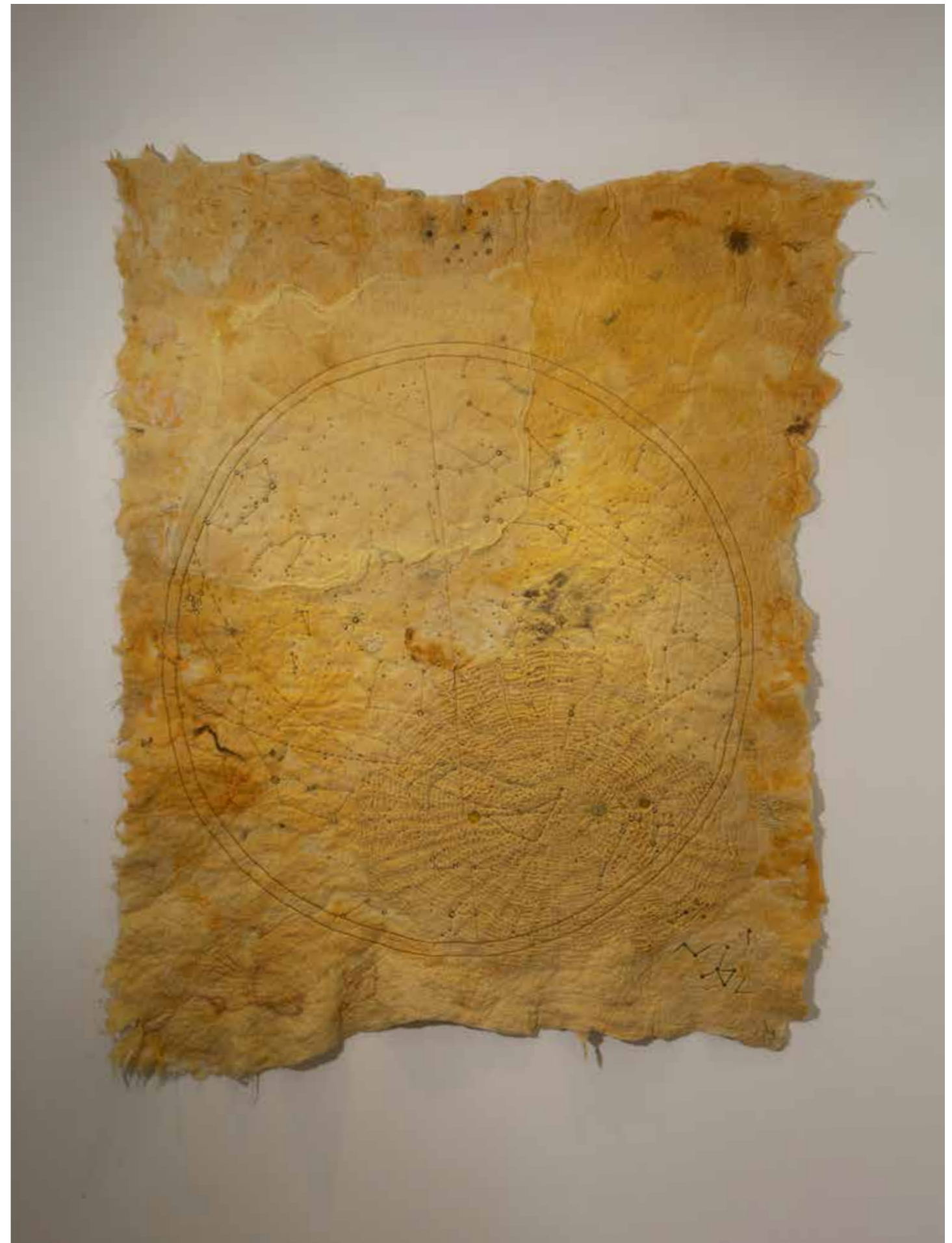
Cosmic Digressions

Embroidered Felt Dyed in Iron

223x170 cm

2020

\$5000



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Malus Sieversii

Embroidered silk trapped in felted wool fiber

230x105 cm

2020

\$4500





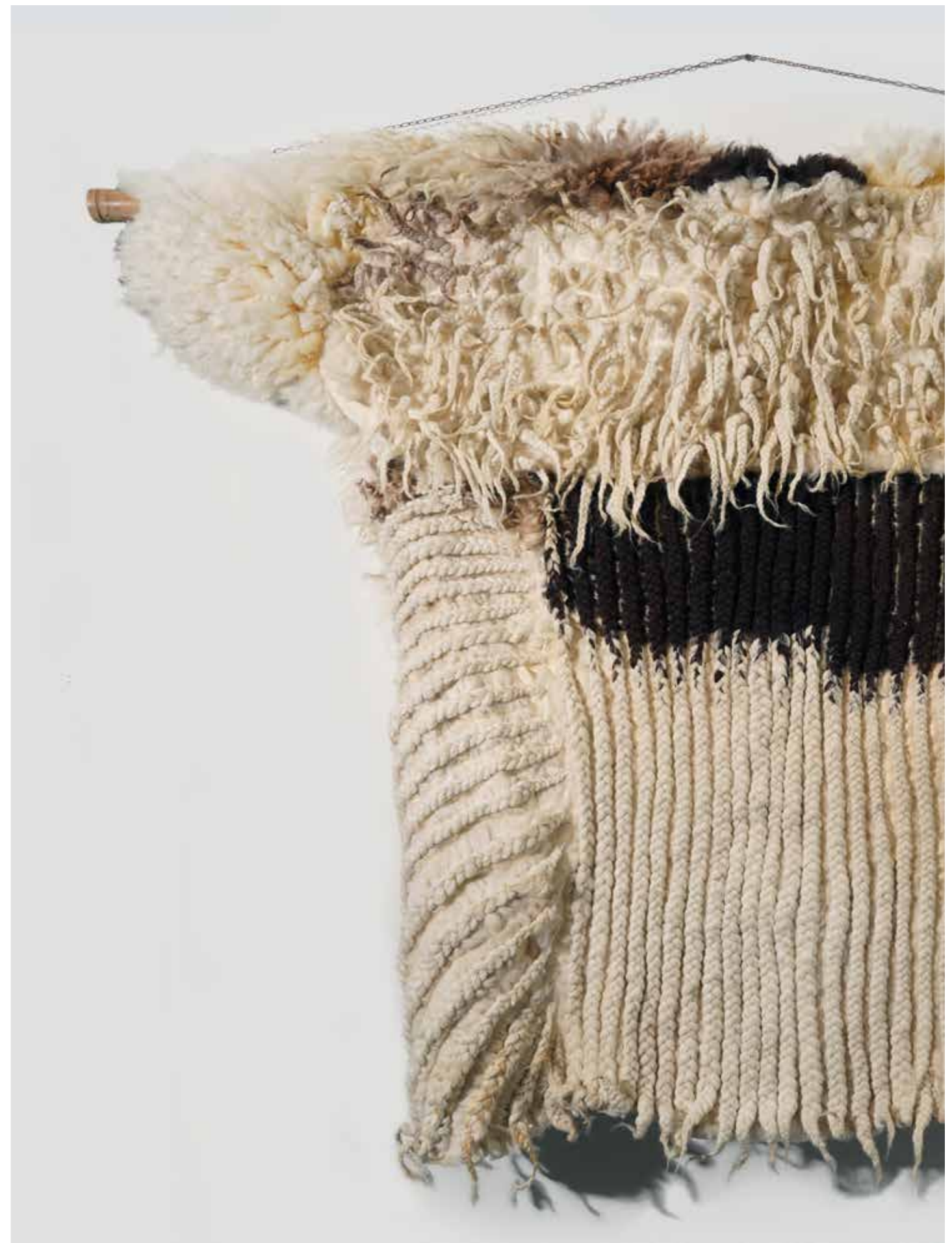
Shepherd's Cloak

Braided Sheep Skin

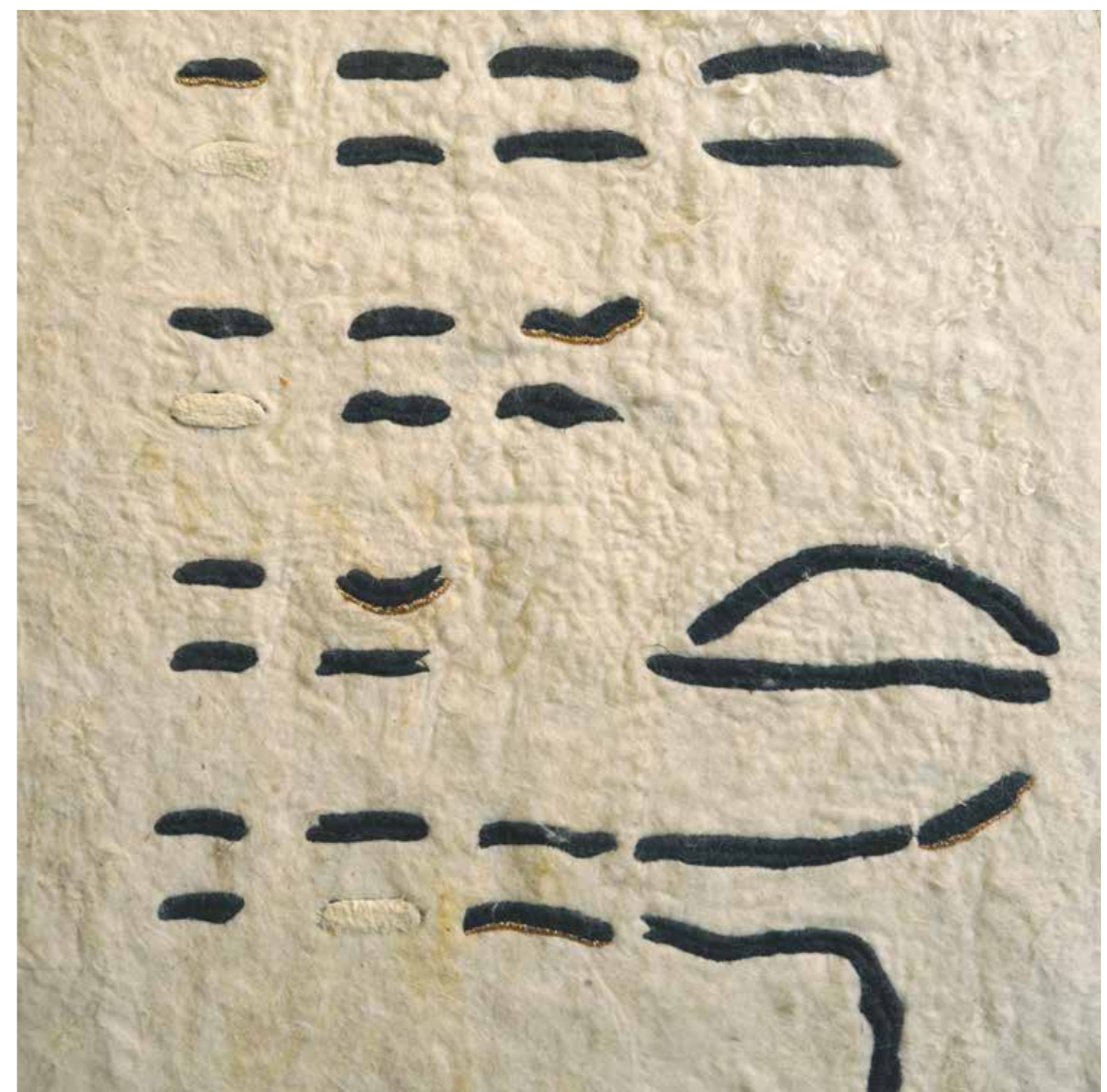
160x120 cm

2020

\$3500



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Karyotype 1

Embroidered Felt

210x135 cm (with frame)

2020

\$3000



Composition # 1

Felted Gauze, Jute, Cotton and Sheep Shearling

155x135 cm

2020

\$3000



Vegetable Lamb
Embroidered Felt
195x180 cm
2020
\$5000



