

Margaret A. Cherre

Will It Ever End

2018 / Rayon chenille yarn / Approximately 10" wide x 72" circumference

I used colors deliberately in this handwoven piece: white represents the people in power, generally white men, and their use of power to remain in control of resources; black represents people without power, generally people of color, striving for equality and justice; red represents the blood that is shed in those struggles; purple represents women, especially those actively seeking equality; and gold represents voting rights.

After weaving, I joined the fabric in a never-ending mobius strip, since many of the struggles faced by Frederick Douglass and Susan B. Anthony continue today. Racism and sexism are unfortunately still major influences in our lives: bloodshed continues, especially for black men, and through gerrymandering and lack of voting rights for felons and undocumented people, disenfranchisement remains a problem for many.

With Washington's anti-immigration laws and actions, lack of respect for women's lives, work, and bodies, disdain for people of color, and continued expansion of the wealth of the few at the expense of the rest, I believe Douglass and Anthony would be both saddened and angered at the state of the country. We need to continue the groundswell of local activism that began after the 2016 election.

Margaret A. Cherre is a professional handweaver and a Master Artisan in weaving with the Roycrofters-At-Large Association. She shows and sells her work at a limited number of juried fine art and craft shows in western New York State, as well as at the Copper Shop on the Roycroft campus.

Margaret's interest in working with fiber began as a child, weaving potholders on a little metal loom. Having spent years sewing, knitting, and creating for herself and her family, Margaret plunged into the world of weaving professionally after her retirement as a not-for-profit administrator. Her work is known for her use of color, fine threads, and complex weave patterns. Predominantly self-taught, she primarily weaves on two vintage floor looms that she carefully restored to working order.

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