



EMI O'BROCHTA

New Orleans / Chicago

emiobrochta.com
emiobrochta@gmail.com
@emiobrochta
630-656-0795



The background of the entire image is a dense, textured surface made of raw wool and paper. The wool is a light cream color, appearing fibrous and tangled. It is mixed with pieces of aged, yellowish-brown paper that have some darker, brownish stains, possibly from rust or beet juice as mentioned in the text. The overall effect is organic and tactile.

WHAT A PITY

2025, raw wool, beet juice, rust, starch

What a pity investigates wet-felted raw wool as both a sustainable material for large-scale design and a tactile expression of the sacrificial lamb.



What a pity, 2025, raw wool, beet juice, rust, starch



FIRST THERE WAS THE WORD

2025, one English Standard Version Bible



First there was the Word, 2025, one English
Standard Version Bible



ARTIST STATEMENT

A surprisingly radical act is to touch what was meant only to be adored from afar. In this context, deconstruction is not destruction, but a practice of prolonged attention.

I was raised within conservative Catholic structures; my work confronts my religious deconstruction. Through textiles, papermaking, and woodworking, I engage with Catholic symbols and imagery—*Bible pages, scrap wood, raw wool*—stripping them of gilding, silk, stained glass, *dogma*. I break down these materials slowly, through touch, and then rebuild them into bare, vulnerable forms.

There is a difference between dismantling in anger and unmaking in order to see.

To witness the rawness of these materials is uncomfortable; we must resist the human desire for ornament or permanence. Yet this witnessing is vital, a metaphor for examining belief systems independent of the structures that uphold them. In a time when religious belief is inseparable from political affiliation, I ask viewers to consider how profoundly Christianity shapes our collective consciousness. Attention—rigorous, deliberate observation—is not only necessary, but a true form of resistance.

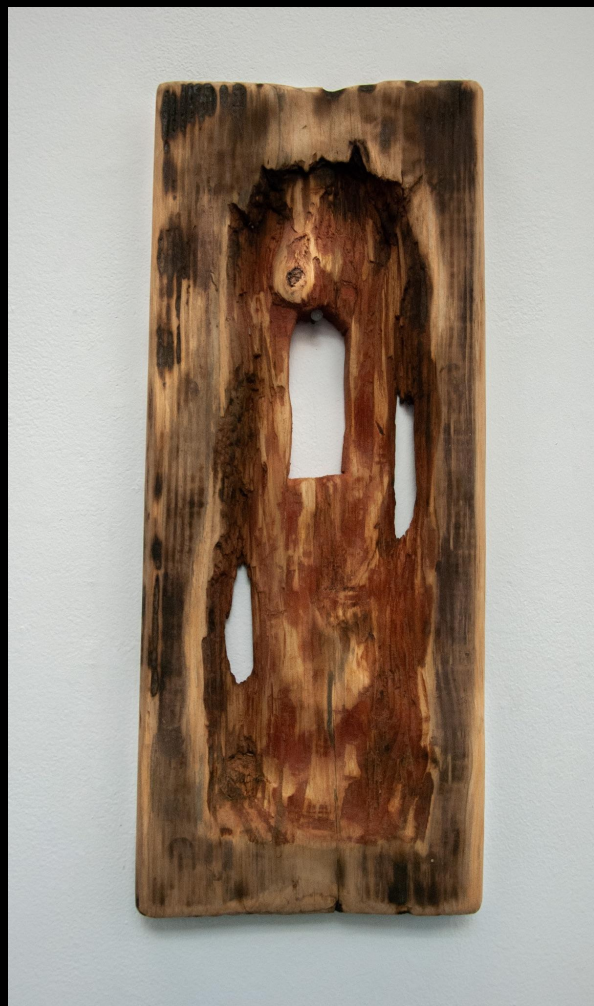
The image features three vertical wooden elements against a light grey background. On the left is a single, narrow, slightly curved piece of wood with a reddish-brown stain. In the center is a vertical strip of wood composed of three rectangular sections stacked together, each with a dark, irregular hole. On the right is a large, thick, vertical piece of wood with a complex, gnarled texture and a large, irregular hole. A semi-transparent brown rectangular box is centered over the middle piece, containing the title and subtitle in white text.

TRINITY II

2025, found wood, red wine, ash



Trinity ii, 2025, found wood,
red wine, ash





THE FLESH

2025, gelatin, agar agar, starch, glycerin, onion skins,
turmeric, wood, rusted nails



The Flesh, 2025, 2025, gelatin, agar agar,
starch, glycerin, onion skins, turmeric,
wood, rusted nails



The image shows a large-scale artwork titled 'Trinity Relic'. It consists of several vertical, rectangular panels made from salvaged wood and fabric. The wood is heavily textured, with visible grain and some charred or stained areas. The fabric is a coarse, woven material, possibly burlap, which is layered over the wood in some sections. The overall color palette is dominated by warm, earthy tones like browns, oranges, and reds, with some darker, almost black, areas. The artwork is displayed in a gallery space with a white wall and a high ceiling. A chain hangs from the ceiling on the right side of the frame.

TRINITY RELIC

2025, found wood, fabric, rust, chain, candle wax, ash

Trinity Relic was created from materials salvaged from the lot of an old, abandoned church. It was included in the group show *Dress Rehearsal* at the Arts Council of Greater Baton Rouge.



ONGOING RESEARCH

The following highlights ongoing research and skills applicable to a 2D department: natural dyes, sustainable and biodegradable canvas, and material experimentation.



BIO-TEXTILES

2025, bioplastics, kombucha leathers, natural dyes

My current work investigates the creation and aesthetic value of biotextiles, exploring their potential as sustainable canvases.







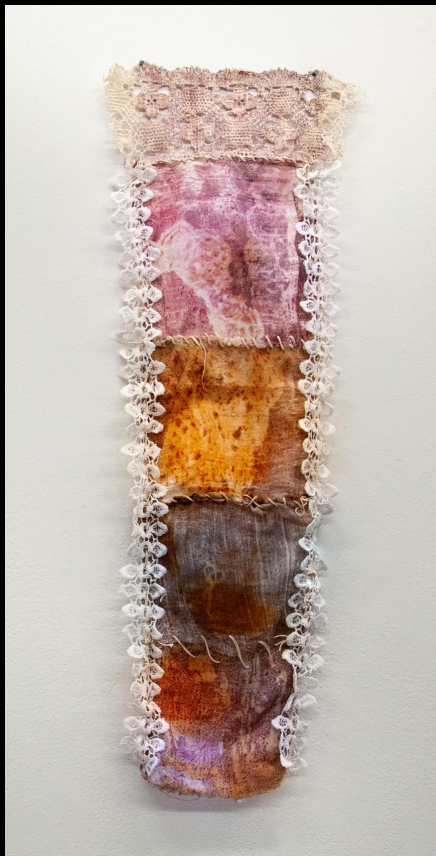
I am interested in large-scale installations of lit biotextiles and how their interaction with light can be shaped within gallery spaces.





NATURAL DYES

Harvesting and cultivating dye plants, and creating natural dyes,
remains a core and enduring focus of my practice.



Mother

2024, cheesecloth, found lace, beet juice, rust,
pomegranate, blueberries, cyanotype





2025, recycled mulberry fabric, turmeric,
red cabbage, onion, avocado pit

OLDER WORK & ENCAUSTIC / TEMPERA PAINTING

My earlier work includes extensive experience in creating encaustic paints and egg tempera for use in sculptural installations. These processes, along with the concept of the three-dimensional canvas, are skills I would be eager to share in 2D courses.



MEAT

Solo exhibition at the University of Iowa

encaustic medium, egg tempera paint, dryer sheets,
felt, lace, receipts, nylon

MEAT examined the connection between violence, bodily
consumption, and domestic femininity.





MEAT, stills from a pneumatic, Arduino-programmed kinetic performance in a gallery space.





HIDE

encaustic medium, bedsheets, found wood,
rusted nails



WHEN THE VEIL IS LIFTED

encaustic medium, lace, found wood





ENCAUSTIC ARCHIVE

