

REBECCA SORENSEN



Crepuscule (2023)

Reclaimed linen and cotton, naturally dyed with cutch, onion skins, black beans, avocado pits, walnut husks, and sandalwood; cotton thread

148 x 96 cm

Created in an off-grid shepherd's hut at 1200m in the Pyrenees, this piece explores the meeting of structure and fluidity. The lower half follows a strict geometric grid, while the upper section shifts into curved, overlapping forms. The natural dyes lend a subdued palette, mirroring the quiet transitions of the landscape.



Stokrotki (2025)

Reclaimed hemp, linen, and cotton, naturally dyed with cutch, avocado, weld, indigo, and walnut husks;
cotton thread
156 x 130 cm

A personal tribute to Doris Sikorsky — my dear friend and artistic mentor. As a child, together with my brother, she taught us the Polish art of Wycinanki, a traditional layered paper-cutting technique. A legacy of our shared culture, this art form has remained a deep source of inspiration for me, as has my relationship with her.

At the center of the piece is a floral motif cut from a single piece of fabric using the Wycinanki technique, then carefully hand-appliquéd using turned-edge appliqué. A gesture of memory, transmission, and gratitude.



Fragments (2025)

Vintage French silk brocade and salvaged fringe, silk naturally dyed with logwood, alder buckthorn bark, and dyer's sumac; found embroidered elements, cotton thread

A — 25cm x 60cm B — 32cm x 50cm

Fragments of plant-dyed embroidered silk are appliquéd onto vintage brocade, then further embellished with floral motifs salvaged from forgotten tablecloths, napkins, and household linens. Each small element holds an invisible history: a repeated gesture, an unknown hand, a forgotten care. Through stitching and assemblage, these scattered pieces are brought together into a new composition.

This piece seeks to honor the legacy of textile arts created—almost without exception—by women. It is a tribute to the meticulous labor, infused with care and creativity, that has so often been dismissed as “women’s work”: domestic, decorative, devoid of artistic value. Fragments reclaims that tradition, celebrating its quiet beauty and collective memory.



The Return (2025)

Linen, cotton, and hemp salvaged textiles, naturally dyed with iron-modified logwood, alder buckthorn bark; sashiko cotton thread

114 x 114 cm

The central motif, an emblem of hard material, is interpreted here in soft, sewn textiles—playing on the contrast between rigidity and gentleness. A jagged border of triangles, dyed in shades of white and pink with alder buckthorn bark, frames the composition and emphasizes its structure. A meditative piece on the natural cycle and the forms it leaves behind.



14,558 (2025)

Reclaimed cotton and linen, hand-stitched with red wool thread
256 x 72 cm

Marked by raw edges, subtle stains, and the fragility of thread, 14,558 contains one hand-sewn stitch for each child killed in Gaza since October 2023 — a number that continues to rise.

The thread used was originally a stranded wool, painstakingly separated by hand into single strands and stitched into the fabric. Delicate and prone to breaking, it mirrors the vulnerability of this children and the fragility of their safety.

The patchwork, evoking the makeshift shelters of displaced people, invites the viewer to feel this violence not as abstraction, but as something heavy



Untitled (2024)

Reclaimed cotton and linen, naturally dyed with logwood, weld modified with indigo, cutch, avocado, hibiscus, rose, black beans, walnut, and pounded flowers – 300 x 150 cm

Made in the final months of my mother's life, this quilt is a meditation on love, grief, and memory. Faced with my mother's terminal diagnosis, I set out to create something that could warm and comfort the very body that created mine. Each member of my family contributed to its central panel, forming a layered conversation in cloth — a gesture echoing generations of women gathering to stitch, mend, and remember. At its heart, a sparrow, cut in the Wycinanki tradition, pays homage to my mother's Polish maiden name — a symbol of lineage passed down through maternal threads.

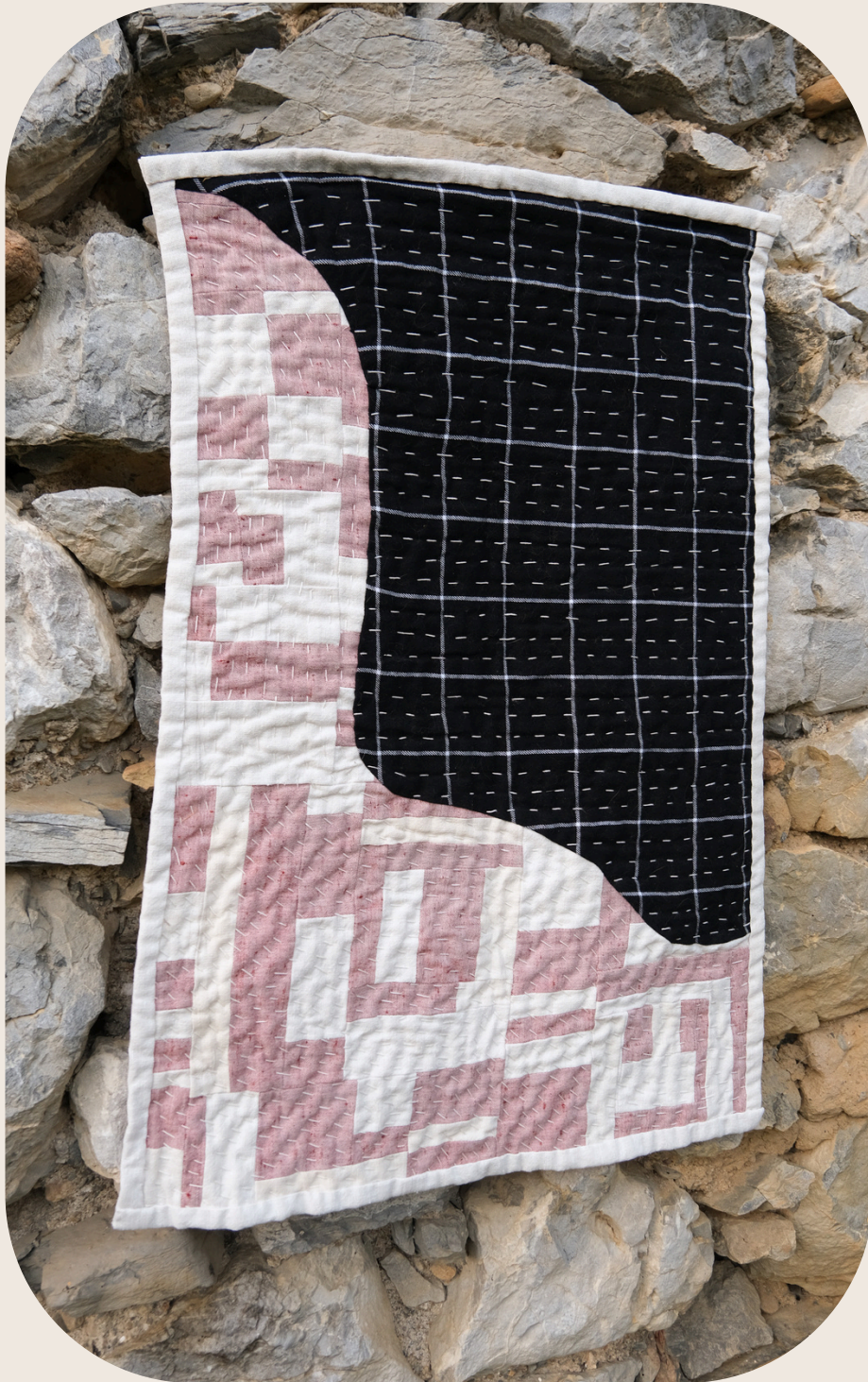
This quilt carries the imprint of hands, of time, of domestic ritual transformed into sacred offering. It is a celebration of life, and a final gift of love — crafted in the spirit of women's work that so often holds the world together, stitch by stitch.



Murmure de Bois (2024)

Reclaimed hemp, linen, and cotton, naturally dyed with cutch, avocado, weld, indigo, and walnut husks; cotton thread
156 x 130 cm

Soft, organic forms drift across the surface of Murmures des bois, hand-appliquéd in an intuitive arrangement. Inspired in part by the peeling bark of American sycamores, the layered shapes echo the quiet shifts of forest textures—light filtering through branches, the slow unraveling of time in the natural world.



Where You End and I Begin (2022)

Cotton and linen scraps from my mother's fabric stash, old hemp curtains she had sewn, my father's flannel shirt, hand-stitched with needles and a thimble from my late grandmother's sewing kit

69 x 50 cm

A meditation on kinship, inheritance, and the tactile traces of love. This piece brings together three generations of my family through cloth—each fabric bearing the imprint of the domestic, the handmade, the cherished. The composition is a quiet study in contrast: hard vs. soft, straight vs. organic, structure vs. instinct. Regular lines intersect with intuitive curves, mirroring the ways our relationships hold both pattern and unpredictability. The materials—reclaimed, intimate, familiar—create a textile offering rooted in care, memory, and feminine craft.