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BIOGRAPHY

Sam Druant, born and raised in Antwerp (BE), studies textile at Luca School of Arts in Ghent. Sam transferred to the textile department of LUCA after two years of studying illustration. She immediately felt more comfortable on a creative level, using textile techniques such as machine-knitting, embroidery, sewing and felting.

When not working on textile projects, Sam spends her time in/on Box 22, an artspace founded by Lina Ejdaa and herself. Together, Sam and Lina support young and promising artists by giving them space to exhibit their works. In her free time, Sam likes to go out dancing with her girlfriends.



PRACTICE

According to Sam, art and design can make people feel understood or enlighten them on certain issues, regardless of whether the subject is personal or universal. Recurring themes in Sam's work are womanhood, gender equality and the categorization of people.



She is very skilled in a technique called tufting, which can be summarized as shooting yarn into a cloth with air pressure. "It is like painting with yarn", Sam explains. Her experiments with different yarn combinations, colors, shapes, tactile materials and texts often result in playful, sometimes humorous, graphic and colorful designs that are full of substance.

Sam applies different illustration techniques, which she picked up back in the days, to her work. She composes textile collages, using old and secondhand fabrics. At times her slightly robust and spontaneous collages evolve in a bigger woven or tufted work.



WORK: Bite Me

Sam's project 'Bite me' revolves around Eve (from Adam and Eve) and womanhood. 'Bite me' aims to ignite a conversation about the perception of women, the male gaze, binary oppositions, the origin of negative connotations toward women and why they are still relevant today. By trying to rewrite the long-told story between Eve and Adam, she attempts to reinterpret the complex narrative by using symbols that tell a story relating to women in our current western society. Sam's fascination for this subject is also fed by the strong connotation between textile and womanhood.



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