In Sheep’s Clothing: Reflections on the Trickery of Nature

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Abstract
In the realm of nature as well as in human society, things are often not what they seem. Animals, plants, and humans use endless tricks and stratagems to hide their vulnerable parts, camouflage their true strength, and survive despite hazards and predators at every turn. To exist in this world as a woman is to be a student of these protective devices, to learn and adopt the techniques and behaviors that best ensure her survival against the forces of patriarchy and institutionalized oppression. She must use whatever means she can to protect herself and secure her place in the world. She may also choose to hide her true power behind the soft, pleasing flourishes of decoration. Like a wolf in sheep’s clothing, women must adapt and evolve constantly to suit the demands of their environment, an imperative which is reflected in the complex negotiations of concealment, exhibition, and ornamentation of the body.

This body of work explores nature and its infinite complexity: it’s dangerous beauty, its potential to confuse and bewilder, its hidden secrets, and its multifaceted nature. In creating these works, I have attempted to evoke the deep connections between the human experiences of women and the endless adaptations of nature. The body of work spans a wide range of techniques, drawing from the infinite wealth of nature’s resources: welding, soldering, sculpting, stitching, painting, and building any way possible. Nature’s adaptability and cleverness are honored by using resources directly from nature, found items, recycled materials, and sustainable media in infinite combinations. From colorful, yet poisonous animals to carnivorous flowers, from camouflaged fur to iridescent feathers, from prismatic colors to reflections in a raindrop, this thesis invites viewers to explore and celebrate the ways in which women exhibit the spirit of nature and its endless ways of surviving in a harsh world.

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A wolf in sheep's clothing. Other phrases about: Animals. What's the origin of the phrase 'A wolf in sheep's clothing'? The cautionary advice that one cannot necessarily trust someone who appears kind and friendly has been with us for many centuries. Both Aesop's Fables and the Bible contain explicit references to wolves in sheep's clothing. On the face of it, Aesop must have originated the phrase as his tales are much older than any biblical text. The question is, when did the phrase first become part of the English language? The version of Aesop's Fables that is best known to us today is George Fyler Townsend's The Devil's agenda be to kill us mentally continually The wolf in sheep's clothing who fabricated divinity The enemy who murders through lies, science and chemistry Trickery and industry for power they forever plot You went to war to fight for a freedom that you never got Dirty chess moves executed by the Hidden Hand Now they're plotting a. number 19 His origin comes from where the mathematics say he's from D the fourth letter, N is fourteen and A is one Who will prevail in the end, the divine or the evil? This war that's going on is for the minds of the people Calamities keep increasing world confusion bound to deepen Nobody can take control of their surroundings if they're sleeping [Hook]. Featured annotation. read more. For example, some natural enemies harvest wax from their prey in order to camouflage themselves from their prey or to protect against intraguild predation (Eisner et al., 1978; Eisner and Silberglied, 1988; Mason et al., 1991). Prey-produced wax can also assist in host seeking behaviors of natural enemies by serving as arrestment cues (van den Meiracker et al., 1990) and ovi-positional stimulants (Takabayashi and Takahashi, 1985). ... Colorful plumages are conspicuous social signals in birds, and the expression of these colors often reflects the quality of their bearers. Since mature feathers are dead structures, plumage color is often considered a static signal that does not change after molt.