

Cynthia Toops

Seattle

B.A., Biology, Drake University, Summa Cum Laude

B.F.A., Printmaking, University of Washington

I work mainly with polymer clay, a material I discovered in 1986 while visiting my sisters in Hong Kong. They were experimenting with it at the time and got me hooked as well. My other passion is drawing (especially with scratchboard). Influences include ethnic jewelry and beads, folk art and craft. I enjoy visiting museums, craft fairs and derive inspiration from books on art, crafts (especially textiles) and photography. When working on projects I often set a theme, then borrow stacks of books from the library for my research. Nowadays, I rely on Google as well. I also take inspiration from my husband, Dan Adams, fellow artists, friends and students. Their encouragement and energy help keep me going. Their talents keep me grounded and humble.

Museum Collections

- Racine Art Museum
 - Smithsonian Art Museum, Renwick Gallery
 - Swiss National Museum - Zurich, Alice & Louis Koch Collection
 - Boston Museum of Fine Art
 - Kobe Lampwork Art Museum
 - Mingei International Museum
 - New York Museum of Art and Design
 - Newark Art Museum
 - Philadelphia Art Museum
 - Tacoma Art Museum
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Galleries

Facere Jewelry Art

<https://facerejewelryart.com/collections/cynthia-toops>

Mobilia

<https://store.mobilia-gallery.com/>

Instagram: cytoops

Email: cdbeads@gmx.com

Artist Statement

While I have worked with plastics, glass, felt, and paper, polymer clay remains my primary medium. The lack of history and rules allows for experimentation and the development of new possibilities. You do not need years of practice to learn basic skills and there is no expensive equipment necessary, making it accessible to all.

In my figurative work, mainly micromosaics, my subject matter runs the gamut: the mundane, everyday life, nature, fantasy, politics. I love incorporating the human figure and animals although more often in a quirky way rather than realistic renditions. In the non-figurative pieces - beads, rolodex bracelets, and necklaces - color and form are usually the starting point. My techniques are simple and low-tech, though I tend toward work that takes a long time to finish like my micromosaics, carving and rolodex pieces hand cut with scissors or blades.

In 2007 I received a Fellowship award from the Artist's Trust, for which I am very grateful. Invitations to participate in museum shows and having work in their collections are a source of pride. However, my greatest accomplishment is being able to trade work with other artists I respect and be surrounded by their art. I usually work long hours - 12 hour days being the norm. I feel very fortunate to be a full-time artist.



