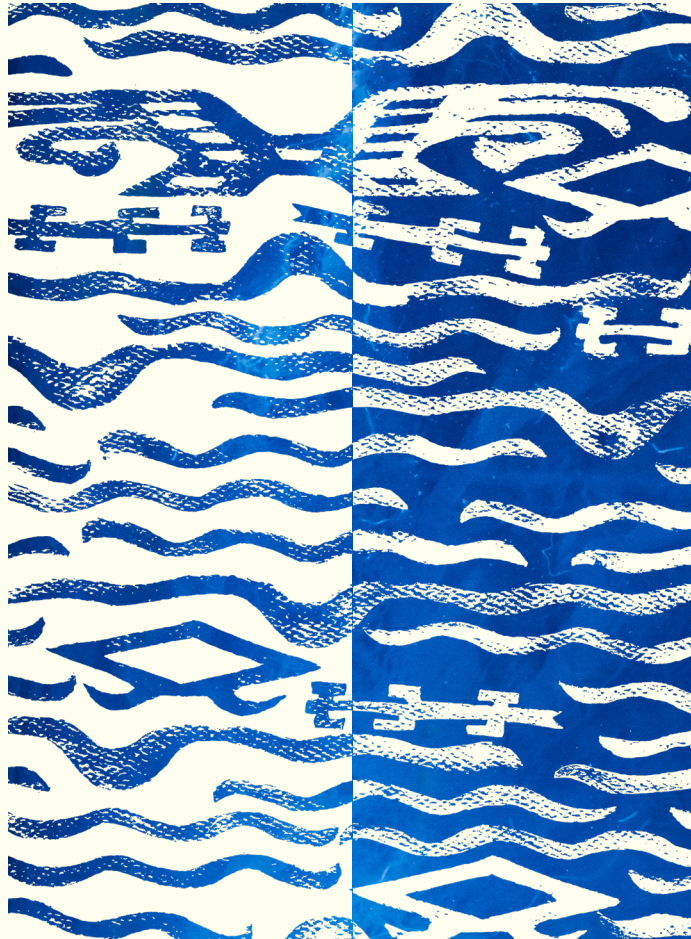




wovenlight collective

Robyn Adams
Narita Reyes Ico

MArch, MLA, BFA
MArch, MLA, BEnDs

2020 - 2026
Selected Works

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passages of the canals



Venice, Italy, 2025
cotton and wool textile on wooden dowels
Dimensions: 12” x 14”

This tapestry depicts the canals of Venice as carriers of archive and memory, shaped by the artist’s personal navigation and traditional understanding.



saling-tubig



Vancouver, BC, 2025
hand-bound book on paper and textile
Dimensions: 6” x 9”

Saling-tubig tells the story of my grandparents who spent over a year drifting on the West Philippine Sea to seek refuge from the Japanese Imperial Army during World War II. It is their story of survival that shaped my family’s understanding of water, land, and the Filipino spirit. Through writing, drawing, and binding their experience, my family’s stories continue to be woven into the hands of the generations to follow.

from mariveles to the philippine sea

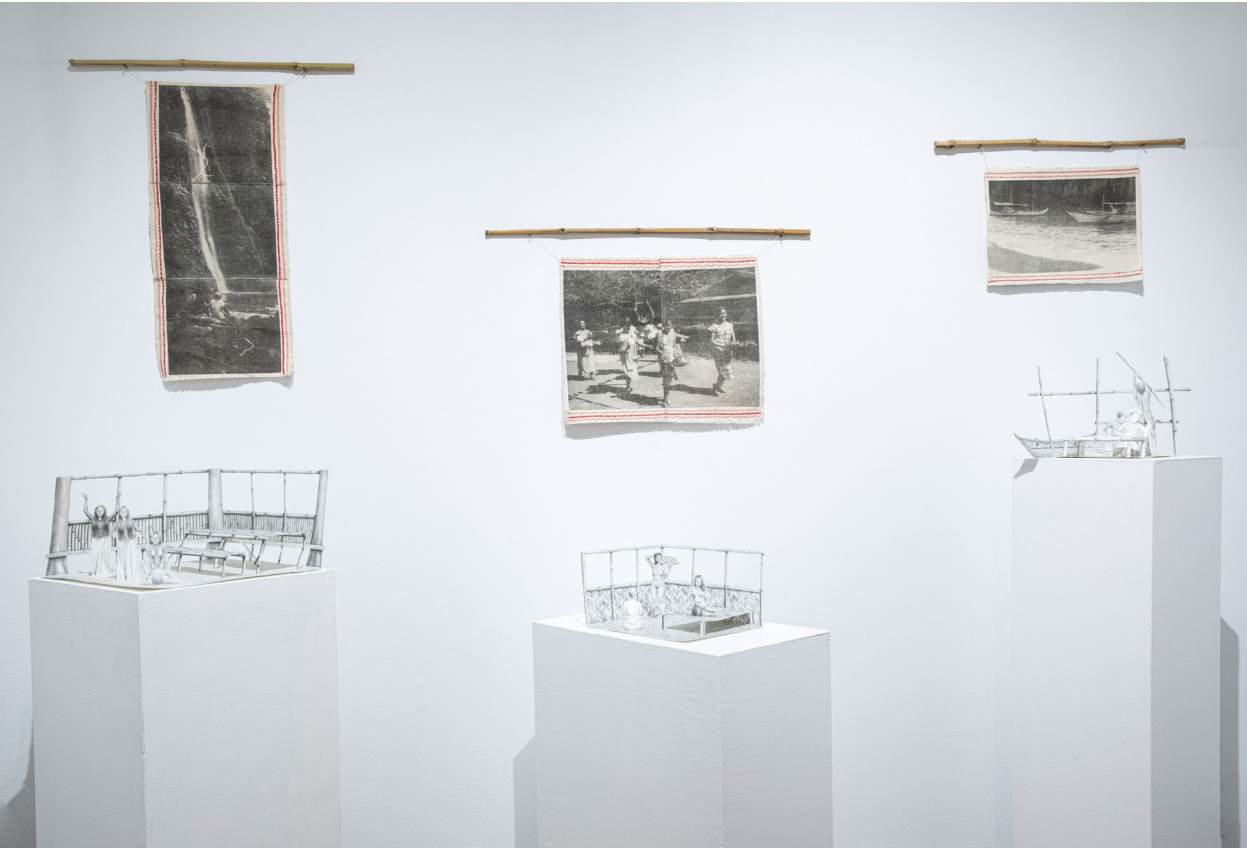


Saysain, Philippines 2025, block printing and embroidery on textile
Dimensions: 54” x 78”

This map depicts my village of Saysain, located in Bagac, Bataan, Philippines, and its land and waters that sustain our people. The following prints are inspired by the form and process of traditional Filipino T’boli weaving.



for those who came before us



Bataan, Philippines, 2025
Embroidery and screen print on
textile and bamboo
Charcoal vignettes on paper

Inspired by the artist's personal
family photo collection, ancestral
practices that span from Mountain
Mariveles to the Philippine
Sea are reimagined through
textile weaving and hand drawn
vignettes. To envision a landscape
inspired by pre-colonial histories
and present-day traditions is an
acknowledgement to the generations
before us and an extension of
gratitude to those who taught us.

living landscapes

Client: SITE Magazine, partnered with Canadian Centre of Architecture and Jardin de Métis

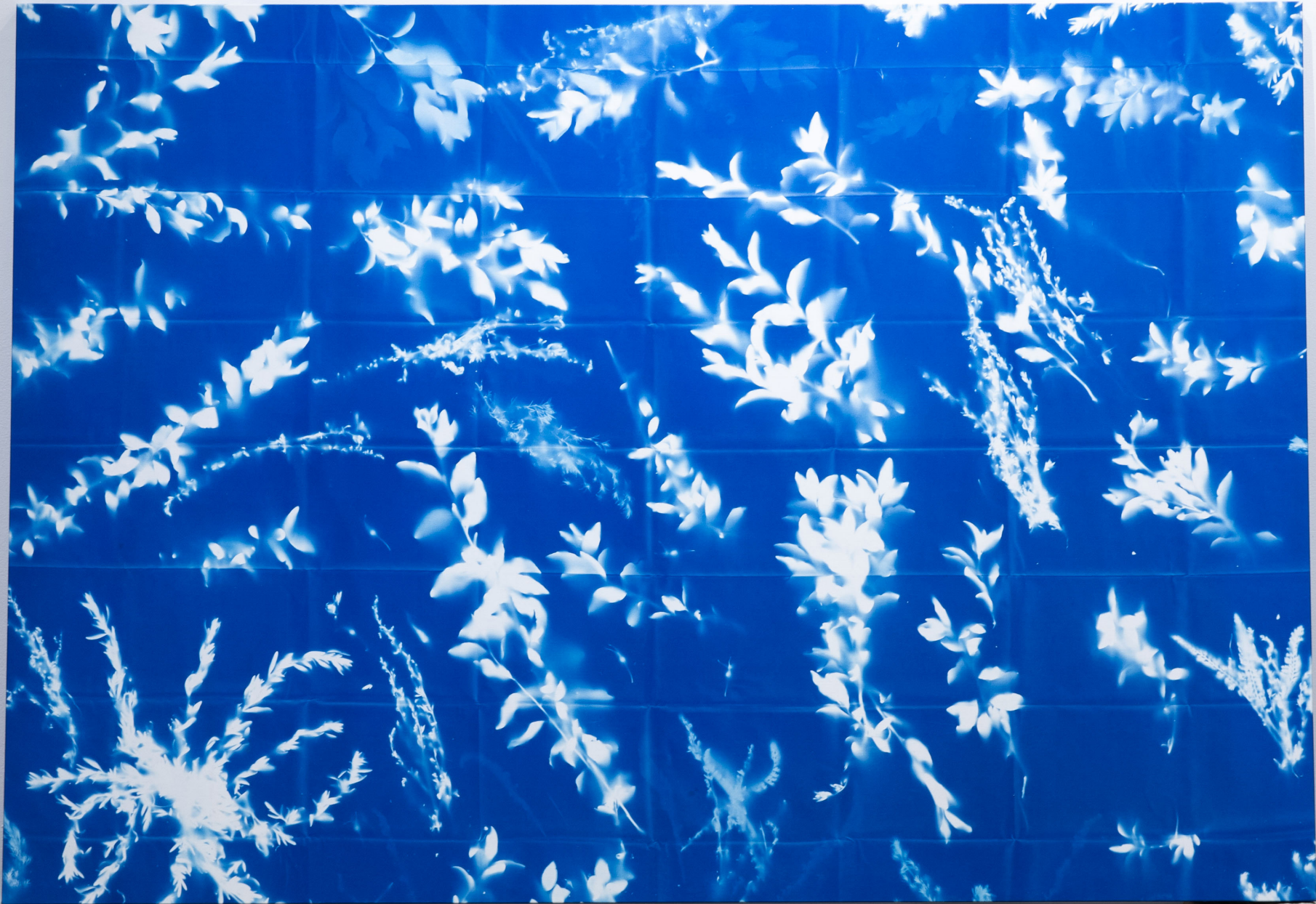
This project looks at Eastern Québec and shoreline erosion along the Mitis and St. Lawrence River near Jardin de Métis in Grand-Métis, QC. This collaborative research is conducted by Julia Pingeton, Marie Pontais and Robyn Adams during the Masters Student Fellowship at the Canadian Centre of Architecture. This work highlights an architectural, environmental and cultural understanding of shoreline erosion weaving Indigenous ontologies, with feminist and queer theory.



river lot 12

Métis Crossing, 2023, stretched
cyanotype on stone foundation
Dimensions: 54” x 78”

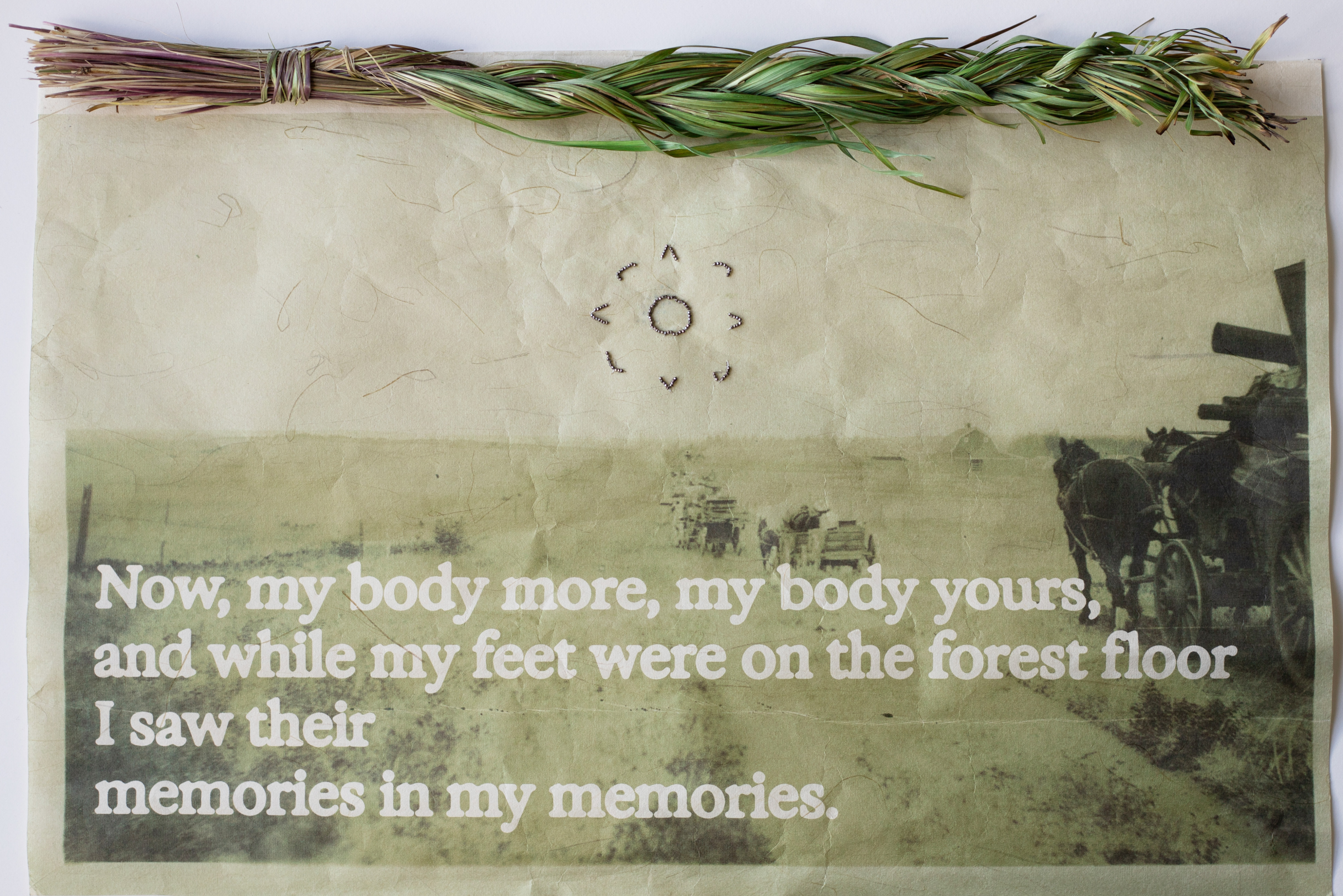
Made on River Lot 12, at Métis
Crossing in Fort Victoria Settlement
with many local native plants, including
wolf willow, prairie sage, wild rhubarb,
prairie grasses, clover, sweet pea.
Participants include Tiffany Shaw
(Métis Architect of Métis Crossing,
Vivian Manasc and Myrna Adams
(Artist’s Mother). Stretched by Kent
Framing (Vancouver, BC).



my body more,
my body yours

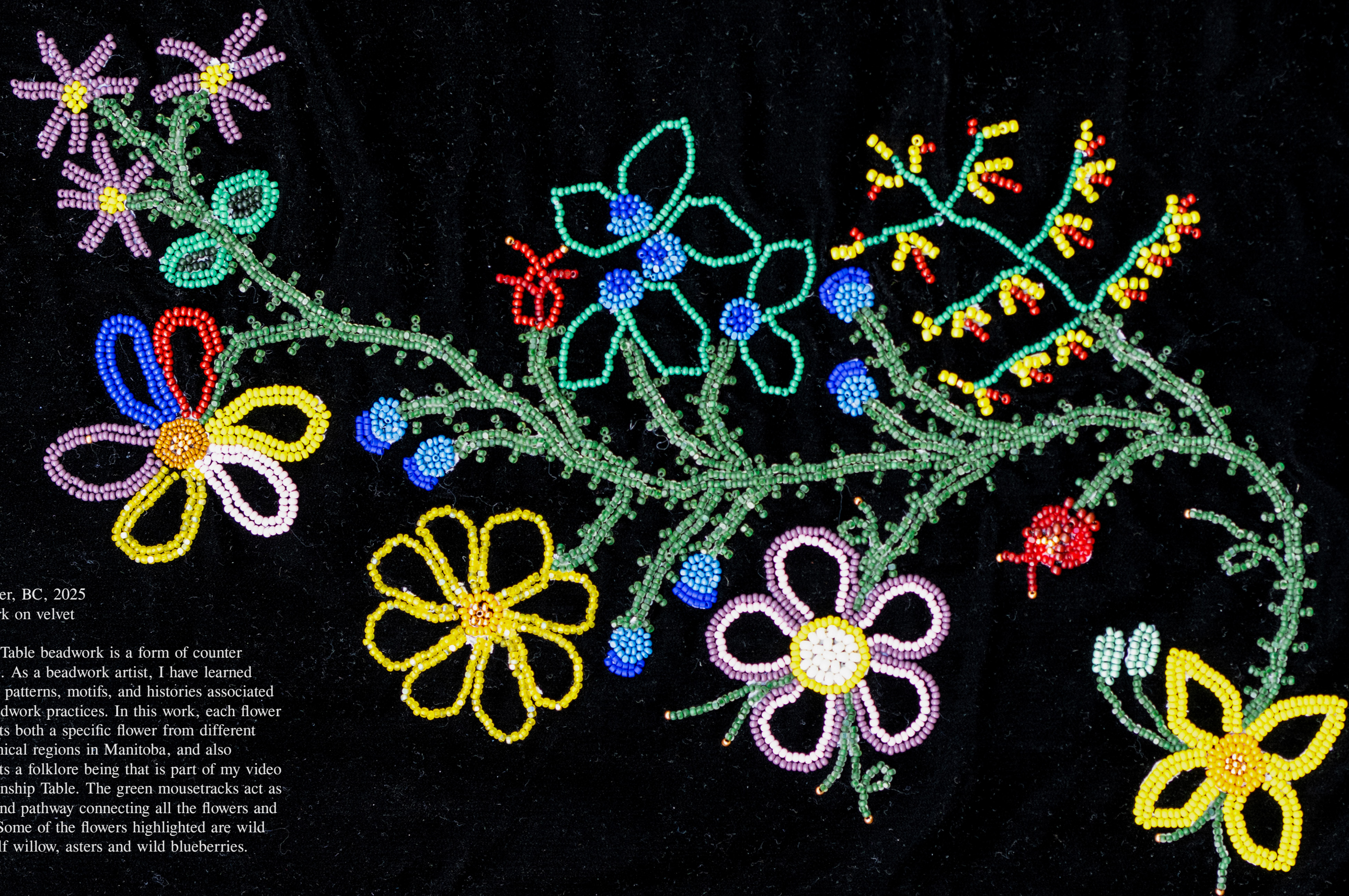
Winnipeg, MB, 2026 Métis Crossing,
2023, film on paper with sweetgrass

On top a found family photograph
Robyn layers a poetic weaving of
family, non-linear time and memory.
She uses vintage French steel-cut beads
in contemporary beadwork patterns
to process ancestral connections. Red
river carts fill the landscape in rural
Manitoba inviting you to enter into the
cultural landscape.



**Now, my body more, my body yours,
and while my feet were on the forest floor
I saw their
memories in my memories.**

kinship table



Vancouver, BC, 2025
Beadwork on velvet

Kinship Table beadwork is a form of counter mapping. As a beadwork artist, I have learned different patterns, motifs, and histories associated with beadwork practices. In this work, each flower represents both a specific flower from different geographical regions in Manitoba, and also represents a folklore being that is part of my video game Kinship Table. The green mousetracks act as a stem and pathway connecting all the flowers and beings. Some of the flowers highlighted are wild rice, wolf willow, asters and wild blueberries.