



their thirst

10 x 20 inches

Archival pigment ink on cotton, hand-sewn thread



Surrender in the Undertow

15 x 14 inches

Archival pigment ink on cotton, hand-sewn thread, board

Amber Imrie

Bio

Amber Imrie (they/she) is an interdisciplinary artist, curator, and educator whose work explores queerness, rural identity, and ecological transformation through photography, textiles, installation, and poetic material. Born and raised off-the-grid in the Ozarks of Northwest Arkansas, Imrie's early life shaped their interest in place-based mythologies, invisible labor, and alternative systems of belonging. Imrie holds an MFA from Stanford University, where they received the Anita Squires Fowler Award in Photography, and a BA with honors from UC Berkeley, where they were awarded Excellence in Sculpture. Their work has been exhibited nationally and internationally, including at the San Jose Museum of Quilts and Textiles, Bates Museum of Art, San Francisco Art Fair, and 21C Museum Hotel in Bentonville, AR. Their work is held in several permanent collections, including the Bates Museum of Art and the San Jose Museum of Quilts and Textiles. Imrie is the recipient of numerous awards, including the 2023 Artist 360 Practicing Artist Grant, the Creative Exchange Fund Spectra Grant, and the 2017 Murphy Cadogan Award. They have been an artist-in-residence at institutions such as ACRE, ChaNorth, Elsewhere Studios, and the San Jose Museum of Quilts and Textiles. In 2023, they were invited to speak on a curatorial panel at ArtBo International Art Fair in Bogotá, Colombia, and were selected as a fellow for Independent Curators International's curatorial seminar at EXPO Chicago. From 2014–2017, Imrie was the founder and editor-in-chief of Venison Magazine, an online contemporary art platform, and co-led Camp Venison, a micro-residency. In 2020, they became a founding member of The Alternative Art School, where they continue to teach courses on art, embodiment, and art practice processes. As a curator, Imrie has served on multiple juries and collaborates across artist-run, rural, and institutional platforms—including work with Independent Curators International and regionally embedded initiatives.

Artist Statement

I was raised in the illusion of a house, where the boundary between inside and out was porous—unfinished walls left rooms exposed to weather, and animals slipped easily into our domestic abode. Born into the back-to-the-land movement in rural Arkansas, I came of age in a landscape that shaped me more than any human hand.

My practice grows from this entanglement of place, identity, and inheritance. As a queer feminist artist, I work across photography, textiles, sculpture, and poetry to build intimate mythologies rooted in the Ozarks—where erosion becomes a metaphor for belonging, and holy stones, fishing lines, and hand-stitched quilts carry the weight of ritual and memory.

Through layered materials and site-responsive forms, I seek to reimagine the rural not as monolith or nostalgia, but as shifting ground for queer becoming—tender, resistant, and alive with its own ways of knowing.