Maggie Foskett (1919–2014) described herself as a “rag picker of small cosmologies in nature.” She transformed fragments of insect wings, snake skins, and assorted flora into images that reveal intricacies that are normally overlooked or invisible to the naked eye.

**Take a closer look**

Foskett’s medium is *cliché-verre* (French for “glass negative”), a 19th-century precursor to photography. After arranging her fragile specimens between squares of glass, some as small as postage stamps, she exposed them on light-sensitive paper in an enlarger. Magnifying and recontextualizing such minutiae compels us to consider nature’s beauty and fragility.

**In her own words**

Foskett credits her childhood in Brazil with her attention to the natural world: “It was second nature to be wary, to shake out our shoes in the morning and to look closely at what lay underfoot.”

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*Maggie Foskett, Shedding Eden, 1994; Cliché-verre; 20 x 16 inches; Edition 1/3; National Museum of Women in the Arts, Gift of the artist; Photograph by Lee Stalsworth*

*Maggie Foskett, Rain Forest, 1996; Cliché-verre; 20 x 15¼ inches; Edition 2/3; National Museum of Women in the Arts, Gift of the artist; Photograph by Lee Stalsworth*