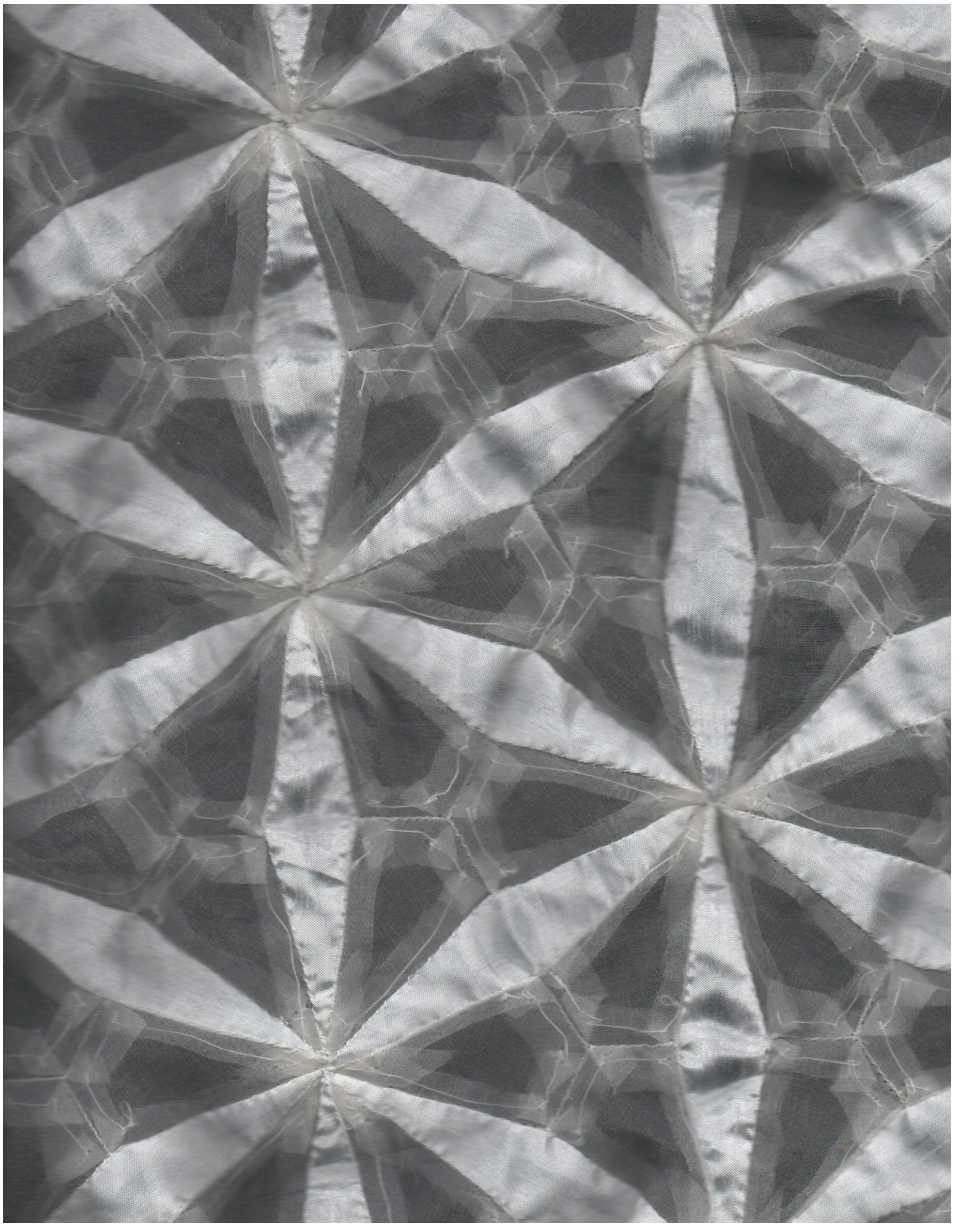
‘In Praise of Shadows’



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Contemporary Dialogues - Textiles

Confirmative Praxis Module

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Contents.

Preface…	2
Introduction…	3
Chiaroscuro…	3
Existence…	8
Geometry…	12
Patchwork…	14
Repetition…	20
Conclusion…	24
References…	25
Bibliography…	26

Preface.

‘Is this work contemporary?
Will it be seen to qualify as contemporary dialogue?
I see it is my response to a contemporary world.
A contemporary world which recently I have found myself struggling to find a place in.
I have used the past three years to explore a new way to express myself. A praxis which can enable me to focus and process my anxiety.’ (C.J. Diary entry, 21/10/2024)

This writing is a response to the contemporary world we live in. I have found myself struggling to find a place in it and so have found strategies over the course of the master's programme to explore new ways to express myself. As I wrote in my diary last year, (21/10/2024) this is a praxis which enables me to focus and process my anxiety.

In this writing I will explore my process as a contemporary dialogue. It is work that is made durationally, and by hand. This quotation from artist Junko Ok in 2020 resonated with me. She says,

‘The work is done in the house almost all day. I started working on it in my mid-forties, so I felt like I didn't have enough time, so I stayed up as much as I could. My lifeline is up to my wrists, and I'm sure I have time, but when I think about how much time I have left to move my hands, I think I need to concentrate now.’ (Junko Oki, 2020)

Introduction.

The purpose of this body of work is to explore the themes of chiaroscuro, existence, geometry, patchwork and repetition and to create new cloth constructed using hand sewn pieces which derive from geometric repeat patterns and the effects of light on materials. The title 'In Praise of Shadows' comes from the book of the same name by Jun'ichiro Tanizaki (1886-1965) and the individual pieces are titled 'I' and 'II', with the black being 'I' and the light being 'II'.

The period of time chosen for the construction of the textile artwork focused around the cycles of nature and the transitions between the seasons, specifically the Autumn Equinox to the Winter Solstice, and the natural phenomena surrounding this time span with regards to light and darkness.

The work has predominantly been undertaken at home amongst daily routine chores to create an economical and ecological praxis which can be accomplished and incorporated into a multi tasking existence. Therefore, repurposed clothes, fabric remnants, collected and donated were used in the creation of the pieces.

The theorists and authors which have been referenced include Roger-Pol Droit, Martin Heidegger (1889-1961), Clare Hunter, Wassily Kandinsky (1866-1944), Yi-Fu Tuan (1930-2022), Yanagi Soetsu (1889-1961), Jun'ichiro Tanizaki (1886-1965), Kassia St Clair, Claire Wellesley-Smith,and Mihaly Csikszentmihaly (1934-2021).

Textile artists such as Richard Mcvetis, Junko Oki, Debbie Lyddon, and Chung-Im Kim have been recognised and examined with regards to context for the work undertaken and the pursuit of the chosen praxis methodology and have informed the five main points highlighted in this report.

Chiaroscuro - the treatment of light and shade in drawing and painting.

The aesthetic for the work is influenced by chiaroscuro, an Italian term which relates to light and dark in art. In paintings it refers to the tonal contrasts which are used for dramatic effect to create vivid impressions of the volume and

three-dimensional qualities of the subject's work. Portraying light in a painting suggested an intense spirituality to the subject and a divine presence, specifically ‘’The Light of God’’. The seventeenth-century Italian painter Michaelangelo Merisi da Caravaggio was the first to use this strong contrast of light and dark in his art.



Figure 1. Carole Jones. Detail of black patchwork. 2024.

But in this case, it is used to reflect the graduation of light and dark created using textiles of different properties in experimental variations which result in a variety of outcomes and by placing this mixture of materials together systematically in a dense patchwork of repeated geometric shapes. Inky, pitch-black velvet sits beside a lustrous satin lining. (Figure 1) There is more than one shade of black. The new cloth which has been created was constructed using hand sewn pieces which derive from geometric repeat patterns that are initially inspired by the observations of the effect of light on materials.

‘On the far side of the screen at the edge of the little circle of light, the darkness seemed to fall from the ceiling, lofty, intense, monolithic, the fragile light of the candle unable to pierce its thickness, turned back as from a dark wall. (Tanizaki, p52).

In his book, *In Praise of Shadows*, Tanizaki encourages the acceptance of dark shadows and embraces the beauty they give to the world. He speaks of a world where artificial light is infecting and creeping to every shadowy corner and the spread of floodlit streets reaching further into the natural places around and beyond suburban areas. He suggests that we should be wary of the need to light up all of our dark spaces and instead let the darkness be. The shadows create a subtlety and depth that can be explored and enrich the beauty to be found in such places.

There are many words to describe dark shadows. Most of them portray a negativity to the phrase. Words such as gloom, dingy, murk and leaden suggest a foreboding. Kassia St Clair details some of the connotations of the term in their book, *The Secret Lives of colour.*

‘Pitch black is the most fearsome kind of darkness. For humans, fear of it, perhaps lingering from the days before we could reliably make fire, is universal and ancient. In the dark we become acutely aware of our limitations as a species…Without sight, we are vulnerable.’ (St Clair.K, p280)

We live on a planet which is spinning and moving through space and time and this affects light and therefore the darkness. We can observe the way in which time can physically change light. The way in which time passes can change the length and movement of shadows. The gloominess of a room when it becomes bereft of any light and the ever decreasing source of daylight as the seasons change from the summer to the winter.

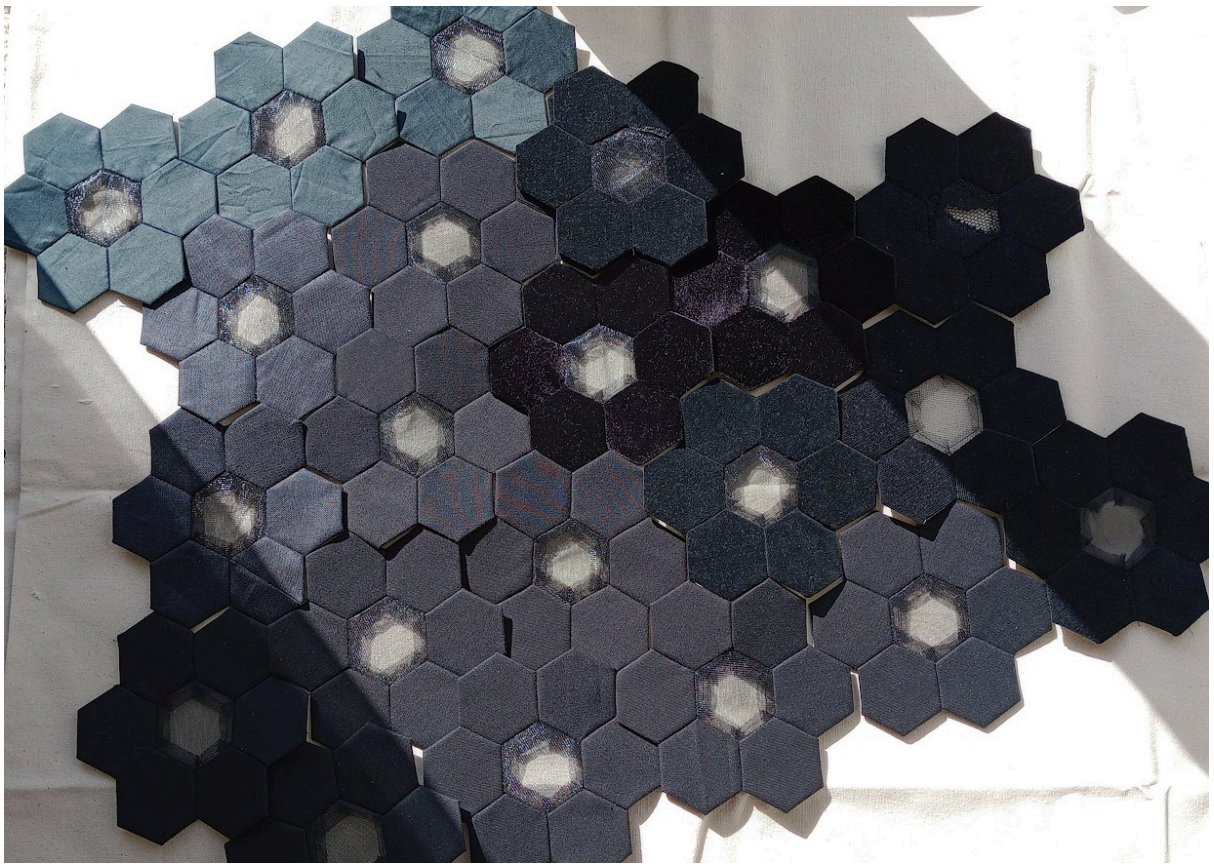


Figure 2. Carole Jones. Sunlight and shadows cast across the patchwork pieces during construction. 2024.

The movement of the daylight and the natural light coming in through the windows of a house. The windows which became a work space. In order to make use of the natural light which entered the house, it was necessary to move around the rooms, capturing the early morning and late afternoon sun. (Figure 2) As the weeks passed the time in the natural, fragile daylight decreased and became minimal. Natural light, therefore, is a resource which becomes scarce in winter and seemingly unending and in great abundance at the height of summer.

Serotonin is a hormone which affects a person's state of mind. Levels of natural light can have an impact on the production of serotonin and consequently are a factor governing a frame of mind. Their outlook can become bleak with the decreasing light with the onset of winter, a mood which is associated with SAD or Seasonal Affective Disorder. The symptoms of this are said to be alleviated through spending optimum amounts of time outdoors in natural daylight and also by focusing on mindful activities. Hand stitching, like other repetitive activities, has the capacity to increase serotonin

levels. Therefore, the combination of the two, natural light and hand stitching form a powerful union.

Wassily Kandinsky reflects on the importance of light when discussing his beliefs on the spiritual side of art. He saw art as an important method for spiritual expression and exploration with a focus on the inner self transcending the surrounding material world. Kandinsky used light and its effects on tonal colours in his art to evoke a range of sensations. He also portrays light as a phenomenon to be experienced and illustrates this by describing a child first experiencing light.

'He sees a light, wishes to take hold of it, burns his finger and feels henceforth a proper respect for flame. But later that light has a friendly as well as an unfriendly side, that drives away the darkness, makes the day longer, is essential to warmth…' (Kandinsky,W. et Sadler,M.T.H. p23)

Light and dark are suggested in art through the use of black and white. A monochromatic aesthetic can be created by simply using shades of grey from pure white to intense black. In photography the use of black and white often creates a timeless quality to the subjects. This timelessness allows clarity and focus and draws attention to textures, patterns and shapes and avoids distractions.

'Creating something about time, during a period of time, time as a colour, which is timeless.' (C.J. Diary entry, 28/10/2024)

The textile artist Richard McVetis uses a limited palette of subdued colour to create his artwork. He explains 'By using a limited vocabulary of mark making and deliberately subdued colour, I'm able to create a binary simplicity.' (McVetis.R, 2024)



Figure 3. Carole Jones. Detail of scanned section, 'In Praise of Shadows, II'. 2024

By exploring the relationship between light and dark, positive and negative, there has been an interplay between light on a patchwork of mixed materials. This has created hand-stitched textures, and a dramatic visual result. The finished patchworks were scanned on a flatbed scanner and the resulting images then digitally manipulated creating very dramatic results with a strong chiaroscuro aesthetic (Figure 3). The composition and placement of each piece creates a cloth which both reflects and absorbs light. There is therefore a need for both light and darkness to create balance. Tanizaki speaks of 'the colour of that darkness seen by candlelight' and the 'visible darkness, where something seemed to be flickering and shimmering.' (Tanizaki,p52)

Existence - the fact or state of living or having objective reality.

The German philosopher Martin Heidegger's (1889-1979) work is essentially associated with phenomenology and existentialism. He referred to the state in which humans exist and appropriated the use of the word 'dasein', which literally translates as

‘being there’, into his theories on existence. It fundamentally refers to how a human responds to its circumstances and its place in the world. The phrase ‘a sense of place’ is commonly used amongst artists who have endeavored to interpret their emotional, psychological and physical responses to their connection to a specific location and environment. The overriding factor being the importance of them having to exist in that place at that time, in other words ‘being there’.

In Tsugaru, in Northern Japan, a type of textile is made, known as *kogin*. It was traditionally made during the winter months and involves parallel stitching with counted stitches onto a single layer of fabric. The fabric used is typically an evenweave fabric such as cotton or linen which has been indigo dyed. White cotton thread is used to create geometric patterns, including diamonds and symmetrical shapes, similar to sashiko.

Soetsu Yanagi explains the significance of the place and the environment and how it has influenced the making of this cloth in his book *The Beauty of Everyday Things.*

‘The sense of oppression is overwhelming. When the wind blows , the cold becomes almost painful. The snow piles higher and higher, with the coming of October, the snow-laden sky grows gloomy. After the passing of Autumn, what follows is a depressing winter.’ (Yanagi, p 129-130)

He explains how the *kogin* is a product of these events. The families in this area were forced to find work to do indoors and it was this ‘manual labour’ which helped them through this inhospitable season. Yanagi continues to write, ‘This is how time is forgotten; this is how work absorbs the hours and days. If time remains unused, winter becomes a curse…Once this work begins, the clock no longer measures the passage of time. *Kogin* is a product of this snowbound country, a product that has forgotten time…revealing a profound connection between snow and work that is done with the hands.’ (Yanagi, p130)

Debbie Lyddon is an artist based in Wells-next-the-Sea, Norfolk. Her inspiration comes from ‘being out in the natural world – from walking, noticing, collecting, being curious and learning.’ (Lyddon.D, 2017) Her artwork is focused around mixed media

sculptures, installations, drawing and cloth pieces which are intrinsically linked to memories and thoughts formed from experience and a sense of place.

'My work is informed by : Things I have noticed and things I have remembered. The light, water, the weather. The processes and rhythms of natural phenomena. Remoteness, impermanence, change and degeneration. Sound, stillness and silence.'(Lyddon.D, 2017)

The use of salt in Lyddons practice has become an important part of her exploration into the process of change and her experience of existence within the surrounding environment. Lyddon explains, 'When salt is mixed with water it dissolves. As the water slowly evaporates the salt's crystalline structure is revealed.'(Lyddon.D, 2017). The process is cyclical and time is taken to allow for the whole process to be completed. The shapes of the hanging containers or salt pots are all formed into similar structures which Lyddon uses throughout her sculptural textile artworks. But the unexpected and entropic nature of the process leads to a variety of outcomes which are linked to time and the repetitive nature of her process. When she returns to the work after a period of time the degeneration and natural decay is apparent. Rust and rot setting in as the continuing action of the salt sets in. (Figure 4)



Figure 4. Debbie Lyddon. 5 Blue Salt Pots #2, linen, wire, saltwater, pebbles from Cley beach, found driftwood plinth, 2015.

Patchwork 'I' is a product of the period of time between the Autumn Equinox and the Winter Solstice and was created as a part of further experimental work inspired by Roger-Pol Droit's *101 Experiments in the Philosophy of Everyday Life*, 'Number 21, Try to measure existence'.

'Numbers cover the world and tie down reality. Life can in fact be described by a series of equations, a dense grid of size, mass and energy. But none of this can measure existence.'(Droit.R)

It became a response to that time of year which can impact on some people and affect their mental wellbeing. The ever decreasing light, even though it creeps over time, can still have a negative physical and mental effect unless the focus can be drawn away from the despairing emotions and into a more positive and uplifting state of existence. The mind can be drawn into the ritualistic routine of creativity, the repetitive motions of hand stitching and the cumulative consequence of the process of patchwork.



Figure 5. Carole Jones. Scraps, remnants and pieces of linen. 2024.

The cloth pieces existed. The scraps and remnants an antecedent of the finished patchwork. Some of the textiles belonged to another life.(Figure 5) Some are from

other people's lives. Now all of those lives exist together in one new piece of cloth which can be broken down into minutes, hours, days, weeks and months. 1060 hexagons and 500m of thread.

Geometry - the branch of mathematics concerned with the properties and relations of points, lines, surfaces, solids, and higher dimensional analogues.

It is one of the simplest things to do. Pick up a ruler and a sharp pencil and draw a line. A geometric form has been created. This basic shape can be developed. A compass can expand the structure which can manifest itself into elaborate and more complicated shapes such as a hexagon.

A hexagon is a closed two-dimensional polygon with six sides and it is one of the most traditional shapes used in pieced patchwork. The interlocking hexagon pieces create a densely formed mosaic style patchwork resembling an impressive honeycomb design.(Figure 6)

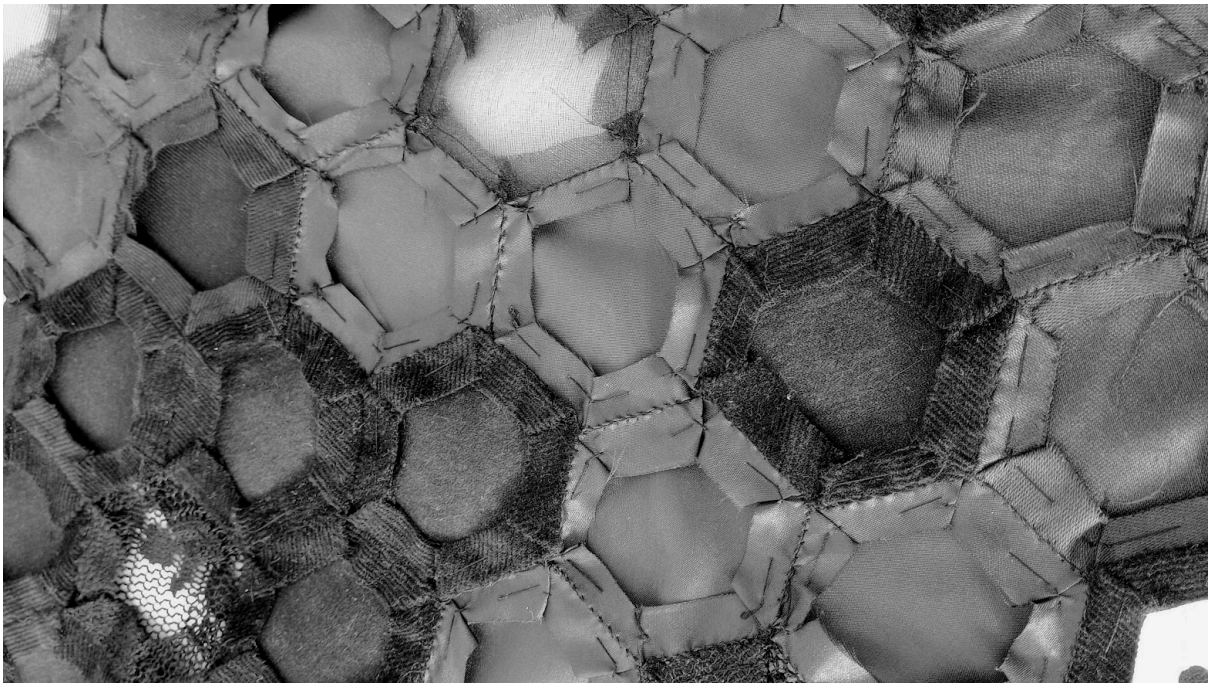


Figure 6. Carole Jones. Detail section of, 'In Praise of Shadows I'. 2024.

Geometry in art is concerned with using shapes such as circles, squares, triangles and simple lines to organise and define space. The use of these shapes can allow an artist to isolate and express emotions in their artwork. Wassily Kandinsky expressed spirituality through the use of geometric shapes in his later work.

The simplicity of the form can allow us to focus and rationalise. It can give us a connection to the earth. The word itself originates from two Greek words, *ge* and *metra* and later the latin word *geometria*. It is said that Plato believed that ''God geometrizes'' and this connection between geometry and spirituality continues. The King's Foundation School of Traditional Arts in London, integrate the art of sacred geometry into their educational programmes.

'Geometry is a reflection of the creative energy at the heart of nature. The compass draws the circle; symbol of unity and the infinite 'whole', and mother of all shapes and forms.' (schooloftraditionalarts.org 2025)

The Korean born, Canadian textile artist Chung-Im Kim uses geometry in their felt artwork. In the piece titled 'semonemo 3' (2015) the screen printed felt has been cut into triangles and squares and then sewn back together, creating a three dimensional surface to the cloth. The hand stitched reconstruction distorts the screen printed images and the geometric shapes of the pieces contained within the finished cloth. Wool felt is a non-woven fabric which has the quality of being able to be manipulated and molded into a shape and hold a form. It is therefore ideal for creating three-dimensional art and crafts. The light hitting the work casts small shadows from each small pinnacle and peak of the converging, joined seams. They become minimalist wall sculptures, containing three-dimensional abstract forms which remind one of organic shapes found in nature. The hand stitched reconstruction distorts the screen printed images and the geometric shapes of the pieces contained within the finished cloth. (Figure7)

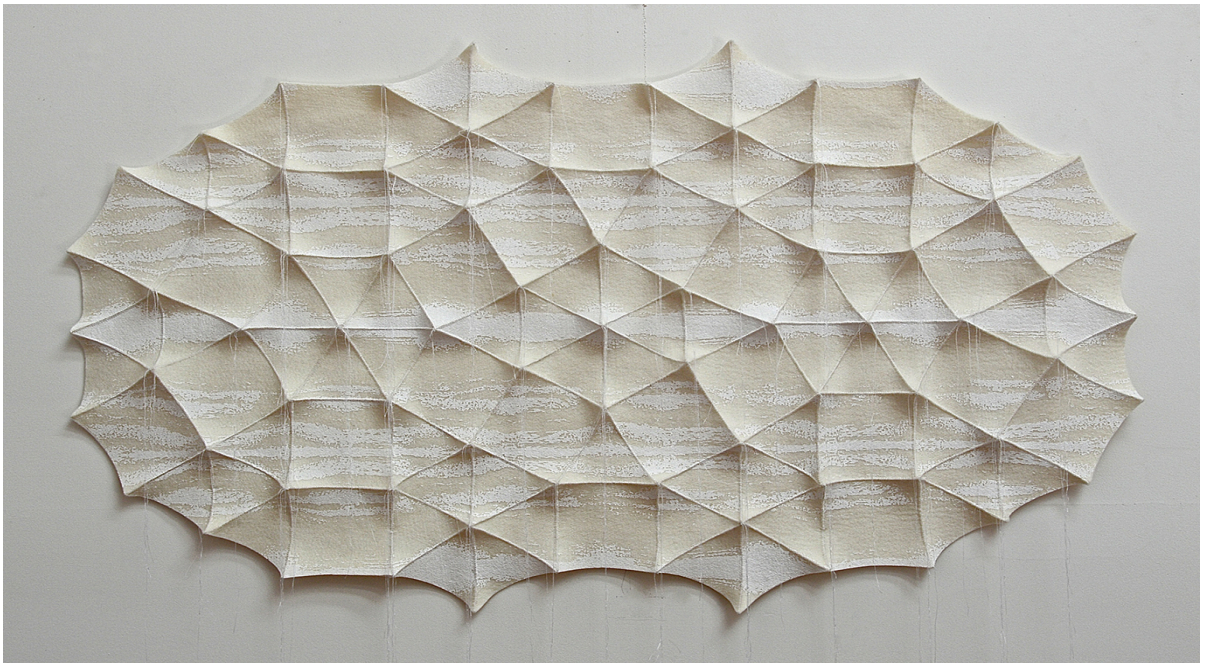


Figure 7. Chung-im Kim. ‘semonemo 3’, screen printed. 2015.

There are hexagons of wool felt in the dark patchwork. They have been placed around in random spots. This has added to the landscape on the reverse side of the cloth. The felt creates small bowl-like craters rising above the pieces surrounding it. All of the patchworks which have been created during this body of work have stemmed from geometric repeat patterns drawn and painted by hand during the initial exploratory work. Furthermore, the resulting compositions are realisations of composure and tranquility which reflect the meditative process which was seen to progressively develop during this period of time. It has led to a fascination with the process inherent in both patchwork and geometric repeat pattern making.

Patchwork - a technique of piecing together small fabric scraps to create a larger design or covering.

‘patchwork(n.)

1690s, "work composed of ill-sorted parts clumsily put together;" 1720s (though perhaps the older sense) "work composed of pieces of various colors or figures sewed together;" from patch (n.1) + work (n.). As an adjective, "made up of odds and ends," from 1713. ‘(etymonline.com,2025)

In the book *Threads of Life*, Clare Hunter demonstrates the importance of the patchwork process by referring to the humanitarian Elizabeth Fry who introduced needlework into prisons after visiting Newgate prison in 1813.

'She introduced what she deemed to be the absorbing, mind-setting activity of sewing. Patchwork was Fry's chosen technique. It required little space, being worked in small pieces, it was repetitive, which calmed frustrated spirits; and it was also cumulative, allowing the satisfaction of growth, a sensation rarely experienced by prisoners diminished by poverty.'(Hunter.C, p50)

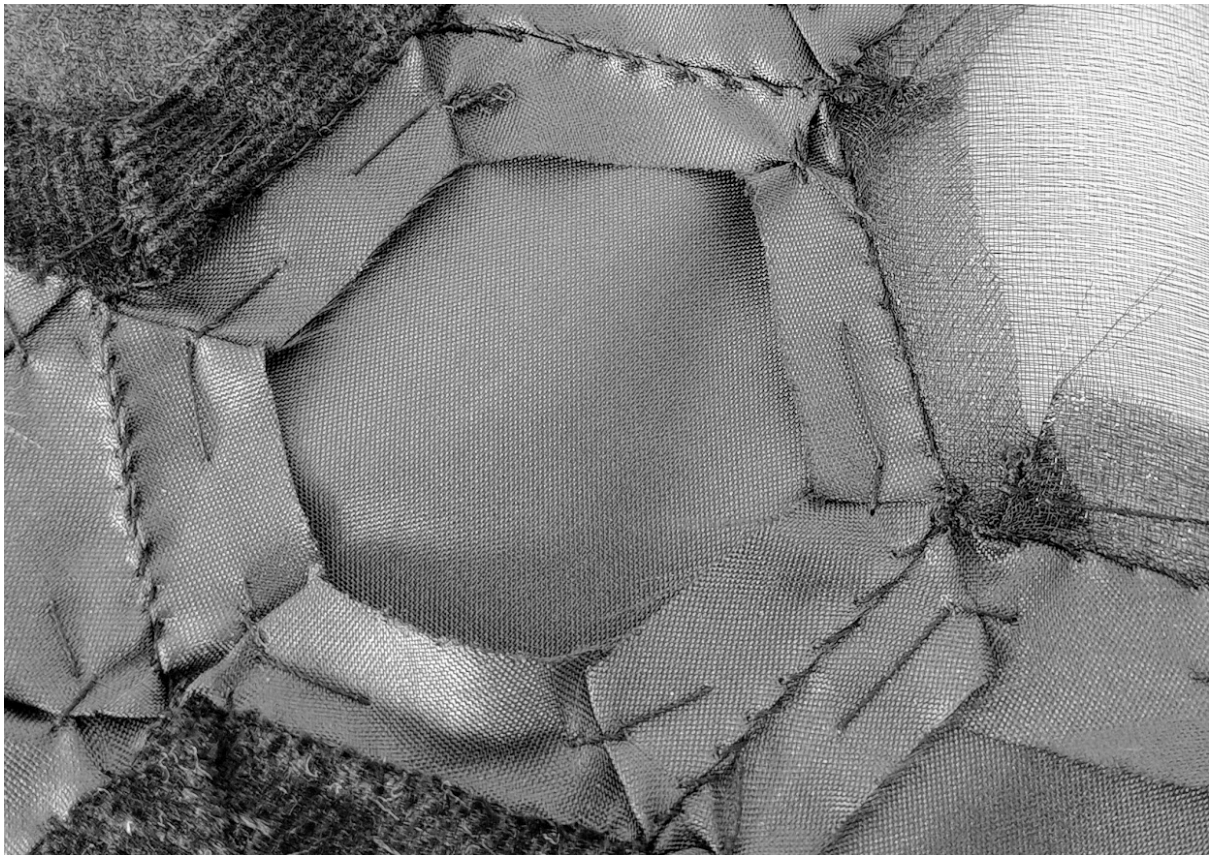


Figure 8. Carole Jones. Detail of black patchwork showing the construction process. 2024.

The purpose of 'I' was to measure existence between the Autumn Equinox and the Winter Solstice, in order to visualise and transform time into a tactile and tangible object. Small tacking stitches are used to enclose the pieces of paper with fabric. This process is repeated until a collection of pieces has been made. The individual pieces are then sewn together and slowly the whole cloth is complete. The reverse of the cloth

reveals the different processes undertaken in the construction.(Figure 8) The overall outcome being a mosaic methodology to the finished appearance.

Japanese textile artist Junko Oki has used patchwork in her embroidered textiles to create layers which add to the depth of the work. She overlays thousands of threads and stitching creating a dense sculptural quality to cloth (Figure 9). The embroidery seems random and chaotic but there is also repetition to the process. The same stitches are worked repetitively to build up the concentrated surfaces. 'With each stitch made meticulously by hand, Junko Oki engraves stories of life onto textiles. Without the guide of an under drawing, the artist free-handedly creates unique motifs and patterns by stitching her fabric, rejecting the structured tradition of embroidery.' (Kanechika.K, 2025)



Figure 9. Junko Oki. 'nectar 2' , Silk, cotton, iron, wood. h.40.0 x w.30.0 x d.11.0 cm. 2019.

Throughout this body of work the patchwork process was used for economical and functional purposes. In order to convey the sense of a flickering and shimmering

texture it was a crucial component that a number of different fabrics of varying fibres and constructions were used. There are dense, black patches intermingled with sheer, lightweight and diaphanous cloth pieces. Some are so thin that it is possible to see through and the tacking threads are visible, suspended in the frame of the pieces.

The absorbing process of patchwork flows continuously. The slow build up gradually pushed the construction further out into the space around the new cloth. The black patchwork grew heavier and the physicality of the making pulled and tugged at the hand stitching. Repairs were done to previous sewing before half of the patchwork was complete. The weight of the cloth dragging over floors, picking up tiny fragments of debris and leaving trails of discarded lengths of thread behind. With the passage of time the patchwork grew like a scaled creature draped across the floor until the darkness reached its peak and the Winter Solstice had arrived. The focus turned to the 'middle' time. The time after the solstice, when nothing seems to change. The lull. The transition. The anticipation for when the light overcomes the dark.

Time plays an important role in the work of the textile artist Richard Mcvetis. His work responds to specific periods of time and how to communicate this through stitching specifically in his artworks he calls 'Units of Time'. He explains, 'I'm very interested in this idea of time. It's so powerful in how it organises our lives, yet, it's invisible, and we can only see it through change. So I like to see it more as change…'(Mcvetis, 2020)



Figure 10. Carole Jones. Triptych patchworks. 2025.

The group of three patchworks emerged directly from geometric patterns done on paper.(Figure10) They focused on the idea of a piece of dark moving from one shape to the next on each separate patchwork. It became clear that it would be possible for the process of geometric pattern drawing and patchwork to evolve together. One informs the other, continuously circling back like a looping thread.

The intensity of the making became less extreme and more experimental giving rise to a more spontaneous approach to the work. The experience of the black patchwork, the repetitive process, had given an insight into what was possible.

The sheer fabric created shadows in patchwork where the seams were folded in, resulting in a quality which is used in a style of patchwork known as *jogakbo*. In Korea, during the Joseon dynasty (1392-1910) the *jogakbo* patchworks were created from leftover scraps of fabric were sewn together using a triple-stitched technique known as *gekki*, which gives a flat sealed seam resulting in the window pane effect

distinctive to *jogakbo*. There is an improvisatory quality to the construction as the patches are sewn into squares and extended until the final dimensions have been reached.

The light patchwork, 'II', was inspired by this technique and had evolved from a small patchwork created using two sheer fabrics of different densities. The intention being to play with the effects of light on different materials, one sheer and the other lustrous and opaque. The construction of the fine points to the pieces resulting in small boat shapes, giving the back of the finished patchwork a three-dimensional look.(Figure 11)



Figure 11. Carole Jones. Detail showing the reverse of 'In Praise of Shadows II'. 2025

Patchwork 'II' is a response to the encouraging signs of Spring and the increase in light at the start of the new year. It also signifies the launch of further exploration into the inherent link between geometry and the process of pieced patchwork.

The results of the textile patchwork cloths show change and an emerging improvement in skills relating to the construction of the pieces. The work began with an inexperience in the process of patchwork piecing. The focused time repeating the ritualistic processes and resulting knowledge gained has shed light on possibilities for further exploration which combines geometry and 'pieced' work.

Repetition - the recurrence of an action or event.

‘If you think about the repetitive rhythms of hand stitch, I feel an emphasis on the process, often not the end product - a strong connection to the feel of the fabric, choice of thread, the way the cloth moves as I work my needle through it.’(Wellesley-Smith.C.p88)

The Hungarian American psychologist Mihaly Csikszentmihaly (1934-2021) introduced the psychological concept of ‘flow’. He drew a link between a focused state of mind and repetitive processes. He suggested that in turn this was conducive to effortless productivity. Furthermore, the practice of repeating a task and practicing a skill can lead to mastering the development of that skill until it becomes a routine, encouraging the development of complete engagement with reduced distraction. There is a state of intense focus where it can feel that time disappears and where a balance is created through repetition, between challenge and skill, and consequently allowing a platform for mindful immersion and an increase in personal growth. Therefore, patchwork is one process which can be seen to be one of these practices inherently linked to the concept of ‘flow’.

It could be said that it isn’t simply the process of making which can be repetitive. (Figure 12) There is also a strong sense of repetitiveness to the places we create work in. During this project, due to the importance of natural light when hand sewing, an area around a large window was adopted as a small makeshift studio. This area became a focal point for the black patchwork. Creating a familiar point in which to return to every opportunity available. It wasn't a comfortable seat which made the task at hand even more of a chore as the weeks went on. Nonetheless it served its purpose.

‘Place is an organised world of meaning. It is essentially a static concept. If we see the world as a process, constantly changing, we should not be able to develop any sense of place. Movement in space can be in one direction or circular, implying repetition.’ (Tuan, p179)

Patchwork 'I' has become the focal point to the work which has been done since. Subsequent ideas have all originated from the process and the mental strategies that needed to be undertaken to complete the patchwork to achieve its finished goal.



Figure 12. Carole Jones. Piecing the hexagons together. 2024.

'A single hexagon. A group of seven. A minute. Twenty minutes. The whole piece can be broken down into sections of timed slots. An area completed in a day to suggest an understanding of the measure of the new cloth itself.

It's become my day job and I long to be doing something else!' (C.J. Diary entry, 06/11/2024)



Figure 13. Richard McVetis, Units of Time, 2015. Each cube measures 6cm x 6cm x 6cm (2¼" x 2¼" x 2¼"). Hand embroidery. Wool, cotton thread. Photo: Yeshen Venema.

Mcvetis considers, 'These physical, tactile and repetitive modes of creation allow me to visualise, consider and occupy space…Inspired by the process and the act of making, and its ritualistic and repetitive nature.'(McVetis 2024) His series of embroidered cubes, 'Units of Time' (2017)(Figure 13) were the forerunner of a body of sculptural work titled 'Variations of a Stitched Cube' (2022).

He explains how the work was inspired by methods for measuring time as well as 'Incomplete Open Cubes'(1974) by Solomon LeWitt (1928-2007), which focused on 'geometry, intrinsic nature, and perception of the cube'. Mcvetis used a measurement of time based on units of sixty, known as the sexagesimal system which was conceived by the Sumerian civilisation, as the starting point for this work and the number sixty became the substructure for its creation.

'The sequence started with the first cube, which I stitched for sixty minutes, and finished on the sixtieth cube, which I stitched for sixty hours…I used seed stitch, starting at the same point each time, then stitching freely when the allotted time was

up…Time seemed to slow down to the point where ten minutes felt like an hour'. He describes the physical consequence to this gradual increase in time, 'longer periods had an effect on body and mind. The physicality and mental stamina required for this project really took its toll.' (McVetis, 2024)

This suggests that the state of intense focus or 'flow' can take control and become almost addictive to an individual. It conjures up the sense of immersion, and a detachment from surroundings. A condition of being there but also of drifting to other times and places.

The final stage of the work has developed with a return to hand drawn and painted geometric repeat patterns. Initially eighteen experimental small sketches were done on A4 paper which then evolved into six larger scaled pieces. These final six pieces have been done on handmade eco-friendly 100% cotton paper from India. The choice of this type of medium was to combine both paper and cloth as when the paper is torn the delicate strands of the recycled cotton can be seen running down the edge of the page. The paintings are composed of a geometric motif increasing in size as each piece is completed and consequently the increasing size resulting in a decrease in the time taken to produce it. The possibility of these designs becoming pieced patchwork is a constant expectation when these drawings and subsequent paintings are being undertaken.(Figure 14)



Figure 14. Carole Jones. Detail of geometric drawing and painting. Untitled. 2025.

Conclusion.

The aim of this report was to identify a connection between the themes of existence, chiaroscuro, geometry, patchwork and repetition and examine how they have been implemented in the creation of a body of work informed by these ideas. The process and the chosen time frame by which the new patchwork cloths were constructed and the use of hand sewing as opposed to machine sewing has given a tangible outcome to the pieces.

It could be said that the successful completion of the patchworks within the allotted time period has been due to the simple approach to the task. The whole project stemmed from an idea to simplify some initial exploration done into the effect of light on materials and by focusing this work into geometric shapes which subsequently led to the use of these shapes into repeated patterns. The traditional process of pieced patchwork became the natural consequence of these experimental outcomes.

The work of McVetis can be perceived to combine the themes of both chiaroscuro and repetition in their time based textile pieces. Whereas, Lyddon's salt pots demonstrate an experience of existing in the environment surrounding her that also has a relationship with time and repetition. The repetition and patchwork which are inherent in Junko Oki's sculptural textiles possess an organic aesthetic which can also be seen in Chung-im Kim's work but here in a profoundly more geometric outcome.

In summary, the intention was to create a body of work through a praxis which used a methodology which was focused on simple strategies enabling the artist to be more productive and successful in producing work. A more focused approach to working has been sought by focusing on a link between geometry and pieced patchwork and has been key to achieving this goal.

Reference.

Images.

Cover image. Jones,C. 2025. Scanned Patchwork II.

Figure 1. Jones,C. 2024. Detail of black patchwork.

Figure 2. Jones,C 2024. Sunlight and shadows cast across the patchwork pieces during construction.

Figure 3. Jones,C. 2024. Detail of scanned section, 'In Praise of Shadows, II'.

Figure 4. Lyddon,D. 2015. 5 Blue Salt Pots #2, linen, wire, saltwater, pebbles from Cley beach, found driftwood plinth. Available at: https://debbielyddon.co.uk/gallery-2/ (Accessed 19 April 2025)

Figure 5. Jones,C. 2024. Scraps, remnants and pieces of linen.

Figure 6. Jones,C . 2024. Detail section of, 'In Praise of Shadows I'.

Figure 7. Kim,C. 2015. 'semonemo 3', screen printed. Available at: https://chungimkim.com/living-geometry (Accessed 19 April 2025)

Figure 8. Jones,C. 2024. Detail of black patchwork showing the construction process.

Figure 9. Oki,J. 2019. 'nectar 2' , Silk, cotton, iron, wood. h.40.0 x w.30.0 x d.11.0 cm. Available at: https://kosakukanechika.com/en/artist/junko_oki/ (Accessed 19 April 2025)

Figure 10. Jones,C. 2025. Triptych patchworks.

Figure 11. Jones,C. 2025. Detail showing the reverse of 'In Praise of Shadows, II'.

Figure 12. Jones,C. 2024. Piecing the hexagons together.

Figure 13. McVetis,R. 2015. Units of Time. Each cube measures 6cm x 6cm x 6cm (2¼" x 2¼" x 2¼"). Hand embroidery. Wool, cotton thread. Photo: Yeshen Venema. Available at: https://www.textileartist.org/richard-mcvetis-act-making/ (Accessed 19 April 2025)

Figure 14. Jones,C. 2025. Detail of geometric drawing and painting. Untitled.

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