Appropriation

- Material exploration / Bricolage / Mixed Media / Collage /

(is) appropriation as an artistic post- modern method? (https://chat.openai.com/chat)

Appropriation can be considered as a postmodern artistic method, as it challenges the traditional notions of originality and authorship.

In appropriation, artists take pre-existing images, objects, or cultural artifacts and incorporate them into their work. By doing so, they question the notion of originality and highlight the interconnectedness of cultural production.

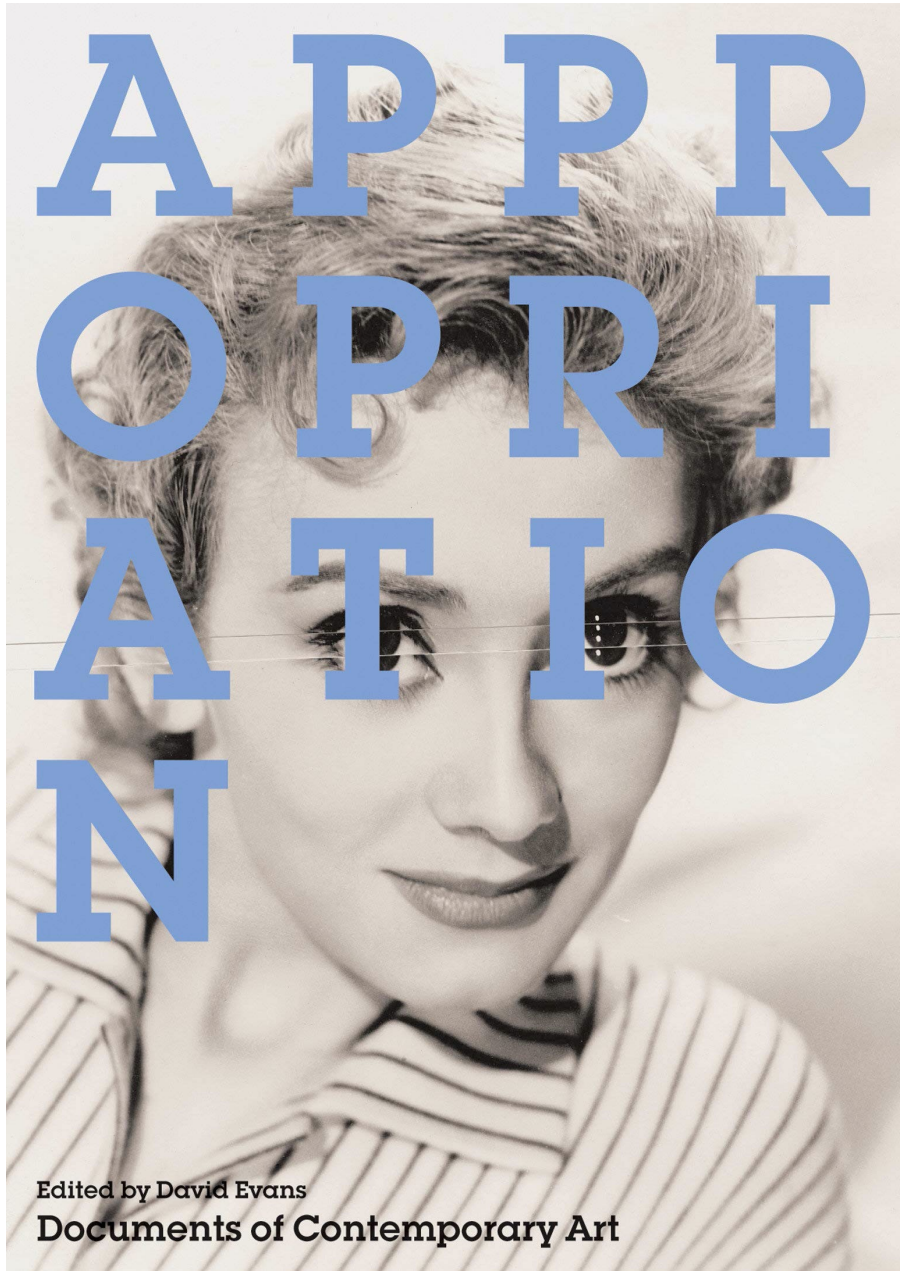
Appropriation can also be seen as a form of critique, as it allows artists to comment on or subvert the meanings of the original source material. It can be used to challenge dominant cultural narratives and power structures, and to give voice to marginalized Perspectives.

(cont)

Overall, appropriation can be a powerful tool for postmodern artists to engage with and critique contemporary culture.

However, it can also be controversial, as it raises questions about ownership, authorship, and cultural appropriation.

(image freaturing work of aetsit John Stezaker)



Whitechapel series

appropriation | əˌprəʊprɪˈeɪʃ(ə)n

noun

1 *[mass noun]* the action of appropriating something: *dishonest appropriation of property*.
• **the deliberate reworking of images and styles from earlier, well-known works of art: *the hallmark of postmodernism has turned out to be appropriation*.**

2 a sum of money allocated officially for a particular use: *success in obtaining appropriations for projects* | *[as modifier] : the appropriation accounts*.

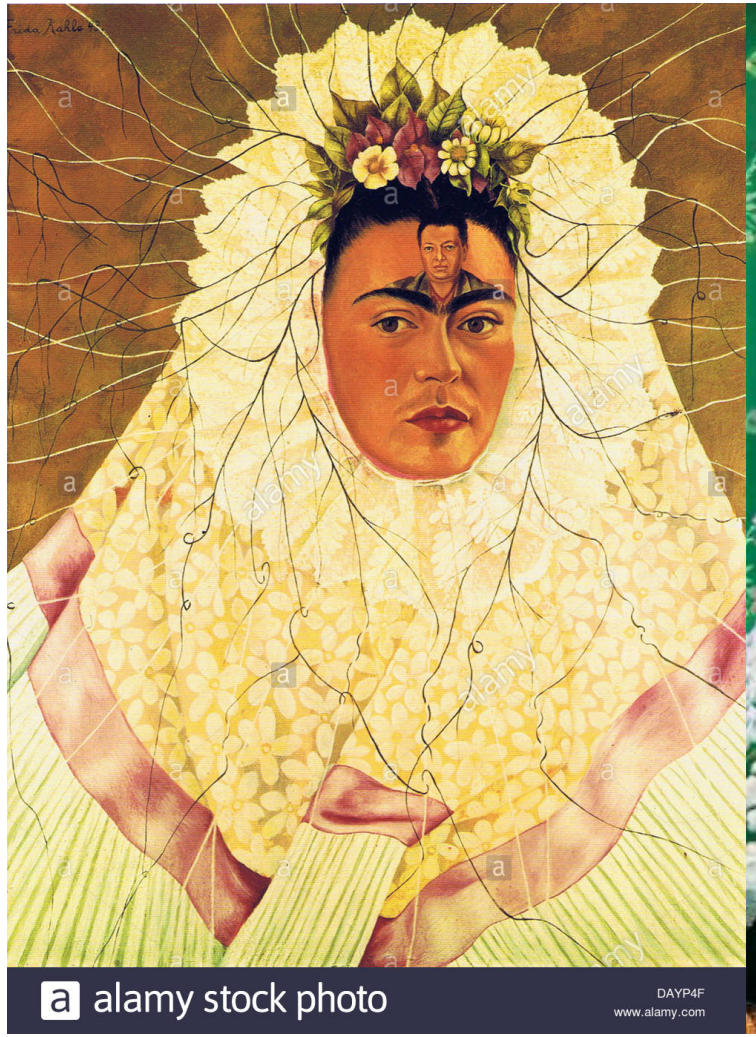
More articles and examples of appropriation

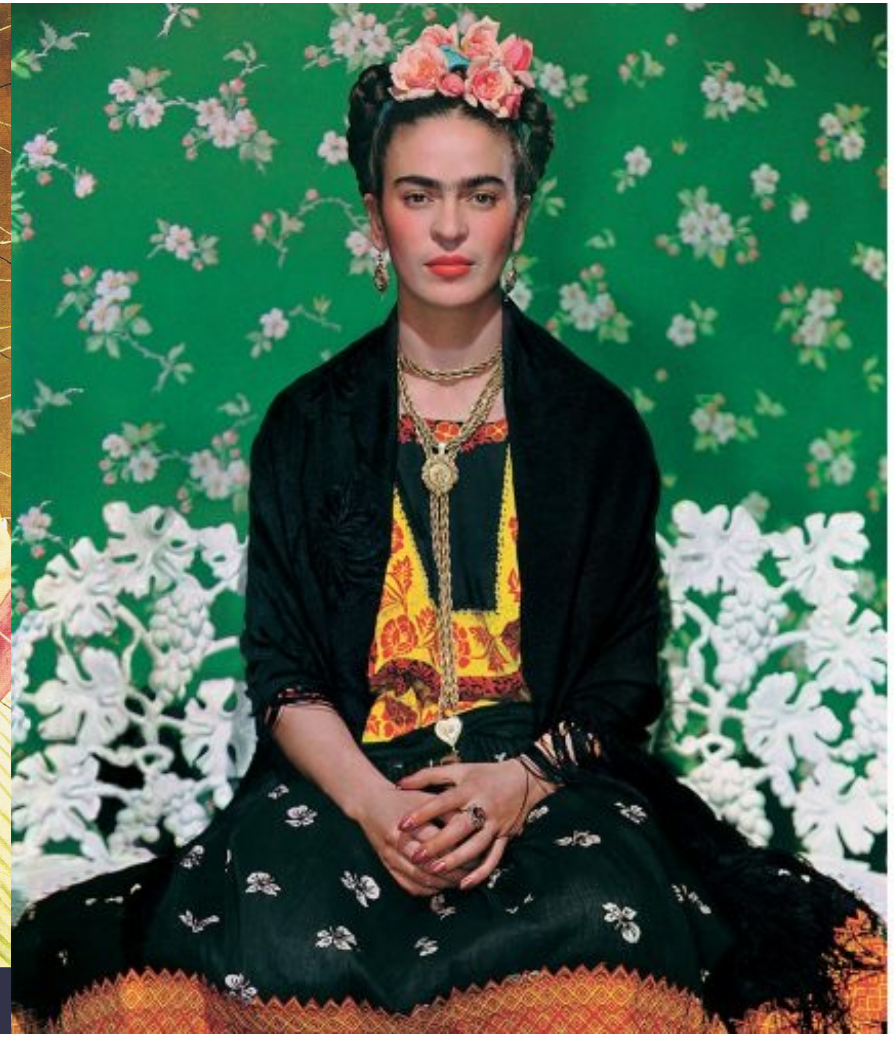


In separating images from the original context of their own media, we allow them to take on new and varied meanings. The process and nature of appropriation has considered by anthropologists as part of the study of cultural change and cross-cultural contact.

Robert Colesscott, Les Demoiselles d'Alabama, 1985[5]; Right: Pablo Picasso, Les Demoiselles d'Avignon, 1907[6]
http://www.inquiriesjournal.com/articles/1661/appropriation-in-contemporary-art

Frida Kahlo, (**1907-1954) Mexican Artist- Painter** Frida Kahlo de Rivera ‘employed a naïve folk art style to explore questions of **identity, post colonialism, gender, class, and race in Mexican society**’. Associated with **Surrealism** although supposedly rejected the title herself .







Appearances Can Be Deceiving: **THE DRESSES OF FRIDA KAHLO,** Frida Kahlo Museum, Mexico. 24 November 2012 – 24 November 2013

http://**judithclark**costume.com/exhibitions/appearances-can-be-deceiving/





Frida Kahlo: Making Her Self Up, Victoria and Albert Museum, London until Sunday, 4 November 2018



Hypertext, Jackson permits us to see, enables us to recognize the degree to which the qualities of collage -- particularly those of appropriation, assemblage, concatenation, and the blurring of limits, edges, and borders -- characterize a good deal of the way we conceive of gender and identity. Sooner or later all information technologies, we recall, have always convinced those who use them both that these technologies are natural and that they provide ways to describe the human mind and self. At the early stage of a digital information regime, "Patchwork Girl" permits us to use hypertext as a powerful speculative tool that reveals new things about ourselves while at the same time retaining the sense of strangeness, of novelty. https://cyberartsweb.org/cpace/ht/pg/pgmain.html

Is appropriation a practice – based research method.

Example One
(https://chat.openai.com/chat)

Appropriation can be used as a research method in practice-based research, but it is not inherently a research method in and of itself.

Appropriation is the act of borrowing or taking elements from existing works and incorporating them into new creations. In practice-based research, appropriation can be used as a method to explore the ways in which existing works can be repurposed or recontextualized to create new meanings and interpretations.

For example, an artist might appropriate elements from popular culture or historical artworks to create a new work that comments on or critiques contemporary society. In this case, appropriation serves as a research method by allowing the artist to explore the ways in which existing cultural artifacts can be reinterpreted and repurposed to convey new ideas and perspectives.

However, it is important to note that appropriation can be a contentious practice, particularly when it involves taking elements from cultures or communities that are not one's own. In these cases, it is important for the researcher to be aware of the potential issues of cultural appropriation and to approach the practice with sensitivity and respect.

Is appropriation a practice – based research method.

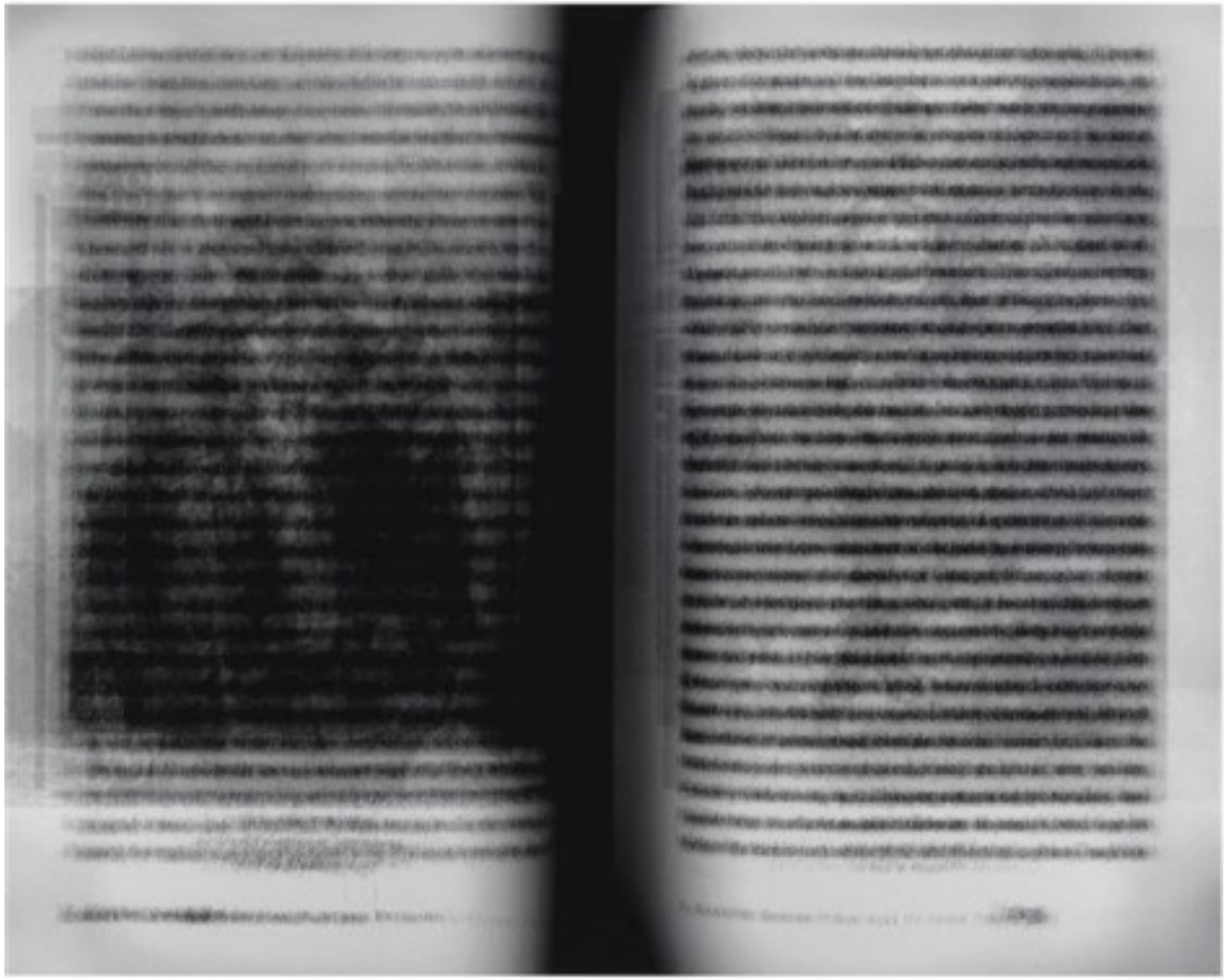
Example Two
(https://chat.openai.com/chat)

Appropriation can be considered as a research method in certain fields, such as art and design. Appropriation involves taking pre-existing materials, such as images or objects, and using them in new and creative ways to create new meaning or context. In the context of art and design, appropriation can be used as a research method to explore and analyze cultural and social contexts.

However, it's worth noting that appropriation can also be a controversial topic, as it can raise questions of ownership, cultural sensitivity, and exploitation. Therefore, if you are considering using appropriation as a research method, it's important to be aware of the ethical implications and to approach it with sensitivity and respect for the original source material.

Idris Khan

Idris Khan's work offers another chapter in the story of appropriation, Khan's work slotted into the art historical narrative so smoothly, it was almost as if it were designed to go there. …it is clear that Khan locates his practice very self consciously. …whether it is every page of Barthes Camera lucida, or every page of the Koran….Khans sources are both familiar and highly loaded. In his post - production work, Khan makes free use of camera, scanner and digital –imaging software to push and pull the different strata.
(Lucy Souther The Collapsed Archive; Idris Khan//2006)



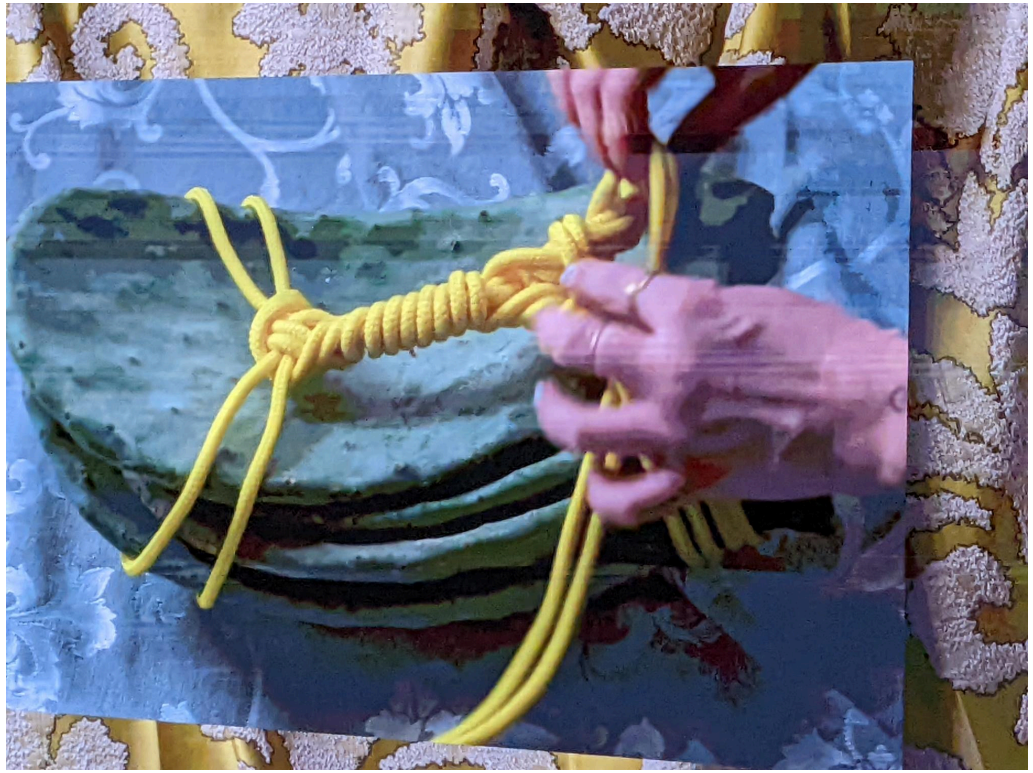
Every... page of Roland Barthes book Camera Lucida, 2004. digital c-print, mntd on aluminum; 110.5 x 128 cm. (43.5 x 50.4 in.)

In 1989 feminist art critic Lucy Lippard proposed that,

> the mixing and matching of fragments is the product of an interrupted life […] What is popularly seen as ‘repetitive,’ ‘obsessive,’ and ‘compulsive’ in woman’s art is in fact a necessity for those whose time comes in small squares (Lippard, 1986: 228).

Bricolage, described as,

> “the central cultural style of the postmodern [characterised by a continual flow of images] a juxtaposition/montage, paradox, ambiguity and the blurring of the boundaries of genre, style and history.” (Barker, 2004: 157),



Naomi Pearce’s notion of D.I.Y. as “**a messy affair, both ‘sticky and knotty” (Pearce, 2021)**

- The first artist to successfully demonstrate forms of appropriation within his or her work is widely considered to be Marcel Duchamp. He devised the concept of the ‘readymade’, which essentially involved an item being chosen by the artist, signed by the artist and repositioned into a gallery context.
- By asking the viewer to consider the object as art, Duchamp was appropriating it. For Duchamp, the work of the artist was in selecting the object. Whilst the beginnings of appropriation can be located to the beginning of the 20th century through the innovations of Duchamp, it is often said that if the art of the 1980’s could be epitomised by any one technique or practice, it would be appropriation.[4]



Responding to themes of domesticity –

Mary Kelly's Lint works which act "as an ephemeral reminder of daily life or, more specifically, of the never-ending rhythms of women's domestic labor." (Finkel) [accessed 21.08.2021].



Art Lurks in an Unlikely Place for Mary Kelly: the Dryer

https://www.nytimes.com/2017/10/21/arts/mary-kelly-lint-art.html



An anarchival Impulse - in the work of Susan Hiller - a response to the Sigmund Freud's Collection

Artistic knowledge is materialised in *From the Freud Museum*, captured in its boxes and in between them. The specificity of that knowledge is difficult to describe, as it exists not as concrete realisation but as intersubjective potentiality.

https://www.tate.org.uk/research/in-focus/from-the-freud-museum-susan-hiller/hillers-anarchival-impulse



Key words:

digital: virtual: textiles: domestic:liminal: arterial: homespun: coding: fact/fiction: documentation: web: space and place: conceptual: myth: archive: networks





Ele Carpernter, https://craftspace.co.uk/digcommons/ Susan Collis, Sequined paint splashed rag
My Hand stitched Paella Serviettes

The Exhibition.
Veronica Ryan's 'Sculptural Vocabulary'
Along A Spectrum: Spike Island, Bristol, Sept 2021.

Ryan utilises textile processes such as sewing which she suggests,

"acts as a metaphor for mapping the contours of mindscapes, hinting at the connections between one's interior world and external objects….sewing is a way to connect different parts together…connecting the past and the present"
(Ryan: 2021)



Seth Siegelaub: Beyond Conceptual Art

12/12/2015 - 17/05/2016, Stedelijk Museum, Amsterdam, Stichting Egres Foundation, Amsterdam

http://www.egressfoundation.net





Seth Siegelaub (1941-2013) Art Dealer, Collector, Curator, Bibliographer, Researcher

For Siegelaub, who wanted to record the history of books on textiles in the form of a list, the bibliography was akin to a loom - a computing machine that interlaces the warp and the weft of a weave to create a tissue of information.

Tinker, Tailor, Soldier, Soldier, Sailor, Sara Martinetti found in The Xerox Book, pp19

Bracha L. Ettinger's theory of the 'matrixial'





Matrixial Theory Term Cloud Glossary, based on Bracha L Ettinger's theory.

Ettinger’s theory and practice have been utilsed to explore
the effect or affect of ‘co-emergence. This involves utilizing mixed method’s including film stills, image and text, photocopy, collage, letter press, riso print and digital montage to bring together disparate aspects of daily life into a shared screen space.

Examples here included opposite.



MA Student Examples of Explorative Research & Praxis Portfolios.

Student 1



explorative research and praxis

GRIEF SHOWS UP

IM STILL LEARNING HOW TO CARRY IT

HANG ON, IM STILL OVERTHINKING THIS

HAVE A ~~GOOD~~ DAY

ITS OK IF IT HITS YOU ALL OVER AGAIN
ITS OK TO NOT HAVE IT ALL UNDER CONTROL
THERE IS NO TIMELINE
IT IS MESSY

LIES I TELL MYSELF:

IF I DO NOT SAY IT

I DO NOT FEEL IT

BEING HUMAN:

HAPPINESS DOES NOT EQUAL

THE ABSENCE OF SADNESS.

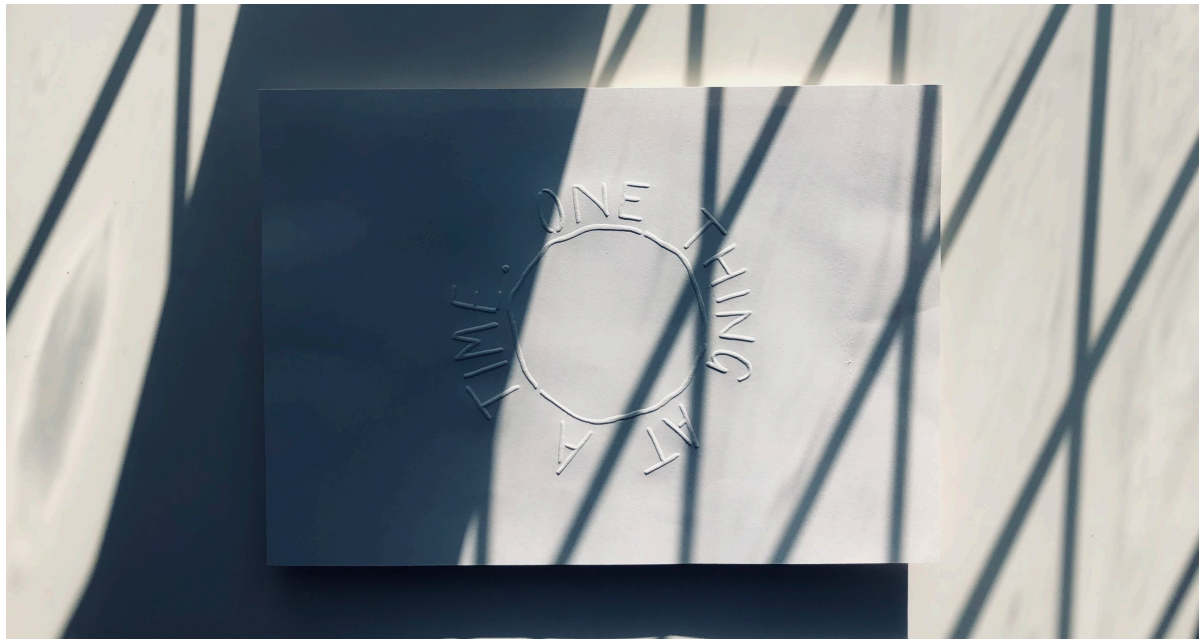
O

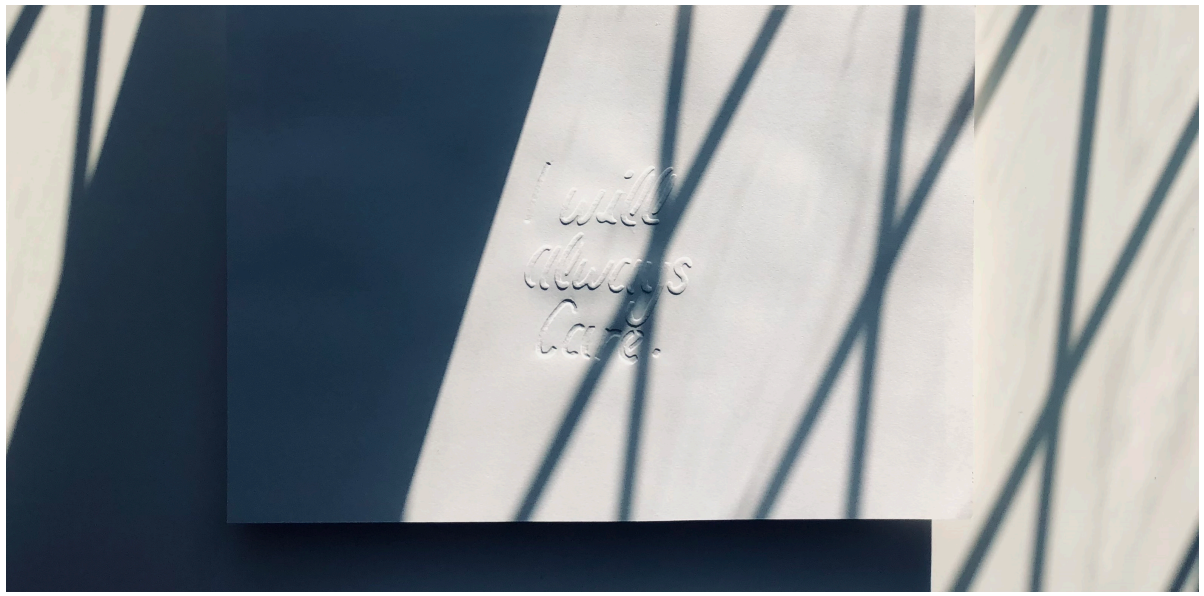
LET G

IT FEELS LIKE A CURRENT THAT IS ALWAYS THERE

IT RISES AND CARRIES ME

TODAY, I CAME, I SAW, I LAID DOWN







ONE THING AT A TIME. | I will always care | Rest





Moments become memories

FORGIVENESS
REFLECTION
TRUST
CARE
LOYALTY



Letters to you

- Surrealist Film Noir
- Concrete poetry
- Louise Bourgeois - *The Return of the Repressed*
- Unconscious | Involuntary Memory | Proustian Memory | Self-traumatisation
- Tracey Emin – *The Loneliness of the Soul*
- Language as Confession | True or False? | Ambiguity and Ambivalence | Confession as ritual
- Psychoanalysis
- Melancholia
- Affect





I need my memories

- Psychogeography
- How do you turn an experience of the landscape into something tangible?
- Liminality – zeitgeist of current climate
- Personal | Non-personal | Universal
- Light – The psychology of wellbeing
- The landscape of text | Text as landscape





I feel so vulnerable small and inconspicuous."

DISTRACTION QUIET SOLITUDE PEACFUL BREATHE



REALITY
FICTION
PARANOIA
ISOLATION
OBEDIENCE
CONFUSION
DISTRACTION
CONTAINMENT
SOCIAL DISTANCE

REALITY FICTION PARANOIA ISOLATION OBEDIENCE CONFUSION DISTRACTION CONTAINMENT SOCIAL DISTANCE

- Cheim & Reid. (2018) Louise Bourgeois: Spirals.
- Fiona Banner
- Hamish Fulton
- Emotional connections
- Jonny Briggs
- Morgan O’hara
- Situationist – Guy Debord
- Surrealist Poetry – André Breton, Louis Aragon,
- Raymond Queneau
- Stéphane Mallarmé
- Cadavre Exquis – Exquisite Corps



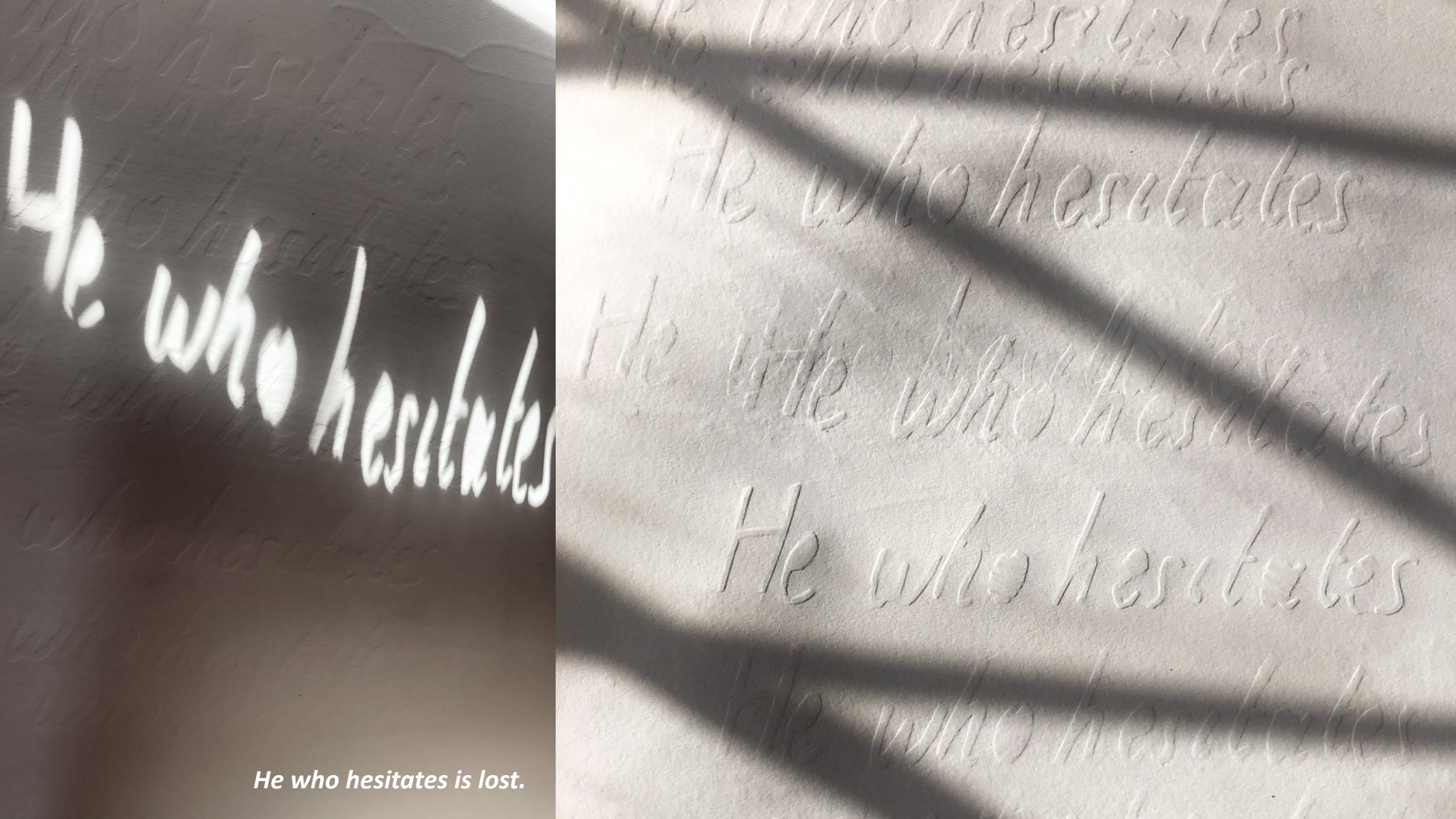
SILENCE LOUD SILENCE



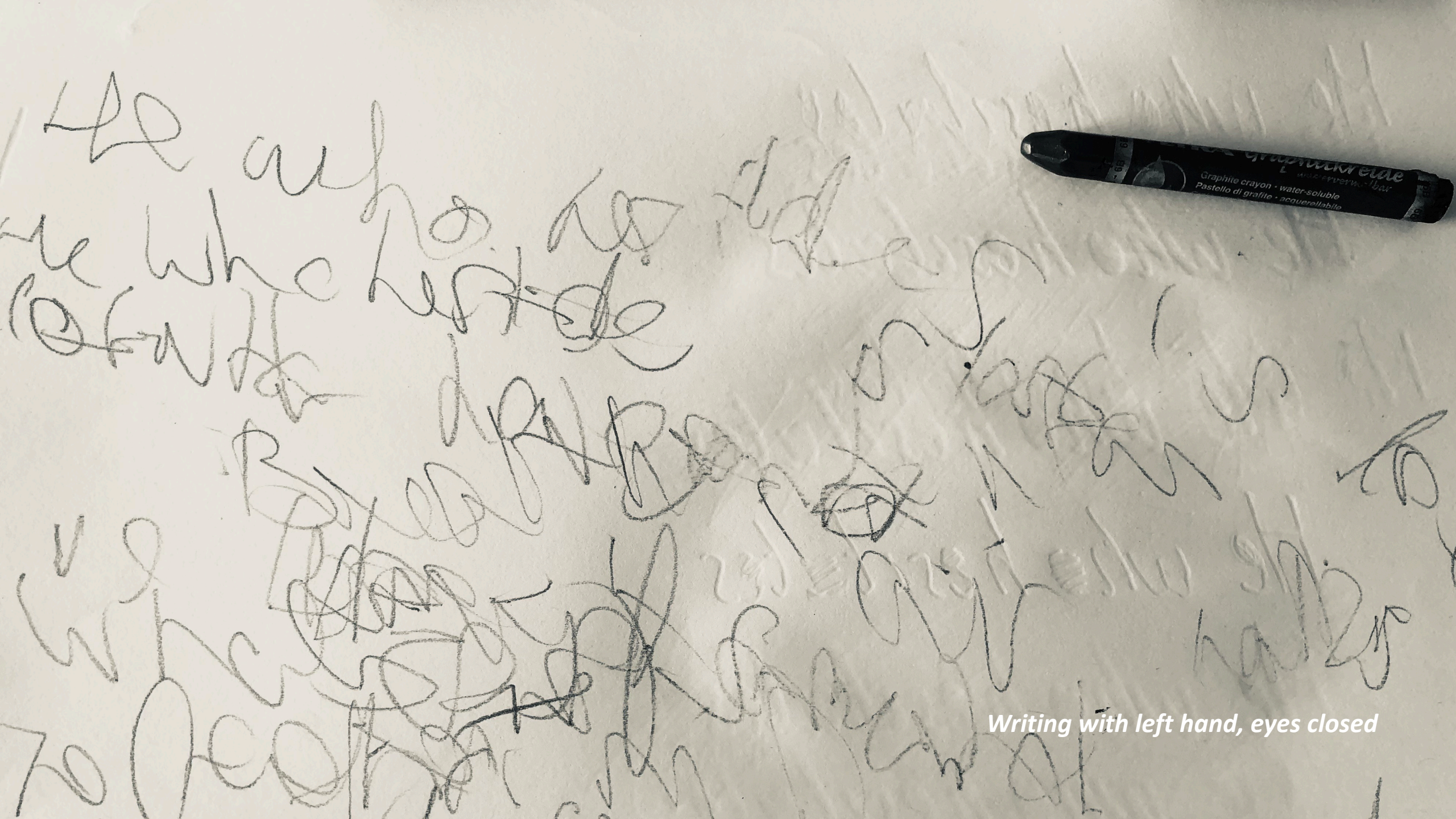
SOLITUDE



ONE STEP AT A TIME

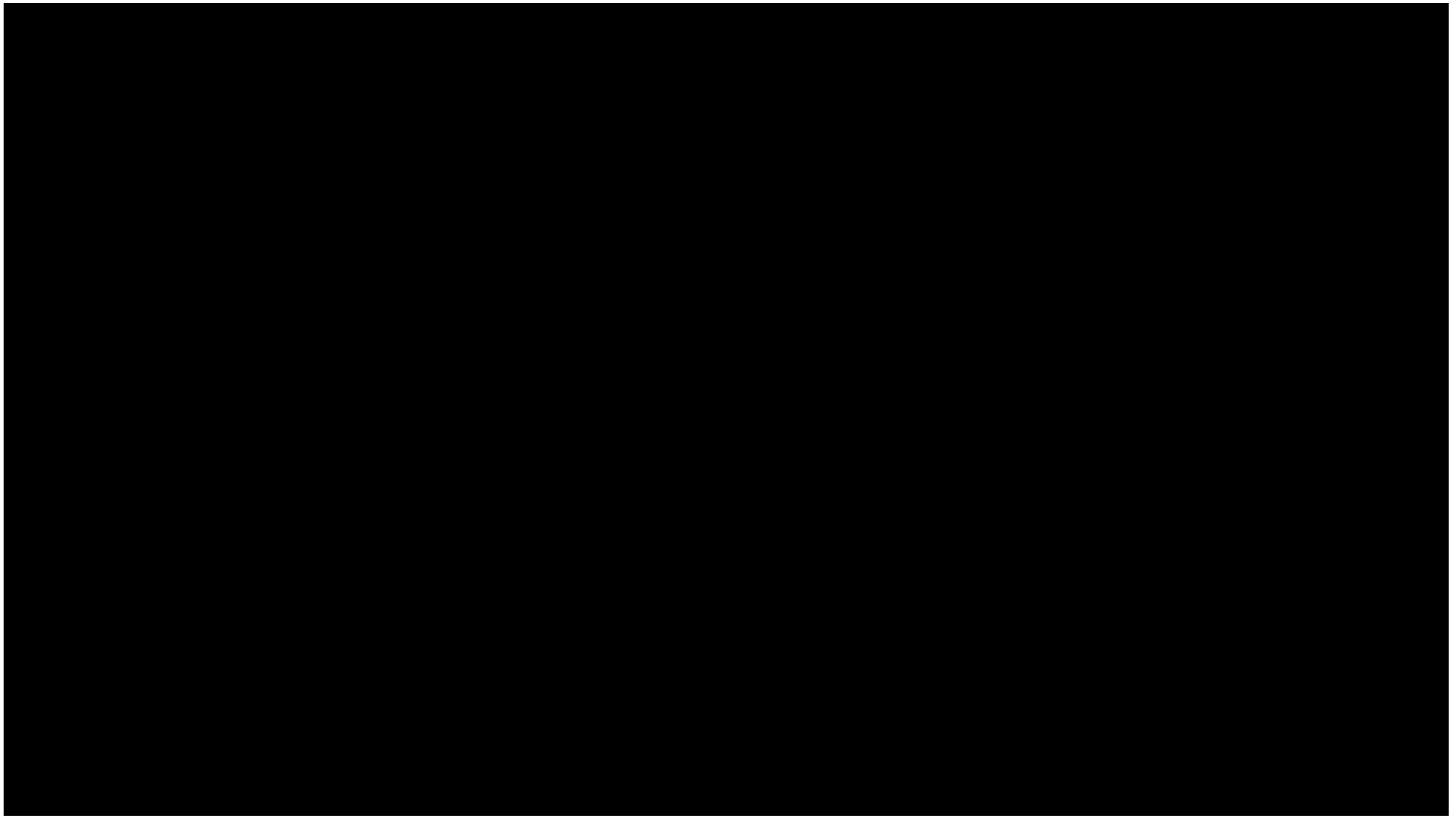


He who hesitates is lost.

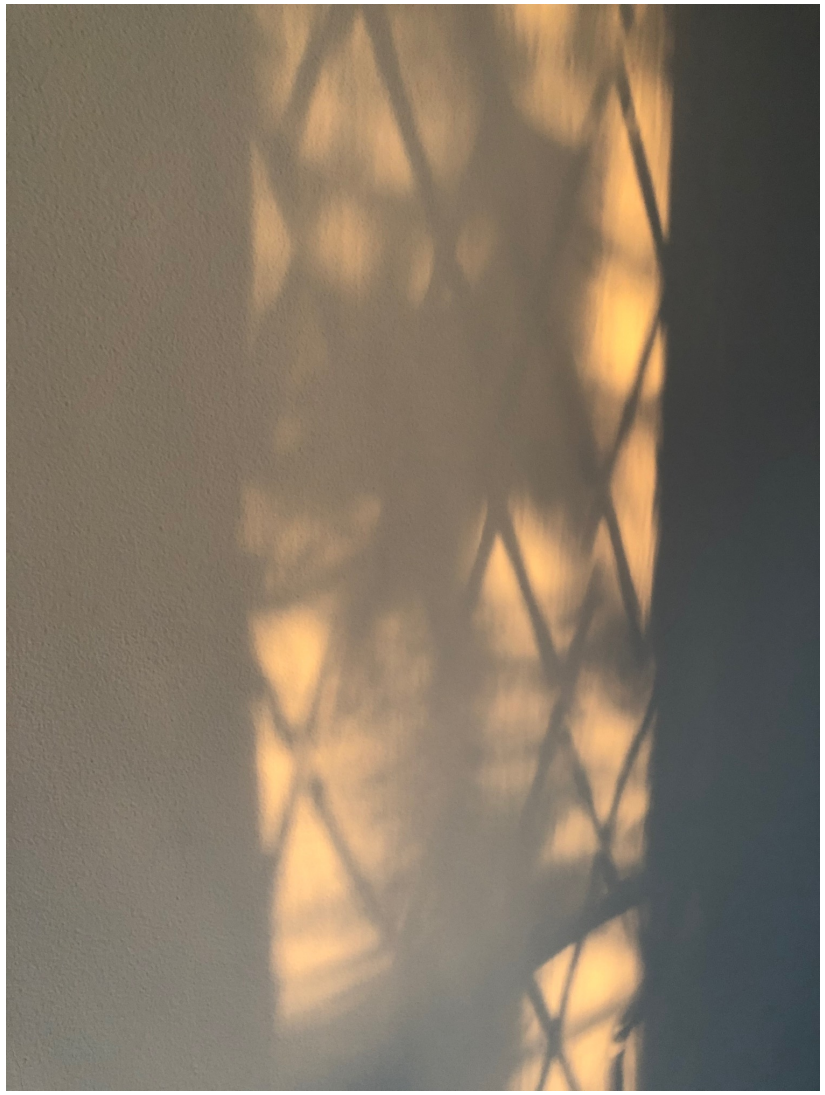
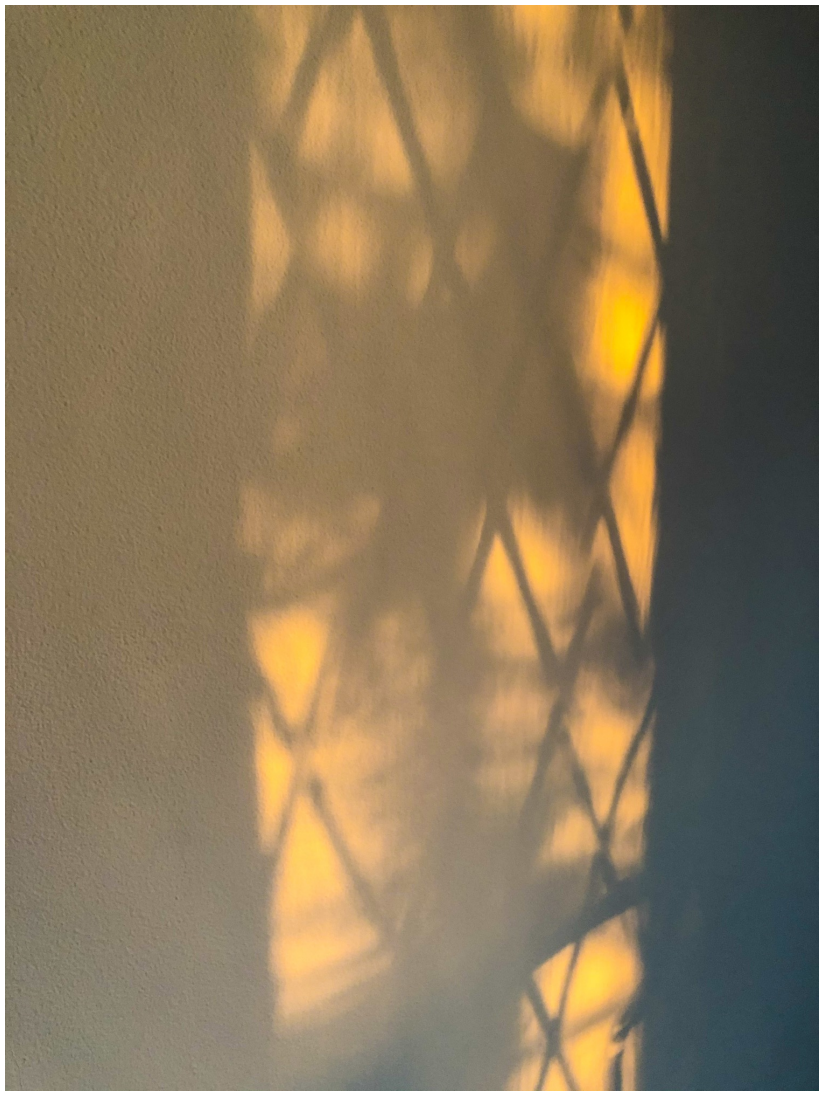


Writing with left hand, eyes closed

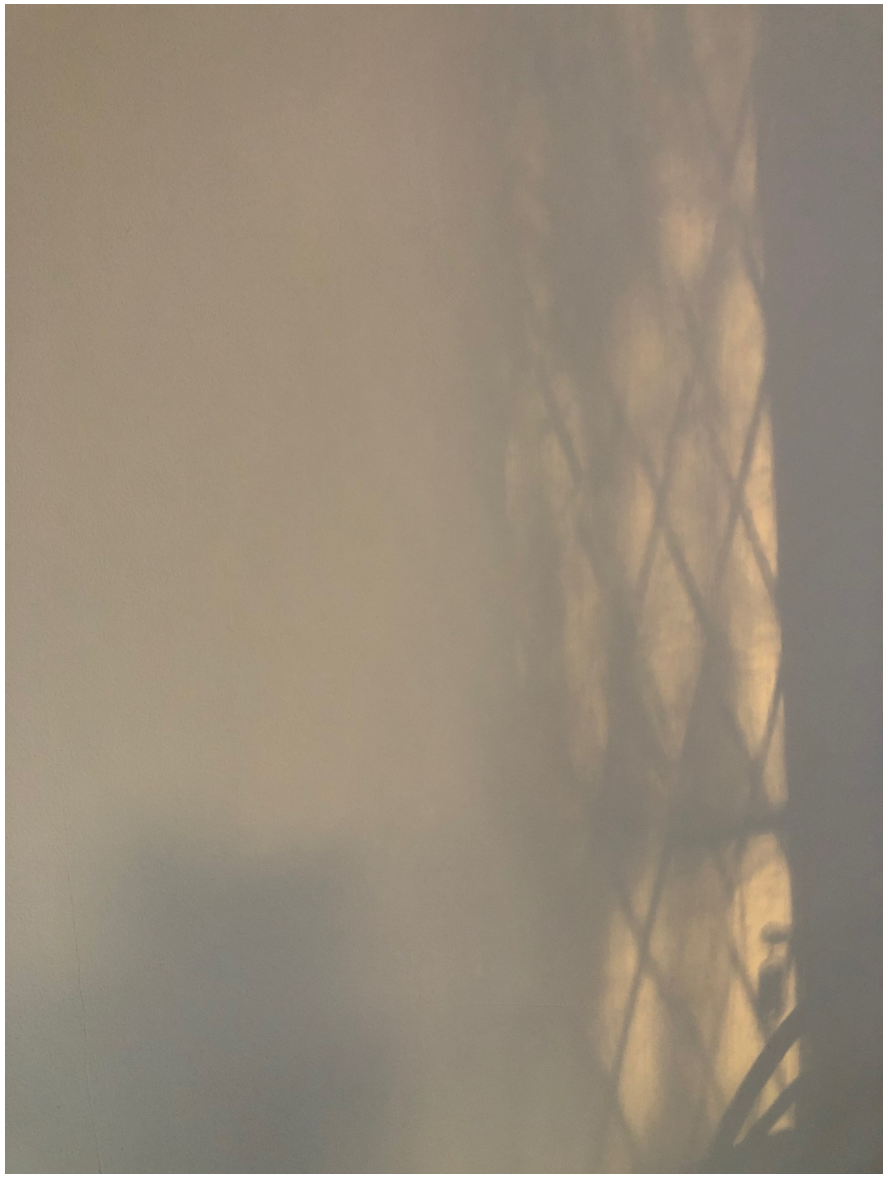
He who hesitates is lost. Perhaps I am? Every time you try to start every beginning encounters a hitch, a hiccup, a ravine, a set back, a wall. Yet with every hesitation new ideas are born. A new month, March, marks a beginning of spring. Perhaps now is time to let go. To let go of holding on to unnecessary baggage. To stop worrying. To stop the endless overthinking, for most of which I can not change. That being said it is an awful lot easier to make these utterances than act upon them. Nowadays even the most enjoyable of things and loves often time bear heavy to carry. Walking in the landscape used to be my sanctuary but even the process feels too much at times. I no longer feel a sense of peace or relaxation from it? Why is that? How is it that you can feel trapped even within yourself? What does that even mean? Sometimes it can mean it takes at least three to five working days to get anything done. I have always been a deep thinker but sometimes I can no longer make sense of some of my thoughts or actions. I feel very distracted. I am distracted by the simplest of things. My senses are heightened but outwardly expressing that is difficult. The tapping of the key blowing into the patio door, the birds chirping sweetly, the cool breeze on my shins, the flickering of light moving over different surfaces. There is a solitude within these moments that I enjoy. It is within these moment that I feel most at ease. I do not find that solace from the endless scrolling through social media. That probably demonstrates that my love for my environment and the discovery of nuances is very much ongoing underneath the surface. Sometimes it feels as though every one around me has it all together. But in truth do they? I for one am trying to be more honest with myself. Most days I feel drained, exhausted and stretched thin. Small tasks are overwhelming. I try to remind myself in these moments that it is important for me to take one thing at a time. Not every day needs to be filled with physical doing. That it is perfectly OK to feel burnt out from simply staring at the same four walls. Taking time to reflect is equally as important. So, I ask myself am I wholeheartedly true to myself, probably not. On the exterior I've always been good at keeping it together. I only crumble when I am alone with my thoughts and feelings. Strong? Maybe. I'm working on it. A process of growth and release through reflection. Working through my emotions creatively. That has been most helpful of late. Collating and gathering my thoughts on paper. It is the untangling of my entangled thoughts, my comfort. Comfort, however can feel risky. If I become too comfortable it gets too easy I can never fully let go of the disturbances for they feed my thoughts. I need each of my memories, both comfortable and uncomfortable for they are mine, my experiences. These ever changing memories over the last year have probably been the most challenging to comprehend. Confronting and unpicking them is truly tiresome. It is no big moment or grand act for anyone other than myself. I do not arrive at these ruptures loudly. My expressions are for the most part quiet, contemplative and gentle. Some take the form of very slow small steps in the wrong and right direction. I am beginning to understand there is no such a thing, it is all within the make up of my journey. For me that demonstrates courage. To step outside of my usual comfort zone is courageous. Not to shield my thoughts behind any mask or veil. Being just that little bit more ME and allowing ME to be read, seen and heard. It is within these in between moments where I find glimpses of my courage. At times it feels like I'm falling apart but I need that. I need to be able to see the importance in letting go of my internalised emotions. To shake things up. It is pointless pretending that I am wholly the same individual I was three years ago. I'm not. I can no longer be. Bonds respects and trusts are broken. I now only have a handle of the fragments of what once was. These I continually pick up, scatter and let go every now and then.



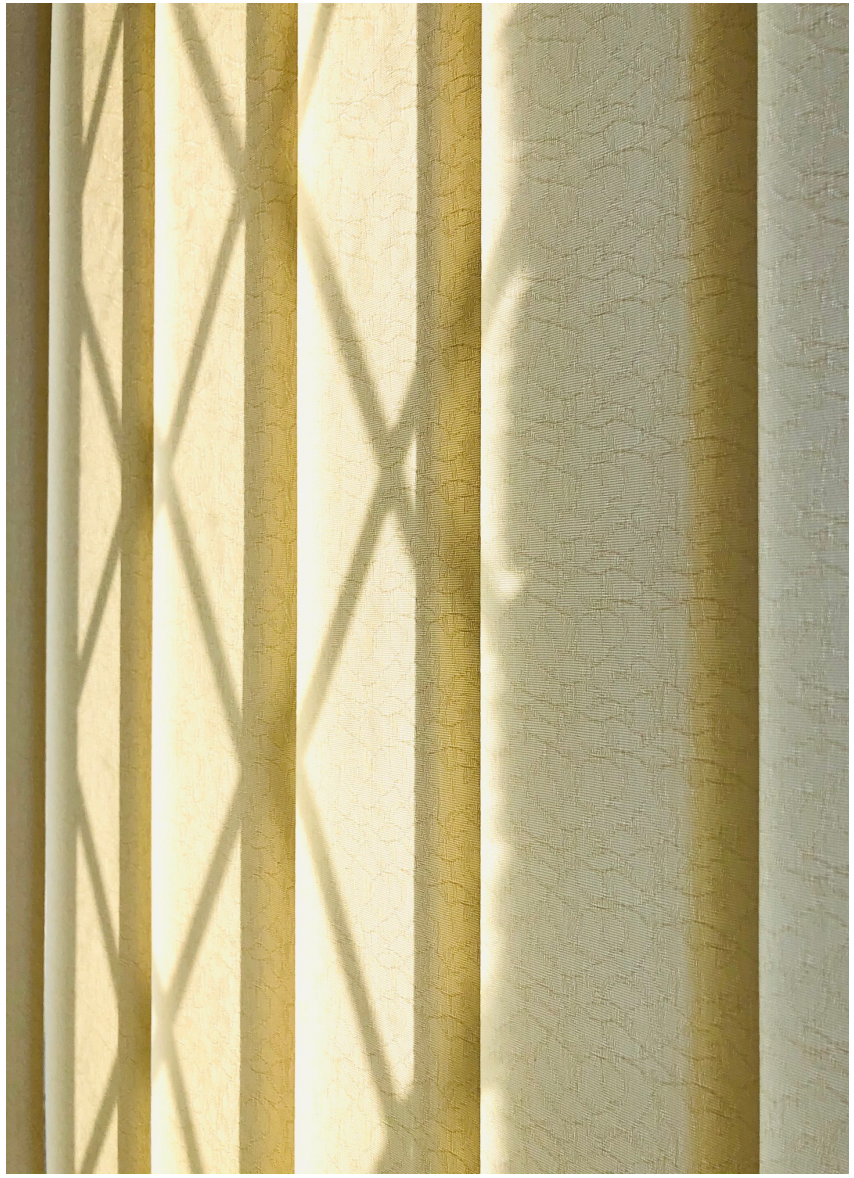
HESITATION













I'M SO TIRED

I FEEL MUCH MORE OKEAY LATELY THAN EVER BEFORE.



I wish I could help everyone.

is my voice as powerful as they say it is?

Caitlin

More than converstion

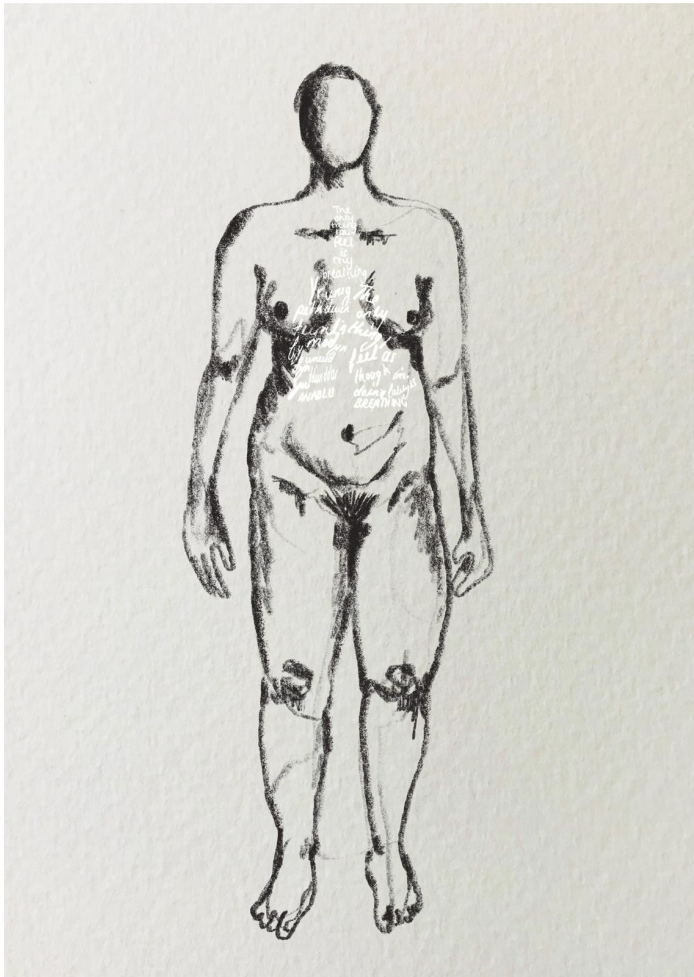
CAITLIN LITTLEJOHNS &
CAITLIN WILLIAMS

Tuesday 23rd of March 2021.

Busy little bee today. Today was a good day. Seems as though I am finally making some progress. Yet I still feel it's not enough? Work went great but now I'm feeling super guilty for not doing any exercise again!! My body doesn't even feel like my own anymore. Frumpy Sluggish Ugh!

Tuesday 23rd March 2020 9pm

SUCCESS - spelled wrong... oops! I've had a response from Swansea University's student welfare officer about the online abuse and she was super helpful! Also me and Caitlin met to discuss our collaborative project which is really growing! ♡ Then my positive vibe was shat on by going to work - really couldn't be bothered - however it ended with a free pizza so I can't complain!



I feel like I'm not very good at stuff I feel like I'm not very good at I feel stuff like I'm not very good I feel at like stuff I'm not

not very good at I feel like not at
very good at stuff ... I'm very good stuff

Saturday 20th of March 2021

It felt good to get out today. A change of space was well needed. A shake up in my usual repetitive routine.
Wine tonight, maybe? Relax a bit
Reality. Bed by bloody 9pm!!!
Riveting Routine!

burn out

[burn-out] *noun*

A state of emotional and physical exhaustion caused by a prolonged period of stress and frustration

Sunday 28th of March 2021

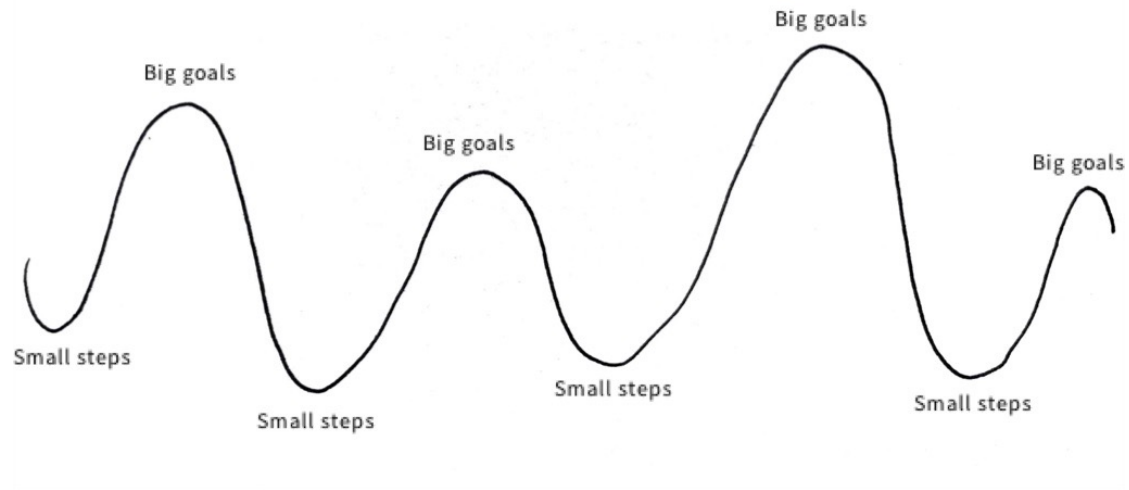
Today I really took the time to show just how much I care about them.

Totally selfless.
Kept my cool in all ways.
Hope it's valued...

Sunday 28th March 2021 : 00:42

Set my alarm for 8am but woke up at 12- a good start - my first thought - I'm back in work in 5 hours, so my mood is already shit. I don't want to go, it wasn't as bad as yesterday but I'm tired of working in jobs I have no desire to take forward. 'stepping stones' that don't seem to be taking me any closer to my goals and dreams but hey! Free pizzas at the end? Feel very DONE.

Tip: Listening to James Blunt in the car on a rainy day is actually therapeutic.



Calm down

(phr.) Has the exact opposite effect when you tell someone to do it.

Saturday 27th of March 2021.

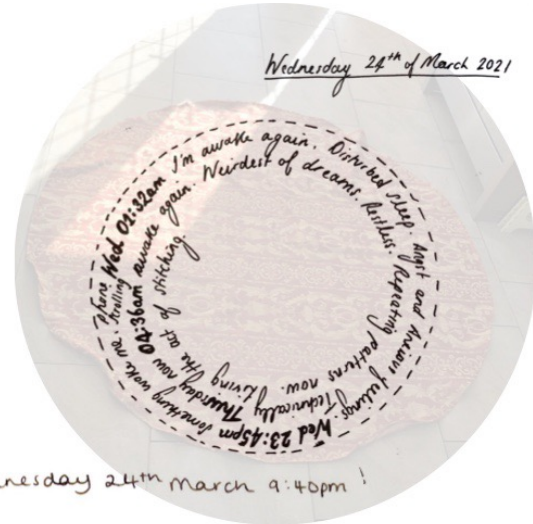
Popeth yn teimlo mor ~~[illegible]~~ blydi ymwthiol.
Everything is feeling so bloody intrusive.

Wedi treulio holl ddiwrnod glanhau flat
Just i geisio ymdawelu fy deimladau
Bach yn obsessive ond dyna ni.
Spent the entire day cleaning the flat
Just to try and calm down my thoughts
Bit obsessive but there we go!

Diwrnod well fory!
Better day tomorrow!

Saturday 27th March 2021: 00:30

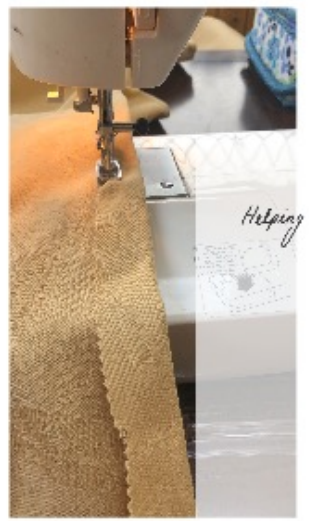
Local lockdown rule has lifted and Swansea was BUSY! I only went to do a foodshop and the market was heaving - surprisingly I didn't feel as anxious or stressed as I normally would? However, I will NOT be shopping on a saturday again. Work was manic again, yet another match day. Can't wait for the pubs to reopen, maybe then it would calm down in work. I just want my art career to take off so I don't have to work with the public again.



Wednesday 24th March 9:40pm !

woke up late again. Rushed to gather my materials for life drawing and missed some quick poses. I enjoyed the session, however I don't really like the work I've produced. Not my best. I also broke my apple pencil so I am gutted - was stressed booking an appointment for Cardiff tomorrow, I'll probably have to buy a new one. money money money. The plumber came and fixed my taps and told me what's wrong with our toilet - it's fucked. Played a new game which was very zen ♡

ine Time Cyclical Repetition Routine Time Cyclical Repetition Routine Time Cyclical Repetition Ro



Monday 22nd of March 2021

Helping my mother out:

8am SEWING ---
9am SEWING ---
10am SEWING ---
11am SEWING ---
12pm SEWING ---
1pm SEWING ---
2pm SEWING ---
3pm SEWING ---
4pm SEWING ---
5pm SEWING ---

A welcome distraction.

Iphone says I only did 89 steps today?!
Best make my arms tomorrow!

Lovely

Family

Laugh

Special

Monday 5th of April 2021

Today was a better feeling day.
Woke up and my parents phoned asking if I wanted a starbucks on their way home. Lovely surprise. My dad got back with the wrong drink but the thought was so lovely I didn't have the heart to tell him.
We spent the whole day together cleaning. Not the most enjoyable task but I always love this type of family time and it feels so special. I always think it's these little moments that in time I'll look back on and appreciate so much. ♡

Lovely

Time

monday 5th April 2021 9:41pm

Today was lovely - I think I reverse that word... saw my family and brought my boyfriend- we had dinner and a good laugh! I was designated driver but I was just so happy to be home. I love my mother and love seeing it her ☺
Got plenty of Easter treats! very handy for my period!

Cramps & cravings no problem!

Home

Lovely

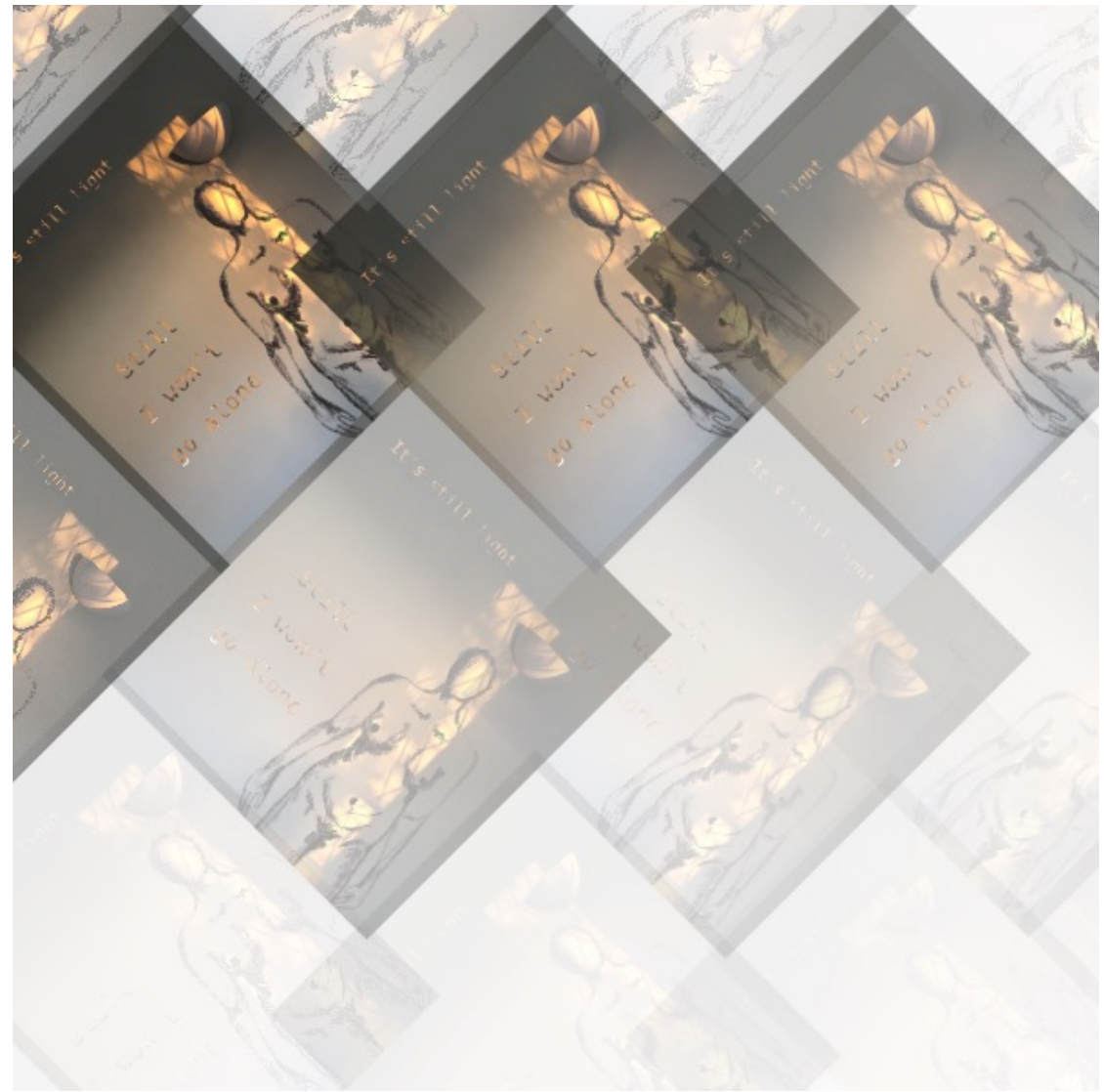
Love

Moments

Happy

Lovely


everyone on shift takes
advantage of me. I want to
say something but I hate
confrontation.
Can we go back to this?
Mute participant
Feeling unheard.


It's still light
Still
I won't
go alone

Index:

A -
Alone - p.43, p.44
Ar fy mhen fy hun - p.39, p.42, p.47 Anonymous/Anhysbys - p.35
B-
Busy/Brysur - p.8, p.9, p.11, p.12, p.15, p.19, p.22, p.30, p.32 Bloody/Blydi - p.30, p.31
C-
Crap/shit/Cachu, p.11, p.13, p.14, p.15, p.41, p.52 Curiosity/Chwilfrydedd, - p.35 Comfortable/Cyforddus - p.52
CH-
Chwyslyd/Sweaty - p.9, p.33,
D-
Drochi/Dirty - p.9, p.15, p.49,
DD-
Ddinas/City, p.14 Ddideimlad/Numb - p.43
E -
Emosiynol/Emotional p.14, p.19
F -
Frustration p.9, p.33, p.43
FF -
Fantasy/Ffantasi - p.14 Feminist/Ffeminydd - p.19
G -
Gross/Gros - p.9, p.33, p.49
Ng-
Ngorfodi/Forced - p.14 Ngwinio/Sewing - p.19, p.10
H-
Hiraeth - p.14
Happy/Hapus - p.12, p.46, p.48 Help - p.16 , p.17, p.19, p.23
I-
Isolation - p.55
J-
Joc/Joke - p.43
K-
Knickers - p.31
L-
Lingering - p.29
LL-
Llac/Loose - p.51
M-
Moment/Momentau - p.46 Mother/Mam - p.19 Mountain/Mynydd - p.14
N-
No/Na - p.15
O-
Okay/Oce- p.11, p.15, p.17, p.23, p.33
P -
Purity/Purdeb - p.37, p.49 Positive/Positif - p.22, p.24
Q-
Quiet - p.7, p.33, p.38, p.40, p.49 Quick - p.33
Question - p.41
Quarrel - p.14, p.49
R-
Rut/Rwt - p.19 Reality/Realiti - p.9, p.19
Rh-
Restriction/Rhwystredigaeth - p.29, p.33, p.37 Run/Rhedeg - p.29, p.37
S-
Stress/Straen - p.9, p.10, p.12, p.29, p.51 Sluggish/Swrth - p.12, p.22
Sexy/Secsi- p.37
Sensitive/Sensitif - p.35, p.37
T-
Tense/Tyndra - p.9, p.51, p.52 Tenderness/Tynerwch, p.43, Trapped/Trapio, p.35, Tory/Tories - Tori/Toriaid - p.19
Th-
Thristwch/Sad - p.42, p.49
Theulu/Family - p.14, p.19, p.26, p.42, p.46, p.49 Thorri/Broke - p.10, p.42, p.49
U -
Unity/Undod - p.52
V -
Victim - p.19, p.49
Vulnerable - p.18, p.35, p.40, p.42, p.43, p.49 Voice - p.7, p.11, p.18, p.19, p.38, p.49, p.52
W-
Wilting - p.29 Wind- p.37 Wait -p.51
X -
Xenography - p.12, p.44
Z-
Zen - p.10 Zeitgeist - p.55

Ar fy mhen fy hun

LONE
EA L**I**TY
RU**S**TRATION
CH
OMEN**T**
ELP
MOTIO**N**AL
OW
ORCED
OUNG
APPY
NITY
O



Bickering Knickers

I am alone and frustrated
I wonder where I'm going
I hear everything
I see nothing
I want tenderness
I am alone and frustrated

I pretend, I joke
I feel numb
I touch the night
I worry this is closure
I cry in my dreams
I am alone and frustrated

I understand vulnerability
I say nothing
I dream loudly
I try to occupy these thoughts
I hope for solace
I am alone and frustrated

Curiosity

Curiosity

Hidden, Anonymous

Sensitive, Vulnerable, Trapped

Ever so Voyeuristic

Wonder.

Outwardly I am not true to myself

There is no longer a space of retreat,
Nowhere for my soul to speak.

Ever have those periods where you think to yourself "Why am I such a pushover?"

everyone on shift takes advantage of me. I want to say something but I hate confrontation.

Or maybe im just too considerate?

Too attentive? too caring?

is my voice as powerful as they say it is?

At times, maybe.

I don't want to stay quiet but will anyone actually listen to what I have to say?

I FEEL MUCH MORE DEEPLY LATELY THAN EVER BEFORE.

Today I really took the time to show just how much I care about them.

Didn't see my friend,

I know she's struggling

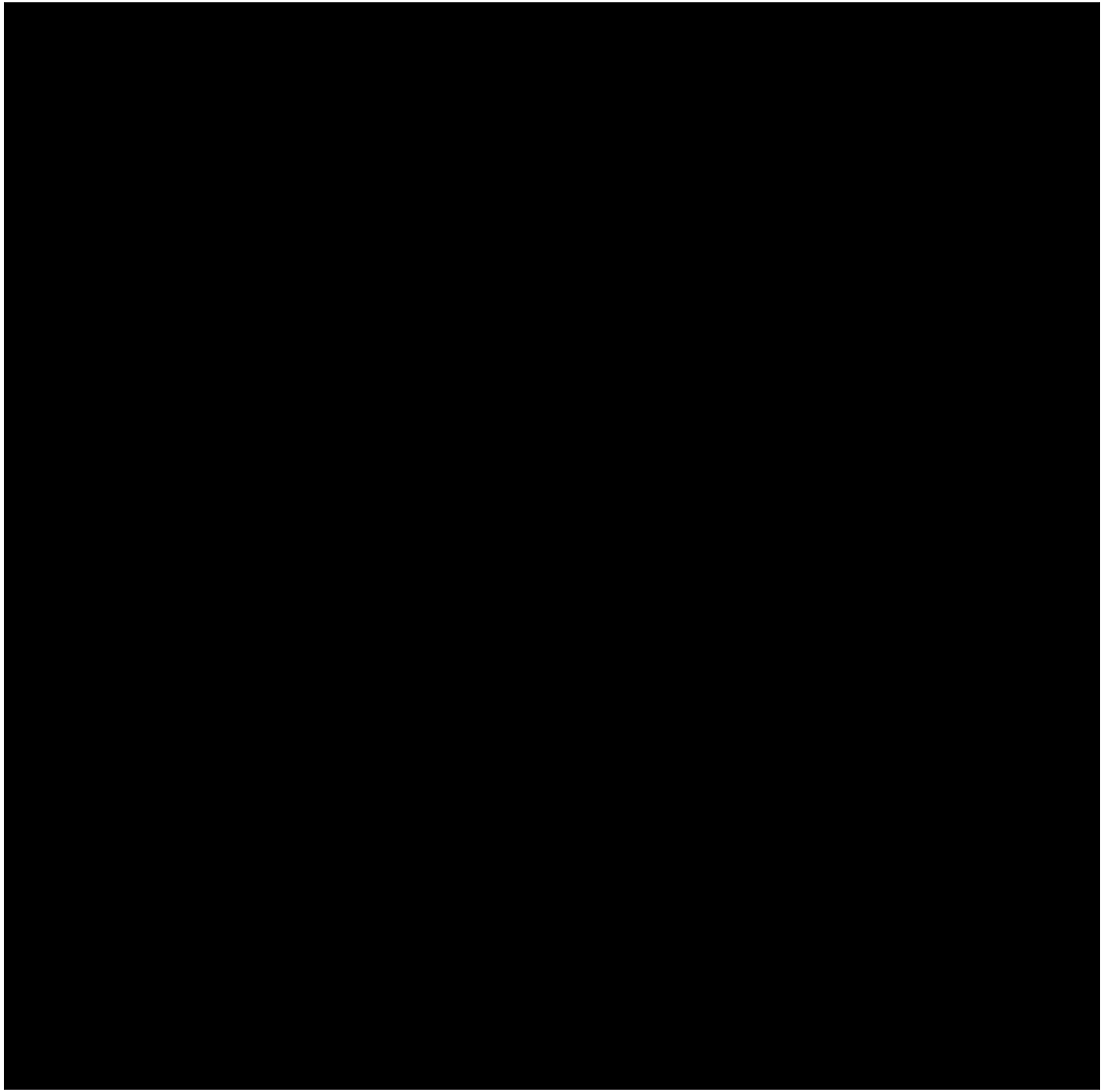
I hope she's okay

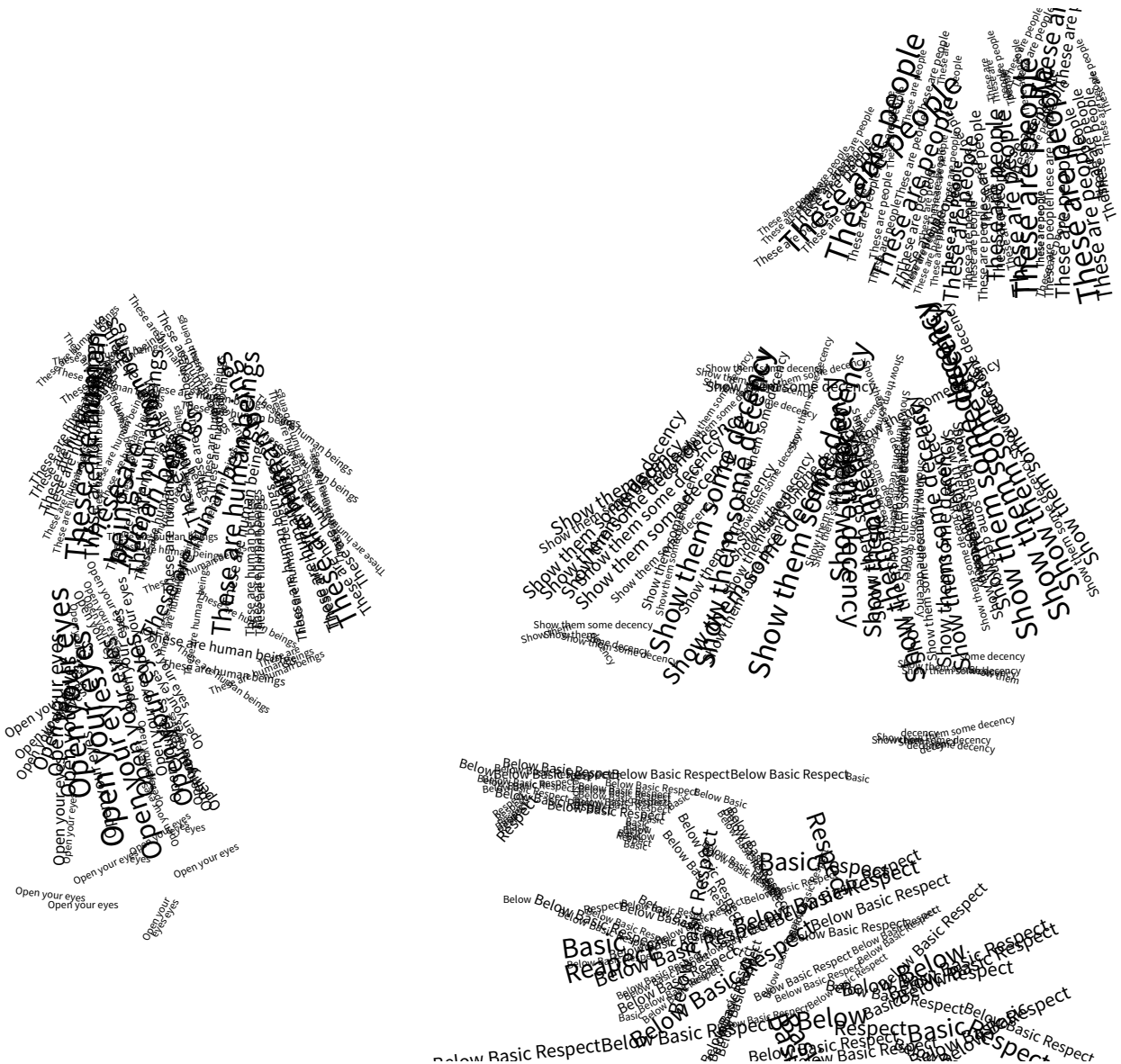
Totally selfless.
Kept my cool in all ways.
Hope it's valued...

I wish I could help everyone.


Caitlin
Katelyn
Kaitlyn
Catlyn
Katelynn
Caitlyn
Kaitlynn
Kaitlin
Catlin







These are people
These are human beings
Show them some decency
Open your eyes
Below Basic Respect

- Bhaktin. M (1984) *Problems of Dovesky's Poetics.* University of Minnesota Press.
- Cheim & Reid. (2018) Louise Bourgeois: Spirals.
- Deleuze, G., and Strauss, G. (1991) *The Fold.* Yale French studies, 80(80), pp.227–247.
- Green, C. (2001) *The third hand : collaboration in art from conceptualism to postmodernism.* Minneapolis: University of Minnesota Press.
- Ingold, T. (2015) *The life of lines.* Routledge.
- Ingold, T. (1993). The temporality of the landscape. *World Archaeology*, 25(2), pp.152–174.
- O'Sullivan, S. (2006) *Art Encounters Deleuze and Guattari Thought Beyond Representation.* Springer.
- Smith, P. (2010) *Mythogeography: a Guide to Walking Sideways.* New theatre quarterly, 26(4), p.399.
- Smith, P. (2017) Two Walks with Objects. *Humanities*, 6(3), p.51.

- **Key Words for further research:**
- Concrete Poetry / Mythogeography / Psychogeography / Neologisms / Metaphor / New words in dictionaries / Duchampian / Palencest / Freud’s mystic writing pad / Jenny Holzer / Barbara Kruger / The analogy of the bubble / Post Truth / Jeremy Deller / Phenomenology

Student 2

MA Contemporary Dialogues

MA Explorative Praxis
M7X02015

1. Preface

THOUGHT EXPERIMENT

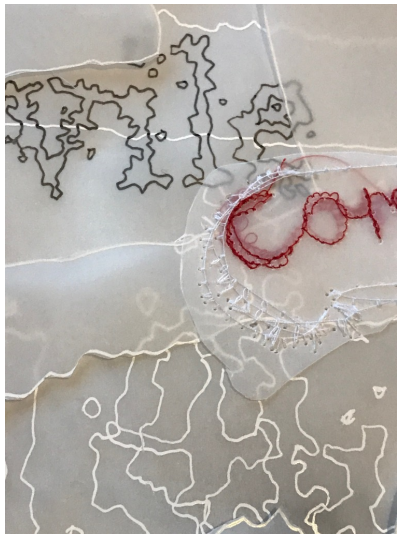
Textuality : texture, structure, context, performance.

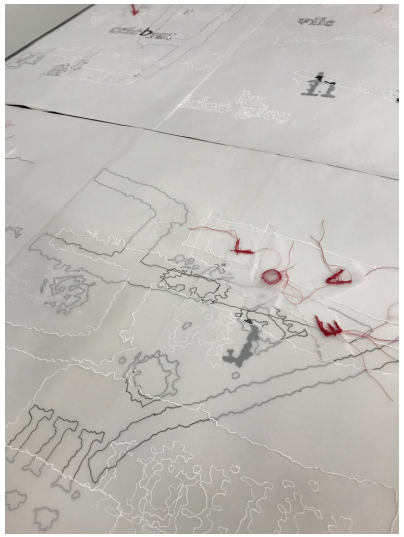
The word 'text' itself is the past participle stem of the Latin verb *texere*, to weave, intertwine, plait, or (of writing) compose..'textile' and 'texture' also derive from the same Latin word. This etymology of the word 'text' is apparent in expressions that refer to the 'weaving' of a story, the 'thread' of an argument; 'texture' of a piece of writing. A 'text' may thus be taken to be a weaving or a network of analytic, conceptual, logical, and theoretical relations that is woven with the threads of language. This implies that language is not transparent medium through which arguments are expressed, . . . but is interwoven with or provides the very filaments of the substantive arguments themselves." (Nordquist, 2019)

#69 Consider humanity a failure. (Droit, 2003)

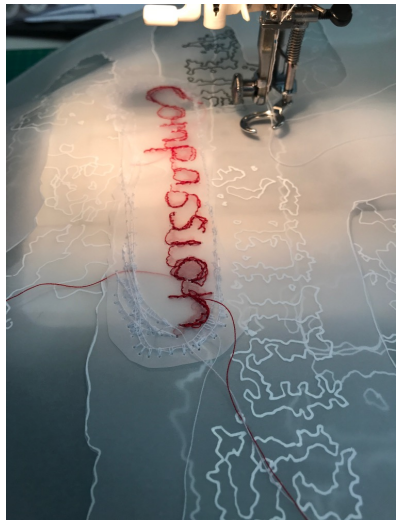
In the context of a pandemic & lockdown, restricted life & liberty, lack of coherent leadership & public interpretations of rules; the title and content resonated. Words from the text were traced, stitched and cut out, layered on tracing paper playing around with absence and presence.

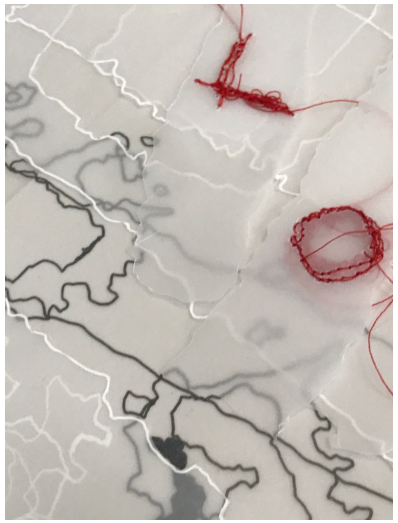






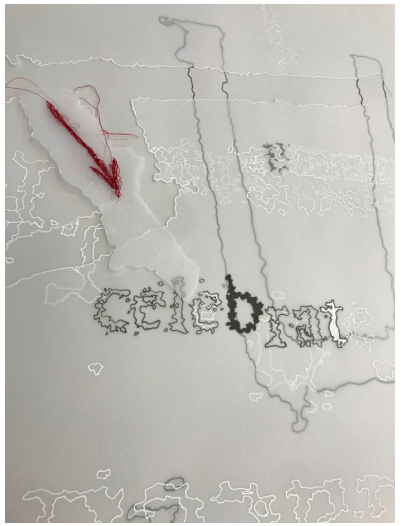




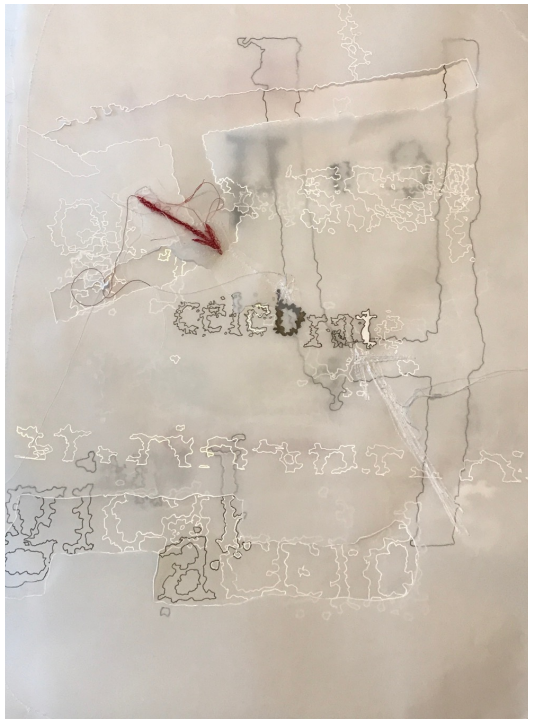


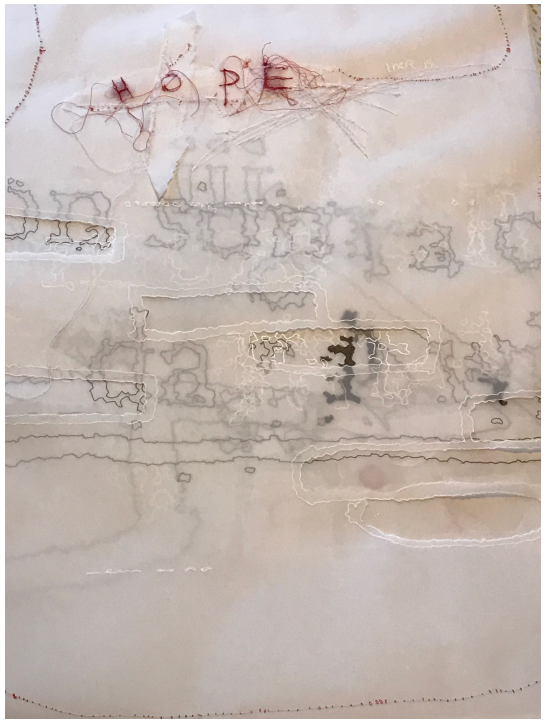






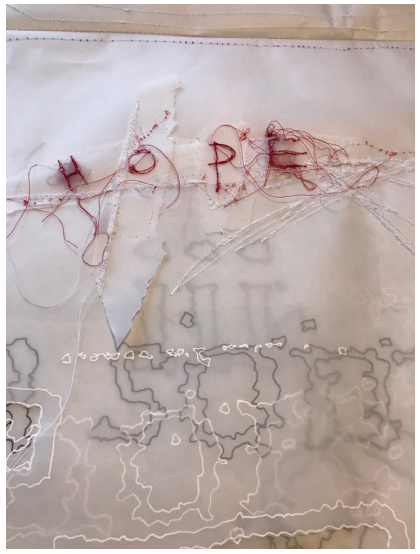


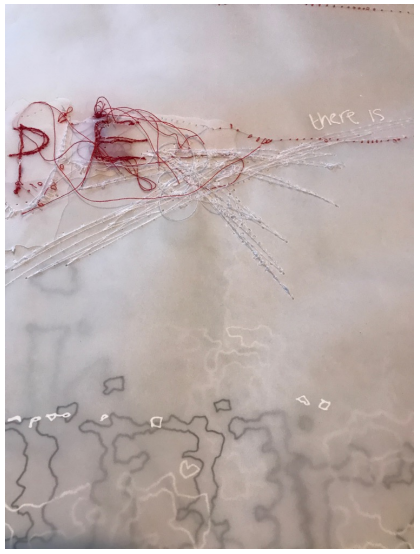


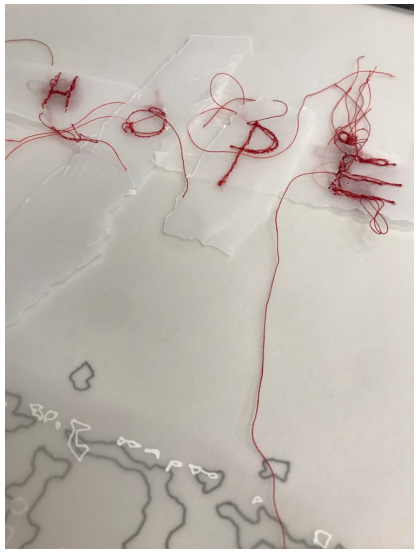


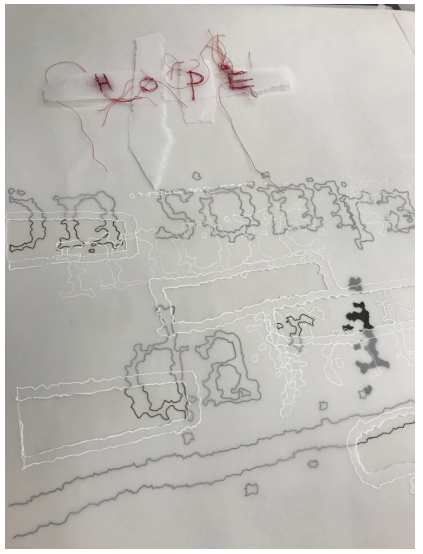
Materials & Process : Translucent tracing paper, light, pens, blades, needles, machine, thread.
Drawn, traced, cut, punctured, stitched, layered.

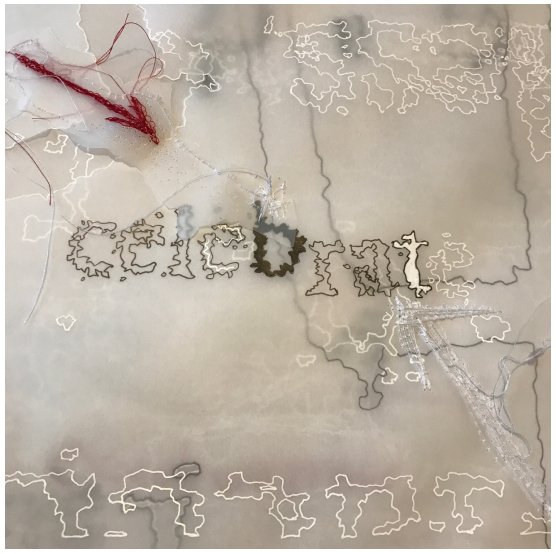
Selected words from text exposed, mutated, sections taken. Hand made imbuing with meaning. Precious object.

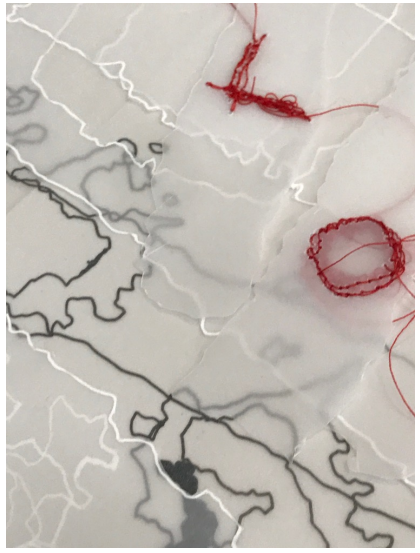


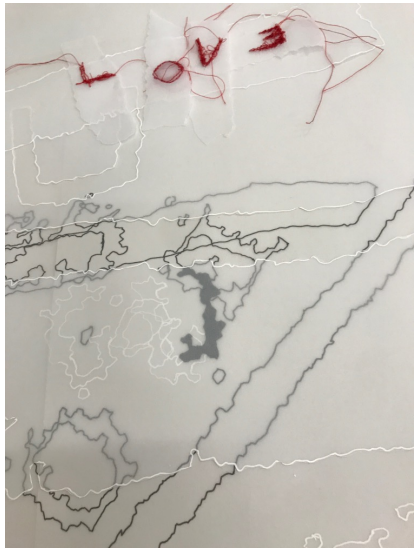
















Process.

Utilising the waste-paper cut from the piece, words of hope were stitched; words of resistance. Red thread happened to be in the machine already. Red stitch has been a factor in woven work and then came again in the essay through Chiharu Shiota's work. I was being led by the material, tracing paper chosen for its sensory, tactile nature; it takes to being stitched and cut and drawn on well, offers translucency. It is not fabric nor paper quite.

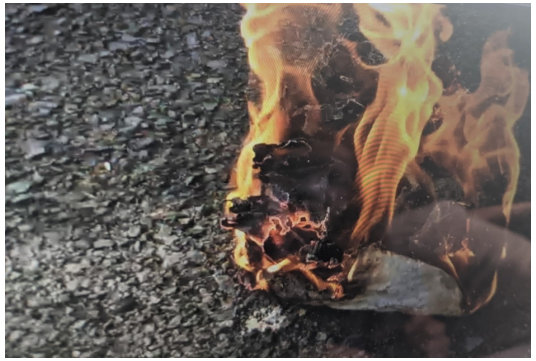




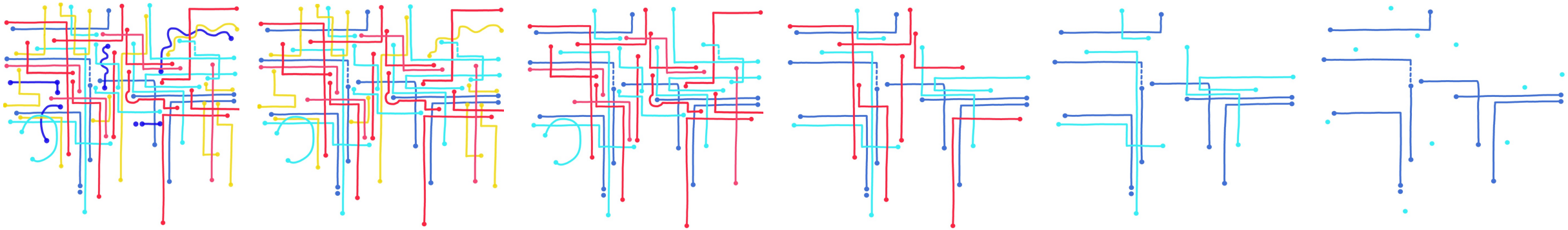
Destruction.

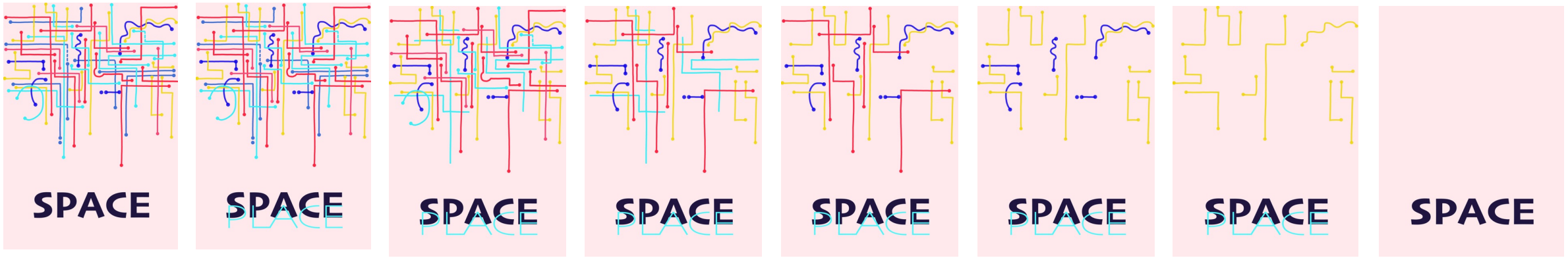
The piece, once complete, was burnt. In burn experiments, I discovered that tracing paper has a very specific character when burnt. Proceeding any flame, is a scorch and a bubbling of the material that crackles in its own unique way, running like fingers grasping ahead. This performance fascinated me. The burning of the object then became something I looked forward to. To burn an object made by hand, a relationship with the material and design invested, to destroy it in its entirety became a surprising pleasure, a release. The destruction was dangerous, risky. But it was total.





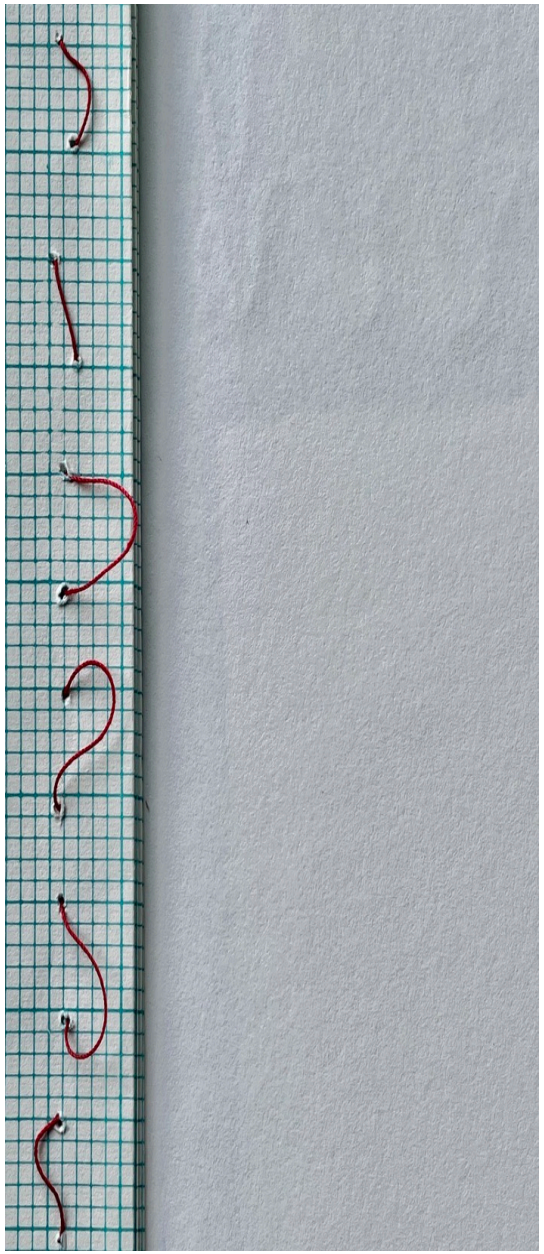


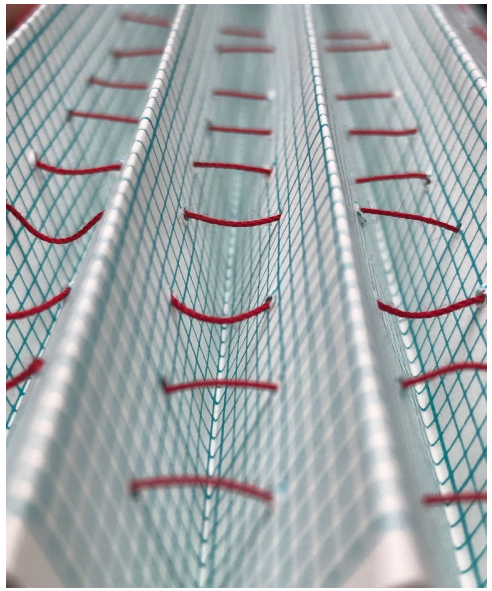


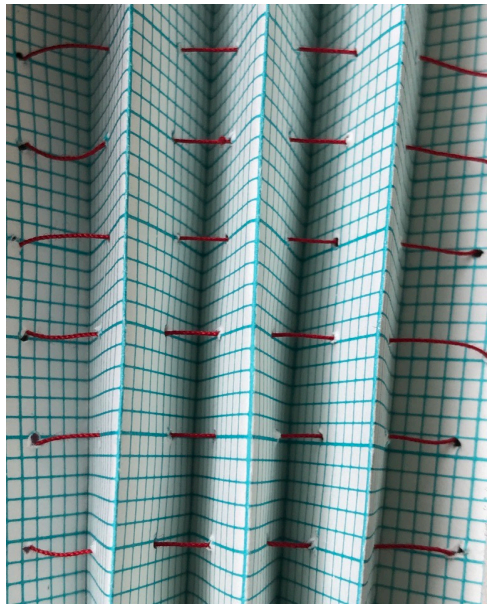


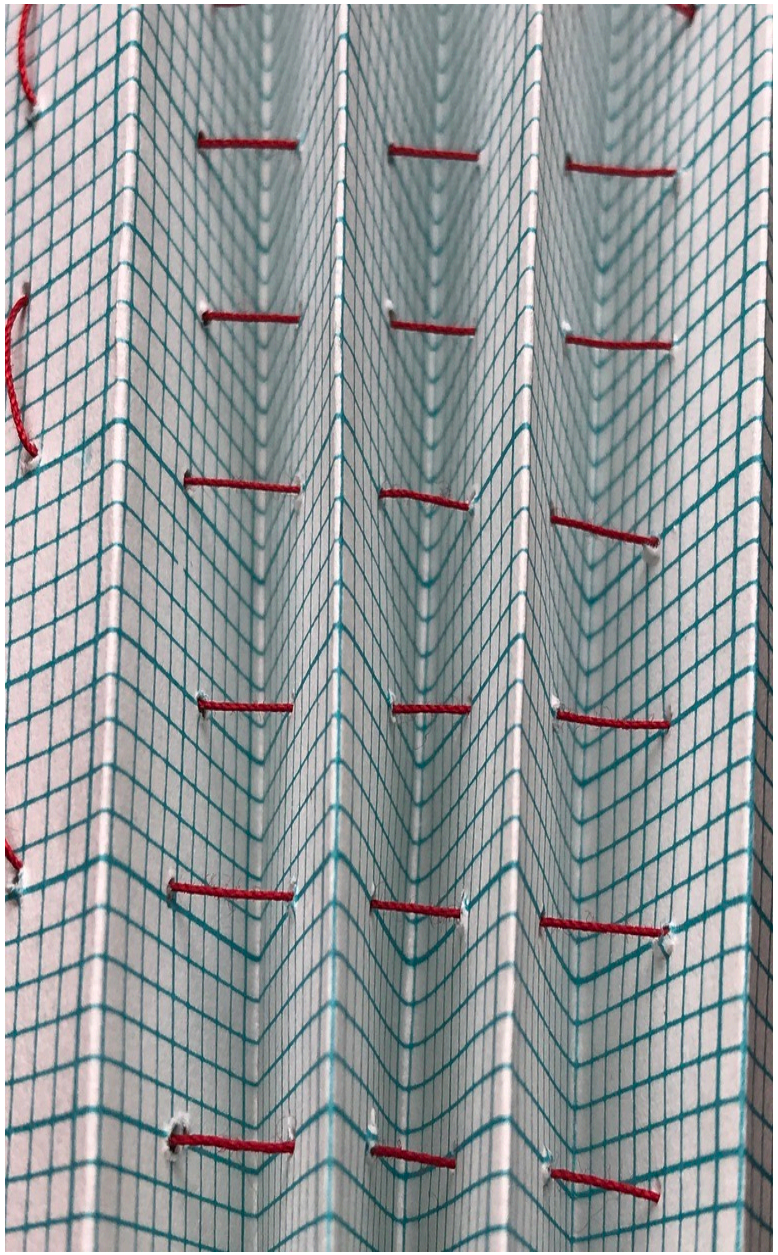
Place & Space Poster.

Using weaving metaphors to express the presence of absence in place & space. Mapping space through interactions resulting in Place creation.



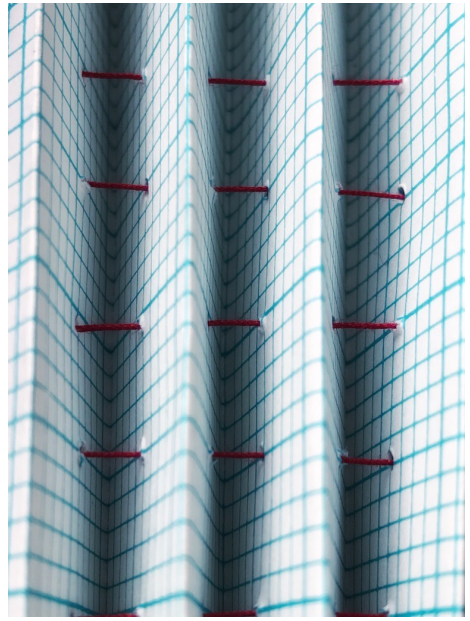


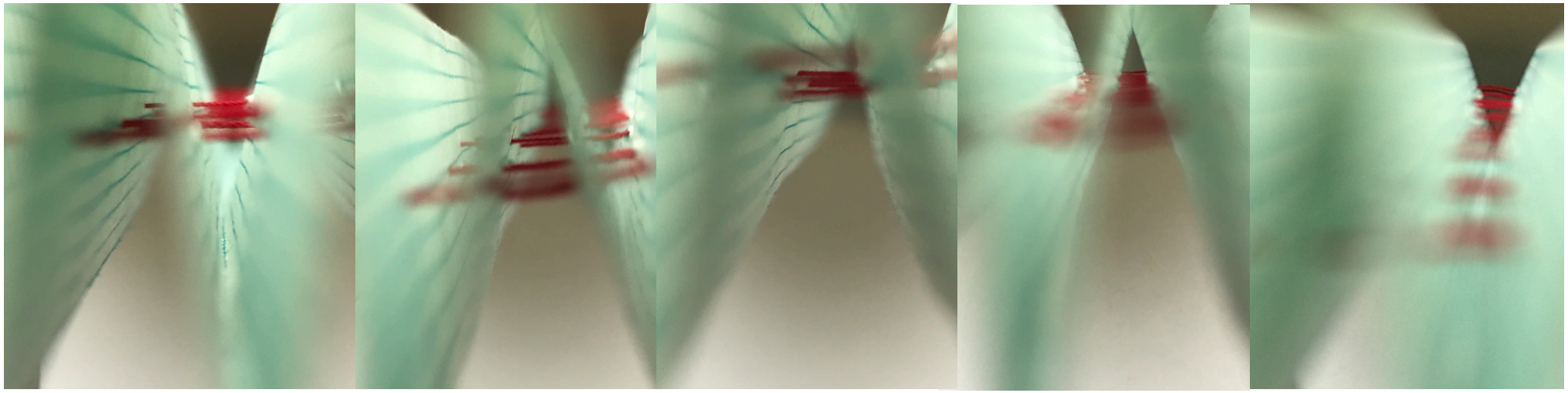


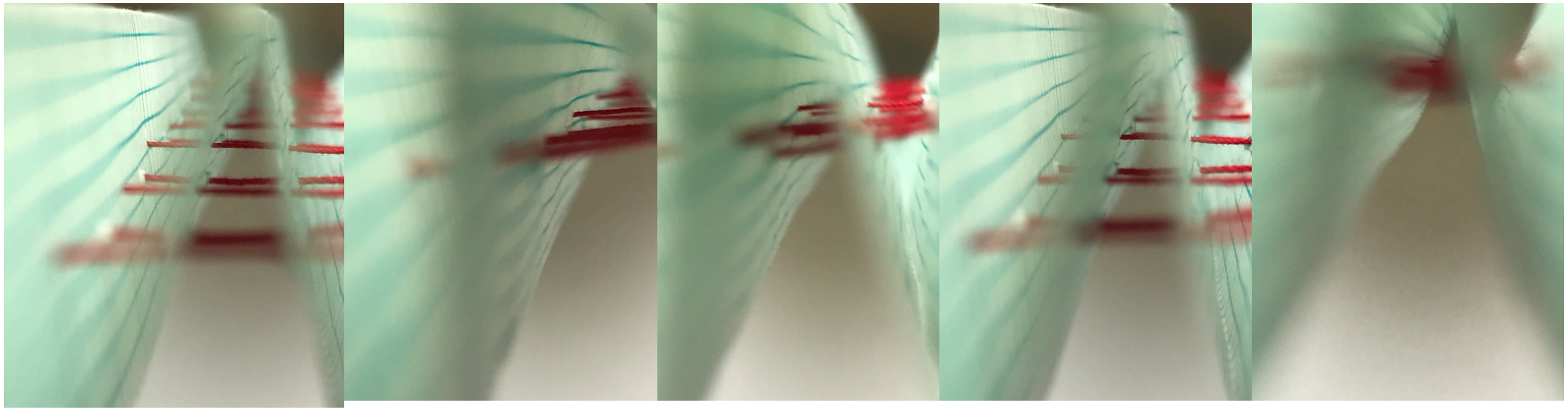


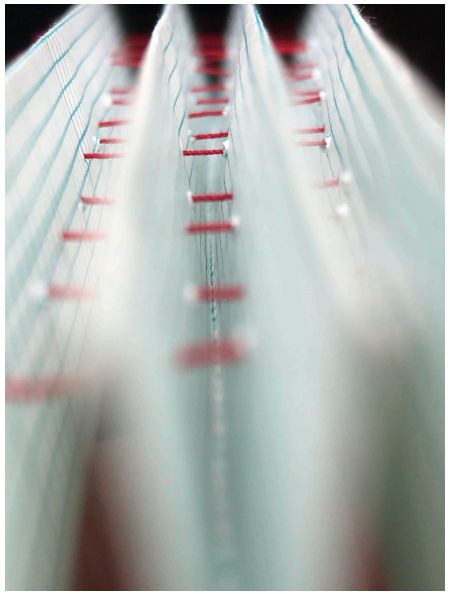
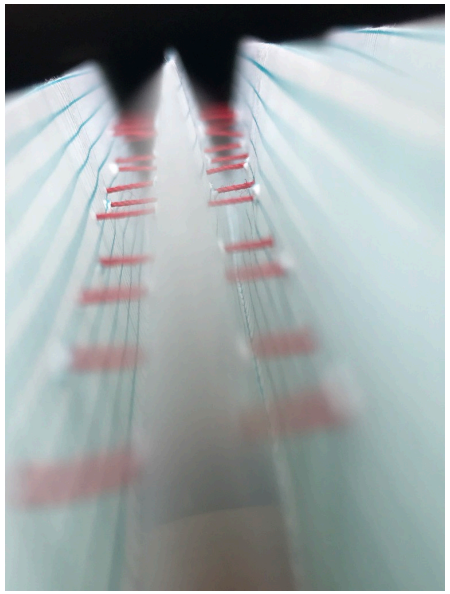
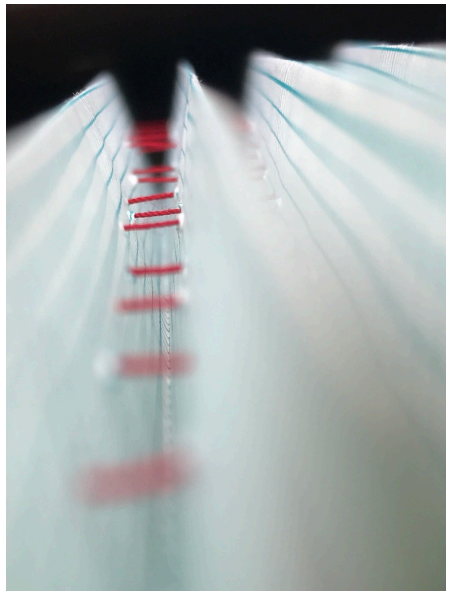
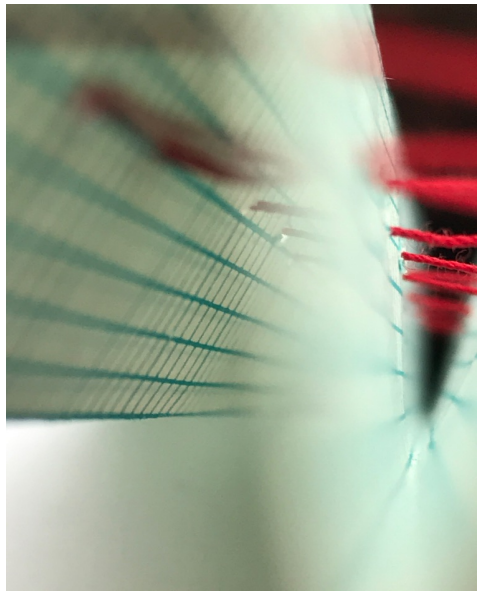
Explorative Praxis.

Surface interventions, creating parameters.
Initial thoughts…Nov 20
Graph paper = Grid, measurement, planning.
Colour = teal & aqua graph, off white paper; old school books; Fortnum & Mason.
Red thread; tensile, across folds and pleats, puncture holes, rupture points.
Folds, pleats.
Red thread; showing life paths.

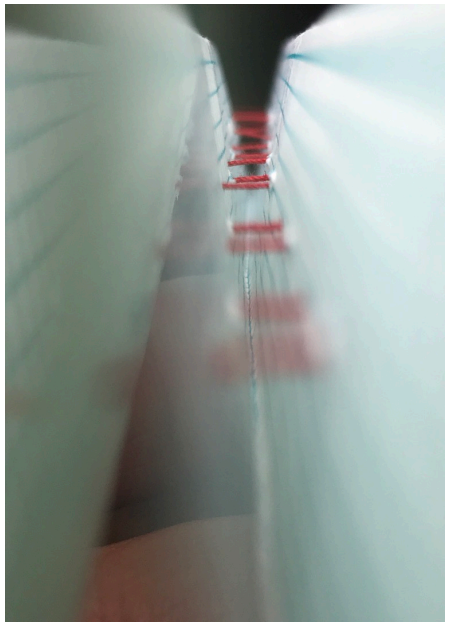
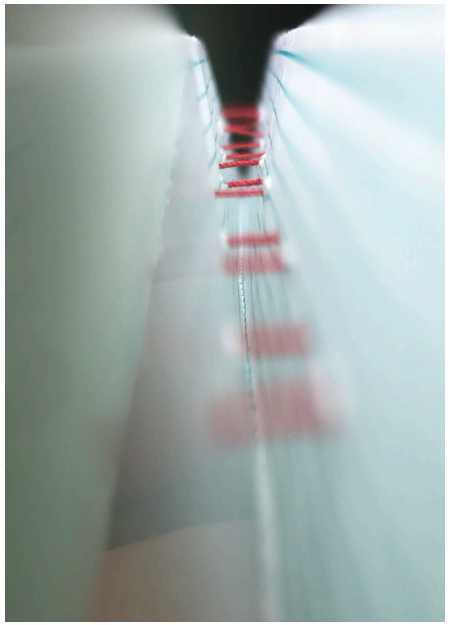
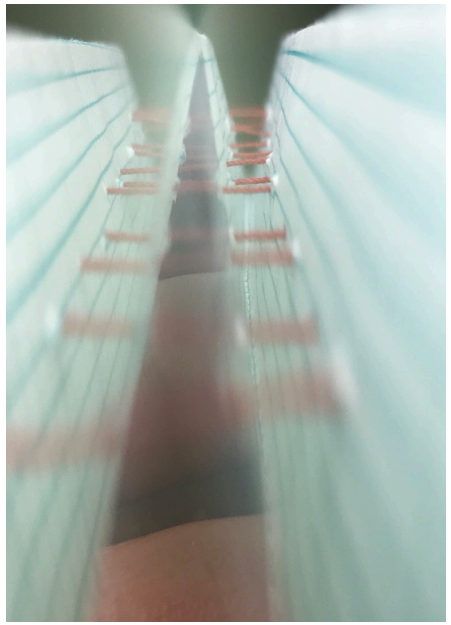






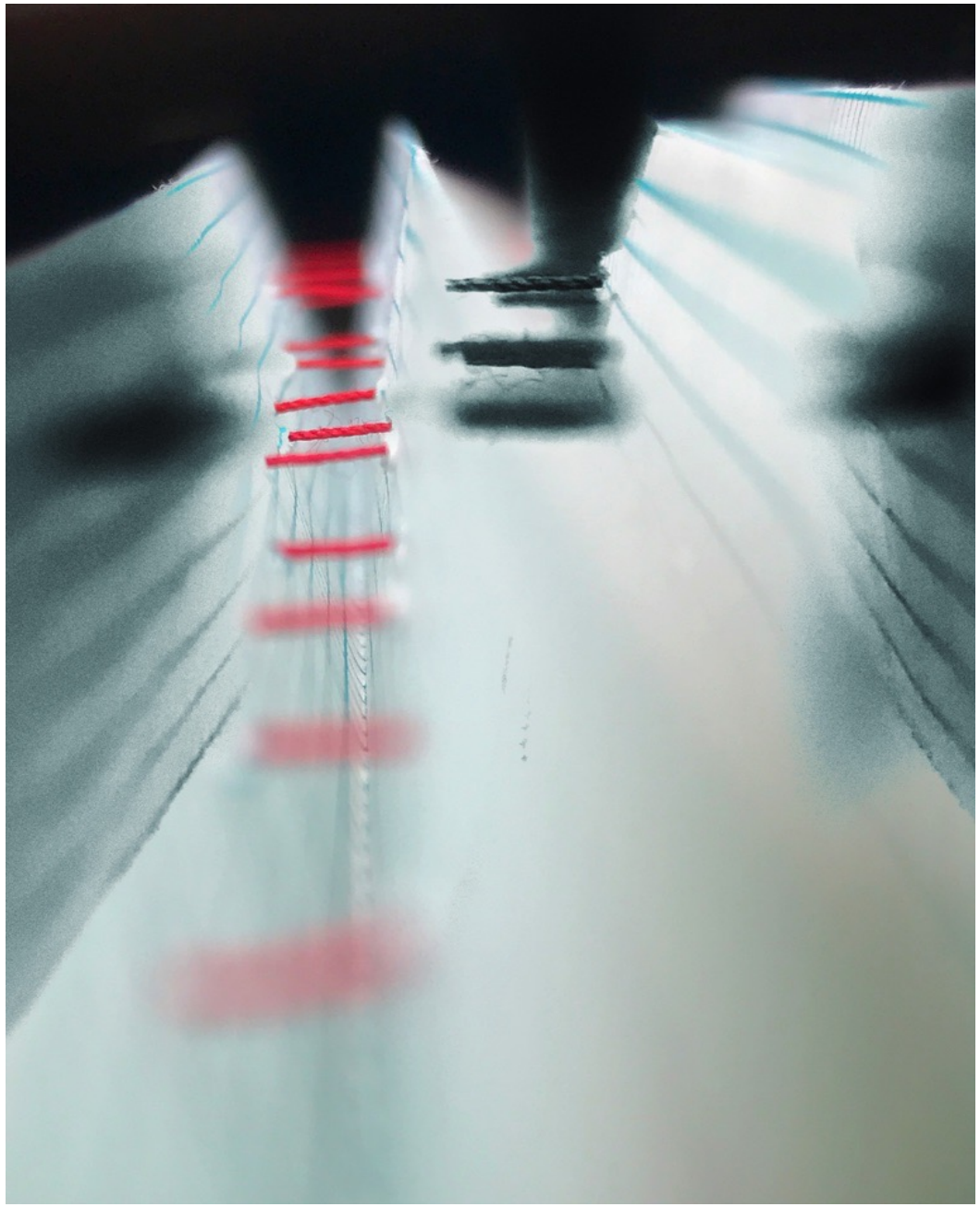





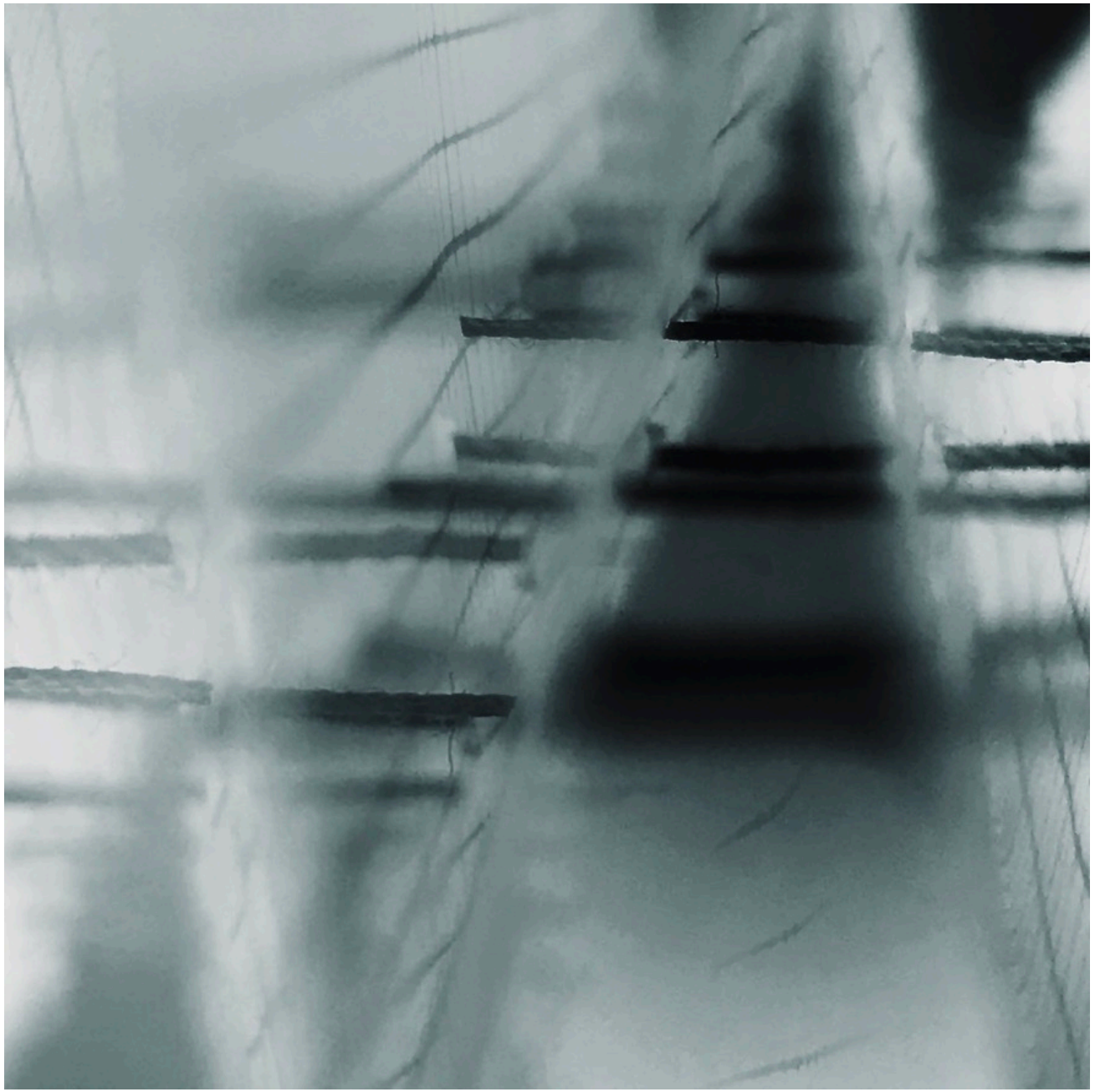
"Red yarn alludes to the body but also to memory, human relationships, and our connectedness to one another. In Japanese culture a red thread represents life; to follow a red string is to follow the path of your life, your destiny. Black thread speaks of the night, of infinity and the universe."
https://thefiberstudio.net/shiota/

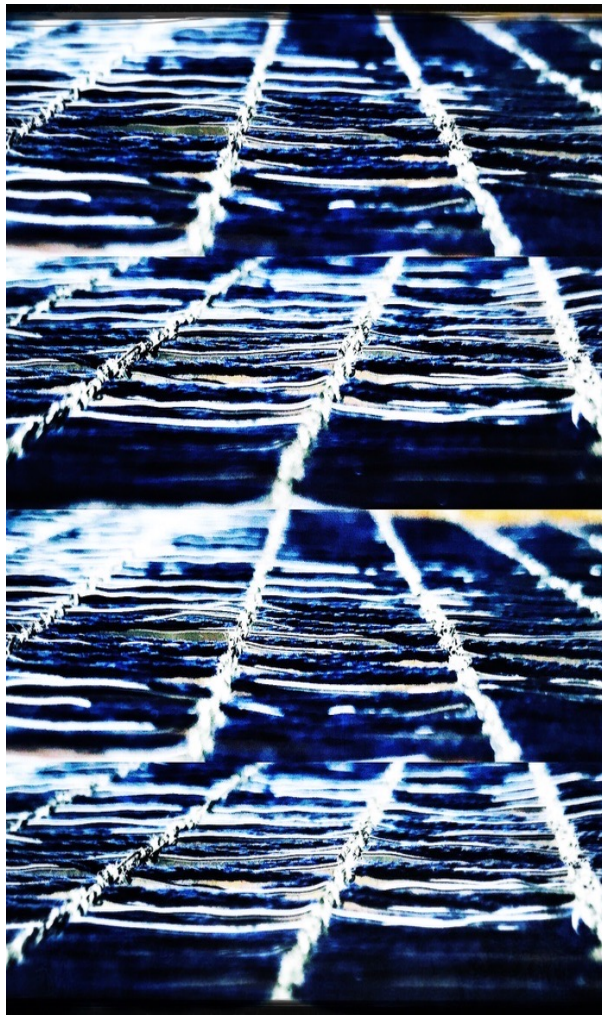




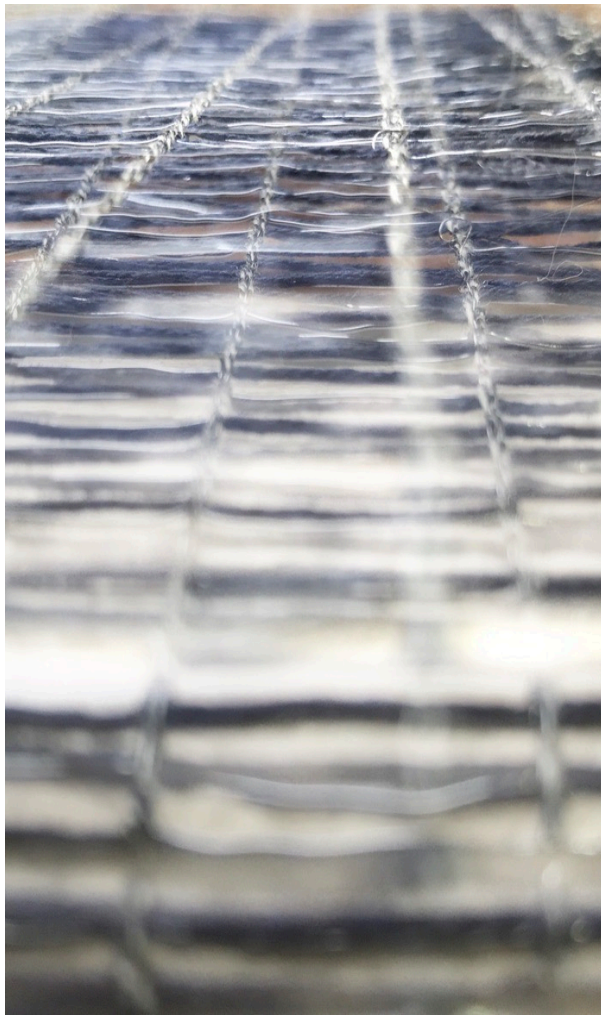

Photography:

Exposes, exaggerates vanishing points, blurring lines, out of focus then sharp in focus. Exposing the red thread, its tension, its blood red colour. Rupture points breaks through paper, rough edge. Examining, narrowing understanding.





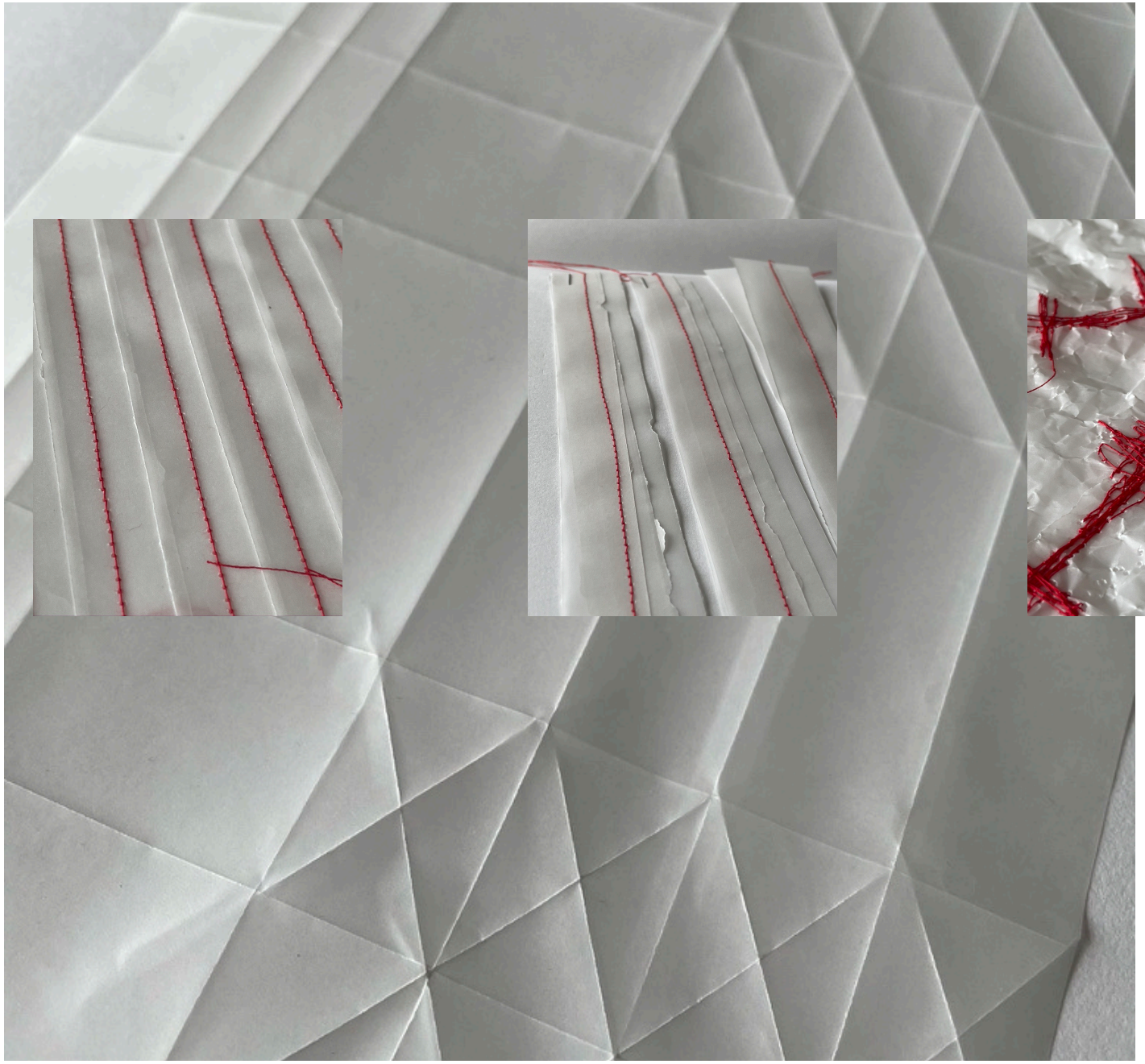


Initial thoughts



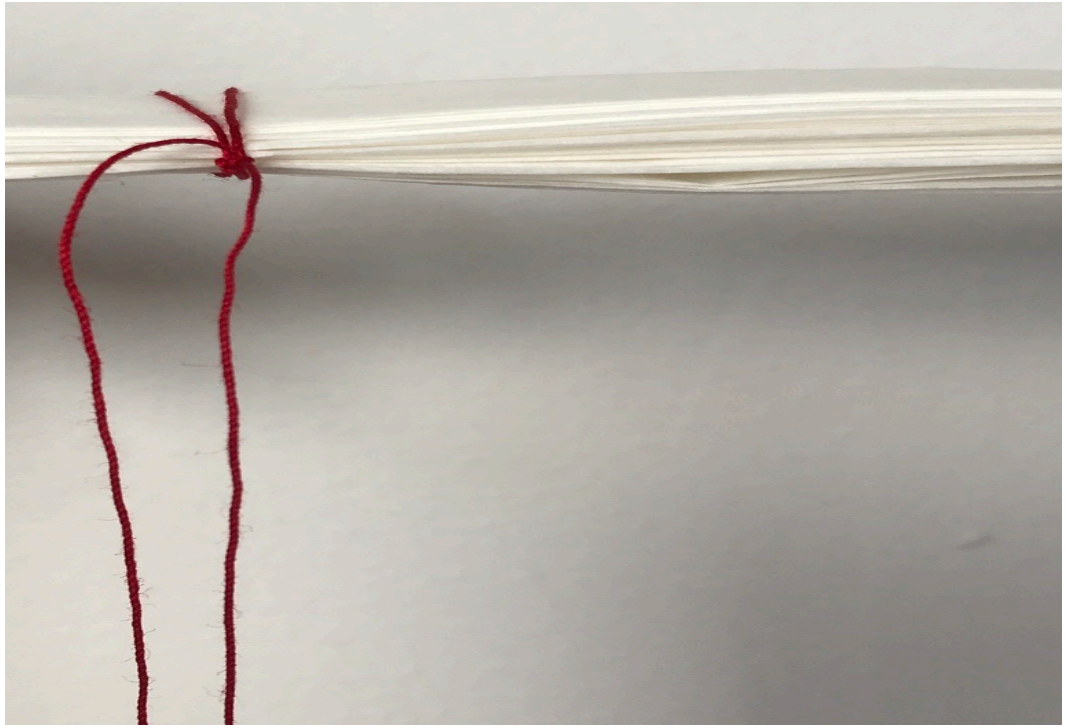
Examining, assessing cyclical interests.







“Textile, can be said to operate in terms of concept, metaphor and matter… textile’s potency as maker of meaning… folds itself between material presence, language and affectivity” Dormer, 2020:17



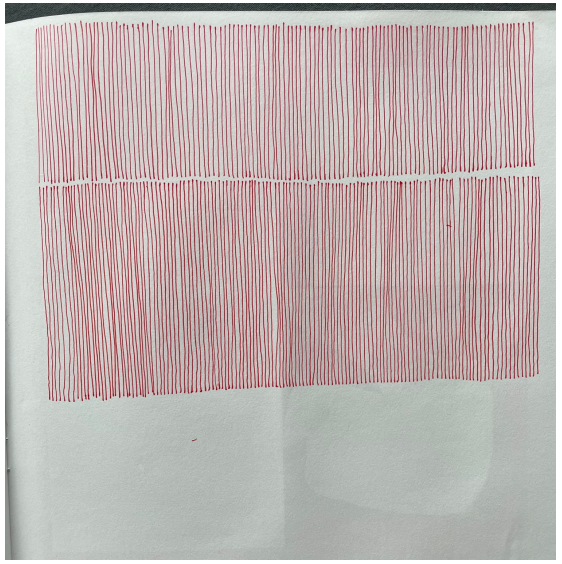
Folding is an impermanent act of doubling over… unfolding, enfolding,refolding.. An expression of continual and processual movement between and within folds: always in flux, always in the process of exchange and change. Dormor, 2020:15



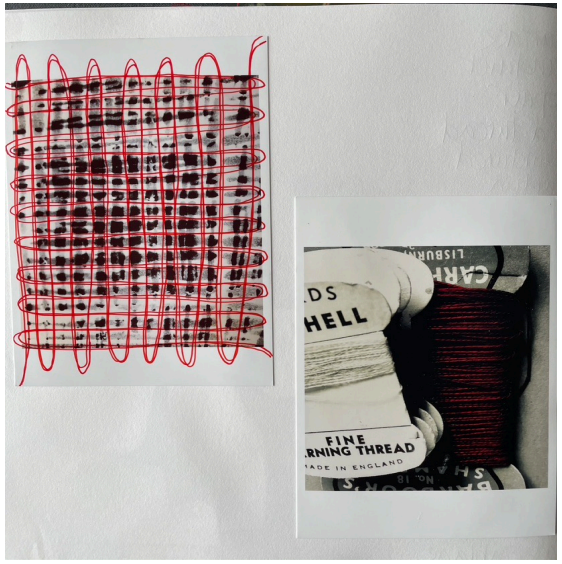
Sides to middle

Seam= edges, boundaries, “as a scaffold for thinking, Dormor 2020.








FINE
MADE IN ENGLAND

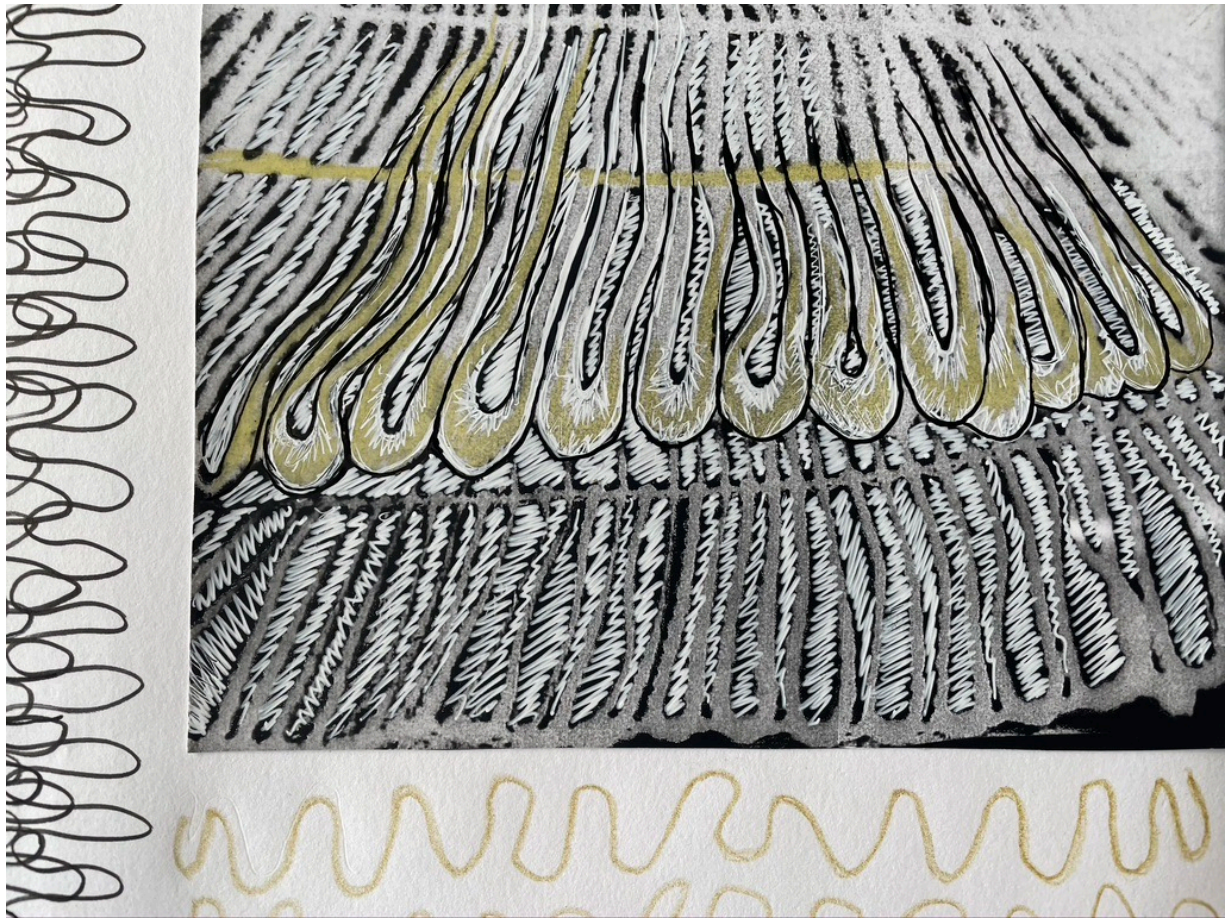


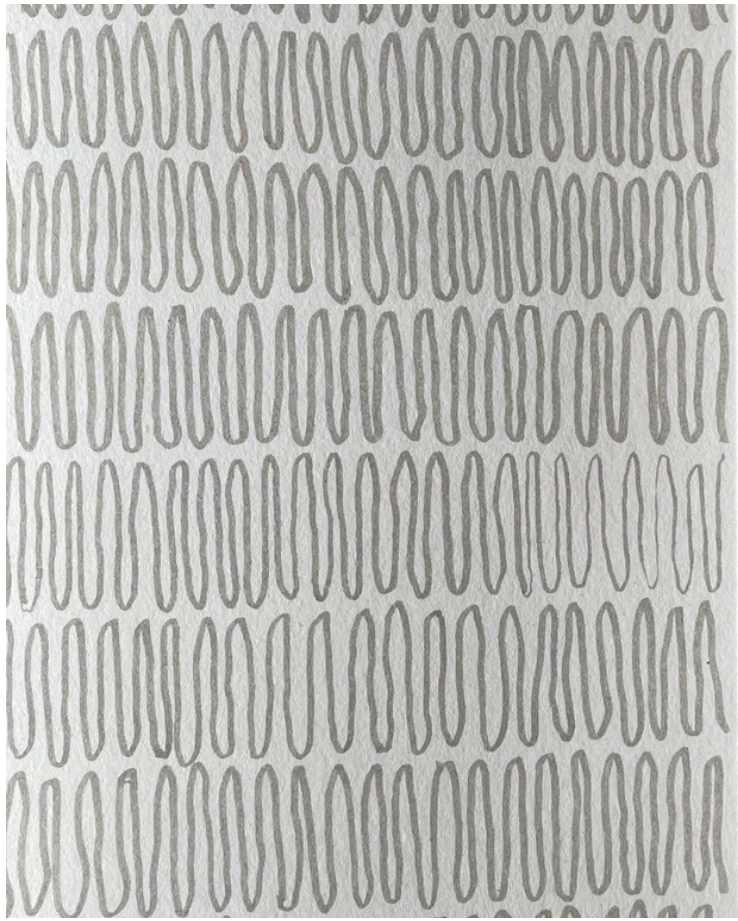


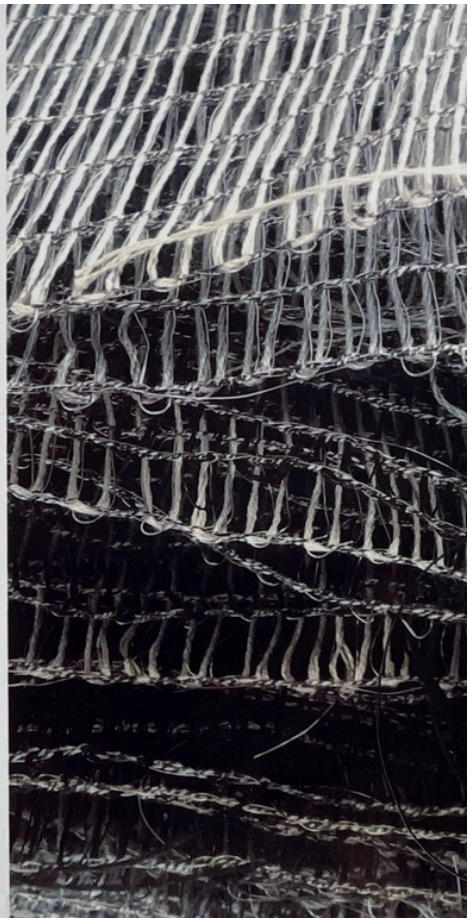


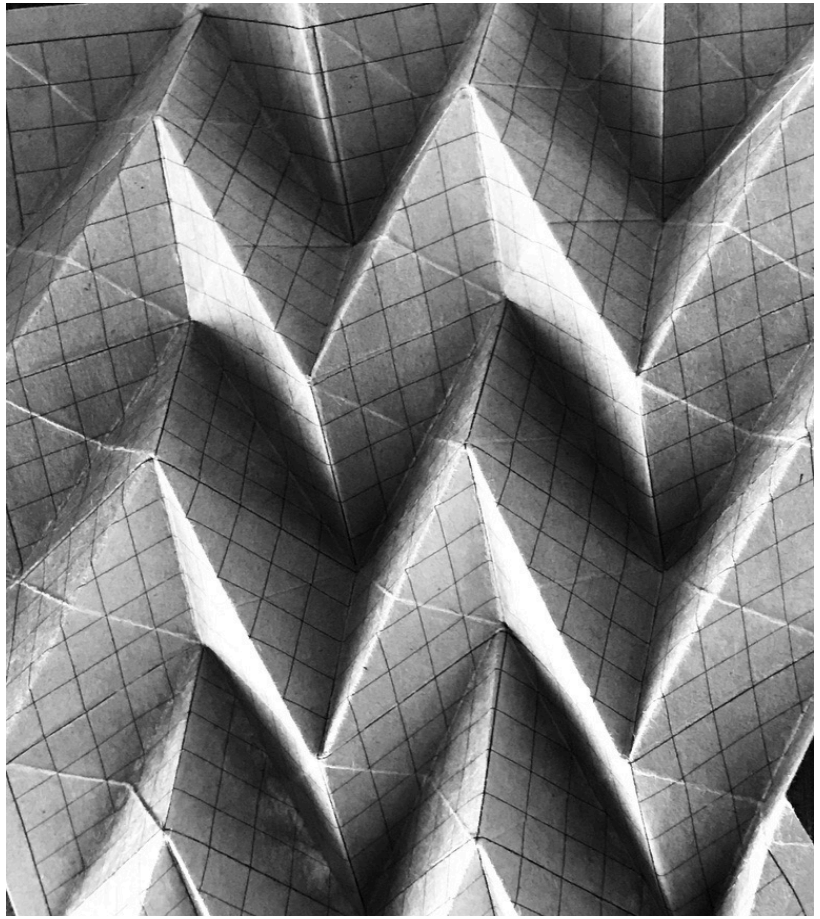


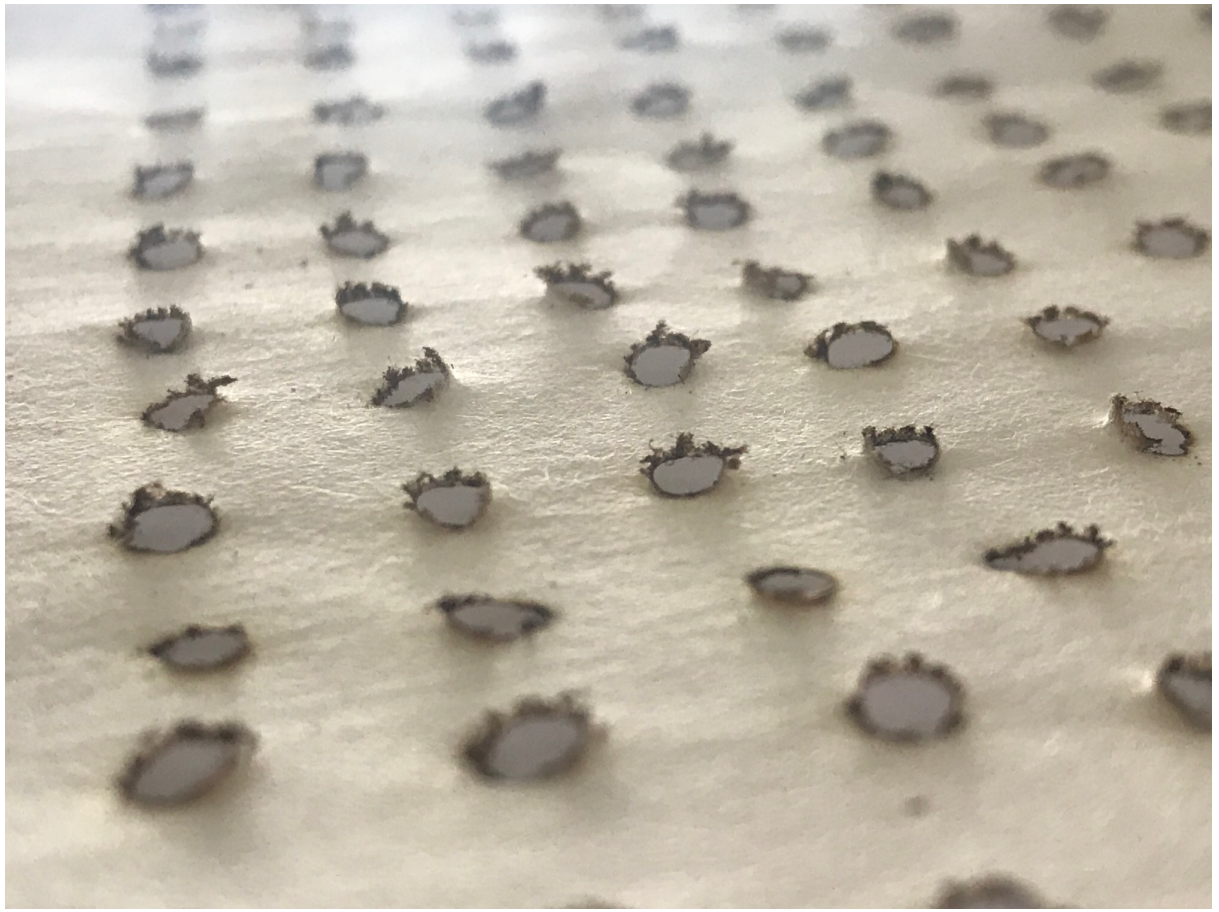


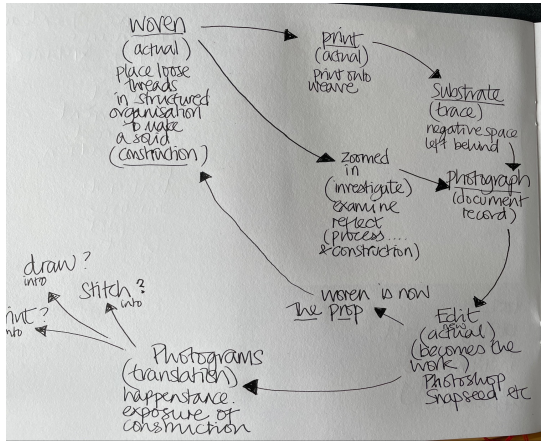


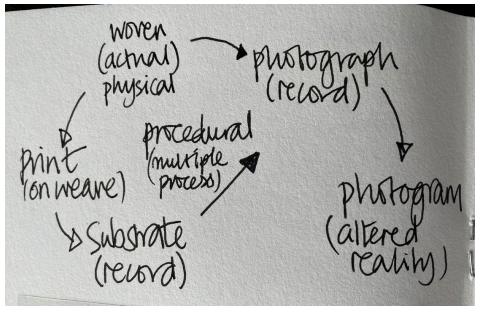








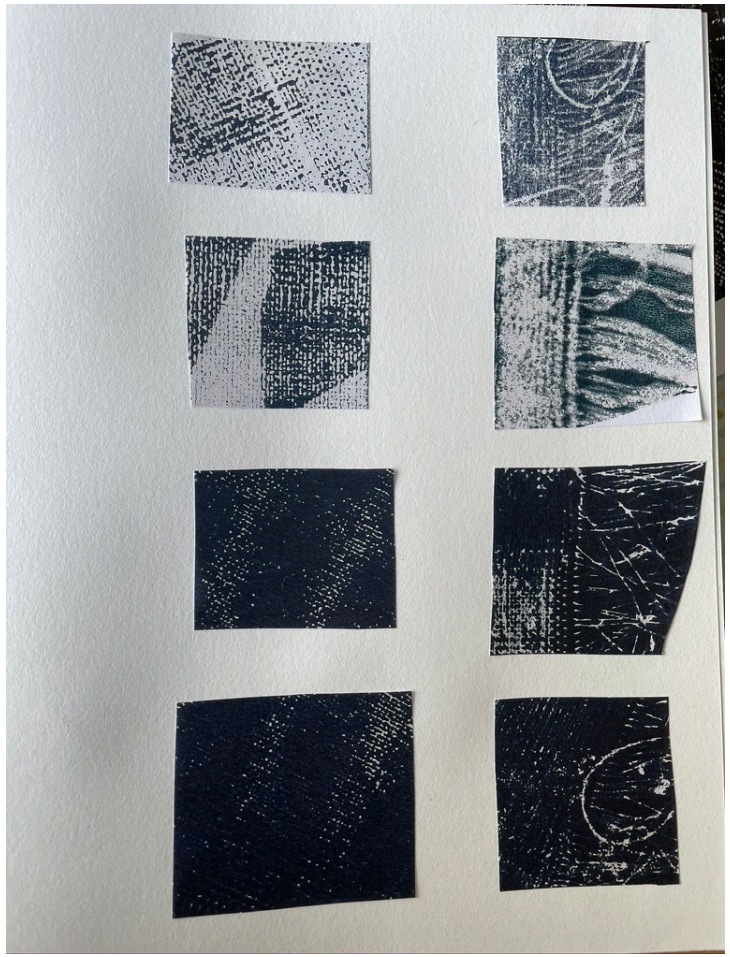


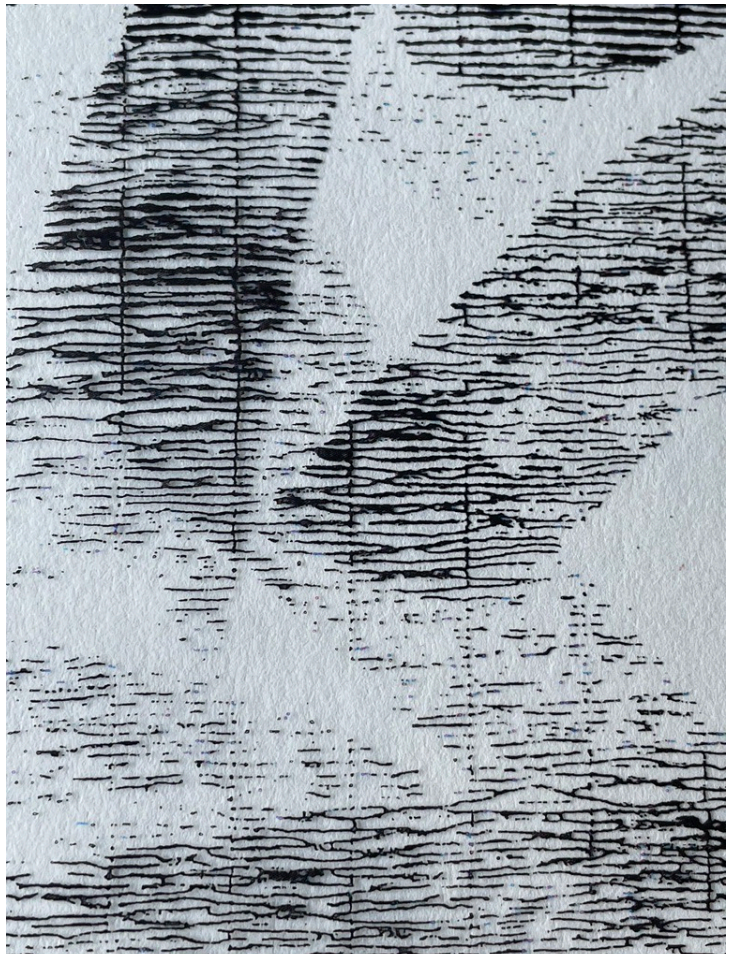


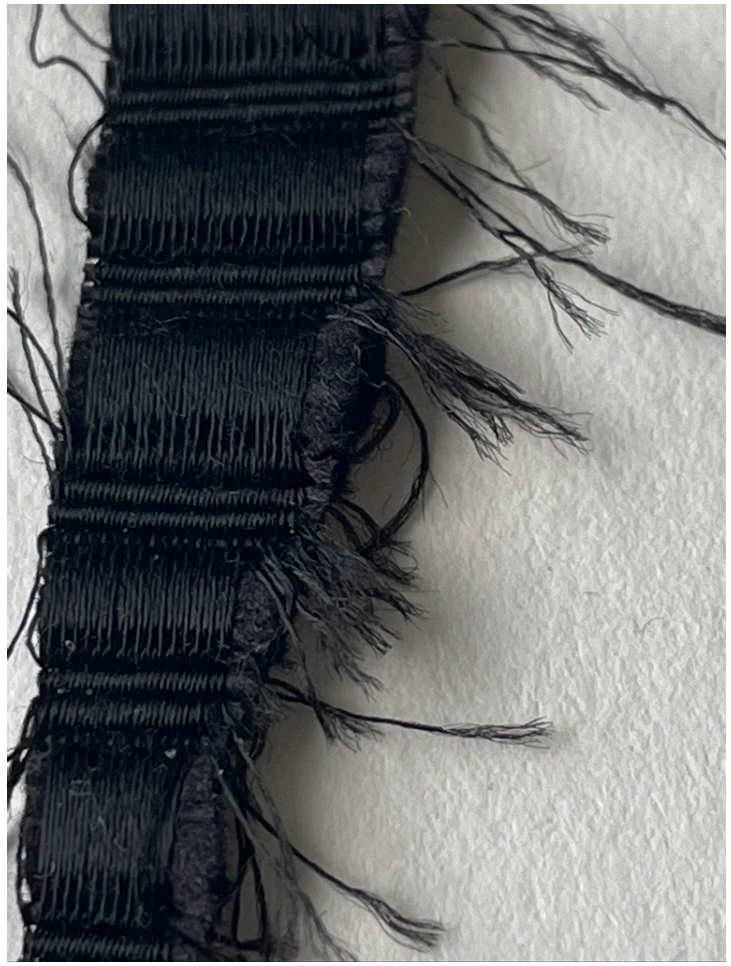
Interactions

Initial actions were interactions with materials, thinking about process. Using basic actions like fold and pleat, wrap, burn.

“Another source from which texts derive their cohesion and acquire the necessary coherence is structure… Structure and texture thus work together, with the former providing the outline, and the latter fleshing out the details.” (Nordquist, 2019) I have had a tendency to think of structure in relation to weaving, but it could also mean structural as in organisation, procedural. Considerations about whether to even weave.

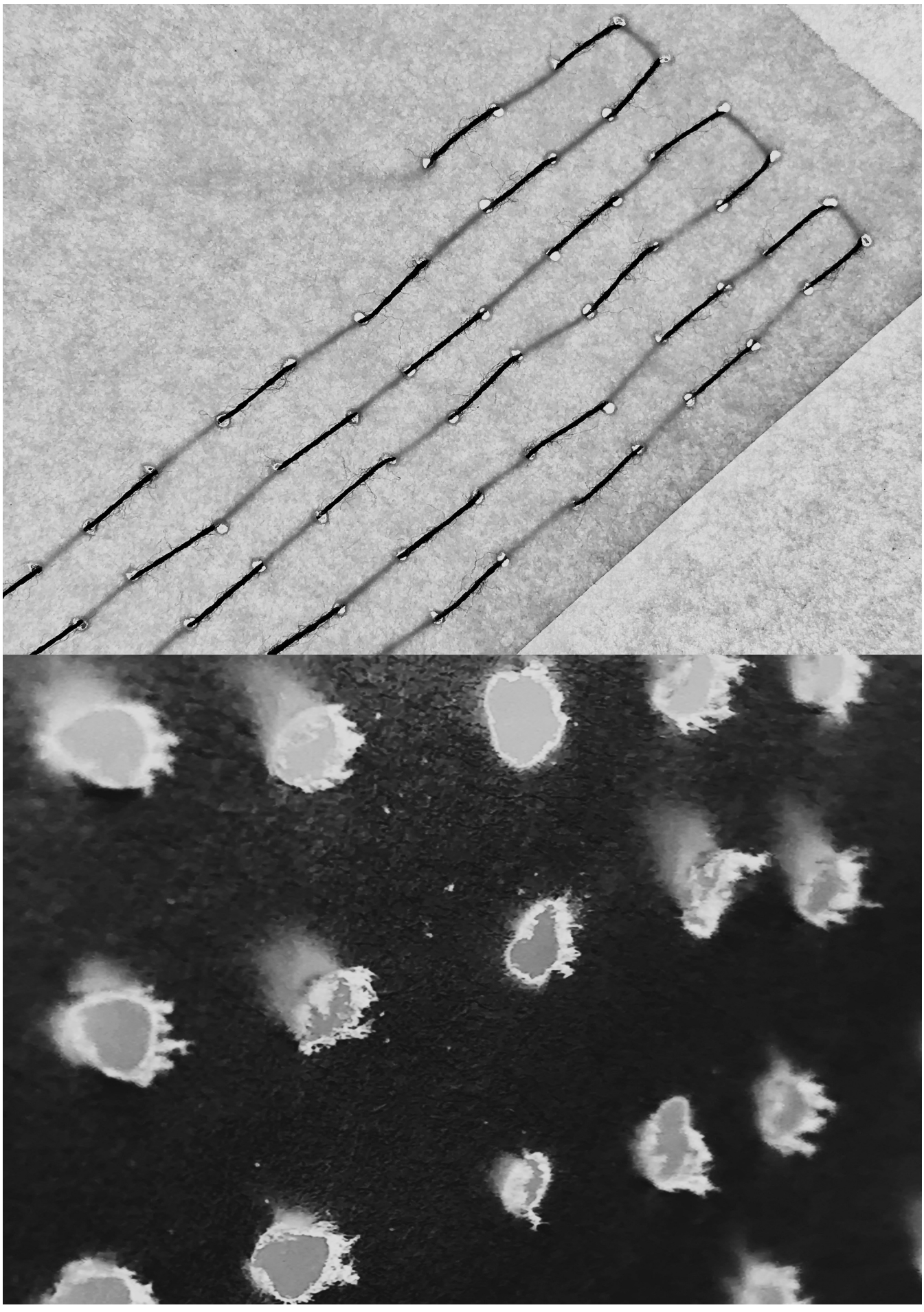






Substrate. The layer underneath offering evidence.

Entry for without borders Elysium Gallery



Next.. 2.Expose