

Draft disclaimer

Hellooooo,

This is a very rough draft. Partially just notes

The quotes aren't referenced properly but I know where they're from

Images not included

I'm really struggling to write about my work and how much I can
actually talk about the process

I want it to sound professional but personal

The last 'chapter' will be written after the exhibition is up & a lot will
make sense by then as well

~~Love letter to a jug~~

~~In Conversation with a jug~~

~~Personification of a jug~~

~~Gridded confessions~~

~~Personified~~

~~Myself as a jug~~

~~Fragmented thoughts~~

~~Accumulation of fleeting fragments~~

~~(Personification)~~

~~For the love of ceramics~~

Categories

Explanation

Coded Textiles

Love affair with ceramics

Processing

Accumulation

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Explanation (under 1000 words)

My praxis tends to feel as though there is multiple projects, running alongside each other but each element relies on each other. Each element relevant to each other but each could be our own project.

Beginning as a curiosity with textiles , binary code & an admiration of ceramics. It began as a way to explain what I was feeling and bringing the thoughts out of my brain.

Coded Textiles (1000 words)

Binary code is fascinating , its intimidating, its fast and unknown. The language of computers, understood by a few people. There is a simplicity in the lines of o's & 1's, information hidden within, if you know how to decipher.

In Sadie Plants o's & 1's , in the chapter Holes there is a discussion into the nature of the o & 1 "Zero is supposed to signify a hole, a space, or a missing piece, and a one is the sign of positivity, digital machines turn these binaries around" . So when we turn to the world of machines, analytical engines that run off binary code, when the machine comes across a o it has to change its 'nature'. It sees the 'o' as either a zero or as an infinity as where the o is, that holds information the machine needs to understand,

when punch cards of weaving machines the hole is the stitch

In the same chapter Luce Irigaray says "She does not set herself up as one, as a (single) female unit" "she is neither has nor is a being", a woman can't be contained to a singular 1, there's an infinity definition to what she can be. If we reduce a woman down to the simplicity of binary o's & 1's a woman can't be contained to the 1, she must be the o, which in itself is both demeaning and liberating.

Owning the zero, the hole, the nothingness, it allows me to be whatever I want to be, it reveals the endless possibilities of things I can be and achieve.

"Etymologically, the word 'text' is derived from the Latin word textus, 'woven'" (The language of thread, Maria Müller-Schareck, p137)

When I approach textiles I feel like an outsider, I've always appreciated & admired it but don't feel like I fit in that category.

The warp (vertical) and weft (horizontal) is fundamental in the creation of fabric. The build up of grids is the foundation to every piece of fabric. In weaving and cross-stitch

an image and design must be transformed into a guided cubic version of itself in order to be created.

“Fundamentally structured on the basis of a complex interplay of verticals and horizontals intricate three- dimensional grid” (close to the stuff the world is made of: weaving as a modern project - Briony Fer p.27)

As digital technology became more predominant, there was a tend to look back and finding the origin of the digital computer but also a need to find an analogue version of it.

“Jacquard Loom around 1800 - the loom utilised cards with holes punched into them as a precursor to the eros and ones of the computer - we can see similar movement”
“Ancient craft, continues to offer models that are relevant to inform technology in the post- digitalised world that we live in” (close to the stuff the world is made of: weaving as a modern project - Briony Fer p.25)

Digital photos zoomed in / as a bad resolution - turns pixelated Turns into grids

Insert Image of my Coded Language (the Key)

By bringing these elements together I created my ‘coded language’ . Inspired by the repetitive grids found in textiles, and the simplicity of binary code the x or the blocked out square holds the information to what I’m saying, the void is not a void but the key to what I’m trying to say. The code is tailored to me, includes punctuation I use & as I do speak Welsh (not as often) there’s an inclusion of a few welsh letters such as ‘dd’ & ‘ll’. The decipher key itself is something I keep hidden away, perhaps I would give elements out within my work but never the whole code.

Insert Image of coded phrases

In these phrases I write, I am exposing elements of my truth, my confessions , things I can't bring myself to admit outside of the code.

Anni Albers - Textility

The work of Anni Albers was influential as there is a coded language element to her weave work .

“She recognised their geometrical patterns and schematised figures as a substituiye for a on - existent literary language; as a means to convey information and knowledge in a universally intelligible way, using a formative visual language “ (The language of thread, Maria Müller-Schareck, p140)

Image: 'Code' 1962, Anni Albers

In the work 'code' , Albers uses her weaving style to resemble a language

“Codes are image specifications which, in accordance with established rules, convey ciphered or encoded messages of various kinds” (The language of thread, Maria Müller-Schareck, p140)

“Albers used a floating weft to simulate words or symbols. Every line is different, and is used expressively with the intention of making it look like a language.”

Albers sees weaving as a way of thinking not just a process

Love affair with Ceramics (1,250 words)

Growing up with my mother selling antiques, the house would be filled with such a variety of patterns and shapes, I would marvel in their beauty , the intricacy of the patterns and the history behind each designs

That is where my love affair with ceramics began.

I would come across family welsh dressers in traditional welsh homes, full of tradition and family life. They were the centre of the home, crammed full of things that had been collected over the years, gaudy welsh , copper buster jugs, Swansea pottery and then the personal items, things that had come into the families life, bits and bobs the family valued. To the family who owned them, who curated these dressers, they were precious.

Jane Rendell - The Welsh dresser an atlas?

The visual work began from my love of antiques and ceramics. Traditionally commemorative ware is used to commemorate events that happen , a person or a story. Among these commemorative ware there are often phrases that are commemorative, they are funny little sayings instead.

Image “Better be alone that in bad company” plate

In life, I have no one to tell my thoughts & feelings to, I feel trapped inside my own brain, there's no one to celebrate the little wins in life & the lows in life. By putting them into code and using ceramics as a way to publish them , I can tell people how I'm feeling, broadcasting them to the world .

Jugs, jugs , jugs

From my wobbly line drawing, came these slab built 2D but 3D forms. The time I spent making these vessels I became attached to them, I put myself into them . Each with their own personality ,they became their own person. They became me.

Personification - the attribution of a personal nature or human characteristics to something non-human, or the representation of an abstract quality in human form.

Designs - underglazes , inspired by original jugs, decals sheets of patterns & textures taken from textiles & the 'background' designs on textiles.

Lovely shapes - a vessel - containing information

Association between the vessel & the female (NEED ACADEMIC BACKING?)

Betty Woodman,

Big big inspiration

2d but 3D forms , a play with ceramic vessels. Fragments coming off the vessels, outputs included

Carol Mcnicoll & Stephen Dixon (Greyson Perry in passing) - the use of decals in work & text

One side of the jugs in coded English, the other coded welsh (keeping the welsh hidden as that's not a well known fact about me)

Deconstructing ceramics - I love the ceramics designs & motifs, but dent want 'photocopy' versions of them in my work, I want my own version spread across, fragmented , like floating thoughts

Fragments - Small thoughts - broken parts , still as valuable

Processing (1,500)

Calico, to me is the paper of textiles, it's overlooked, doesn't have any precious value attached to it.

Much like Anni Albers using weaving as a way of thinking not just a process, the process of printing allows me to think.

The printing process of Sophie Smallhorn in her series '100 prints'. Smallhorn creates a series of prints every 5 years. By using a set of shapes she screen prints 100 prints over a period of time, She doesn't throw any away, if there's a mistake she reworks the,. This body of work is exhibited as the whole 100 prints, in the order that they were printed.

By taking my drawings are creating these shapes into their own objects.

Charlotte Hodes

"Further removed from their origin through scanning, developing the image in either Photoshop or Illustrator, or through analogue means of tracing, copying or redrawing..... the image is continually refined and abstracted" (p89) Each stage, each process removes it from its original, makes it its own entity, removed from the original drawing. In my work after I draw I want these shapes to become their own object, by putting them through the laser cutter, the shapes have their own life, they become their own 2d objects

"The scalpel blade is actually less subtle than the pencil because you can't have any nuance in it. In addition if you cut a piece of paper you can't uncut it, you can't erase it and also if you've cut a shape out you have a hole, elements either are there or you have a space potential to destroy" (p.93)

I laser cut out shapes in different sizes and arrangements on iron on stencil paper. overlapping shapes and colour blocks.

I flood the screen with colour and once dried I peel away the paper to reveal where the shapes have been placed.

Drawings into shapes

Love using textiles but calico is cellulose fabric and therefore can't be laser cut. I began printing onto plywood to overcome this, to move my flat sheets of prints into 2D objects.

The printing process, layering shapes , blindly placing shapes onto the surface (calico/ wood)

I print out sheets of shapes, colour, texture & drawings. - cut out my shapes from that

Digital is vast - the great unknown - intimidating

Important element of my praxis is the digital taking control when cutting into my work. I use the laser cutter to takeaway my choice. I set up my work in the machine and on the computer and press cut, not aligning where the laser will cut in relation to the shapes I've printed.

The machine is given a set of instructions to follow without having the eyes to see what it is including and excluding,. If it was me cutting out, I would be overthinking what parts to include and what not

What is the space between the computer & the laser

It felt important that when the code is imbedded onto my work, that would have to involve the digital, no code would be drawn by hand. The decal code digitally created, the code of the wooden fragment, digitally engraved.

Accumulation (aka conclusion) (1,500 words)

“The acquisitions or gradual gathering of something”

Alison Owens - Two - part intervention

To be written after the exhibition is up

Plates

Jugs

Calico

Wire

Wooden shapes

Bibliography

The role of drawing in the work of Charlotte Hodes - Paul Coldwell

Contemporary Ceramics: A Global Survey of Trends and Traditions - Emanuel Cooper

Zeros and Ones: Digital Women and the New Technoculture - Sadie Plant

Anni Albers - Ann Coxon

Anni Albers: On Weaving - Anni Albers

The craftsman - Richard Sennett

The Textility of making - Tim Ingold

Better be alone than in bad company - plate

https://museum.wales/collections/online/object/ee69547d-ff7e-3f4c-8f5b-ebb492c224ab/Plate-cockle/?fieldo=string&valueo=plate&field1=with_images&value1=1&field2=string&value2=better%20to%20be%20alone&index=4

Sophie Smallhorn - 100 prints

<https://www.facebook.com/watch/?v=373568284855084>

Anni Albers , Code

<https://www.guggenheim-bilbao.eus/en/learn/schools/teachers-guides/code-1962>