

Two hands are raised in the background, palms facing forward, with fingers spread. They are positioned on the left and right sides of the frame, framing the central text.

# **PROPOSAL FORM**

**ADAA6001**

**Esme Littlechild- 2103253**

# About the Project

Name: Esme Littlechild

Proposed name of project: **Vessels**

Describe your project using five key words:

- **Ecofeminism**
- **Materiality**
- **Societal constructs**
- **Ecology**
- **Interconnectedness**

## Provide a short summary of the proposed project: (100 words maximum)

I will produce a sculptural and multimedia outcome that explores the intertwining relationship between ecology and feminism. Following ecofriendly practices and considerations my work will take a contemporary approach on ecofeminism and question societal constructs around women and the relationship we share with nature. My aim is to analyze the physical interconnected similarities between women and nature while also understanding the psychological and social framework connected with different parts of the body evoking the viewer to question their relationship with their body, environment and generational connections.

## Provide a detailed description of the proposed project: (250 words)

Vessels is a mixed media body of work that will include sculpture, film, photography, paper making, ceramics and crafts. This exploration of materiality will contextualise the interpersonal biological relationship that women have with nature through specifically Varicose veins. My own personal relationship with this condition intertwines with my generational roots where women in my family have found them psychologically debilitating at times, often hiding their legs and then penultimately surgically removing them. At the time of making this project my mother has undergone the surgical stripping of her veins, which I will document and analyse as I believe it represents social conformity's, environmental removal of nature and the generational roots in my family. Structurally roots and veins are very similar in looks and function and both play a pivotal role in the body, with 70% of women getting them before 60 it's increase in removal is a large societal reflection on body image. With factors such as pregnancy, contraception, family history, blood pressure etc increasing the risk women are both physically and mentally in pain with varicose veins consuming their view of their body.

My final outcome will be sculptural where I hope to explore the division of privacy and medical where this medium will be most representative as it will allow viewers to immerse themselves and connect with deep contextual links through the materiality and movement around the object. The work will affect the audiences' body through senses as well as making them delve into their relationship with their body and the environment creating multiple atmospheres within the space to explore.

| Structure                | Start date | End date   | Activity                                                                                                                                                                                                                                                                                          |
|--------------------------|------------|------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Timescale and milestones |            |            |                                                                                                                                                                                                                                                                                                   |
| October- December        | 01/10/2024 | 8/10/2024  | Introduction to brief, began researching and collating themes and processes. Experimentation with some cyanotype prints of leaves and expanding on a familiar process to see whether it has relevance within this project.                                                                        |
|                          | 08/10/2024 | 15/10/2024 | Enrolled sessions in ceramics, woodwork and metalwork to allow me to experiment with materiality throughout the project and expand my skills with learning how to use new tools and machinery.                                                                                                    |
|                          | 15/10/2024 | 22/10/2024 | Learning how to throw in ceramics and mold clay with my hands making a pot and a spoon. Artist research and navigating different ideas.                                                                                                                                                           |
|                          | 22/10/2024 | 29/10/2024 | Research into varicose veins.                                                                                                                                                                                                                                                                     |
|                          | 29/10/2024 | 05/11/2024 | Travelling back home and documented my mother's legs post-surgery, having deep conversations about her experience with Varicose veins contextualizing my work further. As well as looking through family photo albums and gathering images of my mother and grandmothers' legs.                   |
|                          | 05/11/2024 | 12/11/2024 | Scanned in images from photo album, cropped them and printed them out large scale. Then cut them out and pressed them to make them flat. Gathered tools and materials ready for the performance video and watched online examples of the surgery to mimic it.                                     |
|                          | 12/11/2024 | 19/11/2024 | Starting to make the wooden frame, measuring, sawing, cutting and screwing wood. Once the frame was built it then is moved into the project space. Here I experimented also with different framing methods starting with installing the bandages. Filmed my performance piece in lighting studio. |
|                          | 19/11/2024 | 26/11/2024 | First attempt at making lavender seed paper in A6 experimenting with colour, thickness and material. Attended eco market collecting materials and looking at alternative processes. Also editing my performance video.                                                                            |
|                          | 26/11/2024 | 03/12/2024 | Found a scrap mirror and glass and took them into woodwork to cut to size. Then framed it using wood and pins into my sculpture. Recorded my audio for my performance and edited it in.                                                                                                           |
|                          | 03/12/2024 | 10/12/2024 | Second attempt at making lavender infused seed paper with egg boxes A3. Once dried and heat pressed then assembled within the frames.                                                                                                                                                             |
|                          | 10/12/2024 | 17/12/2024 | Projection of the performance placed over the top of the sculpture and audio added with a speaker. Experimentation with different angles and perspectives as well as the projection on the different materials and my own body.                                                                   |

| Structure                        | Starts date | End date   | Activity                                                                                                                                                                                          |
|----------------------------------|-------------|------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <i>Time scale and milestones</i> | 28/01/2025  | 04/02/2025 | Add another projector to see how it interacts in different parts of the screen and layered over each other. Also move the frame into a bigger space and see the effect of range on the projector. |
|                                  | 04/02/2025  | 11/02/2025 | Using natural dye experiment with anthrotypes on the seed paper. Return to the Women's shed gardening group and gather new ideas and perspectives on including a community/ universal aspect.     |
| <i>January- May</i>              | 11/02/2025  | 18/02/2025 | Experiment with moving the frames and how they interact with each other. Attend uniting church group session and document the experience.                                                         |
|                                  | 18/02/2025  | 25/02/2025 | Explore how light at different angles effects the sculpture. Experiments with Cyanotype, Riso and Screen-printing images onto the seed paper.                                                     |
|                                  | 25/02/2025  | 04/03/2025 | Make a new round of seed paper using a bigger tray and make my own frame to fit in the sculpture.                                                                                                 |
|                                  | 04/03/2025  | 11/03/2025 | Explore how the sculpture interacts with different environments such as outside in nature. Compare this to indoors with lighting etc.                                                             |
|                                  | 11/03/2025  | 18/03/2025 | Develop the area around the frame and contextualize it with clothing or plants.                                                                                                                   |
|                                  | 18/03/2025  | 25/03/2025 | Improve my audio recording add new sounds and explore editing options. Also, fix any editing errors in the performance.                                                                           |
|                                  | 25/03/2025  | 01/04/2025 | Develop anthrotypes with the dyes that worked the best as well as compare them with the cyanotype, riso and screen prints.                                                                        |
|                                  | 01/04/2025  | 08/04/2025 | Fill in the folding screen with prints from the successful processes and explore how they interlink.                                                                                              |
|                                  | 08/04/2025  | 15/04/2025 | Use soft boxes behind and in front of of the sculpture to see how light passes through and the effects it gives.                                                                                  |
|                                  | 15/04/2025  | 22/04/2025 | Reflect on feedback and start putting together the final exhibition piece.                                                                                                                        |
|                                  | 22/04/2025  | 29/04/2025 | Consider layout of the screen and how it can be transported into exhibition space.                                                                                                                |
|                                  | 29/04/2025  | 06/05/2025 | Within the curation examine how this body of work will affect other and how my sound for example could effect their work, headphones may be an alternative.                                       |
|                                  | 06/05/2025  | 13/05/2025 | Making final adjustments, considering the composition of my work in the exhibition space and requirements such as electric sources and lighting and pat testing for health and safety.            |
|                                  | 13/05/2025  | 16/05/2025 | Deadline                                                                                                                                                                                          |

# Budget

| Description                                                                                                                                                                                                                                                                                                                                                                                                                                          | Amount                                                                                                                                |
|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------|
| <u>Transport- train tickets</u> <ul style="list-style-type: none"><li>30/10/2024</li><li>4/11/2024</li></ul>                                                                                                                                                                                                                                                                                                                                         | £20.55<br>£18.35                                                                                                                      |
| <u>Technology/ equipment</u> <ul style="list-style-type: none"><li>Yearly Adobe Subscription (Student Price)</li><li>Canon R5</li><li>Canon RF 24-105mm f/4l IS USM lens</li><li>Printing x5 A3 Lustre</li></ul> Continuous lighting box: <ul style="list-style-type: none"><li>-Godox vl 150</li><li>-soft box</li><li>Manfrotto 190XB tripod</li><li>Zoom h4n pro handy recorder</li></ul>                                                         | £196<br><br>£3,649<br>£1,439.99<br>£17.77<br><br>£348.98<br>£35<br>£209<br>£233.60                                                    |
| <u>Materials:</u><br>wooden frame<br>Rent of a wood workshop in Swansea for 3 days (including heatpress). <ul style="list-style-type: none"><li>Wood</li><li>Hinges x2</li><li>Screws</li><li>Wildflower seeds</li><li>Levander oil</li><li>Lavender</li></ul> <u>Video performance:</u> <ul style="list-style-type: none"><li>Tweezers x2</li><li>cuticle scissors x2</li><li>Sharpie</li><li>blue thread</li><li>needle x3</li><li>Razor</li></ul> | £15 per hour x3 days = £360<br><br>£40.50<br>£8.20<br>£5<br>£13.99<br>£6.50<br>£1.50<br><br>£2<br>£6.99<br>£3.11<br>£1.99<br>£2<br>£6 |

|                                                                                                                                                                               |                     |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------|
| <u>Installation process</u> <ul style="list-style-type: none"><li>Rent for Project space for 1 month</li><li>Optoma W309ST projector</li><li>Bluetooth mini speaker</li></ul> | £100<br>£580<br>£30 |
| <ul style="list-style-type: none"><li>Cyanotype solution</li><li>Clay</li></ul>                                                                                               | £17.99<br>£8        |
| Total                                                                                                                                                                         | £7,362.01           |

Keeping a sustainable aim to my project I always try to use scrap materials as the preloved essence of the material often feeds more context into my work as well as benefiting our climate. Not added into the budget but also notable is the materials I have sourced myself as it shows an alternative way to cut back on my budget and make room to spend money on other essential materials. These include:

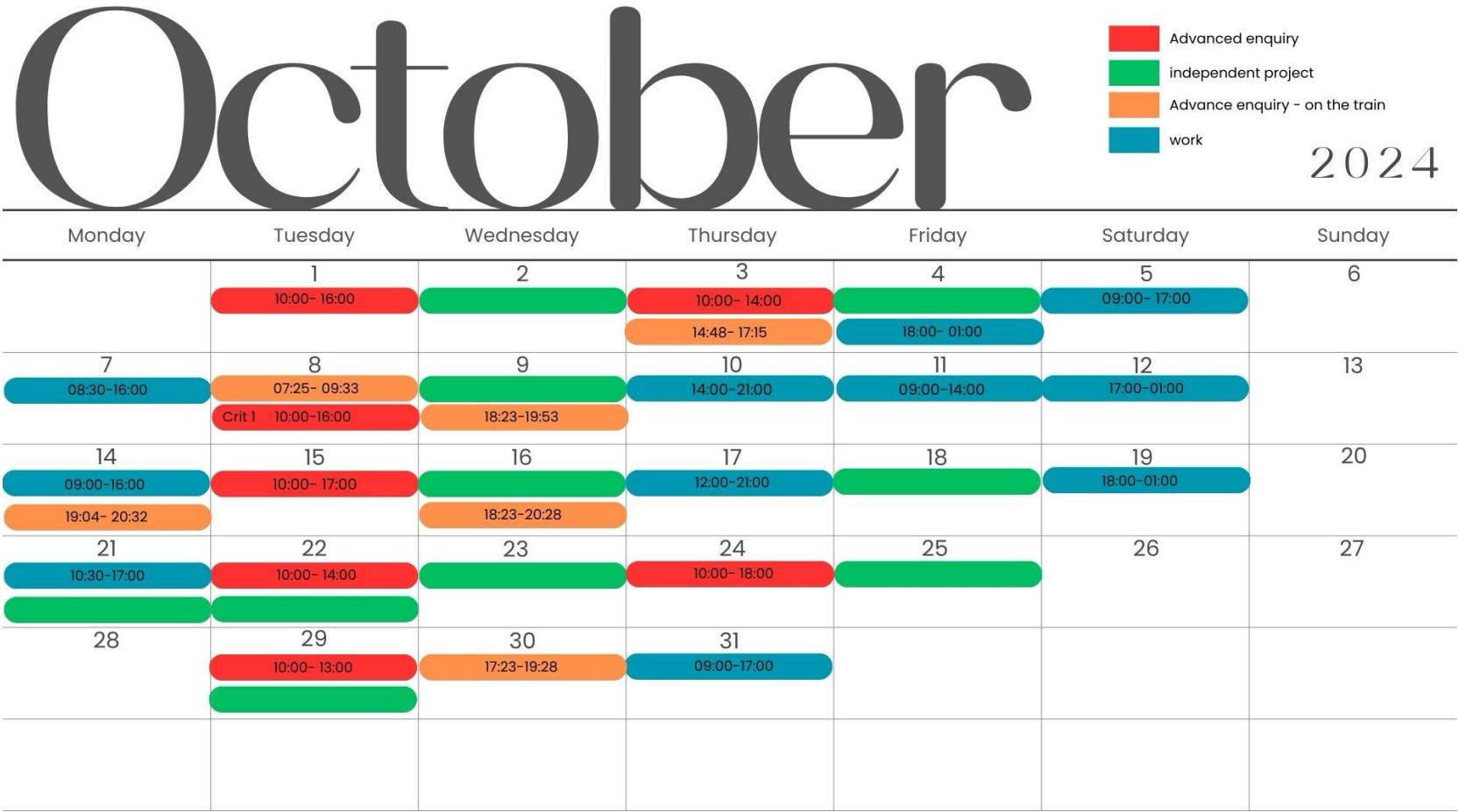
- Scrap mirror
- Scrap glass
- Free seeds from eco event
- Donated egg boxes

## Practice-Based Experiments (200 words maximum)

I have used a broad range of experimentation within my practices throughout the project. These included ceramics, cyanotype, woodwork, photography, performance, making paper, audio and editing. Firstly, ceramics didn't develop into my project in the end, but I am keen with the skills I developed to explore it again within the future. Woodwork however I explored a wide range of materials and methods of assembling and creating, with my project focused on exploring the female body with nature I felt this process as well as the seed paper making connected me on a deeper level as I created it from scratch using sustainable materials. The performance video and audio fed into my project through deconstructing primary sources and using alternative methods of representation through removing veins and blood flow to create a new understanding and perspective on the procedure. Furthermore, editing in adobe, learning to make paper out of different materials, colours and sizes and creating my own performance and audio from scratch has enabled me with a magnitude of skills to develop this project further.

What are the main risks and challenges to your project meeting its aims? What will you do to manage these risks?  
(100 words maximum)

My biggest risk in this project is time management, working part time in Bristol will mean that this must be organised and structured to ensure my project is progressing. To combat this, I aim to stay at university till late and do my research and theory on the train while travelling. As well as this part of my project being around my mother means I can utilise this and experiment at home as well while working. To ensure I stay on top of this I will organise my months as seen for example in the calendar I did for October.



The background image shows an art installation. On the left, a large photograph is displayed, showing a person from the chest up, wearing a white lab coat, blue gloves, and a white face mask. The person is holding a white rectangular object. To the right, there is a wooden cabinet or display case. The cabinet has a glass door that is slightly ajar, revealing a colorful abstract painting inside. The painting features various colors like blue, red, and yellow. The scene is lit with warm, directional light, creating strong shadows and highlights. The overall composition suggests a theme of scientific or medical practice, which is reinforced by the text overlay.

# PRACTICE BASED EXPERIMENTS

# Experimental material practices alongside research

My interest in the start of 'vessels' a body of work exploring societal constructs, nature and the female body was focused on experiments with materiality as this is often how I form context and meaning in my practice. Connecting to natural materials with my hands is often a process that allows me to express my ecofeminist roots, here by learning throwing in ceramics I was able to take the natural material clay and mould it and sculpt it into a small pot. The process and skill was very difficult to learn and there was an element of learning how to control the material, showing how fragile the process is and the interconnection between my actions and the shape of the material, thus implicating humans' impact and touch on nature. Making a pot and spoon out of clay also generated ideas around traditional objects in the private sphere and the rich history in women's oppression and subjection to the kitchen and cooking.

An Idea I had to pursue this was cracking the objects to show the fragility of the material or purposefully allowing air to be trapped in clay so that in the kiln it would crack suggesting also climate changes impact with rising temperatures. Once cracked I was influenced by a Japanese art technique called kintsugi, where the cracks are replaced with gold to show the embracing of imperfections creating a more valuable and beautiful piece. However, instead of gold I would find a sustainable material like garden twine to represent the supportive nature of the material in growth. Although I didn't pursue this idea it led me onto the analyse in the structural resemblance of cracks and roots, which led to the anatomy of the female body with similarities with veins and hair etc.

Furthermore, through conversations with my mum about 'vessels' I felt connected to her in this process as when growing up she learnt pottery and was a potter for a few years. Gradually, with the present surgery my mum was undergoing on her varicose veins I started to make new connections with veins, roots, autonomy and my own generational roots.



kintsugi

**Ecofeminism being ‘a philosophical and political theory and movement which combines ecological concerns with feminist ones, regarding both as resulting from male domination of society.’ (Oxford dictionary).**

Following this I also did some experimentation with cyanotypes on scrap materials as this is the medium that I am familiarised with, this was to experiment and see if there is potential for this process in this body of work. Using leaves in different abstract ways I wanted to explore the changing of seasons and the connection to women's oppression in the sense of nature's control over when the leaves drop and change colour. Although in this era of the Anthropocene, humans' effects on climate change has altered the seasonal weather etc disrupting the natural cycle.



Concluding on this experimentation, I don't believe it is the best practice to start with as there is too much of my previous works that influence the meanings of this new body of work. However, I'm certain later in the project I will come back to this.

# Varicose veins

'Varicose veins are swollen and enlarged veins – usually blue or dark purple – that usually occur on the legs. They may also be lumpy, bulging or twisted in appearance. ' (NHS)

Although Varicose veins happen to both men and women, the statistics are a lot higher for women with pregnancy, hormonal changes such as menopause and birth control creating more chances of it developing.

'affecting about 40 percent of men and 70 percent of women by age 60. Primary risk factors include pregnancy (which is why women have them more often), extended periods of time standing and bad genes'

## My relationship to Varicose vein:

Varicose veins is hereditary for the women in my family, growing up i have come to fear them through how they have effected my mother and grandmother and the way in which they speak about them. Both their wardrobes reinstated the impact visually these veins had on their self confidence with their legs never being shown, and how my mum would avoid clothing and state how 'ugly and 'disgusting' her legs were if asked about . My grandmother in the 90s paid to have these removed by a surgical process of stripping the veins from her legs through her hips and upper legs. Last week my mother underwent the same procedure and is recovering from it now with compression stockings and bandages around her legs. This makes me question both societies beauty standards with women and also this tearing out of my family roots. I perceive it as a connection to my grandmother who is no longer here yet it seems like a something i should be dreading.

## Varicose veins link to ecology

Veins structure resemble roots from plants, as well as this their roles as similar in transporting liquids around the body to maintain life. Also, as previously mentioned the pulling out of the roots from the legs is similar to the pulling out of roots of plants and trees in deforestation today both physically in action but also reinforcing societys constructs of perfectionism and power. This is a perfect example of how women and nature share the same experiences in creating ecofeminism.

## Symptoms of varicose veins include:

- Bulging, bluish veins.
- Itching or burning discomfort around the veins.
- Skin color changes around the veins.
- Swelling in the legs.
- Aching pain in the legs.
- A feeling of heaviness in the legs and feet.
- Nighttime leg cramps.



# Documentation of my Mums legs after surgery:

A letter my mum wrote about how she feels about her varicose veins, choose this over an interview as its more private and less intrusive.

My legs were very lumpy and unsightly, I was always covering them up. But now I've had the veins removed, I feel I can be free in the clothes I wear in the summer and at the swimming pool.



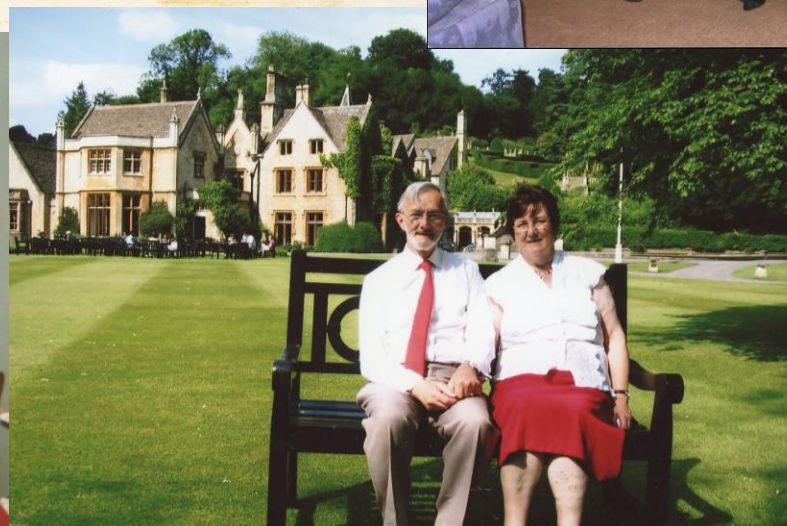
Using a canon R5 I documented my mum's legs in different positions and analysed them post-surgery. Relating to my mum's written letter the way she turns her legs in and positions herself reflects that she is still uncomfortable with her legs being shown.

# Generational roots

Images of my mother and grandmother showing their legs from family photo albums.

Pauline's morning  
1/2 TC

Scientific Systems  
around 1970ish



Pauline . Pat Berry ? next to  
Parkinson  
Pauline died  
April 2020 76yrs.

?  
003243





Monika Loster

Influenced by Monika Loster's work with reworking into images with thread usually hemp a more ecofriendly material reinforces ideas of sustainability. Visually her work resembles the cardiovascular system with links between roots and veins. She only uses the colour red as well reworking into the images and changing their meanings. The work depicts an interconnectedness between nature, roots, veins and our contemporary society. I took this inspiration and decided on making a performance that looked at using thread to resemble veins and how this impacted in the removing of them.

Susan Sontag speaks on the pressures women face with ageing and social constructs around the female bodies. Varicose veins come with age and women often feel that they no longer fit into the beauty standards. Sontag's writing around this informs this project as it contextualizes the feelings of my mum and grandmother both shared around their legs and it not being socially accepted or represented. Additionally, as I don't have varicose veins, yet it furthers my understanding around how it makes women feel psychologically. Ageing is natural and yet in this society we do everything we can to reduce the signs of it.

I

## Women and the Double Standard of Ageing

The double standard about aging shows up most brutally in the conventions of sexual feeling, which presuppose a disparity between men and women that operates permanently to women's disadvantage.<sup>i</sup>

— Susan Sontag

I have always wanted to be old. Weird? Probably – and certainly neither cool nor fashionable; for that I would need to be a Grumpy Old Woman, whingeing because things aren't what they used to be, and confirming all the assumptions about old women as discontented, obsessed with trivia and generally off their trolleys. And I would need to engage in the 'fight against ageing' to make myself look twenty years younger. But I'm happy to look the age I am, happy to be the age I am. I want to enjoy it, strip-mine it for all it has to offer. I want to live and work with it, not fight it.

But we live in a society in denial about ageing; a denial fuelled by an obsession with image and style, with youth and physical beauty, and the illusion that we can keep making ourselves over to hold old age at bay. And although we are not all obsessed with the desire to stay young, resistance is frequently interpreted as deviance or failure. But there is nothing shameful about ageing; it comes to us all if we are lucky enough to be here to greet it and to deny our age is to pretend to be less than we are in much more than just years.

When I look in the mirror I can see my ageing in the lines, the sagging skin, the extra rolls of fat, the age spots. I can also feel it in my muscles and my joints, the effort of my breath at exercise, the loss of the ability to sit cross-legged, the fact that I have four pairs of glasses but frequently can't find any of them, and that I occasionally discover my misplaced wallet packed in the fridge with the shopping. I creak and puff, I droop and sag. I have given up shoes with heels and the effort to hold in my stomach, and I am working hard on not caring about how I appear to others (although the latter is still a work in progress).

But I can also feel it in my head and in my heart; in my joy in life, my greater appreciation of the world and particularly of my family and friends, my increasing satisfaction in small things, in my waning tolerance of the superficial rhetoric of politicians and the dominant culture of personality and celebrity, which has replaced the culture of character. I see it in disturbing flashes of my own mortality: a glimpse of myself dying alone or the prospect of a long and painful decline, a sharper fear of and greater fascination about the possibilities of an afterlife. I question whether simple aches and pains, lumps and bumps, foreshadow something more serious, even fatal.

# Research into the surgery:

[https://www.youtube.com/watch?v=xSZASPSSF\\_s](https://www.youtube.com/watch?v=xSZASPSSF_s)

The main inspiration for my performance came from this surgery. Where the procedure I watched and rehearsed the steps. I also asked my mum lots of questions about hers to see if they correlate.

Here are some other videos I watched also:

[https://www.youtube.com/watch?v=CMgXaMI\\_mf4](https://www.youtube.com/watch?v=CMgXaMI_mf4)

<https://www.youtube.com/watch?v=DlF6Nje50Os>

## Cindy Sherman

Inspired by Cindy Sherman in her ability to play with the construction of identity within her work. Transforming herself into different characters within her images as seen below in doctor and nurse. Using this I will embody the role of the surgeon in my performance and try my best to create an alter ego.



Used blue thread instead of red, as veins appear blue due to how light interacts with the skin and blood vessels. This makes an interesting comparison when projected.

Surgical tools represented through beauty tools such as tweezers, cuticle scissors and razor. By doing this I am merging the private and medical sphere and playing with ideas of beauty standards and the constant pressure to maintain a certain body image as previously described by Sontag.

Using a silver dish shaped as a leaf was not intentional as I wanted to replicate a surgical tray, however it acts as a reminder to the environmental aspect of the work.

During the performance I also wore surgical gloves and a face mask to become a surgeon. Although an improvement I could've made was to have a full surgical suit and a group of people around me as assistants, however I do like the intimacy of it being my family the connection is a lot deeper.

# Performance piece set up



Soft box, using high exposure to replicate a surgery room lighting.

White box/ plinth used as the surgery table. White and blue links back to medical symbolism.

Tripod rotated over head to give the perspective often given in surgery looking down on the patient.

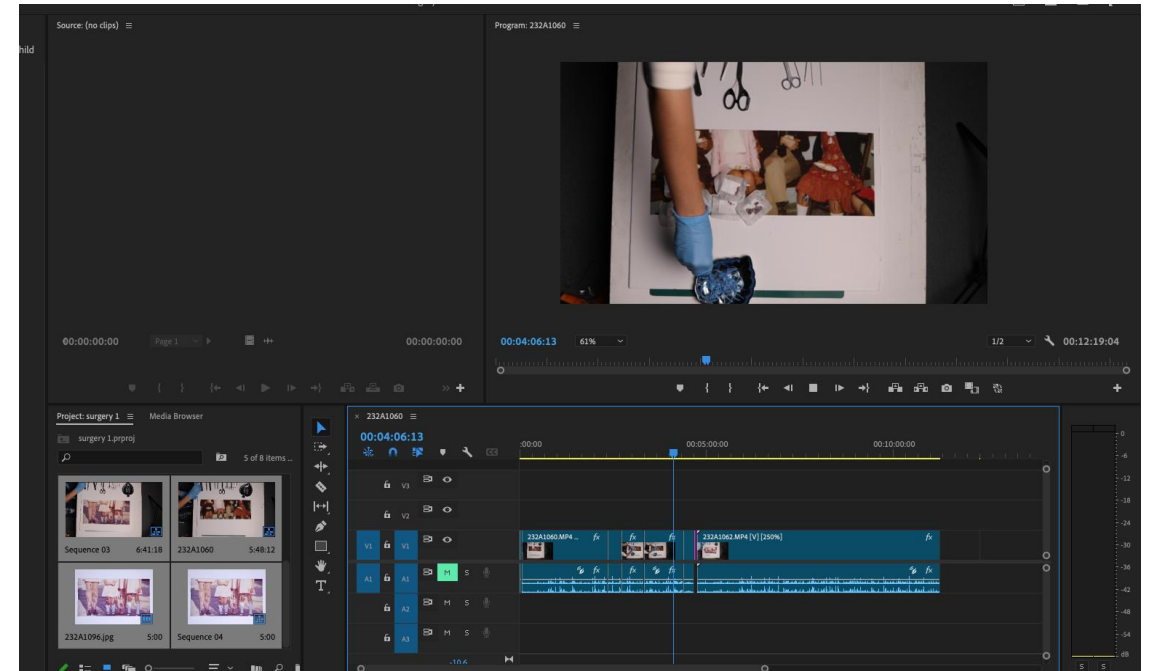
Using my Mums bandages and patches on the image that she used for her surgery. With the bandages being coated in dried blood it turns the image human and makes it more realistic. Additionally, it acts as foreshadowing as placing it on her as a child creates an uncomfortable image and projection for the future.

## Recording the Audio

Recording the audio of my heartbeat with a Zoom h4n pro handy recorder was a way to progress the performance video even further. While I could use a heartbeat online it was more impactful to record my own as it links directly to my family. As well as this the heartbeat fits into the surgery yet again giving life to the images. Moreover, I recorded my heartbeat over a twenty minutes to see and hear the change in rhythm as it gets faster and slower over time. I then paired this with audio from a running tap to explore audio that represents blood flowing through veins. I then took this audio to a professional editor who layered the sounds on top of each other and created my audio for the performance.



## Editing the footage



Merging the clips together and editing them in premier pro I decided the duration of the performance was going to replicate the duration of the surgery. After contacting my mum to find out her procedure took around an hour and a half I then decided I would loop this on the projector for that amount of time.

# Final Video

Reflecting on the video there are some errors such as at 3:38 I must've missed editing out the turning of the paper. This is something I can later fix. Also, the writing on my top can be distracting and could be improved by wearing a surgical suit. Finally putting grips on the back of the paper would've stopped it from moving as much and keeping the images centered and in frame.



<https://youtu.be/-u4SFoA7kjU>

# Comparison of my video to the inspiration



Marking on the skin



Numbing injection



Twisting of the vein





**Clipping the vein**



**Extracting the vein**



**Applying bandages**



## Images post-surgery

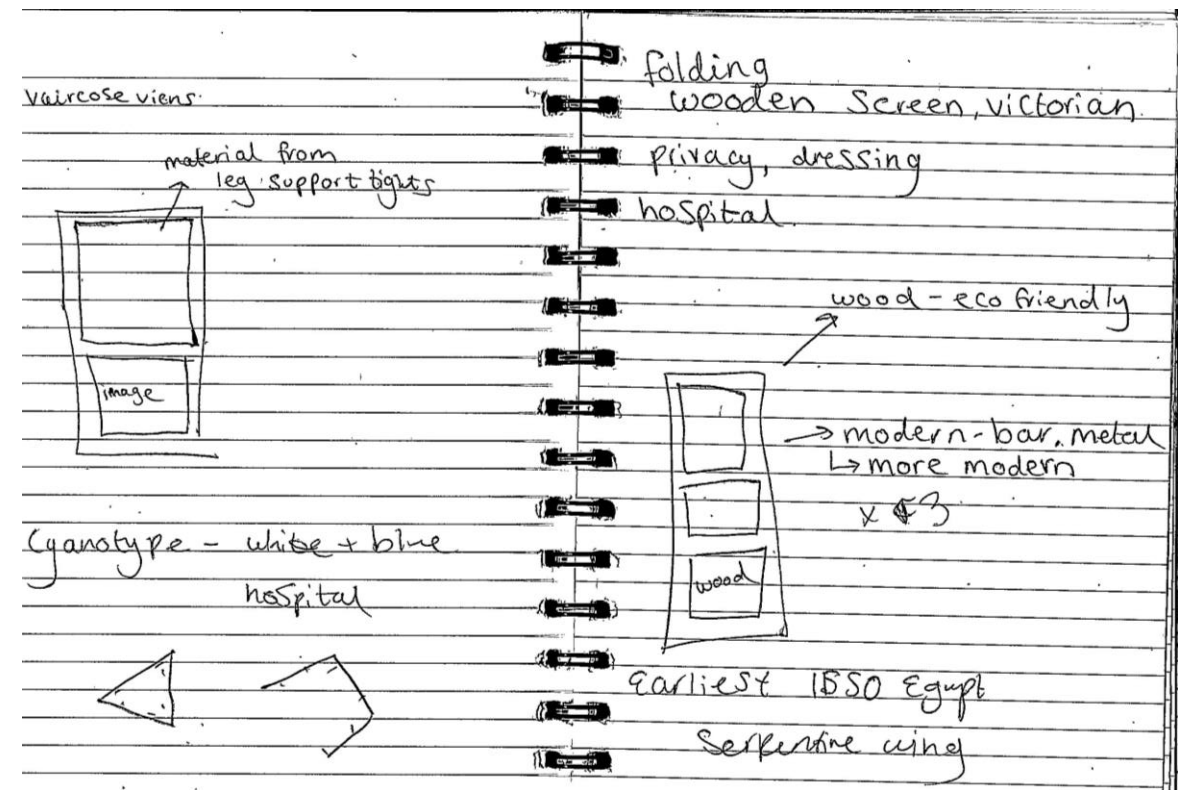
If I were to do this again, I would want to experiment in making them life size. These images reflect a generational procedure and by doing it on images of children it shows an uncomfortable reality in which growing up my mum and myself were reminded of our future in perhaps also getting this operation. It also shows the transformation of the body over time as children you would never need this surgery but over time legs show the life you have lived.





My biggest inspiration behind the use of a folding screen is Esther Teichmans work where she explores ecology and natural structures relating to the female body. In her latest work she framed her work in a Victorian antique screen using textile to present her images this could be a consideration especially with the use of my mothers bandages as I really like the way the light passes through the images relating it back to nature and ecology. Additionally, this frame feels very intimate in the way it's positioned facing in, this is something I could explore in the structure of my folding screen. Moreover, the separation of the frames creates different narratives in the screen and is really effective, although for the context of my work the screen is too short and doesn't cover the body. The sizing of the folding screen takes away from its original function perhaps the screen is sized to that of plants and nature in covering them this is something I could explore and deconstruct its original meaning. The sizing of the screen could also suggest in my context a hiding of the legs over the rest of the body.

Charlotte Winifred Guerards painting on wheels in comparison to Teichmans offers a more medical perspective as the structure of the screens and the wheels refer to dividing screens used in hospitals. This comparison between their works compares the structure of the folding screen in a medical and private formation. Guerard for example uses wheels suggesting a disconnect from the ground, whereas Teichmans folding screen is directly touching the ground fitting into her narrative of nature and connection. Wheels also suggest movement and transportation illuding to a multipurpose structure that adapts to different environments and moves to people rather than people having to move to it. My main inspiration visually from this piece is the height of the structure and it having multiple screens that fold together.

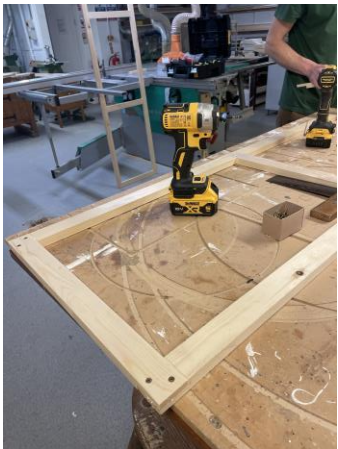
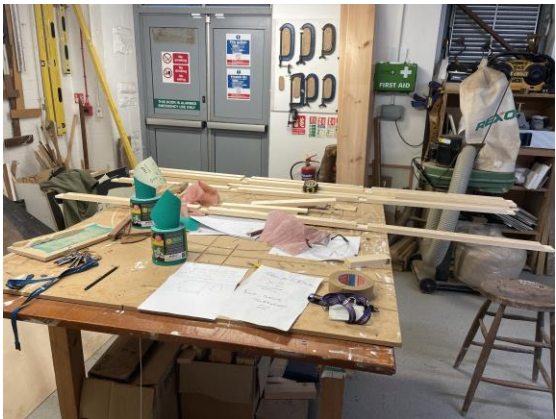


Following this I did some sketches in by book generating ideas on how I want my sculpture to look.

# Making the wooden folding screen



Inspired by Esther teichman, Charlotte Winifred Guerard interpretation of the folding screen I have begun to build my own. Using pine wood as it is both more affordable and lightweight meaning, I can transport it easier, and it should have a good level of stability. Deciding on the height of the frame I wanted it taller than me and to cover the whole body when stood behind it, an error in this part was in the individual frames as making them fit an A3 would've been a better decision when fitting other processes in as I found later this became a restriction. Combating this however I used hooks in my bottom frames so that I can use garden twine on my seed paper allowing more flexibility within the space. Assembling the frame included sawing, screwing and using different woodwork machines such as a vertical bandsaw to build the structure. This process enabled me with lots of new skills that I used throughout the project.



**Structure of the folding screen and its effect on perspective:**

By experimenting with the positioning of the sculpture I can see how each window interacts with each other. Some feedback I received was to investigate the different interactions within the structure depending on where you're standing.



Most stable, for the start of this project while assembling my materials stability and safety is my biggest concern, I will re-evaluate this later when all materials are in.

This formation restricts the view in the middle section but could be interesting in having transparent materials that look through into the next frame.



This formation isn't very stable for the structure posing a health and safety hazard.



This formation makes the interior its own space surrounding the viewer each side.

# Bandages experimentation

Using the bandages from my mum's surgery I wrapped them around a frame that fitted the internal aperture. The wrapping of the frame tightly reenacts the wrapping of the legs in surgery as my mother would say how tight they were on her.



First attempt I didn't pull tight enough when wrapping it as it only filled half the frame.



Marks of blood on the bandages, feeds back into the primary use and connects into the physical world. It also embodies my mother physically into the work with her traces acting as a reflection of her experience.



Beginning to think about what could go in the frame next to it to interact with the way the structure is positioned.

Second attempt, here I pulled tighter and spread the bandages more. Making it more transparent which will have an interesting effect when projected on as light will travel through easier. Reinforced with staplers, also seen in surgery after incisions to hold the skin together.



Experimented with the patches on top of the bandages. Creates a layered effect, however it felt too over worked. In the future I would prefer to experiment with them between the layers of bandages and how they interact with light in this way.



## Research into Lavander's effect on varicose veins

Multiple studies have investigated the effects of lavender on physical and mental health such as: increasing blood flow, reducing anxiety and directly being a healing agent for varicose veins reducing pain and symptoms.

### Lavender and the Nervous System review article, 2012.

<https://pmc.ncbi.nlm.nih.gov/articles/PMC3612440/pdf/ECAM2013-681304.pdf>

'Treatment of recurrent aphthous ulceration with lavender oil in 115 patients revealed a significant pain relief mostly from the first dose, ulcer size reduction, increased rate of mucosal repair, and healing within three days of treatment compared to baseline and placebo groups.' -Varicose veins are interlinked with ulcers and can sometimes cause them.

### Effect of Inhalation of Lavender Essential Oil on Vital Signs in Open Heart Surgery ICU

<https://pmc.ncbi.nlm.nih.gov/articles/PMC5423266/#B27>

'When lavender oil is inhaled for 10 min, there is an increase in blood flow rate and a decrease in galvanic skin conduction and systolic blood pressure (indicating a reduction in sympathetic nerve activity) (27). Human studies with lavender have demonstrated a significant relaxation effect and reduced anxiety, but no direct antinociception.'

'Stress level, the bispectral index (a promising parameter for monitoring sedation), and pain intensity of needle insertion were significantly reduced after receiving oxygen with a face mask coated with lavender oil for five minutes compared with the control in thirty volunteers.'

This research supports my practical work as when using Lavander in my seedpaper through smell it will impact my viewers and effect their blood flow, blood pressure and anxiety all linked to varicose veins. An increase in blood flow and reduction in blood pressure are both ways to reduce varicose veins through just inhaling the scent, furthermore my project acts as a form of healing and benefit to those suffering. Enhancing this research and practical exploration I would like to explore other natural fragrances such as rosemary as this also increases blood circulation.

## Jason and Becky - EAVESDROPPER



Inspired by Jason and Becky's latest work 'eavesdropper' where they used audio and visuals from different locations and allowed the viewers to see how their bodies effected the installation and the experience of others. Using audio from location 1 they then used a proximity sensor in location 2 to analyse the participants movements affecting the visuals.

Through this project I've taken a lot of inspiration from the use of sensory immersive art. Using the Lavander in my paper means that when viewers interact and move around my work there will be internal changes in their body physically and mentally. As seen in the research by inhaling the Lavander for 10 minuets the blood flow increases and there is a reduction of anxiety. The closer the person moves to the sculpture the more scent they inhale and the more it impacts their bodies creating an interpersonal relationship between the body and the sculpture.

Uniting church Sketty

**Environment centre Swansea Green fair**

This fair was beneficial to see how others utilize sustainable practices and the materials they use. Also, it introduced me to lots of different environmental community groups, sustainable eco-crafters and creators all aiming to build a more environmentally friendly city. Discussions with these groups has helped build on my processes and materials in this project as well as thinking how I can benefit my community through the work I produce.



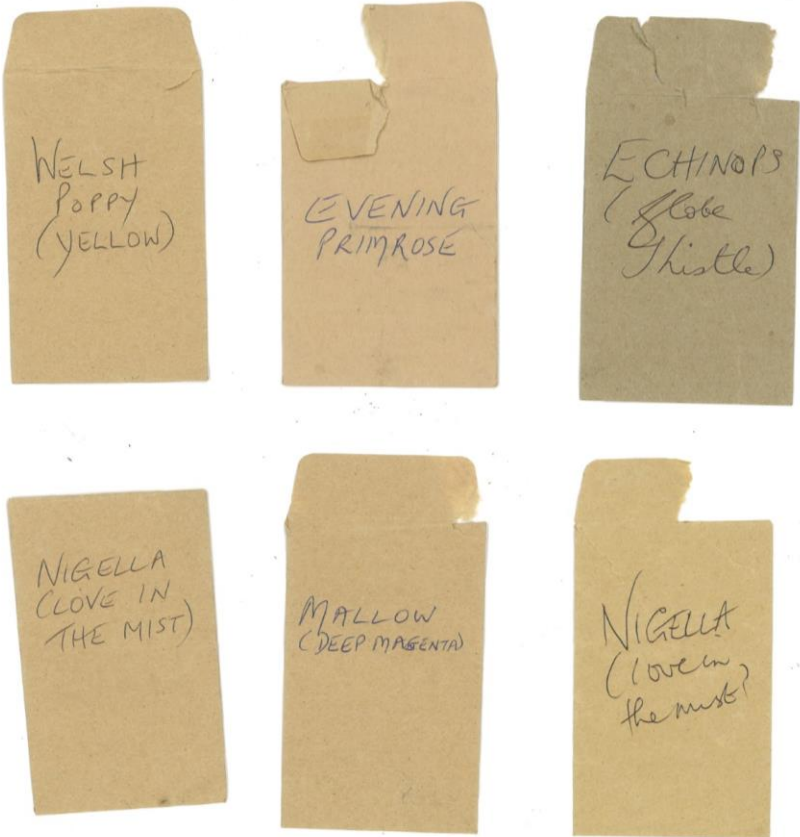
These Christmas cards were made from seed paper. I took inspiration from the thickness and texture of the paper and how well the image transferred on. Lino might be a possible method to transfer my images, however the use of ink can be harmful so an environmentally alternative could work.

**Gower Lavander**

Grown in the Gower this locally sourced Lavander business experiments with a wide range of uses and products. My current research into lavender and its uses within varicose vein healing properties made talking to the stall owners very beneficial. Firstly, I asked questions of whether they are aware of its uses from varicose veins to gage how many people are struggling with this condition in my community. They said they were aware and agreed on the power of its healing agencies and especially said how much it reduces anxiety and stress; these are often associated feeling people have around their varicose veins. Showing it has both a physical and psychological benefit. Furthermore, I brought a pouch of their Lavander to use within my seed paper.



Uniting church in Sketty is an eco-church in Swansea which as a community started off through recycling objects and giving them to charities and people in need. They've expanded on this into making flower beds to attract insects and look after the wildlife. Furthermore, they brought some of their flower seeds and bird food to the fair and handed them out for free. Here I took a handful of seeds to use in my seed paper and spoke to them about their projects and community which I hope to visit within this project. Having their seeds in my paper reinforces their community objectives and makes the paper rich in context and connects it to an inspiring and beautiful community group. Below are the seeds I had taken and their names:



# Making lavender infused wildflower seed paper samples and process experimentation:

Experimenting with size, thickness, colour and material was the key aims of the first experimentation. Using scrap cotton paper reinforced my sustainable aims and I was mainly making A6 sized paper and a few A4. Learning the technique and effects of adding colour, seeds, lavender etc was beneficial before making a more refined collection of the paper it also allowed me to make errors and learn from these before making the next batch.



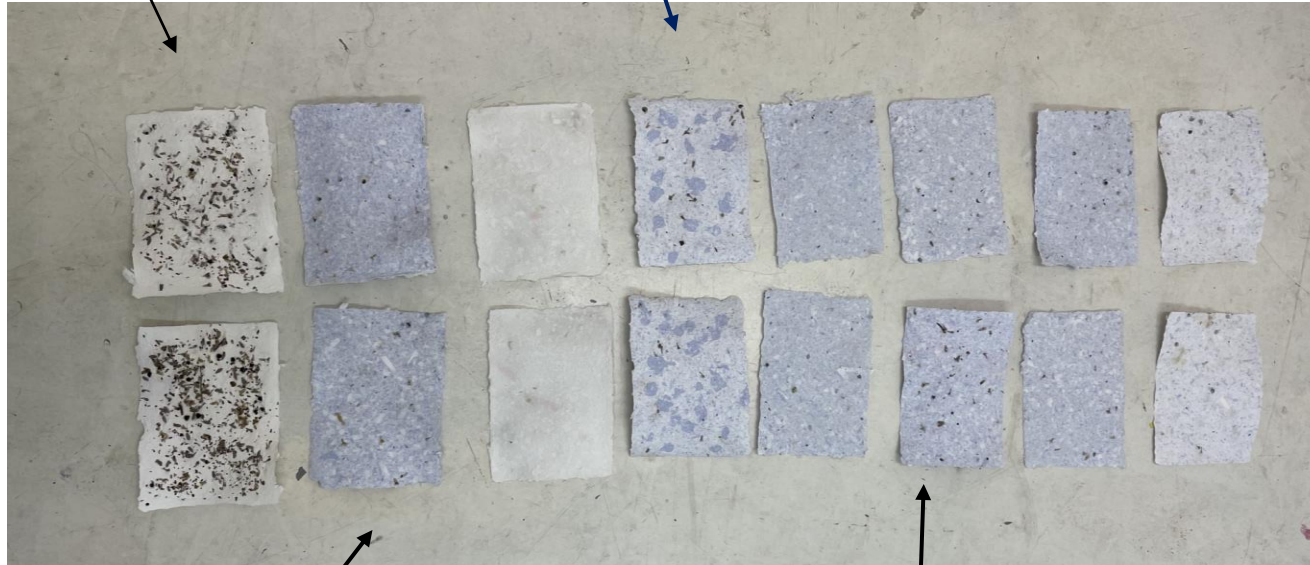
## Reflections and feedback:

My feedback included a discussion and the materiality and how using cotton scrap paper feeds into the narrative of my work. From this I decided to investigate egg boxes as its purpose is linked around fertility and as fertility is a factor in causing varicose veins it links well. Also, some more feedback included how the sheet of cloth and paper I was using to dry my paper on had previous colours and marks on which transferred through onto my paper, it was suggested that making my own fresh paper and cloth would prevent this as neon pink for example wasn't fitting into the themes around my work. Furthermore, I also received feedback on different ways of assembling the paper into my frame which I am keen to experiment by making a range of sizes of the paper I will be able to explore this at a later date with more freedom.

# Seed paper analysis

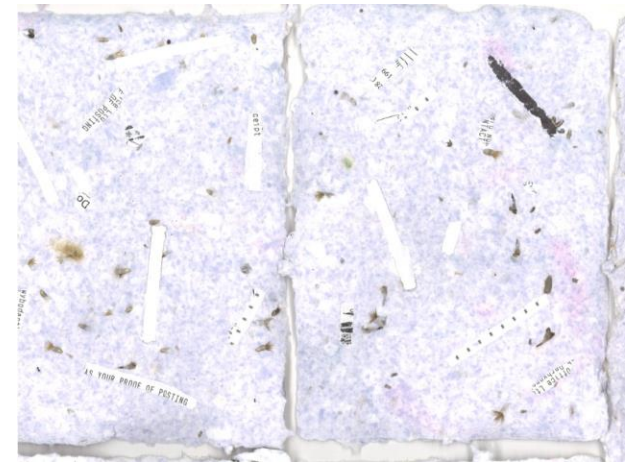
This was my first attempt where I used scrap cotton paper and added the seeds on top of the paper and not into the mixture to see the difference. While it was the strongest smelling of the papers the seeds were falling off once dried. Could work contextually as the seeds could grow around my frame.

Here I used chunks of blue roll to create a pattern in the paper, these bits were a lot thicker than the rest of the paper but feeds back into the ideas of the veins protruding the skin. Smell of Lavander wasn't strong at all, could soak the blue roll in the oil next time to enhance this.



Added blue roll into the mixture, it gave a colour similar to lavender which I found was effective. And seeds were added to the mixture

Making this paper as thin as possible and added more blue roll into the mixture to different shades of blue. Thinner paper was a lot more fragile and showed the different colours and textures in the paper better when held up against light.



Within these two pieces I extracted paper from the pulp that had words in and traced back to their previous use. When reused like this it creates a new narrative as well as reflecting on the repurposing and reusing of materials. While I liked this form experimentation, I won't be using it in my next round of paper making as the words could change the understanding of the work.

## What to do next time:

- More Lavander oil in the mixture to increase the smell.
- Increase the scale to A3 to fit into the frames.
- Use blue roll to add a pop of colour into the paper.
- Aim for a thin thickness.

# Making Lavander infused wildflower seed paper with egg boxes



After my first round of experimentation, I decided to use egg boxes to make the paper, as an object they symbolise fertility. This contextualizes my work further as pregnancy often causes varicose veins. These egg boxes were donated by a wide range of people reflecting the support from the community. Although, this material was more brittle than before making the thickness of the paper thicker and textured which before I originally critiqued. But Linking this back to varicose veins this could feed into the texture it creates on the skin. However light won't be able to pass through it as well.

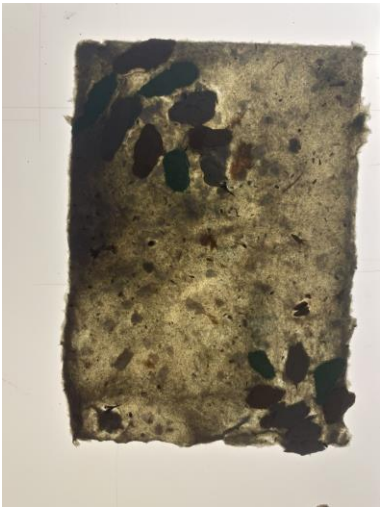
Using the seeds I was given by Uniting church sketty into this mixture carries on and reinforces the support of local eco communities. I also added a large amount of Lavander oil to try and enhance the smell.

Expanding on my last experimentation I also decided to make A3 paper as it would fill my frames between within my sculpture better. However, this was challenging with the limited tray size to get an equal thickness. Combating this I made A4 and A6 pieces as well as I could sew these together with garden twine to fit my screen. Influenced also from my previous attempt I used blue roll in my work to make lavender stems as the colour comparison to the egg boxes really stood out and created an aesthetically pleasing composition. Also, it makes the audience aware of the Lavander as the smell effects their blood flow.

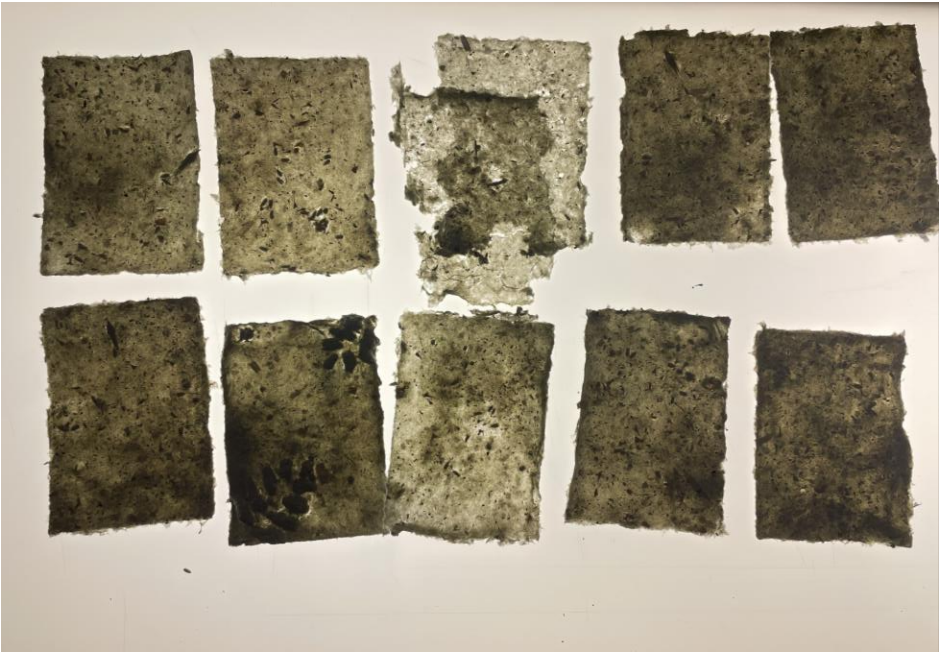
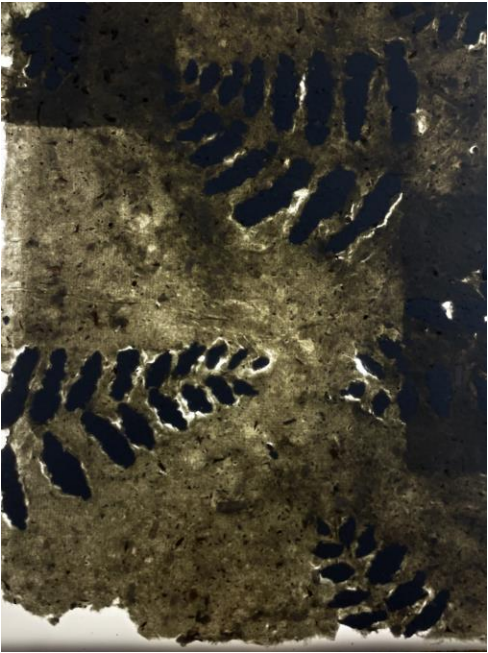


# Seed paper through light box and heat press

Using a light box, It was easier to see the thickness, through the material being so brittle it was difficult to get a consistency in the thickness of the paper which can be seen. Also, the light magnified all the seeds and lavender within the paper as well as flecks of the egg boxes making a very visual connection with ecology and nature. In one of the experiments, I layers paper on top of each other and within it you can see what looks like roots and also how the thickness effects the opacity and colour.



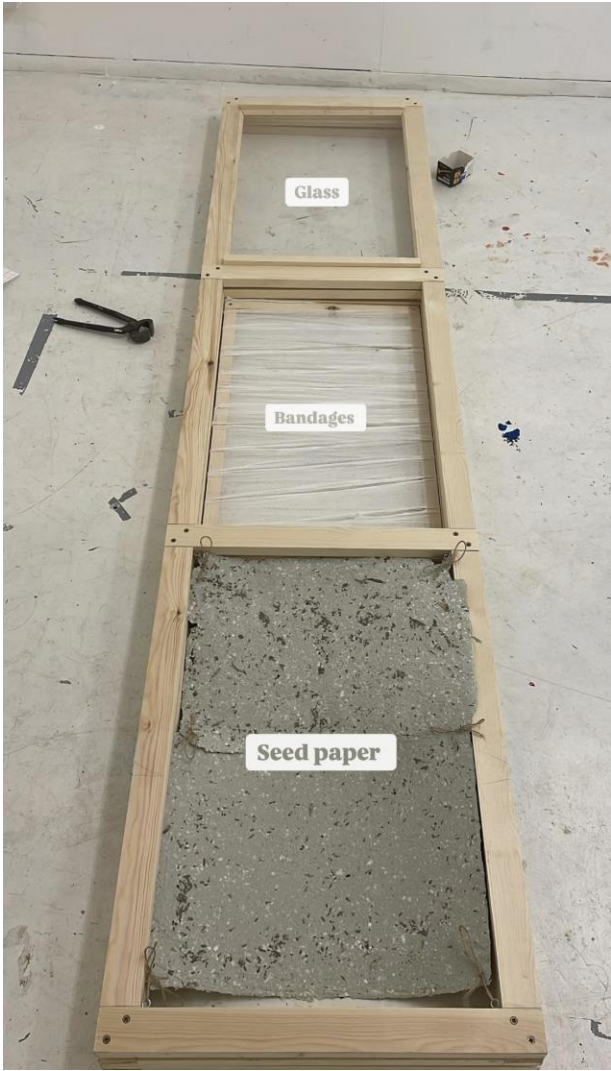
Using the heat press stopped my paper from curling which when assembling it with garden twine made it a lot easier. I am aware that this process uses electricity and has knock on effects for the environment so if I were to do this again with more time, I'd just used a weighted press. When pressing the paper the smell of the Lavander became very intense and prominent meaning adding more Lavander oil definitely made a difference. Also, through this process I started to think about how making the paper and constant inhalation of Lavander has affected me. Even through the processes I am reducing the factors of varicose veins on myself, as I work with the material there is a much deeper connection of healing and links to my mother and grandmother.



## Adding glass and mirror into the frame

Finding a scrap mirror and glass panels I cut them into shape and installed them using framing method of pinning wood each side to make sure it is tightly secured. Through comparing weather glass or mirror would work best in my structure I decided to use both and see how they interact.

However, using a mirror can be controversial as examined through art people find either pleasure in their reflection or discomfort, this could consume the meaning of my work to combat this I could keep the mirror dirty, so the reflection isn't as prominent.



## Feedback:

Once assembled, project onto it from many different angles exploring how the projection works on the different materials and how they work together. Also explore the interaction between the sculpture and the body, how does the projection layer over the person? What does the movement between the frames signify? And how is the body portrayed through each screen.

# Assembling of frame

## Experimenting digitally with frame placements



Decided on this one

Bandages next to mirror as the projector will reflect onto it and the glass above it. Creating layering and alternative projections through the use of light.

Seed paper on the bottom frames to directly link the Lavander's effects to the legs. Both secured using garden twine, one frame uses two A3 and the other uses a mixture of sizes sewn together.



# Interacting and projecting on the frame experiments

Experimenting with the video over seedpaper, bandages and mirror I was able to see what visually worked and how the light effected other frames. A limitation was the room being too small I wasn't able to experiment much with the distance of the projection. However, I found that facing the projector at the mirror gave the best effect as it reflected onto both the glass and bandages, where at different perspectives new imagery was creates. The decision not to remove the dirt on the mirror I think was effective as it was more distorted, and a clean mirror wouldn't fit into the narrative of my work and its natural ethos.

Moreover, I then recorded myself interacting with the sculpture as the body moves through the structure different experiences are present. Additionally, the way it is designed as I walk through different parts of my body are revealed while the rest is covered playing on the idea of the sculpture being interconnected to the body. As well as the way in which we over analyze our bodies by having different parts of the body visible it centralizes the focus in on that area and with the surgery over the top it reflects our constant desire for change to sit into societal constructs of beauty. Furthermore, my body being projected on creates an interesting connection to my family images, it suggests a reflection of the future for me as well as a connection to my past and how to navigate this foreseeable condition that I will evidently have.

Next steps in this project include using several projectors, moving into a bigger area to experiment and re analysing the placement of the frames and introducing new processes and materials. Using processes that involve light to make them such as anthrotypes and cyanotypes might be a way to contextualize it further as well as thinking about the space around my structure and how I could build into this private vs medical aspect.



<https://youtu.be/tuVqvsYDLrk>



<https://www.youtube.com/watch?v=S4E3OZCwHN0>