

ADDA7005

Explorative Research & Praxis

Submissions

Planning for submission and beyond.

Explorative Research & Praxis Assessment

Assessment Component 1 – 100%

Coursework: Portfolio (15,000 words equivalent / 30 elements).

- This could be either of the following:
 - 1. A 15,000word research document – some students choose to write.
 - 2. (**Probably the most common**) A mix of both written and practical research.
- **Practical work** can be anything from material samples, drawings, photographs, sculptures, textiles, temporary drawing, location work, performance films, digital visuals.....etc.
- **Written work** can be anything from journal notes, more formal writing, commentary on research articles or literature reviews, poetry, creative writing, free writing, technical folders, material recipes, suppliers etc. and should include your theoretical and conceptual connection to your practice (PRAXIS)
- **ALL ARTISTS, THEORISTS & VISUAL MATERIAL NEEDS TO BE REFERENCED.**

Remember:

- Read back over the assignment brief and the learning outcomes

LEARNING OUTCOMES

- Synthesise, consolidate, and critically analyse research methods and varied source material appropriate to the development of an expansive creative practice or conceptual approach.
- Identify appropriate resources and supportive opportunities through interdisciplinary practice and respond positively to challenges and novel situations.
- Conceive and deploy professional, appropriate, and innovative methodologies, which incorporate relevant materials, processes, tools, and techniques to evolve concepts.

Digital Submissions

- You will be sent a one drive folder to upload your work.
- Most commonly submitted using a series of PPTs or PDF.
- Large films or moving image can be submitted using a you tube link or similar system. (Talk to your tutors in advance).
- Consider breaking up your submission into sections to make it easier for the reader.
- Have a contents page at the start to show how you have broken the portfolio up.

Viva's & Full digital submission by 5pm on MAY 8th 2026.

- You have the opportunity to present your praxis to the staff in a scheduled viva (similar to the formative review) 10 mins presentation / 10 mins discussion / questions. (PPT for this is optional, but please use the Evaluation & Reflection handout as a structure).
- **This presentation is not formally assessed** but is an opportunity to show the staff anything that you would like them to see onsite (particularly material samples / 3D work).
- This is your chance to emphasis anything you would like the staff to see before they mark your digital portfolio.
- To help you in this process, use the **Evaluation & Reflection** document (issued today) which will form the structure of your presentation.

Evaluation and Reflection

- This is probably one of the most important elements of the module and you should take time to really reflect on your portfolio of work once you have collated it.
- Use the handout given to you to reflect on not only what you have produced, but the way that you have worked and the processes you have explored. (critically analyse research methods)
- This reflection is essential as you move into the next module.

Evaluation & Reflection for final submission.

1. List the theories, topics, and themes you have used within your Explorative Research & Praxis module. This can contain key words and quotes that help to explain how this theory connects to your practice. You should include the names of key theorists here also.
2. Evidence the key artists, designers and / or practitioners that influence and inspire your work.
3. Summarise the techniques and processes you have used within the module and critically analyse how these connect to your research. You can evidence any workshop practice here.
4. Evaluate your working practice / the way that you work. Have you explored new research methods that have taken you out of your comfort zone such as collaboration or live project opportunities? Can you recognise differences in the way you work compared to previous projects?
5. Describe how you intend to develop your research and theory during the next module.
6. Describe how you intend to develop your practical work within the next module.

2 x 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

BEING HUMAN:

HAPPINESS DOES NOT EQUAL
THE ABSENCE OF SADNESS.

LIES I TELL MYSELF:

IF I DO NOT SAY IT

I DO NOT FEEL IT

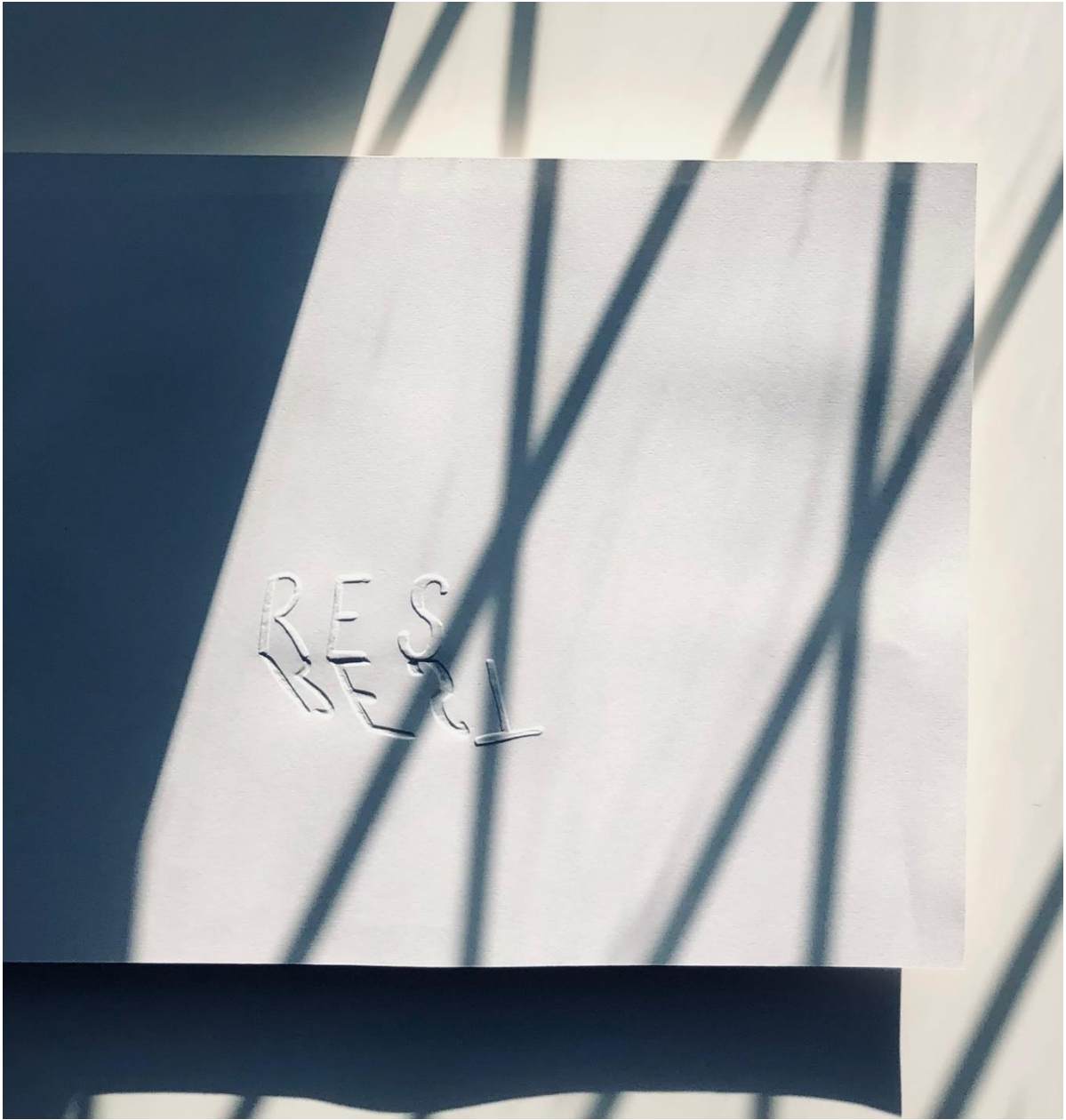
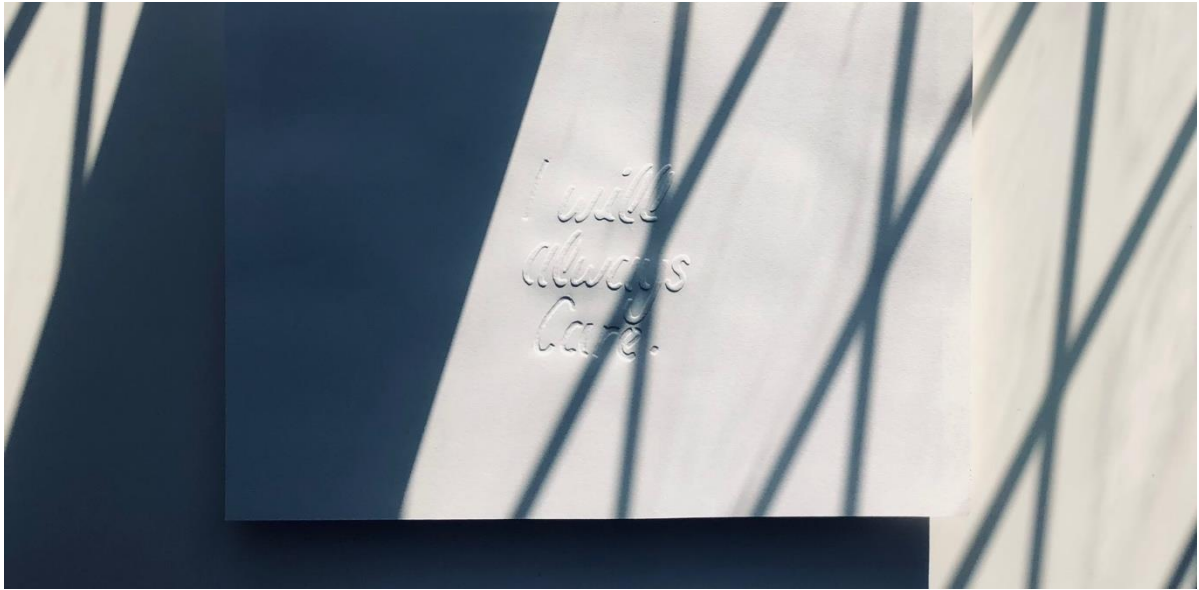
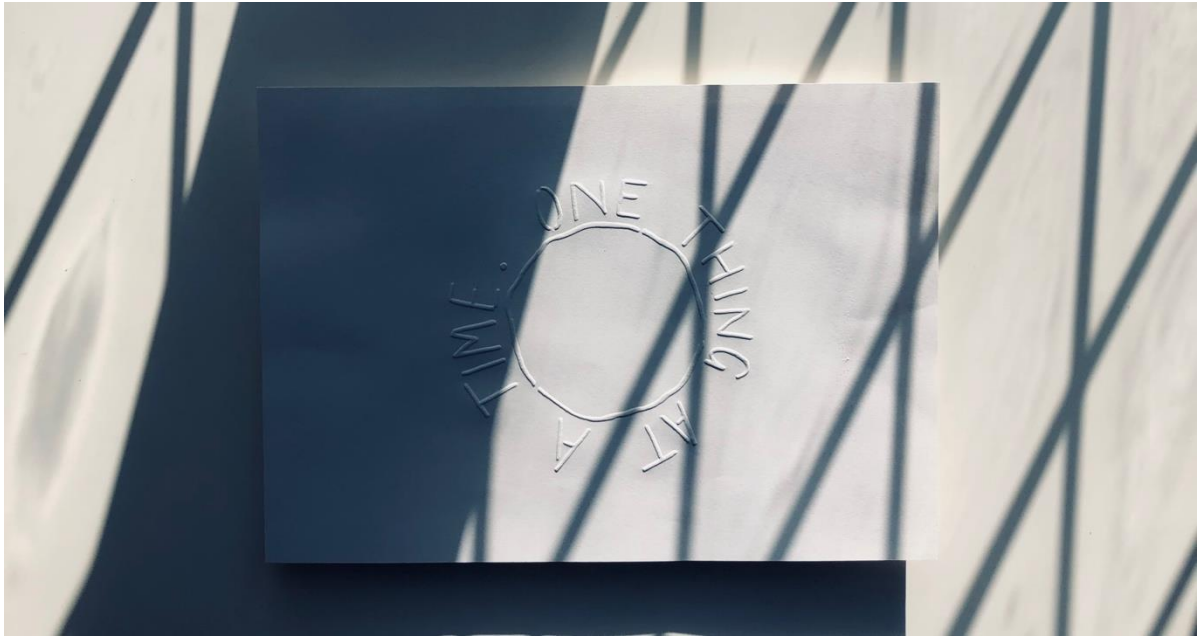
O

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



*FORGIVENES
S
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



- 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."*

03



NOWHERE / NOW HERE

NOWHERE / NOW HERE

DISTRACTION QUIET SOLITUDE PEACEFUL BREATHE

07

08

I feel so vulnerable small and inconspicuous."

***DISTRACTION QUIET SOLITUDE PEACFUL
BREATHE***

NOWHERE / NOW HERE



19

NOWHERE / NOW HERE

REALITY
FICTION
PARANOIA
ISOLATION
OBEDIENCE
CONFUSION
DISTRACTION
CONTAINMENT
SOCIAL DISTANCE

20

*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



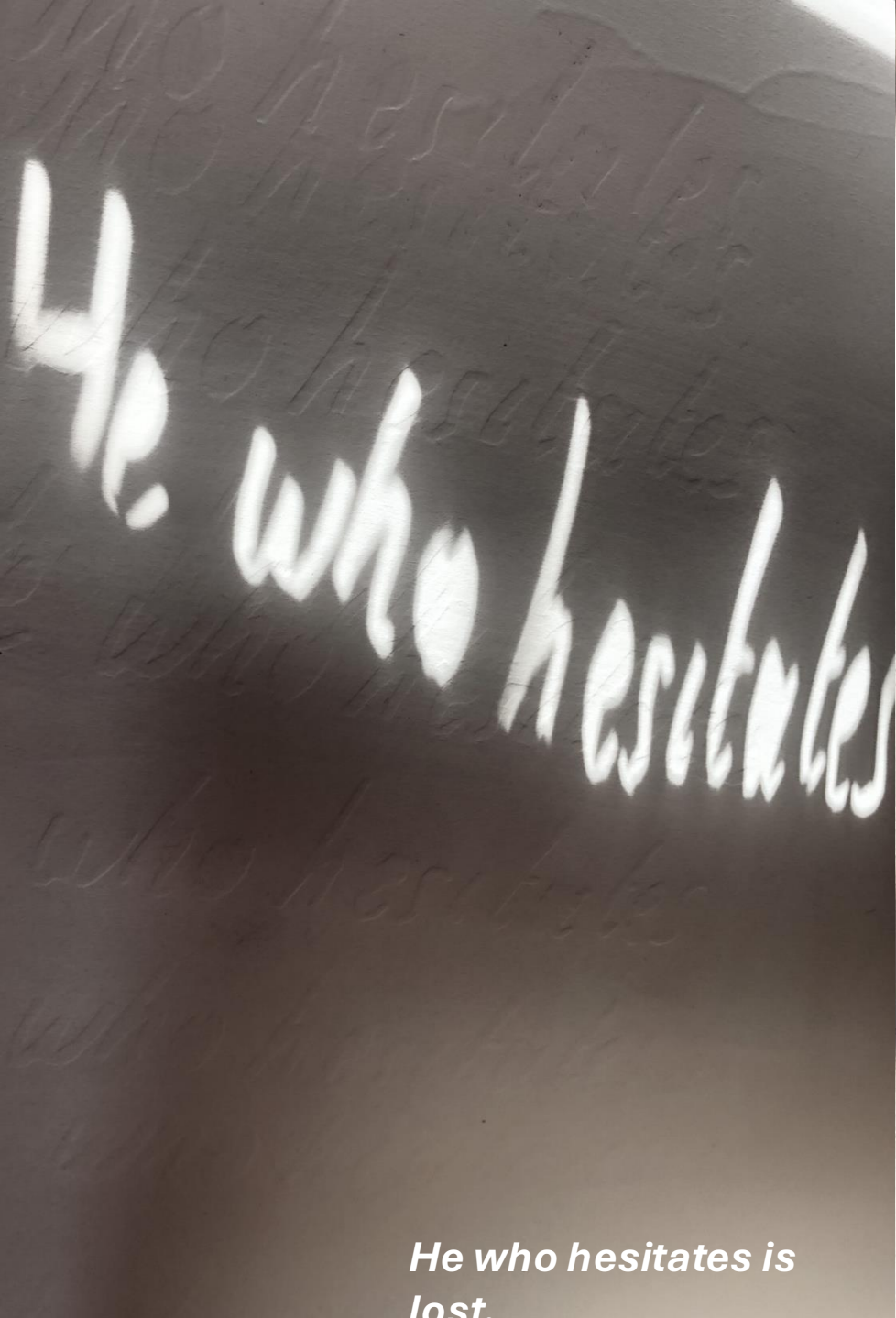
*SILENCE LOUD
SILENCE*



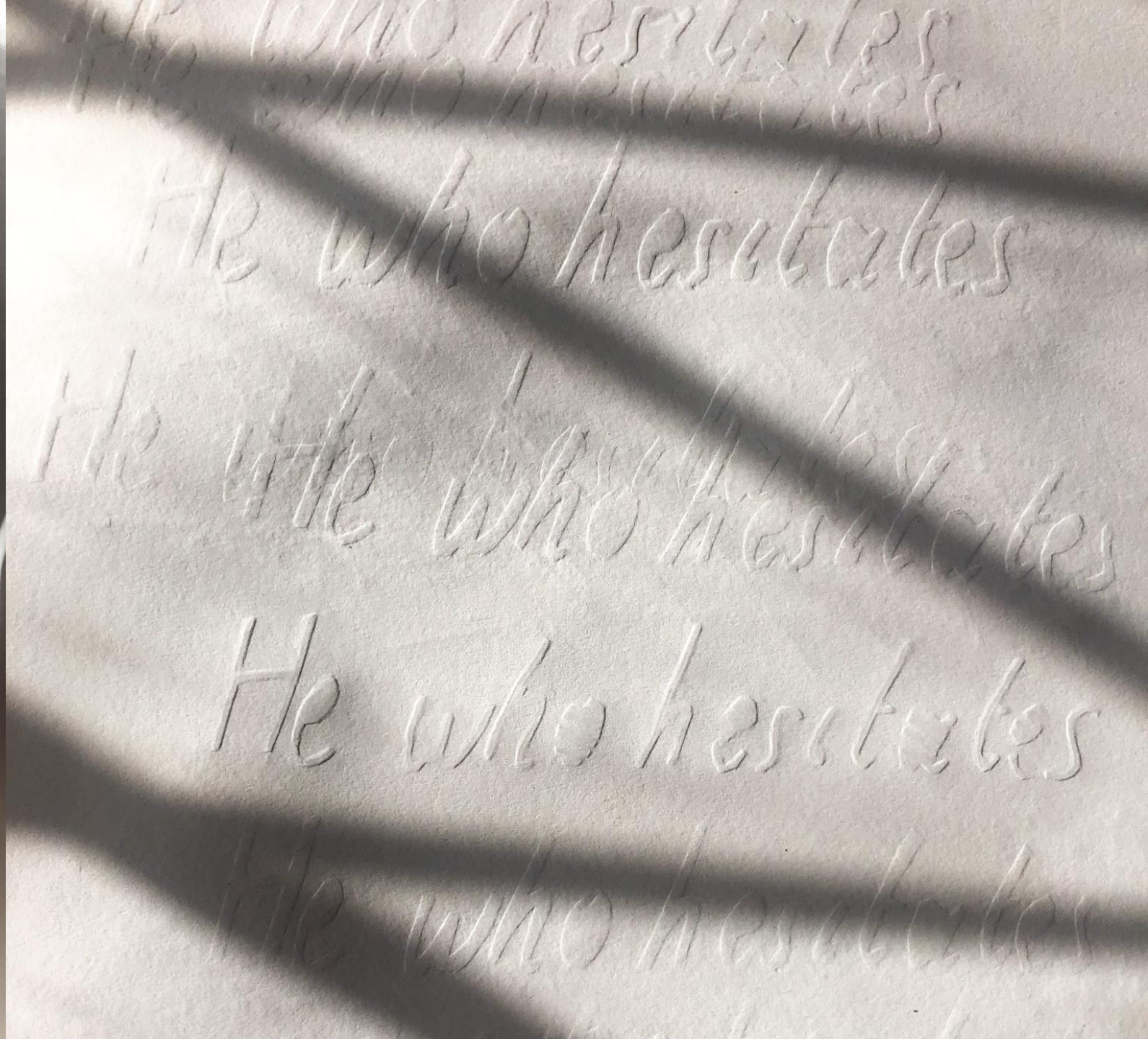
SOLITUDE



ONE STEP AT A TIME



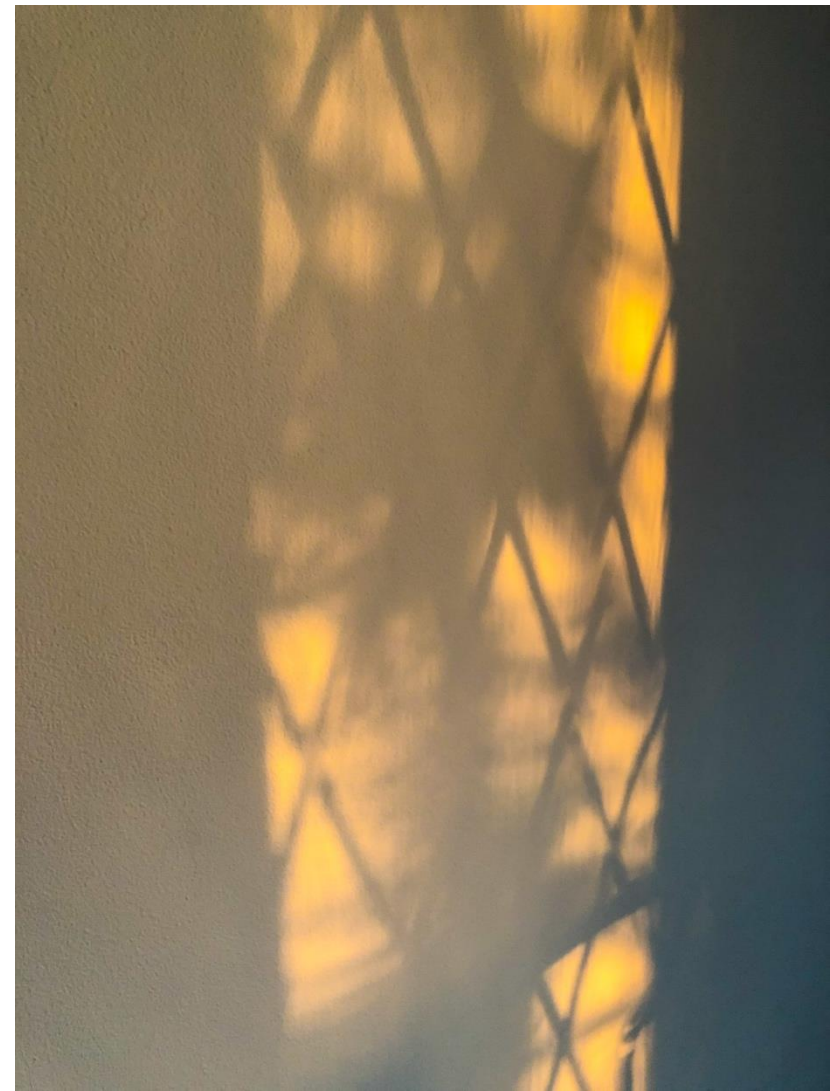
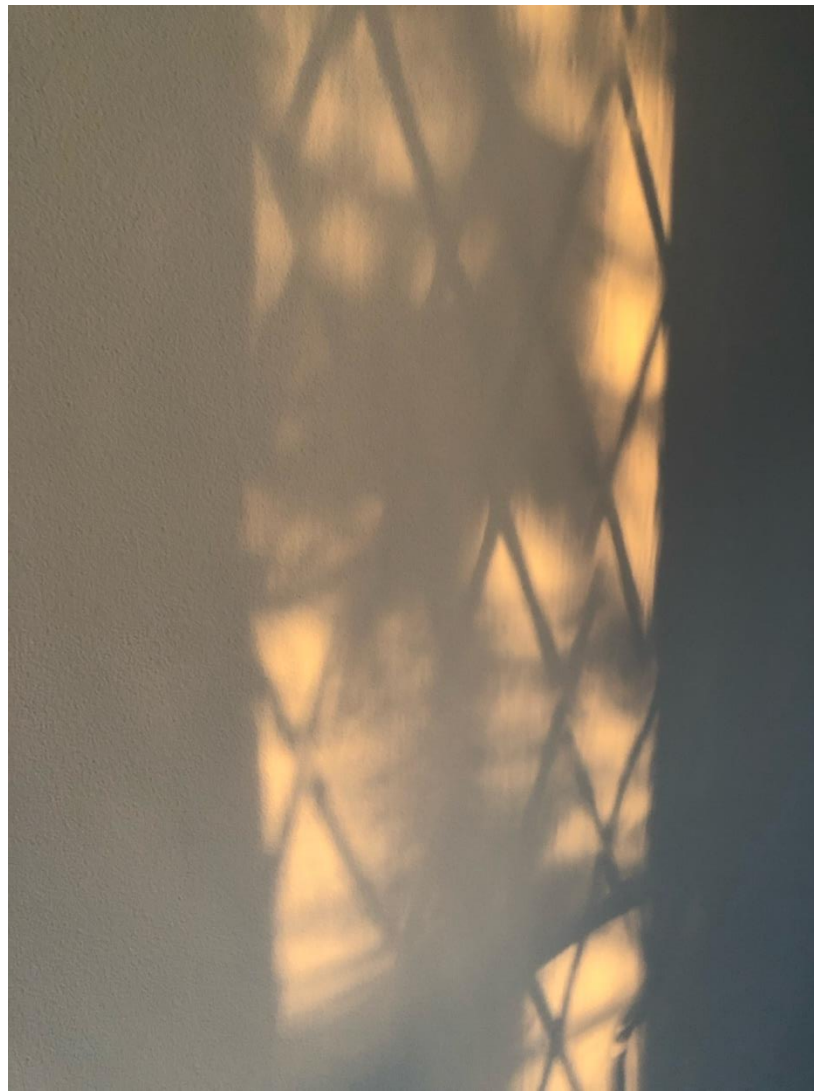
He who hesitates is
lost.

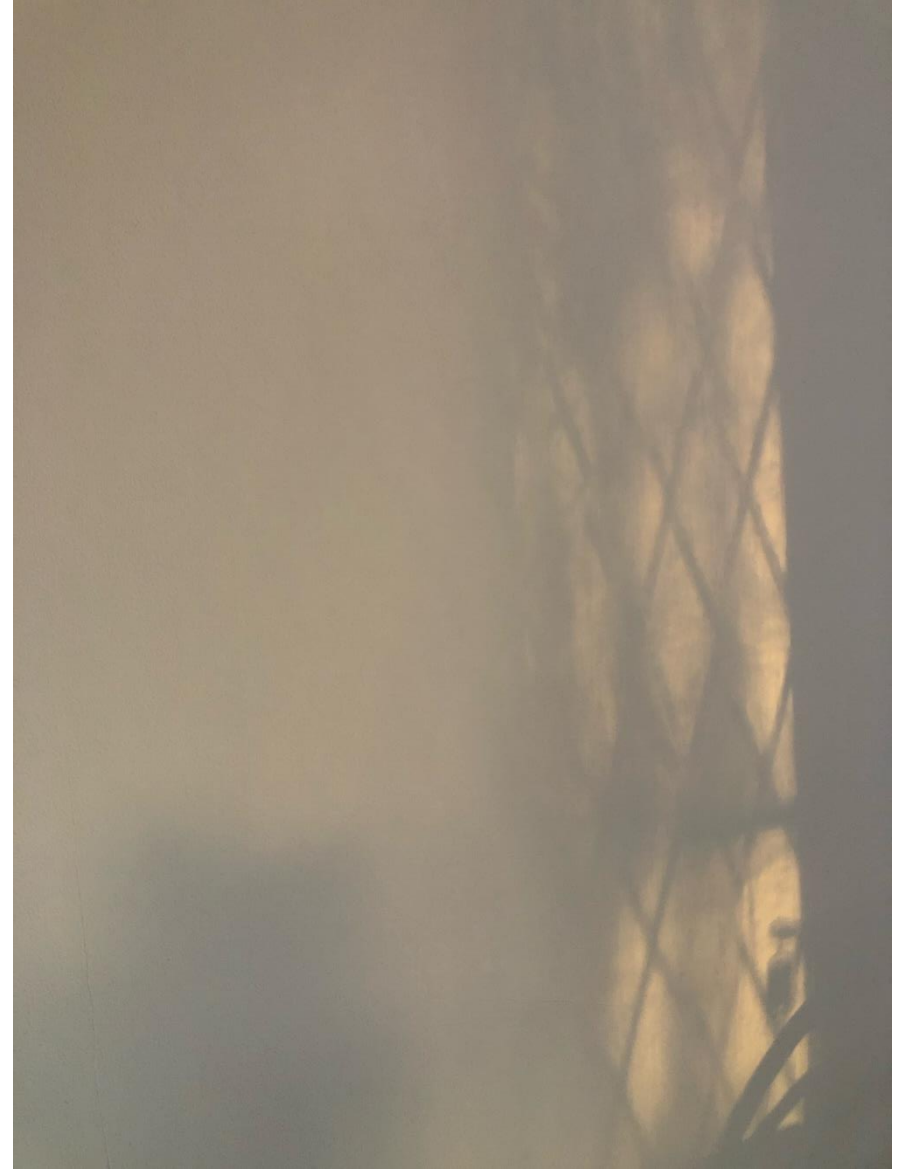
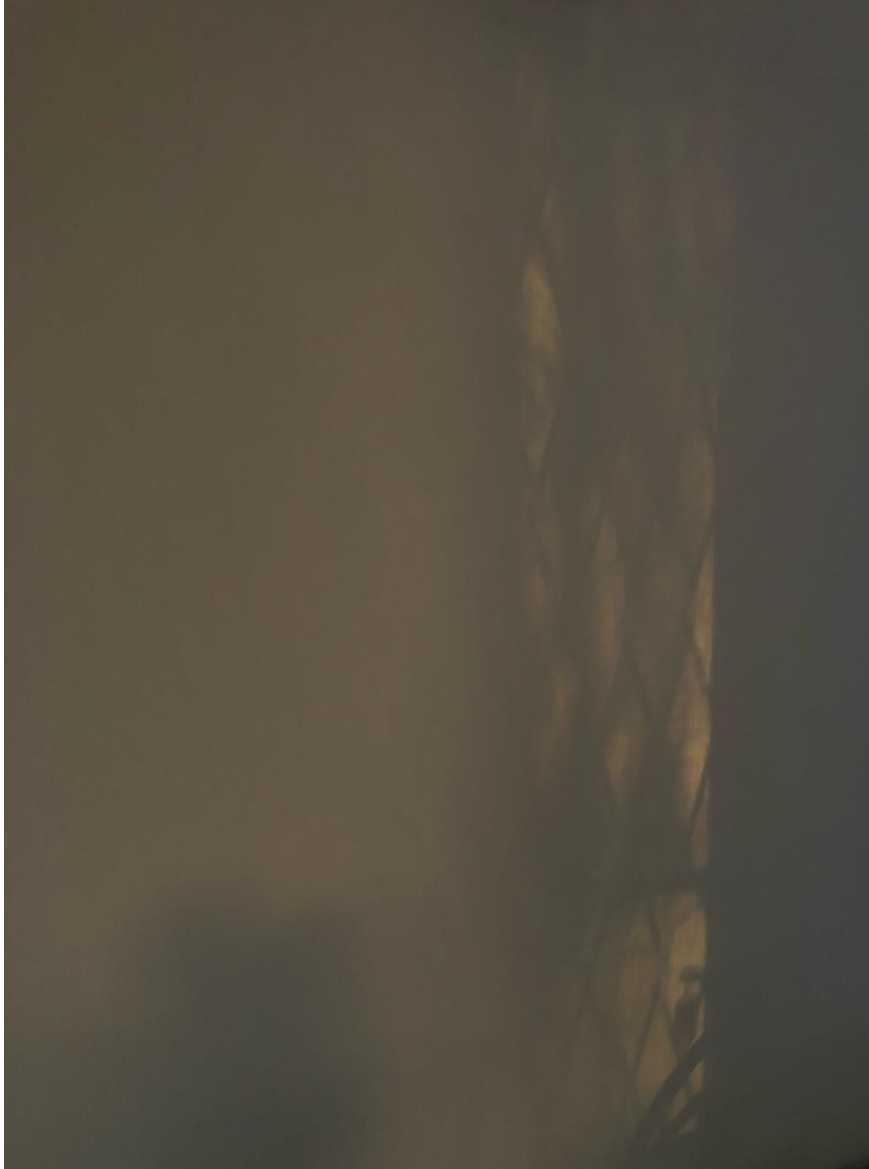


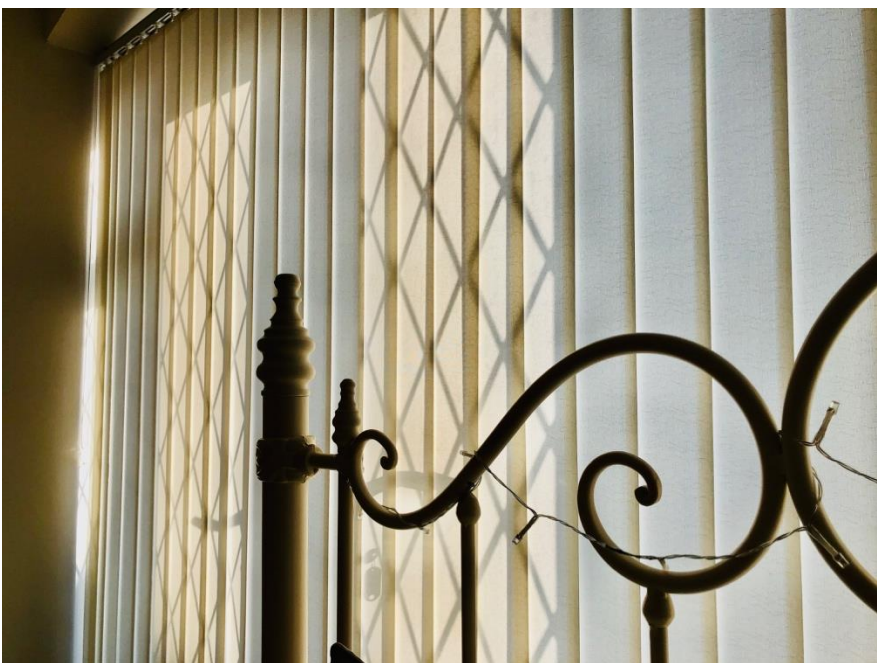
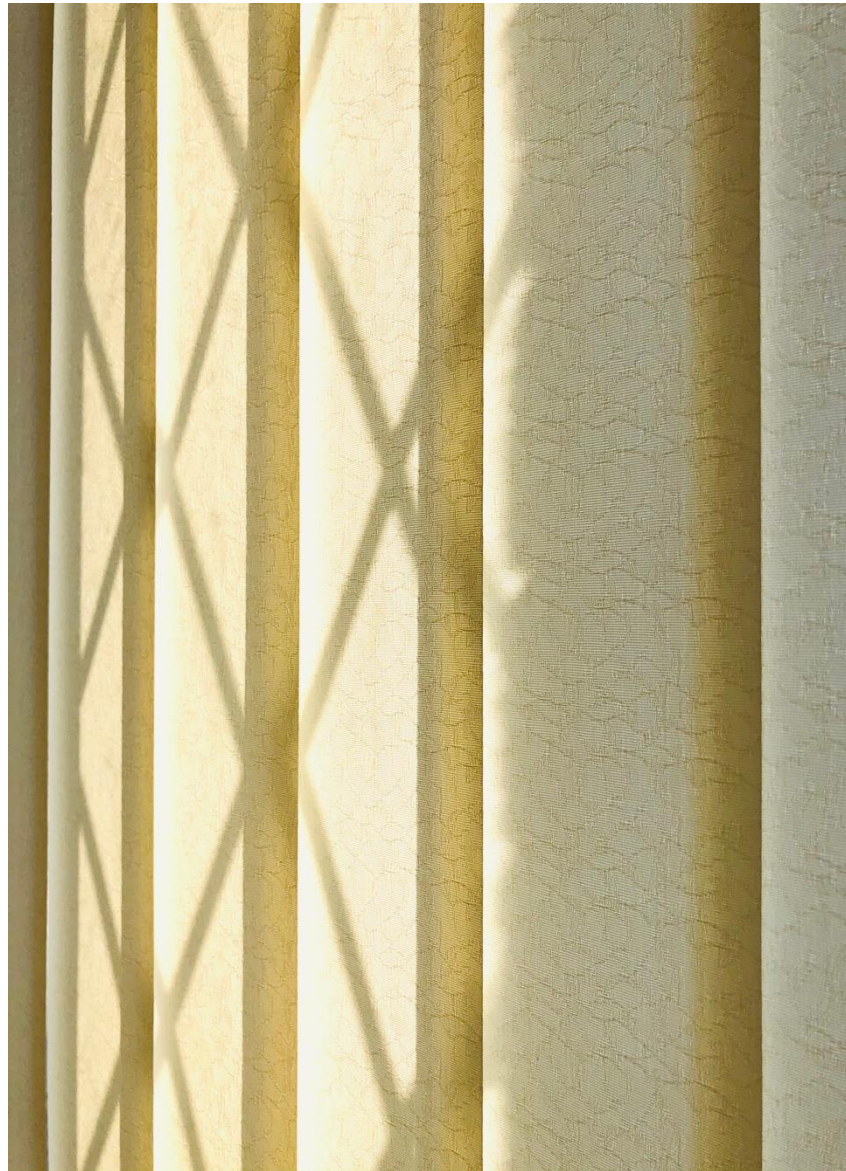
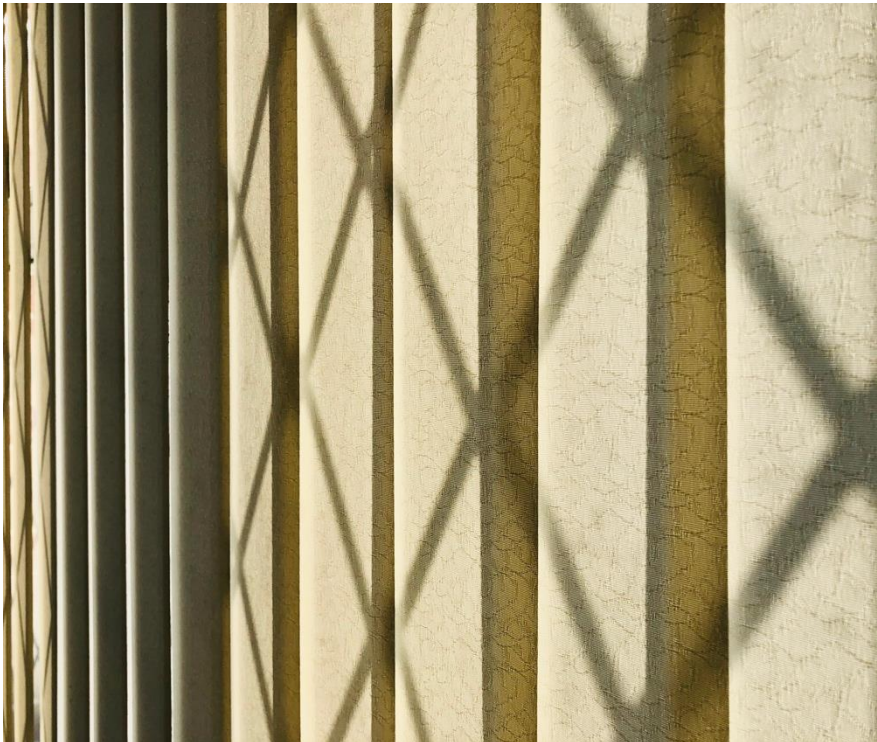


Writing with left hand, eyes closed

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.









I'M SO TIRED

*I FEEL MUCH MORE DEEPLY LATELY THAN
EVER BEFORE.*

is my voice as powerful as they say it is?

Caitlin

More than conversion

I wish I could help everyone.

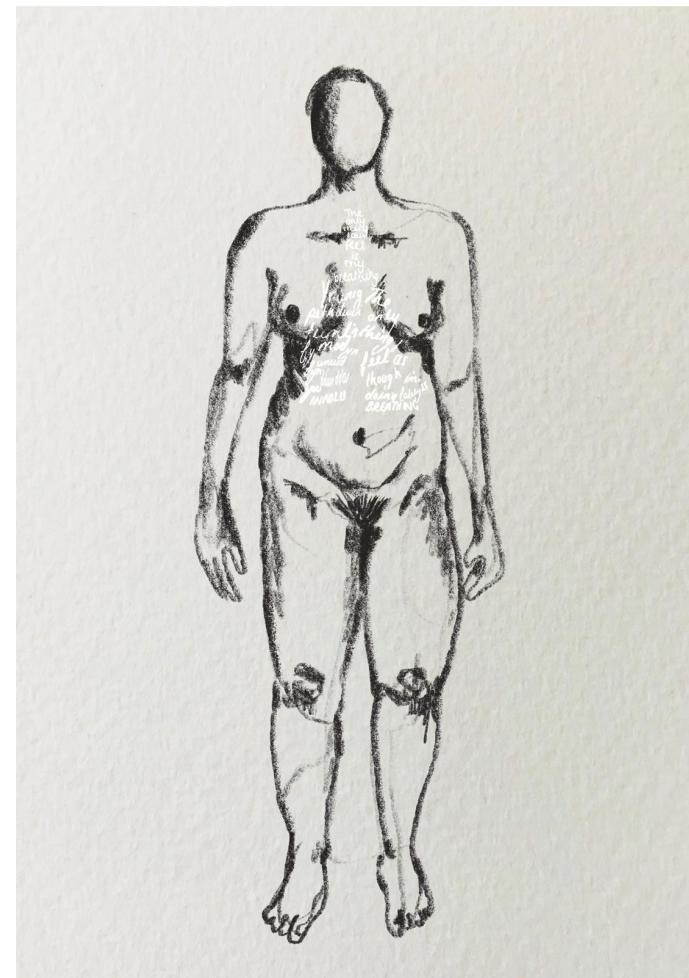
CAITLIN LITTLEJOHNS &
CAITLIN WILLIAMS

Tuesday 28th 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 shot
on by going to work - really
couldn't be bothered - however it
ended with a free pizza so I
can't complain!



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

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

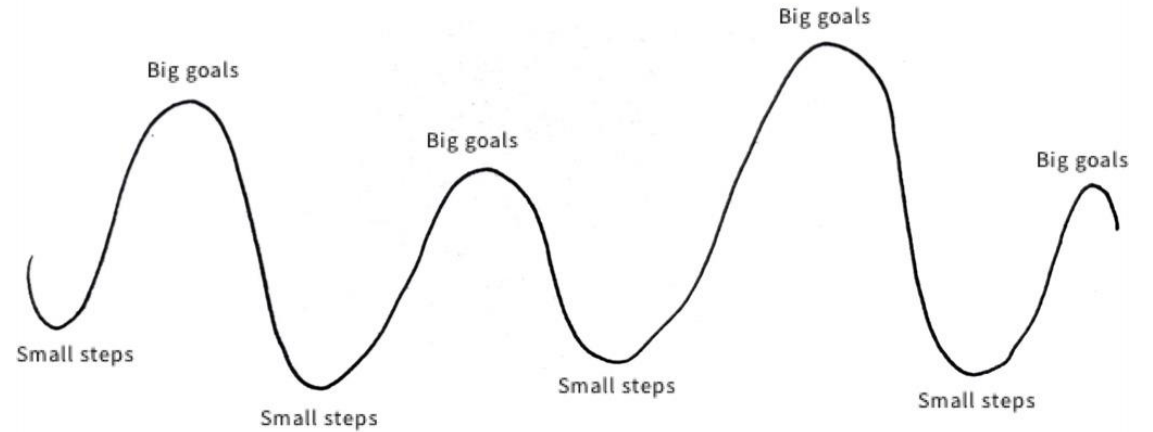
Today I really took the time to show just how much I care about them.

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.



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

Popeth yn teimlo mor ~~bloddy~~ bloody ymwithiol.
Everything is feeling so bloody intrusive.

Spent the entire day cleaning the flat
Just to try and calm down my thoughts
Bit obsessive but there we go.

Diurnod well fory!
Better day tomorrow!

local lockdown rule was
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 it 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 of March 2021

I'm awake again. Murderer of dreams! Listen!

Wed 01:20am

of sitting

at 06:30am

nothing was new now

living like this

technically Thursday

Wed 23:45pm

spinning patterns now.

light and human feelings

Unlimited sleep.

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 blocked. Played a new game which was very zen ♡



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.

Phone says I only did 89 steps today!!
Best make my arse 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 stuck with the wrong drink but the thought was so lovely I didn't have the heart to tell him.

Lovely

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 of those little moments that in time I'll look back on and appreciate so much. ♡

Time

Moments

Happy

Lovely

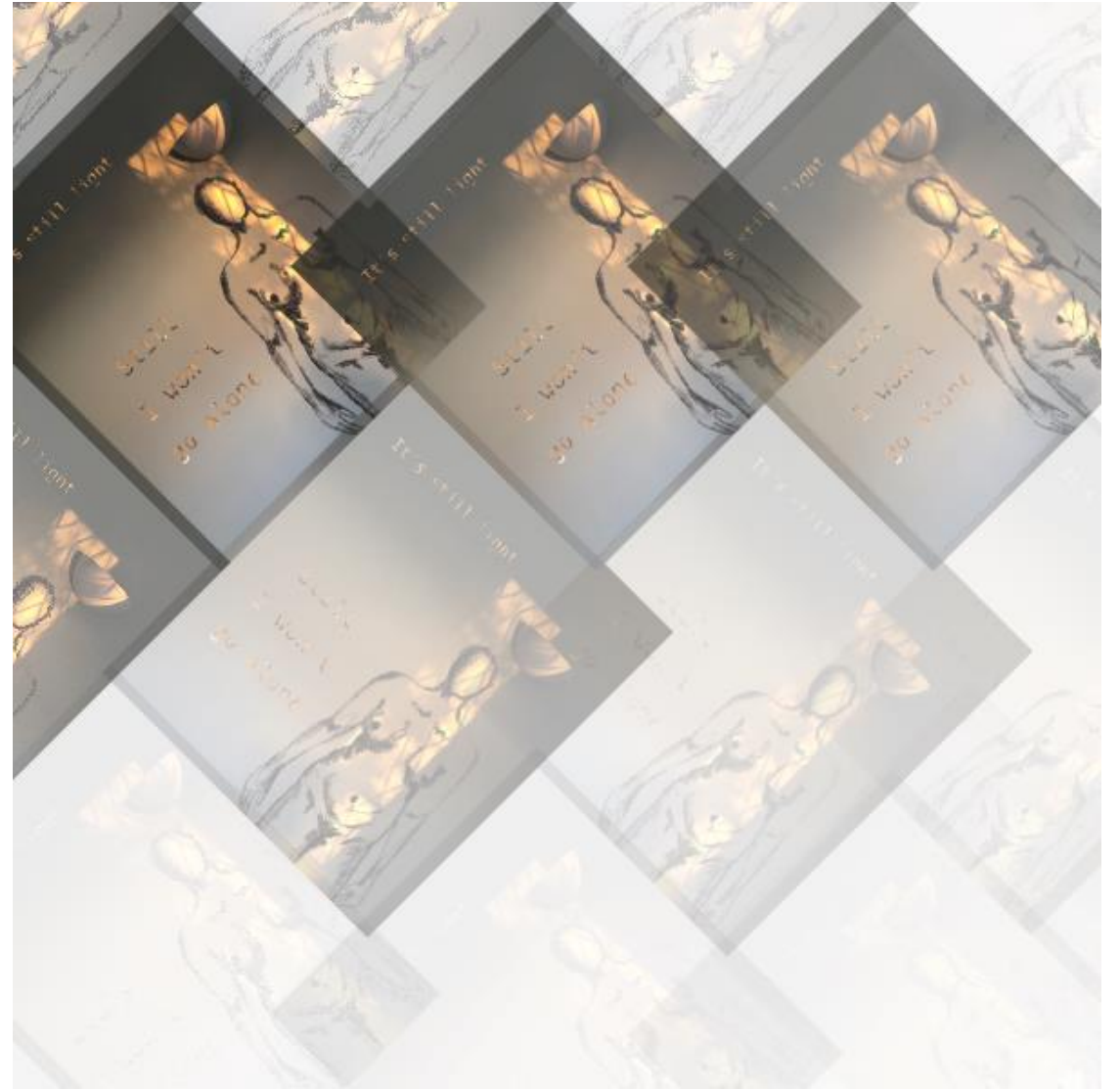
Monday 5th April 2021 9:41pm

Today was lovely - I think I overuse 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 her 😊
Got plenty of Easter treats! Very handy for my period!

Cramps & cravings no problem!

Love

Lovely



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Ar fy mhen fy hun

L	E	R	C	O	E	M	O	O	O	A	N	O
O	A	U	H	M	L	O	W	R	U	P	I	
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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

Outwardly I am not true to myself

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

Curiosity

Hidden, Anonymous

Sensitive, Vulnerable, Trapped

Ever so Voyeuristic

Wonder.

Curiosity

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 I'm 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,

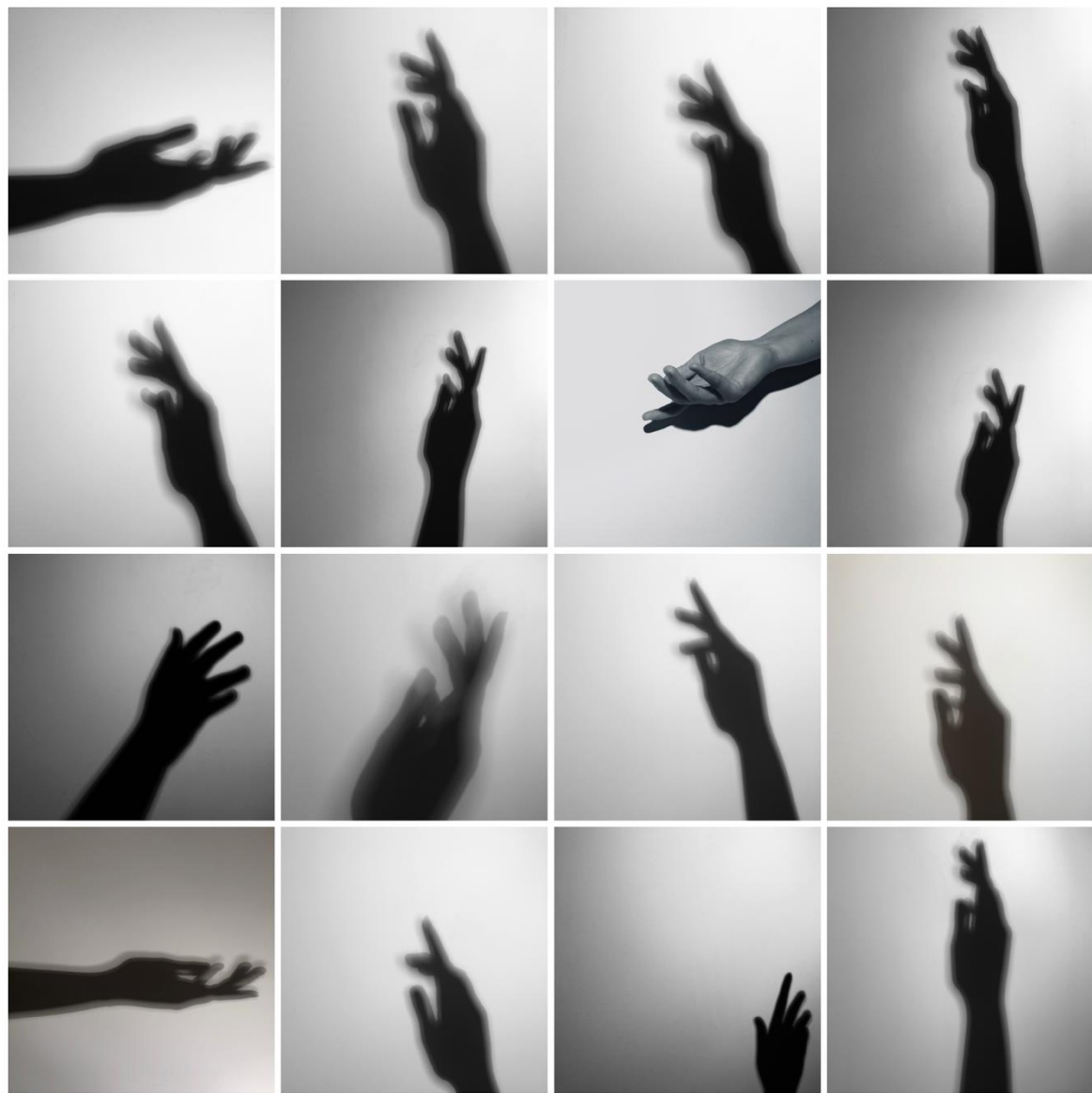
I know she's struggling

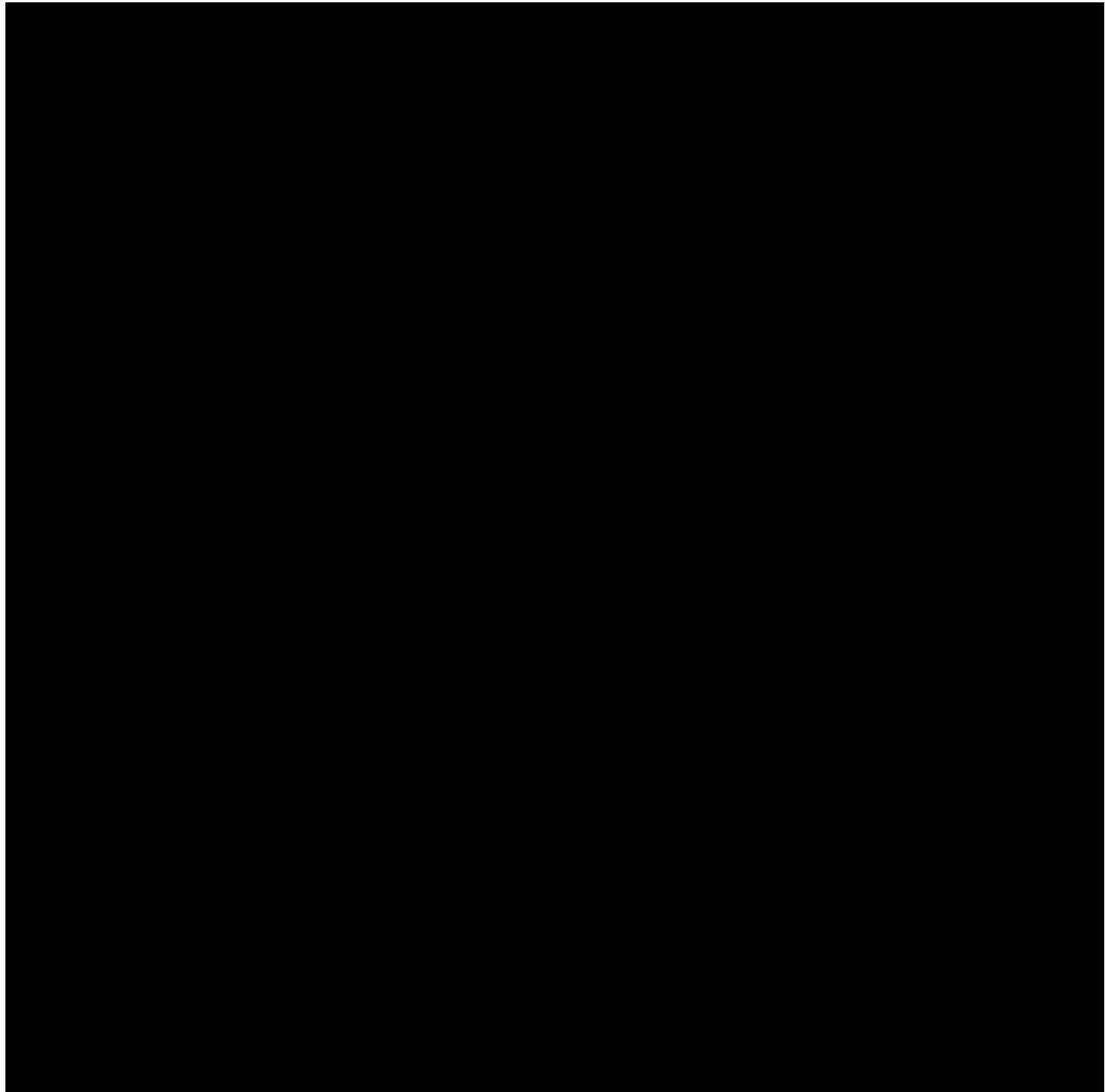
I hope she's okay

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

I wish I could help everyone.







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- **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

Sort Details

My files > MA2020_21 > M7X02015ExR&P_SUBMISSIONS2021 > Textiles > 16036453_Imogen Mills_M7X02015

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	Explorative Praxis. I.Mills 1. Prefac...	April 25, 2021	Imogen Clare Mills (1603	119 MB	 Shared	
	Explorative Praxis. I.Mills 2.Expos...	April 25, 2021	Imogen Clare Mills (1603	5.61 MB	 Shared	
	Explorative Praxis. I.Mills 3.Frami...	April 25, 2021	Imogen Clare Mills (1603	125 MB	 Shared	
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	Explorative Praxis. I.Mills 6.Stitch....	April 27, 2021	Imogen Clare Mills (1603	669 MB	 Shared	

GRP-Assess...

THOUGHT EXPERIMENT

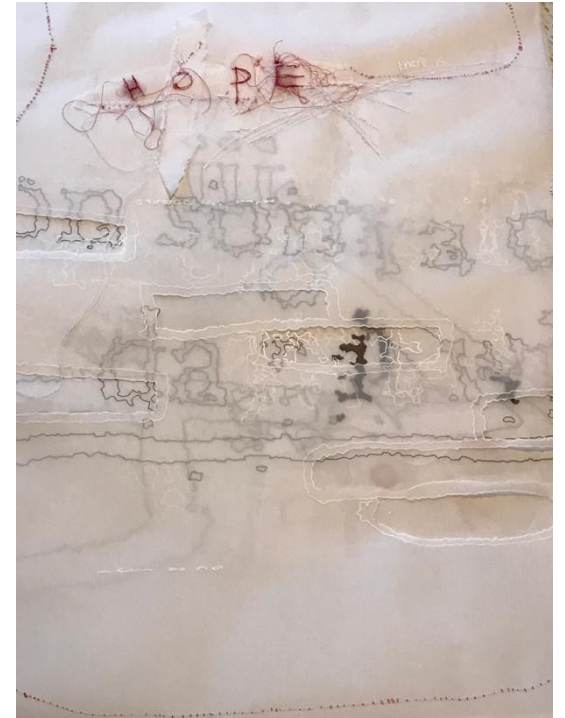
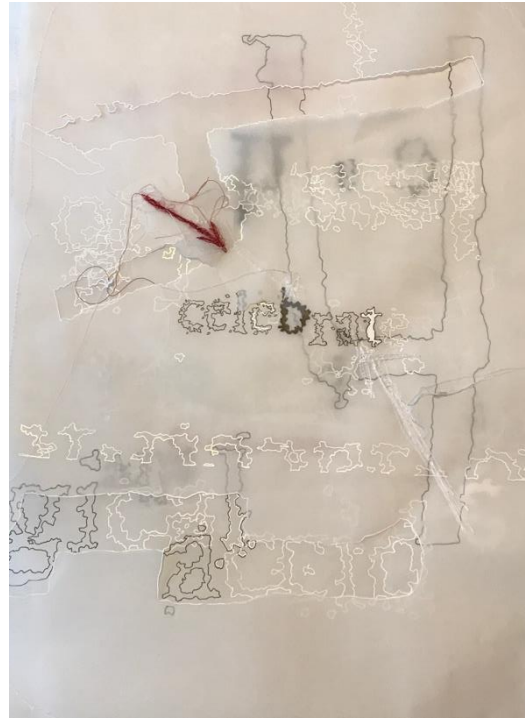
Textuality : texture, structure, context, performance.

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.

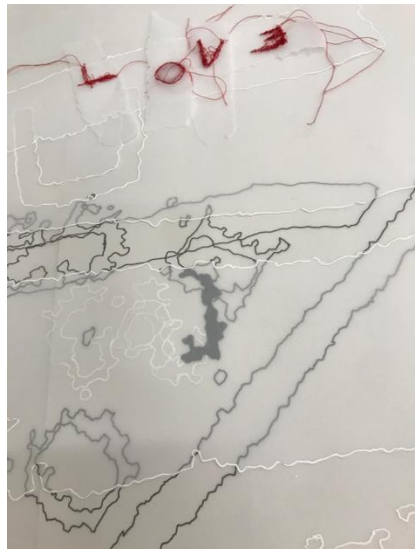
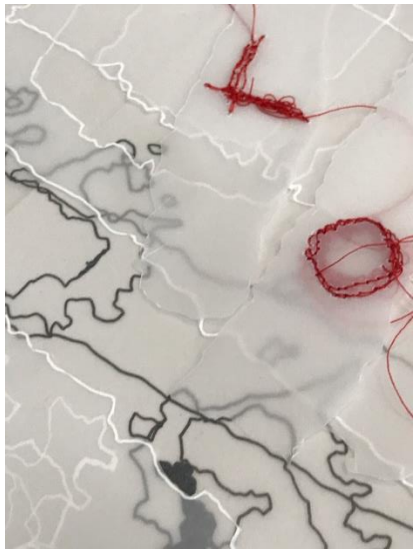
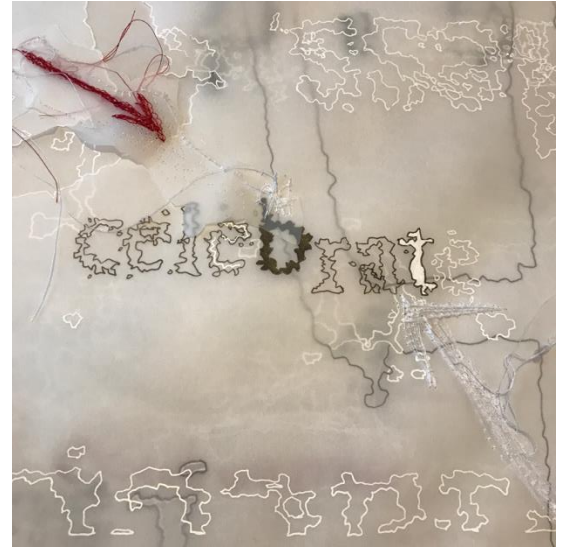
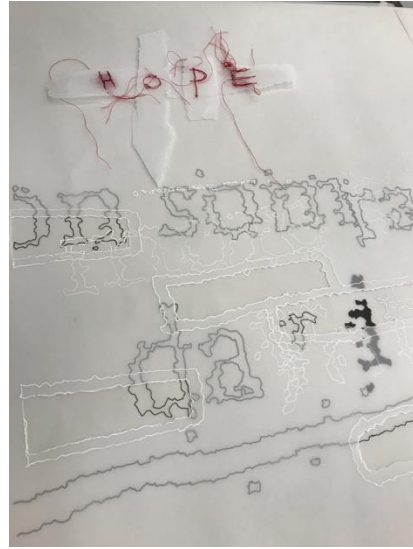
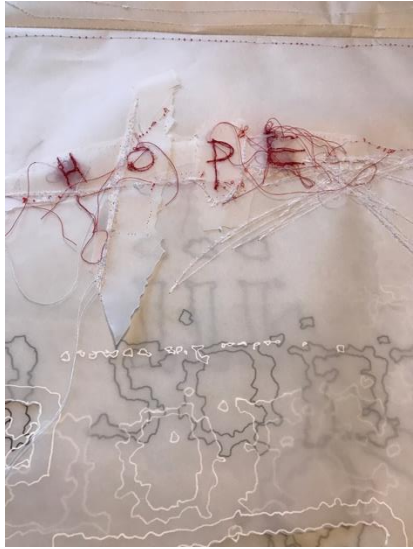




Materials & Process : Translucent tracing paper, light, pens, blades, needles, machine, thread.

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.

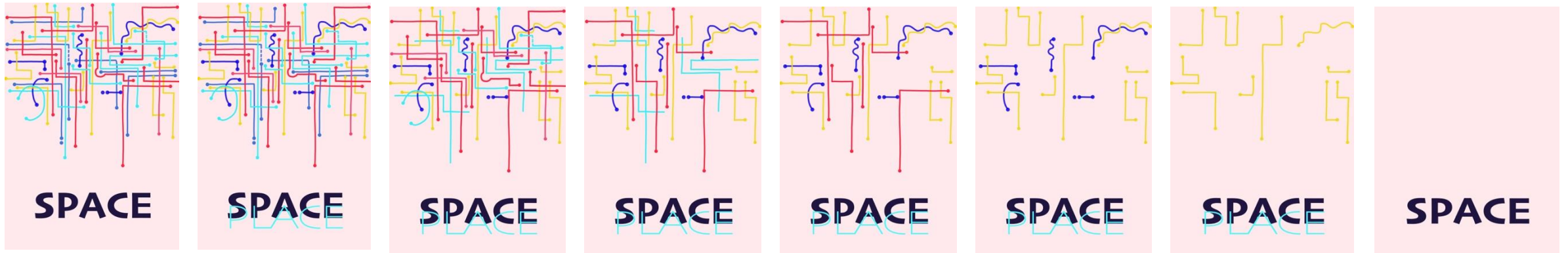
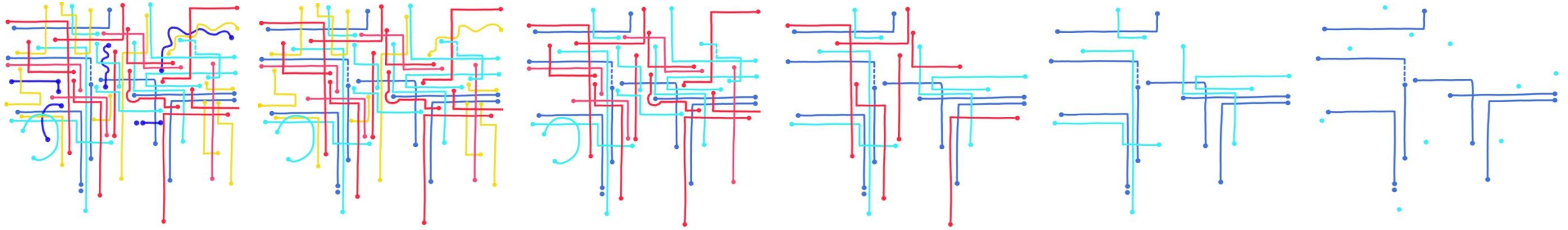
Red stitch has been a factor in woven work and then came again in the essay through Chiharu Shiota's work. I was being led by the material, tracing paper chosen for its sensory, tactile nature; it takes to being stitched and cut and drawn on well, offers translucency. It is not fabric nor paper quite.



Destruction.

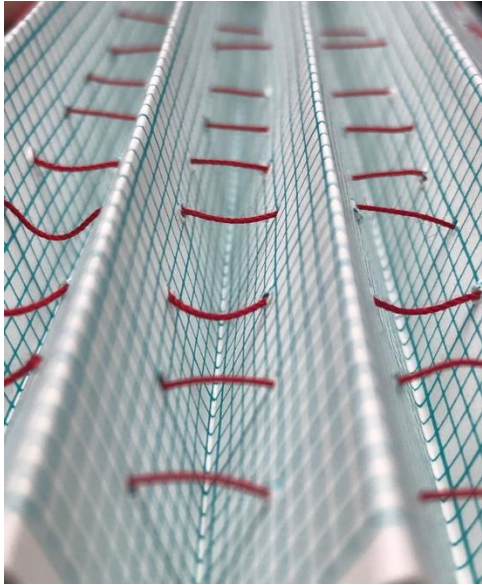
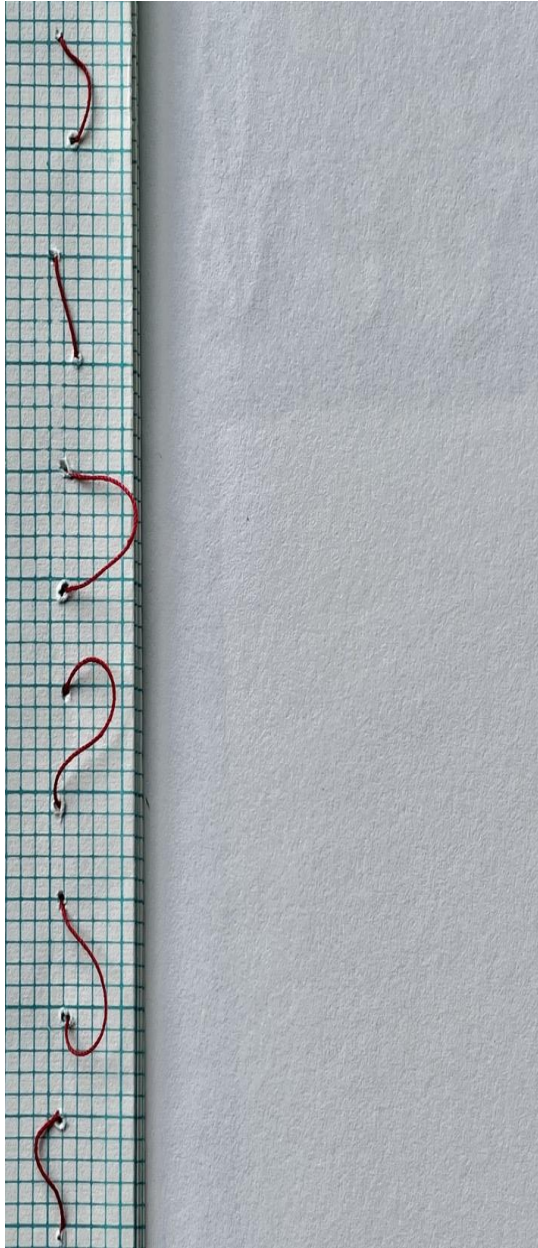
The piece, once complete, was burnt. In burn experiments, I discovered that tracing paper has a very specific character when burnt. Proceeding any flame, is a scorch and a bubbling of the material that crackles in its own unique way, running like fingers grasping ahead. This performance fascinated me. 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.





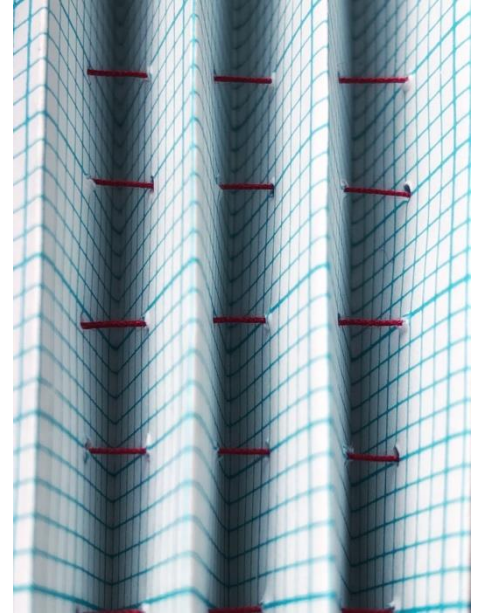
Place & Space Poster.

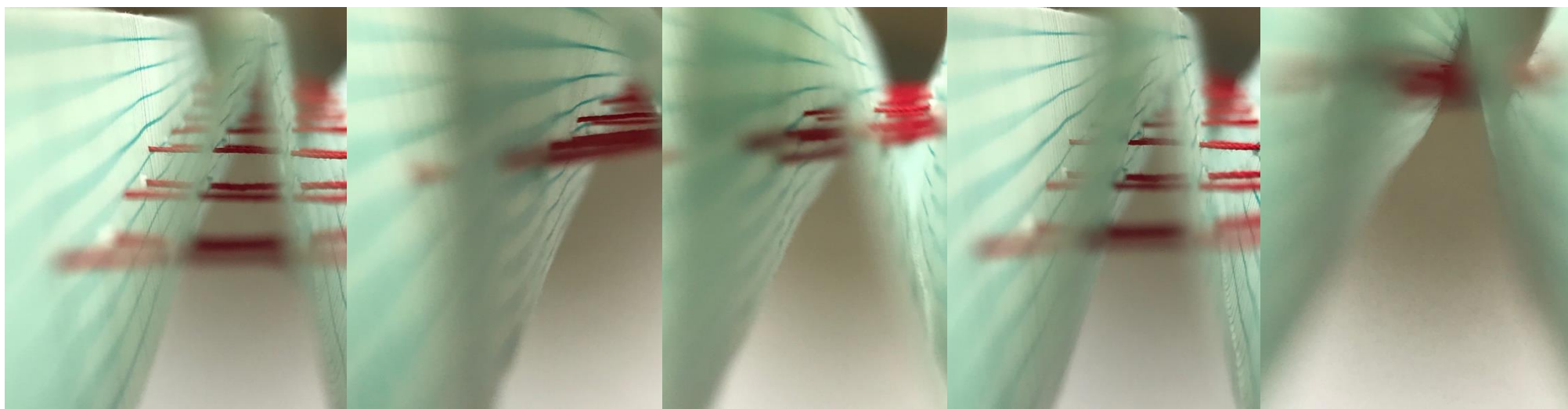
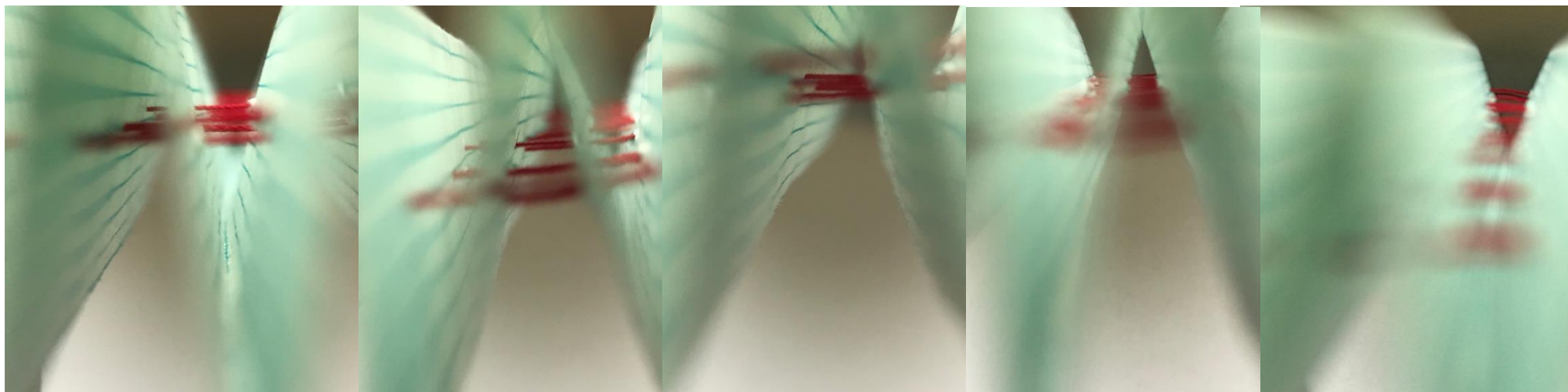
Using weaving metaphors to express the presence of absence in place & space. Mapping space through interactions resulting in Place creation.

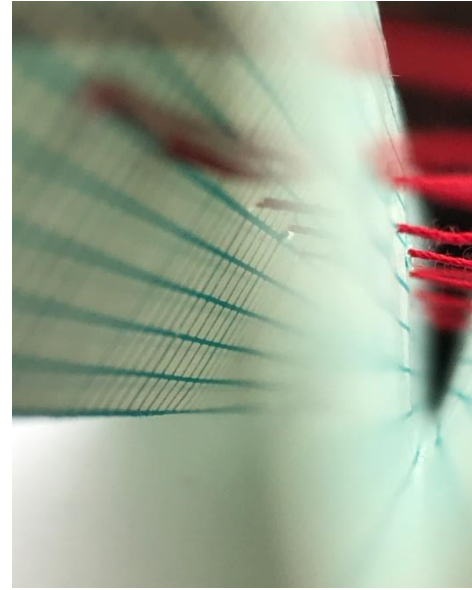
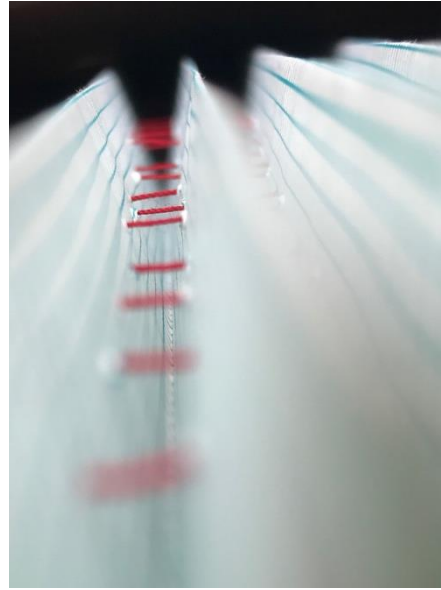
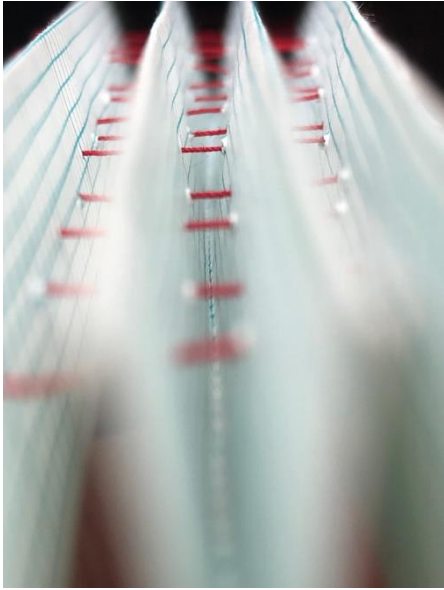


Explorative Praxis.

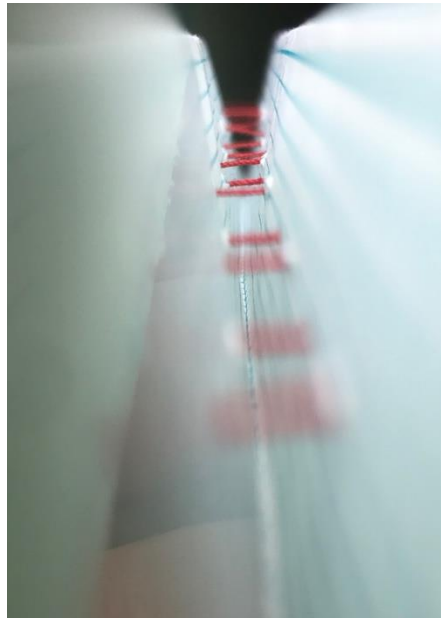
Surface interventions, creating parameters.
 Initial thoughts...Nov 20
 Graph paper = Grid,
 measurement, planning.
 Colour = teal & aqua graph, off
 white paper; old school books;
 Fortnum & Mason.
 Red thread; tensile, across folds
 and pleats, puncture holes,
 rupture points.
 Folds, pleats.
 Red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





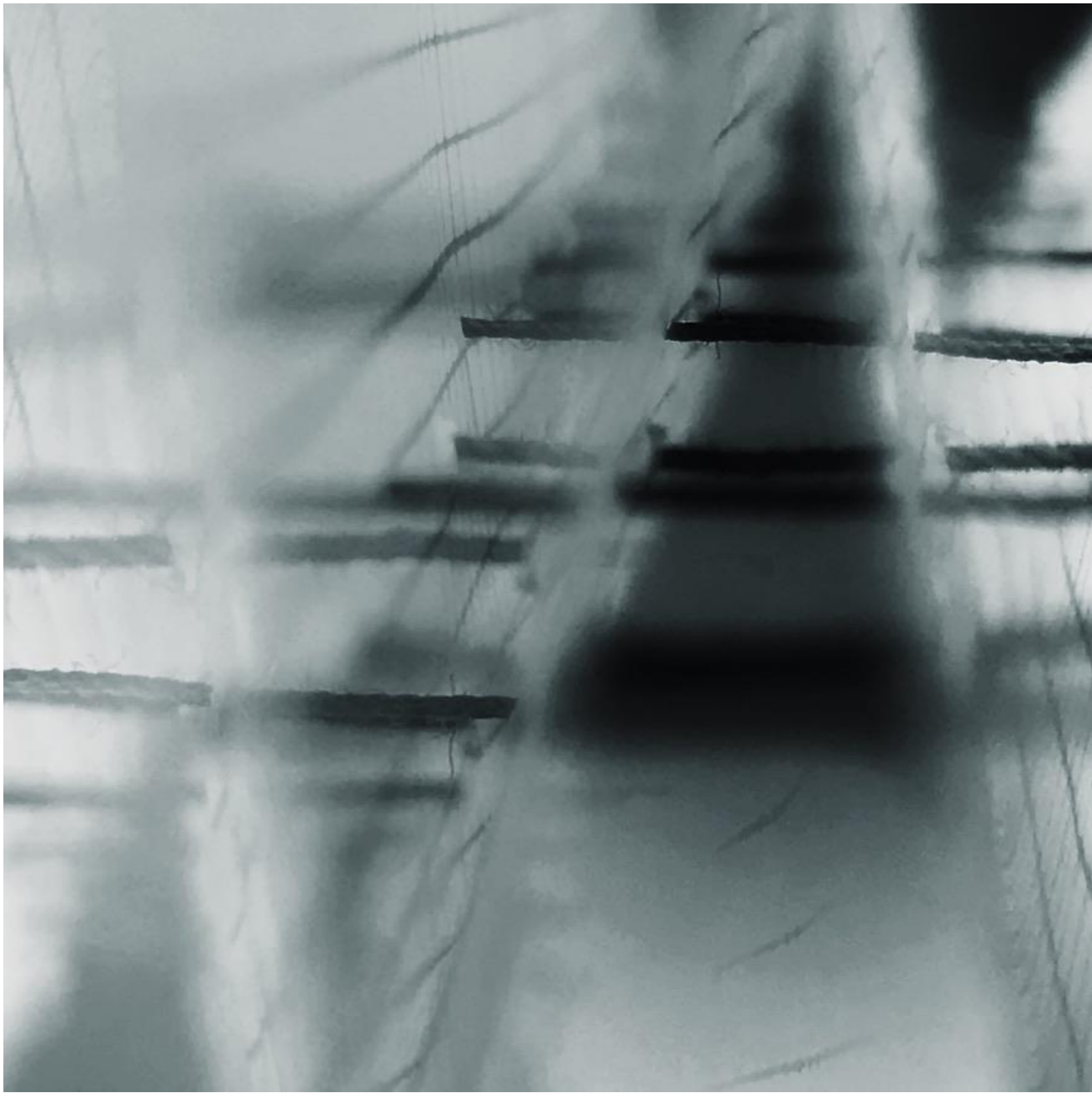
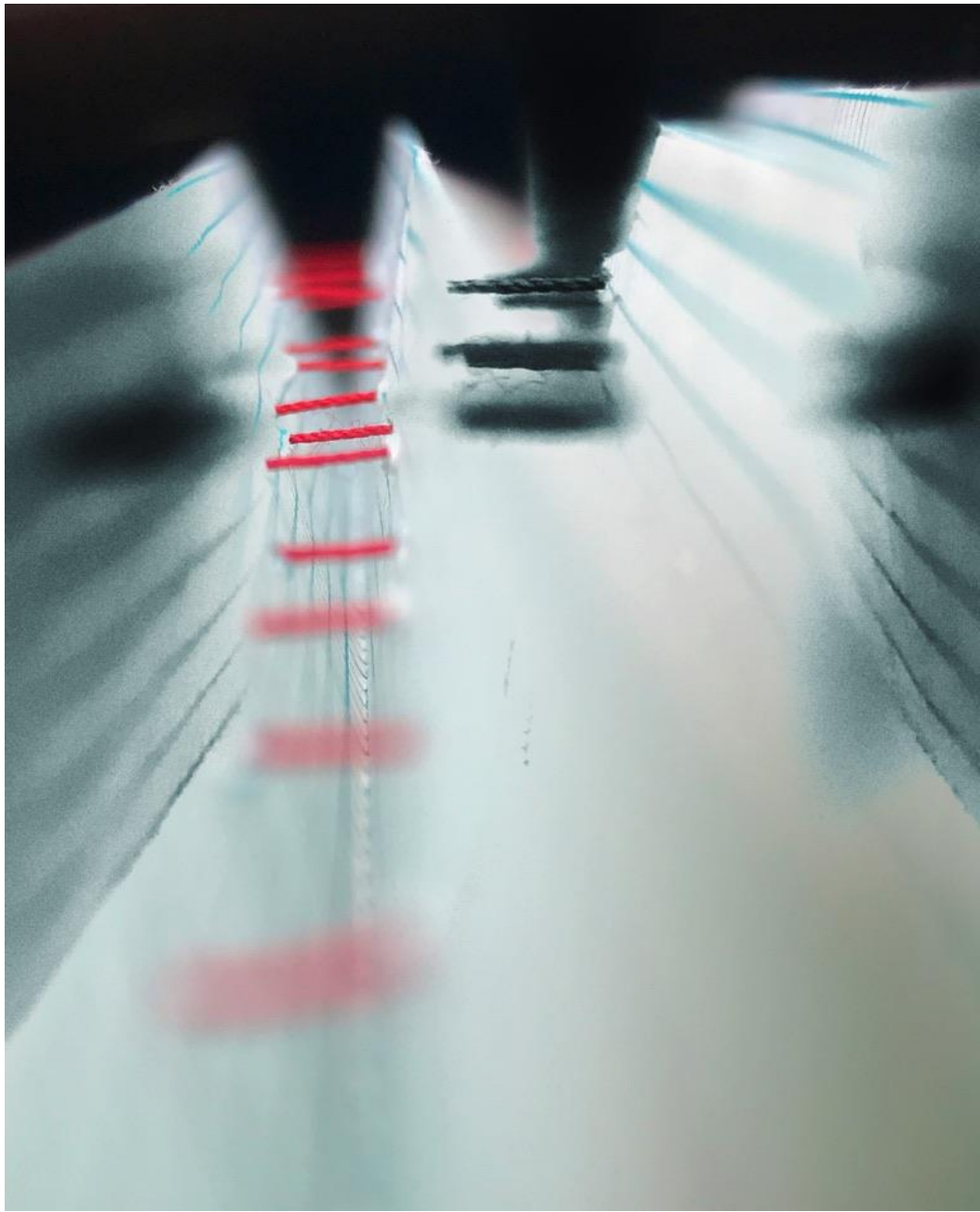


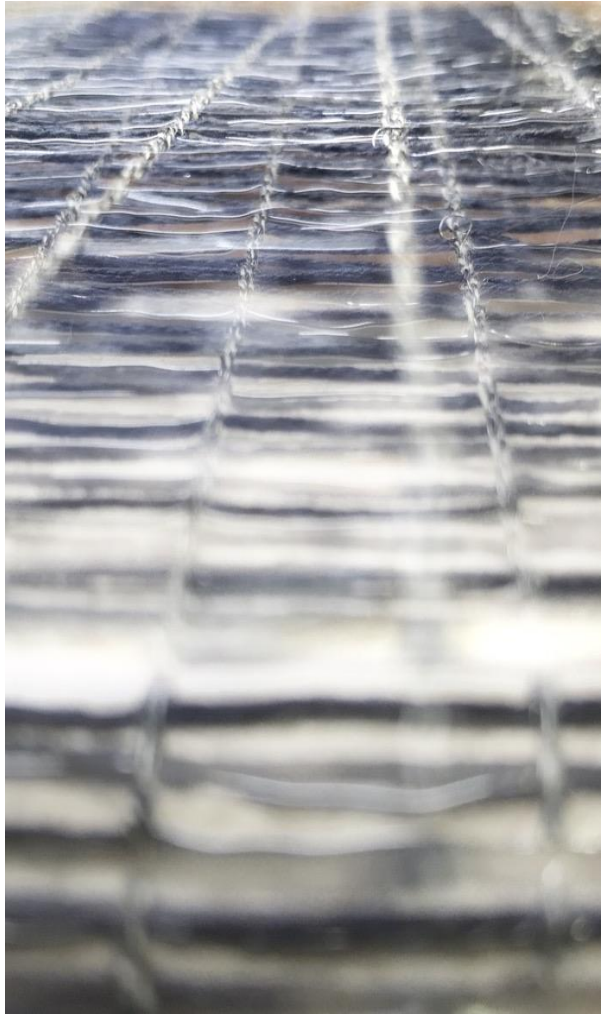
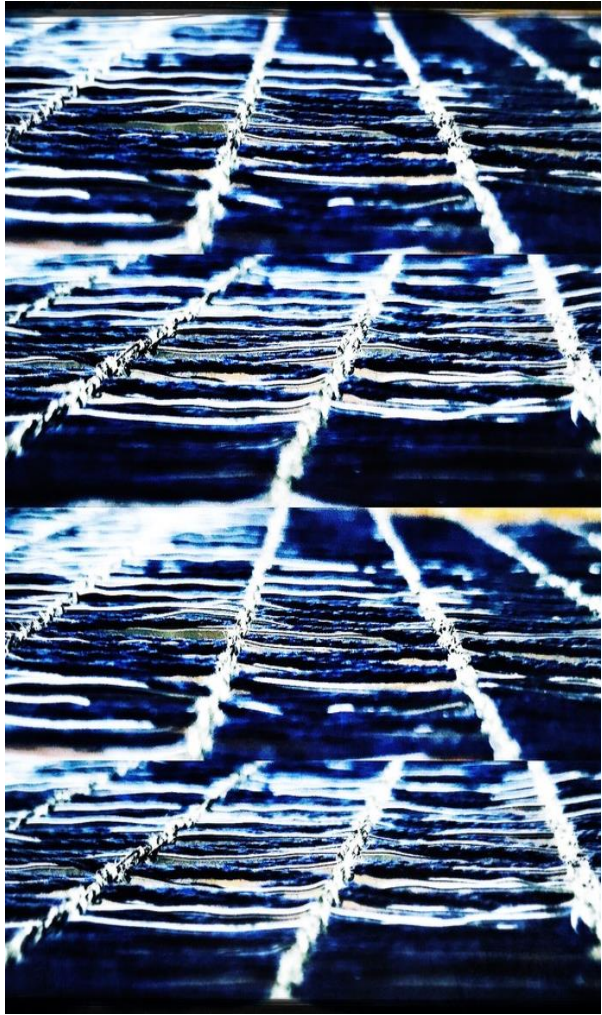
"Red yarn alludes to the body but also to memory, human relationships, and our connectedness to one another. In Japanese culture a red thread represents life; to follow a red string is to follow the path of your life, your destiny. Black thread speaks of the night, of infinity and the universe."
<https://thefiberstudio.net/shiota/>

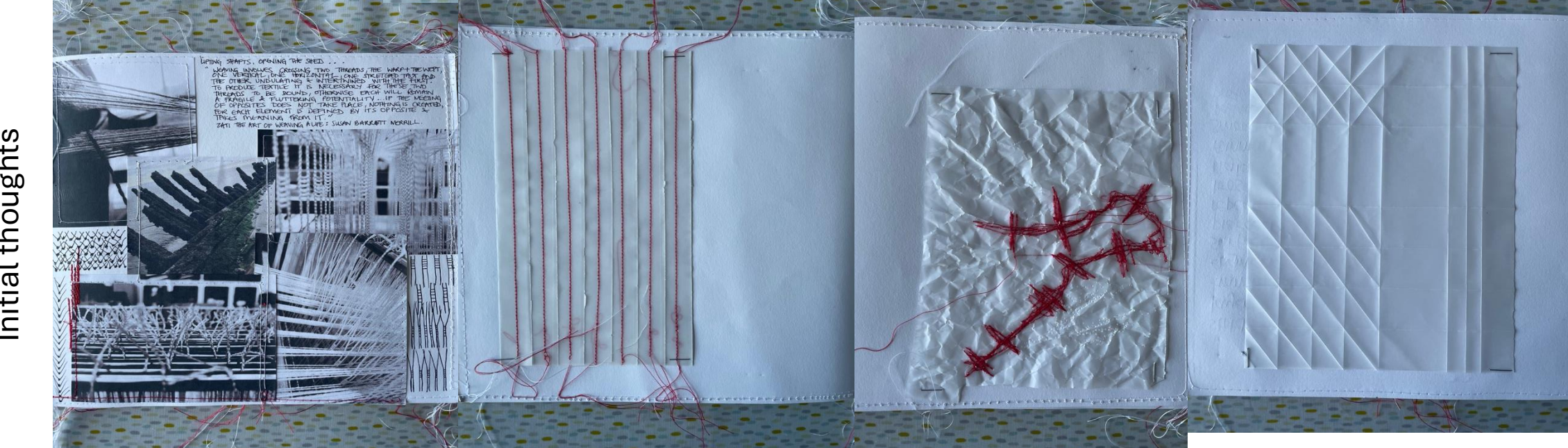


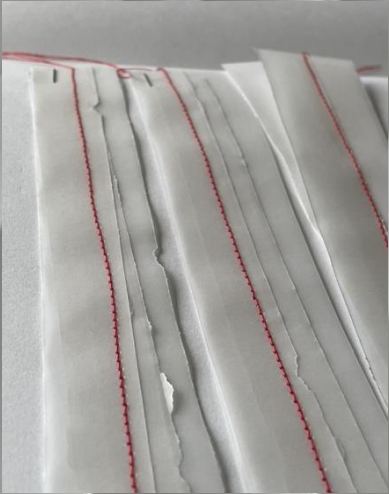
Photography:

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.



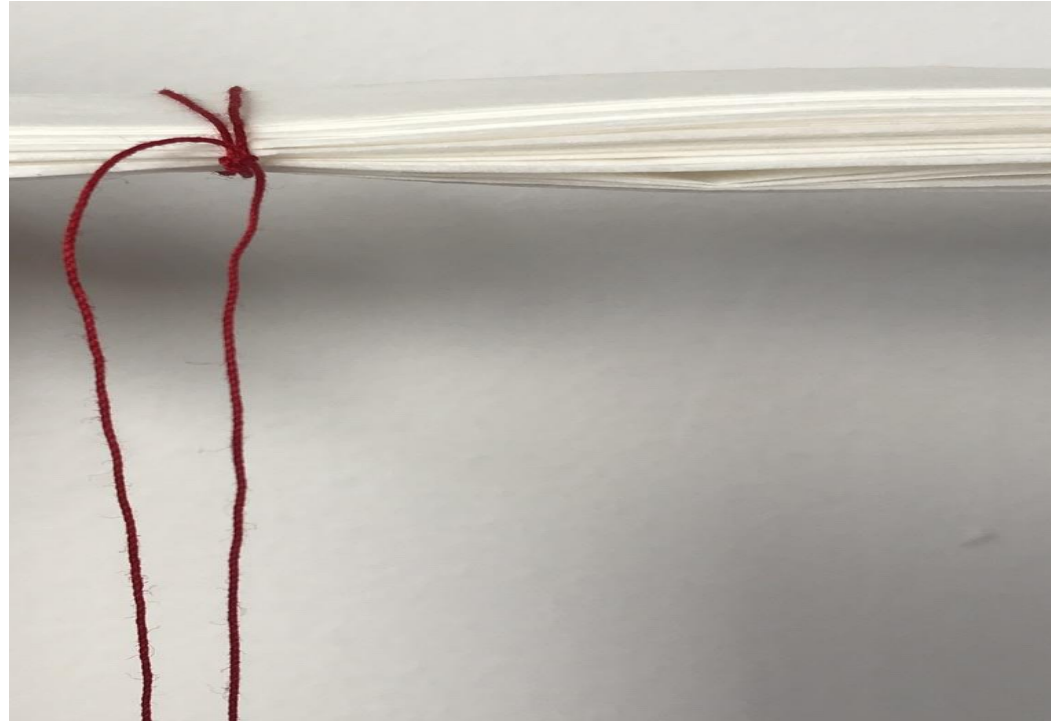








“Textile, can be said to operate in terms of concept, metaphor and matter... textile’s potency as maker of meaning... folds itself between material presence, language and affectivity”
Dormer, 2020:17

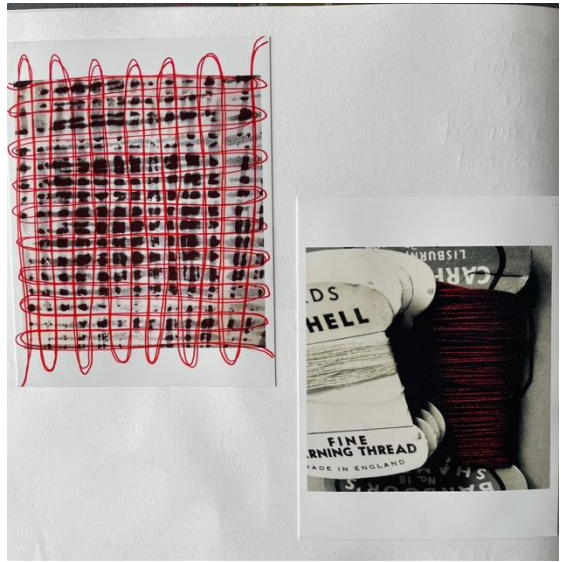
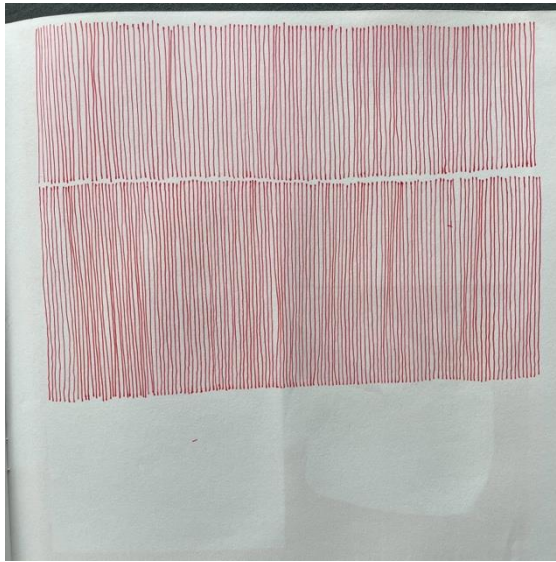


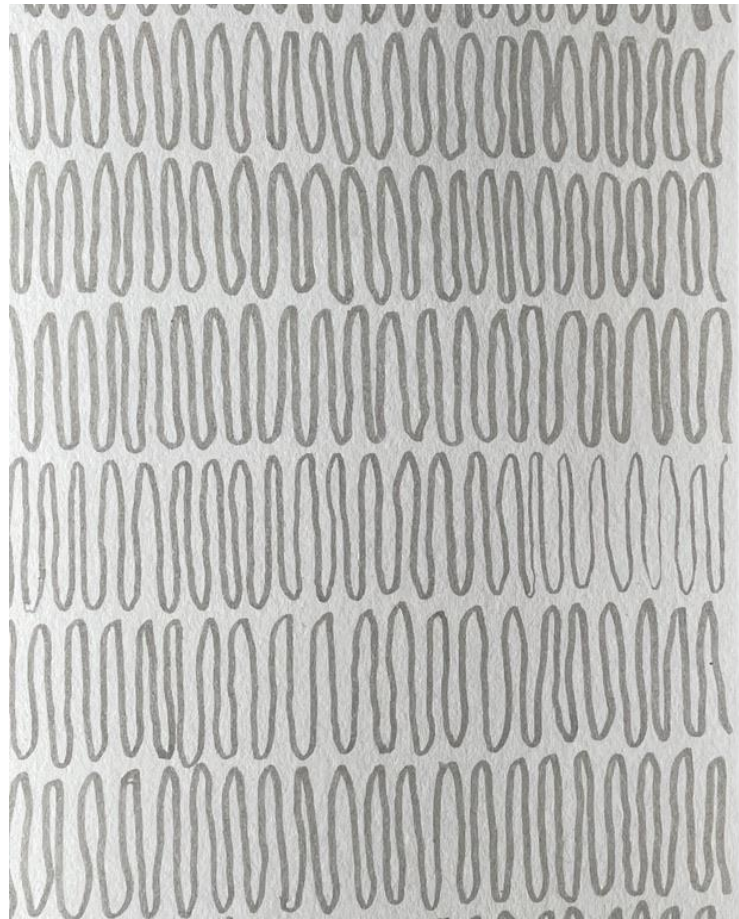
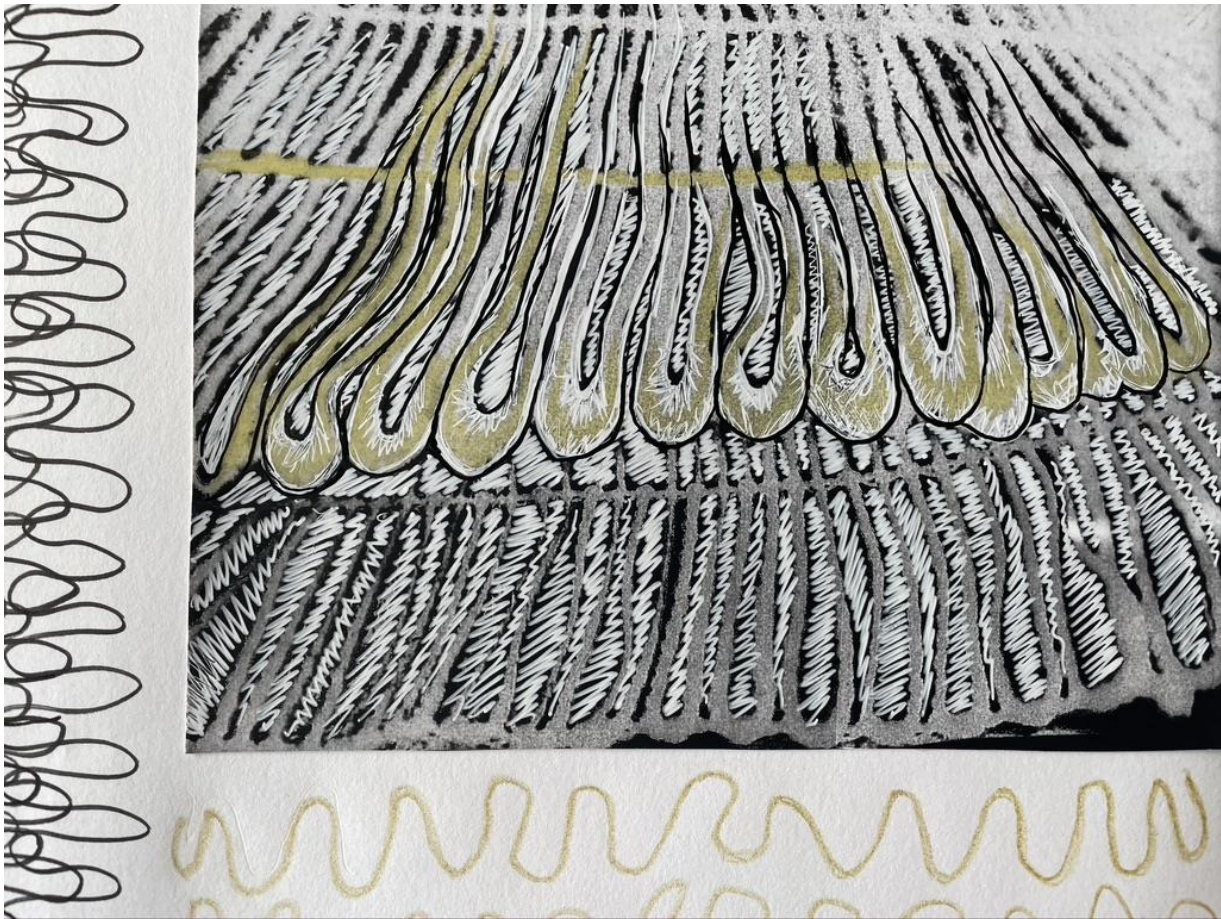
Folding is an impermanent act of doubling over... unfolding, enfolding, refolding.. An expression of continual and processual movement between and within folds: always in flux, always in the process of exchange and change. Dormor, 2020:15

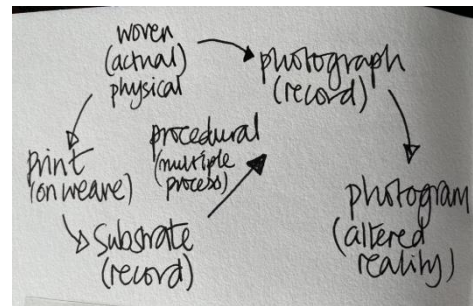
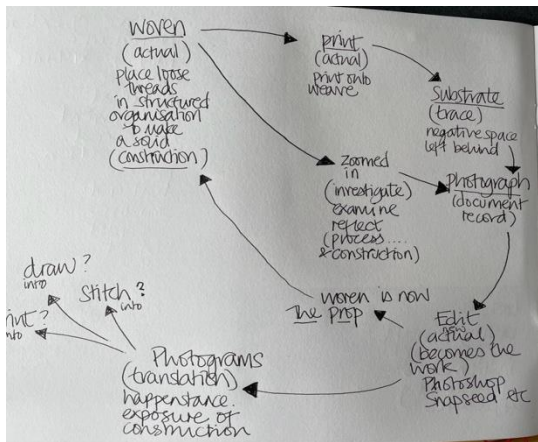
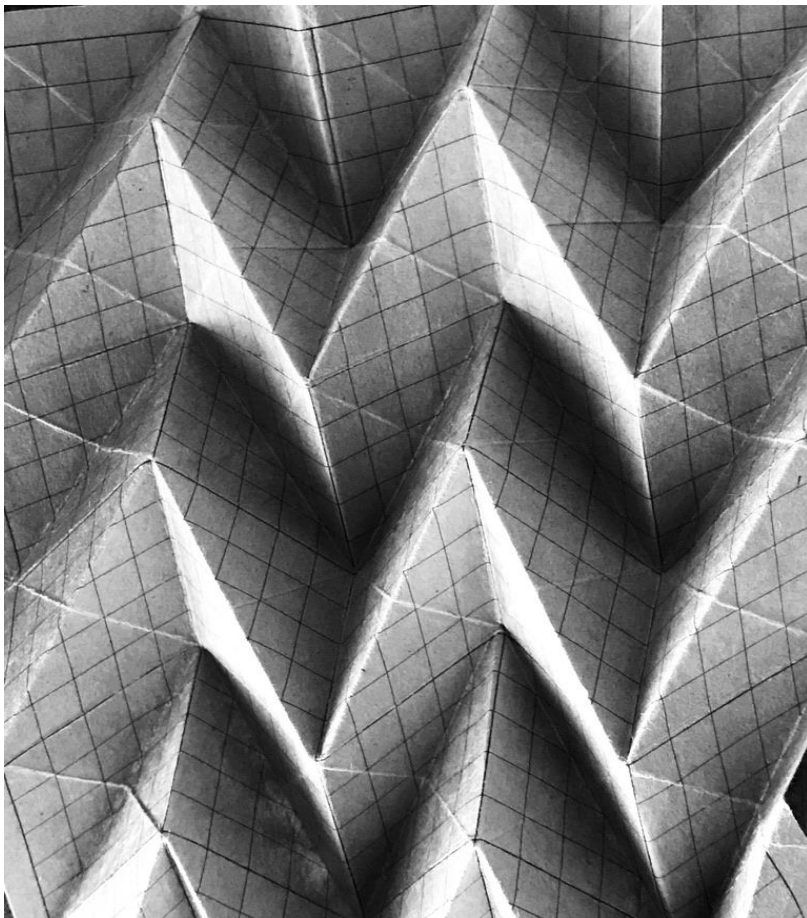


Sides to middle

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



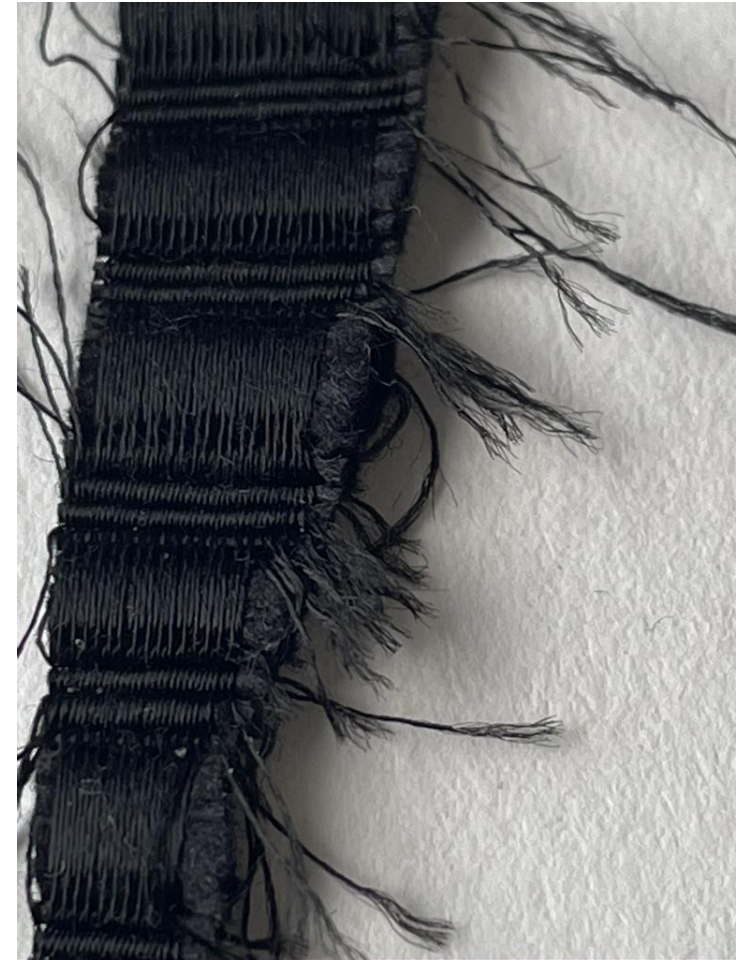
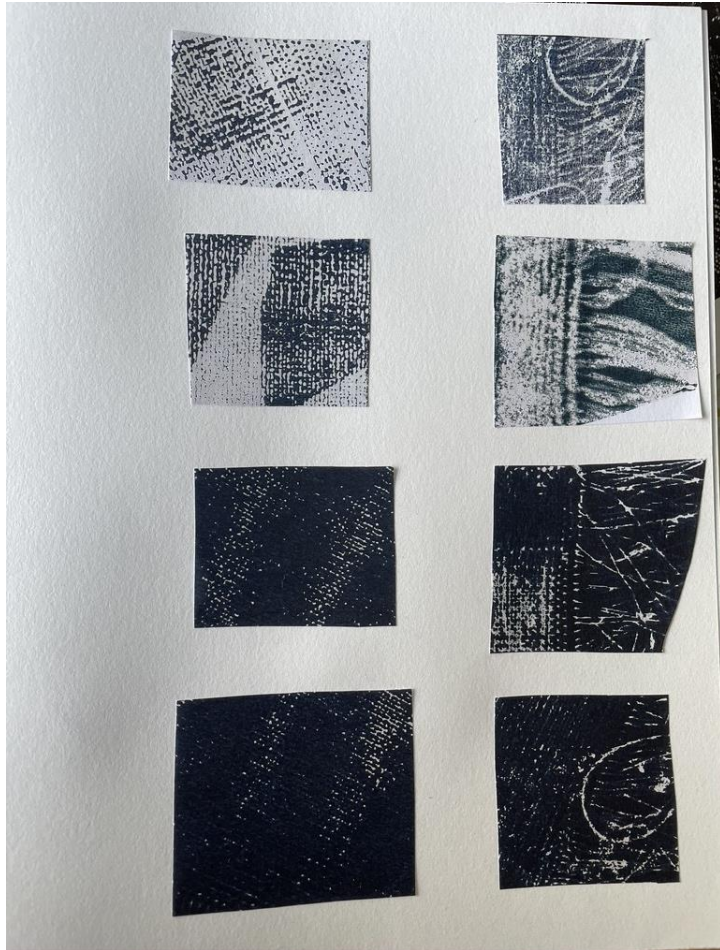




Interactions

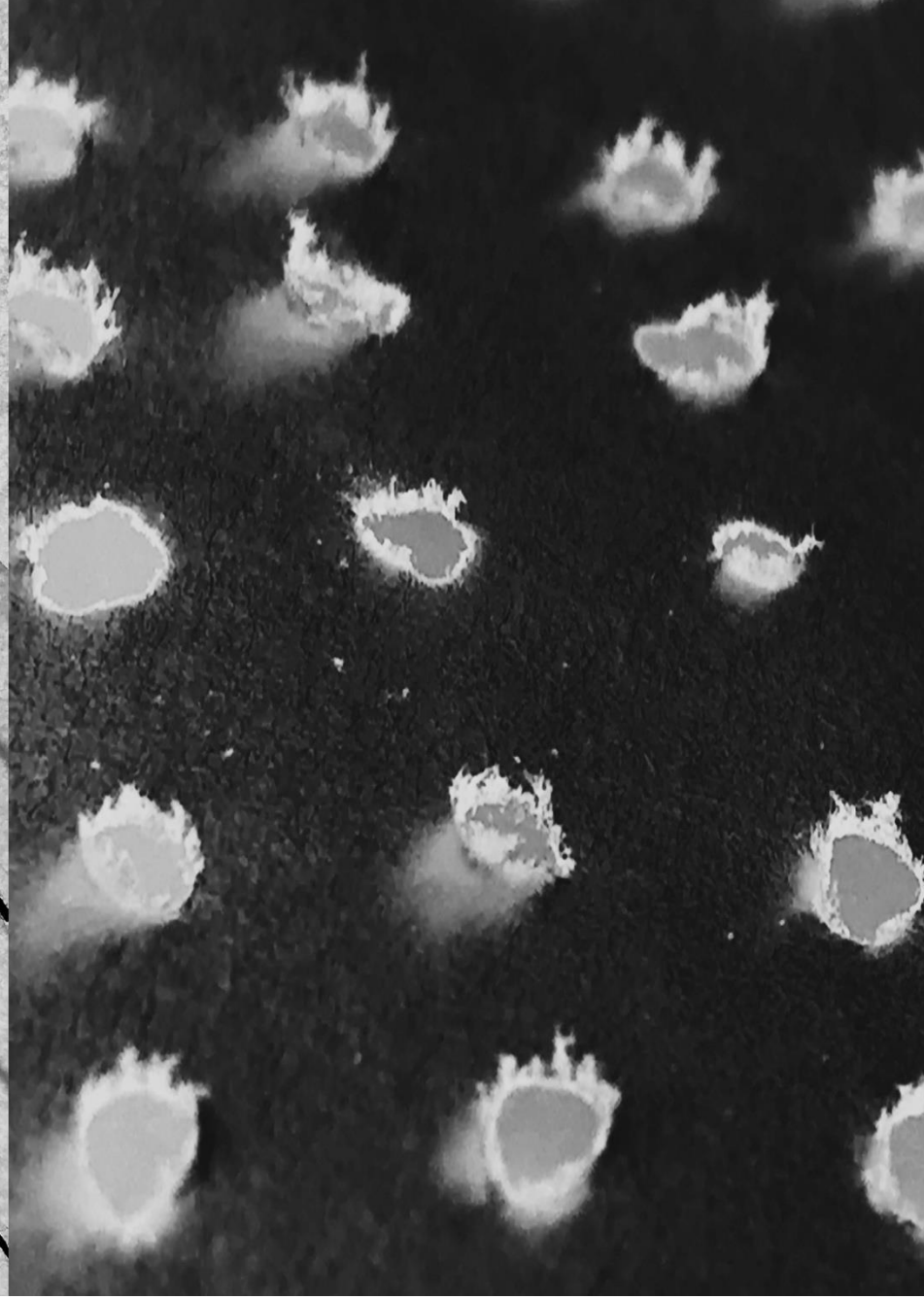
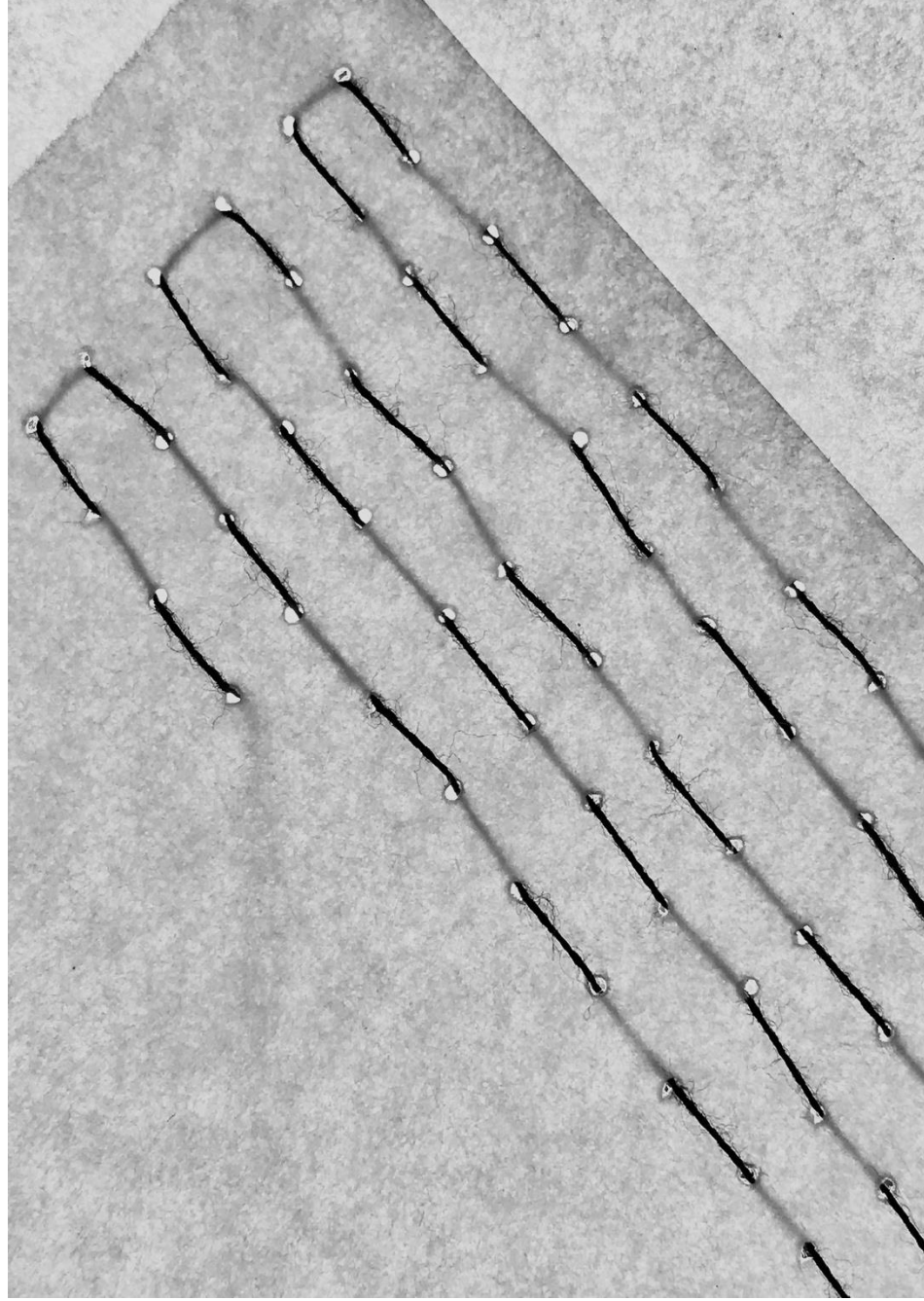
Initial actions were interactions with materials, thinking about process. Using basic actions like fold and pleat, wrap, burn.

“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

Summary

- Collate your work digitally in an organized way that summarises the important aspects of your praxis.
- Complete the evaluation and reflection questionnaire and use this as a 'scaffold' for your viva presentation. Use the headings from the questionnaire as a guide.
- Ensure any hardcopy sketchbooks, artwork or objects are organised and available on the day of your viva to show staff alongside your digital presentation.
- Make sure all artists, theory and research is Harvard referenced and listed at the end of your presentation.

Assessment day – May 8th

- Your digital submission will need to be uploaded to your one drive folder by 5pm on May 8th.
- Your hard copy / object-based work should be displayed on your desks (or brought to your viva if you don't have a desk). This will then be viewed and discussed during your viva.
- I will send you a viva schedule (very similar to your formative reviews) and you will have 2 staff present.

Finally.... Dates for the diary

- May 22nd – Briefing for Confirmative Praxis Module and summer planning and review and Module feedback session. (9.30am-10.30am).
- May 22nd – Careers and progression Day
- September – Discuss 'open studio'.
(induction week)

Exhibition dates and planning.

- May 8th onwards – AAGO5 will be cleared and prepped for exhibition.
- May 11th – Confirmative Praxis students will begin to hang work.
- **May 15th – Private View and opening for all Summer exhibitions – All invited!... 5pm onwards.**
- June 5th – Exhibition comes down and AAG05 resumes studio spaces.