

~~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~~

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Explanation

My praxis is an accumulation of ideas and practice-based research wherein the individual components might be artworks within its own right but often work collaboratively. Each element relies on each other in order to be created. Beginning as a way to express my thoughts and feelings, my work developed into an exploration into textiles, ceramics & print work. Embedded within my designs is my secret language inspired by binary code and the repetitive grids found in textiles.

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 object.

That is where my love of ceramics began.

We would come across traditional Welsh dressers, full of families personality & tradition. They were the centre of the home, crammed full of things that had been collected over the years; gaudy Welsh, copper lustre jugs, Welsh pottery and then the personal items, the family heirlooms and bits and bobs valued by the family. To the family who owned them, who curated these dressers, they were precious. “The Welsh dresser is a traveller, it has had many homes” (Rendell, [2003]). These dressers held the family history within them, handed down from mother to daughter throughout the generations.

As a final piece these elements are bought together in clusters forming a deconstructed Welsh dresser.

Coded Textiles

**“Etymologically, the word ‘text’ is derived from the Latin word textus,
‘woven’ ”**

(Müller-Schareck, M. [2018], p137)

Binary code is fascinating, its intimidating, its fast and unknown. It is the language of computers, understood by a few humans. There is a simplicity in the lines of 0's & 1's, the information hidden within, unless you know how to decipher it.

In Sadie Plant's *O's & 1's*, a “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” (Plant, S. (1998) p56). In the world of machines, when analytical engines which run off binary code come across a 0 it must change its ‘nature’. It sees the ‘0’ as either a zero, or, as an infinity, that holds information the machine needs to understand. In my praxis I take this as a way to convey information, instead of seeing a hole or a blank space, there is the opportunity to contain so much information in an often-overlooked space. For punch cards of weaving machines, the hole is the stitch.

In Rozsika Parker's ‘The Subversive Stitch’ (1996), Rebecca Compton's ‘*Modern Design and embroidery*’ (1936) is quoted, embroidery “even in its simplest form may become the expression of personal thought and feeling” it's “work which mirrors [a woman's] own thought and personality” (Parker, R. [1996] p 202). By involving one's own thoughts and feelings it becomes a manifestation of self, but “the expression of personality is limited to personal thoughts and feelings”, (Parker, R. [1996] p203) instead of the embroiderer themselves being the main focus, it's more about the physical stitch itself. The embroiderer has the ability to hide behind the stitches, which then creates the perfect way of expressing their thoughts and feelings.

In weaving and cross-stitch an image and design must be transformed into a gridded cubic version of itself in order to be created. When approaching a weaving loom, the design is planned out in a gridded format. In her book ‘*On weaving*’ (1965), Anni Albers illustrates her modified and composite weave designs. These are things often overlooked, but for me I find them fascinating. When a photo is zoomed in on digitally or has a bad resolution the image becomes ‘pixelated’,

much like the grided format textile patterns use. By the digital failing, the analogue can read it. This idea that the digital links with the traditional weave of textiles is key in my Praxis.

Luce Irigaray says, “She does not set herself up as one, as a (single) female unit” ... “she is neither has nor is a being” (Plant, S. (1998) p55) a woman cannot be contained to a singular 1, there is an infinity of definitions to what she can be. If we reduce a woman down to the simplicity of binary 0’s & 1’s a woman cannot be contained to the 1, she must be the 0, which 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.

According to Tim Ingold, “Making is a practice of weaving, in which practitioners bind their own pathways or lines of becoming into the texture of material flows comprising the lifeworld” (Ingold, T. [2009], p.91). 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. By using a grided format, I am weaving myself into this narrative. The warp and weft lines being used to thread my story together and the hole (stitch) contains my information.



Anni Albers. Code, 1962.

Anni Albers had an interest in the relationship between textiles and text and the creation of a tactile language in her work. From her print work with typewriters resembling woven structures to using her weaving style to resemble language.

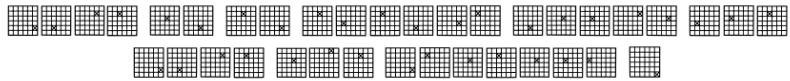
“She recognised their geometrical patterns and schematised figures as a substitute for a non-existent literary language; as a means to convey information and knowledge in a universally intelligible way, using a formative visual language” (Müller- Schareck, M. 2018, p140).

The work *Code* (1962) was part of a series of ‘pictorial weavings’ whose titles refers to ‘traditional textual forms and coded or ciphered character languages’. (Müller-Schareck, M. [2018], p140) Although the words are not obviously visible the implication of their existence draws me in. To me, the lines and dots, resemble quickly drawn lines of text drawn in childhood pictures.

“Codes are image specifications which, in accordance with established rules, convey ciphered or encoded messages of various kinds” (Müller-Schareck, M. [2018], p 140)

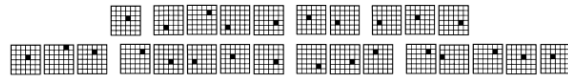
The ‘non text’ isn’t discriminative, being lines and dots, it can be whatever language it needs to be. The viewer of this work can put any meaning they want to these ‘words’. By not having a definition it is free to be whatever we want. As my decipher key is something unknown to most, my little coded symbols are undefined to all but me.

What if my mother finds out what I'm writing ?

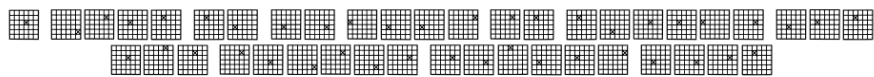


I have no one

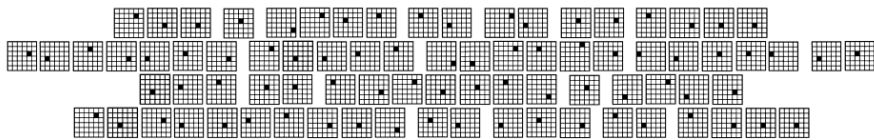
I'm alone yet again



I want to be good at things but I'm always second
best



All I want to do is tell someone about what's going
on but in reality I have absolutely no one to tell



Example of coded phrases

Artist own image

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. 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 or the lows in life. I am desperate to tell people what I'm thinking but I fear what they'll say and at the end of the day I found myself with no one to talk to. I'm alone, depressed & can't say anything. I can't show weakness, too much depends on me being a strong independent woman. This coded format is an outlet for me to say the thing I am not ready to share freely and openly yet. Even in this report, haven't fully opened up to what I am trying to say.

Love affair with Ceramics

This is a love affair with ceramics as I am not ceramicist. I have no training in ceramics, I'm just a massive admirer.

Traditionally commemorative ware was used to commemorate a person's life, events that happen or a story. Occasionally on these ceramics, instead of commemorative tales, there are funny little sayings instead. I question, why go through all the effort of making these objects for throwaway funny thoughts?



"Better be alone than in bad company" plate

National Museum Wales (n.d)

The work of Lindsey Mendick brings the concept of commemorating throwaway thoughts to the modern day. In her show, 'The Ex flies' (2019), she began sharing insights into past relationships by using ceramic 'post it notes'. In an interview she claimed, "I burned all my relationships in the kiln." (Judah, 2022) although she did not expect the notes to be read "sharing intimate details of her life and receiving affirmation for it was 'quite addictive'" (Judah, 2022) The act of burning thoughts in the kiln is incredibly appealing, perhaps it brings freedom from them.



'Till Death Do Us Part'

Lindsey Mendick, (2022)

I had the opportunity to go see her work 'Till death do us part' (2022), in the 'Strange Clay' exhibition (2022). She created an installation showing the micro battles that can exist in domestic life through mice, slugs and other creatures.

The section that caught my eye was the hallway table, adorned with ceramic vase & flower, ceramic telephone & note pad. There is a war between wasps and moths distracting from the words written on the notes. On the throwaway ceramic notes are intimate & revealing thoughts. Phrases like 'You hate everything about me' and 'I just feel so fucking alone I can't do this anymore' are scattered & discarded on the floor. Thoughts which you would like to say to someone but don't have the nerve to do so, so instead you write them down on a scrap piece of paper bringing them into reality. The throwaway nature of the post-it note is changed and commemorated in a ceramic form.

Through the loneliness that is my life, I deny myself the freedom of speech by not saying what I am truly feeling. By putting them into code and using ceramics as a way to broadcast, I can tell people my truth, how I'm feeling. I create a dialogue between me and the world which is liberating but safe

as unless they have the decipher key, it is unknown. What began as me realising I should go to therapy, became my therapy through work. My thoughts, commemorated in ceramic.

Coming across boxes of jugs at auctions or displays across dressers, there was often a wonderful surprise and delight at what was to be found. The wide variety of shapes, each having their own characteristics and personality. The designs were never ending and would rarely repeat. An assortment of sizes some being humongous and some being tiny. It was everything about them. I would refer to them as 'he's' & 'she's', humanising them.



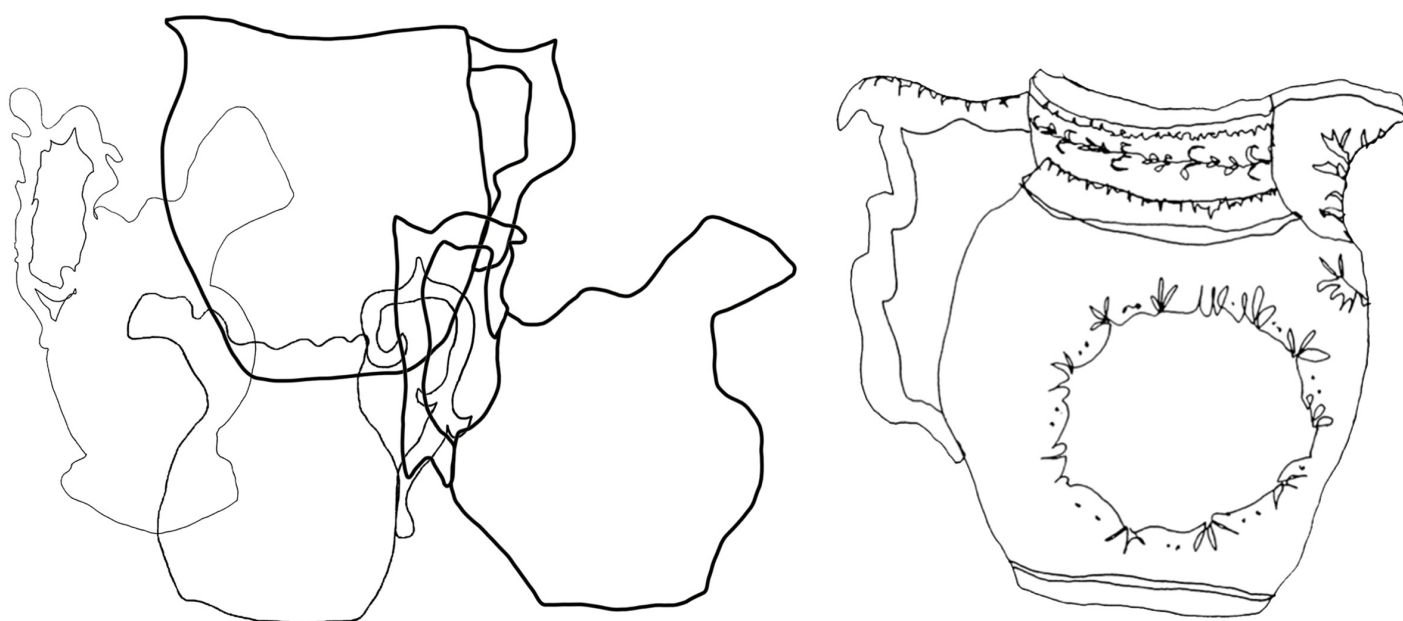
Sunderland Jug

Victoria and Albert Museum (2018) *Jug, V&A Collections*

As a plain object, they are a blank canvas ready to be embellished with my designs and thoughts, ready to be enriched with myself. This style of jugs known as a Sunderland jug is an example of the style & shape heavily influential in my praxis.

Ceramicist Carol McNicoll treats clay as though it was a different material, although "entertained by making functional objects which are both richly patterned and comment on the strange world we have created for ourselves." (Mcnicoll [n.d]), some of her works' forms have the appearance of folded paper or woven fabric in its nature but is fixed as clay and glazed.

I struggle to think in 3D therefore I approach clay in an unconventionally way, I use clay as though it were paper. From my wobbly line drawing, I use slabs of clay to create 2D but 3D forms. Folding it to my will pinching the sides to make them stick together. After the first big jug was made and sturdy, I sat back and felt a tear run down my face.



Line drawing of jugs

Artists own Image

Personification “the attribution of human characteristics to things, abstract ideas, etc, as for literary or artistic effect”

(Colins Dictionary, 2022)

My lovely drawn shapes transformed into jugs. They weren't perfect, they were wobbly. Each with their own characteristics, they became their own being. The association between the vessel & the female arose as I found myself referring to them as 'she' & 'her'. The time I spent making these vessels I became attached to them. I would spend hours with them perfecting the shape, the texture, leaving my finger-marks in the clay, I put myself into them.

I had made her, she became part of me.

The fundamental use of a jug is to contain. I use my jugs to convey information externally instead internally, as unlike a jug holding liquid within, I am trying to stop internalising my own thoughts.

To me, they were perfect as plain vessels, me decorating them could ruin them. Over the weeks I built up layers of decoration using coloured underglaze, ceramic pencils and decals of patterns & textures. Each time they entered the kiln, there was a chance they wouldn't survive. Finally, red and gold lustre was the final embellishment as a recognition to Welsh lustre jugs & the Sunderland jug style.

The work of Stephen Dixon (& Greyson Perry in passing) is relevant to my praxis with the use of decals in their work & the text to narrate stories both political & personal.

Another use of ceramics in an untraditional way is the work of Betty Woodman.
She reduces the,

“forms of such things as vessels and ribbons to flattered, low-relief forms and mounted them on the wall to combine the work of both painter and sculptor” (Cooper, E. [2009].p 127)

Visually the work of Betty Woodman plays with the eye. After seeing her work, 'House of the South' (1996) spreading across 20ft wide 13 ft high space, I was amazed. Although the majority of her work looks 2D, there are elements within which are 3D forms disguised. Ceramic fragments dance around the space. The shapes, made by slabs of clay (like a sheet of paper), include the off cuts, the negative space, the throwaway shapes. These become fragments coming off the vessels floating between each part, connecting the collection, leading the eye between each element.



‘House of the South’, Betty Woodman, 1996

Artist own image. [2022]

Like Betty Woodman, my work embraces fragments and shapes. After drawing, I put my drawings through digital programs and run that through the laser cutter. By doing this, the drawings transform into their own 2D objects.

Charlotte Hodes is a contemporary artist whose work, although fundamentally collage based, uses ready-made ceramics and decals as an alternative canvas. According to Hodes, when a drawing is

“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” (Coldwell 2014, p89)

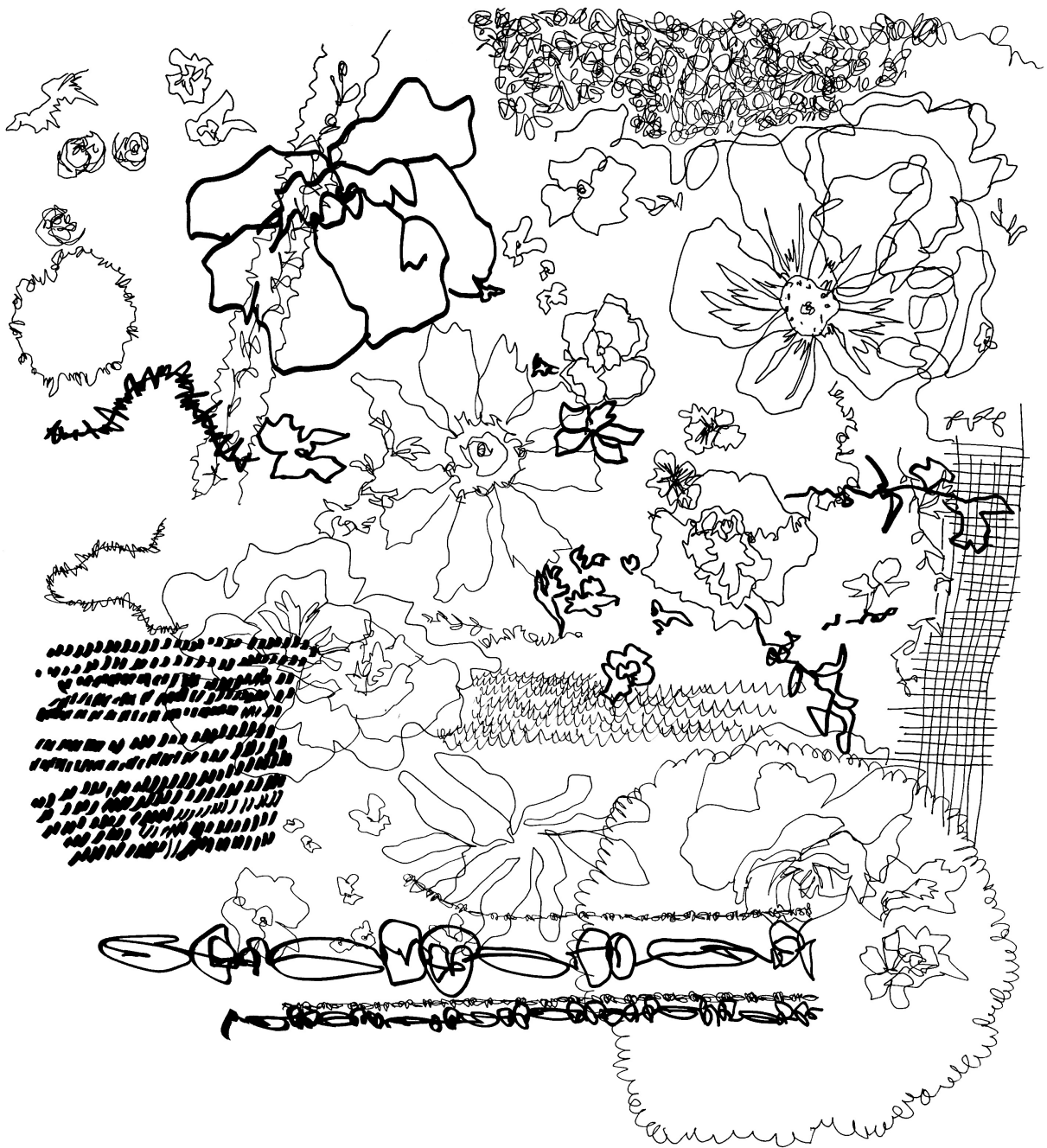
Each stage, each process, removes it from its origin, it's made into its own entity. In my work when the shapes are cut out, they become something new, the shapes have their own life, they become 2D objects. From my shapes I was able to create a ‘catalogue of shapes’



Example of my catalogue of shapes

Artist own Image 2022

During my investigation into ceramics and their designs I discovered the use of, what I call, 'background patterns'. This is the use of two-colour shades and intricate patterns cleverly embedded as a block of colour to create texture. I would travel through imagery of patterns, building up layers of drawing, looking at minute details, big motifs & intricate patterns to create my own form of background pattern in my work.



Artist own Image 2022

Processing

When I approach textiles, I feel like an outsider. This can hold me back as there's so much I want to learn but because of the outsider feeling I observe from the outskirts. As I don't know the 'rules' of textiles, this gives me the freedom to create.

Calico to me is the paper of textiles. It's overlooked, doesn't have any precious value attached to it. Calico is the fabric used for toiles as it is cheap and easy to use, it is to be used to test and to be perfected. Much like paper, it is where people go to begin. As there is not much value attached, this gives me the freedom to play.

Anni Albers used weaving as a way of thinking not just a process, for me, the process of printing allows me to think. Often, I find myself getting carried away in my head, getting 5 steps ahead and realising none of this is possible without step 1. The slow nature of screen-printing forces me to slow down, reflect, contemplate my next step as unlike the throw away nature of pen & paper, I must wait for the ink to dry before I can do anything more.

The printing process of Sophie Smallhorn in her series '100 prints' became noteworthy for my praxis. Using a set of shapes on screens, she screen prints 100 prints over a set period. She doesn't throw any away, if there's a mistake, she reworks it. I found myself found myself using a similar thought process when approaching the print room. Smallhorns series of prints is exhibited in the order that they were printed. As you look across her prints, you can almost see her thought process, what worked, what didn't and needed covering up.

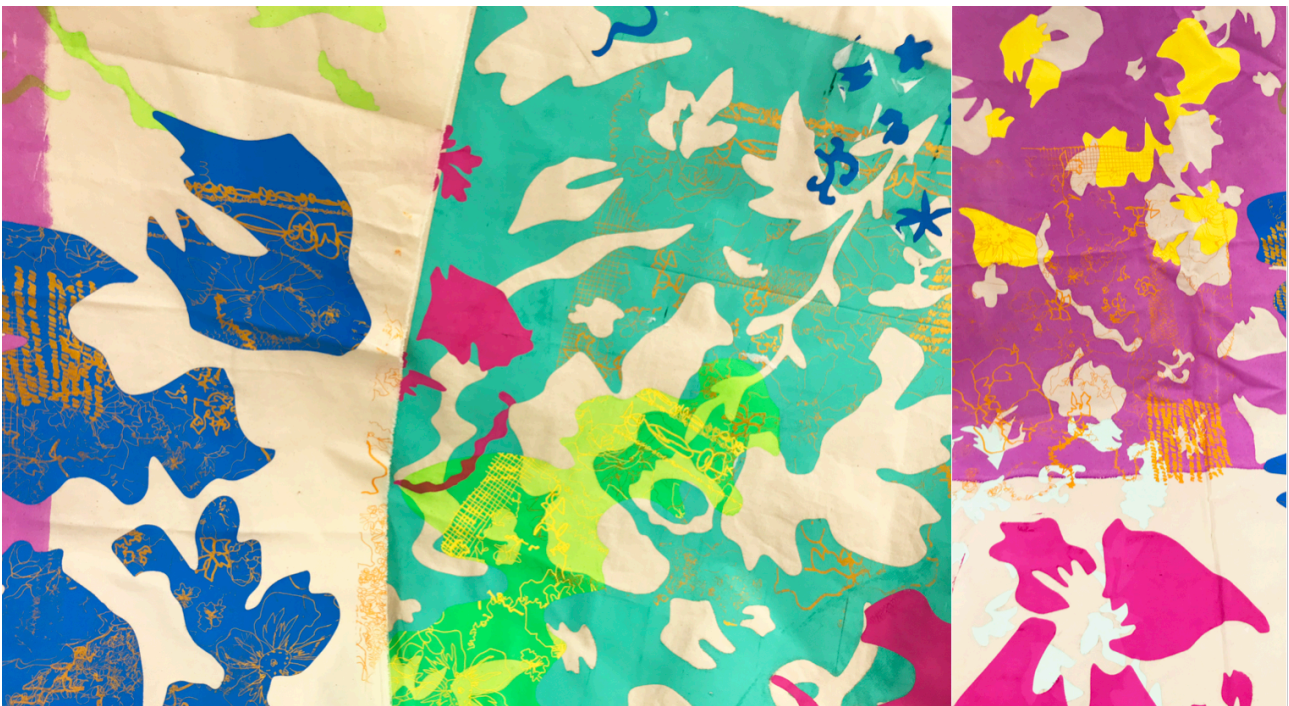
The element of the unknown & chance is important when I approach a process. By using the laser cutter, stencils were created on heat transfer paper with my shapes scattering across them. Blindly placing shapes & stencils onto the fabric, I flood a blank screen with colour. Once dried the transfer paper would be peeled away to reveal where the shapes had been placed.

In textile artist Ariadna Donner tapestries, they "encompass tapestry 'diaries', with the artists thoughts and personal recordings being reinterpreted as seemingly chaotic woven patterns" (Mathison, F, 2011 p84) The weave process used is slow and precise, because of its nature there is an ability to be spontaneous through her thought process "creating dance and colourful textiles

loaded with personal, abstract semiotics.” (Mathison, F, 2011 p84) This half planned dance of chaotic colours and thought become beautiful personal woven narratives.

Entering the print room at the beginning of the day with a collection of random cut-out sheets & shapes there was no plan or preconceived idea of what I would walk out with at the end of the day. This allowed me the freedom and flexibility to print intuitively, I was able to read the print and understand what it needed.

Using different pigmented binders, shapes & blocks of colour would build up a tapestry of colour. The colours used were not planned, building colour instinctively to what was needed at the time by looking at what was already made. In previous work I hadn’t allowed myself to use bright colours but inspired by Betty Woodman’s bright splashes of colour and Sarah Smallhorns overlapping colours I allowed myself the freedom to explore colour. Overlapping drawings & printed texture flow between the printed shapes building background of texture to the colour blocks.



Printed Calico

Artist own Image 2022

I love using textiles, but calico is a cellulose fabric, and its woven structure makes it less stable, therefore it can’t be laser cut. I began printing onto plywood to overcome this in order to move my flat sheets of prints into 2D shapes. The texture of the plywood was unimportant, unlike the calico,

the whole sheet would be flooded in colour. Shapes, drawing & textures layered on top of each other until I found the whole sheet visually appealing.

For Tim Ingold, “the drawn line is irretractable” It can be drawn over, but it remains there. It’s “an indelible record of the pressure of the fingers on the pencil that made it, driven by the patience, control the anxiety of the maker” (Ingold, T. [2010], p99). The line my pencil has made is processed through digital programs and is ready to cut. By doing this I remove myself from the process, the line no longer belongs to me. According to Charlotte Hodes,

“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” (Coldwell [2014], p.93)

Essential element of my praxis is the digital taking control when cutting into my work. I use the laser cutter to takeaway my choice. The laser is my knife, the cut is harsh, once there it cannot be undone. If it was me cutting out, I would overthink what parts to include and what not. I leave my cutting up to chance. 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 patterns I’ve printed. The machine is given a set of instructions to follow, without having the eyes to see what is included or excluded. I am no longer creating the work; it is the machine who creates this part therefore I am co-producing my work with the machine.

Watching the machine work, I begin to question, what is the space between me, the computer & the laser called?

The code was born in the digital, it needed to stay in that realm. When the code is imbedded onto my work, no code should be drawn by hand. The decal code digitally printed, the code on the wooden fragment, digitally engraved.

Accumulation

Accumulation is the gradual gathering of 'something', the bringing of things together.



Alison Owens , 'Two-Part Inventions'

2022

The forms created in Alison Owens exhibition, Two - part intervention (2022), are taken from shapes found in historical vessels. She uses a mixture of collage, found images, drawing, painting and sculpture. By using a verity of mediums, she was able to create a collage of work, even overlapping sculptures onto paper as if they were also paper. Using "Remnants from the creation of one artwork" they "make their way into the next," (Owens, A [2022]) she can create threads to connect, flowing through the space. In the space live clusters, little gatherings of objects. There is a simplicity to the work, placed on thin shelves, leaning against each other, forming this 3D collage.

By turning up to the space with all that I have created I am able to build an assemblage of work.

List of contents

7 Jugs
4 Calico tapestries
2 Wire thoughts
12 printed laser cut shapes
1 Plate

Side : off-cut sheets layered

Afterword : A5 risograph print

The traditional way of the white wall gallery spaces does not work for me. The traditional eye level is not my eye level. Instead, I like to use the whole space. I want the eye to move around the space, up high, down at the bottom. What secrets are held up at the top? What has been considered unworthy to end up down by the floor?

The jugs are personifications of myself. Coded text is in both English and Welsh, one side in coded English, the other in coded Welsh. I keep the Welsh side hidden as that's not a well-known fact about me. Sitting on floating shelves they flow across the space.

I could not find a way to digitally embed my coded phrases onto the calico (at the time), therefore the calico tapestries are used as a backdrop to the other elements in the exhibition. Edges of the fabric have been kept raw and frayed to keep the unpolished nature of the calico.

Wire thoughts, there were meant to be more, but time did not allow. The two included trail off from the bottom of jugs as if the drawing that was meant to be on the jug just floated off, onto the shelf.

The laser cut shapes, 12 made it to the space, but more were cut and engraved ready, but not meant to be. Sacrificed to the laser cutter, they become something new. The bright colours are juxtaposed by the engraved thoughts interrupting them, both in meaning & visually. Ranging in size, some let me reveal more of myself than others. I left some shapes un-engraved; they were destined to be a second layer to shapes already engraved creating variety in thickness but as the work entered the

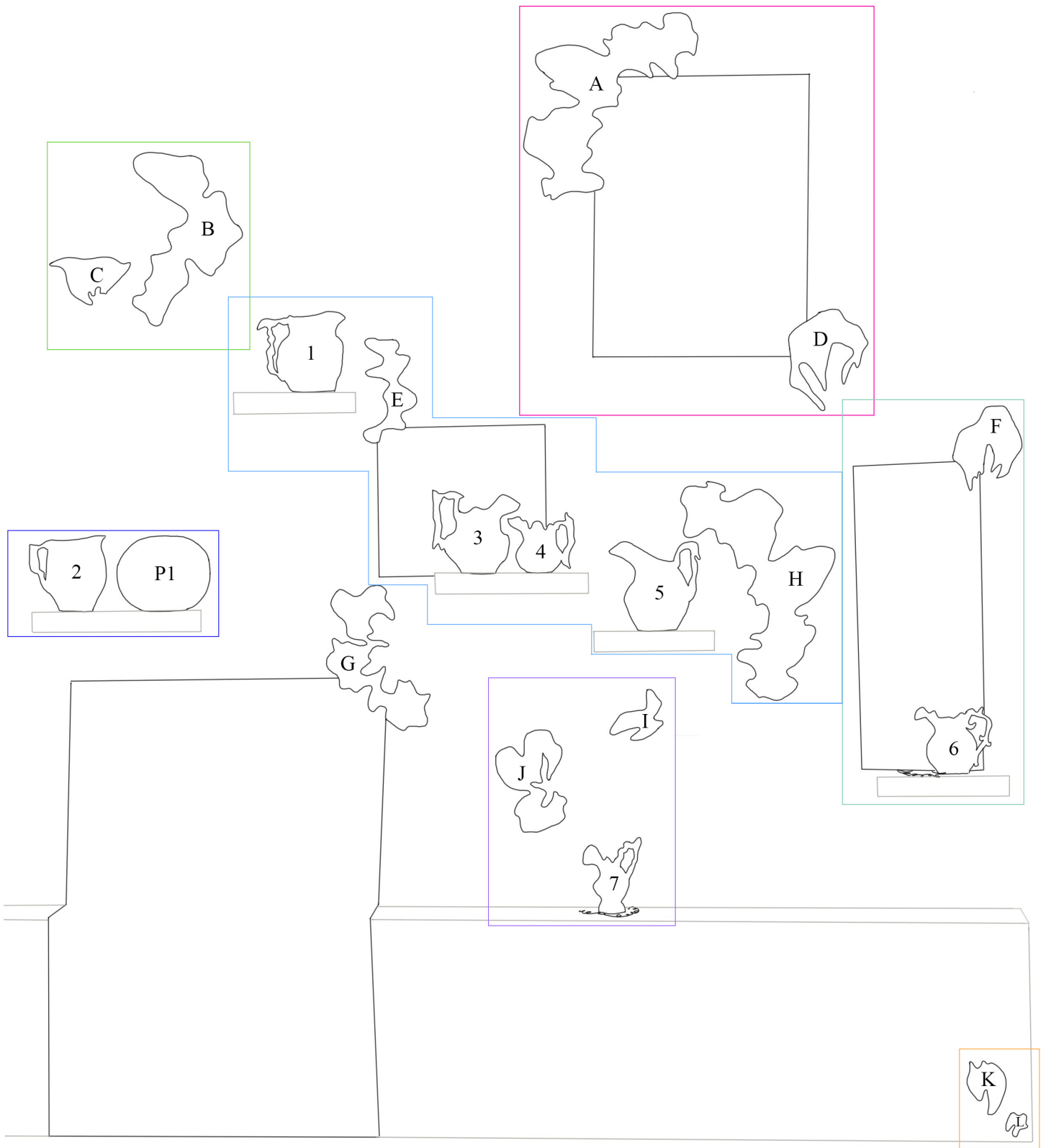
space, I realised the space needed these un-engraved shapes for breathing.

The single plate that survived the firing. Formed from a slab of clay in a slump mould there is not much attachment to me. Once glazed, a grided pattern was engraved onto the plate, where the plate dips, the lines are distorted, the digital failing. Laid over the top is a coded phrase.

Off to the side is two of the off-cut sheets layered on top of each other, a happy accident. After the shapes became their own object, the left-over sheets were left, discarded. They became their own object, much like the silhouette off-cuts in Betty Woodman's work.

Another form of accumulation in my work happens in the risographs. Creating these allowed me to visualise what all my work would look like spread out. Each print is individual. Much like when I entered the print room, I would turn up to the risograph machine with my catalogue of shapes, a collection of textures and background patterns. I also included little decipher keys to my code that would reveal where a letter belonged in my code. As there was no dependence on these, I was able to really play with the colours and composition. As a takeaway from the exhibition my the A5 catalogue sheet are cut down from my large risograph prints. I give away part of my work and hidden among the colourful shapes and patterns is part of the decipher keys.

Flowing through the space groupings form, objects having conversations among themselves. By spreading across the space, the viewer has two options, to take in the work as a whole, or, to approach and try read what the work is saying. Although originally created out of visual appeal, when I myself deciphered the coded phrases the messages are linked. Between them are fragments, like fleeting thoughts, joining the clusters together. If the work were to go up again, the placement would be different, it is a continual work in progress and conversation.



Installation diagram
Artist own Image (2023)

Secret love letter

A: *I want you . You made me the happiest I've been in a long time... Devastating...*

D: *How do I get someone to like me? Am I destined to be alone forever ?*

Side thoughts

B: *...Second best second second best*

C: *What if my mother finds what I'm writing?*

Opposing opinions

2: *I just want to be someone to somebody*

P1: *My life is happier when you're not in it*

The cycle

1: *I'm tired of being told I'm perfect but at the same time I'm not good enough. Always second best*

E: *My life fell apart again. Feel free to laugh*

3: *I go days without talking to someone,* *slowly going insane*

4: *I'm so alone*

5: *I feel completely lost. I don't know what I'm doing or where I'm going in life.*

H: *Blank*

Motivational mockery

F: *I need friends, not dicks*

6: *Strong independent woman*

Lonely horrible girl

Lone statement

G: *Now that you've gone , I have no one*

I have no one

I'm alone yet again

The triptych

I: *How did I get here again?*

J: *Blank*

7: *Twenty five , alone, depressed*

Footnote

K: *I'm bad for your mental health*

L: *Blank*

Epilogue (freely rambling)

To write this report I had to research myself.

My coded language has allowed me to be free. I can say what I want without a care in the world. It was the freedom I needed in life. Throughout all this work, by owning the O I have been able to come to terms with who I am as a person and who I am as an artist. I no longer feel like an imposter

On the night of the opening, I was overwhelmed.

All that I had worked hard on, finally on the wall. It was emotional to be talking about my work, realising that it was up there, my inner thoughts out there to be seen.

Overwhelmed.

Exposed.

Unraveled.

Hidden.

When asked, I explained what a few of the jugs say, the opinion on them changed, they're no longer lovely, beautiful jugs, they became sad, unappealing lumps of clay.

I had grown out of love with my jugs, those that were my pride and joy, the things I had the biggest connection with, I no longer wanted to see. The addition of lustre on some of the jugs was too much. The use of decals didn't sit right with me. The jug that I loved the most in the beginning became a disappointment to me. I became a disappointment. I would have liked to have been able to sit with them longer, to develop more of a relationship with them before I had to fire them. Over the last two weeks before the deadline I was rushed, running out of time to fit in all the firings. Somehow all my jugs survived but two of the plates cracked and died.

I want to revisit making the jugs. Allowing myself time for them to become and to have a better idea of where I want to take them. I see the ones I have made now as experiments. An opportunity to prove to myself that I can make them. That I can do ceramics. They bring me so much joy to make.

I wish I had taken more time in the space, without outside distraction, to inhabit the space to the fullest potential. The shapes, there should have been more, smaller shapes floating in the space but I wasn't able to see this until I took some time away from the space.

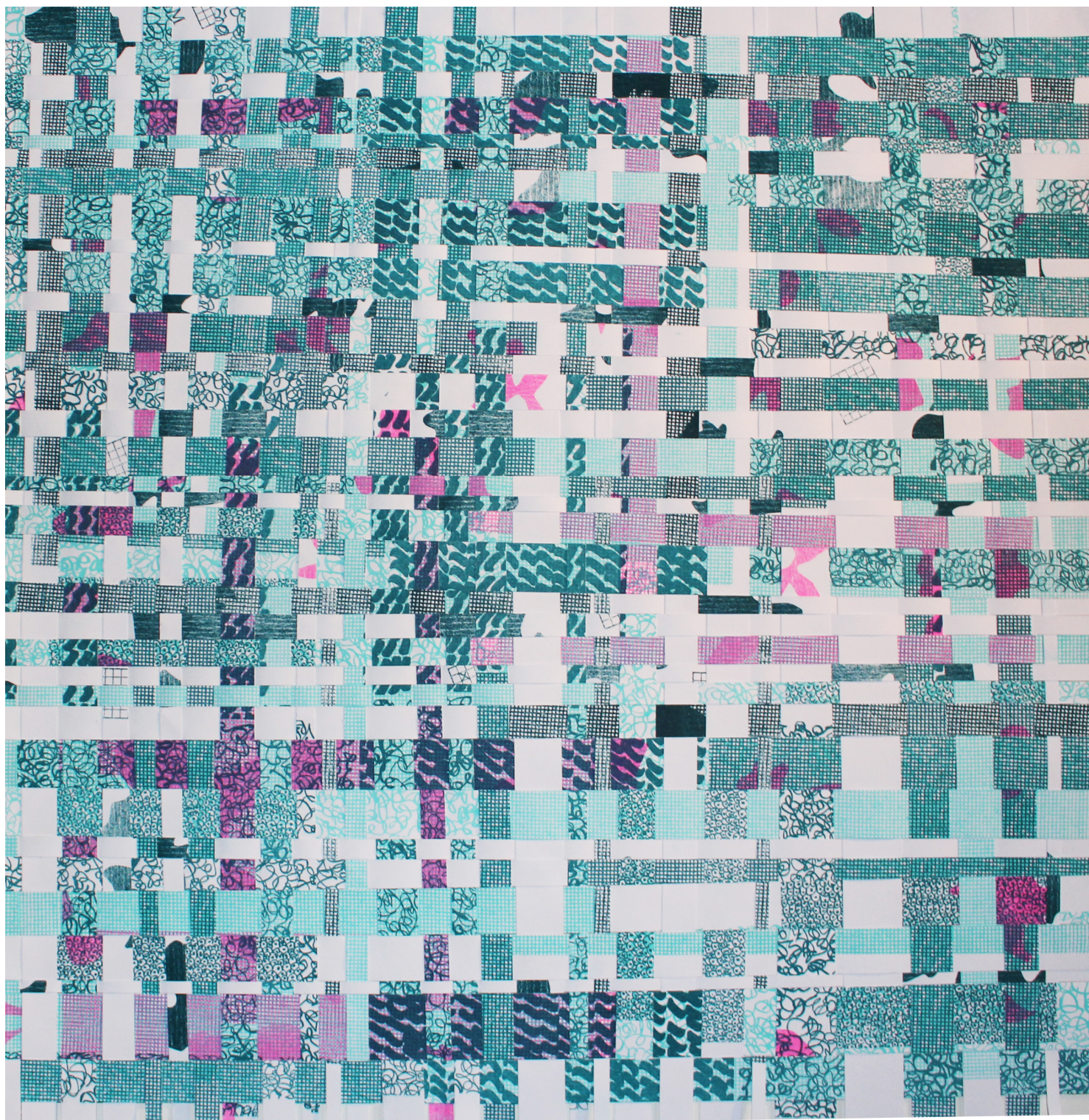
This exhibition is not the end.

This report will be re worked into an artist book, in a small amount of editions, giving it its own creative life.

There is more to be done with this body of work, more avenues I can take it. I want to exhibit the work more; this will allow me to play more with the compositions. Perhaps I select a smaller cluster to show instead of it as a whole. The jugs are destined to have a life of their own. There is so much to do when it comes to the engraved plates. The engraving is subtle but damages the integrity of the plate which then causes the plate to crack if there is another firing. More experiments are needed. I want to rework my shapes into new avenues, print work, weaving, domestic designs.

I have already begun to investigate the art of weaving with my paper weaving using my risograph prints. The facilities were not available to be during this module, but I believe it is the next step. According to Briony Fer "The loom becomes a metaphor - a machine of the human mind" (Fer, B p 25). Soon I won't have access to all the machines I have been using, the loom will then have to become my machine.

Perhaps in the future I will reveal my true self.



Riso Paper Weave
Artist own image 2023

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Images

Coded Language (the Key)

Artist own image (2022)

Example of coded phrases

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Line drawing of jugs

Artists own Image, 2022

'House of the South', Betty Woodman, 1996

Artist own image, 2022

Catalogue of shapes

Artist own Image, 2022

Overlapping Drawings

Artist own Image, 2022

Printed Calico

Artist own Image, 2022

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Installation diagram

Artist own Image, 2023

Riso Paper Weave

Artist own image 2023