

Student name: Amber Marsh

Student Number: 2104233

Changemakers

Exhibition

Tutor: Paul Duerinckx, Holly Slingsby

Word count: 1066

Contents:

Analysis of Idea Development: page 3 – 5

Display techniques: Page 6 – 8

Exhibition Preparation: Page 8

Statement and Image for the exhibition Catalogue: Page 9

References: Page 10

Analysis of Idea Development

I began this module by deciding that I was starting over with my practice and ideas, so I decided to create something new for the exhibition rather than focusing entirely on my previous work although one piece was still considered in my exhibition proposal:

Proposal 1: petri dish embroideries - Triptych

Dimensions: 6 inches each



Figure 1: Embroidery Triptych, work in progress

A triptych of petri dish-like embroidery created with ink, thread, and wool, Exploring chance and control by letting drawing ink bleed across the calico and having control over embroidered and felted details working with and around where the ink has dried. They would be displayed on the wall.

Proposal 2: Stars!

Dimensions: ~1-1.5cm each



Figure 2: paper stars

I recently have been considering comfort in repetitive actions in my practice, as a result of finding myself folding hundreds of little origami stars while having time off from uni due to sickness. I also have recently come to be aware that I have ADHD and part of this often results in repetitive behaviours, mainly as a way of focusing better or comforting myself when experiencing stress and anxiety. I intend to make more than what is pictured above and to slip-cast them into dyed porcelain. To me, they symbolise hopes dreams and wishes, mainly the act of wishing on stars or the idea of finding comfort in stargazing. Unsure of how to display these, whether they are held in a vessel or in a pile on a shelf/plinth.

Proposal 3: Crochet

Dimensions: currently ~30cm, although it will get bigger.



Figure 3: blue crochet

Relating to the themes of comfort and repetition in my recent work, I started crocheting to convey the sense of comfort in repetitive actions, and in the end, having a blanket from it.

I've recorded myself crocheting to capture the repetitive nature of the process itself.

I'm also considering feminism, and mythology in this as relating to my interests in my research, for example, the Nornir (three spirit weavers) in Norse mythology and the Moirai (Clotho, Lachesis, and Atropos) in Greek mythology. In both sets of mythology, one would spin the thread of fate, one would measure it and one would decide when it would be cut or snapped. (add reference)

The blanket here is composed of a spiral of stitches, representing a continuity of time passing and life moving.

Display Techniques:

The whole idea of displaying my work this semester wasn't something I felt comfortable with despite starting over, but after some discussions and tutorials with lecturers I decided idea three, the crochet piece would be the way forward, especially as my other ideas weren't going to plan or working out as I had hoped.

The crochet piece started as an exploration into comfort and repetitive actions. However, I was reading about Norse and Greek myths at the time and found new ideas around the piece that resonated with the Nornir and the Moirai (Spirit weavers). I've since recognised that mythology has always had some influence on my work and creative process.

Deciding how to display my work was a choice between somehow hanging it from the ceiling, as inspired by the work of Maria Abakanowicz, or nailing it to the wall. Having it hanging from the ceiling would have given it some more sculptural element as well as giving it an opportunity to interact with the lighting, but as I could figure out how to do this, I decided displaying it on the wall would work better.



Figure 4: a sketched plan of how to display the work.

Although I had decided by this point that displaying crochet on the wall was the best option, I still had to figure out how the ball of wool was being displayed, as well as the notes that I had written alongside creating the piece, documenting the number of stitches I had made and thoughts I'd had while crocheting.

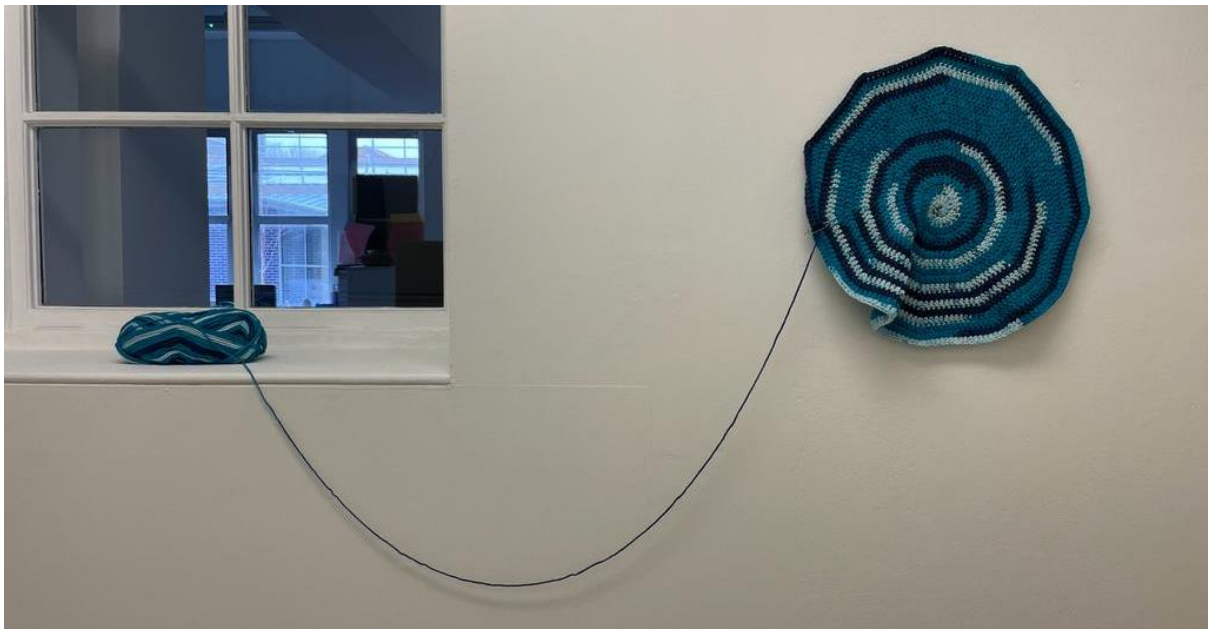


Figure 5: the crochet on display

While displaying the ball of wool on the wall wouldn't have been impossible, it still would have been difficult, so I chose to find a wall that had a windowsill next to it and place the wool there instead, which resulted in the piece interacting with the space a little more. As for the notebook, I attached it to the wall next to the crochet with some nails at the top and bottom so people could still read through them if they wished.



Figure 6: the crochet on display with the book

Exhibition preparation:

Exhibition preparation started the week before it was due to open, once everyone had decided and agreed on what work was being shown and where. Initially starting with myself, Branwen, and Anastasia preparing and repainting the walls, while those who had installation spaces prepared their space individually. However, during the week of the exhibition opening, more people helped, with Heidi taking on a leading role in making sure everything we needed to do got completed in time, such as installing work, creating a map, fundraising, creating postcards and the exhibition catalogue, as well as posters and online invitations, nearly everyone had a specific job to do to make sure the exhibition could open on time. I mostly helped with preparing the walls, although once this was completed, I tried to help other people with their tasks if they needed it. I found that everyone communicated well, and group meetings were held often throughout the week, and when we didn't meet, communication took place through Teams and WhatsApp.

Statement and image for the Exhibition catalogue:

Amber Louise Marsh is a Multidisciplinary artist born in Luton (2001) and working in Swansea.

Marsh's personal experiences and interest in mythology influence her work while exploring themes such as feminism, and crafts such as embroidery and crochet, and their place in fine art practice.

Untitled (2023) is a work-in-progress piece exploring comfort in repetitive actions, in this case through the act of crocheting resulting in a blanket. It is composed of a spiral of stitches, representing a continuity of time passing and life moving, and while it is connected to the ball of wool it suggests the possibility of a future. The piece is described as a cerebral exploration into the idea of life through the lens of past cultures, endorsed in mythology and a matriarchal lineage of textiles throughout history.



Figure 5: untitled (2023)

List of Figures:

figure 1: Embroidery Triptych, work in progress

Figure 2: Paper stars

Figure 3: blue crochet

Figure 4: a sketched plan of how to display the work.

Figure 5: the crochet on display

Figure 6: the crochet on display with the book

Figure 7: untitled (2023)

References:**Books:**

Larrington, C. (2017) *The Norse Myths: A Guide to the Gods and Heroes*. London: Thames and Hudson.

Matyszak, P. (2010) *The Greek and Roman Myths: A Guide to the Classical Stories*. London: Thames and Hudson.

Websites:

Tate. (2023) *Magdalena Abakanowicz: Every Tangle of Thread and Rope*. Available at: <https://www.tate.org.uk/whats-on/tate-modern/magdalena-abakanowicz> (Accessed: 21 March 2023)