

Research point 2.1

Elizabeth Couzins Scott

Elizabeth Couzins Scott is an artist, gallery educator, maker and member of the 62 Group of Textile Artists.

Her recent work has been concerned with environmental issues and wanting to make a statement regarding climate change and plastic pollution—she has produced a series of pieces entitled 'Lost At Sea'.

Her idea was that fictitious articles lost at sea had been claimed and repurposed. Everyday objects were given a different life and these were made from debris that she had found washed up on the shore.

She is also inspired by the dark side of experimental fashion design, exploring the symbolic and cultural meaning of consumer culture and contemporary anxieties, creating work to express her ideas.



Scott crafts 'must have items' from unusual materials such as; steel wool, barbed wire, tacks, nails and melted, painted and distressed plastics—mostly bin liners.

I imagine this purse and bag reflect the 'need' for people to have the latest designer pieces.

I think the use of such a strong and bright colour palette indicates the appeal of owning such an item.

I liked the contrast of the tacks on the inside of the purse and the outside of the bag, representing, I believe, the 'cost' caused in both the production and purchase of these articles.





Mermaid's purse



Researching this artist has made me think about how I can use the found objects I have into art that sends a message.

Scott has also produced experimental work using photo silkscreen techniques, dolls clothes and faces, highlighting the trend of women buying into the impossible beauty myth—especially young women seeking cosmetic surgery procedures.

I don't know why but I find any work with faces—dolls in particular—very unappealing to look at and I would therefore, normally choose not to. However, understanding the message behind these works definitely made it easier to examine these artworks and consider their meaning.



<https://www.axisweb.org/p/elizabethcouzinsscott/>
<http://members.62group.co.uk/artist/elizabeth-couzins-scott-2/>
<https://dcimprint.wordpress.com/tag/liz-couzins-scott/>
<http://seasidestitchers.blogspot.com/2010/06/may-meeting-speaker-elizabeth-couzins.html>
<https://tactiletextileresources.wordpress.com/tactile-fact-file/elizabeth-couzins-scott/>
<https://www.google.com/search?q=elizabeth+couzins+scott&tbm=isch&source=univ&safe=strict&sa=X&ved=2ahUKewjwyPvvsKjkAhU1Q0EAHQbNAfcQsAR6BAgJEA&biw=1920&bih=937#imgdii=X3mCWEjNW67PQM:&imgrc=TrR5ZejPrmdweM:>

Diana Harrison

Diana Harrison is Senior Lecturer of Textiles [Print] at the University for Creative Arts—of which, the OCA is the distance learning arm.

In addition to teaching she has her own textile practice, exhibits her work, runs workshops, curates and is a jury member for textile exhibitions both home and abroad.

Unsurprisingly, she has a deep interest in textiles and her work is the outcome of her learning and translation of everything she sees and feels.

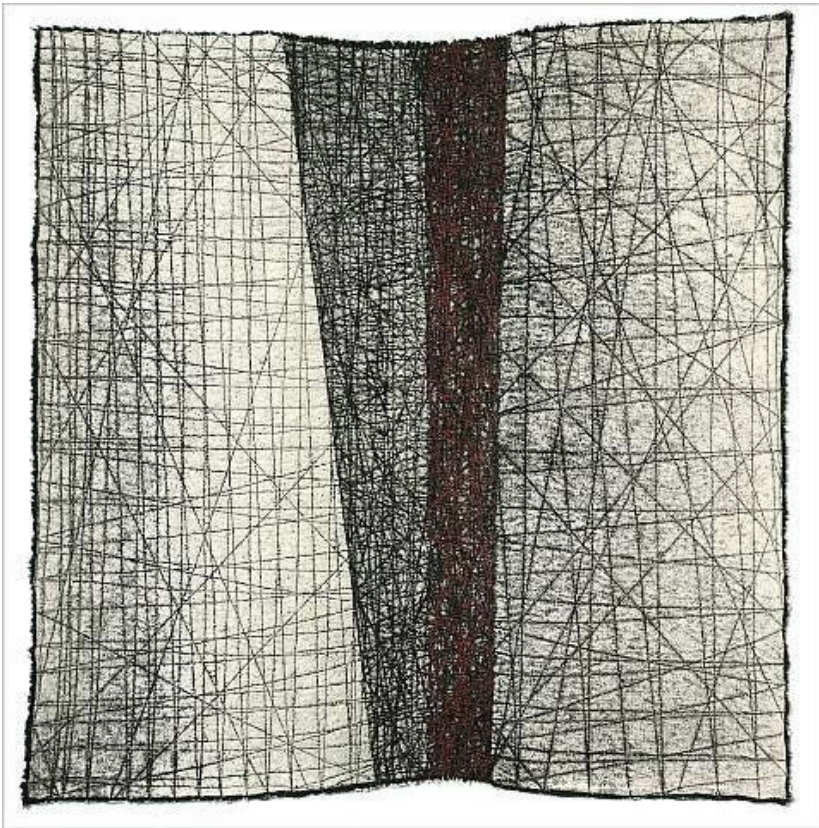
Underpinned by a deep and thorough engagement in working with an interest in edges, folds, structures and worn surfaces and having an absolute understanding of materials and techniques, she makes—developing her ideas via materials and experiences.

Although her work appears simplistic in design and pattern, she actually uses many different techniques to produce her works, such as; layering, stitching, dyeing, shrinking, bleaching, printing and burning with both chemicals and heat in order to create many diverse surface qualities.

Some of her work is based on found objects, which she has collected from beaches, roads and even skips along the Kent coastline or London streets—which could be anything from rusty, crushed drink cans to, what she considers, beautifully flattened cigarette packets.

Listening to her talking about her work via a YouTube clip, it's obvious that she relishes in the time to think about what she wants to create, inspired by the items she collects or the things that she sees. Unfortunately, time is something that we all struggle to have enough of when it comes to producing informed art.

I was engaged by the thoughts and meaning behind the work that I researched—having that insight really helps to understand and appreciate the pieces that you are looking at—this is something that I don't think is present in my own work at the moment. I make my samples informed by the artists I research or from the brief in the course materials but I would consider it quite naïve and without significance so perhaps this is something I need to consider moving forward? However, when giving it some thought I did consider that the work that I have previously produced has always been more about the process of making something and how this affects my wellbeing, rather than any message that I want to convey—so maybe that is the message? Perhaps there can be a crossover—or perhaps I am just a different type of maker?



Diana Harrison: 'Transparent Boundaries, Clear Boundaries' **QUILT**

Harrison clearly enjoys the processes she uses in her making and she has a style that is recognisable.

Her colour palette is neutral, with the focus being on lines and shape within the techniques that she utilises.



'Traces in Cloth'
Exhibition



<https://www.uca.ac.uk/staff-profiles/diana-harrison/>

<https://www.thefestivalofquilts.co.uk/things-to-do/the-galleries/diana-harrison-traces-cloth/>

<http://www.vam.ac.uk/content/videos/i/video-interview-with-artist-featured-in-quilts-1700-2010-textile-artist-diana-harrison/>

http://transitionandinfluenceprojects.com/clothandculturenow/Diana_Harrison.html

<http://lostinlace.org.uk/artists/diana-harrison>

<http://www.helenterryart.co.uk/blog/2016/9/24/diana-harrison-working-in-cloth>

<https://www.clairebenn.com/new-blog-1/2018/9/13/material-girls-quilts-as-art>

Hannah Leighton-Boyce

The link address provided in the course materials for Hannah Leighton-Boyce could not be found—and when I searched under her name and read the material about this artist on her own website, I have to confess, I struggled to understand a lot of what was written. There was also no record of ‘The Last Yarn’ work.

However, persevering, I did find information that made sense to me—and a write-up on ‘The Last Yarn’ but this provided little more information than what was already stated in the course materials.

Hannah Leighton-Boyce is an artist, lecturer, academic and researcher who creates sculptural work, drawings and sound and other installations that may only last for a short time. She explores history and memory, working with found objects or past occurrences. Her current interest focusses on the defunct textile manufacturing of Northern England and therefore, she finds herself working within industrial heritage sites.

Of her work, Leighton-Boyce states it’s ‘an enquiry into the way we experience time and place and the way we make our mark and leave traces’.

‘If walls could talk, the last yarn 2013’ was a work that was in response to finding remnants of dyed/raw un-spun alpaca, cotton and wool fibre, within the walls of the former spinning rooms at Salts Mill, Saltaire.

This artist’s spinning of 13 balls of yarn was a symbolic act of remembrance to the workers there between 1853 and 1986.

In addition to the yarn found, there were also over 100 other objects including; a sewing needle, bobbins, broken machinery, cogs, brushes, trade meeting tickets, a boot, a wrist protector, and cigarette packets, which she amalgamated into an archived installation entitled ‘The world said, and the consequent was’. I have to say that I don’t understand this title or indeed why these items ended up in the walls as opposed to anywhere else.

I feel quite conflicted when writing that the work of this artist doesn’t particularly resonate with me. This is because I have spoken about and used vintage items in my own sampling in part one—buttons, beads and fragments of cloth from the last century or longer. I like to think about the lives of the people who would have worn these items and the fact they are now included in something of mine. I wonder if the difference might be that the yarn remained yarn and the pieces remained a collection—nothing new was created from them?



I looked at the other work produced by Leighton-Boyce but I did not particularly understand it—how the materials and techniques used related to the meaning behind them.

These two works are more the outcome of finds than ideas generated into pieces that can be purchased or owned by potential clients—that doesn't make them any less significant, just different because they are intended to make you think, rather than provide you with an item you can keep—which is the case with a lot of her work and therefore makes her the type of artist that she is.

'If walls could talk, the last yarn 2013' and
'The world said, and the consequent was'

I think that what I will take from the research into this artist is the idea of using art as remembrance.

<https://www.hannahleightonboyce.com/>
<http://www.hannahleightonboyce.com/home/the-last-yarn-1/>
<https://www.hannahleightonboyce.com/the-last-yarn-2013/>
<https://www.axisweb.org/p/hannahleightonboyce/#info>
<http://www.owlproject.com/?q=node/159>

Michelle Reader

I picked this artist, because in fact, I really don't like the art that she makes. Why would I do that? Because I understand that it is important for me to look at work which doesn't appeal to me in the interest of opening myself up to a wide range of different textile materials and methods—who knows what the outcome might be?

As soon as I read that this Nottinghamshire-based artist had a background in design for performance, her creations made perfect sense.

In addition, she is a freelance artist educator who runs workshops for festivals, galleries and schools and also creates unique awards and trophies, as well as, props, sculptures and models for theatre, product launches, events and photo shoots.

Reader has been working with recycled materials since 1997—turning them into sculptures, which sometimes include the mechanical elements of the working parts of clocks or toys and reflect the business or event she is creating them for.

Her materials are sourced from household and industrial waste, charity shops and reclamation yards.

She states 'I love the unpredictability of found materials and enjoy the inventiveness necessary to transform them into a sculpture using materials that are reclaimed—those which have been discarded but have a history and would otherwise end up in landfill'.

Reader has also commented that her pieces are 'interactive and inviting, tactile and colourful and draw attention to environmental issues in an aesthetic and non-confrontational way'.

Her work highlights the issue of pollution and the overconsumption of resources.

In my household, we recycle as much and as effectively as we are able to, using the various options and availability but there are still items that I put in the bin, where I feel guilty, knowing that it will be going to landfill. This week, I am consciously going to consider whether anything that I absentmindedly go to throw away, might not be used in some way in the coming exercises.

Having researched this artist, do I think that I will be producing work of a similar type? The answer is no—I don't have the background, knowledge or knowhow to produce the sculptures that she does. However, the ethos behind her work is something that resonates with me and therefore, it will be this that I will be keeping in mind when progressing through this assignment.

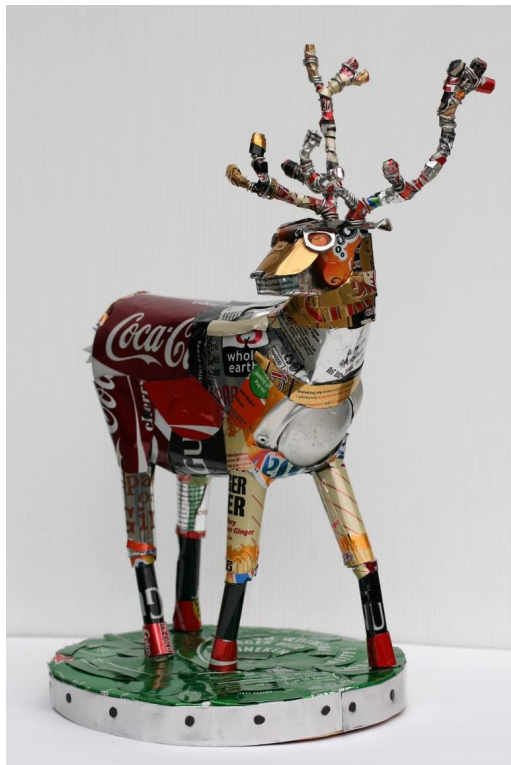


'Fox'



'Seven Wasted Men'

Made from one month's worth of household waste and created to the dimensions and physical characteristics of a real person within the family whose waste was utilised.



'Elk'

As stated previously in this research point, I don't know why, but I am not engaged by any art where there is a face—I just don't like it—so it was quite a feat to force myself to look beyond the faces to recognise other factors, such as the use of colour. Although this is dictated by the materials available, I imagine the artist still makes a conscious choice from what recourse she has available when assembling her sculptures—as with the example above, where the physical characteristics were matched.

<https://mentalfloss.com/article/13046/11-artists-doing-amazing-things-recycled-materials>

<http://www.michelle-reader.co.uk/>

<https://www.axisweb.org/p/michellereader/#info>

<https://www.saatchiart.com/michellereader>

<https://viola.bz/michelle-reader-recycled-sculptures/>

<https://www.wildriverreview.com/arts/art/art-currents/lost-and-found-michelle-readers-portrayal-of-over-consumption/>



This 6 metre tall sculpture was created for the Festival Place Shopping Centre in Basingstoke and was made entirely from materials thrown away by the customers and retailers at the centre.



This 508 foot long mural on the side of a recycling factory in Wembley, includes work by Reader and a variety of other artists.

The letters are made up from an assortment of materials, representing the waste products processed at the plant.

The word 'SENECA' is reflected in the mirror line to highlight the lifecycle of a material and its potential for reuse.

I think that both of these pieces are a great way to highlight the issue of waste and recycling—bringing the concern to the masses in an engaging way.

Tim Nobel and Sue Webster

These London-based artists met at university and in addition to a lot of pieces that certainly don't appeal to me—that reminded me very much of the works by Tracy Emin [it didn't surprise me to read further on in my research that she conducted their wedding]—they also create artworks from discarded waste, scrap metal and even taxidermy creatures, that initially appear meaningless but when light is projected onto them at exactly the right angle, depict incredibly detailed representations of profiles.

I think it's an extremely clever concept, which is why I was instantly drawn to research them on seeing the images.

The accurate assemblage and construction of these waste items, linked with the use of light—and humour—culminates in casting crisp figurative 'shadow works' .

Their creations bring the reality of rubbish to the forefront of people's minds, highlighting who generated the waste in the first place by, literally, shining a light on it.

These works symbolise the accountability of decisions made by each and every one of us, each and every day—I think they send a really strong message.

Although they have now moved on from these works, I think the significance of them is as relevant as it's ever been.

As with Michelle Reader, can I see myself producing work that is similar? Again, the answer is no—I don't believe I have the artistic ability to create anything as incredible as their pieces—to have the talent to work with the materials that they do and have the imagination, capability and creativity to produce what they do leaves me feeling sadly lacking—but I will take the message and their passion and channel that into something that I am capable of producing.

'Dirty White Trash [with Gulls]' was made from the remains of everything the artists needed to survive for the 6 months it took them to complete the sculpture.

Project 3 Found and recycled materials



'Dirty White Trash [with Gulls]'



<https://www.webdesignerdepot.com/2009/12/non-trashy-recycled-and-trash-art/>
<https://mentalfloss.com/article/13046/11-artists-doing-amazing-things-recycled-materials>
<http://www.timnobleandsuewebster.com/>
https://www.google.com/search?safe=strict&q=tim+noble+and+sue+webster&tbm=isch&source=univ&sa=X&ved=2ahUKEwiEp_T-k7TtAhXrQkEAHReGB6oQiR56BAgJEBA#imgrc=y_p9Kvn8YX4vUM:
<https://www.blainsouthern.com/artists/tim-noble-sue-webster>
<https://www.artworksforchange.org/portfolio/tim-noble-and-sue-webster/>
<https://www.itsnicethat.com/features/tim-noble-sue-webster-260117>



'Wild Mood Swings'



When you see an image of the artists, you can see just how accurate the resulting shadows created by the light are.

The fact that all of these sculptures are created from waste materials, combined with their passion about reducing pollution makes them in my opinion, activists as well as amazing artists.

I think that anything that brings the message of what we are doing to the planet is obviously valid and worthwhile but doing it in a visual way that appeals to and connects with the viewer has to have more of an impact than just the written or spoken word.

Wim Delvoye

I identified this artist on the mentalfloss.com website, due to his sensational work with tyres—which combines finding a new use for a waste product and using inspiration from nature, therefore ticking the boxes for me.

On further investigation, it became apparent that this skilled Belgian man has an extremely varied and multidisciplinary practice, creating work using expert physical craftsmanship and/or sophisticated industrial manufacturing techniques.

His pieces range from scale models of laser cut stainless steel concrete mixers to tattooed pig skins [which reminded me very much of Damien Hirst] and pretty much everything in between including—arguably—his best known work 'Cloaca'. This is a machine that processes and defecates food through an automated digestive tract, enabling him to sell packaged faeces as artwork. This was not a new concept for me—I had heard of it before with artist Piero Manzoni who had allegedly canned his own faeces for sale in 1961—4 years before Delvoye was born in 1965. In fact, further into my research, I found a YouTube clip where Delvoye talked about this in great detail, giving his insight into this very work.

From the research I conducted, I found him to be a person of contradictions. He is not politically correct but by his own admission, he embraces the negative and seems to produce art from an honest, truthful place. I thought him to be very intelligent and brilliant, if a little eccentric.

Focussing on his work with tyres, he is able to maintain the structure, whilst incorporating elements from nature, such as flowers and vines, therefore enabling the viewer to compare the beauty of Mother Nature with something completely industrial. For this work, he does not use any mechanical devices—they are carved and sculpted manually, which takes an tremendous amount of time, effort and care.

His work is art but my research led me onto the recycling of tyres that has not been generated by 'artists', which did make me pause to consider that this might be an idea to pursue in the future.

I wondered whether, as I have access to tyres via my husband's garage, I could take inspiration from Delvoye's work—not to the level that he has, as I don't believe my ability stretches that far, but to perhaps carve patterns into tyres that would otherwise be heading for landfill and use these possibly to print from—creating a different type of art?

It also got me thinking as to how I could create something beautiful and desirable from something that has outlived its original use.

Project 3 Found and recycled materials



<https://mentalfloss.com/article/13046/11-artists-doing-amazing-things-recycled-materials>

<https://wimdelvoye.be/>

<https://www.fine-arts-museum.be/en/exhibitions/wim-delvoye>

https://www.perrotin.com/artists/Wim_Delvoye/7#images

<http://www.artnet.com/artists/wim-delvoye/>

<https://ocula.com/artists/wim-delvoye/>

<https://www.youtube.com/watch?v=gD8hwJH3mMo>

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

[https://www.google.com/search?](https://www.google.com/search?safe=strict&q=images+of+wim+delvoye+tyres&tbm=isch&source=univ&sa=X&ved=2ahUKewjuls_I17nkAhUEyYUKHX_tD2EQsAR6BAgJEAE&biw=1920&bih=937)

[safe=strict&q=images+of+wim+delvoye+tyres&tbm=isch&source=univ&sa=X&ved=2ahUKewjuls_I17nkAhUEyYUKHX_tD2EQsAR6BAgJEAE&biw=1920&bih=937](https://www.google.com/search?safe=strict&q=images+of+wim+delvoye+tyres&tbm=isch&source=univ&sa=X&ved=2ahUKewjuls_I17nkAhUEyYUKHX_tD2EQsAR6BAgJEAE&biw=1920&bih=937)

During my formative feedback for assignment 1, my tutor suggested 3 additional artists to look at for this assignment.

Jennifer Collier

As soon as I looked at the work of this artist, I knew that I had seen it at an exhibition and from her Statement/cv was able to work out that it had been as part of the Stroud International Textiles 'Selected' exhibition at Newark Park [a National Trust property] in 2014.

This artist made the move from fabric to paper using items such as books, maps, literature and poems as her inspiration.

Experimentation was a massive part of her journey to creating beautiful 3D, hollow works, treating paper as fabric to create pieces with both machine and hand stitch—she also uses resin to embed objects into [something that I experimented with in the Mixed Media for Textiles unit].

She is described as a 'paper pioneer' generating exquisite sculptures from vintage, recycled materials and stitch resulting in a contemporary twist on traditional textiles and uses techniques that have been self-taught since graduating,

The papers are both her inspiration and media—the narrative within them suggesting the forms she creates—for example, a sewing machine from dress making patterns and a camera from vintage photographs, giving rise to art which is unique, delicate and complex.

Collier likes that she is giving new life to something that would otherwise be unused, unloved or thrown away, scouring charity shops and flea markets for her resources.

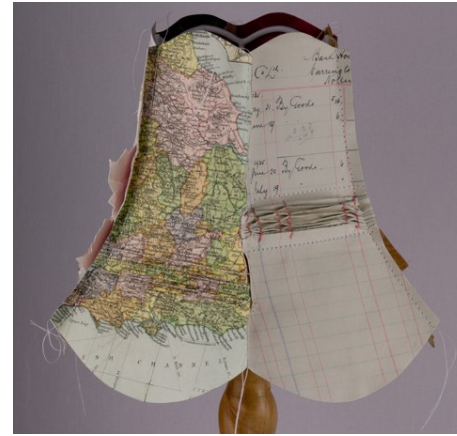
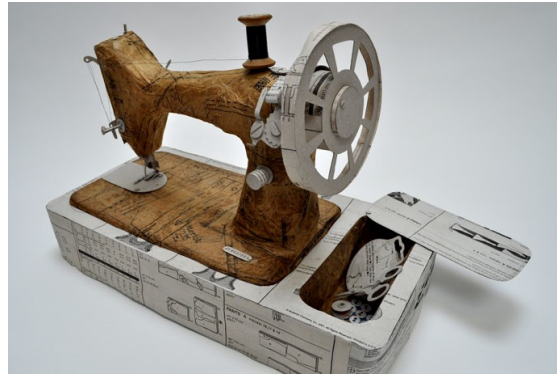
She also focusses on heritage stitches and traditional embroidery techniques, in order to keep them alive for future generations.

I found her advice, that finding your own artistic voice takes time and learning by not being afraid to make mistakes both useful and reassuring.

It also made me laugh out loud when reading before becoming a self-employed artist and dealing with everything that brings, she had romantic visions of sitting and sewing all day—as did I before embarking on this degree!

Collier does not stick to a particular colour palette or design—she allows the materials to speak to her and she follows this instinctively to create her pieces—this is what I will take from this research into my own work.

Project 3 Found and recycled materials



I think Collier's work is beautiful, detailed, precise and thoughtful.

I can only hope to produce something as imaginative and skilfully crafted within my own samples.

<http://www.jennifercollier.co.uk/>

<https://madebyhandonline.com/collections/jennifer-collier>

<https://www.instagram.com/paperjennifer/>

<https://www.textileartist.org/jennifer-collier-paper-stitch>

<https://www.textileartist.org/jennifer-collier-finding-your-artistic-voice>

<https://byardart.co.uk/artists/jennifer-collier/>

<https://www.artistaday.com/?p=11212>

<https://www.swanseafestivalofstitch.co.uk/jennifer-collier-artist>

Christine Stanford

Unfortunately, I couldn't find an awful lot of information about this artist online but I did discover that this textile artist and teacher is very passionate about raising awareness and asking questions in this throw away society we find ourselves in.

Stanford is adamant that we need to recycle because there is too much waste and that we also need to educate the future generations about this. However, having witnessed the Youth Climate Strike protests around the world, led by 16 year old Greta Thunberg just this weekend, I think the younger generations probably have more of a handle on the situation than the older generations do.

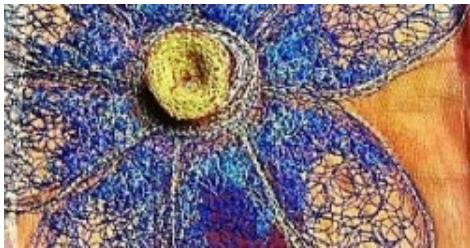
Stanford focusses on the issues about women and their working and home lives by researching into social history.

She uses a range of techniques including layering papers, fabrics and images and then trapping them with wax before embellishing the outcomes with free machine embroidery, lace, ribbon, buttons and beads.

I am engaged by Stanford's passion for recycling as this is something that I also feel passionate about. I have also found that in my own making, I enjoy the process and effect of layering materials.

I believe I need to take the idea of fully developing my samples in the way Stanford's pieces are fully developed from this research when moving forward with my studies.





As with Collier's work, Stanford does not use a particular colour palette or design—her pieces are very individual but the facet of layering is always present.



Kate Whitehead

Again, there was limited information to be found on this artist. However, I recognised the name more so than the work and was able to establish that I had been made aware of her at the SIT SELECT 2018 exhibition that I had attended in Stroud.

This artist's work is a protest against how textiles are consumed in western society, which is something that concerns many people at this time.

Whitehead's practice embraces the slower processes [which particularly resonates with me] tradition, salvaging the discarded and fixing the broken using primarily the techniques of weaving and embroidery to explore the potential of the forgotten, overlooked and abandoned.

She patches, mends, pieces together, places and stitches textiles to produce clothes, accessories, upholstery fabrics and wall hangings.

Whitehead was adopted and produced a series of work entitled 'Not From The Stork' during the search to find her mum. Sadly, her mother had passed away before she had a chance to meet her. The works are a celebration of the life she has been given.

Whitehead also works with indigo.



I found that Whitehead's work had mostly a neutral colour palette due to the old and faded condition of the textiles she uses—with the exception of indigo.

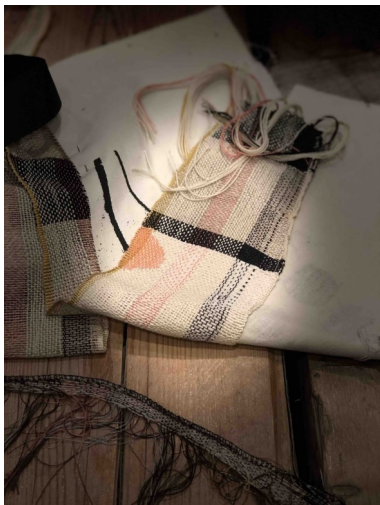
Her work is intricate and looks delicate but as with most re-worked, mended and embroidered pieces, the reality is usually the opposite and the items are normally, actually quite robust.

She seems to have a focus on lines, which I imagine must come from weaving.

Project 3 Found and recycled materials



I will take the recycled and piecing and patching aspects from Whitehead's work along with our joint love of embroidery forward into my own sample making.



<https://kate-whitehead.co.uk/>

<https://www.craftscouncil.org.uk/directory/maker/kate-whitehead>

<https://www.theknittingandstitchingshow.com/spring/things-to-do/the-textile-galleries/kate-whitehead-not-stork/>

<http://www.greatnorthernevents.co.uk/homepage-gnccf/past-exhibitors/2018-exhibitors/gnccf-manchester/textiles/kate-whitehead.aspx>

<https://the-dots.com/projects/kate-whitehead-textile-artist-225839>

<https://www.selvedge.org/blogs/selvedge/kate-whitehead>

<http://textiles65.blogspot.com/>

<https://www.cowslipworkshops.co.uk/workshops-and-classes/indigo-and-weave-kate-whitehead>