

*Shifting Perspectives: Applying Intersemiotic Translation
to Enable Aspect Seeing through Unrepeating-repeats
in a Contemporary Art Practice*

Danica Maier

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for the degree of Doctor of Philosophy.

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Figure 1. "Nest: Blue Tit", 2014, 18 cm x 18 cm pencil drawings on Mylar mounted on aluminium, within larger 5 m x 10 m wall drawing titled "Nest: Pigeonhole", at The Collection Museum, Lincoln. Photo credit: Andrew Weekes.

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Abstract

This Ph.D. explores how hand-drawn repetition, inspired by historical textile processes and transformed through intersemiotic translation, fosters embodied audience experiences that reveal new aspects of perception, understanding, and narrative. Undertaken as a retrospective Ph.D. by Creative Works, it examines six bodies of artworks created between 2014–2023. These works reimagine textile processes through intersemiotic translation, bridging drawing, writing, and site-specific practices to create transformative experiences.

This study explores textiles through intersemiotic translation as an active practice that transcends material boundaries, drawing on Roman Jakobson's (1959) theories and the experimental approaches expanded by Madeleine Campbell and Ricarda Vidal (2019). The research demonstrates textiles' transformative potential by translating their processes into drawn textual forms, fostering nuanced, interdisciplinary dialogues. While textiles have widely been explored in cultural and material contexts, their capacity as agents of translation remains underexplored. This research addresses this limitation, offering new possibilities for understanding textiles as active participants in expanded forms of intersemiotic translations.

The creative practice developed the "unrepeating-repeat" framework, which uses iterative variations to disrupt repetition, fostering perceptual shifts and sustaining audience engagement. Specifically, the unrepeating-repeat facilitates "aspect seeing" by inviting viewers to uncover new perspectives through careful observation. Drawing on Ludwig Wittgenstein's concept of "seeing-as" (1953/2010), this method enables audiences to move between perspectives, fostering moments of discovery where the familiar transforms and differing perspectives emerge within the work.

The originality lies in the creative works' contribution to textile discourse through intersemiotic translation, while its significance emerges from the integration of the intersemiotic translation, aspect seeing, and the unrepeating-repeat into a cohesive framework for artistic creation. The approach expands the interpretive possibilities of textiles, fostering encounters that challenge perceptions, cultivate attention, and encourage critical engagement. By positioning the field of textile practice through the lens of intersemiotic translation, this research offers valuable insights for scholars and practitioners in fine art, textiles, and translation studies.

Keywords: *Artistic research, aspect seeing, attention, detail, interdisciplinary, intersemiotic translation, pattern, perception, practice-based research, repetition, site-specific, textiles, unrepeating-repeat.*

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This Thesis: Exegesis + Creative Works pt. 1 & 2

The creative works that form the basis of the Ph.D. are:

1. Maier, D., (2014/2015), "**Stitch & Peacock**" (solo exhibition). Lincoln: The Collection Museum. 27th September 2014 - 11th January 2015.
2. Maier, D., (2018), "**Manhole**", "**Gape**", and "**Old Lady**" (three artworks). In *Bummock: The Lace Archive* (exhibition). Nottingham: Backlit Gallery, 26 January – 18 February 2018 and touring.
3. Maier, D., & Scheuregger, M. (2022), "**Score: Mechanical Asynchronicity**" (performance). York: York Concerts, Sir Jack Lyons Concert Hall, 28 January 2022 and touring.
4. Maier, D., (2019). "**Re:dRawing**" (book section). In: Cocker, E., & Maier, D., (Eds). *No Telos!*. Nottingham: Beam Editions. pp.24-33.
5. Maier, D., (2022). "**Her Words, My Voice**" and "**Ghost Heirloom: Blackburn Rug/Maier Wallpaper**" (two artworks). In *Bummock: Tennyson Research Centre* (exhibition). Lincoln: The Collection Museum, 8 January – 20 February 2022 and touring.
6. Maier, D., (2023). "**The Unrepeating-Repeat**" (chapter). In: Horton, S. & Mitchell, V. (Eds). *Pattern and Chaos in Art, Science and Everyday Life: Critical Intersections and Creative Practice*. Bristol: Intellect Publishing. pp.75-87.

The Thesis Components

The complete thesis submission is divided into two equal parts: the Creative Works and this written Exegesis. These are presented across three documents, each serving a distinct purpose in evidencing and contextualising the research. The structure is as follows:

Exegesis¹. This written text, or critical explanation, encompasses five key sections: Introduction, Methodology, Frameworks and Influences, Critical Discourse, and Conclusion.

CREATIVE works pt.1: Visual Submission². Documentation of site-specific works, artefacts, texts, and performances presented in exhibitions, venues, and publications are evidenced in the Visual Submission.

CREATIVE works pt.2: Research Narratives. A written companion to the creative work documentation that offers critical explanation, detailed overview, and studio development of the cited works in the form of six Research Narratives.

¹ Defined as 'critical explanation or interpretation' (Oxford English Dictionary Online 2020). Exegesis is commonly used within Ph.D. by Published, Established and Creative works (Peacock 2017; Arnold 2005).

² It is suggested you view the VS as a digital document. Some of the pages vary in size and would be inappropriately scaled down if printed.

Note on Engaging with the Ph.D.

The creative works for this "Ph.D. by Creative Works" have various outcomes: artefacts, site-specific works, publication, and performance. Unless speaking of a specific named artwork, I will refer to them as the "creative work" or the "work". Throughout the exegesis, I cross reference the artworks with their accompanying pages in the Visual Submission (VS) and Research Narratives (RN) to ensure an interconnection and collaborative approach between the critical discourse and the artistic research (e.g. (RN1, VS pp. 10-16)).

I use the term 'exegesis' to distinguish or describe the written element of Ph.D. that sits alongside the creative works. I maintain that the 'thesis' is the overall submission (creative works, research narratives, *and* exegesis) supporting an academic degree (or similar) that presents the author's research and findings.

The exegesis explores how the concepts of intersemiotic translation, aspect seeing, and unrepeating-repeats are interwoven throughout the creative works, revealing the complex interplay that shapes the practice-research. These elements coalesce within the six bodies of publicly exhibited, performed, and published work, forming rich and intricate research. In the artworks, these three elements intertwine so profoundly that they are nearly 'felt'³ together. This integrated approach underscores the dynamic relationship between the written and creative components, where critical analysis and artistic practice inform and enrich each other in a continuous dialogue.

³ Felt is a dense and compact material formed by entangling fibres.

Chapter 1: Introduction

Overview

The artistic research for this PhD began with a curiosity that arises through making: how might subtle, often overlooked gestures—within line, text, and pattern—shift how we perceive and understand the world around us? Rooted in a contemporary art practice that draws together textiles, drawing, and text, the study moves through processes of making, attending to small differences that accumulate within repetition and transposition. Rather than offering fixed conclusions, the artworks invite a mode of looking that is alert to subtle variations and transformations that exist within the artworks and their capacity to shift perceptions. It is, in essence, a call to slow down, to notice, and to engage with the quiet complexities of material and perceptual shifts.

From this starting point, the thesis unfolds through three interrelated elements—intersemiotic translation, aspect seeing, and the unrepeating-repeat—each developed through a body of creative work undertaken over a 10-year period (2014 – 2023). Together, these elements form a triangulated framework that questions how knowledge can be generated through artistic practice, and how artistic forms might prompt shifts in understanding. The exegesis that follows (and the two adjacent documents) offer both a conceptual and material mapping of this research journey, reflecting on its development through practice while tracing its entangled threads across textile processes, contemporary artworks, and theoretical enquiry.

Framework

The significance of this Ph.D. lies in the convergence of the innovative intertwinement within art practice between utilising Roman Jakobson's process of 'intersemiotic translation' (Jakobson 1959) to translate between textile processes, drawing, and text, the embodiment of Ludwig Wittgenstein's concept of 'aspect seeing' (Wittgenstein 1953/2010), and my artistic method of the 'unrepeating-repeat'. Together, these positions foster an embodied and shifting audience experience through a non-hierarchical approach to these tactics within artistic practice. The core research focus throughout the creative works has been, how the creation and performative exploration of hand-drawn repetition, inspired by historical textile processes

and realised through intersemiotic translation into varied media, enables audiences to have embodied experiences that reveal multiple aspects of perception, understanding, and narrative.

A holistic rhizomatic approach (Deleuze and Guattari 1980) infuses the creative process. In the artwork, the three strands create interrelated nodes of a rhizomatic exploration while additionally connecting to broader subjects with the artworks. The borrowed intersemiotic translation method and the constructed unrepeating-repeat approach are intertwined within the works, influencing each other reciprocally: both enable aspect seeing, enhancing the viewer's embodied experience. All three elements are combined non-hierarchically within the works, forming a cohesive and interlinked approach.

The integration of these three positions creates an overlapping and interconnected triangulation (Figure 2). The use of intersemiotic translation within and through repetition facilitates shifts in perception, offering a dynamic, embodied experience for the audience. Through perspective-shifting strategies (aspect seeing) triggered by the unrepeating-repeat, shifts in understanding can unfold for a viewer through an embodied experience. Significantly, the creative work advances contemporary discourse on intersemiotic translation through how the creative work bridges (to, across, and between) textiles, fine art, and language.

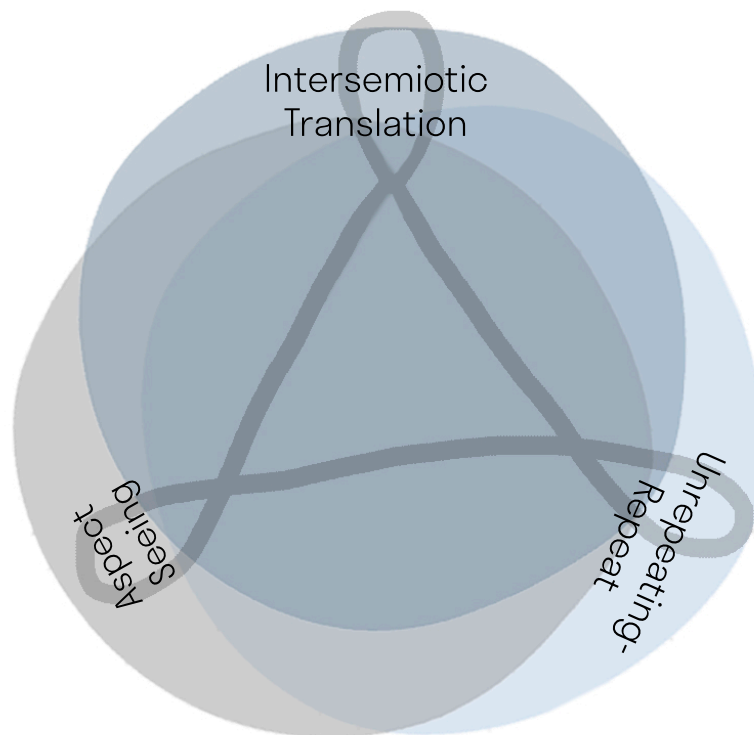


Figure 2. Visualisation illustrating the interrelated triangulation of the three core foci of this thesis.

Three Core Themes of this Thesis

This exegesis will explore the interaction of the three core themes within the creative work by examining the interdependent triangulation and richness of this interconnectedness within the practice. It will highlight each theme's individual yet connected position within the relationship, as well as addressing their own relevant theoretical backdrop.

Core theme 1: Intersemiotic Translation

Intersemiotic translation, explores the exchange between text, fine art, and textile processes⁴, drawing from positions developed by Jakobson (1959) and recently extended by Campbell and Vidal (2018). Intersemiotic translation refers to the act of translating or transferring meaning from one semiotic system, such as language or drawing, into another. As Campbell and Vidal state:

Intersemiotic translation involves a creative step in which the translator (artist or performer) offers its embodiment in a different medium. This process is facilitated by perceiving and experiencing non-verbal media through visual, auditory and other sensory channels, for example through dance or sculpture. (Campbell and Vidal 2018, p. xxvi).

This concept involves moving ideas from one form of expression to another while considering each medium's characteristics and limitations. It's a way of bridging the gap between different modes of communication and artistic expression.

From the perspective of intersemiotic translation, the research highlights the connection between textiles, fine art, and text, facilitating a rich interplay of meaning and understanding between these modes. Translating material across media bridges the gaps between forms (textiles, drawing, and text) and reinforces the unrepeating-repeat by embodying the transformation of an idea and form into multiple variations or translations. Through intersemiotic translation, aspect seeing is activated as each form interacts through the translation process. For instance, as a viewer observes the transformation of a line—shifting from stitch to drawing, then to letter, and finally to word—the act of perceiving these

⁴ It is important to note that textiles encompass a wide range of materials and production techniques (such as weaving, knitting, embroidering, stitching, felting, etc.). The creative works in question engage with diverse textile practices that all tend to incorporate a line of thread or yarn. Hence, the use of the overarching term 'textiles process' is employed to encompass this variety.

transitions, which have occurred through translation within a singular image, evolves into an engagement with multiple perspectives. This process unfolds within and through the translation process, inviting a nuanced understanding of the work. Thus, it allows the viewer to experience the artwork from diverse viewpoints and encourages an awareness of both visual and conceptual shifts within the work.

Variations within the creative works exist both in the translation process and within the unrepeating-repeat—serving as glitches that subtly catch the viewer's attention. These variants, or hiccups, are significant in initiating aspect seeing, offering the first hints of shifting perspectives. The shift between textile processes, drawing, and text generates an intersemiotic fusion, fostering aspectual seeing within and through understanding the transitions. Deviation is inherent in a translation process between different semiotics or languages—no one semantic structure equates to another (Bennett 2023). These divergences are building on, through recent developments within the translation field, of "ludic" (Lee 2022) or "experimental" (Madeleine Campbell and Vidal 2018) translation. Exploration of these emerging ideas through textiles has been engaged within the creative works and holds potential for further future exploration.

A Note on Text as Material: Writing, Drawing, and Meaning

The intersemiotic translation process incorporates words not merely as linguistic tools but as material and conceptual elements. Here, text serves as both the visual structure of drawings and a means of engaging with layered meanings. Within the creative works, words are used in multifaceted ways, including punning, poetising, and physically structuring the visual elements of the drawings. Writing-as-drawing — where words collapse into patterns and patterns emerge as words — forms a playful intersection between the visual and the linguistic, present but not always immediately visible. This interplay bridges the translation process, the construction of unrepeating-repeats, and the works' appropriated source materials. The viewer is invited into this back-and-forth dynamic between these positions, requiring engagement to fully reveal the nature of the work.

The words in the creative works are deliberately chosen, conceptually linked to the broader themes of the artworks, and embedded with multiple meanings and are often euphemisms. This interplay of text and image invites the viewer to oscillate between interpretations, engaging with shifting perceptions and embodying Wittgenstein's concept of aspect seeing.

The words *become* the visual form, transcending their linguistic function to act as visual, material, and conceptual disruptors. This approach encourages viewers to navigate the blurred boundaries between text and image, meaning and form. Through repetition, subtle variation, and fragmentation, the text transforms into visual patterns while disrupting static interpretations. These elements encourage an active engagement with the work, requiring the viewer to reconsider initial perceptions and discover further nuances of meaning.

The viewer's experience of the work is intentionally multifaceted, requiring time and attention to uncover subtleties. What may initially appear as decorative or structural patterns reveals itself as text, creating moments of realisation. This interplay between text and image offers a space for multiple perspectives, inviting the audience to engage in an active process of interpretation and discovery. By employing words in this way, the work disrupts traditional boundaries between language and drawing, creating a dialogue between the visual, material, and narrative. This dynamic approach transforms intersemiotic translation into a field where text and image coexist, interact, and continuously evolve, challenging conventional interpretations and expanding the possibilities of meaning-making.

Core theme 2: Aspect Seeing

Focusing on aspect seeing the research demonstrates how the ability to perceive multiple perspectives within the creative work invites further engagement. Wittgenstein identified this phenomenon where a single image can be perceived and understood in various ways. It emphasises that individuals can shift their perception, leading to distinct understandings or seeing "aspects" within the same entity. This concept underscores the subjective nature of perception and highlights how the same stimulus can evoke varying understandings depending on the observer's viewpoint (Wittgenstein 1953/2010).⁵ Wittgenstein employed this idea to explore the complexity of language, meaning, and how our perceptions shape our understanding of the world. Recently, artist and philosopher Tine Melzer has expanded upon this, exploring the synonymous concept of "aspect change" within and through contemporary art (Melzer 2022, 2019; Melzer and Servaas 2020).

⁵ For further information and reading, see: Malcolm Budd's "Wittgenstein on Seeing Aspects" from 1987, William Day and Victor J. Krebs' work on "Seeing Aspects in Wittgenstein" published in 2010, and Judith Genova's "Wittgenstein: A Way of Seeing" from 2016.

The importance of the creative works lies in providing an embodied experience for both the creator and the viewer, focusing on the *revelation* of shifting perceptions rather than on *what* is being revealed (Wittgenstein 1953/2010). The artwork's aim is to evoke an embodied experience for the audience as a pluralistic whole, focusing on shifting perspectives through the unrepeating-repeat's and intersemiotic translation's activation of aspect seeing.

Engaging with aesthetics that echo familiar Western decorative and domestic interiors forms the foundational backdrop for the hand-drawn or live works. This familiarity of pattern subtly establishes a set of expectations for the viewer, thereby allowing for the emergence of aspect seeing or the unexpected found within. As Wittgenstein noted, "aspects [...] are hidden because of their simplicity and familiarity" (Wittgenstein 1953/2010, p. 56^e). The deliberate concealment and subsequent revelation of unexpected elements within familiar components invite the viewer to engage in discovery, transforming their relationship with them. The connection with the textile medium is integral to this process, as textiles—due to their inherent material and historical associations with pattern and repetition—offer a specific and familiar framework for hiding and then exploring the unexpected. This process is enhanced by intersemiotic translation, where the movement between media reinforces a non-linear shifting of perspectives—creating an ongoing dialogue between forms (textiles, drawing, and text) and the method of the unrepeating-repeat.

Core theme 3: Unrepeating-repeat

Through the lens of the unrepeating-repeat found within the creative works, the research explores how disrupting conventional repetition can facilitate shifts in perspectives. The unrepeating-repeat is a process I slowly understood, developed, and named specifically through the creative works of this Ph.D. In the final creative work presented in this thesis, the chapter titled "The Unrepeating-Repeat" (RN6, VS pp. 154-168), it is defined as,

The unrepeating-repeat is a regular recurrence [within art practice] that contains variations and differences. It is found in configurations that seemingly repeat but include deviations or differences at some point within or throughout the recurrence. [...] It can be found conceptually and/or practically within objects, images and patterns; actions, sounds, and music [...] (Maier 2023, p. 76).

Variations within the repetition are intentionally designed to encourage aspect seeing, as the subtle details within the creative works invite viewers to perceive multiple perspectives

through sustained attention and time. Thus, the unrepeating-repeat serves as a mechanism for facilitating "aspect seeing". The unrepeating-repeat becomes a tactical approach to activate this shift, as each variation encourages viewers to question their initial perceptions and notice previously overlooked details.

The unrepeating-repeat is enriched through the activation of intersemiotic translation within the works. The translation between textile processes and drawing with words is appropriately positioned to be utilised within the repeated aesthetics borrowed from historical textiles. It is the expectations inherent in the repeat that provide the intersemiotic translation process with the potential to 'hide in plain sight', enabling dynamic and shifting understandings and perspectives upon observation. Intersemiotic translation within the unrepeating-repeat facilitates a fluid movement between media, enabling the viewer to engage with the work through various semiotic forms—textile, image, and text—thereby enhancing and deepening the experience of shifting perspectives concealed within the unrepeating-repeat.

Contribution to Knowledge

The research contributes new ways of thinking about the relationships between materiality, process, and translation through textile processes in a fine art context. It reveals how textile practices can inform and be informed by drawing and text, fostering fresh interpretations and connections across media. This lies in the relational exploration of textiles and fine art practices through the lens of an expanded understanding of intersemiotic translation, which integrates these distinct fields using a rhizomatic and non-hierarchical approach. By applying intersemiotic translation this research offers a new lens through which to think about the interdisciplinary nature of textiles.

While much has been discussed about the *interdisciplinary* nature of the textile field—evident in the vast field of literature, journals, and organizations—the exploration of textiles through intersemiotic translation has been less examined. Surprisingly, there is little discourse surrounding the use of intersemiotic translation in relation to textile practices, making this research a unique and timely contribution. The research reveals how textile practices can inform and be informed by drawing with words, through translations across media. It disrupts conventional silos and hierarchical structures, creating space for a further understanding of how meaning can shift when ideas traverse between different creative languages.

A Retrospective Ph.D.

This "Ph.D. by Creative Works" is a retrospective analysis of practice-based artistic research from 2014 - 2023 through six specific bodies of publicly exhibited, performed, and published work. Identifying the distinction between a "Ph.D. by Creative Works" (more widely known as "Ph.D. by Published Works"⁶) and a traditional Ph.D. route is helpful. The traditional route prioritises research that is developed solely during the course of the programme, rather than drawing on pre-existing outputs. The "Ph.D. by Creative Works" is for researchers – like me – who have national standing, generally are mid-career, have a portfolio of 'published'⁷ works, and entered academia by 'bypassing' the Ph.D. (Smith 2015). This route uniquely offers an opportunity to critically reflect on previous creative outputs, situating them within academic and discipline specific discourse to articulate their contribution to knowledge.

The Golden Thread

This Ph.D. involved identifying and thoroughly analysing the six bodies of work for their essential components and interconnected themes⁸. Since individual artworks often encompass an intricate web of subjects and themes, I sought to identify what Sally Brown has called the "golden thread" (Smith 2015, p. 4) that unifies all the works. This involved untangling and differentiating the core "thread"(s) that connect the works from the wider web of thematic explorations within each artwork.

The golden thread⁹ is defined by Susan Smith as the "coherent theme [... or] nub of the thinking that weaves through your work and which you must make sure you elucidate in your synthesis" (op. cit.). The subjects in the artworks and the critical themes of the golden thread are connected but distinct from one another. For example, broader subjects within the art practice connect to gender roles and feminism, the decorative, craft, archival research, personal narratives, the domestic, labour, and auto/biographies. The artwork's subject matter

⁶ See Susan Smith's "Ph.D. by Published Works: A Practical Guide for Success" for full information about this Ph.D. route.

⁷ "Published" in this context is any outcomes that have a similar standing to traditional publication but as seen through the field of research. Therefore, artefacts and artworks in exhibition, concerts, or otherwise appropriately shared creative works are considered 'published' in the widest sense of the term. To further evidence the specific of each project's rigor, esteem, and peer review equivalent please see Appendix A: Additional Partners, Legacies, and Related Outcomes.

⁸ See Appendix C. Mapping the Golden Thread: Matrixes.

⁹ I pick up on this use of 'thread' and textile process as metaphors throughout the exegesis. As Kassia St. Clair says, "Fabric and its component parts have long been a figurative stand-in for the very stuff of human life." (St Clair 2019, p.1).

contributes to a rhizomatic approach within the artistic practice, but the analytic focus of the Ph.D., i.e. its golden thread, exists in the interweaving of intersemiotic translation, aspect seeing, and unrepeating-repeats.

Conclusion

This chapter has highlighted the overarching framework of this "Ph.D. by Creative Works", setting out the inter-relation between intersemiotic translation, aspect seeing, and the unrepeating-repeat which together forge the core golden thread running through the six identified bodies of artwork. By situating the practice within a rhizomatic structure and positioning textiles as a key medium for artistic exploration, the research focuses on blurring disciplinary boundaries and emphasises the potential for embodied, multi-perspectival experiences to emerge from the interplay of different media. These intertwined concepts offer a lens through which to reconsider how meaning is generated, perceived, and transformed in artistic processes.

Looking ahead, the following chapters delve further into the intertwinement of each of these core concepts, as well as discussing the specificity of intersemiotic translation in textiles, illuminating the ways in which creative practice can act as both the subject and vehicle of research. In doing so, this Ph.D. not only presents a synthesis of retrospective works but also advances new understandings of how art, language, and textile processes can coexist in an ever-evolving dialogue—specifically contributing to the emerging discourse on intersemiotic translation within the field of textiles.

Chapter 2: Methodology and Methods

The Ph.D. by Creative Works: Why I Chose a Retrospective Ph.D.

The retrospective aspect of this Ph.D. program serves a crucial purpose in fostering deep reflection, separate from the practice itself. I value this retrospective-reflective approach, which prioritises practice as an initial step followed by time, distance, and *then* reflection. I needed this space between practice and reflection to "work without knowing where one is going or might end up [as] a condition of creation." Rachel Jones (2013, p. 16). This process has allowed a depth of focused experimentation and creation to occur during an early stage of making, followed by a separate place and time for reflection, analysis, and critical discourse. I deliberately chose this approach for my doctoral journey to complement my cognitive processes¹⁰ and working methods. It enabled me to initially immerse myself in experimental development and making, allowing time to embody the subject matter tacitly and then later engage in reflection and scholarship to refine my comprehension.

Process to Undertake the Ph.D.

The section below identifies and discusses the overarching methodological approach, and the methods used in the practice-based research that this Ph.D. brings together. However, it is beneficial to initially share the process of reflection and analysis undertaken to write up this exegesis. The process involved reflecting and analysing the creative works as case studies. The analysis of the creative works has primarily been undertaken through reflection processes, building from Driscoll's model of reflection (2007) and Kolb's Experiential Learning Cycle (1984). I also used mapping processes such as those applied by Michelkevičius (2018), which revealed the "golden thread" by first identifying and then narrowing down key terms. I later used a detailed matrix for reflection, analysis, and cross-mapping to refine the core themes

¹⁰ Acknowledgement: I have dyslexia and hyperphantasia; therefore, I utilised the tool ChatGPT-3.5 (OpenAI 2023) and Grammarly as part of my writing process during this Ph.D. This was especially invaluable and involved using AI to transform initial notes, fragments of thoughts, and main ideas into clear paragraphs. It improved writing starting points, supported clearer sentences, and checked grammar and structure. It is important to note that the AI tools were used as *part* of a holistic writing process, and its outputs were consistently reviewed, rewritten, modified, or discarded. I want to emphasise that I did not use AI to generate content or paraphrase the words of others.

and focus of the exegesis.¹¹ As mentioned, when the creative outputs were made, they had multiple complex rhizomatic connections that exceed beyond the scope of the Ph.D. Drawing from Gilles Deleuze and Félix Guattari, Michelkevičius recognises "the elements connected by artistic research constitute its essence, as it is understood as a rhizomatic (roots and branch-based) dynamic network of animate and inanimate actors." (Michelkevičius 2018, p. 10). With this in mind, many of the strands of the rhizome within the individual artworks are not part of this Ph.D. To ensure clarity, depth, and rigour, I used the reflective process to focus specifically on the interlinking narratives or the "golden thread" within the creative works as discussed in Chapter 1.

Methodology: A Constructed Approach

The methodological approach for the creative works combines "practice-based research" (Candy, Edmonds, and Vear 2021), "performative research" (Haseman 2006), and a rhizomatic approach (Deleuze and Guattari 1980). The research methodology also falls within the area of practice research (PRAG, 2021) and artistic research (Borgdorff 2012; Michelkevičius 2018, and others). While there are distinctions, there is also much common ground between artistic research, practice research, and practice-based research. This research is positioned within the overlap between them and is characterised by artworks that embody, perform, and present the ideas and methods as part of the work. Distinctively, "practice-based" research stands out by emphasising three key elements: the central role of practice in the research process, the significance of artefacts in shaping the research, and the distinct forms of knowledge that emerge from and are found within this approach (Candy, Edmonds, and Vear 2021).

The methodology further aligns with Brad Haseman's concept of "performative research" (2006). Haseman introduced performative research as a third paradigm that transcends the traditional binary of quantitative and qualitative research, which may not fully cater to the demands of practice-based research, particularly within the arts, media, and design (Haseman 2006). Haseman draws upon philosopher of language John Langshaw Austin's concept of performative speech to frame his notion of "performative research". For Austin, 'performative' refers to utterances that, through their enunciation, produce effects and actions. Austin's well-

¹¹ These matrices and mapping exercise can be found in Appendix C.

known example of saying "I do" during wedding vows illustrates how the act of speaking, itself becomes the action performed (Austin 1962).

Haseman's manifesto is approaching two decades in age, and fortunately, artistic research has evolved during this period. While there may not be the same imperative to define itself in contrast to traditional archetypes, the nature of Austin's speech act, as utilised by Haseman, resonates particularly well with the "performative" nature of my artistic practice. In the creative works, the experience and engagement with the outcomes are crucial for a comprehensive understanding. It is within the function of engagement that the work is activated. As Haseman explains, "[...] the symbolic data works performatively. It not only expresses the research but in that expression becomes the research itself" (2006, p. 6). Therefore, engaging in documentation of the work is insufficient; the embodied experience of understanding is integral. The research of the practice comes to life and enacts itself 'through' this experiential engagement, and its comprehension can only be achieved in these terms. When a viewer experiences my work, they activate and bring it to life.

To conclude this introduction of my methodology I find that 'rhizomatic' characterises my working method and interest. Deleuze and Guattari's (1980) rhizomatic approach rethinks traditional hierarchies, offering a decentralised, non-linear network of interconnected and equal elements. This approach encourages multiplicity, dynamism, and open-ended exploration. Emphasising connectivity over individuality promotes a more inclusive and diverse understanding of complex phenomena. I will discuss this further in the subsection "A Rhizomatic Approach within Intersemiotic Translation", p. 71.

Methods: A Practice-Based Multi-Method Approach

The research employed a multi-method approach, integrating practice-based methods, including intersemiotic translation borrowed from translation studies. This involved exploring textile processes through drawing, using words as materials, and incorporating site-specificity. The summary below describes how these methods were utilised.

Intersemiotic Translation

Intersemiotic translation is a method that transcends the boundaries between forms of artistic expression by converting the content and meaning of an artefact from one medium to another.

This approach transforms the original form of expression and engages with the relationships between different art forms, shedding light on the complexities of meaning across diverse artistic and communicative modes. Jakobson's (1959) seminal definition, as put into action by Campbell and Vidal, aptly encapsulates the essence of intersemiotic translation: it involves carrying a source text or artefact across sign systems, often creating connections between different cultures and media (Campbell and Vidal, 2018). In the context of this research, intersemiotic translation serves as a crucial tool for the development of the creative works and as an analytic process.

The creative works delve into textile-making processes through drawings created by words (or writing-as-drawing), forming the core method in which drawing and writing sit. Transitioning from the original materiality of textiles to drawing with and in text offers fresh insights into these material processes. The approach of intersemiotic translation within and through the creative works is discussed in Chapter 4 "Section 1: Intersemiotic Translation" from p. 67.

Drawing

Drawing, as a method rooted in the use of line, plays a distinctive and foundational role in this research. It serves to translate textile processes into drawings that are created using pencil and paint, constructed through the incorporation of words. Positioned at an intersection of textiles and fine art methods, this approach engages in intersemiotic translation, diverging from traditional drawing paradigms¹². Building upon the perspective of Stephen Farthing, Simon Betts discusses the concept of "drawing being common property" (Betts 2011 p. 27), suggesting a democratic use and purpose, thereby eliminating hierarchical perceptions or affiliations with a specific discipline. This harmonises with the research's use of drawing as a tool for intersemiotic translation, aligning with an "expanded field"¹³ of drawing, characterised as a space between traditional drawing discussions and other disciplines (Roberts 2020).

¹² The central role of drawing is explored in various publications, including "Vitamin D - New Perspectives in Drawing" (2020), "Serial Drawing – Space, Time, and the Art Object" (2021), Anna Lovatt's "Drawing Degree Zero: The Line from Minimal to Conceptual Art (Refiguring Modernism)" (2019), "Collective and Collaborative Drawing in Contemporary Practice: Drawing Conversations" (2017), "Beside the Lines of Contemporary Art: Drawing Ambiguity" (2015), and "Drawing Now: Between the Lines of Contemporary Art" (2007). Noteworthy art venues such as London's Drawing Room and New York's The Drawing Center, along with academic journals like "Drawing: Research, Theory, Practice" published by Intellect, the TRACEY journal, and the Drawing Research Network from Loughborough University, all contribute significantly to the definition of drawing as an independent disciplinary field.

¹³ The term "expanded field" is borrowed from "Sculpture in the Expanded Field" (Krauss 1979, p.30).

Central to this expanded field is the fusion of drawing with text, emphasising the intertwined nature of drawing and writing within the creative process. The convergence of drawing, writing, and line may resemble asemic writing and calligrams, yet it diverges distinctively from both these forms. The approach connects more to handwriting educator Marion Richardson's (Sassoon 2012) holistic approach to writing and drawing, emphasising a solid connection between the two. Similar to what Richardson called "writing patterns" created by her students (Richardson 1935), my works involve repeating a single word. However, my approach differs in merging letters to shape the imagery derived from the source object and its translation of textile processes.

The significance of the line within the creative works resonates with Barbara Tversky's assertion that "lines are everywhere" (Tversky 2011, p. 15). This connection aligns with Tim Ingold's discussions in "Lines: A Brief History" (2016), where he delves into the interrelation of lines across textiles, writing, drawing, and beyond, exploring their shared etymological and historical connections. In my creative works, I delve into the woven, embroidered, and stitched lines intrinsic to textile processes through drawing. The drawings serve as embodiments that poetically activate the insights presented by Ingold (e.g., Ingold 2015, 2016), transforming lines into interconnected expressions of the golden thread's core elements, revealing the intricate relationships that unify the works.

The drawing process becomes a mode to direct attention through making, enabling an extensive exploration of the subject matter or source object by employing writing-as-drawing in the translation process. Drawing, both a physical and experiential act, provided a space for thinking while functioning as a cognitive tool to explore and develop. Artist Avis Newman's (2003) view of drawing as – an action revealing an interior monologue – aligns with this perspective. As the conference and publication "Thinking Through Drawing: Practice Into Knowledge" (Kantrowitz, Brew, and Fava 2011) aptly positions – drawing is a space for thinking through – a sentiment that strongly resonates with my approach to drawing.

Words as Material

Writing serves as a method for the research and is integrated into various components of the creative process. Text plays a dual role within the research, manifesting as both a physical element (words and letters create the visual or decorative motifs of a drawing) and as a mode

to discuss and enact core themes. The act of writing produces foundational 'material' for the work, with the drawings constructed from textual processes that play a vital conceptual role in understanding and facilitating various forms of aspect seeing. Within the creative works, handwritten words function as a mechanism for generating drawings, such as writing 'pigeonhole' over and over again to create the large wall drawing "Nest" (RN1, VS pp. 10-16) or the use of family members names within the small moveable drawings of "Ghost Heirloom: Blackburn Run / Maier Wallpaper" (RN5, VS pp. 128. 139). Additionally, writing is actively utilised as the primary method, for example, as seen in the performative texts featured in "Re:dRawing" (RN4, VS p. 108) and "The Unrepeating-Repeat" (RN6, VS pp. 155-168).

Site-Specific

Site-specific is an artistic approach in which, as artist Richard Serra observed, "The specificity of site-oriented works means that [artworks] are conceived for, depended upon, and inseparable from the location." (Serra 1994 p. 202). Site-specific hinges on the idea that the formal outcome of a work is intrinsically linked to its physical location. It reflects a thoughtful understanding of the attributes of a specific place, making the artwork inherently particular to the location as an important backdrop. Site-specific art emerged as a response to minimalism and was initially grounded in a phenomenological understanding of site (Scholte 2022). Also, this approach is marked by the temporal nature of sites, which can be constantly evolving (Kaye 2013; Meyer 2000). Within my practice research, I extend the notion of site and contend that artists apply these principles to less conventionally considered locations, such as artist Wim Delvoye's series of tattoos 'sited' on live pigs or Marc Camille Chaimowicz's (2006) reimagined version of "The World of Interiors" which position Chaimowicz's work within the location of a glossy design magazine.

My creative works are all inherently site-specific, designed for or created within particular locations for public dissemination – this includes large-scale installations sited in galleries or museum settings as well as small-scale works conceived explicitly for and sited in publications. The primary aspect of a site-specific location is that creative works interact with the physical and conceptual features of their intended locations, which can include both physical and conceptual spaces. These site-specific works come to life through the interaction with the surrounding context and aid in the performative nature of the works. As art historian Tatja

Scholte states, "[...] it establishes a reciprocal relationship between the work and the site" (Scholte 2022, p. 62). Performativity of and within site is inherent to my creative works.

Site-specificity "redirect[s] the focus from the creator and the autonomous art object" to the viewer's experience within the space (Scholte 2022, p. 45). Viewers are encouraged to explore the works in relation to the immediate location, and their physical movements become integral to the experience – whether physically moving within a gallery or flipping pages.

Summary

This research methodology weaves together "practice-based research", "performative research", and a "rhizomatic approach" to effectively place practice at its core, emphasising the influence of artworks and the emergence of distinct knowledge. At the heart of this methodology is "practice-based research", emphasising the importance of artworks and the emergence of knowledge these works enable. Complementing this is "performative research", which resonates with the practice research's embodiment of the performative nature of the inquiry, underscoring the significance of experiencing the work. Adding to the framework is a "rhizomatic approach", engaging a non-hierarchical approach allowing an inclusive exploration. This methodology utilised a multi-method approach incorporating intersemiotic translation, drawing, writing, and site-specific work, enabling fresh perspectives and engaging viewers in dynamic, embodied experiences. In summary, this methodology provided a comprehensive framework for the artistic research, promoting experiential engagement.

Chapter 3: Frameworks and Influences: Textile Processes, Translation, and Shifting Perspectives in Contemporary Art

Introduction

This research asks how textiles and their processes can foster embodied and perceptual shifts, inviting audiences to engage with complex narratives and dynamic understandings when translated across forms and media. This contextual section examines the ways in which artists engage with textiles, using repetition and intersemiotic translation to expand the boundaries of the medium and enable aspect seeing to explore multi-perspectives. This review highlights specific artistic practices that serve as critical bedfellows for the practice-research. While the artists discussed may not use all three modes of the golden thread, this section will explore points of overlap and connection, each of which remains rooted in textiles.

By exploring the works of David Littler, Janis Jefferies, Laura Owens, Marc Camille Chaimowicz, Virgil Marti, Jorge Pardo, Anne Wilson, Ann Hamilton, the Fabric Workshop and Museum, Ghada Amer, Clare Rojas, and David Mabb, I identified overlapping themes and approaches that resonate with my research interests. To better understand these connections, I grouped the artists into trios based on shared themes or methods. This approach demonstrates how different practices engage with common themes, enabling a deeper exploration of the core research interest. These artists' practices help to show how varied forms of material engagement—through sound, digital technology, materiality, and critique—relate to the core elements of this thesis. This framing provides a focused backdrop for analysing other artists' practices and highlights how my work extends or diverges from theirs.

While this review primarily focuses on the practical applications of textiles in contemporary art, specifically the connections and differences to this thesis, it also situates the individual practices within their broader subject frameworks. Often, these subjects are interconnected with the broader rhizomatic web of my creative works, however, they do not form part of the golden thread and are outside the scope of this Ph.D.

Furthermore, the specific theoretical positions of the golden thread will be addressed in Chapter 4 "Critical Discourse: Intersemiotic Translation, Aspect Seeing, and the Unrepeating-

repeat" (p. 65), where key concepts from Wittgenstein, Melzer and Tobis, Lee, and Campbell and Vidal are examined in relation to the thesis's golden thread.

Beyond Fabric: Cross-Media Transformation of Textiles through Sound, Technology, and Painting

Overview

David Littler, Janis Jefferies, and Laura Owens each explore the boundaries of textiles through their engagement with sound, digital technologies, and painting, collectively expanding the possibilities of textiles as communicative, intermedia forms. By examining how these artists explore textiles as transformative tools capable of translating across material and conceptual domains, we see an alignment with this thesis's central inquiries into an exploration of textiles processes through intersemiotic translation—which invites the viewer to perceive textiles as vehicles of layered, dynamic meaning rather than static, decorative objects. Each artist's approach offers insights into textiles as a translated medium, though perhaps not including the additional combination of aspect seeing and unrepeating-repeat.

Together, Littler, Jefferies, and Owens demonstrate the versatility of textiles when combined with sound, digital technology, and painting, each artist inviting viewers to engage with textiles as a flexible, active field that extends beyond expected materiality. Their work reflects this thesis's exploration of textiles as multidimensional, active participants in contemporary art, offering sensory, digital, and visual encounters. My research builds on their approaches by using intersemiotic translation as a focused method to deliberately enable aspect seeing within textile processes.

David Littler: Intersemiotic Approaches in Textile and Sound Art

David Littler, with a background in printed textiles and DJing, is an artist whose work spans textiles, sound, and performance, exploring the intersections between pattern and auditory experiences. For example, his practice often involves live auditory experiences that have generated sound from pattern. Littler's work "... explore[s] the relationship of cross art forms work concerning experimental textile practice." (Jefferies, Clark, and Conroy 2015, p. 442). His interdisciplinary practice examines how patterns, rhythms, and cultural narratives within

textiles can be translated into sound, creating multisensory experiences that expand traditional definitions of textiles. Littler's approach aligns with this Ph.D.'s engagement with intersemiotic translation, where elements from textile processes are reinterpreted through sound and performance, creating new meanings within and through creative practice. Specifically, Littler's collaborative project, "Sampler-Cultureclash", merges textile processes with music and sound performance. The project is "an international collective of DJs, embroiderers, sound artists, textile designers, dancers, spoken word artists, curators, and graffiti artists exploring the connections between textiles and sound" (Littler n.d.). This initiative investigates the shared concept of "sampling" across these disciplines, fostering creative processes that blend textile patterns with musical improvisation.

Littler emphasises the importance of cultural history and communal knowledge within textile practices. Through his work, he draws connections between traditional textile processes and the community-based nature of sound sampling and remixing (Littler n.d.). By transforming textile patterns into audible forms, Littler allows audiences to experience the inherent rhythms and repetitions of textiles in new ways, aligning with this thesis's unrepeating-repeat concept as found within intersemiotic translation, where familiar motifs are constantly reimagined through new contexts. As Littler reflects,

He takes a cyclical and inter-disciplinary approach to making, whilst examining the transcendental qualities of repetition: words become threads, threads become patterns; patterns become sounds; sounds become patterns, patterns become threads, threads become words, words become threads... (Littler, n.d.).

This cyclical and interwoven process, discussed here by Littler, embodies the fluidity of intersemiotic translation, where forms continuously transform while retaining their essence.

Through his innovative interweaving of sound and textiles, Littler emphasises the multisensory potential of textiles. His work encourages audiences and collaborators to perceive textiles as living, evolving forms where rhythm and texture overlap to produce complex sound and spaces. By translating textiles into sound, Littler opens new pathways for audience engagement, aligning with this thesis's focus on textiles as mediums for cross-disciplinary exploration through the translation of textiles into other modes.

"Sampler-Cultureclash" exemplifies the potential of textiles to be examined through the lens of intersemiotic translation as it transforms textile patterns into musical notation, inviting

viewers to "listen" to textile structures and processes through soundscapes derived from these rhythmic structures. While Littler's sound work draws parallels between textile patterns and musical rhythms, the focus remains mainly on the auditory potential of textiles rather than on a specific approach to an intersemiotic approach. His work gestures toward, but does not explicitly engage, aspect seeing as a particular tactic. My research expands on Littler's work by using intersemiotic translation to specifically engage viewers in shifting perspectives, encouraging them to see textiles and their processes as evolving mediums that create dialogue across different semiotic forms. For example, the collaborative project "Score: Mechanical Asynchronicity", relates to and then builds on Littler's use of sound installations by connecting historical textile processes like jacquard¹⁴ mechanisms to contemporary sound art, actively exploring how the translation from textile to sound and back can activate shifting viewpoints.

While Littler focuses on the auditory possibilities of textiles, Janis Jefferies expands these ideas by exploring textiles as interfaces for digital and technological interactivity.

Janis Jefferies: Textile Innovation and Digital Interactivity

Janis Jefferies is a pivotal figure in the field of textiles¹⁵, known for exploring and advancing the field over decades and, more recently, in relation to digital technologies, interactivity, and interdisciplinary practice. Jefferies' recent work integrates new media, sound, and digital interactivity, creating enriched narratives where materials and technologies collaborate. Her perspective advances the understanding of textiles as a bridge between traditional craft and technological innovation, highlighting their role in connecting past practices with contemporary advancements.

In this context, weaving is a metaphor for digital processes and their historical precursors. Ellen Harlizius-Klück succinctly states that "the whole history of loom technology is a history of the

¹⁴ Which is an early form of digital technology.

¹⁵ Janis Jefferies is a distinguished figure in the field of textiles, renowned for her pioneering work as an artist, writer, and curator. At Goldsmiths, University of London, she served as Professor of Visual Arts and course leader for the MA in Textiles. Under her leadership, the textile programmes at Goldsmiths gained prominence, attracting students and scholars from across the world with an interest in contemporary textile art and culture. Jefferies co-founded "Textile: The Journal of Cloth and Culture", a leading publication that explores the cultural significance of textiles. To mention a few of her editorial contributions include co-editing "The Handbook of Textile Culture" and "Reinventing Textiles: Gender and Identity", both of which are seminal texts in textile scholarship. Jefferies has also been actively involved in various international textile biennales, such as the 8th International Biennial of Contemporary Textile Art in Madrid and exhibitions in Beijing, contributing to the global discourse on textiles, art, and beyond. Her extensive body of work and leadership have been pivotal in elevating textiles within contemporary art and culture.

migration of binary control from weavers to machines" (Harlizius-Klück 2017, p. 179). This observation highlights how the materiality of weaving directly informs its algorithmic structures, linking traditional practices with contemporary digital advancements. In the project "Weaving Codes, Coding Weaves" (2014-2016), Jefferies worked with computer scientists, weavers, and artists to explore the parallels between textile processes and digital coding, focusing on the historical connections between weaving and digital technology. As Kelly Thompson explains in conversations with Jefferies, "Textile processes have always been digital, in the sense that they involve technologies and procedures for working with discrete, countable threads and exploring the interference patterns between warp, weft, and the properties of threads used" (Jefferies and Thompson 2017, p. 172). Cultural theorist Sadie Plant highlights an historical parallel between weaving and digital coding as both operate as programmable systems (1997), a relationship Jefferies expands upon by exploring the direct links between traditional weaving techniques and algorithmic structures ("Weaving Codes – Coding Weaves", n.d.). As Jefferies notes, "for many contemporary textile practitioners, the terms hand-making, materials, processes, technologies, suggest forms of translation rather than the perfection of traditional skill or the 'pure start'", (Jefferies, Clark, and Conroy 2015, p. 1). This aligns with this thesis's focus on intersemiotic translation, offering a framework for understanding how textile processes can move across and within mediums and forms, enabling shifts and reinterpretations through this lens.

Through her interdisciplinary practice, Jefferies continuously expands the boundaries of textiles, positioning them as a medium that bridges fine art, technology, craft, and computation. Her exploration of textiles highlights their role in bridging traditional craft and digital innovation, where the tactile and technological interact to create layered narratives. This approach emphasises the transformative potential of making as a continuous process of engagement and reinterpretation, a perspective embodied in Jefferies' work. Her projects highlight the capacity of textiles to serve as intermediaries between digital, tactile, and auditory forms, aligning with this thesis's objective of investigating intersemiotic translation between forms as a key approach to exploring textile processes. In my practice, I similarly integrate historical textile techniques with contemporary forms, creating an interplay that reflects Jefferies focus on bridging tradition and innovation while inviting audiences to engage with shifting narratives.

Jefferies's work successfully highlights textiles' adaptability to digital contexts, positioning them as interfaces for cross-disciplinary engagement. However, her work focuses primarily on the technological and interactive dimensions, with less emphasis on how textiles, through intersemiotic translation, can enable viewers to experience multiple perspectives within one image. In contrast, my research actively integrates aspect seeing by engaging translation processes in ways that encourage multiple perspectives, framing textiles as sites for viewers to encounter the familiar through unfamiliar perspectives and to shift between aspects.

Building on Jefferies' emphasis on textiles and technology, Laura Owens takes a materially focused approach, combining textiles with painting to question the boundaries between craft, fine art, and digital aesthetics.

Laura Owens: Material Experimentation and the Fusion of Painting and Textile Techniques

Laura Owens is an American artist whose early paintings incorporate textile design, embroidery, and patterning elements, while her later work experiments with digital techniques and motifs in large-scale installations. Known for her playful and experimental use of materials, Owens questions traditional distinctions between painting and craft by merging painted and embroidery motifs in ways that highlight the collaboration of these material processes within the work. Her early works explored expanded modes of painting by blending traditional brushwork with the aesthetic processes of textiles. These works incorporated subjects resembling embroidery, often with paint squeezed directly from the tube to create textured, raised surfaces that mimic the look and feel of a crewel embroidered surface.

Owens's approach to engaging the medium of paint as embroidery thread invites viewers to question the boundaries between two-dimensional and three-dimensional forms on the painted surface—often ungestoed canvas—blurring the lines between painting and textiles. Through her integration of 'expanded' painting, Owens's work questions the perceived hierarchy between fine art and craft. "Her paintings revel in the pleasure of visual signs, methods and attitudes co-existing for and against each other. Qualities that seem initially incompatible and in opposition with each other quickly achieve a rightness that oscillates somewhere between the eye and the mind" (Rolph 2006, p. 1). Her paintings actively blur boundaries, recontextualising decorative motifs within the framework of painting. By

appropriating textile patterns and techniques, Owens celebrates the visual and tactile qualities of textiles, challenging conventional notions of "high" and "low" art within a fine art context.

Owens's engagement with pattern and repetition aligns with this thesis's interest in translating textile processes, where traditional embroidery processes are transformed through paint. Through her fusion, Laura Owens positions textiles as an integral component of contemporary painting, creating works that invite viewers to engage with surface and materiality in new ways. As Thomas Lawson states:

Her 1998 series of beehive paintings [...] bees are drawn with extruded paint in what has become an Owens signature, looking a bit like needlework. As a result of this complex of references the pictures have a homespun, handcrafted feeling, like the work of an embroidery class. They don't exactly come across as a celebration of women's work, but neither are they a critique nor a put-down. They offer a more fond acceptance, resigned to what is there. The whole is an exercise in uninflected delivery that, amplified by the repetition of the series, might be taken as Warholian, but without the cynicism. (Lawson 2003, p. 23).

Owens's work resists easy classification, blending elements of craft and design into her paintings in ways that expand the possibilities of what painting can encompass. Her approach resonates with this thesis's focus on textiles as innovative, interdisciplinary sites of translation and exploration, pushing the boundaries between media.

Her 2003 collaboration with The Fabric Workshop and Museum, further exemplifies this interdisciplinary engagement; rather than referencing textiles through paint, this work directly engages with and is made using silkscreen printing and embroidery. Through a series of seven large-scale prints on Indian tussah silk, Owens combined silkscreen printing, embroidery, and hand embellishments to create individual yet similarly iterative works that depicted a tree over time. Drawing on influences from Asian landscapes to Renaissance tapestries and American textiles, Owens bridged traditional craft techniques and painterly processes within these works (FWM: Laura Owens n.d.). This collaboration with the FWM resonates with my thesis, particularly in its use of iterative and layered techniques to dissolve disciplinary hierarchies while also engaging with variant repeats. This is exemplified through the seven near-identical printed canvases, each uniquely transformed by distinct embroidery work.

Laura Owens's more recent works incorporate digital motifs and elements, merging hand-painted and printed elements, exploring the intersection of manual and mechanical reproduction. Interestingly, this incorporation of the digital harks back to the historical

relationship between textiles and technology (as previously mentioned), drawing a connection to her early works' exploration of textiles and their processes while extending these themes into contemporary dialogues on digital and material interplay. For example, Owens's 2016 exhibition at the CCA Wattis Institute for Contemporary Arts, titled "Ten Paintings", featured large-scale works that combined silkscreen printing, computer manipulation, and digital printing, much of which oscillate between digital and textile aesthetics ("CCA Wattis Institute for Contemporary Arts" n.d.). The exhibition included hand-printed, non-repeating wallpaper installations that covered the gallery walls, creating an immersive environment where Owens's approach blurred the boundaries between installation, mural, and painting, prompting viewers to reconsider conventional definitions of painting. The work pays homage to the intricate patterns and repetitive processes shared by textile and digital production, highlighting their historical connection.

Owens's fusion of paint and textile elements aligns with this thesis's exploration of intersemiotic translation between medium and the unrepeating-repeat, where familiar textile patterns and wallpaper are revisited with subtle variations. However, her approach remains more aesthetic than interpretive; her work does not necessarily engage specifically in translation across media in ways that provoke shifting viewpoints or enable multiple interpretive perspectives. In contrast, my practice explicitly uses intersemiotic translation to activate aspect seeing within the creative process, encouraging viewers to interpret the interplay between different forms through diverse, evolving lenses. However, both her work and mine share an engagement with historical starting points, using them as a foundational basis for reimagining and translating traditional forms into contemporary contexts. As noted from her exhibition at the Camden Arts Centre, London, "Her paintings are other worlds that operate out of time and context in which stylistic and historic references can co-habit with well-known or little-known borrowed art historical characters" (Rolph 2006, p. 1). Similarly, my work uses historical references as starting points, reimagining them through the golden thread trio to connect traditional and contemporary forms in new ways.

Summary

This section examined how three artists use textiles to transform disciplinary boundaries, focusing on cross-media approaches that extend the materiality and meaning of textiles. Their

work investigates textiles as a dynamic medium fostering cross-field engagement, transforming familiar materials and techniques into tools for narrative, technological exploration, and visual innovation. While all three artists contribute to the expanded understanding of textiles, my research stands apart by explicitly combining intersemiotic translation and the unrepeating-repeat, to enable aspect seeing. Together, these approaches foster an evolving process that encourages audiences to oscillate between multiple perspectives, moving beyond the aesthetic or technological to engage with perceptual and interpretive shifts. My work reimagines historical and traditional forms in ways that deliberately question static or singular interpretations, creating complex, evolving dialogues between media, process, and audience experience.

Layered Patterns: Exploring Repetition, Variance, and the Everyday

Overview

Artists Marc Camille Chaimowicz, Virgil Marti, and Jorge Pardo explore the intersections of art, design, and everyday spaces through site-specific installations that question distinctions between fine art and domestic aesthetics. By engaging with repetition, decorative motifs, and immersive environments, these artists reposition familiar elements to create transformative experiences that encourage shifts in perception. Their work aligns with this thesis's exploration of how site-specific installations use textiles and decorative patterns to transform everyday and familiar elements into immersive environments, creating encounters that encourage personal, cultural, and aesthetic reflections.

Marc Camille Chaimowicz blurs the boundaries between art and domestic design by incorporating familiar elements such as textiles and wallpaper into immersive installations, encouraging audiences to reflect on the everyday with new perspectives. Virgil Marti reclaims ornamentation as a site of cultural resistance, using Rococo-inspired motifs and camp aesthetics to subvert norms and explore identity through repetition and excess. Jorge Pardo integrates art and architecture, where decorative patterns and variant-printed textiles redefine the relationship between functionality and aesthetics. Each artist demonstrates the potential of decorative motifs and repetition to blur boundaries and foster engagement, offering rich insights into the interplay of art, design, and the everyday.

Marc Camille Chaimowicz: Blurring Boundaries between Art, Design, and Domestic Space

Marc Camille Chaimowicz's work sits at the intersection of fine art, design, and interior decoration, drawing on a variety of elements—such as wallpaper, textiles, and bespoke furniture—to create immersive, site-specific environments. These installations blur the boundaries of the traditional separations between art and the everyday. Chaimowicz's work invites us into a space where art and life merge, breaking the divide between the aesthetic and the personal. This idea aligns with this thesis's approach of blending art and design in a connected, non-hierarchical way between fields. As Susannah Thompson discusses,

[He ...] brings together a mise-en-scène composed of chairs, dressing tables, bookcases, ceramics, found objects, wallpaper, drawings, textiles and paintings and a rug commissioned by Chaimowicz in association with Edinburgh's Dovecot Studios. Through the synthesis of these elements, the gallery is transformed into an installation reminiscent of a Gesamtkunstwerk, a total work of art (Thompson 2010, para. 3).

Chaimowicz's work engages in rethinking public and private spaces. Through his immersive environments, Chaimowicz proposes that the decorative can serve as a medium for exploring identity, memory, and personal experience. His installations often carry a "meditative and poetic quality" (Munder 2006, para. 6), reflecting on time, memory, and personal experience, merging art and life.

This approach emphasises textiles, patterns, and domestic objects as sites of poetic engagement. In Chaimowicz's work, he creates a dialogue between private and public, dissolving the edges between art and everyday life and inviting viewers to experience art as an integrated part of daily life. This merging of art and the everyday encourages audiences to reconsider their relationships with objects they encounter in familiar settings. In his installations "Wallpaper and decorative patterns [explore the] aesthetics of decoration and design, the relationship between applied and fine art, and the intersection of private intimacy with public anonymity", creating non-hierarchical spaces that test conventional perspectives (Munder 2006, para. 3).

Interestingly, this flattening of hierarchy is not always understood or appreciated from within the fields, as Chaimowicz found out concerning his 2008 publication of a remaking of a high-end interior design magazine.

[C]reative industries do not always understand creative individuals. In 2008, "The World of Interiors" magazine ran a feature about [his] flat. Marc Camille took the

entire issue and turned it into an exquisitely made artist's book, also titled "The World of Interiors", complete with the advertisements and other articles, cut up, collaged, shuffled, recontextualized, drawn and stencilled over, new and old texts added. Condé Nast, owners of the magazine, missed the point and demanded that all copies of the book were to be confiscated and pulped. (Fox 2024).

Complete with a soft pink, linen embossed, hardback cover, this work is a site-specific intervention within a glossy magazine. Here, Chaimowicz positions his work in an appropriate exchange that traverses interior design and fine art in an unexpected location. His approach within the magazine reflects this thesis's exploration of publication as a site. For Chaimowicz, his reinterpretation of "The World of Interiors" navigates the space between art, design, and commercial media. The critical reception by the magazine owners to Chaimowicz's remaking illuminates the tension between creative industries and individual artists, highlighting how Chaimowicz's project disrupts conventional boundaries and invites a reassessment of how publications can function as sites for creative practice beyond a practical dissemination mode. This approach resonates with my thesis's use of publications to explore site-specificity, where printed matter becomes an active medium.

Chaimowicz's work utilises familiar domestic objects and aesthetics, using items like patterned wallpaper and textiles to evoke memory, nostalgia, and the domestic. Chaimowicz's approach reflects Wittgenstein's views on familiarity, suggesting that the commonplace often goes unnoticed due to its simplicity. Wittgenstein writes, "The aspects of things that are most important for us are hidden because of their simplicity and familiarity" (Wittgenstein 2010/1953, p. 56^e). While Chaimowicz's focus on domesticity and decorative motifs poetically transforms these elements, his approach could be critiqued for romanticising everyday life. By aestheticising the familiar, Chaimowicz risks detaching these motifs from their cultural or functional origins. This tension—between the aesthetic and the everyday—parallels my thesis's exploration of how textiles' iterative transformation can disrupt fixed narratives, offering audiences opportunities for reflection and critique.

Chaimowicz's work resonates with this thesis by using familiar, everyday patterns and domestic motifs to create immersive, site-specific installations that blur the lines between fine art, decoration, and the everyday. This approach parallels this thesis's aim to explore how hand-drawn, repeated patterns—rooted in familiar textiles—can provide audiences with embodied experiences, revealing multiple facets of perception and understanding. Additionally,

Chaimowicz's intervention in a glossy design magazine, where he inserts and manipulates his work within a pre-established format, aligns with this thesis's exploration of site-specific work within publications. This practice highlights the crossovers between art and design, prompting audiences to see "anew" within the familiar. Chaimowicz's and this thesis's creative works encourage viewers to experience the familiar with fresh perspectives, challenging their perceptions and inviting interaction. However, while Chaimowicz's work effectively recontextualises domestic patterns within fine art context, it does not explicitly address how these motifs might be transformed through iterative processes or intersemiotic shifts, which this thesis investigates.

In contrast to Chaimowicz's use of familiar domestic motifs, Virgil Marti's work engages with patterns and ornamentation as tools for cultural critique and subversion, offering a divergent perspective on the role of decorative elements to shift perceptions.

Virgil Marti: Ornamentation and Queer Aesthetics in Contemporary Art

American artist Virgil Marti explores themes of identity, taste, and subversion by integrating Rococo, kitsch, and camp aesthetics. Marti's work subverts conventional distinctions between fine art, interior decoration, and kitsch, transforming decorative elements into tools for cultural critique. His installations often feature wallpaper, chandeliers, and custom-made furnishings, which subvert minimalist and heteronormative norms within the gallery by reclaiming ornamentation to create immersive, theatrical spaces marked by excess and playful aesthetics ('Locks Gallery: Virgil Marti' n.d.).

In his 2019 exhibition, titled "Less is Bore: Maximalist Art and Design", Marti employed lush materials and elaborate patterns to disrupt traditional expectations of taste and propriety. This perspective aligns with the "decriminalisation of ornamentation",¹⁶ where the decorative is embraced as a valid and potent mode of expression, challenging the longstanding notion, popularised by modernist critics like Adolf Loos in "Ornament and Crime" (1908), that ornamentation is inferior to minimalist aesthetics. In a catalogue essay, Hilarie M. Sheets noted, "Marti is fascinated by the trickle down of fine art to popular decoration [...] Mining

¹⁶ This term refers to the renewed appreciation of decoration in design after its rejection during modernism. Alice Twemlow explores this shift in her 2005 essay "The Decriminalization of Ornament", tracing its decline and resurgence in contemporary practices.

the gap between high and low, his objects of allure consistently subvert aesthetic hierarchies and offer something other, but never lesser, in return." (Sheets 2014, p. 11). Through his immersive spaces, Marti repositions textiles and ornamentation as carriers of both material and cultural narratives. His works critique minimalist aesthetics by embracing maximalist, tactile designs that evoke an embodied engagement. This focus on materiality aligns with my thesis's exploration of how textiles can function not merely as decorative elements but as sites of complex cultural meaning, engaging audiences across sensory, historical, and aesthetic dimensions.

Marti's work is rooted in queer culture, historically known for using camp and ornamentation as expressions of identity and resistance. Through his installations, Marti links decor and ornamentation to themes of personal and political resistance. Sheets observes that "Marti continually pushes back against the tenets of high culture by rehabilitating dismissed aesthetics and melding them into objects that are oddly familiar but extraordinary." (Sheets 2014, p. 7). This perspective resonates with an expanded form of aspect seeing, where Marti uses decorative elements as shifting symbols of resistance, transforming textiles and decor into media for social critique.

In works such as "Bullies" (1992), Marti encourages viewers to reconsider cultural assumptions around beauty, taste, and gender. Marti has stated that "Ornamentation is a language—a form of expression that speaks to personal histories, identity, and the queer experience" (Fabric Workshop and Museum, 2023). Marti questions the social norms associated with decoration by incorporating Rococo-inspired floral motifs and plush, domestic objects, reflecting Jean Baudrillard's (2005/1968) view that the decorative carries symbolic significance and conveys cultural values. Marti positions ornamentation as a site of subversion and a means of embedding personal narrative within an aesthetic medium.

Marti's approach to pattern and excess embodies the "unrepeating-repeat", where he uses familiar repeated motifs with subtle variations through shifting aesthetics (i.e. Rococo into kitsch), creating an effect that feels simultaneously familiar and defiant. This method, used through his use of bespoke handprinted textiles and wallpaper in decorative installations, aligns with this thesis focus on repetition as tools for shifting perception and challenging normative interpretations. Through his distinctive use of decoration and camp aesthetic, Marti disrupts traditional fine art narratives, advocating for the potential of decoration to queer

spaces and defy societal norms. His work implies that textiles and ornamentation are not merely aesthetic choices; instead, they function as complex languages that express nuanced identities and expand the boundaries of cultural taste. However, his focus on ornamentation as a site of resistance does not fully explore how repetition and decorative elements might function as tools for shifting perception across semiotic boundaries, a core concern of this thesis.

While Marti's work emphasises identity and resistance through pattern and ornamentation, Jorge Pardo's practice integrates functional design with decorative patterns to explore how art inhabits and can *be* everyday spaces.

Jorge Pardo: Dissolving Distinctions between Art, Design, and Everyday Spaces

Cuban American artist Jorge Pardo is known for blurring the boundaries between art, design, and architecture. His installations confront distinctions between utility and aesthetics, transforming functional spaces and objects into immersive art experiences. This integration reflects a rhizomatic approach, where disciplines merge fluidly, creating non-hierarchical experiences that resist strict categorization.

Drawing on his Cuban heritage, Pardo's projects often feature vibrant colours, custom-designed furniture and objects, and intricate patterns, creating personal and inviting spaces. His 1998 project, "4166 Sea View Lane", exemplifies his ability to traverse multiple contexts and resist categorization. Located in Los Angeles, "4166 Sea View Lane" was commissioned by the Museum of Contemporary Art (MOCA) and conceived as both a functional residence for Pardo and an art installation, blurring the boundaries between public and private spaces. The project featured custom furnishings, vibrant interiors, and architectural elements designed to expand conventional notions of utility, aesthetics, and domestic space. As Pardo himself explains, "It's a complete consideration of context", where art, architecture, and design merge into a hybrid space that oscillates "between a public act and private object" (Enderby 2021, p. 23). This approach invites viewers to reconsider notions of utility and aesthetics, echoing his broader practice of creating immersive, site-specific installations that resist rigid definitions.

Pardo's poetic interventions blur boundaries and provoke thought by exploring the relationship between art, its definition, and its place. As Emma Enderby notes,

His playful, even cheeky integrations into public space deepen relationships to poetic questions around art—its definition, and its place. The confusion between the art and its site is precise, both antithetical to 'art-in' public space—art in juxtaposition to architecture—and to the discreetness of 'art-as.' Pardo's interventions neither announce themselves as art, nor sidle up to public space without friction (Enderby 2021, p. 19).

By blurring the lines between art and life, Pardo's work invites audiences to engage with art as something to see and live with. As Mark Prince observes, "It is [Pardo's] ability to straddle these spaces, reflecting the values and performing the functions required by each, which distinguishes [his work]" (Prince 2012, p. 7). This dual functionality allows Pardo's works to adapt to different environments' cultural, social, and practical needs, further challenging conventional notions of utility and aesthetics.

Collaborations with institutions like The Fabric Workshop and Museum (FWM), DIA Center for the Arts, and more have allowed Pardo to further explore the integration of textiles, patterns, and architecture. In these projects, Pardo uses textiles not merely as decorative elements but as essential components of spatial design, emphasising their materiality and sensory appeal. A notable example is Pardo's 1997 "Untitled" commission by FWM to redesign the museum's entrance and public areas, which included a reception area and a video lounge/café. As described by FWM, "the 'Untitled' project began with Pardo's design of two fabrics, inspired by 1950s and 60s-era textile design, these fabrics were printed on linen, cotton sateen, and Swiss cotton, and were made into room dividers, wallpaper, and window curtains" (FWM Website: Jorge Pardo n.d.). By embedding textiles into the physical architecture—transforming them into walls, dividers, and decorative elements—Pardo demonstrated how these elements could reshape viewers' engagement with space.

Using recurring motifs, Pardo exemplifies the concept of the unrepeating-repeat, creating installations where hand-printed repeated patterns are subtly varied across different settings. This is specifically seen in the collaboration with the FWM, where the in-house hand-printed fabric embodied repeated and non-repeated elements. The hand-printed patterns on these architectural textiles resonate with the concept of the unrepeating-repeat, presenting a dual layering of repetition: the fabric held an overall printed repeated design, and was overlaid with variant mis-matched shapes and forms. This approach creates a sense of variation within repetition between the two overlaid patterns, subtly disrupting traditional expectations of textiles, which is further enhanced through its scale and architectural application. This

interplay between repetition and variation reflects Pardo's ability to recontextualise familiar motifs. Additionally, the installation highlights his practice of creating site-specific installations that question conventional boundaries between fine art, design, and architecture.

An example of Pardo's fusion of art, design, and architecture, the piece "Curtain" (2001) was conceived for the Dia Center for the Arts in collaboration with The Fabric Workshop and Museum. This work exemplifies his innovative approach to spatial interventions, blurring the boundaries between function and aesthetics. "Curtain" was inspired by 1960s textile patterns and executed on sheer Swiss cotton through hand-printed silkscreen techniques¹⁷. Spanning approximately 8,000 x 96 inches, the piece enveloped the gallery space of Dia on an aluminium track, serving simultaneously as an architectural element and a monumental artwork (FWM Website: Jorge Pardo n.d.). By integrating art with architecture and design, Pardo reframes decoration as an active, transformative force, aligning with exploring textiles and patterns as conduits for both aesthetic and experiential meaning.

This approach broadens the potential of textiles beyond traditional decorative roles, aligning with Pardo's practice of recontextualising everyday objects and materials within immersive, site-specific installations. Through these transformations, his work underscores the potential of textiles as conduits for both aesthetic and experiential meaning, further expanding the dialogue between design, architecture, and fine art. In these projects, Pardo uses textiles as decorative additions and core elements of spatial design, emphasising their materiality and visual appeal.

In Pardo's installations, everyday objects like lamps, tables, and walls convey aesthetic and cultural narratives, positioning his work in a space where design communicates as much as it decorates. This aligns with his view of art as an interactive and everyday medium, encouraging audiences to engage with art as part of their lived environment rather than a detached experience. Using recurring motifs, Pardo exemplifies the concept of the unrepeating-repeat, creating installations where hand-printed repeated patterns are subtly varied across different settings.

¹⁷ I have direct knowledge of this work, having assisted in the printing process of the piece during my time as a studio assistant at The Fabric Workshop and Museum. This hands-on involvement offered valuable insight into the layered design and technical execution of the project and also played a role in fostering my early interest in the exploration of variant repeats.

Pardo's work closely relates to this thesis' creative work using patterns, decorative motifs, and large-scale, site-specific installations that navigate boundaries between fine art and design. Pardo's approach is rhizomatic, deliberately flattening hierarchies between disciplines traditionally seen as separate—such as design, interior decoration, and fine art—highlighting the importance of a non-hierarchical space for these intersections. While Pardo does not explicitly engage with translation between textile processes and other modes or literal aspect seeing, his work conceptually touches on these ideas by recontextualising domestic and decorative motifs within and through a fine art practice. The familiar patterns and textures of his installations encourage viewers to see art through the shifting lens of design, interiors, and everyday space, prompting a conceptual form of aspect seeing as they navigate these contexts. However, while Pardo's use of variant-printed textiles demonstrates an embedded exploration of repetition, it does not address the iterative transformations across translated media or embodied aspect seeing in the way the creative works of this thesis do.

Summary

This section examined how the works of Marc Camille Chaimowicz, Virgil Marti, and Jorge Pardo resonate with this thesis's exploration of pattern, decoration, and site-specific installation as vehicles for shifting perception and engaging with everyday spaces. Together, their work demonstrates how decorative motifs and repetition, can recontextualise everyday elements into immersive, transformative spaces. Their practices highlight how site-specific installations can engage audiences in embodied exchanges—a central aim of my thesis, which extends their approaches through intersemiotic translation and iterative processes.

Together, these artists demonstrate the potential of decorative, repeated motifs to foster non-hierarchical, transformative spaces that encourage an embodied experience. While they align with this thesis by using repetition, site-specificity, and decorative motifs, my research differentiates itself by emphasising intersemiotic translation as a core method. Through the unrepeating-repeat, I transform historical textile patterns into evolving, embodied installations that invite audiences to engage with meanings across multiple semiotic boundaries. This thesis extends their approaches by transforming historical textile processes into embodied experiences that invite audiences to engage with various perspectives of meaning.

Textiles as Experience: Process-Driven Translations & Collaborative Practices in Contemporary Art

Overview

Central to this research is a focus on how contemporary textile practices disrupt hierarchies and foster engagement through processes of translation, repetition, and collaboration. This inquiry positions textiles as a medium for nuanced, transformative understandings, where material, labour, and process intersect with broader cultural and semiotic concerns. Anne Wilson, Ann Hamilton, and the Fabric Workshop and Museum each contribute to contemporary textiles by expanding the medium's potential through process, materiality, and collaboration. Their practices/ethos highlight how textiles function as dynamic, performative, and experiential mediums that extend beyond expectations. These artists and arts organisation offer insights into how textiles can serve as sites of connection, engagement, and poetic resonance, turning familiar materials and techniques into vehicles for narrative, translation, and collaboration.

Wilson's emphasis on labour and performative processes highlights the meditative and communal dimensions of textile work, creating a foundation for understanding repetition as an action that serves as a site for transformation. Hamilton's integration of textiles with language and sensory experience demonstrates the poetic potential of materials to evoke memory and embodied understanding. The FWM's collaborative model and commitment to technical experimentation have redefined textiles as tools for interdisciplinary exploration and conceptual inquiry.

Anne Wilson: Process, Performance, and Materiality in Textile Installations

Anne Wilson is an American artist known for using textiles and thread to explore themes of labour, process, and the body in relation to time and materiality. Wilson's practice often involves weaving, stitching, and other forms of textile manipulation, transforming traditionally domestic techniques into contemporary art that engages with social and cultural issues. Her work is often described as an "invocation of the tactile and temporal dimensions of textiles, where each stitch or knot is a mark of presence, time, and labour" (Wilson, 2015).

Wilson's work "Topologies" (2002) features intricate and delicate webs and lace-like structures made from hair, thread, and fabric pinned on long surfaces within a gallery space. In this project, "[...] webs and networks of found black lace are deconstructed to create large horizontal topographies, 'physical drawings' that are both complicated and delicate." (Wilson n.d., para. 2). The repetitive gestures within Wilson's work—the pulling of threads, the tying of knots, the walking of the warp—create a meditative quality through the process of repeated labour.

Wilson's work often includes performative elements, where the act of weaving processes is incorporated into her installations or carried out by collaborators. In her performative sculptural work "Walking the Warp" (2008-2012), Wilson used an exceptionally enlarged warping board¹⁸ on which participants would 'walk' or physically engage with a large-scale version of developing the 'warp'¹⁹ for weaving. This practice transforms textile-making into a public performance of a communal, ritualistic experience, dissolving the boundaries between process and action as well as artist, material, labour, and viewer (Jefferies, Clark, and Conroy 2015). This performative approach reflects this thesis's rhizomatic framework, where process and materiality are interconnected and emphasise the relational aspects of textiles.

Wilson's approach to textiles explores the theme of labour, particularly the physical and repetitive actions involved in stitching and weaving. By emphasising the handmade element of textile work, Wilson highlights the labour-intensive nature of textile practices. Her work draws attention to the historically invisible labour associated with textiles, reframing it as a potent site of expression and agency (Wilson 2012). Her work confronts traditional gendered notions of textile as "women's work", elevating these practices to a space of conceptual inquiry and contemporary relevance.

Wilson's installations often emphasise the materiality of textiles, allowing viewers to experience the textures, weights, and fragility of these materials. Her installations explore the poetic potential of textiles to communicate beyond words, touching on universal themes of

¹⁸ A warping board is a tool used by weavers to measure and arrange warp threads to the correct length and order before they're transferred to the loom. It is typically a rectangular wooden frame with pegs placed at regular intervals along the frame's sides. The pegs guide the weaver in winding the warp threads back and forth in a systematic way, ensuring each thread is measured to an exact length and kept in order.

¹⁹ The warp is the set of vertical threads that are stretched and held under tension on a loom to form the foundational structure of woven fabric. These threads are interlaced with horizontal threads, known as the weft, to create the final textile. The warp provides stability and structure, with each thread carefully aligned and spaced to support the weft's movement through the loom.

memory, loss, and connection (Wilson, 2015). Wilson redefines textiles as a space for social, cultural, and material exploration by emphasising process, materiality, and performative gestures. Her installations invite viewers to engage with the materials, gestures, and histories embedded in textiles, aligning with this thesis's exploration of textiles as multifaceted and richly expressive forms.

Her sculptural installation, "Rewinds" (2010), translates the processes of textile production into glass, creating a 'topography of use' that reflects on labour and material culture. The work consists of a horizontal glass platform filled with glass weaving bobbins arranged to evoke a workspace where threads are wound and sorted. Wilson notes:

[...] watching the movement of the gaffers²⁰, [Wilson] realized the relatedness of textile processes to glass — glass is flexible and can be fibrous when molten to bend, spin, wind, and wrap. By translating fiber bobbin-winding and rewinding into glass, Wilson was able to exploit aesthetic analogies between these two materials and modes of production (Egleson and Wilson 2010, para. 1).

This act of translation by Wilson, through "exploit[ing] aesthetic analogies", aligns with intersemiotic translation, as she shifts the textile process into a new and perhaps unexpectedly connected medium while retaining its associations with labour and cultural production. Through this work, Wilson demonstrates the potential of translation to connect materials and meanings, a foundational principle in my investigation of interconnected and multifaceted forms of expression.

Wilson's 2022 project, "Davis Street Drawing Room", highlights the importance of slow-looking and participant engagement, offering multiple perspectives through collective interactions with textile fragments. In this experimental art project, artists, writers, and historians are invited to closely examine an archive of materials—including lace, cloth, and glass bobbins—through drawing, writing, photography, or digital imaging. This engagement fosters critical thinking and invention, encouraging participants to explore the formal and historical complexities of textiles. By focusing on the intimate details of texture, spin, and interlaced structures, participants are encouraged to "look slowly" to uncover further insights; as Wilson notes, "textiles are a particularly rich subject for slow, close looking. The more you look, the

²⁰ A gaffer in glassmaking refers to the lead glassblower responsible for shaping and forming molten glass into its final form. Skilled in manipulating the material with tools and heat, the gaffer directs the process, often working with a team to ensure precision and artistry in the creation of glass objects.

more you see." (Wilson n.d.). This practice mirrors the importance of slow, deliberate observation central to the process of the unrepeating-repeat in my research, where variations invite shifts in perspective. The slow looking of textile fragments within Wilson's project creates an archive of drawings that reflect an evolving engagement with material, gesture, and form. This aligns with my thesis's exploration, where sustained observation and iterative processes foster shifting understandings and further connections across media. Through their contributions, participants shape a growing archive that reflects the relational and evolving nature of meaning-making inspired by deep engagement with textiles.

Anne Wilson's work resonates with this research through her exploration of textiles as a vital, non-hierarchical material within the field of fine art. She emphasises the tactile and labour-intensive aspects of textile processes, bringing these traditionally domestic practices into the gallery and elevating their material presence by increasing scale or emphasising process. This Ph.D. connects to her approach of bridging textile processes across different semiotic forms, creating a dialogue between these media. This expanded approach moves beyond the material, exploring how textile practices can be translated and reinterpreted through other forms, inviting viewers to engage with textiles in new, multifaceted, and interconnected ways.

While Anne Wilson's work emphasises the meditative and labour-intensive processes inherent in textiles, Ann Hamilton extends this exploration by integrating these processes with language and sensory experience, creating immersive installations that engage audiences on multiple levels. Both artists position textiles as more than material objects, instead presenting them as carriers of memory, labour, and connection, a foundation that this research builds upon through its focus on translation and shifting perspectives.

Ann Hamilton: Materiality, Language, and the Poetics of Experience

Ann Hamilton's installations blend textiles, language, and sensory experiences to create immersive environments that dissolve traditional separations between viewer and artwork. Her work often engages themes of memory, history, and the body, using materials like textiles, paper, and found objects to create multisensory experiences. Within her practice, materials operate across sensory and semantic forms to deepen engagement.

In "the event of a thread"²¹ (2012), Hamilton transformed an extensive visual arts space into an interactive installation featuring swings and a giant billowing curtain that responded to participants' movements, creating a space for collective interaction. Hamilton captured this engagement, stating, "There's something that happens when you swing. I'm sure there's a neurological explanation for the sense of pleasure that you feel and I think people are giving over to that" (Forster 2013, para. 1). This work exemplifies Hamilton's exploration of tactile, repetitive actions—such as swinging, stitching, or erasing—that engage the body and mind.

Hamilton's installations frequently invite audiences to slow down and engage deeply with their surroundings. Her works foster what she describes as an "act of attention", encouraging participants to surrender to sensory experience and cultivate awareness of their physical interaction with the space (Saarbach 2021, p.171). Saarbach further notes that her installations require a "quality of presence", prompting viewers to question, observe, and uncover hidden details (2021, p. 172). This emphasis on attention and slowness resonates with my work, where the unrepeating-repeat similarly invites viewers to decelerate, give attention, and invest time. Both practices aim to facilitate shifts through slowness and attention that may change perception, fostering meaningful engagement with the material and conceptual layers of the work.

Hamilton's use of text bridges language and textiles, emphasising their shared materiality. She discusses how textiles, like language, are made of lines that cross and connect, creating textures of meaning (Hamilton n.d.). In "indigo blue" (1991), Hamilton filled a room with stacks of used work clothes dyed in indigo and engaged a 'scribe' who erased text from books, creating a repetitive, performative meditation on language, labour, and erasure. Similarly, in the piece "the theater is a blank page" (2015/2018), passages from Virginia Woolf's "To the Lighthouse" (1927) were printed on cloth ribbons and passed through the audience's hands, blending the physical act of reading with the materiality of the text. This approach reflects her belief in the visceral quality of language, where "a printed poem or a phrase, little black marks on a page, can just reach out and grab you—can become a strong physical and emotional sensation." (Hamilton and McHale 2020, p. 221).

²¹ Ann Hamilton consistently uses lowercase titles, reinforcing the quiet, immersive, and tactile nature of her practice.

In "habitus" (2016), Hamilton extended this tactile engagement with text, allowing visitors to take away printed commonplace pages, turning language into objects of exchange that circulated beyond the gallery. She is interested in exploring how "the specificity of material histories rub up against the abstraction of language and categories and the organization of knowledge" (Hamilton and McHale 2020, p. 214), integrating tangible materials with conceptual frameworks to create sensory experiences. By intertwining text and textiles, Hamilton's work invites viewers to explore materials' sensory and intimate qualities, encouraging understanding beyond words. This approach resonates with my practice, particularly in using intersemiotic translation to bridge material processes with the blended nature of text and drawing. Like Hamilton, my work fosters deliberate, slowed interactions by inviting viewers to engage with subtle variations and nuanced meanings with repeated variants, encouraging a re-evaluation of relationships between material histories and abstract narratives.

While Hamilton's work centres on tactile and performative meaning within installation spaces, my research employs intersemiotic translation to expand the interplay between textiles, drawing, and text. In my work, through subtle variation and transformation, the unrepeating-repeat evokes aspect seeing, fostering a nuanced, non-linear dialogue that shifts the focus from Hamilton's material engagement with textiles to my direct exploration of the processes of textiles. While Hamilton's work often emphasises textile materials' symbolic and performative qualities, my approach delves into the methods and processes inherent to textile-making. By integrating these processes through intersemiotic translation, I aim to uncover and reframe the subtleties of repetition and variation, inviting viewers to engage with the making and materiality, fostering shifting perceptions and understandings.

Where Hamilton's practice bridges materiality and language to evoke poetic resonance, the Fabric Workshop and Museum takes this exploration further by providing a collaborative platform for technical and conceptual experimentation. The FWM's model supports artists in pushing the boundaries of textiles, facilitating a cross-disciplinary dialogue that informs intersemiotic translation within this research.

The Fabric Workshop and Museum: Innovation in Textiles and Collaborative Practice

The Fabric Workshop and Museum (FWM), based in Philadelphia, has been a leading institution promoting innovative textile and interdisciplinary practices since its establishment in 1977. Founded to support artists experimenting with textile-based and material-focused practices, the FWM has expanded the possibilities within fabric and fibre arts, encouraging exploration of materiality, process, and cross-disciplinary engagement. The museum's collaborative projects support an environment where textiles become a medium for creative and conceptual inquiry, bridging the boundaries between craft, fine art, and design (Stroud and Mitchell 2002a). The FWM is defined by its commitment to material exploration, with its heart lying in a large workshop containing multiple 19-yard-long printing tables designed for repeat fabric and wallpaper production. This facility has become core to the FWM's material-making processes, fostering experimentation and skill development through apprenticeships, artist residencies, and staff-led initiatives (The Fabric Workshop and Museum 2023).

One defining and unique characteristic of the FWM is its collaborative model, which pairs visiting artists with skilled artists-technicians based at the FWM. This approach allows artists to experiment and think through unfamiliar materials and techniques. Through these partnerships, artists can develop works that reimagine conventional textile practices and push interdisciplinary boundaries. Over the years, the FWM has hosted many influential artists who have used their residencies to explore textiles in ways that address a multitude of thematics intersecting through their own practice. Its ethos has consistently fostered the intersection of fine art, design, and materiality, challenging traditional hierarchies between disciplines.

Architect Robert Venturi's exploration of pattern and decoration through textile and wallpaper designs exemplifies this approach, as his postmodern ethos bridged the practical and the conceptual. His 1980 + 1993 collaborations at the FWM resulted in bold textile patterns that bridged traditional divides between art and design, underscoring the museum's commitment to interdisciplinary exploration. Similarly, Jorge Pardo's 1997 project at the FWM blurred the line between functionality and art, particularly through his long-term site-specific installation within the museum building, showcasing textiles as integral components of architectural and conceptual spaces. Betty Woodman's ceramic and textile collaborations further highlighted how traditional craft methods could transcend medium-specific boundaries; her works with the FWM (1980, 1985) integrated fabric and ceramic forms into unified installations that

bridged decorative art and fine art (Stroud and Mitchell 2002a). These artists demonstrate the FWM's role in positioning textiles as versatile tools for bridging and reimagining disciplines, a perspective central to this thesis's focus on intersemiotic translation.

Several artist-residents at the FWM emphasised textiles' narrative and historical dimensions, situating them as carriers of memory and identity. Kiki Smith's 2001 collaboration at the FWM included works that explored themes of the body, memory, and materiality through an exploration of a traditional textile form, the blanket. Ann Hamilton's performative textile installations developed during her 1993 residency, where she used the tactile qualities of material alongside text and performance to evoke sensory and embodied experiences. Faith Ringgold's narrative quilts, created during her 1990 residency, extended this narrative potential by addressing themes of race and gender through repeated patterns and storytelling. Similarly, Kara Walker's 2001 collaboration with the FWM involved cut-paper and textile-based works that engaged with historical and racial narratives, situating textiles as mediums for political commentary (Stroud and Mitchell 2002a). These practices illustrate how textiles serve as multifaceted, narrative-rich media, fostering conceptual depth and bridging the past with contemporary discourse.

The FWM has enabled artists to explore the conceptual possibilities of repetition and variation, pushing boundaries in pattern and design. Laura Owens's 2001 residency at the FWM demonstrated how repetition could function as a tool for experimentation, as she created layered, painterly textile designs that disrupted conventional expectations of repeated imagery through hand embroidery²². Virgil Marti's transformation of decorative motifs into immersive installations is exemplified by the long-term installation of his work "Bullies" (1992) in the men's restroom at the FWM. By incorporating ornate, floral, and baroque-inspired patterns into an unexpected, utilitarian space, Marti subverted traditional expectations of wallpaper. Claes Oldenburg's collaboration at the FWM reimagined everyday objects into soft sculptures that playfully explored materiality and scale in the piece "Calico Bunny" (1997). Yinka Shonibare's use of wax prints in his 2001 FWM residency explored colonialism and cultural identity by considering Philadelphia soul or "Philly sound", using repeated patterns to embody historical and political narratives (Stroud and Mitchell 2002a). Together, these artists highlight

²² As previously discussed in the section on Laura Owens.

the power of manipulated repetition to evoke cultural critique, perception shifts, and nuanced narrative potentials, which parallels my thesis's interest in the unrepeating-repeat.

The FWM fosters material investigations that blend conceptual and process-led inquiries, showcasing textiles as repositories of knowledge and innovation. Christine Borland's residency at (2001) resulted in the multicomponent instillation "Bullet Proof Breath", which combined delicate glass forms with spider silk from golden orb weavers and film to explore the intersection of science and materiality. Mary Heilmann's 1995 collaboration at the FWM bridged abstraction and materiality, transforming painterly approaches into printed textile forms that blurred distinctions between media. Beverly Semmes's large-scale textile installations explored gender, body, and materiality, as exemplified in her dramatic fabric sculptures developed at the FWM in 2000, which reimagined textiles as monumental and conceptual tools (Stroud and Mitchell 2002a). These practices underscore the potential of textiles as investigative tools, where the process itself becomes a site of inquiry, aligning with my interest in material engagement through intersemiotic translation.

The FWM has been instrumental in establishing textiles as a significant mode of design and artistic exploration, creation, and dissemination. Since its inception, the FWM has been a centre for the innovative exploration of textiles, supporting artists in their technical and conceptual engagement with fabric, pattern, and repetition. Through access to an open, exploratory workshop and the expertise of skilled technicians, artists working at the FWM can experiment with bespoke printed patterns, innovative material processes, and diverse techniques, expanding the possibilities of textiles and other mediums while pushing creative boundaries. The FWM has fostered a vital connection between fine art and design, allowing textiles to transcend traditional craft labels and function as an expressive form of interdisciplinary exploration.

As an early career artist, I trained as an apprentice at the FWM and subsequently continued to work as a studio assistant. This training in hand-printed repeating processes was foundational to my understanding of repetition and my subsequent development of strategies to introduce variation within the rigid framework to create repetition. The collaborative nature of working experimentally with the skilled technicians at the FWM fostered technical proficiency and encouraged an open, exploratory approach to process, which had a lasting influence on my practice. The FWM's approach to process-driven, material-focused creation supports an in-

depth exploration of repetition and invites the subversion of traditional expectations, pushing the boundaries of what repetition can mean in printed textiles. Such an approach has been influential in shaping my artistic inquiry into the development of unrepeating-repeats, aiming to harness the deliberate manipulation of variance within a conventionally static repeat.

Summary

The practices of Anne Wilson, Ann Hamilton, and the FWM provide a contextual foundation for this research, demonstrating how textiles function as adaptable, collaborative, and transformative mediums. Together, these practitioners highlight how textiles can transcend static materiality, becoming tools for engagement, narrative, and innovation. While their approaches share a focus on materiality, process, and collaboration, they diverge in emphasis, offering a rich framework upon which my research builds. My work extends these foundations by integrating intersemiotic translation, transforming static repetition into iterative frameworks that actively shift perception. Unlike their practices, my research emphasises evolving, participatory audience engagement through subtle variations and pluralistic audience exploration across media.

While these practices inform this research, my work expands their approaches by positioning intersemiotic translation as a method to explore and expand discussions of textiles, where the process of repetition becomes a deliberate tool for shifting perception. Unlike Wilson, who focuses on the materiality of labour, my research bridges textile processes with drawing and text, creating an interplay between media that emphasises subtle variation and multiplicity. Similarly, Hamilton's poetic engagement with language informs my exploration of linguistic and material connections. At the same time, my use of the unrepeating-repeat introduces iterative differences that foster 'aspect seeing', encouraging audiences to perceive shifting perspectives of meaning. Building on the FWM's technical and collaborative frameworks, I explore how translation across semiotic processes can disrupt traditional notions of repetition and transform textiles into sites of evolving rhizomatic exploration.

Beyond the Decorative: Using Repetition and Aspect Seeing in Political and Cultural Narratives

Overview

Artists Ghada Amer, Clare Rojas, and David Mabb each explore textiles by engaging through themes of identity, politics, and cultural critique, collectively demonstrating how textiles can act as transformative tools for addressing social narratives. By examining how these artists use repetition, subtle variation, and intersemiotic translation, their works expand traditional notions of textiles as decorative objects and instead position them as carriers of meaning.

Their practices align with this thesis's central inquiries, revealing how textiles can evoke evolving perspectives. Amer's work explores feminist narratives through embroidered imagery that shifts between abstraction and explicit representation, encouraging reflection on gender and identity. Rojas draws on North American folk-art traditions, translating quilting patterns into sculptural forms that blur the boundaries between two- and three-dimensional space, while reimagining textiles' potential for storytelling. By juxtaposing William Morris's decorative motifs with modernist critiques, Mabb interrogates the socio-political roles of repetition and pattern, turning textiles into tools of resistance. Together, Amer, Rojas, and Mabb demonstrate how textiles can extend beyond their expected materiality when embedded with cultural and political critique. Their work reflects this thesis's exploration of textiles as multidimensional, active participants in contemporary art, offering encounters that engage perception shifts and invite critical reflection.

Ghada Amer: Feminism, Cultural Identity, and the Language of Stitching

Ghada Amer, an Egyptian-born American artist, is renowned for her innovative use of embroidery on canvas, merging stitched lines with painted surfaces to explore themes of femininity, sexuality, and cultural identity. By incorporating embroidery—often relegated to domesticity—into fine art, Amer disrupts traditional distinctions between craft and painting, repositioning thread as a medium of feminist expression and critique. Her work alters initial perceptions of the viewer through shifting perspectives, where seemingly abstract lines reveal hidden imagery, which, upon closer inspection, shifts viewers' understanding from an

expectation of abstract expression to that of embodied feminist narrative. Teresa St-Gelais discusses her work in a catalogue essay from her (2012) exhibition at Musée d'art Contemporain de Montréal.

Her *modus operandi* is extravagance, excess even, in the sense applied to English romantic painting but also in a transgressive sense, for she deals with subjects that do not readily conform to the rules of art—and in a context, moreover, where pleasure seems to be fully assumed. [...] In fact, it is only when we move closer to a work that we see what is concealed behind the coloured field. Intoxicated by the allure of the *matière*, we realize only subsequently that, in the background, other pleasures are being played out. (St-Gelais & Amer 2012, pp. 71-72).

This process within Amer's work connects to the importance within my practice of proximity and movement in experiencing the full perspectives of a piece. In both practices (hers and mine), viewers are encouraged to step closer, shift their position, and physically move in relation to the work in order to uncover concealed elements. This active engagement mirrors the concept of aspect seeing, where initial impressions evolve into enriched understanding through attentive observation. In Amer's work, what initially appears abstract becomes intentional, and the concealed feminist narratives emerge through closer inspection. Similarly, in my practice, proximity and movement are essential in revealing subtle variations and further perspectives embedded within the work. This interplay between distance and intimacy transforms the act of viewing into a participatory process, challenging the audience to go beyond surface-level observation to perceive and engage more fully with what is in front of them. By fostering this active engagement, both Amer's work and my own invite audiences into an embodied experience of discovery and revelation.

Amer's approach transcends textiles traditional decorative role to act as carriers of nuanced social and political commentary. Modesta di Paola's²³ assertion concerning Amer's work, that "Translation is not imitation but a form of revitalisation" (2018, p. 128), underscores the transformative potential of such processes. Amer's stitching exemplifies this by functioning as a form of intersemiotic translation, where threads operate simultaneously as paint, line, and critique. By crossing semiotic boundaries, her work forges intricate narratives that deconstruct traditional hierarchies and invite reimagination. Her transformation of cultural artefacts, such as traditional embroidery, into autonomous works of art reflects this principle of revitalisation.

²³ The following quotes from Modesta di Paola's original text were in Spanish and have been translated into English using AI tools.

This resonates with my exploration of the unrepeating-repeat and intersemiotic translation, where creation is prioritised over replication and original forms are transformed into multifaceted expressions, fostering new dimensions of meaning and engagement.

Feminist theory frames rewriting as a tool for challenging entrenched dichotomies. di Paola states, "The elaboration of the concept of *réécriture* [rewriting] surpasses the confines of traditional and conceptual dichotomies such as male and female, original and copy, primary and secondary, high and low culture, coloniser and colonised, individualised and neutralised, woman and infidel." (2018, p. 79). Amer's work embodies this rewriting, using embroidery to subvert patriarchal narratives and disrupt aesthetic hierarchies. Similarly, my research applies the unrepeating-repeat approach to destabilise expectations and foster new interpretations, both of which create space for reimagined cultural frameworks.

Amer's stitching exemplifies the concept of the unrepeating-repeat, employing hand-crafted, repeated-yet-variant stitched motifs that refuse static replication. Her works embody the transformation of meaning inherent in rewriting and intersemiotic translation by setting up visual expectations that subvert themselves upon closer examination. As explained by Jean Robertson, "Ghada Amer took images from sex magazines of women masturbating and remade them in embroidery thread adhered to painted canvases." (Robertson 2003, p. 28). "The translation [... in Amer's work] reveals how hybrid identities mediate between cultures, languages, and gendered spaces, producing artworks that exist in the in-between." (di Paola 2018, p. 140). Her works inhabit a critical space of "in-betweenness", fostering oscillations between textiles, visual narratives, and socio-political commentary that shift viewer perceptions.

Within Amer's works, erotic images of women emerge subtly from what appears initially as abstract lines, creating a visual dialogue that critiques the traditional male gaze and reclaims the female body from a perspective often dominated by masculine narratives (Robertson 2003). Through rhythmic and concealed imagery, Amer invites viewers into a process of aspect seeing, where the artwork unfolds in stages, inviting understandings that transcend the canvas surface. "Her addition of thread, often in colorful, ejaculatory waterfalls over these pornographic bodies, blocks easy visual access to the bodies" (Skelly 2017, p. 87). This method disrupts direct consumption of the female form, reframing it within a feminist context.

By bringing embroidery into the realm of painting, Amer repositions textile medium as tools for social commentary, challenging gender norms and redefining the hierarchy between 'craft' and fine art. "Her works create a cacophony of voices, navigating between her Arabic origins and Western experiences, between the visual and textual, and between the original and its translation." (di Paola 2018, p. 140). This cacophony reflects the multiplicity of translation inherent in her work, as the interplay between diverse narratives, cultural histories, personal agendas, and feminist critique invites viewers to oscillate between meanings. Similarly, in my work, the translation between text, drawing, and textiles fosters audience engagement while echoing Amer's subversive use of specific imagery to reshape and expand initial interpretations of the work.

Amer's work illustrates how deliberate imperfection functions as an artistic and feminist strategy. "The deliberate imperfection of these textiles is an ironic play with the idea of polished painting versus 'amateur' crafting. They are embracing imperfection as part of an artistic project that questions both art-historical hierarchies and ideologies related to female sexuality and creative production" (Skelly 2017, p. 87). Similarly, in my practice, I intentionally adopt imperfection as an integral part of the production process. By allowing room for variation, I embrace a tactile, process-driven approach that forms the unrepeating-repeat in its refusal of rigid repetition. This method fosters a deliberate interplay between intention and happenstance. Through this, imperfection becomes not a flaw but an intentional strategy, offering space for reinterpretation and shifting perceptions within the work itself.

The concept of translation as an act of creative transformation rather than simple replication offers a robust framework for understanding Amer's work. "Rewriting is not merely the act of transferring meaning but a process of subjective reinvention that generates difference. Amer translates her works to mediate between her culture of origin and her culture of arrival, embracing hybrid identities." (di Paola 2018, p. 142). This perspective aligns with my research's focus on intersemiotic translation and the unrepeating-repeat, where initial meanings are reshaped into complex, multifaceted expressions, prompting viewers to engage deeply and reconsider their assumptions.

Ghada Amer's work and my research share compelling overlaps, productive intersections, and distinct differences, particularly in feminist critique, intersemiotic translation, and the unrepeating-repeat. Both practices engage viewers through proximity, movement, and aspect

seeing, inviting them to move beyond surface-level observations to uncover depths of meanings. Amer transforms traditional embroidery into a medium of feminist and cultural commentary, while my focus of the Ph.D. connects with integration of textiles, drawing, and text to disrupt conventional hierarchies and foster audience engagement. Her embrace of deliberate imperfection and hybrid identities parallels my exploration of the unrepeating-repeat as a method for creating evolving, multifaceted interpretations.

Our practices converge most strongly in their shared commitment to 'rewriting' through translation entrenched narratives and hierarchies from one mode to another. Amer's embroidery reclaims the female body and challenges the male gaze, often employing erotic imagery to critique and subvert patriarchal norms. Similarly, my incorporation of terms for female genitalia within textile and drawing practices subverts expectations, disrupting aesthetic and cultural assumptions about propriety and femininity. Both approaches align with feminist theories that position rewriting and transformation as tools for deconstructing binary structures and fostering pluralistic and inclusive narratives. This shared focus highlights the potential of textiles as communicative forms that transcend traditional decorative roles, offering nuanced frameworks for critical engagement and creative innovation.

Amer's work, however, distinguishes itself through its explicit focus on cultural identity and feminist eroticism, using thread to reframe and reclaim female sexuality. While I also engage with feminist themes, the focus of the Ph.D. diverges through its methodological emphasis on the triangulation of the unrepeating-repeat, aspect seeing, and intersemiotic translation. This framework enables my work to operate rhizomatically, inviting audiences into dialogic processes that shift perspectives across textiles, drawing, and text. Ultimately, Amer's and my practices intersect in their transformative potential, leveraging textiles' tactile and conceptual dimensions to engage audiences and encourage participatory reflection. Through shared strategies of re-working through translation, deliberate imperfection, and intersemiotic exploration, both bodies of work contribute to the evolving discourse on textiles as sites of resistance, innovation, and cultural critique, offering nuanced pathways for artistic and social engagement.

Building on Amer's feminist reclamation of traditional embroidery, Clare Rojas similarly reinterprets historical textile motifs, translating quilt patterns into sculptural installations that reshape narratives of femininity and domesticity. Both artists use intersemiotic translation to

transform textile traditions, yet Rojas's work emphasises material transitions and cultural history over embodied feminist critique.

Clare Rojas: Folk Art, Feminism, and Narrative in Contemporary Textiles

Clare Rojas draws from folk art and textile traditions to explore themes of gender, identity, and cultural narrative. Her work often incorporates quilt-like patterns, earthy colours, and folk-inspired figures, echoing the visual language of quilting and folk art. Rojas's compositions feature gridded structures and decorative motifs that embody a rhythmic formalism, creating artworks that shift through variation and subtle changes within pattern—an approach aligned with the concept of the unrepeating-repeat. Her method transforms traditional quilt structures within contemporary art, positioning folk art as a medium of critique and challenging assumptions about femininity, domesticity, and labour (Rojas and Platow 2007). As Rojas herself states, "I had the idea that I could manifest the world I wanted, one where the table was turned, and I wondered how that would feel. I, as a woman, would be empowered, men would be exploited, language would work against them." (Rojas 2010, p. 1). This sentiment encapsulates her feminist critique, where quilting patterns—historically linked to women's domestic labour—become vehicles for subversion and empowerment. Like the research discussed here, her work invites audiences to reimagine these contemporary folk narratives as multifaceted and evolving expressions of identity and cultural critique.

Clare Rojas's work uses historical patterns rooted in diverse North American traditions, namely quilting motifs that have long been associated with women's work. Rojas reinterprets these patterns in her practice, often using painted wood panels as a substitute for fabric, reshaping and cutting flat wooden components into geometric shapes that mimic patchwork quilts. Through this translation from textiles to wood, Rojas creates installations that appear quilt-like in their arrangement yet operate within a sculptural, three-dimensional space.

This translation aligns with her belief that "recycling the old to make the new is an awesome metaphor for anything. [...] I redefine it, just in a different way" (Rojas 2010, p. 2). Rojas's reference to 'recycling' functions as a metaphor, not only for the reuse of physical materials but also for the reinterpretation and transformation of ideas, patterns, and images. By working from traditional starting points and translating them into her contemporary practice, Rojas engages in a process of 'recycling' that bridges past and present, merging historical references

with contemporary forms. This metaphor underscores reinterpreting cultural motifs and reimagining their relevance, where the transformation becomes a transformative act of creation.

Rojas's integration of painting, pattern, and sculptural installations highlights an intersemiotic translation, moving between media while preserving the essence of quilting motifs –within the space. Here, the viewer can feel as if they are within a quilted pattern. By painting patterns and incorporating them within her sculptural installations, Rojas bridges two- and three-dimensional spaces, inviting viewers to experience shifts in materiality and context. She notes, "With the interior works, I am thinking about how our energy transforms a space, whether we are (actually) there or not. [...] I am exploring ways in which I might present such energy without having to actually present the figure itself" (Rojas 2010, p. 2). This interplay between space and materiality mirrors the research's aim to foster embodied engagement, where audiences actively participate in perceiving and interpreting the works' forms and energies. These shifts support a kind of aspect seeing, as viewers toggle between understanding the pieces as representations of textile patterns and as unique, spatially present objects in their own right while oscillating between folk narratives and painted motifs. Her layered translation aligns with this thesis's aim to reveal diverse perspectives and narratives through embodied engagement, where material transitions create spaces for reconsideration and multiple perspectives. While Rojas's work prompts viewers to reflect on materiality and cultural narratives, it does not intentionally integrate embodied engagement as central to the process, a distinction my work addresses directly.

In creating new iterations of traditional quilt patterns across varying locations and media, Rojas encourages audiences to encounter familiar motifs in unexpected forms, echoing the research's aim of generating a re-evaluation of engagement with pattern. Her practice of reusing older works to create her large patchwork 'quilt' walls mirrors traditional quilt-making processes, as she explains: "I am interested in thinking about my politics in a different way, a more resolved and reduced way [...] so it makes sense that I re-use [older work]; I redefine it, just in a different way" (Rojas 2010, p. 2). This approach underscores the intergenerational and evolving nature of her practice, where fragments of the past are transformed into new narratives, aligning with this thesis's focus on how cultural and personal histories are encoded and reimagined within iterative processes. Through these reconfigured patterns and shifting

material applications, Rojas's work offers a nuanced exploration of how cultural and personal histories encoded within textile patterns can be transformed, inviting audiences to reconsider their expectations of these forms.

In essence, Rojas's work resonates with the themes of my Ph.D. thesis through her innovative reinterpretation of historical North American quilting patterns. She translates these textile motifs into three-dimensional, componential installations, painting flat wooden panels to mimic quilt structures. Her process aligns with this thesis's focus on transforming hand-drawn, repetitive patterns across varied media as she reimagines quilt motifs in unexpected materials, evoking both textile and sculptural qualities. This translation of forms reflects her broader engagement with processes: "I think printmaking influences the way I layer my paint, and the flat solid colours I use" (Ikon Gallery Interview, 2010). This literal and conceptual layering aligns with intersemiotic translation as explored in this research, where the essence of textile traditions shifts across media, bridging two- and three-dimensional spaces.

Both Clare Rojas and David Mabb engage with historical patterns to critically reinterpret their cultural and ideological contexts, yet where Rojas explores the material and spatial transformation of North American quilt motifs, Mabb recontextualises William Morris's designs to interrogate the tensions between utopian ideals and capitalist systems.

David Mabb: Disrupting Pattern, Politics, and Art-Design Boundaries

David Mabb's paintings utilise the fabric and patterns of Arts and Crafts designer William Morris²⁴ (1834–1896) to examine the intersections of politics, design, and fine art, challenging conventional definitions and hierarchies within these domains. By recontextualising Morris's decorative motifs, Mabb juxtaposes art-historical references with contemporary political commentary, questioning pattern and ornament's cultural and social roles. In Mabb's work,

"... the [Morris] pattern, or elements of it, always surface through. This particular use of dialectical methodology produces an unstable picture space where the appropriated Morris pattern and the contrasting image are simultaneously frozen, but never fixed, unable either fully to merge or separate." (Mabb 2010, para. 2).

²⁴ William Morris (1834–1896) was a British designer, writer, poet, and socialist activist, known for founding the Arts and Crafts Movement, which sought to elevate craftsmanship in response to industrialisation. His designs for textiles and wallpapers, characterised by intricate patterns inspired by nature, remain iconic. A committed socialist, Morris integrated his political beliefs with his artistic practice, advocating for the transformative potential of art in improving society.

This "unstable picture space" destabilises the decorative, introducing contextual shifts that align with the framework of unrepeating-repeat where subtle changes prompt the audience to re-evaluate the original Morris pattern and its recontextualisation critically. Mabb's approach mirrors my exploration of how glitches within repetition can encourage viewers to see new connections within familiar forms, here Mabb is using the repeat as the glitch or disrupter for political commentary.

Mabb transforms Morris's decorative patterns from aesthetic elements into tools for questioning capitalism, material culture, and social ideas. "It is the space opened up by the contradictions between what Morris designs would have been and how they have subsequently come to be used and understood, that [Mabb's works] navigates." (Mabb 2010, para. 5). This recontextualisation exposes how Morris's socialist ideals have been reduced by mass production. Morris's designs were utopian critiques of Victorian industrialism, but Mabb's work explores how mass production has stripped them of these ideals and turned them into cultural symbols. "The [work] brings together the residues of the Morris patterns' utopianism and what they have now become ... turning what is domestic and intimate, public." (Mabb 2010, para. 13). While Mabb focuses on reconfiguring Morris's utopian critique through visual and ideological disruption, my work is more subtle, utilising hidden shifts that invite awareness within the translated media.

Mabb's integration of Morris's fabric into his paintings directly connects textiles and painting. Mabb's use of Morris fabric as a 'canvas' draws attention to the historical link between painting and textiles, emphasising that fabric has long been a traditional yet often overlooked foundation for paintings. Mabb states that, "The relationship between the handmade Martinware, the mass-produced Honeysuckle fabric and the industrial object is rendered problematic, as the industrial object is hand-painted." (Mabb 2010, para. 5). Through this, Mabb explores the relationship between the printed Morris textile as a ready-made canvas and the act of hand-painting, blurring the boundaries between industrial production and artisanal creation. This approach resonates with my own investigation, where textiles function as both material and conceptual foundations for translation across forms. Mabb's overpainting of Morris's patterns engages in a semiotic shift, turning the decorative into a critical medium for dialogue. Both Mabb and my creative works explore the tension between historical textiles and their reabsorption into contemporary contexts.

While Mabb's work transforms historical patterns into contemporary critiques, it does not explicitly engage the direct perceptual shifts within the translated moment. However, Mabb's juxtaposition of Morris's Arts and Crafts patterns with Russian avant-garde artist Kazimir Malevich's²⁵ (1879–1935) geometric abstraction invites a form of conceptual aspect seeing, where viewers oscillate between interpretations. By layering Morris's designs with Malevich's abstraction, Mabb creates an interaction where patterns shift between decoration and critique, encouraging viewers to explore multiple perspectives.

Through Mabb's painting, "Morris and Malevich oscillate and intersect, while new associations freely emerge. In occupying this in-between realm, Mabb emphasizes both the contingent nature of representation and the paradigms that have shaped painting." (Fleming 2000, p.15). This interaction echoes the concept of pluralistic interpretation, where shifting perspectives foster new understandings of familiar forms. While Mabb's works encourage these perception shifts through conceptual and visual contrasts, my research explores this by integrating softer contrasts, expanding the viewer's engagement beyond critique to embodied experience. Both practices, however, are interested in destabilising fixed meanings and creating spaces for audience engagement through historical textile patterns.

In summary, David Mabb's work reinterprets William Morris's iconic fabric and wallpaper patterns, using them not merely as background elements but as integral 'canvases' that disrupt and reshape the narrative of the painted image. By overpainting onto Morris's fabrics, Mabb strategically allows singular, repeated motifs to break through, subtly undermining Morris's utopian ideals by contrasting them with politically charged imagery that questions these historical designs' continued relevance and commodification. "Morris's decorative designs spread out from under the painted square, filling the space where there should be only blank canvas." (Edwards 2000, p. 22). This intentional 'glitch' created by the pattern—where the familiar floral motifs of Morris reappear amidst the painted surface—echoes this thesis's exploration of repetition with variation, creating a visual and conceptual tension that encourages viewers to look between the decorative and the painted imagery.

²⁵ Kazimir Malevich (1879–1935) was a Russian artist and theorist, renowned for founding Suprematism, an abstract art movement focusing on geometric shapes and pure artistic expression. His works, such as "Black Square" (1915), broke away from representational art, aiming to convey spirituality and universal truths through abstraction.

Mabb's use of Morris fabric as a foundational layer offers an apt link to the historical connection between painting and textiles (i.e. the canvas). Mabb's approach aligns with this thesis's focus on intersemiotic translation, where printed repetition of Morris's designs migrates within the painted media, conceptually translating through time and the interconnections with juxtaposed imagery. The glitch in Mabb's work is the repeated motif that disturbs the painted surface with the familiar and allows for multiple readings or shifting conceptual views between pattern and painted image, inviting audiences to consider how patterns act as both decorative elements and critical voice of cultural meaning. By transforming Morris's patterns, Mabb encourages engagement with the canvas, where the overlay of painting on patterned forms reveals new dimensions, challenging the viewer to reconsider their associations with Morris's designs in a contemporary, politically reflective light. Through this interplay, Mabb's work resonates with this thesis's research by using historical textiles and repetition to generate experiences that expose viewers to varied perspectives.

Summary

The exploration of these artists' works reveals shared themes and methodologies that align with, yet distinctively diverge from, the core inquiries of my Ph.D. Each artist demonstrates the transformative potential of textiles as tools for cultural and political critique, challenging the perception of textiles as solely decorative. Their practices employ repetition, subtle variation, and intersemiotic translation, engaging viewers in layered narratives that cross material boundaries. While their practices incorporate elements of intersemiotic translation, my research advances these approaches by using translation as a deliberate method to foster perceptual shifts and activate aspect seeing. Furthermore, key distinctions in intent, execution, and audience engagement highlight the unique contributions of my practice. My research builds on these intersections by centring embodied experience and fostering dynamic, shifting perspectives, offering a broader framework that encourages pluralistic and interdisciplinary exploration.

Conclusion

In conclusion, the discussion above reveals the depth and diversity with which artists engage with repetition and intersemiotic translation across multiple media to expand the boundaries of textile practice. The artists considered demonstrate the rich versatility of textiles. They showcase its role as a transformative tool that opens layers and shifts of perception, encourages embodied experiences, and provides a critical lens for socio-cultural commentary. However, while they work through interdisciplinary approaches, they do not explicitly consider intersemiotic translation in the manner foregrounded by my research, which frames translation across semiotic modes as a central method. While many of the artists discussed engage with intersemiotic processes, my research *explicitly* uses intersemiotic translation to create perceptual shifts. By moving between textiles, text, drawing, and sound, I create a non-linear dialogue that activates aspect seeing, encouraging audiences to encounter familiar motifs anew.

Collectively, these artists provide a foundation for exploring the transformative potential of hand-drawn repetition and intersemiotic translation in enabling embodied, perceptual shifts. By weaving historical textile processes into contemporary, cross-disciplinary practices, their work aligns with my thesis's focus on the performative and perceptual possibilities of textiles. In contrast, my practice distinctly advances the role of translation across forms as a mechanism for unfolding and expanding understanding. It is important to note that the above discussion includes broader rhizomatic themes explored by the artists, which also interconnects with my own wider network of themes and subjects within my practice. However, these themes are not explicitly central to the focus of this exegesis, but they do contribute to the broader landscape of interconnection, complexity, and multiplicity present in both the work of the artists discussed and my own creative works.

Having established a conceptual framework of artistic influences, underpinning the creative works, the discussion now shifts towards situating the golden thread's trio within their specific critical discourse. This next chapter examines how the integration of intersemiotic translation, aspect seeing, and the unrepeating-repeat contributes to and questions existing dialogues in textiles, fine art practices. It specifically explores the artworks through the various lenses of the golden thread, offering an analysis of how these modes interact within the creative works to generate new perspectives and understandings.

Chapter 4: Critical Discourse: Intersemiotic Translation, Aspect Seeing, and the Unrepeating-repeat

Introduction

This chapter demonstrates how the triangulation of intersemiotic translation, aspect seeing, and the unrepeating-repeat enables a rich framework for artistic practice. The creative works reimagine historical textiles as active sites of inquiry, employing iterative processes to foster perceptual shifts and engage intersemiotic translation. Together, these methods deepen engagement with materiality, narrative, and positions textiles within a specific dialogue of expanded intersemiotic translation. The research provides a framework for integrating intersemiotic translation as part of the unrepeating-repeat to enable aspect seeing, and it positions this approach as a means of dissolving disciplinary boundaries and enriches the dialogue between modes.

The translation between textile processes, drawing, and text connects these semiotic forms into one image that holds and shifts between all three modes. These semiotic forms are conjoined to generate the creative works and as the viewer gives attention and looks, these three conjoined modes reveal themselves through aspect seeing. The shifting awareness between these forms encourage viewers to reflect on their initial perspectives, the interconnection and distinction between textiles, drawing, and text, and the nuanced meanings they convey when merged. The creative works examined in this chapter demonstrate how these methods and their theoretical position collectively work to reimagine material. By doing so, the research presents a framework that situates intersemiotic translation as a tool for transferring meaning between semiotic systems as well as an iterative, evolving, and non-hierarchical method of creative inquiry.

Chapter 4 is divided into three sections, each concentrating on one of the core elements that form the golden thread of the thesis. The chapter begins with a focus on an expanded notion of intersemiotic translation. Engaged with as a practical method intersemiotic translation bridges semiotic forms of the creative works—textile processes, drawing, and text—facilitating the movement of meaning across material, cultural, and temporal boundaries. By situating the research within a broader discourse of experimental (Campbell and Vidal 2018) and ludic (Lee

2022) translation, this section emphasises how the transformation of historical artefacts fosters interdisciplinary discussions through translation, offering a novel contribution to traditional modes of textile dialogue. Building on this, the second section introduces aspect seeing, drawing on Ludwig Wittgenstein's concept of 'seeing-as' to explore how shifts in perception are central to the creative works of this Ph.D., enabled through both intersemiotic translation and the unrepeating-repeat. This section examines how embodied and experiential engagement prompts audiences to oscillate between multiple perspectives, shifting their understanding of the works. The chapter ends by discussing unrepeating-repeats, which forms the foundational making process and the first point of engagement for audiences. This personal artistic method—made through the translation of textile processes—embeds repetition with subtle variation, inviting viewers to disrupt expectations and uncover nuances of meaning through an evolving interplay between expectations and shifts of perspective.

Section 1: Intersemiotic Translation

Introduction to Intersemiotic Translation

Intersemiotic translation, as initially defined by Roman Jakobson (1959), refers to the transformation of verbal signs into non-verbal sign systems. In his seminal work, Jakobson distinguishes between **intralingual** translation (within the same language), **interlingual** translation (between languages), and **intersemiotic** translation, which he terms as transmutation: an interpretation of verbal signs by means of non-verbal systems such as images, music, or gestures (Jakobson 1959, p.233). This pivotal concept establishes a foundation for understanding how meaning shifts and evolves across different semiotic systems.

Building on Jakobson's framework, translation scholars Madeleine Campbell and Ricarda Vidal (2018) expand the scope of intersemiotic translation by emphasising its experimental and cross-cultural dimensions. They state that "intersemiotic translation carries a source text (or artefact) across sign systems and typically creates connections between different cultures and media" (Campbell and Vidal 2018, p. xxvi). Rather than merely reproducing a source's content, intersemiotic translation reinterprets its essence within a new semiotic system—for instance, transforming a novel into a film or reimagining a poem as a painting. This approach highlights the generative potential of intersemiotic processes to foster creative reinterpretation while acknowledging the inherent complexities of meaning across diverse communicative modes.

Tong King Lee (2022) introduces the concept of "ludic translation" in his experimental translation work with Chinese concrete poetry. Lee describes this as a form of translation that "imagines translation as working alongside an original work, extrapolating the work in oblique fashion and always maintaining semiotic distance and creative tension with it" (Lee 2022, p. 2). As Lee emphasises, the creative elements of this Ph.D. function "alongside an original work" (or source), maintaining a distance while holding a creative connection. The term 'ludic', originating from the French 'ludique' and the Latin 'ludĕre' (to play), extends to include "serious fun" through play, humour, satire, and lightness. For Lee, ludic translation aligns with intersemiotic translation by emphasising creativity, interpretive flexibility, and the playful

transformation of meaning across semiotic systems, contrasting with rational-scientific models of equivalence and linearity (Lee 2022, p. 1).

This playful, experimental stance resonates with Roman Jakobson's observations on the complexities of translating poetry. As Jakobson explains in relation to poetry,

Only creative transposition is possible: either intralingual transposition—from one poetic shape into another, or interlingual transposition—from one language into another, or finally intersemiotic transposition—from one system of signs into another, e.g., from verbal art into music, dance, cinema, or painting. (Jakobson 1959, p. 238).

Intersemiotic translation operates as a distinct form of creative transposition, allowing meaning to shift across different sign systems (text, image, performance) and generate new layers of interpretation. This synergy highlights the transformative nature of translation, setting the stage for Lee's ludic approach. Lee's ludic translation builds on this idea, in relation to translating poetry, by rejecting the rigid transfer of meaning and embracing the transformative potential of translation. For Lee, ludic translation celebrates the creative dialogue between forms, inviting reinterpretation and experimentation while maintaining an oblique, yet vital, relationship with the source material. In this way, it reflects Jakobson's acknowledgment of the poetic text's complexity, where translation becomes an act of creative reimagining rather than replication.

By extending Jakobson's ideas into a playful, risk-taking framework, Lee's ludic translation foregrounds intersemiotic processes as inherently dynamic. This approach aligns with the ethos of intersemiotic translation, where transformations across sign systems generate new meaning(s) and open up possibilities for creative experimentation. Campbell and Vidal, through their project "Experiential Translation: Meaning-Making Across Languages and the Arts", similarly explore the transformative potential of "experimental translation" (2018), positioning it as a collaborative and cross-disciplinary endeavour that works between and with translators, artists, and other creative practitioners. Their work demonstrates how translation can function as a relational process that transcends linguistic boundaries, fostering interpretive insights through creative engagement across media and cultures. Lee's ludic approach, like Campbell and Vidal's, challenges the idea that fidelity and equivalence are, inviting dialogue and experimentation that embrace the complexities of meaning-making. Together, these perspectives affirm intersemiotic translation as a space of exploration, where the interplay of creativity and transformation may produce dynamic and unexpected reinterpretations.

This research builds on these positions by using intersemiotic translation in artistic practice that functions across and between creative media. Specifically, the creative works of the Ph.D. explores how textile processes are translated into visual and textual forms. In my artistic practice, intersemiotic translation occurs as a dynamic process between different modes of expression where material and conceptual relationships are reinterpreted through creative exploration. By shifting between these modes (through the translation process), my work engages with the transformative relationships across media, maintaining a creative tension with the original object while opening new avenues for understanding its material, cultural, and historical significance. An expanded understanding of intersemiotic translation positions it as a pivotal tool for developing the creative works.

The translating of textile processes into differing visual and textual forms broadens the boundaries of fine art and textiles, offering new perspectives on their relationships. Rather than function as a static reproduction of meaning, intersemiotic translation serves as an active, generative exploration of connections across these media. This exploration of intersemiotic translation as a transformative and dynamic process across creative media provides a foundation for further examining its role within textile discourse. Expanding on this, the research situates intersemiotic translation within the evolving intersections of textiles, fine art, and text, demonstrating how these fields inform and reshape one another through material and conceptual translation.

Intersemiotic Translation in a Textile and Fine Art Practice

Intersemiotic Translation in Textile Discourse

The research's contribution to knowledge specifically emerges through its exploration of intersemiotic translation between the process of textiles and fine art with the inclusion of text, integrating these fields. Although the interdisciplinary nature of textiles²⁶ is widely

²⁶ Textiles as a field is richly explored through interdisciplinary perspectives, bridging the boundaries of art, design, cultural studies, history, and science. Scholars and writers such as Jessica Hemmings, who edited "The Textile Reader" (2012), and Janis Jefferies, who has written extensively on textiles and its intersections with contemporary culture. The journal "Textile: The Journal of Cloth & Culture" is another prominent publication that fosters an interdisciplinary dialogue, examining the socio-cultural, historical, and artistic contexts of textiles. Key texts like Rozsika Parker's "The Subversive Stitch: Embroidery and the Making of the Feminine" (1984) also highlight the intersection of textiles with feminist theory, showing how the field transcends traditional artistic and scholarly boundaries. This interdisciplinary lens allows textiles to be appreciated not just as material objects but as cultural, social, and political artefacts, offering a holistic view of its role across various domains of knowledge.

acknowledged, the application of intersemiotic translation within textile practices has received limited attention. As highlighted in the TEXTILE journal special issue "Cloth and Textile in Translation", "intersemiotic and cultural translations in relation to cloth or textile have been rare" (de la Garza and Jie 2021, p. 106). This special edition of the journal, with its focus on translation as a transformative and relational process, aligns with my research premise, particularly in its exploration of textiles, cultural contexts, and creative reinterpretation. However, my work is distinct to the discussion within the journal, in its emphasis on artistic practice, material specificity, and the integration of a unique framework that combines intersemiotic translation and unrepeating-repeats to enable aspect seeing. By focusing on process-led transformations between textiles, drawing, and writing, my research offers a distinct contribution that situates translation as a generative, creative practice between the fields of textiles and fine art. Therefore, it adds to the limited discourse, offering a timely contribution through artistic practice that unites traditionally separate fields and deepens discourse on the interactions between media that occurs through intersemiotic translation.

This evolving perspective builds on the broader paradigmatic shifts in textile discourse. As Janis Jefferies articulates in "The Handbook of Textile Culture",

Over twenty-five years ago there was a paradigm shift in writing textiles from a gendered and primarily art-based perspective. Ten years ago there was another change in thinking textiles as both a material set of practices and part of a complex semiotic sign system within discourses of translation, and today the paradigm shift concerns the artist-as-researcher, the theorist as artist performing as curator, the community ethos of craft and textiles, performing in and engaging with new forms of public address and commitment and online. (Jefferies, Clark, and Conroy 2015, p. 9).

This statement, from a decade ago, underscores the blurring of boundaries between fields, situating textiles at the intersection of creative practices and public engagement, creating a foundation to now explore and expand intersemiotic translation through the field of textiles. Building on these paradigm shifts, this research extends the discourse by exploring intersemiotic translation as a dynamic process that connects textiles, drawing, and writing and redefines each medium's boundaries, fostering interdisciplinary dialogue and innovation.

By translating ideas, forms, and processes across these media, the work proposes a fresh method for interdisciplinary dialogue within textiles. It echoes previously mentioned scholarly efforts such as "Experiential Translation" and "Ludic Translation", which positions translation as potentially a creative and exploratory process. By aligning with these emerging discourses,

the research introduces a novel method of the golden thread that expands beyond existing frameworks, situating textiles as part of an interdisciplinary dialogue across the field of translation. Ultimately, the creative work reveals how textile practices can shape and be reshaped by drawing and text, fostering new perspectives across media. Additionally, through this engagement the work questions conventional disciplinary divides and hierarchical structures, opening avenues for a richer understanding of how meaning transforms when ideas move between different semiotic forms.

The expanded understanding of intersemiotic translation as a dynamic, transformative process lays the groundwork for a rhizomatic approach, where meaning evolves fluidly across media, enabling new, non-hierarchical connections.

A Rhizomatic Approach within Intersemiotic Translation

Within the creative works, intersemiotic translation became a means to find new connections between drawing and textiles. It allowed for the exploration of the particular possibilities and expressive qualities that arose from merging these creative practices. As Lee states:

[...] it imagines translation as working alongside an original work, extrapolating the work in oblique fashion and always maintaining semiotic distance and creative tension with it. Hence, translation is not subservient to a source text in a vertical hierarchy but articulates the latter sideways to develop a more expansive intertextual network [...] (Lee 2022, p. 2).

This aligns with my research as intersemiotic translation, much like Lee's description, supports the dynamic and non-hierarchical interplay between drawing and textiles within my creative works. It facilitates a "sideways" articulation of meaning, fostering a rhizomatic approach that emphasises interconnectedness and fluidity over fixed disciplinary boundaries. Early in the consideration of the Ph.D., I thought of my approach as transdisciplinary, as in "between, across, and beyond" (Nicolescu 2014 p. 107), the fine art and textiles fields. However, transdisciplinarity implies a wider disciplinary crossover than is relevant to my practice. As a result, I have realised that my research better aligns with a 'rhizomatic' approach, encapsulating the intersections of various fields and methods. The concept of "rhizomatic" is particularly relevant to my approach to intersemiotic translation, as it reflects the non-hierarchical, networked nature of my translation processes.

Originating from Deleuze and Guattari's 1980 work, the term "rhizome" (derived from the Ancient Greek ῥίζωμα, *rhízōma*, meaning 'mass of roots') characterises a framework that accommodates multiple, non-hierarchical entry and exit points in representation and interpretation (Deleuze and Guattari 1980/2013). This approach offers an alternative to traditional hierarchical structures, instead promoting a decentralised network where interconnected elements hold equal significance. Within my creative works, this rhizomatic approach mirrors the ways in which intersemiotic translation allows for fluid, unpredictable connections between drawing, textiles, and text. By de-centring any single element and fostering connectivity, the rhizomatic method aligns with the absence of fixed origins or endpoints, enabling open-ended exploration and fostering a more inclusive and diverse understanding of complex phenomena. This approach not only questions conventional frameworks but also reflects the dynamic and relational processes within my practice, offering multiple perspectives and pathways through the work. In relation to ludic translation, this rhizomatic approach is supported by Lee, who states,

If straight translation reinforces the vertical filiations between source and target, author and translator, ludic translation opens up a work to differential pathways or lines of flight (à la Deleuze and Guattari 1987), enabling a work to develop rhizomatically across languages, modes, and media. It subverts the top down relation between original and translation, renders irrelevant traditional assumptions about fidelity, and challenges outcome-based thinking around the question of untranslatability. (Lee 2022, p. 3).

Lee's statement directly informs the context of this thesis, as it underscores the ways in which a rhizomatic approach to intersemiotic translation challenges hierarchical structures and assumptions. In my work, intersemiotic translation functions rhizomatically by weaving together an intricate and connected relationship between textile processes, drawing, and writing, mirroring Lee's notion of "differential pathways". The translation of textiles into drawing and text does not impose a separation or vertical hierarchy between the original artefact and its reinterpretation; instead, it fosters a dynamic, relational network in which each iteration remains entangled with the others. The works explore the subtle intricacies of textile production, refracted through the prism of drawing, which, in turn, is imbued with written elements. This expansive framework aligns with Lee's argument that ludic translation "subverts the top-down relation between original and translation", offering a method that resists outcome-based thinking and embraces multiplicity in meaning-making.

This approach is founded on the principle that no material hierarchy exists between creative approaches, even though disciplinary fields may reinforce institutional divisions. Within the creative works intersemiotic translation plays a central role in dissolving material borders, allowing materials and processes to interact fluidly without being confined by perceived hierarchies. The works of artist/designer Jorge Pardo and artist Virgil Marti, alongside the ethos of the Fabric Workshop and Museum and the research of specialist Janis Jefferies, (and others as discussed in "Chapter 3. Frameworks and Influences" from p. 26) examine an interdisciplinary approach to textile and fine art. Through their practices, textiles and fine art are reimagined as interconnected modes, where materials and processes speak to each other across perceived boundaries. In my own practice, this connection is evident and engaged with through intersemiotic translation in how drawing, textile processes, and writing interact to foster a rhizomatic approach that encapsulates qualities of multiplicity, dynamism, and the blurring of origins or boundaries in the outputs of the artistic practice.

Building on this rhizomatic perspective, intersemiotic translation's dynamic, networked nature aligns with the broader role of the translator as a mediator, reimagining meaning across semiotic systems. This sets the stage for exploring the nuanced relationship between translator and artist, where transformation, rather than replication, drives creative and conceptual exploration.



Figure 3. Develop of drawings from historical textiles in a temporary studio within the art store at The Collection Museum, Lincoln, in February 2014. Photo Credit: Danica Maier.

The Translator, The Artist

Jakobson highlights the unique challenges translators face, particularly in the realm of poetry, where "verbal equations" such as phonemic similarities, rhythm, and syntax carry autonomous

significance. In such cases, he asserts that "only creative transposition is possible" (Jakobson 1959, p. 238), as poetry demands a transformation rather than a direct replication of meaning. While all intersemiotic translation is a type of transposition, not all transposition is intersemiotic translation; transposition can stay within a single language or move between languages or media, whereas intersemiotic translation specifically shifts the work into a different sign system. Here, the translator's role is not merely to reproduce the formal signs of the source but to reimagine its essence within a new system, ensuring its creative and semantic integrity.

The translator plays a central role in the act of translation, not only as a facilitator of cross-cultural communication but, as a creative mediator who reimagines meaning across systems of expression. While Jakobson originally anchored intersemiotic translation within the transformation of linguistic signs into other semiotic systems, subsequent scholars, including Campbell, Vidal, and Lee, have expanded its scope. Campbell and Vidal (2018) introduce its experimental and cross-disciplinary potential, demonstrating how translation can operate relationally across artistic and cultural modes. Lee builds on this further by situating translation as a dynamic, risk-taking process that embraces contingency and play.

In this expanded understanding of intersemiotic translation, the translator acts as a mediator, empowering them to re-create (or create again) the sense of the source artefact. While both translators and artists engaging in intersemiotic translation share a common thread of transforming and conveying meaning, there are notable differences in their approaches and goals. In the traditional sense, translators primarily work with linguistic and cultural translation. As Lee states,

Coming from instrumentalist thinking, straight translation generally operates on the basis of linear, semantic equivalence; it approaches an original work with a keen regard to its formal signs and strives toward a singular, closed-ended product. (Lee 2022, p. 2).

Therefore, "straight translation" focuses on accurately rendering the content and intent of a source text into another language while considering cultural nuances. This foundation for the disciplinary area emphasises fidelity to the original message, preserving both meaning and cultural context. Ethical considerations often come into play, and the goal is effective cross-cultural communication, whether in literature, business, or other domains (Robinson 2023). The view held until recently was "Most people understood [translation] to be essentially an

interlingual operation, and the debates about it revolved around whether it was better to reproduce the formal aspects of the source text or to reformulate it in the interests of fluency." (Bennett 2023, p. 1).

On the other hand, those currently working with intersemiotic translation operate more expansively, transcending linguistic boundaries to translate meaning between different modes. By weaving Jakobson's foundational concept with Campbell and Vidal's emphasis on experimentation and Lee's playful ludic model, my practice further expands intersemiotic translation into the realm of artistic practice in order to facilitate shifting perspectives and narratives. Here, translation becomes a process of creative reimagination between modes of expression where meaning is not replicated but transformed through material and conceptual exploration.

This expanded understanding of Jakobson's intersemiotic translation introduces a different creative dimension than might be expected in traditional translation. Lee extends this in how a playful or 'ludic' approach in translation has –

[...] the potential of translation to transgress and transcend the source text. That is, translation subjects an original work to experimental play replete with contingencies and idiosyncrasies, furnishes it with performative resources for aesthetic expression in excess of the linguistic signs, and extrapolates it toward multiple trajectories and plural media. Ludic translation is therefore diametrically opposed, in strategy and in outlook, to what we may call 'straight translation'. (Lee 2022, p. 2).

The concept of ludic translation, as discussed by Lee, aligns closely with principles of artistic development and creation. Similarly, the creative works of the Ph.D. engage with an "original work" that has been experimentally developed through playful exploration, which is embedded with performative means for "aesthetic expression" beyond spoken or written language. Therefore, in addition to performing an expanded intersemiotic translation, the creative works adopt an approach identified by Campbell and Vidal (2018) that acknowledges multiple potential versions of both source and target artefacts, reducing biases toward static, intralingual translation processes.

Unlike traditional translation, or those working within the area of translation, artists often have more flexibility in interpreting and adapting the source material. These acts become a creative exploration, allowing for personal interpretation, innovation, and the infusion of the artist's contextual perspective. While still engaging with cultural elements, the primary aim is artistic

exploration rather than accurate rendering. Both involve the translation of meaning; translators focus on linguistic and cultural fidelity for effective communication, while artists have greater creative freedom to reinterpret and innovate across diverse artistic mediums.

This brings up an intriguing and relevant point about intersemiotic translation: the translator's knowledge and understanding of the two semiotic systems, cultures, or contexts they are working between is crucial to the outcomes. Just as a translator of languages would be expected to understand both French and English, including their cultural nuances, effective intersemiotic translation also benefits from fluid familiarity with the semiotic systems being translated. In the context of this research, the level of knowledge and experience between the 'source' and the 'new'—such as textile processes and drawing—significantly shapes the outcome of the new creation, whether a text, artwork, or other form. Even in instances of creative or playful exploration, this understanding remains a key factor in the process. The creative works of this thesis demonstrate this principle, translating textile processes into writing-as-drawing. These translations draw extensively on my personal²⁷ and professional experience, in both textile media and drawing practices, ensuring an informed and nuanced approach. This gives me the knowledge and expertise²⁸ to engage with intersemiotic translation in a rhizomatic mode, fluidly working and translating between textiles, fine art, and text. In this way, my research builds on and expands Jakobson's foundational ideas, positioning intersemiotic translation as a process-led, artistic exploration that generates meaning between modes of expression.

Having examined the role of the artist as translator, where creative mediation reimagines meaning across systems of expression, this bridging of fields is further explored through the interplay of appropriation and intertextuality. These concepts enhance the complexity of the translation process within a contemporary art practice, deepening its capacity to engage with

²⁷ My dyslexia enhances my ability to translate between media and semiotic systems, fostering a blended understanding and experience of text as both visually fluid and possessing shifting semiotic meanings.

²⁸ I have a BFA (painting major), MFA (expanded painting), and a MA in Textile (expanded textile focus). I worked at two different textile workshops - London Printworks Trust and The Fabric Workshop and Museum in Philadelphia. I co-curated the British strand at the Kaunas Art Biennale in 2007 and co-led an international drawing residencies with the Museum of Loss and Renewal. Additionally, I spend my childhood in my grandmother sewing room learning to stitch, embroider, and knit from a young age. I have knowledge of and experience of multiple textile processes including sewing, embroidering, knitting, weaving, felting, flocking, tufting, repeat printing, and a vast array of 'fine art' processes including painting, drawing, collaging, photoshop, sound work, assemblage, sculpture, and installation.

existing artefacts and histories while generating new connections across materials and contexts.

Intersemiotic Translation, Appropriation, and Intertextuality

Building on the expanded understanding of intersemiotic translation as a transformative process across modes of expression, shares similarities with appropriation in its reimagining of existing content. Appropriation is a central strategy in contemporary art practice, rooted in early 20th-century movements and postmodernism. Appropriation functions as both critique and reinterpretation, inviting dialogue with the source material while situating it within new conceptual frameworks. Within contemporary art, it has evolved beyond its critical origins to include more nuanced, process-led explorations, where the act of borrowing and reimagining becomes a generative method for creating meaning across different contexts and media (e.g. Crimp 1979; Sanders 2016).

In an expanded form of intersemiotic translation, transformation occurs between different modes of expression, while in appropriation, transformation consists of taking elements from one context and placing them in another. The creative works delve into this intricate relationship between translation and artistic exploration. Previously, I located my artistic process within an umbrella of appropriation, as commonly understood within art practice. However, my thinking on this changed due to the broader considerations and contextualities of appropriation in art practice. This reflective shift in thinking during the Ph.D. led to an alignment with intersemiotic translation. The creative works extend beyond incorporation, establishing a distinct connection with the movement of meaning between the origin textile object and its process into writing-as-drawing .

Both intersemiotic translation and appropriation contribute to the layering of meaning in an artwork. As elements are translated or appropriated, they bring with them a history and set of connotations. This layering enriches the text or artwork with external meanings and references, aligning with the interconnected nature of intertextuality. Intertextuality is the idea that no text or creative work stands alone; the work is influenced by and refers to other works. Intertextuality involves incorporating or referencing other artefacts within a new work (Orr 2003). Within the creative works, the intertextual dialogue can extend the reach of intersemiotic translation, enriching the new artefact or artwork with meaning drawn from the

source material. In the creative works, intertextuality is present in the relationships and references between the source item, the context in which it's shared (e.g., publication, exhibition, project), and the process of (re)creation. Intertextuality refers to how different texts (or works of art) interact with and refer to each other. The relationship to the history or external references within the creative works is intended and supports the aspectual shift between the expectation of the aesthetics (from the source) and the word(s) creating the aesthetic pattern.

Intersemiotic translation and intertextuality both involve a relationship with existing artworks. Intersemiotic translation does this by translating meaning across different forms, and intertextuality does it by referencing or being influenced by other texts or artefacts. In a creative process, both may coexist as an artist translates between modes and engages with and references other works. Appropriation draws on existing texts, images, or objects. Specifically, I begin with a textile object and translate it into artwork through writing-as-drawing, referencing both the broader cultural context from which the textile object originates and how its cultural meanings interact with the drawing, its terminology (e.g., tit, pigeonhole), and associated cultural references within an intertextual framework.

Appropriating elements inherently involves dialogue with the source material, creating a web of interconnected meanings. The creative work of the Ph.D. plays with the boundary between these principles, blending nuanced connections between appropriation, intersemiotic translation, and intertextuality. That is, the developmental process of the creative works starts with incorporation (appropriation), followed by engaging the movement of meaning (intersemiotic translation) while referencing other artefacts (intertextuality).

Building on this interplay between intersemiotic translation, appropriation, and intertextuality, the exploration of line as a shared, transformative element across textiles, drawing, and writing further deepens the understanding of how meaning shifts across media, reinforcing the dynamic relationships at play in the creative works. Extending this exploration of intersemiotic translation, appropriation, and intertextuality, the role of line as a fundamental and transformative element across textiles, drawing, and writing further illustrates how meaning shifts fluidly between these interconnected modes of expression.

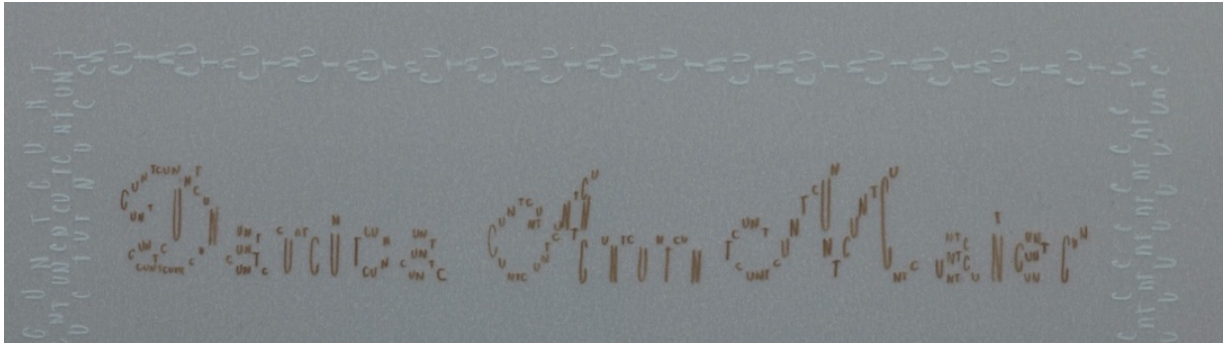


Figure 4. "Skein: DAM Cunt", 2014, detail of 20 cm x 15 cm drawing on Mylar mounted onto aluminium. Photo credit: David Rowen.

The Shared Genealogy of Line: Textiles, Drawing, and Writing in Intersemiotic Translation

The centrality of line as a shared, transformative element across textiles, drawing, and writing resonates with anthropologist Tim Ingold's exploration of their interconnected histories and dynamic relationships. Ingold's work illustrates how lines—whether threads in textiles, drawn marks, or written letters—share a common genealogy and structural parallels (Ingold 2016). His discussion evidences the intersection between textiles, writing, and drawing, revealing them as interconnected forms of line-making that carry meaning across material and cultural contexts. He argues that line is not merely a visual or structural component but an active, generative force that extends across different modes of making, from weaving and stitching to inscribing and sketching. This perspective underscores how each discipline—textiles, drawing, and writing—engages with line as a fundamental means of tracing, connecting, and reinterpreting forms (Ingold 2016). Therefore, lines found within the creative works are not isolated but exist within a network of relationships, where their histories overlap and intersect, reflecting shared origins and processes.

By positioning line-making as a dynamic act of movement, Ingold highlights the fluid boundaries between these practices, allowing us to see textiles, writing, and drawing not as separate fields but as interconnected modes of expression that embody and transmit meaning through their materiality and gesture. My creative works aligns with this position, where translating textile processes into writing-as-drawing becomes a means of uniting the shared histories and connected lineages of text, textiles, and drawing. This understanding of line sets the stage for examining its role within textile discourse, where intersemiotic translation offers a lens to explore how meaning is transformed and reimagined across textiles, drawing, and writing.

This exploration of line as a dynamic and interconnected element within textiles, drawing, and writing not only reinforces the shared genealogy of these practices but also underscores the transformative potential of intersemiotic translation. The expanded understanding of intersemiotic translation as a transformative, dynamic process provides the foundation for the creative works of this Ph.D. By integrating the principles of intersemiotic translation with the unrepeating-repeat and aspect seeing, the works explore how meaning evolves through iterative, material, and conceptual transformations across media. The following section examines three of the creative works to demonstrate how this expanded framework operates in practice, revealing new relationships between textiles, drawing, text, and sound.



Figure 5. Jacobean Bedspread, LCNUG:1927/30, 236 cm x 188 cm, part of The Collection Museum's textile collection. Jacobean embroidered bedspread, ornately decorated with merl stitching – intertwining branches and foliage with birds perched on and picking fruit from the boughs. It was heavily restored in 1874. Photo credit: David Rowen.

The Creative Work through the Lens of Intersemiotic Translation

This section examines how three of the creative works—"Stitch & Peacock", "Score: Mechanical Asynchronicity", and "Ghost Heirloom: Blackburn Rug/Maier Wallpaper"—actively

employ and expand intersemiotic translation as intertwined with and through the unrepeating-repeat, enabling shifting perspectives to explore relationships between textiles, drawing, text, and sound. Each work exemplifies intersemiotic translation as a method of reinterpretation and as a generative, process-led exploration of meaning that moves fluidly across mediums, inviting audiences to engage with textile motifs through differing modes and perspectives.

The creative works begin with an initial found source—an image, artefact, text, or historical object—sourced from archives, museum collections, personal writings, or family heirlooms. These bases act as a foundational starting point, guiding the intersemiotic translation process that unfolds through playful and experimental re-creations across modes of expression. By translating a historical textile element, into a drawing, writing, or sound, the works activate new ways of seeing and engaging with the source material.

The act of translation here becomes inherently dynamic and non-hierarchical. The unrepeating-repeat emerges as a key framework to create the works, functioning in tandem with intersemiotic translation to foster iterative variation. Rather than reproducing motifs as static copies, the translation process enacts subtle shifts, ensuring that each iteration retains its relational connection to the source while introducing material and conceptual divergence. A dual operation of translation and repetition generates a recursive dialogue between forms, highlighting both continuity and transformation within the creative process.

Through intersemiotic translation, aspect seeing emerges as a vital mechanism, encouraging viewers to shift perspectives as they navigate the complex interplay of translated forms and materials (i.e. shifting between seeing the translated textile origin object and its process, to seeing drawing, and then words). The interwoven relationships between translation, repetition, and shifts of perception blur the boundaries between the historical origins of the starting points and the newly created works, as well as between the processes of making and the resulting creative outcomes.

The Creative Work: "Stitch & Peacock"

In the exhibition "Stitch & Peacock" (RN1, VS pp. 3-34), intersemiotic translation operates as both a material and conceptual transformation, where historical textile artefacts are translated into contemporary drawings and installations. This act of translation recontextualises the

functional and domestic meanings of the original textile, embedding new interpretation and material engagement. For instance, this translation is evident in the meticulous redrawing of the historical sampler's animals, birds, and foliage onto Mylar²⁹ sheets, where embroidery lines were transformed into drawn lines, and text was subtly embedded into the visual structure, shifting the original textile's functional and domestic significance into a new artistic context. This translation between modes creates a liminal space where textile, drawing, and text converge, inviting viewers to reconsider the boundaries and relationships between these semiotic systems. The intersemiotic translation process operates as both a material and conceptual transformation, grounded in the unrepeating-repeat. This method serves as the foundation, allowing each hand-drawn translation of the motifs to introduce deliberate variations that ensure the repeated forms remain distinct while maintaining a connection to the original artefact.

Through the works of *"Stitch & Peacock"*, intersemiotic translation is intertwined with the unrepeating-repeat, as it translates historical textile motifs into contemporary large-scale artworks. Through initial experiments of redrawing the Jacobean bedspread (Figure 5), I realised that the pattern is repeated side to side and top to bottom in the original textile and includes two similar (but variant) "trees of life"³⁰ as the handcrafted nature of the piece introduces inherent variations in the making process, such as subtle shifts in the design of leaves or differences in the construction of birds found between the two "trees of life" that share the same location on each opposing tree (see Figure 6). The act of translation is foregrounded, with the original hand-embroidered patterns from the Jacobean bedspread serving as both a source and a framework.

²⁹ Mylar is a type of stretched polyester film commonly employed in screen printing due to its stable properties as a material. I became acquainted with it while working at the Fabric Workshop and Museum, where it is utilised to create the base image from which the screens are made. I use it within my own work to create the mounted drawings, as it provides a semi-transparent surface with a coated side and a shiny side. The coated side readily accepts pencil lines, while the semi-transparent nature of the material allows the subtle grey tones of the aluminium, of which the drawings are back mounted onto, to show through.

³⁰ The "tree of life" is a common motif in textile patterns, often symbolising growth, connection, and continuity. It typically features a central tree with spreading branches and roots, often adorned with flowers, birds, or other decorative elements. Originating in ancient cultures, it has been widely used in textile traditions across the globe, including Persian carpets, Jacobean embroidery, and Indian chintz, where it often conveys themes of fertility, prosperity, or spirituality.



Figure 6. Details of the repeated elements within the pattern of the Jacobean Bedspread, Photo credit: David Rowen.

In the creative works unrepeating-repeats operate inconjunction with intersemiotic translation, where each hand-drawn iteration reinterprets the source material as it moves across forms. By deliberately introducing nuanced variations, the process of translation foregrounds the shift between semiotic systems, preserving a connection to the original while generating new and distinct reimaginings in each iteration. The wall piece "Nest" (Figure 19, VS pp. 10-16) demonstrates how the unrepeating-repeat facilitates intersemiotic translation. It highlights the rhythmic and repeated qualities of the original historical Jacobean bedspread and re-contextualises it within contemporary artistic practice, inviting audiences to experience the complexity of repetition, variation, and translation. Aspect seeing emerges within the work as viewers engage with the translation by recognising the shifting variations of stitch to drawing within an image or single line.

In "Happy Hunting Ground" (VS pp. 17-20), the large-scale line drawings of embroidered motifs found in the samplers, such as the deer seen in Figure 7, initially appear as decorative renderings. Upon closer examination, the shift in medium—from stitched threads to pencil-drawn lines—and the exaggerated scale encourage viewers to see these drawings as reinterpretations of domestic artefacts, transforming their decorative nature into conceptual forms. For instance, upon closer inspection, what may initially appear as a purely decorative motif as stitched work might reveal its drawn origins and hidden textual aspects. This perceptual unpicking by the viewer prompts shifts in focus between the historical textile process, the drawn line, and the textual elements, reinforcing the revolving relationships between these modes. Within the works, aspect seeing encourages viewers to see each translation's subtle nuances and shifts. Once noticed, these nuances allow viewers to shift seamlessly between translations, leading to further insights and shifts in understanding.



Figure 7. "Happy Hunting Ground: Stag" (2014), 180 x 180 cm, pencil on loose Mylar. (right and middle image) Photo credit: Andrew Weekes. Shown on the left is the original crossed stitched detail from the historical sampler LCNUG: 1983/10, (1865) Sarah Scholey, part of the Usher Gallery archive. Photo credit: David Rowen.

In "Stitch & Peacock", aspect seeing enhances intersemiotic translation by encouraging viewers to perceive historical textile motifs as archival artefacts as well as contemporary works. This approach invites a shift in perception, allowing viewers to oscillate between recognising the textile origins, the drawing, and the textual elements within the same image or mark. The same stitched lines that once held meaning as domestic labour are re-presented as line drawings. In "Blue Tit" (mounted drawing seen in Figure 8), the embroidered pattern of a bird within foliage was meticulously redrawn, scaled down, and subtly integrated within the expansive wall piece

"Pigeonhole" (wall drawing seen in Figure 8). Both works originate from the same Jacobean bedspread, offering distinct translations of the same pattern. The contrast between the intimate scale of "Blue Tit" and the monumental scope of works like "Pigeonhole" creates a dialogue and shifts perspectives of the same historical objects as translated through different modes³¹. Aspect seeing allows viewers to shift between recognising the original textile form, engaging with the work as drawing, and seeing the subtle textual element within, creating a layered experience where the historical and the contemporary, the domestic and the artistic, interact.



Figure 8. "Blue Tit" on "Pigeonhole" as part of the installation "Nest" (2014), at The Collection Museum, 25 x 25 cm drawing on Mylar mounted onto aluminium. Photo credit: Andrew Weekes.

In summary, "*Stitch & Peacock*" demonstrates the interconnectedness of intersemiotic translation, the unrepeating-repeat, and aspect seeing by transforming historical textile motifs into contemporary drawings that traverse the boundaries between stitching, drawing, and text. The translation is intrinsically tied to the unrepeating-repeat, as each iteration of a motif

³¹ To Note: The installation titled "Nest" consists of the historical Jacobean bedspread, the wall drawing "Pigeonhole", and the small mounted piece "Blue Tit." While these elements together form the work "Nest", each component can also stand as its own artwork. All the works in the exhibition "*Stitch & Peacock*" follow this component-based approach: each element has its own title, and the wider installation is also titled. This is found in other works of the Ph.D.

or overarching pattern introduces subtle shifts, creating forms that maintain their connection to historical origins while offering new outputs. These variations prompt aspect seeing, inviting viewers to shift perspectives between perceiving the works as historical artefacts and autonomous contemporary artworks while also shifting between translated material forms.

For instance, including the Jacobean bedspread within the gallery alongside its drawn reinterpretations allowed viewers to directly compare and reflect on how each medium and translation conveyed different aspects of its history and imagery. Together, these themes work jointly: the iterative variations of the unrepeating-repeat enrich the process of translation, while both translation and repetition create opportunities for shifting perspectives through aspect seeing. As a whole, *"Stitch & Peacock"* offers a layered exploration of craft, gendered labour, and cultural narratives, repositioning historical samplers as sites of artistic and intellectual inquiry.

While *"Stitch & Peacock"* translates historical textiles into visual and textual forms, *"Score: Mechanical Asynchronicity"* expands the translation into auditory realms, further enriching the dialogue between semiotic systems.

The Creative Work: "Score: Mechanical Asynchronicity"

In *"Score: Mechanical Asynchronicity"* (2017-2022) (RN3, Figure 9, VS pp. 61-102), a historical lace draught from the Nottingham Lace Archive becomes the foundation for musical compositions, re-envisioned through graphic scores and traditional notation in collaboration with Martin Scheuregger. The project draws from a singular historical lace draught repurposing it as a graphic score for musicians. With Scheuregger, we each developed individual scores, Side A and Side B, which were performed live alongside vinyl recordings, creating a dynamic, ever-evolving performance piece. The project investigates the tension between similarity and difference through its iterative nature, where each performance introduces new variations of the same scores, blurring the boundaries between shifting live music and static recorded material. *"Score: Mechanical Asynchronicity"* functions on the edge between installation and performance, offering an experience that evolves over time and is distinctly different in each location.

Here, intersemiotic translation operates as a transformative act that carries the lace draught's visual patterns across multiple semiotic systems—drawing, musical notation, and sound—each imposing new material and conceptual possibilities while retaining a link to the source. The lace's visual pattern extends beyond its original purpose of decorative lace, undergoing transformation into two scores and then again through musical performances. Musicians respond by interpreting and annotating the scores, creating an artwork where lace becomes sound, fostering a collaboration with the musicians that merges visual and auditory interpretations – from historical diagram to contemporary drawings as graphic score, to iterative performance piece.



Figure 9. "Score: Mechanical Asynchronicity" (2019) at Nottingham Contemporary, Photo credit: Christopher Leedham.

The expanded intersemiotic translation within "Score: Mechanical Asynchronicity" highlights a dynamic tension between fidelity and transformation—the visual structure of the lace informs the graphic score, but the act of translation into music generates interpretive flexibility. This process foregrounds the creative agency of the performers, who act as translators themselves, introducing new meaning through their iterative engagement with the graphic score. This aligns with Lee's ludic translation framework, where performative experimentation and contingency are integral to the translation process, enabling the source to "develop rhizomatically across modes and media" (Lee 2022, p. 3).

Aspectual understanding is central to intersemiotic translation in this work, as it allows the lace draught to be perceived simultaneously as a visual pattern (seen through film(s) as part of the performance installation) and a musical score (sound performance) – as lace and sound. Unlike purely visual works, the addition of an aural element means that aspect seeing must operate differently, encouraging both musicians and audiences to engage with the lace draught through listening as well as viewing. Musicians and audiences alike are invited to interpret the lace draught not only as a textile document but as an auditory experience, where each performance introduces variations that reinterpret the visual, drawn line as sound. For musicians, the lace becomes a score—a guide for performance—while for audiences, the lace pattern is experienced as both an image and sound. This dual engagement—both visual and auditory—expands the concept of aspectual understanding by requiring shifts in perception across sensory modes. Aspect seeing here bridges textile heritage and musical composition, enabling viewers and listeners to appreciate lace as a crafted machine-made object and a foundation for creative sound, thus enriching the translation from visual to auditory forms. The work offers audiences the opportunity to engage with the lace as a historical relic, a visual design, and a basis for sound, allowing for interpretations that may build on and shift their understanding of its purpose and significance.

The unrepeating-repeat supports the translation of an historical visual lace draught into music found in "Score: Mechanical Asynchronicity". Originally intended for mechanical production, the lace draught is redrawn and translated into a graphic score that musicians interpret and play repeatedly in each performance. This reimagining activates a dialogue between the precision of the original lace diagram and the hand-rendered qualities of its translations. The unrepeating-repeat enables intersemiotic translation to function as a creative dialogue between visual patterns and auditory outputs. Each movement within the performance functions as an unrepeating-repeat, where the musical interpretation becomes a new translation of the visual source, ensuring the lace pattern's rhythmic essence remains while embracing divergence and improvisation. Each musician's iterative interpretation of the translated score – played alongside the static vinyl recording – introduces slight variations in tempo, dynamics, and phrasing, shifting the experience of the original lace pattern with each rendition. The performative process of repetition-with-variation supports the translation by ensuring that each performance of the score maintains a connection to the lace draught while

embracing divergence. This approach allows the original textile form to be continually reimagined in sound, by both the musician and the audience.

In summary, "Score: Mechanical Asynchronicity" is an exploration of how expanded intersemiotic translations of historical artefacts can create iterative, multisensory, and embodied creative practices. The piece highlights the dynamic interplay between intersemiotic translation, aspect seeing, and the unrepeating-repeat, demonstrating how these principles function together within both the process of making and audience engagement. The work reveals how intersemiotic translation, aspect seeing, and the unrepeating-repeat collectively dissolve fixed hierarchies between media, encouraging iterative reinterpretations that blur boundaries between original artefacts and the creative work. For audiences, the piece offers a space to explore shifting meanings and connections, bridging sensory modes and historical contexts. Together, these elements create a dialogue between past and present, material and performance, and visual and auditory forms, positioning.

In contrast to the auditory focus of "Score: Mechanical Asynchronicity", the creative work "Ghost Heirloom: Blackburn Rug/Maier Wallpaper" foregrounds memory and familial narrative within drawings, translating personal histories into multifaceted visual and textual works.

The Creative Work: "Ghost Heirloom: Blackburn Rug/Maier Wallpaper"

"Ghost Heirloom: Blackburn Rug/Maier Wallpaper" (2022) (Ghost Heirloom hereafter) (Figure 10, RN5, VS pp. 123-153) utilises intersemiotic translation, transforming the textile processes of tapestry and wallpaper into linear drawings, while also incorporating names of departed family members, adding an aspect of memorialization. The drawings explore the imperfection and fluidity of memory, with each piece representing an attempt to recreate a lost object through collective family recollections. The iterative process of redrawing and rearranging the works on a 3.5-meter shelf reflects the concept of the unrepeating-repeat, where each configuration of the drawings offers a new perspective, honouring the varying memories and connections to family. "Ghost Heirloom" invites a nuanced exploration of memory, loss, and heritage through iterative, evolving forms.

"Ghost Heirloom" foregrounds intersemiotic translation as a means of reimagining familial memory through material and conceptual processes. The translation process unfolds as lost

sentimental domestic artefacts—an Indigenous rug and floral wallpaper—are iteratively transformed into a series of double-sided, hand-drawn works. Here, intersemiotic translation operates not merely as a reproduction of motifs but as a method for interrogating the relationship between material forms, personal narratives, and memory. Each side of the 12 double-sided drawings reflects a translation of textile elements into intricate, hand-drawn works. For instance, the 'Blackburn side' attempts to capture the indigenous rug's woven textures and geometric patterns (see Figure 10), with pencil lines mimicking tapestry processes. On the 'Maier side', printed motifs from wallpaper are meticulously redrawn, translating the patterns from their original printed forms into hand-rendered marks.



Figure 10. "Ghost Heirloom: Blackburn Rug/Maier Wallpaper", details of Blackburn Rug side. Photo credit: Reece Straw.

This translation process bridges personal memory with artistic exploration, as the drawings are informed by fragmented familial recollections: my sister's hand-drawn sketch from her childhood memory; my own imperfect recollections, and a photographic slide holds a small fragment of the Blackburn rug; serve as starting points for translations, demonstrating how personal narratives are reframed within a broader visual and material dialogue. Integrating lost family member names into the drawings further exemplifies intersemiotic translation. These

names are subtly woven into the visual structure, connecting the tangible artefacts (rug and wallpaper) to the intangible memories they represent.

The unrepeating-repeat, operating through and with intersemiotic translation, is central to "Ghost Heirloom", as each drawing iteratively reimagines the rug and wallpaper—translating these domestic artefacts across material and conceptual forms. Each attempt to capture the original 'correctly' introduces variations, as the act of translation foregrounds memory's inherent subjectivity and imperfection. Intersemiotic translation amplifies this process, transforming motifs between the textile source and hand-drawn representations, where shifts in scale, pattern, and overlapping visual memories emerge. These variations are not errors but reflections of translation's generative nature, as meaning evolves across forms. The interplay between repetition and variation highlights how translation processes, through the unrepeating-repeat, reveal the complexity of remembering and reimagining. By embracing divergence in each iteration, "Ghost Heirloom" transforms fragmented family memories—often perceived as 'faulty' or incomplete—into an artwork that fosters an evolving dialogue between past and present. The unrepeating-repeat thus functions as a metaphor for the imperfect yet generative nature of remembering, where translation becomes an act of reconstitution rather than replication.

Intersemiotic translation underpins the interplay of visual and textual elements in "Ghost Heirloom", shaping how aspect seeing is enacted. Here, family names are subtly integrated into the visual compositions, prompting viewers to oscillate between observing the artwork as a visual object and engaging with its layers of meaning. For instance, the name "Mom Mom" (my grandmother) might appear subtly within a rug motif, becoming visible only upon close inspection. This interchange between the visible and the concealed reflects the fragmented and selective nature of memory, enacted through the process of intersemiotic translation.

In summary, "Ghost Heirloom: Blackburn Rug/Maier Wallpaper" demonstrates the interconnected application of intersemiotic translation, the unrepeating-repeat, and aspect seeing to explore how memory and materiality intertwine in creative practice. By translating familial artefacts into iterative drawings, the work reframes personal narratives within a broader material dialogue, bridging tangible and intangible histories. The unrepeating-repeat fosters iterative variations across the drawings, reflecting the selective and fluid nature of memory, while weekly rearrangements disrupt static relationships and invite new

perspectives. Intersemiotic translation operates as the core method, transforming textile processes into visual and textual forms, while aspect seeing engages viewers by prompting shifts between translated material processes and family histories, uncovering cultural and personal meaning. Together, these elements position the work as a reflective exploration of memory, offering an evolving dialogue between past and present through material and artistic processes.

Conclusion

The creative works advance the discourse on textiles and fine art through an expanded understanding of intersemiotic translation, positioning it as a transformative, dynamic process that fosters creative dialogue across semiotic systems. Building on Roman Jakobson's foundational definition, this work integrates the experimental translation approaches of Campbell and Vidal (2018) and Lee's ludic framework (2022) to extend intersemiotic translation beyond traditional linguistic boundaries to explore the field of textiles. Here, intersemiotic translation becomes a process of transference as well as one of generative reinterpretation, where material, conceptual, and semiotic relationships are reimaged across textiles, drawing, and text.

The contribution of this research lies in its advancement of contemporary textile discourse, addressing a gap in the application of intersemiotic translation within the field. As highlighted by the *TEXTILE* journal's recognition of intersemiotic translation's underexplored potential within textile discourse (de la Garza and Jie 2021), this research positions intersemiotic translation as a useful tool for reframing textiles, particularly within the context of a fine art practice. By expanding Campbell and Vidal's experimental focus and Lee's ludic exploration, this work introduces a material-led, process-based perspective on translation that fosters interdisciplinary connections and dissolves hierarchical boundaries between media.

The significance of the creative works lies in the development of a unique framework that interweaves intersemiotic translation with the unrepeating-repeat to enable aspect seeing. This triangulated approach transforms the iterative translation of textile processes into visual, textual, and auditory works, situating the creative works as an active site for expanding the boundaries of both textiles and fine art. The unrepeating-repeat, as demonstrated across the creative works, operates both through hand-based recreation—where material and subtle

variations emerge—and through expanded intersemiotic translation, where meaning shifts between modes of expression. This process of translation produces repeated yet divergent forms, highlighting the transformative potential of cross-medium reinterpretation while maintaining a connection to the original source.

By foregrounding the expanded application of intersemiotic translation within these creative works, this research demonstrates how historical artefacts and processes can be dynamically reinterpreted through iterative transformations across mediums. The engagement of aspect seeing enriches these translations, prompting audiences to oscillate between recognising the origin textiles, their material processes, and the newly created forms. This approach enables viewers to actively engage with the evolving dialogues embedded within the works.

The creative work situates intersemiotic translation as a method for bridging cultural, historical, and material narratives through artistic practice. It contributes to an evolving textile discourse by demonstrating how translation across textiles, drawing, and text generates new understandings, fostering relational and dynamic engagements with past and present. Through this expanded framework, the research blurs the boundaries of fine art and textiles and offers a model for interdisciplinary dialogue that situates translation as an active, transformative, and creative process.

Section 2: Aspect Seeing

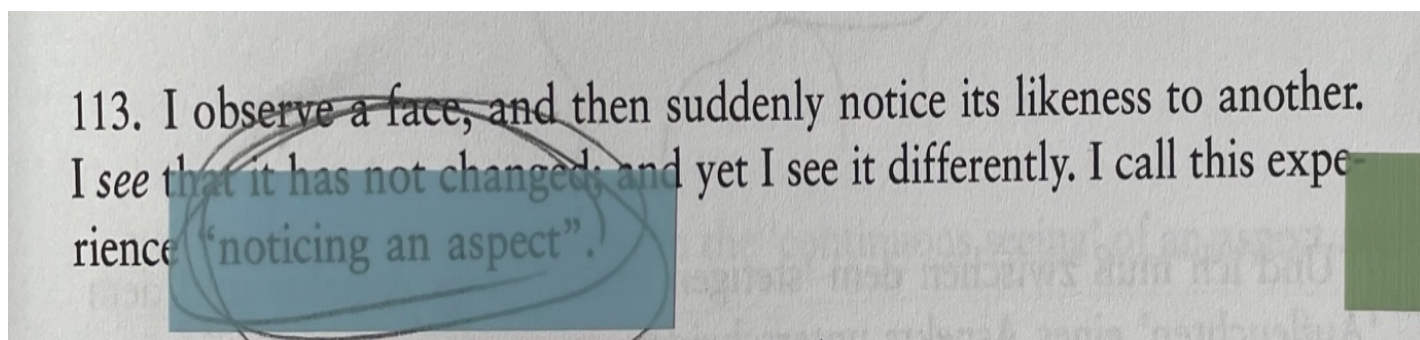


Figure 11. Page xi from Ludwig Wittgenstein's, 1953 posthumous publication, *Philosophical Investigation II*.

Introduction to Aspect Seeing

Aspectual understanding refers to the capacity to grasp multiple aspects, views, or perspectives. The term "Aspect Seeing" is widely attributed to Ludwig Wittgenstein, although he used various other expressions to convey this idea, such as "Noticing an aspect" and "Seeing-as" (Wittgenstein 1953/2010). I use the term 'aspect seeing' within the exegesis for clarity and simplicity. The concept of aspect seeing explores the phenomenon of aspectual perception. It refers to an embodied and experiential moment when individuals realise the existence of diverse perspectives from which to see, observe, or understand an image or text with which they are engaged.

Tina Melzer and Tobias Servaas expand Wittgenstein's concept of aspect seeing by introducing the synonymous term "Aspect Change" in the context of contemporary art (Melzer and Servaas 2020; Green 1999). In her publication "Atlas of Aspect Change" (2022), Melzer explores how Wittgenstein's notion can be applied across contemporary art practices. She examines how shifts in perception invite viewers to experience dynamic changes in understanding. As Melzer states, "In one sense, everything remains as it was before; but in another sense, everything is seen differently." (2022, p. 29). This builds on Wittgenstein's ideas, positioning "Aspect Change" as a method for fostering complex, nuanced engagements with contemporary art.

In "Atlas of Aspect Change", aspect seeing is described as shifting how we perceive or understand something, while avoiding relativism, which claims all views are equally valid. Aspect seeing recognises shared realities while allowing us to see things in new ways,

encouraging a complex understanding of different perspectives. Unlike relativism, it does not dismiss truth or shared meaning, and unlike absolutism, it avoids rigid, fixed interpretations. Perspectivism, which underpins aspect change, values multiple viewpoints and invites dialogue, helping us compare and understand differing worldviews (Melzer, 2022). This approach embraces uncertainty and change while fostering ethical engagement with complexity and difference.

This way of seeing fosters an appreciation for differences, embracing diversity while identifying commonalities and shared experiences. It entails acknowledging various interpretations of a situation, acting as a transformative moment highlighting the importance of embracing diverse viewpoints. This approach shifts away from existing singular viewpoints and promotes considering alternative interpretations. Thus, aspectual seeing emphasises that there isn't a single correct way to perceive or understand something. Instead, various viewpoints and paths exist to approach the same image, object, or topic, leading to enhanced comprehension. As Melzer says, "Aspect seeing is essentially a process of stepping from one perception over to another. Shifting between them is no game of distraction. Aspect seeing is not the plain entertainment of the senses." (2022, p. 30). This perspective connects to my research by highlighting how the emphasis on the act of revelation facilitates a deeper engagement with shifting perceptions.

In the context of the creative works for the Ph.D., the primary emphasis is on the *act* of revelation rather than on *what* is being revealed, i.e., the 'act' relating to aspect seeing while the 'what' relates to the broader rhizomatic art practice. As Melzer notes, "In a shift of aspects [...], there is not just a change in our experience: a change from seeing things one way to seeing them another way. There is also an experience of change: an experience of something changing (or seeming to change)." (2022, p. 100). The creative work emphasises this action and experience of revelation while simultaneously recognising the significance of the subjects and aesthetics encountered within the works. By emphasising the process of revelation, the creative work seeks to instigate meaningful experiences and foster a heightened awareness of the unexpected and overlooked aspects within familiar aesthetics, providing viewers with an embodied experience to engage with, carry forth, and manifest in other contexts. This embodied experience is a core function of the creative works for this Ph.D.

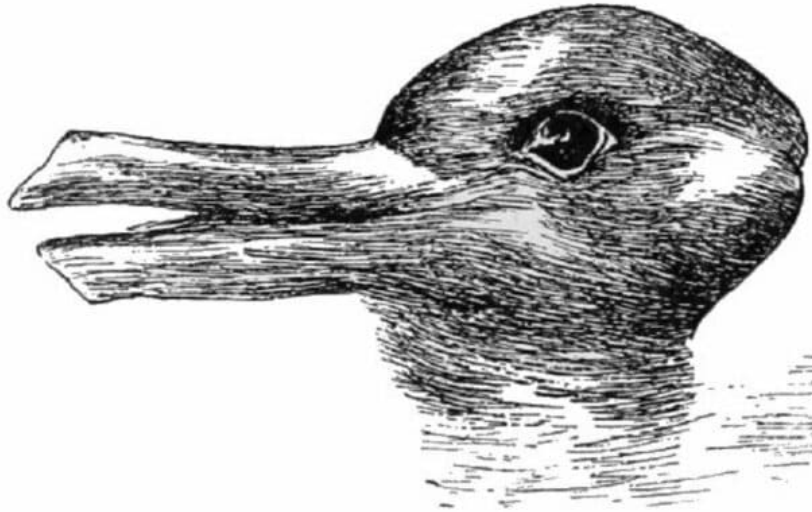


Figure 12. "Kaninchen und Ente" ("Rabbit and Duck") from the 23 October 1892 issue of *Fliegende Blätter*. Illustrator unknown.

The Act of Revelation: Exploring the Dynamics of Aspect Seeing in a Contemporary Art Practice

The Moment of Discovery

The most common example of aspect seeing is the duck-rabbit illustration³² (Figure 12). When looking at the image above, one may initially perceive either the duck or the rabbit, but upon closer examination or with some prompting, one may start to notice the presence of the other figure within. As Melzer notes, "The expression of a change of aspect is an expression of a new perception and, at the same time, an expression of an unchanged perception." (2022, pp. 129-131). This duality of perception underscores the core idea of aspect seeing: the ability to shift between understandings without altering the physical object itself. This capacity to perceive the same image in multiple ways speaks to the fluidity of meaning and the active role of the viewer in constructing understanding. In my creative works, I aim to extend this principle by creating infused compositions that invite prolonged engagement, encouraging viewers to oscillate between perspectives through intersemiotic translation and within the unrepeating-repeat, uncovering multiple new connections over time. This process extends the dynamic interplay between unchanged perception and the unfolding of new interpretations that Melzer describes.

³² The duck-rabbit illustration was first published by German humour magazine *Fliegende Blätter* in 1892. After being utilised by psychologist Joseph Jastrow in his 1901 publication "Fact and Fable in Psychology", Wittgenstein included a line drawing of the duck-rabbit image in "Philosophical Investigations II" as an example of aspect seeing.

The crucial part of aspect seeing lies in the embodied experience of becoming aware of something else not initially seen, described by Melzer and Servaas as an "aha" moment, akin to the punchline of a joke—a sudden "bliss of understanding" (2020, p. 125). In my work, this experience unfolds in a delicate way. Rather than offering a single revelation, the "bliss" emerges through the gradual discovery of multiple details and connections over time, fostering a sustained engagement that encourages viewers to continually reflect, re-evaluate, and shift their perspectives. This aligns with the broader potential of aspect seeing to challenge fixed perceptions and invite new understandings.

As mentioned, it is important to understand that experiencing the creative works is not about *knowing* what is there but about the *act of discovery*. The works of the Ph.D. invite viewers to uncover intricacies and dimensions, offering opportunities for continuous engagement. Rather than implying the viewer missed something, the experience encourages an appreciation of the unfolding of perspectives, where new aspects are revealed to connect, elaborate, and enrich the understanding. The process becomes a dynamic and ongoing exploration that deepens the viewer's experience, transforming an initial aesthetic encounter into something richer and intellectually stimulating.

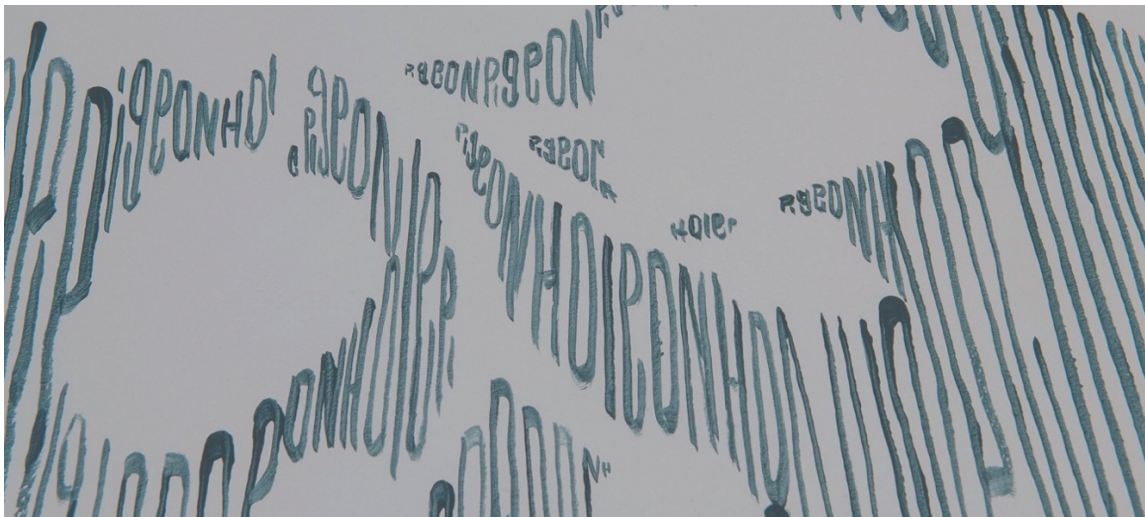


Figure 13. "Nest: Pigeonhole", detail as viewed up close. Photo credit: Andrew Weekes.

This gentle invitation to "see anew" is found subtly within the creative work. What initially appears decorative—such as translated stitch to drawn motif—begins to shift. The lines of the motif gradually transform into letters or words³³, reshaping their meanings and reconfiguring

³³ Look for the word 'pigeonhole' in Figure 13.

the perception of the original pattern. This perceptual shift, central to aspect seeing, highlights the dual, or multi, image quality inherent in the work—akin to the duck-rabbit illusion. Here, the image itself does not change; as Wittgenstein notes, the viewer's awareness and perception transform.

Thus, aspect seeing is not simply about the artefact but the viewer's ability to perceive multiple perspectives. It is an experiential understanding—activated through shifts in awareness—where the recognition of new details or connections reframes the work's decorative qualities, revealing shifting dimensions of meaning. These moments of discovery provide an ongoing sense of perceptual "bliss", offering fresh insights and expanded interpretations that encourage the viewer to see beyond the surface and engage with the work in dynamic, evolving ways. This moment can be profoundly liberating, as Melzer explains: "Seeing things differently can have a therapeutic effect in that it shows that what we take to be the obvious way, the only way, to see them in fact is not. That has a liberating effect, in that it loosens the strict hold that a particular view has on us" (2022, p. 68). Building on this releasing moment of discovery, the following section explores how familiarity, when subtly shifted, invites viewers to experience the familiar anew, challenging established perceptions and encouraging a continual re-evaluation of what is seen.

Seeing Anew in the Familiar

The aesthetics of the work³⁴ – as grounded in the unrepeating-repeat – is a foundation for creating a 'familiar' setting, serving as an entry point for viewers. The works establish a sense of comfort and familiarity by incorporating recognisable decorative patterns and domestic elements – often taken from historical textile patterns. This visual and conceptual baseline, shaped through the iterative yet subtly shifting nature of unrepeating-repeats, is significant because it draws viewers into the work, inviting engagement through established associations. With this familiarity in place, the work opens up possibilities for discovery and shifts in perception.

³⁴ I am aware that the aesthetics of my works engage with Euro-American, white Western-centric heritages. This connection arises from my own personal background and the autobiographical ties often present in the subject matter of the artwork.

The creative work within this thesis draws primarily on recognisable Western decorative and domestic elements to establish this sense of familiarity. Many viewers will most likely have established associations through these purposely recognisable components. Wittgenstein noted that the things most familiar are often left unseen in the following point:

129. The aspects of things that are most important for us are hidden because of their simplicity and familiarity. (One is unable to notice something—because it is always before one's eyes.) The real foundations of [their] enquiry do not strike a [person] at all. Unless that fact has at some time struck [them].—And this means: we fail to be struck by what, once seen, is most striking and most powerful. (Wittgenstein 1953/2010, p. 56e).

Wittgenstein highlights how familiarity is often so deeply ingrained that we fail to notice it, thus we see things not as they are but as we are accustomed to seeing them. As a result, assumptions, or "limiting assumptions", as pedagogue and coaching specialist Nancy Kline (1999) would call them, are formed, creating a foundation upon which the unexpected image, concept, thought, idea, or understanding can conceal itself, only to unveil its presence later. The creative works deliberately use familiarity to conceal alternative perspectives, inviting discovery and changing the viewer's relationship with the familiar. This deliberate interplay between familiarity and subtle variation supports the work's intention to draw viewers in while inviting them to look closer. It encourages an evolving engagement that transforms initial recognition into moments of insight and discovery.

Following the exploration of how moments of discovery and the re-evaluation of the familiar invite understanding, the next section examines the specific tactics employed in the creative works to activate aspect seeing, focusing on how perception, attention, slow looking and detailed engagement encourage viewers to engage deeply and uncover new perspectives within the creative works.

Tactics for Enacting Aspect Seeing Through the Creative Works

Aspect seeing is activated through the unrepeating-repeat and expanded intersemiotic translations, both of which provide audiences engaging with the creative works an opportunity or invitation for an experiential journey. This process invites viewers to explore and question their initial expectations without imposing any strict demands to do so. The experiential moment(s) for the viewer aims to uncover further details beyond initial perceptions, fostering

an embodied tacit understanding that can be applied in other contexts. The core of the artworks lies in fostering an environment where individuals independently develop their own insights, an approach that aligns with my personal and professional ethos as a pedagogue, coach, mentor, *and* artist, which emphasises a non-directive method that values individuals' endogenous solutions.

To fully appreciate the richness and intricacy of the creative works, it is useful to first appreciate the dynamics of perception, the importance of cultivating attention, and embracing slow looking. These positions serve as tactics that provide a foundation for engaging with the work, allowing shifting perspectives and meaning to emerge subtly.

Perception and Engagement in Aspect Seeing

An essential quality of aspect seeing is the process of engagement with the creative work. The process of 'seeing' encompasses more than the physical act of looking at visual information. It involves a complex cognitive process of interpreting and understanding our surroundings – of perceiving. While our eyes capture the raw visual stimuli, the actual act of seeing goes beyond sensory input. Seeing is influenced by many factors, such as our past experiences, cultural background, emotions, personal biases, and complex brain functions. As Melzer and Servaas say, "Seeing is a supposedly objective form of perception. However, people only ever see individual aspects of a whole and interpret them – mentally or in words – in a subjective way." (Melzer and Servaas 2020, p. 124). Our perception is not a comprehensive and unbiased representation of 'reality'. Instead, it is filtered through our perspectives and shaped by our subjective interpretations.

The inherent limitation of our perception is widely understood³⁵ - that our knowledge of the world is not solely derived from sensory experiences but is also structured by our cognitive faculties and preconceived notions. Our perception is inherently subjective, influenced by the categories and frameworks through which we interpret the world. To understand aspect

³⁵ See, for example, Immanuel Kant, "Critique of Pure Reason" (1781); Hans-Georg Gadamer, "Truth and Method" (1960); William James, "The Principles of Psychology" (1890); J.J. Gibson, "The Ecological Approach to Visual Perception" (1979); Ernst Gombrich, "Art and Illusion: A Study in the Psychology of Pictorial Representation" (1960); Richard Gregory, "Eye and Brain: The Psychology of Seeing" (1966); David Marr, "Vision: A Computational Investigation into the Human Representation and Processing of Visual Information" (1982). These works discuss how perception is actively shaped by individual perspectives, influenced by background, historical context, expectations, and prior experiences.

seeing, it is appropriate to recognise that our perception is not fixed or objective. Our cultural norms, personal biases, and individual experiences significantly shape how we perceive and interpret the world around us. In understanding the complexities of looking and perception, it is helpful to consider the insights offered by Gestalt psychology, which focuses on organising visual elements into meaningful patterns.

Twentieth-century Gestalt psychology offers valuable insights into how individuals perceive and make sense of visual information, proposing that organising visual elements into patterns is a natural tendency of the mind. Several principles underpinning Gestalt theory shed light on how we look at and interpret the world around us: 'Closure', where we often perceive incomplete or fragmented visual information as a complete object, demonstrating our innate drive to create order and completeness from what we see; the 'Figure-Ground Relationship' which distinguishes between the main subject (the figure) and its background (the ground), allowing us to focus on specific elements within our field of view; and 'Proximity', influencing how we group and organise visual elements based on their spatial arrangement. These principles highlight the active role of perceptual organisation in shaping our visual experiences and our ability to create meaningful perceptions from complex visual stimuli (Wheeler and Axelsson 2016).

Building on the perceptual insights of Gestalt psychology, which reveal how individuals organise and interpret visual stimuli, the practical principles of Nancy Kline and Marshall Rosenberg extend this understanding into the realm of human interaction and engagement, offering ethical and dialogic methods that inform my approach to fostering aspect seeing within the creative works. Nancy Kline's "Thinking Environment" highlights the role of active listening in facilitating understanding and perspective-taking (Kline 2020). Through her work, she highlights the importance of creating a safe and open space for individuals to share their thoughts and feelings while emphasising active listening and treating others as equals, ultimately cultivating creativity and clarity of thought. Psychologist Marshall Rosenberg developed the concept and method of "Nonviolent Communication", centred on empathetic listening and expression (Rosenberg 2015). Rosenberg and Kline have devised dialogic and listening methods as tactics for engagement, facilitating personal interaction and the occurrence of transformative moments. The ethos of these approaches is integrated into my

creative works and aligns with my artistic practice, taking shape through an embodied, non-monodidactic³⁶ approach.

As mentioned, the process of the audience observing details contributes to revealing the 'hidden in plain sight' or enaction of aspect seeing. By encouraging audiences to actively participate in this process of exploration, they become integral parts of the creative works. To facilitate a specific experience of aspect seeing within my practice, I employ and encourage tactics such as attention, slow looking, and a focus on detail within the familiar through a non-directive approach. It is to these properties of the work that I now turn.

Slow-looking and Detailed Engagement

When engaging with the creative works, giving time and employing varying types of awareness can aid in uncovering or seeing details. While a cursory glance might offer initial glimpses of intricacies, the patient approach often facilitates aspect seeing. Drawing from "Slow Looking" (Tishman 2018) and "Slow Philosophy" (Walker 2017), it is worth noting that slowness does not always imply depth, just as speed does not necessarily mean superficiality. What is important is the potential for 'more' that arises from a slow engagement with the work (Tishman 2018). In the case of the larger installations, viewers are prompted to physically navigate the space, moving in various directions and at different distances. This purposeful exploration provides fresh insights and opportunities for new awareness through engagement. Slow looking is important as it -

[...] foregrounds the capacity to observe details, to defer interpretation, to make careful discernments, to shift between different perspectives, to be aware of subjectivity, and to purposefully use a variety of observation strategies in order to move past first impressions. (Tishman 2018, p. 6).

Tishman's meaning here resonates within the creative works, which invite a deliberate approach to 'looking' through details, subtle variations, and concealed elements. These qualities encourage viewers to slow down, focus on the familiar, and uncover nuances, thereby aiding aspect seeing when engaging the works. As she highlights, slow is a vital tactic to "move

³⁶ Constructed from the concepts of 'non' (without), 'mono' (one), and 'didactic' (authoritative), this is an approach that avoids a single, authoritative method or perspective for conveying knowledge. Instead, it promotes diverse, exploratory, and open-ended methods that encourage multiple interpretations and active participation rather than simply transmitting fixed information from an authority figure to a passive audience. In the context of artistic or educational practices, it fosters critical thinking, engagement, and personal discovery.

past first impressions", which is necessary to engage with the depth of the creative works. These intentional slow tactics gain significance when navigating the intricate details found within the works, fostering revelation.

'Slow' within the works becomes a process for focused attention, offering richness through slow observation, uncovering intricate details, and fostering heightened awareness. This approach, prompted by the creative works, encourages an embodied experience of truly seeing the work's facets. In the context of aspect seeing, slowness plays a crucial role in giving undivided attention to the subject matter presented to the audience. Viewers can perceive more by deliberately slowing down and immersing themselves in what lies before them: other dimensions, different perspectives, and a nuanced understanding. While the fast-paced, fleeting, and limited attention has become the norm, it is through slowing down or repeating that individuals can unlock the potential for greater comprehension and appreciation. The creative works aim to foster this in audiences.

Michelle Boulous Walker reminds us, "Reading slowly and rereading, returning time and time again to read anew, we return, similarly, to the things in the world anew." (Walker 2017, p. xv). This sentiment strikes a similar chord to how aspect seeing functions within the unrepeating-repeat: through repeatedly returning and slow engagement, we begin to see anew. The iterative process of slow looking inherent in the unrepeating-repeat allows for the revelation of details and alternative perspectives, embodying the essence of the experience. By engaging with the repeated act of looking as part of a slow process, the 'aha' moments within the artwork can gradually unveil themselves. Through the slow engagement, which the work invites, the experience furthers the internal shifts within the viewer, i.e., the change occurs in their perception rather than a transformation of the object.

Attention

When engaging with the creative works, giving time and employing varying types of awareness can aid in uncovering or seeing details, which in turn primes the viewer's attention. The audience's attention is a crucial element that aids in aspect seeing within the creative works, particularly when combined with slow looking. As poet and writer Kathleen Jamie says, attending to can be an act of resistance or transformation.

This is what I'd like to think. That the very act of paying attention, of noticing, becomes what Seamus Heaney, speaking of poetry, called a 'redress'. That attention weaves resistance. A web of attention-resistance. What we subsequently do with that noticing, whether we transform it into poetry, art, science or activism comes a little later. But first, there must arise that primary act of attending. (Jamie 2019, para 6-8).

In my work, this act of noticing serves as a catalyst for further engagement, fostering shifting perceptions and aligning with the process of aspect seeing, enabling this "primary act of attending". The creative work invites viewers to keep questioning, observing, re-evaluating, and challenging their initial expectations, which may encourage similar approaches in other situations. The first step to awareness may happen through a glance or glimpse. This act of first noticing can serve as the audience's initial moment of awareness, signalling that there is more to be observed. This glimpse can increase a viewer's attention, as attention and noticing are interconnected but differ in nature. Noticing is less focused than attention, allowing for a more accidental or spontaneous experience, which may be an individual's initial engagement with the work. With time, the initial noticing can evolve into more focused and intentional attention, a form of deliberate action. Engaging in slow and purposeful actions to 'notice' fosters a heightened state of attentiveness.

A generous focus and attention 'towards' is rewarded by details being revealed within the creative works that alter one's understanding. Simone Weil's concept of attending "towards" is relevant here, which implies a directed and intentional focus on something external to oneself, with the aim of genuine understanding or connection (Weil 2002). "[Attention is] the rarest and purest form of generosity" (Simone Weil in Vetö 1994, p. 45), this sentiment of Weil's is a guiding principle in developing my practice through deliberate research and laborious making processes. Drawing with words of historical, domestic, or familial starting points is intentionally approached with a slow and meticulous engagement. This process involves unravelling, discovering, and giving careful attention to the source object through translation, embodying an act of generosity—a way of honouring the origin object through time and thoughtful consideration. While I cannot mandate how the audience will understand this, the works invite a recognition of the generosity implicit in this approach, offering an opportunity for the audience to engage with the finished works in a similarly attentive manner.

This dynamic process of discovery through slow looking and attention activates aspect seeing, unveiling hidden details within the works. Next, we explore how this unfolds within specific creative pieces.

The Creative Work through the Lens of Aspect Seeing

This section explores the creative works of "Manhole", "Gape", and "Old Lady" (RN2), along with "Her Words, My Voice" (RN5) and finally "Re:dRawing" (RN4), each work engaging aspect seeing through the interplay of translation and variant repeats. In the works found in RN2, lace draughts are transformed into large-scale installations, where intricate lines reveal themselves as text, shifting perceptions from decorative to linguistic and cultural. The piece "Her Words, My Voice" combines personal and historical narratives, encouraging viewers to explore these dual perspectives, while "Re:dRawing" places text, textile, and drawing adjacent to each other, inviting a re-consideration of how these forms interconnect.

Aspect seeing within the creative works delicately engage the audience, revealing itself in multiple ways. This is seen, for example, in the shifts between the decorative domestic aesthetic and the words that construct the drawing; the initial expectation of stitch, which then reveals itself as words; and playful details within the work's placement. This process of shifting perspectives is examined in action through the following works, where aspect seeing is actively explored through the principles of intersemiotic translation and the framework of unrepeating-repeats, revealing how together these elements shape the viewer's understanding.

The Creative Works: "Manhole", "Gape", and "Old Lady"

The artworks "Manhole" (Figure 14), "Gape", and "Old Lady" (2018-2019) (RN2, VS pp. 35-60) explored archival lace-making diagrams through drawing, text, and installation, emphasising the intricate processes of machine-made lace creation. The creative works sit within a broader exploration, where overlooked aspects of archives are unearthed and presented through a lens of the golden thread—shifting between media and methods, from lace patterns to drawings, words and large-scale installations.



Figure 14. "Manhole", 2018, 6.5 m x 3 m, emulsion wall paint with 34.5 cm x 100 cm pencil drawing on Mylar mounted on aluminium. During the exhibition "Bummock: The Lace Archive" at Backlit Gallery, Nottingham. Photo credit: Ellen Brady.

In the three works, the unrepeating-repeat and intersemiotic translation enable aspect seeing, transforming historical lace diagrams into complex, site-specific installations that invite viewers to explore multiple perspectives. Engaging with the work invites the viewer to shift their understanding, moving beyond a surface-level recognition of decorative pattern to uncover further associations embedded in the materials and language. These works each begin with a different historical lace draught, ultimately shifting viewers' perceptions through the translation and unexpected interplay of medium, form, and language. By starting with the lace draughts and incorporating variations and translations across media, the works encourage audiences to look beyond surface-level aesthetics to see further elements that change the initial understanding of the work. This dynamic engagement reflects Melzer's description of "aspect change" as a shift in perception that is neither fixed nor relativistic but is instead about uncovering new perspectives.

Aspect seeing is activated in the intersemiotic translation of lace diagrams into drawings formed by text. At first glance, these large-scale installations mimic the interwoven lace lines, creating an impression of intricate, decorative linework. However, upon closer inspection, the lines reveal themselves as text, where letters and words emerge, transforming what seems like a stitch yet is found to be text. This shift is aspect seeing, where the viewer is invited to shift

their understanding of the visual stimulus, perceiving one thing as something else. The words³⁷ themselves—terms like manhole and gape— add another aspect of meaning, functioning both as descriptors of lace structures and as euphemisms for female genitalia, taken from "The Big Book of Filth: 6500 Sex Slang Words and Phrases" (Green 1999). In these works, the connection between the word and the material lies in the definition of lace as an openwork fabric featuring intricate patterns formed by holes, directly aligning with the suggestive nature of these terms. Thereby, the term itself holds a double meaning to shift between. This creates an opportunity for aspect seeing to unfold, as the viewer perceives multiple dimensions of meaning, moving beyond the initial visual impressions to recognise new associations. This dual significance within the terms used to create the works encourages viewers to re-evaluate their initial perception of the work, shifting from an appreciation of technical and aesthetic intricacy to understanding the multiple associations embedded within the terminology.

Shifting historical lace draughts from functional diagrams into expressive, text-based drawings exemplifies shifting perception enabled through intersemiotic translation, where a functional item (the lace draft) transforms into an aesthetic and conceptual tool in contemporary art. This translation from technical instruction to contemporary artwork enables the works to operate across different media and interpretations. In "Manhole", "Gape", and "Old Lady", this translation sees the lace draughts, originally intended to guide machine lace making, repurposed into newly formed drawings that explore language, drawing, and lace processes simultaneously. Moving between the technical (lace diagrams) and the visual/linguistic (drawing installations), the work invites viewers to appreciate the draught as utilitarian and contemporary artwork. The historical diagram of lace becomes a multi-dimensional artwork through aspect seeing, engaging audiences in a shifting, dialogic exploration between the semiotic forms that transcend the limitations of a single medium.

The unrepeating-repeat further enhances aspect seeing within these works by introducing location-specific variations within each installation. This tactic of subtle variation enables aspect seeing, where familiar elements shift across contexts, prompting re-evaluations. Although the mounted drawing remains the same across each exhibition of the works, the

³⁷ The titles (or part of the title) of the creative works are usually the same term found within drawings.

bespoke wall drawing of each instillation is recreated specifically for each site, adding variations that prompt viewers to see each version of the work as a continuation and a new iteration. Each iteration—anchored by the same historical lace draught—takes on new details and layouts, allowing viewers to experience the artwork anew each time they encounter it. This ongoing transformation enacts an expanded version of aspect seeing by reminding viewers that what they perceive in one context may reveal additional facets in another, thus reinforcing the work's complex nature.

Transitioning from the site-specific installations of "Manhole", "Gape", and "Old Lady", the work "Re:dRawing" explores the shifting perspectives between text, textile, and drawing, emphasising process and variation.



Figure 15. "Damask: Loom", 2019, 84 cm x 28 cm, site-specific drawings within the "No Telos!" publication as part of my chapter titled "Re:dRawing". "Damask: Loom" is a four-page drawing with French folds (shown here in blue/pink colourway and central jog line format).

The Creative Work: "Re:dRawing"

"Re:dRawing" (2019) (Figure 15, RN4, VS pp. 103-115) is a contribution to the "No Telos!" publication by Beam Editions. This work engages with the intersection of thread and drawn

lines, emphasising the publications ethos of process over outcomes. The work comprises of a prose (also) titled "Re:dRawing", a series of quotes titled "Associated Thoughts on: Line", and a site-specific drawing titled "Damask: Loom". Through these three elements "Re:dRawing" invites viewers into an experimental process that shifts between media.

The work "Re:dRawing" enacts and enables aspect seeing through its exploration of text, textiles, and drawing, where repeated damask fabric patterns, textual explorations, and the format of the book itself invite viewers to shift perspectives. The pattern of the drawn damask fabric exemplifies how subtle variations activate aspect seeing by revealing different details as viewers engage with the work over time. This work transforms a familiar decorative motif of woven fabric (damask) into an experience that blurs the boundaries between expected forms, inviting viewers to question their initial impressions.

The use of the word "loom" as the drawing's title—"Damask: Loom"—and as the form to create the drawing is significant. Here, "Loom" serves multiple meanings—referring both to the tool used in traditional weaving to create the damask fabric and as a euphemism for the penis³⁸. This duality of meaning through the use of a word invites the viewer to recognise how multiple interpretations coexist within one element of the work. The subtle shifts in perception that occur when the word "loom" is first recognised in the drawing lead to a shifting understanding when it is then connected to the damask fabric. As viewers continue to engage with the work, the meanings unfold further. These unfolding "aha" moments, where one interpretation shifts to another, create a dynamic process of revelation, allowing viewers to uncover hidden meanings across different readings and experiences of the work.

Aspect seeing is integral to the overall title of the section "Re:dRawing", which is polysemic and designed to be visually and mentally comprehended with multiple meanings through silent reading rather than spoken aloud. Through this 'reading' in the mind's eye, it's intended that three words may be simultaneously seen or slowly revealed through different considerations: i.e., "re: drawing" as in 'regarding drawing'; "redrawing" as in 'to draw again'; and "red rawing" is a playful or fun nonsense reading within the word. This multiple reading or 'seeing' of a word that shifts from one to another is what reading can be like for me as a person with dyslexia and

³⁸ The term "loom" was sourced from "The of Filth: 6500 Sex Slang Words and Phrases", where it appears as a euphemism for penis, adding a layered and playful dimension to its traditional association with weaving.

as a visual thinker³⁹. For me, words shift and oscillate and are seen as a 'visual' element more than 'read' as a text; words can have simulations multiple readings and ways of being seen. This exemplifies how reading or engaging with a single word (e.g., Re:drawing) can be similar to the 'seeing' of the duck-rabbit illustration – that both can shift and hold multiple meanings. This multifaceted title encapsulates the essence of aspect seeing by encouraging viewers to perceive various perspectives within a single word. This tactic extends throughout the work as viewers engage with the damask fabric patterns, which reveal themselves through hand-drawn details and hidden fold-out pages explored in different colourways throughout the publication's print run. What might first appear as a uniform design begins to shift upon closer inspection, inviting viewers to see the motifs as both traditional and reimagined.



Figure 16. Showing the French folds and reverse of "Damask: Loom". Additionally, each image here evidence's the diverse versions or colours ways found in different books. Photo Credit: Danica Maier.

The drawing "Damask: Loom" (Figure 15, Figure 16) foregrounds the concept of aspect seeing through the lens of the unrepeating-repeat. Viewers shift between what is immediately visible and what is hidden, uncovering new elements with each interaction. This drawing, based on the intricate patterns of Venetian damask fabric, embodies an ongoing interplay between repetition and subtle variation. The reversible motif—combined with the physicality of the French folds (Figure 16)—conceals and reveals different aspects of the work, depending on how the viewer engages with the publication. Intersemiotic translation augments the work's exploration of aspect seeing within this work by merging textile processes with hand-drawn

³⁹ I have hyperphantasia, characterised by an exceptionally vivid and detailed visual imagination. Individuals with hyperphantasia mentally conjure images that are highly realistic, detailed, and dynamic, enhancing creative processes such as visualising artistic concepts or imagining transformations between semiotic modes. These individuals can tend to think in visuals rather than in words. (Milton et al. 2021b).

and digitally rendered elements. The drawing incorporates a transition from fabric to drawing to printed book, which invites viewers to engage in shifting perspectives.

The prose (VS p. 108) found at the beginning of the section "Re:dRawing", also titled "Re:dRawing", is a critical component of the work, embodying a poetic descriptor of intersemiotic translation and its starting points within the practice. This text is not merely a descriptive or explanatory addition but an integral aspect of the creative work. Through a poetic and open-ended narrative (with a purposeful comma at the end), the text becomes a reflective space that bridges the materiality of the drawings and the intangible, conceptual insights of the creative process. The text serves to explore cross-material exploration, much like the visual components of the work, presenting language as another medium to see and experience the shifting nature of work. In this way, the prose enacts aspect seeing by unfolding an understanding of the work as both a description and an actor in its own right, inviting the viewer to shift between perceiving the prose as a static representation of 'telling' and as a dynamic, evolving process of 'doing'. In doing so, this narrative element helps elucidate the complex interplay between media within my practice. It highlights how meanings can transform as they traverse different semiotic modes, aligning with the very principles of intersemiotic translation. This poetic description embodies my initial tacit understanding of how intersemiotic translation was a core element within the works.

In addition to the prose, the quotes included in the third part of the work, titled "Associated Thoughts on: Line", play an equally important role by providing contextual richness and multiple perspectives to explore the concepts of line and repetition through other's voices. These quotes⁴⁰ are drawn from various sources that intersect with themes of drawing, materiality, and line and are presented not simply as references but as dialogues that resonate with the unfolding process of "Re:dRawing". They enrich the viewer's understanding by situating the drawings and text within a broader discourse. In the same way aspect seeing encourages a shift in perception, including these quotes allows viewers to shift between different viewpoints and expand their understanding of the work, prompting new meaning to

⁴⁰ The quotes referenced in this section are drawn from the following sources, also found on pp. 111–112 in the VS: Robert Bringhurst, "The Elements of Typographic Style"; Charlotte Higgins, "Red Thread: On Mazes & Labyrinths"; Tim Ingold, "Lines: A Brief History"; Ann Hamilton, "Book Weight BB (Human Carriage)"; Danica Maier, "Grafting Propriety: From Stitch to the Drawn Line"; Rosemary Sassoon, "Marion Richardson: Her Life and Her Contribution to Handwriting"; and Anne Wilson, "Notes on Wind-Up: Walking the Warp".

emerge with each engagement. The quotes align with the experimental and reflective ethos of "No Telos!" where uncertainty and open-ended inquiry are valued. They provide a chorus of voices that echo the themes of 'line', enhancing the viewer's experience by inviting them to think beyond the immediate visual and textual elements. In this way, the quotes act as provocations, encouraging reflection and helping to establish a dialogic relationship between the work, its creator, and its audience, ultimately amplifying the sense of exploration and shifting meaning.

Overall, "Re:drawing" enacts aspect seeing through its triad structure, requiring viewers to shift their perception as they engage with the interlinking of prose, drawing, and quotes. The French folds conceal and reveal damask patterns, encouraging an active process of discovery where each interaction uncovers previously unnoticed details. The inclusion of the word loom—both as the title of the drawing and a drawn element within the work—reinforces a shifting engagement, serving as both a literal reference to weaving and a euphemism that adds complexity to interpretation. The prose and quotes further integrate these elements, bridging conceptual and material aspects to deepen the exploration of repetition, perception, and materiality. Together, these elements transform a decorative motif into a dynamic interplay of text, textile, and drawing, fostering an evolving understanding of perception and meaning.

Overall, "Re:drawing" explores the shifting perspectives between text, textile, drawing and line, emphasising process and variation. In contrast, "Her Words, My Voice" focuses on the interplay of multiple voices within a single text, combining Fryn Tennyson Jesse's biography with the artist's personal narrative, as will be discussed next.

The Creative Work: "Her Words, My Voice"

"Her Words, My Voice" (2022) (Figure 17, RN5, VS pp. 03-115) is a text-based artwork created as part of the "Bummock: Tennyson Research Centre" project, during which I specifically focused on the archive of Fryn Tennyson Jesse⁴¹ within the Tennyson Research Centre,

⁴¹ Fryn Tennyson Jesse (1888–1958) was a British writer, playwright, and criminologist with a multifaceted and notable career. The niece of Alfred Lord Tennyson—she initially pursued studies in fine art. Jesse is best known for her crime novel *A Pin to See the Peep-Show* (1928), and for her short stories and plays that explored human psychology and moral dilemmas. In addition to her creative work, she wrote extensively about crime and justice, blending her literary skill with criminological insight. Despite her significant contributions, her legacy has often been overshadowed by her famous male relative, making her an overlooked yet compelling figure in 20th-century literary and cultural history.

Lincolnshire. The work explores shared narratives between Fryn and myself, using quotes from her biography to create a dual perspective where the exact words speak both for and from our different positions. By shifting between these perspectives, the artwork plays with language and text, transforming familiar fragments into a multifaceted exploration of identity, history, and memory. "Her Words, My Voice" is presented in various forms, including a printed multiple in the form of an according fold-out, performative readings, and a sound piece. This work examines personal and cultural narratives while inviting viewers to shift their perception within a singular text, creating a dynamic interplay of voices and meanings.

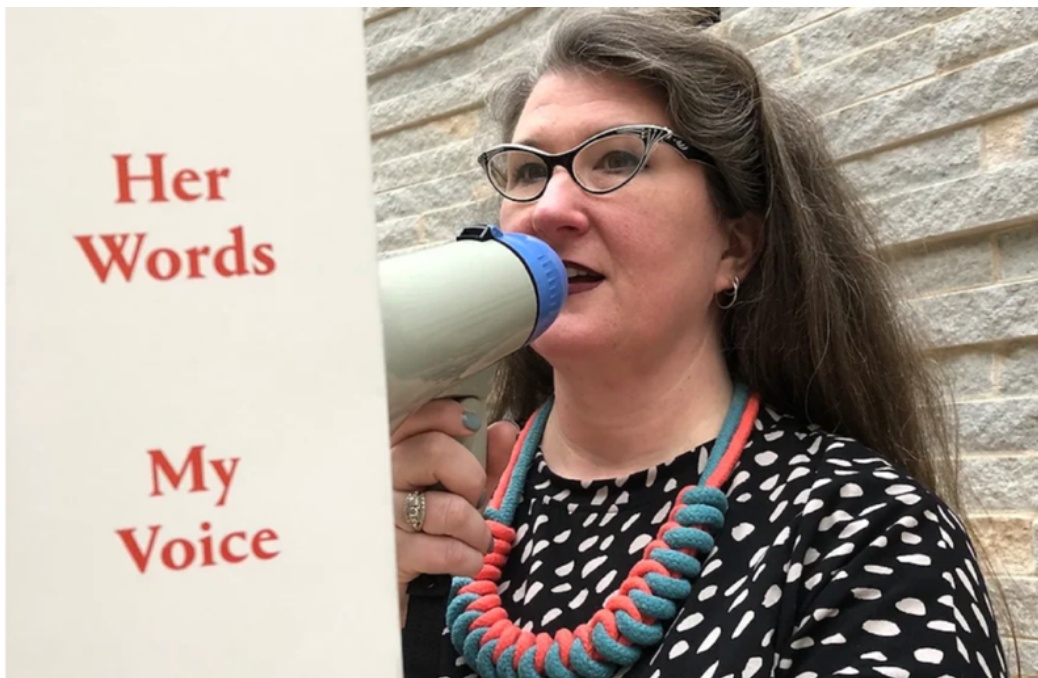


Figure 17. "Her Words, My Voice", 15 January 2022, 34 cm x 12 cm or 34 cm x 126 cm full length, a printed object used for live reading. Photo credit: Finlay Maier.

In "Her Words, My Voice" aspect seeing is initiated by presenting a narrative oscillating between Jesse's words and my own connected narrative found within the same words. This shifting of meaning within a singular text, directly enacts Wittgenstein's concept of aspect seeing through the move between multiple voices and narratives. The work uses the overlap of voices⁴² and narratives to disrupt viewers' initial expectations and guide them into a nuanced process of re-evaluation. This shift between perspectives encourages the viewer to move between different understandings of the text, much like how aspect seeing facilitates a

⁴² When the term "voice" is used here, it refers to the expression of a perspective or viewpoint rather than the literal production of sound. When used within the title, I am deliberately playing with its dual meaning (viewpoint and sound from mouth).

shift in visual perception from one understanding to another. At first instance, the text may appear as a straightforward recounting or biographical reflection. Yet, as viewers engage, they start to sense an intricate dialogue where the boundaries shift between Jesse's 'voice' and the artist's 'voice'. This subtle interplay encourages audiences to look beyond a single narrative and to consider how multiple perspectives coexist within the same text.

The experience of recognising different voices within a shared narrative invites audiences or readers to continuously shift their understanding, moving between perspectives and voices rather than settling into a fixed narrative position. Through this unfolding process, audiences are invited to explore how different interpretations or meanings can coexist within a single work, experiencing a complex interplay of empathy, reinterpretation, and personal reflection that resonates beyond the artwork. This multi-faceted engagement asks viewers to embrace the multiplicity of meanings embedded within the narrative, enriching their experience with each encounter and promoting a nuanced understanding of the work.

The unrepeating-repeat reinforces aspect seeing in "Her Words, My Voice" by revisiting the same content in various formats—printed, sound work, and live performance—each time with variations. This tactic introduces repetition with difference, where each iteration of the text within the piece reveals new details or aspects of meaning, prompting viewers to consider how the same words resonate differently in each format. By encountering the text across multiple mediums, the work affords viewers the opportunity to reinterpret Jesse's narrative and the artist's reflections within each new context, noticing details and inflections that may have been overlooked previously. This variation creates an ongoing process of discovery, where each mode of presentation reconfigures the audience's understanding.

On the reverse side of the printed text on "Her Words, My Voice", a petit point image appears (Figure 18, VS pp. 120-122), constructed through intersemiotic translation. The image has been translated from a small black and white photograph (the original object) into a coloured photograph (my digital documentation), then digitally transformed to recreate it as a stitched petit point (a physical artefact) and then turned into a large-scale printed fragment found on the reverse of the printed work. Initially, this image fragment seems to be composed of random digital pixels, but as viewers look closely/again, they will distinguish the details as enlarged photographed stitches. This shift from digital abstraction to tangible craft engages aspect seeing, where the same visual element can be seen in multiple ways, depending on the

viewer's perspective. The interplay between digital and textile media invites a transition from one form of understanding to another, highlighting how different media can reframe the meaning of the same content. Additionally, when viewed from a distance, the image (that may initially be seen as abstract) reveals itself as a fragmented part of a larger scene, offering a complex web of visual clues that the viewer must engage with to uncover. Then as they draw nearer, the subtle texture of the stitching becomes visible, revealing the intricate, handmade process that contrasts with the mechanical nature of the digital medium. This duality facilitates an enriched understanding, where viewers oscillate between different ways of perceiving the same image.



Figure 18. Reverse side of "Her Words, My Voice" (2020), 12 cm or 34 cm x 126 cm – showing the three different images of petit point fragments. The piece is an edition of 200, with each of the above images featured on one-third of the printed run.

Conclusion

In conclusion, the concept of aspect seeing serves as a fundamental action within the creative practice, inviting a dynamic process of discovery and re-evaluation for the viewer. As illustrated through works such as "Manhole", "Gape", "Old Lady", "Re:drawing", and "Her Words, My

Voice" aspect seeing is embedded within the multidimensions of these pieces, encouraging viewers to shift between multiple perspectives and uncover further meanings that may not be immediately apparent. This practice invites the audience into a dialogic space where they are encouraged to slow down, engage attentively, and revisit their initial impressions, fostering a continuous exploration of the work's complexity.

The interplay between aspect seeing, the unrepeating-repeat, and intersemiotic translation creates a nuanced experience that transforms familiar forms into evolving artworks. By bridging text, textile, and drawing, the creative works facilitate a dynamic and ongoing process of engagement that transcends surface-level interpretations, inviting the viewer to experience both subtle and significant shifts in perception. Through this triadic relationship, the works promote a more nuanced understanding of the relationships between traditional and contemporary forms while also offering a broader reflection on how multiple realities coexist within a singular experience.

The creative works embody the potential of aspect seeing to foster empathy through an embodied understanding of diverse perspectives. This capacity to navigate shifting viewpoints is not just an aesthetic or social experience but a transformative process that encourages viewers to engage with multiple realities in art and beyond. By inviting viewers to recognise and transition between different perspectives, the works provide an embodied experience of aspect seeing that has implications for how we interact with the world around us. This aligns with Melzer's notion that competency in aspectual thinking can enhance understanding in human communication and interactions, as it enables individuals to empathise by imagining themselves in others' positions (2022, p. 125). Ultimately, the creative works seek to offer viewers a tool for navigating multiple perspectives. This approach can extend beyond the artwork and enrich how we engage with the world, fostering ethical and social transformation.

Section 3: The Unrepeating-repeat: An Artist's Method



Figure 19. "Nest" 10m x 5m, at The Collection Museum, 2014-2015, Photo credit: Andrew Weekes.

Introduction to The Unrepeating-repeat

The unrepeating-repeat is a practical artist method developed from and through the creative works that form this Ph.D. As a method it is interwoven in a supportive structure with intersemiotic translation to enable aspect seeing for the viewer. Central to the method is repetition and variance⁴³ as fundamental to the unrepeating-repeat. The evolution of this

⁴³ The legacy of repetition and variants by philosophical thinkers such as Deleuze, Derrida, Kierkegaard, and Bergson provide foundational basis for the unrepeating-repeat. Deleuze's notion of "repetition and difference" posits that subtle variations within repetition shape identity and meaning, while Derrida's ideas of iterability highlight the inherent differences in repeated expressions. Kierkegaard's exploration of repetition emphasises its transformative potential, and Bergson's framework of time and memory underscores the dynamic interplay between past and present experiences. However, while these philosophical connections enrich the discourse, they extend beyond the primary scope of this Ph.D.

approach within the creative works covers nearly thirty years⁴⁴ of artistic exploration. Through the creative works of the Ph.D. I have developed it as a core interest and process within my practice, leading to its definition and elaboration in the 2023 chapter of RN6 (VS pp. 154-168). In undertaking this Ph.D., I have deepened my understanding of its interconnection with intersemiotic translation and aspect seeing.

At the heart of the process is the intersemiotic translation between media, which constructs the unrepeating-repeat by translating textile objects into new forms. Textiles inherently lend themselves to exploring repetition, both through surface patterns (e.g., printed or embroidered) and the embedded patterns within their processes (e.g., weaving, quilting). Through drawing, the tactile, textural nature of textiles is recaptured in line within the work, while text reimagines their structure, further displacing the fixed repetition of the original textile process. These repetitive structures, when reinterpreted through drawing and text, are no longer confined to their original, familiar forms. Instead, they are disrupted and transformed, breaking the predictability of repetition by introducing variations that subvert initial expectations.

The unrepeating-repeat enables experiencing something anew in the familiar. It is a practical, experienced reminder that even in the seemingly repetitive, there is an ongoing invitation for discovery, a fresh perspective, and an encouragement to engage with the familiar in new ways. It offers an invitation to re-engage with repetitive elements, unveiling nuances that encourage shifting perspectives over time. The unrepeating-repeat is a tool for disruption within artistic practice, one that invites multiple perspectives through repetition marked by variation. Thus, it serves as a catalyst for aspect seeing, where the viewer is encouraged to notice subtle shifts with a variant pattern. Rather than relying on static repetition, the unrepeating-repeat encourages an active, participatory relationship with the work. It operates as a method of continuous re-formation, where small changes within seemingly identical elements lead to new 'seeings' or perspectives.

⁴⁴ While the creative works presented in this thesis span a 10-year period, it is useful to acknowledge that the core crux of practice and interest explored have been part of a slow and ongoing developmental process throughout my artistic career. The exploration of repetition has been an ongoing consideration within my practice since my MFA. It is through this ongoing investigation that the unrepeating-repeat has emerged and specifically I started to tentatively name it the 'unrepeating-repeat' during or from the "*Stitch & Peacock*" project.

The role of the variant (unrepeat) within the unrepeating-repeat is specifically to enable aspect seeing by concealing alternative views in plain sight within the familiar, encouraging viewers to shift their focus between details and the whole. This allows details to be uncovered by the viewer, gradually revealing meanings that are not immediately apparent. This deliberate disruption of repetition encourages viewers to look beyond the obvious, revealing different perspectives and details that were previously unnoticed. As a result, the viewer is invited to question initial expectations and foster an evolving understanding of the work.

The hand-made aspect of the creative works embedded within the artwork results in intentional variations that defy mechanical forms of repetition. While machines can precisely reproduce images, they lack the subtle nuances and imperfections that make each hand-drawn piece unique. Walter Benjamin's discussion of mechanical reproduction in art focused on how it stripped away the 'aura' of original work, enabling widespread accessibility. However, Benjamin's insights also emphasise that even with mechanical reproduction, the temporal dimension introduced through engagement plays a crucial role in generating new meanings and experiences, fostering differences (Benjamin 1934/2008). This dynamic process of temporal involvement supports the importance of engagement by the viewer in experiencing the work. Subtle variations found through slow engagement of the hand-made process invite the viewer to activate aspect seeing. The imperfections serve as cues for the viewer, encouraging multiple perspectives to unfold over time, providing an embodied experience and fostering an ongoing dialogue within the work.

Together, the unrepeating-repeat, intersemiotic translation, and aspect seeing create an interwoven framework that invites reconsideration of static interpretations of repetition. By embedding variations within repeated forms, the unrepeating-repeat encourages viewers to uncover hidden details, shifting their perspectives across the pattern as well as each time they return to the work. The unrepeating-repeat is constructed through an intersemiotic translation, which facilitates the movement between different media, deepening engagement by offering multiple perspectives on the same drawn mark. This interwoven approach ensures that each encounter with the work is an evolving, embedded experience, where repetition is not a return to the same, but a continuous unfolding of new insights and understandings.



Figure 20. "Damask: Loom". Celebrating the jog line of the repeated pattern as seen on the right (VS pp. 108-019).

The Creative Work through the Lens of the Unrepeating-repeat

The creative works of this Ph.D. are driven by the framework of the unrepeating-repeat, where a motif or process is repeated in ways that are never truly identical. The small idiosyncrasies introduced by hand-making, memory, installation conditions, audience participation, or mechanical printing ensure that the repetition unfolds with difference, enacting the unrepeating-repeat in each iteration within the creative works. The creative works often begin with seemingly straightforward or recognisable motifs but soon reveal complex facets of meaning. They involve enlarged decorative motifs, references to historical textiles, repeated extracts from euphemistic dictionaries, or re-stagings of the same structural idea. Every instance points to the repeated-yet-shifting nature of the practice, wherein each engagement with the same source reveals new visual, material, or thematic variations. I suggest engaging with the works within the VS to see and experience the unrepeating-repeat; however, here I will highlight a few specific aspects of how the unrepeating-repeat is found within the creative works.

An Initial Familiar Encounter of Pattern and Decorative

Each of the creative works employs an initial familiar experience that then reveals additional richness upon closer inspection or repeated engagement. For example, in "Nest" (Figure 19, RN1, VS pp. 10-16), the starting point is a familiar pattern that appears at first glance to be a straightforward repeated design (like wallpaper); yet, as it is scaled up into a hand-painted 5x10-metre wall drawing, subtle irregularities disrupt the repeat and enable hidden elements to be revealed. "Nest" embodies the concept of the unrepeating-repeat through its development of expanding the pattern from the Jacobean bedspread into a four-way repeat constructed directly on the wall entirely hand-drawn. Each iteration of the bedspread's repeated pattern introduces new dimensions of variation, emphasising the potential for repetition to evolve and transform. This approach not only challenges the notion of repetition as a fixed or predictable process but also creates a sense of continuous discovery, offering an enriching experience that evolves with each new engagement.



Figure 21. "Skein", 2014, 6.5 m x 2.5 m, drawings and historical samplers, The Collection Museum, Lincoln. Photo credit: Andrew Weekes.

Similarly, "Skein" (Figure 21, RN1, VS pp. 21-27) places historical embroidered samplers alongside contemporary drawings, prompting viewers to seek a common lineage. The significance of beginning with a familiar textile pattern or design lies precisely in how it primes viewers to anticipate the expected within the drawings, only to discover subtle deviations that activate an aspect shift. Once the pattern is revealed as inconsistent or embedded with alternative meaning, the viewer's initial assumptions are undermined, compelling a re-evaluation of what is seen.

These glimpses of difference within the familiar shift the encounter, prompting questions about how a single source can manifest anew each time. Ornate floral swirls, repeating birds, and meticulously drawn letters bind the viewer to a common visual vocabulary, enabling a

heightened perceptual shift when the expected dissolves. It is specifically because of the familiarity of the pattern that audiences assume they know what they are looking at, causing any unseen aspects to remain overlooked at first glance. Thus, the unrepeating-repeat leverages this familiarity to amplify small but decisive variances, prompting an active process of 'seeing'—a process that uncovers surprising complexity within what initially seemed a straightforward decorative motif.



Figure 22. "Various Iterative un, re, peat(s)", 2023, detail of page 87. One of six drawings from the chapter "The Unrepeating-Repeat".

Re-drawing the Same Line / Image

The act of repeating the same line, image, or text lies at the heart of the unrepeating-repeat. In the drawings such as "Manhole", "Gape", and "Old Lady" (Figure 14, RN2, VS pp. 35-60), the use of a single word repeated hundreds of times becomes a key mechanism for creating and disrupting the decorative pattern. Words such as "manhole" or "old lady", sourced from my slang dictionary, are drawn repeatedly to form intricate motifs. Yet, the process of repetition—rendered by hand—ensures that no two instances of the word are identical, nor does the work create an exact replica of the original. Variations in writing-as-drawing, spacing, line weight, placements, and translations introduce differences with every iteration. The unexpectedness of the repeated words draws the viewer into a dual experience, oscillating between reading and seeing. The decorative pattern becomes a container for meaning, while the unrepeating nature of the pattern invites further engagement, emphasising how language and image coexist dynamically.

Additionally, the reuse of the same source image—such as the Jacobean bedspread—across multiple works adds another dimension to the unrepeating-repeat. In "Nest", this historical textile is scaled up into a monumental wall drawing, as well as a small (almost) hidden drawing "Blue Tit", while the same motif is also found in the work "Skein: Snatchel" (see Figure 23).



Figure 23. The same bird found in three different drawings (details shown) in the exhibition "Stitch & Peacock", 2014. Drawing titles from left to right: "Skein: Snatchel", "Nest: Blue Tit", and "Nest: Pigeon Hole".

This same historical Jacobean bedspread is the source material for the drawings titled "Various Iterative un, re, peat(s)" (Figure 22, Figure 27), found in the chapter "The Unrepeating-Repeat" (RN6). These drawings build upon the foundations established in RN1. However, in the chapter for RN6, the two (similar yet different) "trees of life" motifs from the bedspread are superimposed to reveal areas of convergence and divergence. These drawings aim to encapsulate the intricate balance between similarities and disparities inherent in the original bedspread's portrayal of two hand-crafted repeated elements. By revisiting and reinterpreting the same historical object, each work becomes a site of transformation, where familiarity is both reinforced and challenged.

Text and Language

The repetition and apparent layering of language within the creative works recontextualise meaning, transforming familiar words and phrases into dynamic sites of discovery that exemplify the unrepeating-repeat – as seen within the repeated use of a single word. Building on this, the focus shifts from the repetition of a single word to the juxtaposing of text, where meaning evolves through context and narrative, inviting new interpretations and perspectives.

The text of the work "Her Words, My Voice" (RN5) and the quotes in "Re:drawing" (RN4, VS pp. 103-115) explore the unrepeating-repeat by employing a combined narrative to transform meaning and perception. In "Her Words, My Voice", words drawn from Fryn Tennyson Jesse

are entwined to simultaneously tell narratives of both Fryn and myself, weaving a dual meaning into the text. Fryn's words remain unchanged, yet their context shifts between her narrative and my own. This dual narrative is experienced differently depending on the mode of engagement, with Fryn's clarity contrasting against my more abstract and lateral reflections. This dual storytelling forces a reconsideration of how language can hold multiple meanings, allowing repetition found in the shifting between, serves as an entry point into variant perspectives in the same words.

In "Re:dRawing" (RN4), the use of quotes becomes a strategy for exploring the unrepeating-repeat. Each quotation in the chapter speaks to the concept of "line", yet from distinctly different voices and perspectives. These quotes form a complex dialogue, encouraging readers to reflect on how a single concept can hold multiple meanings and how diverse interpretations can converge around a shared idea. The interplay of these perspectives transforms the text into a space where variant repetition functions as a means of exploration rather than duplication. Similarly, in the chapter "The Unrepeating-Repeat" (RN6), the deliberate use of quotations builds meaning and understanding, with each quote offering a unique perspective on the same core concept. These intertextual dialogues interact with one another, deepening the complexity of the overarching theme. As readers encounter the quotes in various contexts within the chapter, their meanings shift subtly, inviting reconsideration and fresh insight with each pass.

In these works, reconfiguring words, phrases, or quotations – which are approaching the same idea differently – compels the audience to revisit the content with fresh eyes, engaging with new facets of nuance and interpretation. The language transforms into a generative framework, revealing how even familiar text can be a dynamic site for ongoing exploration and meaning making.

The Performative Loop

The performative loop refers to a cyclical structure where repeated actions, readings, or performances are designed to shift and evolve with each iteration, creating new meanings and interpretations. This is a central mode within the chapter "The Unrepeating-Repeat" (RN6), which invites readers to engage with one of three interconnected elements—text, quotes, or drawings—to the end of the chapter and then to restart with another element. The structure invites a cyclical reading process, as readers explore the page's individual components and

then return to the beginning, looping back to re-engage with another part of the material. Each pass through the chapter reveals new connections between the overlapping meaning of text and imagery, subtly altering the reader's understanding. This perpetual cycle of reading, reflection, and rediscovery mirrors the performative nature of the unrepeating-repeat, where repetition becomes a means of developed understanding.



Figure 24. "Score: Mechanical Asynchronicity", 28 January 2022, Sir Jack Lyons Concert Hall, Photo credit: Christopher Leedham.

Similarly, "Score: Mechanical Asynchronicity" (RN3) embodies this looping process in a live performance context. The music, derived from lace diagrams, is repeated in live events by musicians accompanied by vinyl records. Each 7–10-minute segment repeats within the performance, but each version shifts and changes thereby no two renditions are identical. In both the chapter and the score, the loop becomes a framework for engaging with material anew, inviting an iterative process of discovery where each encounter builds upon the last, embodying the core principles of the unrepeating-repeat.



Figure 25. Showing three versions pp. 27-28 of "Damask: Loom" in "No Telos!". Photo credit: Danica Maier.

Multiple Versions in Print

Mechanical printing processes, when paired with deliberate interventions, can exemplify the unrepeating-repeat. Projects such as "Re:drawing" (RN4) in the "No Telos!" publication and "Her Words, My Voice" (RN5), reveal how mechanical printing processes can bring new dimensions to the unrepeating-repeat. In "Damask: Loom", a hand-drawn Venetian damask motif is reproduced in several layouts and colourways (see Figure 25), ensuring that different copies of the book offer unique presentations. The drawing highlights the mechanical process of creating a repeated pattern through the use of the 'jog line'⁴⁵ (see Figure 20), celebrating this feature within the drawings. The mechanical nature of printing might suggest uniformity, but the deliberate variation in layout and palette disrupts the illusion of identical multiples, compelling viewers to engage with each version as a distinct iteration.

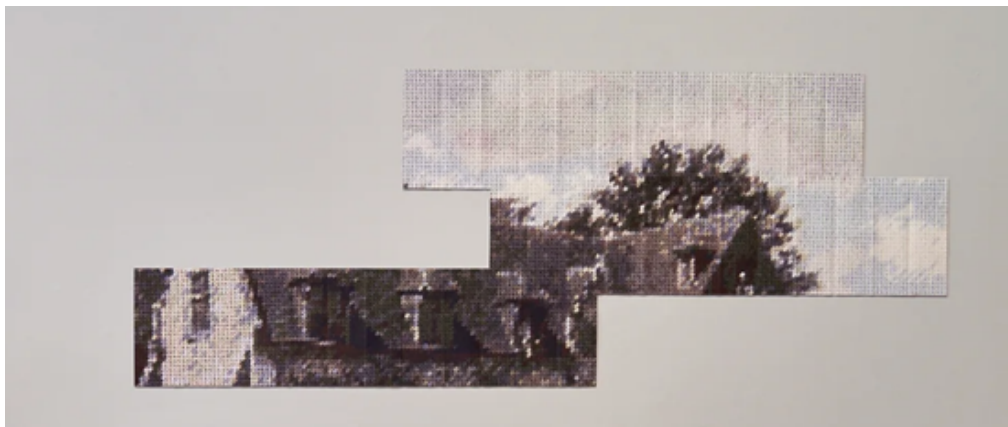


Figure 26. "Her Words, My Voice", 2022, installation at The Collection Museum during the three-person exhibition "Bummock: Tennyson Research Centre". Photo credit: Reece Straw.

This principle of printed variation within repetition extends to "Her Words, My Voice" (RN5), where the reverse side of the foldout features three distinct fragments (Figure 26, VS pp. 120-

⁴⁵ In repeat printing, a "jog line" is the edge of the repeat on the initial design used for printing. This edge can often have a non-linear or irregular form. The jog line is essential because the irregularity enables the repeated print edges not to be apparent once the printing is finished. It acts as a guide during the printing process to ensure that the non-linear edge aligns correctly in each repeat, preventing misalignment or inconsistency issues in the final printed output.

122), each taken from the same enlarged stitchwork fragment. Although the fragments are derived from the same source, the mechanical printing process has been played with to create three different versions within the edition of 200. These image fragments play a significant role as they repeat distinct parts from another artwork within the broader project⁴⁶.

These printed images, alongside the sound piece, live performance, and textual installation, demonstrate how the same material can be experienced through different modes, further amplifying the concept of the unrepeating-repeat. Through this multi-format presentation, the work layers meaning and perspective, transforming a seemingly single printed source into a dynamic and iterative encounter.

Re-installing or Re-staging the Work

Several works, such as "Manhole", "Gape", and "Old Lady" (RN2) and "Her Words, My Voice" (RN5), demonstrate the unrepeating-repeat by combining consistent elements with components that evolve or adapt in each new exhibition or performance. In both "Gape" and "Manhole", a mounted pencil drawing on Mylar serves as a constant, anchoring each work with a fixed, unchanging element. This mounted component acts as a point of reference, offering continuity across different installations. However, each piece also incorporates a site-specific wall drawing that brings the lace diagram to life on a monumental scale. These wall drawings are re-created in situ for each venue, introducing variations in scale, placement, and spatial relationships that respond to the architectural features of the space. As a result, while the mounted drawing remains unchanged, the overall visual outcome shifts dramatically with each re-installation.

In "Ghost Heirloom: Blackburn Rug/Maier Wallpaper" (Figure 10, RN5, VS pp. 123-153), the installation changes weekly, exemplifying the unrepeating-repeat. During the exhibition, the 12 double-sided drawings are rearranged each week, with their configurations shifting between front and back sides allowing new juxtapositions to emerge. This weekly transformation of the work actively engages the viewer in an ever-changing relationship with the material. While the drawings themselves remain unchanged, their placement and context alter the way they are experienced, emphasising the fluidity and ongoing evolution inherent in

⁴⁶ But is not part of this Ph.D.

the unrepeating-repeat. Whereas the piece "Her Words, My Voice" (Figure 17, Figure 26, VS pp. 116-122) pairs a fold-out text-based edition of 200 with larger immersive presentations. While the textual fragments remain ostensibly the same, the work's format—whether a live reading, sound piece, or spatial installation—transforms its impact. Each iteration offers a fresh perspective on the same material, shifting between intimate and expansive modes of engagement while retaining the core structure of the work.

By re-contextualising the works in new spaces and formats, the interplay between fixed and evolving elements amplifies the unrepeating-repeat. Stable components serve as touchstones, while changing conditions reshape the material's presentation, creating a dialogue between consistency and transformation.



Figure 27. "Various Iterative un, re, peat(s)", 2023, 24 cm x 17 cm, three out of six drawings found in the chapter "The Unrepeating-Repeat".

Conclusion

In conclusion, the creative works presented in this Ph.D. are intricately bound by the process of the unrepeating-repeat, which serves as a method and an active mechanism for intertwining intersemiotic translation and to enable aspect seeing. The unrepeating-repeat creates an evolving interplay between these modes, positioning repetition as a non-static force that enables new modes of perception. By disrupting what might seem familiar, the method allows audiences to engage in embodied experiences that reveal multiple facets of understanding, perception, and narrative.

Through this practice, the unrepeating-repeat disrupts conventional repetition to invite further exploration. By creating a framework in which subtle variations prompt the viewer to reconsider and 're-see', this approach becomes an invitation to encounter each work anew, ultimately encouraging embodied, sustained engagement, which enables shifts in perspectives. The performative and evolving nature of these works cultivates an active relationship with the viewer, one that is rooted in the nuances of handmade repetition and the tactile sensibilities of textile processes.

The integration of intersemiotic translation within the framework of the unrepeating-repeat enriches the work. Through translation across textiles, drawing, and text, the creative works resist linear interpretation and encourage a continuous shifting of perspectives between the modes. Textiles' inherent cultural and historical connotations are translated across media, creating a hybrid form that amplifies meaning, positioning each piece within an evolving dialogue.

The enaction of aspect seeing is vital within the works, fostering an embodied experience that allows shifting perspectives for the viewer. Each subtle change within the repeated patterns—be it in drawn lines, words within, or the translation from textile to drawing—triggers a reconsideration, an aspect shift that invites the audience to perceive the works from a multi-perspective standpoint. Through the unrepeating-repeat, this intertwinement of the three core themes establishes a unique lens that guides the creative process and audience interaction, encouraging a multidimensional and evolving perception of the work.

Chapter 5: Contributions and Conclusion

Aims and Research Questions

The primary focus of the creative works for this Ph.D. was to explore how the creation and performative exploration of hand-drawn repetition, inspired by historical textile processes and realised through intersemiotic translation into varied media, can foster embodied audience experiences that reveal multiple aspects of perception, understanding, and narrative. Central to this research is the integration of three core methods—intersemiotic translation, aspect seeing, and the unrepeating-repeat. Together, these approaches form a framework for disrupting conventional repetition, enabling perceptual shifts, and engaging audiences in multifaceted understandings of artistic works. To summarise the overarching research question underpinning this study: how can these methods, rooted in textile processes, be transformed through artistic practice to foster dynamic and participatory engagement? Through this inquiry, the research positions creative processes as tools for activating embodied and perceptual interaction, prompting audiences to navigate and shift between past and present, material and narrative, and visual and textual forms.

Overview of Chapters

Chapter 1: Introduction

Chapter 1 focused on introducing the three core elements that form the foundation of this Ph.D.—intersemiotic translation, aspect seeing, and the unrepeating-repeat. These elements are deeply interconnected and serve as the cornerstone of the practice research. Intersemiotic translation, grounded in Jakobson's theory, facilitates the movement between the different semiotic systems of textiles, drawing, and text. This process enables meaning to shift across media, encouraging the viewer to engage with the work in varied ways. Within the creative works it provides a fluid platform for aspect seeing, Wittgenstein's concept of perceiving multiple perspectives within a single entity. As meaning shifts across these different systems, aspect seeing prompts the viewer to adjust their perception, uncovering new details and multiple readings of the same image or object.

The artist's method of the unrepeating-repeat acts as the vehicle through which these shifts are activated. By incorporating subtle variations within seemingly repetitive patterns, it disrupts conventional repetition, fostering a dynamic engagement. Each repetition, marked by variation, invites the viewer to reassess their initial assumptions, encouraging a process of discovery. The unrepeating-repeat directly enables aspect seeing by creating the conditions for shifts in perception, while intersemiotic translation enhances the experience by allowing the viewer to engage with the work through shifting media. Together, these elements form a cohesive, non-hierarchical framework that challenges traditional boundaries between the fields of fine art, textiles, and language. The interconnectedness of these elements offers a novel approach to art practice, highlighting how repetition, perception, and translation can be used as tools for revealing new perspectives and understandings.

Chapter 2: Methodology and Methods

Chapter 2 outlines the methodology for this retrospective "Ph.D. by Creative Works", combining practice-based research, performative research, and a rhizomatic approach. Six bodies of artwork serve as both the site and method of inquiry, with the practice-based aspect emphasising the knowledge that emerges from engaging directly with the creative works. Performative research highlights the embodied nature of practice, while the rhizomatic approach offers a non-hierarchical model of knowledge with interconnected pathways. Methods such as intersemiotic translation bridge textile processes, drawing, and text, while drawing and writing transform words into visual elements. Site-specificity ensures that each work interacts with its physical and conceptual space, fostering a dynamic, embodied exploration of themes.

Chapter 3: Frameworks and Influences: Textile Processes, Translation, and Shifting Perspective in Contemporary Art

This chapter examines how contemporary artists engage textiles in ways that expand their material and conceptual boundaries, offering insights into how repetition, intersemiotic translation, and shifting perspectives intersect in creative practices. The first section highlights how artist's approach to sound, digital technologies, and painting challenge traditional notions of textiles by translating them across media. These practices resonate with my work,

particularly in their use of translation, however my research diverges by using intersemiotic translation as a deliberate method to foster perceptual shifts through subtle variations in repetition, linking textiles to drawing and text. In contrast, the second section explores artists whose use of decorative patterns in site-specific installations engages with domesticity, cultural critique, and sensory experience. While these artists blur boundaries between fine art and the everyday, my approach integrates the unrepeating-repeat to explicitly invite shifting perspectives through iterative changes within familiar patterns, offering an embodied experience that moves beyond the visual.

The third section focuses on how artists apply textiles through collaborative, process-driven practices that emphasise materiality and performative engagement. My research intersects with this exploration of materiality, but I expand on these practices by employing intersemiotic translation as a means to integrate multiple semiotic forms, activating dynamic, non-linear dialogues. The final section examines artists who reframe textiles as tools for cultural and political critique. Their use of repetition and variation aligns with my research, yet my focus on the unrepeating-repeat to enable aspect seeing explicitly invites multiple facets of meaning, fostering a more nuanced engagement with historical and contemporary contexts.

Together, the artists discussed in Chapter 3 provide a critical framework to build on, while my work distinguishes itself by integrating intersemiotic translation within the unrepeating-repeat to invite aspect seeing, in order to position textiles as an evolving, dynamic form that invites complex, shifting perspectives across media.

Chapter 4: Critical Discourse: Intersemiotic Translation, Aspect Seeing, and The Unrepeating-repeat

Chapter 4 examines the critical discourse surrounding the three individual elements constructing the framework of the golden thread, exploring how these three key elements—intersemiotic translation, aspect seeing, and the unrepeating-repeat—interweave within the creative works. The chapter highlights the significance of the interconnection within the golden thread, emphasizing that the unrepeating-repeat is constructed through and shaped by the intersemiotic translation process. Together, they invite aspect seeing, with each mode offering distinct facets that contribute to the viewer's shifting perception.

The first section on intersemiotic translation demonstrates how the creative works advance the discourse on textiles and fine art by positioning intersemiotic translation as a transformative and dynamic process. By building on Roman Jakobson's foundational ideas and integrating experimental and ludic frameworks (Campbell and Vidal, 2018; Lee, 2022), it reimagines intersemiotic translation as a material-led, process-based method that transcends traditional linguistic boundaries. Through iterative translations across textiles, drawing, and text, the creative works dynamically reinterpret historical artefacts and processes, enabling new material, conceptual, and semiotic relationships. The triangulation of the golden thread enriches these relationships, situating the creative works as active sites for shifting perspectives and expanding the boundaries of both textiles and fine art.

The following section on aspect seeing highlights its central role in the creative practice, facilitating discovery and re-evaluation by encouraging shifts in perception. Embedded within the creative works, aspect seeing invites viewers into a dialogic space where attentive engagement uncovers meaning beyond initial impressions. Aspect seeing is invited through and embedded within the unrepeating-repeat and intersemiotic translation, transforming familiar forms into evolving conceptual artworks that bridge text, textile, and drawing. This interplay promotes a nuanced understanding, offering an embodied experience that fosters empathy, ethical reflection, and further engagement with diverse perspectives, both within and beyond the artwork.

The final section highlights the unrepeating-repeat as a foundational artistic method that integrates intersemiotic translation and aspect seeing to transform repetition into a dynamic process of discovery. By embedding subtle variations within repeated forms, the unrepeating-repeat disrupts familiarity, inviting viewers to engage in embodied, sustained exploration and shifting perspectives.

Adjacent Documents: CREATIVE works, pt.1: Visual Submission and pt.2: Research Narratives

An integral part of this Ph.D. is the documentation of the creative works which is found in two accompanying documents. The **Visual Submission** holds the documentation of the site-specific works, artefacts, texts, and performances, providing visual evidence of the creative works as presented in exhibitions, venues, and publications. This document captures the installation and presentation of the works across various contexts. The **Research Narratives** serve as a written

companion to the visual submission. They offer critical explanations, project details and overviews, and insights into the studio development of the works, presented in the form of six narratives. These narratives provide an illumination of the creative process.

Contributions to Knowledge

This Ph.D. makes specific contributions to the fields of textiles and fine art by integrating intersemiotic translation, aspect seeing, and the unrepeating-repeat into a cohesive framework crossing between these areas through translation processes. These contributions address areas of limited theoretical and methodological discourse specifically of textiles through translation. The following sections outline this contribution:

Advancing the Discourse on Textiles through Intersemiotic Translation

This research expands Jakobson's concept of intersemiotic translation, as further developed by translation scholars such as Campbell, Vidal, and Tong. The research highlights the potential of textile-based practices to be examined through intersemiotic translation—a focus that remains underexplored, despite the widespread interdisciplinary discussions surrounding textiles. As evidenced by recent discussions in the "TEXTILE Journal", (as discussed in Chapter 4, pp. 69, 92) scholarly attention has often prioritised the material, cultural, and technical aspects of textiles while underrepresenting their potential as active agents of translation between semiotic systems.

By engaging with textile objects and processes through the mode of translation through practice, the research highlights their capacity to act as intermedia forms, bridging disciplines and expanding their cultural and artistic significance. For example, in "Re:drawing", damask fabric patterns are reinterpreted as drawings through text, inviting audiences to engage with the interplay between their woven origins and transformed contemporary outputs. This process reveals the potential of textiles to create new meanings across semiotic systems while retaining their material and historical resonance.

While intersemiotic translation has been explored in other contexts, its deliberate application to textile-based practices specifically in combination with variant repeats, and aspect seeing presents a novel contribution. By embedding translation processes into the creative practice, this research expands the role of textiles within fine art, demonstrating their capacity to

generate fluid, evolving dialogues across media. It offers a focused framework for understanding textile processes as transformative carriers of meaning and a foundation for further exploration of its role in expanded translation and interdisciplinary art practices.

A Unique Triangulation in a Contemporary Art Practice: Intersemiotic Translation, Aspect Seeing, and the Unrepeating-repeat

The creative works of this Ph.D. integrates three key concepts within a single practice-based framework, offering a distinctive contribution. While these methods have been individually explored through other artistic practices as discussed within the contextual review (from p. 26), their deliberate and interwoven application within this practice research adds a new dimension to understanding how embodied shifts of understanding can be fostered. Together, these three methods form a cohesive and interactive process, creating opportunities for nuanced engagement and evolving interpretations. The unrepeating-repeat fosters attentive exploration; aspect seeing activates shifts in perception; and intersemiotic translation expands meaning across modes. This integrated approach transforms the audience's experience into an active, participatory process, offering a novel contribution to understanding how artistic frameworks can foster embodied discovery and evolving interpretation.

The Unrepeating-repeat as an Artistic Framework

The unrepeating-repeat is a distinct artistic method that specifically invites shifting perspectives and perceptual engagement. Developed through practice-based research, it is a practical method that demonstrates how subtle, iterative changes within a repeated form activate new ways of seeing and understanding. The unique position of the unrepeating-repeat is its ability to enable aspect seeing. Through aspect seeing, the unrepeating-repeat functions as a perceptual device, prompting shifts in awareness that allow multiple interpretations of an image, text, or material to coexist. This process of perceptual engagement aligns with Wittgenstein's notion of seeing-as, where the recognition of alternative views fosters an expanded understanding of the work.

The unrepeating-repeat advances audience engagement and perceptual attention by encouraging a non-linear, multifaceted experience of artistic works. It fosters sustained engagement, where audiences are encouraged to return, look again, and reconsider their

initial interpretations. By foregrounding slowness and attention, the unrepeating-repeat contributes to current discussions in contemporary art and pedagogy regarding the role of slow looking and deep engagement in fostering critical and embodied perception. As a framework, the unrepeating-repeat contributes to knowledge by offering a practical artistic approach to repetition as a site of variation and discovery. It proposes that repetition, when infused with subtle variation, can serve as a perceptual and conceptual tool for shifting perspectives.

Impact and Implications

Expanding the Discourse on Textiles through Intersemiotic Translation

A key theoretical contribution of this research lies in its practice-based exploration of textiles, specifically through the lens of an expanded process of intersemiotic translation. While textiles have often been discussed and explored through broader interdisciplinary frameworks, their exploration specifically through intersemiotic translation has been less developed. This research places intersemiotic translation at the core of its exploration, providing a focused investigation into its potential within textiles.

The research integrates textiles into the broader discourse of fine art and foregrounds their potential to foster nuanced, interdisciplinary dialogue within the field of experimental translation. By treating intersemiotic translation as a central, deliberate method, the research demonstrates how textiles can act as carriers of meaning, bridging boundaries between drawing, text, and material processes. This contribution broadens the interpretive possibilities of textiles, offering a focused framework that invites contemporary reimagining's of its role within fine art practices and experimental translation studies. Through this, the research expands the limited theoretical discussion of textiles within intersemiotic translation.

Practical Applications and Interdisciplinary Potential

The primary impact of this research lies in its methodological contributions, particularly the integration of the unrepeating-repeat and intersemiotic translation as tools for fostering aspect seeing for audiences. These methods encourage a thoughtful interplay between familiarity and disruption, enabling viewers to move beyond initial perceptions and uncover

meanings. This approach offers practitioners a practical framework to create works that invite attention and perceptual shifts, actively engaging audiences in their interpretive process. Intersemiotic translation, as applied here, demonstrates how textiles can bridge disciplinary boundaries, linking drawing, text, and material processes. This interdisciplinary approach extends the possibilities for artists, curators, and researchers, suggesting new ways to reimagine historical textile artefacts and create hybrid forms that transform conventional patterns of meaning-making. By positioning textiles as a site of exploration across media, the research broadens its cultural and artistic relevance while contributing tools for interdisciplinary dialogue and experimentation.

Acknowledging Limitations and Future Directions

Building on the contributions outlined earlier, this section considers the limitations inherent in the research while identifying potential avenues for further exploration. This research is rooted in six bodies of work by a single artist, and while these provide a focused and cohesive foundation, applying the triangulated framework of the golden thread to other artists' practices could yield different insights and outcomes. Although this singular perspective may be seen as a limitation, it underscores the uniqueness of the work as a deeply personal and distinctive exploration, offering valuable insights through its individualised lens. Further engagement with theorists, material scientists, or translation practitioners could enrich the understanding of how intersemiotic translation bridges textiles with narrative, material culture, and fine art, thus broadening its relevance and adding depth to the discourse.

Additionally, future studies could further the understanding of audience engagement with the work by gathering empirical data on how diverse audiences experience and interpret perceptual shifts. Participatory studies across various cultural settings could explore how personal history, cultural background, and sensory engagement shape the experience of intersemiotic translation and perceptual shifts, further expanding the relevance and application of the triangulated framework to engage aspect seeing.

Furthermore, the emphasis on hand-drawn and handmade processes may limit the applicability of these findings to digital methods. Future research could explore the integration of digital tools and technologies, such as augmented reality, algorithmic design, and virtual installations, extending the golden thread into contemporary media. These limitations and

potential future directions highlight the ongoing and evolving nature of this research, offering a foundation for continued exploration and dialogue across disciplines.



Postscript: An Invitation to See

The creative works explored in this Ph.D. embody a deliberate invitation to slow down, look carefully, and remain curious. The process of making these works mirrored this invitation—through the slow meditative acts of translating textile processes, drawing lines as words, intertwining images and text, creating space for further understanding and perceptual shifts. Labour and time were devoted to engaging with the historical starting points, transforming them into newly created artworks.

This excerpt from a poetic translation of Katsushika Hokusai's paintings serves as a meaningful parallel for understanding or experiencing my own work. Roger Keyes, a scholar of Japanese art history, crafted this poetic translation of Hokusai's paintings:

Hokusai says look carefully.
He says pay attention, notice.
He says keep looking, stay curious.
He says there is no end to seeing. [...] (Keyes 1990, lines 1-4)⁴⁷

Much like Hokusai's⁴⁸ invitation, the creative works of this research ask viewers to engage deeply and to attend closely to the interplay between materials, narratives, and forms. The creative work of this Ph.D. is quiet and subtle, encouraging a contemplative engagement with its nuanced elements. Through the slow looking encouraged by the unrepeating-repeat,

⁴⁷ The poem "Hokusai Says" is an intersemiotic translation of Hokusai's artwork by specialist Roger Keyes. The poem is widely available on various online platforms; however, specific references to its origin are scarce. It was briefly mentioned in an interview with Keyes, published in "Impressions: The Journal of the Japanese Art Society of America" (2020), with a location reference to Venice, 1990. Additionally, the interview notes Keyes as a "Guest Researcher in the Japanese Section of the British Museum" since 2010 (Keyes and Clark 2020, p. 71).

⁴⁸ Katsushika Hokusai (1760–1849) was a renowned Japanese artist and printmaker, celebrated for his contributions to the *ukiyo-e* genre of woodblock printing. His most iconic work, "The Great Wave off Kanagawa", is part of the "Thirty-Six Views of Mount Fuji" series (c. 1830–1833), which explores Japan's landscapes with a focus on Mount Fuji. Known for his innovative integration of Japanese and Western artistic techniques, Hokusai's works span a wide range of themes, including nature, daily life, mythology, and spirituality. His legacy significantly influenced both Japanese art and Western movements like Impressionism and Japonisme, highlighting his global impact on the arts.

audiences are invited to experience the artworks as spaces of curiosity and discovery. This postscript reflects the essence of the creative work as an ongoing dialogue between seeing, understanding, and finding new possibilities within the familiar.

Reference Section

Acronyms

FWM – Fabric Workshop and Museum

NTU – Nottingham Trent University

RN – Research Narrative

TRC – Tennyson Research Centre

VS – Visual Submission

Glossary

Asemic writing: is a form of written or textual communication that lacks specific semantic content or recognisable linguistic symbols. Instead, it consists of abstract or non-representational marks, strokes, and symbols that may resemble writing but do not convey any clear, decipherable meaning in a traditional linguistic sense. Asemic writing is open to interpretation and invites viewers to derive their own meaning or emotional response from the visual composition of the symbols and marks. It blurs the line between drawing, art, and written language, challenging conventional notions of communication and meaning in written forms (Schwenger 2019).

Archive: A place or collection containing records, documents, or other materials of historical interest (Oxford English Dictionary Online 2020). While it may typically be used for locations that hold paper or other documents, here, this term encompasses any location that houses and contains documents or materials of historical interest.

Aspect change: This is the term used by Tine Melzer and Tobias Servaas. They define aspect change as "synonymous with the practice of aspect-seeing and aspectual thinking, can happen as a sudden shift, or as a gradual process of shifting between interpretations or perceptions." (Melzer and Servaas 2020, p. 125-126).

Aspect seeing / "Seeing as" / "Noticing an Aspect": The term "aspect seeing" is associated with the philosopher Ludwig Wittgenstein in *Philosophical Investigation* (PI). However, this specific phrasing does not directly appear in the publication. Indeed, within PI, Wittgenstein

uses various terms and phrases such as "seeing as" or "noticing an aspect" but is more generally known as either 'aspect seeing' or 'aspect perspective'. For consistency and clarity, I have used the term 'Aspect Seeing' throughout. All these terms refer to the phenomenon where a single object or arrangement can be perceived and understood in multiple ways or perspectives. It emphasises that individuals can shift their perception, leading to distinct interpretations or "aspects" of the same entity. This concept underscores the subjective nature of perception and highlights how the same stimulus can evoke varying understandings depending on the observer's viewpoint. Wittgenstein used this idea to explore the complexity of language, meaning, and how our perceptions shape our understanding of the world (Wittgenstein 1953/2010).

Calligram: A visual representation of words or texts in which the arrangement of the words forms a shape related to the content of the text. They are a type of visual poetry that combines the visual and textual aspects of communication. Calligrams can be creative and artistic expressions that use typography and layout to convey meaning and engage the viewer in a unique way (Oxford English Dictionary Online 2020). To Note: while calligrams may have some resonance with the Creative Works of this Ph.D., this is not how the creative works use text in drawings.

Collaborative independence: Taken from sociology, collaborative independence gives a "balance between giving priority to [ones] personal interests and considering shared interests." (Thagaard and Stefansen 2014, p. 21). Collaborative independence gives equal consideration and respect for both the individual and the couple/collective. It is a concept that emphasises the synergy between collaboration and individual autonomy and refers to a dynamic where individuals or entities work cooperatively and interconnectedly while maintaining their independence and individual identities.

Exegesis: Defined as "a critical discourse or commentary" (Oxford English Dictionary Online 2020). Exegesis is commonly used within Ph.D. by Published, Established and Creative works (Peacock 2017; Arnold 2005). I use the term exegeses to distinguish or describe the critical discourse of the overall submission for Ph.D., which sits alongside the creative works that form a significant part of the overall submission.

Golden thread: This is the "coherent theme [... or] nub of the thinking that weaves through your work and which you must make sure you elucidate in your synthesis – a fantastic term coined by Sally Brown" (Smith 2015, p. 4).

Hyperphantasia: Is having extremely vivid mental imagery, which is described as mental pictures that are as vivid as seeing the real thing. There is still limited research nor a full understanding of this condition and how far-reaching it is. It is often defined as the opposite of the condition of aphantasia – where mental visualisation is not present within one's 'mind's eye' (Hyperphantasia' 2023).

Intersemiotic translation: An idea developed by Roman Jakobson (2013) and further extended by Madeleine Campbell and Ricarda Vidal (2018) as "involve[ing] a creative step in which the translator (artist or performer) offers [the source artefacts] embodiment in a different medium. This process is facilitated by perceiving and experiencing non-verbal media through visual, auditory and other sensory channels, for example, through dance or sculpture" (Campbell and Vidal 2018, p. xxvi). Unlike traditional linguistic translation, which deals with language-to-language conversion, intersemiotic translation involves transferring meaning and elements from one mode of expression to another, often crossing boundaries between different art forms or mediums. I adopted this principle to explore the exchange between fine art and textile processes, which forms one focus of the Ph.D. submission.

Intertextuality: This refers to the relationship between different texts and how they influence or reference each other. It's the idea that no text exists in isolation, and all texts are connected to and influenced by other texts that came before them. Intertextuality can manifest in various forms, such as direct references, allusions, parodies, or subtle nods to other works. Intertextuality enriches a text's meaning by drawing on the shared cultural knowledge and context created by previous works (Orr 2003).

Jog line: In repeat printing, a "jog line" is the edge of the repeat on the initial design used for printing. This edge can often have a non-linear or irregular form. The jog line is essential because the irregularity enables the repeated print edges not to be apparent once the printing is finished. It acts as a guide during the printing process to ensure that the non-linear edge aligns correctly in each repeat, preventing misalignment or inconsistency issues in the final printed output.

Liberal Arts: "Liberal Arts is a field of study based on rational thinking, and it includes the areas of humanities, social and physical sciences, and mathematics. A liberal arts education emphasises the development of critical thinking and analytical skills, the ability to solve complex problems, and an understanding of ethics and morality, as well as a desire to continue to learn." (Perkins 2019, para. 1). "A liberal arts education introduces students to a range of disciplines that can later be used to understand issues and problems. [...] more significantly, the liberal arts offer a profound approach to learning and even to life. For much of history and in most of the world today, higher education is based on a philosophy that emphasises deep but potentially narrow learning. Undergraduates are typically educated in a single subject or discipline with the goal of training them to be experts in that area. The liberal arts model is based on a different philosophy, emphasising breadth over depth. While students study a major subject, they are encouraged, and in some cases required, to take half or more of their coursework outside their major discipline." (Clark 2023, para, 2).

Ludic translation: A form of translation that incorporates playfulness and game-like elements. It can involve creative and unconventional approaches to translation, often emphasising the enjoyment and exploration of language and cultural nuances. Ludic translation may prioritise artistic expression, wordplay, and the creation of new meanings, departing from strict fidelity to the source text. It's a concept that aligns with the idea that translation can be a creative and playful endeavour rather than a purely technical or literal one (Lee 2022).

Parallel play: This is part of the early development stage, typically between 1-3 years of age, when young children can begin to play near each other but not with each other. While the children are not interacting directly, much learning and development occurs from witnessing and imitating each other (Parten 1932).

Performative research: Is expressed in non-numeric data instead of in forms of symbolic data other than words in discursive text. These include material forms of practice, still and moving images, music and sound, live action and digital code. This is related to J.L. Austin's concept of the 'performative' speech (1962) to frame the notion of 'performative research' (Haseman 2006). In this context, 'performative' refers to utterances that, through their enunciation, produce effects and actions. Austin's famous example of saying 'I do' during wedding vows illustrates how the act of speaking itself becomes the action performed (Austin 1962).

Pluralism: Emphasises the coexistence and acceptance of diverse viewpoints, beliefs, and cultural practices within a society or context. It promotes the idea that differences are not only inevitable but also valuable, contributing to the richness and complexity of a community. Pluralism encourages open dialogue, mutual respect, and the recognition that no single "correct" way of thinking or living exists.

Practice research: Is an umbrella term that describes all manners of research where practice is the significant research method conveyed in a research output. This includes numerous discipline-specific formulations, which have distinct and unique balances of practice, research narrative and complementary methods within their projects (Bulley and Sahin 2021).

Practice-based research: As articulated in the recent release of "The Routledge International Handbook of Practice-Based Research", it is a method characterised by a principled approach to research by means of practice in which the research and the practice operate as interdependent and complementary processes leading to new and original forms of knowledge. This definition highlights the four main principles: 1) Practice and research are complementary but distinctive; 2) The research is based within a world-of-concern defined by practice; 3) The practitioner-researcher is at the centre of the research; 4) The research aim is to generate new knowledge. While practice-based research shares many traits with all forms of research, some core features distinguish it. These are: the centrality of practice to the research, the role of artefacts in research, and the forms of knowledge that arise from it. As a methodology, practice-based research is characterised by practitioner researcher-designed strategies that determine the methods, tools, and techniques to be used that draw upon or observe practice, such as the documentation of reflection (Candy, Edmonds, and Vear 2021).

Rhizomatic: The term "rhizomatic" originates from the field of philosophy and was popularised by the French philosophers Gilles Deleuze and Félix Guattari in their work "A Thousand Plateaus: Capitalism and Schizophrenia", published in 1980. In the context of their philosophy, "rhizomatic" refers to a way of thinking and organising knowledge that contrasts with traditional hierarchical and linear structures. "Rhizomatic" refers to a mode of thought and organisation that prioritises decentralisation, interconnectedness, and multiplicity, challenging more traditional linear and hierarchical ways of understanding and structuring information and knowledge (Deleuze and Guattari 1980). This concept has been applied in various fields, including philosophy, sociology, education, and information technology.

Site-specific: This mode of artistic output transcends conventional boundaries by deeply intertwining the artwork with its physical, cultural, or institutional context. It revolves around the notion that the attributes of a specific location serve as a foundation, shaping the artwork's form, content, and meaning. This approach emphasises the dynamic relationship between the artwork and its settings, ultimately creating an immersive and context-specific experience for viewers. Unlike art forms that prioritise the autonomy of the art object, site-specific installations shift the spotlight from the creator to the audience. These artworks invite viewers to engage with the piece within the context of the site, encouraging them to explore their physical movements and responses as integral components of the overall experience. Site-specific installations are inherently performative, forging a reciprocal relationship between the artwork and the site. They challenge conventional artistic practices, prompting critical reflections on the intricate interplay between art, space, and the viewer. Whether permanent or temporary, these installations have the capacity to reveal the underlying mechanisms of the art system, fostering critical discourse (Kaye 2013; Scholte 2022; Meyer 2000).

Thesis: Is the 'full' submission for the award for a degree (Ph.D. in the case). This encompasses the artistic practice itself, publications that serve as evidence of the practice, an online journal article, and the exegesis. When I use the term 'thesis' within this exegesis, I am referring to the complete submission required to achieve the Ph.D. qualification. I maintain that this thesis is the overall submission (artworks *and* exegesis) supporting an academic degree (or similar) that presents the author's research and findings.

Transdisciplinary: Transdisciplinary describes an approach that transcends traditional academic boundaries, encouraging collaboration among experts from different fields to address complex real-world problems. It emphasises integrating knowledge, methods, and perspectives from various disciplines, breaking down boundaries, and focusing on practical problem-solving. This approach values the contextual understanding of issues, promotes systems thinking, and fosters a multidirectional flow of knowledge among participants, making it particularly valuable for tackling multifaceted challenges that require diverse expertise and a holistic understanding of complex systems (Hammond and Wellington 2020).

Unrepeating-repeat: "A regular recurrence that contains variations and difference. It is found in configurations that seemingly repeat but include deviations or differences at some point within or throughout the recurrence. The unrepeating-repeat is a term I developed to describe

what could also be named as an iterative variant: 'the repetition of a process or utterance' including 'a form or version of something that differs in some respect from other forms of the same thing or from a standard.' It can be found conceptually and/or practically within objects, images, and patterns; actions, sounds, and music; histories, cycles of life, and beyond." (Maier 2023, p. 76).

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Appendices:

Appendix A: Additional Partners, Legacies, and Related Outcomes for each RN

Research Narrative 1: "*Stitch & Peacock*", 2014-2015, The Collection Museum, Lincoln.

The project received funding from the Arts Council England (£7,000) and The Collection Museum (£7,500). Lucy Renton of Kingston University reviewed it in her article "Redrawing Craft: Archival Sources and the Mark in the Work of Artist Danica Maier" in "Craft Research" (2015), a special issue titled "Craft and the Handmade: Making the Intangible Visible. The Collection Museum commissioned a response to the work exhibited in "*Stitch & Peacock*", which resulted in artist Rob Flint's sound piece titled "Flock Mnemonics"—an accompanying work during the exhibition. This sound piece was played daily on a bespoke Sound Wall, a distinctive architectural feature that enables directional soundscapes to be projected across a 40-meter-long space. The "*Stitch & Peacock*" research and exhibition initiated and were further explored in the solo publication "Grafting Propriety: From Stitch to the Drawn Line", published by Black Dog Publishing (2016). This publication showcased the "*Stitch & Peacock*" artwork alongside previous drawings that employed similar methods and processes, exploring the development of works that use historical references while mimicking textile techniques through the drawn line.

Research Narrative 2: "Manhole", "Gape", and "Old Lady", as part of the artistic research project "Bummock: The Lace Archive".

The project was funded by the Arts Council England (£12,925) and further supported by NTU, University of Lincoln, Birmingham University, and Kingston University. The work has been presented at the conferences "Textile and Place" (MMU/Whitworth 2018) and "The Archive Unbound" conference as part of the Digital Cultures Network, (Cardiff University 2017). An accompanying publication, "Bummock: The Lace Archive" (Bracey and Maier 2018), is distributed by Cornerhouse Publishing. Kathrine Townsend reviewed the residency and symposium in "Textile: Journal of Cloth and Culture" (Townsend 2020), a special edition on lace. This work was also discussed alongside my previous Ñandutí lace works in the 2020 Bloomsburg publication "Crafting Anatomies: Archives, Dialogues, Fabrications" (Briggs-Goode 2020).

Research Narrative 3: "Score: Mechanical Asynchronicity", 2019-2022, live performance and installation-based project held in numerous venues.

The project's exhibitions and live events took place at prestigious venues, including the Sir Jack Lyons Concert Hall at the University of York (2022), Kings College in London as part of the "Performance and Experimental Translation Network" Conference and Exhibition (2022) and will form part of upcoming online publication (dates TBC) resulting from the conference proceeding. A version of the piece was performed at Orgelpark in Amsterdam during the Prix Annelie de Man International Harpsichordist Festival (2021) and the Lincoln Performing Arts Centre (2020) by famous harpsichordist Jane Chapman. Additionally, it contributed to public programming as part of the "Still Undead" exhibition at Nottingham Contemporary (2019), which was the Nottingham chapter of the international "Bauhaus Imaginista" project. Maier and Scheuregger participated in conferences like "Music and/as Process" at the Institute of Contemporary Music Performance in London (2019). Recent publications include "Score: Mechanical Asynchronicity" by Beam Editions (2023), featuring text by Daniela Cascella, Danica Maier, Martin Scheuregger, and Lauren Redhead. The project received funding from the Arts Council National Lottery Project Grants in 2018 (£13,835).

Research Narrative 4: "Re:dRawing", 2019, contribution in "No Telos!", editors Emma Cocker and Danica Maier, with Beam Editions publishers.

The "No Telos" project was funded by Nottingham Trent University (£15,000), and the "No Telos!" publication was part funded by Beam Editions and launched the start of their publishing venture. "No Telos!" was launched as part of the "Convocation: On expanded language-based practices" within the Research Pavilion at the 58th Venice Biennale (2019), for which I did a live performative reading titled "Associated Thoughts on: Line". The text "Re:dRawing" in collaboration with artworks from RN1: "Stitch & Peacock" was recently featured in a translation conference presentation for the "Multimodal Translation in The Arts" conference, at the School of Modern Languages, Cardiff University (2023). Connected to this, the works related to this performative presentation will be featured in upcoming publications (dates TBC) resulting from the conference proceedings.

Research Narrative 5: "Fryn Tennyson Jesse: Her and Me", 2022, as part of "Bummock: Tennyson Research Centre".

Partners for this project included: Lincolnshire Archives, The Collection Museum; The Hub, Sleaford; Nottingham Trent University; University of Lincoln; Kingston University; Birmingham City University; and NCCD. Funders included: Arts Council England £14,375; Nottingham Trent University £1,500; The Collection and Usher Gallery £5,000; NCCD £1,500; and a-n Artist Bursary £830 for the Hospitalfield artists residency. At the start of the project, on 6 October 2017, we held a launch event on the 125th anniversary of Lord Alfred Tennyson's death on 6 October 1892 in partnership with the Waddington Cultural Collective. Online Journal article by Bracey, Bennett, and myself title "Controlled Rummage Approaches for Bummock: Tennyson Research Centre" as part The Journal for Artistic Research (2024, edition TBC) was accepted just prior to the Ph.D.'s submission date.

Research Narrative 6: "The Unrepeating-Repeat", 2023, Chapter in "Pattern and Chaos in Art, Science and Everyday Life: Critical Intersections and Creative Practice", edited by Sophie Horton and Victoria Mitchell, Intellect publishing, Bristol.

Elements of this Chapter and its performative nature had previously been explored at the 9th International Illustration Research Symposium "Decriminalising Ornamentation: The Pleasure of Pattern", led by the Illustration Network and held at Anglian Ruskin University (17 – 18 Nov 2018). Alongside delivering a conference paper, I exhibited artwork in the accompanying exhibition held at the Ruskin Gallery, Cambridge (1 - 26 Nov 2018). Afterwards, I was selected through peer review to contribute to the journal paper "Looking Again" in "Decriminalising Ornament: The Pleasures of Pattern" special edition of The Journal of Illustration, 6 (1), edited by Calvert, S. and Hoogslag, N. (2019), pp. 183-204. Elements from the chapter "The Unrepeating-Repeat" were recently shared in a performative paper presentation as part of the "Radical Repetition" strand of the "London Conference of Critical Thought"⁴⁹ (30 June – 1 July 2023) at London Metropolitan University.

⁴⁹ See - <https://www.londoncritical.co.uk/> (last accessed 3 September 2023).

Appendix B: Collaborative Statement: RN3 "Score: Mechanical Asynchronicity"



Statement of collaboration / contribution to *Score: Mechanical Asynchronicity*

Score: Mechanical Asynchronicity has been developed jointly by me, Martin Scheuregger, and my collaborator, Danica Maier, following initial research from Maier into the source material for our creative work.

As a whole, the project is entirely co-created, including staging, exhibition, publication and other artistic decisions. The live elements of the project – primarily performances and exhibitions – were created with equal contribution from us both.

Within the project there are distinct musical-visual work (which we describe as 'Side A' and 'Side B'. These works were created with a higher degree of single authorship, and we each see the works as our own (mine, side B; Maier's, Side A).

If further details are needed, please contact me via email at the address below.

Dr Martin Scheuregger
Senior Lecturer in Music
BA (Hons) Music Programme Leader
mscheuregger@lincoln.ac.uk

Lincoln School of Fine & Performing Arts

University of Lincoln Brayford Pool Lincoln LN6 7TS United Kingdom
www.lincoln.ac.uk

Cross reference of Core Thematics (a singular document spread over multiple pages)

165

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Appendix C: Mapping the Golden Thread: Matrixes

[illegible]

[illegible]

Identifying Themes, Cross references with Research Narratives (a multi-page document).

Cross references - mapping

Danica Maier
mapping

1

Core themes (down)	Stich & Peacock (2014-2015)	Burnstock: The Lace Archive (2018-2019)	Looking Again, Journal of Illustration (2019)	Score: Mechanical Asynchronicity (2019-2022)	Unrepeating repeat P&C (2022)	Fryn, Tennison Jesse: Her & Me (2022)	
<p>Pattern pat(e)n noun</p> <p>1 a repeated decorative design; a <i>most blue herringbone pattern</i>.</p> <ul style="list-style-type: none"> an arrangement or design regularly found in comparable objects; the house had been built on the usual pattern. a regular and intelligible form or sequence discernible in the way in which something happens or is conducted; the pattern of the change in working patterns the <i>murders followed</i> a repeated pattern the school is located a few kilometers away and is run on the pattern of other army schools. a model or design used as a guide in needlework and other crafts; make a pattern for the zigzag edge. a set of instructions to be followed in making a seam or in producing a patterned wool, needles, and a pattern for a sweater. a wooden or metal model from which a mould is made for a casting; to make a split mould a wooden pattern has to be made first. a sample of cloth or wallpaper; (as modifier) : it is easier to choose carpets from the roll than from a pattern book. an example for others to follow; he set the pattern for subsequent study. to behave he set the pattern for web (with object) 1. decorate with a repeated carpet patterned in rich colours the boxes are patterned with black and white chevrons. 	<p>Nest, Happy Hunting Grounds, Stern, Rock</p> <p>Pattern is found in multiple and various places within each work.</p> <p>Nest: has an overall pattern taken from the background of the Jacobean bedspread. It has been turned into a full repeat—both up/down & r/left. It also has a small drawing on it—also a pattern and the Jacobean bedspread which both are derived from.</p> <p>Happy Hunting Grounds: pattern is found within these free hanging drawings within the drawing itself. There are small repeated small stitched samples or there is a pattern in the repeated stitch as drawn.</p> <p>Stern: a combination of historical samples and my drawings. Pattern is found within the individual works. Decorative edges, constructions by stitch, etc. similar pattern is found in the drawings as these are appropriated copies from the originals.</p> <p>Rock: colored stitched birds taken from historical samples. Pattern is found in the repeated stitch/drawn layout of the birds. Found not a direct repeat or formal pattern the birds are mimicking a traditional V shape of migrating birds.</p>	<p>Gape, Manhole, Old Lady</p> <p>Pattern is taken and dissected from an historical lace draft. Each work is a fragment or part of this historical diagram.</p> <p>Pattern also found in the repetition of words, initially seen as a series of lines, which construct the works.</p> <p>Gape: repeated triangles are found within the mounted drawing. A part of the drawing is moved and drawn, moved and drawn once again.</p> <p>Building it into a constructed row. There are also gaps left. The pattern is tied together through the simple colour choices of yellow, black, and green—with the grey backdrop also holding a strong place. Taken from a spiders—like web initial design the radiating out loops are still seen but the colour changing. At times singular colours start to create rhythm but then later as there is no accurate pattern to follow, the web drawing pattern is dissolved.</p> <p>Pattern but treated with a line rather than filling in the spaces the line makes.</p>	<p>Looking Again</p> <p>Pattern is found in the flow and rhythm of the text. The words are repeated the while space can begin to be seen as the bottom of decorative lace.</p> <p>Manhole: a long wall drawing of dual space between the lines—creating a web or website structures it flows.</p>	<p>Side A / Score: Mechanical Asynchronicity (Score)</p> <p>The drawn line taken from historical lace draft—recreated into a series of lines that are played by 4 musicians + music box.</p> <p>Rhythm and pattern are heard in the music box sound work. Beautifully taken from the lace line a single line is created and played—it is the repetition that gives the sense of pattern.</p> <p>With in the wider score piece there are further patterns found in the following:</p> <ul style="list-style-type: none"> Tension from historical starting point Dots on film Layering of 4 drawings Lines Repeated playing of the same piece but each time variant Pattern from side A slide b 	<p>Unrepeating repeat text</p> <p>Pattern within the repetition within the text. Words, phrases and texts.</p> <p>The piece is an example of performative research. It enacts what it discusses. It holds pattern and repetition within its enacting.</p> <p>Each page offering similar three components recollecting.</p> <p>The topic is on pattern and repetition.</p> <p>The drawing repeats, it holds the pattern of the two trees of life within it. Pattern of drawn line and text.</p>	<p>Fryn, Tennison Jesse: Her & Me (2022)</p> <p>Ghost, HerRoom, Blackbox Rug/Maier Wallpaper</p> <p>Should there be more included here? Or keep it focused on drawing.</p> <p>Perhaps the her words my voice— connects to comparisons to past works, sample creators and me/ Fryn and me? Sound and repetition. Details and aspect change. Micro/macro</p> <p>Double sided drawings— these works have pattern within the line/text drawings found on the surface. On the repeated multiple versions of two sides. Both taken from domestic objects that themselves had pattern.</p> <p>The works are moved and shown differently throughout the exhibition. Pattern is created through this change as well as the new configurations.</p> <p>Her/Me</p> <p>Pattern of repetition of each section, Pattern in the stitched background</p>	<p>PATTERN:</p> <p>Origin object</p> <p>Drawing</p> <p>Samples</p> <p>Decorative motifs within source material</p> <p>Repeated line</p> <p>Fragment</p> <p>Repetition of words (in drawing)</p> <p>Repetition of words (in text)</p> <p>Gaps of pattern</p> <p>Colour</p> <p>Subtle</p> <p>Negative space</p> <p>Overlapping</p> <p>Flow</p> <p>Rhythm</p> <p>again, and again</p> <p>Deal with words</p> <p>Sound</p> <p>Object relation (performative)</p> <p>same but different</p> <p>Hidden pattern</p> <p>Multiple versions of same thing (repetition)</p>

Cross references - mapping

Danica Maier
mapping

3

	Perhaps narrative connects in a non-direct manner. Connecting to past histories of being taught to stitch by the older women in my family. Love for hand stitched works coming from mother how did it but only because 'it was what one did'.			<ul style="list-style-type: none">• Performance of multiple versions of same 'piece' each time building or descending in scale.• Different locations create different and every changing permeation. Each piece never the same (more so than within usual performance yet different to improv)		
Personal narrative - Autobiography - Auto-topography	Birds! The focus on birds was due to my mom's fascination and life long bird watching. Always talk to me about it but I've never become that interested in it. I did ask her to identify the birds in the samplers once.	Similar to previous box. Interest in lace and lace making but not as hobby or even necessarily as the material action. But to explore it through critical examination of drawing.	Yes. Direct personal narrative within. speaking of background and personal history – interspersed with discussion of line, decoration, pattern, repetition repeats	history of music from childhood and within family. Mother and grandmother both musicians and music teachers. Similar – interest in lace through a critical examination of drawing.	Direct discussion of unrepeatable-repeat. This topic flows much through my life in terms of critical interests, education, personal, cycles of like ext.	Direct personal narrative of remembering. Both side of family coming together on a single double sided drawing – a side a and side b, both sides held together or becomes a hole (much like I am from both side of family) Names (and nicknames) of older generation family used on the different drawings.
					Her/me Yes – directly about personal narrative (though not a direct personal narrative)	Her/me Yes – intersection of my remembered and imagined connections between both Fryn and my own histories.
memory	Cultural memory – through historical samplers. Personal memory – not directly. However, underlying connections as discussed in the GP text Memory of viewer plays a part in viewing repeats Memory of viewer plays a part in viewing repeats Jacobean bedspread Various samplers	Cultural / historical memory – through lace drafts. Personal memory – not so directly Memory of viewer plays a part in viewing repeats	Personal memory discussed within the text and its connection to practice interests Memory of viewer plays a part in viewing repeats	Cultural / historical memory – through lace drafts. Personal memory – not so directly Memory of viewer plays a part in viewing repeats	Memory of viewer plays a part in viewing repeats Others words/quotes The wallpaper piece was directly from the wall paper. Interesting. I had little to no memory of the wallpaper until it was removed and sent to me.	MEMORY Cultural memory Personal memory Memory of viewing/stening experience Family memory
appropriation	Jacobean bedspread Various samplers	A series of historical lace diagram/draft	Yes, from my own previous texts	One historical lace draft	Wallpaper, Native American rug	Appropriation

Cross references - mapping

[illegible]

Cross references - mapping

Danica Maier
mapping

5

			Subtle/hidden connected lines throughout	Lines on the record player – going round and round. One long line. Line of the music box tape. Line of dots to be played by music box.		them, mimicking of the woven lines of the rug. ----- Her /me Less direct. Perhaps the line of reading – following a line of life.	Line of text Unpicking Redrawing Thread Pencil Subtle / hidden connected lines Dots to create line Line of sound Line on the record to play the sound Line of woven run Line of memory Life lines
	Yes. Using the wall as the picture plan. I wanted to use the full space and allow it to fill. Each work was an installation in how it was hung or made in the space. Wall paintings with mounted work and historical bedspread Samples and drawings hung together in a large cloud or cluster of works. Flick to mimic the V of birds migrating home.	Yes. All three wall painting and mounted work.	Page layout is important, but no so much site specific. This text	Yes, combination of installation and performance	Sited within the book. It is an installation of sorts. The elements are specifically photographed to work together in a specific way.	Yes. The works are moved weekly. On a shelf. ----- Her /me Not necessarily – although the works where shown like this is the gallery.	Installation/site specific Wall – full Space Cloud/cluster Subtle connections Mimick other shapes Connections between wall and mounted drawings Composed parts Sited within book Careographed elements Moveable/changeable works Various iterations
Installation/site specific		Yes. All three wall painting and mounted work.	Page layout is important, but no so much site specific. This text	Yes, combination of installation and performance	Sited within the book. It is an installation of sorts. The elements are specifically photographed to work together in a specific way.	Yes. The works are moved weekly. On a shelf. ----- Her /me Not necessarily – although the works where shown like this is the gallery.	Sound Commissioned sound – led to my own creation of sound Spoken words Quotes Others words my voice Music
Sound	Commissioned Rob Flint to create a sound work for the sound wall outside the gallery	no	There are other version of the piece as spoken word.	Yes. Point of piece	no	no ----- Her /me Yes – spoken word both live and recorded No. writing about wider project in Burmook. IRC	Writing Visals of text Writing about Performative writing Expanded languages Playful, subversions
Writing	Writing about the overall wider exploration in Grafting propriety.	No. writing about wider overall project in Burmook. Lace Archive	Yes, this is a text-based piece (practice). Expanded languages for sure within the	No. writing about wider overall project in our publication	Yes. This is a written piece	The words are the names of my 'greats' from both sides of the family. ----- Her /me Yes. This piece has a contextual written part as well as the core of it which is selected quotes from Fryn's Biography	Text/expanded language – based Drawings Letter/words to create a visual image Subversive use of words in the visuals Playful use of words Quotes as my voice – Quotes to speak of a topic Change of use of types of words in drawing
Text/expanded language - based	Yes, drawings all created with words connected to birds, stitch and mean female genitalia	Yes, drawings all created with words connected to lace and mean female genitalia	Yes. Expanded language. While aspects of it are more traditional writing – other shapes and meanings.	The language of music is corrupted and created through drawing	Yes, through the written piece as well as within the drawings. The drawings are using the various unpicking parts of the work, unripeat – which is reflected in the written text		

Cross references - mapping

Danica Maier
mapping

Decorative/ornate	Yes, taking the Jacobean bedspread to created wallpaper like wall piece. Also showing sampler works and taking decorative elements from them to re-draw. All this work is highly decorative. Yet this is corrupted /undermined by the reading/realisation of the terms/text being used. Desire to have people think twice about the expected 'horror' around them	Yes, Taking lines from lace diagram creates a highly ornate outcome. Also, my treatment and colour choose add this the ornate nature of the works.	Yes, Subject and narrative have elements of the domestic. As do some of the images of works	There are elements within the performances that are perhaps considered	Yes, the drawings are based on decorative Jacobean bedspreads	Yes, the source materials are domestic with a decorative element. This comes through in the works created. <u>Her/me</u> Yes in stitched piece. Perhaps in layout?	Decorative/ornate Wallpaper Historical starting point Pattern Domestic Corrupted 'horror' Colour
Domestic	Wallpaper, samplers, stitch,	Lace, decorative	Yes, Subject and narrative have elements of the domestic. As do some of the images of works	Lace, decorative	Drawings based on bedspread	Based on my family wallpaper and rug <u>Her/me</u> Yes— domestic nature of exploring a persons personal life	Domestic Wallpaper Lace Materials Subject and narrative Personal subject/life Home
Collaborative	No, expect with the original makers of the historical items. Yes, How you view the work changes from your understanding. Especially with the large wall piece, it seems like wallpaper at first, then you understand it is hand painted, then that it is lines, letters, words. This all takes time and attention of the audience and not all will see it. The words are also euphemism for female genitalia. Additionally, there is a small mounted drawing that might be invisible to begin with. Until looking with attention has occurred. Each stage of 'seeing' one perceiving reveals that the work is not as expected. That it shifts. This is different but also similar in the drawn works. That the historical is mixed with the contemporary. That there are cross overs between, that works are created from details within the samplers. Then that the drawings are drawings not stitch as first appear, that they are letters not lines and then words not letters. This again takes time and attention. Slow looking or close observation.	Collaborative overall project to create independent work	no	Yes, collaborative project, with some independent elements	no	Collaborative overall project to create independent work	Collaborative Collaborative independence Dialogue (Bohm) Project v practice
Aspect Change			Yes, You have to switch between the black words/seen words and the unseen/grieved out words. To shift between what is being said and how it is being said.	This occurs within the unpicking and understanding of where the sound has been created from. That the slow-moving film is actually moving not static. That the b&w film is the score or a representation of the score being played.	Yes, through the slow unpicking of the text. That it performs itself and single unit to the end and then to start again, that there are cross overs between the quotes and my own words. That the drawing is 'stitched' in the book and unfolds on each turn of the page. That the image is revealed through never fully. That the drawing is not stitch but drawing, letters not lines and words not letters.	Yes, similar to all the other drawings the shift from stitch to line, to letter to words (frames in the case). Additionally, that they are double sided drawings, -- shifting throughout the exhibition. <u>Her/me</u> Yes -- change from her to me. From quotes to wider context. From front to back? different moods? From front to back? different moods?	Drawing Drawing with words Use of line and letters Series of drawings

Cross references - mapping
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							Her /me no	Site specific drawings Mounted drawings Static and changing drawings Drawing of other things – copy, mimic Writing about drawing Drawing as score – starting point for sound works Collaborative with musicians Double sided Hidden drawings Playful drawings Surface of the drawing Colour pencil On grey – aluminium or grey wall
	Yes. The project was exploring how to 'draw' like stitch. Exploring the line found in both – one is 2d the other is 3d. the works appeared as stitch to begin and then are seen as drawn line.	Yes. Redrawing and exploring the making processes of lace – through mechanical lace making diagrams	Yes, discusses it – part of the core focus on the text. It is in a sense a repeated textile. Woven with lines crossed out and words raised (like warp and weft)	Yes. Redrawing as music score an essentially a transposition of the sounds of lace.	Yes, the drawings are based on the Jacobean bed spread. It is the handmade-ness of this bedspread that creates the difference between the two trees of life.	Yes. One side of the drawings are based on the memory of my grandparents' kim. The inner drawing recreates the woven line that created the piece.	Expanded Textile Historic works / starting points Appropriated from Processes mimics Stitching through drawing Weaving through drawing Women's issues Labour Lace making Personal narratives Redrawing through textile methods. (with out textiles) Handmade Repeated nature Histories Digital/hand Historical issues around labour and making (girls doing samplers, industrial making processes)	
Expanded Textile	Working with and from an historical textile collection Labour plays a key role here in both the labour of young girls creating the original sampler. And my hand labour of 1) attempting to draw like stitch 2) time and labour within the making processes. Labour is important within the work as it is the handmade. Time 'giving' to the work and the repetitive, laborious process. Connections to flow and mediative acts	Yes. Redrawing and exploring the making processes of lace – through mechanical lace making diagrams And my hand labour of 1) attempting to draw like stitch 2) time and labour within the making processes. Labour is important within the work as it is the handmade. Time 'giving' to the work and the repetitive, laborious process. Connections to flow and mediative acts	Yes, discusses labour and time-consuming nature.	Labour in construction of first graphic score. Labour of playing the piece?	Labour within the creation of drawings, time and repeated action, taken over and over again differently each time. Yes – the drawings are. All of the same (two) images but all different. – interesting they will then be reproduced within the publication.	Yes. One side of the drawings are based on the memory of my grandparents' kim. The inner drawing recreates the woven line that created the piece. Her /me The stitch piece on the background. Discussion within – links to textiles and wider textile agendas. (explore this further perhaps)	Labour/process Labour of historical making processes and contemporary Repeated labour Handmade Time – giving to the work Flow and mediative acts Mimicking of original labour processes Time – consuming Hiring labour of musicians Repeated action Over and over, again Labour of viewer to 'see' Labour through memory	
Labour/process	Mimicking of processes from origin source	Mimicking of processes from origin source	Discusses labour and time-consuming nature.	Labour of playing the piece?	Yes – the drawings are. All of the same (two) images but all different. – interesting they will then be reproduced within the publication.	Yes, labour of the stitch piece, plus the labour in the reading, go through	Hand made Hand drawn Copy of stitch works Copy of other textile processes	
Hand made	Yes. All work is hand drawn. Playing with mimicking the hand stitched processes through the drawn line.	Yes. My hand drawings of the hand drawing before the mechanical processes would have kicked into the lace making process.	Directly discusses the hand made both in writing/visually and stitching/making	Hand-made graphic score – that allowed the musicians to add their mark	Yes – the drawings are. All of the same (two) images but all different. – interesting they will then be reproduced within the publication.	Yes, labour of the stitch piece, plus the labour in the reading, go through	Hand made Hand drawn Copy of stitch works Copy of other textile processes	

Cross references - mapping

Danica Maier

						All the drawings are meticulously hand drawn. <i>Her/me</i> Blown up photograph of stitch piece. Shows the hand made-ness of the stitch	Hand drawing as part of mechanical processes Creative process – addition with the musicians adding their own 'hand' in Exploring memory through the hand drawing
Practice research/performative research	Yes – the work performs within it the core themes it is discussion. It had to be experienced to understand fully.	Yes – the work performs within it the core themes it is discussion. It had to be experienced to understand fully.	Yes – the work performs within it the core themes it is discussion. It had to be experienced to understand fully.	Yes – the work performs within it the core themes it is discussion. It had to be experienced to understand fully. Most definitely – multiple views or iteration of transportation or modulation. Each part of the process has another layer of transposition occurring. <ul style="list-style-type: none"> Historical lace draft for a Nottingham Lace Machine. Re-drawing and dissection of the lace draft. Placing this now one long continuous line punched out of the back of a hand cranked music box card to be played on 20 note and 30 note music boxes. Creating and automatic sound piece through the found draw line rather than musical or compositional decision making. This piece was both sculptural installation and sound work. An automatic process of sound creation occurred the this ... Martin re-turning the recorded sound made by the 77 note music box into standard music notation to create a choice-based score for the musicians to select from as they play – each time creating a different version from the same notations. Danica re-creating through drawing the lines onto a long graphic score this score was handed over to where a base note was to be found and the length of each line (30secs). Musicians related as needed on the drawings – to form collaborative drawings of the final graphic score. Musicians develop the sound/music from the two graphic scores and are recorded on vinyl records. 	Yes – the work performs within it the core themes it is discussion. It had to be experienced to understand fully.	Yes – the work performs the research. Working through the archive Speaking of her and me. Embedded or embodied knowledge. <i>Her/me</i> The work performs the research processes evidence the research Has to be experienced in the real to fully 'see' it/understand the work Pretty much the fully way in which I understand or learn... through the experiential	Practice research/performative research The work performs the research processes evidence the research Has to be experienced in the real to fully 'see' it/understand the work Pretty much the fully way in which I understand or learn... through the experiential
Transposition: transfer to a different place or context; an evacuation order transposed the school from Kent to Shropshire the themes are transposed from the sphere of love to that of work. • write or play (music) in a different key from the original; the bases are transposed down an octave. Translation: • the conversion of something from one form or medium into another. (It seems to be primarily language focused) Modulation: is defined by Gerard Harlan and Gyntina Picot (1990) as "a change in point of view that allows us to express the same phenomenon in a different way".	Yes – from stitched line to drawn line. This project was perhaps the first time I directly considered this through the works created. (although this had been considered more embedding previously)	Yes – re-creation of drawn lace line from diagram into drawn line. Through the unpicking and redrawing – understanding occurs.	Text taken from other writings and turned into performative piece. There are two ways this piece has been experienced - through text and through live reading.	<ul style="list-style-type: none"> Historical lace draft for a Nottingham Lace Machine. Re-drawing and dissection of the lace draft. Placing this now one long continuous line punched out of the back of a hand cranked music box card to be played on 20 note and 30 note music boxes. Creating and automatic sound piece through the found draw line rather than musical or compositional decision making. This piece was both sculptural installation and sound work. An automatic process of sound creation occurred the this ... Martin re-turning the recorded sound made by the 77 note music box into standard music notation to create a choice-based score for the musicians to select from as they play – each time creating a different version from the same notations. Danica re-creating through drawing the lines onto a long graphic score this score was handed over to where a base note was to be found and the length of each line (30secs). Musicians related as needed on the drawings – to form collaborative drawings of the final graphic score. Musicians develop the sound/music from the two graphic scores and are recorded on vinyl records. 	Could the three elements have be considered as transpositions or modulations of each other? Each is discussing or exploring the same focus but each differently. Together then build on each other	Yes – from memory to drawing. From real to drawing. Playing with the printed and the weave – how to do in drawing <i>Her/me</i> The cross between her words and my voice – how does this connection to these ideas... modulation perhaps the change in point of view from her to my biography.	Transposition / Modulation: from stitch line to drawn from woven to draw from draw to text re-creating – line unpicking and redrawing others words from memory printed image to drawn always drawn with word words as visually/as image (Side note: what about the similar way in which use transposition/modulation and intertextuality – are they used in the same way? Are these three equal – I'm not sure about intertextuality... is this part of it...)

Cross references - mapping

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			<ul style="list-style-type: none">Performance of combination of live and recordedPerformance of multiple versions of same piece/ each time building or descending in scale.Different locations create different and every changing permeations. Each piece never the same (more so then within usual performance yet different to improv)				
<p>Intertextuality:</p> <p>Intertextuality refers to the interdependence of texts in relation to one another (as well as to the culture at large). Texts can influence, derive from, parody, reference, quote, contrast with, build on, draw from, or even inspire each other. Intertextuality produces meaning. Knowledge does not exist in a vacuum, and neither does literature.</p> <p>"Intertextuality is a matter of reconceptualization" (29). According to Per Urieall, reconceptualization can be defined as the "dynamic transfer and transformation of something from one discourse/text- to another" (30)</p> <p>Reconceptualization can be relatively explicit – for example, when one text directly quotes another – or relatively implicit – as when the "same" generic meaning is rearticulated across different texts (31). 132-133 (Side note: don't think it does this as does not change "meaning" – but explores meaning through an altered view – a kin to Modulation)</p>	<p>Unsure – perhaps the use of terms in the works relies on this. Cultural meaning of terms.</p>	<p>Unsure – perhaps the use of terms in the works relies on this. Cultural understanding of the double meaning of terms.</p>	<p>Yes, own intertextuality – taken my own words and reusing them... does this count?</p>	<p>Modulation rather than intertextuality... I think</p>	<p>Yes – use of series of quotes (and the line of this method) is connected to intertextuality.</p>	<p>? is there intertextuality within use of term in the drawings.</p> <p>Her/me</p> <p>Within the her/me piece – yes. Directly using intertextuality. Use of her words to speak of her and me – simultaneously.</p>	<p>Intertextuality/</p> <p>Is there another term similar to this that is specific to visual art/ design works</p> <p>Euphemisms</p> <p>Text within the drawings</p> <p>"quotes" from other historical works</p> <p>Own intertextuality – taking my own quotes and reusing them as practice</p> <p>Modulation rather then intertextuality as times...</p> <p>Associate thought on – are very much connected to intertextuality. –</p> <p>Using others quotes to solely speak for me</p> <p>Her words/my voice</p> <p>Literal use of others' story to tell me own</p>
<p>Attention to detail</p> <p>There are many details to see and unfold for those that spend the time to look. However, the work also works if time is not spent. The details enrich and reward those that look.</p> <p>For Next – distance and location of the viewer to the work is important part of "seeing"</p> <p>Details including: Line, letter, words Small drawings hidden on large wallpaper</p> <p>Images from the samplers are blown up and re-created</p>	<p>Similar to S&B. There are many details to see and unfold for those that spend the time to look. However, the work also works if time is not spent. The details enrich and reward those that look.</p> <p>The distance and location of the viewer to the work is important part of "seeing" details include: Line, letter, words</p> <p>Unpicking the connection to the lace</p> <p>The connection to and with the mounted drawing/verse the wall drawing</p>	<p>Lots of details to follow and find. Unpicking the 9 repeated paragraphs. Seeing/hearing the repetition of the paragraphs in the exact sameness but also in the subtle divergence.</p> <p>The unweaved/unaid lines</p> <p>The connection to the works shown</p> <p>Connection to sounds and letters.</p> <p>What is happening overall and what is happening in the details, a word, or letter sound or shape.</p>	<p>Lots of details to capture – perhaps harder for the audience as subtler.</p> <p>The sound of lace verses the image of the historical lace.</p> <p>The similarity of the two sides and the differences</p> <p>The live v recorded sounds of the musicians</p> <p>each sides' iteration as repeated and replayed differently each time.</p> <p>Location of musicians. To sounds</p> <p>The how visuals to understand as another 'score' or code to the music</p>	<p>Lines, letters, words</p> <p>Rhymem and repetition within the text.</p> <p>The embodied or performative nature of the text</p>	<p>The drawing – line, letter, name</p> <p>Unpicking the titled and understanding the ghost heirloom within the piece.</p> <p>Some quite subtle personal connections and stories.</p> <p>Her/me</p> <p>Listen to the words to hear the double voice. Hear Fryn's story – a mini biography.</p> <p>The three various background images. What this is and from</p> <p>The concertina nature of the foldout</p> <p>The title – that tells without fully 'telling'</p>	<p>Attention to detail</p> <p>Central to the work</p> <p>Must look to see</p> <p>Hidden layers</p> <p>Reveals to the viewer</p> <p>Reveals the viewer</p> <p>Distance and location of looking – movement within the space</p> <p>Unpicking the visual's</p> <p>Crossing between – looking again and again</p> <p>Within unrepainting – repeat</p> <p>Macro v micro</p> <p>Like a web of interconnected details</p> <p>Don't need to see to experience the work</p> <p>Details enrich the viewing experience and understand rather then must be. Embodied</p>	

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	Unpicking the visuals within the drawings – crossing overs from one to another to make links and connection. There are pairs as well as other versions to find.				The gaps between the quotes and words. What is being said and what is not. The fall into 'chaos' from pattern. The pattern within the text		Gaps between Fall into chaos Unpicking Memory – of viewer with looking/experiences Temporal Background
	The big picture / large piece verses the small details within, then need to see the work on these two levels as well as in between The installation verses the works. This is also seen/played out with the titling. Each piece has an overall title (or like a family name) and then a individual title. Next: pigeon hole The big picture / large piece verses the small details within, then need to see the work on these two levels as well as in between The flow of text, how different emphasises in on different themes form the same paragraph. Seeing what is crossed out and what is left in - repeated.	The big picture / large piece verses the small details within, then need to see the work on these two levels as well as in between Additionally, the mounted / static work verses the whole larger piece/ wall drawing.	Directly discusses the macro-micro while also enacting it within the text. The need to see the repeating of paragraphs. Of repeated words, the directions of words out of a larger text.	Lace diagram moving in very slowly. The sound from the drawing piece The graphic score The dots/notes on the floor The sounds of the record v live	The whole' piece is three components – text, quotes and drawing. Invited to experience each separately and then as a whole.	Her / me Yes, as found within the double meaning of quotes (her / me) in the preamble text while also being singular units Narrative v piece Hidden (backside) Change of display Double meaning of words context slow looking	Macro-micro Big picture v small Installations – details attention to detail Line – letter – word Attention Drawing – where from What drawing is Installation v component parts Connection with the original Mounted / static work v wall piece Woods for the trees Pay attention Flow of text and image Experience of the work Durational = moving/slowing Inherits details within One instrument v the whole Whole v unit Quote Component parts – that create a whole while also being singular units Narrative v piece Hidden (backside) Change of display Double meaning of words context slow looking
Macro-micro	The connection with the original	The connection with the original		One instrument amongst the whole		The loud 'quotes' and then context of the other words.	Time / Temporal Labour of making Of experience the work Time to make connection between the details Macro-micro Attention to details Slow looking Reading and re-reading Looking and relooking Cycles Listening Memory of experience Slowness For me/for viewer Memory – mine Across time frames (past/present)
Time / Temporal	Labour of making Temporal for viewing – going in and coming out. Temporal of experiencing the repeat. See, resee, resee Time to make connection between details	Time of viewing – slow looking to unfold and understand	Time to read – a temporal and linear action. Within the text there are various cycles that rely on memory (inherently temporal)	Music box piece performance – durational for me – watching the historical piece go slowly in and out. While winding the music box piece along.	Temporal in reading. Needing three sweeps. Temporal in discussion within the seeing and reseeing as pages turn.	Temporal across time frames in the past	Experiential / Viewing the work Physical viewing of the work Scale of the piece Movement – Getting closer and farther away Cited in space and in books
Experiential / Viewing the work	Yes. As mentioned above, the physical viewing of the piece(s) is an inherent part of the work. The size of the space was also a key part of the work and its experience.	Yes As mentioned above, the physical viewing of the piece(s) is an inherent part of the work.	Yes – In the reading or listening to the work. Hearing or listening for the subtle details, attention is needed. Slow looking	Yes – very much so. You need to be fully within the space to experience the various iterations and details within and around.	Yes. The act of turning the page and engagement – it is tied within the book. And needs to be experienced as such.	Yes to see and read. To go in to the details and step back for the larger overview. To see around the backs. To return and see it different on another occasion. Her / me	

Cross references - mapping

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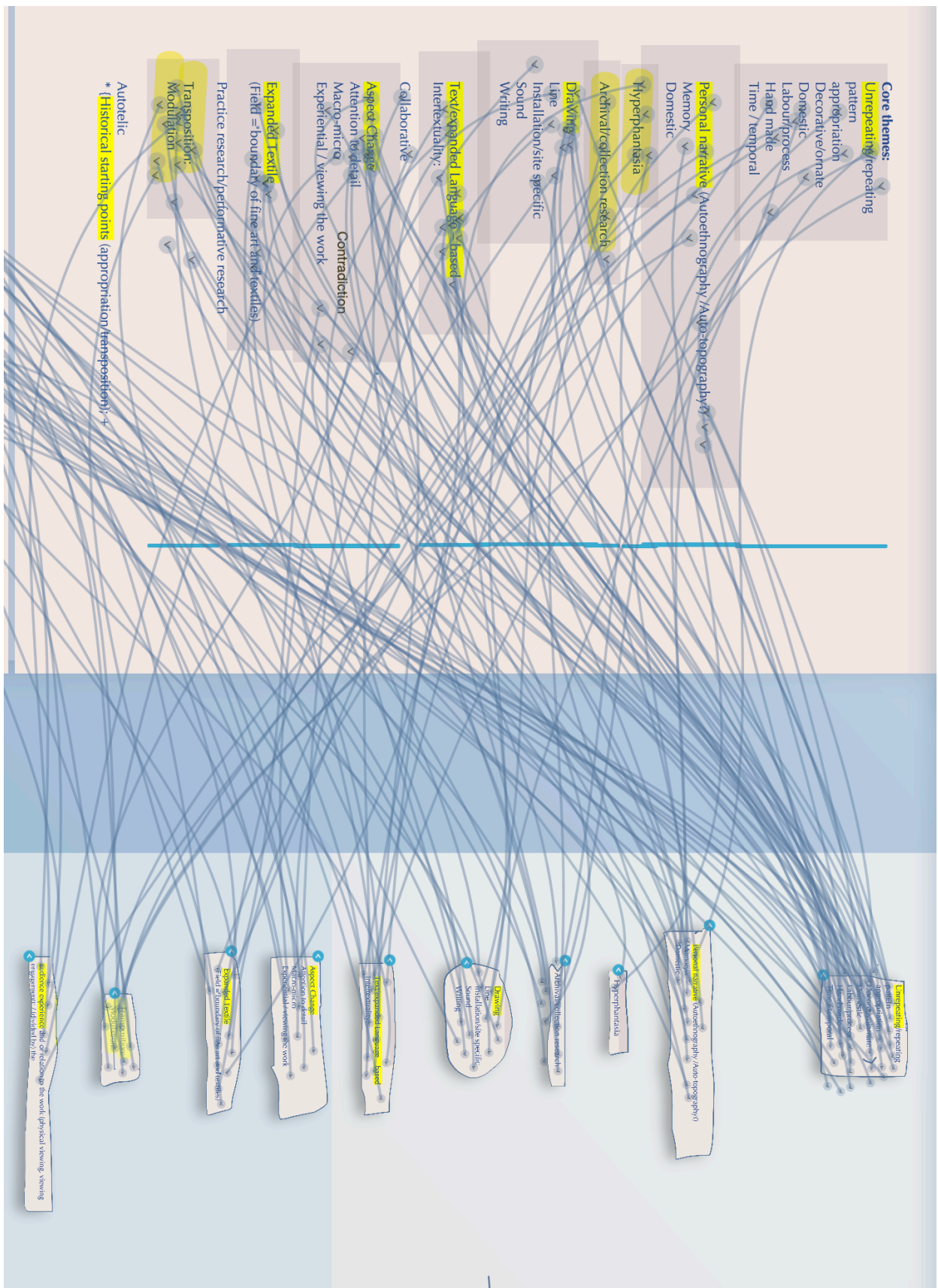
11

						Yes, to listen, to read. To consider the various view points. To see the back.	Hearing/listening looking for the subtle details/ Attention needed Surrounding the viewer Consideration of the different components Bringing components together in ones head
Autocell:: or something that has a purpose in, and not apart from, itself	Not sure about this one – this is perhaps more connected to methods – not sure its within the works... or is so within all the works as to not be a thing					See to the left	Autocell:: or something that has a purpose in, and not apart from, itself. Connection to artistic research all being autocell:: That the focus in on the discovery and unpicking. Learning rather then creating for the space.
Is it not the point of artistic practice?	The work developed from more general explorations of textile design and pattern through drawing processes. Previous works had component pieces but would not necessarily be whole without them all. Is specifically scared the use of component parts that create a whole but, which can also be seen individually. Also started the 'hosting' of the wall painting with the mounted work on top. The wall painting connects to past works of lace wall drawings. This also led to specific focus on the drawing line and the thread line. Let to the creation of the publication Grafting propriety.	See to the left	See to the left	See to the left	See to the left	See to the left	
Development from one piece to the next	It also specifically led to the development of the Burnmook project and working together with Andrew Bracey.	Burnmook: lace Archive hard copy	Journal of Illustration Publication/PDF (hard copy ???)	RC and publication (hard copy)	Pattern and chaos publication/pdf of publication (hard copy ??)	Burnmook: Teinyon Research Centre publication (hard copy) Her Words, My Voice – hard copy	Development from one piece to the next From one to the next. Connections back to Jacobean bedspread learned from one to the next Autocell:: – response above – ... perhaps this section needs its own mapping diagram
How to evidence/share with examiners	Grafting Propriety hard copy	Burnmook: lace Archive hard copy	Journal of Illustration Publication/PDF (hard copy ???)	RC and publication (hard copy)	Pattern and chaos publication/pdf of publication (hard copy ??)	Burnmook: Teinyon Research Centre publication (hard copy) Her Words, My Voice – hard copy	How to evidence/share with examiners








Further evidence: what about recreating a work?



Other evidence in publication - *Craft and the Handmade: Making the intangible visible, no telos, Spode: publications, Returns, (could attached as appendix or have in real life if reslaged a wall price?)*



Example of Mapping process undertaken on LiquidText.



Appendix D: The Collection Museum, Historical Textiles from "Stitch & Peacock"

LCNUG : 1927/2271	Johnson, Hannah	sampler	A sampler worked on linen in cross and tent stitch with various motifs in coloured wools - a peacock in the centre surrounded by flowers, fruit and landscapes and a border of flowers and the text 'Hannah Johnson. Her Work Aged 10. 1847'.	
LCNUG : 1927/2508	Foster, Ann	sampler	A sampler worked in coloured threads on linen canvas, with a verse from the Bible and the makers name 'Anne Foster. Harmston. aged 11 years 1851'. The text is surrounded by simple motifs - birds, flowers, trees, animals, angels and Adam and Eve.	
LCNUG : 1927/2593	Clayton, Mary	sampler	A sampler worked in coloured wools on linen in coloured wools, with two verses of a hymn, top centre, the West Front of Lincoln Cathedral (named) surrounded by small motifs of trees and flowers etc. Signed at the bottom with place and date.	
LCNUG : 1927/2681	Jackson, Elizabeth	sampler	A sampler worked in coloured silks on a loose weave fabric, depicting alphabets, numbers and the maker's name, with a verse and the maker's name, home, age and the date below. A man and woman and various motifs along bottom, with strawberry border.	
LCNUG : 1927/2696	Vickers, Mary	sampler	A sampler worked in thick, vibrant coloured wools on coarse white canvas, with alphabets divided by lines of decorative stitching. The worker's name, age(10), school and date are stitched in red below, and the sampler is enclosed in a blue border.	
LCNUG : 1927/2710 A	Stoakes, Maria	sampler	A sampler worked in coloured silk on woolen fabric, with verses and small motifs of crowns with initial (e.g King, Queen etc), birds, flowers, and a large flower spray in centre. Signed and dated at the bottom with the age of the maker, 13 years.	
LCNUG : 1972/24	Littwall, Elizabeth	sampler	A sampler worked in finely stitched coloured silks on linen with four verses surrounded by various motifs of flowers, plants, animals and insects and enclosed in a border of white and red roses. The maker's name and date are stitched below.	

LCNUG : 1972/27	Allen, Isabella	sampler	A sampler worked in cross stitch in coloured silks on linen with a religious verse surrounded by traditional motifs enclosed in a strawberry border. The maker's name and the year are stitched below the verse.	
LCNUG : 1972/32	Allen, Isabella	sampler	A sampler worked in coloured silks on striped linen, with an alphabet of ornate letters, the date, the name and age (10) of the maker and various traditional motifs of crowns, birds, flowers and trees.	
LCNUG : 1972/33	Wenham, Ann	sampler	A sampler worked in red, green and blue silks on a hessian fabric with the alphabet, numbers, the maker's name and a verse "MAY THE TRIFEL SHOWS RESPECT" stitched above and below a central area of traditional motifs - flowers, birds and trees.	
LCNUG : 1972/35	Allens, Ann	sampler	A sampler worked in coloured silks on linen with the alphabet along the top, a religious verse below and various traditional motifs stitched in the centre and lower sections. The maker's name, her age (13) and the date are stitched below.	
LCNUG : 1972/36	Carr, Ann	sampler	A sampler worked in coloured silks on linen, with alphabets and numbers along the top, a verse in the centre and the name of the maker, her mother and father and her date of birth. Decorated with flowers and enclosed in a honeysuckle border.	
LCNUG : 1972/198	Marshall, Mary	sampler	A sampler worked with two alphabets (upper case and lower case), numbers 1-20, and a central design of stylized trees, flowers and birds. An inscription below reads "Mary Marshall Her Sampler Aged 10 Years Bardney", with motifs below.	
LCNUG : 1980/126	Bell, Nancy	sampler	A sampler worked in coloured wool on cream canvas by Nancy Bell, stitched with the alphabet, numbers, a verse and a short dictum - "I was born in Ireland ... in the year of our Lord 1831 and my parents and I landed in Quebec in 1832".	

LCNUG : 1983/10	Scholey, Sarah	sampler	A sampler worked in cross stitch with coloured silks on linen. A view of the West Front of Lincoln Cathedral is stitced, centre top, with a verse either side, the date and the makers name and age to the left and various simple motifs stitched below.	
LCNUG:1927 /30		Jacobean Bedspread	A large bedspread of Jacobean embroidery, ornately decorated with merl stitching--intertwining branches and foliage with birds, perched on and picking fruit from the boughs. Heavily restored in 1874. 236 x 188 cm.	

No Telos Convivium

A NTU Fine Art Research Project

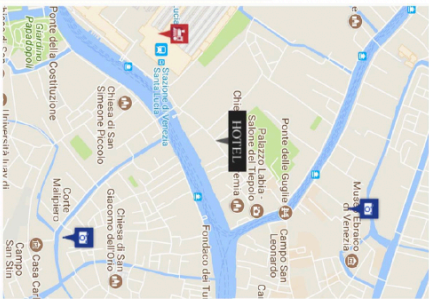
Detailed Schedule

11 Sept Mon	12 Sept Tue	13 Sept Wed	14 Sept Thurs	15 Sept Friday	16 Sept Sat	17 Sept Sun
Day: -2 Prep	Day: -1 Prep	Day: 0 Prep/Welcome	Day: 1	Day: 2	Day: 3	Day: +1
8:30am Staff meet at NTU	(NTU staff prepping)	(NTU staff prepping)	<u>8 am Breakfast at Hotel</u>	<u>8 am Breakfast at Hotel</u>	<u>8 am Breakfast at Hotel</u>	<u>7 am Breakfast at Hotel</u>
9:15am Staff leave NTU for EM	9:20am – SD, ER, ST land	<i>Practices</i> (Emma Cocker)	<i>Practices</i> (Emma Cocker)	<i>Practices</i> (Emma Cocker)	<i>Practices</i> (Emma Cocker)	<i>Closing</i>
10:15am Check in at Airport		<i>Becoming – Lostness</i> Lead by Andrew and Katja (full Group 10am – 1pm)	<i>Becoming – Dithering</i> Lead by Emma and Derek (full Group 10am – 1pm)	<i>Becoming – Close Looking</i> Lead by Danica and Andy (full Group 10am – 1pm)		9:10 am Tracy – leaves for airport
12:15pm Flight EM to Venice		1 pm Lunch	1 pm Lunch	1 pm Lunch	1 pm Lunch	1 pm Lunch
3:25 – NTU staff lands		3:10pm SC lands	<i>Doing</i> Focused Exploration of practice and beyond <i>Led by Andy and Derek</i> (2 small groups' 2:30 – 5:30pm)	<i>Doing</i> Focused Exploration of practice and beyond <i>Led by Katja and Danica</i> (2 small groups' 2:30 – 5:30pm)	<i>Doing</i> Focused Exploration of practice and beyond <i>Led by Andrew and Emma</i> (2 small groups' 2:30 – 5:30pm)	19:00 pm All others - meet at hotel
6pm – Check in to hotel	6:45 meet Andy	6:10pm TM lands	<i>solo contemplation</i> (6-8pm)	<i>solo contemplation</i> (6-8pm)	<i>solo contemplation</i> (6-8pm)	19:30pm Taxi from Hotel to Airport
8pm - Dinner	7:15 staff team meet	8:00pm ALL to meet at Hotel Lobby	<i>8 pm Convive & Dinner</i> Lead by Steve Dutton remembering's of the day – capturing of the day – weaving together of the day - drawing the day - (Full group)	<i>8 pm Convive / Dinner</i> Lead by Tracy Mackenna remembering's of the day – capturing of the day – weaving together of the day - drawing the day - (Full group)	<i>8 pm Convive/ Dinner</i> Lead by Susan Tringmar remembering's of the day – capturing of the day – weaving together of the day - drawing the day - (Full group)	East Midlands flight– Departs 22:35pm
		8:30pm No Telos Manual Guide & Dinner				London flight – Departs 22:30pm

PRACTICAL'S

WHAT TO BRING

- Good humour and curiosity
- Note pad/sketchbook and pencil(s)
- Summer Clothes: as the weather will be warm and perhaps changeable I suggest you also bring appropriate layers.
- Good walking shoes. We will be walking to get around and as part of the sessions.
- ** to note: We will also be spending time on the vaporetto.
- Sun cream and hat
- Water proof coat/umbrella
- Get a European Health Insurance Card (EHIC) - [Link Here](#)
- Water bottle – keep your energy up by drinking plenty of water



Hotel: Belle Epoque Venice
Carraregio 122/128 – Lista Di
Spagna, 30123 Venice Italy

Tel: +39 0412440004

www.bellepoquehotelvenice.com

WEATHER

The weather in Venice at this time last year ranged from 30° to lows of 17° in evening – the average around mid 20's. Be prepared)

Emergency numbers in Italy:

- 112 - Carabinieri
- 113 - Emergency Police Help Number (+ ambulance and fire)
- 118 - Medical Emergencies
- 112 - Pan-European Emergency Number

NO TELOS CONVIVIUM

ETHOS

Convivium – pertaining to a feast: a model for being-with, from com - 'with, together', and vivere - 'to live'. We conceive the Convivium as a social model for 'spending time' together to 'feast' on and explore shared research and ideas. The No Telos Convivium is a cross between an artists' residency and a symposium. The event will be held throughout the city, within the biennale, and over convivial communal meals.

The Greek **τέλος** (end), **teleios** (perfected) and **teleîn** (fulfilment) – refers to an ultimate object or aim, a specific end or purpose. In teleological terms, the value of action is essentially goal-oriented, determined in relation to achievement and attainment, the event of completion, of finishing, of reaching the designed destination or target. Arguably, 'through its radical 'purposeless purpose', art operates in willful refusal or subversion of this teleological tendency.

Our Convivium takes the theme No Telos as its overarching guide, seeking to explore this through various approaches that emphasize the journey of process as a subversive or resistant act; that embrace the potential of open-endedness and unfixity as core principles; that privilege meandering, foraging, waiting and deviation above finding the quickest path; that favour opening things up rather than reaching a conclusion.

The principle of No Telos is explored through two strands of enquiry that broadly address ideas of process + place.

A NTU FINE ART
RESEARCH PROJECT

Members:

Andrew Brown, Emma Cocker,
Kajla Hock, Daniela Maier,
Andy Pepper, Derek Sprawson

Critical Friends:

Steve Dutton, Tracy Mackenna,
Susan Trompae

Research Assistants:

Susé Clark, Elie Reynolds

PROCESS + PLACE

* **Process:** as a subversive act: approached through the complementary practices of 'doing' (the rebellion of making, experimentation, play) and 'not-doing' (with an emphasis on a certain withdrawal of action through slowness and stillness, contemplation and observation, alongside meditative, durational or even ritualistic practices of attention).

* **Place:** Under construction: taking the site-specificity of Venice as an external stimulus or context for working 'in situ', this strand reflects on the inscription, description and narrativizing of space and place, the contingent and provisional stories (histories, conversations, fictions) and [human] traces that collectively constitute and re-constitute.

<div>DAILY SCHEDULE</div> <div>MAIN SESSIONS</div> <div>(BECOMING)</div> <div>Led by two No Telos members these sessions include the whole group engaging in one focused activity together each morning. The function of these sessions is to lead us into a place or mind-set of becoming No Telos – focusing on process and place rather than outcome. As Finn Jamming writes: ‘The investment in the present that one makes by exposing oneself opens up for (actualizes) a different future. This happens when one incorporates certain fruitful or productive qualities that allow one to become without an end goal. Just become.’</div> <div>(DOING)</div> <div>Two smaller group sessions taking place simultaneously, with each group led by one No Telos member. These sessions are a focused exploration of practice and interests, intended as a place and space to test, try and question ideas brought to the group by the session leader through engaging in practice together.</div> <div>CONVIVE</div> <div>Each evening one of our Critical Friends will lead the Convive session, by offering the group provocations and reflections that will form the basis for our dinner discussion. Starting with a 10min sharing of their individual interests or research in relation to the No Telos theme, this will lead into reflection or summing up through discussion on the day’s actions / events.</div>		<div>PRACTICES</div> <div>How do you prepare for goodness-ness? What preparatory practices and tactics support the radical purposelessness of ‘doing nothing’, or the not knowing and uncertainty of ‘getting lost’? These daily morning practices focus on heightening attention and awareness, cultivating a non-judgemental and receptive approach to experience through embodied action.</div> <div>BREAKFAST Practices (Becoming) LUNCH (Doing) SubContemplation Convive DINNER AFTEREKS</div> <div>After dinner there may be some of us that would like to continue experimenting, testing, and discussing. These informal events may take any shape or form; can be suggested and led by anyone from the group and are not a mandatory part of the event.</div>	
<div>PARTICIPANTS</div> <div>NO TELOS MEMBERS:</div> <div>Andrew Brown, Emma Cocker, Kaija Hock, Danica Mader (lead), Andy Pepper, Derek Sparrowson.</div> <div>We have spent the past year discussing and shaping the project together. The different activities and actions forming the Convivium are based on the members’ practices as seen through the prism of No Telos. The theme No Telos came out of an overarching view of the members’ practices and proposals for the Convivium.</div> <div>CRITICAL FRIENDS:</div> <div>Steve Dutton, Tracy Mackenna, Susan Trangmar</div> <div>These individuals will act as Critical Friends to the No Telos project by applying pressure to our understanding of what we are discussing, and doing. They will reflect /muse /ponder /question on each day’s activities and then lead us in the evening discussions that continue informally into a convivial meal.</div> <div>RESEARCH ASSISTANTS:</div> <div>Susi Clark, Elle Reynolds</div> <div>The No Telos research assistants act as witnesses and documenters for the project. They will participate and be part of the event as well as record. They will capture the essence of the event, discussions, activities in, and through, ways that are suited to their own interests and research.</div>		<div>MAIN CONTACTS:</div> <div>In Venice: Danica Mader: +44 (0)7795360214 At NTU: Fine Art Office: +44 (0)115 8488651</div> <div>CONTACT DETAILS</div> <div>Andrew Brown: andrew.brown@ntu.ac.uk Emma Cocker: emma.cocker@ntu.ac.uk Kaija Hock: kaija.hock@ntu.ac.uk Danica Mader: danica.mader@ntu.ac.uk Andy Pepper: andrew.pepper@ntu.ac.uk Derek Sparrowson: derek.sparrowson@ntu.ac.uk Steve Dutton: s.dutton@bathspa.ac.uk Tracy Mackenna: t.mackenna@undee.ac.uk Susan Trangmar: s.trangmar@cm.arts.ac.uk Susi Clark: susi.clark@live.com Elle Reynolds: elleseyreynolds@gmail.com</div>	


CONTEMPORARY ART | THE COLLECTION • USHER GALLERY • NEW CURTIS GALLERY

BUMMOCK

TENNYSON RESEARCH CENTRE

Saturday 8 January – Sunday 20 February 2022

Exhibition open Thursday–Monday, 10am–4pm
at New Curtis Gallery, The Collection



Bummock: Tennyson Research Centre is the result of a long-term artistic investigation by artists Danica Maier, Andrew Bracey and Sarah Bennett, in the Tennyson Research Centre (TRC), Lincoln. This archive holds what is considered to be the most significant collection in the world relating to the Lincolnshire-born nineteenth century poet, Alfred Tennyson. Though the archive houses a wealth of objects and information on the poet himself, it is the lesser-known and intriguing content concerning his wider family and relationships that has been central to the creation of new work by all three artists.

Over the past four years, the artists have explored the archive with an intention to examine and respond to what they call the 'Bummock'; a term used to describe the large part of an iceberg hidden beneath the surface of the sea. This exhibition forms part of a wider research project, *Bummock: Artists in Archives*, led by Danica Maier and Andrew Bracey, which is investigating, researching and using unseen parts of archives as catalysts for new works.

This exhibition shows new works by each artist, alongside the objects, memories and stories selected from the archive that inspired them. Danica was most taken by Alfred Tennyson's great niece Fryn (Wynifred) Tennyson Jesse. Her new work looks at Fryn's legacy and her personal relationships, through the lens of Danica's own family narratives. Andrew's interest was captured by the drawings and sketchbooks of Alfred and Emily Tennyson's eldest son, Hallam. His work explores these objects as unique visual records giving a fascinating and alternative insight into the upbringing and daily life of Tennyson's children specifically and Victorian life in general. Sarah's research took as its starting point Tennyson's immediate family and the various illnesses from which most of the male family members suffered. She then investigated the situation of the female Tennysons who were excluded from a university education, unlike their male counterparts.

More about 'Bummock: Artists in Archives' can be found via the website <https://www.bummock.org/>

COVER IMAGE: Notebooks containing drawings by Hallam Tennyson as a child, (TRC/BC/7524)
PHOTO BY REECE STRAW

The Collection
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ENGLAND
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WWW.THECOLLECTIONMUSEUM.COM

EVENTS AND WORKSHOPS

Tickets for all events and workshops are available online at www.thecollectionmuseum.com

Please note, places are limited and pre-booking will be necessary.

Gallery Tours

2–3pm, 8th January, Exhibition Gallery, with Danica, Andrew and Sarah
2–3pm, 5th February, Exhibition Gallery, with Art Historian, Tennyson and Victorian society expert and Lecturer Jim Cheshire, Danica, and Andrew

Informal artist-led gallery tours where you can find out more about the artists' work, the ideas behind the exhibition and the selection of objects from the Tennyson Research Centre.

The artists will be joined in conversation by Jim Cheshire, Art Historian and Lecturer at the University of Lincoln, on the 5th February.

Reading by Danica Maier

2–3pm, 15th January, Exhibition Gallery, The Collection Museum

Her Words, My Voice is a live reading of quotes taken from Joanna Colenbrander's biography, *A Portrait of Fryn: Biography of F. Tennyson Jesse*. Taking you from Fryn's early years through until after her death, together these quotes give insight into Tennyson's great niece, Fryn, as well as an impression of the artist. Some quotes are direct connections or similarities between them, others are merely thoughts that touched Danica or to which she relates.

Re-versed Poems Workshop with Kate Buckley

2–3:30pm, 12th February, Education Suite, The Collection Museum

The workshop will invite participants to engage directly with Tennyson's poetry, rearranging a selection of his poems to generate their own. Using the 'cut-up technique', introduced by the Dadaists of the 1920s and popularized by writers of the Beat generation, participants will create new poetry from Tennyson's words. The 're-versed' poems will be assembled to form a new and unique text-based artwork made by the participants, which will form part of an online gallery following the workshop. Workshop suitable for all ages and abilities.

Sound in the Gallery Workshop with Ross Oliver

2–3:30pm, 22nd January, Education Suite, The Collection Museum

Sound artist Ross Oliver will deliver a workshop that draws influence from Tennyson's poem *Voyage of Maeldune*. The poem is rich in themes of listening and hearing, particularly within verses referring to the "Silent Isle" and the "Isle of Shouting". During the workshop participants will be exploring the narratives of both verses and the extreme states of hearing that they both depict using sound recording and listening exercises. Workshop suitable for all ages and abilities.

Bummock: Tennyson Research Centre Symposium

10am–4pm, 19th February, Auditorium

SPEAKERS: Dr. Sarah Bennett, Sue Breakell, Andrew Bracey, Dr. Jim Cheshire, Jenny Gleadell, Danica Maier, Dr. Sian Vaughan

This symposium will explore and expand upon issues arising from the residency and exhibition, *Bummock: Tennyson Research Centre*.

The speakers' presentations will include an overview of the Tennyson Research Centre held in the Lincolnshire County Archives, connections between Tennyson, his family and the artworks, importance of the personal within the archive and its materiality, discussion about the sense of 'place' of the archive and these implications, an unpacking of the artists research and work within the TRC. There will be plenty of opportunity for questions and discussion at the end of the presentations. The symposium will be followed by a celebratory book launch of the publication arising from the project.

FURTHER PLACES TO SEE THIS EXHIBITION:**Broadcaster Noticeboard**

Outside, Waddington Methodist Chapel

21 Dec, 2021 – 20 March 2022

ABOUT THE ARTISTS AND THEIR WORK:

SARAH BENNETT

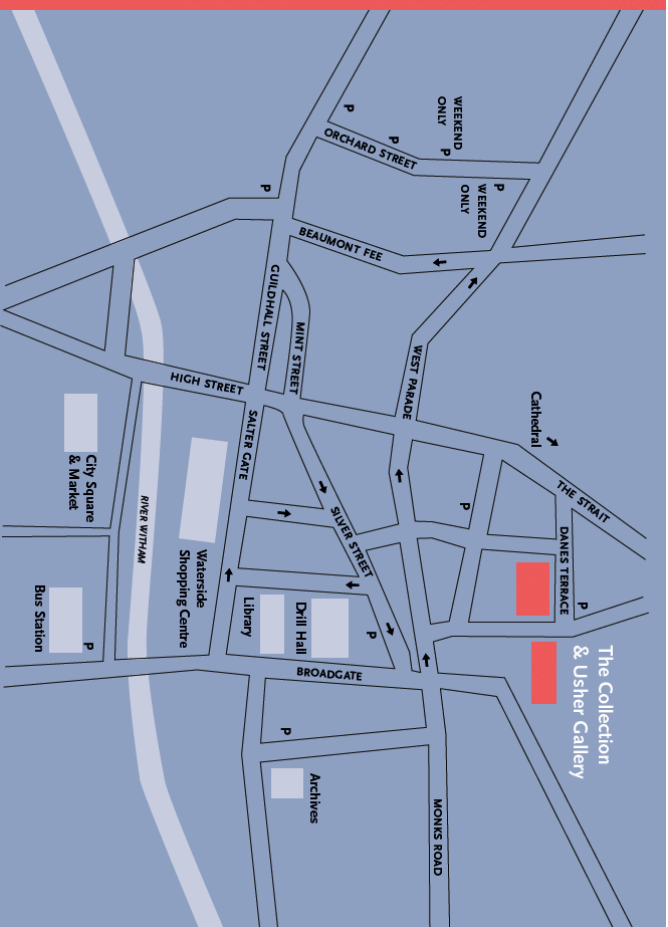
On my visits to the Tennyson Research Centre I was drawn to a diverse range of objects, some from the 'bummock' and others from the 'tip'. Each intriguing item has subsequently contributed to the development of my new artworks presented in this exhibition. For example, the tobacco leaves that appear in the composite layered drawing *Plant Seizure: Alfred Tennyson*, reference the block of Alfred's (unsmoked) tobacco, while the printed collar patterns belonging to his daughter-in-law, Audrey Tennyson (née Boyle), can be seen enlarged and layered in her *Plant Seizure* portrayal. The other *Plant Seizure* drawings provide clues to the causes and cures for the depression, anxieties, addictions and convulsions suffered by the male line in the Tennyson family, as well as significant events in their lives. The vouchers detailing purchases made on behalf of Edward Tennyson during the five decades he spent in a "home for the insane in York"¹ prompted the making of *Touch Me* – a wrapped paper parcel shielded by thorns – that I designate as a 'restless object' (*objet agit*).

The horizons of the Tennyson women were constrained by Victorian social norms, and I explore this theme in *Bound*. Following a conversation with Emily Selwood (his future wife), about women's exclusion from university, Tennyson wrote the blank verse poem *The Princess*. In the poem Princess Ida initially rejects the Prince – to whom she was betrothed in childhood – because she has established a women-only college and wishes to pursue purely educational aims. *Bound*, comprises five small fragments of speech voiced by the main characters, which are visible in separate copies of the poem between an over-abundance of 'snake weights' (weights used to hold books open while viewing them or displaying them in archives and museums). Developing further the reference to museum and archive practice, each copy rests on an extended foam book support to which are pinned the relevant character's name cut from excerpts of nineteenth century treatises advocating for women's higher education.² Multiple family connections can be found within the artworks, seeding new narratives and juxtapositions.

My thanks to Phil Ellis, David Salas and Paul Ramsay for supporting the production of *Comforter*.

¹ Martin, R.B. (1986) *Tennyson: The Unquiet Heart*, London: Faber and Faber p.137

² Fitch, J.G. (1890) 'Women and the Universities' in *The Contemporary Review* pp.240-25; and Reid, M. (1988) [1843] *A Plea for Woman*, Edinburgh: Polygon



Thanks go to all who have supported the development of this exhibition, the staff at Lincolnshire Archives and The Collection Museum, Lincoln and the team of dedicated freelancers and businesses who have made this possible, including but not limited to Joff + Ollie Studio, Miriam Bean, NCCD, Reece Straw, Bradley Oliver-White and Iain Edwards.

The Collection

Danes Terrace, Lincoln, LN2 1LP
e. thecollection@lincolnshire.gov.uk
www.thecollectionmuseum.com

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The Collection
Art at The Usher Gallery

Sarah Bennett is a practicing artist and an academic. She has a PhD by practice which was awarded in 2010 and her artistic research traverses fine art, cultural geography, architectural history, museology and the history of psychiatry. She frequently engages an archival/historical lens through which to research institutional systems, codes and mores in order to flip the focus back onto contemporary attitudes and contexts. Her recent exhibitions include *Materiality: provisional states* at Hestercombe Gallery, UK, and *Safe-keeping (custodia)* at the Museo Laboratorio della Mente, Rome, and the Museo Manicomio di San Servolo, Venice. Bennett has 35 years of experience in Higher Arts Education – most recently as Head of the School of Art and Architecture at Kingston University, London, where she is now a Visiting Fellow. She has been involved in the delivery of international collaborative Masters and PhD programmes in Fine Art and is on the Board of EQ-Arts, based in Amsterdam.

ANDREW BRACEY

My initial visits to the archive were filled with an inquisitive spirit. There was an abundance of possible subject matters to explore. I chose to sidestep items directly relating to Alfred Tennyson, to instead focus on his and Emily's children, Lionel and Hallam. One of my favourite pieces of information in researching the children was that they were home-schooled until they were 11 and 13 respectively; this was not just for pedagogic principles, but because their parents wanted to keep their hair long. After much time spent looking attentively in the archive, I found that the most captivating items were Hallam's minute childhood notebooks. These contained drawings, chess and geometry problems, holiday notes, handwriting practice and more.

The notebooks give a fascinating insight into the mind of a Victorian child, with his future still to come, and more specifically one whose identity would be forever defined by his father. Furthermore, the content was encyclopaedic, with multiple subjects and interests that were not necessarily linked in an obvious or linear way. The books also reminded me of my childhood practice of keeping a visual and written record of holidays, a similarly hotchpotch collection of things. The notebooks I found remind me of historian Carolyn Steedman's words: "the archive is also a place of dreams."³ The archive can be a place for discovery, possibilities and imagination, something the Tennyson Research Centre typifies.

³ Steedman, Carolyn. *Dust: The Archive and Cultural History*, Manchester, UK: Manchester University Press, 2001, p69.

I made hand-cut woodblock prints that replicated pages from Hallam's notebooks. Although they were done as accurately as possible, they diverge in multiple ways from the original: through shifting the size more akin to my own hand than a child's; human error; the mirroring effect in the print process and so on. I am interested in these differences. For me, Hallam's notebooks disclose a child's innate curiosity in so many things, which can become side-lined as we become adults.

Andrew Bracey is an artist based in Waddington. His work emphasises the importance of looking, attentiveness and materiality in appropriation and explores the slippages between the original/reproduction, artist/curator, painter/artist. His current PhD by Practice is testing the original position of the 'Parasitical Painter'; how contemporary artists use historical paintings to initiate new dialogue between the past and the contemporary. Solo exhibitions include Project Space Plus, Lincoln; Isherwood Gallery, Wigan; Usher Gallery, Lincoln; Nottingham Castle; Manchester Art Gallery; Wolverhampton Art Gallery; Transition Gallery, London and firstsite, Colchester; alongside over 150 group shows and 20 curated exhibitions. He is Programme Leader of MA Fine Art at The University of Lincoln.

DANICA MAIER

For over four years I have been on a journey with Alfred Tennyson's great niece Fryn (Wynfried) Tennyson Jesse (1888-1958); getting to know her through research within the Tennyson Research Centre, her publications, and the bibliography *A Portrait of Fryn*, by Joanna Colenbrander. I have spent time pondering the imagined and remembered narratives that come through the archived items of her life. There are similarities and cross overs within Fryn's life and my own; bringing personal and family histories to mind while exploring her narrative.

Through the research and artwork created, I have imagined Fryn's life stories and remembered my own. This exploration has seen our narratives become intertwined into a new whole. The similarities of imagined and remembered stories has been a key focus; playfully exploring her memories to inhabit them, to understand them, to know them. Exploring her stories until they become as if my own. Playing with them as they intertwine with my own stories; until I inhabit her memories and imagine mine.

I am haunted. Haunted by my past, both recent and distant. Remove the negative connotations one might expect with such a statement and focus instead on the meaning of 'haunt': *to frequent, visit regularly, spend time with, be familiar with, indulge in*. My past is here with me now, it visits me regularly, a frequent part of my day. With a detailed visual memory, I walk through the past as if I am (almost) there. I can pull the smells and tastes (nearly) into being. My mind thinks, imagines, dreams, and remembers – in multisensory 3-dimensional technicolour – all in the same manner and space. They are distinct, yet are only tenuously separate; memories and dreams are sometimes confused.

Our personal memories are told and retold slightly differently in each telling – these stories are not set in 'fact' but are in flux. At the core is a nugget of truth but all too often the stories take on a life of their own. The (re)old stories of reminiscing become their own (new) memory. The remembered 'truth' becomes intertwined with the imagined which in turn are interwoven into new narratives.

In a sense, the artworks created are a new remembered and imagined narrative of Fryn and me.

Danica Maier is an artist and academic currently living and working in Lincolnshire. Her practice focuses on the un-repeating-repeat, material processes, transposition, conflating expectations, and how an audience looks/listens: as well as the dialogical nature of collaborative projects that foster independent artworks alongside wider group outcomes. Her work uses site-specific installations, drawing, and objects to explore expectations, while using subtle slippages to transgress propriety. Recent exhibitions/live events include: *Score: Mechanical Asynchronicity*, The Space at Nottingham Contemporary, (with Martin Scheuregger), Nottingham: *Associated Thoughts on Line*, as part of the *Convocation: On Expanded Language-Based Practices* within the Research Pavilion at the 58th Venice Biennale; *re-turning*, AirSpace Gallery, Stoke-on-Trent. Maier is an Associate Professor in Fine Art at Nottingham Trent University, where she supervises PhD candidates.

* Ghost: a slight trace or vestige of something and/or a faint secondary image caused by a fault in an optical system, duplicate signal transmission

† Haunt: origins from Old French *hanter*: to frequent, visit regularly; have to do with, be familiar with; indulge in, cultivate (12c-)

‡ Heirloom: with its origins in early 15c. (*ayre lome*) a hybrid from *Heir + Loom* – in its original but now otherwise obsolete sense of "implement, tool," piece of property or equipment that is passed down with the real estate



ABOVE: Artist's bookmarked and notated copy of *A Portrait of Fryn* (1984) by Joanna Colenbrander
BELOW: Baby's silver rattle comprising seven bells in two rows, whistle and a piece of leeching coral (LCNTE2012/31)
PHOTOS BY REECE STRAW

