

CREATIVE works part 2:

Research Narratives

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

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Table of Contents

TABLE OF CONTENTS.....	2
FIGURE LIST	4
INTRODUCTION TO RESEARCH NARRATIVES	7
RESEARCH NARRATIVE 1: "STITCH & PEACOCK"	8
OVERVIEW	8
CONTEXT	10
STUDIO DEVELOPMENT: WITHIN AND OUTSIDE THE ART STORE	11
SUMMARY	15
RESEARCH NARRATIVE 2: "MANHOLE", "GAPE", AND "OLD LADY"	16
OVERVIEW	16
CONTEXT	17
STUDIO DEVELOPMENT: TOGETHER AND SEPARATE.....	20
SUMMARY	26
RESEARCH NARRATIVE 3: "SCORE: MECHANICAL ASYNCHRONICITY"	27
NAVIGATION.....	27
RESEARCH NARRATIVE 4: "RE:DRAWING"	28
OVERVIEW	28
CONTEXT	31
STUDIO DEVELOPMENT: EMBRACING NO TELOS IN THE WORK'S DEVELOPMENT.....	31
<i>Publication as Site</i>	34
<i>(cross reference 1)</i>	34
SUMMARY	34
RESEARCH NARRATIVE 5: "HER WORDS, MY VOICE" AND "GHOST HEIRLOOM: BLACKBURN RUG/MAIER WALLPAPER"	35
OVERVIEW	35
<i>Artwork 1, Overview: "Her Words, My Voice"</i>	36
<i>Artwork 2, Overview: Ghost Heirloom: Blackburn Rug/Maier Wallpaper</i>	39
CONTEXT	41
STUDIO DEVELOPMENT: WORKING 'WITH' FRYN.....	41
<i>Artwork 1, Studio Development: "Her Words, My Voice"</i>	42
<i>Artwork 2, Studio Development: "Ghost Heirloom: Blackburn Rug/Maier Wallpaper"</i>	43
SUMMARY	45

RESEARCH NARRATIVE 6: "THE UNREPEATING-REPEAT"	46
OVERVIEW	46
CONTEXT	47
STUDIO DEVELOPMENT: WRITING, DRAWING, QUOTING	48
SUMMARY	49
REFERENCES	50

Figure List

FIGURE 1. INSTALLATION IMAGE OF THE "STITCH & PEACOCK" EXHIBITION IN THE COLLECTION MUSEUM, 2014-2015. SHOWN HERE: "FLOCK" (FRAGMENT ON THE LEFT SIDE WALL), "NEST" 10M X 5M (CENTRE), "HAPPY HUNTING GROUND: STAG AND COCK" (RIGHT SIDE WALL). PHOTO CREDIT: ANDREW WEEKES.....	8
FIGURE 2. JACOBAN BEDSPREAD, LCNUG:1927/30, 236 CM X 188 CM, PART OF THE COLLECTION MUSEUM'S TEXTILE COLLECTION. JACOBAN 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.	9
FIGURE 3. STUDIO SET UP WITHIN THE ART STORE AT THE COLLECTION MUSEUM, LINCOLN, FEBRUARY 2014. PHOTO CREDIT: DANICA MAIER.	11
FIGURE 4. STUDIO WORKSPACE IN THE BONINGTON GALLERY DURING SUMMER LODGE 2014. THE ANIMAL IMAGES ON THE WALL ARE ENLARGED SECTIONS FROM THE HISTORICAL SAMPLERS. PHOTO CREDIT: DANICA MAIER.	12
FIGURE 5. "NEST: PIGEONHOLE", DETAIL AS VIEWED UP CLOSE. PHOTO CREDIT: ANDREW WEEKES.	13
FIGURE 6. "SKEIN", 2014, 6.5 M X 2.5 M, DRAWINGS AND HISTORICAL SAMPLERS, THE COLLECTION MUSEUM, LINCOLN. PHOTO CREDIT: ANDREW WEEKES.....	14
FIGURE 7. "FLOCK", 2014, 5 M X 8 M, COMPOSITE INSTALLATION OF PENCIL DRAWINGS ON MYLAR MOUNTED ON ALUMINIUM, THE COLLECTION MUSEUM, LINCOLN. PHOTO CREDIT: ANDREW WEEKES.....	14
FIGURE 8. "HAPPY HUNTING GROUND: STAG, COCK AND TIERCEL" AND "STAG" DETAIL, 2014, 8.5 M X 5 M, PENCIL DRAWING ON MYLAR. THE COLLECTION MUSEUM, LINCOLN. PHOTO CREDIT: ANDREW WEEKES.	15
FIGURE 10. "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.	16
FIGURE 11. DETAIL OF LACE DRAUGHT FROM THE G. W. PRICE COLLECTION. THIS HISTORICAL DRAUGHT WAS USED FOR THE CREATION OF "GAPE". COPYRIGHT NOTTINGHAM TRENT UNIVERSITY LACE ARCHIVE. PHOTO CREDIT: LAURA ALLEN.	18
FIGURE 12. "GAPE", 2018, AT BACKLIT GALLERY BASED ON THE LACE DRAFT FEATURED ABOVE (FIGURE 11). SEE ALSO VS P. 52. PHOTO CREDIT: ELLEN BRADY.	18
FIGURE 13. DETAIL OF LACE DRAUGHT FROM THE G. W. PRICE COLLECTION. THIS PIECE WAS USED TO CREATE "OLD LADY" (SEE FIGURE 17). COPYRIGHT NOTTINGHAM TRENT UNIVERSITY LACE ARCHIVE. PHOTO CREDIT: DANICA MAIER.	19
FIGURE 14. INITIAL EXPERIMENTATION DURING HARTSLANE RESIDENCY. MAQUETTE (APPROXIMATELY 30 CM WIDE) OF WHAT BECAME THE INSTALLATION WORK "MANHOLE" (SEEN ABOVE IN FIGURE 10 AT BACKLIT GALLERY). PHOTO CREDIT: DANICA MAIER.....	20
FIGURE 15. WORKING IN HARTSLANE ART SPACE. SEEN HERE ARE A SAMPLE OF MAQUETTES AND IMAGES OF THE HISTORICAL DIAGRAM. THE MAQUETTES SHOWN HERE ARE WHAT LATER BECAME "MANHOLE" (LEFT), "GAPE" (MIDDLE), AND "OLD LADY" (SEEN IN THE FRAGMENT ON THE RIGHT) PHOTO CREDIT: DANICA MAIER.	21
FIGURE 16. DETAIL OF LACE DRAUGHT FROM THE G. W. PRICE COLLECTION. COPYRIGHT NOTTINGHAM TRENT UNIVERSITY LACE ARCHIVE. PHOTO CREDIT: LAURA ALLEN.	22

FIGURE 17A. (ABOVE) "OLD LADY", 2016, 3 M X 5.5 M, EMULSION WALL PAINT WITH 30.5 CM X 30.5 CM PENCIL DRAWING ON MYLAR MOUNTED ON ALUMINIUM IN "MIDPOINTNESS" EXHIBITION, AIRSPACE GALLERY, STOKE-ON-TRENT.....	23
FIGURE 18. DETAIL OF LACE DRAUGHT FROM THE G. W. PRICE COLLECTION. THIS SECTION OF THE HISTORICAL DRAUGHT WAS USED TO CREATE "MANHOLE". SEE THE IMAGES BELOW (FIGURE 19, FIGURE 20) OF TWO DIFFERENT VERSIONS OF THE WORK. COPYRIGHT NOTTINGHAM TRENT UNIVERSITY LACE ARCHIVE. PHOTO CREDIT: LAURA ALLEN.	24
FIGURE 19. "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. ALTERNATIVE VIEW DURING THE EXHIBITION "BUMMOCK: THE LACE ARCHIVE" AT BACKLIT GALLERY, NOTTINGHAM. PHOTO CREDIT: ELLEN BRADY.	25
FIGURE 20. "MANHOLE", 2019, APPROXIMATELY 4M X. 2.5M, EMULSION WALL PAINT WITH 34.5 CM X 100 CM PENCIL DRAWING ON MYLAR MOUNTED ON ALUMINIUM AT THE RUSKIN GALLERY, CAMBRIDGE. PHOTO CREDIT: DANICA MAIER.....	25
FIGURE 21. DETAIL "MANHOLE", 2019, AT RUSKIN GALLERY, CAMBRIDGE. PHOTO CREDIT: DANICA MAIER.	26
FIGURE 22. SCORE: MECHANICAL ASYNCHRONICITY, 2019, SHOWN HERE PERFORMED AT NOTTINGHAM CONTEMPORARY, DURATION VARIABLE (FROM 10 MINS TO MULTIPLE HOURS). PHOTO CREDIT: CHRISTOPHER LEEDHAM.	27
FIGURE 23. "DAMASK: LOOM", 2019, 84 CM X 28 CM, SITE-SPECIFIC DRAWINGS WITHIN THE "NO TELOS!" PUBLICATION AS PART OF MY SECTION TITLED "Re:DRAWING". "DAMASK: LOOM" IS A FOUR-PAGE DRAWING WITH FRENCH FOLDS (SHOWN HERE IS BLUE/PINK COLOURWAY AND CENTRAL JOG LINE FORMAT).	28
FIGURE 24. "ASSOCIATED THOUGHTS ON: LINE", 2019, APPROXIMATELY 30 MINS LONG, PERFORMED DURING THE RESEARCH PAVILION AT THE 58TH VENICE BIENNALE. PHOTO CREDIT: KATJA HOCK.	30
FIGURE 25. SHOWING THREE VERSIONS OF "DAMASK: LOOM" IN "NO TELOS!". PHOTO CREDIT: DANICA MAIER.	32
FIGURE 26. SHOWING THE FRENCH FOLDS AND REVERSE OF "DAMASK: LOOM". PHOTO CREDIT: DANICA MAIER.	33
FIGURE 27. "GHOST HEIRLOOM: BLACKBURN RUG/MAIER WALLPAPER" DETAIL. A SERIES OF 12 DRAWINGS WITH SIZES VARYING FROM APPROXIMATELY A5 TO A3, DOUBLE-SIDED PENCIL DRAWINGS, BACK MOUNTED ONTO ALUMINIUM. SHOWN HERE ARE THREE OF THE BLACKBURN RUG SIDE. PHOTO CREDIT: REECE STRAW.	35
FIGURE 28. "GROS CUT MILL", 2019, 2 M X 3 M, SIDNEY HALL MEMORIAL FIELD OFF STATION RD, WADDINGTON, LINCOLNSHIRE. FRAGMENTS OF THIS IMAGE ARE FOUND ON ONE SIDE OF THE FOLD-OUT PIECE "HER WORDS, MY VOICE". THIS IS A PHOTOGRAPHIC BANNER OF A SMALL PETIT POINT STITCHED IMAGE OF FRYN TENNYSON JESSE'S FIRST MATRIMONIAL HOME CREATED BY THE AUTHOR. PHOTO CREDIT: PHIL COSKER.....	37
FIGURE 29. "HER WORDS, MY VOICE", LIVE READING ON 15 JANUARY 2022, 34 CM X 12 CM OR 34 CM X 126 CM FULL LENGTH, INCLUDING A PRINTED EDITION. PHOTO CREDIT: FINLAY MAIER.....	38
FIGURE 30. "HER WORDS, MY VOICE", 2022, INSTALLATION AT THE COLLECTION MUSEUM DURING THE THREE-PERSON EXHIBITION "BUMMOCK: TENNYSON RESEARCH CENTRE". PHOTO CREDIT: REECE STRAW.	39
FIGURE 31. "GHOST HEIRLOOM: BLACKBURN RUG/MAIER WALLPAPER", 3M LONG, INDIVIDUAL DRAWINGS RANGING FROM APPROXIMATELY A3-A5. HERE ARE TWO ITERATIONS OF MULTIPLE POSSIBLE INSTALLATIONS. PHOTO CREDIT: REECE STRAW.	40
FIGURE 32. "GHOST HEIRLOOM: BLACKBURN RUG/MAIER WALLPAPER", TWO DETAILS SHOWING THE DIFFERENT SIDES OF THE WORKS. PHOTO CREDIT: REECE STRAW.	40
FIGURE 33. STUDIO AT HOSPITALFIELD, 2019, SHOWING VARIOUS TESTS OF THE BLACKBURN RUG ON THE WALL. PHOTO CREDIT: DANICA MAIER.	42

FIGURE 34. "GHOST HEIRLOOM: BLACKBURN RUG/MAIER WALLPAPER", DETAILS OF BLACKBURN RUG SIDE. PHOTO CREDIT: REECE STRAW.	43
FIGURE 35A & 36B. LEFT IMAGE: DRAWING PROVIDED BY MY SISTER DEPICTING HER RECOLLECTION OF THE BLACKBURN RUG. RIGHT IMAGE: PHOTOGRAPH OF A SLIDE, SHARED BY MY MOTHER, CAPTURING A MINOR FRAGMENT OF THE BLACKBURN RUG VISIBLE ON THE UPPER LEFT-HAND SIDE. PHOTO CREDITS: RIGHT IMAGE, DEVON WITTENBACH; LEFT IMAGE, LLOYD MAIER.	44
FIGURE 36. "GHOST HEIRLOOM: BLACKBURN RUG/MAIER WALLPAPER", MAIER SIDE DETAILS. PHOTO CREDIT: REECE STRAW.	45
FIGURE 37. PAGES 76-77 FROM "THE UNREPEATING-REPEAT", CHAPTER NINE IN "PATTERN AND CHAOS IN ART, SCIENCE AND EVERYDAY LIFE: CRITICAL INTERSECTIONS AND CREATIVE PRACTICE".	46
FIGURE 38. "VARIOUS ITERATIVE UN, RE, PEAT(S)", 2023, 24 CM X 17 CM, THREE OUT OF SIX DRAWINGS FOUND IN THE CHAPTER "THE UNREPEATING-REPEAT".	48

Introduction to Research Narratives

The following six Research Narratives (RN) form an integral cornerstone of the overarching thesis, operating in tandem with the Visual Submission (VS) to articulate the wider details of each artwork. The RN provide an overview of the artwork's contextual intricacies, studio processes, and developmental journeys. Their purpose is to complement the creative works found in the VS, creating a cohesive narrative that enhances the understanding of both the artworks and the context of development. The RNs are designed to coexist alongside the creative works rather than superseding them. *I encourage you to now engage with the practice elements found in the accompanying Visual Submission before delving into the Research Narratives or alternatively, approach each creative work in this manner.* This is intended to put focus on engagement with the artistic practice before delving into the explanatory aspect of the RN. This approach to RN *and* VS is recommended to foster a well-rounded comprehension of the artistic journey, allowing the reader to navigate between the creative works, developmental components, and the narrative context.

Throughout this Ph.D., my primary focus is to highlight the "golden thread" that interweaves throughout the body of the creative works, offering a unifying element of three core thematics. Robin Nelson acknowledges the intricacy of "practice-as-research", likening it to a "richly labyrinthine [journey]" (R. Nelson 2013, p. 11). He makes an interesting use of "clue/crew", which originally denoted a thread. He highlights the 'clews' importance of maintaining the continuity of the research enquiry as it navigates through the entire process, thereby drawing attention to the thread connecting the researchers' actions and thoughts (Nelson 2013). All of the six RN's context and studio development sections are interlinked and build upon each other as the artistic practice draws connections with and from prior works. To maintain succinctness and elude (undesirable) repetition, I ask that you keep this interconnected thread, or 'crew', in mind while reading through the RNs.

Research Narrative 1: "Stitch & Peacock"

The Collection Museum, Lincoln, 27 September 2014 - 11 January 2015.

A series of artworks (site-specific installations inclusive of drawings and historical objects) shown within a solo exhibition.

Evidenced in "Graphing Propriety: From Stitch to the Drawn Line", Black Dog Publishing, 2015. Found in Visual Submission pp. 3-34.



Figure 1. Installation image of the "Stitch & Peacock" exhibition in The Collection Museum, 2014-2015. Shown here: "Flock" (fragment on the left side wall), "Nest" 10m x 5m (centre), "Happy Hunting Ground: Stag and Cock" (right side wall). Photo credit: Andrew Weekes.

Overview

In 2013, lead curator Ashley Gallant invited me to undertake a textile research residency and solo exhibition with The Collection Museum,¹ Lincoln. The project revolved around practice-based research, aiming to showcase textiles from the museum's collection and archive explored through contemporary artistic approaches. Over seven months (February – August 2014), a dedicated artist residency took place with the museum's lesser known textile

¹ Since its opening in 2005 The Collection Museum and Usher Gallery are Lincolnshire's premier archaeology museum and art gallery, located next to each other they are jointly run by the county council. The New Courtois Gallery is the Collection Museum's main and largest space for temporary exhibitions. As an Arts Council funded NPO, they have a strong legacy of working with international contemporary artists, invited to explore and develop work from the wealth of historical items stored in their collection. This includes projects with artists: Grayson Perry, Lothar Götz, Oliver Laric, etc. In 2023 The Collection Museum was renamed Lincoln Museum; however, I will used the name it had at the time of the exhibition.

collection, specifically focusing on several historical samplers² from the Lincolnshire region and an impressive Jacobean bedspread (Figure 2, VS pp. 14-16) rarely seen outside of storage. This research resulted in a solo exhibition,³ "Stitch & Peacock", which combined a series of new drawings on Mylar⁴ through four site-specific installations in the New Courtois Gallery, the museum's primary exhibition space.



Figure 2. 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 project aimed to investigate the correlation between lines of stitch, drawing, and text, emphasising the repetitive nature of stitching and its association with domestic labour. Additionally, it sought to underscore the inherent value of skill and craftsmanship exhibited through the embroidery skills of young girls within the chosen samplers. The installations

² See **Error! Reference source not found.** in the exegesis for information and images of these pieces.

³ Including a public artist talk, and "Subversive Needlework" workshop.

⁴ 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.

seamlessly integrated the newly created artworks with historical pieces, creating a dialogue between past and present.

Context

The project⁵ delved into the significance of archives as potential catalysts for new artworks, drawing inspiration from the endeavours of artists like Bob and Roberta Smith, who embarked on the project "How to let an artist rifle through your archive" (Lebeter and Smith, 2013), Fred Wilson ('Fred Wilson | Pace Gallery' 2023), and Catharine Bertola (Bertola 2023b), among many others. My approach to the textile archive involved exploring how artistic research could bring forth new interpretations of archival materials, achieved by creating a series of new works that responded to these historical items. This picks up on discussions of art research within the archive (e.g., Brockmeier 2015; Bailey 2015; Farge, Scott-Railton, and Davis 2013; Osthoff 2009; Steedman 2001).

"*Stitch & Peacock*" aligns with the domain of artists contemplating the interplay between hand embroidery, stitching, thread, drawing, and contemporary fine art practice. This is exemplified by the performative installation (2008-2012) "Walking the Warp" of Anne Wilson, the stitched and painted canvases of painter Ghada Amer, and by leading arts organisation the Fabric Workshop and Museum (FWM)⁶. Furthermore, it contributes to ongoing discussions concerning expanded forms of drawing, textiles, and text, as investigated by artists such as Anne Hamilton, whose use of text and language are integral components of her work. Hamilton frequently incorporates written or printed text into her installations, blurring the lines between visual and literary art forms. Text in her work can serve various purposes, from conveying messages and narratives to inviting viewers to engage with language in new and contemplative ways (Hamilton 2023).

It is worth noting that the artists mentioned here primarily work with traditional textile materials and techniques such as hand stitching, weaving, and lace making. In contrast, my practice employs drawing and handwriting to investigate textile processes, such as hand

⁵ It is interesting to note that it was from this solo project and exhibition that I began discussions with artist and academic Andrew Bracey, which later evolved into the ongoing artistic research project called "Bummock: New Artistic Approaches to Unseen Parts of the Archive" (www.bummock.org) (see RN2 and RN5).

⁶ For further information and details see: <https://fabricworkshopandmuseum.org/> (accessed 18 December 2023).

embroidery, as seen in the historical works in this collection. This approach is similar to Laura Owen's early paintings, which delve into crewel embroidery through paint. Owen playfully engaged with typical crewel motives while exploring the three-dimensional nature of thread by squeezing paint directly onto the canvas from the tube ('FWM (Website): Laura Owens' n.d.).



Figure 3. Studio set up within the art store at The Collection Museum, Lincoln, February 2014. Photo Credit: Danica Maier.

Studio Development: Within and Outside the Art Store

The primary methods employed in "*Stitch & Peacock*" were practice-based artistic research and archival exploration of historical artefacts. This involved a combination of immersive exploration within the museum's collection storage unit, subsequent studio development, and site-specific considerations and experimentation for installation. The initial phase began with a week-long access (10th - 14th February 2014) to the museum's 'art store'⁷, where I set up a temporary studio in front of the textile collection (Figure 3). This was a time of playful speculation and open development, involving exploring imagery, testing scales, examining stitching processes, and, importantly, dissecting the historical works through (re-)drawing (e.g., Firestein 2012; Csikszentmihalyi 2002).

This period allowed for the emergence and exploration of imagery, stitch, and drawing, as well as the identification of connections between details within the historic works, particularly with representations of birds⁸ found in the samplers. After this initial week, the majority of the time

⁷ The "art store" is The Collection Museum's name for where they hold their extended art collection when not on view in the galleries.

⁸ The specific inclusion of the bird imagery and its connection to personal narratives and memories add another artistic pathway within the "*Stitch & Peacock*" project. While this aspect contributes to the overall rhizomatic nature of the intersecting subjects within the artworks, it is not specifically a part of the Ph.D.'s focus, or golden thread, and therefore will not be taken up within the exegeses.

was dedicated to working in my permanent studio, which was located away from the temporary set-up in the art store. During this period, the focus shifted towards developing and working on aspects beyond the historical objects. This developmental studio time brought certain areas of interest to light and initiated the need to return for closer examination of particular historical artefacts. Therefore, I spent a further week within the art store from 31 March to 4 April 2014, followed by dedicated experimental and speculative time in my permanent studio until August 2014.



Figure 4. Studio workspace in the Bonington Gallery during Summer Lodge 2014. The animal images on the wall are enlarged sections from the historical samplers. Photo credit: Danica Maier.

The New Courtois Gallery's tall walls (5 meters high) presented a challenge and opportunity. Therefore, a central focal point of development occurred during the Summer Lodge⁹ (30 June – 11 July 2014), during which I had access to the Bonington Gallery to use as an experimental

⁹ Summer Lodge was a two-week artists residency held within the Fine Art studios at Nottingham Trent University outside of term time while the studios were not in use by undergraduate students. The focus of the Summer Lodge was on non-outcome driven artistic practice within a communal environment. As a side note, I initiated a summer staff residency in 2005 and co-founded it as the Summer Lodge in 2009, from which point I led the committee responsible for overseeing the Summer Lodge and organised it until its conclusion in 2019.

space (Figure 4). Using Bonington Gallery as a studio, I could stage and test out the installation works within a setting with similar dimensions to the New Courtois Gallery—this time facilitated an opportunity for reflection on placement, scale, and composition, allowing for effective final decision-making.

The drawing process is meticulous, time-consuming, and laborious; therefore, it took the rest of the summer¹⁰. Afterwards, this left the largest work to complete—titled 'Nest'—which was made directly on site¹¹. From the 15th - 26th September 2014, my studio assistant Ottis Sturmey and I worked long days to create the 5m x 10m wall drawing. The wall drawing was constructed by us both over a week with Farrow and Ball paint and duplicate paintbrushes. Sturmey worked on the top half from a scissor lift, and I worked the bottom 2.5 meters to the floor – ensuring we created a jagged jog-line when drawing/writing the words 'pigeonhole' so that the seam between our two production efforts was not visible. During this process of making, we opened the gallery doors so the development of the work could be witnessed by visitors to the museum.

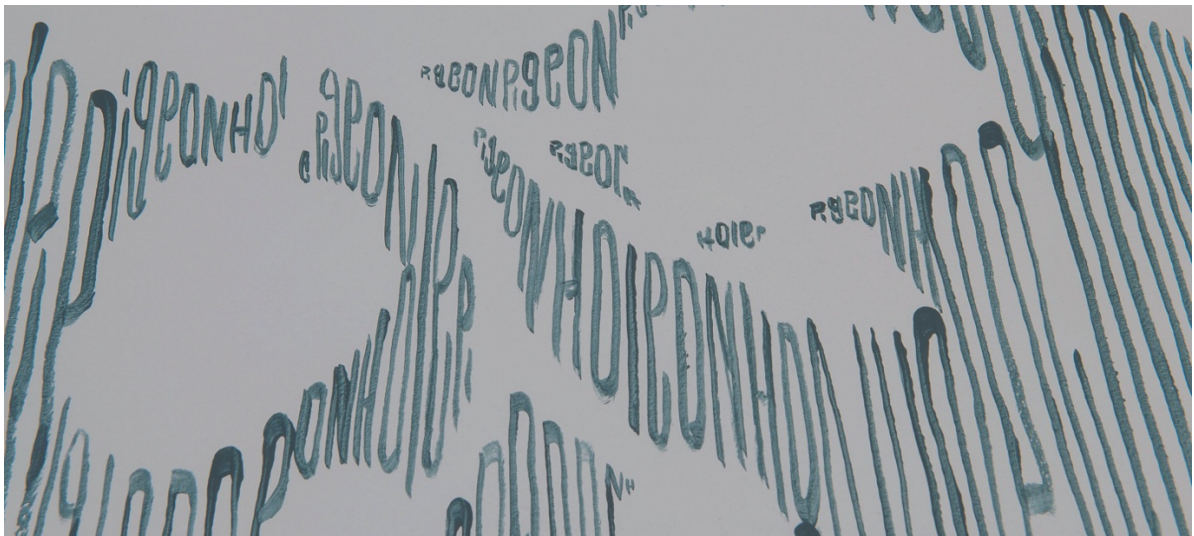


Figure 5. "Nest: Pigeonhole", detail as viewed up close. Photo credit: Andrew Weekes.

All the works were created in relation to the New Courtois Gallery space, considering the large walls as an overarching 'picture plane' and the individual components as marks on these

¹⁰ During this production period, a significantly larger number of drawings were created than were ultimately exhibited, underscoring the importance of editing as part of a making process.

¹¹ See

Figure 1 for an overview of the final work and Figure 5 for a detail showing the words seen when in up close proximity to the wall.

surfaces. The final works employed a playful use of scale, encompassing macro (large-scale installations) and micro (a single letter in a drawing), allowing for both an overview and a focus on the component parts or details. For example, "Skein" (Figure 6, VS pp. 21-27) brought together historical samplers alongside contemporary drawings, blurring the lines between old and new, stitch and drawing, craft and fine art. "Flock" (Figure 7, VS pp. 28-32) featured a series of mounted drawn birds in a typical ">" shape formation on the wall, while "Happy Hunting Ground" (Figure 8, VS pp. 17-20)¹² used large swaths of Mylar hanging free like fabric with vastly enlarged drawings of small stitched details of a stag, peacock, and falcon.¹³



Figure 6. "Skein", 2014, 6.5 m x 2.5 m, drawings and historical samplers, The Collection Museum, Lincoln. Photo credit: Andrew Weekes.



Figure 7. "Flock", 2014, 5 m x 8 m, composite installation of pencil drawings on Mylar mounted on aluminium, The Collection Museum, Lincoln. Photo credit: Andrew Weekes.

¹² Figure 4 shows the development works of this piece during the Summer Lodge.

¹³ The audience's movement within the space influenced the way light and reflection interacted with the coloured pencil drawings, creating dynamic visual effects and experiences. As verbally shared with me by The Collection co-curator Maggie Warren of the piece "Happy Hunting Grounds" she said, "They are like rainbows, in that the colour of the images oscillates in vibrance, and you need to be in the right place to see them."



Figure 8. "Happy Hunting Ground: Stag, Cock and Tiercel" and "Stag" detail, 2014, 8.5 m x 5 m, pencil drawing on Mylar. The Collection Museum, Lincoln. Photo credit: Andrew Weekes.

Over the years, my drawings have incorporated specific terms from the publication "*The Big Book of Filth: 6500 sex slang words and phrases*" (Green 1999). I acquired this book when it was first released in 1999 and have since relied on its content. The selected word that creates the drawing frequently establishes a direct or subtle connection to the imagery depicted. For instance, numerous works in this project employ terms associated with birds or their predators. For example: tits, pigeonhole, cunt, cono, poes, kitty, malkin, poozel, chat, pussy, mink, muff, twat, snitchal, mutton, etc. These words are euphemisms for sex organs or acts. While the words may produce amusement, surprise, or shock in the viewer, their intention is to counter the expectations of the initial aesthetic experience and its associations. The single term used within a drawing also becomes its title.

Summary

"*Stitch & Peacock*" aimed to explore the relationships between stitched, drawn, and text lines while highlighting the repetitive nature of stitching and its connection to domestic labour. The outcome was a series of large-scale site-specific installations in the museum's New Courtois Gallery, in which contemporary artworks and historical pieces coexisted. This project fits within the context of artists exploring the boundaries between hand embroidery, stitching, drawing, and contemporary art. It contributes to discussions about expanded forms of drawing, textiles, and text in art practice. Moving into RN2, we look at three creatives' works, building on and extending the enquiry begun here.

Research Narrative 2: "Manhole", "Gape", and "Old Lady"

In "Bummock: The Lace Archive", at Backlit Gallery¹⁴, Nottingham, 26 January – 18 February 2018; Ruskin Gallery, Cambridge, 25 January – 18 February 2019; The Constance Howard Gallery, Goldsmiths College, London 19 November – 20 December 2019.

Three site-specific installations, including wall and mounted drawings, as part of the group project "Bummock: The Lace Archive" with Andrew Bracey and Lucy Renton, 2018-2019.

Evidenced in "Bummock: The Lace Archive", Flipping the Bummock Press, 2018. Found in Visual Submission pp. 35-60.



Figure 9. "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.

Overview

This enquiry examined archival lace draughts through drawing, text, and installation, exploring the processes of machine-made lace making through historical two-dimensional line drawings.

"Gape", "Manhole", and "Old Lady" (2018-2019) were three new site-specific installations that

¹⁴ Founded in 2008, BACKLIT is an artist-led, public gallery and studios supporting arts and culture in Nottingham, housed in a historic (1872) Victorian building. It is funded by the Art Council England as a NPO and is a leading creative centre in Nottingham. See <https://backlit.org.uk/>.

emerged from the investigation of historical diagrams of Leavers¹⁵ machine-made lace from the Lace Archive held at NTU. These artworks were developed as part of the umbrella project called "Bummock: New Artistic Responses to Unseen Parts of the Archive"¹⁶ (henceforth Bummock). This project involves working within archives through artistic means to uncover and engage with overlooked aspects. The creative works were part of the pilot project "Bummock: The Lace Archive".

The three works emerged from my independent exploration, actively engaging with my ongoing solo practice, and form an integral thread that underpins this exegesis. These works were developed over 2.5 years, starting from July 2016 and concluding in January 2018. Alongside independent studio development, the work was developed and disseminated through a series of residencies and exhibitions.¹⁷

Context

Connecting to a lineage of interest from RN1 "*Stitch & Peacock*", these works are drawings based on lace processes and are influenced by both the historic lace-making process and contemporary artists. Such as Catherine Bertola, who explores the use of gendered narratives in lace-making, as seen in the work of "*Bluestockings*" which are "meticulously drawn patterns of contemporary lace tights" (Bertola 2023a, para. 1). There are commonalities in approach to Teresa Whitfield's ink drawing titled "*Nottingham Machine Lace*", made from a fragment of Leavers lace (c. 1910), for the 2012 "*Lace, Here, Now*" exhibition in Nottingham (Briggs-Goode and Dean 2013). Whitfield's drawings are meticulously focused on the re-creation of the lace line through the drawn line, for which is stated: "The technique she utilises is almost forensic in its precision and is inspired by similarities between lace-making processes and line-drawing." (Whitfield 2023, para. 1). Although the outcomes of both these artists differ to my

¹⁵ The Levers or Leavers machine, originally made in Nottingham in 1813, was an adaptation by John Levers of Heathcoat's Old Loughborough machine. Initially designed for making net, the machine's name was later altered to the Leavers machine by adding an 'a' to assist with pronunciation in France. Notably, it was discovered that the Leavers machine could be adapted with a Jacquard apparatus. This modification allowed the production of lace complete with patterns, net, and outlines on the Leavers machine starting from 1841 (Mason 1994; Briggs-Goode and Dean 2013).

¹⁶ For further information see www.bummock.org (last accessed 20 December 2024).

¹⁷ This includes residencies at hARTSlane project space (from 28 - 31 July 2016); the Summer Lodge (for two weeks in early July 2015, July 2016, and July 2017); and through a commissioned site-specific installation presented in the exhibition "*Midpointness*" at the Airspace Gallery in Stoke-on-Trent (18 November - 17 December 2016). The final outcomes were shown in a three-person exhibition (26 January – 18 February 2018), including symposium (26 January 2018) at Backlit Gallery, Nottingham; then touring to The Ruskin Gallery, Cambridge (25 January – 16 February 2019); and The Constance Howard Gallery, London (Goldsmiths University of London) (11 November – 20 December 2019).

own more playful exploration of drawing and large-scale installation created from words, there are similarities in the attention to the lace process explored through intricate drawings.

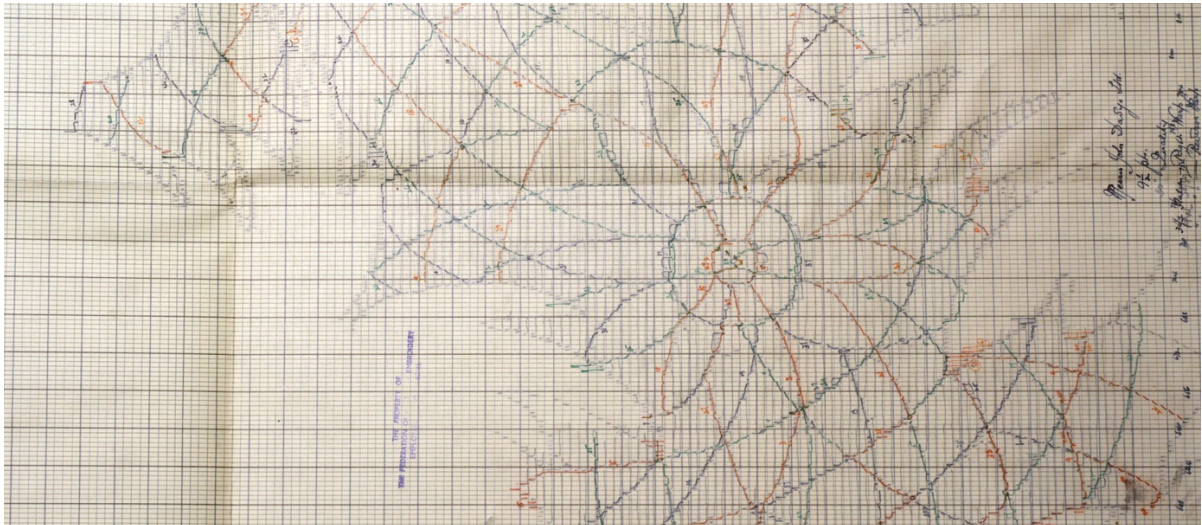


Figure 10. Detail of lace draught from the G. W. Price Collection. This historical draught was used for the creation of "Gape". Copyright Nottingham Trent University Lace Archive. Photo credit: Laura Allen.



Figure 11. "Gape", 2018, at Backlit Gallery based on the lace draft featured above (Figure 10). See also VS p. 52. Photo credit: Ellen Brady.

The project's emphasis on the creative process, as seen within "Gape", "Manhole", and "Old Lady", sees a subtle yet inherent connection between the works and the area of digital engagement with textiles. The very process of the Nottingham machine lace-making technique

is entwined into the project's fabric, establishing a bridge to the historical legacy of textiles as the foundation for digital technologies as explored by Sadie Plant (1998) in "Zeros + Ones". This thematic territory finds resonance with David Littler's long-term project "sampler-cultureclash". Littler's work delves into the interplay between textiles and sound, including using a 'programmable' music box to explore the cyclical and interdisciplinary nature of creation. Littler's project ethos resonates with my approach to intersemiotic translation involving words, threads, drawn lines, patterns, and repetitions. As Littler says,

[the project] 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 2023, para. 3).

Similar to Littler, the creative works of the thesis explore fragments of textiles, patterns, thread, and language re-explored through different medium. Artist POLLYFIBER's (aka, Christine Ellis) large-scale sound and performance works playfully explore the juncture between textile and digital technologies (Ellison 2023). Furthermore, the pioneering and ongoing research journey of Janis Jefferies is highly relevant, specifically her collaboration with musician and computer scientist Tim Blackwell, which fuses sound and weaving. This research is highlighted in the 2017 AHRC-funded project "Weaving Codes, Coding Weaves" (McLean, Harlizius-Klück, and Jefferies 2017).

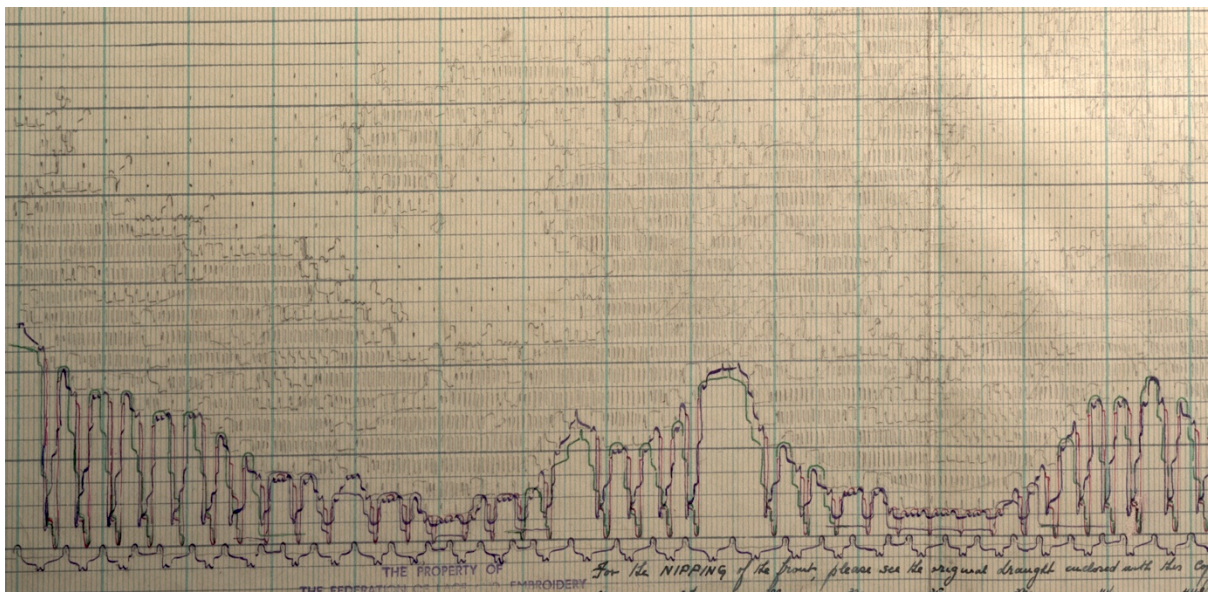


Figure 12. Detail of lace draught from the G. W. Price Collection. This piece was used to create "Old Lady" (see Figure 16). Copyright Nottingham Trent University Lace Archive. Photo credit: Danica Maier.

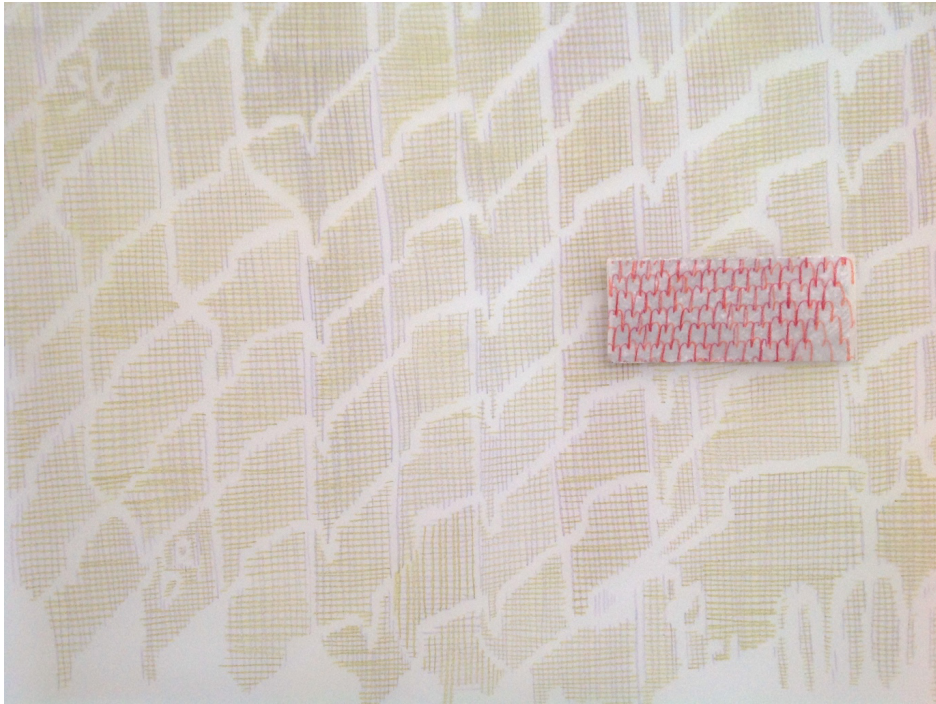


Figure 13. Initial experimentation during hARTslane residency. Maquette (approximately 30 cm wide) of what became the installation work "Manhole" (seen above in Figure 9 at Backlit Gallery). Photo credit: Danica Maier.

Studio Development: Together and Separate

The individual development of the works engages with parallel play¹⁸ and collaborative independence¹⁹ within the umbrella project Bummock. The initial scoping research undertaken was within The Lace Archive (July 2015) during the Summer Lodge art residency. As an NTU staff member who had previously worked in the Lace Archive, I could build on this established relationship and was granted independent access by its custodian for myself and project colleagues. Similar to RN1 "Stitch & Peacock", I spent initial time within the archive, exploring through a "controlled rummage" method (Bracey and Maier 2021) and finding objects that corresponded to my practice or piqued my interest. I set up a studio nearby to work between the archive and studio location. Early work focused on documenting items and experimentally engaging with them through drawing and collage. During this time, I began to identify the

¹⁸ 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).

¹⁹ 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.

technical lace draughts as being of particular interest, with their multi-coloured overlapping and intricate lines reminded me of my own drawings (Figure 10, Figure 12, Figure 15).

The following Summer Lodge (3 – 14 July 2016), Bracey, Renton, and I began our focused work within the Lace Archive. Working simultaneously within the archive and studio, we worked in parallel on our individual and playful exploration and experimentation. Testing, thinking, failing, developing, and talking all played an important part in this initial developmental process. After the initial enquiry, the process moved to my personal studio for further development. Using photographs on an iPad, I created small mock-ups to enable decision making for larger works. Initially, I started experimentally drawing from several draughts; in the end, this was narrowed down to three (Figure 9, Figure 11, Figure 16, VS pp. 35-60).



Figure 14. Working in hARTslane art space. Seen here are a sample of maquettes and images of the historical diagram. The maquettes shown here are what later became "Manhole" (left), "Gape" (middle), and "Old Lady" (seen in the fragment on the right) Photo credit: Danica Maier.

This endeavour involved immersing myself into these historical diagrammatic drawings, which are instructional guides for machine lace, and exploring them through alternative modes. The process involved creating artistic responses to machine-made lace 'draughts', specifically centring on the two-dimensional representation of thread paths within the diagrams. These creative works focus on a specific stage in the mechanical textile process of lace making. It centres on the historical diagrams used to create hole-punched jacquard cards for operating the lace machine. As such, it explores a pre-digital process for lace-making. Before computers,

creating machine-made lace patterns involved manual pattern design on specialised graph paper. The lace design was then transferred to Jacquard cards through a manual punching process, with each hole representing a warp thread. The punched cards were loaded into the lace-making machine's Jacquard mechanism, allowing for intricate lace designs to be created. To understand the technical process better and how the technical drawings were used, I undertook a field trip to the Museum for Lace and Fashion²⁰ in Calais, France (in August 2016), which has working Nottingham Leavers lace-making machines and several informative films on the processes involved.

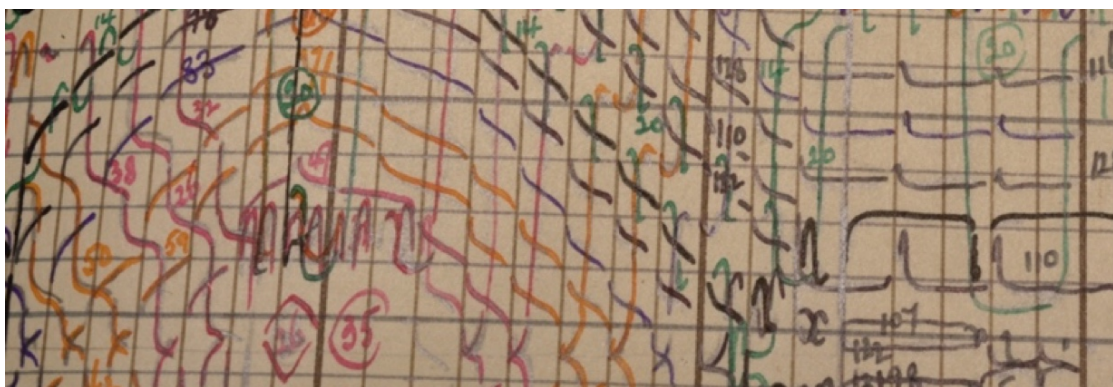


Figure 15. Detail of lace draught from the G. W. Price Collection. Copyright Nottingham Trent University Lace Archive. Photo credit: Laura Allen.

The artworks "Gape", "Manhole", and "Old Lady" build upon the exploration from RN1 "Stitch & Peacock", where the textile line was studied through drawing and text. The terms in these drawings come from the same slang dictionary, each word connecting to lace materials. The piece created first, "Old Lady" (Figure 16, VS pp. 48-49), utilises the term 'old lady,' which historically served as a euphemism for the vagina from the "mid-19th century and beyond." (Green 1999, p. 69). I found it amusing how the term evoked a playful connection to lace's often stereotypical association with 'old ladies'. The other two terms explored the definition of lace as "a delicate cloth with patterns of holes" ('Lace' 2023), focusing on a reiteration of 'hole'. Adopting the role of the historical draughts as instructions, the works of RN2 utilise them as guides for the creation of large-scale drawing installations. The process involved re-drawing

²⁰ "Established in Calais, inside an authentic nineteenth century lace factory, the Museum for Lace and Fashion is a specialist museum for the famous lace woven on looms. A museum of both fashion and industry, its vast galleries present the techniques, the lingerie and haute couture associated with this prestigious textile, as well as its most contemporary aspects. [...] The high point of a visit to this important museum is to discover the lace weaving looms in operation, those monumental cast iron machines that produce this exceptional fabric. Derived from a technique invented in England in the nineteenth century, today lace woven on Leavers looms is primarily produced in Northern France." (Museum for Lace and Fashion 2023, Para. 1-2, 4).

from the instructional draughts— transposing from one drawing to another. Through this approach, the lace thread line is thoroughly explored, enlarged, and shared. The emphasis is placed on examining the process of machine lace making rather than the outcome (i.e. lace).



Figure 16a. (above) "Old Lady", 2016, 3 m x 5.5 m, emulsion wall paint with 30.5 cm x 30.5 cm pencil drawing on Mylar mounted on aluminium in "Midpointness" exhibition, AirSpace Gallery, Stoke-on-Trent.

Figure 17b (below right) Detail of "Old Lady", 2018, in "Bummock: The Lace Archive" Backlit Gallery, Nottingham. Photo credit for both: Danica Maier.



Using both printed copies and photos on the iPad, I unpicked the draughts line by line through re-drawing them with words through a series of playful experiments. Analysing and enlarging specific sections and lines, I explored the jacquard process through the drawn line. During project group residency at HARTslane²¹ art space in New Cross, London, I developed a series of

²¹ "hARTslane is a socially engaged art organisation with a focus on community and participation. It is a place where artists and local people come together to share ideas, explore contemporary issues and be inspired. [hARTslane] believe that art is a way and not a thing. " (<https://www.hartslane.org/> "Home", n.d.)

speculative maquettes for larger installations (see Figure 14). This included a mock wall drawing with a tiny, mounted drawing maquette on top (Figure 13). One of the maquettes (which became the work titled "Old Lady") was exhibited in its full scale for the 2016 group exhibition "Midpointness" at AirSpace Gallery in Stoke-on-Trent (Figure 16a). This presentation served as a platform to test the techniques and modes that would later find application in the exhibition at Backlit Gallery (Figure 16b, VS pp. 48-49).

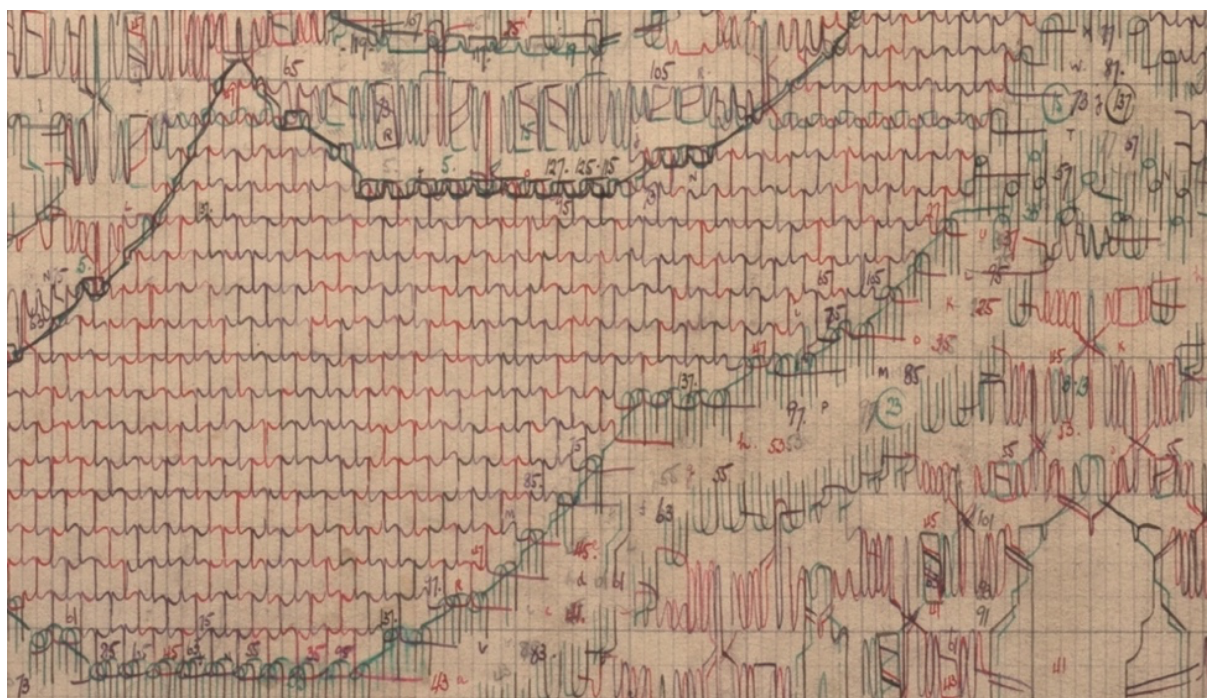


Figure 17. Detail of lace draught from the G. W. Price Collection. This section of the historical draught was used to create "Manhole". See the images below (Figure 18, Figure 19) of two different versions of the work. Copyright Nottingham Trent University Lace Archive. Photo credit: Laura Allen.

The installations for RN2 featured two key components: a fixed mounted drawing on aluminium and a site-specific wall drawing. The mounted drawing remains unchanging, while the wall drawing is unique and non-reproducible. Although there may be resemblances or connected elements in future iterations of a piece (i.e., "Manhole" as seen in Figure 18 and Figure 19, VS pp. 40, 50-51), the exact wall drawing will never be replicated. Consequently, the artwork as an installation remains distinct to each location, distinguished by its title combined with the year and location to differentiate it from other installations using the same mounted drawing. The above and following images (Figure 17, Figure 18, Figure 19, Figure 20, further details in VS pp. 50-51) illustrate a detail of the source draught and the work titled "Manhole" shown in two locations. Each iteration picks up on different details and elements from the original draught.



Figure 18. "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. Alternative view during the exhibition "Bummock: The Lace Archive" at Backlit Gallery, Nottingham. Photo credit: Ellen Brady.

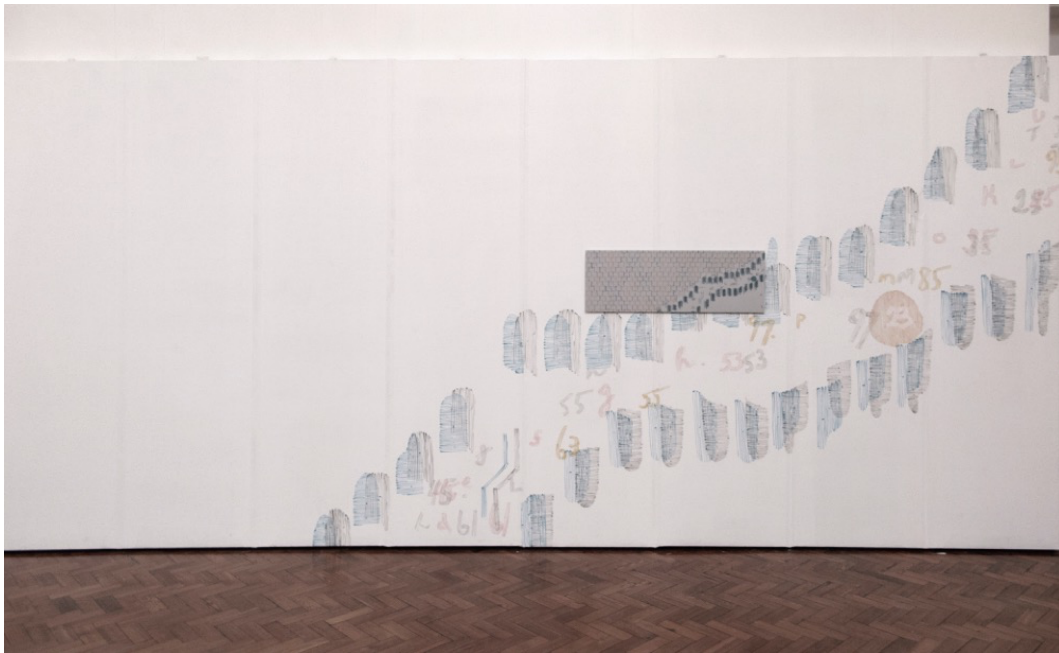


Figure 19. "Manhole", 2019, approximately 4m x 2.5m, emulsion wall paint with 34.5 cm x 100 cm pencil drawing on Mylar mounted on aluminium at the Ruskin Gallery, Cambridge. Photo credit: Danica Maier

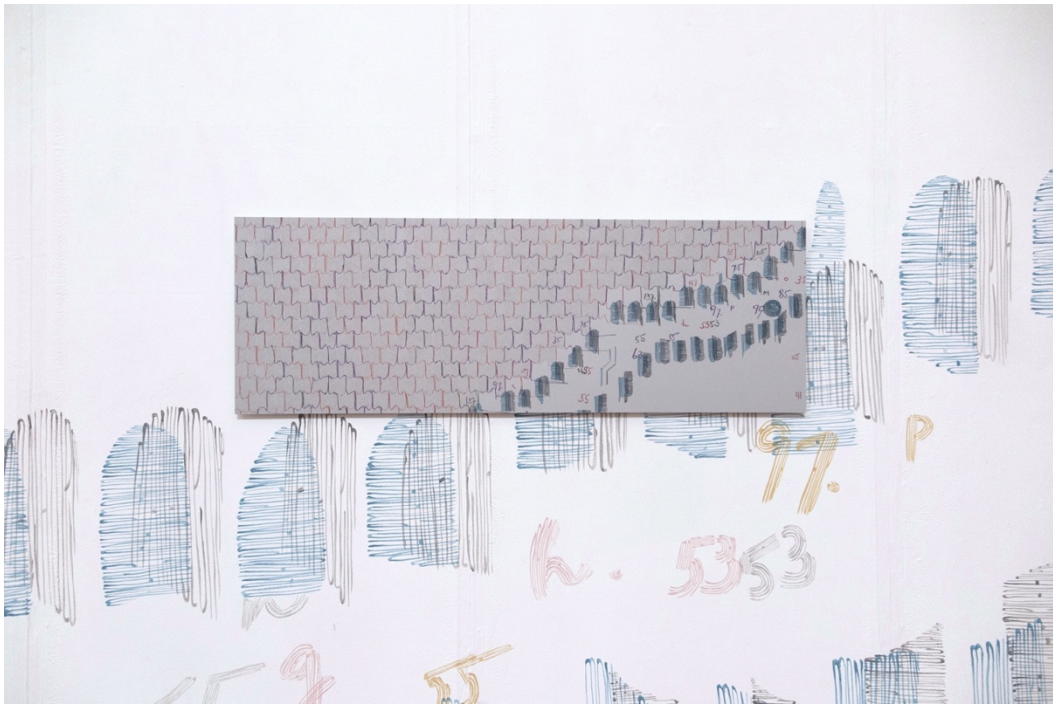


Figure 20. Detail "Manhole", 2019, at Ruskin Gallery, Cambridge. Photo credit: Danica Maier.

Summary

The artworks "Manhole", "Gape", and "Old Lady" within the exhibition "Bummock: The Lace Archive" offer an exploration of historical lace-making diagrams. These works delve into the intricacies of machine-made lace through drawing, text, and installation. The works explore the creative process behind lace-making and connect to historical lace narratives and contemporary artists' work. By reinterpreting these historical diagrams through large-scale drawings and site-specific installations, the work provides a fresh perspective on the technical aspects of lace production.

The exploration within RN2 also serve as a foundation for the following RN3, "Score: Mechanical Asynchronicity". Within the framework of the Bummock project working with the lace draughts, the seeds for my collaborative live sound installation works were initially sown and begun. The work in RN3 is an extended exploration, starting with the drawings and then delving into an artistic investigation of the 'sound' of lace.

Research Narrative 3: "Score: Mechanical Asynchronicity"

In York Concerts at the Sir Jack Lyons Concert Hall, 28 January 2022.

Collaborative project with composer Martin Scheuregger,²² including live performances, workshops, installations, artworks, and journal article. Other Touring venues: **Prix Annelie de Man**, Orgelpark, Amsterdam, The Netherlands, 1 December 2021; **LPAC**, University of Lincoln, 17 January 2020; **"Bummock: The Lace Archive"**, London, Constance Howard Gallery, 12 November 2019–20 December 2020; **"Approaching Affective Zero" series**, Mansions of the Future, Lincoln, 4 October 2019; **"Still Undead: public programming"**, Nottingham Contemporary, 28 September 2019; **Jane Chapman (harpsichord)**, Lincoln Performing Arts



Centre, 14 March 2019; **"Bummock: The Lace Archive"**, Ruskin Gallery, Cambridge, 24 January 2019–16 February 2019; **"Film, Free and Easy"**, Nottingham, Primary Project Space, 31 May 2018; **"Urban Soundings"**, POPOUT Festival, Lincoln, 10 October 2018; **"Bummock: The Lace Archive"**, Backlit Gallery, Nottingham, 26 January 2018–18 February 2018.

Figure 21. Score: Mechanical Asynchronicity, 2019, shown here performed at Nottingham Contemporary, duration variable (from 10 mins to multiple hours). Photo credit: Christopher Leedham.

Evidenced in the journal article, "Score: Mechanical Asynchronicity – Mimesis and (non-) repetition through notation and performance" in ECHO, "New Mimesis", Vol. 4, edited by Jonathan Impett, 2023. Found online or in Visual Submission pp. 61-102.

Navigation

Please read the following article: Maier and Scheuregger, 2023, "Score: Mechanical Asynchronicity", ECHO, a journal of music, thought and technology 4, doi: 10.47041/NRKT8828. This online journal article effectively shares and explores the project, presenting the impact of audio and live elements. The details for this project, including overview, context, methods, and outcomes, are addressed within this journal article and, therefore, do not require an additional Research Narrative.

Link here: <https://echo.orpheusinstituut.be/article/score-mechanical-asynchronicity>

²² See collaborative statement in the exegesis **Error! Reference source not found.**

Research Narrative 4: "Re:dRawing"

In "No Telos!", 2019, (eds) Emma Cocker, and Danica Maier, with Beam Editions.

Including two forms of text and site-specific drawing within a co-edited publication from the artistic research project, "No Telos".

Found in "No Telos!", Beam Editions, 2019 or the Visual Submission pp. 103-115.



Figure 22. "Damask: Loom", 2019, 84 cm x 28 cm, site-specific drawings within the "No Telos!" publication as part of my section titled "Re:dRawing". "Damask: Loom" is a four-page drawing with French folds (shown here is blue/pink colourway and central jog line format).

Overview

This work, "Re:dRawing", contributes to "No Telos!" published by Beam Editions in 2019. The term "telos", rooted in ancient Greek philosophy, originally signified the ultimate purpose, goal, or end. The "No", as part of the project title, "shift[s the] emphasis from a mode of telos- or goal-driven productivity towards experimental forms of process-led exploration, subversive playfulness and wilful irresolution." (Cocker 2019, p. 127). The publication "No Telos!" is:

[...] a collaborative artistic research project for exploring the critical role of uncertainty, disorientation, not knowing and open-ended activity within creative practice and

during uncertain times. This artists' book comprises a series of 'scores' drawing on exercises and practices first developed and tested in Venice (2017). The city is approached as a working ground or live laboratory for artistic research and aesthetic investigation, for poetic inscription and playful experimentation. (Cocker and Maier 2019, p. 136).

Initiated by myself, I was project co-lead and co-editor with Emma Cocker for both the "No Telos" project (2016-2017) and its publication "No Telos!" (2019). The other members of the project included NTU colleagues Andrew Brown, Katja Hock, Andy Pepper, and Derek Sprawson; together, we collectively developed the project through discursive dialogues²³ held in NTU studios. These dialogues led to a week-long activity (11 – 17 September 2017) within the city of Venice set against the backdrop of the 57th Venice Biennial 2017.²⁴ "No Telos" extended invitations to three artists and academics whose professional interests and activities intersected with the ethos of "No Telos": Steve Dutton from Bath Spa University, Tracy Mackenna from Duncan of Jordanstone College of Art and Design, and Susan Trangmar from Central Saint Martins. Their role was to act as critical friends through actively participating in the activities as interlocutors. Additionally, two Ph.D. candidates, Elle Reynolds and Susi Clark, were selected as contributors to document the events through their research interests.

"Re:drawing" comprises three interconnected elements: a text also titled "Re:drawing", a series of quotes titled "Associated Thoughts on: Line", and a site-specific drawing titled "Damask: Loom". The drawings are deeply intertwined with the physical location of the book, inviting viewers to engage with the work in an embodied manner. "Damask: Loom" was printed in three different colour ways throughout the publication's entire print run and two different layouts, thereby enacting the unrepeating-repeat in its production (i.e., a different colourway is found in every third book, see Figure 24). A part of the contribution was subsequently expanded into a live performative reading titled "Associated Thoughts on: Line"²⁵. In 2019, I was invited to perform this live piece as part of the "Convocation: On expanded language-

²³ Related to David Bohm's definition of dialogue. "'Dialogue' comes from the Greek word *dialogos* [Meaning through the word]. A dialogue can be among a number of people, not just two. [...] The picture or image that his derivation suggests is of a *stream of meaning* flowing among and through us and between us. This will make possible a flow of meaning in the whole group, out of which may emerge some new understanding. It's something new, which may not have been in the starting point at all. It's something creative." (Bohm 2004).

²⁴ See the exegesis **Error! Reference source not found.** for the schedule, handouts, readings, and practical information about the Venice event.

²⁵ This model of "Associated Thoughts on: [...]" was initially developed and tested at Nottingham Contemporary as a new model of walk-through for artist talk within exhibition and has been delivered in various different settings.

based practices" within the Research Pavilion at the 58th Venice Biennale (Figure 23). Subsequently, this method of performative text was further developed and refined in two later pieces titled "Her Words, My Voice" (RN5) and "The Unrepeating-Repeat" (RN6).



Figure 23. "Associated Thoughts on: Line", 2019, approximately 30 mins long, performed during the Research Pavilion at the 58th Venice Biennale. Photo credit: Katja Hock.

The aim of "Re:drawing" (VS p. 108) was to extend the exploration of the distinction between thread and drawn lines, emphasizing the developmental process rather than the final outcome. This is evident in the writing's evolution, shaped through free writing and reflective engagement with my practice over several years. On reflection, it is unmistakable that this written text began to articulate my interest in exploring the transformation of methods/materials from one form of expression to another across different mediums. What I later understood to be a process of intersemiotic translation. Engaging through the lens of the "No Telos" project and adopting a process-oriented approach, this contribution uses interconnected elements (poetic text, drawing, and quotes) to reveal the intricacies of intersemiotic translation within my artistic research. This, in turn, provides valuable insights into the creative process and contributes to a deeper understanding of the artistic endeavours.

Context

The contextual landscape of RN4: "Re:drawing" is richly influenced by the site-specific nature of the contribution created explicitly for the location of the book. My drawing builds upon the original concept of site-specificity by closely linking the drawings to their specific physical placement within the publication, which I will come to shortly in the section "Publication as Site" (p. 34). This approach resonates with the works of artists Jessica Stockholder and Marc Camille Chaimowicz – both typically known for their large-scale site-specific installations.

Stockholder's 1995 exhibition publication "Your Skin in This Weather Bourne Eye-Threads and Swollen Perfume" incorporates a pop-up model that mirrors the experiential nature of her large scale three-dimensional installations, encapsulating the work's essence within the pages of a book. Similarly, Chaimowicz's exploration is evident in his 2006 reimagined version of "The World of Interiors", a shiny magazine used as an exhibition publication. The book features a succulent embossed pink linen hardcover, and upon opening it, you encounter an identical resemblance to the glossy interior design magazine. In this reimagined version, the original lustrous pages are infused with collages, images, and text related to Chaimowicz's work, showcasing a playful engagement with the printed medium.

The concept of a book as both a narrative and a sculptural object is exemplified by novelist Jonathan Safran Foer's (2010) "Tree of Codes", where the pages of Bruno Schulz's 1934²⁶ collection of short stories, "The Street of Crocodiles", are intricately cut out to craft an original tale within Foer's voice. Furthermore, in constructing an artist's voice through borrowed words, Mike Nelson's (2001) exhibition at London's Institute of Contemporary Art, titled "A Forgotten Kingdom", draws upon texts by authors like J.G. Ballard, Jorge Luis Borges, Albert Camus, Franz Kafka, Jules Verne, and others to enrich and expand the exhibition as found in the paperback book.

Studio Development: Embracing No Telos in the Work's Development

During the "No Telos" project, my activity was initially focused on the line of thread and the line of drawing, linking with the enquiry highlighted in RN1+2. In Venice, during the No Telos

²⁶ First published in Polish, the collection was translated into English by Celina Wieniewska in 1963 (Schulz 1934).

event, I ran a workshop that engaged participants in enacting stitching and drawing processes within a bespoke handmade sketchbook. The group created line drawings on paper through piercing and stitching while I recited texts²⁷ from Ann Hamilton, Anne Wilson, Tim Ingold, and others to act as prompts for thinking, discussing, and making. The focus was to investigate the boundary between drawn and stitched lines by involving other artists to work with thread and paper, a material practice perhaps unfamiliar to some. Engaging in activities, readings, and discussions comparing drawn and stitched lines provided rich thoughts and materials for exploration. The activity was intended not to create a resulting outcome but to gather conversations and thoughts as material. This was explored further during Winter Lodge²⁸ 2017, in which a similar workshop was undertaken. Afterwards, through independent reflection, I developed the contributions of three elements within the publication, integrating readings, conversations, and personal reflections to formulate the three-part contribution.



Figure 24. Showing three versions of "Damask: Loom" in "No Telos!". Photo credit: Danica Maier.

The second part of the contribution finds a site-specific drawing based on Venetian damask fabric²⁹, hand-drawn, digitally scanned, and exclusive to the publication's location. The drawing, available in three different colour ways and two layouts (see Figure 24), embodies an unrepeating-repeat within the 200 books by playfully manipulating expectations in the mechanical reproduction process. The drawings' subject matter, Damask Fabric, is worth noting. Damask Fabric is known for its reversible pattern with motifs like flowers, leaves, or abstract designs. These patterns are created using a jacquard weaving method that produces

²⁷ Fragments from these texts are what made up the section "Associated Thoughts on: Line" found in the VS p.111.

²⁸ "Winter Lodge (2011 - 2019) was a [short] annual research residency for enabling the fine art team to come together, to focus solely on artistic research activities, away from the habitual pressures and distractions of the university. The aim of Winter Lodge was to put critical pressure on and develop individuals' understanding of their own research practice supported through constructive peer engagement, whilst exploring points of connectivity and shared concerns *between* practices, identifying potential areas for collaboration and emergent research thematics." (Cocker and Maier 2023).

²⁹ Damask fabric is used in both fashion and interiors. In Venice, I specifically experienced it - and was excited by it - as luscious wallpaper.

a contrast between the fabric's shiny and matte surfaces. Damask fabric's historical association with Venice, Italy, dates back to the Middle Ages when the city imported and distributed it, becoming a symbol of wealth and prestige for the Venetian nobility and wealthy merchants. The term 'loom' (loom is tool used to undertake weaving), used to create the drawings, comes from the Old English word "tool (mid-19C)" (Green 1999, p. 42), which is also a euphemism for the penis. The drawings incorporate two separate sides, akin to the two sides of a woven damask, with the reverse side discreetly hidden within the French folds³⁰ of the book (Figure 25)³¹.

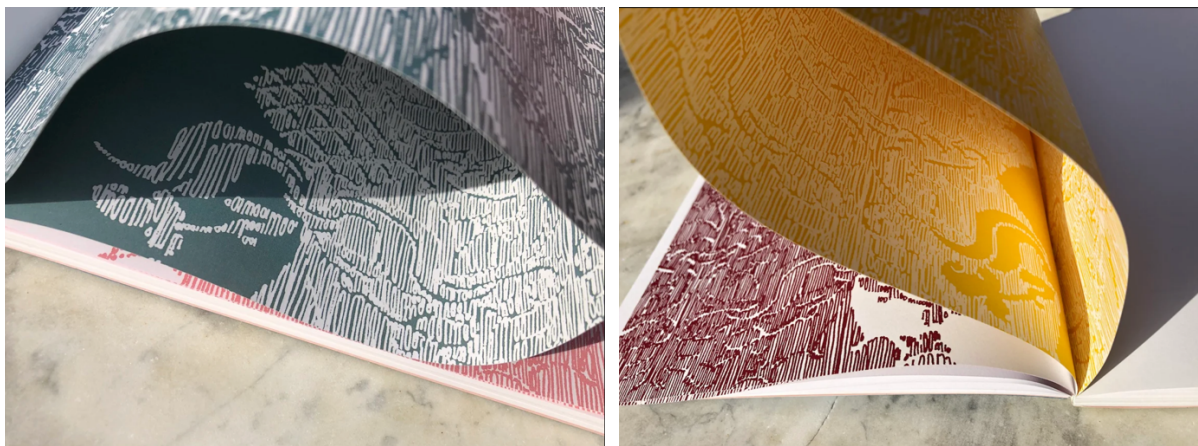


Figure 25. Showing the French folds and reverse of "Damask: Loom". Photo Credit: Danica Maier.

The intricate link between the hand-drawn process followed by digitally constructing the final "drawing" becomes imperative for achieving multiple-colour ways. This was done by drawing both sides of the damask fabric and scanning them to create digital files. The drawings from both sides were digitally combined into one image, and the repeated pattern was constructed. Once the repeat was made, a negative was created to reverse the drawing within the 'hidden' French fold. This digitisation using Photoshop, enabled the creation of various colour ways and layouts. This development process allows for the fusion of both sides of the drawing, leading to the digital creation of a reverse drawing—an approach that shares similarities with woven

³⁰ In a book, French fold is a binding method where a large sheet of paper is folded in half to create a double-thick page with a fold at the outer edge. These folded pages can be torn or cut open or left folded and peeked into.

³¹ The nature of the French fold means it is not visual within the VS and can only be experienced by engaging with the "No Telos!" publication.

damask fabric having a reversible woven pattern. This drawing delves into the intricacies of woven damask using both manual and digital methods, incorporating text as a drawing form.

Publication as Site

The thesis artworks are specific to location, and this principle extends to "Re:dRawing". In this context, the contribution is created explicitly for the "No Telos!" book, with its constituent elements intertwining to present diverse information and interactions between drawing and textiles. Viewers are invited to interact with the drawings within the publication, which inherently relate to the site and context, establishing a reciprocal relationship between artwork and location as an integral part of the viewing experience. Notably, the specific nature of the site and the French fold pages reveal additional dimensions of the drawing. The strategic placement of the multiple versions of the drawing within the publication is tailored specifically for the machine printing format. The drawing occupies an intermediary position between the two textual elements, guiding the viewer through my embodied writing, transitioning to drawing, and culminating in a series of related quotes on 'Line'. This structure aims to facilitate discovery and comprehension through these distinct modes.

Summary

"Re:dRawing", part of the "No Telos" project in Venice, encompasses a collaborative approach involving various artists and academics. The site-specific nature of "Re:dRawing" intertwines drawing and text within the book's physical location, inviting audience engagement and reflective exploration. The contribution explores intersemiotic translation within artistic research, emphasizing process over outcome and fostering a deeper understanding of the creative endeavours. It delves into the intersections between thread and drawn lines, evolving as a result of workshops, readings, and reflections during the "No Telos" project. These drawings, inspired by Venetian damask fabric, are hand drawn and digitally altered to produce multiple colour ways, exemplifying the unrepeating-repeat approach within the publication.

Research Narrative 5: "Her Words, My Voice" and "Ghost Heirloom: Blackburn Rug/Maier Wallpaper"

In "Bummock: Tennyson Research Centre", The Collection Museum, Lincoln, 8 January – 20 February 2022; The Hub: A National Centre for Craft and Design, Sleaford, 11 September – 31 October 2021; North Kesteven's Walking Festival, Waddington, Lincolnshire, 13 – 27 July 2019.

Two artworks from a series of works created as part of "Bummock: Tennyson Research Centre" with Andrew Bracey and Sarah Bennett.

Evidenced in "Bummock: Tennyson Research Centre", Flipping the Bummock Press, 2022. Found in the Visual Submission pp. 116-153.



Figure 26. "Ghost Heirloom: Blackburn Rug/Maier Wallpaper" detail. A series of 12 drawings with sizes varying from approximately A5 to A3, double-sided pencil drawings, back mounted onto aluminium. Shown here are three of the Blackburn Rug side. Photo credit: Reece Straw.

Overview

"Her Words, My Voice" (Figure 29, VS pp. 117-122), a text-based work, and "Ghost Heirloom: Blackburn Rug/Maier Wallpaper" (Figure 26, VS p 128, 139), a grouping of double-sided drawings, was part of the five-year project "Bummock: Tennyson Research Centre"³². During

³² "Bummock: Tennyson Research Centre" is part of the ongoing Bummock project as mentioned previously in RN2.

the project, I created a more extensive series of artworks; however, here, the focus is on two specific works which relate to and expand the golden thread of the thesis. This iteration of the Bummock project saw myself, Bracey, and a third artist Sarah Bennett, work in partnership with the Tennyson Research Centre. Located in Lincolnshire Archives, the Tennyson Research Centre (TRC) houses the world's most significant collection of Alfred Lord Tennyson.³³ The TRC holds Lord Tennyson's and other family members' personal belongings, including Fryn Tennyson Jesse's archive, containing 14 boxes³⁴ of scripts, letters, photographs, diaries, and more (Council 2020a). Fryn Tennyson Jesse (1888-1958) had a diverse and remarkable life, beginning her studies in fine art before transitioning to a successful writing career. My research focused on Jesse's collection for this project, developed from June 2017 until the main concluding exhibition at the Collection Museum, Lincoln from 8 January to 20 February 2022. The exhibition was within the museum's leading venue, the New Courtois Gallery³⁵, and included a program of public live events³⁶.

*Artwork 1, Overview: "Her Words, My Voice"*³⁷

The aim of "Her Words, My Voice" was to explore personal narratives through a dual use of words, enabling a shifting between two perspectives – where the same words can speak for and from different positions (i.e., Fryn and myself). The project focused on shifting between aspects or narratives, utilising fragments of text and images, playing with stitch as pixels, macro and micro perspectives, and examining details that can be shared, conjoined, separated, and reconfigured in multiple ways. Building on concerns previously mentioned in previous RN's this project also investigated (auto)biographies and portraits, intertwining them with personal narratives, memories, and experiences to create a joined yet differing perspective within one set of words (i.e. creating an aspect shift within the work/words, shifting between 'her' and

³³ Born and raised in Somersby Lincolnshire, Lord Tennyson was a renowned poet of the Victorian era, being the first poet to achieve nobility and financial success through his literary works. See here for further information about the Tennyson Research Centre, found in Lincoln city centre: <https://www.lincolnshirearchives.org.uk/Record.aspx?src=Catalog&id=TRC> (last accessed 10 October 2024)

³⁴ Please note that there's a discrepancy between the Lincolnshire Archives' description of Jesse's collection and my first-hand experience in the archive. The website states 13 boxes, whereas I personally handled 14 boxes.

³⁵ This is the same gallery space as discussed in RN1 for the "Stitch & Peacock" exhibition. Although, I typically would not re-exhibit a major exhibition in the same gallery space, the Bummock project specifically seeks initial exhibition venues that have connections to the archive it collaborates with or are located nearby. Since The Collection Museum and Lincolnshire Archives are both part of the same county council origination, the New Courtis Gallery was a perfect fit for the project.

³⁶ See exhibition hand out in the exegesis **Error! Reference source not found..**

³⁷ A digital copy of this piece can be found in the VS pp. 116-122.

'me'). This exploration includes a feminist approach, which considered the story of a woman whose legacy has been held only under the shadow of her uncle despite her remarkable qualities and achievements.



Figure 27. "Gros Cut Mill", 2019, 2 m x 3 m, Sidney Hall Memorial field off Station Rd, Waddington, Lincolnshire. Fragments of this image are found on one side of the fold-out piece "Her Words, My Voice". This is a photographic banner of a small petit point stitched image of Fryn Tennyson Jesse's first matrimonial home created by the author. Photo Credit: Phil Cosker.

As an artwork, "Her Words, My Voice" takes various forms, such as printed and hand-held pamphlets, fold-out printed material, performative reading,³⁸ and sound work. The piece comprises a collection of quotes about Fryn's life extracted from Colenbrander's biography.³⁹ These quotes offer a condensed version of Fryn's life, providing insights into significant moments and relationships while also reflecting my own interests and experiences. Although

³⁸ The performative reading was included in live events for the following exhibitions: "Bummock: Tennyson Art Walk" (27 July 2019); the exhibition at the Hub (30 October 2021); exhibition at the Collection Museum (15 January 2022).

³⁹ Fryn was a prolific author, writing both fiction and nonfiction works, including contributions to criminology. Her personal secretary Joanna Colenbrander published the biography "Portrait of Fryn: A Biography of F. Tennyson Jesse" (1984) using Fryn's personal notes and diaries, alongside interviews with family and friends. Throughout her life, Fryn authored multiple unpublished autobiographies, commencing at the age of 19 and continuing until her passing at 70, all providing additional support for Colenbrander's biography.

the words⁴⁰ belong to Fryn, they are expressed through my 'voice'—which holds the double meaning of representing both the literal sound of my speaking as well as my personal opinions and perspectives. These individual words/quotes serve a dual purpose, acting as narratives and shared interests of Fryn and myself, both directly and indirectly. Through this approach, the work enables a different aspect seeing, moving beyond visuals as seen in previous RNs, now explored through and within language and text.

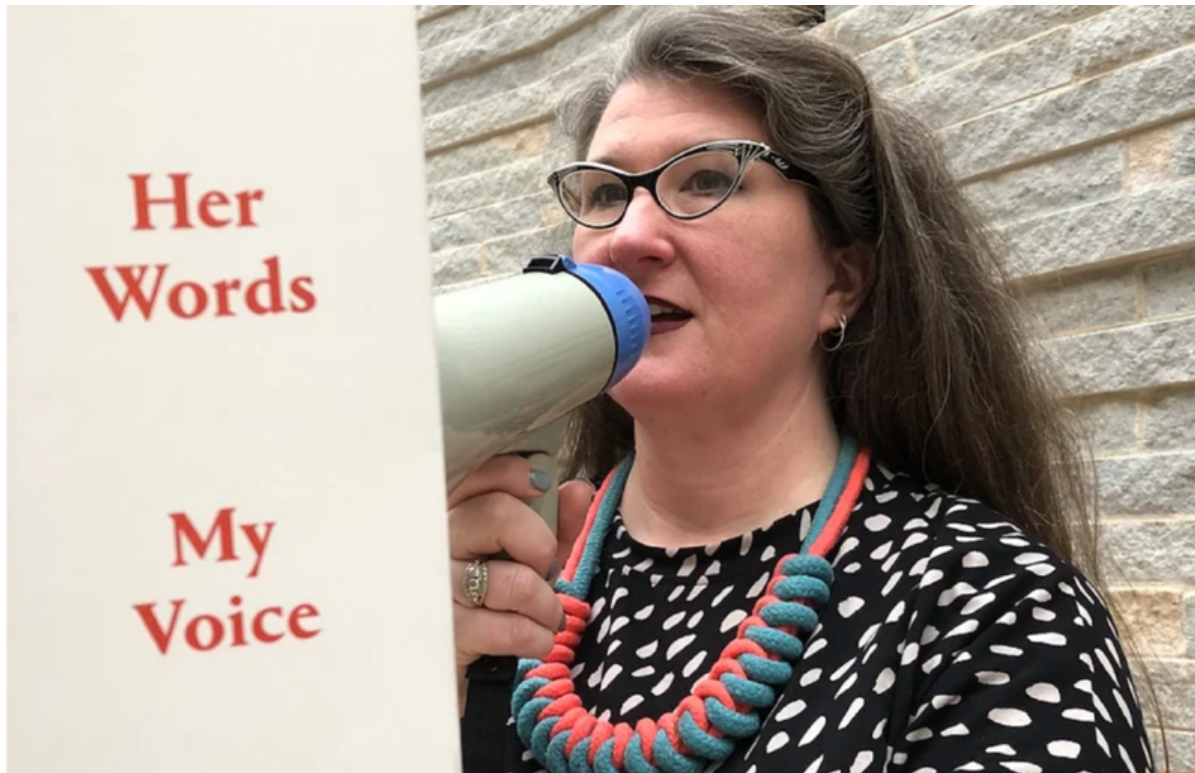


Figure 28. "Her Words, My Voice", live reading on 15 January 2022, 34 cm x 12 cm or 34 cm x 126 cm full length, including a printed edition. Photo credit: Finlay Maier.

An edition of 200, "Her Words, My Voice" comprise three distinct printed fragments from "Gros Cut Mill" (see Figure 27), each reproduced at the original scale (i.e., 66 copies of fragment 'a', 67 of fragment 'b', and 67 of fragment 'c'). This practice enacts the unrepeating-repeat concept in the production of the printed piece as seen in RN4. These fragments are abstract, but when placed together, they begin to (re)construct the large-scale 3 m x 2 m image (as seen in the three long hung pieces in Figure 29, VS pp. 120-122). The image fragment's dual perspective of perceiving both pixel and stitch pays homage to the historical lineage of textiles as precursors to the digital as similarly seen in RN2. This nuanced duality underscores

⁴⁰ I use 'Fryn's words' in the widest sense as the quotes are taken from Colenbrander's biography of Fryn.

the evolution of visual representation and nods to the lasting influence of textiles on our modern digital ancestry (Plant 1998).



Figure 29. "Her Words, My Voice", 2022, installation at The Collection Museum during the three-person exhibition "Bummock: Tennyson Research Centre". Photo credit: Reece Straw.

Artwork 2, Overview: Ghost Heirloom: Blackburn Rug/Maier Wallpaper

"Ghost Heirloom: Blackburn Rug/Maier Wallpaper" (henceforth referred to as "Ghost Heirloom") (seen above in Figure 26, VS pp. 128, 139) consisted of twelve varying sized doubled sided drawings (from approximately A5-A3). One side of each drawing features the wallpaper from the Maier's family bay side cabin in portrait orientation. In contrast, the other side displays the Blackburn's Indigenous rug in landscape orientation (note: Blackburn is my maternal family, and Maier is my paternal family). The titles fragments of "Blackburn Rug" and "Maier Wallpaper" represent family heritage and maternal legacy, with the rug and wallpaper linking to my grandparents' homes. Through drawing, the project explores the connections between these familiar domestic items, intertwining personal narratives and memories. This fusion creates a layered visual narrative where my memories merge with family recollections. The twelve double-sided drawings (24 in total) are shown as objects on a narrow 3.5-meter

shelf. Every week, the drawings were rearranged on the shelf to form fresh configurations, revealing different sides and aspects of the artwork.

This work embodies the concept of the unrepeating-repeat by exploring the imperfect collective memory through repetition. Each drawing attempts to capture the same lost object but produces vastly different outputs through our variant memories, highlighting the divergence in repeated actions. Additionally, intersemiotic translation is evident in the attempt to depict the textile process of tapestry through linear text. Furthermore, aspect seeing is present in the seeing of family member names, which subtly form the drawings, and in the iterative modes of display of the artwork.

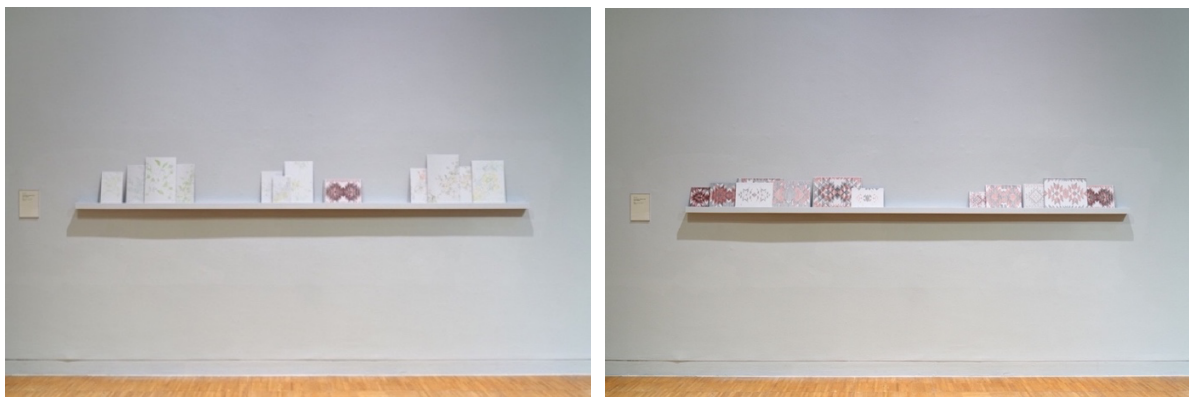


Figure 30. "Ghost Heirloom: Blackburn Rug/Maier Wallpaper", 3m long, individual drawings ranging from approximately A3-A5. Here are two iterations of multiple possible installations. Photo credit: Reece Straw.



Figure 31. "Ghost Heirloom: Blackburn Rug/Maier Wallpaper", two details showing the different sides of the works. Photo credit: Reece Straw.

This work involved navigating Fryn's archive laterally⁴¹, using it as a starting point rather than directly engaging with its objects. It explores themes of memory and narratives through

⁴¹ Metaphorically speaking.

iterative redrawing of a single starting point - repeatedly attempting to create an object from an imperfect family memory. My approach for the project aimed to explore narratives from the archive, employing a process that worked in tandem with the archive rather than directly from it. This lateral process of converting or transferring meaning, elements, or concepts from one system (Fryn's narratives) to another (my personal history) is an expanded view of intersemiotic translation. In other words, the exploration of Fryn's narratives and family are explored across and with my memories, attempting to convey the messiness and unpredictability of personal stories (e.g., memories, narratives, biographies).

Context

Artists like Emma Kay, with pieces such as "The Bible from Memory" (1997) and "The World from Memory II" (1998), contribute to the recreation of an individual's memory within cultural frameworks, offering insights into personal cognitive processes and accentuating the importance of subjectivity and unique perspectives within memory. Additionally, much like the transformation of loss into creative works, as demonstrated in "Ghost Heirloom", artist Sophie Calle explores the process of re-creating lost items from memories. As discussed by the Isabella Stewart Gardner Museum of Calle's work:

Absence and memory are crucial threads that run through all of her projects [...] Notably Calle's work titled, "Last Seen ...", shifted the idea of the theft from one of loss and sadness to one of creativity and life. (Isabella Stewart Gardner Museum 2023, para. 4).

Similarly, "Ghost Heirloom" acts as a positive creative force, generating a new family heirloom to replace one lost.

Studio Development: Working 'with' Fryn

The project's inception mirrors RN2, operating within the archive as part of the Bummock project. However, for this project, there was a more extended five-year development period involving multiple exhibitions and several artist residencies⁴², functioning as laboratory, or testing moments before the main exhibition. Additionally, I undertook a two-week interdisciplinary artist residency at Hospitalfield, Arbroath, Scotland (Figure 32) to develop

⁴² Including Summer Lodge (2018 and 2019), Nottingham; Project Space Plus (2019), Lincoln; and Ringmore Hall, (2020) Devon.

these works. At that crucial time of speculative and playful development, "Ghost Heirloom" was conceived and developed, and "Her Words, My Voice" was tested live for the resident group in the grand hall's lounge.



Figure 32. Studio at Hospitalfield, 2019, showing various tests of the Blackburn rug on the wall. Photo credit: Danica Maier.

Artwork 1, Studio Development: "Her Words, My Voice"

In developing "Her Words, My Voice", I aimed to maintain a solid connection to writing, allowing Fryn's chosen profession and narrative to emerge. In addition to Fryn's published works⁴³, I immersed myself in Fryn's biography (Colenbrander 1984) where I discovered several quotes that resonated deeply. These quotes were the foundation for "Her Words, My Voice". Initially, they consisted of a single word or fragments of text. However, during experimentation, I realised that a solitary word or sentence lacked the context needed to convey its meaning. Thus, the wider fragment of contextual information within the biography became essential. Yet, I still sought to emphasise the specific highlighted quotes (which are

⁴³ While Fryn's biographies remained unpublished, here is a sampling of some of her published works: "Murder & Its Motives" (1924), which divided killers into six categories based on their motivations: those who murder for Gain, Revenge, Elimination, Jealousy, Conviction and Lust of killing. This classification of motive has remained influential in criminal studies. "The Lacquer Lady" (1929): This historical novel is set in 18th-century China and tells the story of a young Englishwoman who becomes involved in the intricate world of Chinese politics and culture. "A Pin to See the Peepshow" (1934): This novel is perhaps her most famous work and is based on a real-life murder case. It explores themes of love, morality, and societal expectations. "The Milky Way" (1939): This novel follows the lives of two sisters and explores themes of family, identity, and the passage of time. She also wrote for the "Notable British Trials" such as the trial of serial killer John Christie and the controversy surrounding the hanging of his neighbour, Timothy Evans. Her summary of the two trials is extensive and concludes that Christie was probably the murderer of both Beryl and Geraldine Evans, and that Timothy Evans was innocent of their deaths (Evans was hanged for the murder of his daughter Geraldine, and posthumously pardoned) (Colenbrander 1984; Council 2020b; 'Jesse, Fryniwyd Tennyson (1888–1958) | Encyclopedia.Com' 2020).

read in bold), leading me to use a megaphone to punctuate these fragments and draw attention to them when performed live (Figure 28).

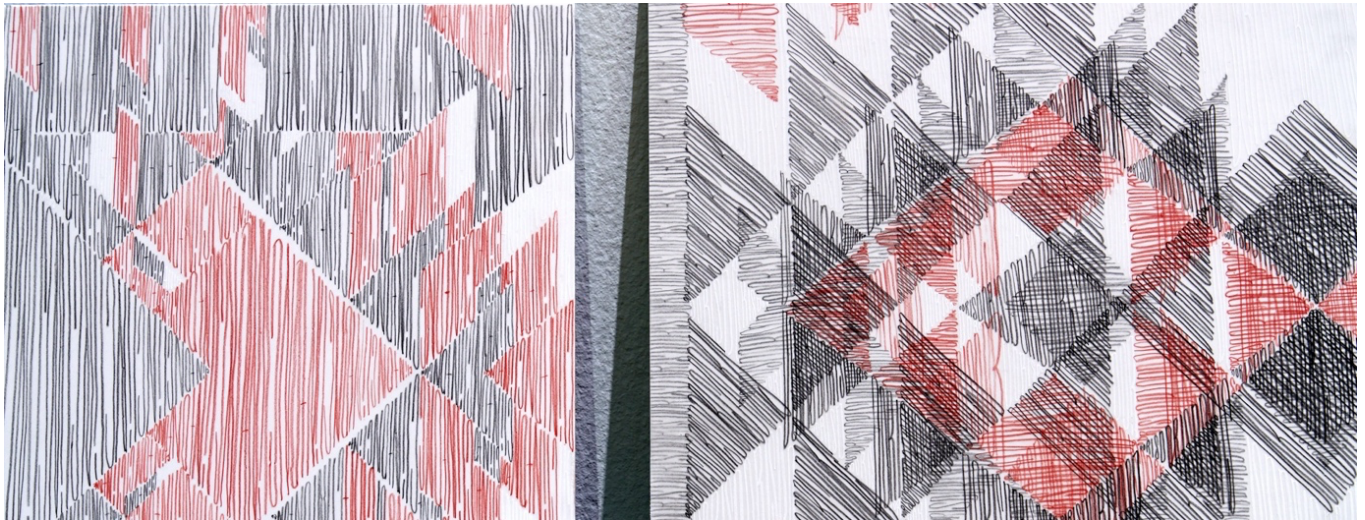


Figure 33. "Ghost Heirloom: Blackburn Rug/Maier Wallpaper", details of Blackburn Rug side. Photo credit: Reece Straw.

Artwork 2, Studio Development: "Ghost Heirloom: Blackburn Rug/Maier Wallpaper"

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.

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", a piece of property or equipment passed down with the real estate. (both: Oxford English Dictionary Online 2020).

"Ghost Heirloom" takes up the notions of a 'ghost' as a trace while also connecting to the double meaning of 'heirloom' as both a tool and property passed down. This piece started as an explorative memory of an heirloom I did not inherit⁴⁴, a situation that left me with a lasting sense of regret and frustration at the loss. The loss of the item, in turn, embodies the loss of family. Exploring this through making aligns with the project's goals, building on previous RN agendas of aspect seeing in drawn and textual elements, intersemiotic translation between tapestry processes and writing-as-drawing, and unrepeating-repeat through the varied yet distinct multiple drawings as well as the iterative process in exhibiting.

⁴⁴ The aforementioned Ingenious rug belonging to my material grandparents the Blackburn's and was given to a neighbour by my aunt.

Reflecting on my memory of the rug was the initial starting point and proved somewhat elusive; therefore, I sought help from my family.⁴⁵ Their diverse responses provided interesting perspectives, which I merged with my efforts to remember and recreate the rug. This fusion culminated into a series of new drawings - rather than the one I had initially planned on – each iteration capturing or striving to encapsulate the essence of this family heirloom as exposed through our collective memory. The drawings serve as a testament to how iterative and variant memory can be – while also creating a new family 'heirloom'.

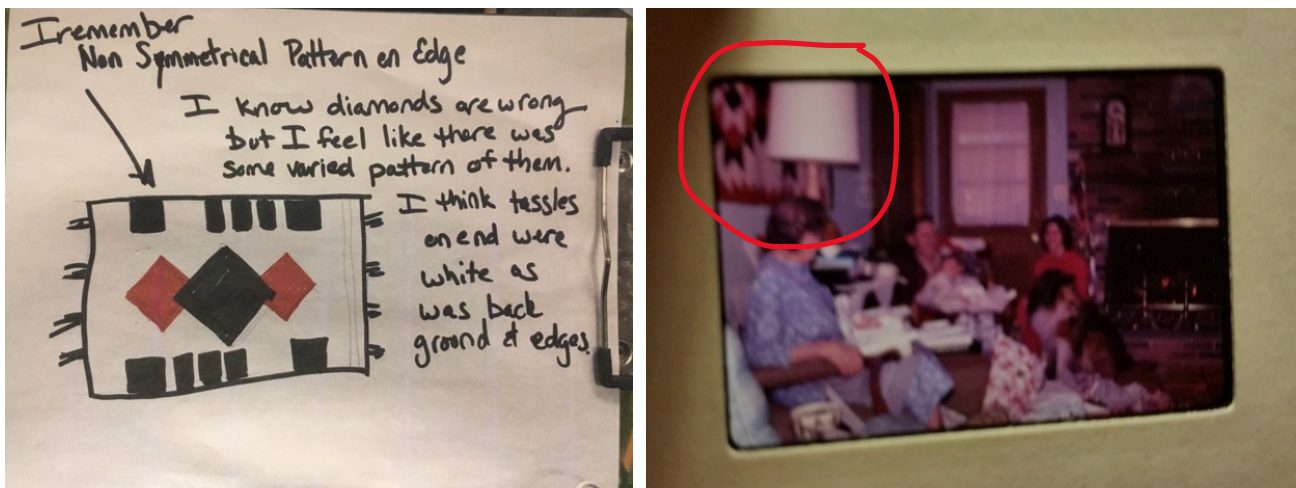


Figure 34a & 36b. Left Image: Drawing provided by my sister depicting her recollection of the Blackburn Rug. Right Image: Photograph of a slide, shared by my mother, capturing a minor fragment of the Blackburn rug visible on the upper left-hand side. Photo credits: right image, Devon Wittenbach; left image, Lloyd Maier.

Both sides of the drawing engage with intersemiotic translation of textiles into drawing. On the Blackburn side, this is found in translating the tapestry process in long linear marks (words). On the other hand, the Maier wallpaper side of the drawings (Figure 35, below) delved into an unfinished fragment of wallpaper and endeavoured to identify the incomplete repeat through multiple drawings. While also mimicking the fake embossed linen pattern found on the wallpaper – the drawing became a drawn representation of a printed representation of woven linen.

⁴⁵ I hold a rich and vivid recollection of my grandparent's lounge and can envisage the rug on the wall. However, when it came to reproducing it through drawing, some of the more intricate details proved frustratingly elusive to get down on paper. Consequently, I enlisted my family's help in capturing their own memories of the rug, and requested they send drawings of what they could remember to me. This included my sister, mother, and father. What I received was very interesting in relation to their different interpretation of my request as well as their memory of the rug. For example, my father has no memory of what I was talking about, which I found surprising as he had an extended adult experience with their home. Meanwhile, my mother tried to help by sending me a blurry photograph taken from a slide. This photograph showed a fragment of the rug but it's main focus was on the family members in the room where the rug hung (Figure 34b). In contrast, my sister, being five years my junior, rendered a drawing for me that amalgamated her recollections of the rug with the blanket found on the couch underneath into a single pattern (Figure 34a). I remember both the rug and the blanket – which were both red, white, and black - and very much love this amalgamation that my sister remembers as one object.

The text-based drawings diverge from previous works by incorporating names of individuals from my grandparents' generation rather than the typical euphemisms for genitals or sexual acts. Each drawing utilises these names, which vary across each drawing, highlighting different family members and their nicknames. Therefore, names on both the Maier and Blackburn sides are intended to honour and memorialise the departed family members.



Figure 35. "Ghost Heirloom: Blackburn Rug/Maier Wallpaper", Maier side details. Photo credit: Reece Straw.

Summary

In conclusion, these works delve into personal narratives, memory, and textiles, forming part of the "Bummock: Tennyson Research Centre" exhibition, showcased at The Collection Museum and other venues. The research utilised the Tennyson Research Centre's archive, particularly the collection of Fryn Tennyson Jesse. The artwork "Her Words, My Voice" explores shared narratives between Fryn and myself, using quotes from Fryn's biography to create dual or shifting perspectives. "Ghost Heirloom: Blackburn Rug/Maier Wallpaper" investigates family memories and connections through drawings and text, honouring lost family members. Aspect seeing is found in "Her Words, My Voice" through the shifting perspectives between Fryn's narrative and my own and within "Ghost Heirloom's" use of text within the drawings. Both artworks incorporate repetition and variants through various repeated forms taken, shifting modes of sharing the works, and the repeated imagery. Finally, the works offer connections to intersemiotic translation through explorations of the media of textiles through other forms. The following and final RN will delve into the definition and discussion of the unrepeating-repeating through an embodied means within an anthology publication exploring patterns and chaos.

Research Narrative 6: "The Unrepeating-Repeat"

Chapter in "Pattern and Chaos in Art, Science and Everyday Life: Critical Intersections and Creative Practice", 2023, (eds) Sophie Horton and Victoria Mitchell, Intellect publishing, Bristol.

Chapter including two forms of texts and six drawings titled "Various Iterative un, re, peat(s)".

Found in "Pattern and Chaos in Art, Science and Everyday Life: Critical Intersections and Creative Practice", Intellect Publishing, 2023 pp. 75-87 or Visual Submission pp. 147-161.

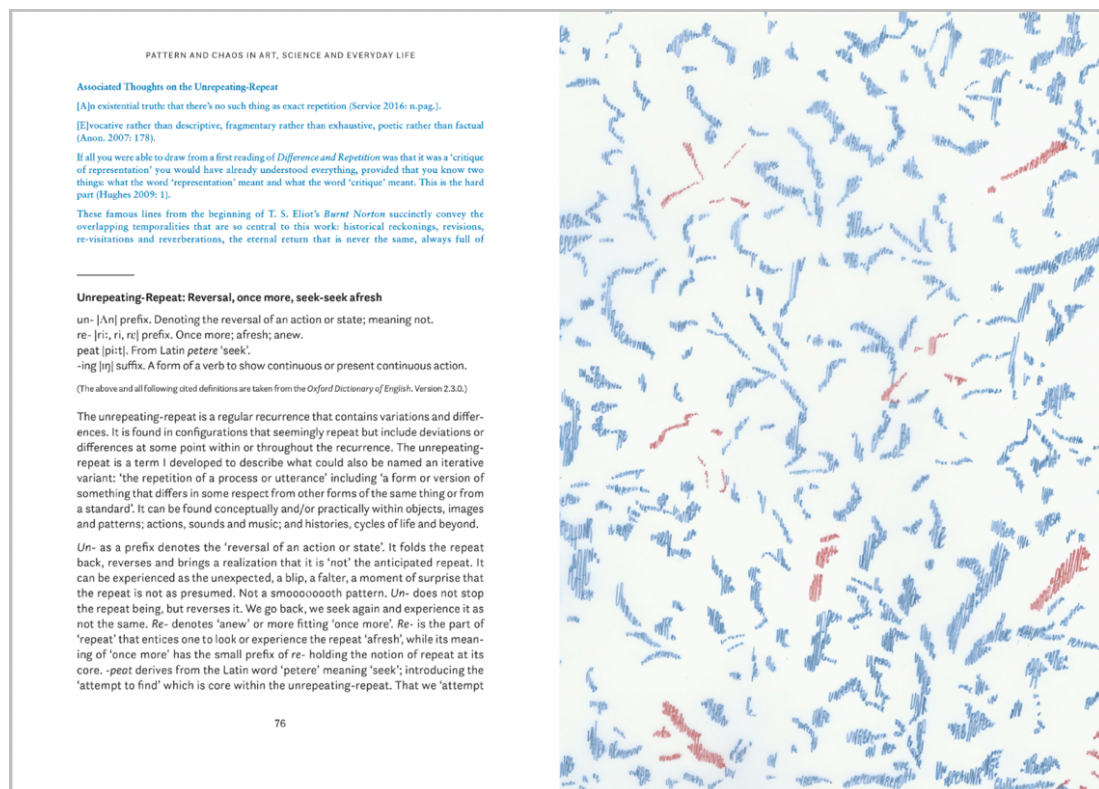


Figure 36. Pages 76-77 from "The Unrepeating-Repeat", chapter nine in "Pattern and Chaos in Art, Science and Everyday Life: Critical Intersections and Creative Practice".

Overview

"The Unrepeating-Repeat" is chapter nine in the 2023 publication "Pattern and Chaos in Art, Science and Everyday Life: Critical Intersections and Creative Practice", (henceforth "Pattern and Chaos"). This anthology emerged from the research group Pattern and Chaos⁴⁶ - "Norwich University of the Art's interdisciplinary research group dedicated to the practice and theory of pattern, chaos and the spaces in between." ('Pattern and Chaos: Webpage' 2023).

⁴⁶ More here <https://www.nuapatternandchaos.com/> (last accessed 25 December 2024).

I was an invited speaker for the "Beyond Pattern and Chaos" symposium on the 5 September 2018 at Norwich University of the Art.⁴⁷ I presented a performative talk, "Looking Again," which aimed to engage the audience with the core focus of the artwork and explain these themes further. Similarly, the chapter embarked on a performative exploration of the unrepeating-repeat. It serves as an initial endeavour to identify and define the unrepeating-repeat through three intertwined elements: a performative text, a series of quotes, and six accompanying site-specific drawings. The primary aim of the chapter is to delve into the unrepeating-repeat phenomenon that has been observed and activated within the practice for several years, doing so within the framework of a performative act (Haseman 2006; Austin 1962) that embodies the ethos (pattern and chaos) of the site (the book).

Context

The chapter is shaped by the drawings site-specific nature within the confines of the page, along with its cyclical structure, which draws connections and builds upon the works of other authors. The interconnection with performative structures finds parallels in novels incorporating interlinking or recurring elements, as exemplified by novelist Margaret Atwood's (2000) "Blind Assassin". Several narrative strands in this novel gradually unfold, with their connection evident only at the story's end. Once understood readers restart from the beginning of the book, gaining fresh insights and a deeper understanding of the core themes through the circular process. Kate Atkinson's (2014) novel "Life After Life" further exemplifies the cyclical storytelling approach, where the central character repeatedly experiences birth and death, each iteration enhancing her ability to cheat death and prolong life. The continuous looping experience of the reader, leading to repeated beginnings and new endings upon each demise, resonates with the thematic exploration of cyclical repetition in my work. Furthermore, writer and poet Jorge Luis Borges' short story "The Garden of Forking Paths" (1964/2000, pp 44-54) directly aligns with these themes and is activated within my chapter as a conclusion while also serving as an invitation to begin anew (see VS p. 168). These contextual approaches are reflected in the chapter, encouraging a cyclical approach where readers engage with one section before returning to the beginning and exploring another.

⁴⁷ Additional speakers who contributed to the event were, Charlotte Higgins, the Guardian's chief culture writer; Prof Rob Kessler, the UAL Chair in Arts; and Dr Zoë Mendelson, artist and current head of Painting and Printmaking at Glasgow School of Art.

The chapter, "The Unrepeating-Repeat," focus is also placed within a broader historical context that includes The Pattern and Decoration movement (1970-80)– which went against the prevailing trends in contemporary art. Building upon this backdrop, the chapter engages in a discourse linking past and present through the decorative. Yinka Shonibare curated the Arts Council Collection the touring exhibition "Criminal Ornamentation" (2018), as a direct response to Adolf Loos' critique of ornamentation. This exhibition celebrates the expressive and radical nature of pattern in art, exploring its cultural and social dimensions in defiance of traditional artistic norms (Shonibare and Barnett 2018). The 2018 exhibition and conference by the Illustration Network "Decriminalising Ornament: The Pleasures of Pattern"⁴⁸ at the Ruskin Gallery in Cambridge further contribute to the context of this chapter. This event specifically intended to rekindle an appreciation for ornament and pattern in illustration and related fields (Calvert and Hoogslag 2019). These context threads provide rich context for the three interlinking parts of the chapter.



Figure 37. "Various Iterative un, re, peat(s)", 2023, 24 cm x 17 cm, three out of six drawings found in the chapter "The Unrepeating-Repeat".

Studio Development: Writing, Drawing, Quoting

Similar to RN4 "Re:drawing", this work is site-specific to the publication and combines three interwoven elements: my performative text, a series of quotes, and a series of drawings (Figure 37, VS p. 162-168). The creation of the drawings and their placement on the pages within the

⁴⁸ I participated in this exhibition and presented a performative paper at the conference.

book was carefully considered (six overlapping drawings) and made specifically for this publication. Unlike previous drawings, the terms used for generating the works are no longer euphemisms but rather "un", "re", and "peat", mirroring the drawings and the content within the writing.

This chapter serves as a significant initial definition of the unrepeating-repeat, identifying and capturing it beyond the practice. It ends with both an explicit and implicit invitation to re-engage with the chapter from the beginning – to experience a loop through engagement with each section through to its end before re-engaging with the next section from the start of the chapter. The performative text embodies the anthology's theme of "pattern and chaos", simultaneously unravelling, identifying, presenting, and elucidating the unrepeating-repeat. It showcases and personifies the essence of the unrepeating-repeat from the perspective of pattern and chaos.

Summary

This chapter, featured in "Pattern and Chaos", presents an initial formal exploration of the unrepeating-repeat. Through performative text, quotes, and site-specific drawings, it offers readers an opportunity to engage with the unrepeating-repeat through the setting of pattern and chaos. The unrepeating-repeat challenges conventional ideas of repetition, connecting to Deleuze's and other's concept of repetition and difference. As readers progress through the chapter's cyclical structure, they are encouraged to revisit and re-examine its content, mirroring infinite cyclical narratives.

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