

DOMESTIC MONSTERS

Both avenues will be explored onsite in the Constance Howard Gallery through further work into the paper pieces and through translating the pattern shapes into cloth.

Redacted Mugs

Ceramic waterslide decal on 40 found mugs

Over the last two years I've been buying mugs from charity shops. These domestic rejects are made cheap by the designs they carry, from novelty messages and outdated merchandise to the out-of-place survivors of a set. They mingled together awkwardly on my shelf despite their perfectly usable condition and similar shapes.

Redaction covers a text with its black slick and makes it a secret. Black ceramic decal is cut and grafted onto the existing designs like a temporary tattoo and fired in the kiln. It melts into the glaze, leaving a vague trace of what was underneath. Which information to hide and what to leave is at the creative discretion of the redactor. The mugs become a new set.

dot dot dot dash dash dash dot dot dot
HD video 45-minute loop

Eight pears, 20 gala apples, 45g apple flavoured rice cakes, 250g dark chocolate, seven celery sticks, ten cucumbers, 400g red seedless grapes, one pack of round Popchips, one large pot of popcorn, 350g sultanas, three handful dried banana chips, 45g cherry flavoured vegan gummy pearls, 700g baked (not fried) bread-rings lightly salted, 100g dark chocolate chips, 15

Extracts from Fashion Constellations*
Colour scans, washi tape

Experimenting with ongoingness.

Leftover undone garment pieces from a teaching project, that facilitates conversations around the social, political, economic and ecological contexts of fashion, through unpicking and rejoining clothes as a group.

What beginnings can be found from end points? As a designer, how can I resist the urge to make new or innovative, yet not stifle critical thinking?

These pattern pieces are in progress.

They could be a way to enjoy and examine the materiality of undone garments? An accessible method for pattern making, where specialist training and skills are not required and you start with what exists rather than starting from scratch?

Digestive biscuits, 448g (four large packs) veggie straws, 90g vegan toffee fudge, 1L oat barista milk, three tbs strawberry jam, one cup oats, one cup buckwheat, 7-8 bananas, four Medjool dates, five tangerines, 60ml cranberry juice, one tbs white sugar, six Chunky banana and date fruit bar, 130 star-shaped sprinkles, four kiwis, three packs vegan 'cheese' puffs, 60g dried mango, 10 pickles in brine.

Figures and Fabrics // Merely Matters
Vintage wicker mannequins, digitally printed quilted jersey (Superwife) fabric

These things, these actors and networks, are not simply matters of concern; they are matters of care, my care, and I am exhausted by them. Maria Puig de la Bellacasa notes that 'we must take care of things in order to remain responsible for their becomings' and unless these actions and activities are performed, unless I perform them, these becomings are aborted; these matters of care become merely matters.

Acetates of A Mannequin
Laser printed acetate

Sometimes I wonder what would happen if I collapsed my endoskeleton into my exoskeleton. Sometimes I dream about the sequence of words I would need to speak, the spell I would need to cast, to make this happen. Sometimes I just dream.

Untitled
Recovered (completed) tapestries

During the 1970s I was a small child who liked to make stuff. But I never wanted to learn tapestry. Knitting and cross stitch were magical and intricate. Tapestry was coarse and clumsy. A few of my mother's friends made tapestry cushion

covers or footstools, which seemed neither comfortable nor decorative. The canvas was stiff with a pre-printed pattern and each stitch consisted of a single 'diagonal' pass. As far as I was concerned, tapestry was the lazy woman's cross stitch. Only in my 49th year do I discover that this process has its own rhythm: its own weight and sensation. It requires persistence and - like all needlework - extreme patience. My arms ache. It is not for the lazy woman.

Jacket 106 BurdaStyle 02/2022
Quilted screen print on recycled denim, moving blankets

Construction: Pin non-interfaced centre front pieces right sides together with side front pieces and stitch panel seam (seam number 1). First, unfold the moving blanket and place it over the object. Cover the object as much as you can.

Press allowances towards centre front. Pin front right sides together with back and stitch forward shoulder seams (seam number 2). Second, you will need to secure the moving blanket to the object. You can use a layer of stretch wrap on top of the moving blanket or packing tape to secure the blanket to the item.

Press allowances open. Stitch side seams (seam number 3). Third, once the moving blanket is securely placed on top of the object, start moving it to your new home. If the item is heavy, use a dolly or hand truck to transport the item to and from the moving truck.

Press allowances open. Stitch darts on sleeves and press down. Fold sleeves in half lengthwise, right side facing in. Pin sleeve seams and stitch (seam number

4). Press allowances open. Set in sleeves, eased (seam number 5). Match markings at sleeve cap and at shoulder on back. Match sleeve seam with side seam. Neaten seam allowances together and press into armhole.

Finally, after arriving in your new home, remove the moving blanket from the object.

Pink Noise

Wire, macrame, crochet, pink trash bags filled with love notes, fanzine

Pink Noise, as a term, refers to: 'The color of noise is determined by the energy of the sound signal. Specifically, it depends on how energy is distributed over various frequencies, or the speed of sound. Pink noise consists of all frequencies we can hear, but the energy isn't equally distributed across them. It's more intense at lower frequencies, which creates a deep sound. Nature is full of pink noise, including: rustling leaves, steady rain, wind, and heartbeats.'

Pink Noise for me recalls sleepless nights of parenting during the pandemic and the steady sound of brain fog.

My research interests with this project start with textile, fiber, macrame and crochet installations that white feminists created throughout the 60s, 70s and into the 80s. I focus on the exclusion of Black women artists such as Senga Nengudi and Maren Hassinger who noted their exclusion from this white dominated textile/fiber world - and who also made work about their exclusion. Moreover, they collaborated in many ways, interweaving their practices together and collaborating with a wider community of Black artists in L.A. and around North America & internationally.

With my research & with this project, I aim to work with macrame and textile, as a way to reclaim it, and to research its historical and cultural roots which is something Pink Noise has prompted me to do. The zine and my macrame/crochet installation are starting points for my research into Black & POC artists working with textile/fiber art.

The macrame and crochet installation or environment is inspired by the textile/fiber artists I have researched and is meant to be a space to read the zine in. The pink trash bags with love notes inside are meant to function as the seating and is inspired by Maren Hassinger's Pink Trash series.

Ornamelts

Ceramic ornaments, plastic beads

My vacuum cleaner is full of hair, and mud, and glitter, and popcorn, and cobwebs, and cat litter. And stupid plastic beads.

DOMESTIC MONSTERS

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