Sheffield Hallam University

The future needs the past: remaking William Morris through contemporary art practice

TAYLOR, Diana Rosalind

Available from the Sheffield Hallam University Research Archive (SHURA) at:

http://shura.shu.ac.uk/32355/

A Sheffield Hallam University thesis

This thesis is protected by copyright which belongs to the author.

The content must not be changed in any way or sold commercially in any format or medium without the formal permission of the author.

When referring to this work, full bibliographic details including the author, title, awarding institution and date of the thesis must be given.

Please visit http://shura.shu.ac.uk/32355/ and <u>http://shura.shu.ac.uk/information.html</u> for further details about copyright and re-use permissions.

The Future Needs the Past:



Remaking William Morris through Contemporary Art Practice

Diana Rosalind Taylor

A thesis submitted in partial fulfilment of the requirements of

Sheffield Hallam University

for the degree of Doctor of Philosophy

In Collaboration with William Morris Gallery, London

June 2023

Candidate Declaration

I hereby declare that:

- 1. I have not been enrolled for another award of the University, or other academic or professional organisation, whilst undertaking my research degree.
- 2. None of the material contained in the thesis has been used in any other submission for an academic award.
- 3. I am aware of and understand the University's policy on plagiarism and certify that this thesis is my own work. The use of all published or other sources of material consulted have been properly and fully acknowledged
- The work undertaken towards the thesis has been conducted in accordance with the SHU Principles of Integrity in Research and the SHU Research Ethics Policy.
- 5. The word count of the thesis is 42, 168.

Name	Diana Rosalind Taylor
Date	June 2023
Award	Practice based PhD
Faculty	CCRi
Director(s) of Studies	T.C. McCormack

6. Signature

Dedicated to my mother,

Anastasia Taylor (née Georghiou)

11/11/52 - 13/3/17

Acknowledgements

With many thanks to my supervision team - Director of Studies, T.C. McCormack, and supervisors - Gary Simmonds and Dr. Eve Stirling. Many thanks also to Dr. Melanie Levick-Parkin and an enormous thank you to Dr. Becky Shaw who helped me to turn the thesis around. Thanks to Senior Curator, Rowan Bain and Curator, Roisin Inglesby at the William Morris Gallery for supporting this research partnership and for the opportunity to exhibit at the gallery. With many thanks to Dr. Jeanine Griffin, curator and fellow PhD researcher at SHU, for the support and for including my work in her research exhibitions. With gratitude in memorandum, to the late Dr. Elly Thomas, (1978-2020), a dear friend and brilliant artist. At the beginning of my research journey, Elly gave me Gilles Deleuze's, Difference and Repetition (not sure whether to thank her for this!), Marshall McLuhan's The Gutenberg Galaxy and Walter Benjamin's The Arcades Project. She continued to suggest texts through our shared interest in Paolozzi, assemblage and collage. Her beliefs in art and mess, -"there's nothing worse than for something to turn out the way you intended!" will always make me smile. Elly visited my studio with Bruce Ingram in 2018, another great artist to whom I am thankful for his contributions. I am enormously grateful also to my friend, artist and curator, Dr. John Walter, for his continued support of my work and for including me in several of his curated shows.

With thanks also to Dr. Glenn Ward and Matthew Burbidge for their generous feedback on my thesis. Thank you to my Dad for always telling me to keep my thesis clear, straightforward, and to keep my practice at the heart of the research.

Abstract

In partnership with the William Morris Gallery, London, this practice-based research revolves around the impact of the past within the present, as explored through traditional, mechanical, and digital processes.

This project views notional time as repetitive, with historical time understood through technological cycles, and by a kind of shuttling between the Industrial Revolution (and specifically the advances in industrial manufacture during Morris's era) to today's Digital Revolution. This temporal shuttling is manifested in my practice by shifting both temporally and spatially between past and present; moreover I use cyclical processes as the work shifts in mode from hand to machine, into digital and back to the hand. The destabilising of apparent binaries of art/craft, analogue/digital, ancient/modern, authentic/ copy is important to my approach.

Connections are drawn between archives from the William Morris Gallery and my own collections of both found and inherited materials. In this respect, I am concerned with how personal archives can be viewed alongside Morris's wider historical English heritage in a post-industrial, digital age. In current times of rapid technological advancements - as with the Arts and Crafts Movement - the revival of traditional materials and ways of making has become a significant trend in contemporary art. For example, I refer often to the proliferation of textile or thread-based craft processes, stemming from those my mother used and echoing those of William Morris. This interweaving of perspectives on the past can be said to emerge from my mixed British/Greek-Cypriot heritage. Hence this project builds on aspects of the concept of hauntology, which is concerned with the continual impact of the past within the present, and the oscillation of absence and presence of temporal revenants. As I explore within, the notion of contemporaneity echoes hauntological speculations about a lost future which ensues from our persistent gaze towards the past. Thus, I offer an understanding of ambivalent contemporaneity through a material perspective, via an assemblage of multiple authors, temporalities and technologies.

Glossary

The glossary is intended to guide the reader to understand the particular ways in which I use the selected terms. I refer to a general definition followed by my own use of the terms. These can be explained more effectively in singular bursts, than in the main thesis text. The glossary should be read prior to the thesis for this reason. This glossary includes brief APA references summarising key terms which are then detailed and fully cited within the main text.

3D scanning

A process which collects the visual data – structure, texture, and colour of an object – intended to 3D print a rendition of the artefact. In this research I subvert that intention and translate 3D scans into 2D.

4iR – Fourth Industrial Revolution

This is the term used to describe the technological revolutions which are defined in stages. The Industrial Revolution was marked by the agrarian developments in the 18th century, transitioning to the industrial (or technological) revolution in Morris's time in 1851 continuing until WW2, in 1914 (Schwab, 2016). The third industrial revolution was the Information Age of computing in the 1960s, which led to rapidly spreading of information through the internet in the 1990s. Today, the fourth Industrial or Digital Revolution, sees increasingly rapid advancements in technologies marked by small scale, globally mobile devices, allowing us to connect from anywhere across the globe at the touch of our fingertips. A.I sees an even greater and unprecedented development in the 4iR.

The subject of the 4iR is explored in the popular books, *Clear Bright Future* (Paul Mason, 2019), *Out of the Wreckage* (George Monbiot, 2017) *Machine, Platform, Crowd* (Erik Brynjolfsson and Andrew McAfee, 2017), *The Second Machine Age* (Brynjolfsson and McAfee, 2014), *The Fourth Industrial Revolution* (Klaus Schwab. 2016).

I use the term in reference to the parallels which occur in these technological revolutions. I also use the term '**these times**' throughout, meaning the times we live in,

(twenty-first century and contemporary technological conditions, the 4th Industrial Revolution. I refer broadly to 21st century advancements.

Abstraction

This term can be defined as both a way of describing something which is conceptual, and in artistic terms, as a non-representational quality as in abstract painting. My works straddle visual languages of abstraction and representation, gesture and pictorial references.

Archive

An archive is a collection of data and typically historical information which has been collated and preserved, often in one area. In a more theoretical sense it is a body of knowledge or generalised cultural resource, run by archivists. The archive I use in this research refers to that within the William Morris Gallery, London. I also source Morris archival material from the V&A Museum collection. The personal 'archive' or perhaps better termed a collection, is comprised of my mother, Soula's needlework and fabrics, both collected and crafted by her.

Anarchive

I borrow Hal Foster's term 'anarchive' (Foster, 2004) to describe my collection of images and fabrics which are heterogeneous and fragmentary. My collection or anarchive, drawing from a wide range of secondary imagery from printed and digital sources, goes against the way in which an archive is typically used. I often reference out of print and copyright free books such as Dover publications which displays my interest in early printing and illustration. I also source from jpegs found online and from the already almost obsolete CD Rom (usually included with many Dover Books). During this research period I have classified my book collection according to the posthuman model, a *zoe*/geo/techno assemblage (2019) as developed by Rosi Braidotti.Deriving from Greek, the word *Zoe* means life, in this case, refers to non-human living species.

Analogue

In this research, analogue is used in reference to hand and mechanical technologies which are not digital. The analogue processes I use include painting, sewing and handloom weaving.

• Anachronism Deriving from Greek: Chronos – time + Ana -again/ aside.

Anachronism describes an object or person who is out of their own time/ displaced or old fashioned, against contemporary time. Anachronism often involves looking backwards or looking forwards but not within ones' own time. An anachronism is a contradiction to being within one's time, or being contemporary. This is argued in theories of contemporaneity which propose anachronism as characteristic of a contemporary person. Indeed, this is a difficult term to define also as it is arguable who and what defines one's time, whether it is led by who defines fashion, and how, one may even be anachronistic in a time of poly-temporality. However, in this research I use the term partly in relation to Morris and in a preoccupation with looking back. I identify anachronistic tendencies in my art, by which I mean that I use many obsolete processes and use source material which alludes to the past and which may run counter to certain dominant definitions or criteria of what is 'new' and 'now'.

Anachronism (and Morris)

The paradox of Morris is that he was both anachronistic and progressive, a characteristic which is evident through his many lectures under titles such as *Signs of Change, A Factory as it Might be, How we live and how we might live* (1884) and in his Utopian novel, *News from Nowhere* (1890), in which Morris's romantic and idealist vision of a future London in 2003 are exemplified.

Appropriation

This term is used to describe the artistic approach of using pre-existing images or materials within a new context. Appropriation technique has an extensive art history and continues to hold relevance in contemporary art. The method of appropriation is apposite in referencing past histories through the internet. Appropriation allows for the multiplicity and heterogeneity that I explore in this research, referencing the William Morris archives, alongside my collection of personal images and artefacts. Images and bricolage are appropriated through methods of assemblage and collage.

Artefact

Used to describe a man-made cultural object. In my case, the artefacts I work with comprise hand-crafted textiles and Morris items such as the tapestries, wallpapers, wood blocks etc. These artefacts are examined through 3D and LiDar scanning techniques to create new perceptions of the past.

A/B/C – Assemblage /Bricolage/ Collage

I cross-reference the terms assemblage, bricolage and collage here as they are interconnected through a sense of multiplicity, heterogeneity, fragmentation and time. Yet they are also distinct, which I interpret through the media used, which constitute an assemblage or collage of image and fabric bricolage. I tend to use assemblage to refer to the fabric-based works, and collage in reference to painting, digital works and works on paper. Montage is an equally appropriate term here and is frequently used in Walter Benjamin's writing style. Montage involves the process of bringing together multiple images/ components to create one image or scene 'in excess' of the meanings of the individual units, unlike collage which can remain multitudinous in its final image. Brandon Taylor (2004) writes that the language in these methods is significant: 'the English- American word 'assemblage' would hereafter replace and extend the French words assemblage and collage as destinations for a whole gamut of avant-garde mannerisms and techniques centred on composite material juxtaposition' (Taylor, 2004, p.171) which helps to describe the interrelation of these terms and their rootedness in art history. Indeed, they are concerned with time and activity, through the suffix '*age*'.

Assemblage theory

The theoretical notion of the assemblage was developed in the work of Deleuze and Guattari in *A Thousand Plateaux* (1980), and has been interpreted and expanded upon by numerous thinkers, across disciplines and commonly within the realm of new materialism and post-humanism, many of whom discuss the primacy of affect over meaning. Assemblage theory has been contributed to by numerous thinkers including Manuel De Landa, Bruno Latour, Graham Harman, Rosi Braidotti, Timothy Morton, Jane Bennett, Brian Massumi and Steven Shaviro among others. The assemblage is one object or entity which links to another in a rhizome structure, and which promotes a 'dissolution of a hierarchy', (Deleuze & Guattari, 1980) Referencing William Burroughs, Deleuze and Guattari refer to the method of the assemblage with its **rhizome** structure, of sprawling networks which resonates with my research methods and particular findings.

A-temporality

A-temporality or a-historicity refers to the timelessness of time, or a sense of there being multiple times occurring at once. This notion of a-temporality is pertinent to

8

contemporary times as a result of the internet and is central to the theory of contemporaneity.

Aura

I use the word aura and its auratic quality as that which is imbued within an original artwork or artefact, as distinct from the reproduction. I refer to Walter Benjamin's use of the term in his seminal 1935 essay, "The Work of Art in the Age of its Technological Reproducibility". Benjamin describes aura as, 'a strange tissue of space and time' (Benjamin, 1935, p.23) referring to the authentic, original artefact, as unique in space and time.

In the group exhibition *A Strange Weave of Time and Space* (2018), the curator, Jeanine Griffin, explored 'complex relations between the auratic...and the technologically reproduced, dispersed and viewed art object prevalent in the current post-digital period'. https://www.sitegallery.org/exhibition/a-strange-weave-of-time-and-space/ This show, which I participated in, travelled from Site Gallery, Sheffield in July 2019 to Lincoln University in November 2019.

Authenticity

Describes a quality of originality. Authenticity is found in the handmade, which for Benjamin is what imbues it with its aura. This research combines the authentic artefact with the reproduction to explore the notion of aura as inherent within the original.

Bricolage

A D.I.Y technique, assembling various existing materials and recycling from the cultural landscape. The term was defined by Claude Levi-Strauss in *La Pensée Sauvage*, (*The Savage Mind*) (1962), as selecting fragments from society's leftovers, making do with what was around in an ad-hoc way. I improvise with bricolage using Morris textiles, Soula's craft and from my collections from second hand shops and craft ephemera.

Collage

The collage approach in my work refers to traditional and non-traditional modes of working, using paper to stick, originating from the French word *colle*, as a method within painting, and through the cut/paste tools in Photoshop. I use this word in its contemporary understanding as both analogue and digital. Collage acts as visual memo to reflect 'embodied communication' upon time (Butler-Kisber, 2017).

Craft

Craft is traditionally associated with techniques and materials, usually practised over a long period of time towards mastering a craft. Yet, in a contemporary art context which this research involves, (see later in glossary), the term *post-craft* may be more appropriate, in that the mastery is no longer paramount to its process, rather a more 'sloppy' or anti-mastery approach is equally valid.

'The word is a chameleon. It is both verb and noun'(Korn, 2013, p.30).

Peter Korn, the writer and craftsman, writes that '(t)he best way to understand craft, I believe, is to think of it as a conversation flowing through time' (Korn, 2013, p.31) for, as he notes, in this time of digital acceleration, the haptic offers a slower pace. He goes on to write of, 'a shared hunger' the title of his first chapter (Korn, 2013: p.9), for making with our hands and tools and for the haptic, in order for us to find more meaning and fulfilment in our lives. He describes the process of making as multi-layered. The craft processes I refer to in this research are thread based, traditionally considered as women's work.

Contemporaneity

Refers to the condition of our contemporary times, of how we define ourselves within the characteristics of the period in which we live, which may appear as opposite to anachronism. However, numerous thinkers-define contemporaneity as being marked by a sense of a-temporality, anachronism and disjunction.

Contemporaneity was developed as a research project led by Jacob Lund and Geoff Cox in *The Contemporary Condition: The Representation and Experience of Contemporaneity in and through Contemporary Arts Practice* (2015-2018) at Aarhus University. The project was accompanied by a series of texts published by Sternberg Press, several of which have been instrumental to the theoretical analysis of this research.

Convergence

The convergence of temporalities and technologies is central to my research. In the making process I converge various media, analogue, mechanical and digital, through a variety of methods. Through this hand/ machine convergence, I reference Rosi Braidotti's (2019) post-human, *zoe*/ geo/ techno assemblage, a convergence of non-human elements with the human 'bio'.

Deconstruction

Jacques Derrida defined deconstruction theory through the analysis of language, and so refers to the relationship between text and meaning. This involves a combining of opposites. I use the term here to describe the method of taking something apart in terms of visual process which relates to the term **destruction**. In this sense then I use destruct and deconstruct as synonymous.

Decay

Describes the process of something dying or, in this research, as the gradual process of an image breaking down due to numerous reproductions. The word degradation is also used to refer to the ruination of the image, especially in reference to digital swarm circulation, as described in Hito Steyerl's 'In Defence of the Poor Image' essay. (Steyerl, 2012).

Dichotomy

The division of two contradictory elements. I aim to collapse dichotomies or binaries by converging them within a work of art. This has the effect of both highlighting them and destabilising them.

Embodied

I refer to the activity of making as embodied, by which I mean that the concepts are actualised and made physical through human interaction. The process of using our hands is integral to this embodiment, which, in my work encompasses other makers-Morris, Soula and the unknown craftspeople whose work is combined in my assemblages.

Flattening/ Flatness

The archive, comprised of page, screen and patterned fabrics inhabits the quality of flatness. Through the layering of flat images, I allude to an archaeology of time- like a palimpsest. Morris emphasised this quality through his process of flattening the outside, world- stylising natural forms for pattern design.

Folding

In contrast to the flatness of the page and screen, from which I draw my source material, I explore the contrasting 2D quality by folding, or scrunching the pages and fabrics for reprographic and 3D scanning. Thus, this becomes significant to the explorations and findings.

Fragmenting

From the beginning of the process, images are often appropriated in fragmented form, as samples, rather than in their entirety. These images and fabrics are subjected to further fragmentation through the deconstructive methods I adopt- tearing, cutting, layering and un-painting.

Ghosts

Throughout the research, the ghost or spectre is prominent in numerous ways. Theoretically, in notions of hauntology, stemming from Derrida's reference to a ghostly presence, in *Spectres of Marx*, to the later *Ghosts of My Life* by Mark Fisher. (see hauntology for further information.) I build upon this reference by borrowing Fisher's title for a video work which combines images of Morris's patterns with Soula's ornaments. I also use this title within the thesis, as heading for Chapter One, part ii., to describe the constellation I make between myself, Soula and Morris.

Grids

The grid is repetitive, non-narrative and non-hierarchical. Rosalind Krauss's essay 'Grids' (1979) explores the various perspectives of the structure throughout art's history and its recurrence in Modernist art. The grid structure is a recurrent element within my work. Not only is the grid structure fundamental to tapestry/weaving, town planning/architectural practices, and mosaics but of course, to the pixels of a screen. My father's occupation as a town planner, with his family background rooted in architecture and painting (his mother), has impacted upon my play with depth, plans, dimensions and graph papers. It is not surprising that he appreciates Modernist artists who used the widely recognised grid trope such as Anni Albers, Agnes Martin, Piet Mondrian and Ben Nicholson.

Hands

The hands are used to both distinguish and unite, within this project, though, of course the trace of the hand is invisible in the products of mechanical and digital processes. Even in manipulating the digital image, this is directed by subtle hand movements on the computer mouse; in my case to delete the image with the eraser tool, and to layer and create a new image. The hand is used to angle the squeegee sometimes aided by the mechanical arm on the screen-printing bed. These processes could not operate without the knowledge and experience of the practiced, human hand. This haptic touch is key in

12

defining the distinctions between the hand and technologies. The error in the hand-made artwork or artefact is absolutely crucial to my concerns with ruin and failure. I highlight and emphasise the error through my own processes, of concealing through 'un-painting' and methods of disruption to the image.

Hand-loom

The hand loom is a mechanical process, relying on the complex method of warping the thread to begin weaving the cloth. In 2018, I began a course in hand-loom weaving to expand upon my repertoire of traditional making processes, which in turn mirrored those of Morris.

Haptic

Relating to touch of a physical object. Haptic knowledge refers to the learned understanding over time of a hand-based process, often considered as not cognitive. yet haptic is a visual cognition which is therefore difficult to describe in words.

Hauntology

In Spectres of Marx: The State of the Debt, the work of the mourning and the new International (1994), Derrida coins the term 'hauntology' to describe the lingering impact that Marxism would continue to have in the future. When pronounced in French, with its naturally silent h, 'hauntology' is a pun on the word ontology - the philosophical concept describing the thinking of being or existing; and when combined with the word 'haunting' to describe an apparition or spectre, Derrida used this term to describe an ontology of the past as being imbued within the present; time as out of joint. Derrida described an ontology of the past 'haunted by a foreign guest ' (Derrida, 1994, p.3) In Morris's novel, News From Nowhere, the protagonist, 'William Guest' alludes to an unexpected visitor yet in this story, he comes from the future to investigate the past. Hauntology overtly links to Freud's uncanny as the familiar in the strange and the strange in the familiar – and the weirdness or eeriness of déjà-vu – the return of that which has been long forgotten (repressed), or the return of previously discarded beliefs. Mark Fisher developed the notion of hauntology to describe the lingering presence of the past often with reference to popular media especially in T.V and music. Hauntology has now become a kind a shorthand for the impact of the past within the present.

Jacquard

The Jacquard loom was invented by Joseph-Marie Jacquard in 1804, revolutionising the process of weaving complex patterns. The Jacquard loom follows the zero's and one's of a punch-card system, which essentially led to computer coding, as discovered by Charles Babbage in the analytical machine. In using the Jacquard loom, the tiresome act of weaving on the hand loom was alleviated and thus enabled cloth to be mass produced. Despite his supposed loathing for machinery and mass production, Morris introduced the Jacquard loom into the firm so as to make working conditions less toilsome.

This process has been digitally renditioned in the TC2 loom, a computer led method of weaving, following the same principles. I created a series of woven cloths using the TC2 loom to explore the digital process of weaving.

LiDar scanning

LiDar is an acronym for Light detection and ranging, or laser imaging, detection and ranging. Using laser technology, LiDar, like 3D scanning, detects surfaces and objects and calculates the transmission of light to the scanner. The research uses both 3D scanning and LiDar scanning to collect visual data of objects and spaces as a way to adopt new ways of seeing the past. Specifically, I digitally examine traditional materials from my collection and from the William Morris gallery archive. The 3D and LiDar scans collect the data of the folds and needlework from which are flattened to create prints; the scan interprets the forms through wire-mesh networks and point clouds, which I translate into silk screen prints; the texture renders translate well as digital prints.

Loss

The notion of loss permeates throughout the research. I refer to the loss of the hand in a digital age, echoing the apparent loss of craft in the Industrial Revolution. I also refer to the loss of the image (degradation) through the methods I use to erase and fragment its entirety. The section on further research proposes further exploration into the current concerns of the loss of biodiversity.

14

Materiality

In this research I use the word materiality to describe the physical quality of an artefact, in comparison to the digital, yet as the screen has its own materiality, I associate the word with a tactile quality.

Mechanical

I refer to mechanical processes throughout the research including screen-printing, sewing by machine, and the handloom weaving process.

Montage

Montage or s cut-up method/ methodology, relates to the assemblage, described by Lukas Feireiss as a 'separate yet related trajectory... that relies on a myriad collection of heterogenous elements' (Feireiss, 2019, p.17) to deconstruct and destabilise contradictory fragments through their convergence. Feireiss references the intertextuality of Deleuze and Guattari's work which exemplifies the relevance here of the assemblage approach as both method and methodology.

Morris, William

William Morris (1834-1896) was a designer, poet, writer and socialist. He formed the Arts and Crafts movement (and founded the Society for the Protection of Ancient Buildings (1877) along with Phillip Webb and others. Morris's astounding legacy is wide reaching, impacting upon craft and design in ways that continue to resonate today. Pioneer of the arts and crafts movement, Morris delighted in the traditional arts and craft processes of the past, particularly in the Middle Ages. He celebrated Medievalism through re-enactment in his childhood pretend play, and throughout his adult working life in his use of traditional hand-made processes. Morris brought the Medieval aesthetic and ethos into his works, exemplified in the gothic styles of his embroideries, tapestries and through the woodblock printing techniques as illustrated in the Kelmscott Chaucer, his final project which would be testament to his concern for the decline and disappearance of traditional processes. The role of the craftsman and his beliefs of the worker were clear throughout his life. Leading by example, Morris taught himself of the processes to be employed in Morris and Co., in order to fully understand the work involved.

Multiplicity

My use of the word multiplicity aims to describe the complexity of times, or temporalities that we experience, as a result of the internet, in this digital age. Rosi Braidotti (2019) writes that the keyword of post-humanism is multiplicity.

Multimedia

Working across a range of media. In my practice I combine painting, collage, textiles and weaving as explored through analogue and digital forms.

Needlework

The needlework practices I use in this research include embroidery, sewing and crossstitching, whilst also focussing on lace-making from the village of Lefkara, Cyprus and other thread-based crafts such as crotchet and weaving.

Non-hierarchical

In this research I use the term non-hierarchical with reference to various structures, including grids, assemblages and rhizomes. The aim was to destabilise hierarchies and to emphasise the blurring of boundaries between media and processes. It is interrelated in this thesis with the following term,

Non-linear

References the notion of time as having now moved beyond chronological, linear time, into a contemporaneous understanding of time as atemporal; everything occurring simultaneously across a spatio-temporal axis.

New materialism

Since the turn of the 21st century, new-materialism is an interdisciplinary ontology, focussed of the materials, especially around post-human philosophy. New materialist theories move away from anthropocentrism and instead emphasise a turn towards the force of non-human things, critiquing binaries through converging them as 'and/and' rather than 'or' as in the words of post-humanist philosopher, Rosi Braidotti. New materialist theories are then apt regarding the ways in which I collapse dichotomies in my research.

Nostalgia

The notion of nostalgia, of longing for something in the past, is significant in this research. Whilst Morris is often considered a nostalgic figure, his turn to the past is aligned with future facing aspirations. Indeed, this is true of my own seemingly

nostalgic tendencies which I challenge through highlighting descriptions of notional nostalgia.

Pattern

Patterns from the domestic realm are central within my work hence my fascination with Morris's designs. The regularity of repeated patterns is often disrupted in my work, cut through with 'imposter images' which I suggest are those which do not appear to belong. Pattern acts as a reflection of the order of time, repeating over and again, which is another reason for my aim to highlight its' fragmentation, like the rupture of chronology.

Poly-temporality

This term is useful in describing not only an a-temporal (or against time) condition of contemporaneity, but in emphasising the multitude of times that we encounter today. Often used in musical terms to describe two or more tempos used over each other. I find this word is apposite to my research and my approach to practice, through the multitude of temporal references in my source material, reflecting the heterogeneous times in which we live.

Post

The use of the prefix 'post' carries its own complexities, yet serves the purpose of describing its prevalence within contemporaneity. Bourriaud (2002) described the prefix as a 'zone of activity' rather than a 'negation' or of something past. The obvious use in art of this prefix is in reference to postmodernism, which goes beyond modernism-where modernism ended and where new progressive turns began as a result of new technologies and processes.

Post-capitalism

Capitalism is a complex system which involves social, cultural and economics enabling the functioning within a developed society. Post-capitalism is forced by technological change, when capitalism no longer has the capacity to adapt to these changes (Mason, 2015). The term advanced capitalism is also used to refer to this era.

Post-craft

In a time of post-capitalism, we are also beyond craft- post-craft is an era of progressive practices, again responding to the technological shifts we experience. This also involves a letting go of the mastery traditionally associated with craft, turning rather to a more D.I.Y approach, especially as it has become pertinent within contemporary art practices (Margetts, 2022).

Post-digital

The term post-digital describes the impact of digital and computer technologies within our times now, as opposed to being 'after' the digital age. The term post-internet can also describe this time of digital proliferation.

Post-humanism

Post-humanism is significant to the merging of human (hand) and non-human (digital) technologies which are converged in my work. As a strand of new materialism, which turns to the significance of 'matter' and 'things', post-humanism challenges anthropocentrism and fosters the contemporaneous blurring between human and non-human.

Post-production

Post-production makes reference to the techniques of making in which the secondary manipulation of the existing image is crucial; follows from the prevalence of mass-production and consumption. The work of French critic, Nicolas Bourriaud, raises the importance of artist as D.J or producer in his post production concept in *Postproduction* (2002).

Print

Various print media is referred to and applied in this research. Its significance stems from my use of secondary printed imagery, making correlations with Morris's interest in print and publications. The Kelmscott Press, which Morris set up with others in the firm in 1891, aimed to revive traditional print processes from the Medieval times, yet was also criticised as being a capitalist endeavour, in making publications for the wealthy classes. I collect various print ephemera and reproduce existing printed imagery through screen-printing and digital printing within this research.

Rhizome

The rhizome is a root structure that in this research is used as a metaphor to compare the assemblage of media and temporalities, as in the words of Deleuze and Guattari, 'in which everything is connected to everything else' (Deleuze and Guattari, 1980, p.6). Deleuze and Guattari propose a set of principles for the rhizome, including:

18

- '1. & 2. Principles of connection and heterogeneity: any point of a rhizome can be connected to anything other, and must be. This is very different from the tree or root, which plots a point, fixes an order.'
- 3. Rhizomes have a principle of multiplicity and non-hierarchy- 'All multiplicities are flat.'
- 4. 'Principle of asignifying rupture'. The rhizome has no beginning or end, so can be entered at any point. Although it may rupture, it can multiply again and again.
- 5. & 6. 'Principle of cartography and decalcomania: a rhizome is not amenable to any structural or generative model' (Deleuze & Guattari: 1987, p.7-12).

As a scholar of Deleuze, Rosi Braidotti (2019) builds upon these ideas of complexity, non-hierarchy, and heterogeneity.

• Re

It is used throughout this research to highlight the repetition of time from the 2nd Industrial revolution to the 4th Industrial, digital revolution today. The prefix re describes the temporality in which we live, which Steyerl writes have replaced the 'post'. Other references include: resurgence, retrospection, reproduction, revenant etc., described in more detail with the thesis text itself.

Repetition

Repetition is central to my making: re-assembling (images), recurring (motifs), reappropriating (source materials), recycling (samples and swatches) and repeating (patterns). I am interested in how this repetition can be used within my work metaphorically, concerning the repetitive nature of time. In 'women's work' - which Soula was so involved with - sewing, mending, cooking, cleaning a particular repetition of action is common throughout.

Ruination

I use the term ruination to describe the processes that I subject the images and fabrics of my collection to- by which I mean that they are cut, torn, obscured or hidden through unpainting, digitally manipulated through the lowering of image resolution, etc. I make correlation between ruination or decay with the withering of the aura. Furthermore, the process of ruination aims to reflect the subject often used within the work, being the

images of ruins themselves, acting therefore as a metaphor for the passing of time and history.

Scanning

The method of scanning is used in both senses of the word- from human (by eye) as a way of studying something, and non-human (by machine) as a means of examining an object with a scanner, in this case with reference to reprographic and digital, 3D scanning. Initially I scanned the Morris archives to select the aspects of Morris's work which would be relevant to the research, specifically this was the resurgence of traditional processes including thread-based (weaving, tapestry) and print related (wallpapers and printed fabric). I also used reprographic scanning as a way of collecting source material from the archive. Images from books were scanned in the studio, as the first part of the process of appropriation, for both digital manipulation and for preparing screen-printing transfers. 3D scanning provided structural reading of the fabric archive and original fabric printing woodblocks. See 3D scanning for further detail.

Soula

Anastasia, aka Soula, my late mother, was passionate about craft and needlework. With so many fabrics and tapestries left behind from Soula, I wanted to find a way to use them in my work which would go beyond the ways I had previously used her patterns. I make a constellation between my work with Soula and Morris to create a new perspective of a shared heritage as impacting upon personal history. Morris's preoccupation with authenticity, and with traditional ways of making, from the past as how we could shape the future, could be seen in Soula's own work. In the domestic setting she combined traditional crafts with modern, sewing kits of the Bayeux tapestry with Victoriana style ornaments and commercial fabrics. This shuttling between times is significant to my work which appropriates from various temporalities, personal and collective. A background footnote on Soula is included in the Introduction.

Spectre

The spectre is a revenant, as an entity which will return and will continue to reappear in the future. *Spectres of Marx* (1994) by Jacques Derrida describes the lingering presence or influence that Marxism would continue to have in modern times. Derrida later stresses his use of the word 'spectres' as plural, which I have also adopted for the reason

20

that Morris resonates in many guises today. Derrida suggested we need to find new ways of living with the ghosts of the past, to give them a voice again.

Tapestry

I refer to the traditional process of tapestry in this research which Morris used and which was also inspired by Soula's unfinished tapestries. (From these, I began collecting unfinished tapestries from Ebay). The tapestry patterns within my collection are fundamental also to the correlation I make between past and present through the pixels of this needlework and digital screens.

• TC2

Thread control (2) is a digital Jacquard loom which requires the image is programmed in initially, and is woven by throwing the shuttle by hand during the opening of the shafts which is powered by the foot. I used the TC2 loom to make a series of 6 woven cloths from fragments of the Kelmscott Chaucer.

Temporality

This word is used frequently to refer to the various past, present and future times of the research.

Technologies

The convergence of analogue and digital technologies is intrinsic to the research. Rosi Braidotti refers to the 'intimacy we have developed with our technological devices'. Indeed, we are so connected to our phones that they have become like an extension of our hands. This could be considered as a prime example of the technology we rely upon now, as part of the assemblage in our every-day lives.

Transtemporal

Transtemporal, as referring to the influence of one time upon another, as opposed to time travel. In this research I use the word to refer to the impact of the past upon the present, as explored through the switching between and convergence of traditional, analogue and digital media.

Transversality

The term transversality is key to posthuman knowledge, defined by Braidotti as: 'the operational concept that helps to conceptualise the subject across multiple axes.' Common understandings of the term today are often situated in relation to gender and sexuality, yet can be applied to a transglobal communication we share through the internet and the devices we carry around with us, just as the term transversality implies that there can exist a unity and relation between matter.

Un-making/ Un-painting

I describe these terms within the main text as the undoing of the image and material through destructive processes- painting over an image yet allowing fragments to be revealed, and un-picking or tearing apart fabrics to create new assemblages. The undoing process is also relevant to the digital collages I produce within the research.

Weaving

I began weaving on a hand-loom and later explored the process of digital weaving. This is described within the thesis itself. In an intriguing resonance with certain forms of process-based and formalist modernist painting, weaving is both the process and the work- nothing is hidden.

Wire-mesh

The term wire-mesh refers to the data produced in 3D scanning which translates the structure of the object as a linear form. This is further explained in the thesis with illustrations.

Table of Contents

Candidate Declaration1
Acknowledgements
Abstract
Glossary5
Table of Contents 23
Table of Figures 29
Chapter One: Introduction
1.1 Research journey37
1.2 William Morris Gallery40
1.3 Engaging with Place48
1.4 Why now?51
1.5 Research Questions55
1.6 Aims
1.7 Objectives57
1.8 Thesis Structure
1.9 Chapter Outline60
Chapter Two: Speaking with the Ghosts of my Life62
2.1 Assemblage as Methodology62
2.2 Soula

2.3 William Morris
2.4 Hauntology
Chapter Three: CONTEXT: The Past Inside the Present
3.1 Revivals, Reproduction and Resurgence
3.1.1 Dirt in the Digital93
3.1.2 Post-craft
3.1.3 Weaving and Codes102
3.2: Revisiting Morris107
3.2.1 Morris and the Machine107
3.2.2 Love is Enough111
3.2.3 Politics and Pattern
Chapter Four: METHODS of Making and Unmaking:
4.1. Multiple Methods120
4.1.1 Diagramming123
4.1.2 Collecting and Building an Archive
4.2 Methods of Making153
4.2.1 Reproduce/ Repeat
4.2.2 Methods of Contingency
4.3 Exhibiting as method158
Chapter Five: Findings through the Journey of Making
5.1: Scanning the Archive, Disrupting Pattern, Re-assembling Times162
5.1.1 Gaps and absences162

5.1.2 Flattening Time	171
5.1.3 Folding Time	174
5.1.4 Ruin and Radical Cuts	178
5.1.5 Continuity and Alignment	
5.1.6 Unravelling the Re and de	191
5.1.7 Layering Histories	193
5.1.8 Weave and Code	203
5.1.9 Scanning Form and Space	211
5.2: Communicating Loss	224
5.2.1 Exhibitions	224
5.2.2 Can we Hold On?	226
5.2.3 Phantom Yarns	
5.2.4 A Ghost for Today	229
5.3 Reflections on time: Summary of process	258
5.3.1 Making	258
5.3.2 Exhibiting	260
5.3.3 Re-valuing the hand	
Chapter Six: The Past within the Present	
6.1: On Poly-temporality	265
6.1.1 Deconstructing materials	
6.1.2 Palimpsests in painting	
6.1.3 Illuminating Absence	270
6.1.4 Revealing Rhizomes	272

6.1.5 Assemblages of nature and culture in Morris	
6.1.6 Revaluing Waste	
6.1.7 Woven glitches	
6.1.8 Silent voices and gaps	
6.2: Assembling Hands: Authorship, Aura and Authenticity	
6.2.1 Whose hand is it anyway?	
6.2.2 Common threads- Morris and Benjamin	
6.2.3 Transference of Aura	
6.2.4 Image as Ruin	
6.3: Reflections on time	
6.3.1. Rupturing the past	
6.3.2 Critical Anachronism	
6.3.3 Beyond Nostalgia	
6.3.4 Memory and Digital Archiving	
Chapter Seven: Conclusion	
7.1. Re-calling the Ghosts of my Life	
7.2 Contribution to knowledge	
7.2.1 Rethinking Morris	
7.2.2 Exhibiting as contribution to knowledge	
7.2.3 Assembling Personal and shared histories	
7.3 Further work	
7.3.1 Posthuman Assemblages	
7.3.2 Looking forward	

Appendix A	329
Appendix B	332
Exhibition Press Releases	332
Solo shows	332
Can We Hold On? Centre of Contemporary Art, Andratx, Mallorca.	
27/9/18- 17/2/19	332
Phantom Yarns, Artseen, Nicosia 15/9-22/10/21 and Cyprus High	
Commission, London, 29/3- 29/4/22	334
A Ghost for Today, William Morris Gallery. 18/2-19/3/22	336
Group shows	337
Patternicity	337
Contemporary British Painting Prize	337
Yesterday, Today and Forever	337
Attempts to Escape	337
Re-assemble	338
A Strange Weave of Time and Space	338
Phantom exhibition	339
Al Dente	339
Appendix C	340
Talks	340
Painting/ Un-painting	340
Making/Un-making	340
Al-Dente with John Walter	341

A Ghost for Today- Symposium 2019.	
Symposia participation	
Appendix D	
Pedagogy	
Workshops	
Assemblage with Print	
Assemblage/Collage	
Student A - feedback	
Student B- feedback	
References	
Image Reference List	

Table of Figures

FIGURE 1- THE FACTORY FLOOR RESIDENCY	38
Figure 2- William Morris Gallery, London	40
FIGURE 3- ENTRANCE HALL, WILLIAM MORRIS GALLERY.	41
FIGURE 4- GALLERY ONE, MEET THE MAN	42
FIGURE 5- GALLERY TWO, STARTING OUT	43
FIGURE 6- GALLERY THREE, MORRIS AND CO.	43
FIGURE 7- GALLERY FOUR, THE WORKSHOP	44
FIGURE 8- GALLERY FOUR, THE WORKSHOP	45
Figure 9- Gallery Five	45
FIGURE 10- GALLERY FIVE	46
FIGURE 11- GALLERY SIX- THE IDEAL BOOK	46
FIGURE 12- GALLERY SIX- THE IDEAL BOOK	47
FIGURE 13- TEXTILE DETECTIVE EXHIBIT	49
FIGURE 14- TABLE OF THE RELATION BETWEEN THE RESEARCH QUESTIONS, AIMS AND OBJECTIVES.	58
FIGURE 14- TABLE OF THE RELATION BETWEEN THE RESEARCH QUESTIONS, AIMS AND OBJECTIVES	
	66
Figure 15- Me. Aged 7, 1984	66
Figure 15- Me. Aged 7, 1984	66 68 70
FIGURE 15- ME. AGED 7, 1984 FIGURE 16- CHRYSANTHEMUM. 1877 FIGURE 17- TITLE PAGE, THE KELMSCOTT CHAUCER. 1896 FIGURE 18- PAGE FROM JOHN GERARD'S HERBALL HISTORY OF PLANTS, 1597	66 68 70
FIGURE 15- ME. AGED 7, 1984 FIGURE 16- CHRYSANTHEMUM. 1877 FIGURE 17- TITLE PAGE, THE KELMSCOTT CHAUCER. 1896 FIGURE 18- PAGE FROM JOHN GERARD'S HERBALL HISTORY OF PLANTS, 1597	66 68 70 71 73
FIGURE 15- ME. AGED 7, 1984 FIGURE 16- CHRYSANTHEMUM. 1877 FIGURE 17- TITLE PAGE, THE KELMSCOTT CHAUCER. 1896 FIGURE 18- PAGE FROM JOHN GERARD'S HERBALL HISTORY OF PLANTS, 1597 FIGURE 19- THE TRIUMPH OF DEATH OR THE THREE FATES, 1510-1520.	66
 FIGURE 15- ME. AGED 7, 1984. FIGURE 16- CHRYSANTHEMUM. 1877. FIGURE 17- TITLE PAGE, THE KELMSCOTT CHAUCER. 1896. FIGURE 18- PAGE FROM JOHN GERARD'S HERBALL HISTORY OF PLANTS, 1597. FIGURE 19- THE TRIUMPH OF DEATH OR THE THREE FATES, 1510-1520. FIGURE 20- BLACKTHORN WALLPAPER, 1892. 	66
 FIGURE 15- ME. AGED 7, 1984. FIGURE 16- CHRYSANTHEMUM. 1877. FIGURE 17- TITLE PAGE, THE KELMSCOTT CHAUCER. 1896. FIGURE 18- PAGE FROM JOHN GERARD'S HERBALL HISTORY OF PLANTS, 1597. FIGURE 19- THE TRIUMPH OF DEATH OR THE THREE FATES, 1510-1520. FIGURE 20- BLACKTHORN WALLPAPER, 1892. FIGURE 21- ANGELI MINISTRANTES, 1894. 	66
 FIGURE 15- ME. AGED 7, 1984. FIGURE 16- CHRYSANTHEMUM. 1877. FIGURE 17- TITLE PAGE, THE KELMSCOTT CHAUCER. 1896. FIGURE 18- PAGE FROM JOHN GERARD'S HERBALL HISTORY OF PLANTS, 1597. FIGURE 19- THE TRIUMPH OF DEATH OR THE THREE FATES, 1510-1520. FIGURE 20- BLACKTHORN WALLPAPER, 1892. FIGURE 21- ANGELI MINISTRANTES, 1894. FIGURE 22- FLOWERPOT, 1885-1900. 	66
 FIGURE 15- ME. AGED 7, 1984. FIGURE 16- CHRYSANTHEMUM. 1877. FIGURE 17- TITLE PAGE, THE KELMSCOTT CHAUCER. 1896. FIGURE 18- PAGE FROM JOHN GERARD'S HERBALL HISTORY OF PLANTS, 1597. FIGURE 19- THE TRIUMPH OF DEATH OR THE THREE FATES, 1510-1520. FIGURE 20- BLACKTHORN WALLPAPER, 1892. FIGURE 21- ANGELI MINISTRANTES, 1894. FIGURE 22- FLOWERPOT, 1885-1900 FIGURE 23- DR. PEPPER, 1948 	66

FIGURE 27- JPEG NY 01	96
FIGURE 28- COLORADO IMPRESSION 2, 2000	97
FIGURE 29- LAPTOP DUST (CLOUD FALLS IN LOVE WITH MORTAL). 2020	98
FIGURE 30- UNTILTED, 2008.	
FIGURE 31- MAKE TOFU NOT WAR, 2018.	
FIGURE 32- DEAR MAYORAL CANDIDATE, 2015	113
FIGURE 33- INSTALLATION VIEW, PATTERNICITY, 2022.	115
FIGURE 34- THE YELLOW WALLPAPER, 2020	116
FIGURE 35- ASSEMBLAGE AS METHODOLOGY DIAGRAM	124
FIGURE 36- HIVE DIAGRAM OF KEYWORDS	125
FIGURE 37- ASSEMBLAGE MIND MAP, 2018	126
FIGURE 38- ASSEMBLAGE MIND MAP, 2018	127
FIGURE 39- ORGANISATION THEORY, 2019	
FIGURE 40- WORK AS SALAD MIND MAP, 2017	
FIGURE 41- REPETITION AND DISRUPTION MIND-MAP, 2019	
FIGURE 42- THE ARCHIVE CATEGORISED	
FIGURE 43- MY STUDIO, CHISENHALE ART PLACE	
FIGURE 44- WORK IN PROGRESS, 2018	139
FIGURE 45- STUDIO SHOT- FABRIC ASSEMBLAGES, 2023	139
FIGURE 46- STUDIO VIEW- DIGITAL AND COLLAGE AREA	140
FIGURE 47- FABRIC COLLECTION	
FIGURE 48- LEFKARA LACE TABLECLOTHS, CYPRUS	142
FIGURE 49- SOME OF SOULA'S COLLECTION OF CROCHET AND LEFKARA LACE.	144
Figure 50- Acanthus, 1875	
FIGURE 51- SKETCHBOOK PAGE 2019. LOW RES IMAGES	
FIGURE 52- ASSEMBLAGE THINKING THROUGH FOLDS, 2018	
FIGURE 53- THINKING THROUGH FOLDS, 2019	150

FIGURE 54- LA BELLE ISEULT, 1858	152
FIGURE 55- SCREEN-PRINTS OF MORRIS PATTERNS ON CANVAS, 2019	154
FIGURE 56- THINKING THROUGH LAYERS, 2019	156
FIGURE 57- TABLE OF ORDER PRACTICE BASED RESEARCH, 2017-22	160
FIGURE 58- CUTTING AWAY BACKGROUND, 2018	163
FIGURE 59- NEGATIVE SPACES OF MORRIS PATTERN	164
FIGURE 60- THINKING ABOUT GAPS, 2018	165
FIGURE 61- GAPS OF MORRIS PATTERN TRANSFERRED TO NEWSPAPER, 2018	166
FIGURE 62- TRELLIS (1862) DIGITAL IMAGE, COLOUR REMOVED 2018.	167
FIGURE 63- ACANTHUS WALLPAPER (1874), LOWERED PIXEL RESOLUTION, 2018	168
FIGURE 64- CHRYSANTHEMUM WALLPAPER (1876) LOWERED PIXEL RESOLUTION, 2018	168
FIGURE 65- WILLOW AND TULIP (1873) DIGITAL CONTOUR, 2018	169
FIGURE 66- DOVE AND ROSE (1879) COLOUR SATURATION, 2018.	170
Figure 67- Calendar collage, 2018	171
FIGURE 68- APRIL. 2018. CALENDAR COLLAGE	173
Figure 69- June. Calendar Collage, 2018	174
FIGURE 70- SCRUNCHED AND SCANNED MORRIS CALENDAR PAGE, 2018	175
FIGURE 71- PHOTOCOPY OF RUINS, SCRUNCHED AND SCANNED, 2017	176
FIGURE 72- PAINTED CALENDAR STUDY IN WATERCOLOUR, 2022	177
FIGURE 73- METHODS FOR SPOILING FABRICS, 2018	179
FIGURE 74- WORK IN PROGRESS, CCA RESIDENCY, MALLORCA, 2018	180
FIGURE 75- HOLD ON A WHILE LONGER (DETAIL), 2018	183
FIGURE 76- LETTING GO (DETAIL), 2018	184
FIGURE 77- FALLING INTO SPACE, 2019	
FIGURE 78- THE SMOKE THAT ROAMS, (DETAIL) 2019.	187
FIGURE 79- THINKING THROUGH THE EDGES, 2018	
FIGURE 80- THINKING THROUGH MAKING. FABRIC ASSEMBLAGE (DETAIL)	

FIGURE 81- THINKING THROUGH MAKING- ALIGNING FABRICS	190
FIGURE 82- THINKING THROUGH MAKING, ALIGNING FABRICS	190
FIGURE 83- UNPICKING THE LAYERS, 2019	193
FIGURE 84- UNPICKING THE LAYERS CONTINUED	194
FIGURE 85- MUSEUM GHOSTS. 2018.	197
FIGURE 86- LOOKING FORWARD, 2021	199
FIGURE 87- AFTER THE ECSTASY OF ST. TERESA, 2020-21	200
FIGURE 88- AFTER HONEYSUCKLE, 2019	201
FIGURE 89- UNTITLED- AFTER THE RAPE OF A SABINE WOMAN, 2019	202
FIGURE 90- ECHO OR TACQUETE WEAVE PATTERN	204
FIGURE 91- USING FIBREWORKS TO CHANGE THE COLOUR SCHEME, 2018	205
FIGURE 92-WOVEN BAMBOO. 2018	207
FIGURE 93- TACQUETE WOVEN CLOTH, FOLDED AND SCANNED, 2019	208
FIGURE 94- A FRAGMENT FROM THE KELMSCOTT CHAUCER, 2020	210
FIGURE 95- ZOOMING IN AND OUT OF MATERIALS, 2018	212
FIGURE 96- SOULA'S UNFINISHED EMBROIDERY OF A BAYEUX TAPESTRY SECTION, 2017	214
FIGURE 97- BAYEUX TAPESTRY EMBROIDERY AS A 3D SCAN TEXTURE READING, 2018	214
FIGURE 98- BAYEUX TAPESTRY EMBROIDERY AS A 3D SCAN TEXTURE READING, 2018	215
FIGURE 99- WIRE MESH SCAN TRANSLATED INTO SCREEN PRINT ON HESSIAN, 2019	216
FIGURE 100- DETAIL OF A 3D SCAN TEXTURE READING FROM A HANDMADE TABLE RUNNER	217
FIGURE 101- 3D LIDAR SCAN OF 3 MORRIS FABRICS, HEAPED TOGETHER, 2021	218
FIGURE 102- 3D LIDAR SCAN OF 3 MORRIS FABRICS, HEAPED TOGETHER, 2021	218
FIGURE 103- LIDAR SCAN OF A PIECE OF SOULA'S EMBROIDERY, TRANSLATED AS AN OBJ FILE, 2021	219
FIGURE 104- LIDAR SCAN OF AN ORIGINAL MORRIS WOODBLOCK, 2021	220
FIGURE 105- LIDAR SCAN OF ROOM ONE, WILLIAM MORRIS GALLERY, 2022	221
FIGURE 106- LIDAR SCAN, STANDEN HOUSE, 2022	221
Figure 107- LiDar scan, Standen House, 2022	222

FIGURE 108- LIDAR SCAN, STANDEN HOUSE, 2022	222
FIGURE 109- LIDAR SCAN, STANDEN HOUSE, 2022	223
FIGURE 110- LIDAR SCAN, STANDEN HOUSE, 2022	223
FIGURE 111- LIDAR SCAN, STANDEN HOUSE, 2022	224
FIGURE 112- PHANTOM SHOW CURATED BY JEANINE GRIFFIN, 2018	225
FIGURE 113- RECUERDO PARA SIEMPRE, (DETAIL) 2018	227
FIGURE 114- PHANTOM YARNS, INSTALLATION SHOT, 2021	229
FIGURE 115- SWEPT UNDER THE CARPET, (CARBROOK), 2022	232
FIGURE 116- SWEPT UNDER THE CARPET, (HAMMERSMITH), 2022	233
FIGURE 117- SWEPT UNDER THE CARPET, (ACANTHUS), 2022	234
FIGURE 118- A TALE THAT NEVER ENDS, 2021	235
FIGURE 119- SO SWIFT THE HOURS ARE MOVING, 2021	237
Figure 120- April, 2019	239
FIGURE 121- SEPTEMBER, 2019	240
FIGURE 122- THE TANGLING OF THE NET 1, 2022	242
FIGURE 123- THE TANGLING OF THE NET 2, 2022	243
FIGURE 124- THE TANGLING OF THE NET 3, 2022	244
FIGURE 125- THE KELMSCOTT GHOSTS, 2019	245
FIGURE 126- THE KELMSCOTT GHOSTS, 2019	246
FIGURE 127- AFTER MORRIS, GARDEN TULIP, (DETAIL) 2022	247
FIGURE 128- DETAIL FROM MORRIS & CO,. SAMPLE BOOK COLLAGE, 2022	249
FIGURE 129- DETAIL FROM MORRIS & CO,. SAMPLE BOOK COLLAGE, 2022	249
FIGURE 130- DETAIL FROM MORRIS & CO,. SAMPLE BOOK COLLAGE, 2022	250
FIGURE 131- DETAIL FROM MORRIS & CO,. SAMPLE BOOK COLLAGE, 2022	250
FIGURE 132- DETAIL FROM MORRIS & CO,. SAMPLE BOOK COLLAGE, 2022	251
FIGURE 133- SAMPLE BOOK COLLAGES, A GHOST FOR TODAY EXHIBITION. 2022	252
FIGURE 134- GHOSTS OF MY LIFE, 2022	253

FIGURE 135- GHOSTS OF MY LIFE, 2022	254
FIGURE 136- INSTALLATION SHOT, A GHOST FOR TODAY, 2022	254
FIGURE 137- INSTALLATION SHOT, A GHOST FOR TODAY, 2022	255
FIGURE 138- INSTALLATION SHOT, A GHOST FOR TODAY, 2022	255
FIGURE 139- INSTALLATION SHOT, A GHOST FOR TODAY, 2022	256
FIGURE 140- INSTALLATION SHOT, A GHOST FOR TODAY, 2022	256
FIGURE 141- POINT PAPER DESIGN FOR DOVE AND ROSE, WILLIAM MORRIS, 1879.	257
FIGURE 142- INSTALLATION SHOT, CAN WE HOLD ON, 2018-9	261
FIGURE 143- FOLD, (DETAIL) 2022	269
FIGURE 144- TEXTURE AND WIRE MESH RENDERS FROM 3D SCAN OF TABLECLOTH	271
FIGURE 145- LEFKARA LACE TABLECLOTH 3D SCANNED- TEXTURE AND WIRE-MESH RENDER	273
FIGURE 146- WIRE MESH DATA FROM A 3D SCAN OF FABRIC, 2019	274
FIGURE 147- WIRE MESH TRANSLATED AS STUDIO MURAL (DETAIL) 2020	275
FIGURE 148- TRELLIS, 1862	279
Figure 148- Trellis, 1862 Figure 149- Bullerswood Carpet, About 1889	
	280
FIGURE 149- BULLERSWOOD CARPET, ABOUT 1889	280
Figure 149- Bullerswood Carpet, About 1889	280 281 283
Figure 149- Bullerswood Carpet, About 1889 Figure 150- Pimpernel, 1876 Figure 151- Tulip, 1875	280 281 283 285
Figure 149- Bullerswood Carpet, About 1889 Figure 150- Pimpernel, 1876 Figure 151- Tulip, 1875 Figure 152- Untitled, 2022	280 281 283 285 287
Figure 149- Bullerswood Carpet, About 1889 Figure 150- Pimpernel, 1876 Figure 151- Tulip, 1875 Figure 152- Untitled, 2022 Figure 153- Castile in the Sky (detail), 2019	
FIGURE 149- BULLERSWOOD CARPET, ABOUT 1889. FIGURE 150- PIMPERNEL, 1876. FIGURE 151- TULIP, 1875. FIGURE 152- UNTITLED, 2022. FIGURE 153- CASTILE IN THE SKY (DETAIL), 2019. FIGURE 154- A TALE THAT NEVER ENDS, (DETAIL) 2021.	
FIGURE 149- BULLERSWOOD CARPET, ABOUT 1889 FIGURE 150- PIMPERNEL, 1876 FIGURE 151- TULIP, 1875 FIGURE 152- UNTITLED, 2022 FIGURE 153- CASTILE IN THE SKY (DETAIL), 2019 FIGURE 153- CASTILE IN THE SKY (DETAIL), 2019 FIGURE 154- A TALE THAT NEVER ENDS, (DETAIL) 2021 FIGURE 155- DETAIL FROM KELMSCOTT CHAUCER	
FIGURE 149- BULLERSWOOD CARPET, ABOUT 1889. FIGURE 150- PIMPERNEL, 1876. FIGURE 151- TULIP, 1875. FIGURE 152- UNTITLED, 2022. FIGURE 153- CASTILE IN THE SKY (DETAIL), 2019. FIGURE 153- CASTILE IN THE SKY (DETAIL), 2021. FIGURE 154- A TALE THAT NEVER ENDS, (DETAIL) 2021. FIGURE 155- DETAIL FROM KELMSCOTT CHAUCER. FIGURE 156- 3D SCAN OF SOULA'S LEFKARA LACE TABLECLOTH, 2018.	
FIGURE 149- BULLERSWOOD CARPET, ABOUT 1889. FIGURE 150- PIMPERNEL, 1876. FIGURE 151- TULIP, 1875. FIGURE 152- UNTITLED, 2022. FIGURE 153- CASTILE IN THE SKY (DETAIL), 2019. FIGURE 153- CASTILE IN THE SKY (DETAIL), 2021. FIGURE 154- A TALE THAT NEVER ENDS, (DETAIL) 2021. FIGURE 155- DETAIL FROM KELMSCOTT CHAUCER. FIGURE 156- 3D SCAN OF SOULA'S LEFKARA LACE TABLECLOTH, 2018. FIGURE 157- FABRIC ASSEMBLAGE (DETAIL).	

Images which are not attributed denotes they are my own photographs. Additionally, unnamed artworks are by myself.

Chapter One: Introduction

The central focus of this practice-based PhD research is the impact of the past upon the present. In partnership with the William Morris Gallery, London, my research engages with the past - both personal and historical – through Morris's legacy, particularly his attempts to reconcile tradition and modernity in his vision for the future. Central to my study is the combining of archives of Morris designs, as shared heritage with personal collections, across various media. I aim to challenge the romantic view of the past often associated with loss and nostalgia; rather I am interested in uncovering new possibilities and perspectives by combining archives and material collections. As an artist and an inveterate collector of printed material, having grown up in an era before digital devices became omnipresent in our lives, I seek to create new meanings appropriate to the complex multiplicity of the times we live in. Through this research I explore the dissolving of past and present temporal boundaries by introducing digital and mechanical print technologies in convergence with traditional, handcraft processes. In this respect I address issues which are pertinent to Morris, revolving around the revival of the past and traditional crafts.

Before starting my PhD, one of the many fascinating conversations I had was with my now, sadly, late friend and artist Dr. Elly Thomas¹, which revolved around the value of making with our hands, embracing error and contingency, in contrast to the seemingly perfect qualities of the digital realm. Elly quoted someone, unfortunately the name escapes me, who said 'there's no dirt in the digital'. At the time I agreed with this

¹ Elly Thomas was a sculptor and academic I met at the Slade whilst I was studying for my M.F.A and Elly was researching for her practice based PhD.

statement, however, on reflection I have reconsidered this in light of the technological flaws we frequently experience and therefore I deliberately construct a way to elucidate and emphasise the 'dirt in the digital', through processes of ruination, to subvert these ideas of perfection. Similarly, I seek to use this approach in order to disrupt the order and perfection of Morris's pattern.

1.1 Research journey

My interest in William Morris was developed during a week-long residency² at Modern Art Oxford, called *The Factory Floor*, in which I was invited to respond to the exhibition, *Love is Enough: William Morris and Andy Warhol*, curated by Jeremy Deller (2015-16). This invitation came about based on my interest in pattern, print technologies and methods of appropriation. Deller identified common preoccupations which link Morris and Warhol, regarding ancient myth, politics and social change, publications and print, and floral patterns. These key concerns and the pairing and parallels made between these figures who were themselves responding to advances in technological reproduction in their contemporary lifetimes resonate within my practice.

The *Factory Floor* was situated in the gallery entrance area, a garage-like space in which my series of five, large-scale, fabric assemblages responding to the show, were hung from the high ceiling. These works, which I began making in my studio in East London, comprised personal fabrics from my mother's domestic projects - fabrics by Morris, Liberty and Laura Ashley, stitched alongside doilies, tablecloths and net

² The residency focussed on various production methods with various makers and craftspeople demonstrating paper-making, dry stone walling, weaving, tapestry etc.

curtains. During the residency, I embellished the hangings with offcuts, domestic décor, souvenir tea-towels³ and embroidery. Placed on the floor beneath the fabric assemblages were a series of cut and re-assembled printed, vinyl tablecloths.



Figure 1- The Factory Floor Residency

Fabric assemblages, each 215 x 150cm with vinyl floor collages. Modern Art Oxford, 2015.

As a result of this project my practice developed from combining print media and pattern purely as source material within my painting, to using textile and craft materials

³ Through Modern Art Oxford gallery, I sent out a public call for unwanted printed fabrics, so the hangings I made combine these contributions also, again spanning personal and collective memory.

explicitly. I continued to reassemble Morris's densely layered patterns, but it was the *Factory Floor* residency which planted the seeds for my research. It provoked a range of further questions around the discourse of hand and machine, expanding my use (and misuse) of new media⁴. I build upon these ideas to investigate and reinterpret Morris from the twenty-first century, valuing the convergence of old and new technologies in a post-digital age. In this study I extend and examine pertinent concerns today, directly related to the prefix 're' – the repetitive nature of time and the resurgence of traditional processes across Industrial revolutions, through repetitive processes, pattern and archival images, and recycled materials.

The inquiry re-frames the work of Morris as a collective heritage with my collection of personal yet familiar images and fabrics. My collection is formed of a heterogeneous, potentially anarchic, (non) system composed of personal/historical/contemporary artefacts, as a way of 'reconfiguring or reassembling history' (Lund, 2019, p.30), therefore contributing to the relevance of how a shared heritage continues to impact contemporary art practice, and the meanings conveyed through this.

⁴ I have introduced digital scanning technologies, hand-loom and digital weaving.

1.2 William Morris Gallery

Figure 2- William Morris Gallery, London.



The William Morris Gallery is situated in Walthamstow and was Morris's childhood home from 1848-1856, then known as Water House. The displays are rich and diverse, reflecting the polymathic nature of Morris's character, with each room dedicated to the many aspects of his life and work.



Figure 3- Entrance hall, William Morris Gallery.

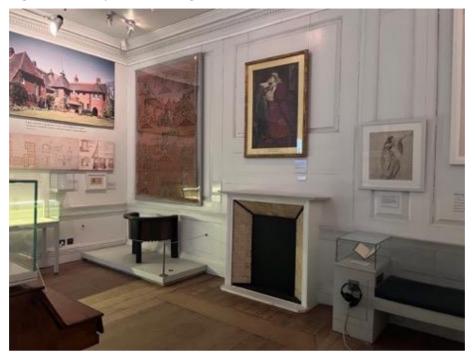
Upon entering the gallery reception, the visitor is already in the gift shop surrounded by an array of Morris items. We first experience the reproduction of Morris's work before the originals. Whilst this enables a wider appreciation of his patterns, an egalitarian strategy which was central to his aims for art, it also highlights the paradoxical nature that surrounds Morris's legacy, and which punctuates my work and research. It seems, as we are so exposed to the reproduction of his designs, the authentic Morris seems to have blurred into the museum gift shop wares. These items can be found in National Trust Houses across the country with a large range at the V&A museum. The V&A houses a large collection of Morris's work, as well as being home to the 'Green Room' restaurant décor by the firm, and is therefore a crucial resource to studying his work. Yet the William Morris Gallery is where I have undertaken most of my research, which other than being entirely focussed on his work, emphasises his processes so have enabled me to study the archives and library in depth.



Figure 4- Gallery One, Meet the Man

Exhibits in this room include key facts, local history, his smock, and examples of wallpaper, embroidery, stained glass window, rug, a printed book of his writing, portrait head and painted portrait of Morris.

Figure 5- Gallery Two, Starting Out



This room exhibits Morris's education, early collaborations with the Pre-Raphaelites, Jane Burden, Red House and his inspiration taken from myths and legends and the natural world.



Figure 6- Gallery Three, Morris and Co.

This room illustrates the working of the firm- the shop background and various public commissions.



Figure 7- Gallery Four, The Workshop

Room Four describes Morris's working processes- weaving, dyeing, indigo resist, tapestry, ceramics and stained glass, including instructional videos and interactive displays.

Figure 8- Gallery Four, The Workshop



Figure 9- Gallery Five



Figure 10- Gallery Five



This room depicts the products - curtains, furniture, embroidery etc.

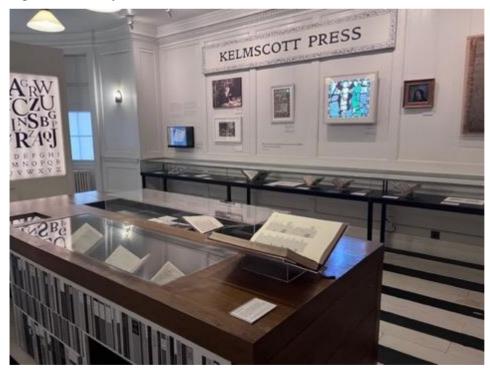


Figure 11- Gallery Six- The Ideal Book

This gallery displays a selection of works made at the Kelmscott Press, including illumination work and the story of Morris's travels and his study of the sagas in Iceland.

Figure 12- Gallery Six- The Ideal Book



Gallery Seven, 'Fighting for a Cause' is a dark room which was difficult to photograph as it includes the video which outlines Morris's socialist politics background and examples of the Commonweal magazine. In Gallery Nine, Frank Brangwyn works are displayed next to the room with various works by May Morris, Arthur Heygate Mackmurdo and other collaborators. The ground floor gallery and landing space are used for changing art exhibitions.

The purpose of the museum is to preserve and display authentic and auratic objects- the Morris originals, and in the gift shop, the reproductions of his designs on tea towels, book marks and calendars etc. This combination of original and copy evokes ambiguity as to whether this authenticates the souvenir item or undermines it through contrast with the original. During a visit to the William Morris Gallery around a decade ago, I realised the extent to which these familiar patterns had impacted upon Soula's domestic design choices. Being an avid crafter of needlework, she bought the Beth Russell tapestry kit from the giftshop. Upon returning to the gallery in early 2017, before starting my PhD, I was filled with a poignant sense of loss- of a past known and unknown, both absence and presence - the presence of the ghost of Morris and a lingering memory of being with my Mum there. As I walked around the museum and studied the archives, I recognised the need to speak with the ghosts of my life. This experience formed the basis of my research, generating a need to materially question, explore and reconfigure how we experience the contemporary with its multiple times and making revolutions. This is significant to my intention to draw relations and collapse hierarchies between Soula, Morris and myself, whilst continuing to cite the importance of Morris's legacy in the everyday household. I therefore seek to expand my use of media akin to Morris's to include embroidery, tapestry and weaving, whilst investigating these traditional processes through their digital equivalents.

1.3 Engaging with Place

I began my research in the basement archives to get an initial sense of the array of work housed at the William Morris Gallery. Having scanned through all of the cabinets and artefacts including paintings, furniture, fabrics and wood printing block by Morris and his contemporaries, I confirmed that the textiles, wallpapers and printing blocks would shape the main areas of my focus. I used the basement archives intermittently, mostly later in the research to scan the printing blocks. In the collection on display, I am most drawn to Gallery Four, *The Workshop*, which along with descriptions of making processes, as described in the introduction, includes several interactive displays.



Figure 13- Textile Detective exhibit

Gallery 4: William Morris Gallery

In one exhibit, the visitor is asked to distinguish between hand-made natural fibres and artificial examples of textile swatches through close inspection and through touch. This highlights the relevance of the discourse around authentic versus copy and the blurred boundaries and difficulties to sometimes distinguish between original and reproduction. Interestingly, at Standen House, one of the many Arts and Crafts houses⁵ I visited during the research period, I came across digital reproductions of Morris rugs⁶ on vinyl, strategically placed over the original, designed to match and protect them from visitors walking on them.

After initial studies within the main collection and archives, I spent much of my time in the library. I started by reading selected Morris lectures to understand his views on the significance of traditional processes and his concerns with time. The library holds a selection of works on paper also including the point-paper⁷ designs for tapestry and carpets, recalling the needlework patterns which Soula followed. Studying the Morris reproductions in books was beneficial in seeing the breadth of his work and the processes he used. The source books I referred to in particular are Linda Parry's *William Morris Textiles* (1983) and *William Morris and the Arts and Crafts Movement* (1989).

Morris reproductions were also added to my collection - including calendars, a

colouring book, a needlework pattern book by Beth Russell and a Dover publication of the *Kelmscott Chaucer*⁸. Additionally, I added to my collection with several Morris and

⁵ I researched at the various Morris houses during the research period, including Red House, Kelmscott House, Kelmscott Manor and other arts and crafts houses including Standen.

⁶ These are used across several other historic houses, such as Chatsworth. I was fascinated by the digital version and wrote to the company 'eyemats' who make these vinyl copies, and who sent me a sample.

⁷ These designs provided inspiration for the series of *Swept Under the Carpet* paintings discussed later in this chapter. *Dove and Rose* (1879) was exhibited in my final show at the gallery in 2022, (see section 5.2.4.7)

⁸ As MacCarthy notes in her biography, the Kelmscott *Chaucer* occupied the final years of Morris's life; perhaps there is a sense of loss embedded within the knowledge that he was in his final days.

Co. sample books donated by the gallery. The William Morris Gallery and V&A online archives were useful in resourcing digital images which I began to manipulate.⁹

In working with the gallery, I aim to elucidate new understanding of Morris's work and the significance of looking to him today in times of digital proliferation. Reinterpreting the work of Morris involves the questioning of my responsibility as an artist-researcher to bring new ways of seeing familiar and popular designs, challenging assumptions in ways that aim to avoid a purely nostalgic locus, (albeit this is how Morris is often perceived); rather 'reflexive nostalgia' may be a better term here.

1.4 Why now?

The shifting between past, present and future temporalities is at the crux of this research. I explore these trans-temporal ideas, being the influence of one time upon another, through my artistic approach. Technological revolutions and processes of making are therefore central to this study. I use analogue and digital media, referencing various histories and making correlations with an historical perspective to Morris's own preoccupation with past and future times. This exploration of temporal convergence reflects a contemporary condition marked by multi-temporalities. In this Fourth Industrial Revolution,¹⁰ 4iR, of digital production, echoes of the Industrial Revolution of Morris's epoch are evident in the retrospection and the revival of media.

⁹ See Appendix A for further examples of sketchbook experiments.

¹⁰ A white paper report from the Gov.uk website lists the regulations within this 4iR to protect and support citizens and workers from the unprecedented shifts that are occurring.

https://www.gov.uk/government/publications/regulation-for-the-fourth-industrial-revolution/regulation-for-the-fourth-industrial-revolution

Boris Groys identifies parallels between the present era and the industrial revolution, in which, '(t)he contemporary world looks very much like the nineteenthcentury world - a world defined by the politics of open markets, growing capitalism, celebrity culture, the return of religion, terrorism, and counterterrorism' (Groys, 2016, p.185).

In considering these technological advancements, Rosi Braidotti navigates our contemporaneous times through a post-human approach, 'that allows us to survey the material and the discursive manifestations that are engendered by advanced technological developments (am I a robot?), climate change (will I survive?), and capitalism (can I afford this?)'. (Braidotti, 2019: 2). For Braidotti, advanced capitalism¹¹ is non-binary, in that it is 'all over the place'; it is rhizomatic. What are the alternatives to capitalism, she asks? This question, essentially of '*how we live and how we might live*', (Morris, 1887) was central to Morris's turn to the past, to a pre-capitalist era.

Whilst these technological revolutions see the escalation of capitalism, and the proliferation of screen-based media, there is, seemingly paradoxically, a resurgence of traditional craft processes in contemporary art. This convergence of hand and

¹¹ Frederic Jameson determined that with our current lack of imagination, we are unable to imagine the collapse of capitalism; it is easier to imagine our planet in decline. Fisher also took such a view in his writing on capitalist realism, as 'realism in itself', (Fisher, 2009, p.4) bringing our attention to how artefacts in the museum are themselves an example of such capitalism as exemplified in ruins and relics.

technology could offer the deceleration¹² that is needed from the cultural exhaustion¹³ today. (Braidotti, 2019; Fisher, 2014, Morton¹⁴, 2022)

The Industrial Revolution had a great impact on craft. Morris was critical of the use of machinery as being a replacement for making by hand, impacting upon the loss of craftsmanship. Such concerns resonate today with the rapid acceleration of Artificial Intelligence, (A.I), and its capacity to replace labour. Recently¹⁵, the advancement of A.I has triggered fears that machines could surpass human intelligence and creativity. Ideas of loss are, therefore, a key focus, from a tangential link of personal loss to the decline¹⁶ of traditional craft processes and handwork, to wider issues around the loss of the natural environment, concerns which were crucial to Morris and which are dominant today. As we continue to develop and integrate these technologies into our lives, the social and ethical implications begin to impact upon contemporary art. Furthermore, the recurring theme of loss pervades craft discourse in the writing of Morris commentators like Linda Parry, Glenn Adamson and Rosie Miles. Miles writes of Morris's longing for

¹²The increasing interest in the post-humanities with an awareness of well-being has been seeping into the world of contemporary art, further exacerbated by the Covid-19 pandemic. In exhibitions and critical discourse there is a greater emphasis upon care,

ethics of working and ongoing ecological awareness in an age of climate crisis. ¹³ Braidotti refers to Arianna Huffington who focused her attention away from the Huffington post, in pursuit of the mindful movement in search of wellness and 'enhanced professional performance', thereby combatting this exhaustion. (Braidotti, 2019, p.16).

¹⁴ Timothy Morton (2016) emphasises the urgency of our current situation, yet rather than supposing that we can somehow romantically reverse the ecological catastrophe we have created, he rather suggests that we accept and sit with the grief.

¹⁵ https://www.theguardian.com/technology/2023/feb/08/ai-chatgpt-jobs-economy-inequality

¹⁶ MacCarthy notes that the pomegranate, which appears in a few of his works, signifies a sense of loss, which could allude to the past, handicraft and the decline of the natural world and land.

the medieval, a time which by the nineteenth century was 'always already lost. But for Morris the longing for it, and the search to remake it anew in the present is the foundation of all desire (Miles, 2010, p.247-8).

The research therefore seeks to engage with our current fascination with the past, in a way which not only revisits, but seeks to reinvent traditional media through digital interventions, making parallels between the significance of Morris's response to the 2nd Industrial Revolution, with our contemporary locus of the 4iR. Like Morris, I later draw correlations between the impact of technology upon nature, and the loss of the land. The notion of loss is also pertinent to theories of *hauntology* and contemporaneity¹⁷ alike, as a speculative idea which proposes a future which will never be, as a result of our preoccupation with the past.

Contemporaneity and current thinkers writing around this subject, such as Hito Steyerl and Rosi Braidotti, propose that the contemporary condition and concepts of post humanism are punctuated by a sense of contradiction. This contradiction then reflects the mishmash of times that we live in. Such ideas are mirrored in my processes of making and un-making, contrasting visual languages to converge and destabilise binaries. In fact, various aspects of this research are interlinked by a sense of contradiction. Morris has been widely considered a contradictory character, as we shall come to discover, with regards to his moral principles and the inconsistencies around this. Morris's claim that craft was in decline is also contested.

Drawing from ideas around the apparent decline of hand processes and the loss of the future as proposed in concepts of hauntology and contemporaneity, which will be

¹⁷ https://www.biennial.com/journal/issue-6/the-contemporary-condition-key-concepts

unravelled in further detail in the following chapter, the research questions are as follows:

1.5 Research Questions

- i) How can concepts of time be investigated through my future-facing, technology-enhanced, analogue art practice?
- What is the role and value of the authentic, hand-made material artefact in the construction of meaning and narratives in a post-digital age?
- iii) How can Morris's work be reconfigured to open up new perspectives within the wider context of current discourse of contemporaneity and material culture?

1.6 Aims

The research investigates the relevance of the past within the present through the impact of Morris's legacy upon personal, material inheritance. Through this research, I aim to contribute to new perspectives on Morris and traditional processes, through a 21st century mode of re-assembling and reflecting the complex multiplicities of today. Therefore the research attempts to engage with a materialisation of *contemporaneity* how we define our times, or *contemporaneity*, which addresses an apparent need to accommodate a more globalised, multi-temporal zeitgeist.

Through convergences of, and encounters between art and craft, hand and technology and a re-materialisation of traditional processes, I aim to highlight and collapse binaries as a response to understanding the present, suggesting that they are defunct in our contemporary condition. This is common to arts-based research which 'has its origins in the dissolution of a hierarchy among the arts' (Pigrum, 2008, para 4.) Such 'dissolution of a hierarchy' aligns with Derrida's post-structuralist deconstruction¹⁸ in which oppositions or binaries, such as nature and culture, are questioned through language. I apply this deconstructive philosophy to my ways of making, using new and old, analogue and digital, high and low cultural artefacts and so on, and by visually deconstructing and re-assembling images and fabrics, through cut and paste methods which I consider apt for a complex, post-digital age. I seek to investigate the complexities of this area through the blending of technologies and temporalities. Through my artistic interventions and modes of reproduction, I address ideas of authenticity, highlighting the many contradictions which surround Morris and conditions of contemporaneity. The discourse around the reproduction of art in accordance with Walter Benjamin is paramount and is significant to the correlation I will make between him and Morris.

It is through the material presence of things, specifically the things we have collected and made, like fabrics, craft materials and bricolage, that I aim to present an understanding of our times as poly-temporal.

In summary the research aims are:

 To investigate the impact of the past within the present, through an assemblage based approach across traditional and digital media.

¹⁸ Additionally, the term meta-modernism, <u>http://www.metamodernism.com/</u> has been developed to describe this contemporary discourse, allowing for the blurring of boundaries and polarities to exist together.

- To explore the value of hand processes in a post digital age, centring around the idea of loss and making correlations with theoretical characteristics of contemporaneity as merged with new materiality.
- iii) To re-examine the patterns of William Morris from a 21st-century locus, converging historical, archival material with personal collections.

1.7 Objectives

These aims are explored through the following objectives:

- Through practice, using repetitive methods of 're' and 'de', adopting an archival/ 'an-archival' approach, thereby extending current discourse around contemporaneity and artistic methods of appropriation.
- Using analogue, mechanical and digital media across paintings, textile assemblages, digital collage and woven cloths using methods of making and unmaking, to convey ideas of loss and hope/ potential.
- Assembling Morris patterns with various collected fabrics and images to explore collective and personal heritage.

My research therefore contributes to and straddles the field of contemporary art and heritage through archival and museum practices.

Qu's	Aims	Objectives
How are narratives of loss/	To investigate the impact of	To produce a body of work
decline, presence and	the past within the present,	that experiments with ways
absence of the past	through an assemblage based	to bring together different
explored within my future-	approach across traditional	technological modes of
facing, technology-	and digital media.	production and
enhanced art practice		reproduction.
within the context of our		To explore contemporary
contemporary condition?		theories of time, presence
		and loss to expand practice
		and form new arguments
		between practice and theory.
How is the role and value	To explore the value of hand	Materially, using analogue,
of the authentic, hand-	processes in a post digital	mechanical and digital
made material artefact	age, investigating the idea of	media and modes of
explored in the	loss, making correlations with	reproductions across
construction of meaning	theoretical characteristics of	paintings, textile
and narratives in a post-	contemporaneity as merged	assemblages, digital collage
digital age, within the	with new materiality.	and weaving.
wider context of the		To produce a review of the
contemporary art world?		work of contemporary
		artists that explore this
		aspect, to extend my
		practice form.
How can Morris's work be	To re-examine the patterns of	To build a body of work that
reconfigured to open up	William Morris from a 21st-	draws from Morris's
new perspectives in	century locus, converging	methods and the
relation to current	historical, archival material	manifestation of his material
discourse of	with personal collections.	in the contemporary world
contemporaneity and		and explores its relationship
material culture?		to personal materials and
		experiences that relate.

Figure 14- Table of the relation between the Research questions, aims and objectives.

1.8 Thesis Structure

This research involves a constellation or assemblage between myself, Soula and Morris as explored through various traditional and digital technologies and processes. In the last year of Soula's life I began writing a journal, as if speaking with her, in some attempt to process what was happening. I have montaged a few selected extracts of this diary (2016-17) throughout the thesis in blue italics to highlight the autobiographical qualities embedded in my work. These snippets are non-chronological, reflecting the concepts of the research and the montage nature of the work itself. The journal also serves to invent a past for the benefit of the present and posterity.

Various notions of memory - cultural, autobiographical, haptic and digital punctuate this research, through shared archives and incorporated through collage aesthetics. This multiplicity of authorship adds a layer of complexity and relates to my consideration of appropriation of the work of others, and the ways in which one selects and collects sources for an artistic archive.

1.9 Chapter Outline

Chapter One, the introduction, begins by describing the beginning of the PhD journey and the partnership with the William Morris Gallery. I discuss the timeliness of my research in relation to current art theory. The research questions, aims and objectives are shaped by the process of making in context of current trends in contemporary art.

Chapter Two describes how my personal background and early influences have shaped the concerns of my existing practice as a rationale to describe the focus of my research and the direction of inquiry that followed.

Chapter Three is divided into two parts and contextualises a return to the past through contemporary art. **Part One, Ch. 3** comprises an outline of contemporary artists who use methods of appropriation, combining traditional and digital media or digital versions of traditional processes. I examine artworks which I have experienced first-hand through exhibitions. **Part Two, Ch. 3** focuses on contemporary artists and academics who have worked with Morris archives, straddling curation, pedagogy and academia. This is underpinned and supported by the literature drawn from cultural theory, social theory, contemporary art and craft criticism. Walter Benjamin's writings on aura and the idea of history are brought into dialogue with discussions of Morris, contemporary discourse and my own practice.

Chapter Four outlines the methods which I use across my multi-media practicea combined use of analogue, mechanical and digital media. This comprises diagramming, collecting and building an archive, scanning, forms of making and exhibiting.

Chapter Five reflects on the research journey through making. Part One Ch. 5, Scanning the Archive describes my response to and engagement with the museum space: how I used the William Morris archive and built my own collection of images and fabrics. The model of classification can be found in Appendix A. I outline the studio methods of making and unmaking across analogue and digital processes, converging personal and public materials. **Part Two Ch. 5**, *Communicating Loss* describes the various exhibitions I participated in which addressed the research questions. Press releases are included in Appendix B. Other methods of research such as talks are included within Appendix C (Talks with artists) and D (Pedagogy). **Part Three, Ch. 5**, *Reflections on Time* considers the making processes and exhibiting in relation to temporal concepts.

Chapter Six discusses insights generated in the research process. The findings discussed in **Part One Ch. 6** addresses the first research question, on how narratives of loss and decline, presence and absence of the past were explored within my future-facing, technology-enhanced art practice, particularly in relation to the reprographic and digital scanning processes. This leads into **Part Two**, **Ch. 6** which addresses the second research question around the role and value of the authentic, hand-made material artefact in the construction of meaning and narratives in a post-digital age. **Part Three**, **Ch. 6** focuses on the third research question, on how Morris's work can be reconfigured to open up new perspectives in relation to the discourse of contemporaneity, new materialism and current ecological issues which mirror his concerns.

Chapter Seven concludes the research. This includes the contribution to knowledge as discovered through practice. The development of the research leads to a discussion on further work, around post-humanism, archives and digital memory.

Chapter Two: Speaking with the Ghosts of my Life

Although some of the processes and ideas within this project were already established, the loss of my mother in 2017 coincided with the start of my PhD research and has therefore shaped its trajectory in ways that I had not anticipated. This selfreflective, autonomous foundation which develops alongside the 'historical and contextual studies' of Morris, is common to arts-based research 'enabling development of personal practice' (Skains, 2018). From an auto-biographical perspective and subjective viewpoint, my interests are directly related to the revenants or 'ghosts of my life'. This title, referenced throughout the thesis, is taken from Mark Fisher's book, *Ghosts of My Life: Writings on Depression, Hauntology and Lost Futures* (Zero Books, 2014). Fisher appropriates his title from a line in the Japan song, *Ghosts*, 1981. I seek not only to reflect ideas of the past, but to refer to our contemporary times and other histories as intertwined, through materiality.

2.1 Assemblage as Methodology

Through arts practice, the research uses an assemblage-based methodological approach, combining personal collections (my own images with Soula's fabrics and crafts) with shared archives (Morris designs- combining the original, historical *Morris, Marshall, Faulkner and Co.* with more recent designs by *Morris and Co.*,) to explore the impact of the past upon the present. I have sought to explore this possibility of a constellation or assemblage between Morris, Soula and myself in this research to investigate and reconfigure the collective and personal impact of Morris's legacy which sometimes goes unnoticed. These interconnections between past and present are investigated through the materiality of fabrics and archives of images. Soula, whose

62

interest in needlework craft and preoccupation with 'authentic,' hand-made and high quality craftmanship, link her to Morris and subsequently impacted upon my own practice. I would suggest that this methodology can be suitably contextualised with Brad Haseman's *Performative Research* (2006). Haseman's alternative approach deliberately avoids the normal 'linear and sequential restraints' of methodological paradigms in which findings are presented either quantitatively (numerical) or qualitatively (written text). Performative research is similar to the latter but distinct. Rather than beginning with a problem as such, this investigation is a kind of 'art of inquiry' led by an experiential fascination for materials and processes of making- 'an enthusiasm of practice' (Haseman, 2006). We can learn from life through the analysis of materials and artefacts, as 'we are an object making species' (Korn, 2013, p.33). Perhaps in response to so much precision and care lavished on the artefacts which surrounded me growing up, my work embraces this certain 'messiness' which can be explored through arts practice as research and the 'messy forms' (Haseman, 2006) which those can take. I aim to challenge the mastery within craft, and therefore to subvert the central concerns of the Arts and Crafts movement, using a haphazard approach to making and placing craft in a contemporary art context: post-craft. This approach is also appropriate in reflecting the research process itself, echoing the words of John Law, 'in practice research needs to be messy and heterogeneous...that is the way it, in research, actually is...that is the way the largest part of the world is. Messy, unknowable in a regular and routinised way' (Law, 2003, p.3).

Methodology using art practice involves the symbiotic 'thinking and making' process in which 'one *makes through thinking* and the other *thinks through making*'

(Ingold, 2013, p.7) implying that the hand possesses tacit¹⁹ knowledge, habit, or in the words of Glenn Adamson, a 'material intelligence'. Scope for symbolic representation and broader expression of findings is opened as the research is led by practice. Through methods of assemblage, I aim to destabilise the hand/ machine binary, and so the research draws upon theories of post-humanism, which is touched upon later in Chapter Six.

2.2 Soula

My late mother, Anastasia Georghiou aka. Soula, 1952, (Konstantinia, Cyprus) -2017, (London, U.K) fled with her family to the district of Strovolos, now in the Greek-Cypriot part of Nicosia, during the beginnings of the conflicts in 1964, and subsequent Turkish invasion in 1974. Soula moved from Cyprus to England in 1971.

Soula was preoccupied with the past, with authentic artefacts and antiques and traditional fabrics. She loved the quintessentially English bourgeois²⁰ decoration: her patterns and furnishings were clearly inspired by Morris and Liberty. She was drawn to flowers, patterns and often collected romantic images relating to this era for her later decoupage projects.

¹⁹ Tacit knowledge has been referred to as 'visual intelligence' (Fortnum, 2005). Rather than this term being thought of academically, it is the way that is used that is in question, revolving around decisions and various judgements between material and the artists' visual intellect.

²⁰ Despite his diverse, socialist influences, Morris's designs are often considered the epitome of a certain kind of middle class taste.

Sunday 9th Oct 2016

Things were hard between us at times...I so much wanted you to be free of the desire for material things- in the end none of these things matter, but I guess I also have the desire for objects...you have forgotten your jewellery and your watch finally!

Our family home in Wiltshire²¹, and Soula's childhood home in Nicosia²², combined a miscellany of histories and multiple styles: floral furnishings and wallpapers, Victorian ornaments, modern Greek vases based on ancient designs, and the numerous stitched pictures- tapestries, samplers, embroidered fabrics. Almost all of the soft furnishings - hankies, cushions, pillowcases, elaborate curtains with swags and valances -were embroidered or made by Soula. Growing up in a highly decorated home led to my urge to rip, obfuscate and disrupt the order and beauty of pattern. I wanted to add to and disrupt the sweet, sugar-coated pastels under which so much more was hidden. A sense of displacement meant that some things were being swept under the carpet,²³ concealing and wallpapering over the trauma of the past. Needlework and mending²⁴ not only offered Soula some form of escape but seemed to be a metaphorical darning of wounds.

²¹ Nearby is the village of Kelmscott where Morris would reside during the summers in his later life, at Kelmscott Manor.

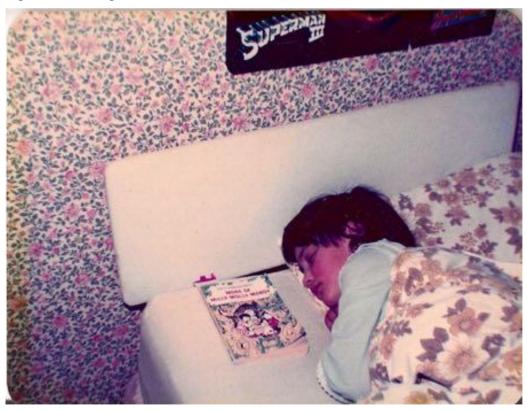
²² Soula and her sisters attended the local convent school where women's needlework and domestic skills were integral to the education. Tapestries, embroideries, knitted and crochet projects still decorate the family house in Nicosia.

²³ This expression became the title for a series of three paintings (2022) shown at the William Morris Gallery, *A Ghost for Today*, 2022.

²⁴ This notion was explored in the recent exhibition, *Eternally Yours*, a group show at Somerset House, (16/6-25/9/22). *The Woven Child*, Louise Bourgeois, at the Hayward Gallery, (9/2-15/5/22) also conveyed the artists' personal traumatic experiences.

However, rather than simply destroying the façade, I have, over time, and previous to the PhD research, sought to work with it, finding different forms to explore surface. Old and new, authentic and reproductions, were juxtaposed - collisions which gradually shaped my artistic approach - a cultural remix embodying my interest in the hybridising of the apparently incommensurable. My work is also influenced by my mixed English/ Greek-Cypriot background which in turn informs the multi-media and multi-layered methods of my practice. This convergence of references and temporalities has led me now to a more focussed, critical enquiry centring around loss, absence and a desire to preserve and reassemble the past, often bringing seemingly passé patterns and forms into the present.

Figure 15- Me. Aged 7, 1984.



The posters in my childhood bedroom of Superman, and later, Jane's Addiction, The Cure and Millais' Ophelia, blu-tacked onto the pink and green Laura Ashley wallpaper.

Memories of displaced images layered on pattern linger. These real life juxtapositions of fantasy worlds with domestic patterns and fabrics suggest how assemblage and bricolage can function as an every-day practice. A similar mishmash of allusions and contexts was later reflected in the disparate samplings heard in the early experimental, dance and hip-hop music I listened to, such as *Gong, The Orb, Orbital, KLF*, and in the ethereal and hauntological sounds of *Boards of Canada*²⁵.

The proliferation of imagery and information we experience today permeates my working methods through the appropriation of existing reproductions. The use of the recurring grid derives not only from the tapestry and needlework patterns which Soula followed, but also from the printed graph papers from my fathers' town planning work which, in my childhood, he gave me to draw on. My aesthetic sensibilities are also influenced by my British ancestors - my grandmother was a painter and illustrator and her father was an architect, travel writer and keen draughtsman. As a child, I buried my head in picture book illustrations and in front of the T.V. screen. I was often engrossed in a cartoon world, an aesthetic that subsequently filtered into my painting, with Disney characters and landscapes appearing in fragmented form.

I have always been fascinated by Morris's vast catalogue of visual works and patterns using densely layered aesthetic and cultural references. Morris designed wallpaper, textiles, tapestries, carpets, ceramics, furniture, printed books and stained glass windows. A fascination with materials, processes and visual languages is reflected

²⁵ I couldn't imagine a more apt title for this incredible track, '*Reach for the Dead'*, *Boards of Canada*, (2013). https://www.youtube.com/watch?v=2jTg-q6Drt0 which with other B.O.C tunes became the soundtrack for much of this thesis writing.

in my multi-media practice which is examined through this research and led me to investigate how my concerns could be explored in relation to Morris.



Figure 16- Chrysanthemum. 1877.

William Morris Image: © William Morris Gallery, London

2.3 William Morris

William Morris (1834-96), was a British designer, writer and activist, best known for his patterned designs for domestic furnishings, inspired by nature. Morris was a prominent founder of the Arts and Crafts Movement. Sitting at the cusp of Medievalism and Modernism, the dawn of a new futurity, Morris resisted the impact of the Industrial Revolution and the advancement of mechanical reproduction, turning his attention instead to the revival of 'diminishing' handcraft processes from the Middle Ages. He aimed to bridge the divide between the fine arts and the 'lesser' arts as he referred to them. 'The past is not dead, it is living in us, and will be alive in the future which we are now helping to make' (Morris, 1888). Morris was preoccupied with the past as a way to change the present and shape the future: this concern with shifting temporalities is explored through processes of making throughout this research. Morris was a polymath. Not only was he a designer, he was also a writer, poet, socialist and founder of the Society for the Protection of Ancient Buildings (S.P.A.B). Through his lectures and design work, he fought against particular aspects of the modern world, 'the despoliation of the environment, the relentless 'restoration' of ancient buildings, the decline of craftsmanship, the degradation of architecture and the enervation of art'. (Bennett & Miles, 2010, p.1) Morris's socialist vision was inspired by the Mediaeval epoch and involved working cooperatively and collaboratively. He established the firm, Morris, Marshall, Faulkner & Co. in 1861, later to become Morris and Co. in 1875. Rowan Bain, senior curator of the William Morris Gallery, London, describes the sheer activity of the firm through the memories of Morris's daughter, May, describing the atmosphere of rich activity- including dyeing and tapestry weaving at Merton Abbey. The designs continue to be reproduced today under the firm Sanderson. Additionally,

Morris founded *The Kelmscott Press*, with Emery Walker in 1891 through which *The Kelmscott Chaucer*, (see Figure 17) completed in 1896, the year of Morris's death, was his final attempt to revive the traditional dying craft of the woodblock engraving process, replicating the typical font, materials and Gothic aesthetics of the Medieval illuminated manuscript. Morris therefore placed great significance on archives.

Figure 17- Title Page, The Kelmscott Chaucer. 1896.



The Kelmscott Press.

Image: ©William Morris Gallery, London Borough of Waltham Forest

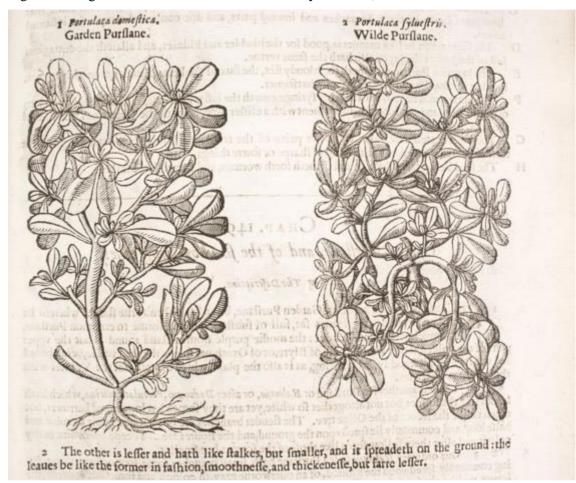


Figure 18- Page from John Gerard's Herball History of Plants, 1597

Morris's early works employ direct copying from original artefacts, often part of an artists' education as seen in much Classical art which frequently replicates styles from the ancient world. He reproduced popular designs of patterns from the 1830's which led to his reputation as a leading floral 'chintz' designer. (Parry, 1996, p.224)

He also took inspiration from his personal collection of printed materials and book illustrations such as Gerards' *Herball*, (1597), (Figure 18), which becomes a direct source material within my research. For Morris, the past was a means to progress, and education was precipitated through careful research and study of ancient art and architecture at the South Kensington Museum, (now known as the Victoria and Albert Museum). The museum was central to his education, forming his extensive knowledge of craft and cultural patterns, both historically and geographically.

Like many in the nineteenth century (Robins, 2013, p.34) Morris believed in the pedagogical purpose of museums and sought to convey this to the public through his work and emphasis on the museum as a place of education, transformation and civilising agency of arts and culture. (Robins, 2013) By dyeing threads and plain fabrics, Morris intended to replicate the colours of the Late-Mediaeval Italian patterns and tapestries at the South Kensington museum. (MacCarthy, 1994). The Mediaeval tapestry entitled the *Three Fates*, (Figure 19) exemplifies this inspiration Morris drew from the museum, which he taught to others in the firm, as illustrated in the design *Blackthorn*, 1892, designed by John Henry Dearle, Figure 20, and in other tapestry works as can be seen in Figures 21 and 22.

Figure 19- The Triumph of Death or the Three Fates, 1510-1520.



Tapestry. Unknown maker. Image: ©Victoria and Albert Museum, London

Figure 20- Blackthorn wallpaper, 1892.



Designed by John Henry Dearle for Morris & Co. Image: © William Morris Gallery

Figure 21- Angeli Ministrantes, 1894.

John Henry Dearle. Tapestry. Image: © Victoria and Albert Museum

Figure 22- Flowerpot, 1885-1900



Designed by William Morris, embroidered by May Morris Image: © William Morris Gallery, London Borough of Walthamstow

The youngest of Morris's two daughters²⁶, May, worked closely with her father and became the manager and main embroiderer in the firm. Whilst she is now recognised as having carried out much of Morris and Co.'s embroidery work, William

²⁶ Jenny, Jane and William's Morris's younger daughter, had epilepsy and was institutionalised due to ill health so she did not partake in the firm as May and Jane had.

Morris is the name we generally refer to. Morris's wife, Jane, also greatly contributed to the firm's embroidery work, a point I will return to in the final chapter.

Although he copied from historical techniques, Morris's 'earliest crudely worked panels embroidered from about 1856, were attempts to reproduce Mediaevallooking hangings' (Parry, 1996, p.224).

His exhortations to properly study the past, were his attempt to understand the traits²⁷ of good craftsmanship rather than just style, in other words he was concerned with its essence and process, beyond the surface of how something looked. In his woven tapestries later on in his life, Morris managed to capture the Mediaeval aesthetic he desired, yet without direct reproduction.

Figure 23- The Orchard. 1890.



William Morris, Tapestry Image: © Victoria and Albert Museum

His strong disdain for reproductions and imitations (as seen in Pugin's Gothic revival and renovations of architecture which he considered sham facsimiles of the original), is exemplified in his lectures in which he shuns the revival of styles which are, so obviously out of joint with the tendency of the age that, while the uncultivated have not even heard of them, the mass of the cultivated look upon them as a joke, and even that they are now beginning to get tired of. (Morris, 1887a).

Perhaps Morris's preoccupation with medievalism could be considered an iteration of nineteenth century hauntology. While Morris sought to capture some qualities of the past, he also seeks its qualities to improve the present and future, writing,

the untouched surface of ancient architecture bears witness to the development of man's ideas, to the continuity of history, and, so doing, affords never-ceasing instruction, nay education, to the passing generations, not only telling us what were the aspirations of men passed away, but also what we may hope for in the time to come.

(Morris, 1884a).

Morris's²⁸ patterned designs for wallpaper, textiles and tapestries are the main focus of this research. I therefore preclude the Morris and Co. stained glass window designs, furniture and illuminations. Neither do I draw upon Morris's novels, sagas or poetry, (apart from referencing a couple of titles for my textile works which are taken from his prose). I do however refer to excerpts from Morris's many lectures which

²⁸ This includes patterns designed by others in the firm, including May Morris, John Henry Dearle and Edward Burne-Jones.

illuminate his ideas, and whilst I do not fixate on this socio-political aspect of Morris's character, his ethics are inseparable from his life and work. I refer to Morris's designs and modern reproductions, as well as his working ethics, preoccupations and contradictory characteristics.

Morris was a contradictory, conflicted thinker and practitioner, as evidenced throughout Victorian, modern and contemporary craft literature. Indeed, Morris perceived himself to be a failure, as his political beliefs were at odds with the outcome of his work and products in his lifetime. The most widely known of Morris's inconsistencies was the unaffordability of his products, available only to the wealthy classes and thus conflicting with his socialist ideals. This was due to his insistence upon the use of natural materials and hand-made processes. However, Morris was not a luddite, and there was confusion around his antipathy to machinery.²⁹ Although he began using mechanical processes in order to alleviate the tedium of work, his complex and intricate designs involved repetitive and toilsome labour and his 'ambivalent' (Mayer, 2011) working ethics were not always advantageous to workers. Whilst aiming to collapse hierarchies between the arts and crafts, Morris simultaneously highlighted other dichotomies. Although he theoretically disputed any distinction between fine and decorative arts, some of the firm's practices reinstated such hierarchies. According to Tanya Harrod³⁰, it was his dismissive attitude towards the 'lesser arts' which was

²⁹ Morris defined three ages of production since the dawn of the Mediaeval period. In the first epoch, goods are entirely handcrafted with tools used to aid the labour of the worker's hand. Secondly comes the division of labour and the individual worker expanding into a group, which was sometimes aided by the use of labour-saving machines. Thirdly, comes mechanisation itself, largely perceived as dehumanising.
³⁰ Harrod finds evidence of Morris's conflicted nature in his frequent irritation with the 'minor arts' and the fact that he was rather 'lukewarm about the formation of the Art and

culpable and contributed to this failure. Although the Kelmscott Press was set up to revive traditional printing processes, it was also criticised at the time for promoting capitalist ventures, in producing publications for the wealthy classes. Elizbeth C. Miller (2011) discusses this apparent incongruity, yet brings forth a counter argument that the Kelmscott Press, and *News From Nowhere*, actually highlighted the 'prescient rather than paradoxical' discussion around Morris's preoccupation with waste. In speaking of revenants and Morris's revival of traditional craft processes, I now turn to the relevance of hauntology and the prefix 're'.

2.4 Hauntology

Towards the end of the twentieth century and at the beginning of a new millennium, there has been a continual turn to the past, an age of the 're':.

The 2000's were dominated by the 're-' prefix: revivals, reissues, remakes, reenactments. Endless retrospection...This rediscovery and revisiting of past materialities and aesthetics is not simply a form of contemplative longing and emulation, but it also brings forth novel and innovative ways to engage with, rework and reappropriate the past.

(Reynolds, 2011, p. xi).

Groys has argued more negatively that 'while other things are delivered to the destructive power of time and nobody cares about their eventual dissolution and disappearance...it seems that we consider the past as more valuable than the present,

Crafts Exhibition Society which he viewed purely in a business context' (Harrod, 1997, p.7), with focus on their sales within the shop, rather than on improving what Morris saw as their 'amateurish' work.

but this is unjust and even absurd because we live in the present and not in the past' (Groys, 2016, p.1). However, Reynolds may offer more room for manoeuvre by suggesting that 'revisiting' past forms may entail more than a conservative yearning to compensate for contemporary 'lack'. Moreover, Grovs appears to buy into a rather reductive or schematic account of temporality here, since if the present moment is always passing, it is arguably impossible talk about the present without referring to the past. This may be particularly the case today, as linear chronological constructs have in some respects dissipated; instead, past and present temporalities dissolve into one, although clock time is of course still vital to everything. The content of new media always includes previous media as in Marshall McLuhan's 'predictions' in The Gutenberg Galaxy (1962). The underlying message of this book (that the medium is the message) implicitly describes the impact of media technologies upon society and consciousness. McLuhan's responses to technological change are echoed in contemporary conditions which sees a certain anachronism as pertinent to our times. Fisher wrote that '21st-century culture is marked by anachronism', or the 'jumbling up of time', and that, 'the montaging of earlier eras, has ceased to be worthy of comment; it is now so prevalent that is no longer even noticed' (Fisher, 2014, p.6). Yet, as is suggested in Victorian Medievalism, culture is always already anachronistic, or certainly since the end of modernity.

The blurring of past and present temporalities,³¹ as explored through techniques of appropriation with combined analogue and digital media, materially activates a

³¹ Henri Bergson explores this interpenetration of past and present temporalities in *Time and Free Will* (1889). For Bergson inner experience of time differed from durational time or clock time which he viewed as simply a means of measuring units of time in

notion of *hauntology* in which 'cultural time has folded back on itself, and the impression of linear development has given way to a strange simultaneity' (Fisher, 2014, p.9). Fisher has explored hauntology extensively in relation to popular culture.³² Drawing directly from Jacques Derrida's coinage of the term hauntology, Fisher proposes that in our continual turn towards the past, time simply repeats and thus leads to the idea of a lost future. The temporal disjunction and notion of a lost future characteristic of hauntology is echoed in the concept of contemporaneity. Contemporaneity lacks transition between past and present, conjuring up a looming uncertainty of the future, something like a threat, loss, cancellation (Berardi, 2011; Cox, 2016; Fisher, 2014; 2019; Rebentisch, 2015), or even a crisis (Lund, 2016) in 'static' presentism, caused by 'constant proliferations of historical narratives beyond any individual grasp or control...The present reproduces itself without leading to any future' (Grovs, 2009). This seems a dramatic conclusion to suggest there is no future, rather it may be a different future than that which is anticipated. Fisher argues that the preoccupation with preserving the past through digital archiving,³³ that which should or would have been previously lost to the passage of time remains present. 'In conditions

space, serving an important purpose yet unable to embrace the true nature of time. ³² Referring to the work of Frederic Jameson, Fisher links our endless retrospection with late capitalism, in his earlier book, *Capitalist Realism: Is There No Alternative* (2009) in place of Jameson's 'postmodernism' as more apt in our capitalist times in which contrary to the idea of communism returning, as Derrida suggests, it is its' very disappearance which Fisher proposes.

³³ This differs from the way in which diaries and pre-digital photographs are kept, as our every-day use of digital photography now means we seem to record and share our images freely and globally through the internet, often allowing access to all. Yet, this potentially affects our short term memory. I can recall one mobile phone number which is my own, but about 5 landline phone numbers from 20 years ago, indeed our phones are our new short term memories it would seem.

of digital recall, loss is itself lost' (Fisher, 2014, p.2). Fisher explicates the layering of histories through media and technology, especially music and T.V., resonating through the crackle of vinyl, the use of sampling and the cut/paste of analogue processes. It is this layering of cultural references, central to Fisher's hauntology, which resonates with my artistic approach. In fact, it is the exploration of the past through popular media that distinguishes the concept of hauntology from reflective nostalgia. Although hauntology is seemingly imbued with nostalgia, it is not only a replication of the past; uncanny 'presentness' and simultaneous 'pastness' of the 'old' recalls the surrealist love of flea markets and Victoriana. Although a decade ago hauntology was already considered by some to be an outdated³⁴ concept, (Coverley, 2020; Bridle, 2011), the 'temporal disjuncture' and 'cultural deceleration' in times of technological acceleration, reflects a compulsion for 'dischronia' (Reynolds, 2011) which again, is close to nostalgia but distinct from it. 2020) Coverley writes that in hauntology 'rather than accelerating towards a moment that had once felt impossibly futuristic, cultural production began to look less to the future than to the past, turning back on itself and rejecting the promise of the new' (Coverley, 2020, p.238). Yet, new meanings can be derived from re-working the cultural landscape of the past, which is what I explore. In The Future of Nostalgia (2001), Svetlana Boym describes the early accounts of nostalgia, as what was then considered a disease, as homesickness- those who were displaced, students and soldiers, experienced symptoms such as hearing voices and feeling the presence of ghosts; they 'lost touch with the present' (Boym, 2001). To some extent this idea of losing touch

³⁴ Despite its apparent redundancy, hauntology returns once again to infiltrate our contemporary discourse, as exemplified in Merlin Coverley's book (2020), *Hauntology: Ghosts of Futures Past.*

recalls the criticisms of the retrospective mode which we see in the writing of Simon Reynolds and many other commentators. It is also part of why Morris's Mediaevalist revivals are and were sometimes regarded with suspicion. Although his childhood roleplay, (dressing up and acting as a knight), a form of Medieval revivalism, was typical in Victorian³⁵ times, Morris was in fact preoccupied with mythical³⁶ time (Coverley, 2020), acting out a time that was no longer, in a way which can perhaps be considered hauntological. This recalls Boym's writing on 'the impossibility of mythical return' (Boym, 2001) of nostalgia, to a place never known, or in this case, to something which is seemingly familiar and yet also a new, unknown perspective. According to Boym, (2001) nostalgia was based on an idea of loss yet it was not exclusively about personal history, rather it was an epidemic which affected the masses. In fact, a sense of loss was endemic to the late nineteenth century. It is interesting that this concept is echoed in the speculation of a lost future, as at the crux of hauntology. Boym refers to modern nostalgia as a kind of 'mourning' for a past temporality, unknown history or mythical time which gradually became translated through a yearning for antiquity, seen in the craze for constructed ruins and superficial facades strategically placed as romantic vistas. In this same era, nostalgia became integrated in public memorials and museums, recalling the inspiration which Morris took from the South Kensington Museum.

³⁵ Coverley's overview of this genre, with particular reference to literature and film, recalls periods of hauntological significance, which he identifies as beginning in 1848, in Victorian London, as relevant to Marx and Dickens.

³⁶ Jung attributed this escape from the present into an imaginary past as neurotic

difficulties of the present' (Kohon, 2007, p.123)

The paradox of imagined futures are available as past, with images and sounds that can be sampled and worked over. This evokes Nicholas Bourriaud's theory of postproduction in which he described the 'twin figures of the D.J. and the programmer, both of whom have the task of selecting cultural objects and inserting them into new contexts' (Bourriaud, 2002, intro. para 2) a method which is core to my practice. Furthermore, these ideas of the past dissolving with the present are pertinent to current theories of time, specifically 'contemporaneity'³⁷, or how we describe our current conditions to ourselves. This inward-facing subject seems to reflect something of the culture we live in... 'never before has humanity been so interested in its own contemporaneity' (Groys, 2016, p.137) Groys's words differ from his description of modern culture's obsession with the past, yet certainly, theories of contemporaneity have been prevalent in art discourse³⁸ since the early 2000s. Echoes of hauntology resonate in contemporaneity, which proposes that in our incessant turn back to the past, as a result of the internet, we are heading towards uncertainty - towards a future which is lost as it is a mere repetition of the past.

Press.

³⁷ Contemporaneity was developed as a research project led by Jacob Lund and Geoff Cox: *The Contemporary Condition, The Representation and Experience of Contemporaneity in and through Contemporary Arts Practice* (2015-2018) at Aarhus University. The project was accompanied by a series of texts published by Sternberg

³⁸ In addition to the Contemporary Condition research, I cite the recent interdisciplinary MFA program, *Radical Cut Up* (2017-19), Sandberg Institute, Amsterdam, which was devised and developed by Lukas Fereiss 'as a contemporary mode of creativity and important global model of cultural production'. (Feriess, 2019, p.10). Another recent research project entitled *Original/Copy* (2016-2020) 'subjects the dichotomy of original and copy to a re-evaluation from a post-digital perspective and sheds light on this contradictory phenomenon.' <u>https://www.ocopy.net/about/</u>

In the post-digital age, cultural preoccupation with the past continues. Rather than its literal translation of being 'with time' (Groom, 2013), the word contemporary is now marked by a sense of untimeliness³⁹, being out of joint, against time, or anachronistic, indeed critical anachronism punctuates the construction of contemporaneity (Agamben, 2009; Bishop, 2013; Fisher, 2014; Lund; 2019, Smith, 2016). It is this kind of positive aspect of anachronism that interests me in my research, which draws upon processes of making revolving around the 're', sampling from the cultural landscape.

With this bombardment of ephemeral, digital images we experience there is a confusion around temporality. I am particularly concerned with the use of throw-away ephemera as a critique of capitalist culture - what remains are the fragments of a consumerist society. In my collapsing of temporalities and technologies I seek to reproduce, re-assemble and re-frame Morris, with my own collection, reclaiming reproduction as something more than the absence of 'authentic' experience. I am interested, like Esther Leslie, if we are now after materiality, searching for 'lost property, of the remnants and debris from the past, 'as we question the very material existence of the object within Late Capitalism? Are we left only with lost property - and does that mean we still have something or nothing, or virtually nothing' (Leslie, 2000). Techniques of appropriation, as practised throughout the history of art, persist in some materialist focussed art practices. Such re-configurations and re-enactments can

³⁹ This hauntological blurring between past/present also recalls Benjamin's reading of *Angelus Novus*, by Paul Klee. *Angelus Novus*, is a monoprint depicting an angel which looks forward by looking back to the past, made in 1920 and purchased by Benjamin in 1921. Benjamin interprets the artwork in his essay, *Theses on the philosophy of History*, (1940).

elucidate new perspectives and shifts, in our understanding of cultural heritage and our sense of contemporaneity. The following chapter investigates how contemporary artists use methods of 're'- through appropriation, reproduction and the reconfiguring of archives.

Chapter Three: CONTEXT: The Past Inside the Present

3.1 Revivals, Reproduction and Resurgence

The question of contemporary appropriation and its procedures today has been topical since the beginning of this century (Bourriaud, 2002; Ebeling, 2017; Lund, 2019; Verwoert, 2007) yet this approach is nothing new in art history. Artists have often returned to historical archives, as Jan Verwoert writes: 'To cite, copy, and modify exemplary works from art history is the model for developing art practice (neo-) classicist tendencies have always championed' (Verwoert, 2007, p.140). Indeed, Hal Foster reminds us that a turn to the past is rather 'foundational' when we consider the 'renaissance of Classical antiquity' (Foster, 1996), a period of mismatching times in which copying from ancient history in museums was central to artistic development in Classical art and architecture.

Working with an archival art practice allows the artist to delve into certain curated and selected versions of the past, appropriating from collections, both personal and shared. According to Mark Godfrey, the allure of the past to artists is often explored through a sensitivity to archives. With the 'approaching digitalisation of all photographic mediums' (Godfrey, 2007), the artist as historian is given a certain artistic license in working with the archive which in turn can share new perspectives upon the future.

During my M.F.A studies at the Slade School of Fine Art, (2008-10) I began researching Eduardo Paolozzi's, *Krazy Kat Arkive of Twentieth Century Popular Culture*. Housed at the V&A's archives in west London, this collection comprises approximately 20,000 artefacts including a vast majority of printed matter, among them magazines, comics, stickers and so on, as well as models, toys, figurines and other

88

popular items. Paolozzi was preoccupied by the relation between human and machine, titled on the V&A website as 'The Image of the Hero in Industrial Society'.⁴⁰



Figure 23- Dr. Pepper, 1948

Eduardo Paolozzi. Collage. Image: ©Eduardo Paolozzi.

⁴⁰ https://www.vam.ac.uk/blog/caring-for-our-collections/paolozzi-welcomes-visitors-blythe-house.

Naturally rooted in a complex temporal discourse (Boym, 2001; Foster, 2015; Groys, 2016; Reynolds, 2011) the use of archives and appropriation opens a space for reflecting on concepts of contemporaneity and hauntology. Techniques of appropriation which have influenced my collage based approach can be seen in the work of Sigmar Polke, Robert Rauschenberg and David Salle. This poly-vocal approach continues in the work of many of my contemporaries including Arturo Herrera, Julie Mehretu, Albert Oehlen, Tavares Strachan, Charlene Von Heyl, Julia Wachter and Michael Williams, amongst others.



Figure 24 -Mingus in Mexico, 1990

David Salle. Oil on canvas. Image: https://www.christies.com/lot/lot-david-salle-b-1952-mingus-in-mexico-6100695/?

Tavares Strachan⁴¹ uses encyclopaedical imagery and print processes in his ongoing archival research into the explorer Matthew Henson. The use of multi-layered, graphic imagery generates a complexity of images through a mix of cultural references and times. The convergence of reproductions and originals, across various histories has the effect of 'de-temporalising',⁴² 'by the inability - or perhaps the refusal - of a great many of our cultural artefacts to define the times in which we live' (Hoptman,⁴³ 2015). This produces a particular temporal effect of complexity - an 'everything at once' effect which might be considered to define our current temporality - explored here via methods of making and archival appropriation. The opening words in Douglas Crimp's essay, *Pictures* (1977) remain relevant in a contemporary age of image saturation.

To an ever-greater extent our experience is governed by pictures, pictures in newspapers and magazines, on television and in the cinema. Next to these pictures first-hand experience begins to retreat, to seem more and more trivial. While it once seems that pictures had the function of interpreting reality, it now seems that they have usurped it.

(Crimp, 1977)

Crimp (1980) discusses the heterogeneity of images in relation to the postmodern flatbed artworks of Rauschenberg in "The Museums Ruins". These postmodern

⁴¹ https://www.mariangoodman.com/artists/312-tavares-strachan/

⁴² Numerous exhibitions in recent years also highlight a sense of a-temporality. The 2019 Venice Biennale of Art, '*May you Live in Interesting Times*', curated by Ralph Rugoff, addressed this complexity of the contemporary, the word 'interesting' suggesting a more hopeful possibility for the future in place of a gloomy outlook as prevalent in theories of contemporaneity.

⁴³ Curator, Laura Hoptman, explored this in the show, *The Forever Now, Painting in an Atemporal World*, MOMA, New York, 2015.

assemblages composed of various mas-produced images, dispense with the authentic, original trace of the hand, and instead celebrate or reflect on a continuous uncertainty about origin. Crimp (1980) describes Rauschenberg's heterogenous images as the 'purview of both the museum and of photography', again resonating with my own anarchive of images.

Yet, whilst methods of appropriation are enduring, their meanings change over time. Since the early post-production methods of the information age involving the sampling of found forms and secondary material, there has been a shift in context and the status of the artwork - going beyond the artists' vision, to being an 'active agent...a framework that possesses autonomy and materiality' (Bourriaud, 2002, p.10). Current practices of appropriation generate different understandings than previously. According to Verwoert (2007), there are novel conditions at stake today, conveyed through a 'radical temporal incision' (Verwoert, 2007, p.1). The particularity of contemporary appropriation lies in the specific sense of a modified 'reality constituted by a multiplicity of spatialized temporalities' (Verwoert, 2007, p.2). This is punctuated by the 'feeling of a general loss of historicity to a current sense of an excessive presence of history, a shift from not enough to too much history or rather too many histories' (Verwoert, 2007, p.4) or 'delirium of documentation' (Coverley, 2020, p.85). Postproduction artists embrace these lost histories by reconfiguring and recontextualising to create new meaning. 'Overproduction is no longer seen as a problem, but as a cultural ecosystem' (Bourriaud, 2002) to make sense of the multiplicity and complexity of the moment.

With the acceleration of digital technologies, post-production techniques which traditionally included 'synching, mixing, editing, colour correction' are now what

92

comprises the production itself, and that 'paradoxically, production increasingly starts to take place within postproduction' (Steyerl, 2012, p.182). Hito Steyerl draws upon the work of Bourriaud, updating his ideas for a time in which postproduction has expanded beyond digital media into being the core means of production in a capitalist society. The idea of production as we knew it diminishes in a digital age.

3.1.1 Dirt in the Digital

This section describes the work of artists who embrace and force mechanical and digital entropy, pushing the idea of 'dirt in the digital'. In the mid-1990's German painter, Sigmar Polke, began to work on a series of paintings called Druckfehler, or 'Printing Mistakes', which were inspired by aberrations of newspaper print. The replication of half-tone dots, smudged type and other distortions of newsprint, exemplify Polke's concern with the relationship between the original image and the flaws of the copy. These errors were also manufactured, such as in the elongated figures in *Aus 'Lernen neu zu Lernen' (From 'Learning to Learn Anew)*, 1998, (Figure 25) which are created by images being dragged through a photocopier.

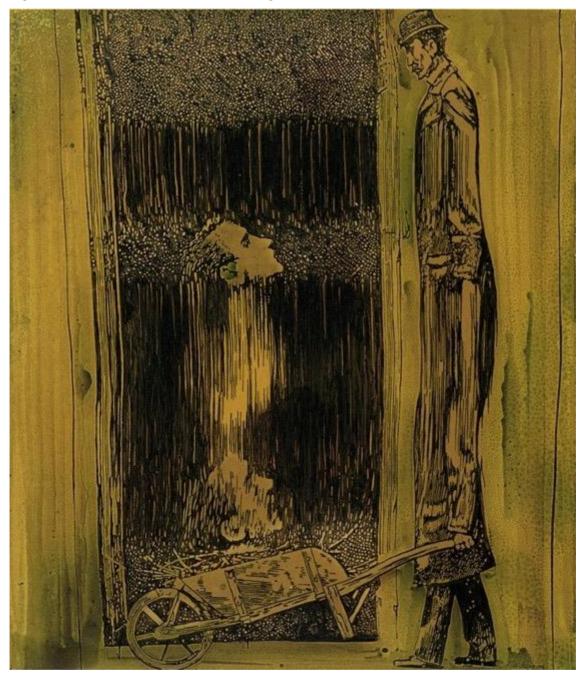


Figure 25 -Lernen Neu Zu Lernen. (Learning to Learn Anew) . 1998.

Sigmar Polke. Artificial Resin on Polyester. Image: https://thunderstruck9.tumblr.com/post/109454821391/joereorda-sigmar-polke-auslernen-neu-zu

Similarly manufactured mistakes from dragging images through a printer prevail in the work of Wade Guyton. Screen-shots taken from the artists' computer are transferred to reprographic media, pulled through the ink-jet printer, to create large scale 'paintings' entirely avoiding the use of paint. Guyton's method entails that the substrate is firstly folded, enabling him to force the misalignment of images, blurs and smudges. In Guyton's practice, the use of daily news imagery and internet pop-ups conjure up a sense of the contradiction of contemporary life, echoed in the failure sought through the making or printing process. Guyton takes a critical position on the effects of technology upon our lives, whereas Polke's work appears more concerned with the aesthetic qualities of the mistake.

Figure 26- Untitled, Wade Guyton. 2015.



Epsom Ultrachrome HDR on linen. Image: Petzel Gallery, New York.

As expressed in an article on painting in a digital age, Alex Bacon writes 'it is only now that, along the lines of physical presence and a shared role as contentdelivery systems, painting is so closely affiliated - morphologically, aesthetically, and conceptually - with the (digital) technologies it engages with' (Bacon, 2016).

Thomas Ruff's investigation into the possibilities of the photographic medium form a series of low resolution, pixelated images. The JPEG series used images found online, often depicting scenes of entropy and collapse.



Figure 27- JPEG ny 01

Thomas Ruff. Chromogenic colour print. Image: https://www.thomasruff.com/en/works/jpeg/#pid=1

In the work of Dan Hays, low resolution jpegs, glitches and photographic lenticular qualities are used as source material for his paintings.



Figure 28- Colorado Impression 2, 2000

Dan Hays. Oil on canvas Image: https://danhays.org/

The 'poor' image writes Hito Steyerl (2012), 'mocks the promises of digital technology. Not only is it often degraded to the point of being just a hurried blur, one even doubts whether it could be called an image at all.' In fact, she writes that 'only digital technology could produce such a dilapidated image in the first place.' (Steyerl, 2009, p.32) In fact digital glitches and pixelated quality images have become a common and quite literal aesthetic in painting today. Such images remind us of the 'swarm

circulation, digital dispersion, fractured and flexible temporalities' (Steyerl, 2009, p.44) which are pertinent to an age of the internet.

Digital dirt is the subject of a recent series of drawings by Penny McCarthy. The laptop dust works were made during the lockdown of 2020-21, which largely restricted our means of communication to the screen. McCarthy describes her observations of this digital dirt as embodying the touch of screens, creating a palimpsest of writings and erased marks, leaving 'traces of actions that are like messages from a lost past.'⁴⁴



Figure 29- Laptop Dust (Cloud Falls in Love with Mortal). 2020

Image: PennyMcCarthy.com

⁴⁴ McCarthy, https://pennymccarthy.com/laptop-dust/

In other works, McCarthy's⁴⁵ meticulously drawn replicas of Walter Benjamin's archives - his notes on café notepaper, his bookmark and other items - 'reflect on the ways in which the making of such forms acts as a particular kind of knowledge construction with the potential to offer up alternative ways to consider archival material'.(McCarthy, 2019) The specs of dust, stains and dirt of Benjamin's paper archive are also rendered faithfully in McCarthy's drawings, hinting at the auratic traces found in the original artwork⁴⁶. Through her archival practice, McCarthy addresses mechanical reproduction as inextricably linked to the decline of aura and authenticity.

The undo tool in Photoshop enables endless variations and experiments, layering and immediately un-doing and so the decision-making process is largely absent or invisible from view. We can see these erasures and scribbling-over revealing the marks beneath, resembling digital Photoshop marks in the paintings of Albert Oehlen, Christopher Wool, Laura Owens, Vivian Zheng and other contemporary painters.

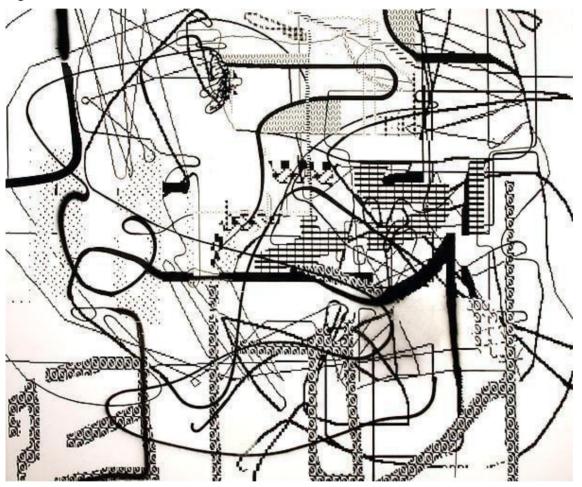
Whilst the cut and paste techniques of collage are effectively replicated in digital programmes, analogue methods have survived this digital takeover, thriving alongside as artists continue to tear, cut and paste material, often combining these realms of the hand and computer⁴⁷. Nevertheless, as Brandon Taylor remarks, 'it is absurd to deny that combinatory artworks made by computer manipulation can achieve an order of

 ⁴⁵ https://blogs.shu.ac.uk/c3riimpact/penny-mccarthy-researcher-blog-visiting-walter-benjamin-archive/?doing_wp_cron=1567418167.4630019664764404296875#
 ⁴⁶ In Archive Fever (1995), Jacques Derrida notes the bacteria and traces which lurk in the old papers and glue of the archive.

⁴⁷ This convergence of analogue and digital collaging, through various disciplines, has been central to my pedagogical workshops and talks over the research period. Examples of my teaching material, including references to artists as methods context are included in Appendix D.

appearance very close to that of modernist collage' (Taylor, 2004, p.210). Pixels are physical matter, made visible through tapestry, punch-card, print and the screen, as well as being frequently represented in painting.

Figure 30- Untilted, 2008.



Albert Oehlen, Oil and paper on canvas Image: Skarskedt Gallery

3.1.2 Post-craft

Despite, and arguably precipitated by, the rapid acceleration of digital media and the possibility for reproductions, contemporary art has, in recent years, seen a resurgence of traditional, haptic processes. The resurgence of the hand was key to a recent conversation about collage between John Stezaker⁴⁸ and Yuval Etgar, specifically on the notion of absence/presence in reference to the removal of the hand in a time of digitality. Stezaker related this back to the iconic historical imagery of Neolithic cave painting when we see the silhouette of the hand rather than the image of the hand itself. Clearly with the convergence of analogue and digital media, there remains an interest in the re-materialised artefact, beyond the screen. So, why is craft always perceived as being rooted the past? This discourse is central to the work of Glenn Adamson, who questions our continued focus on the notion of loss as the starting point for any study of our relation to craft, as if it were an 'endangered species', as opposed to acknowledging its actual continued 'vitality'. Adamson states that 'the problem is always that of imminent experience, and the solution is always to go back to the past' (Adamson, 2013, p.184). Yet, although craft continues to progress and to be reinvented, it can't not be rooted in the past, if the past is within the present. Furthermore, craft discourse often stresses that tradition is the key, and indeed, the idea of tacit knowledge gained through repetition, as explored by Peter Dormer, involves the embodiment of previous learning, as lived and articulated in the moment of making. Peter Korn (2013) describes the process of making by hand as a 'shared hunger' or pleasure, in a longer, historical

⁴⁸ This talk was held during Steazker's show, *Double Shadow*, 24th February - 26th March 2022 at the Approach Gallery, London (16/3/22)

manner, to attain a deeper sense of meaning, which must go back to the past. Craft can unite communities and can bring about physical connections between us and the material world.

However, a widely held fear, stemming back to Morris and the Arts and Crafts movement, is that traditional processes will become lost in times of technological progress: this may perhaps result in future cultural amnesia. Yet in an era that is moving away from an anthropocentric emphasis in art, towards more digital yet ecologically aware practices, the revival of craft is omnipresent. '...Obviously craft is not going away as a result of modernity...craft is itself a modern invention. How, then, to understand the ongoing sense of loss?' (Adamson, 2013, p.184). This question is pertinent to the research, especially as Morris aimed to bring craft into the present. It could be said that we experience a certain anachronism in the resurgence of craft and so Morris's legacy continues to resonate through recent and current paradoxical times of unprecedented technological advancement.

3.1.3 Weaving and Codes

It is no surprise that there is a turn back to craft processes in our current time when past and present temporalities and technologies have become merged. Indeed, it was the textile industry, weaving and spinning, which sparked the development of mechanisation of new technologies in the Industrial revolution of the eighteenth century (Schwab, 2017). As Ta'i Smith writes in her book on weaving and codes⁴⁹,

⁴⁹ Bauhaus Weaving Theory: From Feminist Craft to Mode of Design, 2014.

It is productive to consider more actively the structural parity of craft and medium (or the crafts and media) as they exist within modernist discourse in order to account for the crossover between the high and applied arts, or technical switches that happen, especially today, as the realms of craft and new media have begun to assemble

(Smith, 2014, p.19).

We can agree with Sennett that digital is a new form of craft. Craft should not always be set in the past - traditional processes can be translated through new media, as seen in the rise of digital weaving⁵⁰. Perhaps the proliferation of textiles in recent contemporary art echoes the advancements of textiles in the arts and crafts movement, which married hand, eye and machine.

Textiles were automated much more extensively than other artisanal trades, and though hand needlework was by no means a rarity, it was often taken as anachronistic. As a result, it served as a convenient shorthand for the past. (Adamson, 2013, p.213).

The artist Goshka Macuga conducts in-depth research and draws upon archives and historical materiality to address current debates, in recent years bringing large scale photographic tapestry into this dialogue. Macuga's latest *Gobelin* tapestry works use a 3D aesthetic (for 3D glasses), which 'mimics a past understanding of an image of the

⁵⁰ Contemporary art in recent years has seen a proliferation of textile based exhibitionsincluding Anni Albers retrospective at Tate Modern (2018); the *Woven* section at Frieze Art Fair (2019 curated by Cosmin Costina, *The Woven Child*, Louise Bourgeois, Hayward Gallery 2022, *The Gees Bend Quiltmakers*, Alison Jacques Gallery 2021, as well as publications such as *Vitamin T: Threads and Textiles in Contemporary Art* (2021), Phaidon, *The Golden Thread* (2018), by Kassia St. Clair to name a few.

future.' In these recent 3D photographic tapestries⁵¹ humans in animal costumes reference 'furry fandom' in the artists' words, 'a subculture interested in fictional animal characters with human personalities and characteristics' which seems to echo the current blurring between the human and non-human world within new materialist discourse.



Figure 31- Make Tofu Not war, 2018.

Goshka Macuga. Woven Tapestry Image: https://www.artbasel.com/catalog/artwork/71004/Goshka-Macuga-Make-Tofu-Not-War

 $^{^{51}\} https://www.katemacgarry.com/artists/41-goshka-macuga/works/9681-goshka-macuga-who-gave-us-a-sponge-to-erase-the-2022/$

The relation between weaving and codes⁵² is an extensive avenue of research in itself, yet it is worth briefly outlining the significance of the Jacquard loom which interlinks traditional and digital through the zero's and one's of the punch-card system. This ingenious conceptual link, which essentially led to this system for computer coding, was discovered by Charles Babbage, which James Essinger states as 'beyond doubt one of the greatest intellectual breakthroughs in the history of human thought' (Essinger, 2004, p.48). Ada Lovelace made significant contributions to the introduction of the Analytical Engine, which named by Babbage, was like the computers we use today, designed with storage or memory, 'the store', and a processor which he termed the 'mill' (Essinger, 2004, p.49).

Sadie Plant has seen the textile matrix as the precursor of digital code and automised weaving as the precursor of computing using a visualisation of the network in relation to the weave as a gathering of threads which twist and turn through the story of computing, technology, the sciences and arts.

In and out of the punched holes of automated looms, up and down through the ages of spinning and weaving, back and forth through the fabrication of fabrics, shuttles and looms, cotton and silk, canvas and paper, brushes and pens, typewriters, carriages, telephone wires, synthetic fibres, electrical filaments, silicon strands, fibre-optic cables, pixeled screens, telecom lines, the World Wide Web, the Net, and matrices to come. (Plant, 1998, p.12)

⁵² The collaborative research project between Alex McLean, Ellen Harlizius-Klück and Janis Jeffries, (2014-16) *Weaving Codes, Coding Weaves* looked at the relation between weaving, music and coding.

The warp and weft threads of the weaving structure are frequently used as metaphors⁵³ for the intertwining of past and present, hand and machine. In considering the discourse around the hand and machine, and the notion of aura, as touched upon earlier, we find another echo of Benjamin's "The Work of Art in the Age of its Technological Reproducibility". Benjamin anticipated that with shifts in technology, mass production and the acceleration of image-making, the authentic quality of the artwork is reduced.

In even the most perfect reproduction, *one* thing is lacking: the here and now of the work of art–its unique existence in a particular place. It is this unique existence–and nothing else–that bears the mark of the history to which the work has been subject. (Benjamin, 1935, p.21).

Although 'the work of art has always been reproducible' (Benjamin, 1935, p. 20) mechanical, as opposed to manual reproduction, has an altogether different quality; it is absent of aura. The aura is described as, 'a strange tissue of space and time: the unique apparition of a distance.' (Benjamin, 1935, p.23) Whilst the idea of aura emphasises the unique object present at a particular time and place, there is also significance in the, physical proximity of the artwork, like a reliquary. By its very unique nature, it is the auratic quality inherent in the original that distinguishes it from the reproduction. Authenticity, for Benjamin, is the 'quintessence of all that is transmissible' (Benjamin, 1935, p.22) in the work of art, located in the hand and touch - a way of understanding the world (Leslie, 1998) which is woven throughout his writing.

⁵³ The warp and weft of weaving as a metaphor for the intertwining of past and present is also referred to in Paul Carter's book, *Material Thinking: The Theory and Practice of Creative Research* (2004)

In fact, the role of weaving, as both a storytelling activity and as a way to approach the past, is central to both Morris and Benjamin's conceptions, a comparison which I discuss in Chapter 6.

3.2: Revisiting Morris

The legacy of William Morris - his aesthetics, socio-political concerns, ecological awareness, and preservation of architectural heritage, has precipitated extensive research and critical discourse over the years. 'If William Morris had not existed it would have been necessary to invent him, so completely does he embody the idealism that lies at the heart of modern craft' (Adamson, 2010, p.146). Since the Bauhaus movement, artists, designers and academics frequently re-examine Morris's well-known patterns appropriating them within popular culture⁵⁴. His seemingly contradictory views on technological reproduction and machinery entice artists to respond to his work.

3.2.1 Morris and the Machine

In his lecture, "The Revival of Handicraft" (published 1888), Morris asks whether the development from handicraft to machinery would be 'good or bad', and how it would unfold. He was conflicted in perceiving machinery as both 'evil' yet also 'indispensable' (Morris, 1888b) in alleviating the toils of labour, and in shaping new and improved modes of craft production, enabling a wider range of artefacts in various

⁵⁴ In 2018, Morris & Co. and H&M brought the patterns into high street fashion, which was typically a short-lived trend. The collaboration illustrated a continued love for Morris's familiar designs.

colours, materials and quantities. Morris realised that 'for the consolation of the artists I will say that I believe indeed that a state of social order would probably lead at first to a great development of machinery for really useful purposes' (Morris, 1888c).

In fact the problem, as Morris identified, was the machine as part of the capitalist system, 'a hideous nightmare that profit-market is" (Morris, 1887b), not the machine itself: 'all the amazing machinery which we have invented has served only to increase the amount of profit-bearing wares...we are slaves to the monsters which we have created' (Morris, 1887b). Whilst this profit motive bothered Morris, he was also aware of the limits of working entirely by hand. He was aware that working as part of a team, and using machinery was essential, as 'no man can build a building with his own hands' (Morris: 1884b) and machinery could release workers from the repetition and tedium of hand labour, such as weaving. (Morris, 1887c) Using the power loom would allow workers 'to gain more leisure or time for more pleasurable work' (Morris, 1888c). The gain that Morris perceives in the use of the machine loom, such as in the manufacture of cloth, is counteracted by the loss of hand-work and its 'authenticity'. Morris does not then simply reject one method of working in favour of another. 'By the 1920s any but the simplest tools were eschewed in craft circles, as middle-class men and women embraced Morris's hopes for "pleasure in labour" (Harrod, 1997, p.8). Although the mechanical Jacquard loom was employed to ease the tedium of work, it was nevertheless a process which was carried out by hand (Parry, 1983) and so was arduous rather than joyful. Morris's use of the Jacquard loom was somewhat paradoxical as, 'the introduction of the Jacquard loom to the British textile industry in the 1830's had contributed indirectly to the factory system which Morris so abhorred' (Harris, 1984, p.40). The Jacquard process stifled any artistic licence in the weaver and

the way that Morris appointed others to carry out this toilsome labour conflicted with his ideologies.

In The Craftsman (2008), Richard Sennett investigates the dilemma of the machine in recent craft discourse, asking '(i)s it a friendly tool or an enemy replacing the work of the human hand?' (Sennett, 2008, p.81). However, the question is, as Sennett writes, 'more complicated than hand versus machine' (Sennett, 2008, p.44). In a later talk at MAK⁵⁵ Vienna, (2016) Sennett argues against a simplistic craft/ digital binary, proposing that digital processes, such as coding, should be considered a new form of craft. Adamson further deconstructs these 'bifurcations' of 'craft/industry, freedom/alienation, tacit/explicit, hand/machine, traditional/progressive' (Adamson, 2013, p.xiii), which both highlights their idealistic nature and maintains their apparent distinction. Whilst we experience a 'persistence of craft in the age of mass production' (Adamson, 2010a) reconciling with the notion of time as repetitive or circular, we should avoid reinvention of the wheel and hang on to the 'ties that already bind' he suggests. The idea of skilling and de-skilling is pertinent here. In his essay "The Ties that Bind" (accompanying the exhibition Unto This Last, Raven Row Gallery, London, 2010), Adamson refers to the notion of 'deskilling' originally as used by John Roberts in The Intangibilities of Form (2007) as 'the stripping away of traditional artisanship', and 're-skilling' as the 'invention of new artistic processes'. As Adamson states in this essay, 'the context for creativity may no longer be the work, but rather the way of working.' Several modes of production may coexist in one artwork: artisanal skills, deskilling, and

⁵⁵ <u>https://www.youtube.com/watch?v=nIq4w9brxTk</u>.

'strategic reinventions of the artistic profession itself (reskilling)' may productively converge (Adamson, 2010b). The digital realm is advancing at such a fast pace which impacts on craft technologies; fundamental materials and principles of traditional processes are often replicated and re-enacted in digital media, allowing craft to be both traditional and simultaneously, progressive.

Craft is a reminder of the 'discontinuity of our own existence'. Its cultural value depends on a sense of its continuity (Adamson, 2013). I relate this discontinuity to the rupture of linear time and indeed to our own mortality. Perhaps it is the hand which is symbolic in this respect, as a trace of the human and the interconnection of memory work (Adamson, 2013) as 'a means of processing unsettled matters in history, always as that history is remembered from the perspective of the present' (Adamson, 2013, p.184).

It seems that Morris was conflicted, or changed his mind about reproducing styles. Morris also printed an extract from Ruskin's *Nature of Gothic (The Stones of Venice)* which highlighted human fallibility in contrast to the precision of a machine at the Kelmscott Press. Yet, this shift from the Mediaeval manuscript to 'Gutenberg's moment' of the mechanisation of writing, is for Morris an 'irrevocable loss' and is likened to the shift from the printed book to digital print that occurs today (Miles, 2010, p.247). These ideas were certainly significant to artist and curator, Jeremy Deller, who made correlations between Morris and Warhol, highlighting the shared interests between these figures across history and industry, both working across art and design using domestic, or every-day, popular culture.

3.2.2 Love is Enough

Although the pairing of Morris and Warhol seemed initially unexpected, the exhibition, *Love is Enough*, at Modern Art Oxford, enabled a re-contextualising for the 21st century. Working with the Morris and Warhol archives allowed artist Jeremy Deller to highlight temporal parallels and draw out new relations; as he noted, both figures were 'purposefully employing image making as a device for masking out or papering over the ugly mechanics of the industrial worlds they both lived in'. Yet, Warhol embraced the industrial processes of mass production, rather than wallpapering over it.

The collaborative nature of work which both men embraced is demonstrated through Warhol's factory and Morris' firm, working across multi-media. Morris and Warhol shared an interest in print and reproduction which Deller draws out through the display of their publications. Founding the Kelmscott Press in 1891, Morris and cofounder, Emery Walker, worked tirelessly along with Edward Burne-Jones to revive traditional, Medieval print processes. Just over one hundred years later in 1969, Warhol launched the magazine, *Interview*. The repetition inherent within print is exemplified in Morris's pattern and in Warhol's use of screen-printed, repeat imagery, also adhering to the grid structure of a pattern. Like Morris, Warhol used flowers as a source material, amongst the plethora of popular imagery, bringing the outside world to the interior. The exhibition elucidated so many fascinating aspects of both figures across these different histories, driving my reconsideration of Morris and his legacy.

Jeremy Deller's art addresses past and present to speculate on the nature of the future. With a focus upon British society, political history and high and low cultural references, Morris reappears frequently in Deller's work. Previous to the exhibition

Love is Enough, Deller conceived the project *English Magic*⁵⁶ for the British Pavilion at the 55th International Art Exhibition – la Biennale di Venezia in 2013, a diverse show which I found immediately engaging through Deller's use of multiple disciplines to explore new perspectives of Morris and English culture.

In an interview with Jeremy Deller, *Wallpaper the World*, Alex Coles and the artist discuss the merging of the everyday vernacular and craft in art, including the continued influence of Morris today, which Deller remarks is so significant that is often overlooked. 'Ideas of visibility, publishing, reproduction, printing and the notion of a practice that couldn't be defined easily - if at all – underpinned his work' (Deller, 2022, pp.8). At a time when Morris's ecological and socio-political concerns continue to resonate in contemporary society, Deller sought, in his own words, to "bring Morris back from the dead".

3.2.3 Politics and Pattern

Also looking to Morris's politics, artist Bob and Roberta Smith exhibited a variety of works including sculpture, political placards, banners, film and his campaigning van at the William Morris Gallery,⁵⁸ 2015-16. The artist reminds us, both in his work and writing⁵⁹, of the extent of Morris's political campaigning by responding

⁵⁶ https://www.jeremydeller.org/EnglishMagic/EnglishMagic.php

This work then toured on to the William Morris Gallery, the Bristol Museum & Art Gallery and Turner Contemporary, Margate in 2014.

⁵⁸ https://www.wmgallery.org.uk/whats-on/exhibitions-43/art-is-your-human-right/
 ⁵⁹ https://www.theguardian.com/commentisfree/2015/oct/12/arts-under-threat-william-morris-victorian-children

to and echoing Morris's beliefs that art should be for everyone. In this show Bob and Roberta Smith fought against the U.K. Government's decision to demote art in schools. The show was colourful, direct and enjoyable, conveying the artists' perspective of how education, art and politics should be experienced, as illustrated in his film, *Art is Your Human Right: why can't politics be more fun?*

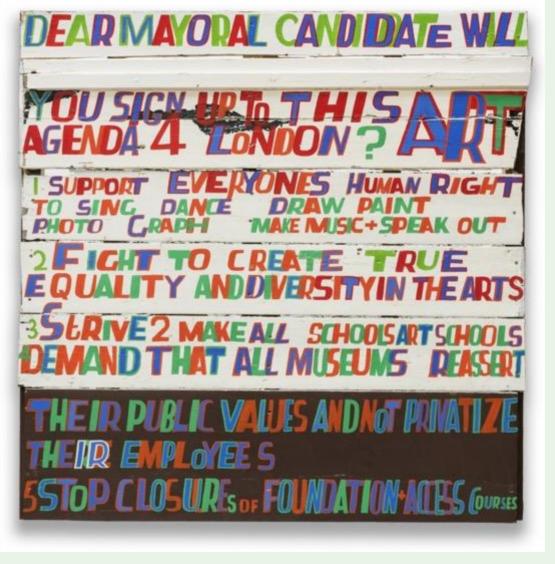


Figure 32- Dear Mayoral Candidate, 2015.

Bob and Roberta Smith. Image: © William Morris Gallery. Paul Tucker.

Like other artists working with Morris archives, artist and academic, David Mabb reproduces Morris patterns often juxtaposed with Russian constructivist artworks to explore socio-political concerns inherent in both histories. In his paper, *Notes on the Morris Kitsch Archive*, (2009) Mabb explores contemporary Morris reproductions found on an array of products and aims to expose these products to 'critical examination...such an approach opens up a space that allows Morris's designs to work critically within a world dominated by consumerism.' (Mabb, 2010, p.166) Perhaps the Morris products which are most familiar, are those found at National Trust gift shops around the country; they are well-made and have a particular middle-class authentic quality. They differ from online Morris kitsch wares which are often cheap and poorly made versions of the original- these reproductions result in low resolution in which patterns are stretched, distorted and the colours are saturated and inaccurate.

In 2022 I participated in a group show, *Patternicity*, curated by John Walter and Christina Niederberger, in which my work was exhibited alongside Mabb's. (See Figure 33). This juxtaposition highlighted our shared interest in Morris reproductions, with his work using book cover designs and my own painting appropriating patterns from a Morris colouring book.

Caroline Arscott relates the geometric structure of Morris's designs to the weave, or interlace, 'of living substance which references the human body, and which can be understood to reference the community, and eventually the commonwealth or the class united in struggle' (Arscott, 2008, p.97). Arscott articulates these opposing visual languages through class politics as a central theme within the designs, underneath the dainty and comfortable surface lie themes of violence and pain, 'necessary accompaniments of depth' (Arscott, 2008, p. 93).

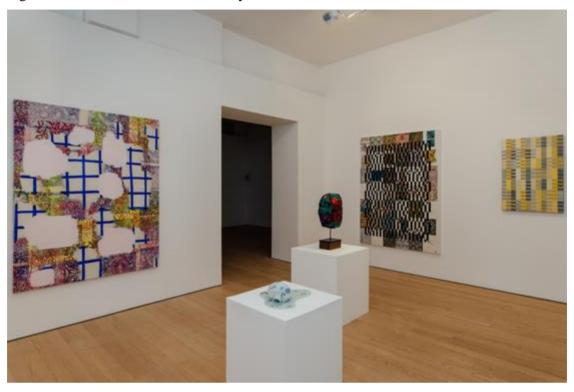


Figure 33- Installation view, Patternicity, 2022.

Left wall: Diana Taylor, Centre Front: Livia Marin, Centre Back: Sheila Hicks, Right wall: (left) David Mabb and (right) Christina Niederberger. Exeter Phoenix Gallery. Image: © Dom Moore.

Stephen Coleman also writes of the socio-political struggles that Morris perceived between the Medieval and the Victorian ages. I would argue that these perceived patterns occurring between histories can be applied to the patterns in technological revolutions which are considered here.

The meaning Morris attributed to history appears to be that it is a continuous struggle between the forces of personal and spiritual liberation, and those of economic and social division and repression. Out of this trouble come developments in society which continuously transform, sometimes subtly, sometimes on the revolutionary basis.

(Coleman, 1990: p.28).

However, the class struggle in Morris's work seems to be more evident in the ambiguity embedded within the designs. Perhaps the most widely known inconsistency in Morris's legacy is in his use of handmade processes and natural dyes, which resulted in unaffordable and inaccessible designs for the masses, in contrast to his ecological and socialist values.



Figure 34- The Yellow Wallpaper, 2020.

Kehinde Wiley Image: © William Morris Gallery

Kehinde Wiley's paintings often draw upon Morris patterns as a backdrop for his portraits to comment on racial and class struggles. Wiley's exhibition, *The Yellow Wallpaper*, at the William Morris Gallery, 2020, was reviewed by Mabb (2020), who compares his own early painting with that of Wiley's. Wiley composed black female portraits into and entwined with Morris wallpapers, giving them a voice that was historically excluded through setting them into the middle-class, white, domestic context of Morris. Yet, the difficult past which Wiley aims to address in his work is, in the words of Mabb, 'largely absent' and 'the trace of the medieval mythical land of plenty hangs on' (Mabb, 2020). Rather than conjuring up the idea of the women as prisoners, Mabb observes that they are in fact liberated.

The fact that Kehinde Wiley's paintings are photo-realistically executed by a team of assistants in China, led me to thinking about the absence of the hand and modes of production. This multiplicity of hands and authorship involved in Wiley's show at the William Morris Gallery struck me as paradoxical in being both ironic, as the hand-made, 'authentic' product was paramount to Morris's working ethics, and simultaneously apt, because Morris also outsourced much of his work to various craftspeople.

It could be said that Morris's patterns, which are so familiar, go beyond the purely superficial aesthetic to evoke a certain nostalgia for the past. Perhaps this is another reason for his popularity in a contemporaneous time of constant reflection. The allure of the past for artists (and Morris alike) resides in the 'a secret affinity between the archaic and the modern...the key to the modern is hidden in the immemorial and the prehistoric' (Agamben, 2009, p.51), and where, or when, the authentic, and the auratic qualities of the original is found.

Claire Robins, an artist and lecturer in museology, examines notions of authorship through performative artwork as exhibition, *An Elite Experience for*

*Everyone.*⁶⁰ In her book. *'Curious Lessons in the Museum: The Pedagogic Potential of* Artists'' Interventions' (2013), Robins explores the ways in which she, and indeed other artists work with museum collections and archives, cultivating disorder to highlight and therefore destabilise hierarchies. 'I see the museum not as a monolithic font of knowledge but as a dynamic site for understanding the past and its effects on the present. This is a site that is affected as much as it affects' (Robins, 2013, p.10). In her performance, Robins adopted the role of a visitor guide to explore the dynamics within a traditional museum setting through irony, disruption and parodic approaches. Through the use of mostly existing texts as script, Robins addressed the public in a deliberately condescending manner, highlighting class divisions within the institution and in relation to Morris, using closed questions to criticise aspects of pedagogy. By focussing on items within the collection which belonged to Morris, namely a cup and a satchel, Robins referred to the tradition of the 'fetishisation' of personal objects which can provoke discourse around authenticity and which can elucidate more interesting narratives than the objects themselves. (Robins, 2013) Robins' intervention and subsequent text on the project was useful in relation to how the past is often romanticised and hierarchised through the status of the authentic artefact. I am also interested in this romantic notion of the past and how this impacts upon my own research and the contradictory or deconstructive methods involved, to which I now turn.

⁶⁰ This was part of the group exhibition, *News from Nowhere: Visions of Utopia*, at the William Morris Gallery, (2005) curated by Steve Wheeler.

Chapter Four: METHODS of Making and Unmaking:

Contemporary life consists of many practices of 're',⁶¹ such as retrospection, revisiting and repetitive screen use. Having grown up in an era pre-internet and early post-production, my practice is shaped by both analogue and digital media and therefore the 're' shapes my research methods, as explicated through a series of strategies: *Retrospection*, through a *return* to the past.

Resurgence of craft in times of technological acceleration.

Re-visiting Morris's preoccupations with the past.

Recurring historical cycles from the Industrial Age to the digital age.

Repetitive, durational, rhythmic processes in the studio.

Repetition within pattern, and in lines of the grid; the warp and weft of weaving.

Recycling sample fabrics and ephemera.

Reassembling or reconfiguring images, to re-appropriate meaning.

Research into *reproduced* images in the twenty-first century.

The Betamax video player was the next level of excitement in my 80's childhood; we could now record and re-record over tapes, watching the same films over and over again, with remnants from previous recordings and adverts disrupting the continuity- layers of imagery, the beginning of the 're'.

⁶¹ In the book *Time: Documents of Contemporary Art*, (2013) published by Whitechapel Gallery, Amelia Groom exemplifies this preoccupation with the past in recent critical discourse through other recent titles in the series. These titles are pertinent to my research and illustrate the interconnection of my ideas here through: *Craft* (2018), *The Archive* (2006), *Appropriation* (2009), and also in the inherent notion of time passing or in decay, in *Failure* (2010), *Ruins* (2011) and *Destruction* (2017).

4.1. Multiple Methods

Across and through this research and designed to exemplify the rhizome nature of the assemblage, I adopt a multi-method research approach. In addition to the reading and studying through symposia required in any doctoral project, this research involves responding to and appropriating from museum archives, whilst also building upon my own collection of images and fabrics. In combining craft processes within my fine art practice, it is important to define that these lie in thread-based materials, including fabrics and sewing, tapestry, weaving and embroidery, echoing those used by Morris and Soula. Some of the bricolage materials I use include cross stitch, a technique which Morris abhorred, yet which allows me to bring the every-day craft kit into the hybrid of media used. Conceptual relationships, between materiality and immateriality, presence and absence and the value of the hand's convergence with digital, historical, compositional and memorial processes are explored through making.

The methods of making and thinking through making, involve diagramming, scanning, assembling and deconstructing to disrupt pattern, manipulate image quality and to re-assemble these fragments through physical artworks. Exhibiting as method is also crucial to the research. Whilst the research also involves pedagogical⁶² workshops,

⁶² These are detailed in Appendix D, rather than the main text here as they do not form part of my own practice. Numerous additional workshops at galleries (Cafe Gallery Projects, 2018, Space Gallery, 2019, 2020) have revolved around print, painting and stitching over the past several years. For several years, and prior to my PhD research, the aim for most of my workshops, at University level and within galleries, has been to promote a sense of convergence through analogue, mechanical and digital processes. These ideas have also been explored at Sheffield Institute for the Arts, on B.A and M.A courses. Print technologies are central to these workshops, ranging from basic techniques with limited facilities to more complex printing using mechanical presses and the screen printing process.

the weight of the study is carried out through solo art practice. I perceive these multiple methods as an assemblage in themselves, enabling a spatio-temporal exploration. Assemblage in this research can be aptly defined as a 'data collection method designed to represent a multi-layered moment. It relies on literature, items, and accounts assembled in a unique form' (Hughes & Pennington, 2016, p.27).

My practice-led research draws on theory and has theoretical repercussions but is not driven by theory. Paul Carter's emphasis on materiality⁶³ and focus on research methods through making, *Material Thinking* (2004) describes how artists turn their ideas into practice. Art making is described as an embodied process of performance and material thinking. Carter also uses weaving as an analogy for the ways in which artists combine ideas of past and present, as the warp and weft of time. Material thinking is central to working with objects, as in the words of anthropologist, Tim Ingold, it could 'offer a more powerful procedure of discovery than an approach bent on the abstract analysis of things already made' (Ingold, 2007, p.3). Although he is not involved in art practice research as such, I draw upon Ingold's ideas as the discipline of art, 'shares with anthropology a concern to reawaken our senses...in a reading that goes forwards rather than in reverse, and to follow the paths along which it leads' (Ingold, 2013, p.8) in order to discover the new. Because no one knows what the future holds, Ingold says we need to create our own futures. He distinguishes between perception and haptics, describing the latter in terms of exercises in making. Ingold's point is that perception is

⁶³ Ingold (2007) emphasises our need to consider the natural world, and the elements which are not solid but fluid, such as air and water, as material and affective. They affect the way we and other things interact and so are as valuable in a material sense, aligning with new materialist thinkers, as in Jane Bennett's, *Vibrant Matter* (2009).

not restricted to optical experience, much as the haptic is not only experienced by the hands (Ingold, 2013).

I build upon the continuing relevance of assemblage and collage as methods for converging apparently incommensurable and disparate temporalities and visual vocabularies. The term assemblage in this study interrelates methodology and method, and additionally acts as a metaphor for the multitudinous, heterogeneous and tentacular nature of the research itself, akin to a montage. Montage, as another term for this method, sees its roots in these times and influences; it cannot be 'disassociated from the act of rescuing, the efforts to recycle rubbish, detritus, scraps that appear to have no value' (Leslie, 2007, p.62). I often use bricolage as a D.I.Y tactic for appropriating this detritus. The terminology for these different approaches is interlinked, as stated in the glossary. Assemblage and montage refer to a medley or mixture to describe both process and final effect. Arguably montage seems more appropriate to describe the process of gathering various bricolage items together, whereas assemblage better describes the mish mash outcome of the process.

Montage and collage are the most direct approaches to assembling heterogeneous references, enabling exploration of the ephemerality of the image, the reproduction and its immanence of being discarded, again disrupting the original context. In response to Benjamin's montage type of writing, Andrew McLaverty-Robinson (2013) writes that '(a)rt is to be reconstructed as something to be used, recomposed, combined rhizomatically, as a montage' (McLaverty-Robinson, 2013) which is precisely how I approach art. The properties of material and quality of the image and its degradation or ruination will be explored through processes of destruction and erasure. Thus, the research questions which focus upon notions of loss and a sense of hope and renewal, are entwined as conveyed in method and concept.

4.1.1 Diagramming

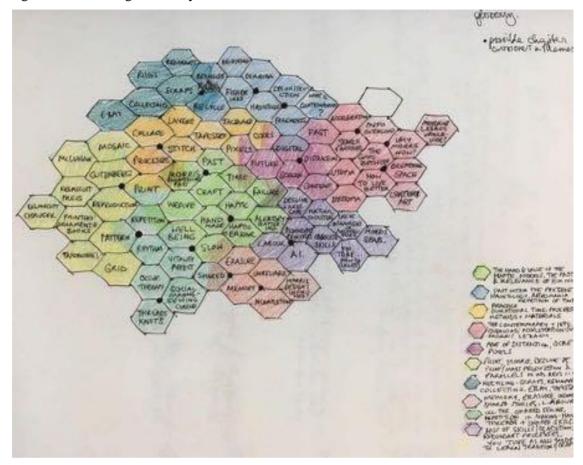
In considering the assemblage and its rhizomatic nature, the research necessitates a method of illustrating the correlations I draw between temporalities through my archival art practice. I make numerous mind-maps and diagrams which enable exploration of the relation between concept and process. Simon O'Sullivan offers various interpretations and uses of diagrams and diagrammatic methods. In relation to this research, I refer to his description of the 'world building' of diagrams to suggest connections between histories, or the 'drawing of lines between different times'; these links enable a 're-engineering of the past (understood as resource and living archive) that will then allow a different kind of future to emerge.' (O'Sullivan, 2016). Diagramming allows for multiple spatial and temporal constellations or assemblages to be made, like the rhizome, formed of multiple media and references rather than singular or linear ideas moving in only one direction. The following diagrams in this section help to describe my thought processes of the research in its early stages, thinking around the themes which form an assemblage of ideas and how these interconnect. Other diagrams are inserted throughout this, and the following chapter which further contribute to visually presenting my analysis.

123

Figure 35- Assemblage as methodology diagram

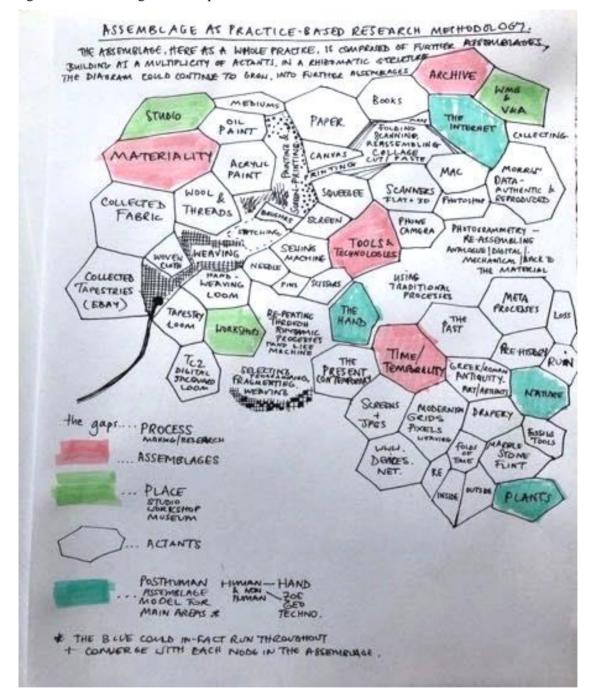
ASSEMBLASE AS METHODOLOGY Manuel DeLanda Assemblage the on Delense & Guattani and Thousand Platean's. oustellitions ane ner We rese ato Statification Rhizome The nature assemblage, a bridage d Strags. Detense after stand means Que re - wed Japen pike alon ne 3 Ma mer Am norh crina Enos DOIL 8 dimensi 10 The po Th No T a compon 13 rread Land nes as the horn can TO du can cone The on a itto even a low ead Luch 0 sharento sellin a Blage amento -p also on Ohler a

Figure 36- Hive diagram of keywords



The early stages of my thinking in the project, exploring a range of possible avenues, through a hive-like structure, connecting themes by colour coding.

Figure 37- Assemblage mind map, 2018



My ideas move into a more rhizome like structure, reflective of the theoretical underpinning of the assemblage: non-hierarchical, non-linear and with potential to multiply.

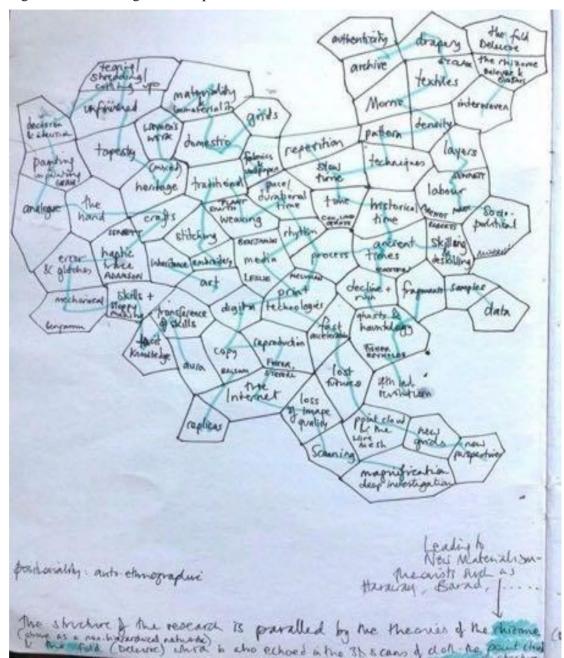


Figure 38- Assemblage mind map, 2018

The various themes and key ideas in my research and how they interconnect.

Figure 39- Organisation theory, 2019

folds - David Rill - Organization theory Renning organization theory - of the pronon-lineanty movement "The idea of the fold. on eq. of the fold. traip of seeing & hicking }: difference, bec emigence " LINGTO establish the gaps between the folds) be between the form & care ,he folds africments. like the Davidien Dars reband as areal The texture the theory Neade (on the 30 and tears. scan printed & women's work pushed/confined Deleuze (1993 thed up (Martan Say if the corrects Prin One mon in Victoria times). These reflect the who pant douds not no an do into Danne flintomen a rost shochine vice vebta (anoran My m eventing is connected to 1 de the fish is anver total Mandton full & drew argain & a signin Kladi ways of hime knowled These fore new alicans be developed !! " continuous movement rim fulls fild is characterised Ininterripted serves CONNECTION DVG all ranations XAL. HETEROGENEIT! Loeske, 2010 AL MULTIPLICITY anes ally becoming life' ASIGNIFYING RUPTURE arch Wel bole ise + Gratin (1987) CARTOGRAPHY DELCACOMANIA refere as rhisomes. " (Pick, 2017)

This diagram aims to visualise my understanding of David Pick's Organisation theory and its relevance to assemblage, rhizome structures and the multiplicity involved in this research.

Figure 40- Work as salad mind map, 2017

. DEGIN WARKING ON AIDA CLETH TIS OTISS VIKATE Consider the north as Salad. on/seles naredients: ODERN/CONTOMPORA () TEMPORALITIES : PAST, ANGLENP IALS STONE RIC METAL , DOL DKNS : MOKRIS TERIAL FSSA rics lextiles O 39 10 IGIT k PROCESSE

I refer to my multi-media practice as a salad, made up of many ingredients, identifying the relation between concept and materiality.

The heterogeneity of my collection can be organised through diagramming also, by highlighting the main themes within my research and my source material.

4.1.2 Collecting and Building an Archive

Weds 17th May 2017

I'm going to use the things you had-lace, tablecloths etc to make work from, and your House and Garden magazines.

For many years I have been building a collection of images and fabrics,⁶⁴ spanning heterogeneous cultural, temporal and technological references including personal inheritance and shared heritage which becomes the focus for this research. As a visual artist, the proliferation of images we experience has always fascinated me, hence my compulsion to collect. I am searching for what is lost or past. With the decline of physical materiality, a bricolage approach persists in contemporary art and critical discourse. It is the bricoleur who 'speaks,' not only with things ... but also through things', as translated from Levi-Strauss (Dezeuze, 2008), in the need to make the past, absent or obsolescent as present and tangible once again. In exploring the assemblage of images and fabrics, we will see how '(t)he collection of things is not one moment frozen in time but instead the past is immanent in the present, as, for example, the meanings of things arise from their histories' (Woodward, 2020) through a material and surface assemblage. Woodward's concept of the poly-temporal collection as a model for the impact of the past upon the present, and of the present as a definer of the past, helps to support my approach to reconsider Morris in light of the temporal layers and multiple

⁶⁴ In addition to the recycling of fabrics from thrift shops and the scrap bins in textile shops, a new search or collection was triggered by Soula's incomplete tapestries and embroideries. I photographed and digitally printed these tapestries, though I did not pursue this collection beyond about 20 pieces.

media within his work, the re-materialisation of archives and the assembling of personal inheritance and shared heritage- reflecting a sense of contemporaneity.

In the practice-based PhD research of artist, Dr. Zoe Mendelson⁶⁵ (2015), the method of collecting, or hoarding is used with collage to explore how materials can be manipulated to reflect 'psychopathological attachments to 'stuff'' (Mendelson, 2015). In cut/paste methods of collecting and collaging, what we are left with is fragments. The bricoleur, like myself, is fascinated by found fabrics, wallpapers, the materials and images of our everyday lives, the 'force of things' (Bennett, 2010), which conjure up materialised pasts re-appearing in the present. I further explore this by counter-posing the old with the new- reproduced and digitised. My fascination with images, fabrics and pattern naturally informs my use of reproductions and print media. Repetition of the reproducible image is integral to my research. Through print processes, the already reproduced image is subjected to further reproduction⁶⁶ and therefore another removal from its origin.

⁶⁵ https://zoemendelson.co.uk/research PhD title: Psychologies and Spaces of Accumulation: The hoard as collagist methodology (and other stories)

⁶⁶ The reproduction is integral to the work of Morris in numerous ways: through his sourcing of inspiration taken from archival print material and in his revival of traditional print processes, undertaken at the *Kelmscott Press*.

in have by make see has they losh - has actuale The d What needs to be conveyed? - PATTERN, REPETITION X DISRUPTION /INTERRUPTION/ This could also be converged through areit patchingh other patterns (repeated) white or quilt designs ! ouch a Liberty, Lawa Ashley etc Momis attern could and collapse Rtant leaving the fragmen has osla pred indo or the pattern tiles it monis? How the patterns It wallpaper works can also come into prints an pager. * hault provide a brilliant bachgroud to the parity textiles [video works. * Multi-media installation as final exhibition

Figure 41- Repetition and disruption mind-map, 2019

Although the image collection is heterogeneous, there are interwoven themes throughout which inform the research, and vice-versa. Deriving from mostly copyrightfree imagery such as the Dover publications of printers' ornament references and obsolete picture books, the research archive centres on the way that things are made (human) as well as the material qualities of things and matter (non-human). Images of traditional making processes, tools from Prehistoric Britain, drapery in sculpture from Ancient Greece and Rome, the repetitive use of the grid and its nod to Modernist art, needlework patterns, Morris and the Arts and Crafts movement are all converged. The photographic aspect of the archive is dominated by images of ruins and aftermath caused by natural disasters, most of which are appropriated from news sites. In contrast to this I use an array of online stock images and throw-away jpegs of clip art. My 'anarchival' art practice involves 'preproduction as much as postproduction: concerned less with absolute origins than obscure traces' in which, 'artists are often drawn to unfulfilled beginnings or incomplete projects - in art and in history alike - that might offer points of departure again.' It is 'recalcitrantly material, fragmentary rather than fungible and as such they call out for human interpretation, not mechanic reprocessing.' (Foster, 2004, p.5) The 'heterogeneous entity' (Woodward, 2020) which adds to the description of an 'an-archive'⁶⁷ (also used by Reynolds, 2011) is apposite in describing my own manner of collecting- a more haphazard and anything goes search 'which extends beyond institutions and professional historians to the Web's explosion of amateur archive creation' (Reynolds, 2011, p.26).

⁶⁷ I refer to my own collected source material as 'an-archival' with reference to Foster's (2004) original use of the term, which I use in combination with archive (referring to the Morris archives).

Through diagramming, the main themes of the research are highlighted which subsequently illuminates the classification system behind my collection. Spanning an array of references, across nature and culture therefore, I have sought to define my selection process by categorising the images into themes using Rosi Braidotti's posthuman assemblage - a '*zoe*/geo/techno' convergence (2019), of living human (bio) and living, non-human (zoe) with other non-human elements, which proved a relevant model to make this distinction as in Appendix A. I collated the images from my personal collection and the Morris archive.

Figure 42- The archive categorised

-	
	ancient artefacts
	i architectural ornament
▶	artefacts from Ancient Cyprus
▶	British Mesozoic Fossils
	Disney
▶	Drapery
	EBay tapestries
	Edward Burne Jones
▶	Everyday Life in Prehistoric Times
	E Folded fabrics
	🔚 Gerard's herbal
	Greek Sculpture Late Classical period book
	Grids and graph papers
	MORRIS
	Mum's needlework
	museum artefacts
	📄 poor res images
▶	Pre-historic landscape
	🚞 quilt designs
	Samplers
	scratch cards
	screen shots
	🔁 tacquete weave scans
	The Project Gutenberg eBook ofArchitecture, by John Ruskinfiles
	V&A Medieval tapestries
	You tube screen shots -how to

I began making digital files for these images which revolved around materiality and how things are made. Where plants or the natural world are referenced, it is through a taxonomical book or illustration, seen as a printed reproduction, as in John Gerard's *Herball History of Plants* (1597)⁶⁸ which was central to Morris's own archive. Floral imagery is of course a typical motif in most of the printed fabrics I source. The domestic theme is a strong element within my work. It resonates through the collected fabrics (within the archive) which comprise both my own collections usually from charity shops, including printed souvenir tea towels, pillow cases and curtain fabrics etc as well. The fabric bricolage comprises high and low cultural⁶⁹ references, both inherited and collected. This comprises Liberty patchwork pieces and Laura Ashley swatches from eBay, craft kits from economy stores, souvenir tea towels, curtain fabrics, and printed duvet covers from second-hand shops and a vast collection of fabrics from Morris & Co. sample books. The fabrics and craft materials are particularly related to the impact of Morris's legacy⁷⁰, although the work derives from an autonomous experience, with as a personal inheritance from my mum's collection of antique tablecloths and the remnants from her furnishing projects. The needlework collection includes tapestries, embroideries, craft materials and patterns.

⁶⁸ In addition to direct reference to Morris's patterns, I have repeatedly used screenprints from Gerard's *Herball* (1597) in my work, linking the Morris's archive with my own, whilst the use of plant imagery highlights concerns for non-human matter as prevalent in current discourse bridging contemporaneity and new-materialism.

⁶⁹ This is evident in contemporary art and popular culture, known as 'cottage core', 'an aesthetic that romanticises the return to traditional bucolic attributes, cottagecore lays heavy emphasis on a mix of rural self-sufficiency and delicate décor, with a heavy dose of nostalgia.' (Anita Rao Kashi, The Guardian, 2020)

https://www.bbc.com/culture/article/20201208-cottagecore-and-the-rise-of-the-modern-rural-fantasy

⁷⁰ Morris's legacy continues to infiltrate mainstream culture, as is evidenced in the BBC culture article, *Why we still love original anti-minimalist William Morris*, by Cath Pound, 30th November 2021: 'The Morris aesthetic – with its vibrant patterns, full of intricate detail – is also a perfect fit for the current love of maximalism, eclecticism and nostalgia in interior design'.

A brief probate inventory of a selection of Soula's fabrics which I use within this research include:

Various fabric off-cuts from Soula's projects.

An unfinished tapestry of flowers and an embroidery of the Bayeux Tapestry.

A selection of handcrafted tablecloths from Lefkara, Cyprus.

Snippets from some items of clothing.

At Chisenhale Art Place, East London, my studio is loosely divided into three areas where I can focus on each aspect of my practice - painting on one side, the clean textile work on the other side and scanning, digital planning and collage at my desk. I also use the floor to compose the fabric assemblages and to lie the canvases flat when pouring paint. The various elements within my practice are naturally interrelated. I should mention here that this research does not aim to cover the entirety of my practiceindeed I have deliberately decided not to try to unpick what painting *is*, rather to focus on the convergence of media processes.

Figure 43- My studio, Chisenhale Art Place



Figure 44- Work in progress, 2018

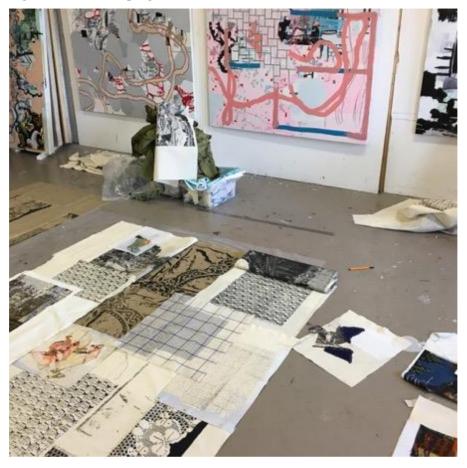


Figure 45- Studio shot- fabric assemblages, 2023





Figure 46- Studio view- digital and collage area

Figure 47- Fabric collection



Through exploring avenues in digital media in convergence with traditional processes associated with the past, I investigate how the combining of shared and personal histories and collapsed binaries can form new narratives. The multivalency produced by these relations is a condition of different modes of collection and different forms of archive. In this respect, I draw upon Sophie Woodward's, *Material Methods: Researching and Thinking with Things* (2020) in which she discusses how collecting and collections, both personal and shared, are under-explored as methods, yet can elucidate original perspectives. As Peter Korn puts it,

'[s]ome of the most common ways in which a craft object attains meaning for a respondent are through information coded into the object by the maker; through the experience of discovering or acquiring the object; through a personal connection with the maker; and through provenance or projection' (Korn, 2013: 67).

Even the personal fabrics however, are familiar to many.

Figure 48- Lefkara Lace tablecloths, Cyprus

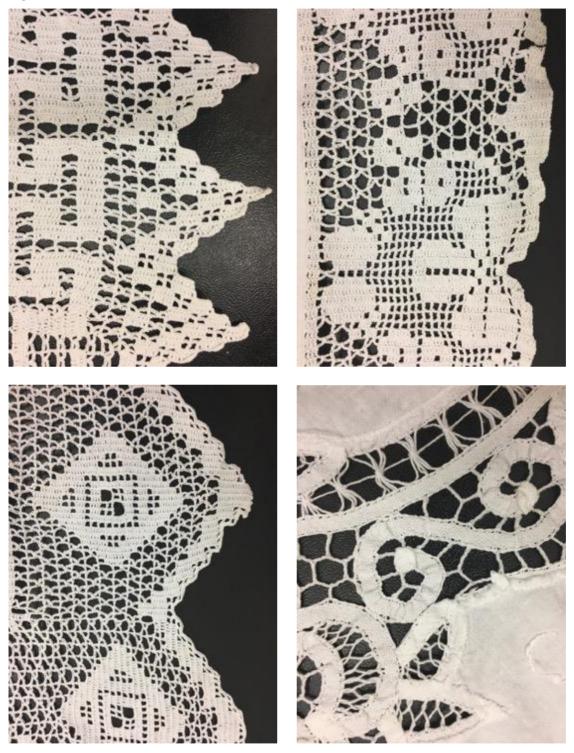


Lefkara Lace or Lefkaritika⁷¹ derives from the village of Lefkara, Cyprus and involves an intricate cutting technique to create holes, removing singular threads through geometric pattern. The gaps are fundamental to the design; whilst threads are removed, the design is created.

⁷¹ In an informal video interview, 2017, I discussed the dying craft of Lefkaritika with a seller of this traditional cloth in the village of Lefkara, Cyprus, who told me that, due to a lack of demand, this traditional handcraft has now become mostly machine produced.

The crochet and lace borders of the cloths were scanned, enlarged and repeat screen-printed on the canvas. I photographed Soula's ornaments, embroideries and tapestries, some of which were incomplete. Preserving this authenticity is important as it feels like a way to preserve memories and the handwork of others with respect.

The use of collections and archival art practices enables historical information to be made 'physically present once more' (Foster, 2015, p.32) and to re-contextualise and re-assemble the found image: to emphasise a 'material presence of the past' (Domaska, 2006). This 'archival impulse' (Foster, 2004) or 'archive fever['] (Derrida, 1995) continues to permeate current critical discourse in an age of digital recall. With the digitisation of archives, the notion of memory becomes increasingly significant, which I return to in Chapter 5. Figure 49- Some of Soula's collection of crochet and Lefkara lace.



These photographs transferred to acetates for screen-printing which I used repeatedly throughout the research, in paintings and textile assemblages.

4.1.3.1 A Note on Flatness

Intrinsic to the archival collection, deriving from print, papers, jpegs and fabrics, are the qualities of flatness and folds. These 2D and 3D elements are relevant to my techniques of making, as we shall see in the following chapter. Furthermore, they are significant to Morris and so, for this reason, these material qualities invite further description.

Many of the images I use lack perspective, being diagrammatic and illustrational or linear, rather than tonal with depth. This inherently flat nature of images appropriated from both page and screen, is key to the investigation, which sees a flitting between flat and folded structures, 2D into 3D form. Flatness punctuates the work in various ways, visually and metaphorically. I seek to explore this further through scanning media.

Collage also holds an interesting position also between flatness and form, in its 2D qualities used in conjunction with photography, magazines, paper and painting, it has a sculptural aspect, within the pictorial depth that it can convey. Linear perspective and representation in painting were replaced by collage and forms of abstraction, such as cubism. Steyerl describes the spatial significance of montage since the beginning of the twentieth century as the 'dis-mantling of linear perspective' impacting cinema, photography and painting.

Furthermore, the method of flattening was significant to Morris's design process. Any sense of tonal depth or perspective is removed and replaced with definite, opaque, flat colours. The flatness of Morris's work lends itself to the printed copy. His use of the taxonomy, *Gerards' Herball* (1597), Medieval printed matter, and indeed, his love for print and publication, is mirrored in my own fascination for printed images. Distinctive and bold, Morris's patterns hark back to historical influences. He writes that flatness and layers are 'always present in all the patterns of the ancient and classical world' (Morris, 1881) and describes the 'crispness and abundance of beautiful detail which was the especial characteristic of fully developed Medieval Art' (Morris, 1888e). These were qualities which could easily be transferred to textiles, as is evident in his approach to interpreting the natural world - to flatten and stylise, from nature into pattern.

Figure 50- Acanthus, 1875.



William Morris

Image: © Victoria and Albert Museum.

The flattening process alludes to a removal from nature to the hand⁷² of the designer. Like Morris's wallpaper, patterns and grids provide the background for much of my work. The flat structure of grids mean they are non-hierarchical and non-narrative as explored in Rosalind Krauss's seminal essay. In *Grids* (1979), Krauss makes the correlation between this structure as unique to art forms rather than being found in nature. This resonates with my use of the grid which aims to contrast with the fluidity of the plants, ornament and more gestural aspects of my work. Along with other methods of image disruption, the use of the grid breaks this order of another pattern and is integral to how I might subvert ideas surrounding Morris. The aspect of flatness which was crucial to Morris impacted upon the next step of my research, to flatten the outside (material) world. Drapery and sculpture emphasise this straddling of dimensions in my work.

4.1.3.2 A Note on folds

The appeal of fabric and folds throughout art history permeates my archive and practice, stemming from a love for pattern and printed fabrics. A preoccupation with drapery persists in my work, often deriving from museum catalogues of sculptures from Ancient Greece and Roman sculpture. One of my recurring sources is an old book, *Bernini* by Howard Hibbard, (1965). The soft drapery and flesh depicted in hard, sculptural in hard stone, a static depiction of fluidity, with 3D form as printed on the 2D page- the figure and the fold, are like frozen moments in time. I make correlations

⁷² Morris's own hand is most visible in his sketches for patterns; these pencil drawings with notes on printing colours were left incomplete as the information provided was sufficient for the printer to work from.

between the folds of fabric with metaphorical folds as an assemblage of time and ideas, which I aim to describe in the diagrams below.

(which is) The Betry & Sto. Toresa. 1695-52. ·Croppe SWEE he quality Bba 2009 e ux 00

Figure 51- Sketchbook page 2019. Low res images

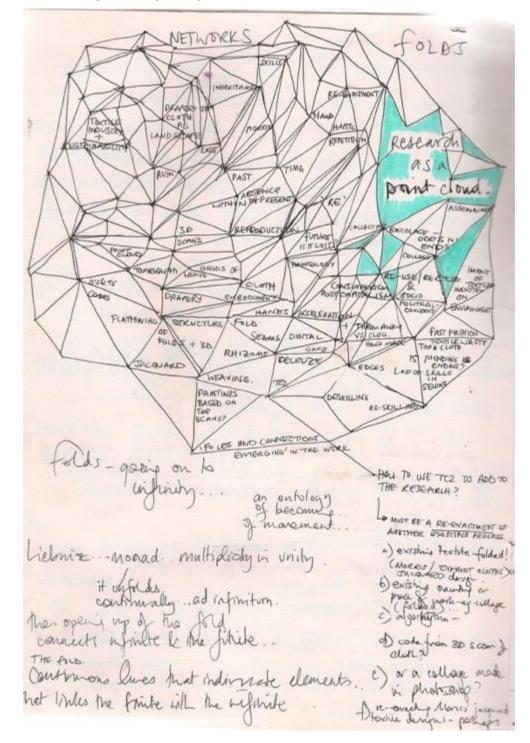


Figure 52- Assemblage thinking through folds, 2018

This diagram shows how ideas or themes 'fold' into another. The lines intend to represent the folds between things; like a rhizome the sections could seemingly continue to unfold infinitely. I used the term point cloud in the diagram, but more accurately it should be referred to as a wire mesh (of a 3D scan).

Figure 53- Thinking through folds, 2019

... Contined ban he fild DRAPERY FOLDS MORRIS FOR BS FABRIC F0203 nots the in NELSPAPER FOLDED Re ina en L'REZKASE IMATES BILDED In ARCHITEZTVRE ADLDED compartments the Sed is 20-30 the KI onips gried via GUA Out Ne ritane ran -20 pack who name of the anans noddi Jet orm itse back to its main multiply non-hierarchicall fild is drapen Sol And The mies the mar 12 a Diviers est m nundrian Menske When done KI. LIL out craft ne S Land Ne Ca Care Scrun le uno one m cannot nome of Lhn wp be blod in Cally he an elenie Same Lay afair. the desh 0) 10 comes about

Further reference to folds is sourced through images of Morris's Medieval tapestries and woodcuts, exemplifying his fascination with drapery, evident in the *Kelmscott Chaucer* illustrations, tapestries, and in his sketches and paintings. These are explicitly appropriated and sampled within my digital Jacquard weavings and series of tapestry paintings as included in section 5.2.4.1.

La Belle Iseult, (1858) Morris's only completed painting, illustrates his interest in pattern, fabric and the folds of drapery, and although I do not directly reference this particular painting in my work, it illustrates his multitudinous practice and his involvement in the fine arts. This switching between 2D and 3D informs the techniques of flattening and folding of the archive and consequent scanning as method.

Figure 54- La Belle Iseult, 1858.



William Morris. Oil paint on canvas. Image: © Tate.

4.2 Methods of Making

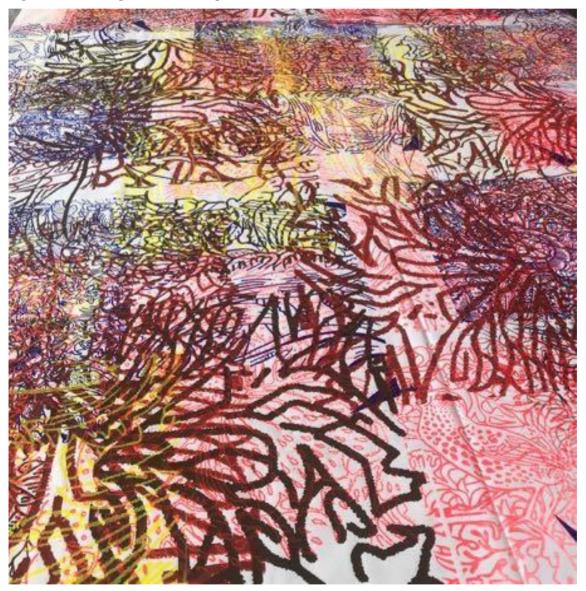
4.2.1 Reproduce/ Repeat

The idea of the past – as projected from the imagination of the present - is taken as a source, yet the present requires there to be some eclectic degree of aesthetic replication; this is true for Morris, for postmodernist and hauntological appropriation and indeed, my own work, hence my use of mechanical and digital scanning and print media.

Through methods of postproduction and sampling, I explore and challenge the notion of authenticity or aura that is imbued within the original. Through the rematerialised, physical and unique artwork, these ideas are further subverted. We have the authorised, official copyrighted product lines, by Morris & Co., and then the archive of Morris gift shop reproductions. The work therefore seeks to explore mass production. Discussion around the hand and the machine provides a lens to reconsider and analyse these repetitions across temporalities, bringing the materiality of the past into the present through traditional processes and through means of mechanical and digital reproduction. The archive of images and fabrics is scanned in both senses of the wordlooking and recording. Initially, I use reprographic scanning in order to prepare images for screen-printing. The removal of the hand in this mechanical process is significant and that which I seek to elicit in order to develop my exploration of authenticity and the hand/machine discourse. Often associated with Warhol and Rauschenberg, silk-screen printing lends itself to repetition. The work then begins with patterns and grids, repeat printing over canvas and fabrics, which are then worked into with paint and stitching. Whilst reprographic scanning is integral to my research, I am drawn to investigate and reconfigure the archive in a new way, adding to the mechanical processes by using

digital media. I want to investigate how a sense of loss can made visible through 3D scanning, to illuminate that which may be invisible to the human eye and to investigate the notion of dirt in the digital. I return to Elly Thomas and her frustrations with the digital as it just "does what you tell it to do".

Figure 55- Screen-prints of Morris patterns on canvas, 2019



Patterns appropriated from a modern Morris colouring book were reprographically scanned, enlarged, and repeat screen-printed onto cotton and canvas.

4.2.2 Methods of Contingency

In her practice-based PhD research, and later publication *Play and the Artists Creative* Process⁷³ Dr. Elly Thomas⁷⁴ built upon John Law's 'mess as method' (2006) to explore contingency and to oppose or challenge the 'perfection' of the digital, embracing the unknown of art practice. By stacking her sculptures, Thomas played with the tension of things about to topple over and invited the audience to interact with this unknown outcome in her works. The convergence of histories in my research draws upon her ideas of stacking, as methods of layering in the making process. Thomas's academic work focussed on the work of Phillip Guston and Eduardo Paolozzi, both of whose art interests me for the same reasons as Thomas, and which sparked many of our conversations on contingency. Guston spoke of 'treating the act of painting very much as a process of interaction between you and the paint and the surface in front of you'. (Guston, 1972) In the painting and textile works, following the process of assemblage, I also deploy acts of destruction and then reconstruction to explore the absence and presence of the image. This element of contingency entails prior learned understanding/ knowing of the unknown and how to navigate that space. Through cutting, tearing and then reconfiguring through overlapping, layering, aligning, sticking and stitching, the work finds a new form.

⁷³ Play and the Artists Creative Process: The Work of Phillip Guston and Eduardo Paolozzi. Routledge. 2019.

⁷⁴ https://www.uharts.co.uk/whats-on/2023/meet-the-artist-elly-thomas

Figure 56- Thinking through layers, 2019

1	TIMIKIN'S THRESU	LGH LANDES	OF PEODERSES
	FOR PAINTINGS	HANGINGS ON	CANVAS/COTTON
0	IMATOE/IDEA	MEDIA	TELHNQUE
0	1) GRID (LANCEP & LEFT, OF THE LANVE & FOUNDATION TOR THEESTRY PAINTING (STITCHING)	AZRYLIC ON CANNAS	(ROL ENTE, ROPETITION) FLATTENED
	2) NETWORKS (SCRUTINISING THE FORM OF THE FOLD LTHE	AZRYLIC . 3D SCANNED POINT- CLOUD	(MECHAMICAL) SCREEN-PRINT A &
	CONSTRUCTION OF PILED CLOTHS/ JOOLS ETC.	CANVAS & AIDA -	+OVER & INTO. (HAND)
ale	3) TEXTURES FLATTENED AS INTLAKES - AN INVESTIGATION INTO THE MACRO OF THE EVERY. DAY, A	DIGITAL PRINT ON - CANVAS	30 -> FLATTENED ->2D DIGITAL & CAN BE STITCHED INTO .
	4) PATTERN REPETITIVE, DOMETTIC, (RELATION TO CLOTH, LANDSCAPE :	AZEYLIC SURANJPRINT ACRYLIC PAINTED OR PRE-PRINTED FABRIC	& ORKSAMPLERS
	5) RUINS (LOST/ PAST/ DESTROYED/ UNPINISTED/ IN BELLEDN STATES + STATE OF THE LORLD - A MO TO SOCIO-POLITICAL TIMES OF TURISIALENCE & INSTABILITY. (DYSTOPIA)	ACRYLIC ON CANVAS	MEZHANICAL/ SCREEN-PRINTED - LOW RES. BREAKDOUN OF IMAGE.
Æ	6) TAPESTRY (INCOMPLETE, IDERL (UTOPAN? SLENES FROM PAINTING! POSTLACIOS M - RELATET TO PLOCESS IMECHANICAL/HAND TO HAND PENTED (PAINTED) TO HAND STITCHED	ON CANVAS/	DIGITAL PRINT
1	- 614		CONT

The unknown path in the creative process is common and can be exciting and useful in opening new ideas which may be bubbling under the surface. In her text, "What is Visual Intelligence and How do Artists use it?", Rebecca Fortnum investigates the challenge between thinking and making processes, 'enabling the decision-making processes of contemporary visual practices to be recognised and enter certain academic debates where they have been largely absent' (Fortnum, 2005).

Dr. Emma Cocker explores this notion of not-knowing, emphasising that, despite the anxiety it can cause, something of the unknown may be retained in the artistic process, even if just to gain more knowledge about the work. It develops readiness, 'a state of being at the cusp of action' and creates conditions 'within which something unanticipated might arise' (Cocker, 2013: p.127).

Cocker describes this method alongside other tactics for creating plans of contingency: 'Deconstruction serves to unpick and pull apart the regimes of power and order that are used to hold things in place, revealing the constructed or illusory nature of our realities... Practice unfolds as a series of endless *maybes*, an interminable set of tests or trials' (Cocker, 2013, p.130)

The combination of making and unmaking⁷⁵ might allow for exploration of loss, decline and trace of the (human) hand, ideas which can be shared through exhibiting to offer new perspectives of processes and my deliberate misuse of media technology.

⁷⁵ *Making and Unmaking*, curated by Duro Olowu at Camden Arts Centre, 2016. The show brought together art, culture and fashion of over seventy artists from across the globe.

4.3 Exhibiting as method

I use exhibiting as a method to explore and share the ideas in my research, aiming to connect with the wider public and a non-academic audience. In proposing a material translation of past/present temporalities as intertwined, or in other words in reflecting this notion of contemporaneity, it is vital that the physical work is also shared outside of the academic journal and beyond the page, through public exhibitions. Exhibiting at the William Morris Gallery in particular, enabled the research to be shared within the wider community, beyond the art world. Typically, the exhibition is where the artist can articulate and share their ideas or visual intelligence with others in a way which may be otherwise inaccessible, illuminating the process of thinking through making. Exhibiting enables interconnection between works and a wider discourse with the audience, through moving throughout space, and also via discussions, as distinct from how the practice is experienced in the studio. Solo shows especially can consolidate and ignite new ideas or readings. According to Berg & Sirowy (2012), through an autonomous mode of art practice, formal skills are developed, yet one gains further knowledge from expanding the discourse between multiple-disciplines, between the research concepts and indeed, to other artists involved. They discuss different modes of interrelated visual traditions, both autonomous and communicative, which can

> generate deep insight by going beyond rational-cognitive ways of knowing and providing new ways of understanding people's real lived experiences and views; and ...offer ways to "give back" and contribute to a community, potentially igniting a spark among community members to engage in further action and contribute to their community's resilience.

(Berg & Sirowy, 2012).

Dr. Jeanine Griffin, curator and fellow researcher at Sheffield Hallam University, explored the curated exhibition as a method of research, focussing her work around Jean François-Lyotard's much-discussed exhibition, *Les Immateriaux* (1985), Centre Pompidou, Paris. Griffin used a methodology of curatorial practice approached through diffractive philosophy (Karen Barad) to explore notions of authenticity and aura after Benjamin, in a post-digital age. Griffin's research has therefore been inspiring to my own project. In the following chapter I describe these various exhibitions and the journey of my project, following ways of looking, making and communicating the research.

Chapter Five: Findings through the Journey of Making

To reiterate the research focus, I explore how notions of loss or decline, in relation to craft and the hand, can be translated through processes of constructing and deconstructing using traditional and digital media. This involves the combining of visual and conceptual opposites- loose gesture and graphic images, references to ancient and modern histories, 2D and 3D forms.

This table (Figure 57) explicates how I have structured and developed my research project over the years 2017-2022. I have divided this into three sections- *Ways of Seeing, Ways of Making* and *Ways of Sharing*. In the *Ways of Seeing* section, I describe how I research, scan and prepare the William Morris Gallery archive and my collection of images and fabrics. *Ways of Making* describes the experiments and works made, and *Ways of Exhibiting* lists the various shows I participated in, and the research questions which they addressed.

	2017	2018	2019	2020	2021	2002
Ways of Seeing- Collecting, building an archive & scanning	2017 Scan Soula's tablecloths, craftwork & ornaments. Scan Morris archives. Collect unfinished tapestries. Collate an archive. Visit 'Red House'.	2010 3D scanning workshop, SHU. Scan Soula's cloths and Morris fabrics. TC2 loom workshop- programming weaves. Visit Kelmscott Manor. Film handiwork in Cyprus.	Assembling the research on Assembling the research on Further 3D scans of Morris textiles. LiDar scans of Morris woodblocks. Visit Kelmscott House. Deliver talk with Ben Deakin Visit Kranden House.	0707	LiDar scans of Standen,	2775
Ways of Making- Assembling the archive using analogue and digital media.	Start handloom weaving course. Begin sketchbook work by diagramming. Start digital collages to manipulate Morris patterns. Begin series of collages with calendars and extend into using Morris calendars.	Textile assemblages using screen-printed fabrics of craft processes. CCA reside ncy- explore analogue only. Explore Morris like patterns on handloom. Experiment with gaps in pattern. Collages on paper continue. Knot and thread paintings. Begin Morris & Co. sample book collages.	Digital collages & Fabric assemblages cont. Start folding and scanning the reprographic archive. TC2 weaves of details from Kelmscott Chaucer. Experiment with painting onto digital prints.	Continue exploring assemblages and painting. Test works as assemblages in studio 4, Chisenhale project space. Stitch into wire-mesh screen-prints and incorporate into paintings and textile assemblages.	Begin new series of paintings, fabric assemblages, collages and video for WMG show.	
Ways of Sharing- Selected exhibitions explicitly related to research	Threads: Taking up Needles and Yarn, two person show with Celia Pym, curated by Alee Chay, C4RD, London.	CCA residency Can We Hold On? CCA (solo show) Symposium at WMG. Poster exhibition SHU.	Reassemble, curated by Rosalind Davis, Colyer Bristow Gallery, Al Dente, Skelf.org.uk, curated by John Walter. A Strange Weave of Space & Time, curated by Jeanine Griffin.	Yesterday, Today and Forever, Artseen Contemporary, Nicosia. (wrote text for press release)	Phantom Yarns, Artseen Contemporary curated by Maria Stathi.	A Ghost for Today, (solo show) WMG, curated by Roisin Inglesby.

5.1: Scanning the Archive, Disrupting Pattern, Re-assembling Times

5.1.1 Gaps and absences

In the studio, I began with my collection of photocopied Morris designs. I sought to disrupt the pattern through processes of erasure, to convey the rupture of linear time, and to alter and degrade the image to explore notions of decline and loss, yet in a manner which remained somewhat respectful to the designs. It is not my intention to imply disregard for Morris, rather to illuminate the contradiction within him and to simultaneously highlight paradoxes of time and space.

In an analogue mode, I cut away the backgrounds of the photocopied patterns, (figures 58-61) and then digitally, erasing the background using Photoshop (Figure 62). I also experimented with blocking out colours, layering, and by reducing the image resolution to pixelate the design (see figures 63-66). The surfaces of materials were explored through painting, printing, assemblage and collage, highlighting the breakdown of the image through cuts, tears, un-painting and haptic slippage.

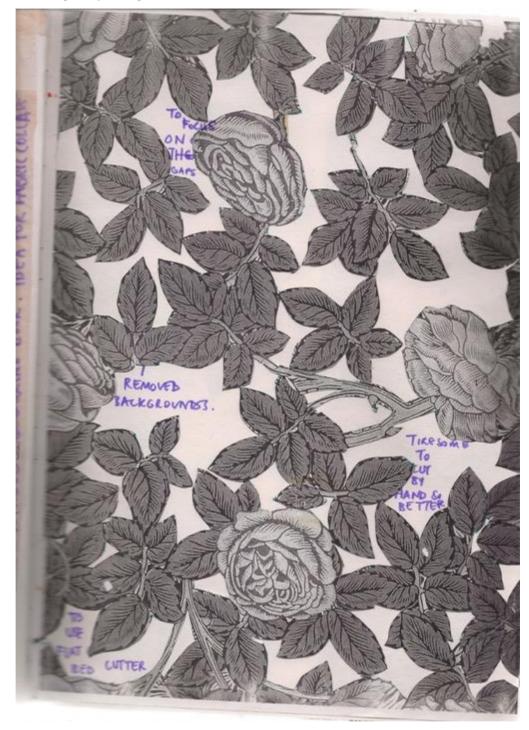


Figure 58- Cutting away background, 2018

As I have noted in this sketchbook page, this process of cutting the background out was lengthy and tiresome. Like Morris I decided to turn to a less toilsome process, though through digital means. I tried using a plotting cutter although the results were not as interesting as I had anticipated.



Figure 59- Negative spaces of Morris pattern

I removed the detail from the image in order to emphasise the presence of the absence.

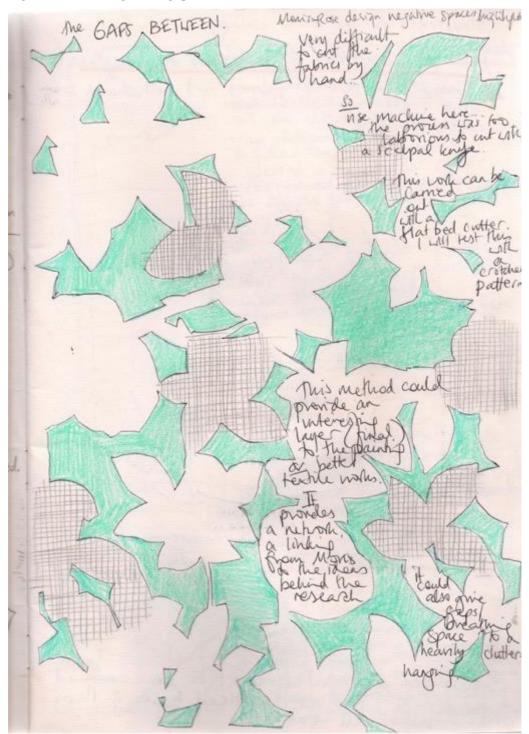


Figure 60- Thinking about gaps, 2018

The gaps of the pattern started to convey ideas of absence.



Figure 61- Gaps of Morris pattern transferred to newspaper, 2018

In thinking of how to combine the contemporary with Morris, I used newspapers as the substrate for cutting out the negative spaces of the patterns. These experiments led me to explore more immediate processes of erasure, again, using Photoshop.

Figure 62- Trellis (1862) Digital image, colour removed 2018.



I also began to pixelate Morris's patterns using basic Photoshop commands, investigating further ways of digitally manipulating the image.

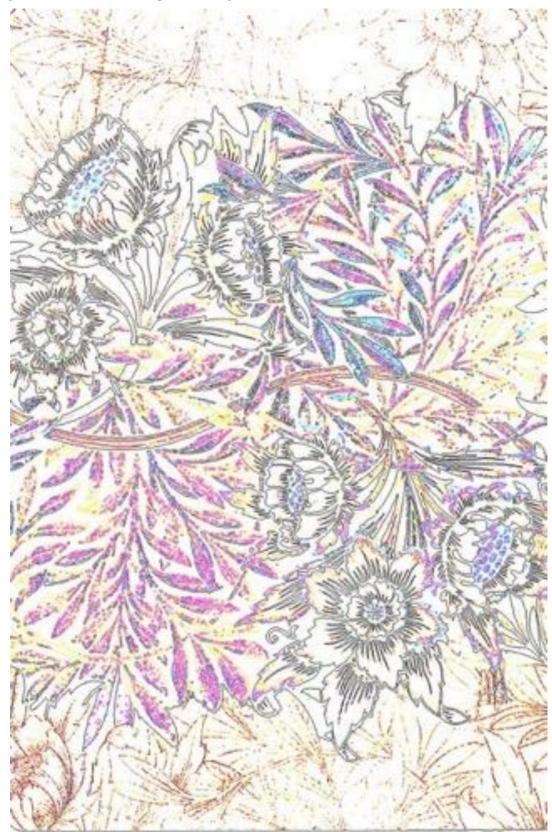


Figure 63- Acanthus wallpaper (1874), lowered pixel resolution, 2018

Figure 64- Chrysanthemum wallpaper (1876) Lowered pixel resolution, 2018



Figure 65- Willow and Tulip (1873) Digital contour, 2018



I tried altering the colours and image quality again. However, I was also conscious that these digital processes were overused, potentially seen as gimmicky and perhaps too easy and literal.

A DETNIL OF DOVE & ROSE (1879) countery of VOA pr. Libre the colone in this wover fabric is significant as, "the any reservations were about the quality of the colones, third men-net always fast." (Essential Linkim Maris pq 122) lient. "It will last as long as need be trive the calour." pg 122, Exected So, here, again developing the roles of the digital Saturation of have false the nost submated dates in photoshoy, of a detail of the reproduced image the results are poor image guality. For her pixell IL.IM. IAN TALTO

Figure 66- Dove and Rose (1879) Colour saturation, 2018

PATRASON

, finiter privellated qual

I returned to analogue processes to investigate how the image could be altered and fragmented in a way that is unique to the hand, in which I could tangibly disrupt the patterns. Using collage techniques I began cutting, tearing and pasting the printed materials from my collection. This led to a series of collages focussing on the passing of time as well as cultural ideas of nature.

5.1.2 Flattening Time

Looking through my collection of printed papers, I found some old calendars which I used as a background for a new series of collages to explore the notion of multitemporality. I began layering Disney colouring pages, bingo sheets and sewing patterns alongside snippets from Soula's collection of *House and Garden* magazines and other printed ephemera. Borders and edges were composed in a way which, in areas, would create continuity between fragmented and fractured images.



Figure 67- Calendar collage, 2018

By materially layering the images, I was seeking ways to metaphorically flatten time. Assemblage, bricolage and collage encapsulate this sense of multiplicity and the ephemerality of images and things we live with- remnants of consumption in a late capitalist society. In the works, images are re-used, recycled and re-appropriated to echo the blurred boundaries and multiple synchronicity of contemporary life. I use recycling bricolage to recall a sense of loss with memorabilia being scrambled into new artefacts. The past is made present again from fragments of modernity, or 'its residue; they are what is left over when the great feast of consumption has ended for the day when trading and exchange have ceased and the people have gone home for a rest' (Taylor, 2004, p. 9).

Often associated with the inauthentic, a kind of fake or copy, a quality of flatness and superficiality is inherent within images, of advertising campaigns talks of late capitalism, 'transforming ourselves into images' (Joselit, 2000). Tensions around ideas of shallowness of space v's superficiality of meaning are present in my work, perhaps emphasised through the paradoxical scrunched up representation of the picture plane. In relation to the digital network, James Bridle writes that the internet has an 'apparent' flatness as our perception of it is two dimensional, yet he also suggests that it has depth: as a spatio-temporal entity it 'is ever receding from us' and is 'intractable'(Bridle, 2011).

'The network, fragmented and unevenly distributed, induces a growing sense that alternative worlds are very close indeed' (Bridle, 2011). He relates this network effect also to the flattening of history and time in hauntology.

172



Figure 68- April. 2018. Calendar Collage

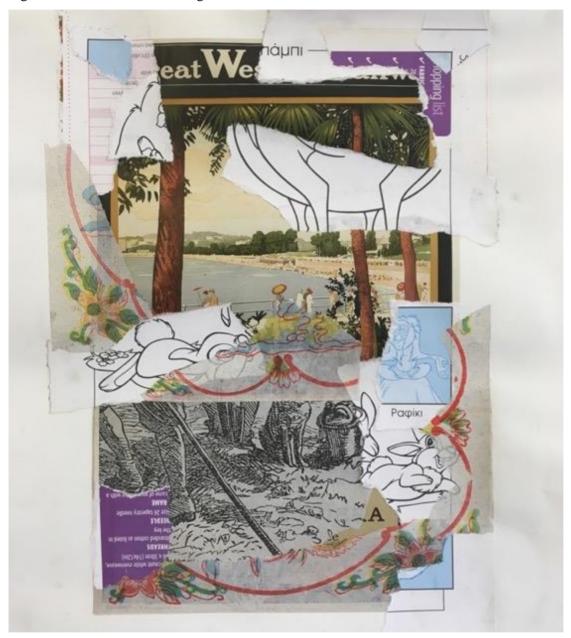


Figure 69- June. Calendar Collage, 2018

5.1.3 Folding Time

The souvenir calendar collages led into further works using Morris calendars, both analogue and digital. The material properties of paper and fabrics in the archive, lend themselves to being torn, cut, folded, scrunched or heaped up. I scrunched up and scanned the archival images on the flat-bed scanner. The simple, manual action, requiring no tools, is destructive yet simultaneously an instinctive and suitable way to manipulate paper and fabrics. Folding the image enabled immediate interruption or destruction of orderly pattern and informed a series of works across multiple media including analogue and digital collage, printing and later, painting.



Figure 70- Scrunched and scanned Morris calendar page, 2018



Figure 71- Photocopy of ruins, scrunched and scanned, 2017

The image quality was degraded in the scrunching process- distorted and partially out of focus as a result of the scanner lid not closing properly from the crumpled paper. Parts of the pattern were lost, the text illegible in places and the chronological order of the dates, ruptured. In scrunching the calendar pages, both front and reverse sides of pattern and dates with text were made simultaneously visible – some parts were absent from

sight but they remained present within the fold. Furthermore, I was subverting Morris's ideas and processes by using a mass-produced item and by folding the flat image. I later began a series of ongoing painted studies of these scrunched papers, layering the Morris calendar page alongside a page from a Disney colouring book. The entire image became made up of the fragments of the scrunched-up archive. I have sought to develop the method of folding in such a way as to allow for complexity, contingency, interconnection between ideas of nature and culture, expressed through fragmentation. I discuss the wider, ecological implications of this work in the final chapter.

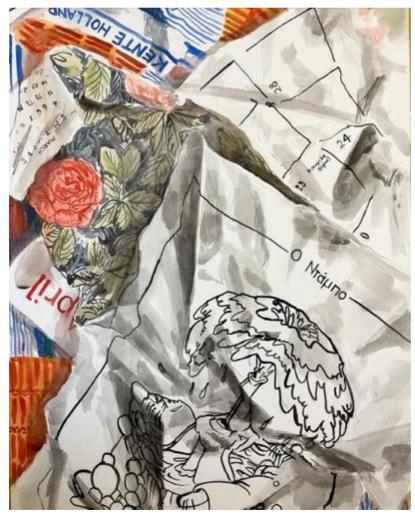


Figure 72- Painted calendar study in watercolour, 2022

5.1.4 Ruin and Radical Cuts

I wanted to further investigate various ways to destruct, deface or spoil the order of patterns and fabrics to 'undo' the careful mastery by hand. As Sven Spieker writes, 'the strategy of *destruction* marks a crucial step in the de-emphasis on craft and skill that has characterized the history of art since Duchamp' (Spieker, 2017, p.14) which is integral to my anti-mastery approach to craft in a contemporary art context. Rather than exploring the precision that is associated with craft, I am more interested in a 'sloppy' approach to convey the ruinous qualities inherent within decay, loss and trauma. Certainly, it is evident in contemporary art practices especially, that this 'celebration of sloppiness' (Margetts, 2022, p.42) is characteristic of a post-craft turn today. In contrast, Soula's level of craftwork and housekeeping was meticulous, and as with Morris, everything had to be made to perfection.

Weds 28th July 2016

You notice small details of things that we must rectify- tidiness, the fringe of the rug not lying straight, a few crumbs on the side, dead leaves on a plant.

With this in mind, the ways in which my personal items were appropriated differs, depending on how I value the work of the hand in the fabric. For example, I allow myself to cut the printed fabric off cuts and certain items of clothing, whereas the hand crafted artefacts- including collected tablecloths and Soula's embroidery work are more sentimental and valuable, hence using the reproduction of the authentic item.

Methodsimm or spallip taking. relates to painting. Gel natural dyes relates h Monis proce synthetic dyes. · maema ENOUGH? Het really spoiling pot champing at confirsts with apes + looks crappy- alevel! teels × . Intestant CA relates to onstainability 1200 · Decompostation : but smel related to Mon natourefolliege str but not so relevant 2 . Garden bin -X. Dureddip unusable afterneds huch fabias team and X . Ripping ?- Not cary of toolus nystrich unless X. Sublig/dravip an. was actually an acciden Vostiting in Stituis todunques Carras - Convent mende Mache Datchest alizo - cheap h -Pattomed talanzs on The own halphabet Dadin wight not have well Anda Cloth 7 Really rida & cauvas combined? interestre... can weave into (tapestry shiel i into + Ses falmes I we open weare. hauspatient

Figure 73- Methods for spoiling fabrics, 2018

On a residency at the Centre of Contemporary Art, Andratx, Mallorca, 2018, I started to use these prints to explore notions of authenticity in handwork, through radical cuts, by which I mean cutting, in an analogue sense, of something that cannot be undone, unlike in a digital sense which has no risk factor.



Figure 74- Work in progress, CCA residency, Mallorca, 2018

I took the pile of canvas and jute which I had screen-printed onto with images of needlework details from Soula's tablecloth collection. These antique tablecloths are scanned and represented through screen prints, rather than being cut up due to a sentimental attachment. This decision is at odds somewhat with the radical processes and testing of what is at stake, however, it avoids the original and authentic artefact being destroyed, a testament to the value and aura that these pieces of cloth have. I began cutting the large sheets of printed canvas into quarters and re-configuring them, alongside Morris sample fabrics and other textiles, combining authorised and copy, handmade and ready-made. I photographed the compositional variations throughout, overlapping the frayed edges into new assemblages which, in my aesthetic judgement, 'worked'.⁷⁶ I re-stitched them together and began sewing into the screen-printed grids with embroidery threads, following an old cross stitch motif from a Spanish craft magazine. The local craft shops provided the additional bricolage I needed, such as the Chinese economy store, Hyper Economy Andratx, which reeked of plastic, where I collected plenty of mass-produced, cheap, domestic and craft items. Non-slip mats for cutlery drawers provided the perfect substrate for tapestry stitching. The plastic mesh made for a draining board acts as a screen which I stitched onto the canvas to obscure the paintings of ancient Greek pots- images are pushed into the distance, back into the past. Cross stitch kits, similar to the 'Love Is...' designs (originated in the late 60's and popular in the 70's) provided another craft material to stitch into, always left unfinished, like the eBay tapestries. Additional ephemera from my collection was cut up and woven into these assemblages- souvenir tea-towels, shower curtain material, clothes patch motifs, a digitally printed hoody from Primark with a palm tree pattern- snippets of these fabrics were cut up and thrown onto the canvas. Wherever the pieces landed determined where they would be stitched in a manner of 'anything goes craft' (Korn, 2013, p.30) or bricolage approach. Working with this aleatory process built upon ideas in the practice-based PhD research of the late artist and academic, Beth Harland, who used the method 'cut, scatter' to compose a painting, from pictures thrown onto her

⁷⁶ This word is often used in artistic discourse referring to a 'visual intelligence' (Fortnum, 2005) which develops in artistic practice.

studio floor. I used this method to scatter mass produced, children's craft kits and plastic tablecloths onto the fabrics to then stitch alongside the remnants of Soula's curtain projects and my own patchwork pieces bought from eBay (Morris, Liberty, Laura Ashley). The canvases had also been printed onto with the high-tech, wire mesh readings from a 3D scan of cloth, so high and low textiles merge in these works.⁷⁷ Everything was roughly cut and sewn partly by hand and partly by machine. Although de-contextualised in the cutting process, the fragmented images retained a level of familiarity.⁷⁸ I also sourced clip art images of hand gestures, and enlarged and translated these linear images with stitched wool (see Figures 75 and 76. The hand images recall the linear scrolling up and down, and swiping from left to right, on our devices, recalling Leader's suggestion of the shift in our repertoire of hand movements.

⁷⁷ A recent collaboration between Morris & Co. and H&M (Sep 2018) produced a line of Morris patterns on clothes, briefly fashionable and bringing Morris into mass-produced, high street clothing.

⁷⁸ This was addressed in feedback from the Bloc Projects 'Phantom exhibition', (2018) curated by Jeanine Griffin. Audience from the PhD research group, staff and students, identified familiar cultural references.

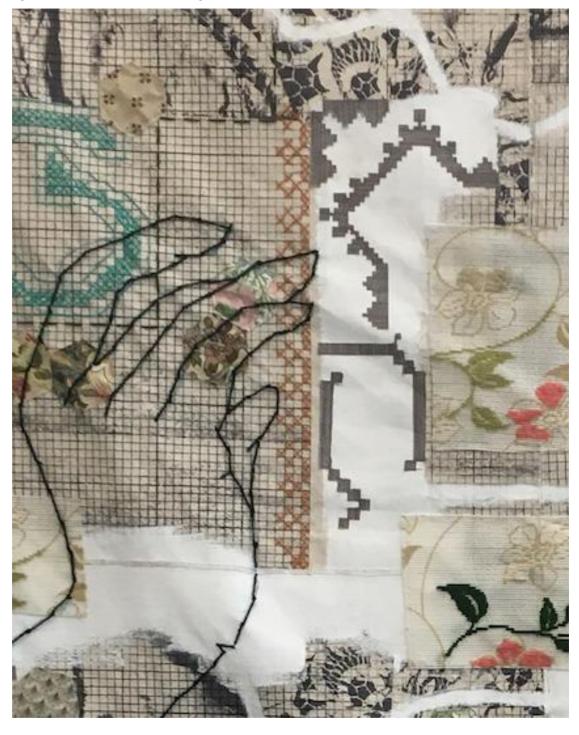


Figure 75- Hold on a While Longer (Detail), 2018

Mixed media on stitched canvas. 190 x 185cm.

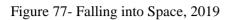
Figure 76- Letting Go (detail), 2018

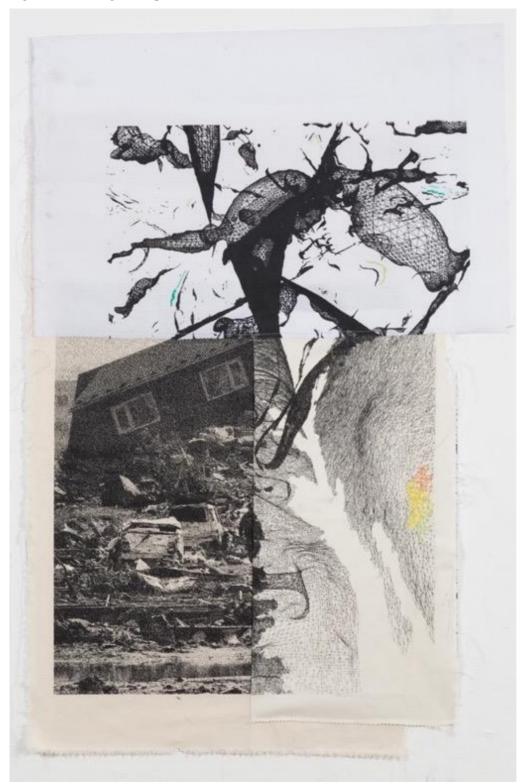


Mixed media on stitched canvas. 190 x 185cm

5.1.5 Continuity and Alignment

In my process of cutting and composing the collages and the fabric assemblages, considerable time is spent in arranging ways to combine the images. A serendipitous alignment often occurs in line or tone, between edges, borders and frames and this determines where the fold should be made and fabrics or papers conjoined. However, this order is also disrupted by a seemingly imposter image, by which I mean that it appears to be out of sorts with the other images or patterns, it is a disjunct. Visual continuation as well as discontinuity are held in tension by emphasising folded, cut and machine sewn edges to create junctures. Various ways of cutting and tearing are employed, for example, pinking shears, a modernist invention to prevent the wear and tear of woven cloth, are used to enable careful, mechanical cutting, whilst the tearing of fabrics suggests a more spontaneous and emotional response by hand, leaving a frayed edge. Some folds require the precision of hand. In machine sewing I sometimes leave the hanging threads, or unfinished sewn areas as exposed, combining hand and mechanical. The edges therefore became significant to these compositions. The cutting and re-assembling of the image illuminated a continuity in line, tone or form between image - an aesthetic continuity from one fabric to another, yet 'formed by an intensified interconnectedness of different times' (Cox & Lund, 2016, p.9). This created a spatiotemporal unfolding across various histories and geographies of the fabrics and prints. The collages use continuity of line to aggregate or partially cohere their disparate references. The idea of folding across time and space led to a series of further fabric assemblages of photographic screen-prints of aftermath from natural disasters with prints from wire-mesh scans of fabrics, needlework details and other printed imagery.





Screen prints and embroidery thread on cotton canvas, 100 x 66cm. Exhibited in A Strange Weave of Time and Space, curated by Jeanine Griffin. SITE Gallery Project Space, Sheffield, 2019.

Figure 78- The Smoke that Roams, (Detail) 2019.



Fabric Assemblage with screen-prints, digital prints and embroidery thread on aida cloth, jute, canvas and cotton. 93 x 110cm.

Exhibited in A Strange Weave of Time and Space, curated by Jeanine Griffin, (second iteration) at Project Space Plus, Lincoln University. 2019.

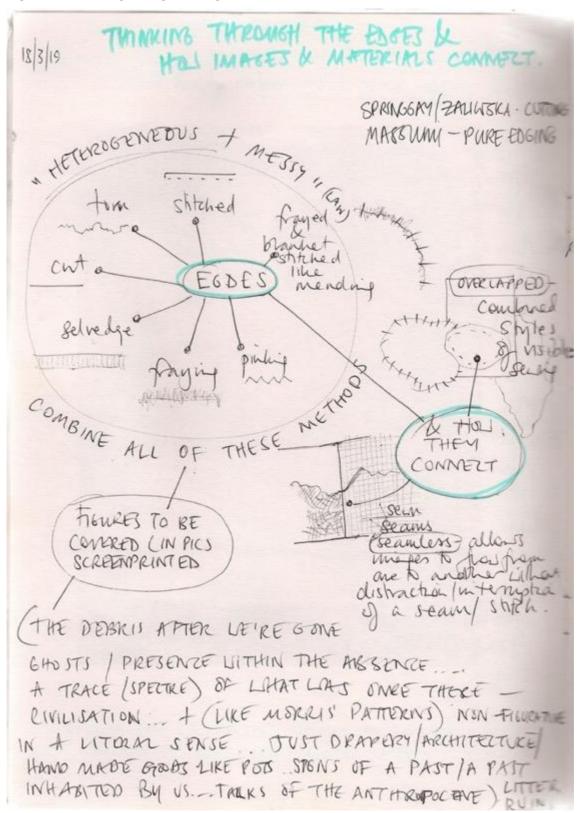


Figure 79- Thinking through the edges, 2018



Figure 80- Thinking through Making. Fabric assemblage (detail)



Figure 81- Thinking through making- aligning fabrics

Figure 82- Thinking through making, aligning fabrics



5.1.6 Unravelling the Re and de

The action of making in the suffix '-age' as in assembl*age*, bricol*age* and coll*age*, is echoed in the prefixes '*de*' and '*re*'; in that there is an indivisible connection between these actions; a repetitive act of doing and undoing, a kind of unravelling of something; a destruction or deconstruction which must precede the re-construction. Indeed, the creative process must inhabit this symbiotic risk and certainty, as Eduardo Paolozzi describes, 'the word "collage" is inadequate as a description because the concept should include "damage", "erase", "deface", "transform" etc, all parts of a metaphor for the creative act itself'⁷⁹ (Paolozzi (1977). This method embraces the simultaneous 'de' and 're' - of something once glued together, there is often a pulling apart- a destruction and deconstruction in art or décollage, as a means to create new meaning, one that 'reveals its own prehistory, yet only at the point where that history falls apart', (Spieker, 2017, p.19) as in the work of Mimmo Rotella and Jacques Villeglé. The prefix 'de' also alludes to a kind of 'unravelling' or 'depropriation'. (Boon, 2018).

The 'de' and 're' were actualised through cut and paste processes which apply to the various disciplines of my practice, and swaying between making and unmaking: 'un-painting' (the image), deconstructing (the archive), reusing reproductions (samples and swatches), re-assembling and re-materialising (images and fabrics) and repeating (processes- printing, stitching, weaving) with recurring (motifs) repeat (patterns and grids).

⁷⁹ As cited in *Collage: The Making of Modern Art.* Taylor, 2004, p.139)

Décollage goes beyond simply ripping; it is a method of detournement, of subversion, from decontextualizing and then re-contextualising, ridding the image of aura and potentially creating a new auratic space through the combining of reproductions. In this respect collage/ décollage is a unique action, always intending to create a fragmentary vision which is at the crux of my technique of appropriation. The fabrics were torn, frayed, cut, sewn and left with the selvedge.

Building upon Deleuzian new materialist methodologies; 'cutting is a process of entering data to disrupt stratifying tendencies. Cutting does not merely separate data into parts that comprise a whole, rather cutting is a practice of interference' (Springay & Zaliwska, 2014). Reassembling the ruptured image became vital to research. The edge and the cut was vital to this symbiotic continuity and disruption that I sought to convey through temporal rupture or ruin.

The 're' and 'de' methods therefore became metaphorical allusions to time as disjunct and discontinuous. The image of the chronological past then appears fragmented, again like memory, inaccurate and incomplete. Furthermore, the appropriation of bricolage materials became new configurations: images of documents of the past through their re-production.

Deconstructing the image through radical cuts, enabled the works to become activated in a new way; the tearing of canvas embodied destructive energy, yet was made with the intention of reconstructing, to make visible 'the overseen; the more than intensity of perception. It is the anticipated next, which enables newness to come into existence; the "more-than" of data' (Springgay & Zawliska, 2014). In line with Fisher, the next might be anticipated futures, which may or may never be delivered. Such anticipation of what is to come, echoes Morris's paradoxical perception of the future as one of loss and renewal. I view my own work as embodying this contradiction, as portrayed in the process of building up and destroying the image.

5.1.7 Layering Histories

Figure 83- Unpicking the layers, 2019

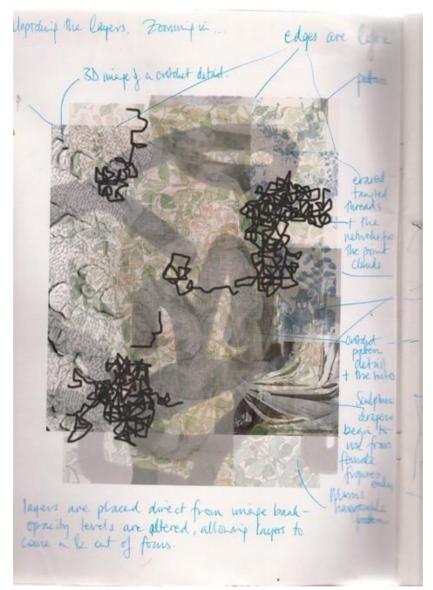


Figure 84- Unpicking the layers continued

the edges should be visible, not marged as previous work. This Means SUEAN HIVAR W dined weamfin esturesared ireads er 1 aller Aye! opacity levels are modified so that maned le zenis it fades with the CORO. placed an any layoung decisions pased on the an towned the Palove, rather thran a assureri decitia Cumatide related to his

Painting is very often about layers and time, the history of decisions made which show the thinking hand and the contradictions between the yes and no, push and pull. The painter Charlene Von Heyl says that,

you can look at it and let it all happen all at once, but you can also let it unfold layer upon layer, as it were, over time. No other art form accommodates these different paces of simultaneous perception. Painting is made to be seen, and in the first instance, everything happens in that space and time of visual attention. (Von Heyl, 2018, p.129).

Intrinsic to this layering, is the process which I refer to as 'un-painting'. This layering is distinct from the historical notion of pentimento, in which the artist attempts to rectify or 'repent' what had been painted, through a re-working over the same image. Alternatively, this process could be referred to as re-painting or *over*-painting, but the 'un'-painting speaks more directly of deletion or undoing. It creates breathing space. Painting relies on the materiality of the medium itself and the accretion of marks revealing the history of decisions. The trace of the hand as explicit reveals the past (image) within the present. Painting has a unique 'capacity to *trigger* these sort of vitalistic projections' (Graw, 2018, p.128). Time, then, inhabits painting in a different way, perhaps more explicitly than digital 'painting'.

Disruption of the repetitive order and destruction of the image occurs through this un-painting, in which ideas are reconsidered, removed, replaced or entirely reworked. The flat layers of imagery are mostly sitting on the surface of the canvas and when layers accrue, there is a shallow depth to them. Using the threshold tool in Photoshop, photographic images were flattened, removing the tonal values to reduce the image to positive and negative areas in preparation for silk screen printing. Further abstraction occurs in the printing process as I overlay, obscure and therefore fragment during the process.

The fragments I use refer to things that are left unsaid, unfinished, decayed and destroyed: things that we have made have crumbled, limbs and drapery from sculptures are broken, buildings fall into ruin leaving remnants of civilisations past. In the process of my un-painting, the images of ruins are so heavily obscured that they can become

almost illegible, harking back to décollage. The image becomes ruinous, as one picture is reposted or layered over the next. This process relates to the notion of time as unfinished, everything is fragmented. The thick painted lines are like threads which attempt to tie the fragments back together, to unify the work.

Whenever anything feels like it's tidy or being too polite or safe, in a conventionally successful way, determines when I start un-painting. I want to explore what is at stake by un-doing a carefully painted area. What is at stake (for me) is the un-painting of an image that may appear to be visually complete and resolved. Erasure as a seemingly destructive method, is common to painting, as in Rauschenberg's 'Erased DeKooning drawing' (1953). It can be considered as a deconstructive process, or an 'additive subtraction' which recalls the absence and presence as intertwined (Galpin, 1998).

Painting is 'something that is worked out in the making and the work and its makers exchange ideas and change one another' (Elkins, 1999, p.78). Echoing the words of Paolozzi, the process of creation involves destruction- like most binaries they are intertwined. James Elkins reminds us that Picasso worked by 'repeatedly destroying and recreating his images. He was not layering in the older fashion, since he covered over his mistakes with opaque paint instead of translucent veils; but he was layering in a temporal sense because the finished painting rested on the layered memory of discarded ideas' (Elkins, 1999, p.171). This resonates with my own methods of painting, in which the decisions and indecisions of marks are left visible. My painting process involves both completely blocking out the previous painting, (see Figures 85 and 86), as well as layering in a way which leaves the image in fragments.



Figure 85- Museum Ghosts. 2018.

Oil and acrylic on canvas. 180 x 140cm

The painting, *Museum Ghosts*, in Figure 85, as with most of my other paintings, began with silk-screen prints taken from graph paper. I then printed images of ruins and painted four masks which I photocopied from a book on Ancient Greece. Clip art motifs were also appropriated and screen-printed, along with ornament from architectural

facades- most of these images became almost entirely erased in the process of unpainting. Piles of stones painted in red and grey aim to block out the imagery whilst creating a 'breathing space' for the painting. Further grids and thick beige threads, partly filled in and partly transparent, aim to tie the imagery back together in order to give the painting a sense of simultaneous unity and fragmentation.

Figure 86- Looking forward, 2021



Oil, acrylic and fabric collage on canvas. 170 x 130cm



Figure 87- After the Ecstasy of St. Teresa, 2020-21

Oil and acrylic silk-screen on ink-jet print on canvas. 175 x 125cm Remnants of hands and feet of Bernini and Michelangelo sculptures are deliberately lowered in resolution.

Whilst I often rely on an overhead projector to make some aesthetic decisions, this medium is somewhat limited in scope. Digital tools offer a breadth of visual possibilities which expand the human imagination, effects which are frequently simulated in contemporary painting.

Figure 88- After Honeysuckle, 2019



Digital Collage.

The layers in this collage comprise May Morris's Honeysuckle wallpaper design (1883), a page of drapery from Ancient Greek sculpture, an image of crocheted tablemat

which belonged to Soula, some coding relating to sewing and gestural tentacular 'threads' drawn in Photoshop.



Figure 89- Untitled- After the Rape of a Sabine Woman, 2019

Digital Collage

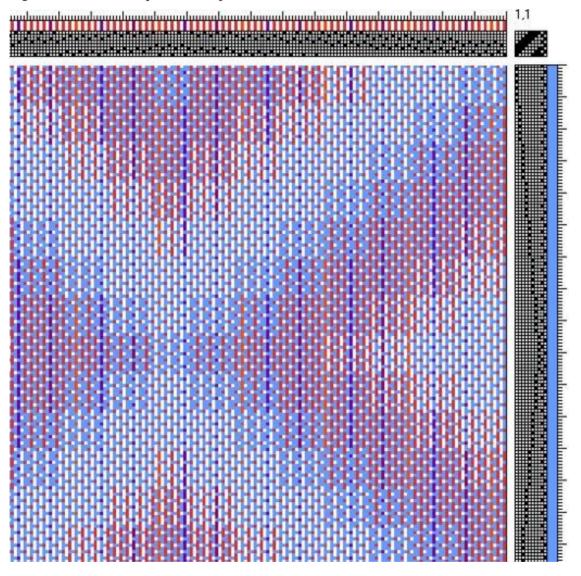
Equally, in Photoshop, layers accrue and are wiped through with the eraser tool to reveal each stage of the palimpsest, as in Figure 89. Images are scanned from a Bernini book, a paper tablecloth from Cyprus, a section of my weaving, a piece of Lefkara lace, a pile of embroidery threads and a scrunched Morris calendar. The time in the making process of painting and digital painting clearly differ. Photoshop can easily replicate the cut/ paste of analogue collage processes and can be made relatively quickly. Similarly, by photographing my work and looking at it from the viewpoint of a screen, I can arrive at formal decisions of painting faster than when staring at the canvas. The distance created through a screen often provides clarity. The undo/ re-do tool eliminates the 'yes/no' struggle of the decision making process in analogue painting. However, whilst digital programmes can aid the process of painting, they also remove the risk factor in making what are sometimes radical decisions. Digital tools in painting aid my decision making process, yet an element of manual contingency to allow for error and to explore what is at stake remains crucial to my work. By forcing the technology to err and by pushing screen based media into the materially tactile realm, I aim to highlight that there is also dirt in the digital, not only in the hand.

5.1.8 Weave and Code

In search of further combining traditional and digital processes and in continuing the search for repetitive and traditional processes, I began an evening class in handloom weaving in 2017. In an intriguing resonance with certain forms of process-based and formalist modernist painting, weaving is both the process and the work- nothing is hidden. Again using appropriation and citation, the weaving patterns I sourced online and in books (known as 'echo' or 'tacquete' weave structures) simulated a digital glitch aesthetic which seemed apt in conveying the link between traditional and digital

processes, weaving and coding.

Figure 90- Echo or tacquete weave pattern



I programmed the pattern into Fibreworks, a weaving software that enables patterns to be devised and altered, enabling me to adapt and intensify the colours, hues and gradients, enhancing the correlation with the digital screen, see Figures 90 and 91. The bright glitch-like woven cloths are shown in Figure 92. Weaving is the process and end result. Glitches, which are abundant in my woven cloths, albeit not intended in this medium, are nevertheless embraced and left as visible, rather than rectified. I therefore embrace the accident and value the contingency of the creative process, relating to the situational, to the specific context and the specific object. Contingency is crucial to enable possibilities to arise and the unforeseen to emerge.

Figure 91- Using Fibreworks to change the colour scheme, 2018

The relation between stitch and pixel, or weaving and coding, often referred to through the pixels from tapestry designs in my painting, is significant to the transtemporal media which I explore. In effect, zooming into the warp and weft of the weave, into the zero's and one's of the cloth, is repetition itself, purely grid work and infiltrates each medium within my practice. Ingold is useful here:

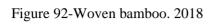
the forms of things arise within fields of force and flows of material. It is by intervening in these force-fields and following the lines of flow that practitioners make things. In this view, making is a practice of weaving, in which practitioners bind their own pathways or lines of becoming into the texture of material flows comprising the lifeworld.

(Ingold, 2010, p.91).

The collaborative research project 'Weaving Codes, Coding Weaves' was led by Alex McLean and Ellen Harlizius Klück as principal investigators⁸⁰ in 2018, 'discarding barriers' between weaving and computing, and so bringing forth commonalities between these media. The project, they write, was also inspired by Ingold's work, around the textualities of making and thinking. Whilst the past cannot be revived we can hold on to traditional forms of making, alongside new, advancing media enabling new understanding of the relation between digital and analogue formats.

https://www.tandfonline.com/doi/full/10.1080/14759756.2017.1298232

⁸⁰ 'Research collaborators included David Griffiths of FoAM Kernow, Emma Cocker of Nottingham Trent University, Kia Ng of the University of Leeds, and an esteemed steering committee including the present co-editor Janis Jefferies (Goldsmiths, University of London), and author Julian Rohrhuber (Robert Schumann School of Music and Media) among many others. See http://kairotic.org/ for full information on the project and the research team.' from





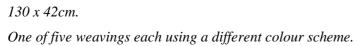




Figure 93- Tacquete woven cloth, folded and scanned, 2019

Loops, striations and glitches are seen in both the weave and the scanned background.

Using digital programmes to plan the handloom weaving, led to explorations of computerised Jacquard weaving. This allowed me to expand upon another aspect of Morris's processes by digital means. I scanned, cropped and enlarged selected details from the illustrations of the Kelmscott Chaucer⁸¹ and programmed these sections into process translated through various hands- the original hand-drawn illustration was transferred into traditional woodblock print for the *Kelmscott Chaucer*, (1896) then mechanically reproduced in the Dover version (1974), and again, reproduced as a bitmap file and programmed for the digital Jacquard loom (2019) as in Figure 94. I selected areas from the Kelmscott Chaucer which showed a section of the border, as well as part of the pictorial illustration including a fragments of. Figures shown by the folds of clothing and hands- clinging, praying or in some kind of anticipatory gesture.

⁸¹ Plates in the Kelmscott Chaucer were rendered by Edward Burne-Jones, borders by Morris, woodcuts by William Harcourt Hooper.



Figure 94- A fragment from the Kelmscott Chaucer, 2020

Digital Translation for TC2 weaving

Having experimented with folding and scanning, I used the same technique to record the cloth- from hand to machine, into digital format. I considered the relevance

of weaving and digital. In order to further understand binary and to test the idea of coding as craft, I began a course in coding in 2022, with Joel Gethin Lewis⁸². Lewis offered to teach a coding course to a small group of women, which he invited me to participate in. I began to understand that, like weaving, the language of coding could be understood visually, not only mathematically. With the prominence of pixels in my work, I am interested to explore how and whether I may combine coding within my practice, as I am drawn to control materials through haptic manipulation.

5.1.9 Scanning Form and Space

Having studied numerous visual archives, I returned to digital processes but expanded upon my use of media, seeking to closely examine hand-made artefacts and crafts in greater detail through a new, digital perspective. During a PhD peer workshop on 3D scanning in 2018, led by Amelia Knowlson,⁸³ my research was enriched and my use of digital media expanded as I realised how this process could be potentially fascinating as a method to reconsider artefacts from the past, as a way to explore how digital media can make temporality visible.

⁸² Joel is Course Leader for Diploma in Apple Development, Senior Lecturer, Creative Computing Institute, UAL.

⁸³ Amelia's research examined 3D scanning as a curatorial tool in her PhD research, supported by the Heritage consortium.

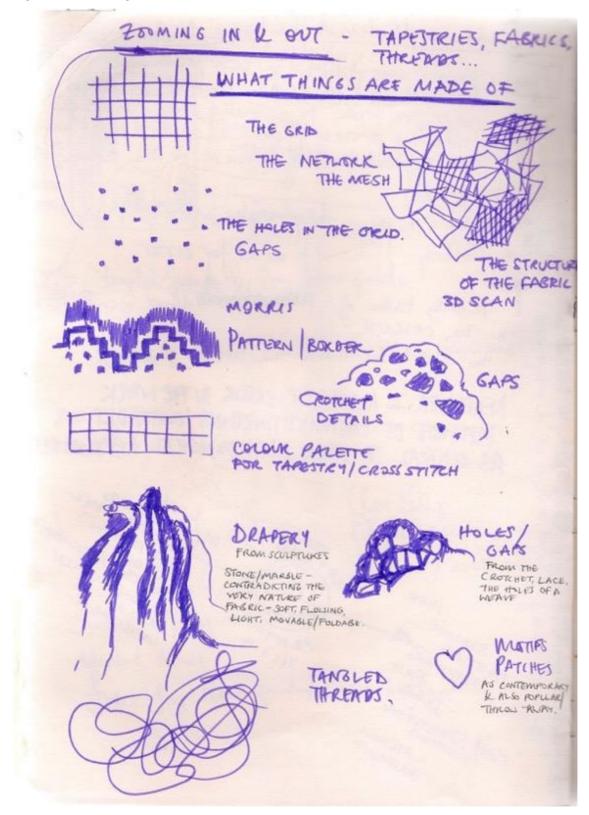


Figure 95- Zooming in and out of materials, 2018

In order to examine the detail of handwork through new technologies, I began 3D scanning Soula's tablecloths and needlework projects- the traditional Lefkara lace, tablecloths, tapestries and embroideries. I also scanned a pile of tangled embroidery threads, wool and tassels from curtain ties. Figure 96 shows one of Soula's unfinished embroideries, with the needle still left in the work. This reproduced fragment of the Bayeux tapestry became a marker for the end of a life whilst also delineating the incompletion of time and recalling her own preoccupation with the past. The scanning equipment, both reprographic and LiDar are used as tools to aid the process of reviewing and reconfiguring the past.

Sunday 26th Feb

Today I held your hands and told you about the art I'm making right now- and how all the sewing has been because of you. You taught me the value of craft, you taught me the beauty of ornament and the patience for sewing by hand...



Figure 96- Soula's Unfinished Embroidery of a Bayeux Tapestry section, 2017

Figure 97- Bayeux Tapestry embroidery as a 3D scan texture reading, 2018



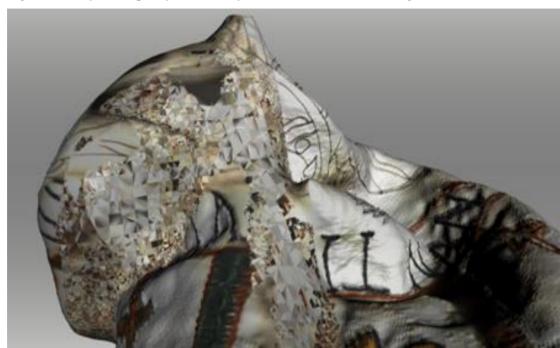


Figure 98- Bayeux Tapestry embroidery as a 3D scan texture reading, 2018

3D scanning was used to map the undulations of the folds of fabrics, offering a new perspective of these traditional crafts.

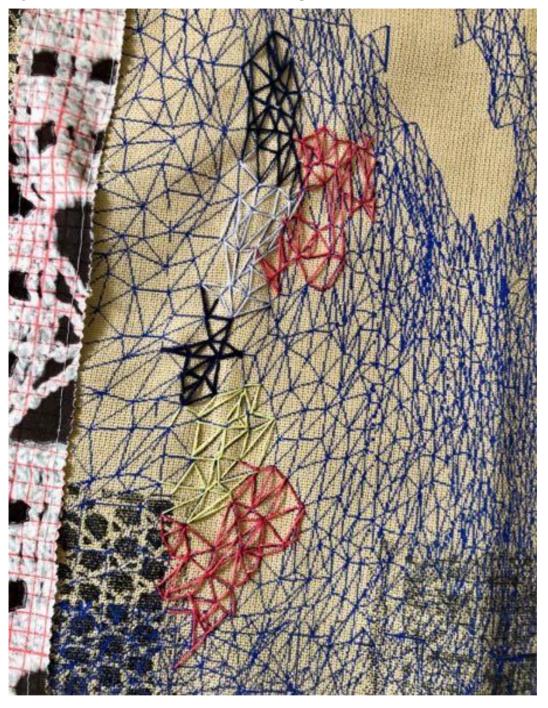


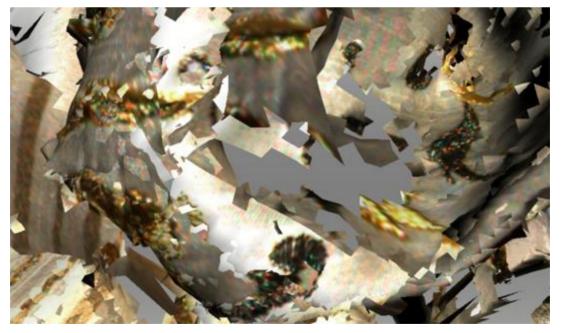
Figure 99- Wire mesh scan translated into screen print on hessian, 2019

As seen in Figure 99, these linear, wire mesh readings with their rhizome like structures, translated well as screen-prints onto fabrics, reflecting this complex spatio-temporal interconnection between the heterogenous, disparate images. The mesh or network

provided a new layer and grid, easily transferred through print, and therefore became a recurring motif throughout the various disciplines in my practice, illuminating the interconnection of fragments. Various stitches are used to sample the effect; the printed rhizomes were defined by stitching over these complex structures. Swinging between two and three dimensions, the processes of folding and flattening elucidated new perspectives and new grids through complex structures.

In one of the 3D scanning sessions, the equipment which is intended for recording small objects like Soula's needlework and tablecloths, was unavailable; this meant we had to use an alternative scanner, designed for objects of human size and larger. The results were unexpected and inaccurate, causing large areas of missing information, yet producing fascinating images- ambiguous and unfamiliar.

Figure 100- Detail of a 3D scan texture reading from a handmade table runner

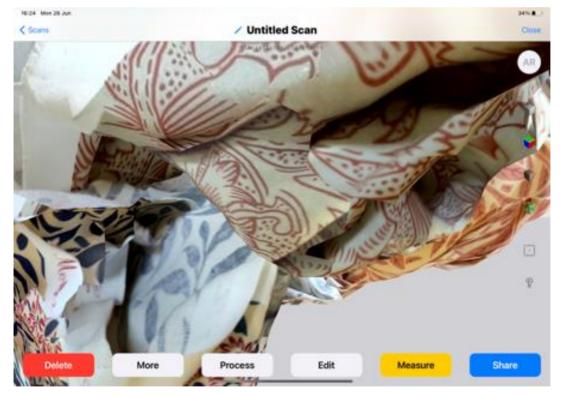


The texture readings were more effectively printed in digital format, back onto cloth. These grey gaps which at times seep into my painting, resemble the magnetic lasso tool in Photoshop, another way of un-painting the image.



Figure 101- 3D LiDar scan of 3 Morris fabrics, heaped together, 2021

Figure 102- 3D LiDar scan of 3 Morris fabrics, heaped together, 2021



Misusing technology aimed to set up an arena for contingency, rather than looking for accurate results, I was embracing mistakes and allowing for a sense of decay to manifest. I later began using an iPad LiDar ⁸⁴ scanner for easier accessibility to the equipment, recording a selection of Morris fabrics from the Morris and Co. sample books.



Figure 103- LiDar scan of a piece of Soula's embroidery, translated as an OBJ file, 2021

Converting the scanned fabric into an OBJ file resulted in further fragmentation; the image appears as if it's been blown up into many pieces.

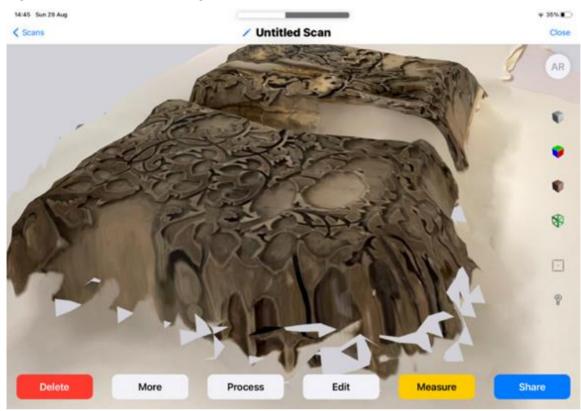


Figure 104- LiDar scan of an original Morris woodblock, 2021

Back at the William Morris Gallery archives, I used LiDar to scan the original, textile printing woodblocks. The recesses and texture of the blocks became digitally flattened, whilst the overall effect was reminiscent of a strange topographic landscape, with blurred areas where scanned information was inaccurate or missing. The visual topology of the woodblocks and folded fabrics resulted in fragmented and inaccurate data, appearing partly photographic and partly glitched as a result of subverting the medium's purpose. In some scans, it became apparent that the background space, being the archive basement, was recorded more effectively than the woodblocks themselves. This therefore led me to begin LiDar scanning interiors, which I carried out at the gallery and other house museum rooms. The results of the LiDar scans at the museums also resulted in fragmented images, again due to fast scanning at low resolution, seen in Figures 105-111.



Figure 105- LiDar scan of Room One, William Morris Gallery, 2022

Figure 106- LiDar scan, Standen House, 2022



Figure 107- LiDar scan, Standen House, 2022



Figure 108- LiDar scan, Standen House, 2022

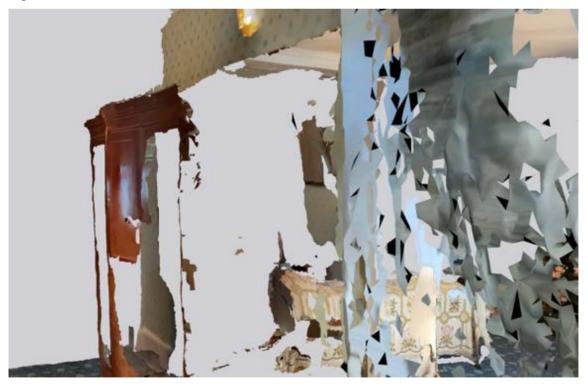


Figure 109- LiDar scan, Standen House, 2022

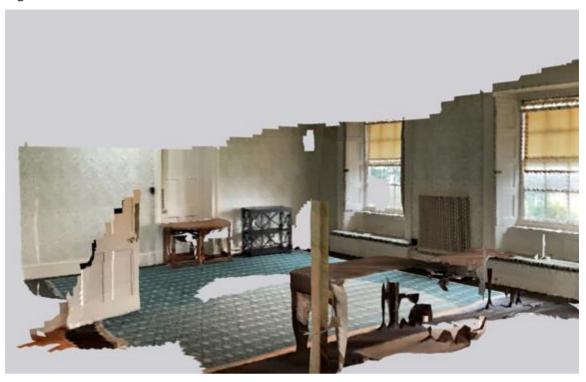


Figure 110- LiDar scan, Standen House, 2022





Figure 111- LiDar scan, Standen House, 2022

The 3D scans elucidated a sense of loss and imperfection of the digital which I will discuss in further detail in the following chapter.

5.2: Communicating Loss

5.2.1 Exhibitions

During the PhD research period, the questions were addressed not only through the methods within the studio, but also through the presentation of works which are discussed in this section. Additionally, aspects of my research were explored through several group exhibitions which I was invited to participate in. I refer to two exhibitions⁸⁵ in particular, curated by fellow researcher, Jeanine Griffin, as part of her

⁸⁵ A Strange Weave of Space and Time, curated by Jeanine Griffin, SITE Gallery Project Space, Sheffield, 11-28/7/19 and Project Space Plus, Lincoln University, 4-15/11/19

PhD project. *Phantom Exhibition* 2018, Bloc Projects, Sheffield. This research show focussed on the authentic artwork alongside the reproduction, in which works were downloaded, 3D printed and presented in physical form, alongside hand-made pieces.



Figure 112- Phantom show curated by Jeanine Griffin, 2018

Griffin further investigated her research through the exhibition, *A Strange Weave of Time and Space*,⁸⁶ 2018-19, Site Gallery Project Space and Lincoln University Project Space Plus.

The following section presents a series of images of the finished works and installation shots from three solo exhibitions⁸⁷ made during the research period. *Can we Hold On?* Centre of Contemporary Art, Andtratx, Mallorca (2018-9) explored the acceleration of technology upon the hand. *Phantom Yarns*, Artseen Contemporary,

https://astrangeweave.org.

Bloc Projects, Sheffield

⁸⁶ An exhibition and research project exploring notions of aura and authenticity in the post-digital context. (Griffin, 2022). See Appendix B for further information.
⁸⁷ The press releases are included in Appendix B.

Nicosia, Cyprus (2021) and the Cyprus High Commission (2022) London, investigated the decline of traditional craft. *A Ghost for Today*, William Morris Gallery, London (2022), marked the culmination of my research and enabled me to exhibit the breadth of works- painting, fabric assemblage, weaving, digital and paper collages and video. The dialogue within an exhibition can also be initiated during an artist residency, away from the typical studio environment, stimulating new ideas and therefore offering a different perspective on the work. Sometimes this is enhanced by the residency facilities, as in my rich experience at the CCA, 2018.

5.2.2 Can we Hold On?

27/9/18 - 17/2/19

This show was conceived during my residency at CCA Andratx, Mallorca. The culmination of this month-long residency in April 2018, led to a shorter residency term in September of the same year to complete and present the work in my solo exhibition. My intention for the residency was to address the value of the hand and material artefact in a post digital age, relying on analogue versions only of the research methods-assemblage, bricolage and collage. Having previously been an artist in residence at CCA in 2012, I knew the conditions there were apt for addressing my research area, focussing on analogue making, with no digital distractions or facilities apart from a few tools and projectors, and sporadic wi-fi reception. This would elicit the radical cuts and aspects of contingency I was working towards and a level of deceleration could be put into practice. The work made on the residency determined the show title, *Can We Hold*

*On?*⁸⁸ which 'refers to holding on as both *waiting* -alluding to the impact of digital media upon traditional craft processes in these times of alarming technological acceleration, and as describing a sense of *longing*'. (The rest of the text I wrote for the press release can be found in Appendix B). Furthermore, the idea of holding on, implied the relevance of the hand which I alluded to explicitly in the linear images of stitched hands, in the series of large, fabric assemblages.

Figure 113- Recuerdo Para Siempre, (detail) 2018



Mixed media on stitched canvas. 195 x 190cm

⁸⁸ Presenting the works as a proposition aimed to relate to the research as an investigation of ideas.

5.2.3 Phantom Yarns

Following the theme of mixed methods and media, I explored the apparent decline of craft (specifically referencing traditional Lefkara lace from Cyprus) in my exhibition, *Phantom Yarns*, Art seen Contemporary, Nicosia, Cyprus. 15/9- 22/10/21 & Cyprus High Commission, London 29/3-29/4/22. This travelling show focussed on the assemblage as exhibition structure, bringing together paintings, fabric assemblages, prints and collages. Ideas of loss permeated throughout the show. The notion of absence (as phantom) was explored through material presence of fabrics and collages. A series of new paintings explored the value of the hand through analogue transfer processes: stencil screen prints and printing from domestic mesh fabric, image transfer medium depicting photocopied images from obsolete books on sewing techniques and factory line work.

Figure 114- Phantom Yarns, Installation shot, 2021



Art seen contemporary, Nicosia, Cyprus.

5.2.4 A Ghost for Today⁸⁹

This exhibition at the William Morris Gallery, London. 18/2/-19/3/22, marked the culmination of the research, again, addressing the research questions around loss in relation to craft and technological convergences, explicitly deconstructing Morris and re-materialising archives. Exhibiting my work in the contemporary white-cube gallery space, as opposed to the initially suggested upstairs landing space, enabled me to actualise the assemblage as an exhibition, through an immersive experience comprising

⁸⁹ A booklet with images and text (taken from the labels used) forms part of the accompanying submission.

painting, assemblage, collage, weaving, embroidery and video⁹⁰. I included a selection of Morris pieces from the collection including a set of two of the original woodblocks for textile printing, the Jacquard design on point paper *Dove and Rose* (1879), illustrating the connection between weaving and pixels, and *Trellis* (1862), a reproduction of Morris's first wallpaper design in which the grid is the main structure for the flowers, leaves and birds. This juxtaposition reiterated the relevance of Morris to my work. The following subsections describe each medium in detail; these are largely based on the tombstones which were used in the exhibition.

5.2.4.1 Tapestry Paintings

Swept Under the Carpet⁹¹ is a series of paintings which are inspired by three of Morris's designs for carpets⁹² - Hammersmith, Acanthus and Carbrook. Originally made with a tapestry technique, the designs have been translated from Morris's carpets into needlework patterns, bringing these popular designs, as Morris intended, to the homes of many, which I then adopt within my painting. The relationship between the stitch and the pixel is aptly transferred through the grid structure. This laborious process of painting from pattern always results in minor mistakes as I often lose track of the pattern. Other fragments from reproductions relating to Morris's work are appropriated

⁹⁰ As well as the art work video, there is a link to a 13 minute documentary, *Diana Taylor Studio*, by Alejandro Negueruela (2020), which was also part of the final show, found as under the *about* section on my website, and here. https://www.voutube.com/watch?v=OZCw-L5BgFc

⁹¹ The title refers to the common expression meaning things left unsaid, hidden or covered up.

⁹² These patterns are appropriated from the *Victorian Needlepoint* book by Beth Russell which translates Morris's rug work for the everyday domestic interior.

from a modern colouring book, a 1974 version of the *Kelmscott Chaucer* (1896) and a modern Dover version of Gerard's *Herball* (1969). Using an aleatory process of thrown papers to determine the placement of glitches, the fragmented Tetris-like squares, are painted in the same colour of the tapestry and so appear as if the pattern is dispersed or shattered. There is a play with scale and fragmentation, translucency and blocking out, sometimes opaque, sometimes in thin, washy stain-like blobs. Painted sections of curtains are copied from the sample book interior photographs. These disparate elements were then bound together with spray painted 'threads' attempting to unite the floating vestiges.



Figure 115- Swept Under the Carpet, (Carbrook), 2022

Oil, acrylic & spray paint on canvas. 180 x 140cm



Figure 116- Swept Under the Carpet, (Hammersmith), 2022

Oil, acrylic and spray paint on canvas. 180 x 140cm.



Figure 117- Swept Under the Carpet, (Acanthus), 2022

Oil, acrylic and spray paint on canvas. 180 x 140cm.

5.2.4.2 Fabric Assemblages

Figure 118- A Tale that Never Ends, 2021



Acrylic silk-screen and embroidery thread on stitched fabrics. 210 x 160cm.

The fabric hangings are comprised of various stitched fabrics including the personal, inherited fabrics alongside remnants from charity shops, fabrics ripped out of modern Morris & Co. sample books and the off-cuts from my paintings. These assemblages comprise the 3D scanning technologies of craft-based media, ruins and shattered landscapes as a result of natural disasters- a nature/culture assemblage.



Figure 119- So Swift the Hours are Moving, 2021

Acrylic silk-screen and embroidery thread on stitched fabrics. 210 x 160cm.

5.2.4.3 Digital calendar collages

The printed calendar collages were taken into digital format, through the scrunched-up Morris calendars, then scanned back to 2D creating distorted patterns in the rearrangement of the form. The first layer in the calendar collages is the digitally printed image, proceeded by the mechanical screen-printing process and finished with an emphasis on the trace of the hand. The material quality of the fabric is subjected to digital scrutiny and reverted or re-materialised into a physical artefact. The calendar collages are a literal reference to the chronological passing of time, yet with the order disrupted, they become reflective of our contemporary condition as a-temporal.

The digital collage in Figure 120, merges the calendar folds with the folds of drapery from a Bernini sculpture. Other old book illustrations on ways of making are printed out, scrunched and scanned, overlaid with screen prints of crochet from Soula's tablecloths. Snippets of printed fabrics are stitched over and embroidery follows the network of wire mesh scans, again screen-printed over the fabric. Threads are left to hang. Striations from the reprographic scanning process are left in the image, (bottom left) leaving a trace of mechanical error to emphasise the notion of image as ruinous.

Figure 120- April, 2019



Digital print on cotton canvas with acrylic screen. print and embroidery thread. 175 x 125cm.

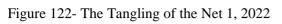


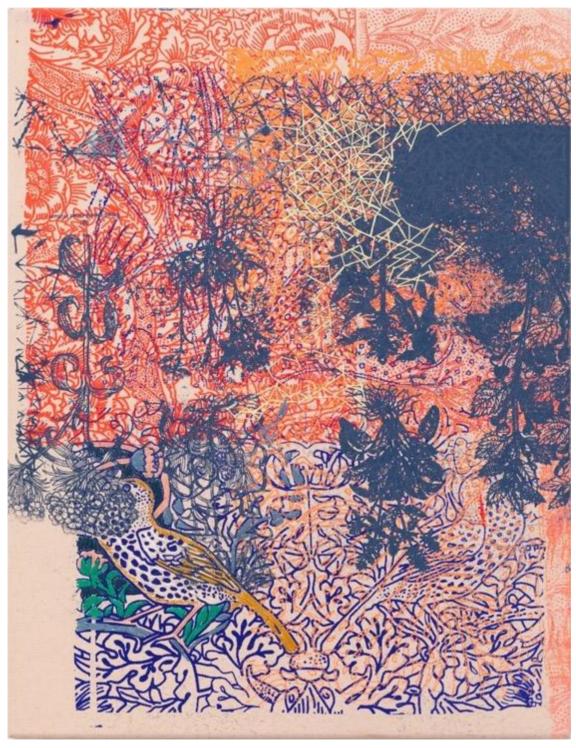
Figure 121- September, 2019

Digital Collage.

5.2.4.4 Embroideries

These embroideries, Figures 122-124, combine layers of screen-prints of Morris's *Strawberry Thief* textile design, appropriated from a contemporary Morris colouring book. The patterns are overlaid with screen prints of the wire mesh networks produced through 3D scanning folded antique fabrics. It is as if the thrush bird and the leaves become entangled within the network. The *Tangling of the Net*, a line taken from the Morris poem- *Earth the Healer, Earth the Keeper*, (1891) recalls the interconnections and networks of the internet. The density of ink build-up recalls the degradation of the image that we experience in the continual circulation and sharing of files in a media-saturated age. Moreover, the title has deeper implications for the current ecological crisis; the decaying image evokes ideas around destruction of the natural world, a concern which Morris was so deeply involved with in his revolt against the decline of ecology.





Acrylic and embroidery thread on canvas. 65 x 50cm.

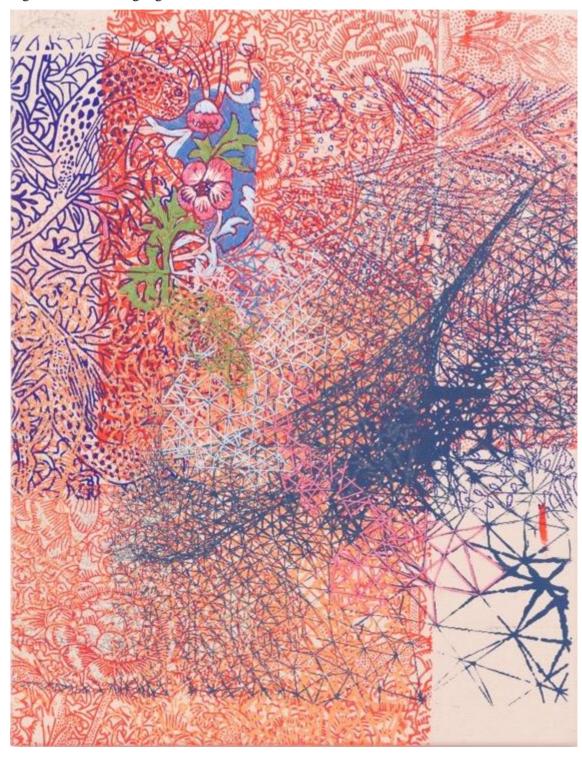
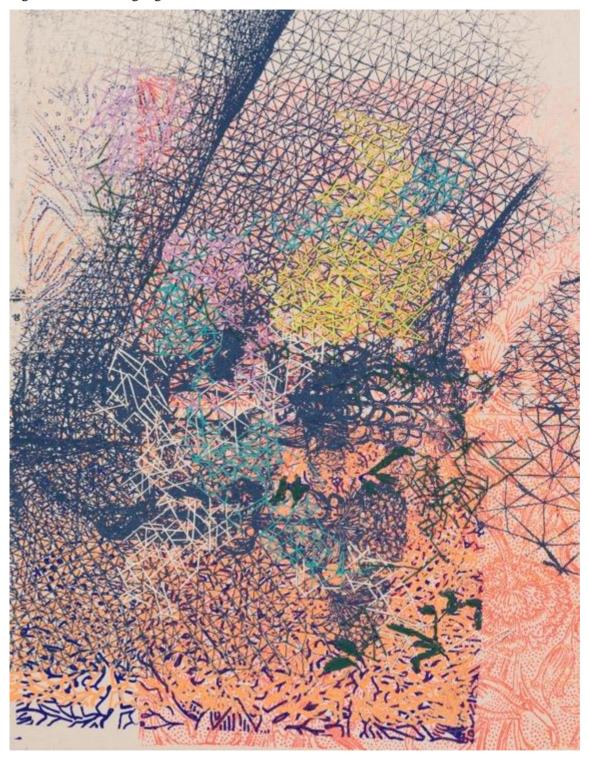


Figure 123- The Tangling of the Net 2, 2022

Acrylic and embroidery thread on canvas. 65 x 50cm.

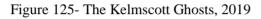
Figure 124- The Tangling of the Net 3, 2022



Acrylic and embroidery thread on canvas. 65 x 50cm

5.2.4.5 Woven cloths

In Figures 125 and 126, these long woven cloths (technically not tapestries, as is often assumed), depict drapery folds, hands and gestures of longing or mourning,. The densely linear illustrated sways and folds of drapery in the Chaucer volume lent themselves to being re-materialised as weavings. Woven cloth is made to represent the image of the woven cloth in the printed book.





Digital Jacquard woven cotton. 290 x 68cm

Figure 126- The Kelmscott Ghosts, 2019



Digital Jacquard woven cotton. 290 x 68cm

5.2.4.6 Entangled Histories (Wallpaper prints)

These prints, of which one example is given in Figure 127, comprise enlarged screen-prints taken from a colouring book of Morris designs, layered over wallpaper patterns from Morris & Co. sample books. In the below example, the screen prints are in dark grey and fluorescent yellow. The prints have been augmented with machine stitching, which at times follows the pattern and at times veers off, entangled within the layers of vines and leaves in the patterns.

Figure 127- After Morris, Garden Tulip, (detail) 2022



Acrylic screen prints and cotton thread on Morris & Co. wallpaper sample.

5.2.4.7 Morris & Co. Sample books (Collages)

Morris's wallpaper and textile designs were—and still are—reproduced in sample books for potential customers to browse, effectively keeping him alive, or prolonging his afterlife. The William Morris Gallery kindly donated several of these modern Morris & Co. sample books, consisting of fabrics and wallpaper swatches, with photographs of home interiors decorated with Morris & Co furnishings. These books were deconstructed and reconstructed with new collages from my an-archive of print ephemera playing on the notion of the domestic which clearly make this reference to status in the bourgeois interiors, pasted with other temporal mismatches. The domestic photos within the sample books provided the ground for a series of collages, merging nature and culture - mechanical diagrams, instructions for sewing patterns, drapery, grids and further layering of Morris patterns, set against images of landscapes and plants. Hands, mostly advertising watches, allude to the durational time in machine and handcraft processes and to the structure of the working day with the introduction of clocks in early modernity.



Figure 128- Detail from Morris & Co,. sample book collage, 2022

Figure 129- Detail from Morris & Co,. sample book collage, 2022



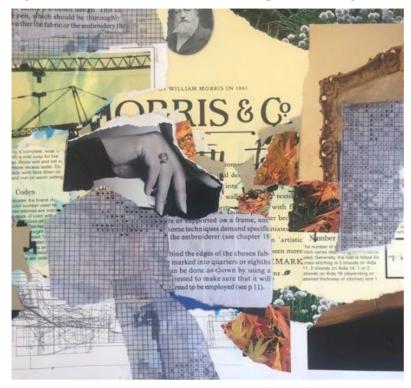


Figure 130- Detail from Morris & Co,. sample book collage, 2022

Figure 131- Detail from Morris & Co,. sample book collage, 2022





Figure 132- Detail from Morris & Co,. sample book collage, 2022



Figure 133- Sample book collages, A Ghost for Today exhibition. 2022

5.2.4.8 The Ghosts of My Life (Video)

This 4 minute video assemblage, my only screen-based piece, (see Figures 134-135 of video screen-shots) aims to replicate the layering of the paintings. The video consists of selected Morris wallpapers from the gallery archives and my own photos of Morris's textile printing woodblocks, layered with personal collections, which belonged to Soula- Victorian figurines, traditional Cypriot lacework (Lefkaritika) and details of crocheted cloths. The images appear and disappear like ghosts, with fragments of 3D scanned data of the undulations of folds interspersed throughout. Like the introduction, the title is taken from the book by Mark Fisher (2014).

Framing techniques, of screens within screens, are integral to this work. Interestingly, this very notion has been remarked upon by Rosie Miles who builds upon comparisons from Jeffrey Skoblow (Miles, 2010, p.249), between the framing used in digital web designs, with the margins, borders and boxes of frames and borders in the Kelmscott Press books.

The familiar Morris pattern becomes entirely reconfigured and new, adding fresh perspectives on his work as seen through the digital realm. In the material works, these images are assembled with other patterns, alluding to the impact of his legacy upon art and craft history. Without mass reproduction and dissemination, the original artefacts would be much less auratic.

Figure 134- Ghosts of My Life, 2022



HD Video 4 min. (Screen shot)

Figure 135- Ghosts of My Life, 2022



Video 4 min. (Screen shot)

Figure 136- Installation shot, A Ghost for Today, 2022



William Morris Gallery, London.



Figure 137- Installation shot, A Ghost for Today, 2022

William Morris Gallery, London.



Figure 138- Installation shot, A Ghost for Today, 2022

William Morris Gallery, London.



Figure 139- Installation shot, A Ghost for Today, 2022

William Morris Gallery, London.



Figure 140- Installation shot, A Ghost for Today, 2022

William Morris Gallery, London.

In the show I included a few Morris works from the collection to make correlations between my use of tapestry and grids, and Morris's point paper designs.

Grids form the basis of most regular pattern, as is most evident in Morris's work, in his graph paper sketches. This also indicates the weaving pattern for the Jacquard loom as seen in the *Dove and Rose*, Figure 141.

Figure 141- Point paper design for Dove and Rose, William Morris, 1879.



Silk and Wool Double Cloth Image: © William Morris Gallery

5.3 Reflections on time: Summary of process

5.3.1 Making

In addition to the disciplines already established in my practice, I introduced weaving (traditional and digital) and 3D scanning along with video, all of which were new avenues for me to investigate the hand/ machine relation and notions of time. The hand-loom and digital weaving⁹³ classes I took, allowed me to compare the analogue and digital with the same medium.

Time, as both concept and as durational, as within the process of making is intrinsic to the research. The processes traverse through various hands and logics of time, from the slow and careful traditional needlework of often anonymous artisan, to the instant translation into digital formats for the process of mechanical screen-printing, later, re-worked and re-materialised by my hand. Disruption and interruption of the hand intend to bring the work vitality- conveying a sense of tension through the emotive embodiment of the making and unmaking process. However, whilst there is continuity in the circular process, there are also intermittent ruptures, alluding, metaphorically, to the generational wave of resurgence⁹⁴ and then decline in traditional techniques.

When I am in the 'flow' state of making, I become engrossed in the ideas, colours, forms and materials. This time within making, slowly over months, differs greatly to the general viewing of the work, which is typically for a very short time,

⁹³ In taking up the process of weaving, I aimed to follow Morris's choice of media, yet updating the Jacquard loom to digital.

⁹⁴ This was evident in the always fully booked evening classes which I attended. The hand forces this deceleration, especially in hand loom weaving, which necessitates great focus in the making process. Weaving, like other forms of art, enable a state of present mindfulness and being in the flow of time; a form of meditation.

seconds, rather than minutes. Different modes of thinking are appropriate in terms of productivity, at different points of the day. When I am writing (and mind-mapping) I am thinking about the same ideas and how they relate. This idea of thinking with things is common to makers who also write, in that both disciplines can be interconnected and 'both methodologies are powerful tools' (Korn, 2013, p. 63). Korn describes craft as 'a conversation flowing through time' (Korn, 2013, p. 31), illustrating an historical understanding of making processes, but argues that durational time and pace of the making process are intrinsic to providing the deceleration that is much sought after in contexts of unprecedented acceleration.

Furthermore, whilst the sensibilities of the hand can be replicated in our devices⁹⁵, the repertoire of hand gestures are changing, according to Leader. Leader asks if our - now mostly swiping, scrolling and typing could be extended, or re-introduced to processes of making, echoing Marx's concerns regarding the repetitive and mechanical processes of labour. Working with our hands can provide enjoyment, a sense of satisfaction in creation and completion of a project and an escape from the everyday. For many, creative pursuits offer a therapeutic space and a time to be in flow activity, being present in the here and now, a way to decelerate. In the research, the hand and digital, human and non-human are converged. It is important that my artwork is resolved as a physical piece as I want it to have a physical and haptic presence. I wish to convey the nuance of the hand and hapticity, the layers and detail, textures and threads,

⁹⁵ For example, in my own experience, using an Apple Pencil with Pro Create on an iPad, produces instantaneous images and patterns which the hand cannot replicate with such immediacy. The pressure of the hand is sensed in the Apple Pencil, replicating the darker and bolder lines.

qualities which can only be fully experienced physically, not virtually. This leads us into the following section on the significance of exhibiting as method and on re-valuing the material artwork in times of digital saturation.

5.3.2 Exhibiting

Tacit knowledge or 'material intelligence' (Adamson, 2018) relating to haptic processes is knowledge that is embodied, and difficult to articulate. For this reason it is important to exhibit the works made, so they are experienced physically. Through this 'material intelligence', Adamson argues, we can re-introduce traditional processes of making, with new media and technologies, in which materials can cross over from one situation to another. This material intelligence can be described as the thinking hand, reflecting Morris's sentiment of the machine as secondary to the primacy of the manual which 'only works as long as his hand is thinking' (Morris, 1887a). Thinking through making, with material methods, and using images from the past to re-materialise them within a new work and exhibition, led to new ways of organising the archive or anarchive, within the present, and generating new meanings through showing art works together as an entire assemblage.

The time spent in looking and experiencing art, especially that which is not time-based, requires the viewer to decelerate and to physically interact with the work due to the scales involved. The works are generally around 1.8-2m in size, composed of printed reproductions at varying differing scales. They require different proximities of looking, with areas of detail drawing the viewer closer into the work, while the large scale also necessitates distance, hence there is a moving back and forth in the exhibition.

260

Figure 142- Installation shot, Can We Hold On, 2018-9



CCA, Andratx, Mallorca

The curator who took this photo captured the proximity of the viewer, needing to see the work in detail in these large scale pieces.

5.3.3 Re-valuing the hand

An 'absence of mechanical precision' (Harris, 1996, p.26) continues to characterise craft work or post-craft, and leads to our admiration of unique, hand-made qualities of artefacts. In the exhibition, William Morris Revisited, Questioning the Legacy,⁹⁶ curator, Jennifer Harris illuminates the seduction of the hand and the method of making as being left exposed, in the latter part of the nineteenth century. Our admiration for any object of beauty can rarely be separated from our estimate of its material worth and a financial premium has been placed on handmade goods in the Industrial period.' (Harris, 1996, p.37). With the proliferation of digital reproduction today, the hand and 'authenticity is valorised precisely because it is seen to offer an escape in a rapidly changing present, a 'withdrawal from our contemporary moment'. (Balsom, 2015) Erika Balsom, (2015) describes the valorisation of the hand as it provides an escape in a rapidly moving present, leading to a kind of hunger for craft, perhaps a way of dealing with the present through anachronism, as in theories of contemporaneity. Steinskog remarks that 'the slowness of the hand makes it obsolete, or rather, temporarily unfit for the fast speed of modernity' (Steinskog, 2005, p.230). Withdrawal from the rapid pace of contemporary society is sometimes necessary, so advancements in digital technology have had the effect of revaluing handcraft today. The research illuminated also what the hand cannot do, and indeed what the eye cannot see- being the structural properties of the folded cloth and the handwork of the stitching. The scope for error or contingency of the hand is embraced within my practice, yet I

⁹⁶ The exhibition traveled from the Whitworth Art Gallery, Manchester to Crafts Council, London, and Birmingham Museum and Art Gallery between 1996-7.

aim to challenge the typical meticulous, slow and masterful notions traditionally associated with craft. The digital realm offers immediacy of being able to experiment with visual ideas and create images, and to undo decisions. Nevertheless, my instinct always takes me back to the materiality of the canvas, whether with brush, spray can, squeegee or needle, I need to engage in manual work, whether it is visible or not, alongside any technological intervention. This compulsion is widely shared, and though it would appear to be a generational⁹⁷ preference to work with the hands and required tools, it is rather about touch and tactility. Haptic memory is bound up with the physical artefact in a way that is particular to human making. Haptic or habitual memory refers to something learnt through repetition, like sewing or weaving; recollection is the like the first memory of sewing and pure recollection can be understood through actuality or imagery (Krogholm Sand, 2005, p. 110). Whilst my research focused mostly through a philosophical lens, it is worth outlining a neuroscientific viewpoint. Eleanor Maguire (2014) proposes that memory is not only about the past, rather it points towards the future, helping us to predict what will come, having learnt from prior experience. Listening to Maguire's lecture, in particular the effects of the damaged hippocampus which processes long term, autobiographical memory, I was able to relate some areas of this knowledge to Soula. It is the touch of the hand that embodies this hapticity and human trace.

However, the hand and machine should not be viewed as inseparable, 'hands are not only in hands' (Derrida, 2005, p.21) our hands tell these machines what to do

⁹⁷ Just before starting my PhD I asked my sixth form students if they preferred using their hands or the computer to make work and all of them responded, 'with the hand' as 'it was easier to control things, more engaging and enjoyable'.

through programming, typing; another mode of the hand, recalling the etymology of the word digital, from digits being our fingers. A polyvalent sense of time then imbues these methods of making; technological shifts enable the translation from analogue cut/paste into the digital version of the same discipline. The following chapter reflects further on the research findings.

Chapter Six: The Past within the Present

This chapter continues to discuss the research findings in line with the research questions, revolving around the poly-temporal understanding of time, notions of loss and the relevance of Morris today. Using a visual and materially deconstructive approach, the research sought to destabilise hierarchies through new methods of traditional, mechanical and digital technologies. The image archive was subjected to varying levels of visual ruination, degradation and assemblage, generating some fascinating and unexpected imagery and findings. The whole journey of the work is captured in the accompanying PDF book so the reader can move between the text and the book and always connect together the development of thought and making journey.

The research references notional loss but also asserts a presence through material properties, through various modes as discussed: processually/visually - through degradation of the image via modes of reproduction, impacting upon auratic qualitites, conceptually, in relation to historicity and chronological time, and also through the apparent loss of handcraft to digital media. A concern with loss of the land and biodiversity today echoed Morris's concerns in the Industrial Revolution.

6.1: On Poly-temporality

Central to my research has been the question of how notions of the past are made present through materiality, as I have sought to explore through art practice. In my re-materialising and appropriation of images, through traditional, mechanical and digital techniques, I have sought to create meanings and affects appropriate to what I have argued is our current hyper-complex temporal multiplicity. This resonates with the theorist Knut Ebeling who asks 'why should archaeology be the proper discipline of the untimely as well as of its materiality? And how can this materiality of time, this materiality of the contemporary become visible?' (Ebeling, 2017, p.46) Ebeling therefore asks how notions of contemporaneity can be explored materially, rather than just theoretically. Such a visualisation is what is what I have aimed for thorugh art practice- searching for a sense of absence as 'present once more', through a kind of 'ghost hunting' (Foster, 2004, 2015).

6.1.1 Deconstructing materials

My materials and printed ephemera from everyday life were partially destroyed through the fragmentation in the making/unmaking process, leaving traces of the flawed hand and digital dirt. The narrative rupture of the past, as experienced in the many revivals which haunt the present, is translated here then through the re-presenting or material presence of the past which sometimes reappear as fragments. Cuts, tears and other ways of rupturing the image which recall the wound of trauma, were reassembled, to create the reconfigured image.

In the secular, purely material world, destruction can be only material destruction, produced by material forces, and any material destruction remains only partially successful. It always leaves ruins, traces, vestiges behind – precisely as described by Benjamin.

(Groys, 2016, p.35).

The use of snippets of images/ fabrics in the paintings and assemblages, convey the notion of time and perception of the world as fragmented, with the new as haunted by the old. The fragment, like a buried memory, is revived.

6.1.2 Palimpsests in painting

My accretions of imagery and residual marks were built up over time, like geological strata; the subsequent breaking down and obscuring of the image might be considered as a kind of contemporary palimpsest. The images themselves often share a common entropic⁹⁸ thread or ruinous quality in both subject and picture quality. The obfuscated, fuzzy image appears through translucent layers, fragments of multiple temporalities are revealed and concealed - the presence that remains from an absence, like unknown spaces, removed from their original context, yet retaining a level of familiarity. The gradual layering and obliteration of images causes a teetering between abstraction and representation, affecting order and fluidity, flatness and depth. 'Abstraction' in this sense is conveyed as the fragmentation of the image. These appropriated 'archival samplings' explore our contemporaneity as 'broken or layered', and 'the past as fundamentally heterogeneous and always incomplete' (Foster, 2004, 2015). I paint and un-paint allowing different layers to recede and appear.

'The conception of the layer is a good example for a more material conception of contemporaneity- for things or items lying in the same layer are (more or less) contemporary to one another, they are material comrades of time' (Ebeling, 2017, p.90), revealing a visibility of the past intertwined with a present materiality. The layers of images in my work inhabit the '*same* present', as an alternative or additional way of thinking to a vertical 'intertwinement of heterogeneous temporalities' (Lund, 2019, p.33). Past and present are collapsed as one temporality, through a kind of

⁹⁸ In some works, scenes of ruin from news sites, contemporary to the making of the painting, depict the aftermath of natural disasters. Figures are erased/covered and so rendered absent.

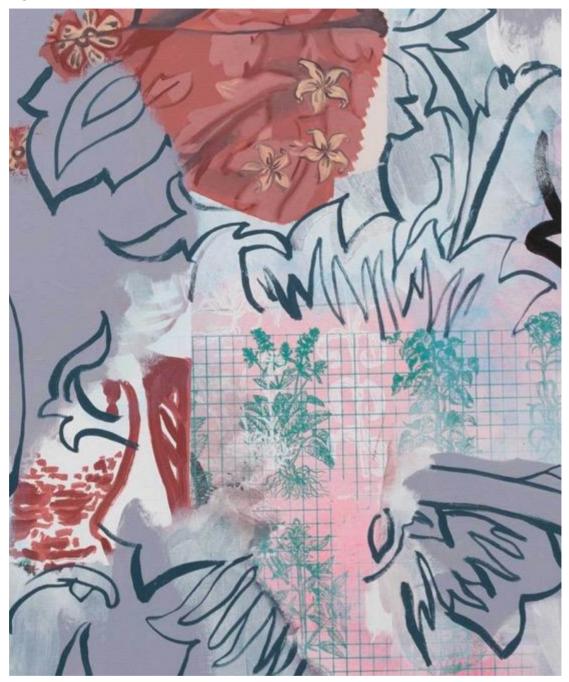
archaeological investigation (Ebeling, 2017, Woodward 2020). Jacques Rancière describes this in painting as a splitting or layering of the surface for flatness to occur- 'a second subject has to be shown under the first' (Rancière, 2007, p.77).

My intentions involved opening new perspectives on the past through complex structures, and indeed on ways of seeing artefacts as archaeological, suggests that the understanding of archaeology can also be composed of contemporary origins from the present, not just in the past. An archaeology of materiality is distinct from a written or historical narrative of the past; it requires a kind of visual intelligence, a 'totally different regime of practice and knowledge' (Ebeling, 2017, p.92).

If the archaeologist is reconstructing society through the 'remnants' and 'leftovers', I would suggest that an an-archival art practice an archaeology of the contemporary as visualised, an excavation the dirt of the past (Ebeling, 2017). The archaeology of the present and dirt of the past are therefore connected through the layers or palimpsest. This is where the digital is often assumed to differ, in that the undoing of the last decision removes the dirt, the trace of the hand. Yet, as I proposed, the digital has its own dirt or dirty aura, which although Benjamin's aura could not accommodate this, led to my use of these processes in convergence.

268

Figure 143- Fold, (detail) 2022



Oil and acrylic screen-print on canvas, 170 x 130cm

The detail of this painting in Figure 143 shows the pinking sheared edge of the fabric, the incomplete Morris patterns as linear drawings, the layers of botanical

illustrations printed over grids and remnants of clip art cultural motifs obscured by unpaintng.

An archaeological understanding of time as multi-temporal and multi-layered, built up like geological strata 'in which everything is visible simultaneously, no matter if it happened sooner or later' (Ebeling, 2017, p.52) recalls Benjamin's constellation of the now. As described earlier, the palimpsests within my paintings and collages are composed of flat layers. Flatness in my practice implies a lack of hierarchy, everything is on the same plane or surface, reminding us that we are looking at a work of art, made of images. This is a response to the saturation of images we live with seen through print, pages, screens- a pictorial representation of the world.

6.1.3 Illuminating Absence

In the Morris & Co. sample books all of the fabrics were torn out, many of which were re-assembled into the new fabric hangings. The ink from the pattern sample left a trace on the page- a ghost of the image- which imbued the paper with an auratic quality, again of both absence and presence. The scanning of the fabrics and scrunched calendar page had the effect of visually rupturing the linearity of chronological time which I sought to convey. The scrunched paper appears differently each time it goes through this process and so the idea of a mass produced item being given new 'aura' through each scan became significant.

Aspects of the fabrics and artefacts I scanned became elucidated through 3D and LiDar scanning - images that are otherwise invisible to the human eye - being the structural and textural form. These images are not accurate data of the objects as such but are flawed due to the deliberate misuse of the scanning equipment as discussed in the previous chapter. 'Technological reproduction challenges 'natural optics' in such a way that it makes possible perception of what was previously unperceivable; that is, it makes the invisible visible' (Skeinskog, 2005, p. 231), which is what occurred in the 3D scanning process. The texture render from the scanned needlework created an odd, part-photographic, part-mosaic reading, the fabric appeared more like a kind of solid plastic, futuristic in appearance, fragmented and incomplete like the memories and stories embodied within the fabric itself. Swinging between opposites, of two and three dimensions, surface and depth, nature and culture, the processes of folding and flattening offered a new direction in my practice to manipulate the image.

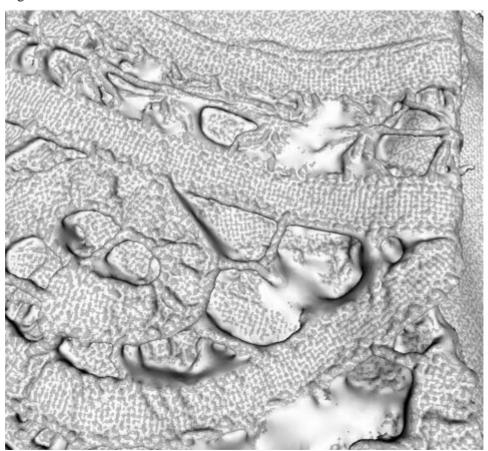


Figure 144- Texture and wire mesh renders from 3D scan of tablecloth

The haptic trace appears alongside mechanical flaws and low-quality digital reproductions forming a new series of works, again which are finished with screen prints of the wire-mesh network and then by hand with fabric samples and embroidery stitched into the screen prints. The circularity of process from analogue into digital scanning began with the flat archival image scrunched into 3D form then flattened back into 2D as a flat-bed scan and as a digital wire-mesh reading, and lastly reassembled as a physical, tangible artefact.

6.1.4 Revealing Rhizomes

Methods of scanning generated close readings and new ways of assembling cultural and personal memory- I found that subverting typical ways of scanning illuminated new, complex readings of Morris: ruptured patterns and distorted surfaces, creating gaps in the order and yet retaining a level of familiarity of these well-known designs.

Whilst the scrunched and scanned calendar pages fragmented the image and pattern, the 3D and LiDar scanning media revealed the wire mesh,⁹⁹ rhizome-like structure of the folds, otherwise invisible to the human eye and in ways that could not be produced by hand. In the 3D and LiDar scanning the series of unseen networks revealed in the triangulated wire-mesh, recalled a kind of 'archaeological' (Ebeling, 2017) 'excavation' (Woodward, 2020) of something lost or otherwise absent or invisible to the human eye. This therefore shed new perspectives on the rhizome and assemblage,

⁹⁹ The term wire mesh is used in the 3D scanning, mapping the structural elements of the object for 3D printing.

and indeed on ways of seeing artefacts as archaeological, 'not looking for the old anymore, but for that which is still effective today' (Ebeling, 2017, p.65). I interpret Ebeling's relation to efficacy as being a convergence of temporalities as crucial to a contemporary condition. This whole process creates complications in terms of the auratic, by using a combination of mechanical and digital processes which begin and end with the work of the hand, yet it is my intention to deconstruct the here and now and to instead create an original meaning, preserving the past whilst creating a new memory and auratic quality within the work.

The work of the hand, as embodied within the needlework craft of the cloth, was therefore elucidated through the folds of the past- as into new grids or networks of the present. These invisible networks or rhizomes within the cloth echoed the invisible networks of the internet (Bridle, 2019) and beyond, recalling Sadie Plant's description of the network (Plant, 1998).

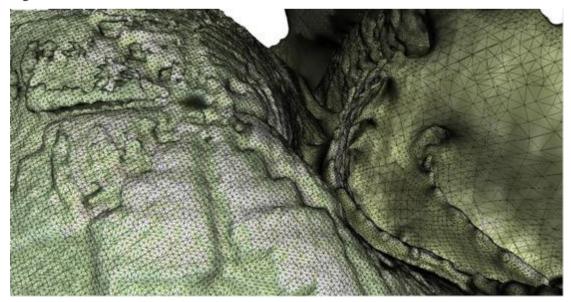
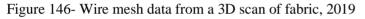


Figure 145- Lefkara lace Tablecloth 3D scanned- texture and wire-mesh render

The data from the 3D and LiDar scans, can be reconfigured and reviewed repeatedly. The nature of the file within the 3D scanning app, means that the data is versatile, something which is in flux and reviewed each time it is opened. In this respect I saw a connection to the work of childhood researcher Rachel Holmes, who in *Fresh Kills: The Spectacle of (De)Composing Data* (2014), describes her own data analysis 'as having a "pure" or virtual dimension as well as being actualized in particular states of affairs...something that is continuous and ongoing, lacking a final point of completion as well as an absolute presence' (Holmes, 2014).



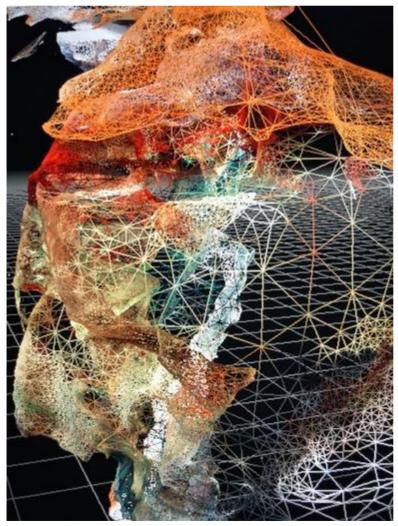




Figure 147- Wire mesh translated as studio mural (detail) 2020

'Principles of connection and heterogeneity: any point of a rhizome can be connected to anything other, and must be.' (Deleuze & Guattari, 1980, p.1). Once layered across the assemblage of images, this sprawling network, conveyed a sense of the convergence between the technologies used, between past and present, nature and culture, the non-human and technology and the human hand. Such qualities characterise both the assemblage and the notion of time as shifting between past/present/future temporalities. The thinking that occurred through the making process, with its multiple avenues, interconnected ideas and themes, was rhizomatic in structure, which is to say fragmented, ruptured, complex and repeatedly folding and unfolding.

6.1.5 Assemblages of nature and culture in Morris

Through a visual analysis of Morris's designs and the re-assembling with personal collections, I found that several characteristics of the assemblage began to unfold aesthetically and conceptually, as rhizome-like patterns made up of several human and non-human components.

Through the global continuation of Morris reproductions, his legacy weaves through time and across space like a sprawling rhizomic network. Cultural patterns from India and Iran with Late Medieval European inspiration, interwoven with connections drawn from Morris's own geographical surroundings - gardens, forests and rivers, creating a spatio-temporal assemblage. Nature and culture are always intertwined for Morris, as returning to traditional handcraft was bound up with a return to the land, to the rural, liberated from the dominance of humans. This is something which I mock somewhat in the calendar collages. His scepticism that humans could reverse the impact of industrialisation upon the landscape was attributed to the advancement of technology and capitalism as a direct cause of its decline. In *The Aims of Art* (1887), Morris stated that, 'the earth's surface will be hideous everywhere, save in the uninhabitable desert; Art will utterly perish' (Morris, 1887a) Morris was clearly wrong about this.

The significance of nature is a concern which interlinks Benjamin and Morris. Groys writes that originality, for Benjamin, is rooted in the idea of nature, something which cannot be reproduced.and, 'even if Benjamin is ready to accept that nature can be technically reproduced and perfectly simulated on the level of its materiality and its visual form, he still insists on the impossibility of reproducing its aura, its inscription in here and now- its' event' (Groys, 2016, p.140).

So, for Benjamin, the aura being situated in the original context, can never be translated through the reproduction. Nature can only be imitated. This aligns with Morris's beliefs and connects with my attention to Morris's stylisation and flattening of nature. This involves creating a different version of the outside world through representation and repetition, rather than attempting replication, akin with Benjamin it would seem. Nature was central to Benjamin's philosophy, part of the triangle of his concerns, along with humanity and technology; themes which are in kinship with those of Morris. Morris believed that decorative or lesser arts, such as wallpaper, should be abundant for all, and remind one of the natural world: 'the outward face of the earth, of the innocent love for animals, or of man passing his days between work and rest as he does' (Morris, 1884c). Like Benjamin, Morris believed the aura of nature could not be reproduced but it's beauty could be appreciated through art and design.

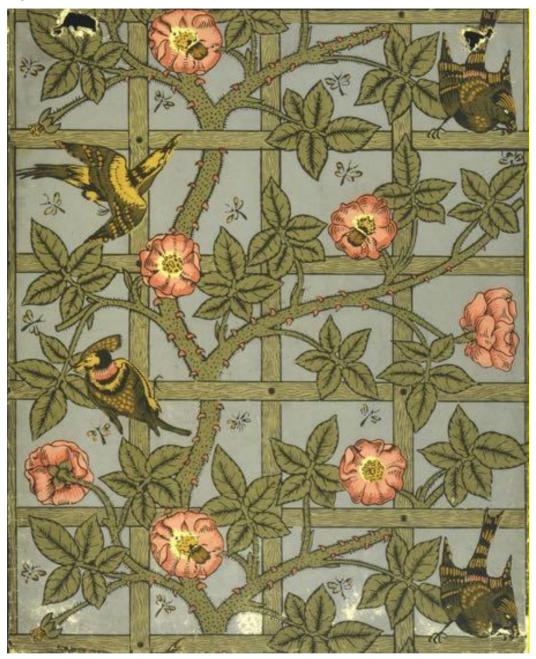
In Morris's first wallpaper design, *Trellis* (1862), Figure 148, partly inspired by the garden at Red House, we see insects, birds, flowers and branches interwoven with the grid of the man-made trellis, a convergence of human in the hand-made structure with the non-human, living world of birds, flowers and plants. His later work became more complex and interconnected in design in comparison to his early wallpapers; these patterns have been referred to as 'an all-over tangle of flowers, stems and leaves' (Hoskins, 2021, p.242).

Multiple aspects are assembled within Morris's designs. We see this in the influence of 'medievalism, floral realism and eastern precision' (Parry, 1983, p.95)

which Morris studied in depth at the South Kensington museum. Such effects were also attained through methods of contrasting colours and hues. Dark coloured backgrounds are used to emphasise the lighter areas with striking effect. This boldness is necessary for the assemblage of multiple visual languages, as in the carpets, in which 'all borders should be made up of several members¹⁰⁰' (Morris, 1884c). I would suggest that his designs and products can be viewed as assemblages of human and non-human worlds, bringing nature into the home, and by converging 'human being with plant, the salon with the forest, the self with the fellowship of comrades' (Arscott, 2008, p.102). Thus, it could be said that posthuman thinking is always-already within Morris.

¹⁰⁰ These members may be considered akin to the 'actors' of Bruno Latour's actor network theory which stresses the importance of non-human entities in systems of knowledge.

Figure 148- Trellis, 1862.



William Morris Image: © Victoria and Albert Museum, London

Figure 149- Bullerswood Carpet, About 1889.



Designed by John Henry Dearle and William Morris Image: © Victoria and Albert Museum, London

Figure 150- Pimpernel, 1876.

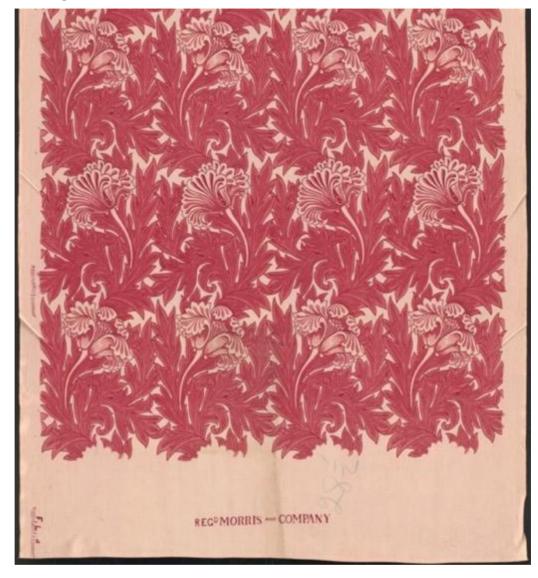


William Morris Image: © Victoria and Albert Museum, London Everything is interconnected - branches and vines are entangled¹⁰¹ and appear to have no beginning or endpoint. At any point of rupture (as in the preliminary sketches which are incomplete), Morris's patterns could be imagined as continuing beyond the plane of the fabric/ wallpaper itself, continuing infinitely, multiplying like a rhizome, recalling the key characteristics according to Deleuze and Guattari's rhizome deploying non-hierarchical flatness.

In *Some Hints on Pattern-Designing*, (1884) Morris remarks on the flow of the design which: 'in recurring patterns, at least, the noblest are those where one thing grows visibly and necessarily from another...even where a line ends it should look as if it had plenty of capacity for more growth if so it would' (Morris, 1884c). Continuity of line is paramount to the fluidity of structure; the flowing and complex density of foliage, structured by the grid format, imbue the work with an aesthetic harmony, for Morris this is the beauty of design. There is a push/pull between depth and surface, in and out of three dimensions, and therefore beyond the aesthetic or ornamental. (Arscott, 2008) As Arscott observes in regard to Morris's *Tulip* design, (1875), 'the plants dance and writhe, the leaves curl, fold over, move behind and then forward again in a weave' which she relates to the contrasting themes of 'pleasure and pain, dainty arrangement and barbarous profusion, flat surface and the colonisation of the depth of the living body' (Arscott, 2008, p.92). These descriptive contrasts echo the foundations of the research, in which dichotomies are shattered.

¹⁰¹ Karan Barad describes entanglements as more than the intertwining of one thing with another, referring to a spatio-temporal 'emergence'. See Karan Barad: *Meeting the Universe Halfway* (2007) for further insight.

Figure 151- Tulip, 1875.



William Morris Image: © Victoria and Albert Museum, London

My own aesthetic sensibilities align with this desire to combine opposing languages, creating a sense of balance in the order and chaos seen in the outside world. This echoed aspects of Morris's designs, rendering the outside, natural world as 2D flat pattern. Perhaps the entangled quality of Morris's work makes it unexpectedly relevant to our times- both in itself and also as a material thing to explore the multitudinous nature of the contemporary world.

6.1.6 Revaluing Waste

The art practice research highlighted aspects of Morris around waste. I also wanted to subvert Morris's utopian ideas of nature as unspoilt thus emphasising the impact of the climate crisis and current discourse. Scrunching up Morris's calendar pages seemed apposite, in valuing the gesture of the hand firstly and the associated human emotions- an expression of anger or frustration. Further, through the action of re-using and discarding reproductions of little value, like the out-dated calendar, I was simultaneously revaluing and devaluing or critiquing our romancing of the past and the hand. In turn, I realised that I was illuminating underlying ecological concerns within Morris. I found that current issues of 'sustainable socialism' (Miller, 2011) resonated in Victorian capitalist consumption as explored in Elizabeth C. Miller's (2011) analysis of *News from Nowhere*, (Morris, 1890) in which waste 'can be recycled, reused, and recovered, not just abandoned.' (Miller: 2011, pp. 7-26).

The watercolour studies of scrunched papers both celebrate the re-use of materials whilst critiquing the overproduction which characterise a consumerist, capitalist society - these concerns were important to Morris and thus illuminate his relevance to post-capitalist times.

Figure 152- Untitled, 2022.



Watercolour on paper. I photocopied, scrunched up and photographed a Morris calendar page with a Disney colouring page, and a pattern from a stitching book.

A concern with recycling weaves throughout my work and echoes Morris's paradoxical yet hopeful 'vision of a future where the lines between "trash" and

"treasure" have become blurred as a consequence of communal life; "waste" is not opposed to "wealth.".' (Miller, 2011)

A sense of hope is not only evident in Morris's texts and lectures, but also in his designs. Although the 'loss was foreboding within Morris' (Williams, 2019) he offers possibility for the future, as rooted in the past, and in the convergence of nature and culture, human with non-human. Morris himself talks of 'not a fear, but a hope' in the changes of society addressed in *How we Live and How we Might Live*. (1887) I convey a similar this fear/hope dichotomy through the convergence of references to ruin and use of heightened and saturated hues and florescent colour palette and the use of repeat floral pattern.

As Mayer writes, 'the discovery of hope in a portrayal of ecological catastrophe helped to make more vivid for Morris the limits of anthropocentrism, and offered greater possibilities for advancing a mode of environmental criticism which would regard humans as only one strand of a diverse web of organic life' (Mayer, 2011). My work embraces these contradictions, in the contrasting languages used to convey this sense of absence/presence whilst simultaneously offering a sense of fear/hope for the future echoing Morris's contradictory views. Figure 153- Castile in the Sky (detail), 2019

Various fabrics, acrylic screen print and embroidery thread



Figure 154- A Tale that Never Ends, (detail) 2021

Fabric assemblage with acrylic screen-prints and embroidery thread.

6.1.7 Woven glitches

In the weaving process, which combined hand, with mechanical and digital methods, the circularity of my process and its relation to time and loss is exemplified. The glitches and degradation speak of machine fallibility which I embrace; they have a uniqueness, a 'here and now' and a pixelated materiality from within the 'liquid crystals' (Leslie, 2016) of the screen. The development of print media is integral to these weavings through references to woodblock, mechanical mass-produced print and digital print. The pixelated effect was heightened by enlarging low resolution printed images and transferring these back to digital. The transference of pixels from screen to fabric was further exemplified in the digital Jacquard weavings which convey the flaws of digital media, whilst alluding to the notion of loss in the subject matter.

Chaucer's tales are illustrated through the romantic, tragic figure. I selected aspects of Morris's illustrations of this story to emphasise the aspects of the narrative around loss and death. Often in gestures of woe and mourning, the drapery and pleading hands of the Chaucer characters signify grievance - a baby is taken from her mother; the death of Narcissus is mourned at his sarcophagus. The partial presence of the human figure and the fragments of hands portrayed in the weavings allude to the ways in which our hand gestures express, but also to a loss that relates to memory (and the loss of someone). The drapery is reminiscent of a stereotypical image of ghostly presence, visualised often as a floating, flowing figure, hence my titling of the weavings, the *Kelmscott Ghosts*. As a result of these multiple layers of re-use and repurposing, the draperies hold various histories within their folds, while the fragmented figures depict a sense of the partial nature of the past. Furthermore, by deliberately cropping the heads of all figures in my work, these mostly female figures are left without a voice.

Figure 155- Detail from Kelmscott Chaucer



Bitmap image ready for weaving

6.1.8 Silent voices and gaps

I realised that through this forced anonymity, there was a correlation between the silent voices or invisible handwork of the women in this research- Soula, the Leftkara lace needleworkers and William Morris's wife, Jane and his daughter, May. Jane was not acknowledged as being part of the firm despite her heavy involvement with the embroidery work, as she could not contribute financially. In her book, *How We* *Might Live*, (2023), Suzanne Fagence Cooper uncovers the invisibility¹⁰² and unacknowledged needlework and design input of Jane Morris.

Through the procedure of making and un-making, painting and un-painting, I think of the gaps as the presence of absence. In the process of folding and scrunching the fabrics for scanning, I also made a connection between this action which obscured parts of the handiwork, with the unknown women involved in this making. I realised that these artefacts often remain folded, perhaps unseen for years and sometimes unfinished, in a sense hiding the whole picture, like the tapestries¹⁰³ Soula was making and the secrets and trauma sewn through these stitches. I imagine such narratives of trauma and loss would have been stitched into Jane Morris's embroidery work also.

Adamson writes 'the parallel between traumatic response and craft revival: both are reactions to a kind of rupture, or tear, within a fabric; and both operate by reframing the past, and partly by obscuring it' (Adamson, 2013, p.185) which recalls the expression to sweep something under the carpet, the title of my series of paintings in the William Morris Gallery exhibition. Adamson observes the trauma also within the Industrial revolution, which would explain Morris's, and indeed a wider societal preoccupation with pre-capitalist times.

Tues 10th Jan 2017

... in some ways this situation of losing you brings that absolute feeling of the present to my life. What is now is real. What is past is just a memory.

¹⁰² This was due partly to disapproval caused by the affair she had with Dante Gabriel Rosetti. ¹⁰³ These tapestries led to my small collection of unfinished tapestries which I bought on eBay.

In a studio visit with PhD researcher, Marina Castledine, we spoke about the silence of the making process in women's work.¹⁰⁴ Our paths crossed in Nicosia, Cyprus at the preview of my exhibition which a mutual artist friend of ours had brought to Marina's attention. We share Greek Cypriot heritage and realised we also had a shared interest in *Lefkaritika*, which is the subject of Marina's research. She asks, "if we can recognise silence as a language through embodied listening, then what does that mean for our particularly Western focus on voice as power?"

Like the anonymity or silent voices of the lace makers, as with many other artisans, I think of the silence of Soula too - from her experience of fleeing the family home, through the silent needlework¹⁰⁵, and finally, in her inability to speak due to the cognitive decline from sporadic CJD. The familiarity of Morris's designs as combined with 'silent' or unknown authors enabled me to create a new perspective on his legacy which involves so many other makers. I realised that so many of these authors were also silent or unacknowledged.

Sat 20th Aug 2016

I'm so sad that each day you seem to be leaving our world, in the sense that you are entering your own realm- how did this happen and is there anything I can do?... Do you know what is happening?

I began to think of the missing voices like the holes integral to the pulled thread work of Lefkaritika. These holes in the lace recalled the gaps of missing information

¹⁰⁴ Despite this fascinating topic, I do not investigate this further, within this research.
¹⁰⁵ Perhaps the somatic repetition of needlework enabled Soula to deal with her trauma from the Turkish invasion; a silent rhythm within fabric in which she found some comfort from one home to another.

illuminated through the LiDar scanning process. Marina makes parallels with Lefkaritika and trauma, saying 'the cut work specifically is really significant'. Her words recall Glenn Adamson's writing which makes similar comparisons between needlework as memory work. Marina and I also discussed my processes of 3D scanning of fabrics and the repeated use of the network image from the wire-mesh data.

Figure 156- 3D scan of Soula's Lefkara lace tablecloth, 2018



Marina recently discovered that the original meaning of the word lace is network, a correlation between the wire-mesh scans and the Lefkaritika which we made during our conversation. The remnants and the gaps of the cloth are crucial to the lacework, as they form the design; contrasting with the presence of the image, they serve as a reminder of the absence also. Ingold also relates the absence of the material to its presence, through examples of excavated space - tunnels and caves, which become things in themselves. I began thinking of the gaps created through the 3D scanning, and intentional unpainted area in other ways which recalled absence of memory. In this sense the gaps conjured up the perforations in the brain, a spongiform effect known as encephalopathy caused by the malfunctioning prions which start to fold in upon themselves, as in Soula's condition of CJD. I discovered that James Bridle also makes a connection between a light photomicrograph image of encephalopathy in the brain tissue of a CJD patient, with the loss of the natural world, specifically an image of permafrost in the landscape of Tuktoyatuk Peninsula, Siberia (Bridle, 2018, p. 49-50).

Sunday 5th March 2017

Today I told you several times that I love you and you smiled. I know you can understand me. I know.

Prior to reading Bridle's book, I began making connections between the various notions of loss that were punctuating the research- the loss of Soula's cognition and memory, the loss and revival of handcraft in a digital age, and echoes of the loss of biodiversity in the wider, current ecological crisis. These ideas began to shape future work around memory and space as I describe in 7.3 of further work.

6.2: Assembling Hands: Authorship, Aura and Authenticity

6.2.1 Whose hand is it anyway?

In comparing the experiences of time in both modernity and contemporaneity, I investigated these through mechanical and digital modes of reproduction, through varying degrees of manipulation. I was keen to access the original artefacts and archives, and to use these in convergence with Morris paraphernalia in order to explore the idea of original and copy. This was explored through a multiplicity of hands and authors- Morris, Soula and the Lefkara lace makers and myself. In terms of Morris's imagery, I printed over and reassembled the fabric and wallpaper samples, I reproduced and reprogrammed aspects of the copy of Kelmscott Chaucer within the weaving, and translated Beth Russell's tapestry patterns within the paintings alongside reprinted enlargements from Morris colouring books. I embroidered fragments of pattern using the colours from my Morris iPhone case. I scanned and screen-printed from the Lefkara tablecloths and from Soula's unfinished tapestries and embroideries, converging shared heritage with personal collection. In many aspects of the research, the hand is present yet may appear out of sight, as in the digital image preparation, screen-printing, machine stitching and aspects of the painting. Nevertheless, it is vital that the hand is integrated within the making process, as 'hands act as conduits through which we extend our will to the world' (McCullough, 1996, p.1)

Peter Korn, writer and craftsman, writes of the shared hunger we have for making with our hands, (in his own experience that is). A cacophony of information and technological acceleration, and screen saturation has altered our daily hand gestures; the continuous scrolling and swiping on the screen, serves as a reminder of what may be shifting in the repertoire of our hand actions, as explored by British psychoanalyst and author, Darian Leader. Leader suggests the devices we take around with us all the time, change the way that we use our hands; that our hand actions have been restricted and modified by the continuous scrolling and swiping of the screen. However, this is not necessarily applicable to individuals who already have haptic knowledge. Nevertheless, we now have a global connection to each other, expanding our networks and cultural understanding, enabling a spatio-temporal traversing.

I wanted to emphasise this significance of the hand in times of digital proliferation and to both draw out and challenge qualities of authenticity, exploring whether a sense of aura could be made visible in digital reproductions.

Jan Verwoert asks how one would 'clarify the status of ownership of something that inhabits different times, that travels through time and repeats itself in unpredictable intervals, like for instance a recurring style in fashion...' (Verwoert, 2007, p.147) Verwoert's questioning around the authorship of something trans-temporal is significant here in relation Morris's legacy. I considered how the assembling of personal and shared histories, might give value to the previously silent voices, and how in turn, this would create a transformation of the past.

Ideas around authorship elicited questions for me in regards to Morris's work – and in his outsourcing of labour to other craftsmen. Such 'displaced production and distributed authorship are increasingly the norm for art, not the exception' (Adamson, 2010) recalling the relevance of merged authorship today. By assembling Morris and Soula, along with my collections, and in converging the original and the copy, hierarchies of heritage are destabilised, which opened up a re-questioning of his legacy. To refer back to Benjamin, it is the hand which elucidates authenticity (Leslie, 1998) which once again suggests perhaps more of a nostalgia for the auratic.

296

Figure 157- Fabric assemblage (detail)



Assemblage of Morris, leaf fabric from a found curtain, with screen-prints of Gerard's Herball images, knitting pattern grids and ruins.

6.2.2 Common threads- Morris and Benjamin

In response to the continual reproduction of images in a digital age, I build upon Benjamin's concept of the decline of aura in mechanical reproduction. I discovered that there are numerous correlations to be made between Morris and Benjamin which are worth outlining. Both figures experienced the destructive impact of capitalist modernity as interrelated with technological acceleration, Morris at the dawn of Modernism, and Benjamin towards the end- they equally viewed the negative effects of the repetitive and soulless work of the machine (Leslie, 1998) and mechanical reproduction as lacking in authenticity. For Benjamin, it is the very notion of reproducibility in the first place that re-values the 'authenticity' that we search for in the historical artefact.

'Precisely because authenticity is not reproducible, the intensive penetration of certain (technological) processes of reproduction was instrumental in differentiating and gradating authenticity' (Benjamin, 1935). Thus, authenticity is borne through reproduction as highlighting the distinction between the copy and the original. Mass production meant the withering of the aura and authenticity, 'the attempt at reproduction not only deprives us of a monument of history, but also a work of art' (Morris, 1884a). Morris and Benjamin shared an interest in handcraft as the epitome of authenticity, yet for Benjamin this was somewhat problematic in relation to power and class hierarchies. Benjamin's work on memory, dream and text (as in the Arcades Project, 1892-1940, or One Way Street, 1928) are bound 'together in an image of handiwork; the weaving of memory' (Leslie, 1998, p.6). Leslie reiterates, '(r)repeated in Benjamin's descriptions of experience are the words tactile, tactics, the tactical, from the Latin tangere, touch... a touch that fingers the world's textures, and hands on knowledge of those textures' (Leslie, 1998, p. 6). Leslie observes that, 'to appropriate knowledge meant grasping it actively, with the hand that scribbled, and with the scissors that tracked the outlines and clipped out the figures' (Leslie, 2007, p.62). Benjamin in particular left behind many remnants of his archives which he carefully organised.

Yet, although Benjamin and Morris wrote of the destructive aspects of modernity¹⁰⁶ upon handcraft, both figures also embraced aspects of this technological

¹⁰⁶ Whilst Benjamin even refers to a kind of alienation and bodily shock as a result of modernity, he loved the 'magical' and 'fantastic' aspects, such as street lights, and championed photography and film as new art forms. The stimulation of growing up in

revolution and shared a fascination for Marx's philosophical approach of historical materialism. Like Morris, Benjamin did not consider past, present and future temporalities to be exclusive from each other; rather they become constellations, interconnected through *bildlich*, translated as pictorial or figure (Petersson, 2005).

6.2.3 Transference of Aura

The research has touched on Benjamin's notion that the 'aura' whithers with mass reproduction. However, the waning of the aura for Benjamin was not altogether negative; he suggests that this leads to the dawning of new and more democratic media. Naturally, the aura that Benjamin wrote of in 1935 has shifted in meaning, yet persists in an age of electronic¹⁰⁷ or digital reproducibility. For Douglas Davis, the aura is to be found, not in the authentic work of art but in the original experience of the work of art

Distinctions between the original and the reproduction have become blurred. For Benjamin the auratic quality is experienced through distance between the viewer and work of art. Distinctions between the manual and technological reproduction can be defined in relation to proximity; trace is the 'appearance of nearness' and 'aura is the appearance of a distance...the ruinous process itself takes place between the trace and the aura as a quivering standstill' (Steinskog, 2005, p.222).

the city led to his fascination for cultural ephemera. Benjamin was fascinated by the way that children re-worked and reignited old, broken things with new life (Leslie, 2007). Picture books for children were of great interest to Benjamin. ¹⁰⁷ 'The Work of Art in the Age of Digital Reproduction', 1991-5, essay by Douglas Davis. Davis refers firstly to Derrida's use of deconstruction in textual form, secondly, to the (re)assemblage of architectural elements from the past decade; indeed this rebuilding using fragments from different pasts is evident in historical architecture. Thirdly then, he relates this process of deconstruction to the continued method of appropriation in Photoshop, which at his time of writing was becoming ubiquitous.

Notional distance and the migration of aura is also discussed in Bruno Latour and Adam Lowe's text on facsimiles and the uncertainty around aura at the point of its transference when one reproduction is close to another version, 'the aura begins to hesitate and is uncertain where it should land' (Latour and Lowe: 2010). They go on, stating 'facsimiles, especially those relying on complex (digital) techniques, are the most fruitful way to explore the original and even to help re-define what originality actually is' (Latour & Lowe, 2010).

Elizabeth C. Miller suggests that Morris brought an authentic quality into his printed books as they were imbued with a new approach to materials and processes, relating this to the aura of the artistic artefact. In the circular process of reproductions taken from the original Kelmscott Chaucer (1896) where, according to Miller, aura would apparently reside, the mechanical, mass-produced reproduction of the Dover book appears devoid or absent of aura. However, in the Kelmscott Ghosts weavings, enlarged from snippets of the Dover book version, I would suggest, an auratic quality was transferred through the material glitches of the finished weaving. The numerous loose, pulled and broken threads within these cloths caused thread striations, as a result of the mechanical failure of the loom (which kept breaking and had to be re-conjoined). In the digital reproduction, an auratic quality was re-materialised through creating an original, flawed version. MacCarthy describes the medieval tapestries, like the Kelmscott Chaucer, as having an 'other-worldliness' (MacCarthy, 1994, p. 647) which recalls a ghostly, hauntological sense of lingering pasts and unrealised futures. Indeed, a sense of haunting is associated with the auratic, as 'the presence of an absence seems to be the definition of aura' (Krogholm Sand, 2005, p.107) like Benjamin's reference to ghosts in his use of the word, 'Erscheinung' which translates as apparition. (Krogholm

Sand, 2005). In alignment with Claus Krogholm Sand, the aura may be seen in the return of the past through a montage approach, 'the moment when the past momentarily steps into the present is an auratic moment. But it is a ruinous aura' (Krogholm Sand, 2005, p.108). Certainly, ruination¹⁰⁸ is central to the discourse around aura, described through its decline or decay (Benjamin, 1935; Steinskog, 2005; Krogholm Sand, 2005), a quality which I seek to elicit in my work.

6.2.4 Image as Ruin

The process of ruination was pertinent to my working methods, in the very fragmentary nature of collage, like Benjamin's montage approach to writing, and in the ways in which images and materials were manipulated. I situate my work in the realm of 'material destruction' that leaves remnants, in a zone of 'acquisition and loss.' (Groys, 2016, p. 35) The emphasis that Benjamin placed on the 'perfection' of the reproduction, was echoed in Davis's suggestion that the digital work of art can be reproduced repeatedly, and perfectly, without losing quality as the analogue copy, yet this appears to be inaccurate. (Groys, 2016; Latour & Lowe, 2010; Steyerl, 2009). Whilst the copy has no original context which Benjamin situates within the present, 'here and now', (Benjamin, 1935, p.21) the copy is 'ahistorical': from the beginning it appears as a potential multiplicity' (Groys, 2016, p.139) and has no origin anymore, it has been de-territorialised. Digital reproducibility cannot be guaranteed as always

¹⁰⁸ A preoccupation with ruin and aura is evident in Benjamin's, *The Arcades Project* and in Morris's founding of the S.P.A.B (Society for the Protection of Ancient Buildings), concerned with the natural preservation of buildings, as opposed to renovation.

remaining the same in different formats. Whilst the mechanical reproduction is often the same in copy as the original, dislocated from its origin and therefore lacking authenticity, the digital reproduction is markedly different. This vast change between the original and the copy marks the difference between modernity and contemporaneity.

Under the conditions of the digital image, internet users are responsible for the appearance or disappearance of digitalised images and texts on their computer screens. The digitalised images do not exist unless we as users give them a certain 'here and now' - an aura of originality - that a mechanical copy does not have.

(Groys, 2016, p.144).

A transmedia re-materialisation therefore offered a discussion-in-practice of the possibility of auratic reproduction: a version, or distinct variation, of Benjaminian aura, as the 'here and now' was manifest in the flaws of the scanning, collaging and weaving processes, carried out through analogue and digital media. As with the digital collages and 3D scanning processes, I deliberately constructed digital error to explore a sense of loss which illuminated the notion that there is dirt in the digital. Rather than being lost or dissipated, I saw new possibilities in the technological or digital reproduction that 'can place the copy of the original in situations which the original itself cannot attain' (Benjamin, 1935, p.21). This acknowledges that the aura can also arise out of the reproduction, a notion which is now widely accepted. (Balsom, Groys, Leslie, Steinskog, Steyerl).

This then offers new insight into Benjamin's aura, and Davis's subsequent argument, that the digital inhabits its own aura. The nature of the 3D scans allows new perspectives to be viewed or 'performed' as a new experience each time, re-named, reformatted and located in a new digital context, a new here and now (Groys, 2016). It is incomparable to the original, and made visible through this new interpretation. I would suggest there was a kind of uncertainty in the research data in that the flaws of the 3D and LiDar scans change each time, depending on the resolution they are scanned at or how they are transferred. As a result of the poor image having travelled across global networks, Steyerl proposes that a new aura inhabits the digital, as the image in continual digital reproduction loses its original quality. It is the experience of the image as encountered anew in which the aura is transferred, 'no longer based on the permanence of the "original," but on the transience of the copy' (Steyerl, 2009, p.42). which therefore conflicts with the idea of the digital as inhabiting a kind of perfection.

Authenticity and authorship are constantly challenged with the proliferation of the digital circulation of images, making them even more ephemeral - the image as a kind of ruin prevails. The notion of ruin further expands into the larger spatial sense of the state of things in the outside world. Beyond the processes of deconstruction and destruction, the ruinous image alludes to a more spatio-temporal concern of ecological collapse as a result of human interference in a time of climate crisis. I propose the image as a ruin and ask then, if the past times are synonymous with the decline of things, and if we follow that the past is repeated and that time is static, what does this imply for our future, and is it really lost?

6.3: Reflections on time

6.3.1. Rupturing the past

We have touched on relations between the Industrial Revolution and the Digital Revolution¹⁰⁹ and the way in which technological advancements have affected humans' modes of making. Modernity is generally understood through (technological) progression, 'a process that could be planned, created and accelerated by humans' (Lund, 2019, p.17). Contemporaneity ruptures this linearity and in contrast to modernity, is punctuated by a sense of lost futurity.

The research lent dimension to my investigation into notions of presence from the past and to the concept of a 'lost, or disappeared future' (Fisher, 2014), illuminating an idea of the rupture of temporal linearity. The end of chronological time is suggested in a visual sense, through assemblage and collage¹¹⁰ methods, involving a rupture of the image in which time is rendered 'out of joint'.

Our compulsion to repeat the past, as that which continues to haunt the present, causes the anachronic blurring of temporalities demonstrated throughout my research through the use of the prefix 're'. Such characteristics of a-temporality or anachronism are pertinent to hauntology and contemporaneity. By exploring this through the convergence of media, some of which as related to the working processes of William Morris, my intention was to suggest the shifting temporalities implicit in his work in

¹¹⁰ Collage inquiry, as Lynn Butler-Kisber describes, is the making from found objects which brings a 'nuanced and more embodied communication for the phenomenon...(collage) can be used as a reflective tool, memoing visually, or as an interpretive analytic tool within a project'. (Sage videos: https://methods.sagepub.com/video/lynn-butler-kisber-defines-collage-inquiry

relation to his revival of lost crafts and his conflicted views on machinery. The use of repeat pattern through repetitive processes visually supports this notion and displays the rupture in repetition, like the idea of time as revolutionary, circular and yet fragmented. Rather than reconstructing a known past, I set out to defamiliarise a familiar heritage through ruination - to disrupt the pattern, to re-materialise the digital and to digitise the hand - as a way to view and re-invent Morris today. In gazing to the past or imagining the future, there is a disassociation from the present, perhaps as a way of dealing with the haunting of the past itself, a *need* for anachronism.

6.3.2 Critical Anachronism

If hauntology is the repetition of the past pointing towards a cancelled or lost futurity, as Fisher (2013) and Berardi (2011) propose, Groys (2016) also suggests that hope for the future can be born of the archive, as historical materials that will remain after the author's death. Further, he describes the detachment that the archive can bring to the artwork, by allowing 'the subject to develop a distance from and critical attitude towards his or her own time and immediate audience' (Groys, 2016, p.186). Here Groys evokes the 'critical anachronism'¹¹¹ embedded in contemporaneity, as also suggested by Giorgio Agamben and Jacob Lund. According to Agamben (2009), contemporary characters do not fully coincide with it or reconcile themselves to the demands of the present, with the result that the true contemporary is untimely and has a paradoxical 'singular relationship with one's own time, which adheres to it and, at the same time,

¹¹¹ By this term I mean to suggest that anachronism is not entirely negative as it arises within discourse on contemporaneity frequently.

keeps a distance from it' (Agamben, 2009, p.41) for we are never only experiencing the present (Fisher, 2014; Lund, 2019). The notion of adhering to one's time and simultaneously being disjointed appears paradoxical and thus highlights the contradictions permeating contemporaneity. It would seem that Morris embodies some aspects of Agamben's description of the true contemporary figure, as those who, 'neither perfectly coincide with it, nor adjust themselves to its demands' (Agamben, 2009, p.40).

Although Morris referred to his times as ugly, saying that beauty can only be found in the past and future, he did not consider himself as anachronistic, but rather integrated and revolutionary. He was aware of his own contemporaneity and his focus was on the past as a way to live in the present:

are we reactionists, then, anchored in the dead past? Indeed, I shall hope not; nor can I altogether tell you how much of the past is really dead. I see about me now evidence of ideas recurring which have long been superseded.

(Morris, 1890).

In a self-reflective defence of what may have appeared as an anachronistic quality in Morris's designs, he stated the importance of studying ancient art in order to bring about an understanding and intelligent in art, 'if we do not study the ancient work directly and learn to understand it, we shall find ourselves influenced by the feeble work all round us, and shall be copying the better work through the copyists and *without* understanding it' (Morris, 1877a); he advises not to imitate or repeat it, only to study ancient art to make original work.

The word *atemporal* may be more appropriate than anachronistic, describing the shifting temporalities of his work, 'the workmanship of every piece of co-operative

306

work must belong to its period, and be characteristic of it' (Morris, 1884a). Despite this, the medieval references in his tapestries especially are so explicit that the work appears to be from this period. It may appear that whilst he was using and reviving traditional processes, Morris was bringing them into his present as a way of looking forward to the future. This suggests that, for Morris, the idealised 'past' was incompatible with an inferior present, although to me, it seems that Morris thought the past could be integrated into the present. Perhaps then the contradictions lie also in a reading of Morris, as much as in him. This therefore becomes part of the complexity of the past/present dichotomy. In assembling Morris with Soula and other cultural references, I began to consider this as a type of 'ghost hunting', or as invoking ghosts, that 'the dead might not actually be as dead as they are declared to be and that they might actually return as revenants to walk amongst the living' (Verwoert, 2007).

Through practice I have materially related the concept of hauntology¹¹² to Morris, not only with regards to his political proximity to Marx and the relevance of these thinkers in a post-capitalist society, but in his constant looking back to an unfamiliar past. Yet Morris's time was more in the sense of being a kind of weird or eerie deja-vu, 'in which life continues, but time has somehow stopped'. (Fisher, 2013, p.6) This time which never was and which has not yet come, is distinct from Fishers' hauntology, which refers to samplings from recent experiences of the past. Merlin Coverley notes that Fisher and Jacques Derrida regard history as 'characterised by

¹¹² I adopted the phrase, *Morris*- A *Ghost for Today*, to emphasise his continuing legacy, like Marx. This later became the title of my symposium and solo show at the William Morris Gallery.

repetition and disruption, as the past recurrently irrupts the present' (Coverley, 2020, p.11) an idea which can be applied also to Morris's understanding of time.

Although widely perceived as ideological, nostalgic and romantic, Morris was equally gloomy in his predictions for the future and the decline of craft. Adamson argues against this familiar assumption, and states that this narrative of constant diminishment as repeated fervently by Morris and Ruskin, was mythic. Adamson suggests that, 'by setting the standard for handwork firmly in the distant past, he made it impossible to conceive any practical means of integrating it into the present' (Adamson, 2013, p.196). Adamson posits conversely that craftsmanship thrived in the Victorian era, a point illustrated by the fact that Morris relied on many skilled craftspeople to aid production.

Many of the tensions within Morris work (particularly in relation to handicraft and mass production), foreshadow recent and current debates about the digital revolution and post-digital artistic strategies. I suggest that the inconsistencies surrounding Morris can be contextualised with the contradictions and critical anachronism which punctuate the notion of contemporaneity. Braidotti's affirmative ethics take a detox from the gloomy speculations of the contemporary condition, driving the urgency for change to get past the negativity to 'engineer alternative futures'. (Braidotti, 2020) This does not imply that our times are not complex, rather Braidotti describes capitalism as 'the road to nowhere', and uses the word 'melancholy' repeatedly to criticise the generic happiness industry of today. Yet, we can look to the past to 'construct sustainable futures by activating present practices' (Braidotti, 2020), recalling Morris's own temporal and ethical concerns as the speculative future rooted in the past.

6.3.3 Beyond Nostalgia

We are now in a position to problematise reductive accounts of 'nostalgia' as only a rose-tinted looking back on imagined halcyon days past. Paul Carter (2004) defines non-linear structures within creative thinking as going beyond nostalgia, which 'is not to reject the past but to defy the ideology that identifies belonging ethnically and geneaologically' (Carter, 2004, p.5,) In this respect nostalgia can create new discourse on looking forward.

That Morris should not be defined by a reductive conception of nostalgia is evidenced in the *Aims of Art* (1887), in which he critically addresses the paradox of the Middle Ages, that the workers who produced the art 'were not free' but rather exploited. In the same paragraph he writes that 'the medieval craftsman was free in his work, therefore he made it as amusing to himself as he could...' (Morris, 1887a).

Despite his revolt against mass production, Morris was not simply a Luddite, and his approach to the imagined or real past was more complex and nuanced than is usually suggested by the idea of nostalgia. It could be said that his ways of making were conflicted¹¹³. Boym points out that nostalgia was not confined to a longing for localised place, but became a global phenomenon, or 'genre'. Yet, the yearning for home, as a geographical or spatial experience, is not, for Boym, the only manner in which nostalgia should be analysed. I suggest it can also be understood in terms of a potentially unreliable temporality and selective memory.

¹¹³ The paradox of the original, authentic item and the copy is pertinent to Morris. Morris & Co. (now owned by Sanderson) continue to print his wallpapers and fabrics, along with a plethora of gift shop items.)

Boym (2001) remarks that nineteenth century technological advancements brought about changes in the general cognizance of time, shadowing the notion of a linearity within chronological time, which echoes the conception held within of contemporaneity. Again, turning back to Fisher, who remarks upon the collapse between past and present temporalities; the jumbling up, reshuffling and aggregation of these periods is significant. Boym remarks on the shift in thinking, towards a more speculative future in contrast to Fishers' lost futurity:

Nostalgia, like progress, is dependent on the modern conception of unrepeatable and irreversible time...If at the beginning of the twentieth century modernists and avant-gardists defined themselves by disavowing nostalgia for the past, at the end of the twentieth century reflection on nostalgia might bring us to redefine critical modernity and its temporal ambivalence and cultural contradictions.

(Boym, 2001, p.10).

'Temporal ambivalence' is characteristic of our time but is also evident in Benjamin's account of outmoded memorabilia. As Boym writes, 'Benjamin's method can be called an archaeology of the present; it is the present and its potentialities for which he is most nostalgic' (Boym, 2001, p.23), referring to clippings from texts and documents of the past. This reach across a spatio-temporal axis through the archives was a way to understand the history of the world. A similar process was at work in my art research practice where my source material spans numerous temporalities and cultures. This is similar to a hauntological sampling of popular culture, reassembled materially into new works through various layers and juxtapositions of historical, modern and contemporary references.

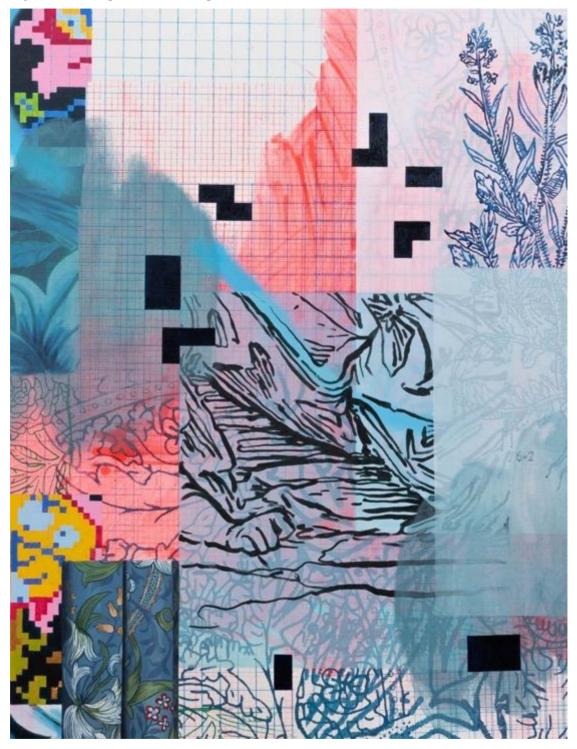


Figure 158- Swept Under the Carpet (Carbrook) Detail. 2021

Oil, acrylic and spray paint on canvas, 170 x 130cm.

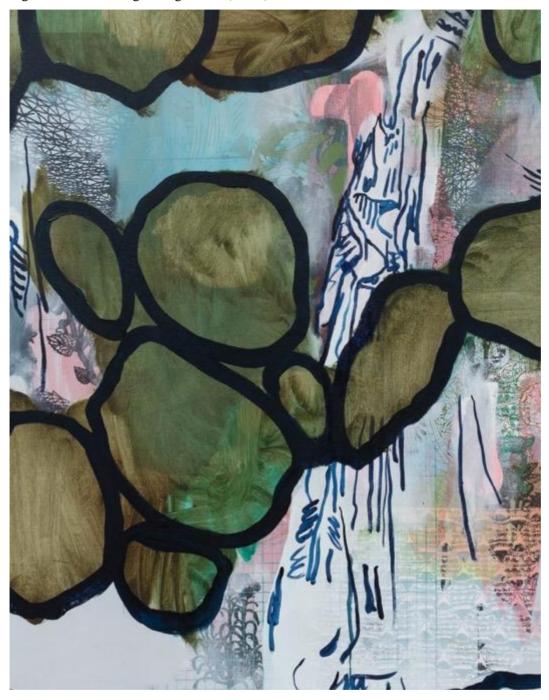


Figure 159- Tumbling through time, (detail) 2022.

Oil and acrylic on canvas, 170 x 130cm

Key to this argument then is the understanding that (drawing on Verwoert) through appropriation, a potential incision or slicing through this formation of histories, reveals the 'substance of commodity culture to expose the structures that shape it in all their layers' (Verwoert, 2007, p.3). Our age is one of appropriation in its multiplicity of layered and overlapping temporalities (Verwoert, 2007). Similarly, Benjamin Bratton writes about horizontal layering in computational language as *The Stack*, within networks and clouds for example, expanding into the earth's composition of strata; 'if you start looking for them "stacks" are everywhere' (Bratton, 2015, p.52). This stacking¹¹⁴, formed of many layers, could be viewed also as a kind of assemblage. Therefore, rather than producing 'singularity' (Bourriaud, 2002) today, it is more relevant to 'rethink the meaning of appropriation concerning a reality constituted by a multiplicity of spatialised temporalities' (Verwoert, 2007, p. 2).

In kinship with Ebeling, Lund and also Benjamin, my research addressed constellations of temporalities and complexities in a material sense, through images and bricolage - the fabric and remnants from our daily lives. My works are like memories in that they are fragmented, unfinished and layered. Like Walter Benjamin and Knut Ebeling, I see time as manifest in the physical and tactile, 'time gets tangible, materialised in sites or deposits, remnants, debris and remains' (Ebeling, 2017, p. 91). Frequently cited in the discourse of contemporaneity (Cox & Lund, 2016; Ebeling, 2017; Groys, 2016; Lund, 2019), Benjamin's complex constellation of past and present, resonate with the 'disjunction' and 'anachronism', present 'stasis' and rupture of linearity - central tenets of the contemporary condition- hence he remains relevant in this age of digital reproduction. For Benjamin, the experience of the present is captured or 'temporarily "frozen" (Lindroos, 1998, p.13) as in a photograph, rendering eerily

¹¹⁴ Wolfgang Ernst (2013) develops a archaeology of media, in the idea of digital archiving and memory, an area which I propose to expand upon in further research.

present that which is otherwise lost in the past. Lindroos comments that 'despite Benjamin's fragmentary style of writing, I claim that if his work is approached from the temporal perspective, it appears as surprisingly systematic, as the issues of time and history are constantly present in Benjamin's thought' (Lindroos, 1998, p.14). The 'temporal core' of the now is also grasped within materiality, whether through fashion, architecture, film etc., which requires standing at once within and against one's time (Bratu Hansen, 2011) akin to Agamben's understanding of contemporaneity. These remnants of history enable new interpretations to be unravelled. Miriam Bratu Hansen (2011) identifies Benjamin's entwining of temporalities, firstly centring around the Industrial Revolution and the impact of mass production upon art in the nineteenth century, and secondly, from the locus of his contemporary capitalist modernity and its legacy upon the 21st century.

Returning to Verwoert's 'slicing through' of temporalities, to the layers in my own work, the remnants of previous layers are evidence of the history of the thinking process. As such they conjure up an archaeology or strata of time, as in Benjamin, Verwoert and Ebeling's thinking. Stacking of analogue and digital, human/ non-human leads to the question of memory and archiving in a digital age.

6.3.4 Memory and Digital Archiving

The internet as archive offers a more immediate and accessible portal to the past in ways that the historical archive does not. The use of archives stresses a preservation of the past, of memory, which now with digital archiving, potentially affects our ability to recall in the same way as before. Memories are inaccurate but if we tell ourselves the same stories then our past repeats. However, each memory is a new interpretation of the past. Drawing upon Jameson, Fisher wrote that 'the past keeps coming back because the present cannot be remembered' (Fisher, 2014, p.114) and so time is repeated. As Foster suggests, the 'mega archive of the internet' with instant access to the past, may seem to be the most apposite medium for appropriation, yet working with analogue, material archives in combination with digital, is a way to retain a material presence of the past perhaps through a fear of loss (Bridle, 2011) in the digital age, as well as examining the documents of historicity. The temporality of the archive and archival art is equally complex and also involves a shifting between processual temporalities of both 'pre and post-production' methods, this has the effect of echoing the sense of incompletion which can offer new 'points of departure' (Foster, 2017).

All things are in 'infinite material flow', just as our material bodies in which we exist is also recorded in certificates, C.V's, archives etc. Yet these will also come to an end, just as the material flow does (Groys, 2016). Alongside the dread of catastrophic data loss, digital archiving has added to this confusion of cultural memory, creating a mishmash of histories, indeed my own combining of personal and shared memory has built upon this complexity, which leads to a kind of collapse of accurate recollection. The same methods of cut/paste from decontextualising and recontextualising, are available from the internet as archive, yet now this becomes a global 'collage', sharing and circulating images and information: again a space of multiplicities. Foster questions whether archival art is born out of a 'failure in cultural memory...for why else connect things if they did not appear disconnected in the first place?' (Foster, 2017, p. 60). Archival art can transform the remnants of things into the beginnings of new work, which can 'shift away from a melancholic culture that views the historical as little more than the traumatic' (Foster, 2017, p. 60). This enables further collapse of hierarchies

which I suggest in my referencing of museum archives merged with print reproduction and collection from the internet.

With many art and museum collections being digitally archived, raising questions and implications for physical archives, the method of appropriation and the use of the archival reproduction, enables the re-materialisation of processes which we are losing, re-igniting the absence of the past. Regarding Fisher, and the idea of loss as being lost in a digital age, I would propose the significance of the digital archive as a mode of preserving loss (albeit this is not guaranteed in perpetuity) and as linking the human memory with non-human memory¹¹⁵.

Archives remain after we have gone, thus not only do they allow us to reflect upon the past from our present times, but they are, 'machines for transporting the present into the future' (Groys, 2016, p.186). I would suggest then that this anachronous looking back through the archive, is needed, as it is through the past that we can understand the present and, perhaps dangerously, that which may come.

¹¹⁵ Anne Kølbæk Iversen (2017) also part of the contemporary condition research group, asks interesting questions around human memory and computer memory suggesting that with the volatility of RAM (Random Access Memories), data is deleted when the computer is switched off thereby proposing that this may be compared to human memory and forgetting- as is the case when the hippocampus is damaged.

Chapter Seven: Conclusion

7.1. Re-calling the Ghosts of my Life

There are many contradictions in the present, including our continuous turn to the past in times of technological acceleration. My work aimed to reconstruct and reassemble Morris's patterns in such a way as to convey the multiplicity, anachronism, contradiction, and multiple temporalities as characteristic of our – as well as Morris's – contemporaneity, seen through a material presence of the past. My research methods, revolving around the hand/machine/digital reproduction of appropriated archival material, therefore echoed anachronous contemporary cultural conditions in both our own and Morris's times. Thus Morris operated as both reference point for my studio work, as personally meaningful exemplar for the intricacies of time, history and memory.

I have explored notional time as potentially repetitive (or circular through methods of making and unmaking), with past and present histories intertwined like Benjamin's constellations. The past lingers and so can never be entirely historicised (Khatib, 2017). Expressing time as circular combined the idea of linear time as ruptured, as portrayed through the degradation, the repetition of pattern and fragmentation of the image and in the interruption of linear or teleological models of continuity. Moreover, the fragmentation, clutter and disorder reflect the ecologically turbulent times we live in.

Processes of assembling enabled temporal sources to be explored through a broadly archaeological perspective, by which I mean using layers of historical imagery and bricolage. A process of re-materialisation, in which physical materials are translated into digital forms and then back into artefacts, enables a sense of absence or loss and invisibility to be illuminated. The assemblage became visualised not only in the traditional sense through the combining of materials, but in the convergence of digital data and so a sense of entanglement, interconnection and convergence between images and human/ non-human was illuminated. The assemblage then is process and final work which enabled me to sway between states of completion and was fundamental to the investigation of the revenant- being neither fully absent nor fully present. This materialises some of the paradoxes of the lost future of hauntology and contemporaneity. For Derrida, the spectre encapsulates the symbiosis of apparent dichotomies, in which living/ dead, absent/ present, past/ present, real/ unreal are related to the spectre as 'becoming body' and thus is difficult to define as it is 'neither a soul nor body and both one and the other...One does not know if it is living or if it is dead' (Derrida, 1994, p.5). This deconstructive approach is used simultaneously with an aesthetic deconstruction through the hybrid based methods with the intention to destabilise and challenge binaries.

On the basis of my research I would argue, in some alignment with Ebeling, that the complexities of our times can be visualised through assemblage to propose that 'what is contemporary can also be spatially present, in reach, at hand' (Ebeling, 2017, p. 46). This is where bricolage and material archives come into actuality in tandem, activating a sense of the physical as well psychological affectivity of present 'pastness'. The process of digitising the material (dematerialisation) is therefore re-materialised through the physical: the past can be re-presented.

A central issue has been what we might describe as the seeming lack of purpose in anachronism, and accordingly the peculiar nature of looking to a past that either does not exist, or exists problematically through the lenses of an ostensible present (the

318

boundaries of which are profoundly uncertain). As Groys puts it, 'art does not predict the future, but rather demonstrates the transitory character of the present – and thus opens the way for the new', (Groys, 2016, p. 7) a theory which seems to challenge presentness and futurity, yet appears to leave 'old' and 'new' unquestioned. Such a questioning is, I have suggested, vital to an understanding of the dynamics of cultural practice. Advancement and uncertainty around what the future may hold, if indeed, the future has not been 'cancelled', is coupled with the appeal of the slow, repetitive nature of handcraft. The familiarity of craft, its embeddedness within our psyche is the antidote to this uncertainty of our times and technologies, hence the significance of Morris's legacy.

Through bringing the material presence of the past into the present, the physical artefact is retained and celebrated in a post-digital age. The need for touch and the haptic is central to this. Making through thinking, and thinking through making unfolded new methods of working and thus of perceiving the past, and decelerating¹¹⁶.

We now have an unprecedented, global connection to each other, yet we have also become distracted by screens and more distant from each other. Whilst it may be in our nature to be distant and to remove ourselves from other people (Leader, 2016. The devices we take around with us all the time have changed the way we are; we have become attached to and formed a kind of intimacy with our devices, (Leslie, 2019) as if they have become extensions of our hands (Leader, 2016). The over reliance upon technology can be assimilated with A.I.'s dehumanisation of society, creating more

¹¹⁶ Technology can also offer ways of slowing down, indeed, online platforms and our devices both connect and distance us.

distance¹¹⁷ between us. In an age of distraction, we no longer have time for contemplation, yet paradoxically, this can also have the effect of reviving our appreciation of tactility and making. This is where a re-engagement with the past in complex, multi-layered, fragmented ways is valuable as it embodies and invites reflection on our own position within historical relation to process, through a combining of media, swaying back and forth, time after time, again and again. The future needs the past.

7.2 Contribution to knowledge

7.2.1 Rethinking Morris

In the previous chapter I discussed the research questions, which involved addressing aspects of Morris being reconfigured in a digital age. The research contributes to knowledge in material, relational and temporal modes, which co-exist, following Woodward's example (2020). Firstly, materially, in practice-based research, the main contribution to knowledge is the artwork itself. (Skains, 2018) In a temporal sense, the materials used, especially in the fabric assemblages, have 'histories and futures' and they are 'part of the present'. By assembling personal and familiar domestic fabrics and cultural bricolage, I was preserving the artefacts and unfinished projects that remain after the loss of someone whilst contributing to new perspectives on the legacy

¹¹⁷ In her 2011 TED talk, *Alone Together*, Sherry Turkle believes that the norm of texting during conferences, dinners, and funerals suggests we want to be in constant control of where we are and what we let capture our attention; we want to be together but also elsewhere, connected to everything.

of Morris. New perceptions of Morris highlighted an 'always-already' preoccupation with a human/non-human discourse as pertinent today. A renewed interest in things and the sustainability of materials is of concern to many artists working today corroborating the relevance of the 're' methods and use of appropriated images and fabrics within this practice based research. This marks our contemporary times and highlights the contradiction of both accelerations, in a time of technological advancement, and the consequent deceleration through a return to the hand and traditional processes. There is a newness in the reconfiguring or the assemblage of existing images through processes of layering (painting) and juxtaposition (textiles). The properties of the materials could be said as becoming emergent, through layers of folding and rupturing, rather than being fixed. Through re-materialisation, the past is imbued within the present through physical to digital and back to the material. The research therefore also made original contributions by linking materiality and hauntology. In this overlapping of past, present and ostensible future, the new digital and the analogue worlds coexist and communicate with each other. This opened up speculation on the convergence of human hand with non-human technology and the nature/ culture discourse which is pertinent today. I was able to directly contribute to an understanding of Morris, *through practice*, rather than through historical work.

New perspectives of Morris are also brought about through contextualising him with Benjamin. Reviewing Morris in the context of Benjamin contributes to the discourse around authenticity as supposedly imbued only within the original. In assembling various modes of reproduction, I aimed to highlight the 'transitoriness and repeatability' (Benjamin, 1935, p. 23) whilst causing the withering or re-imagining through the 'deconstruction of the aura' (Benjamin, 1935), addressing whether there can

321

exist a facsimile of the aura in digital reproduction. I suggested a new aura also through the analogue techniques of décollage- using a multiplicity of reassembled reproductions. Contributions are therefore made to the continuing relevance of Benjamin's notion of the aura in a post-digital age, suggesting the transference of auratic qualities through digital processes and lenses today.

7.2.2 Exhibiting as contribution to knowledge

Sharing my research as knowledge is fundamental, therefore, in addition to the thesis, the contribution of research was realised through exhibiting, pedagogical workshops and through talks. The learning experience through my exhibitions determines, 'a transaction with the medium [which] centres around a physical encounter with the work' (Fortnum, 2005) including the decisions an artist makes throughout the creative process. Whilst the final works do not reveal the thinking process of the research entirely, they do exemplify the combining of ideas and strands of research as an assemblage.

All three solo shows made over the course of the research were instrumental to the project, yet the culmination of works in the final show at the William Morris Gallery encapsulated the research questions around the impact of the past within the present, and Morris's relevance as *A Ghost for Today*¹¹⁸. Exhibiting at the William Morris Gallery, within the community of Walthamstow offered local residents who may be passing by, the opportunity to see Morris's work from a different perspective. The

¹¹⁸ A selection of installation images can be found on my website. https://www.dianataylor.co.uk/installation-views

exhibition reached almost 4000 visitors¹¹⁹ over the 4-week duration. This twenty-first century portrayal of Morris aimed to expose the contradictions, complexities and temporal shifting in his work, as paralleling our contemporary times, offering an original perspective of the familiar designs.

7.2.3 Assembling Personal and shared histories

The assemblage of Morris, Soula and myself, was paramount to my aims of illuminating new perspectives of the past and Morris in the 21st century, combining shared heritage and personal archives, and to making these parallels present through physical materiality. Looking at the legacy of Morris and his impact on wider cultural heritage, referencing a range of periods through material histories, my aims were also to illuminate how he continues to impact¹²⁰ contemporary art. The research therefore contributes also to the current emphasis on destabilising hierarchies between craft and technologies, offering a visual and material, contingent interpretation of our contemporary condition.

I have explored theoretical notions of the assemblage in a visual sense as a transversatile methodology, responding to a rhizomatic structure, which is non-hierarchical and multitudinous. This highlighted an alternative speculation to the lost future as

¹¹⁹ In the visitor comments book, a few of the entries responded with 'engaging', 'inspiring', 'a layered interpretation expands the works'; 'to see elements of known/ familiar Morris works remade in such a contemporary way makes them feel relevant again. Fantastic new perspective'; 'evokes romantic feelings and the need to keep these beautiful patterns alive!'; 'it's a triumph of mulching'. This was presented also through the symposium of the same title in 2018, exemplifying how contemporary artists respond to Morris's work and it's continued significance in our times.

¹²⁰ This was the emphasis of the symposium I organised, inviting five other practicing artists to discuss the impact of Morris upon their work.

offered through a post-humanist knowledge of convergence (Braidotti, 2019). Such an approach elucidated the entanglement of human and non-human matter and offered a reading of Morris which built upon discourse around the nature/culture convergence of post-human thinking. This can be applied to Morris's work as it may be considered as always-already pertinent to his concerns. Morris's words resonate in our present times in our need for deceleration, emphasising the importance of the natural world- a return to the land and to the hand, to offer an alternative to anthropocentric thinking, which seems ever more urgent.

7.3 Further work

7.3.1 Posthuman Assemblages

With the redundancy of the hand v's machine dichotomy, the research trajectory led to contemporary thinking around post-human convergences. The non-human, natural world which Morris so deeply valued, is embodied with human historytemporality and history are central to the discussion of what it means to be human- a way of preserving the past through material artefacts. This exemplifies the nature/culture convergence within Morris, which 'vividly embodies these post-humanist ecological attitudes' (Mayer, 2011); this idea that post-humanism is always-already inherent within Morris is an area which can be further explored. The nature/ culture binary, and the anxieties that surround this impending ecological crisis is, according to Mayer, typical within late-Victorian¹²¹ society, which points to the notion of posthumanism as dating back to Morris's times, potentially even further back.

Although the nature/culture discourse in Morris has been widely analysed, particularly in *News from Nowhere* in the 'blurring of boundaries between town and village, wild and domesticated, artificial and natural', further work could build upon the 'ecotopia' (Pinkey, 2010) and ecogothic¹²²(Mayer, 2011), to explore Morris's vision which is so prescient today.

The ecological impact of technological advancements that both Morris and Benjamin experienced in the Industrial Age is ever more relevant and urgent today in this time of advanced climate crisis, and indeed with the rapid acceleration of A.I. Ecological concerns have become increasingly prominent in contemporary art and antianthropocentric locus of current post-human discourse, exemplified in the numerous exhibitions which herald the gravity of the non-human world.¹²³ A greater awareness of these issues, particularly around sustainability and the output of an artists' practice, has become important to many artists working today. Therefore, further work could be

¹²¹This predating of post-humanism from contemporary ties with technology, to Victorian times, is investigated in the doctoral research thesis around post-humanism in Victorian literature and science by Wietske Smeele, (2018).

https://ir.vanderbilt.edu/handle/1803/12301

¹²² Mayer uses the term 'ecogothic' to refer to the late Victorian merging of artificial and the natural which "reflects an awareness that the categories of nature and culture are permeable, particularly as idealised natural spaces free of the signs of human presence were dwindling. As Timothy Morton argues, the modern idea of 'environment was born at exactly the moment when it became a problem." (Mayer, 2011)

¹²³ In London alone, the past few years has seen a greater emphasis on non-human entities as subject of art exhibitions, including *Rooted Beings*, Wellcome Collection 2022; *Mushrooms: The Art and Design of Funghi*, Somerset House, 2020; *Among the Trees*, Hayward Gallery, 2020, *The Botanical Mind*, Camden Arts Centre, 2020, as well as solo shows by Hito Steyerl, *Power Plants*, Serpentine Gallery, 2019; and numerous shows in commercial galleries.

undertaken regarding the use of digital media in relation to ecology and posthuman thinking. The historical convergence between the Fourth Industrial revolution and the sixth great extinction challenges our current dystopian views, enabling re-invention within these complex times using affirmative ethics, 'encouraging us to take a leap forward into the complexities and paradoxes of our times' (Braidotti, 2013, p. 54) involving 'swinging moods, which alternate between excitement and anxiety', and 'contradictory pulls and spins' (Braidotti, 2019, p.13). Through a collapsing of temporalities, a 'radical immanence'- the question of what we are becoming, is brought into perspective. I would suggest that this paradoxical outlook, if taken from a twentyfirst century perspective, situates Morris as straddling the lost future of contemporaneity and a more affirmative, hopeful post-human approach, a position I align with the contradiction of our times, 'brightness and beauty are inextricably tied to corruption and decay'. (Mayer, 2011) A shared complexity of concern and aspiration for a more sustainable future resonates between both Morris and Braidotti's posthuman thinking. I would suggest that Braidotti's strand of post-human thinking can offer an alternative ontology to contemporaneity as punctuated by the notion of a lost future.

7.3.2 Looking forward

The notion of ruin began illuminating wider reaching, ecological concerns with the decline of nature, biodiversity and the land in the climate crisis. I have since developed my research into new work, involving LiDar scans of plants under threat as a result of the climate crisis, which has culminated in new paintings and murals.



Figure 160- Vines Tangling the Ruins of our Ending, (Triptych) 2023.

Oil, acrylic silkscreen and embroidery thread on linen, (125 x 350cm) on mural 300 x 500cm.

I intend to develop this area of research, again converging digital technologies with handwork. I am interested to further explore LiDar scanning of historical places, (and their assemblages or collections) at various Arts and Crafts houses. Building upon the interactive exhibits that are displayed in many historical houses, this research could be proposed within these heritage sites as exhibitions and through pedagogy and symposia, to bring new immersive installations and ways of seeing the past, and our heritage today. Posthuman assemblages could therefore be a significant methodology in future work within pedagogical workshops at museums and galleries, again reinstating the significance of the museum and Morris himself, for education.

Further work can also be explored in relation to digital archiving, memory and migration as a central issue of our times, looking to Wolfgang Ernst and his coinage of

the term *dynarchive*. Ernst describes this as an incomplete archive where, 'source oriented stock and classical file-oriented archive practices yield to the use-oriented ("to be completed") "dynarchive". (Ernst, 2013, p.82) Also, Anne Kølbæk Iversen's idea of *Migration*, (2017) including not only the movement of people, but also the global circulation 'migration' of digital information and data, impact upon the idea of memory as a process of re-materialisation in her work, rather than about the idea of storage or access. This could be interesting to develop through advanced technologies including augmented and virtual realities in convergence with human hand processes. The fragmenting of the data and archives, would be central to my work around the ruinous aura as an embodiment of a contradictory and always unfinished present.

Appendix A

My visual reference books classified according to Braidotti's *zoe*/geo/techno assemblage, (2019)

The Ancient World/Architecture (Artefacts/ Civilisations)
(Human/Man-made)
World Architecture
Greek Lands in History: Macedonia
Thebes of the Pharoahs
Greek Vases
Greek Sculpture
European Sculpture
Archaeological Museum Athens
Guide to Amatheus
Glossary of Architecture
Roman Art and Architecture
Ancient Cyprus
Geography/ Geology (Geo)
Mountains
Physical Geography in Diagrams
Volcano

Great Disasters	
Planet Earth	
Process and Landform	
Natural Disasters	
Living Matter (Non-Human) (Zoe)	
Nature Through the Seasons	
How Birds Behave	
Mesozoic Fossils	
Everyday Life in Prehistoric Times	
Gerard's Herball (1597)	
Craft (Techno)	
Art Deco Textiles	
The Book of Embroidery	
Two Hour Cross Stitch	
Embroidery in Nature	
Decorative Victorian Needlework	
Woven Textile Designs	
The New World of Needlework	
Floral Ornament	

Patchwork Quilting and Applique

The Arts and Crafts Movement

Victorian Fancywork

Victorian Illustration

Handbook of Ornament

Pattern Sourcebook

Islamic Patterns

Havana Tile Designs

DIY Paint it Yourself

V&A Museum: Samplers

William Morris and the Arts & Crafts Movement: A Sourcebook

Appendix B

Exhibition Press Releases

Solo shows

Can We Hold On? Centre of Contemporary Art, Andratx, Mallorca. 27/9/18-17/2/19

The title of the show refers to holding on as both 'waiting' -alluding to the impact of digital media upon traditional craft processes in these times of alarming technological acceleration, and as describing a sense of 'longing' in reference to recent loss in the artists' personal life. Intrinsic to Taylor's practice, is the collection and appropriation of existing imagery and printed ephemera sourced from discount stores and through online sources.

In this series of textile hangings, the work began with screen-printed reproductions on canvases from details of the handiwork from a collection of tablecloths belonging to the artist's late mother, herself an accomplished seamstress and craftsperson. The canvases were brought to CCA in April during a residency, where the large prints were cut, painted, stitched and reconfigured. Made by skilled artisans in Cyprus, over many hours of care and precise needlework, these tablecloths are translated almost instantaneously from analogue to digital format. The crotchet and lace borders of these cloths are scanned, enlarged and repeatedly screen printed on the canvas and then reconstructed by hand emphasizing the authentic craft through the various logics of time and through the repetition of stitching over the reproduction of the original work. The processes involved then traverse through temporalities and authors, at different paces, from the hand of an unknown craftsperson to the digital screen, then to the mechanical screen-printing process, finally returning to the artists' hand. Crucial to Taylor's practice is the question of *what is at stake*. The work becomes activated over time, through the processes and the build-up of ideas being explored and discarded. Errors are embraced in contrast with more traditional methods of correcting; contradictions of decision and indecision are left exposed. These collages are palimpsests of remnants referencing dichotomies of art and craft, ancient and modern, fast and slow, traditional and digital. Oil paintings of ancient Greek pots are obscured by tapestry nets. Fragments of domestic ephemera from souvenir tea-towels, patterns from digitally printed vinyl tablecloths, and non-slip mats for cutlery drawers are used for tapestry stitching. Patchwork of traditional English fabrics (Morris, Liberty and Ashley) are composed on the canvas through an aleatory process, again subverting their intended use. Clothes patch motifs from China, screen prints of discarded lottery tickets and a palm tree printed hoody from Primark are stitched in, floating together and alluding to the idea of contemporaneity as being a-temporal by nature; a temporality which is always looking outside of its own time and in which the image itself immediately becomes a ruin.

In addition to the recycling of fabrics from thrift shops and the scrap bins in textile shops, a new search or collection was triggered by incomplete tapestries of Taylor's mother. Scouring and buying from E-bay for other unfinished tapestries has led her to photograph and digitally print these tapestries, further painting into and stitching into the image where the original was incomplete.

Diana Taylor, 2018.

Phantom Yarns, Artseen, Nicosia 15/9- 22/10/21 and Cyprus High Commission, London, 29/3- 29/4/22.

The Cyprus High Commission and Art Seen, Nicosia are delighted to announce the second iteration of the solo exhibition by British/ Greek-Cypriot artist Diana Taylor opening on the 29th March 2022. The show is curated by Maria Stathi and supported by the Cyprus High Commission.

"Phantom Yarns develops Taylor's longstanding interest in how we experience and make sense of time in an era of information overload, where abundance and infinite access compete with the urge for order and elucidation. With all material culture at our fingertips, we are more tightly than ever enmeshed in a visual continuum that cuts through the veils of space and temporality. This availability has the effect of intermittently flattening and deepening perspective, leaving us afloat in a world of images, with all its attendant fallout of wonder and disorientation.

Taylor's practice, encompassing painting, screen-printing, needlework and 3D scanning, imbues the analogue pleasures of touch, layering, tearing and weaving, with the fugitive qualities of the digital realm of abstraction, manipulation and ceaseless mutation. The works in *Phantom Yarns* explore ideas of what the contemporary is at any one moment, by sampling and appropriating the materials of their time. Taylor uses textiles, Photoshopped images and wire mesh readings variously screen-printed, collaged, painted, woven and embroidered onto large scale fabric assemblages and canvases.

Originally a painter using textiles, print and online images as references in her works, Taylor initially experimented with fabric as a material during a residency at Modern Art Oxford. Curated by Jeremy Deller, *Love Is Enough* explored the role of craft, industrial processes and mass production in the works of William Morris and Andy Warhol. Reluctant to paint in public, Taylor chose instead to use her mother's tablecloths and needlework, as well as fabric picked up in charity and craft shops to make fabric assemblages in response to the exhibition. Following this, she began a practice-based PhD at Sheffield Hallam University and in collaboration with the William Morris Gallery in London.

Using archives and existing images, Taylor has always had an interest in sampling and appropriation. She has a shared fascination with Morris into how we make things and how, in turn, things make our world.

Early paintings saw her turning to her Greek Cypriot roots and to the ruins of antiquity, to the beauty of fragments and the part they play in romanticising the past and its readings over time. For Taylor, these broken vestiges also speak to a fascination with how things break down. Alongside them, she began to explore images of the aftermath of natural disasters, deliberately anonymised so as to express a general timelessness of dissolution, and of things falling apart.

In order to nudge the process of disintegration along its way, Taylor puts her images through a mill of digital erosion, deliberately echoing the glitch and the repeated iteration of the pixel as an eroded unit of information, endlessly shared and circulated. For Taylor, ruin acts as a metaphor for the process of making, the compulsion to break down or somehow obstruct, delete and fragment in order ultimately to reconstruct the image. There is an irony in deliberately imbuing decorative textiles – conceived to render the experience of the domestic beautiful and welcoming – with so much "failure". Diana Taylor's works scratch the veneer of everyday life to uncover intimations of darker truths."

Text by Isabel de Vasconcellos

A Ghost for Today¹²⁴, William Morris Gallery. 18/2-19/3/22

This exhibition brings together work by artist Diana Taylor (b.1977) created as the result of her practice-based PhD at Sheffield Hallam University (2017-22). Undertaken in collaboration with the William Morris Gallery, Taylor's research is focussed on deconstructing and reassembling aspects of Morris's designs and involves methods of making and un-making. The work on display uses various techniques of appropriation, such as assemblage and collage, to explore the continuing impact that fragments of the past have upon the present.

Challenging the idea of the authentic or original image, Taylor explores the theme of reproduction and the relationship between handwork and print, questioning the respective roles of artist and machine in the creation of a work of art. During periods of technological acceleration, the resurgence of traditional techniques can be especially powerful. As Morris reacted to the Industrial Revolution with a return to handcraft, Taylor's work explores the relevance of the analogue in our digital age, reassembling digital processes in physical artifacts. In this way her work evokes the idea of circular or repetitive time, in which objects continue through new and repeated life cycles, converging on Taylor's argument that Morris is "a ghost for today".

¹²⁴ https://wmgallery.org.uk/event/ghost-for-today/

Group shows

Themes running throughout all of the groups shows in which I exhibited, were pertinent to my research, including ideas around cultural pattern, ruin/ reconfiguration, temporalities, assemblage, aura and reproductions and incompletion.

Patternicity curated by John Walter and Christina Niederberger, ASC Gallery, London. 26/3-23/5/22 and 30/4-26/6/22 Exeter Phoenix Gallery. 'Patternicity' is an exhibition of painting, textiles and sculpture by a diverse group of contemporary artists whose works explore the nature of patterns. Depending on context, patterns are categorised as decoration, as models and guides, as reliable and repetitive samples and traits, or as established modes of behaviour and beliefs. The title 'Patternicity' refers to Michael Shermer's observation of a tendency to perceive and seek for patterns in meaningless noise due to the way the human brain is wired. The artists in 'Patternicity' break existing systems in order to establish new patterns. They are using pattern recognition techniques to disrupt familiarity and expand cultural space.

(from the Patternicity press release).

Contemporary British Painting Prize, Huddersfield Art Gallery, 2019. 9/11/19-18/1/20 and 7/2-6/3/20 ASC Gallery, London.

Yesterday, Today and Forever, curated by Maria Stathi, Artseen Contemporary, Nicosia, Cyprus. 28/10-23/12/2020 In this show marking the gallery 5 year anniversary I wrote an accompanying text: <u>http://www.artseeneditions.com/en/project-</u> <u>single/yesterday-today-and-forever-5-year-anniversary</u>

Attempts to Escape, curated by Maria Stathi, Artseen Contemporary, Nicosia, Cyprus. 27/3-29/5/2019. The exhibition brings together a polyphony of critical voices and diverse expressions by twelve contemporary artists, working within a variety of practices and methods. The selections of works and their re-configuration in space, propose alternative situations. These situations form re-negotiations towards ways of being(s), or even set forth, devices of withdrawals from current socio-political conditionings and cultural conventions. The works could be therefore, perceived as 'escape attempts', of different scales, analogies and languages. (From gallery website). http://www.artseeneditions.com/en/project-single/attempts-to-escape

Re-assemble, curated by Rosalind Davis, Colyer Bristol Gallery, London. 4/4-29/5 2019. Re-Assemble is an exhibition that looks at ideas and processes of structure against the particularly precarious and fractured current political backdrop.

A Strange Weave of Time and Space, (2019) Curated by Jeanine Griffin, SITE Gallery Project Space, 12-28/7/2019. Sheffield and Project Space Plus, Lincoln University. 'In 1985 Jean Francois Lyotard's influential exhibition on our relationship with technology *Les Immateriaux* opened with an artefact — an Egyptian bas relief and ended with images of this artefact, refracted, dematerialised and projected. This curatorial conceit of the trajectory between the auratic, (Walter Benjamin's term for the authentic, original artefact, singular in space and time) and the technologically reproduced, dispersed and viewed art object seems still relevant in our current period, which is similar to Benjamin's in its acceleration of technological reproduction and dissemination, though now by digital rather than mechanical means'. The works selected for *A Strange Weave of Time and Space* circle the complex relations between the auratic, (Walter Benjamin's term for the authentic, original artefact, singular in space and time) and the technologically reproduced, dispersed and viewed art object prevalent in the current post-digital period.' https://jeaninegriffin.com/2019/06/10/astrange-weave-of-tine-and-space/ Artists included Cory Archangel, James Clarkson, Tim Etchells, Jan Hopkins, Margarita Gluzberg, Oliver Laric, Penny McCarthy, Florian Roithmayr and Diana Taylor. The exhibition included video, sculpture, drawing, audio and 3D printed objects.*https://jeaninegriffin.com/2019/06/10/a-strange-weave-of-tine-and-space/*

Phantom exhibition (2018), research project curated by Jeanine Griffin, Bloc Projects, Sheffield, exploring the reproduction, aura and authenticity through copies and authentic artworks.

Al Dente, (2019), curated by Dr. John Walter. 17/4-16/7/2019. <u>skelf.org.uk</u> Al Dente is an exhibition about how artists edit their work. This exhibition seeks to further explore the al dente analogy in painting, sculpture and Virtual Reality through conversations with artists Anna Brass, Dominic Dispirito, Edward Kay, Diana Taylor, Jiadong (Pete) Qiang, Michal Raz and Robert Holyhead. In wide ranging conversations we talk about editing as well as the intellectual and craft processes involved in making art, which are rarely documented. Recorded and shared here, with minimal editing, the conversational dead ends reveal as much about us as artists as the passages that flow. What yokes the diverse artists in Al Dente together is their interest in pictorial space, which is not exclusively painted space, as well as the way in which their work sheds light on the creative process of editing.

Appendix C

Talks

The discussion of the practice and related practitioners working with similar ideas and/or processes takes place in my studio, in the museum and gallery talk, and in workshops at Sheffield Hallam University, as well as most recently, online. Artist discussions took place in the studio, which I have transcribed. I have summarised key points from these talks to support and reiterate statements made within the studio based findings.

Full transcriptions of the three studio talks outlined below, (Painting/Un-Painting with J.P; Making/Un-making with E.T and B.I and Al-Dente with J.W) can be found here, in the ABOUT drop down menu. https://www.dianataylor.co.uk/about Also in this section of my website is a studio documentary made by Alejandro Negeruela in which I discuss my research and the processes I use.

Painting/ Un-painting

Contemporary British Painting Prize, ASC Gallery, London. 7th February 2020. This is a short conversation between myself and Joe Packer, (wineer of the 2018 CBP prize). JP asks me about the processes in my painting. I talk about the layers of screen printing and painting and un-painting, which is followed by a few questions from the audience.

Making/Un-making

Chisenhale Studios; July, 2018. This studio talk with Elly Thomas and Bruce Ingram revolved around processes of making and un-making, the hand and the digital, collage, the tension between things about to topple over, linearity and scrolling etc.

340

Al-Dente with John Walter

We begin by talking about the multiplicity of processes going on, which is pertinent to John's practice too. At the beginning of the following conversation, I show John some unfinished samples as a way in to talk around the al-dente. From the *Al Dente* exhibition, John Walter wrote: 'I visited Diana Taylor at her studio near Victoria Park. I've known Diana and her work for almost ten years. Recently her research at the intersection of painting, weaving and printmaking has shifted and this formed the basis of our conversation. Her work is a compression of time using fragments of history and picture making. What seems to have driven innovations in her recent work is the expansion in her repertoire of grids and devices for joining fragments together into larger wholes using digital scanning, digital weaving and other processes. She describes her work during the conversation as "a series of unfinished ideas that all talk about the cloth". Her studio is a repository of her own unfinished work – or revisited work – into, onto and within which she intervenes with ever more complex pictorial strategies. What impresses me most about Diana's work, as someone who paints, is how she makes a virtue of pentimenti (the ghost of a previous layer of paint showing through in the current layer, often as texture) – she is winning the battle on this front and this is her version of al dente.

<u>https://www.skelf.org.uk/S_Q/ARCHIVE_PAGES/QUARTERLY/Archive_JohnWalter</u> <u>.html</u> ' The audio recording between Mark Beldan and John Walter on Al-Dente: https://blubrry.com/skelf/43215567/the-skelf-podcast-by-mark-beldan-episode-two/ A Ghost for Today- Symposium 2019.

The panel discussion (and individual talks) were given at the William Morris Gallery for a short symposium I organised, entitled, *Morris: A Ghost for Today*, Oct, 2019. This has also been transcribed and again, key ideas have been reflected upon.

The title of this symposium, Morris- a Ghost for Today, brings together 5 contemporary, London based artists, Benjamin Deakin, Clare Mitten, Nicholas Pankhurst, Eva Sajovic, Diana Taylor, to address the relevance of William Morris and why he matters particularly today, in these times of ecological and political instability. What can we learn from returning to Morris and his preoccupations with time past, present and future, that may benefit us in an age of technological acceleration? Our contemporary times are marked by a preoccupation with how we can define this temporality in which we live. In the unpacking of the contemporary condition, recent critical discourse has placed an emphasis upon the nature of contemporaneity as atemporal and anachronistic; being out of time, rather than with the time, as is the etymology of the word. The artists speaking in this event will present their ideas, many of which are echoed in current and urgent concerns regarding sustainability, labour and deskilling, and notions of temporal shifting. These ideas were addressed by Morris himself, in his designs, writing and lectures 150 years ago, under titles such as, How we Live and how we Might Live, Signs of Change, and A Factory as it Might Be; questions which resonate with those being asked today. The interchanging temporalities within News from Nowhere illustrate Morris's anachronistic character and preoccupation with the past, in the hope for a more sustainable, Utopian future. In an age in which the distinctions between temporalities and media are becoming increasingly merged, this is

an interesting point from which to re-consider Morris, in how we live and how we *might* live.

This symposium has been organised by Diana Taylor, artist and PhD researcher working in collaboration with the William Morris Gallery, at Sheffield Hallam University. By holding a symposium, I aimed to highlight Morris's continuing legacy and further his significance today to current critical discourse. The invited artists address urgent questions of sustainability and resourcefulness, shifting temporalities, notions of Utopia today and the relation between plants and machines as a way to look forward.

What was evident through this series of talks and discussions, was a clear concern in issues which Morris himself raised and lectured on, 150 years ago. The fourth Industrial Revolution and its advancements, has brought with it the fears for a sixth extinction, (Braidotti, 2019).

Symposia participation

Re-enactment, a day symposium at NAFAE at the Royal College of Art. *Arts* and *Crafts: Back and forth, time and time again,* 2019.

Salon for a Speculative Future, Edited by Monika Oechsler with Sharon Kivland, published by MA Bibliothèque, London, 2020.

Appendix D

Pedagogy

Another aspect of my PhD research has included my work as a GTA (Graduate Teaching Assistant). This role and responsibility enabled me to apply my research methods through pedagogy. The details of the workshops I devised and delivered are outlined here as it has not been possible to discuss them within the main thesis text. *Background*

For several years, and prior to my PhD research, the aim for most of my workshops, at University level and within galleries, has been to promote a sense of convergence through analogue, mechanical and digital processes. Print technologies are central to these workshops, ranging from basic techniques with limited facilities to more complex printing using mechanical presses and the screen- printing process.

Through various print technologies I have focussed on the re-appropriation of images explored outside of the academic institution, including *Recall* in response to the exhibition by John Walter, at Cafe Gallery Projects, with a focus on print, pattern and repetition. At the opening of Space Gallery, Ilford, 2019, I led a workshop on print techniques, embroidery and William Morris. Each workshop has encouraged the assembling and layering of images and processes, often using basic techniques in combination with more technical processes, such as monotype with screen print, or digital manipulation of existing images to create new assemblages, such as in *The Fragment*, (Parasol Unit, London, 2015), also that year, at Modern Art Oxford, which marked a significant turning point in my work and the beginning of the fabric assemblages.

344

AS a GTA at Sheffield Institute for the Arts, I devised and delivered a number of workshops, on both B.A and M.A courses including *Painting in a Digital Age, Collage in Painting* and *Assemblage/Bricolage/Collage*. Additionally, I gave several artist talks revolving around my research.

Workshops

Assemblage with Print

This workshop explored the method of assemblage using layers of print media including screen- printing and mono-type (stencil screen-prints as well as photographic screen-printing). The students were asked to develop the work through re-configuring these prints with other, older work, experimenting with tearing and collage.



Students Monotype prints from newspaper image



Student Monotype prints from newspaper image

Assemblage/Collage

Focussing on a recent workshop with MA students at Sheffield Institute of the Arts, it was apparent that unsurprisingly, the younger students were already adept at using digital methods in their work. The mature students I taught (over two years groups and in two different workshops), were reluctant to try digital techniques. One mature student had already established a very hands-on collage making approach and wanted to continue to explore this using recycled fabrics, as a critique against consumerism and embracing a more ecologically aware way of working. A few steered clear of the computer entirely and though I did encourage the use of photoshop in a basic and accessible way, I did not want to enforce my own ideas upon them. Similarly another mature student had found another approach to printing through etching that was more in line with the ideas proposed. Two mature students, both initially reluctant to use the computer found there to be great expansion in their ideas. I asked all students to write a few pages on this strand: the methods they used, the difficulties they encountered and the impact that this may have had on the direction of the work. Having also grown up in a pre-digital era, and practicing at a time of great technological acceleration, we shared the view of analogue and digital worlds as being equally relevant in these times. She begins by describing her approach to the project brief (to make an artist box) using mixed methods of assemblage (analogue and digital) which related to the existing practice. Her interest in paper and materiality was taken into the landscape where she usually walks, and from there interventions began to happen, which she photographed. Student A - feedback

I began by taking some of these images into photoshop and cutting away further at the landscape. My photoshop skills were extremely limited, therefore the work at this stage felt like some mindless kind of image deforestation, which ironically as an idea worked well for me. Having always been digitally resistant prior to this point in time, this was a technical challenge for my work...I am still making analogue collage (everything I do is assemblage) out of paper, fabric and drawing...This work embraces the materiality of making which is so very important to my practice. It involves getting my hands dirty, physical interactions with the material, almost arguments with the material, unlike the digital pixel, this stuff doesn't do as it is told, it has a life of its own and gives me feedback constantly about what a material will and will not do...This sensory material experience is absent with my digital assemblage but this may be the sticking point that gives agency to both methods working together. I don't think I have worked this out yet. The processes and materials I use have evolved throughout this strand of research in ways I would never have predicted. The strict parameters dictated by the brief gave me something to kick against and I am very grateful for them. The box, the digital experimentation, the contextual collage references and the relationship of assemblage to contemporary art and society are all elements that have fed into how my work has evolved. In particular the digital experimentation has influenced my visual language, it has enabled a removal of the personal, and introduced an otherness to my visual language that I didn't have before. This is something I am interested in, moving forward. Processed by the machine, the work moves away from the specific and personal place and moves into imaginary and lost places. I see the digital and analogue methodologies as in conversation, not separate things. As a person growing up in a pre-digital world, and as a mother of children born postdigitally, the dichotomy between these two worlds is pertinent to now. I want these two worlds to have a conversation in my work. This is both scary and exciting, that nothing is what it seems.

Student B- feedback

Another mature student who had no experience of Photoshop, and though keen to try out new ideas had also suggested this wouldn't be a useful medium to him.

This was an interesting dialogue between analogue and digital because for all the myriad methods for manipulation in photoshop, the unique technique of décollage where ripping or tearing away images to reveal what is underneath was hard to replicate digitally. A method I found that was close to this was using overlaying techniques. I was aiming to show dialogues between different moments in time, how history haunts the present. With overlaying tools and using multiple layers I could achieve interesting results that helped me to communicate this idea of haunting. My methods and processes have changed during this project in ways which I think will help me move forward in different directions. From a state of disinterest to the workings of photoshop technology I have become much more attuned to the huge possibilities this medium can offer. From a simple physical point of view, I can now create interesting collage work sitting down and create work that allows me to build up and investigate ideas of multi layering, connectivity and non-duality. I will be exploring this further, refining my techniques, working with scale, surfaces and combining traditional art materials with digital outputs. I am also interested in exploring the role of assemblage and how the use of found objects can weave into my practice.

Again, I hear my own voice in this response, not only in the emphasis on *hauntology* which I had spoken about in relation to my research, as way of considering the past within the present, but in his discovery that some aspects of the analogue are

difficult to replicate in digital; in his case, the ripping effect of décollage. In my own hand made collages, there is a difference in the way that images are brought together, tearing also being part of the hand.

Both these students' responses to my workshop proposal was not dissimilar to my initial thoughts of using Photoshop to think through paintings. What could be more soulless than looking at painting, in progress, through a screen?! However, I have, over the past 10 years realised the importance of digital manipulation as a part of my thinking process.

The paradoxical resurgence and decline of hand-craft and artisanal products over the recent years seems emphasised even more now that we communicate through digital means, keeping our physical distance, as I write during COVID-19. The activities we are sharing, include many art and craft workshops. It became apparent that this new reality could be beneficial to a workshop online.

References

Adamson, G. (Ed.). (2010a). The Craft Reader. Berg.

Adamson, G. (2010b). *The Ties That Bind* for *Unto This Last (Catalogue)*, Raven Row Gallery, London. 20 May-25 July.

https://www.glennadamson.com/work/2017/8/2/the-ties-that-bind

Adamson, G. (2013). The Invention of Craft, Bloomsbury.

- Adamson, G. (2018a). *Things of Beauty* Growing. Paul Mellon Centre lecture, 18th June 2018. https://www.youtube.com/watch?v=WK2Cbu0icJ8
- Adamson, G. (2018b). The Case for Material Intelligence. Originally Published in Aeon magazine, November 2018.

https://www.glennadamson.com/work/2018/11/18/materialintelligence

Agamben, G. (2009). *What is the Contemporary* in *What is an Apparatus*? Stanford University Press.

Arendt, H. (1958). The Human Condition. University of Chicago Press,

- Arscott, C. (2006). Four Walls: Morris and Ornament. Hemingway.
- Arscott, C. (2008). William Morris and Edward Burne-Jones: Interlacings. Yale University Press.
- Bacon, A. (2016) Surface, Image, Reception: Painting in a Digital Age. Rhizome.org, May 2016. https://rhizome.org/editorial/2016/may/24/surface-image-receptionpainting-in-a-digital-age/
- Bain, R. (2019). William Morris' Flowers. Thames and Hudson. Victoria & Albert Museum.
- Balsom, E. (2015). *The Resuscitation of Authenticity*, Goldsmiths lecture series, 23rd Feb, 2015. <u>https://www.youtube.com/watch?v=-3eNFUXVFwM</u>

- Banham, J & Harris, J. (Eds.). (1984). *William Morris and the Middle Ages*, Manchester University Press.
- Barad, K. (2007). *Meeting the Universe Halfway: Quantum Physics and the Entanglement of Pattern and Meaning*. Duke University Press.
- Barringer, T; Rosenfeld, J; Smith, A. (2012). *Pre-Raphaelites: Victorian Avant Garde*. Tate Publishing.
- Benjamin, W. (1935, 2008) The Work of Art in the Age of its Technological Reproducibility and other Writings on Medi. Belknap Harvard,

Benjamin, W. (1999). The Arcades Project. Belknap Harvard.

- Benjamin, W. (1979) One Way Street. Penguin.
- Benjamin, W. (1940) Theses of the Philosophy of History of the Concept of History. An English translation by Harry Zohn is included in the collection of essays by Benjamin, *Illuminations*, edited by Arendt (1968).[[]
- Bennett, J. (2010). *Vibrant Matter: A Political Ecology of Things*. Duke University Press Durham and London.
- Bennett, P and R Miles (Eds). (2010). *William Morris in the Twenty First Century*. Peter Lang AG, International Academic Publishers.

Berardi, F. (2011). After the Future. AK Press

Berg, A & Sirowy, B.S. (2012). The materiality of art in knowledge production,

- Bishop, C. (2013). Radical Museology. Koenig Books, London.
- Bishop, C. (2012). In ArtForum. <u>https://www.artforum.com/print/201207</u> SEPTEMBER 2012, VOL. 51, NO. 1

Boon, M. Depropriation. (2018). First published online Depropriation"

in Originalcopy: Post-Digital Strategies of Appropriation, ed. Franz Thalmair et al

(University of Applied Arts, Vienna.

Bourriard, N. (2002). Postproduction. Culture as Screenplay: How Art Reprograms the World. Lukas & Sternberg,

Boym, S. (2001). The Future of Nostalgia. Basic Books.

Braidotti, R. (2019). Posthuman Knowledge. Polity Press.

- Braidotti, R. (2013) The Posthuman. Polity Press.
- Braidotti, R. (2014) in Blagard, B and van der Tuin, I (Eds.). (2014) The Subject of Rosi Braidotti: Politics and Concepts. Bloomsbury. Pp 227-247.

Bratton, B.H. (2015). The Stack: On Software and Sovereignty. MIT Press.

- Bridle, J. New Dark Age. Verso, 2018
- Bridle, J. (2019) New Ways of Seeing: Invisible Networks.

https://www.bbc.co.uk/programmes/m0004581

- Bridle, J. (2011) *Hauntological Futures*, March 20, 2011 in http://booktwo.org/notebook/hauntological-futures/
- Butler, Kisber, L Artistic Inquiry, SAGE Publications Ltd. https://methods.sagepub.com/video/lynn-butler-kisber-defines-collage-inquiry https://dx.doi.org/10.4135/9781473964471
- Carter, P. (2004). *Material Thinking. The Theory and Practice of Creative Research.* Melbourne University Press.

- Cocker, E. (2013) Tactics for not Knowing: Preparing for the Unexpected, in On Not Knowing: How Artists Think, Eds. Elizabeth Fisher and Rebecca Fortnum, Blackdog Publishing.
- Cox, G and Lund, J. (2016) *The Contemporary Condition: Introductory Thoughts on Contemporaneity and Contemporary Art.* Sternberg Press.
- Coleman, S. & O'Sullivan, P. (Eds.). (1990). *William Morris and News From Nowhere: A Vision for Our Time*. Green Books.
- Coles, A. & Rossi, C. (2022). Wallpaper the World: Jeremy Deller and Alex Coles, in *Post-craft*. Sternberg Press.

Coverley, M. (2020). Hauntology: Ghosts of Futures Past. Oldcastle Books.

Crimp, D. (1980). On the Museum's Ruins. October. Vol. 13, Summer 1980. MIT Press.

Crimp, D. Pictures, (1977) Artists Space. (2005) October, Fall Vol 8 No. 1.

- Davis, Douglas. (1991-1995) The Work of Art in the Age of Digital Reproduction: An Evolving Thesis. Leonardo. Vol. 28. No 5. pp 381-386, 1991.
- Deleuze, G. (2004). *Difference and Repetition*. Continuum. First published, 1968. The Athlone Press.
- Deleuze, G. (1993). The Fold. Leibniz and the Baroque. University of Minnesota Press.
- Deller, J. (2015). *Love is Enough, William Morris and Andy Warhol*, Modern Art Oxford.
- Derrida, J. (1994) Spectres of Marx, Routledge.
- Derrida, J. (1995). Archive Fever. The John Hopkins University Press.
- Derrida, J. (2005). *Paper Machine*. Translated by Rachel Bowlby. Stanford University Press.

Dezeuze, Anna. (2008) Assemblage, *Bricolage* and the Practice of Everyday Life. Art Journal, 67:1, 31-37. DOI: 10.1080/00043249.2008.10791292

https://doi.org/10.1080/00043249.2008.10791292

- Domanska, E. (2006) *The Material Presence of the Past*. History and Theory, Vol. 45, No. 3 (Oct., 2006), pp. 337-348. Wiley for Wesleyan University.
- Dormer, P. (Ed.). (1997). *The Culture of Craft: Status and Future*. Manchester University Press.
- Ebeling, K. (2017) *The Contemporary Condition. There Is No Now: An Archaeology of Contemporaneity.* Sternberg Press.
- Elkins, J. (1999) What Painting Is. Routledge.
- Essinger, J. (2004) Jacquards Web: How a hand loom led to the birth of the information age. Oxford University Press.
- Ernst. W. (2013) Digital Memory and the Archive. University of Minnesota Press.
- Feireiss, L. Radical Cut Up: Nothing is Original. Sternberg Press, 2019.
- Fisher, M. (2009). Capitalist Realism, Is there no alternative? Zero Books.
- Fisher, M. (2014). *Ghosts of My Life, Writings on Depression, Hauntology, and Lost Futures*. Zero Books.
- Foster, H. (2004) *An Archival Impulse*. October, Vol. 110 (Autumn, 2004), pp. 3-22 Published by: The MIT Press
- Foster, H. (2015). Bad New Days: Art, Criticism, Emergency. Verso.
- Foster, H. (1996). *The Return of the Real, The Avant-Garde at the End of the Century*. MIT Press.

- Fortnum, R. (2005) What is visual intelligence and how do artists use it? https://static.an.co.uk/wp-content/uploads/2016/09/what-is-visual-intelligence-and-how-doartists-use-it.pdf
- Fortnum, R. & Fisher, E. (2013) *On Not Knowing: How Artists Think*, Blackdog Publishing.
- Galpin, R. (1998) Erasure in Art: Destruction, Deconstruction and Palimpsest in Destruction, Documents of Contemporary Art. Whitechapel Gallery, London and MIT Press. Spieker, S. (Ed.). (2017) Pp. 127-132.

Godfrey, M. (2007). The Artist as Historian in October. 120. Spring. Pp. 140-172.

- Goett, S. Materials, Memories and Metaphors: The Textile Self Re/Collected in The Handbook of Textile Culture, Jeffries, Janis, Wood Conroy, D and Clark, H (eds); Bloomsbury, 2016.
- Gordon, T. (2011). McLuhan's Compass for the Voyage to a World of Electric Words in McLuhan, M. The Gutenberg Galaxy. University of Toronto Press.
- Graw, I. (2018) *The Love of Painting: Genealogy of A Success Medium*. Sternberg Press.
- Groom, A. (2013) *Time. Documents of Contemporary Art.* Whitechapel Gallery, London and MIT Press.
- Groys, B. (2016). In the Flow, Verso.
- Groys, B. (2009). *Comrades of Time*, eflux jounal, Issue 11. December 2009. https://www.e-flux.com/journal/11/61345/comrades-of-time/
- Guston, P. (2022) I Paint What I Want to See. Penguin Books, 2022.

- Hansen, M. (2011) Cinema and Experience : Siegfried Kracauer, Walter Benjamin, and Theodor W. Adorno, edited by Edward Dimendberg, University of California Press, 2011.
- Harlizius-Klück, E, Jeffries, J and McLean, A, (2014-16) Weaving Codes, Coding Weaves:https://www.tandfonline.com/doi/full/10.1080/14759756.2017.1298232 ?scroll=top&needAccess=true.
- Harris, J. (1997) *The Primacy of Handwork:* , p. 26-37 In *William Morris Revisited-Questioning the Legacy*. Whitworth Art Gallery, 26th Jan-7Th April 1996, Crafts Council Gallery, London, 2 May-30th June and Birmingham Museum and Art Gallery, 26th Oct-7th Feb 1997
- Harris, J. in Banham, J & Harris, J. (Eds.). (1984). William Morris and the Middle Ages, Manchester University Press.
- Harrod, T. (Ed.) *Craft.* Documents of Contemporary Art, Co-Published by Whitechapel Gallery, London & The MIT Press, Cambridge, Massachusetts, 2018.*The Real Thing: Essays on making in the modern world,* Hyphen Press. 2015.
- Harrod, T. (1998) in William Morris in the 20th Century. Bennet, P and R Miles (Eds).(2010). William Morris in the Twenty First Century. Peter Lang AG, International Academic Publishers 6-32.
- Harrod, T. *Paradise Postponed* in *William Morris Revisited*. Ed. Jennifer Harris. London: Birmingham Museum and Art Gallery, 1997
- Holmes, R. Fresh Kills: The Spectacle of (De)Composing Data (2014)
- https://doi.org/10.1177/1077800414530262
- Hoptman, L. *The Forever Now: Contemporary Painting in an A-temporal World*, MoMA, 2014.

- Hoskins, L. (2021). *Wallpaper* in *William Morris*. Ed. Anna Mason. Victoria and Albert Museum, London/ Thames & Hudson, London.
- Hoyer, Dirk. (2016) *The Tense Present and the Future Image*, in Mäkälä, M. (ed),Ceramics and its Dimensions: Shaping the Future, Helsinki:Aalto UniversityPublication Series.
- Hughes, S.A & Pennington, J.L, (2017). *Autoethnography: Process, Product and Possibility for Critical Social Research*, SAGE Publications.
- Ingold, T. (2013) *Making: Anthropology, Archaeology, Art and Architecture,* Routledge.
- Ingold, T. (2010) *The Textility of Making. Cambridge Journal of Economics*, Volume 34, Issue 1, January 2010, Pages 91- 102, https://doi.org/10.1093/cje/bep042
- Ingold, T. (2007) Materials against materiality in *Archaeological Dialogues* 14 (1) 1–16 Cambridge University Press doi:10.1017/S1380203807002127
- Joselit, D. (2003). Notes on Surface:Towards a Geneaolgy of Flatness *in Art History*. Volume23, Issue1 March 2000. Pp 19-34 10.1111/1467-8365.00193
- Khatib, S. (2017) Where the Past Was, There History Shall Be: Benjamin, Marx, and the "Tradition of the Oppressed" in Anthropology & Materialism, A Journal of Social Research. Issue 1. https://doi.org/10.4000/am.789

Krauss, R. (1979) Grids, October, Vol. 9. Pp 50-64 http://www.jstor.org/stable/778321

Kølbæk Iversen, A. (2017), RAM: Random Access Memory and Migration in The Contemporary Condition: Key Concepts by Jacob Lund, Verina Gfader, Anne Kølbæk Iversen, Geoff Cox https://www.biennial.com/journal/issue-6/thecontemporary-condition-key-concepts

- Korn, P. (2013) Why We Make Things and Why it Matters: The Education of a Craftsman. Vintage.
- Krogholm Sand, C. (2005) Ruinous Aura: From Sunset Boulevard to Mullholand Drive in Actutalities of Aura: Twelve Studies of Walter Benjamin, Edited by Dag Petersen and Erik Steinskog. Nordic Summer University Press.
- Latour, B. & Lowe, A. (2010). The migration of the aura or how to explore the original through its facsimiles. A chapter prepared by Bruno Latour & Adam Lowe for Thomas Bartscherer (editor) Switching Codes, University of Chicago Press.
- Law, J. (2003) Making a Mess with Method, Centre for Science Studies, Lancaster University, <u>http://www.comp.lancs.ac.uk/sociology/papers/Law-Making-a-Mess-with-Method.pdf</u>
- Leader, D. (2017). Hands: What we Do with them and Why, Penguin.
- Le Feuvre, L. (2010) Documents of Contemporary Art: Failure. Whitechapel Gallery.
- Leslie, E. (2000) *Spectacles and Signs*, in the 'Benjamin Papers'.<u>http://www.militantesthetix.co.uk/waltbenj/LIAM.html</u>
- Leslie, E. *The Cheerful Destruction of the Self*, in the 'Benjamin Papers' <u>http://www.militantesthetix.co.uk/waltbenj/cheerful.html</u>
- Leslie, E. (1998) *Traces of Craft*, in the 'Benjamin Papers' Journal of Design History Vol. 11 No. 1 (C) The Design History Society.
- Leslie, E. (2007). Walter Benjamin. Reaktion Books Ltd.
- Lindroos, K. (1998) Now-Time/ Image, Space. Temporalization of Politics in Walter Benjamin's Philosophy of History and Art. SoPhi.
- Lund, J. (2019). *The Contemporary Condition. Anachrony, Contemporaneity, and Historical Imagination.* Sternberg Press.

- Mabb, D. (2010). Hijack: Morris Dialectically. In William Morris in the Twenty-First Century. Bennett, P and Miles, M (ends). Peter Lang AG, International Academic Publishers, Bern.
- Mabb, D. (2020) *Review of Kehinde Wiley, The Yellow Wallpaper at the William Morris Gallery.* 22nd Feb- 25th May 2020. The Journal of William Morris Studies.

MacCarthy, F. (1994) William Morris. A Life for Our Time. Faber and Faber.

MacCarthy, F. (2014) *William Morris and his Legacy*. In *Anarchy and Beauty*- National Portrait Gallery Publications, London. 2014.

MacGuire, E. (Mar 13th 2014) The Neuroscience of Memory.

https://www.youtube.com/watch?v=gdzmNwTLakg

- Macuga, Goshka. https://www.katemacgarry.com/artists/41-goshkamacuga/works/9681-goshka-macuga-who-gave-us-a-sponge-to-erase-the-2022/
- Margetts, Martina, *The Post-Craft Turn* in *Post-Craft* (2022) EP/ Volume 3. Eds. Alex Coles, Catherine Rossi. Sternberg Press.
- Mayer, J. A Darker Shade of Green. William Morris, Richard Jefferies, and Posthumanist Ecologies. The Journal of William Morris Studies, Winter 2011.
- McCarthy, F: William Morris Beauty and anarchy in the UK., 3rd Oct, 2014. The Guardian. Com

McCullough, M. Abstracting Craft. The Practised Digital Hand. MIT press. 1996

- McLaverty-Robinson, (2013) A. An A to Z of Theory / Walter Benjamin: Art, Aura and Authenticity. https://ceasefiremagazine.co.uk/author/andrew-robinson/
- McLuhan, M. (1962; 2011) The Gutenberg Galaxy: The Making of Typographic Man. University of Toronto Press.

- Miles, R. in Bennet, P and R Miles (Eds). (2010). *William Morris in the Twenty First Century.* Peter Lang AG, International Academic Publishers.
- Morris, W. (1877) *The Decorative Arts: Their relation to Modern Life and Processes*, in The Architect. 8th Dec 1877. Pp. 308-12
- Morris, W. (1881). *Some Hints on Pattern Designing*, 1884, 17 December 1881, *The Architect* (pp. 391-394), first part. A second instalment appeared on 24 December 1881 (pp. 408-410).

Morris, W. (1882). Hopes and Fears for Art. Ellis and White.

- Morris, W. (1884a). Architecture and History, As `Paper Read by Mr.Morris', SPAB Report. Pp. 49-76.
- Morris, W. (1884b). A Factory As It Might Be. First published in Justice, April-May.

Morris, W. (1894c) How I became a Socialist in Justice, June 16th, 1894

Morris, W. (1887). The Aims of Art, In Signs of Change, in The Commonweal.

- Morris, W. (1888a). *How we live and how we might live*. In *Signs of Change*, in *The Commonweal*.
- Morris, W (1888b). *The Revival of Handicraft*, November 1888 in *The Fortnightly Review*.
- Morris, W (1888c). *The Decorative Arts*, in *The Architect*, 18 December 1888, pp308-12

Morris, W. (1888d). *Textiles* in the Exhibition of the Arts and Crafts Society, Oct, 1888. Morris, W. (1888e). *Useful Work v's Useless Toil*.

Morris, W. (1890). News from Nowhere: Or An Epoch of Rest.

Morris, W (1901). Art and Its Producers, and The Arts and Crafts of To-day: Two Addresses Delivered Before the National Association for the Advancement of Art, Longmans & Co., London, 1901

Morton, T. (2016). Being Ecological, Penguin.

- Morton, T. (2020). Dark Ecology, Columbia.
- O'Sullivan, S. (2005). *The Fold* in *The Deleuze Dictionary*. (Ed. Parr, A) Edinburgh University Press Ltd
- O'Sullivan, S. (2016). On the Diagram (and a Practice of Daigrammatics), pp. 13-25, Situational Diagram, eds Karin Schneider and Begum Yasar, New York: Dominique Lévy.
- Ranciere, J. (2007). The Future of the Image, Verso.
- Reynolds, S. (2011). *Retromania: Pop Culture's Addiction to its Own Past.* Faber and Faber.
- Parry, L. (1983). William Morris Textiles. Victoria and Albert Museum, London.
- Parry, L. (1996). *William Morris*. Philip Wilson Publishers in association with the V&A Museum.
- Parry, L. (1989) *William Morris and the Arts and Crafts Movement. A Source Book.* Portland House.
- Pigrum, D. (2008). <u>https://dx.doi.org/10.4135/9781412963909.n386</u> in Researcher as Artist In: <u>The SAGE Encyclopedia of Qualitative Research Methods</u> edited by Lisa M. Given.

Pinkey, T. (2010), Versions of Ecotopia in News from Nowhere, in William Morris in the Twenty-First Century, eds. Phillippa Bennett and Rosie Miles, Peter Lang, 2010, 93-106.

- Petersson, D. (2005) Transformations of Readability and Time: A Case for
 Reproducibility and Cloning in Actualities of Aura, Twelve Studies of Walter
 Benjamin. Edited by Dag Petersson and Erik Steinskog. NSU Press. Pp 49-77.
- Plant, S. (1998). Zeros and Ones: Digital Women and the New Technoculture. Fourth Estate.
- Pye, D. (1968). The Nature of Art and Workmanship. Cambridge University Press.
- Rebentisch, J. (2015). *The Contemporaneity of Contemporary Art*. New German Critique 124, Vol. 42, No. 1, February 2015.

Schwab, K. (2017). The Fourth Industrial Revolution. Penguin.

Sennett, R. (2009). The Craftsman. Penguin. Reprint edition.

- Sennett, R. (2016). *Craftmanship*. 12th Oct 2016, MAK, Vienna. https://www.youtube.com/watch?v=nIq4w9brxTk.
- Skains, R. Lyle (2018) Creative Practice as Research: Discourse on Methodology, Media Practice and Education, 19:1, 82-97, DOI:

10.1080/14682753.2017.1362175.

- Steinskog, E. (2005) The Decay of Aura, The Aura of Decay in Actualities of Aura, Twelve Studies of Walter Benjamin. Edited by Dag Petersson and Erik Steinskog. NSU Press. Pp 221-251
- Smith, Ta'i. (2014). Bauhaus Weaving Theory: From Feminine Craft to Mode of Design, University of Minnesota.
- Smith, Terry. (2016). *The Contemporary Condition: The Contemporary Composition*. Sternberg Press.

Spieker, S. (2017) Destruction: Documents of Contemporary Art. Whitechapel Gallery.

Springgay, S and Zaliwska, Z. (2015) Diagrams and Cuts: A Materialist Approach to Research-Creation in Cultural Studies in Critical Methodologies, Vol. 15(2) 136–144, SAGE Publications, 2014.

Steyerl, H. (2012). The Wretched of the Screen. E-flux Journal. Sternberg Press.

Steyerl, H. (2009). *In Defense of the Poor Image*. E Flux. Journal #10 - November https://www.e-flux.com/journal/10/61362/in-defense-of-the-poor-image/

Taylor, B. (2004). Collage, The Making of Modern Art. Thames and Hudson.

Verwoert, J. (2007), Living with Ghosts: From Appropriation to Invocation in Contemporary Art, Art & Research, vol. 1, no. 2 (2007), http://www.artandresearch.org.uk/v1n2/verwoert.html

- Wagner, J. (2011). Visual Studies and Empirical Social Enquiry in Sage Handbook of Research Methods edited by Margoli, E and Pauwels, L, SAGE Publications.
- Woodward, S. (2020). Understanding things-in-relations: surface assemblages, inventories and interviews. In *Material methods* (pp. 74-94). SAGE Publications Ltd, <u>https://dx.doi.org/10.4135/9781529799699</u>

Image Reference List

- Burne- Jones, E. (1896). *The Romaunt of the Rose for the Kelmscott Chaucer* [Print]. https://wmgallery.org.uk/object/proof-of-the-romaunt-of-the-rose-for-thekelmscott-chaucer/
- Dearle, J. H., Morris, W. (1889). *Bullerswood Carpet* [Carpet]. https://collections.vam.ac.uk/item/O78824/carpet-dearle-john-henry/
- Dearle, J. H. & Victoria and Albert Museum, London. (1892). *Blackthorn* [Print]. https://collections.vam.ac.uk/item/O250943/blackthorn-wallpaper-morriswilliam/
- Dearle, J. H. (1894). Angeli Ministrantes [Tapestry].

https://collections.vam.ac.uk/item/O78864/angeli-ministrantes-tapestry-dearlejohn-henry/

Gerard, J. (1597). Herball History of Plants [Illustration].

https://www.liberantiquus.com/pages/books/3548/john-gerard/the-herball-orgenerall-historie-of-plantes-gathered-by-john-gerarde-of-london-master-in

Guyton, Wade. 2015 Untitled. [Painting]

http://www.zerodeux.fr/wp-content/uploads/2017/03/WG_16_0851.jpg

Hays, Dan. 2000. *Colorado Impression*. [Painting] https://danhays.org/c2.html

Macuga, Goshka. (2018) Make Tofu Not War [Tapestry].

https://www.artbasel.com/catalog/artwork/71004/Goshka-Macuga-Make-Tofu-Not-War

McCarthy, Penny. (2020) Laptop Dust. Cloud Falls in Love with Mortal [Drawing] https://pennymccarthy.com/laptop-dust/ Morris, M., & Morris, W. (1885–1900). Flowerpot [Embroidery]..

https://www.wmgallery.org.uk/collection/search-the-collection-65/flowerpotembroidered-panel-f154-c-1885-1900/search/flowerpot-11053/page/1

Morris, W. (1858). La Belle Iseult [Painting].

https://www.tate.org.uk/art/artworks/morris-la-belle-iseult-n04999

Morris, W. (1862). Trellis [Wallpaper].

https://collections.vam.ac.uk/item/O78220/trellis-wallpaper-morris-william/

Morris, W. (1872). Jasmine [Wallpaper].

https://collections.vam.ac.uk/item/O248505/jasmine-wallpaper-morris-william/

Morris, W. (1875). Tulip [Furnishing Textile].

https://collections.vam.ac.uk/item/O89769/tulip-furnishing-textile-morriswilliam/

Morris. W. (1875) Acanthus [Wallpaper].

http://collections.vam.ac.uk/item/O78222/acanthus-wallpaper-morris-william/

Morris, W. (1876). Pimpernel [Wallpaper].

https://collections.vam.ac.uk/item/O249312/pimpernel-wallpaper-morris-

william/

Morris, W. (1877). *Chrysanthemum* [Wallpaper].. https://wmgallery.org.uk/object/chrysanthemum-wallpaper-3/

Morris, W. (1879). *Dove and Rose* [Point Paper Design for Dove and Rose Silk and Wool Double Cloth].

https://wmgallery.org.uk/object/point-paper-design-for-dove-and-rose-silk-andwool-double-cloth/ Morris, W. (1883). Design for Kennet silk damask [Design].

https://wmgallery.org.uk/object/design-for-kennet-silk-damask/

Morris, W. (1883). *Strawberry Thief*. [Furnishing Fabric] https://collections.vam.ac.uk/item/O78889/strawberry-thief-furnishing-fabricmorris-william/?carousel-image=2013GN7912

Morris, W. (1890). The Orchard [Tapestry].

https://collections.vam.ac.uk/item/O72515/the-orchard-tapestry-morris-william

Morris, W. (1896). Kelmscott Chaucer [Print]. Title page facsimile (1972)

https://wmgallery.org.uk/object/facsimile-of-kelmscott-chaucer/

Oehlen, A. (2008) Untitled. [Painting]

https://www.skarstedt.com/artists/albert-oehlen

Palozzi, E. (1948) Dr. Pepper. [Collage]

WikiArt.org. (2012, August 10). Www.Wikiart.Org. Retrieved April 28, 2020,

from https://www.wikiart.org/en/eduardo-paolozzi/dr-pepper-1948

Polke, Sigmar. 1998. Lernen Zu Lernen. [Painting]

https://thunderstruck9.tumblr.com/post/109454821391/joereorda-sigmar-polkeaus-lernen-neu-zu

Ruff, Thomas.2004. *jpeg 1*. [Photographic print] https://www.thomasruff.com/en/works/jpeg/#pid=1

Salle, David. (1952) *Mingus in Mexico*. [Painting] https://www.christies.com/lot/lot-david-salle-b-1952-mingus-in-mexico-6100695/? Smith, Bob and Roberta. 2015. *Dear Mayoral Candidate*. [Painting] https://www.studiointernational.com/index.php/bob-and-roberta-smithinterview-art-is-your-human-right-william-morris-gallery

Unknown Author. (Early 16th century) *The Three Fates*. (n.d.). [Tapestry].
https://collections.vam.ac.uk/item/O72702/the-three-fates-tapestry-unknown/ *Unto this Last*. (2010). [Exhibition]. http://www.ravenrow.org/exhibition/untothislast/
von Heyl, C. (2020). *7 Up* [Painting].
https://www.capitainpetzel.de/artists/41-charline-von-heyl/works/8557-charline-von-heyl-seven-up-2020

Wiley, Kehinde. (2020) *The Yellow Wallpaper*. [Exhibition installation shot] https://wmgallery.org.uk/whats-on/exhibitions-43/kehinde-wiley/-