

Practitioner's statement

Untitled

Zoe Ingoldby-Craig

My artworks starting point derived from an image search on the Internet, and the discovery of this peculiar style of art. I was intrigued by the use of such modern media, photographs, contrasted against a relatively old style of art, embroidery. This interest inspired me and I initially planned to match the embroidery with an older image which I felt gave the two forms of media more relevance together, perhaps found in an aged newspaper. This idea then grew after developing an interest in human movement and how materials can entwine and interlace themselves around a body, utilising a 'blank canvas' (the model) to stitch a detailed image. The most significant factor that occurred in the development of my final piece was the choice to not embroider free form flowers, but keep them restrained within an outline, creating a much more liquid form. This choice positively enhanced my work to heighten the idea of movement, and allowed an interesting concept: a fluid form created with cotton string.

The artists that most significantly influenced me during the process, and began my interest in the style of art were Jose Romusi and Ana Teresa Barboza.

Romusi's style of embroidery to create bold, bright floral scenes with vibrant greeneries influenced my style of embroidery, steering me way from more classical flower stitching and in the direction of what became my final embroidered piece. I also found Barboza and her use of the human body incorporated into embroidery influenced my designs, surrounding and outlining the figure and also demonstrating the malleability of the human figure.

I wanted my piece to explore contrast, looking at colour and texture. The series of black and white photos, displaying simple and bare images, are contrasted with the detailed and vibrant colours of embroidery. The use of these two elements also looks at textural contrast, with the very smooth, printed photo contrasting against the raised and texturally interesting embroidery. I really love the juxtaposition this creates and feel it visually enhances the piece significantly.

The intertwining of embroidery following the contours of the human figure, allowed for another element of exploration, how could I create a liquid like form around the body using solid and 2D materials? I felt that I successfully portrayed this exploration of movement, allowing the thread to take on a fluid appearance, dripping, flowing, and running through the fingers of the model.

I began this process with little to no knowledge of embroidery and what it entails, teaching myself the process as I went and believe that after excessive practice and preparation successfully achieved what I set out to accomplish in my final piece. I believe that I successfully encapsulated this peculiar style of art in my set of three canvases, creating a visually stimulating piece.

Practitioner's statement

Untitled

Zoe Ingoldby-Craig

This piece began as a unclear idea of wanting to do body art, something I was relatively interested in. I went through the process of researching different styles, and after exploring classic camouflage painting, tattoo art and Henna, decided I wanted to emphasise the model in my final piece. I was interested in a certain style of pop art, and loved showing definite block colours in shading. I wanted to combine my interest in this certain style of painting with the technique of body art to create my final product, and through research discovered the style of portraiture body art. This process was difficult, and took many hours of practice and preparation, but I believe that I successfully created the illusion of a 2D portrait in body art.

The one artist who impacted, and also initiated the idea for my final piece was Alexa Meade, and her ability to make a 3D image look 2D. She, unlike most body art artists, does not hide the model, but uses their form to create visually confusing portraiture. This directed me toward highlighting the model, utilising their body and shape to create a painting and not hide the figure within another painting. Meade's use of shadows in all images also intrigued me, leading me to create a prominent shadowing in my own final piece.

This piece looks at deception, particularly the illusion of perception. The image at first sight is an expressionist portrait, perfectly proportioned. When watching the video, the audience is shown that this is in fact an illusion. I feel as though my choice of painting, the blocked colours and strokes of colour, particularly on the face and shirt create this illusion seamlessly. I feel that this body art shows that not all things are as they seem, there is much more to any situation than initially thought, and the audience is left to discover this reality when viewing the image/video. A major difficulty in this long process was trying to find space to do this, as painting on such a large scale was something I had not yet done. I resolved this with the use of large PDF sheets and a large wall as my canvas. Painting on skin was another issue, and a serious one due to the inability to use acrylic paints on skin. I resolved this, after trial and error, with the use of a barrier cream to separate the paint from the skin of the model. The process was detailed and arduous, but I believe that I successfully created what I had originally intended, a 2D portrait with the use of a model, props, acrylic paints and a camera. This piece creates the perfect illusion and enhances this style of painting exceptionally.

#

#