

**Your name and course:**

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**Summarise your research proposition (50-100 words) – this will form the core of your artist's statement:**

How to navigate intimacy through a dialogue between drawing and embroidery? The research proposes to create insights about states of intimacy, introspection and the everyday life through observation, imagination and memory, as well as investigating the imagery of the body intertwined in personal and collective narratives. The project proposes the creation of a body of works located in a threshold territory between drawing and embroidery, considering the thread as an expansion of the drawn line and exploring this expansion through transparency as the main materiality and conceptual idea, together with the line.

**State the aims & objectives of your project - what do you want to achieve? What steps do you need to take to achieve your aims?**

*Diphylleia grayi*, the title proposed for this project, is the scientific name of the flower popularly known as "skeleton flower". *Diphylleia grayi* is an opaque white flower that, when it comes into contact with water, becomes transparent and exposes the "inside" part of its petals. The initial reference and interest in this flower emerged through the song of the same title released in 2015 by South Korean singer-songwriter Jonghyun. The lyrics consist of a metaphor for life and the passage of time based on this phenomenon of transparency, as expressed in the excerpt: "over time, even the white petals will wither without remembering that they were once transparent" (KIM, 2015).

The intention is to take the phenomenon of this flower as the conceptual subject of the work, using transparency not only as the surface of the work, but also as a threshold territory between interior and exterior, public and private, between both sides of the transparent surface (the one easily seen and the one that is more

difficult to access — allowing the memory of the process to become visible). With that being said, my aims for this research are the following:

1. Explore the concept of expanded drawing, focusing in the dialogue between drawing and embroidery:

- This will hopefully add to the current existing research about interdisciplinary practices in the contemporary context, by creating new reflections about the expanded drawing practice, as well as new reflections about the line as both formal and conceptual element of the work.
- I believe this can be achieved by practice-based research, in conjunction with writing and recording the creation process and reflections that may appear during the course. Another step to achieve this aim is through consuming a lot of references — books, articles, exhibitions, other artists' work and texts — to understand how this topic is being researched and worked historically and recently.

2. Explore the relationship between dimension/scale and the body:

- With this, I aim to construct a web of dialogue and references about the subject, to understand new ways that the body can interact with work and with the medium of embroidery when positioned in a different way in the space, and also to try to transgress notions of intimacy/embroidery as a domestic issue by exploring human scale and positioning them in the public sphere.
- I believe this can be achieved in the artistic process, through studio practice and the study of references, but also in the context of the final piece being exhibited. I'd like to work with different scales (from small ones to others in human scale) to investigate the different dialogues that the bodies that orbit the work will probably arise in this relationship.

3. Express feelings and memories through the work:

- I'd like to focus the themes on personal narratives to hopefully reverberate in collective issues, such as identity, human relationships and the boundaries between public and private (or at least to make it able for people to self-insert themselves into the ideas proposed, as a way to give space for the presence of these different individualities, to try to approach the world through a variety of perspectives).
- I believe this can be achieved by maintaining my focus on the proposed theme and by continuing to consume content of other references who may work with the same subject. In more technical ways, I'll try to create works with many layers of lines (exploring devices such as juxtaposition of lines) to try to express some sort of feeling or a pause for observation, at least to be able to show the presence of my body in the process of creating the pieces through the gesturality of the sewing.

**Which writers/thinkers/influences are key to your enquiry (a list of at least 10 references):**

Considering the interdisciplinarity between artistic languages, the expansion of the drawing, the subject of the body and intimacy, the transparency and the line as central points of the research, a initial list of references and their connection to my practice was made:

1. Edith Derdyk (artist/researcher)

- The artist works with the idea of expanded drawing/expanded line, creating "drawings in the air". She also has a huge theoretical and reflective research about the line and its possible meanings and symbolism.

2. José Leonilson (artist)

- The artist worked with the subject of intimacy and personal narratives through different media, including drawing and embroidery. His autobiographical work creates a dialogue with people and with larger issues, such as queerness and disease. His images were mostly created only

by the element of the line, with not much use of colors and with simple embroidery stitches.

### 3. Bel Barcellos (artist)

- The artist works with drawing and embroidery, with simple embroidery stitches, images made mainly by lines and with not much colors. There is a focus on the body and life, and the artist has the same process of using photography as a base for her figures.

### 4. Claude Heath (artist)

- The artist has a “blindfolded drawings” series, which he draws by the tactile sensation of the body. His drawings are expressive, with an accumulation of lines, gestures of the process and expressiveness in the final result.

### 5. Mira Schendel (artist)

- The artist explored transparency as a formal/conceptual characteristic in her work.

### 6. Tracey Emin (artist)

- Even though the artist has a wide range of practices, the theme of exploring self-intimacy orbit the work.

### 7. Jessica So Ren Tang (artist)

- The artist explores questions of identity as an asian-american through embroidery, based on personal experiences and childhood memories that can connect with others.

### 8. Cayce Zavaglia (artist)

- The artist works with portraits made by an accumulation of threads and lines, and also shows the back part of her embroideries, with the same idea of something that it is not usually accessed and shows the process of the construction of the work.

### 9. Ana Teresa Barboza (artist)

- A lot of the artist's practice is focused on the materiality of the line, and in a lot of her works she depicts the female body, as well as works with threads that overflow the surface of the work.

10. Chiharu Shiota (artist)

- The artist's work is focused on the element of the line and the themes she explores are mainly about life, death and relationships, in a variety of media, but specially in the installation form.

11. Claudette Johnson (artist)

- The artist works with large-scale drawings. To have a private contact with the people she portraits allows to project their presence in the world and brings a sense of intimacy and encountering. There's a deep connection of the drawn line with the figures and the subject matter.

12. Danielle Mckinney (artist)

- The artist portraits women in their own worlds, alone, just being, in different moments of intimacy, in what appears to be a domestic sphere.

13. Emanuele Coccia (writer/philosopher)

- In one of his publications, the philosopher reflects about the sensible aspect of life, as well as the mutual influence between body and world, how both impact each other.

14. Fayga Ostrower (artist/writer)

- Besides being an artist, Ostrower also worked in the theory field, exploring creativity and the process of creation as a living agent, as the body's action in the world, as an expansion of living.

15. Maurice Merleau-Ponty (philosopher)

- The philosopher brings the idea of the conscious body as a living agent, phenomenological. The body's senses articulate between each other through its perceptions, and the body becomes integrated into the world, expressing and providing meaning to the world.

16. Ana Paula Cavalcanti Simioni (writer/researcher/professor)

17. Rozsika Parker (writer/art historian)

- Both Ana Paula Cavalcanti Simioni and Rozsika Parker have publications about the embroidery and its social/artistic implications, but in different contexts — Parker in the United Kingdom, and Simioni in Brazil and Latin America.

18. Rosalind Krauss (writer/critic, theorist and professor)

- Rosalind Krauss is one of the pioneers in the research about the interdisciplinarity of art practices and the idea of an expanded field.

19. Isabel Seligman (writer/curator)

20. Katharine Stout (writer/curator)

- Seligman and Stout are new references for me, but both have a publication about drawing through the 20<sup>th</sup> century until now, sharing not only new artistic references but also theories about the expanded field of drawing.

**Identify what your project might need in terms of resources, materials and support. What practice-based methodologies and methods will be most suitable for the development of your project? (bullet point list):**

- Threads, needles, scissors.
- Ink pens, pencil.
- Tape.
- Fabrics with transparency (voile, organza, tulle).
- Papers with transparency (rice paper, vegetal paper).
- Embroidery hoops.
- Iron and ironing board.
- Projector (for human scale works).
- Wooden frames.
- Glass frames.
- Sketchbook to record process and ideas.

After having the tutorials with Pete Roberts and Kate Terry, I intend to take inductions in the digital fabrication, woodwork and printmaking workshops, to explore new possibilities of my research and widen my perspectives of my own practice.

**Provide a bibliography/webography of sources relevant to your research - this is something you will continually add to):**

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