Work on Joining began in my sketchbook, driven by tutor feedback on Part 1 and inspired by work by Ria Verhaeghe (29 May 2015). What can a "join" be?

Research and ideas flowing from it were recorded in my sketchbook. 31 May 2015

inclined in sketchbook section

This "join" is a single trunk with material carved out.

Liza Green Tissue of Lies
A series of joins were made between pieces of corrugated cardboard using cocktail sticks, ending in destruction.
Plastic fusing samples from Part 1 were joined using multiple lacing and tying materials.
Research on Eva Hesse strongly informed my work in Joining (7 June 2016). Her work has remained a focus throughout the course and ongoing.
Exercise 2 Joining straight edges with a gap

Eva Hesse Metronomic Irregularity I

Research continued in parallel with sampling. 11 June 2015 (included in sketchbook section)

Similar in layout to Hesse’s work, but showing exuberance with colour. The base provides stability and a framework with a haze of colour constantly shifting above.
Research on Lorna Murray 14 June 2015 (included in sketchbook section)

I saw her work in the 2nd Tamworth Textile Triennial GROUP Exchange exhibition (22 May 2015). The potential for impact in presentation of multiple elements became a focus during the course.

Murray led to joining by machine stitching across a void.p2 14 June 2015
Exercise 3 Joining curved edges

A join of curved edges in cork and balsa wood was created following pre-determined rules for stitch placement.

The result is visually disruptive.

Unless a jarring note is sought, in most circumstances placement based on ongoing aesthetic choices, as shown in the later drawn version, would be preferred.
Exercise 3 Joining curved edges

p2-19 19 June 2015

Thoughtful tearing and corrugated cardboard make a return.

More and more I was using sketching to see samples. 19 June 2015 (included in sketchbook section)

p2-18 19 June 2015. This sample used p2-14 (18 June 2015) as a base.

In her feedback my tutor mentioned Anthony Caro in relation to p2-18. This sketch, focusing on internal space, is based on his work Emma Dipper. 4 September 2015 (included in sketchbook section)
Exercise 4 Overlapping edges

p2-21 22 June 2015

A visually pleasing combination of materials, with contrasting surface but linked with the circular motif. I wanted to make the overlap of the join apparent.

22 June 2015 (included in sketchbook)

This join of two quite different materials created a visually interesting combination, but was very unstable.

I revisited this idea in the extended join sample.
Could the different material properties discovered in Part 1 be used to interesting effect in a join? Heating the organza effectively gathered the crepe paper.
Work by fellow OCA student Claire Brach was sketched, then interpreted in a hinge join. 27 June 2015
Research on the joining and thought behind Erin Manning's work suggested dress as an extended sample. 29 June 2015

Multiple join samples were brought into this extended sample. For example p2-18 becomes a shoulder ornament and the failed p2-24 is reworked with a change of material.
Project 2 Wrapping

Exercise 1 Straight wrapping with threads

A neat braid in complementary yarns was reminiscent of binding on a Japanese sword.

Tachi fittings

Using a 3D pen plastic filament was wrapped around a spoon then removed to create a hollow form.

Wrapping with stiff, thin plastic "horsehair" allowed claiming of surrounding space.

Shi Jindian Beijing Jeep's Shadow is an elaborate wrapping of space and form.
Exercise 2 Wrapping with materials and threads

When researching the work of Christo and Jeanne-Claude I "wrapped" St Mary's Cathedral Sydney using a photograph and acrylic paint. 18 July 2015

Different wrapping could compliment or disguise a water jug.
Wrapping was combined with heat distortion from Part 1 to provide another means of wrapping space.

Breaking the wrapped vessel continued the idea of deterioration, change, absence.

Wrapping was combined with heat distortion from Part 1 to provide another means of wrapping space.

I used oddments of computer components to wrap.

Torn organza, cabling and “horsehair” plastic created a quirky, colourful wrap.
Yarn wrapping brought the textile back into mixed media in an interesting variant of a standard yarn auditioning process.

This sketch of p2-76 became the basis for experimentation in monoprinting in Part 4.
Both research and sampling I noted the power of wrapping to make the viewer aware of something otherwise overlooked, and to claim space. Stretching my interpretation of the exercise requirements, I explored these ideas by “wrapping” the front porch based on shadows over the course of a sunny winter’s day. Shadow boundaries were taped and photographed hourly. p2-79 31 July 2015