

Worksheet 3

Student Name, Surname: Hannah Martin

Workshop: Make [3D / Creative Practices]

1. SUSAN CHRYSLER WHITE



Fig. 1 RESIST 2018

My first impressions of Susans Chrysler white's extensive glass pane sculptures were amazement at the fragments and variety of shapes which come together to form what looks like the intricate details of a snowflake or icicle. This specific piece, along with many others in the exhibition, is the artist's portrayal of the issues of global dysfunction. The intimate and geometric details of Susans' work along with the suspension of each piece, as they pose rising off the floor, may touch on elements of hesitation concerning these global issues, and how humans strive to see beauty over issues concerning our world and livelihood.

Meredith Woolnough

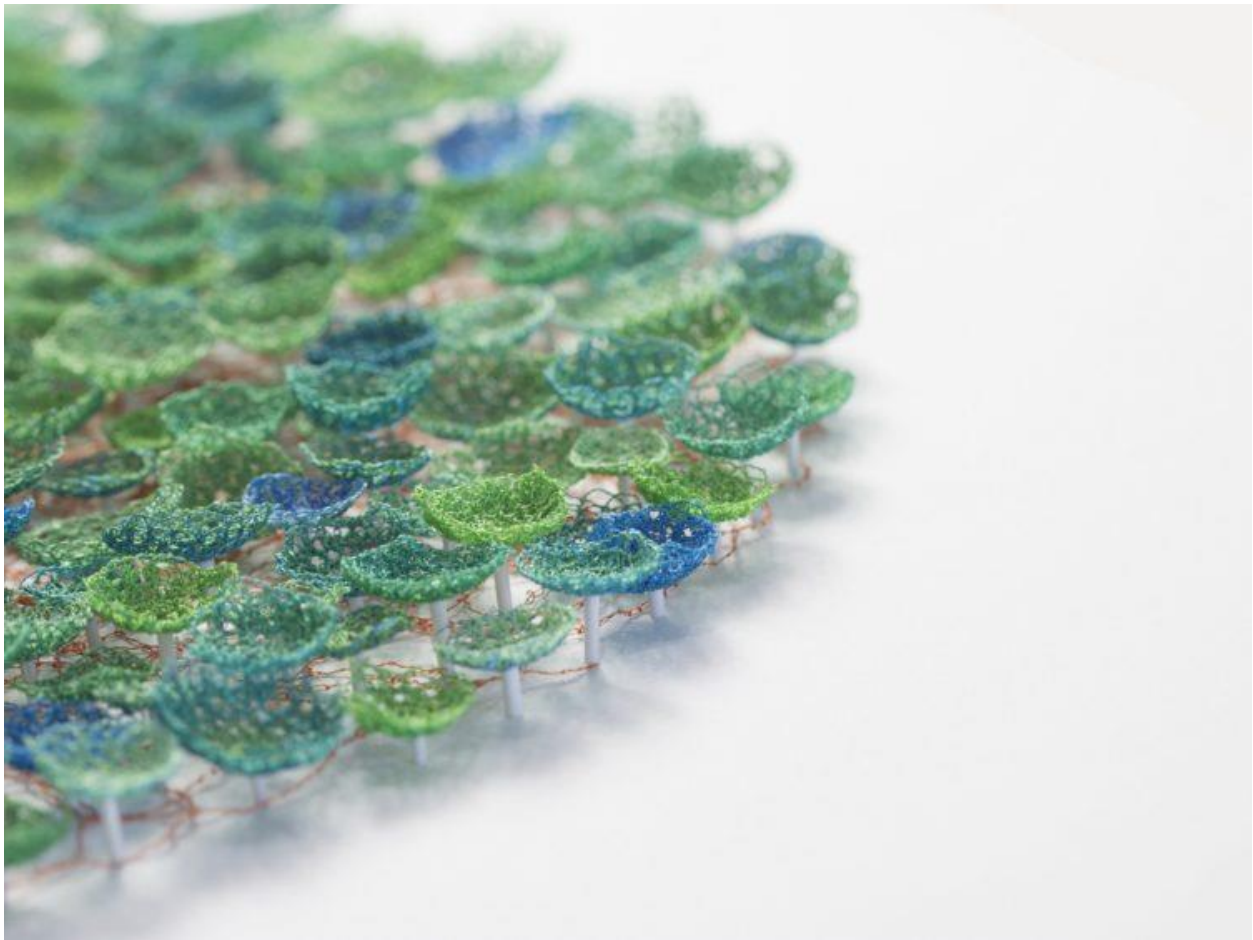
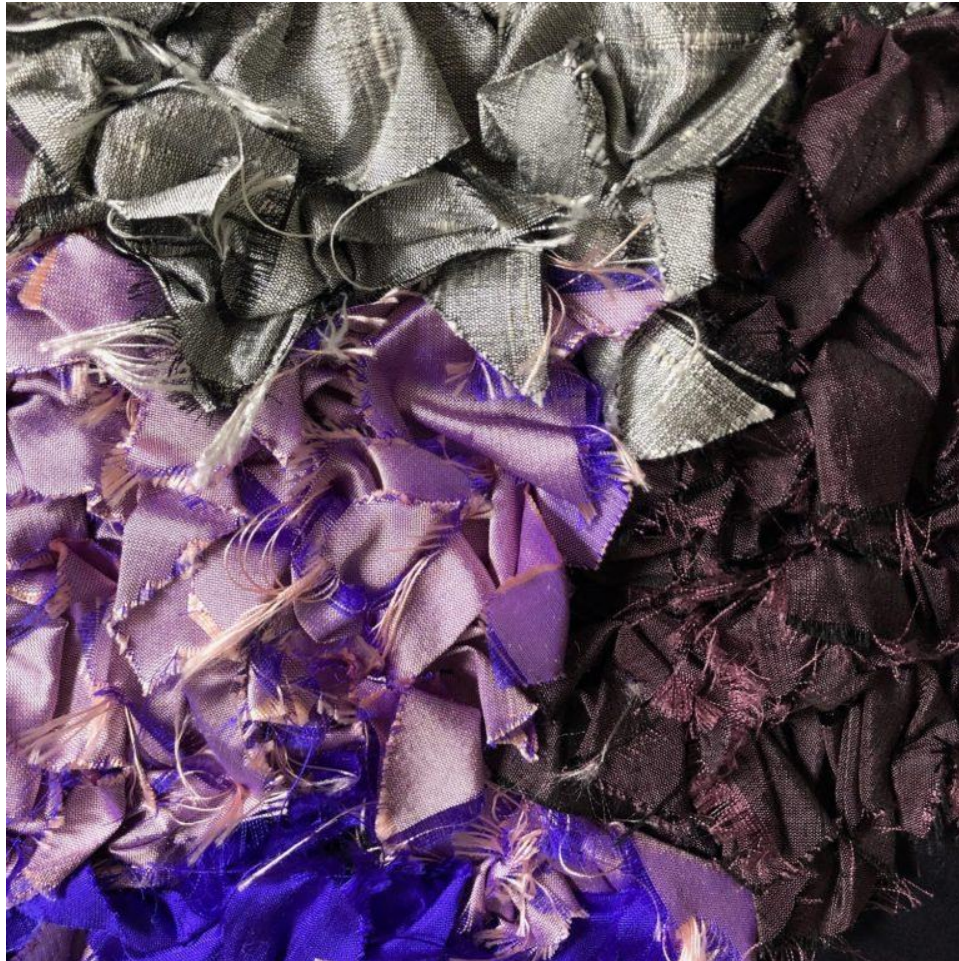


Fig. 2 Meredith Woolnough, *Precious Possibilities*, 2021

I take a lot of inspiration from Woolnoughs' embroidered webs that exemplify the magnificence of nature in knotted embroidery techniques. The artist founded this technique by exploring the use of water-soluble fabrics. Many of this artist's pieces harness the theme of nature. She mentions how she finds so much inspiration within it and has even developed a nature journal to capture these natural elements in sketches. This specific piece highlights a beautiful and

strange plant the artist captured while hiking in Tasmania. This piece harnesses her fascination with their grouped formation and how they resembled tiny succulents. In a future project commissioned by a man who had a similar hiking experience in Tasmania, she felt drawn to produce this embroidery piece because of her own experience.

Jenny Mcilhatton



Jenny Mcilhatton, *Amethyst Femme*, 2020

My interest in this mixed media piece by Jenny Mcilhatton stems from her use of recycled fabrics and hand-stitched embroidery. She has created various shapes and edges that give the work differing textures and allow the light to highlight multiple areas, creating shadows and unique consistency.

Another eye-catching detail with her collage and mixed media pieces is how she works from home, using old, recycled clothes or remanence of old fabric to produce such incredible and unusual textile installations.

Through her experiences in the fashion industry, working with fabrics used in Vivienne Westwood and Alexander McQueen runway shows, she took what she had learnt about textiles, and applied it to her works of art.

Max Lamb



Max Lamb, Pewter Stool, 2006

Within the dimension of sand casting and silversmithing, something I had learnt this week, I was inspired by this artist and his use of the earth, sand from Caerhays beach, South coast of Cornwall, and a portable twin gas cooker to create a fully functioning stool.

The artist inspires me with the knowledge of history he has incorporated into said construction.

Cornwall was a famously known place during the mining boom and had two of the World's three largest mine engine foundries. His use of detail when figuring out what dimensions would be ideal to save both weight and money is inspiring, something I am passionate about as an artist, using the most sustainable approach to my work.

Ann Van Hoey



Ann Van Hoey, Blue Object and Orange-Yellow Object, 2020

I find inspiration from the artist Anne Van Hoey and her origami-like ceramic sculptures because of their cheerful colours and geometric forms. This piece, like many other creations of hers, resembles childhood.

Childhood resembles bold primary colours, and this artist does this through the intense paints of blue, yellow and many more. I feel inspired by art pieces that transport a person back in time, helping to re-live good memories of the past and providing positive energy to the viewer.

Bibliography

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