

Meg:~# [projects/flowers-final-degree-show/](#)

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## Degree Final Piece 2020 - Adapted Project

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Documentation for Blossom Branch - Degree Show adapted project 2020

Links:

- [The Piece](#)
- [A mockup for what it could have been](#)
- [github](#)
- [tinkerCad flower](#)
- [tinkerCad Cogs and Teeth](#) (see git for stl files of both the tinkerCad finished designs to 3D print)
- [pinterest boards](#)
- [instagram highlights](#)

## Concise Description

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- A project statement on the concept

Blossom branch, is a piece using the explorations of the flower diagram and movement of a blooming flower to physically ground the conceptual reflections of [imbalanced](#) social structures, particularly that of care for those who are critical to maintaining our local/national/global structures, that are [overlooked](#) and [most at risk](#). The piece suggests that by peeling back the petals, the flashiest part of the flower, the viewer is able to see the structure in all its contributing parts.

- its adaptation

Initially the piece sprung from my final piece of second year - Beyond the Depths, looking at value and human transcendence and flowers as symbolism to that. Conceptually I was following threads from my dissertation on the care lacking for maintenance workers who are

crucial to our structures online and offline, but are often outsourced so not given enough rights nor pay. As lockdown progressed, the Black Lives Matter movement curbed my time towards learning more history around slavery and prisons - the current system that we are living in is **deeply** and **structurally biased**, enforced by the rich and white. I was envisioning a big tree pre-lockdown, and had just tweaked the **3D print design** to optimise the flower creation when the labs closed. Without the lab, the ideas for scaling were halted and more makeshift tools/ materials had to be accrued, but otherwise the piece didn't need too much adapting.

- how it could have been in a gallery

In a gallery I was envisioning a tree, or at least many branches from a wall, spotlit and quiet. I could also livestream it in an online exhibition, spotlit and blooming gently. There should be a peaceful and steady feel to it.

### **Potential Audience Engagement**

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Audience engagement need not be flashy nor forced, the piece is not interactive with the viewer. It is presented to them for reflection, aiming to communicate a speculation for a system where all parts are seen. The lack of external noise amplifies the motor turning the cogs and teeth. The audio track there for context, but not crucial.

### **Creative Process**

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**Creative research || Technical research || Planning || Aesthetic choices || Iteration**

There are a few strands of thought that play through the year:

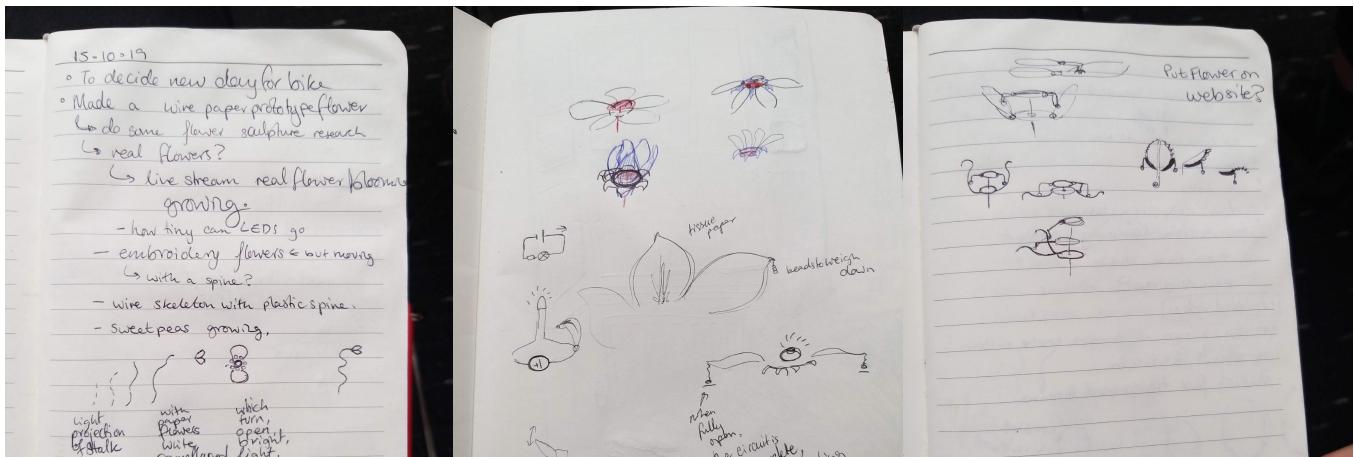
- Materials and their lifespan,
- grounding conceptual thinking with physical experimentation, grounding the virtual with the earthly
- Art that provokes reflection
- Collaborative art practice, **using our voices**, being more political
- Mechanical movement

I have decided to present the documentation chronologically, divided by month, so that conceptual themes, material progress and design iteration can be seen to build. All pictures are taken by me unless otherwise stated.



Sept 2019

Creative Research Starting with BioDesign Now, where two pieces caught my eye - [Lovely Trash](#) using discarded coffee cups to 3D print with mycelium, and Petra Ritzer's [Material Legacy](#), a piece comparing degradation lifespans of different materials. She used wekinator and a webcam to detect which material the visitor put in front of it, to project the lifespan on the wall. Both these pieces furthered conceptual thought patterns around art-making and the materials that we choose to make art with. I also had been hoarding the non-recyclable plastic packaging as I didn't want the responsibility of letting it go to land-fill.

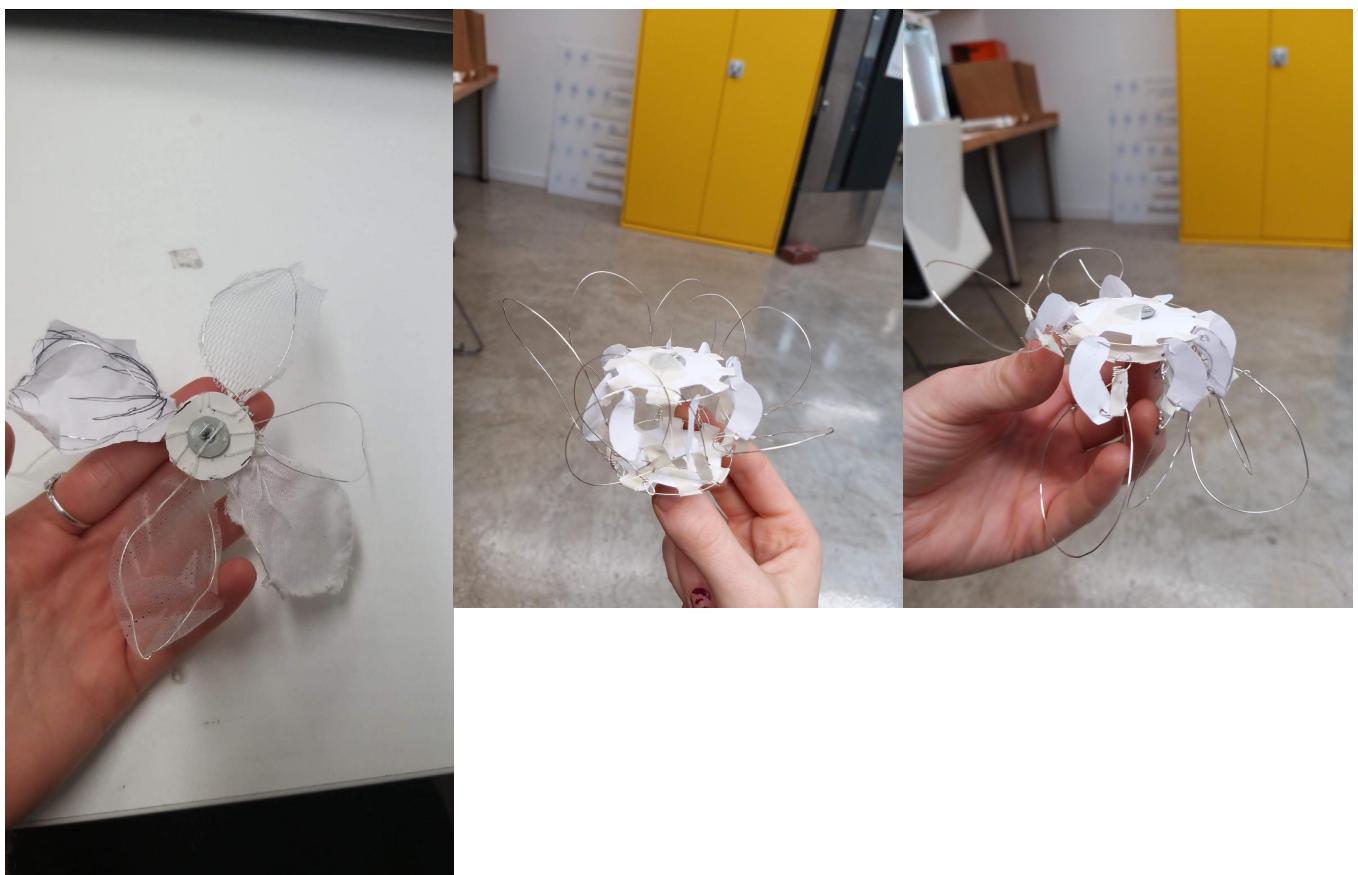




Flower initial planning

**Oct 2019****=====**

*Planning, Iteration* Initially for the start of the year my goals were to work on multiple pieces, continuously be making so when the time came to it, working on the final piece would be natural and not a rush - [blog post](#). For the most part I succeeded in this goal, but not in the way I envisioned. I started with the aim to recreate the flower piece that I did last year but focus on function, as 2019's piece broke on the opening night. Planning to create a delicate wire flower that would open and when it was at full bloom it would light up an LED in the centre.

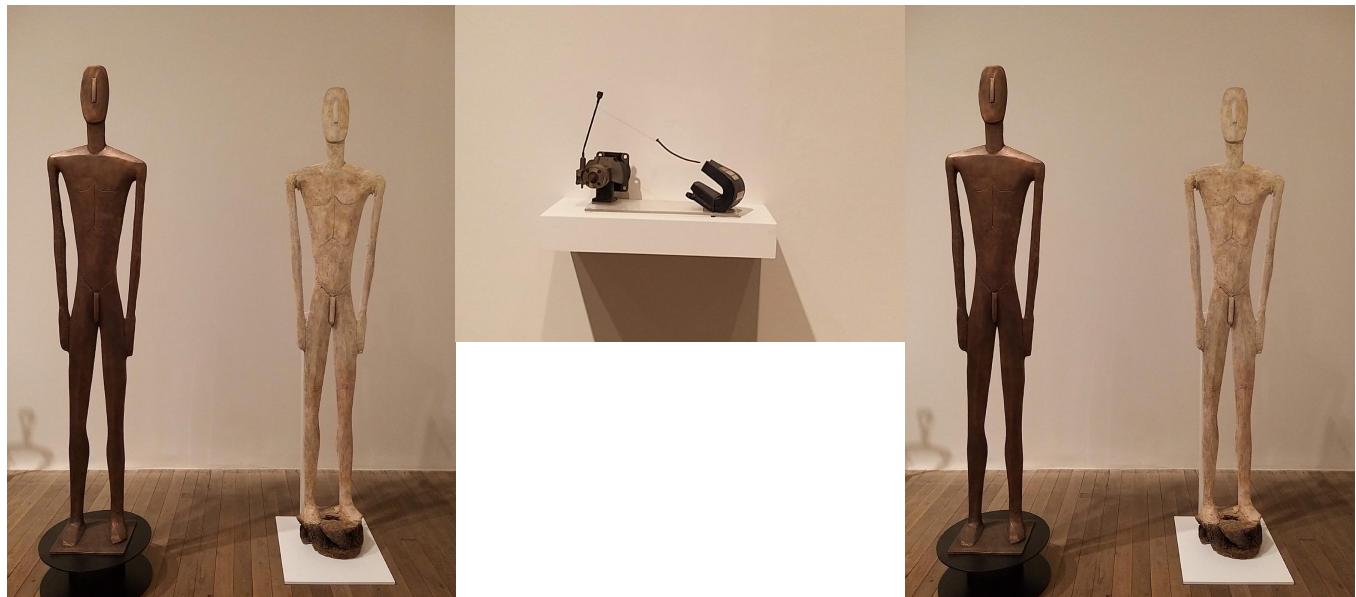


Flower initial prototypes

*Creative Research* Simultaneously to the flower prototyping, I started work on *Magnet Man*. After being inspired by going to an exhibition on the pioneering artist Panagiotis Vassilakis, known as [Takis](#), at the

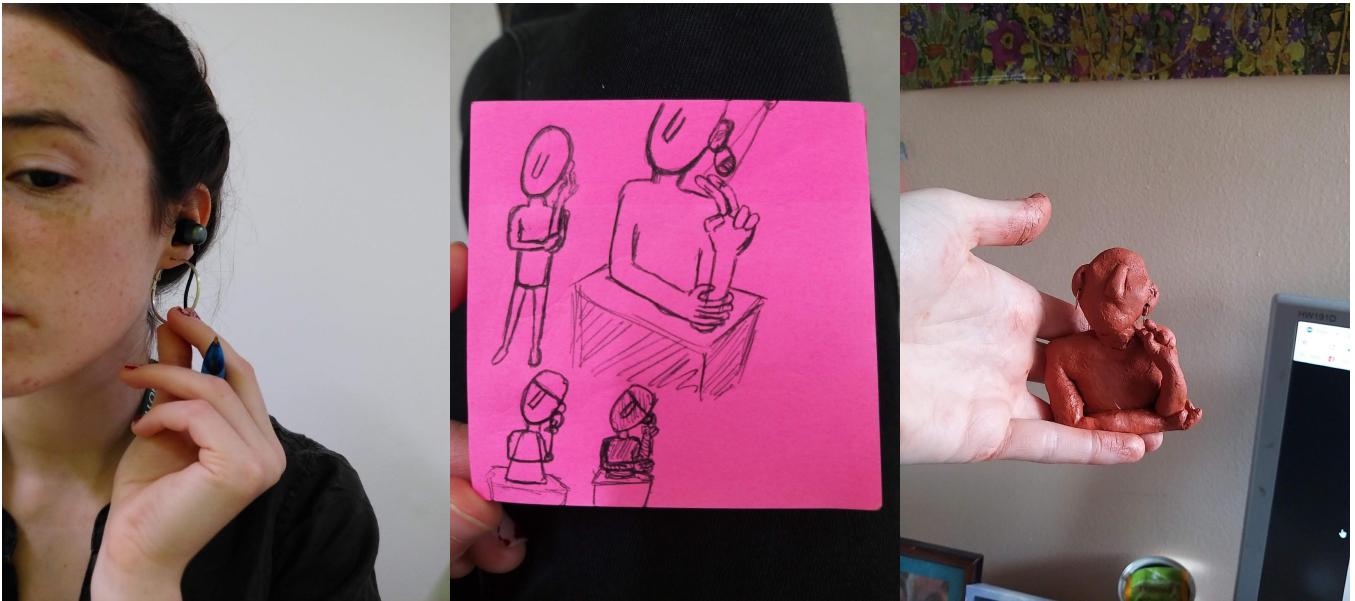
Tate Modern - [blog post here](#). Takis inspired me on many levels - his pieces are kinetic, in line with my own goals, but his body of work is from the 1960s! Harnessing magnetic energy and using electricity to create his sculptures was cutting edge for the time.

### Moving sculptures by a pioneer of kinetic art



takis

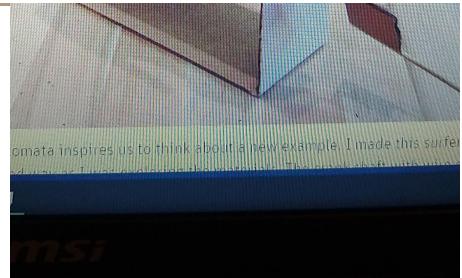
*Technical research, Aesthetic Choices* This exhibition led to planning a sculpture in response, a person in reflection, tapping an earring. A small gesture, a tic, an action occurring when the brain is too occupied to keep a real check of the physical. I explored terracotta air dry clay for this prototype with thoughts that I would create the sculpture in real kiln clay, taking aesthetic inspiration from Takis' sculptures above.



initial Man prototypes

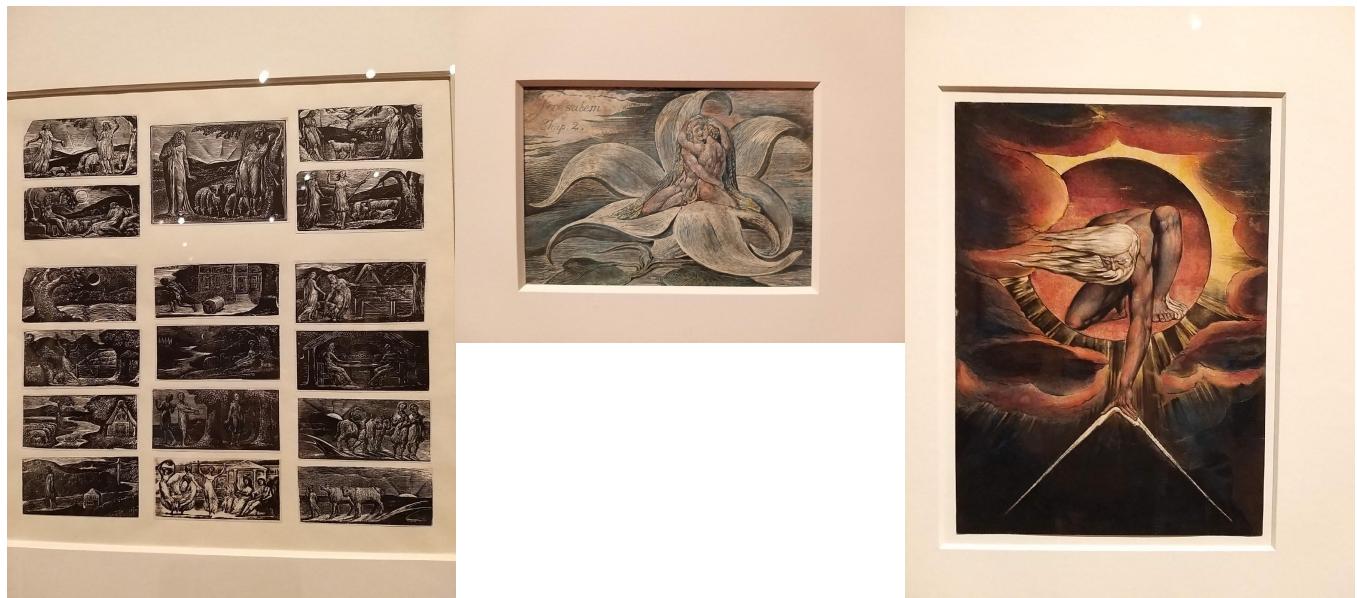
*Technical research, Planning Flower* progress was slow as my previous design was very clunky, this lead to initial CAM follower Automaton research.





## further paper flower prototypes

*Creative research* I also attended the William Blake exhibition, at the [tate britain](#). Blake's work was captivating in a different way to Takis, each painting or print was often filled with anguish, the colour or forms splashing with emotion. Here offered inspiration for linos that would manifest themselves during lockdown as a relief from uni work.



William Blake exhibition

*Technical research, development* Using a makeshift cam-follower automaton and a tenuous LED circuit, further development, using malleable thick pipe cleaners instead of jewellery wire. [blog post link to video of it working](#) - I quite like the manual interaction that you have with an automaton, there is a certain nuance to it where the user can feel the aches and bumps of the turning axel



## further flower prototypes

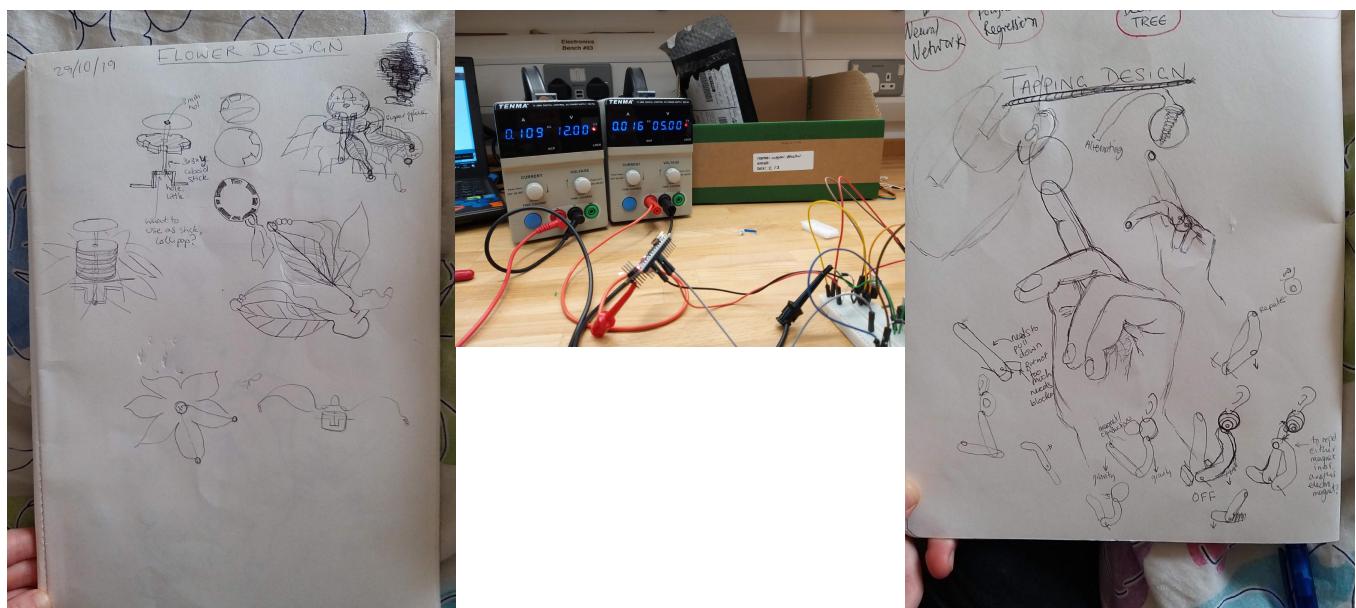
**Nov 2019**

*Technical research, development, reflection* To mark the beginning of a new month, I did [some reflections](#) for the two pieces. Then material tests for petals of the flower. After looking at [this video](#) I decided to do some PVA tests, they did not work very well. At all.



material testing

*Technical research, planning* Further planning and iterations of clay and flower. Following [this tutorial](#) to try and get some electromagnets solenoids working after talking to Rob in the lab - [blog post here](#).



planning and iterating

*Technical research, development* following more tutorials for the magnets - I was struggling with the reversing polarities - as I wanted the finger to be repelled as well as attracted back to tap - and the strength of the electromagnets themselves were proving troublesome. [Blog Post](#) to show the motors with different polarities (eventually it

turned out that the solenoids don't have a reverse). I also used the lasercutter to cut out a case for the cam to make it look cleaner - [blog post for video of that.](#)



material development

Dec 2019

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*Creative Research, technical research* December was full steam ahead for dissertation, conceptually my head was deep in the work of **Mierle Laderman Ukeles**. Before breaking for christmas however, my lab time was tackling electromagnets. Blog posts [here](#), [here](#), [\(for video of motors\)](#) and [here](#), [\(for more video of motors\)](#), I was mainly frustrated at attraction but **lack of repelling**. Ukeles was a major influence conceptually for the finished flowers piece, her work delved into the value and appreciation we give to maintenance workers, and how they are brushed to the sidelines of society when really maintenance should be celebrated. These thoughts continued to mull long after the dissertation was submitted. See references Feldman, 2008, for journal below. More Conceptual progression in [this blog post](#), after an Etherstrike meeting.



Fig. 3. Mierle Laderman Ukeles. Touch Sanitation Performance. 1979-80. With NYC Department of Sanitation. Photograph: Marcia Bricker. Image courtesy of Ronald Feldman Fine Arts, New York.

Ukeles felt that the second wave of feminism (roughly from the late 1950s through the early 1970s) ended up limiting itself because it failed to see how the struggle for women's rights was part of something larger. She states that the

pieces, Ukeles redressed this disconnection both literally and figuratively. In *Handshake Ritual*, she set out to shake hands with all of the over eight thousand sanitation workers (Figure 3). She spent one year visiting each section in each sanitation district, such that she crossed and recrossed New York City. In this piece she faced each sanitation worker and said, "Thank you for keeping New York City alive." Ukeles imagined and performed a ritual of appreciation for their important role in maintaining the city. The handshake is, I think, the vitally important central gesture of this work. Not only is it a contemporary ritualized way of connecting, but the word hand is at the etymological root of maintenance. *Man* is hand in French and just about everything Ukeles sees as maintenance is work that people do with their hands. The handshake is, of course, a foundational moment of U.S. social relations. This performance redresses the fears of filth and class contagion that Stallybrass and White have explored in their work on sewers and slums. Instead of denying that we are all touched and partly defined by the lowly things we cast off, Ukeles's work valorizes this connectedness.

Ukeles's *Touch Sanitation Performance* and *Handshake Ritual* can also, I think, be seen as refuting the contemporary abstraction of handshakes. Under neoliberalism, the "handshake," rather than occurring between individuals, is often imagined as occurring between multi-national corporations or government

Feldman 51

is "a portrait of New York City as a living entity" (Finkelpaerl 314); this portrait of face-to-face interactions counters the myth that contemporary, developed cities are no longer sites of production and physical labor, but merely places of financial speculation and information exchange.

Ukeles's work can also be seen as offering an ecological vision of the outside vantage point that allows for total understanding or mastery; she hopes to participate in the ecological drama of urban public life. Indeed, Ukeles asserts that any outside vantage point is a fiction. Concerning "Touch Sanitation," Ukeles wrote that her intention was to show "that when you throw something out, there's an 'out'" (106). The clean and modern urban center is not apart from the garbage it casts off. Her projects help us place ourselves, conceptually and practically, within a larger system, *within* the system of sanitation, which for Ukeles binds the city together in a softMPL ecological web. Ecological art forces us to see ourselves not "at the center of the universe, but embedded *within* it, living contingently within interdependent processes of existence" (Brooker 5).

For Ukeles this position within the sanitation system and within an ecological system is not one of powerlessness or entrapment. Certainly, it leads to a sense of humility and a realization that the urban system cannot be redesigned by fiat in the style of some of Robert Moses's or Le Corbusier's more wild imaginings. It also leads Ukeles to valorize maintenance over creativity; in "Maintenance Art

feminist movement, "like the avant-garde [...] was unconnected" (310). For Ukeles, a particular missed opportunity was the potential to "connect with other people who did a similar kind of work" (310), to connect with others who engaged in the same kind of labor. Public sanitation workers, like many service workers were marginalized, underpaid, and disregarded. For Ukeles, the opportunity at the DOS was a way to bring the lessons of women's rights to broader contexts of interconnection: notably, sanitation and the role that maintenance labor plays in sustaining New York City.

Ukeles's first project with the Department of Sanitation, *Touch Sanitation Performance* (1979-80), was a work of performance and process art that despite its truly vast scale was genuinely humble. Taking an anthropological approach, she set out to learn about all aspects of the Department of Sanitation: visiting facilities, talking to workers, and observing their work. She wanted to be visible to everyone she could. During her fieldwork, Ukeles personally experienced how invisible and worthless "ammen" were. She recalls, "There was such a level of disconnection ratified by almost everybody that I met, I'm invisible, I don't count, I'm part of garbage" (312). Implicitly they were like the garbage they handled and, if they were noticed at all, they were usually treated poorly. Even though sanitation workers are comparatively well-paid, they are treated as if they are *untouchables*, contaminated by the waste they handle.

In *Touch Sanitation Performance*, which consisted of several interrelated

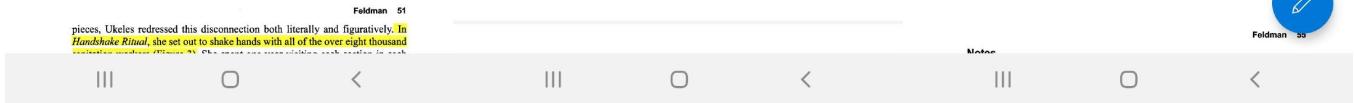
entities as a way of cementing vast economic deals, Ukeles's sanitation art is premised on more intimate, face-to-face connections. Ukeles enjoins us to pay attention to connections that are close to home, but which we tend to forget. Somewhat more figuratively Ukeles's performances of repeated handshakes might be seen as a counter to Adam Smith's notion that capitalist markets are ruled by an "invisible hand." Ukeles's handshake ritual is a very different sort of exchange. The act of shaking hands with all 8,500 New York City sanitation workers becomes one of a phenomenological refutation of the invisible hand of neoliberal economics, replacing abstract human relations with the dirty but human touch of the handshake.

The photographs of *Handshake Ritual* actively solicit the viewer in constructing the meaning of the artwork and in creating an extended community. This posture towards the viewer is thus very different from that of most modern art. Typically, modern art addresses the viewer with a sort of challenge: understand me if you can. Ukeles's work addresses the viewer not with a challenge, but with an invitation: why don't you shake my hand? Ukeles's work attempts to invite the viewer into an equal partnership, explicitly asking them to help to make the meaning, not merely decipher it. As artist, then, she is mediator and mystifier, and her art plays the role of transforming alien social relations.

Ultimately the extended community that Ukeles builds offers an ecological vision of the urban. Ukeles states: "I saw 'Touch Sanitation' as a portrait of New York City as a living entity" (Finkelppearl 314). While sociological and media studies tend to reduce and simplify their topics, Ukeles wanted, as she explained to the sanitation workers, "to [...] use the entire mind-bending operation" (Finkelppearl 296). For Ukeles making art about sanitation is

*Manifesto*" she wrote "The sourball of every revolution: [...] who's going to pick up the garbage on Monday morning?" (918). At the risk of too glibly summarizing Ukeles's thought, she advocates not revolution, but evolution; in the place of sudden changes she advocates maintenance.

But she very much believes change is possible, from within the system in which we live as if it fit ourselves. She states, "I dreamed that I could make public art grow from inside a public infrastructure system outward to the public and that the growing would affect both the inside as well as the outside" (Finkelppearl 322). And elsewhere she proposed "that we flood with creativity our environmental infrastructure" ("A Journey: Earth/City/Flow" 14). In "Sanitation Manifesto" Ukeles suggests that artists have a privilege and an obligation to work in restrictive environments, within the environmental infrastructure of the urban. The shared "restrictiveness" of the urban, according to Ukeles, brings us closer together. "Out of these harsh circumstances, we can begin to create a democratic symbol of commonality" (625). The commonality replaces the utopia of the modern, that casts its garbage outside the boundaries of its clean, urban, fantasy spaces, with an urban utopia that accounts for and shares in the important labor of cleaning up and maintaining. This is where one can hope that an ecological perspective on the urban will lead.



## Mierle Laderman Ukeles

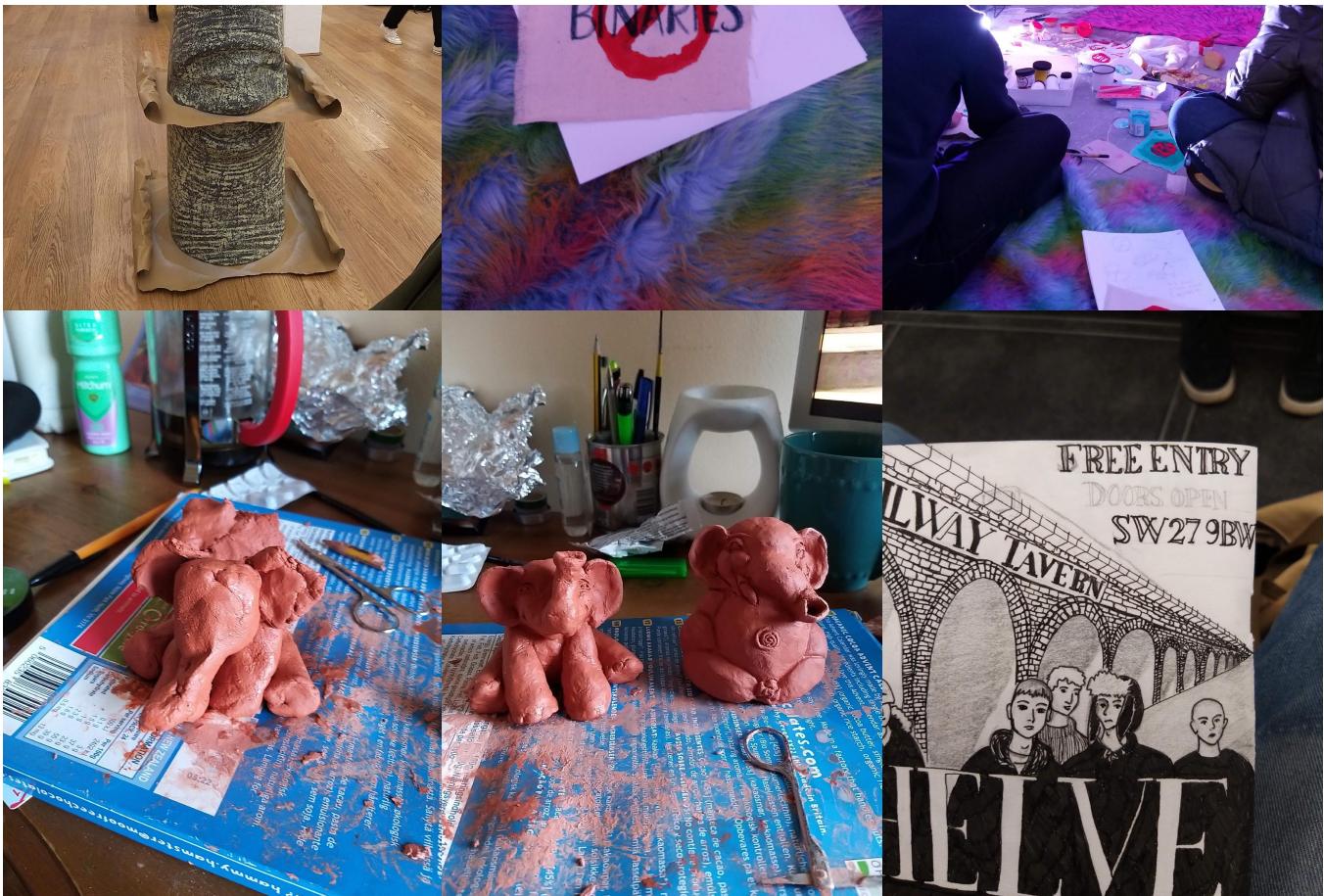
creative research I also attended the Royal Academy's exhibition for Anthony Gormley - [reflections here](#), [more photos here](#). My reflections on Gormley notes that mechanics and technicalities are not essential to a piece - that the viewer experiences with all five senses, and often those that are not sight are overlooked (pardon the pun).



Anthony Gormley

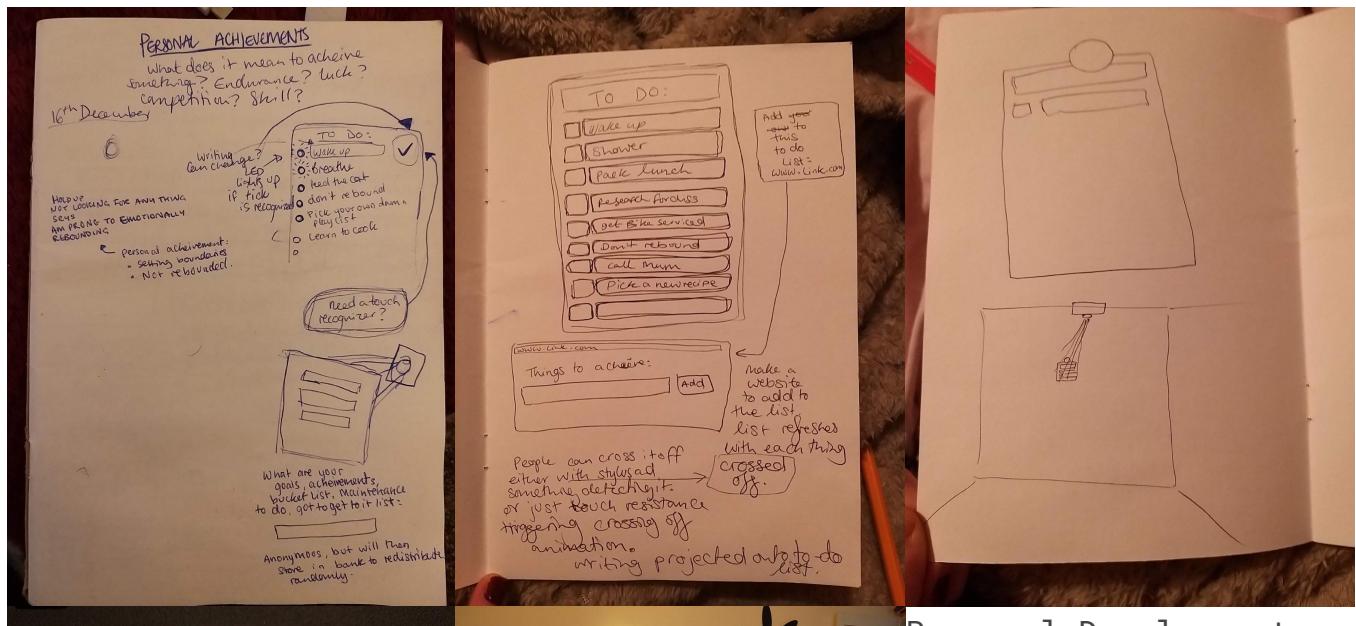
creative research, material playing December was also a month of exploring and having a creative break. I attended a workshop run by Ayesha Tan Jones, after stumbling onto a gallery [private view](#). Also some clay playing.



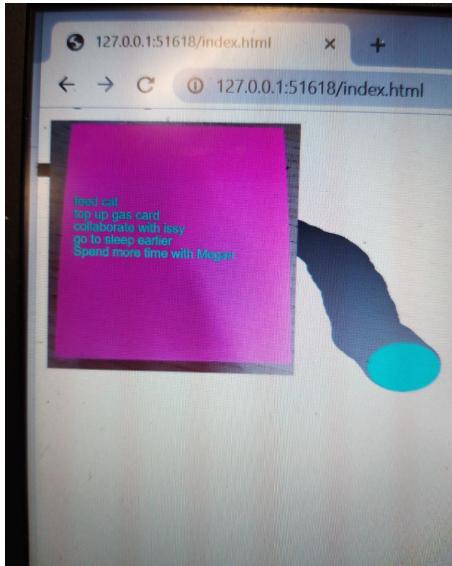


## Fertile souls / Resistance as Ritual

*reflection* Also created a piece for a popup show on Personal Development, that ultimately was postponed, forever. This work was playing with development and how you measure it - a reflection of my own development for the dissertation was the ever increasing number of postit notes everywhere. [blog post on it](#). My intention for the piece was for a postit to be projected onto a postit, that visitors could add their own to-do's for. These would then refresh and shuffle through a collective to-do list.



## Personal Development



## Jan 2020

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*Creative Research* January oh sweet unknowing jan - filled with many more outings to see art. Briefly:

- Computational Arts Masters Pop up show - I particularly liked Clemence Debaig's O'Clock [piece, reflections found here.](#)
- Canary Wharf, Winter Lights - [photos here](#), Although very commercial, it was helpful in reacquainting myself with interactive physical digital art installations. I particularly liked Studio Chevalvert-Stratum's [piece](#), for its simplicity and easy interaction. It brought a big crowd, and there was something rather communal about watching a child control pulsing LEDs with their palm. This piece influenced my [Digital Performances piece](#) hugely.
- South London Gallery, where two pieces caught my eye [Annie Mackinnon - Compost Daddy - 2018](#) (below), and [Jonas Pequeno - Timeliner 2018](#).



Compost Daddy

Arebyte Residency meetings - [first one blog post](#) The regular meetings for a residency in June also started in January, these would start to chew out what collaboration and systems mean, what systems would we

need to create in order to collaborate freely and comfortably without hierarchy.

*planning* Conceptual development - [post](#) - My initial iteration of the piece was called Reciprocity of touch, I was looking into how we often miss that the thing we touch, also touches you back. In the same light, the way we treat our care and maintenance workers affects us. My initial piece envisioned for the proposal was nothing like the finished project however. Meeting notes [here](#)

Meanwhile, I made slow progress with the Magnet Man, [video here](#)



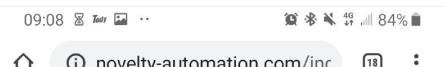
## Feb 2020

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Evidence of *planning* and thinking about curation of the Degree Show [here](#) and [here](#) as we started to think through what needed to be done for the upcoming exhibition. Talk of coronavirus in China was in the air, but noone considered that it would be an issue here.

Creative Research led me to the 5th Anniversary year for Novelty Automation, a small nook in london that houses many Arcade Machines and Automata by Tim Hunkins and others. It was *sublime*. Reflections [here](#), some technical notes were that all his contraptions were very robust and contained, ready for the public to grab at and touch without its destruction. I think this is key to moving installations and yet is frustrating, as a good balance between robustness and delicacy seems impossible to reach. (video of the evening's crescendo below, you can see me in the red coat in the background!)

## Novelty Automation's 5th anniversary



A new London arcade of satirical home-made machines  
(Winner with The Under The Pier Show, Southwold pier)



SUMMER OPENING HOURS  
Open every day 11am to 6pm,  
apart from late opening on Thursdays,  
12am to 8pm.

Only 5 minutes walk from Holborn Station



Term time opening hours Wednesday to Saturday (see Calender for details)  
NEXT FIRST THURSDAY BAR SEPTEMBER 6th, 5 - 9pm

1a Princeton St  
London, WC1R  
4AX





## Novelty Automation, 5th Anniversary

*Technical research and planning* While experimenting with flowers and learning Max for Digital Performances module, my mind was brainstorming extra layers for these blooming flowers. One of which was instagram filters - with Spark AR and augmented reality as a whole, it seems like a possible avenue of merging the virtual to the physical, which is often where my practice is drawn to. I was envisioning visitors being able to walk up to the piece and through instagram (a platform that many have, eliminating the bother of downloading a specific app just to interact with it) see another layer of context, whether that be more information, or whether it be more abstract. I often think about the invisible data flows and signals that go around us, Takis seemed to feel the same way, making the focus of some of his pieces the space between the objects, the invisible magnetism holding them in place. With AR, the phone acts like a window into this magical invisible energy.

Some [technical research here](#), for LEDs [here](#), publishing the filter [here](#), Video of the working tree filter [here](#), I did not make the tree, I found it off a free 3D models site, but the hope was to create a model of my own to match the flowers.

*Flower development and iteration.* The final stage of this particular prototype ended badly, painting the paper mache petals was a poor decision (see below), but it did lead me to do some [more and more research](#) into making a better, more functional and prettier flower to which I found the tutorial that would be tweaked for my final piece, thank you Jiri Praus (see video below).

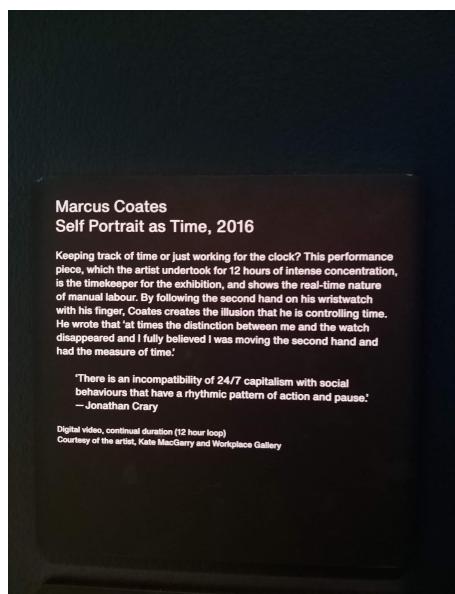


bad flowers

## Ever blooming mechanical tulip



*conceptual and creative research* Somerset House 24/7 **Exhibition** on time and modern life, post [here](#). The piece that stood out to me was Marcus Coates, Self Portrait as Time, 2016, ([here](#)) he spends 12 hours following the second hand with his finger, giving the illusion that he is controlling time. Time is really interesting, in control and order. It crops up again now, as I collate this documentation in June, in lockdown, our perception of time has gone awry, physical displacement and a quick recalibration to the local, all normal timetabled structure out the window, leaving only endless present. It is long and illuminating, and simultaneously as swift as a tablecloth pulled off by a magician. **Time is also used heavily in prisons**, we no longer punish with physical beatings (well, not sentenced to them anyway), instead the worse the crime, the more time in a cage. Mentally, ex-convicts speak of having to take control of their own time as a method of survival.





Susan Hiller  
Dream Mapping, 1974

The late artist Susan Hiller wrote that this work was 'an art event provocatively poised between an experiment (social or scientific) and a performance without an audience. Seven dreamers slept for three nights inside "fairy rings" in an English meadow marked by an abundance of circles formed naturally by Marasmius oreades mushrooms, a landscape feature that occurs in a number of British folk myths. The rings became the site of dream mapping, which were discussed and mapped the following morning. The dream maps of each participant were collected... to compile a composite group map for each night. A number of shared features were noted.'

'We are on the verge of losing a basic human faculty: the power of bringing visions into focus with our eyes shut.' — Italo Calvino  
Documentary reconstruction: facsimile dream maps and additional materials  
Courtesy of the estate of Susan Hiller and Lisson Gallery

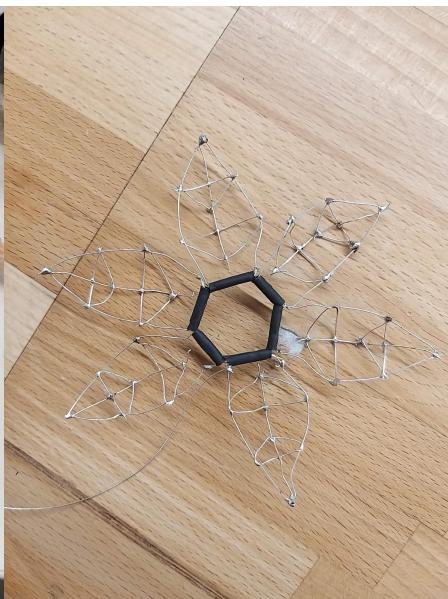
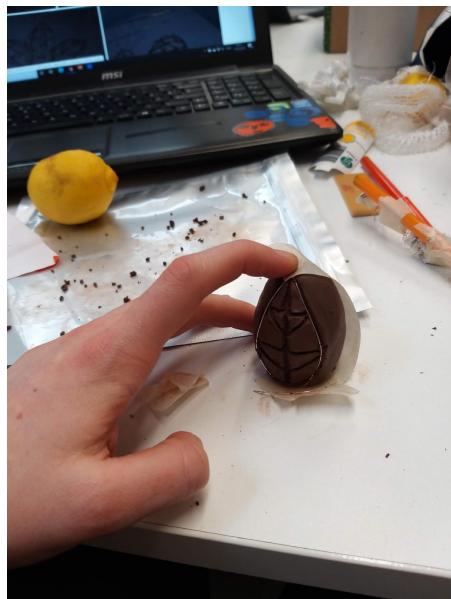
**REAL TIME  
OFTEN  
FEELS LIKE  
NEITHER**

**THE PRESENT**

Somerset House, 24/7

### Flower Progress, wire prototyping two:

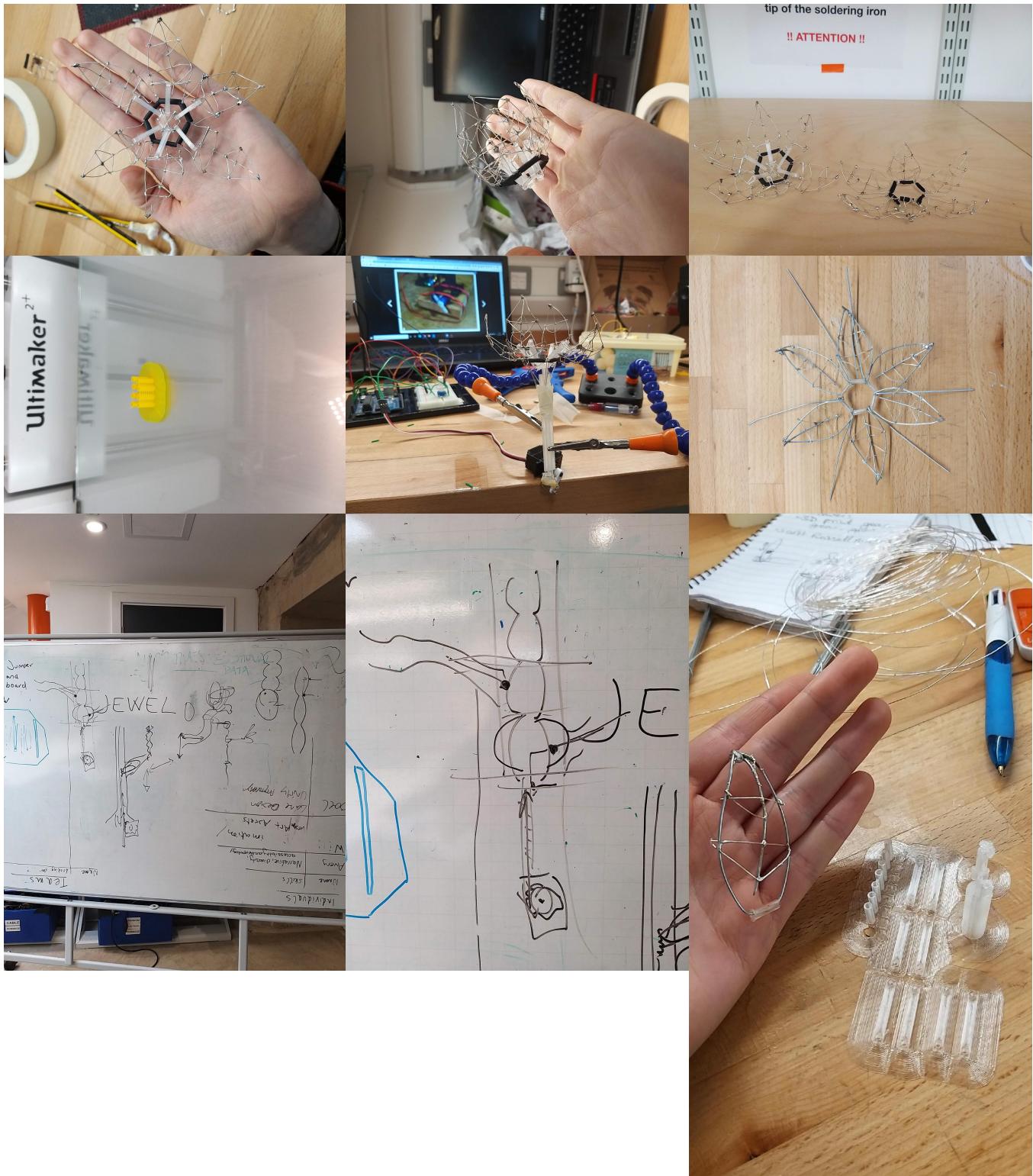
technical and creative research I started following Proust's tutorial. Lots of trial and error, turns out using heat shrink tubing instead of brass tubing is not so great when soldering wire flowers together. blog post [here](#).



Wire Flower Progress, Prototyping 2

### March 2020 =====

technical and creative research Lots of Progress, with the help of Atau and Pete, technical research on cogs found [here](#). lab progress 3D printing [here](#)

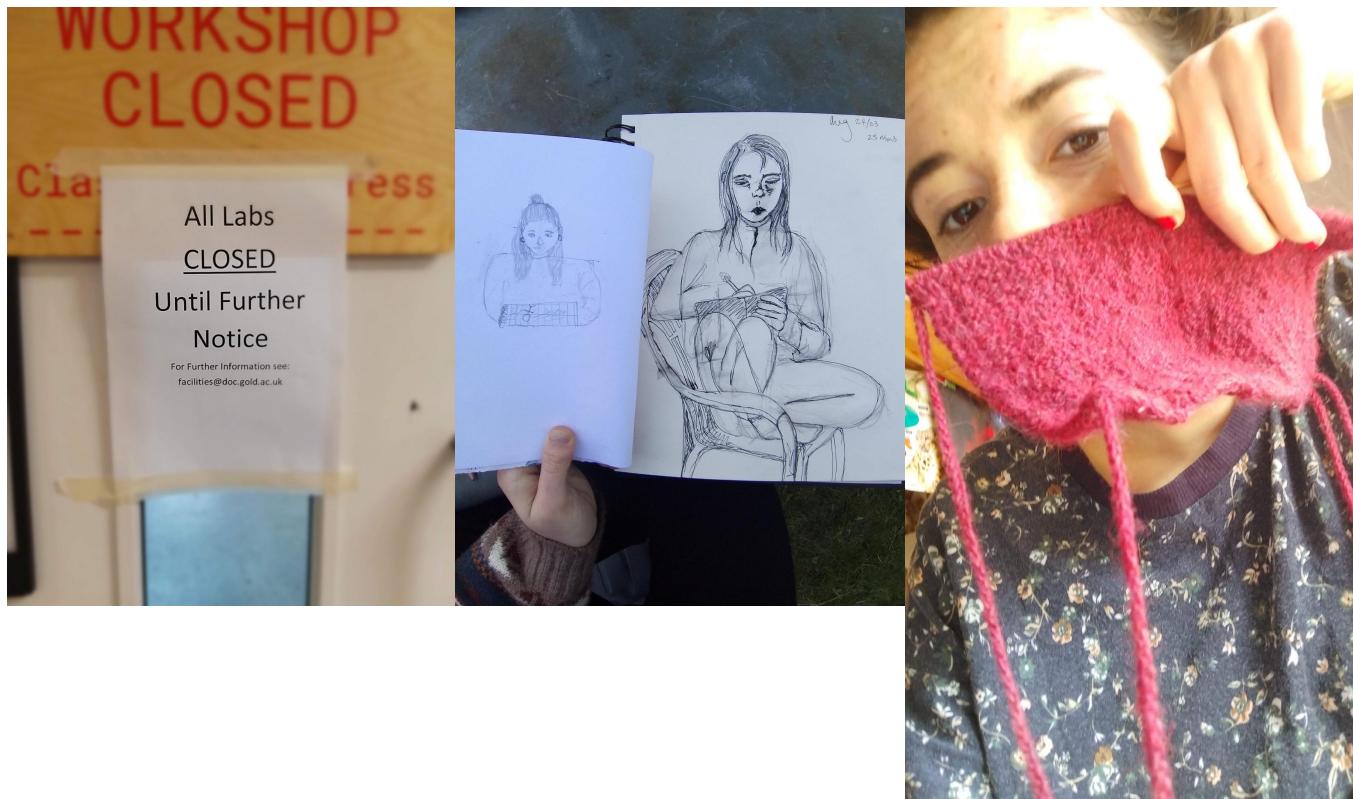


## Wire Flower Progress, Prototyping 2

*creative development, technical research* Flower opening with servo [here!!!](#), printing cogs and teeth that work [here](#), some lovely blossom tree inspiration [here](#). The initial few weeks of March were pleasant, quiet (due to people being afraid of corona) and full of progress as I had Pete's expertise and the lab mostly to myself.

I then lost my bag, with my laptop. A slight hiccup to it all, but luckily most of my 3D prints were saved on lab SD cards or TinkerCad.

And then the lab closed. Reflections over lockdown and loss of Degree show [here](#)



Lock Down, Lab Closed

Thinking more on lockdown and social power structures - [here](#)

Mid March, with the lab closed, many of my housemates heading to be with their families, I followed their lead and packed up my stuff to go home.

## April 2020

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April was a blur, quarantined with family, adjusting to them and a slower pace of life, filling my time with [sketches](#), [graphic sketches](#), and mainly [LEDs](#) and Max MSP for the digital Performances [piece](#) that was due at the end of April.

## May 2020

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May found more routines, and consisted of the Arebyte residency [hotting up](#), lots of plastic [trials](#) and conceptual progress for the flower looking at materiality and decay artists, blog post [here](#).



bioplastic

Mechanical technical research - update progress here, with [mechanical flowers working](#) and sorting out [this website](#).

May also brought opportunity to co-host an artist Q&A and [talk!](#) Pushing myself out of my comfort zone massively - talking to lovely artists Loren Britton and Isabel Paehr about their duo project [MELTIONARY](#), looking at melting as a way of progressing, offering it as an alternative to deconstructing and starting a new, melting suggests a merging, squishing, evolving process, matter turning to different states with pressure and heat. They had a lot of impact to my musings.

### Plastic tests



meltingPlastic

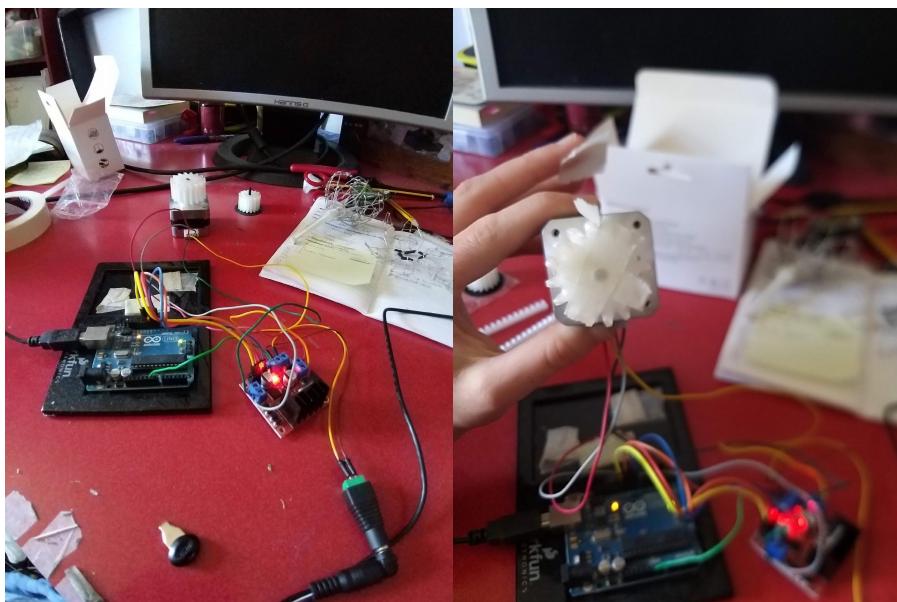
### Paper Clay





paper Clay

Stepper Motor, video of the stepper motor faltering [here](#). I was advised that stepper motor would be better and more accurate, but because of the delicacy of the flowers and the size, it was a bit too clunky and loud, so I switched back to a normal servo.



stepper Motor

Paper Clay and plastic tests - the lack of lab and thoughts on materiality and plastic in particular, brought about quite a few experiments for melting, ironing, molding plastic packaging and paper mulchy clay. This was partly to see if I could make more cogs without a 3D printer - turns out I couldn't (alhtough I havn't given up on this line of thought).

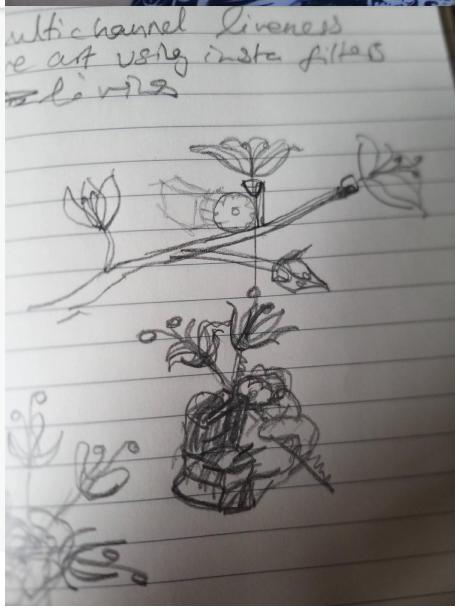
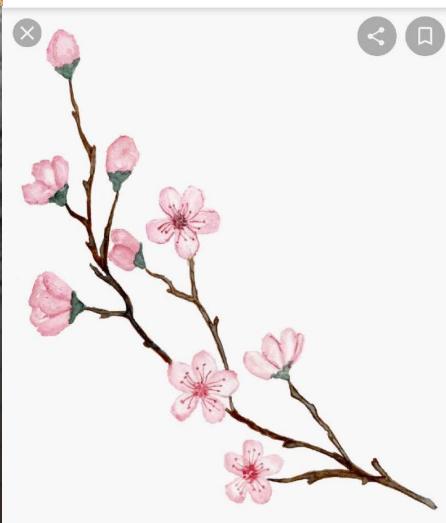




Plastic



FLOWER DEVELOPMENT [here](#). Masking tape and cardboard were the go to materials for structures initially. Close up of cogs working [here](#)



Flower development

## June

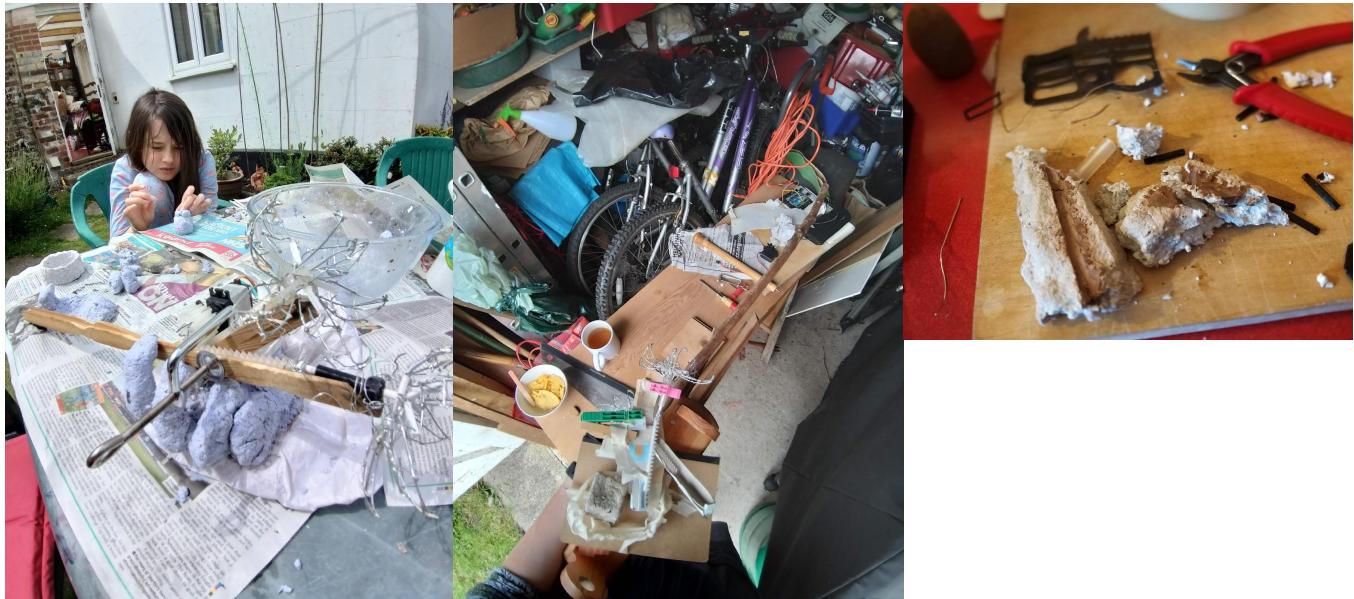
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*technical research, creative development* I tinkered with my technique for creating the flower petals, to good success. [here](#).

*Planning and iterating around structural ideas, due to lack of scalability I thought that having a hand to hold the flowers would be interesting, would also potentially give more human input into the composition, but it didn't look great and the conceptual development wasn't very strong so I scrapped it. I also went through some trials around making molds for new cogs and teeth racks but they did not work.*

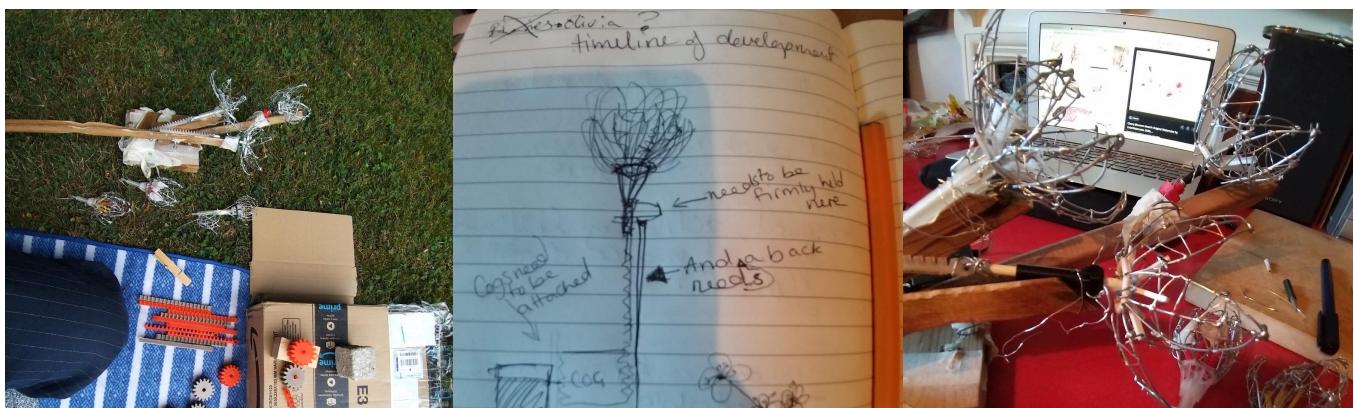


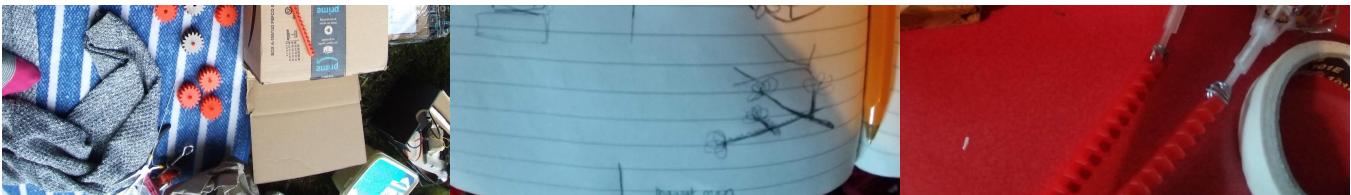
Clay Hand idea iteration



Ironing Plastic iteration 3

Development, Whittling branches [here](#). Notes on talking to Atau and April, with Mehroz and Rob [here](#)





Building the piece, development

After a meeting with Johanna and Helen, it was suggested that I should use real branches instead of the frame piece that I was currently using, it reminded Helen of Amanda Lewis' [A Device for the Study of Scarred Landscapes](#), and I agreed - it would look a lot better with real branches. I am trying to mimic and simulate natural matter with digital and mechanical, in an attempt to both play with the merging of the virtual with the physical and to think through materials and even power structures, the ego of man wanting to reproduce nature. Also was given many good artist research points, blog post on that [here](#). That day I went to my local park and picked up sticks. Video of flower progress [here](#)



Building the piece, development

I looked at [this](#) cherry blossom illustration in particular for composition inspiration.

### **Physical Experimentation, reflection experimentation of theory:**

Pulling from Isabel Paehr and Loren Britton's notion of melting, and in the light of the resurgence of mass protest for Black Lives Matter movement, the conceptual journey of this piece was a reflection of my own exploration of the deep structural issues in our system. The power structures that we have are based on exploitation and suffering of others. So, to go on as Paehr and Britton are, in grounding theory to physical experimentation, I had a go at melting a few of my own flowers, flowers ironed with discarded plastic packaging, in efforts to peel back the violence, to melt the 'flash'.

videos [here](#) and [here](#).

future ideas for these flowers: Photosynthesising flowers, with a solar panel to power the movement Moving with data, organic movements to give visual performance changes

Mock up for bigger tree:



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