

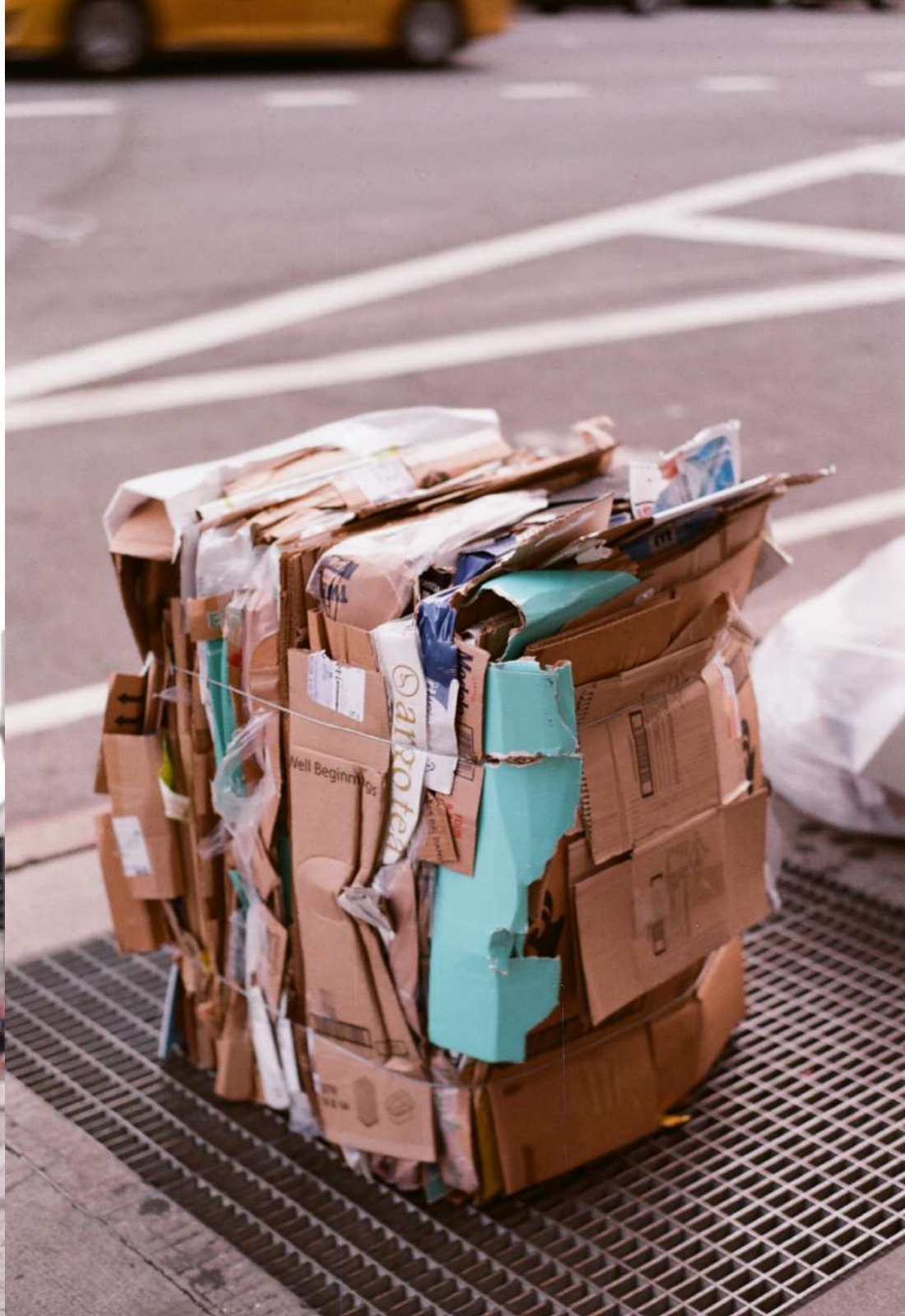
Traces

This project challenges perceptions of the throwaway. I think rubbish can be really beautiful and I wanted to find a way for others to see this potential beauty. I planned to make a series of ceramics that might provoke people into thinking about waste and change attitudes.



These film photos were an initial starting point for my project, I am trying to document the beauty I see in what others disregard.









I wanted to find out, why do people not find waste beautiful or aesthetically pleasing ?  
I tried to discover this in my dissertation  
The Problem of Waste: Managing Waste and its Perceptions









I read *The Ethics of Waste* by Gay Hawkins which was key to my early research.

\*Hawkins writes of the conscience and guilt associated with throwing-away, how we have been educated to disconnect from our rubbish rather than interact with it.

\*Changing ideologies have made impressions on collective consciousness, the set of beliefs and value systems have had a huge impact on society's perceptions. A set of behaviours have become established which applies in reactions to waste. Waste education runs through our learning: school children are taught not to litter and to recycle; they witness their parents take rubbish out in black bags, intentionally opaque to hide what is contained.

\*Western cultures do not want to be confronted with waste, they avoid looking at it, disassociating and distancing themselves from it. It is out of sight, out of mind.









I read *Learning by Heart: Teachings to Free the Creative Spirit* by Sister Corita Kent. Sister Corita was both an artist and teacher, she writes about how we are taught to see, and how if you look at things as if you have never seen them before you will have a whole new realm of experiences. This is how I feel about our waste, I feel that if we all looked at it in this way, perhaps people could connect more to what we throwaway and become more mindful.

‘For so many years we have been learning to judge and dismiss – I know what that thing is – I’ve seen it a hundred times – and we’ve lost the complex realities, laws, and details that surround us’

- Sister Corita



MAYBE if we can learn to re-connect  
to these materials and objects the  
whole issue of waste would change?

The image below is from a scene in the film *American Beauty* where we see a plastic bag floating around in the wind, it is a really moving, beautiful image. Hawkins writes in the *Ethics of Waste* that this scene 'acknowledges the variety of relations we have with plastic bags, their status as 'rubbish' is not fixed'.

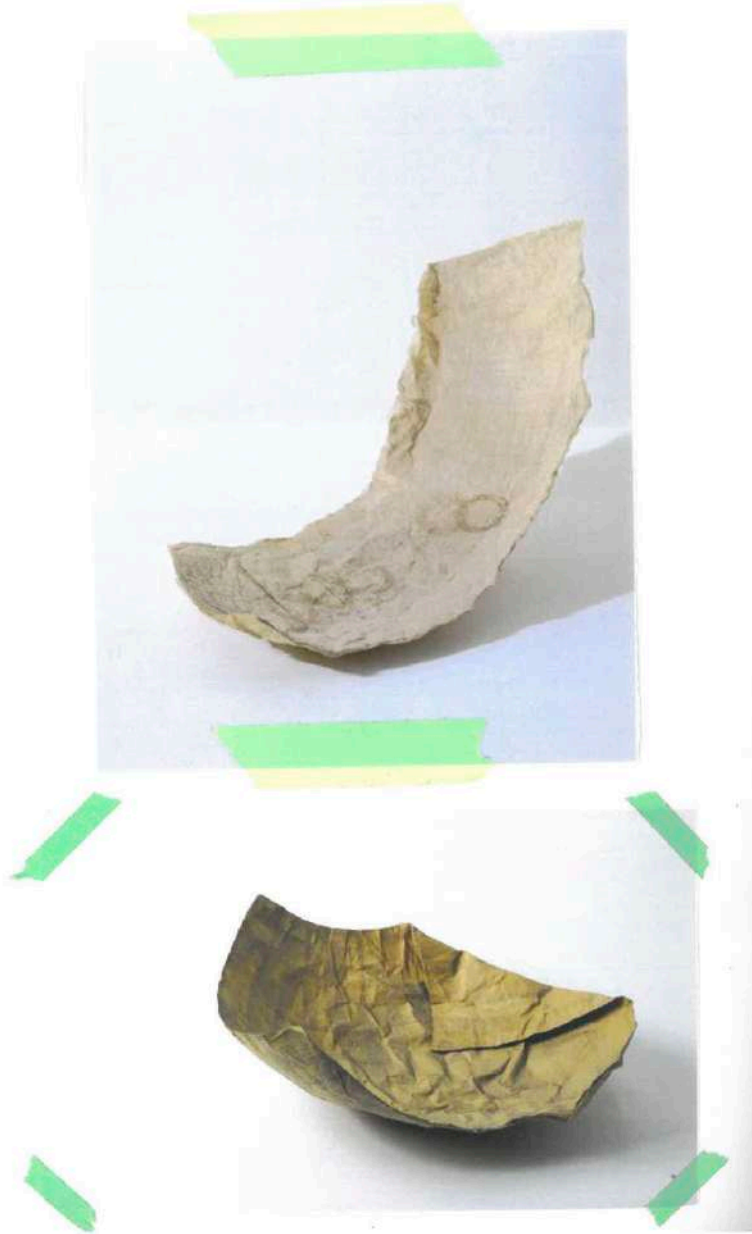


this scene suggests alternative ways of being with waste, of experiencing waste if waste was regarded as beautiful we could re-appropriate it in our minds

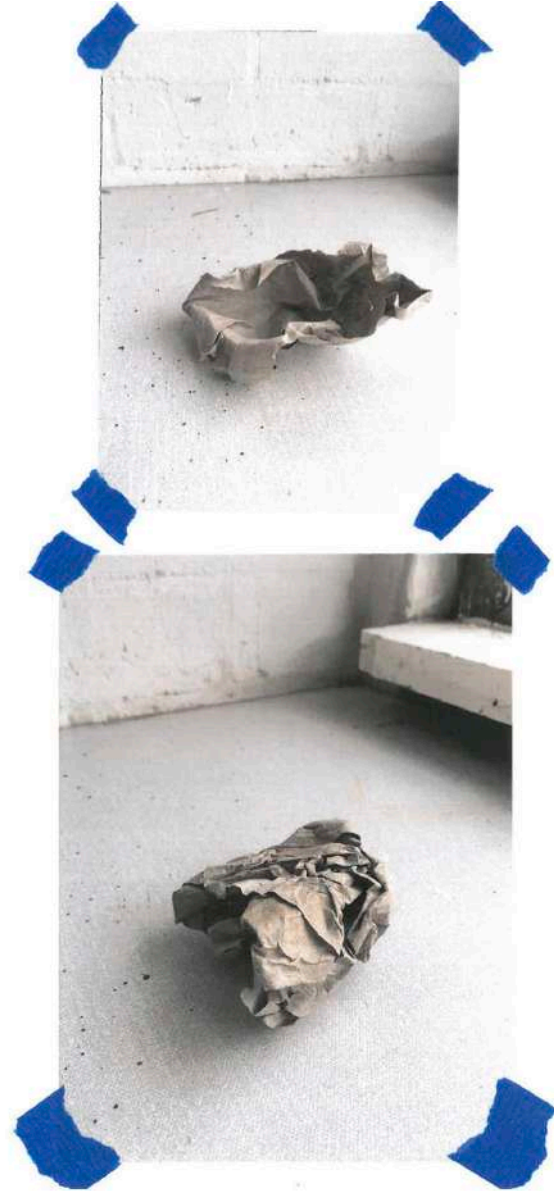
Beginning to make stuff for this project was quite difficult I didn't know what I wanted to make. I decided to start by thinking about materials that I could use that would burn away in the kiln.



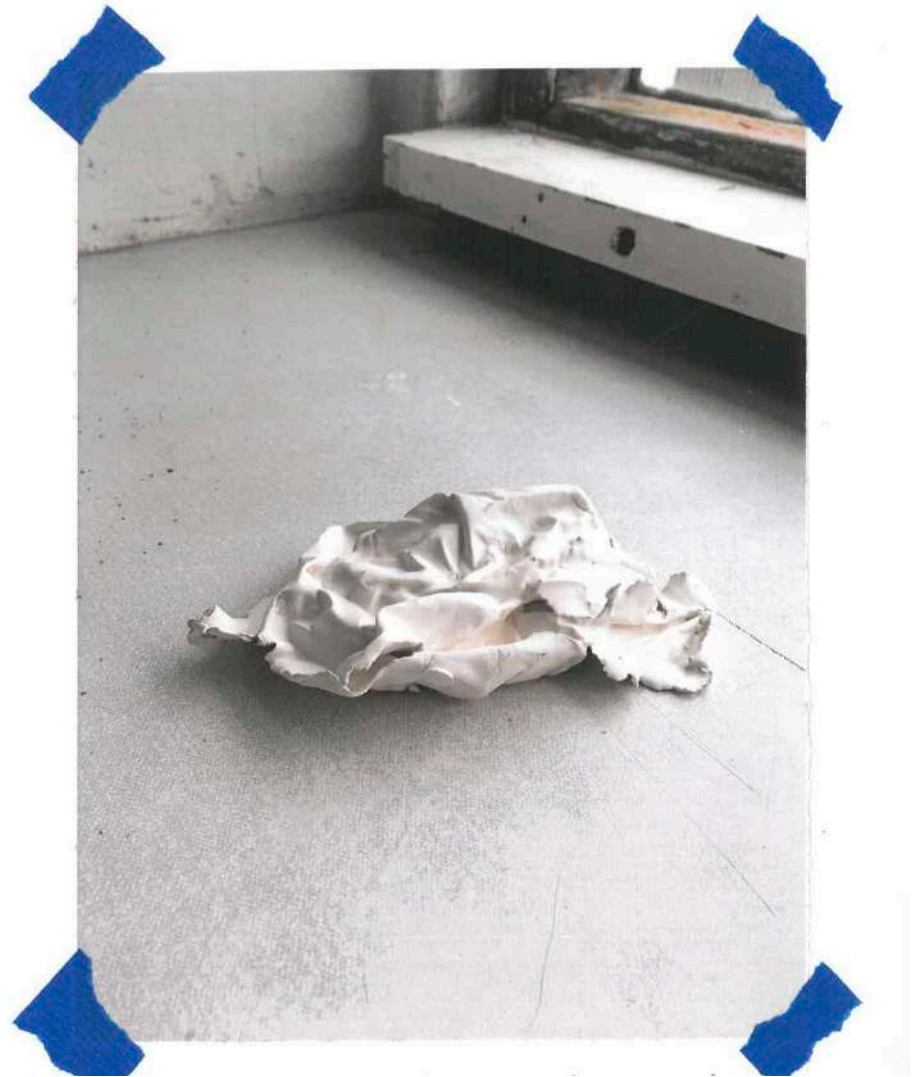
# looking at paper



Eva Hesse paper mache and cheese cloth structures



I started by crunching up old newspaper and dipping it into p.v.a so that it held its shape better.



i then dipped these into slip and fired to low bisque. I like how they look like paper and have similar material qualities like their fragility.





I think these paper tests are really interesting, especially the more vessel-like ones. However I found as I increased the scale, the paper simply couldn't hold the pressure of the liquid slip. Although I liked these structures I realised that because they are so fragile they weren't really a viable route to go down. A lot of these pieces would completely crack in the kiln due to inconsistencies with the thickness of the slip



# PAPER

→ fragility is part of that, adds to material quantities

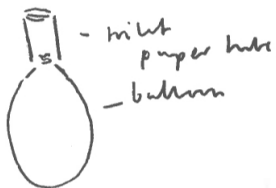
from these paper tests - v fragile  
→ Possible paper mache forms, burn out in kiln - thick enough to pour slip into a puppete out..

→ so could slip cast into series of paper models

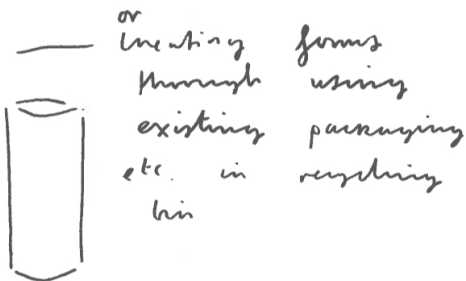
↑ porosity better results for dipping in slip  
Newspaper paper? Plaster form  
good as will keep liquid / moisture in

textures mimic paper like his feel - post project?  
layered clay film?

paper mache



are we have paper mache over this form  
- possibly leaving first layer in smooth so more textured for slip to pick up on?



- paper clay
- thinner paper or cardboard folded into possibly functionable shapes? then use to cast
- water proofing paper or various laminating paper or



## PLASTIC

everything is 'wrapped'  
Polythene supermarkets  
all commerce is covered in  
plastic

how can i capture this quality?  
e.g. plastic bag filled - tension  
empty discarded in the street

## WRAPPED

JEAN CHRISTO



Christo & Jean Claude are famous  
for their series of wrapped objects



Thinking about other materials I could use to cast from, I looked  
at Christo and Jean - Claude's wrapped series.





The photo above was taken by Harley Weir, it documents a church at the Calais Refugee camp. This building wrapped in plastic sheeting to waterproof it, creates shelter, it is beautiful in a way - it shows the ingenuity of the people living in this place - displacement. It reminds me of seeing massive building sites which are all wrapped up.



This photo above is of a big wrapped building I saw, obviously for building purposes but I think this 'wrapped' quality is really intriguing and aesthetically pleasing



These photos are of some discarded building site material that I saw in the street. I was attracted to the material qualities, the translucency and the texture, also the way somebody has attempted to roll it up or fold it - what happened ?

Also as passers by have walked past, people have littered on top and beside it. It is interesting how this behaviour develops, how one person littering justifies others dumping rubbish?



Sooo I wanted to burn material away in the kiln and cast directly into it, rather than casting into a plaster mould. I felt that by doing this I would capture the material qualities better, I also liked the idea of leaving behind a ghost of what was once there. This is where I saw limitations with working with plastic so decided to look into using cardboard, I had liked the results of my paper tests and thought maybe cardboard would be a stronger material to work with.

Although I didn't continue with plastic I feel that it was an important step in my research, especially looking at Christo/Jean-Claude and Harley Weir's work as they inspired this project a lot.









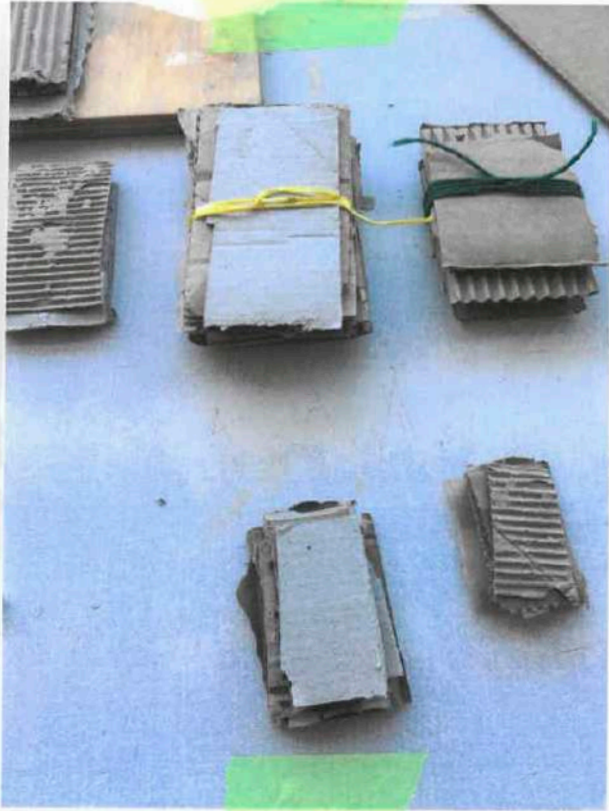








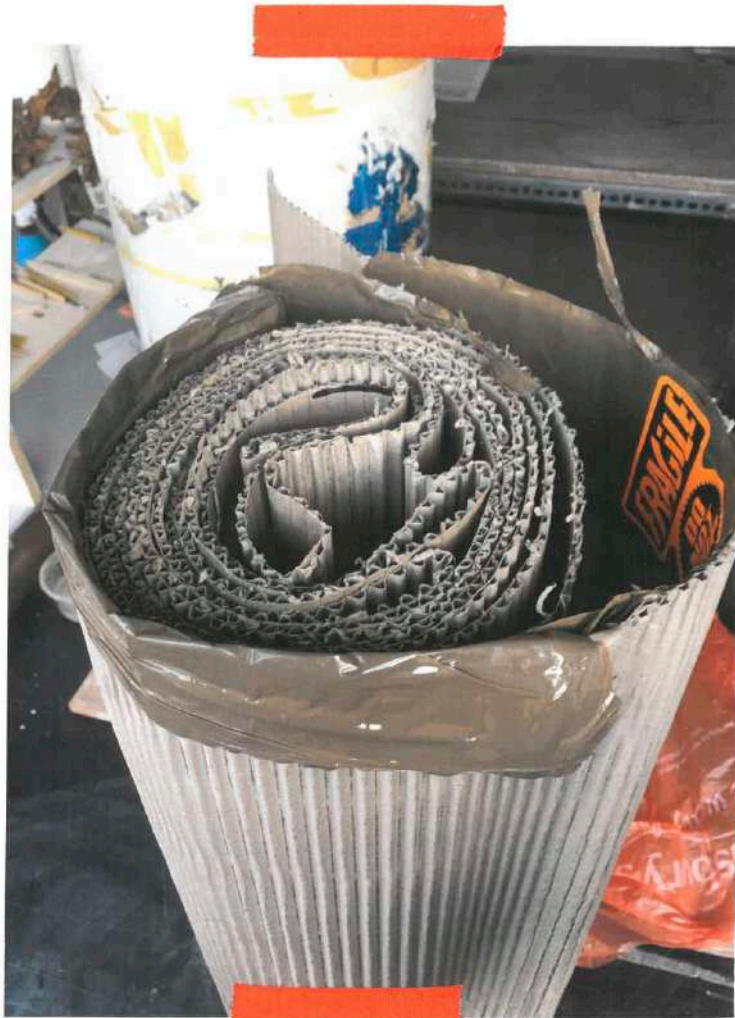




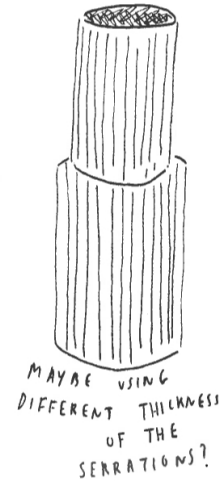
I started by stacking little pieces of cardboard, creating bundles and packs using string and tape.

I also tried peeling different layers of the cardboard away, leaving the colours and graphics exposed or showing the corrugated layers. I was inspired by the stacks and bundles of card and paper that I see in the street - it is a really thoughtless action, normally someone has put their recycling outside to be collected but i find it aesthetically pleasing; the contrasts in colours, graphics, textures

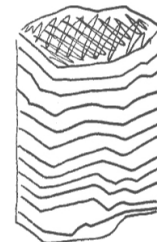
# thinking about cardboard



The spiral that this cardboard tube makes is really interesting, I was experimenting with rolling up different pieces and how the random qualities and patterns you can get.



These have never worked, they leak and the slip cracks because of thickness variations.



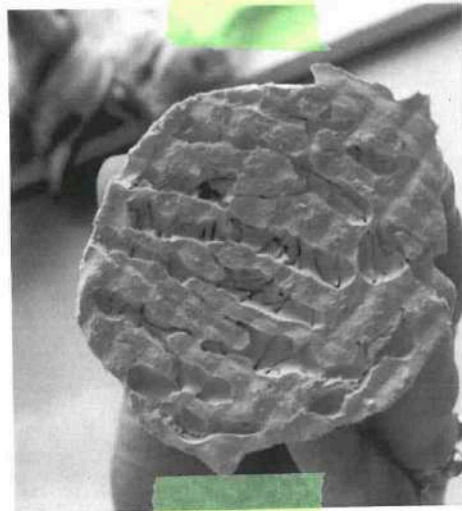
trying to replicate this spiral making base for vessel



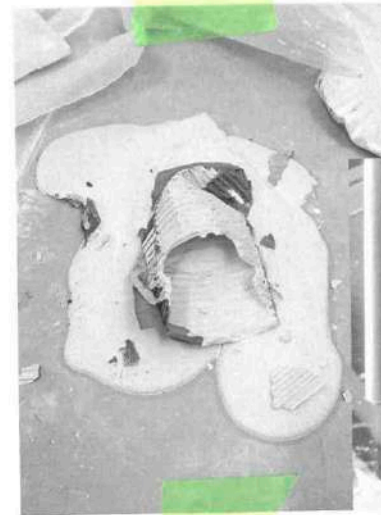
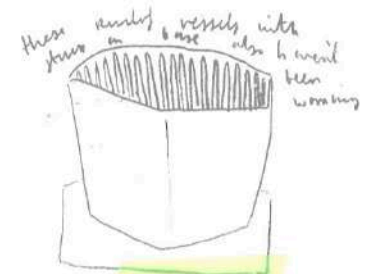
# initial cardboard tests



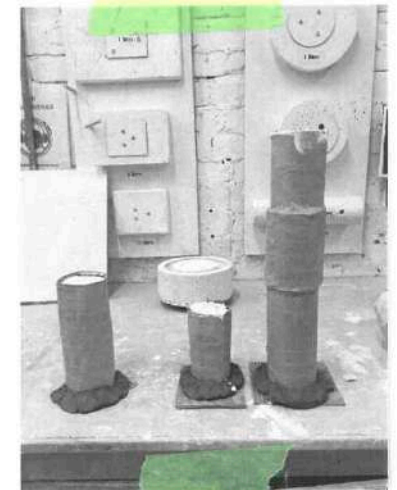
Rolling these up and dipping in slip, only one of these came out in the kiln as they were so delicate.



These cardboard cylinders are the only forms from whale ware that came out! All the other vessel shapes have either broken when slip was poured in, leaked so layer of slip was too thin, or broken in kiln!



Trying out plaster - first attempt, the forms just can't hold the weight

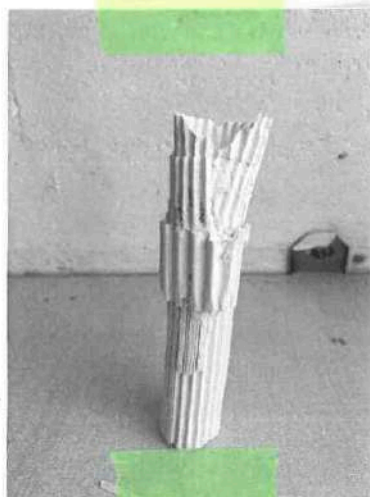
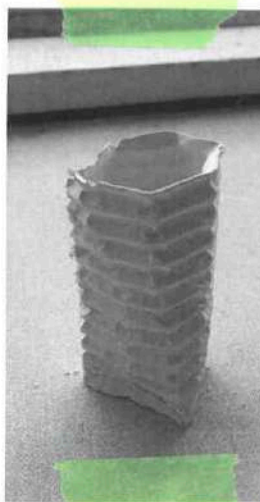


These came out but it would be unable to mold from them due to residual cuts!





Trying out new vessel forms



These smaller forms came out, but the layers mis-split from the pressure of being picked up



↖ Tried to make similar form out of plaster - could be master for mold.. But too many undercuts!

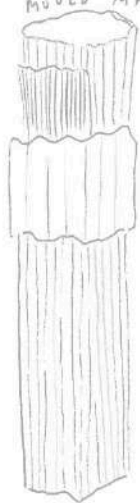


i like the looks of using different corrugated cardboard - different widths adds interest

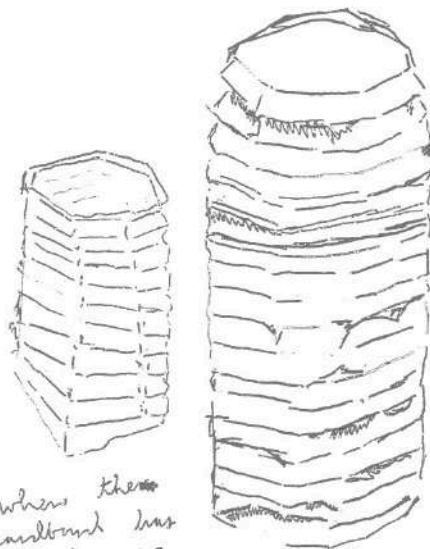
TRIED THIS FORM OUT OF PLASTER

↘ just wasn't delicate enough, + plaster leaked through the different layers of cardboard creating more undercuts

THINKING ABOUT FORMS  
FOR Mould MAKING



This vessel that came out of the kiln as my form so far.



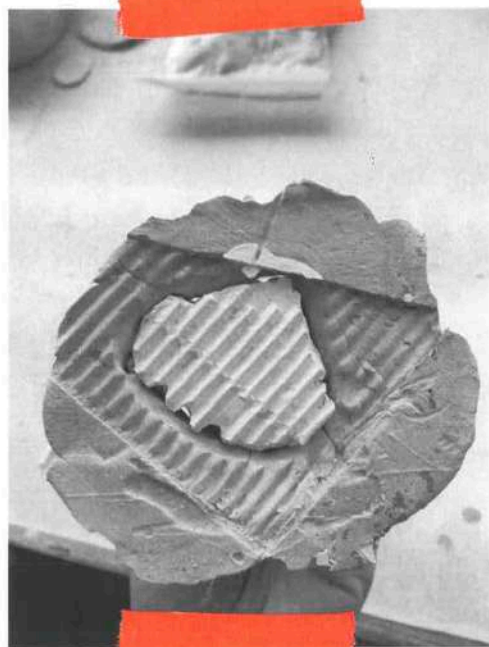
where the cardboard has squashed up at base the layers have become thinner. Manipulating the cardboard against the corrugations is more interesting.



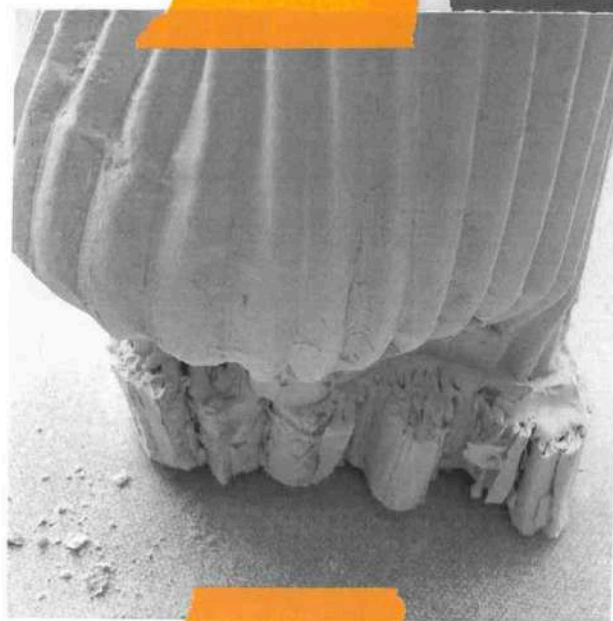
← where this piece was leaning, I wrapped a coil of reclaim around base to support it.

After firing this has come down

← I like the imprint its left on base, its like a fossil



Here a similar thing has happened where reclaim coil I used to wrap around the form was stuck on the fired clay.



→ after dressing it off you can get a real sense of tension in this piece! which is really fine, the layers and spiralled cardboard have all come out





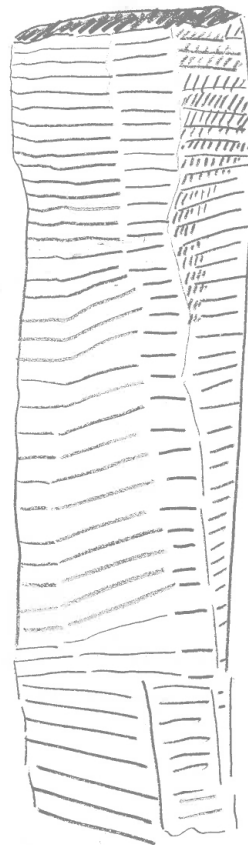
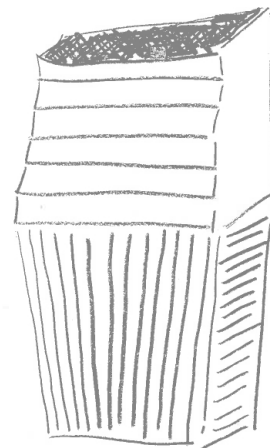
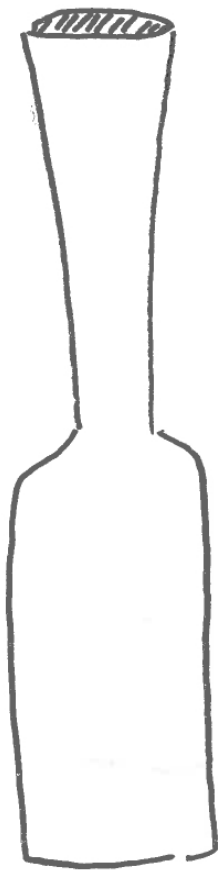
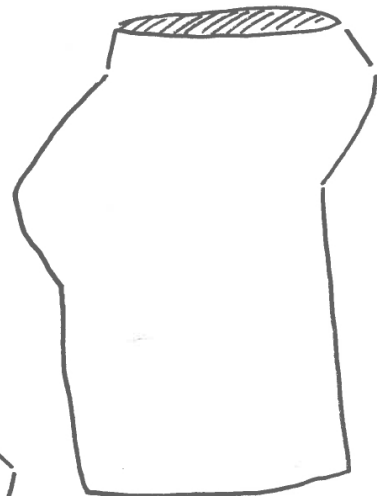
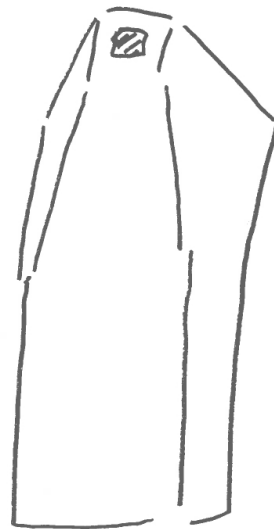
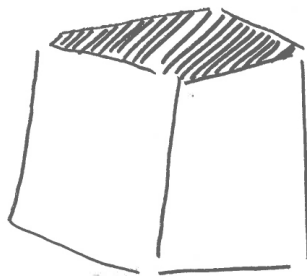
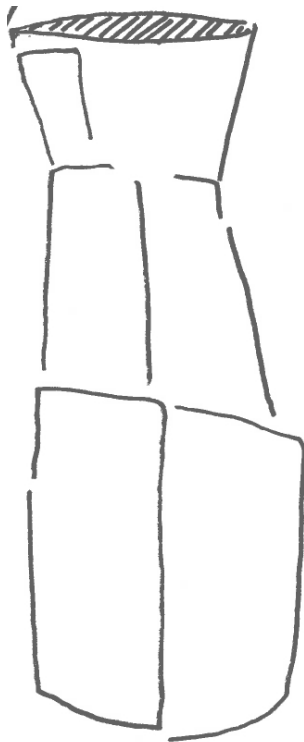
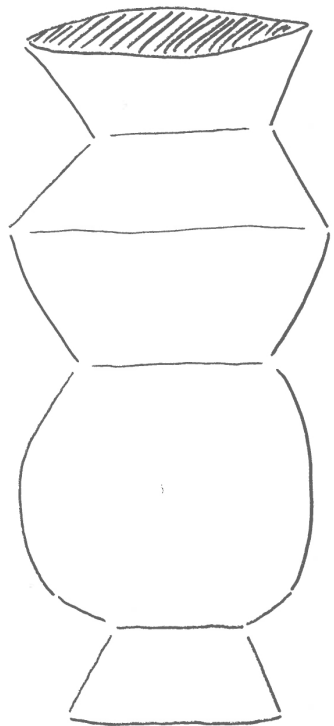
# thinking about form

One of the limitations I found working with cardboard is that any form I make will have to be made using straight lines

This means that I cannot make cylinder or more spherical shapes. Here I was drawing more geometric forms to work from

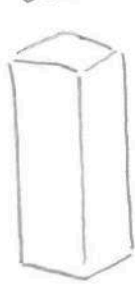






# starting to do first bigger casts into cardboard

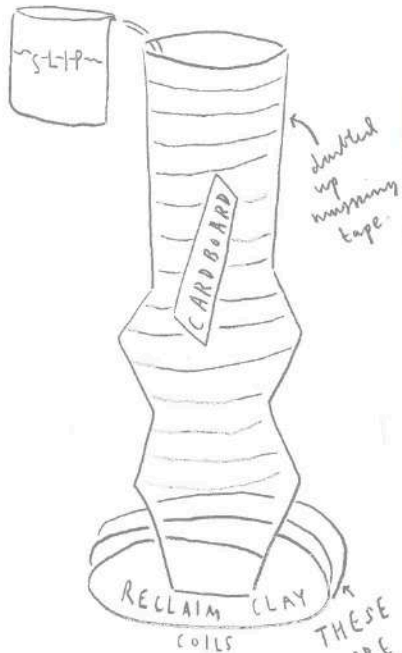
Evaluating processes



← cardboard cannot hold the  
ship - splits, leaks, tears

atm. smaller vessel forms are fine.  
as it is easier to support when  
they break open - but larger pieces  
are difficult!

WATERPROOFING - P.V.A.  
MASKING TAPE  
DOUBLE UP LAYERS OF CARDBOARD?  
RECLAIM COILS ALL AROUND



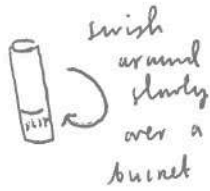
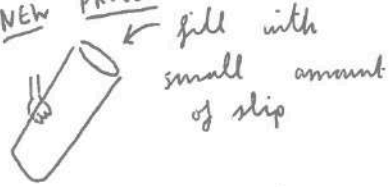
BUCKETS!!  
→ so it is easier to save  
the slip when the  
vessels leak!

THESE  
ARE  
STILL  
LEAKING &  
BREAKING.



Trying out new shapes - more geometric  
inspired by cubes and stacks of recycling  
and cardboard.

NEW PROCESS.



PAPER CLAY ?  
could be better as it is thin enough to print into the mold.

This has been working a lot better  
'fancy' not dry dry repeat until thin enough.



maybe turning sharper and subverting out of cardboard



curves to smooth off lines

HEXAGONS



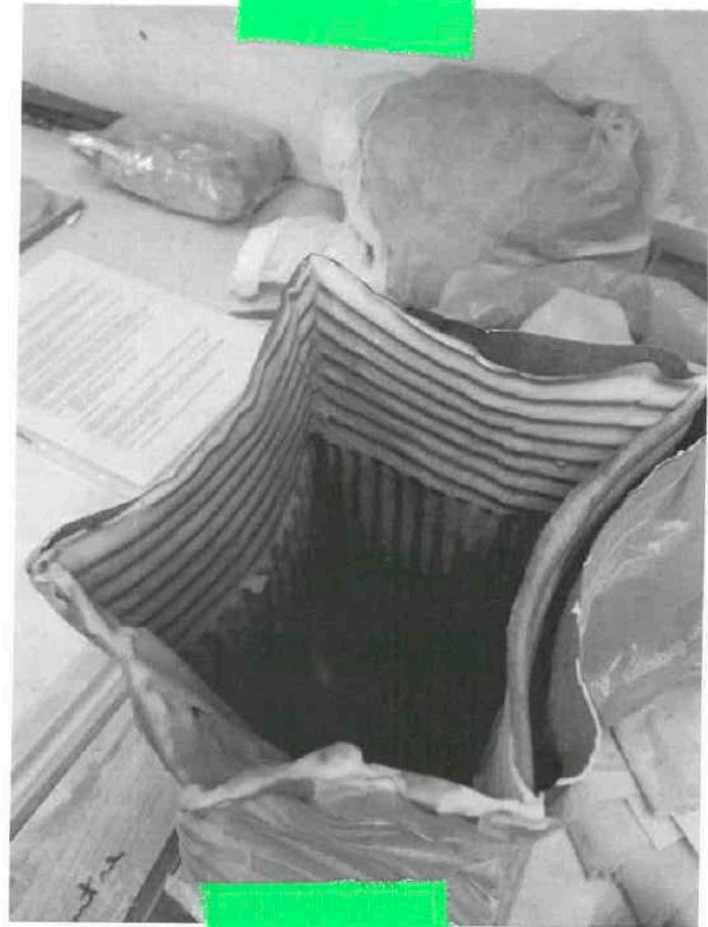
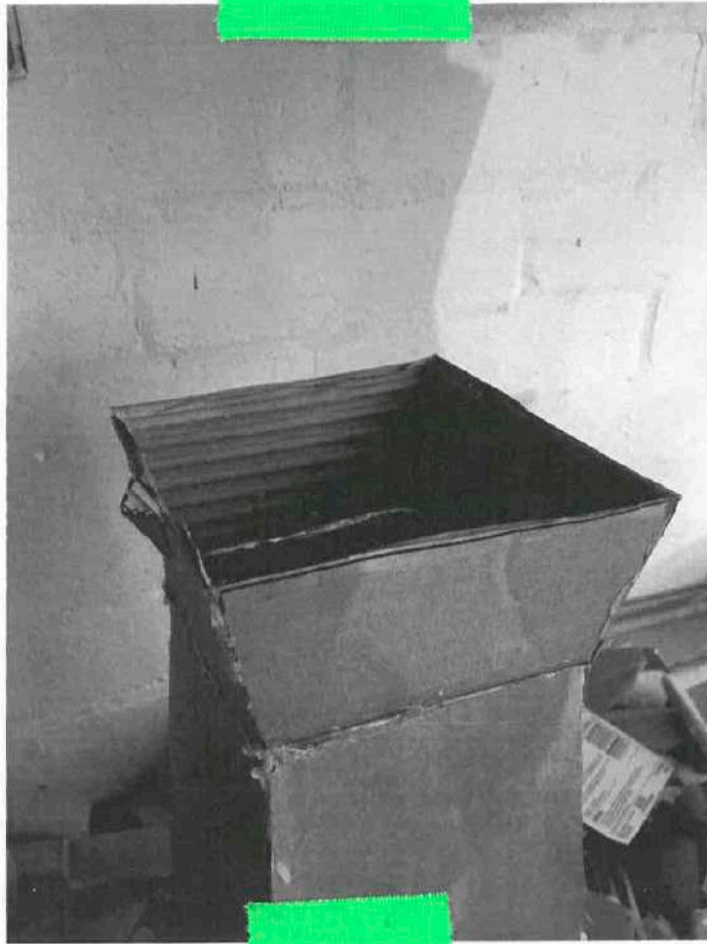
6 sided vase

With these bigger moulds I found that the cardboard would split open from the pressure of the slip. I decided to try a new process of swishing slip around my cardboard mould in layers - this worked a lot better but meant that my casts were really really thin. I had to keep developing the forms I was constructing as I wanted to make more cylindrical vases rather than working with square/rectangular forms, so I started thinking about hexagon and octagon shapes



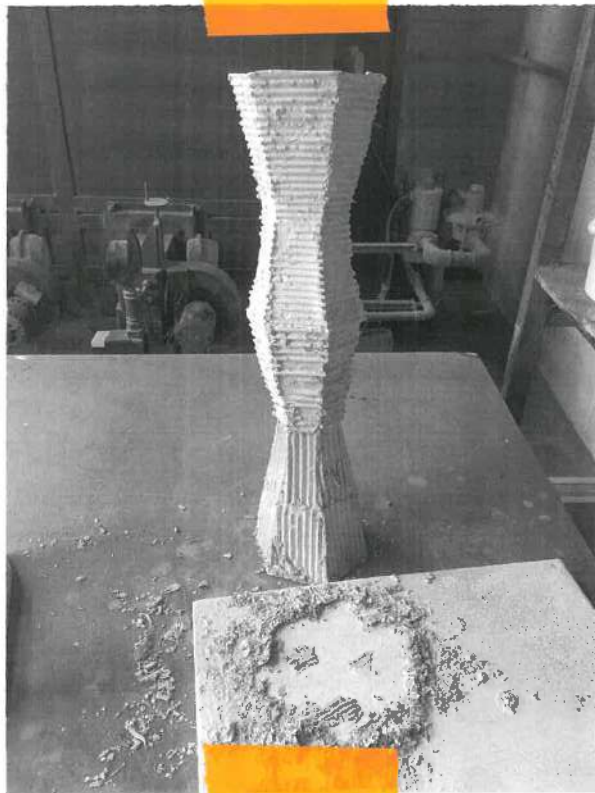


trying to make a jug - this didn't work, the jug was way too big and I couldn't work out how to attach a handle??!

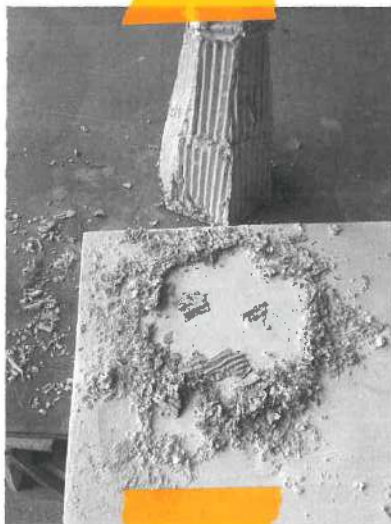


JUG

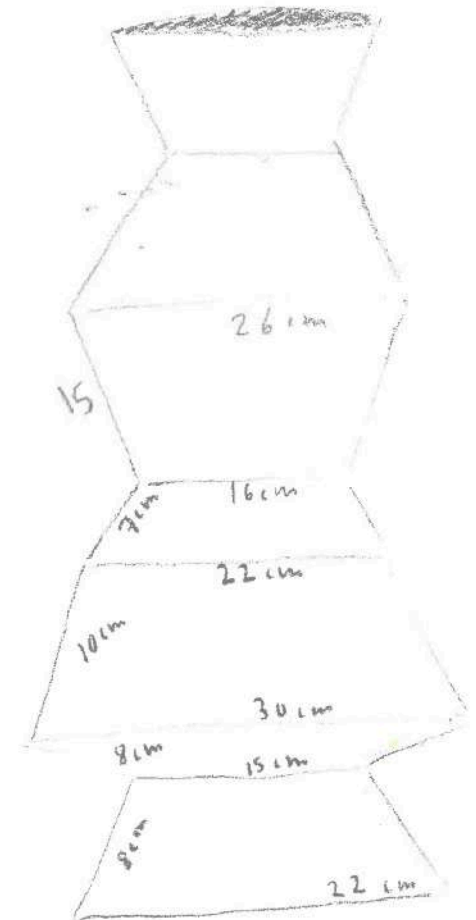
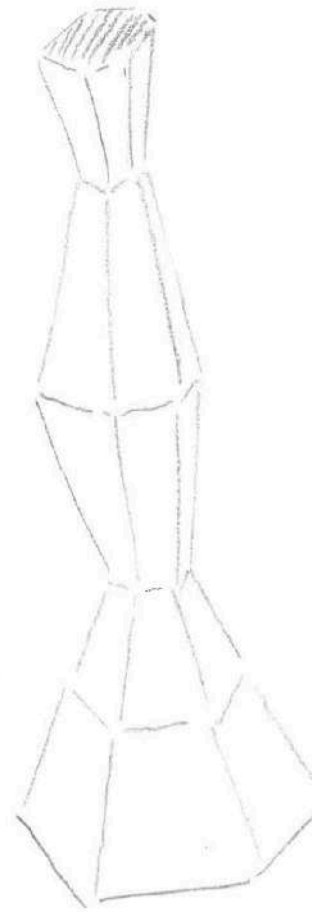
when making the cardboard structures they are really straight and structural but when the slip is poured in, the cardboard starts to warp, change shape and become more curved. I like this contrast especially seeing how the cardboard behaves



This piece came out of the kiln, it is v fragile but the form is nice



← i like how you can still see the corrugations in the ash



planning out bigger pieces with measurements - I found that if I wanted to create pieces with sloping diagonals that I needed to measure the cardboard carefully so that each piece fit into each other



I started to encounter major issues as my casts got bigger also as I started to fire these pieces to bisque I found them really really fragile, just picking a vase up to take to 318 would make bits break off !!

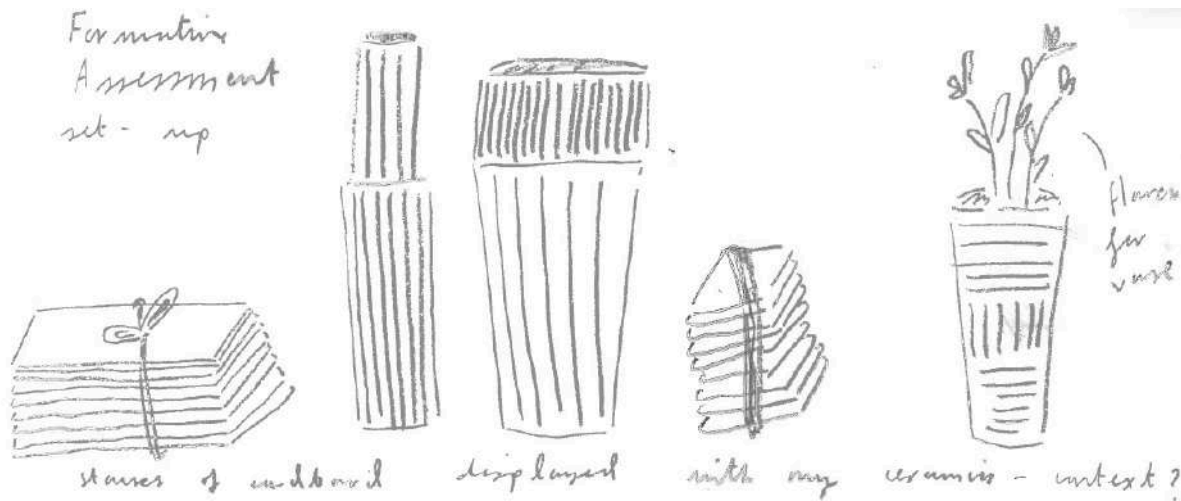






## january assessment

At this point i had to re-avaluate this process I was using - I started this project saying I wanted to make functional work and I was just making really overly delicate objects - they were too thin to fire higher than bisque



after the formative assessment I realised that I needed to move my project on a bit , I felt really stressed out and needed to take a step back from what I was doing

# my trip to Magpie Recycling co-op



The Blue machine is called the plugger, it squishes the recycling into cubes to be transported elsewhere

Dear Green Box customer

Please take your time to read this.

As you may or may not know Magpie has been trying to change the way waste is recycled in Brighton for 25 years. Unfortunately rather than getting easier this seems to have gotten harder in recent years.

There seems to be a misconception about what we gain from sorting and recycling your waste, let me break it down for you;

Plastic; more and more of it used by our supermarkets and is one of the reasons many of you use our service. We do not get any money for the raw materials; in fact we have to pay for it to be processed. We have to collect, sort, and bale then transport this. Please be aware that with all the uncertainty in the recycling industry at the moment this may have to change in the future.

Paper and card; there was a time when this was valuable, however times have changed. We now have to pay for this to be processed. The charge is by the tonne, 5 tonnes every two weeks.

Tins/ cans/ metal; another great misunderstanding. Yes there is a small amount of money in metal recycling, it is small. The prices for scrap metal changes on a weekly basis, but let's say; in a good month we will earn £40 for all of the metal we recycle that month! That is three full van loads!

Glass; every two weeks we fill a 4 tonne skip. Every time the skip is full we are charged £90

Tetra; we are one of the very few people who try to recycle this material but have to pay a small charge of £24 per month.

As some of you may be aware we do get recycling credits. This is basically a government reward for recycling. This amounts to around £1000 a month, which is great but when you consider that there are 1200 of you this does not cover a lot.

Please try to make our collector's job easier. It is a grimy job, working in all weathers. Week in, week out, 51 weeks of the year. **Please keep your box tidy and safe, remember that it is sorted by hand.** If you are trying to go carrier bag free we can supply you with some of our net bags. Please keep materials separate. Plastic film (bags, the film some veg come in etc.) should be separate from your 'hard' plastics. Please do not put small pieces of ripped up paper in the bottom of your box (on windy days this is a disaster).

The bigger picture here is to change the way we consume. This is still a dream. In an ideal world we would not exist as a business because there would be no waste to recycle. We cannot continue to throw things away, Remember there is no away! We try to keep our recycling as local as possible shipping our waste across the world to become someone else's problem is not the solution here. Government and Big business have never supported the idea of recycling; Coca Cola had never used recycled plastic until this year!

As you can see your £1.53 a week has to do a lot. This is not a cry for help, we just want to make you all aware, and we are trying to make a change, not our fortune.









After visiting the co-op a few times to take photos I got in contact with Sibyl who has worked there for many years, she told me about the organisation

## TRIP TO Mungie Recycling co-op

### NOTES

Originally founded 25 years ago, before recycling was widespread, when law was passed for recycling to be made compulsory - council signed contract with verlin.

At this point - mungie lost a lot of customers and had to downscale - move to a smaller site with less space to store waste and process it.

Now profit - paying somebody to take their plastics, before when recycling was in vogue there was a larger market for recycled plastic - CHINA got in contact with them then offering them money for recycled material.

They do not gain anything from the co-op - they do what they do because they are passionate and are against incineration [I was told verlin incinerates the majority of the recyclables put in] it is a glass jar is put in with plastic it will all be incinerated! They say that they know recycling isn't the answer - consumerism - people need to consume less.

At mungie they recycle 1-5 types of plastic, tenn pairs, most materials except for bottle plastic which often isn't recyclable.

They are currently mixing their paper and cardboard together due to lack of space - this decreases value of material significantly - inferior product.









I was really attracted to these layers in the cubes,  
the contrasting colours, textures and forms



Tetra packs



I had always known that there were underlying issues with the waste management in Brighton, I had heard people complaining about the councils recycling scheme. However my trips to Magpie recycling co-op really exposed to me what was going on. In 2003 Brighton & Hove council signed a contract with Veolia which they are now unable to terminate, it is currently estimated that they have remaining PFI payments amounting to £233 million, with the contract set to end in 2033. The only plastic recycling that Veolia currently deal with are plastic bottles, leaving Brighton with one of the worst plastic recycling rates in the UK.

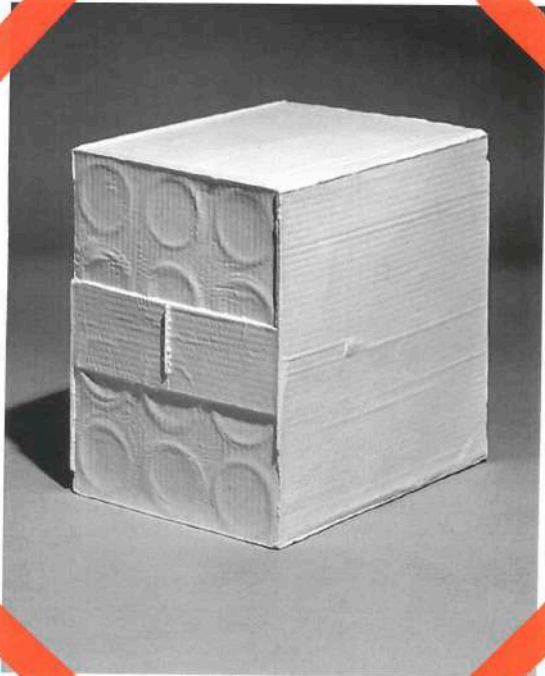
i found this weird that corporations are making money off of our waste, that there are multi-million pound lucrative deals within waste management. Is this ethical?

I started to research more into recycling and watched the documentary plastic china based on a recycling farm in the Shandong province near Beijing. This documentary highlights the major ethical and environmental issues surrounding recycling.

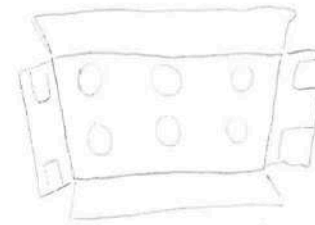
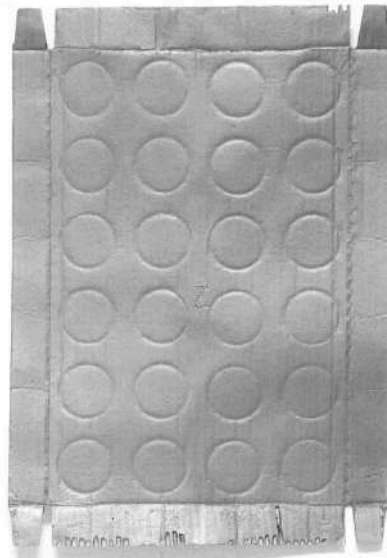
For years the west has been shipping off their waste to poorer, third world countries - this is called waste colonialism. This research made me feel quite anti-recycling, really it was just a mask for our guilt from consumerism. I feel this research has provided an extra dimension to my work.



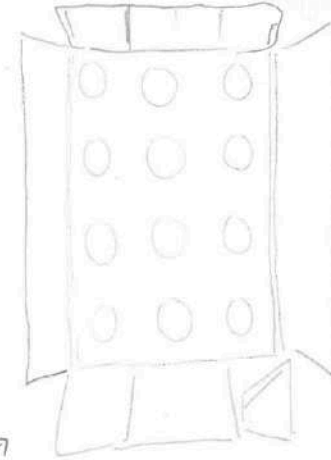
so far.. I had looked at corrugated cardboard and this meant I was creating quite limited forms - maybe it was too obvious ? I needed to find a more subtle way of expressing the material qualities of the cardboard ! Also to make functional work I neeeded to make plaster moulds to slip cast from - reliable, batch production, I can clean up and fettle before bisque firing Below are some of Rachel Whiteread's work with cardboard , I think the indentations are interesting - they give an impression of what was once there, tactility



Rachel Whiteread's casts inside cardboard boxes

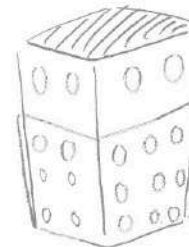


IMPRINTS - where bottles, jars etc are stored. The cardboard shows traces of its former function - history?



would pour plaster straight in and make model for clay

or

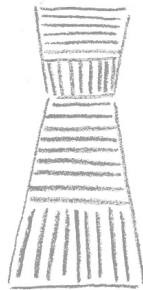
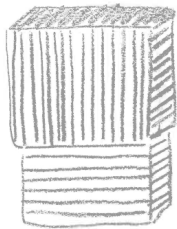


create some sort of vessel out of multiple?



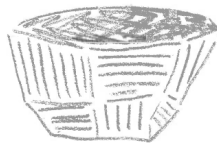
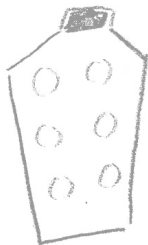
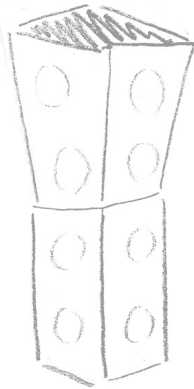
# INDENTATIONS

Refining forms  
to make a master for plaster mould



triangular

- Making plaster  
slabs with texture  
then dropping,  
striking to make  
a master



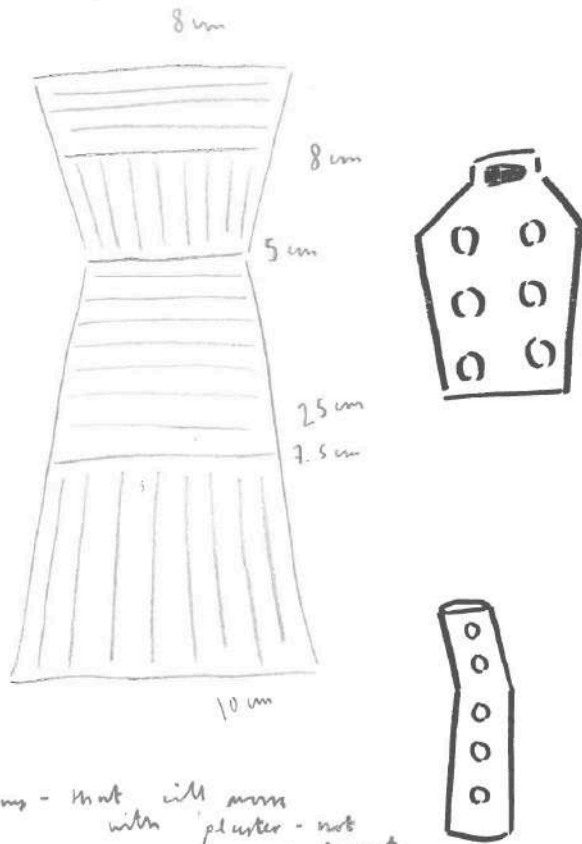
imprint rectangle -  
more forms would  
be more interesting



# Constructing cardboard models to make my plaster masters

1 Litre - 1.5 kg plaster

2.5 Litre 3.75 kg



plaster

Just forms - that will pour with plaster - not too many undercuts

transfers

Need more in printed cardboard & narrow ends? undercuts



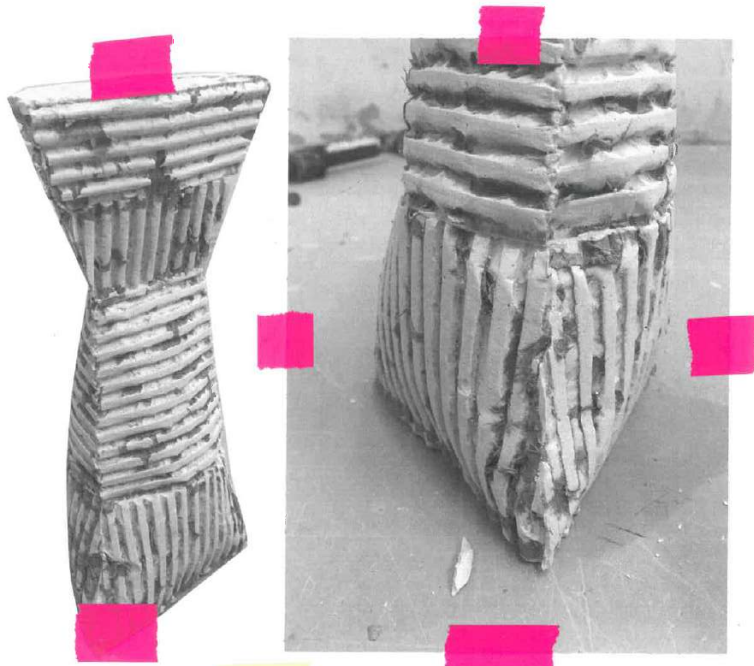
Using square cardboard model - because im using this for plaster



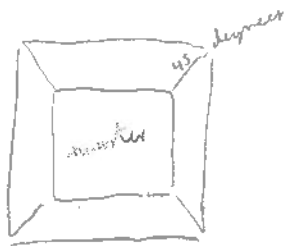
I am using these models more precise - minimising undercuts



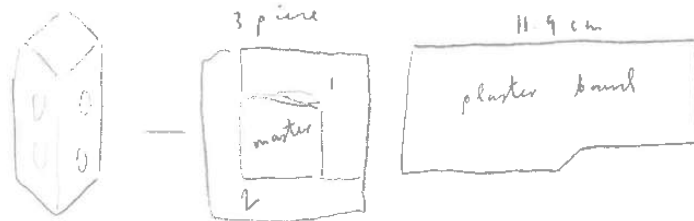




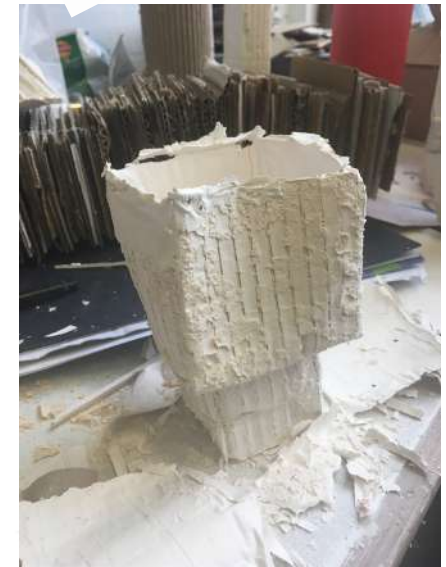
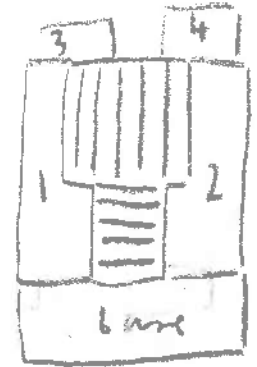
I liked this piece, especially at the base where the cardboard has sagged and changed shape like a bag of sand but it had too many undercuts to make a mould from.



750 grams of plaster - 500ml water



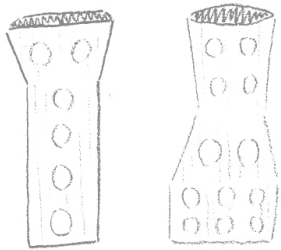
This form of this model comes from a burn away vase I made that time in the atm, the square shape is from burning at cubes of very cheap



I made a five piece mould of this corrugated square shape. I was originally influenced by this above form and then after seeing all of the cubes of recycling at the co-op I tried to make a more cubey structure

# thinking about indentations what do they mean ?

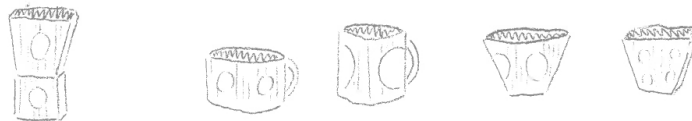
This imprinted cardboard that I'm using to cast from is used to contain tins, cans, bottles - these objects have had whole lives, they have been processed somewhere, made, there have been people involved, then they will be sold - used, then thrown away or recycled - these objects are not fixed yet they have whole narratives surrounding them.



These indentations are showing weight - a trace of what was once there - a past life



I am attempting to preserve these objects - they have left behind a small disposable trace of their existence which i will make more fixed, I am commemorating these objects, adding importance to their existence, these indentations show a residue of use, an absense, a ghost of something



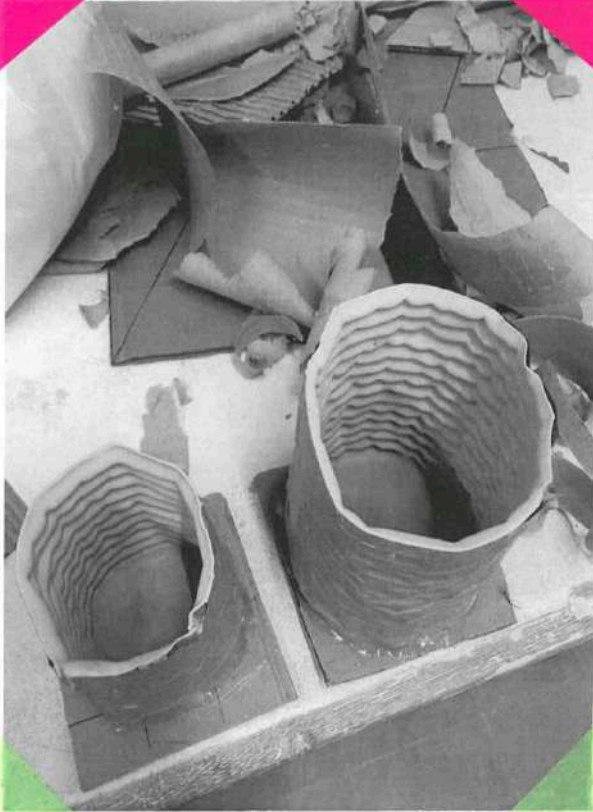
“We cannot stop leaving this trail of imprints, because even in our absense, silence or inaction, they remain”  
- Leigh Matson

i found this quote in an article and thought it exactly expressed what I am trying to say

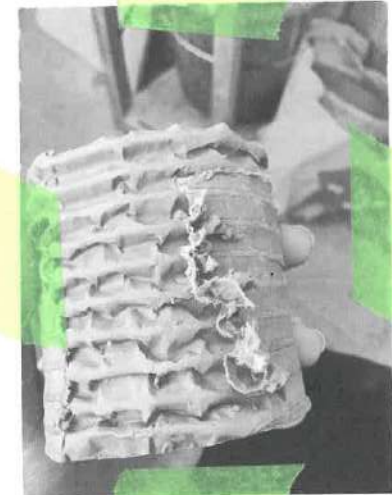


# burn away cups

Although i had started using plaster at this stage i was still attempting to refine my burn-away cardboard technique. I wanted to find the perfect conditions for casting. I started to leave the slip in my moulds for up to an hour, I would then cover the top in plastic to prevent cracking, as they could dry at uneven rates, I experimented with peeling the layers off once my slip was dry



Casting into cardboard, then peeling the layers away

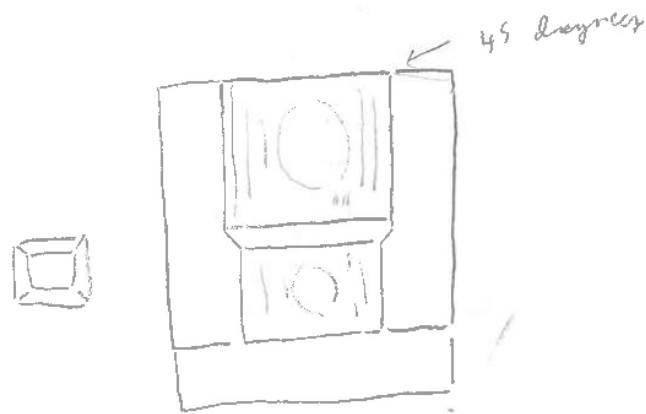
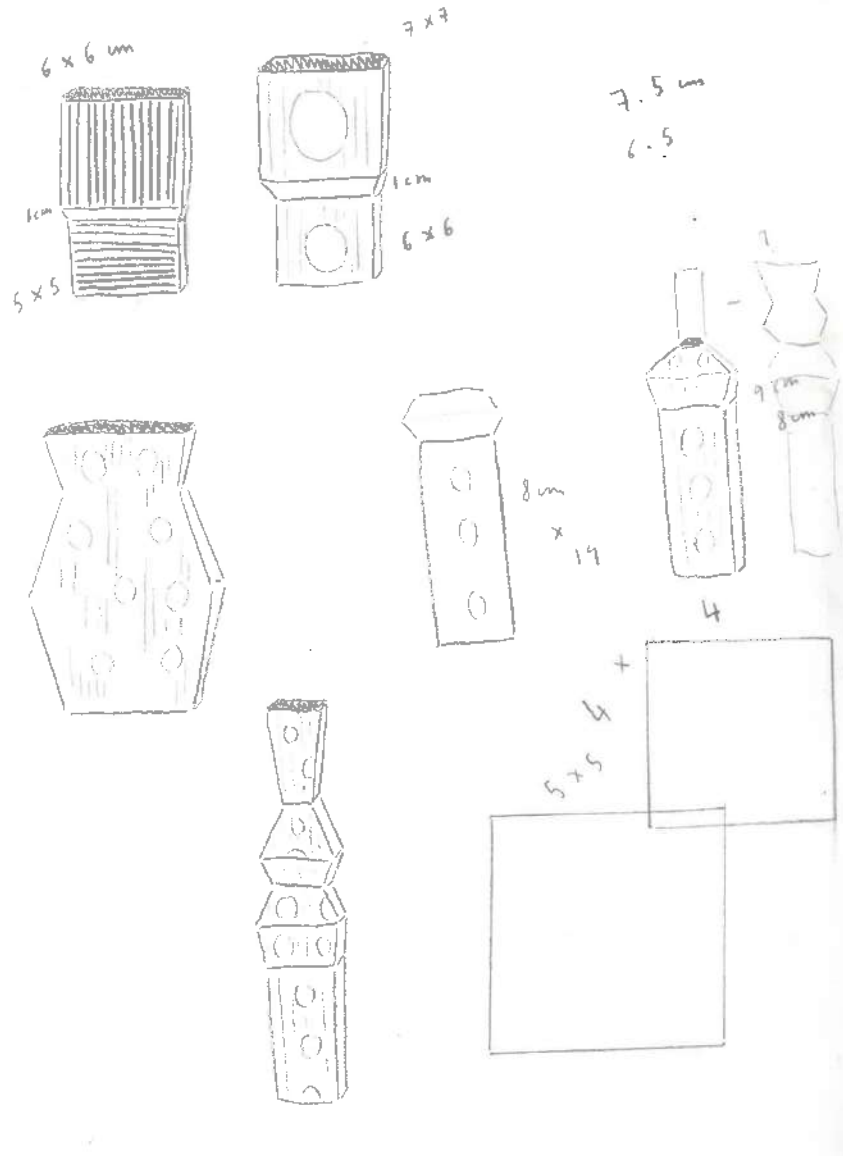


cup shapes -

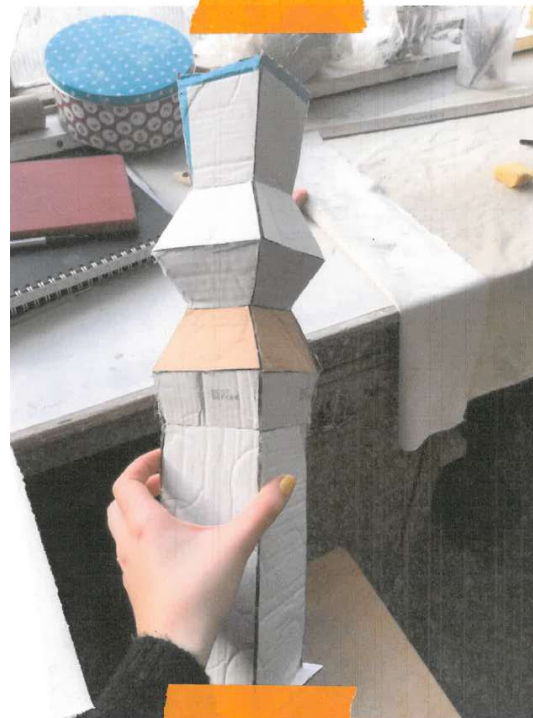
- looking at interior texture
- can i sand down top edges
- one bisque fired - thinning about 1/2

1 hour

# making moulds



i cut this from using sand, so that the pressure of the plaster didn't deform the shape - normally clean lines and general shape gets pushed out.



LARGER SQUARE IMPRINT CUP



i made these  
cardboard vessels to  
pour plaster into

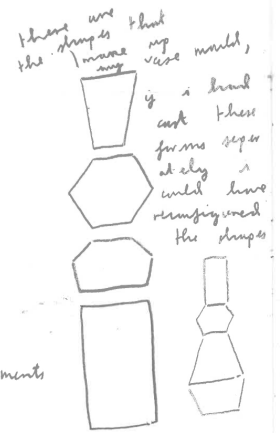
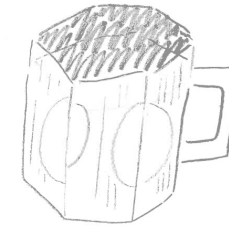
in was

thinking

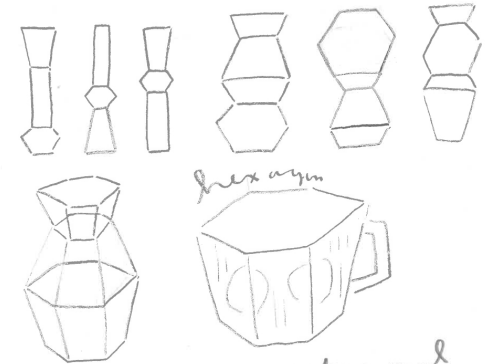
i could use

the

blues and whites  
colours when in  
glazing !



for larger vase shapes  
i can make smaller  
moulds that have  
the same top/base measurements  
to then join the slip  
casts together

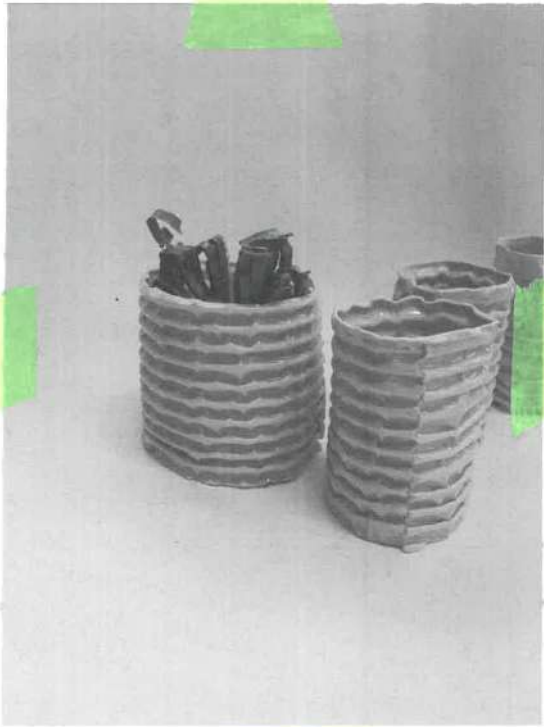


After making a few moulds of these various forms I realised that if I wanted to make big vases that I would need to create moulds in parts. It was really difficult slip casting into big moulds and they were sooooo heavy .

So I started to think about making forms that could join together at the base and tops , also this meant I could have a whole variety of forms using a couple of moulds

## burn away cups out of the kiln

With the burn-away process I had managed to find a way to get the slip an even thickness and to minimise cracking , I also realised that as these casts were so thin, i needed to water down my stoneware glaze , making sure it was the same thickness inside and outside so i decided to continue with the burn away process and start to make new forms , keeping these new cardboard moulds small was important as i had seen the majority of the bigger casts split open or crack.





# starting to think about a colour scheme

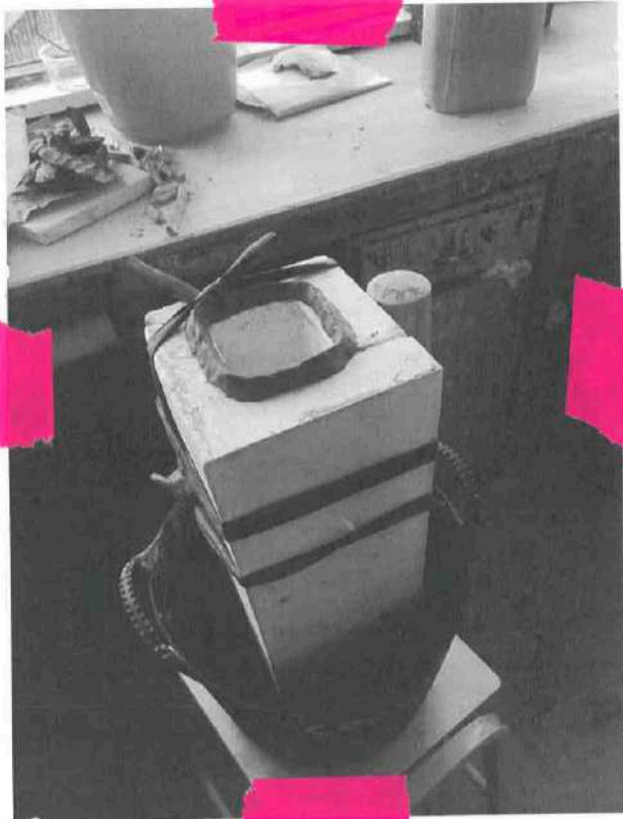


*The pale greens would be really affective, bright oranges*

My colour scheme is mainly derived from colours I have seen in waste, for example pale orange plastic bags, pink, green and yellow graphics. I want my colour scheme to be subtle, I do not want to overcomplicate with glazes as these will distract from textural qualities

# first slip casts from big mould

After my first attempted slip cast leaked, I realised that my mould needed to be tied together really tight and I've been putting it in a bucket to make it extra secure !



thinking about other forms



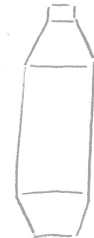
from  
front  
would  
look like



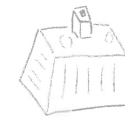
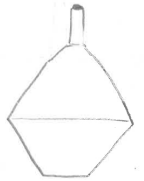
Line the  
-classis green  
-vase form  
but from cardboard



Octag and  
teapot



VASE



Constructing caraf shape, I wanted to make a form that was cylindrical at the top so I made my caraf 8 sided. I imagine this form to be used for pouring wine or holding a single flower, as I like how the top spout is so narrow.



DEGREE

SHOW - WHAT DO I NEED?

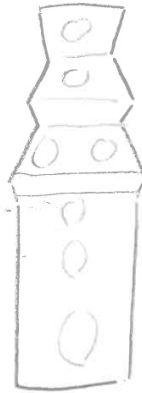
- print ls
- piles of card board
- burn & les



CREVACE  
Carafe



HEXAGON  
CUPS



VASE



CUPS



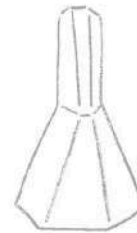
CARD BURN  
AWAY CUPS

3 X BIG  
PIECES  
deeper cut  
heights  
↳ burn  
at base  
away pieces -  
form - use

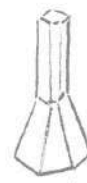
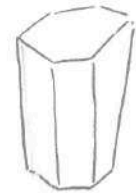


starting to think about new forms ...  
making smaller moulds that fit into each  
other to create bigger pieces

OCTAGONAL



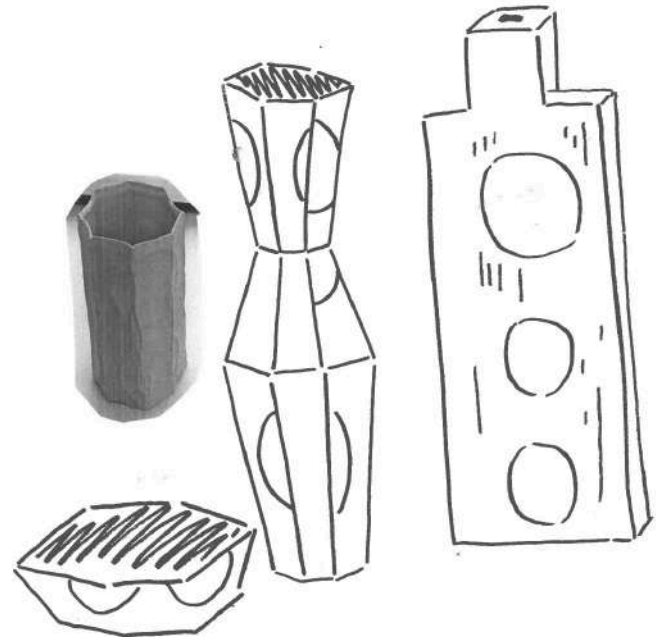
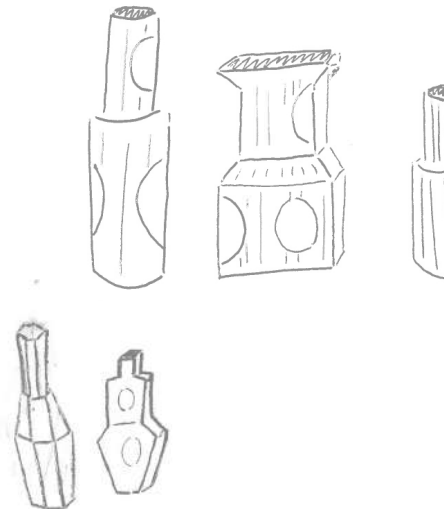
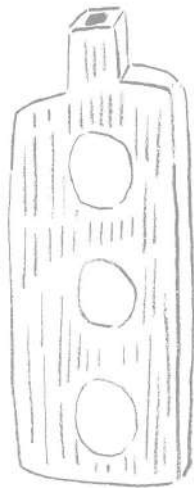
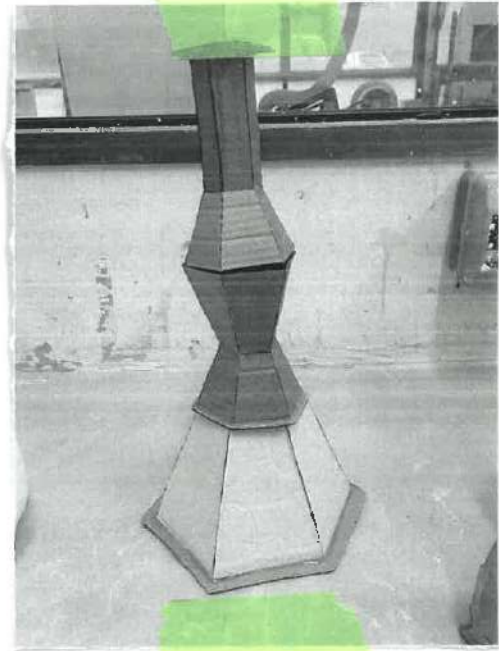
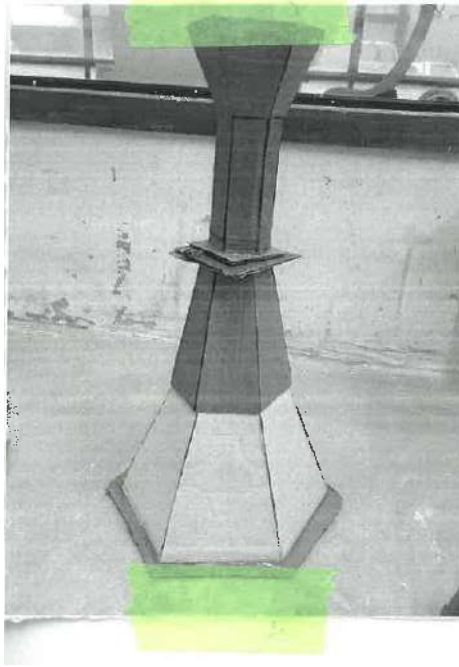
TOP  
PIECES



- if top is  
smaller than  
base - move  
interesting  
flipped  
quite  
a good  
body shape  
for vase

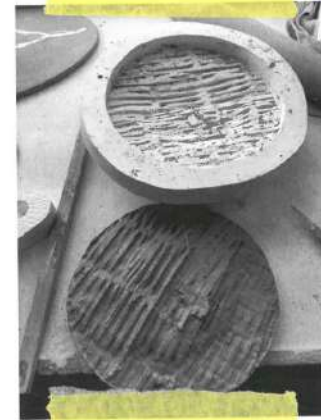
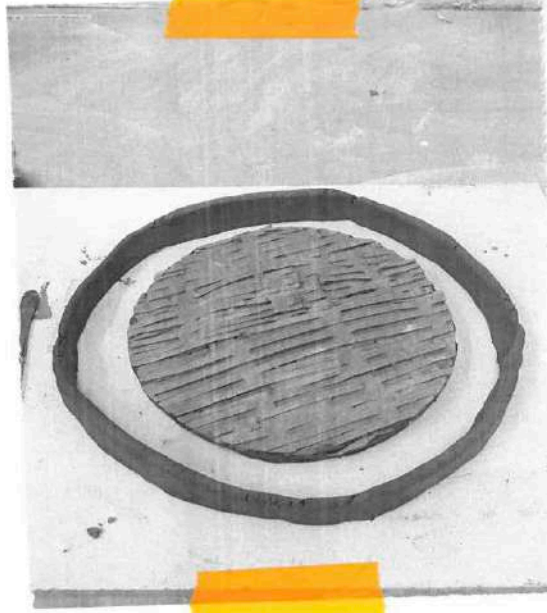
- top pieces  
same width  
along base

working out new forms for my piece 2gether moulds !

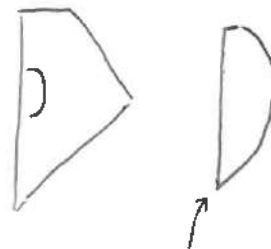
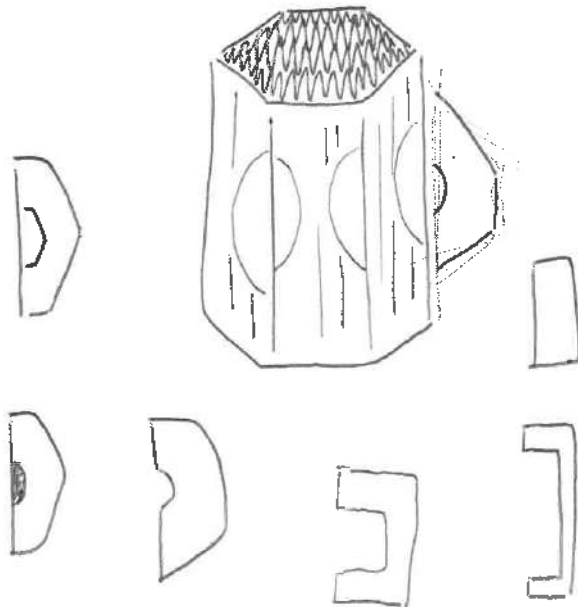




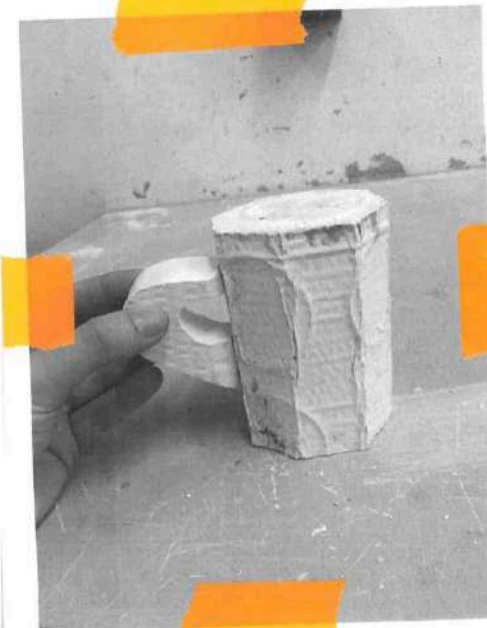
# MAKING A PLATE



## HANDLE for HEXAGON CUP



more  
similar  
could be  
better as  
would play  
on circles



making a handle  
for my hexagon  
cup

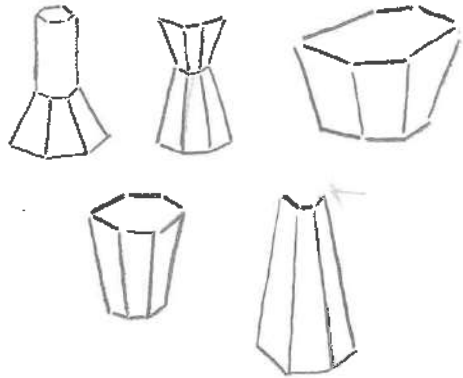
Worn so far



i think the smaller pieces work well,  
create a nice contrast between big  
and small. some of the smaller,  
bigger or any pieces are really effective.  
should i make more of these?

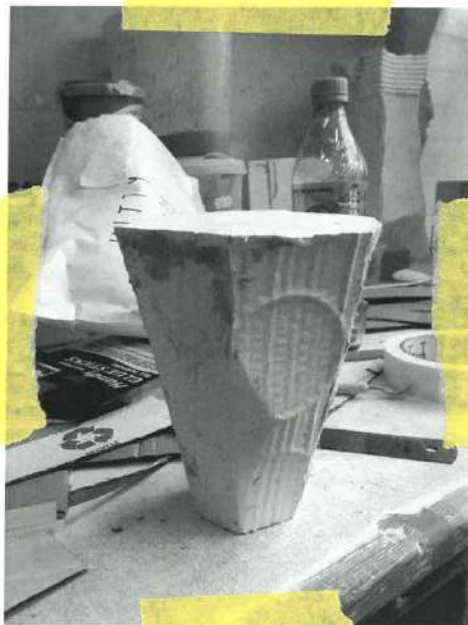


HEXAGONAL PIECE TOGETHER  
MOULDS



10.5  
6

8.6  
-6.3



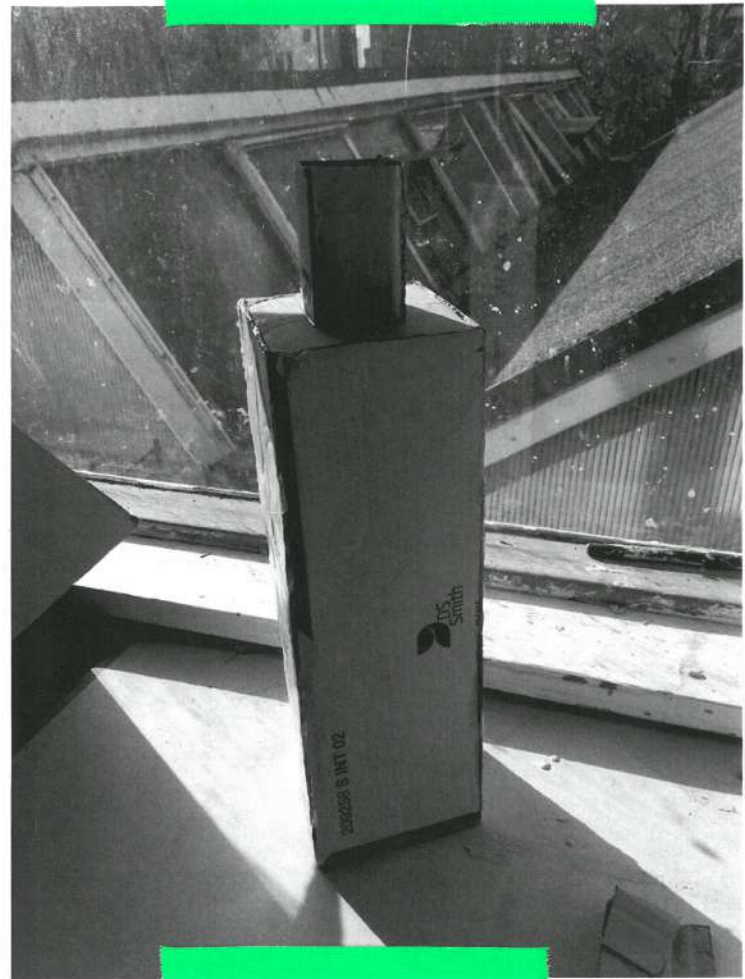
Thinking about new  
forms



we made this form because it had a big under cut where the plaster had leaned



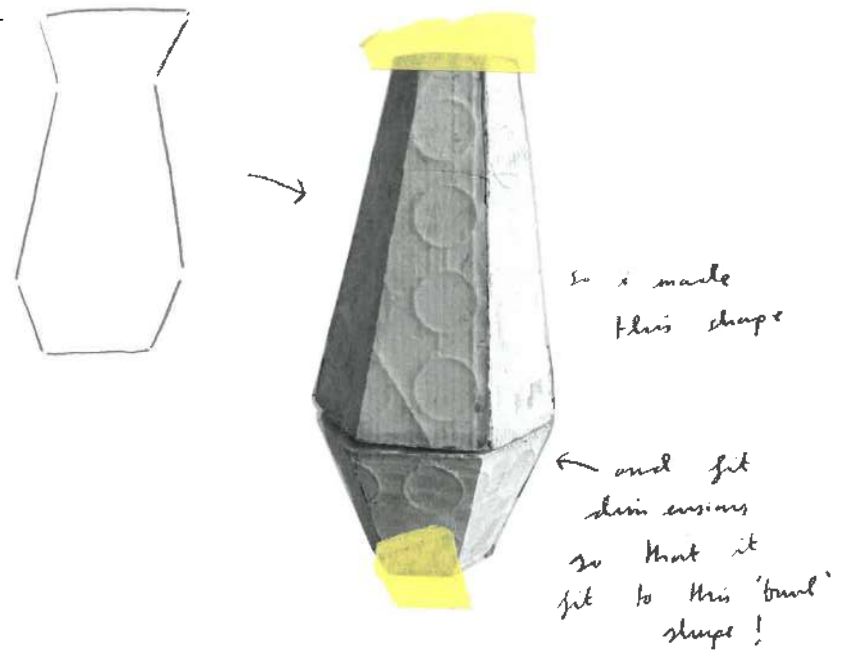
i wasn't really sure about  
i was making - they all  
weren't very nice



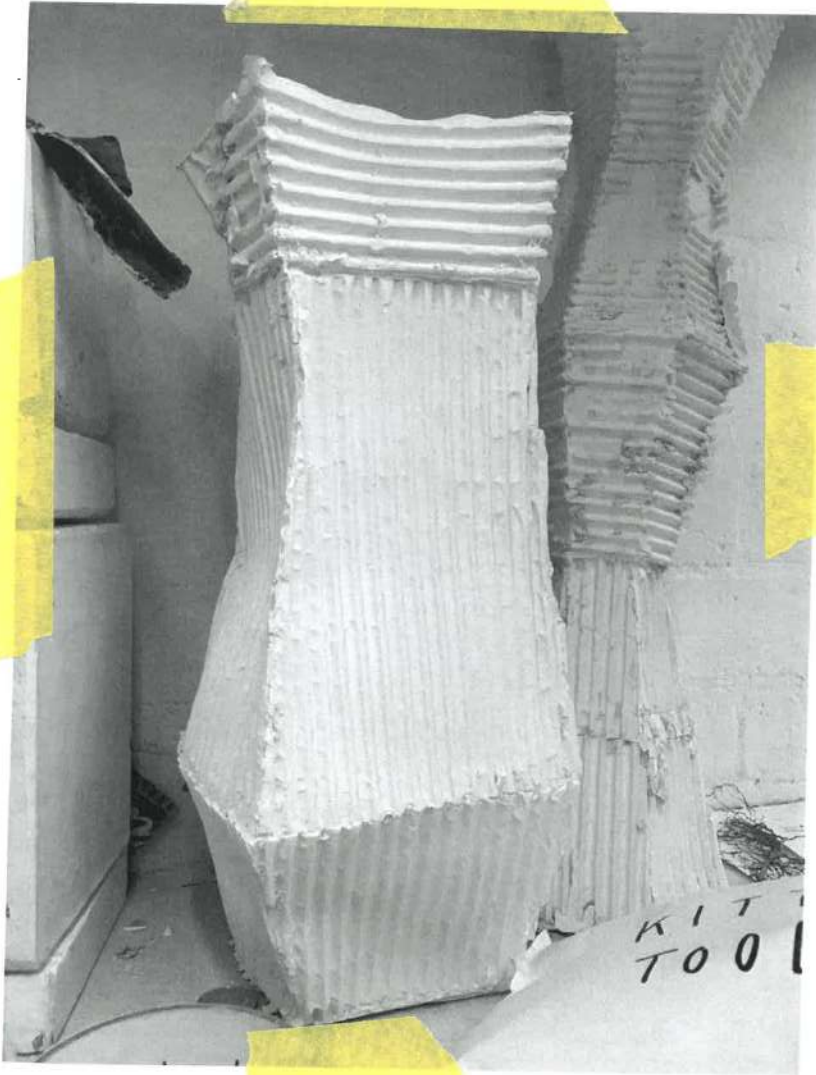
any of these new forms  
seemed quite forced and



I was feeling un-inspired form wise , so far I had worked using the limitations of the cardboard to influence my form  
i decided to look back at some of the burn away pieces i had made right at the start of this project -  
I decided to use this form as a starting point

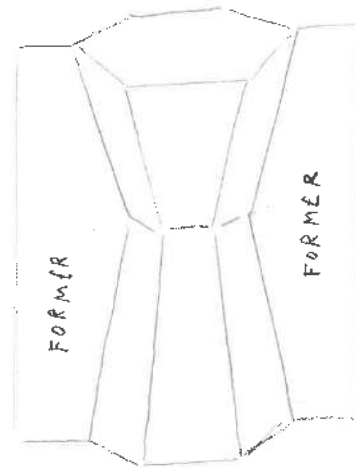
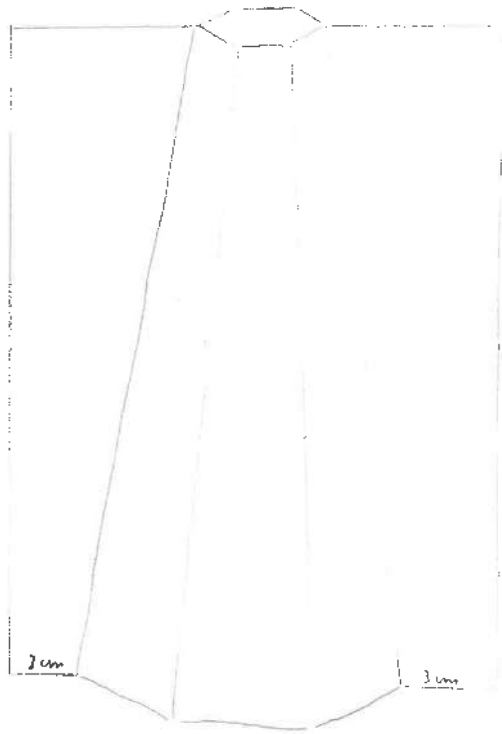


- This was such a big model to make, it needed 4.5 Kg per side of plaster
- It'll be really heavy but quite good because this form will be made with 2 x models so not as heavy as it could of been !!



# Refining my mould making techniques, getting first join-together slip casts out of moulds

Working out former



this is the first piece of my models.



← is un-attached this from the top - it just didn't quite work? Too long

need to do former line



But this meant a hard to fill the sides with rubber - less good model leaving, uneven etc.

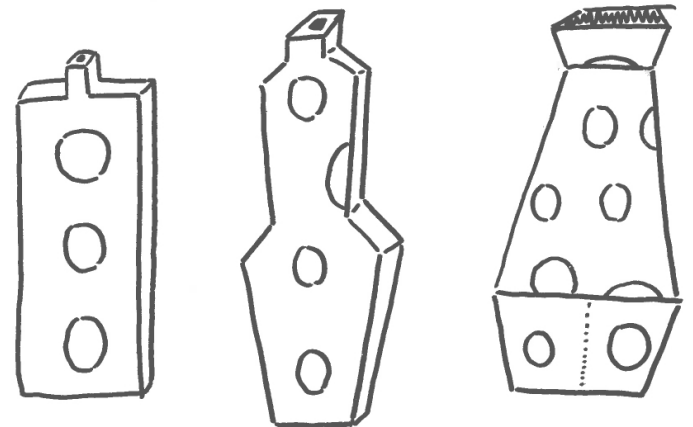
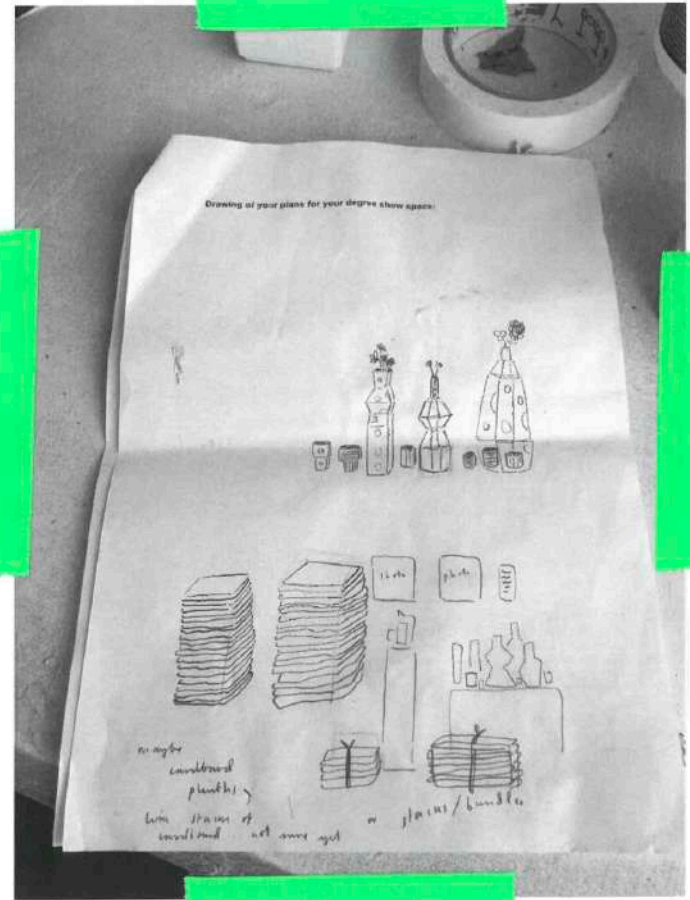
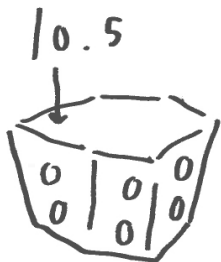
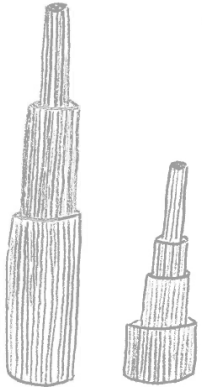


# DEGREE SHOW display



Thinking  
about how i  
will present  
my work.

what will  
i need?



Thinking about the degree show made me start to think more about the context for my work. All through this project I had been wanting my work to be functional, but what was their function? I had made a series of vessels, what could they contain? I started to think about vases and thinking about pieces that could hold flowers.

If I wanted my pieces to hold flowers in the degree show, where would I source my flowers from... I did some research on arranging flowers and floristry and found that a lot of the floristry industry is un-ethical.

vases > flowers > arranging flowers  
ethically sourced flowers



## the politics of the flower industry

Inexpensive, imported, flowers have now become a corporate commodity

Foreign, poorer countries using their land, their resources to grow flowers for the west

Ethical and environmental impacts

Carbon footprint

Eighty-five per cent and rising of flowers sold in the UK are imported.

Since the 1990s, production has shifted towards countries where climatic conditions can provide year round production with low labour costs, with Colombia, Kenya, Ecuador and Ethiopia the world's greatest producers. Whilst controls do exist, there are huge implications for the environmental impact of the industry.

Chemical pollution is an issue. The cut-flower industry is a short-cycle production process that requires the extensive use of agrochemicals which have a negative effect on the air, soil and water supply.

As consumers do not eat flowers, authorities have done little research into these pesticides, there are few regulations, this can obviously impact the consumer but also the impact on workers, growers and ecosystems is completely disregarded. In Colombia 12 different pesticides are used, while Ethiopian producers have been found to be using toxic pesticides banned in industrialised nations.

They are grown using copious doses of fertilisers, insecticides, fungicides, nematocides and plant-growth regulators, generally washed straight into waterways. One study of greenhouses in Mexico growing flowers for the global market found 36 chemicals in air samples from the hothouse, including, horrifyingly, DDT.

Water resources

Increasingly, virtual water is being exported through international trade from some of the most water-stressed countries. For example, cut flowers account for 45 per cent of Kenya's virtual water exports.

Kenya and Ethiopia are not really known for their large water reserves. As a result, Pat Thomas (journalist at the ecologist) raises further questions about the ecological impact of inedible luxury products that are exclusively cultivated for export: "Most of the Kenyan floriculture industry is concentrated on the shores of Lake Naivasha – a complex and sensitive ecosystem, which is home to hippos, flamingos and other animal life. Since the floriculture industry moved in, the population rose from 6,000 to 240,000. Lake Naivasha has shrunk to half its original size, water is polluted – because of pesticides and sewage from the city of Naivasha – and the biodiversity is threatened. Even the flower industry recognises the environmental degradation resulting from the overuse of water, pollution of the lake, and the increasing population in the area."

Unless consumers start demanding ethical flowers, the flower of the future will be destined to be a globalised, pesticide-ridden bloom, raised on a vast monoculture plain and developed at the expense of indigenous flora and fauna by workers paid low wages.

Why have we delocalised the flower industry?

<https://www.befair.be/en/content/say-it-flowers-ethics-and-sustainability-flower-value-chain-0>

<https://www.theguardian.com/environment/2006/may/14/ethicalliving.lifeandhealth>

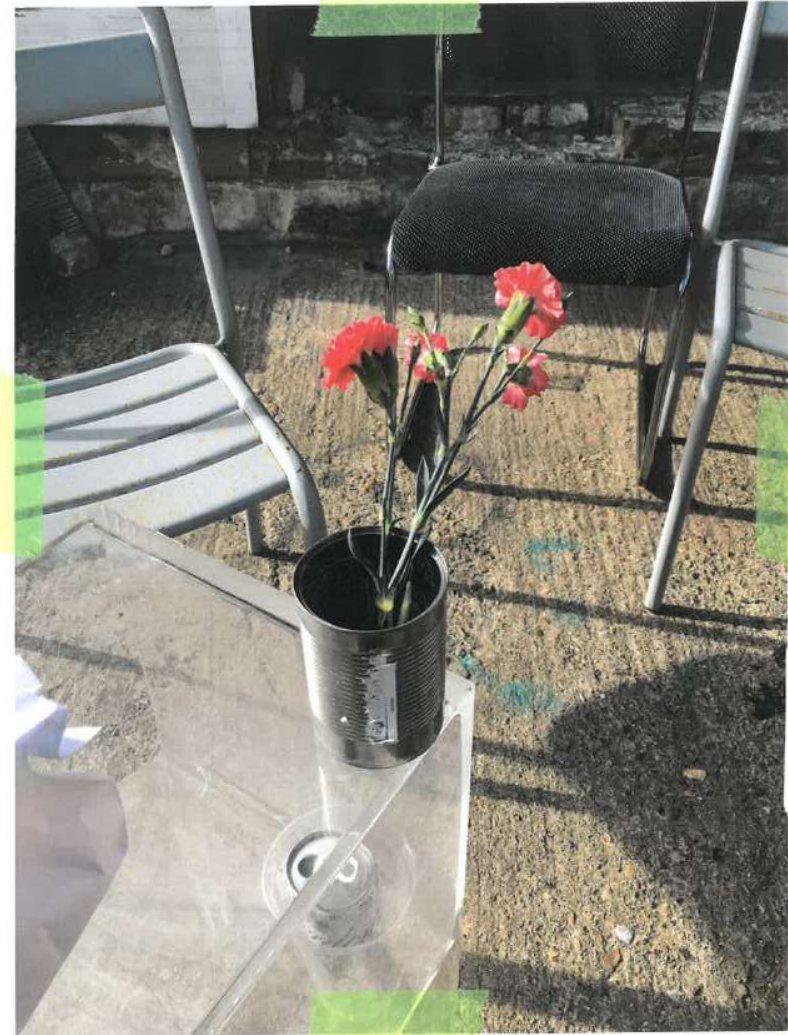
<https://www.policyforum.net/love-hurts-environmental-risks-in-the-cut-flower-industry/>

<https://www.ft.com/content/eb5114d6-d846-11e4-ba53-00144feab7de>

Cecile Delandier



i really like when people  
use old things or bottles for holding



flowers ♡ this is called  
mint enamel use

Delandier mixes her pieces with the  
flowers in mind, designing specific pieces  
for certain flowers.



This photo is how some one has usually placed a spray of



can possibly in an or in given bottle and not really thought about it. But they have created something really beautiful.

Collina strada latest ss19 show based around sustainability sourced flowers from brch floral – showed single stem flowers in discarded plastic and glass bottles alongside crunched up cans





Above an image from Wolfgang Tillmans flower series  
Described as 'the beautiful found within the make-piece and sustained  
by the most ordinary' by writer Jeremy Millar



# flower foraging trip

## FLOWER FORAGING

- I'm gonna go to Withdean woods by the Moulsecombs forest garden project off of end of Levers Road.
- After researching online I took a bucket of cold water to put the flowers into. even though in summer dry the flowers are I don't want them to start to die or wilt.
- Flower cutting scissors - cut stems right at bottom at an angle!

I walked through the woods and fields and found wild flowers growing, as my journey continued I saw discarded bottles and cans in bushes or by foot paths, so would fill them with water and place a flower in each one.

I left a trail of these. I think by setting these up the discarded object becomes different in people's eyes and is seen in a new light.

















setting up found cans and bottles with flowers



After my foraging trip I felt inspired to take more photos looking at un-intended use. I think using these old bottles and cans as vessels for holding flowers really elevates them, we can see them as objects not just waste.

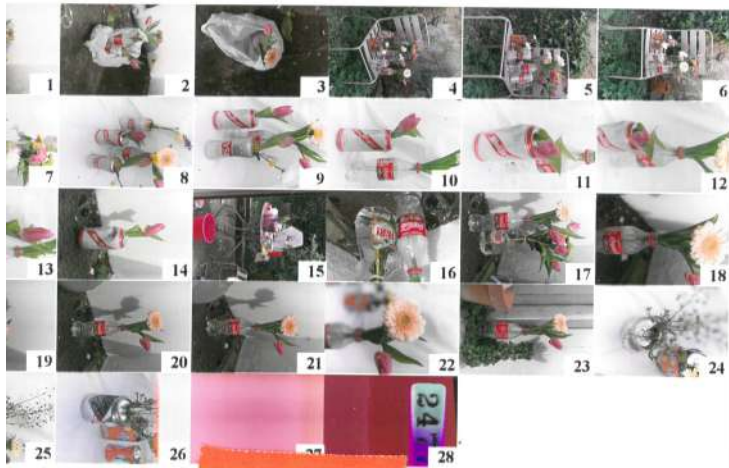






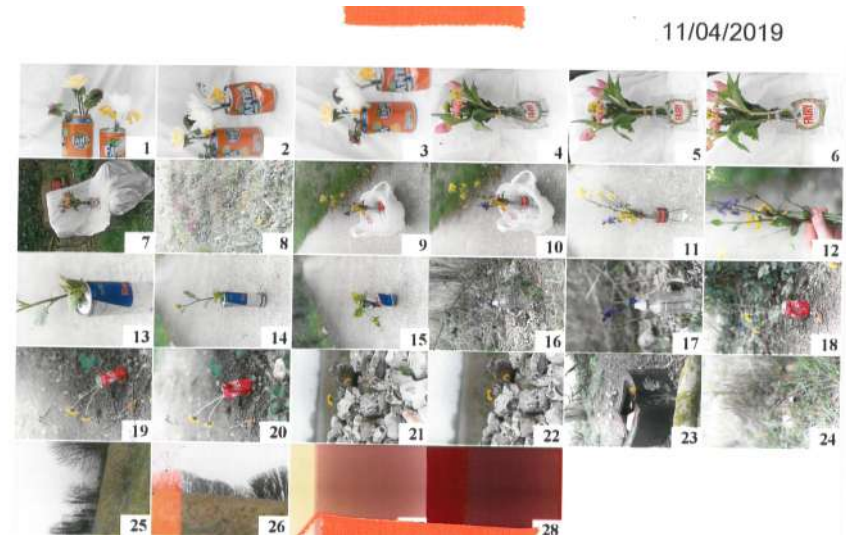
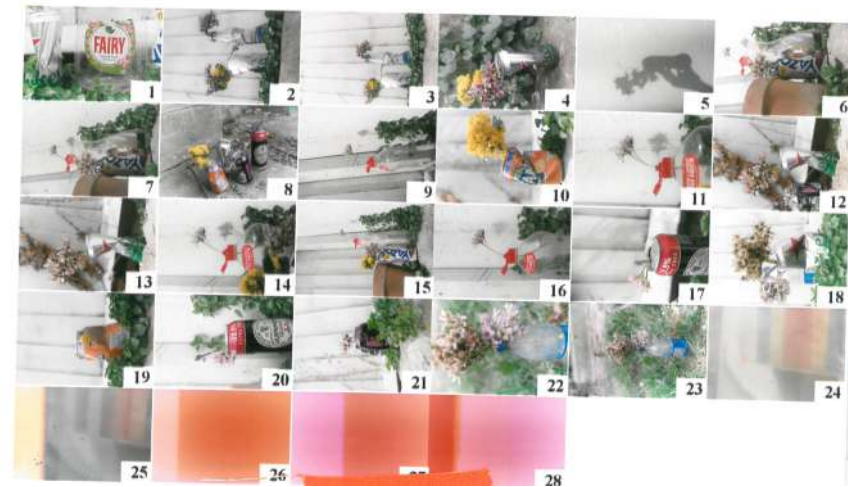






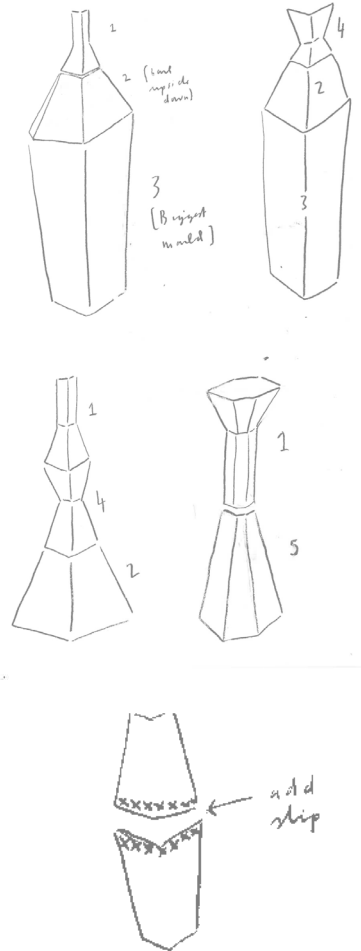
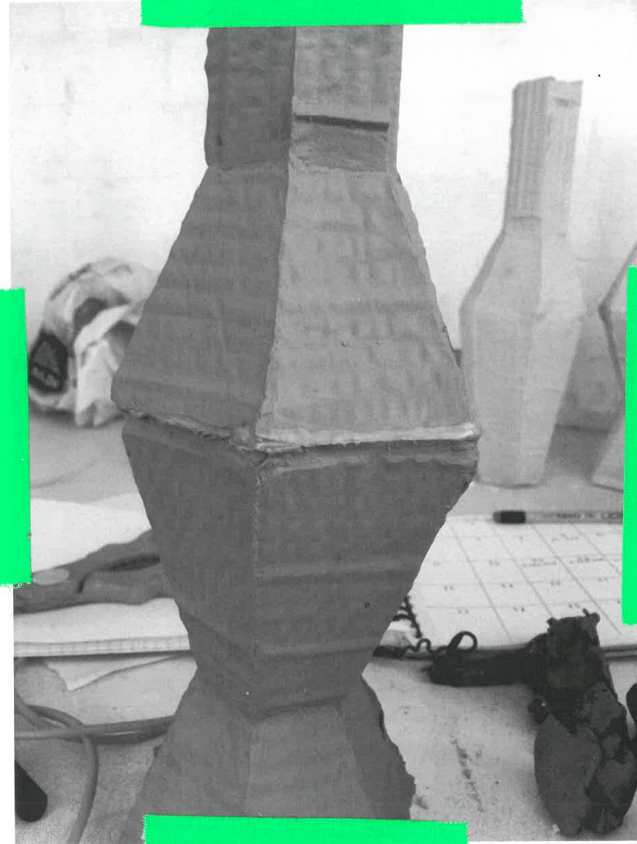
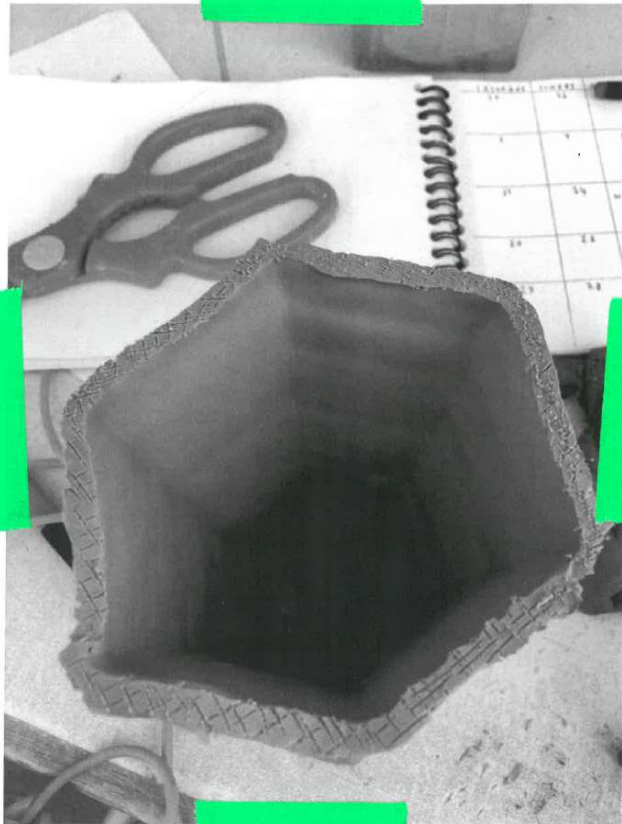
I am happy with how these film photos came out, I think they provide an interesting context to go alongside my work. I am planning to make a book of these images for the degree show.

I am now thinking about possible ways that I can photograph my final pieces, perhaps in a similar way to these photos



O B V I O U S

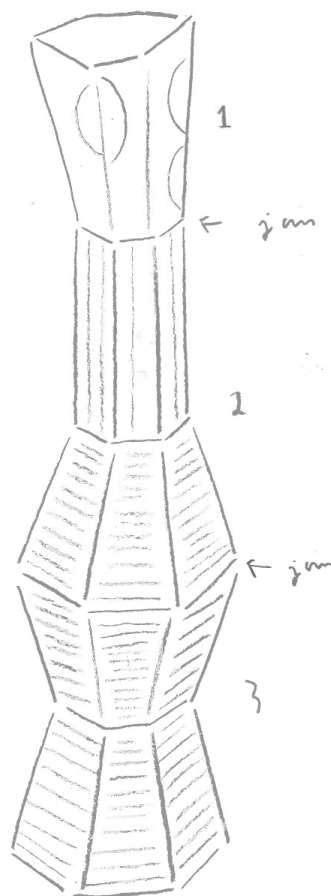
J O I N S .



I was starting to join together my first few casts and I wasn't getting the results I had imagined, I had been trying to hide my joins by sponging/fetteling and this was ruining the textural qualities. I decided to make the join a feature , I have been leaving seam lines from my moulds anyway and so I shouldn't be hiding the join - I think my pieces should show the elements of how they're made, the process.



Starting to do more coloured slip casts meant I had to work out quantities. I decided to swish coloured slip around my mould rather than cast solid colour casts, this meant I would need less coloured slip, save money, and minimise risks of cracking as when huge amounts of stain are added to the clay it can crack a lot easier. I then decided to work out 25% of the slip volume needed to fill each mould and make 25% of volume of coloured slip.



i joined these three slip casts together and it looked really long and thin - the forms just didn't work together.



in green

YL 2%

yellow

lime green stain

3 vials 300 grams

3300 2% = 66g

colour swishing 53g

25% of 3300 = 825g

2% of 825g = 16.5g

in 0.5%

4%

orange

egg yellow

200g 4% of 200 = 8g



in RED

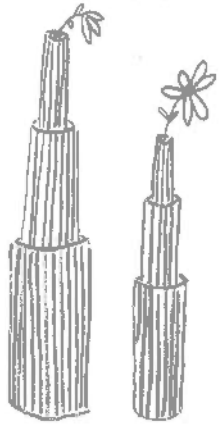
1%

fill 5 L slip bottle  
EGG yellow, ORANGE

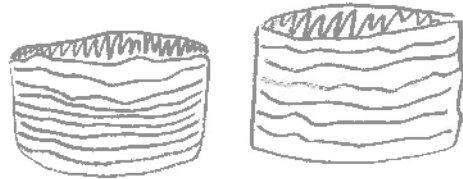
NEED 2 BUY 1 x LG 1 x yellow

# BURN - AWAY VESSEL MOULDS

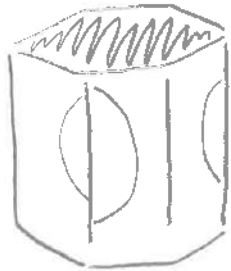
## HEXAGONS



these vessels  
could each  
hold a single  
flower



shorter, wider  
could carry  
at all <sup>crinkles</sup> ripples

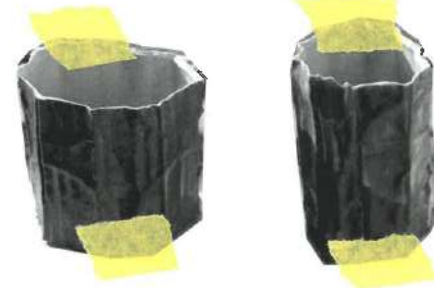


more hex agons !

Hexagon crinkles  
rip



These lid hex agons  
vessels come out of the  
hole - the form is  
really nice, moves well  
and they are really thin



But because  
a painted the  
coloured slip into  
the mould - it is  
so patchy !

In future I will  
make these out of  
solid coloured slip



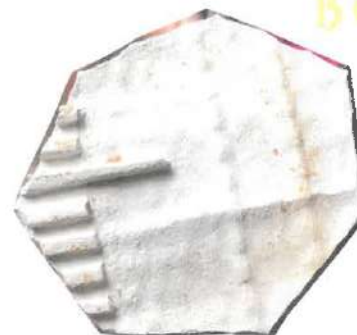


- poured in coloured slip - smoothed around then poured out
- Once first layer is dry poured normal [white] slip in - left for 25-30 mins then poured out
- Left to dry then put in milk



With the taller tubey cylinders - these are more unstable so i use rebar in clay weds to support these structures. Also leave for 15-20 mins because the tops are so thin could go completely solid.

## BISQUE FIRED BURN AWAY CUPS.



← The base of this burn away cup is really effective texturally where the slip has pinned up the exposed corrugated layers

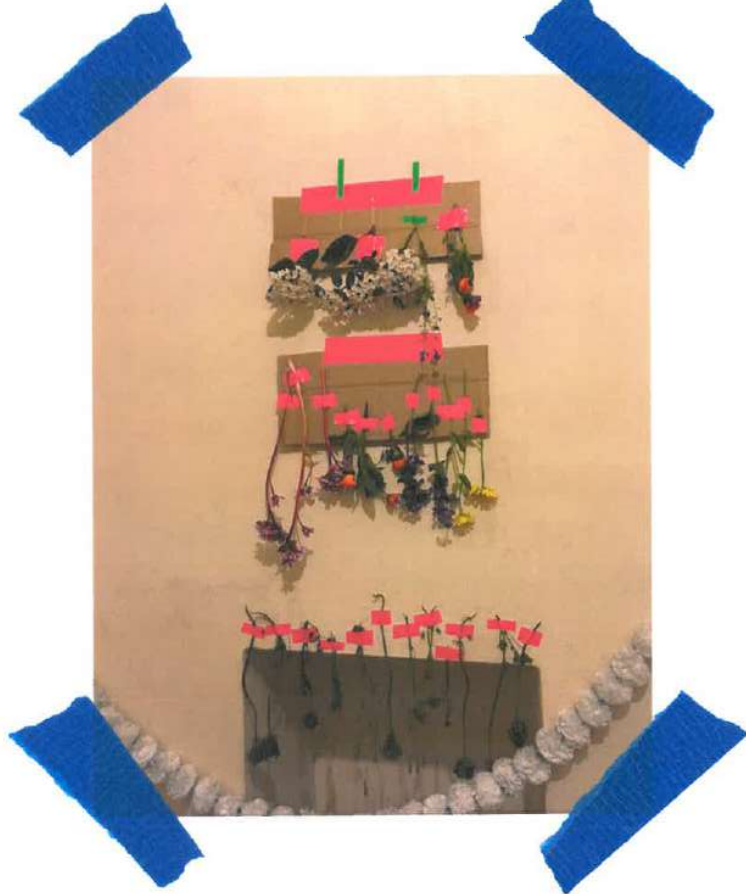


The Left over earthenware is really beautiful

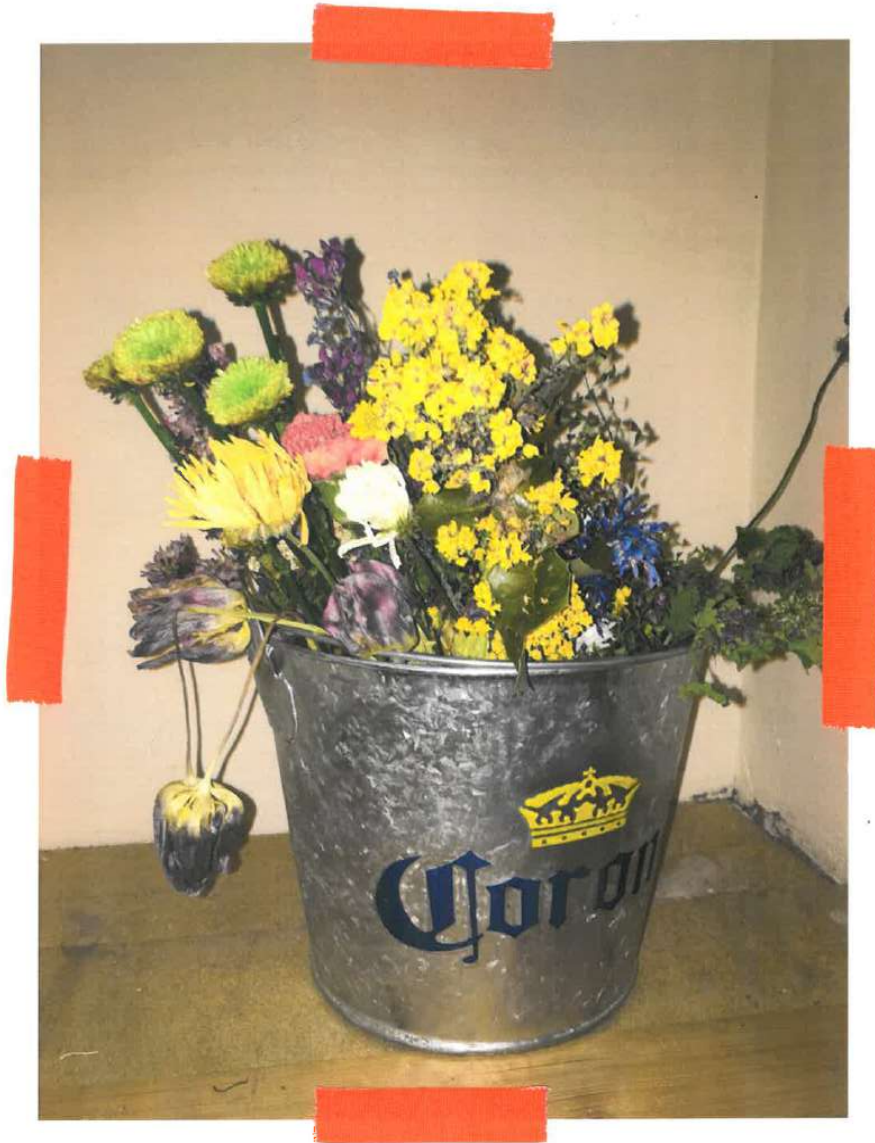


## DRYING OUT FLOWERS

- Logistically it will be more convenient to use dry flowers in my show as i could be dealing with water spillages, dead flowers or having to constantly change the flowers over.
- After researching about how to dry flowers online i set up fresh flowers from my foraging trip which i hung upside down. It is better if they are in dark, cool locations.



My dried flowers

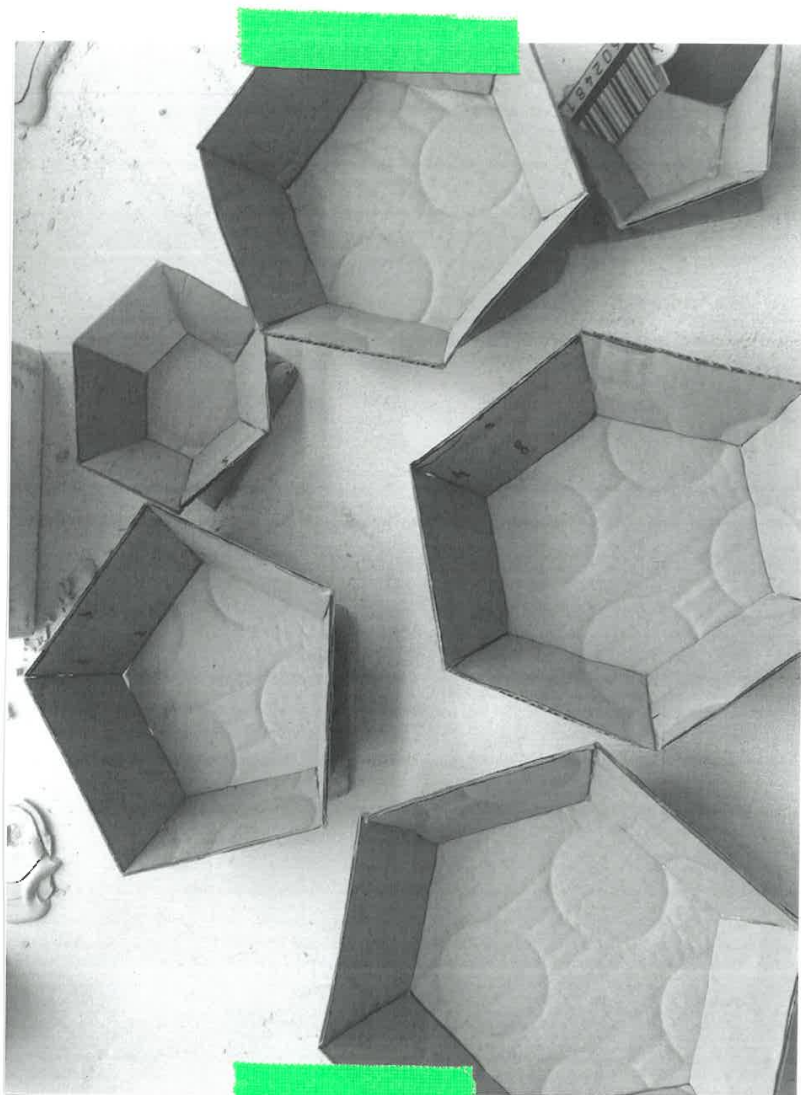


first big slip casts

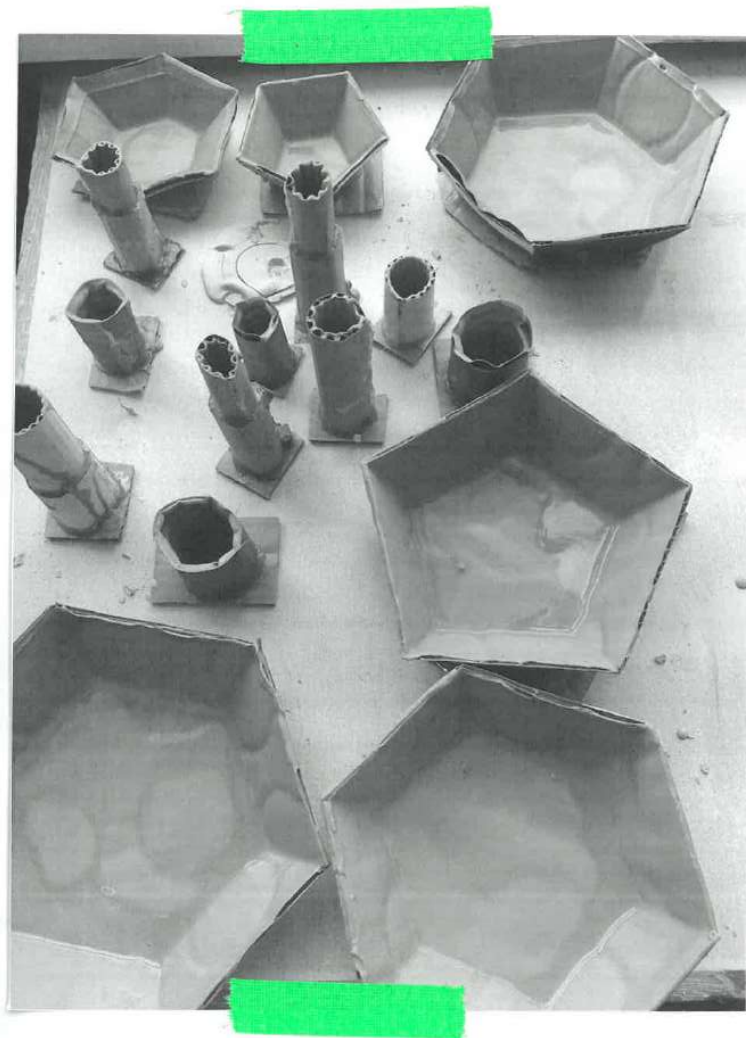


Different Big  
Vase combos  
was thinking these  
could be used  
as flower plant pots



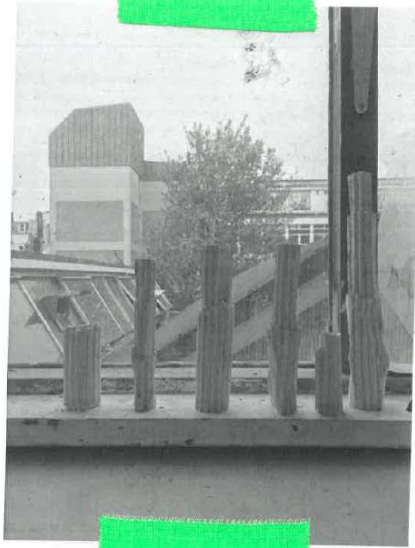


making more hexagon trays



most of these trays covered!  
 too dry too quickly because they are  
 so open and i didn't cover with plastic

MARK DION



As time went on these tubey  
pieces have all lined up on shelves

I could organise my work into  
little form shops / types

As things had started to come out of the kiln I had been lining my pieces up on the window sill of my desk, organising them into the different forms. This led me to think about using shelving to display my work at the degree show.

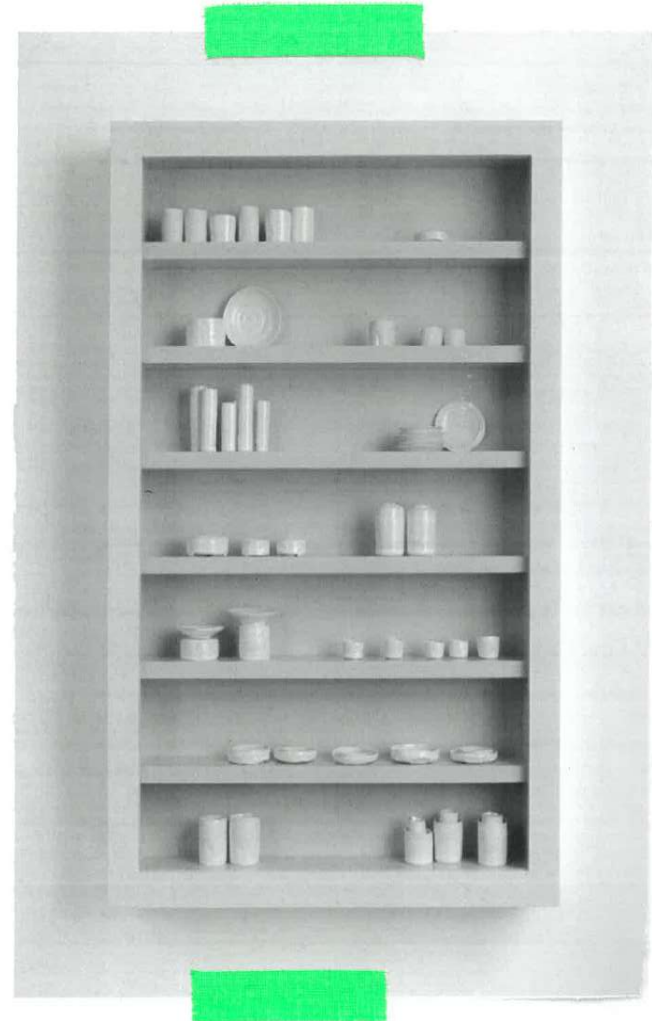
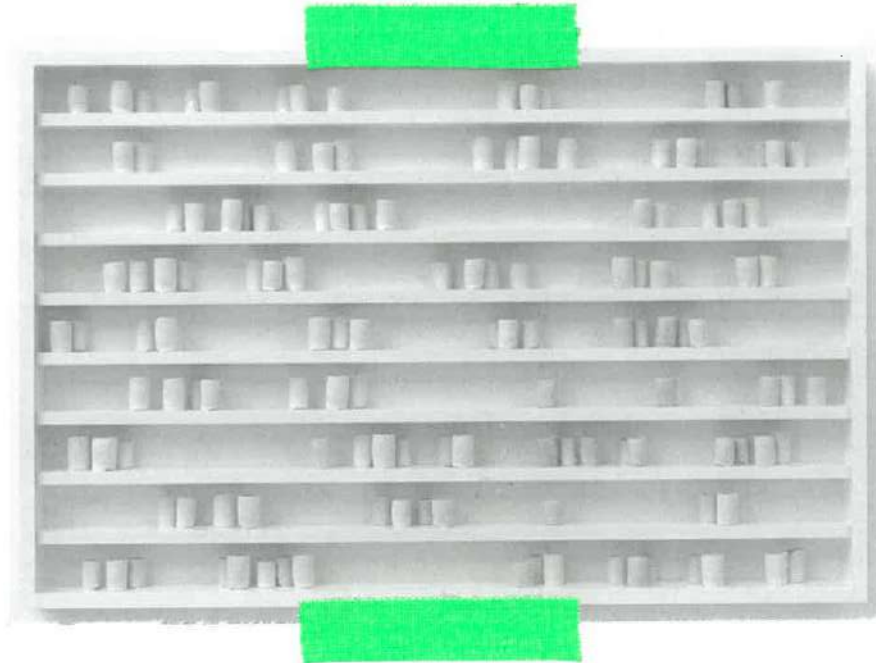


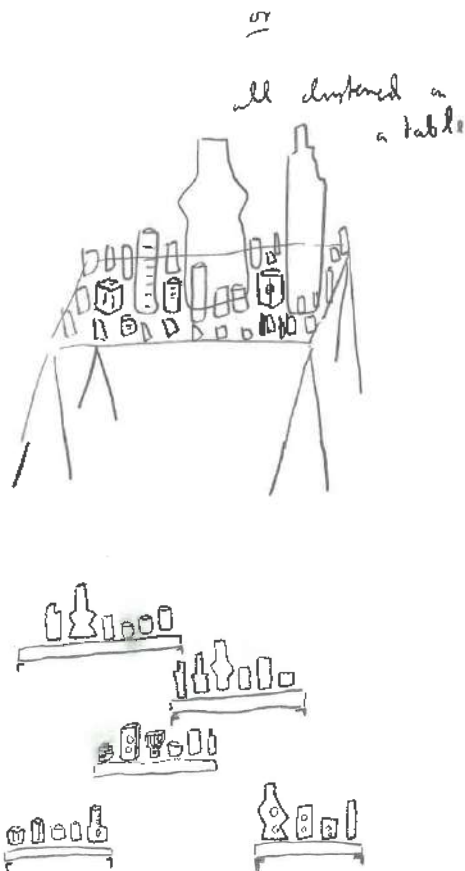
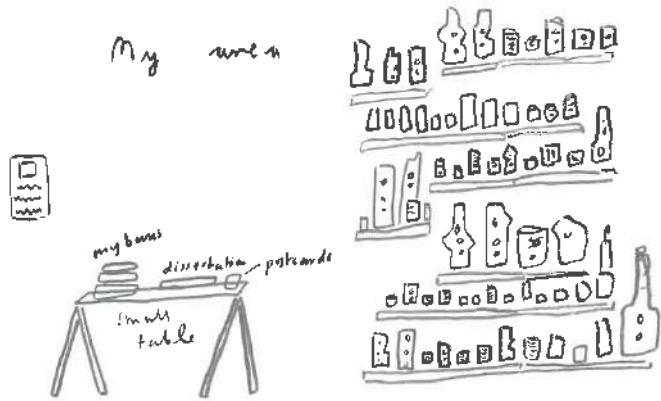
again this artist has really  
nicely displayed these vessels in  
shelving!



## Edmund de Waal

His ceramics are always displayed on shelves - they are installations - would my work have been an installation if displayed in a similar way? These shelves are very uniform - like his work, maybe it would make more sense for my shelves to be more scattered as my pieces are so un-even, imperfect



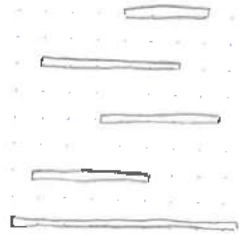


taking pix of my work





shelves



20 cm depth 18 mil mdf

230 mm	x	100 mm
500 mm	x	100 mm
980 mm	x	100 mm
1200 mm	x	150 mm
180 mm	x	100 mm
840 mm	x	175 mm
600 mm	x	200 mm
600 mm	x	300 mm



My intentions at the start of this project were to challenge the perception of the throwaway, I wanted to suggest alternative ways of being with waste. I think that if others can see potential beauty in their rubbish they can begin to change the way they think and feel about waste. I hope if anything this project has provoked others into thinking about waste more. I have really enjoyed this project and think I have achieved what I set out to do !!

