

Artist **SARAH EDMONDSON**



Sorry for the Disruption 1 and 2, 2020, wool, nylon, reflective fabric and faux fur on canvas, 105 x 102 cm

Information from the artist

Chance, the unpredictable, and digital glitches led me to develop techniques that contradicted the speed of technology. Glitches on my computer screen made me think of the way parts of the whole image rearrange randomly while still conforming to the grid. Gridding and cutting up my images I abstract, in the true sense of the word, parts of the whole away from the original, relating to the idea of a technological glitch. The inherent flatness of the computer screen, transformed into tapestry is exaggerated by the absolute matte of the hand-dyed natural wool fibre, absorbing rather than emitting light. The disruptive elements of faux fur, nylon and reflective fabric are in opposition to the natural fibres, referencing the unexpected.

Key words: the grid, chance, unpredictable, random, glitch, abstraction, tapestry, textile art, text in art,

Study

Sarah Edmondson's practice encompasses textile-based techniques such as needlepoint tapestry and the aesthetics of chance and fragmentation caused by technological glitch. In her needlepoint tapestry pieces the slow labour and intensive work of textiles collides with the fast-paced world of digital technology. While needlepoint tapestry provides the framework and grid, found text fragmented by a technological glitch forms a random composition. The term 'glitch' is used to describe random or unexpected technological malfunction and Edmondson herself began to draw on electronic and digital faults after her version of Photoshop began to unexpectedly pixelate her screenprints.

- Text plays an essential role in Edmondson's artwork. By abstracting words and letters she plays with its known meaning and frees it from the confines of language and symbolism, becoming material for aesthetic use. Text can also be found in Contemporary Australian artist Raquel Ormella's needlework. Compare both artists. How is their use of text similar and different?
- Art can be made using simple materials and chance. Look at Ellsworth Kelly's chance collages, such as *Spectrum Colors Arranged by Chance II*, 1951. Kelly create his collages using random pieces of coloured paper arranged into a grid with no definitive pattern.
- The grid has played a prominent role in modernist and conceptual art. Research how the grid was utilised by artists such as Agnes Martin, Sol LeWitt and Carl André in various ways as a visual structure.

Making

- Create a 'glitch' artwork in the style of Sarah Edmondson using chance and fragmentation. Use an existing or found image and cut into six strips of equal width. Lay the strips side-by-side vertically, then repeat the process with white/colour paper. Weave the white/colour strips horizontally back through the vertical strips to create a random composition. Explore intertwining colours or flipping strips in different directions.
- Using Ellsworth Kelly's chance technique create an abstract collage. Start by cutting coloured paper into squares of the same size and place the squares into a bowl. Mix them up and select a square by chance without looking. Place it in the top corner of a large piece of paper, then select another square to position next to the first. Repeat, line-by-line until the collage is complete. When you have completed the arrangement stick it down with glue.
- Create an artwork using a glitch applicator such as <https://photomosh.com> or <https://snorpey.github.io/jpg-glitch/>