

*Oasis no. 7 (1972) designed by Haus-Rucker-Co (founded group of architects that explored perceptions of space through installations amongst the utopian architectural experiments. Aim was to encourage social interactions within your own bubble, allowing the participants to influence their own environments. Played with perception of space, indoor and out-door, privacy and publicity and reinterpreted the idea of a space for relaxation in the centre of a city. Ironically representing green space while being pumped with artificial air.*





... teaching us to cherish what a simple act, like slowing down, has to offer.

*Humankind's concept of time has changed greatly over the last 200 years. Journalist Carl Honore offers a useful history of time in his book *In Praise of Slow* (2004). His main points can be summarized as humankind having gone from no clocks (eating when hungry, rising when awake) to localised time (each village having a clock, working to its own time-zone) through to household clocks and then everyone having some form of timepiece (watches, mobile phones, computers) near them at all times. This led to our lives being directed by measured time rather than living to our own pace. Time controls our lives and clocks dictate practically our every move*

“Many hope that the pandemic marks a turning point in the way humans interact with the rest of the natural world. Perhaps this watershed could be reached in our own homes, by recognising that the non-humans we share our lives with are equal partners in building a more sustainable and just future.”  
- Giulia Carabelli, 2020







'Macrame Plant Hanger 002', September 2020





'Macrame 003 - Propagation Station', November 2020



'Macrame 004', December 2020



'Macrame Plant hanger 005 - Transferring a Pattern', January 2021





Historically, women's art was defined as traditional **craft**: knitting, sewing, cross-stitch, crochet and patch-working. Women weren't accepted into the competitive and conceptual world of fine art and neither was their art because the work they created was marginalized and devalued by the male-dominated art world. Women's work was denied the title "fine" art, and "it is precisely the specific history of women and their artwork that is effaced when art historical discourse categorizes this kind of art practice as decorative, dexterous, industrious, geometric and 'the expression of the feminine spirit in art. However, the use of these terms which maintain the hierarchy and establishes distinctions between art and craft represents an underlying value system. Any association with the practices of needlework and domestic art can be dangerous for an artist, especially where that artist is a woman," for often it immediately references the time when needlework meant **a decorative piece for the household created by an anonymous woman.**

- The Evolution of Craft in Contemporary Feminist Art, 2010, Carolyn E. Packer





'Macrame 002', September 2020



'My hands are able to build forms that the present-day ceramics 3D printer can't. This is because humans are capable of patience, care and inquisitiveness necessary for an intimate relationship with clay,' she explains.

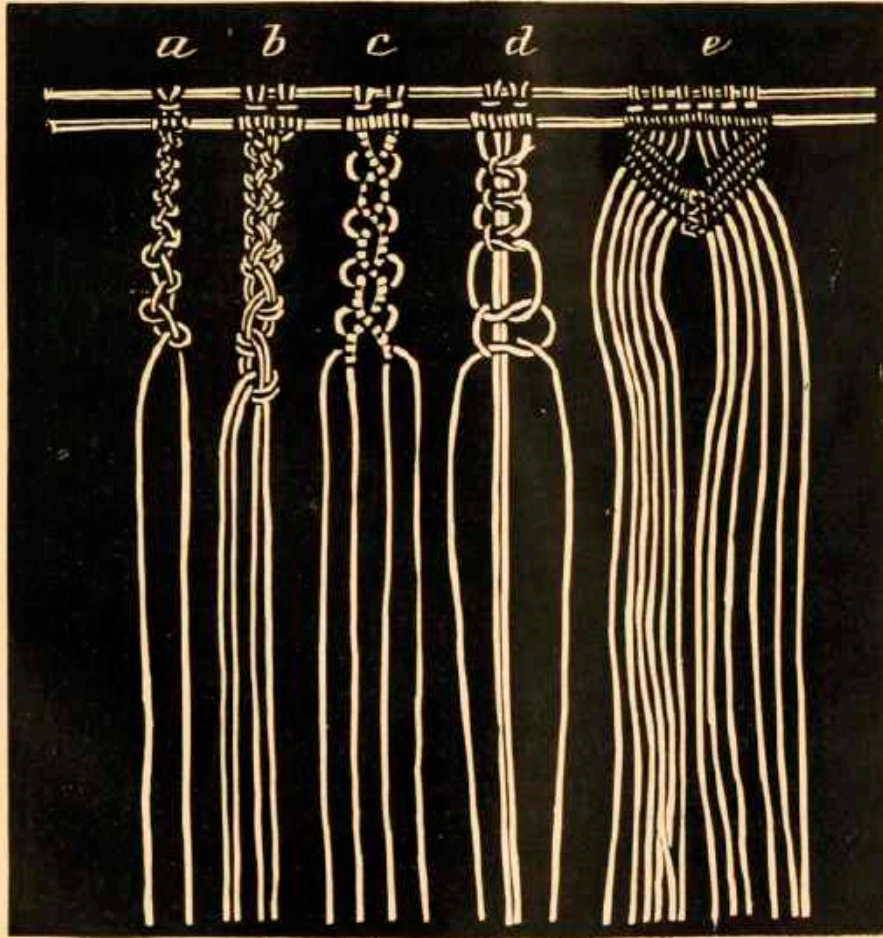
Reclining vessel, 2016, Zhu Ohmu



'Macrame 005, November 2020

'Macrame 006', October 2020

No. 1.



'The imperial macramé lace book', 1877

While most think of macramé as a craze of the 1970s, the craft reached peak popularity in Victorian England. First introduced to England in the late 17th century, Queen Mary herself taught classes to her ladies-in-waiting. Most Victorian homes had some type of macramé decoration, as it was used not only to decorate clothing, but also as curtains, tablecloths, and bedspreads.



'Macrame 007', November 2020



'Micro Macrame Collection', December 2020



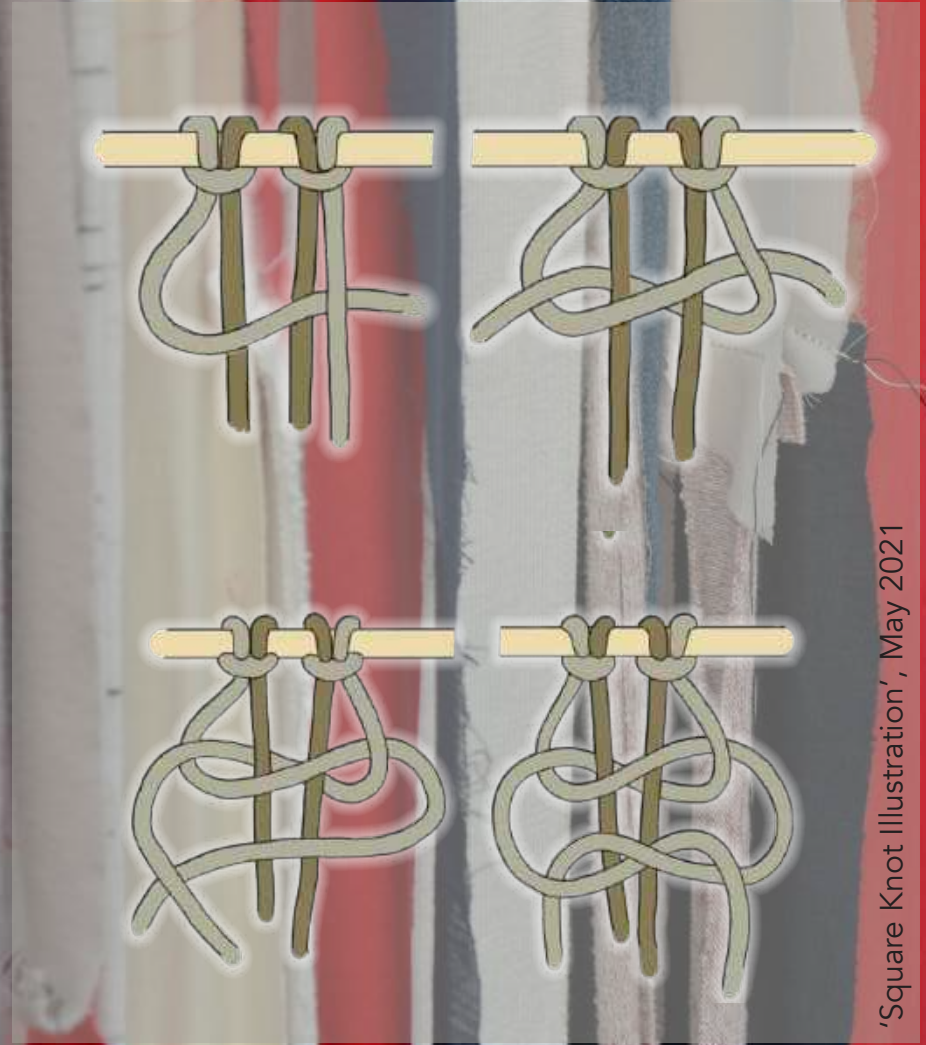
'Making String From Upcycled Fabric 001', February 2021



'Making String From Upcycled Fabric 002', February 2021



'Making String From Upcycled Fabric 003', February 2021



'Square Knot Illustration', May 2021

'Making String From Upcycled Fabric 004', March 2021



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# Introduction to macramé

History  
Cords  
Supplies  
Setting up  
Terms and abbreviations  
Making a butterfly

## History

Macramé, the art of ornamental knotting, originated as a decorative way of securing the ends of a piece of woven fabric, creating a lacy edge. Later macramé was worked separately and attached to both household items and garments as a trimming. By the Victorian era, entire items, such as tablecloths, bedspreads, and curtains, were made of macramé.

The word macramé is derived from the Arabic word *migramah*, which translates as towel or shawl or the fringe on either one. It now means the process itself, regardless of the finished item.

There is some evidence that macramé fringes were used in Arabia as early as the thirteenth century. From there, the art of macramé spread very quickly. The Spanish learned it from the Moors; from Spain the technique spread to Italy and to France. The use of macramé for clothing decoration in these countries is documented in paintings. In England, Queen Mary, wife of William of Orange, taught her ladies-in-waiting to macramé.

British and American sailors are credited with perpetuating the craft. It was known as McNamara's Lace or Square Knotting to sailors because of the predominance of square knots in their work. The sailors knotted to while away the long hours at sea, and then used the belts, hammocks, and bottle covers they had made for barter when they went ashore.



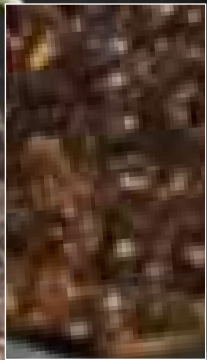




'Macrame 008', NIMarch 2021



A striking and poignant portrayal of time passing in a beautiful Sussex walled garden. Using real-time and time-lapse footage, the film explores the relationship between the seasons and the plants and people who work within the walls of the garden. Locked into the clock of the solar system, the garden performs its annual display, guided by those passionately engaged with its soil.



'Seedlings (Screengrab)', April 2021

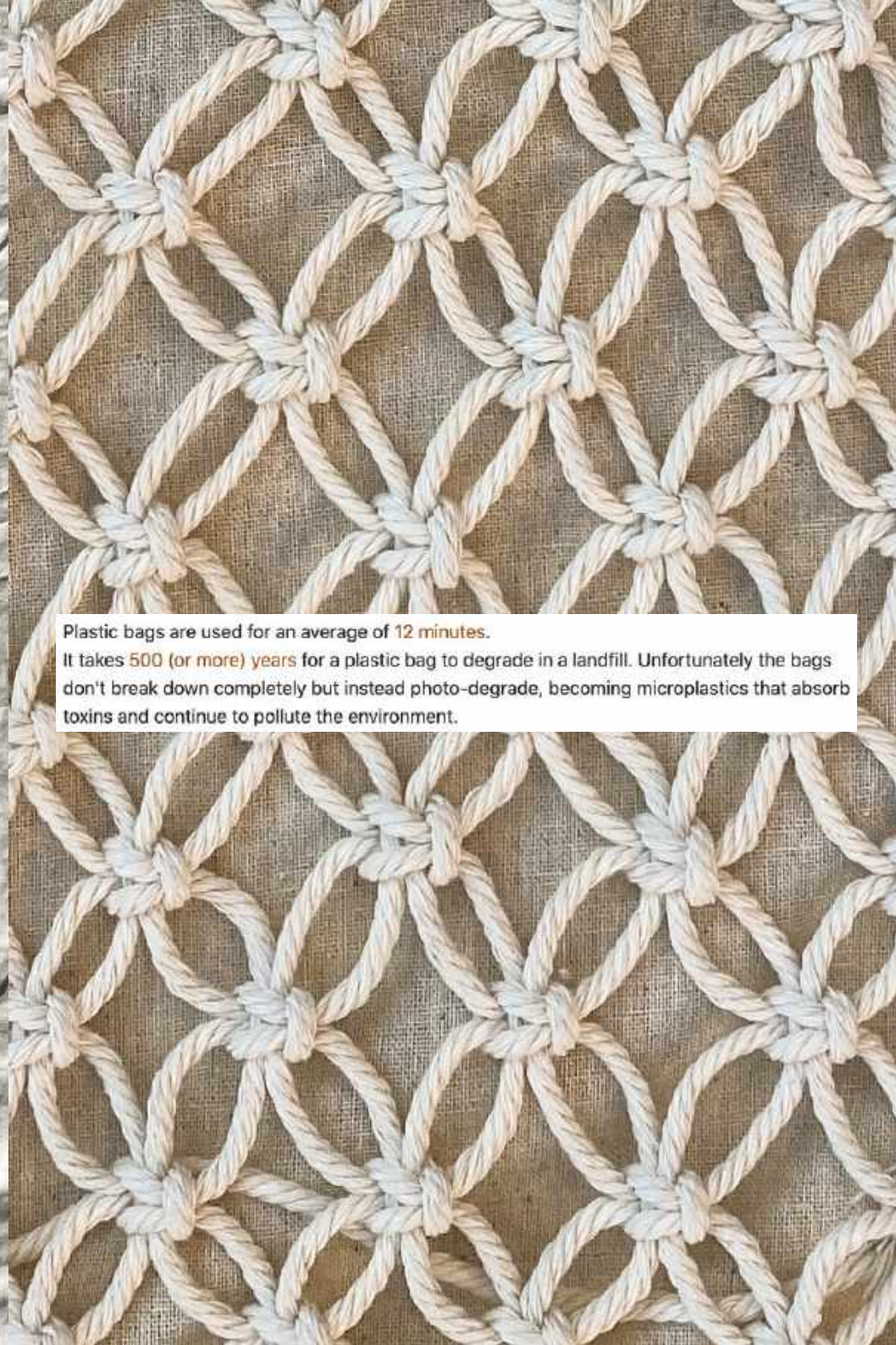
Slow Dancing is a series of 43 larger-than-life, hyper-slow-motion video portraits of dancers and choreographers from around the world, displayed on multiple screens. Each subject's movement (approximately 5 seconds long) was shot on a specially constructed set using a high-speed, high-definition camera recording at 1,000 frames per second (standard film captures 30 frames per second). The result is approximately 10 minutes of extreme slow motion.





'Plant Hanger 006 - Recycled Plastic', February 2021





Plastic bags are used for an average of 12 minutes.  
It takes 500 (or more) years for a plastic bag to degrade in a landfill. Unfortunately the bags don't break down completely but instead photo-degrade, becoming microplastics that absorb toxins and continue to pollute the environment.



The very process of development, without careful attention, easily transforms resources into non-renewable assets, of dwindling value. Sooner or later that undermines a society's power base ... particularly so in a world driven by the need for even greater 'efficiency of industry and development'. Seen in this light, unfettered growth can be tantamount to ecological suicide. (Author's italics)

(Price, 2009, p.243)











'Cyanotype process', March 2021



'Leaf Archive', Winter 2020/2021

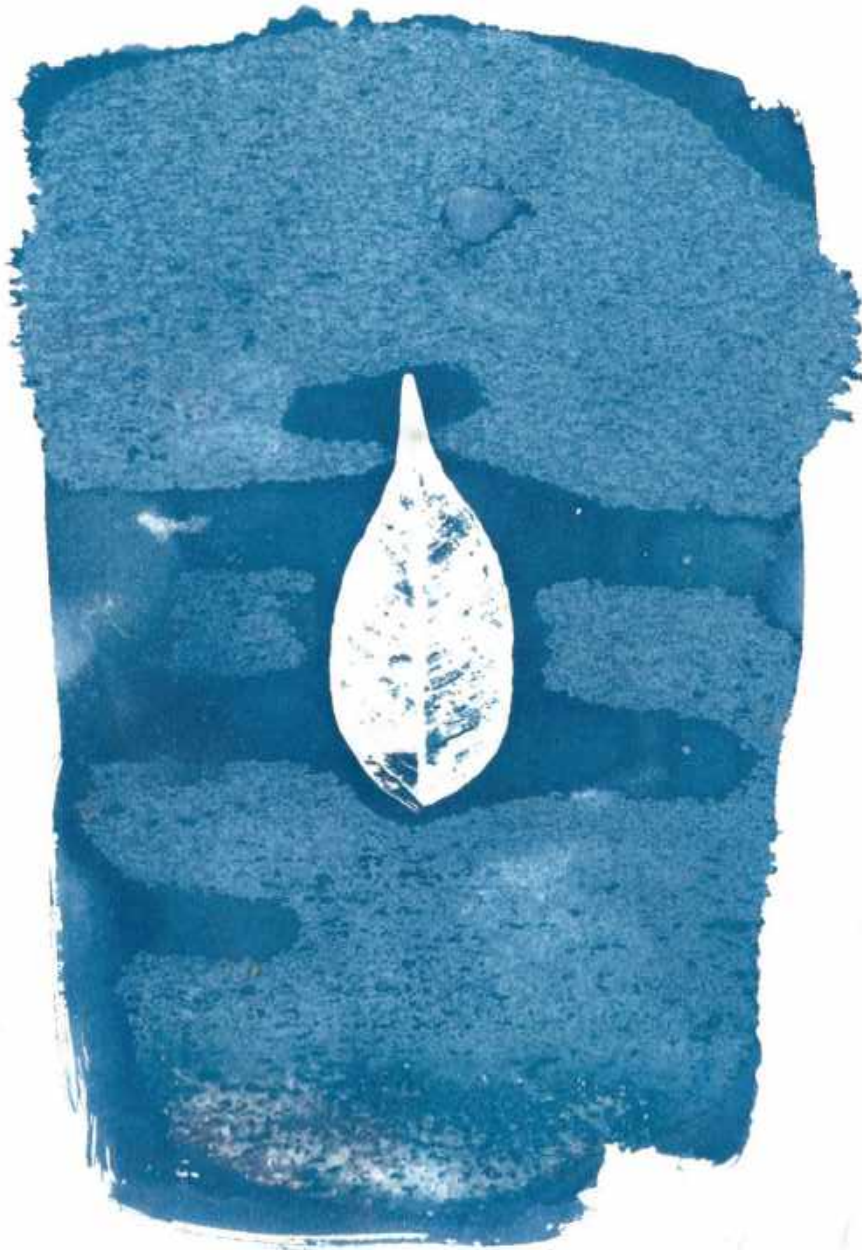


'Cyanotype Process 002', March 2021





'Cyanotype Print 003, March 2021

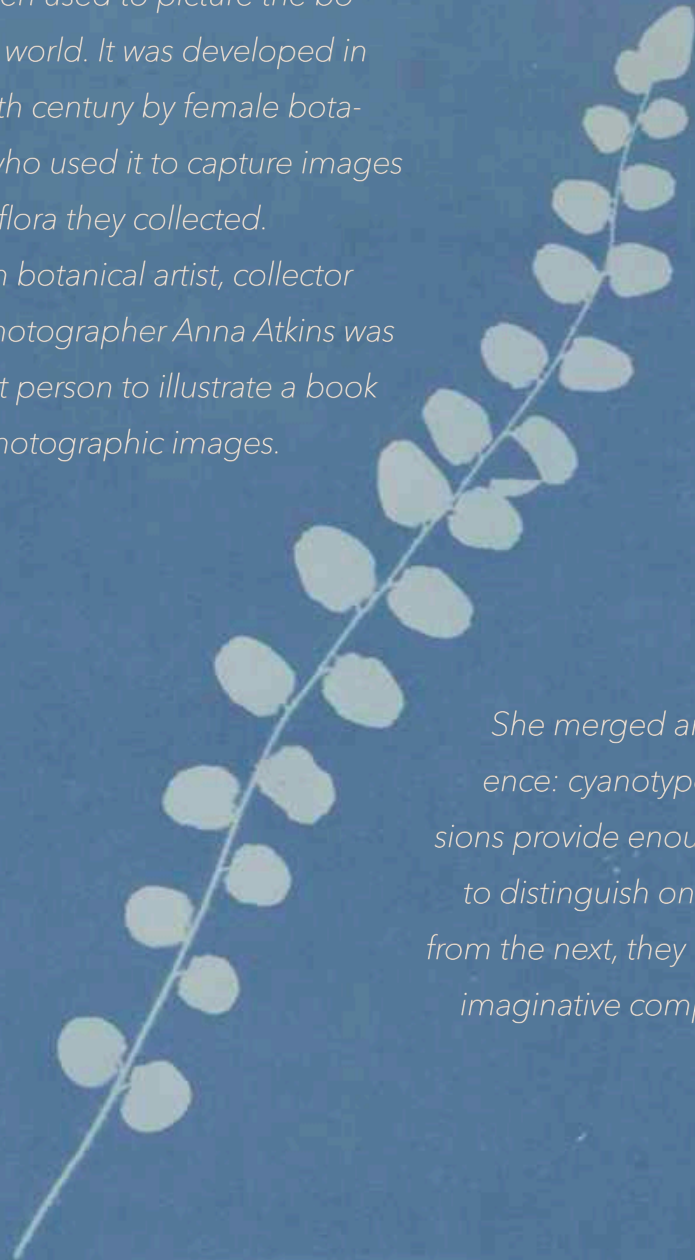


'Cyanotype Print 004, March 2021

*Pteris Rotundifolia (Jamaica), 1853, Anna Atkins*

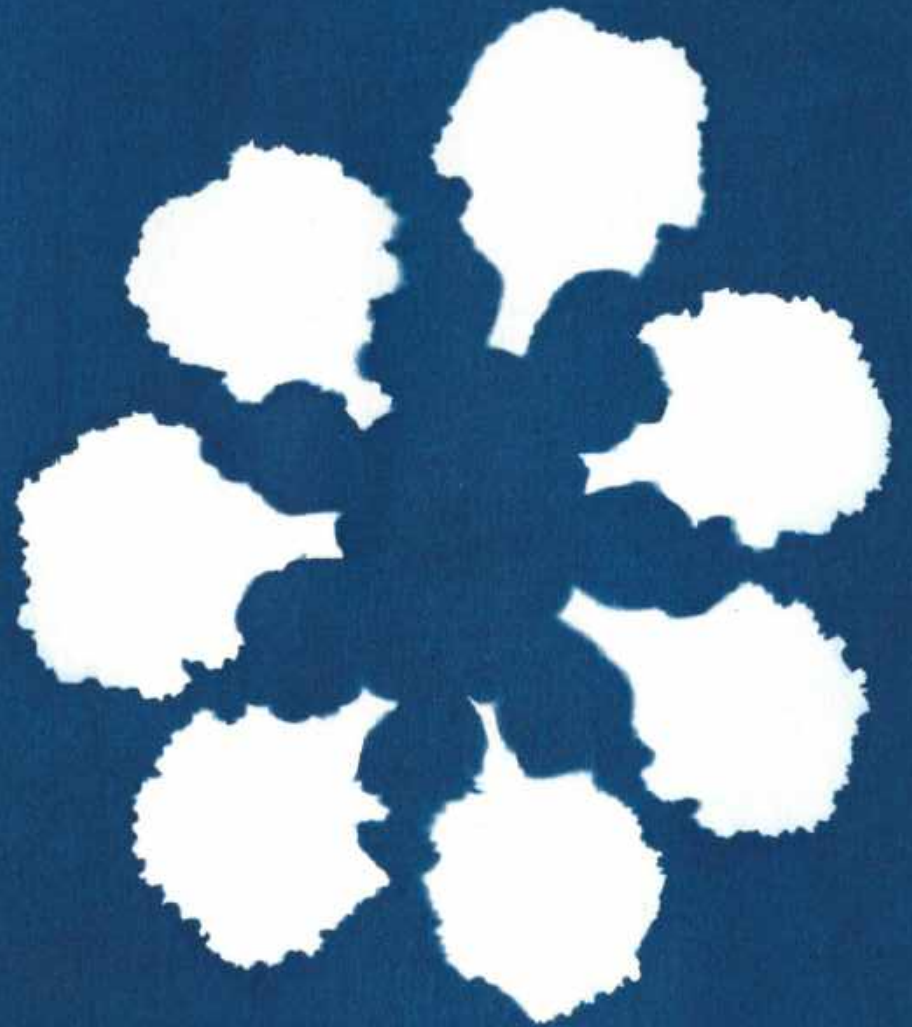
*Since its origins, cyanotype printing has been used to picture the botanical world. It was developed in the 19th century by female botanists, who used it to capture images of the flora they collected.*

*English botanical artist, collector and photographer Anna Atkins was the first person to illustrate a book with photographic images.*



*Pteris rotundifolia  
(Jamaica)*

*She merged art and science: cyanotype impressions provide enough detail to distinguish one species from the next, they were also imaginative compositions.*

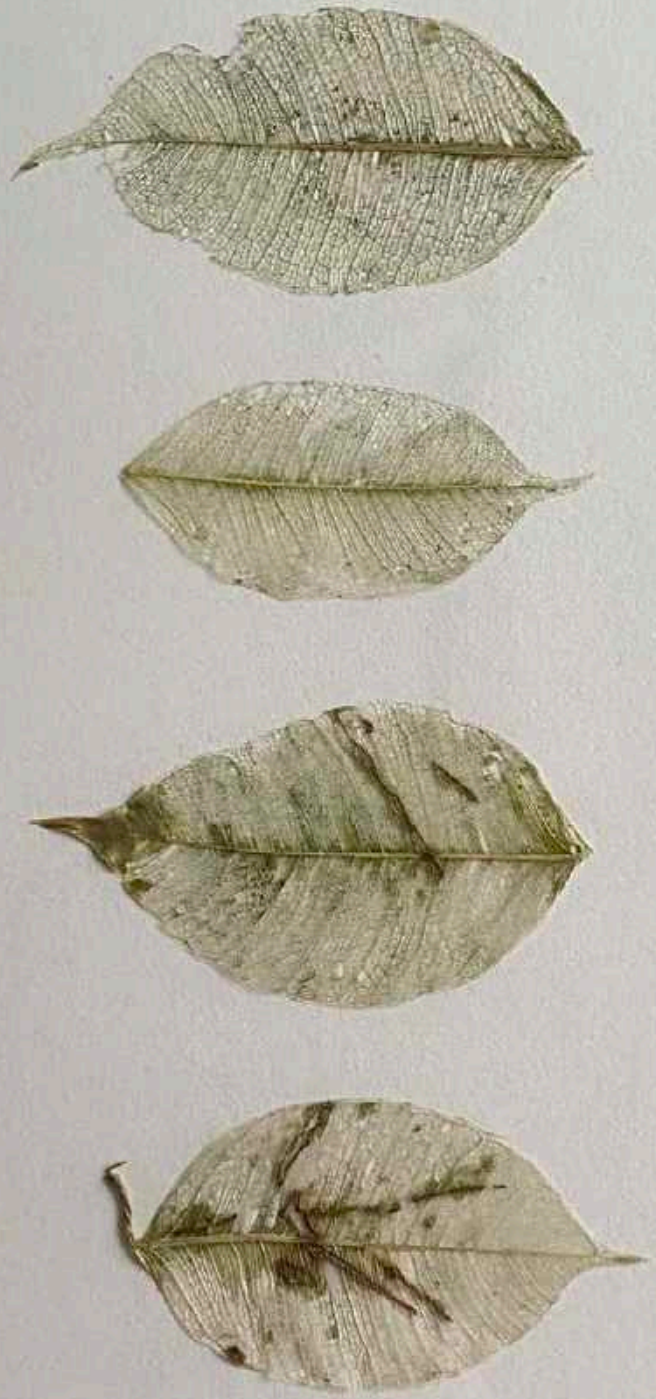




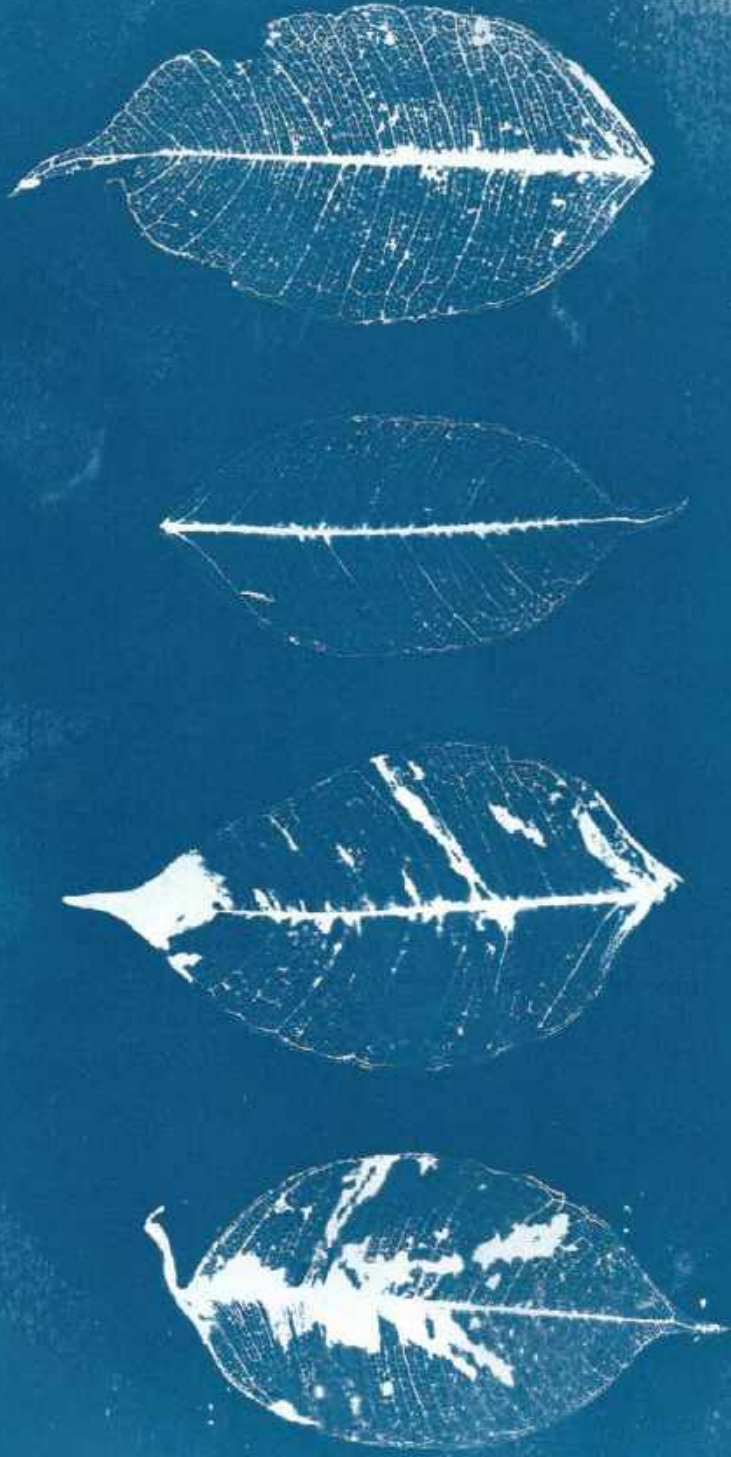
'Cyanotype Print 006, March 2021



'Speeding Up Decomposition Experiment', May 2021



'Leaf Skeletons', May 2021



'Cyanotype Print 007', March 2021





Eva Blokar-Rajteric