



PROCESS BOOK.

BY ATLANTA-JADE JEFFERS.

Introduction

My project will focus on the ideas of identity through hair and race.

Throughout my project, I have looked at a number of things from research and experiments, making jumps from idea to idea.

I wanted to make this project personal and be able to use my personal experiences to drive my project forward.

My Key Themes

Identity
Mixed Race
Hair
Repetition
Family
Race

Meghan Markle: I'm More Than An 'Other'

'Suits' star Meghan Markle on creating her identity and finding her voice as a mixed race woman. Originally written in July 2015 published in ELLE Magazine in 2015.

27/12/2018



It's time to stand out from the crowd
Try ELLE magazine today

ONLY £1
(price) w

To describe something as being black and white means it is clearly defined. Yet when your ethnicity is black and white, the dichotomy is not that clear. In fact, it creates a grey area. Being biracial paints a blurred line that is equal parts staggering and illuminating. When I was asked by ELLE to share my story, I'll be honest, I was scared. It's easy to talk about which make-up I prefer, my favourite scene I've filmed, the rigmarole of 'a day in the life' and how much green juice I consume before a requisite Pilates class. And while I have dipped my toes into this on thetig.com, sharing small vignettes of my experiences as a biracial woman, today I am choosing to be braver, to go a bit deeper, and to share a much larger picture of that with you.

It was the late Seventies when my parents met, my dad was a lighting director for a soap opera and my mom was a temp at the studio. I like to think he was drawn to her sweet eyes and her Afro, plus their shared love of antiques. Whatever it was, they married and had me. They moved into a house in The Valley in LA, to a

*“Just as black and white, when mixed, makes gray, in many ways that’s what it did to my self identity: it created a murky area of who I was”
-Meghan Markle*

One Drop Rule

Visualising the phrase.
Taking it literally and
creating an
illustration to reflect
this.



Making a realistic hand.
Didn't work out that well, the
fingers being too elongated
compared to the palm.
The background is too much
of a similar tone.
Getting the perspective right
with the way the red fans out
wasn't sitting right as there
isn't a platform that it can sit
on. It just looks like it's
floating.



Is racial mismatch a problem for young 'mixed race' people in Britain? The findings of qualitative research

Miri Song and Peter Aspinall

Authors

Abstract

Recent evidence concerning the racial identifications of 'mixed race' people suggests growing **latitude** in how they may identify. In this paper, we examine whether mixed race young people believe that their chosen identifications are validated by others, and how they respond to others' racial perceptions of them. While existing studies tend to assume that a disjuncture between self-identification and others' perceptions of them is problematic, this was not necessarily the case among our respondents. While a racial mismatch between expressed and observed identifications was a common experience for these individuals, they varied considerably in terms of how they responded to such occurrences, so that they could feel: **a) misrecognized** (and there were differential bases and experiences of misrecognition); **b) positive about the mismatch**; or **c) indifferent to how others racially categorized them** in their day-to-day interactions. Some differences in responses to such mismatch emerged among disparate types of mixed people. This study also found that we need to consider national identity, and other forms of belonging, in making sense of the diverse and often multilayered identifications and experiences of mixed race young people in Britain.

Keywords

racial mismatch, mixed race, multiracial, misrecognition, British, national identity, phenotype, identification

Introduction

The growth of 'mixed race'¹ people and relationships and changes in census and other official classification of ethnic and racial groups in countries such as the USA, Canada, and Britain have **engendered** a recent spate of studies which address the issue of how multiracial people choose their racial identifications. In this paper, we explore the ways in which **different types of 'mixed'**² people in

"The way others identify us in the context of everyday life may be determined to a large degree by our physical appearance"
-Miri Song, Peter Aspinall

what the results could be used for.

people believe that their chosen identifications are validated by others; we then investigate how these young people respond to others' racial perceptions of them.

Historically, **one race** has typically been seen as the primary or dominant race of a mixed person. In the US, people with African ancestry have been subject to the **'one drop' rule** of hypodescent, ever since the advent of slavery and its aftermath (Davis, 1991; Spickard, 1989). Despite the legal demise of this 'one drop rule', various studies have shown that many mixed people still feel pressured to identify monoracially, to choose one side over another (Herman 2004; Rockquemore and Laszloffy, 2005; Root, 1996); Roth, 2005.

Various American scholars, and **Mary Waters** (1990) in particular, have argued that minority people who are not White possess fewer or no ethnic options compared with White Americans, who can exercise choice about whether they are ethnic, or whether they are simply Americans. This thinking can be extended to those whom do not appear White, and who are thus racially assigned in ways that are not their own. Their very mixedness, and the identity options available to them, are under-explored area of study, especially in the British context.

Recent evidence concerning Black/White mixed people suggests growing latitude in how they identify themselves (see Khanna 2010; Rockquemore and Brunsma, 2002; Roth, 2005). For example, Rockquemore and Brunsma (2002) found that around 3/5 of 'biracial' respondents chose 'border' identities, in which they refused to choose one race over another; however, their border identities were not always validated by others.

Although some common themes about attributions of marginality (and pressures to 'choose sides') can apply to all mixed people, various studies have emphasized different identity options of people with part Black heritage, in comparison with those with Asian (in the US, 'Asian' refers to people with origins in both East Asia, as in China, and South Asia, such as India), Latino, or Native American

One Drop Rule
social and legal principle of racial descent that was dominant in the 20th Century in the US. It asserted that any individual with even one ancestor of black ancestry is considered black blood.

bold e mixed people may identify as on race. it is become normalise to identify as mixed, but some people will still prefer 1 race

in America is you don't look white, you can't identify as white even with white parents.

Mixed Race Faces

Looks at the the shared experiences that many mixed race people share. Giving a platform where people can see others like them and have to opportunity to take part in this project by photographer Tenee Attoh.

“But there’s still a lot of ignorance in society. People perceive you as either black or white, and you’re not – you’re mixed.”
-Tenee Attoh.





Created the silhouettes of these people from MixedRaceFaces to take away their identity and to keep the outline of who they are. The hair is the main thing that is different in each of the images. Their identity is seen through their hair.

Identity



I Don't Fit In

One drop,
One tiny little drop,
That's all it took.

It's not fair,
It's not right,
It shouldn't happen.

But it does,
It did.

They say I'm black.
They tell me I'm black.
They treat me as I'm black.

But I'm not.

I'm lighter
I'm paler
I'm different

I'm not accepted,
We're not accepted.

I
Don't
Fit
In.

Is it my fault?
Did I do something wrong?
Did I?

Using my research, I started to write what came to me.

I used post-it notes to get my ideas down as they weren't formatted yet.

The post-it notes meant I could change the placements of words.



“Race is a social construct, something we humans imagined into existence”
 -Remi Adekoya

Biracial Britain: why mixed-race people must be able to decide their own identity

February 11, 2021 12:4 pm GMT

Author



Remi Adekoya

Associate Lecturer in Politics, University of

“Mixed race? What’s all this mixed-race nonsense? If you’re not white, you’re black.” So said a legendary black British broadcaster to Sanchez Katwala, a mixed-race Briton I interviewed for my new book *Biracial Britain*, during a conversation they had on identity.

Katwala has an Indian father and Irish mother with no black roots of which he is aware. When he pointed this out, he was asked why in that case he didn’t simply call himself Indian. Was he ashamed of his Indian roots?

The exchange typifies the kind of social reality mixed-race people know all too well: one that combines a binary way of thinking about identity, and the right *monoracial* society confers on itself to tell mixed-race people how they should identify.



<https://theconversation.com/biracial-britain-why-mixed-race-people-must-be-able-to-decide>

How some people see race when you don't look white

Not just one race view

Simpler to other people not them

Should we allow mixed race people feel pressured to pick on side of the race over their other?
 Is it saying one race is better more important to the other? Like one one half matters.

levels of race
 W.B.M.

A unique identity

The notion of a standalone mixed-race identity that is not an offshoot of one of the more familiar identities such as black, white or Asian is not something monoracial Britain and the wider world takes seriously yet. If Barack Obama had asked to be called the first biracial president of America, many would have frowned in confusion. First black president we get, but first biracial president? What’s that all about?

Expertise is crucial. It's why our articles are written by academics

About us

The bias (racial attack) in that case

In Britain, *Meghan Markle's* racial identity sparked a national debate even though she herself explicitly stated back in 2015 that she identifies as biracial. America's new vice president Kamala Harris has presented a unique challenge to identity pronouncers in that she is an even less understood kind of mixed race -- one with no white parent in the background. The default has been to mostly label her a black woman.



Meghan Markle has always made it clear she identifies as biracial

A recurring theme in all these cases is that monoracial commentators have dominated the public debate about what these individuals' identities are or should be. As the son of a Nigerian father and Polish mother, I found it somewhat odd watching debates about Markle's identity on British TV in which everyone was monoracial -- either black or white, with no mixed-race voices.

Should it be like this

That is like an all-white panel discussing what blackness means or size vests. Historically conditioned by the need to survive in societies dominated by single racial groups, mixed-race people have rarely contested this imposition. Instead, we have simply adapted to whatever identity labels these around us have decided to assign us or which have emerged as a result of historical interracial conflicts.

Mixed race people have been pushed out of the conversation

repeated

A classic case being the "one-drop rule", dreamed up by white American segregationists, which pronounced a person with any black ancestry "black" in a bid to harden racial boundaries and foster an air of exclusivity around whiteness. Though no longer law in any American state, this idea continues to shape perceptions of people with black ancestry in the US and other white majority societies. It is the key reason Obama was effectively left with no realistic choice but to identify as black, a fact he acknowledged in a 2007 interview

What we have here is not identity

My Hair

Today my hair is out.
Today my hair is puffy.
Today my hair is wild.

Today I love my hair.

Today,
They said my hair was too big.
They said my hair was in the way.
They said my hair isn't right for me.

Today, I don't love my hair as much.

Writing from my own experiences and using that to create this poem.

Using adjectives that I would describe my hair in a positive way and using things that have been said to me that is negative towards my hair.

It was written from a younger perspective as this was something that had been said to me growing up and to other people with similar hair texture to mine.



Today My hair is bouncy, brittle and bushy
is beautiful, brushed and big
is loose, crinkly and classy
is curly, coily and curled

My hair is bouncy,
brittle and bushy
is loose, crinkly
and classy, is curly,
coily and curled.
is delicate, dark and
disheveled, is elegant



Today MY HAIR IS BOUNCY, BRITTLE

Today my hair is out. Today my hair is puffy. Today my hair is out. Today
my hair is big. Today my hair is wild. Today my hair is big. Today
my hair is out. Today my hair is puffy. Today my hair is out.
Today my hair is big. Today my hair is wild. Today my hair is big
Today my hair is out. Today my hair is puffy. Today my hair is
out. Today my hair is wild. Today my hair is out.

Today My Hair is Bouncy, Brittle
Typography- Calligraphy
and Bushy

Research different ways that I could present my writing. Typography was something that came up but I found it a little difficult

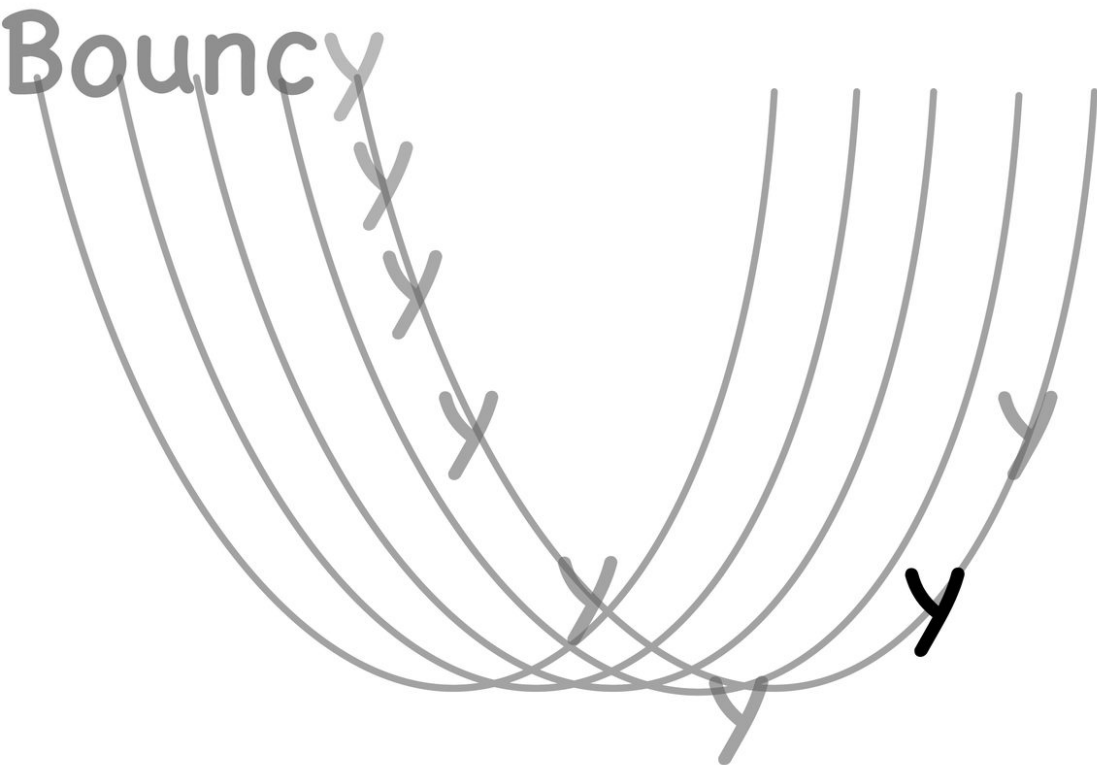
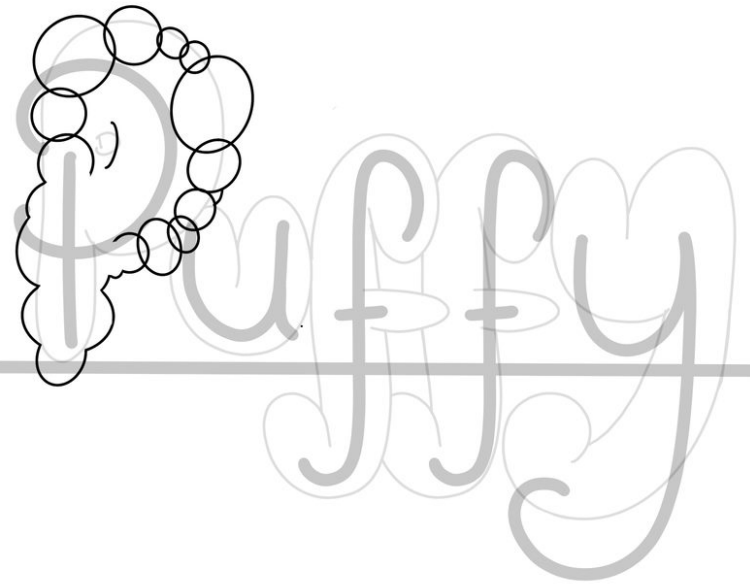
Calligraphy was something that I tried but didn't like.

Today my hair is bouncy, brittle and bushy.
I used the list of words that describe hair as a way to add to the poem that I wrote.

- is beautiful, brushed and big
- is loose, crinkly and classy
- is curly, coily, and curled
- is delicate, ~~dark~~ dark disheveled
- is elegant, exquisite and
- is fluffy, frizzy and fuzzy.

Experiments With Text

Using the meaning of the words “Puffy” and “Bouncy”, I have tried to convey the meanings of each word through the way that they look.

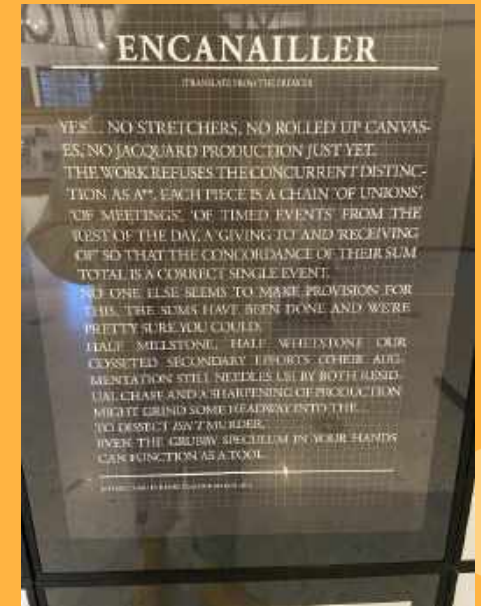
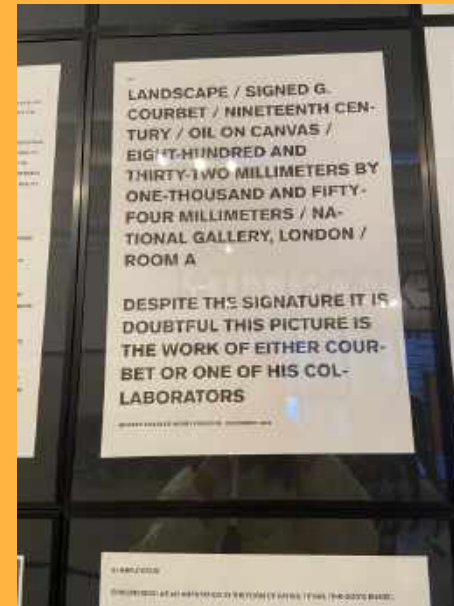


This didn't work the best as I was getting the shape wrong in the word “Puffy”- Couldn't get the shape to fit the way that I imagined.

In the animation of the word “Bouncy” I was messing up the letters as they hit the ground. Not having the letters be elongated and stretched made the movements look off and as if they are moving up and down as opposed to bouncing

The Herbert

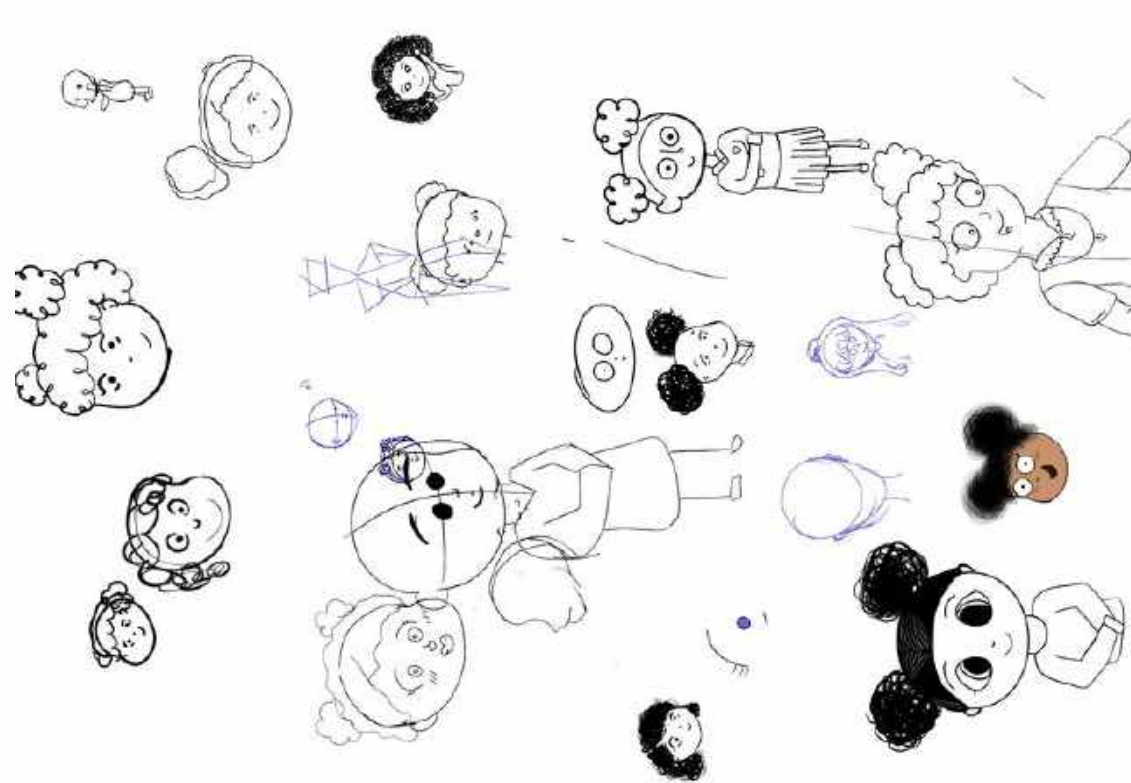
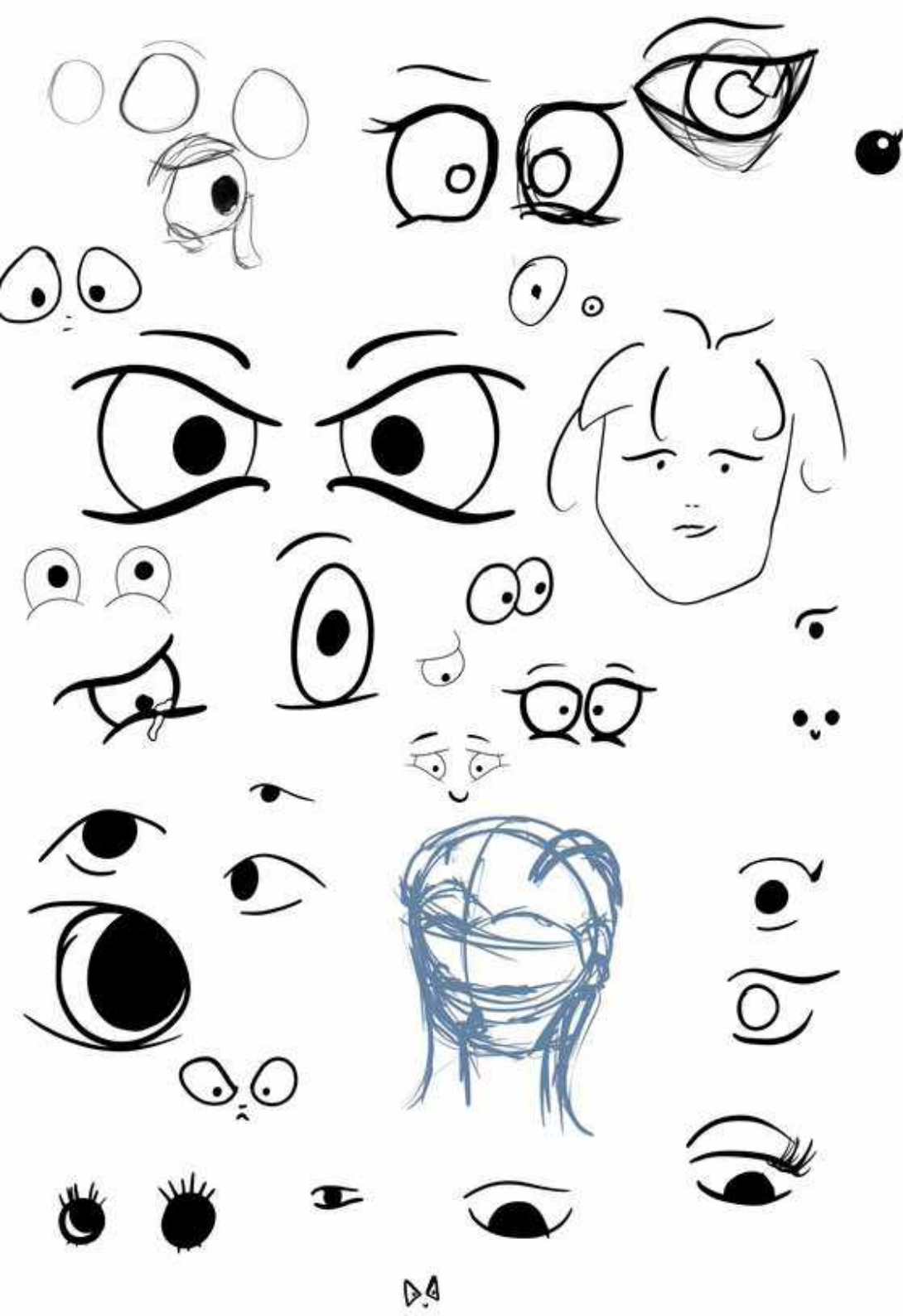
Coventry Biennial 2021: HYPER-POSSIBLE- In this exhibition, there was a lot of work that focused on text and how text could be used in the artwork. I looked at how the displays vary between the different pieces of work.



“Coventry Biennial 2021 seeks to highlight that social, political and critical art in Coventry is, has been and always will be Hyper-Possible.”

- Ryan Hughes





Sketches

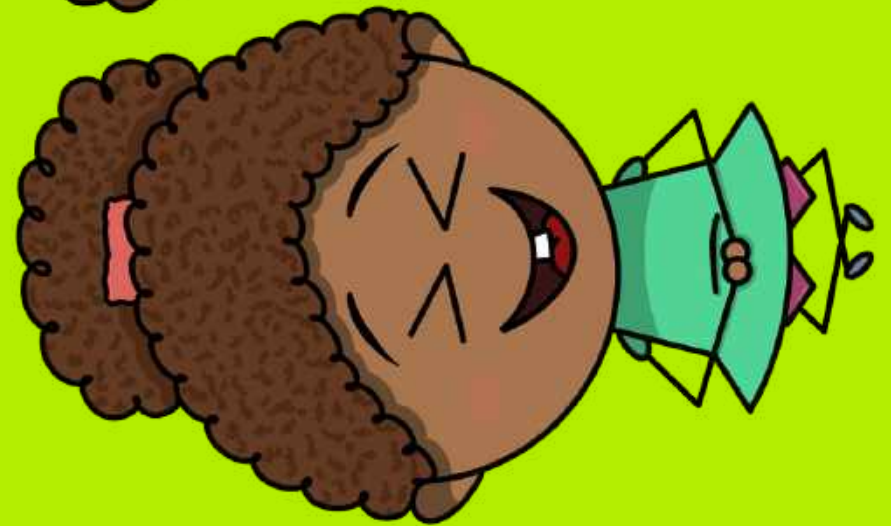
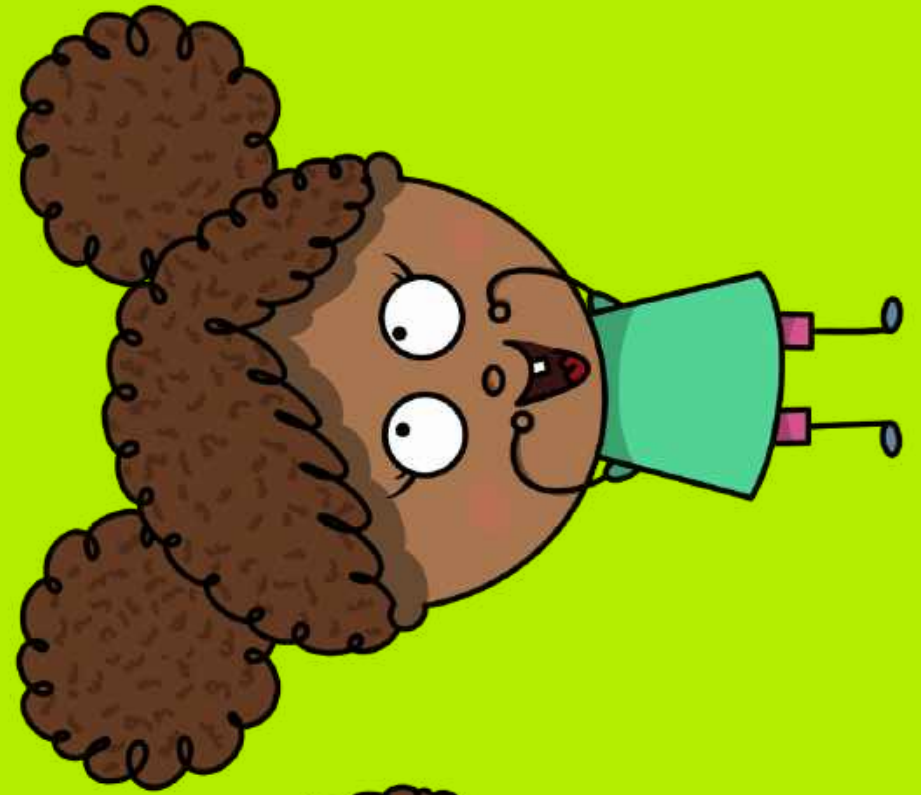
Trials and experiments in different features for my character illustrations. Doing different expressions and designs to see the style that I like the most.

My Characters

Made the focus of the character their hair, making it the point the audience focuses on. Making it a positive thing for the character.



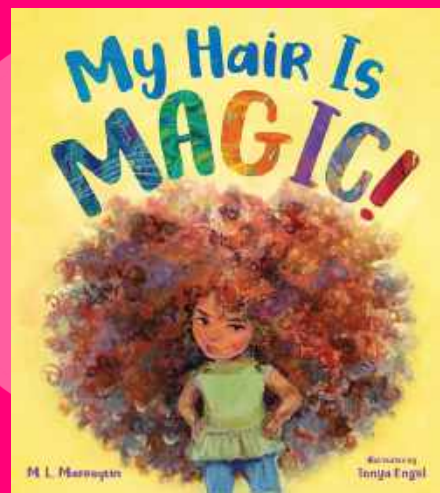
Character #1
October 2021



Story Books about Hair



Hair love has been created into an short film and this was the first time that I had herd about it. These books show the beauty and the power that hair like this can have to a young audience, and to be proud of it.



"I love that my hair lets me be me!"

-Hair Love



Character Experiments

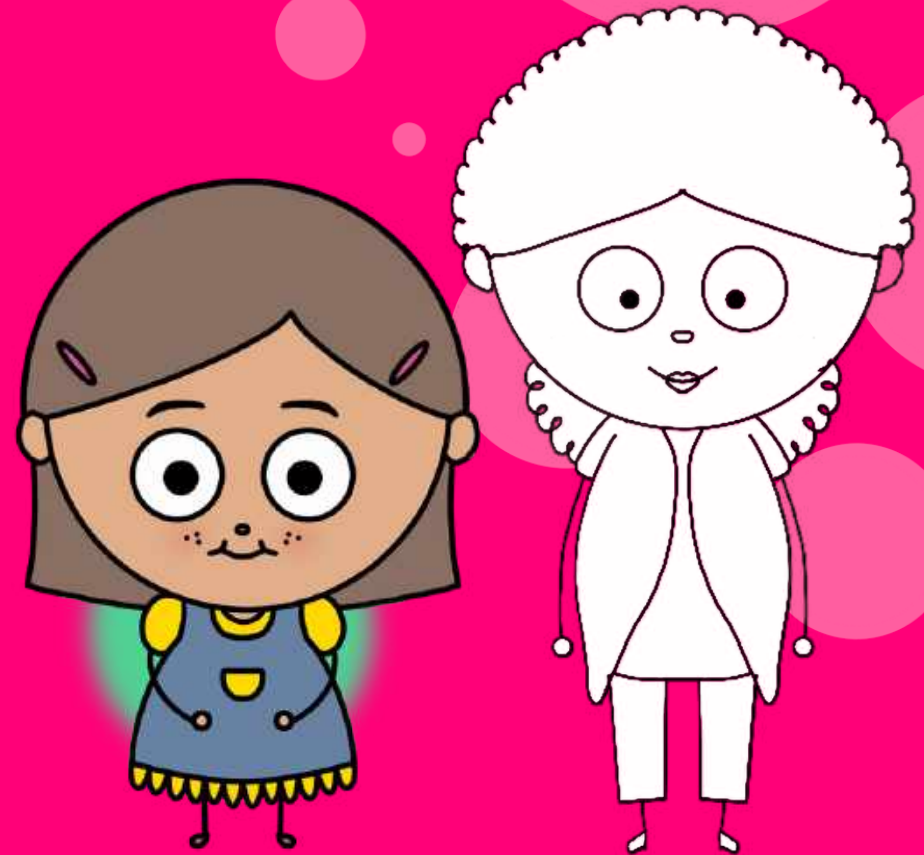
Using different brushes to create different textures to portray different feelings towards the character.

The bold black lines gives a cartoon feel to the character. The lighter brushes as a lightness and gentleness to the overall feelings to the character.

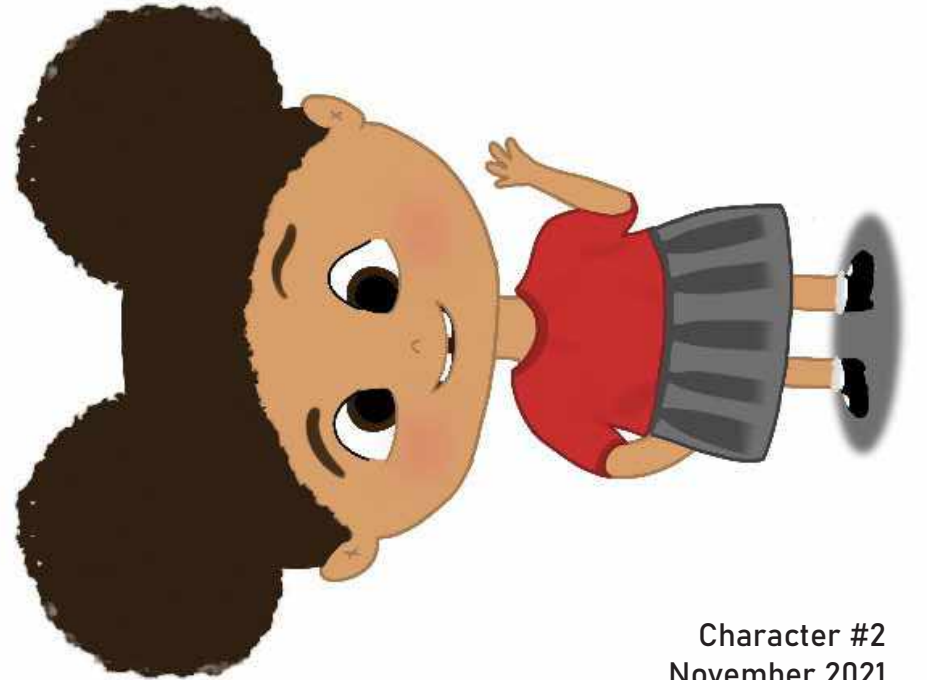


Thinking about expanding the number of characters that are in this univers I started to create.

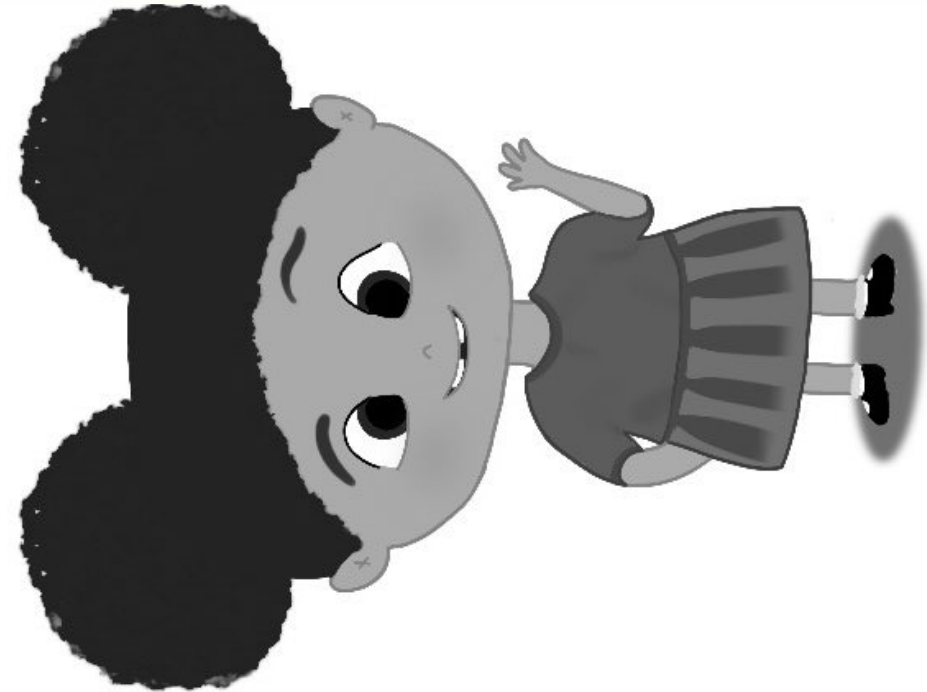
To be added to a family that would had been mixed race to reflect growing up mixed in a mixed family.



The final design for this character. Based on pictures of myself when I was younger.



Character #2
November 2021



Hair Identity

“Hair is the one part of our body that we can change whenever we want, without causing any permanent damage ... We can dress it up or dress it down, to reflect our personality, to attract attention, to project a chosen identity or to seize the mood of the moment.”

-Hairstylist Laurent Philippon

Growing up, I wanted my hair like everyone else in my class. Having the hair texture that I do meant that I would stand out amongst the rest.

My hair played a big part in how others would see me.

Hearing comments like “You should have your hair straight more often” or “Your hair looks so much better like this” on days that I would have it straight.



ROOTS

Politics, Policy, & Social Media: How Natural Hair Has Influenced A Generation

WHITNEY WHITE
LAST UPDATED 24 FEBRUARY 2021, 11:38

"The guys, referring to my chin, 'played like a tennis racket in my hand throughout my university days, during which I was reconnected with the growing natural hair community on YouTube. 'Today I'm gonna show you how I achieved this hair out my transitioning hair,' were usually the words that followed during the hour-long style sessions I would have in my bedroom.

I started getting perms at age nine. It's hard to forget sitting in the bath in my childhood Brooklyn apartment, watching neutralizing shampoo go from yellow to pink when the formula was all rinsed out. Or, numbing through my scalp to pick at the scabs from the lotion I'd get from scratching before my perm. As an adolescent child, straight hair was all that I knew. Relaxing my head of curls provided an easier solution for my mom who didn't have time to detangle and style my kinks every day. I didn't know or miss the idea of my "natural hair" because I didn't know what it was.

Like many Black women, a relaxer became part of Yursik's regular beauty routine. "I had relaxed hair through high school until I migrated to Miami from Trinidad and Tobago," she says. "When I came into Miami, I had to figure out how to deal with my own hair for the first time in my life, and I didn't know what I was doing." It wasn't until Yursik was left to relax her hair on her own that she began to question the point of perms. "I remember reading the box warning, which emphasised using gloves and thinking to myself: 'why am I putting something that could burn my hands on my head?'" she said. "Ultimately, that led to me not wanting to use perms anymore." Yursik got her last relaxer for her wedding day in 2002.

Her natural hair journey isn't an unfamiliar story. Much of the early days of the modern natural hair movement were sparked by Black women looking for information that wasn't readily available and questioning what was fed to them for years. Take Whitney White, who you may refer to in your household as Naptural85. White started YouTube in 2009 and could be considered a pioneer in the natural hair social media world. After losing love for her straightened hair, White decided to stop the treatments and grow out her natural texture. "I entered the scene in 2009, and at the time, there weren't a lot of women with my hair type," White explains to me on the phone. "I saw a few videos, and they were inspiring, so I decided to post about my hair journey to thank the women who inspired me. As more women found that video, more of them wanted me to share more about my hair."

"The natural hair movement is focused on encouraging women with African ancestry to celebrate and enjoy the natural characteristics of their kinky, curly, hair texture.

The natural hair movement is represented by a group of African women that provide encouragement, advice, product reviews, hairstyle tutorials, and much more to other women that are interested in leaving the creamy crack and going natural."

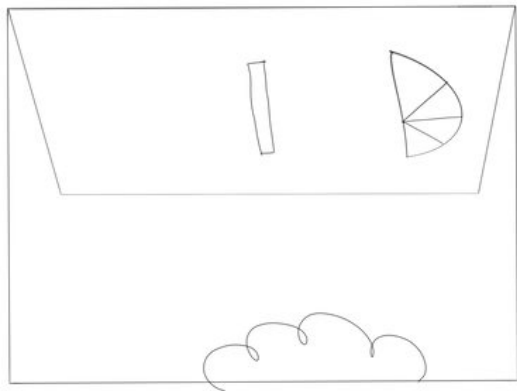
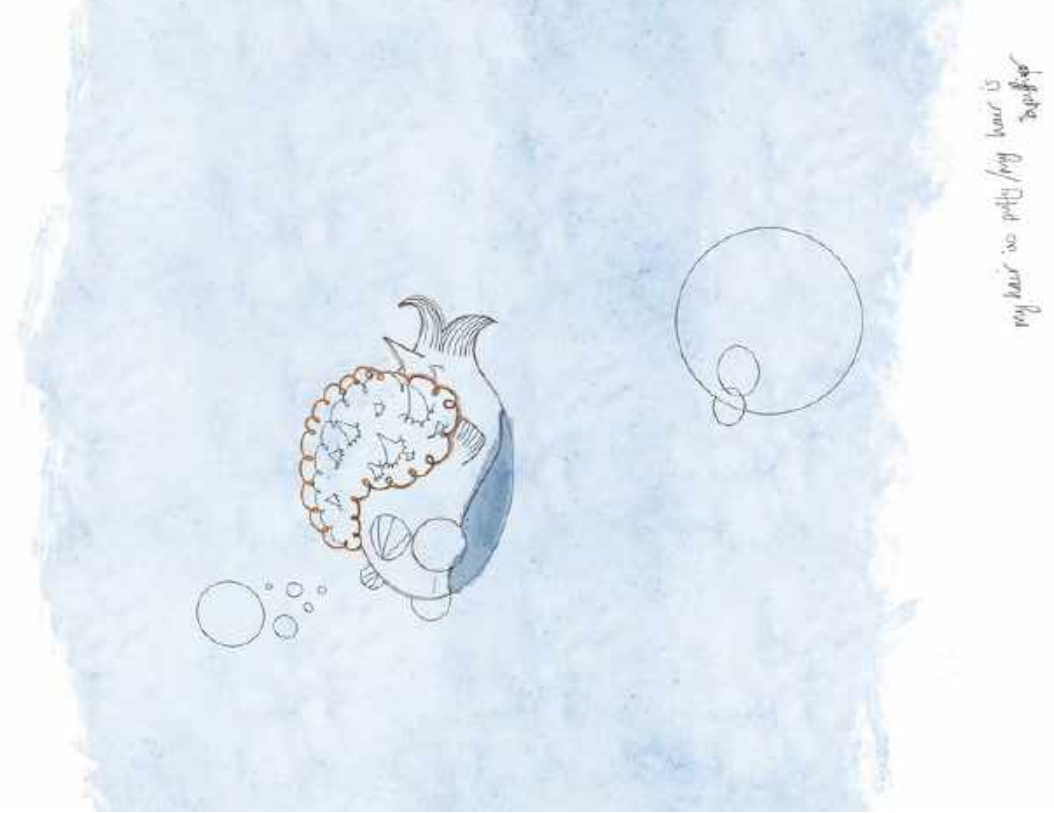
-CurlCentric

Words as Images

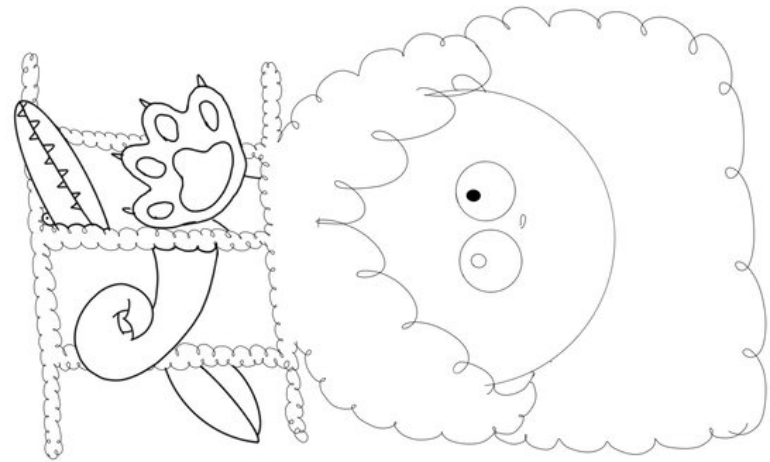
Made literal illustrations that show different lines from the poem My Hair.

Didn't like this as it was hard to understand what I was showing to other people.

I should have made it clearer as to what I was trying to convey.



Today my
hair is
out





My Hair, My Identity and Me

"Black hair has played an important role in Black and African-American identity"
-Haley Battler

"Be proud of who you are, no matter which ethnic background or race you identify with. Believe that what you were born with was created with beauty. Recognize that there is no right or wrong with how you want to wear your hair and be pleased with how you express yourself to the world."

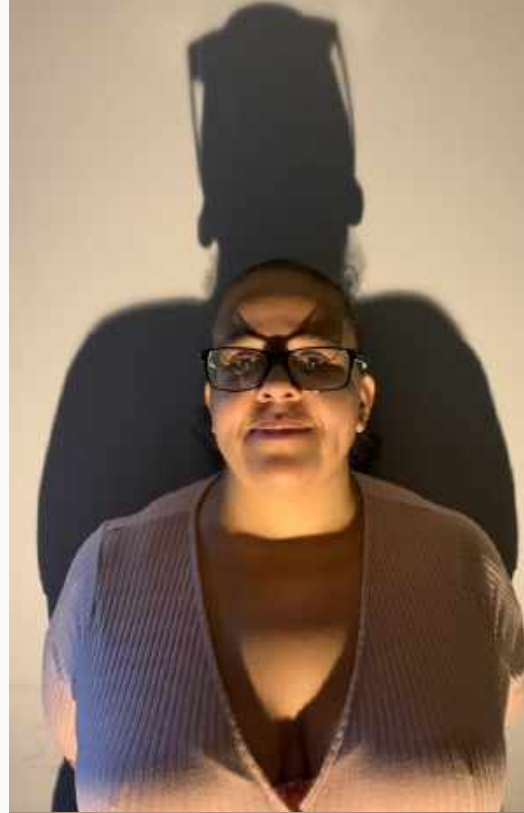
-Professor Shannon Johnson

My Generational Photography

These photographs were going to be paired with the poem "My Hair" and being read from three different perspectives and age groups.

The pictures were done to have a neutral expression. But with the shadow looming in the background created more of a sinister feel to the pictures over all.

The shadows act as something watching over and are playing a part in the images.



Low lighting, black background creates a sinister feeling to form. Working with the space I had access to.

Contrast between the highlighted features and the black shadows in the faces.

Editing the background removed the shadows behind.

This was something that I wanted originally but later wanted to make the alterations after.

In the Dark
December 2021





Night School

Created QR codes of my sister saying the poem, My Hair. This is opposite to the dark image as it is spoken in a lighter tone.

Creates a creepy atmosphere.

A test for how I could use my sound and how this could be paired with the photography.



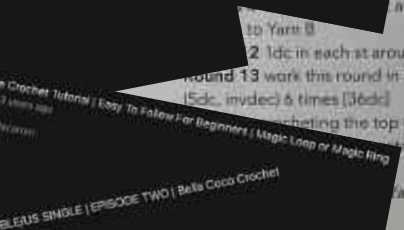
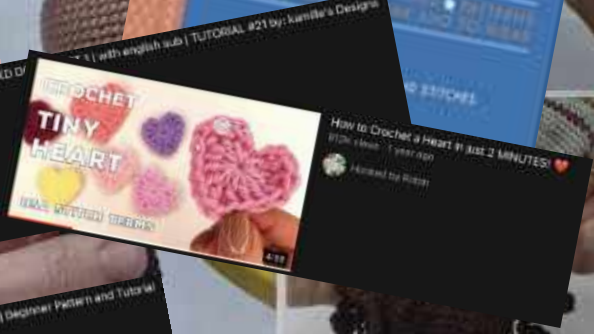
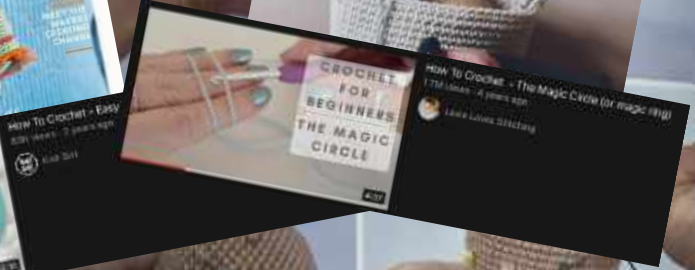


The Change In Ideas

Working digitally was messing with my eyes so I made the decision to change my project with the materials that I was using and work with something else.



YOU WILL BE ABLE TO CROCHET BY THE END OF THIS BOOK



MATERIALS:

- Schachenmayr Catania, 100% mercerized cotton, 50g ball
- Black and white embroidery thread
- 2.5mm (UK 12, US C/2) crochet hook
- Soft...

ABBREVIATIONS (UK)

- tr (triple)
- tr (triple)
- sl st (slip stitch)
- BLO (back loop only)
- ...

SPECIAL TECHNIQUES

- X-shaped dc using this method instead of the...
- ...

FINISHED SIZE

...

INSTRUCTIONS:

This pattern uses concise crocheting terms, for example bdc means work 1 dc in each of next 3 sts.

HOW TO CROCHET FOR ABSOLUTE BEGINNERS

...

Basic Crochet Doll Amigurumi Tutorial

Round 2 (inc, 10dc, inc, 5dc) 13 sts

Round 3 (inc, 12dc, inc, 5dc) 21 sts

...

Crochet Experiments

Starting from no experience and using books and videos to help me along.

I struggled a bit in the beginning but the longer I worked with this technique the better I became.



Yarn Bombing

Yarn Bombing is the act of putting knitted pieces of work in public places- either being on, wrapped around or knitted on to something outside.

Can also be called Guerrilla Knitting or Yarnstorming.

It can bring attention to things in public places.



Joana Vasconcelos

The idea of using crochet as a way to create art is something I've have really seen and Vasconcelos had used this technique in a very unconventional way. The uses crochet to being new life to an old piece of work by not hiding it under everything but using it as a platform to work on.



Joana Vasconcelos,
Viriato,
2005



Joana Vasconcelos,
Pinky, 2005

Each of the pieces “are ambiguously imprisoned/ protected by a second-skin in crochet-work,” says Vasconcelos.



Joana Vasconcelos, Carlomagno, 2011

The dolls were too small and were too much like toys that should be picked up and played with.



Mini Dolls
January 2022

Following on from the idea of the storybook, the dolls adds to the idea of being younger and having something that is linked to growing up.



Jeff Koons

Looking at scale, how increasing the size of a mundane object such as a balloon dog can give of a completely different feel to its self being regular size. Increasing the scale on something that is not normally that large, can give off an unsettling feel that is dominating the room.

Taking a childhood toy and turning into something that has as different meaning but still being an obvious link to growing up from the subject matter.

“The works reflect an element of childhood play and disposable culture but in a definitive, substantial form.”

- Kitty Jackson



Jeff Koons
Balloon Dog
1993

Hiding The Identity

Used the head and the mask as a way to hide the identity but this something I felt that I didn't need to continue in this way.



Anna Perach



Anna Perach
TRAVEL BETWEEN
WORLDS
2020



Anna Perach
SEVEN WIVES
2020



Anna Perach
PLAY
2018



Anna Perach
PLAY
2018

Wearable sculpture.

They give of a very unsettling feeling to the audience. As if they will just come alive at any moment. They hide the identity of the wearer and they now become something that is different to themselves before.

They command attention.

Claes Oldenburg

Claes Oldenburg
Study of a Soft Toilet
1965



Claes Oldenburg
Soft Toilet
1966



The Materials used to create Soft Toilet is the complete opposite to the materials that are in a regular toilet. The vinyl creates the idea of something not being right, making it look melted. This is very different to a normal toilet as this sculpture now doesn't have the same connotations with a regular toilet.

Sonia Boyce

Seeing this in Wolverhampton was very intriguing to look at. The different hair styles that were on display are their own subject. Boyce has stripped away the identity of each of the styles by removing the faces and letting the hair just be hair on its own.



Sonia Boyce
Black Female
Hairstyles
1995

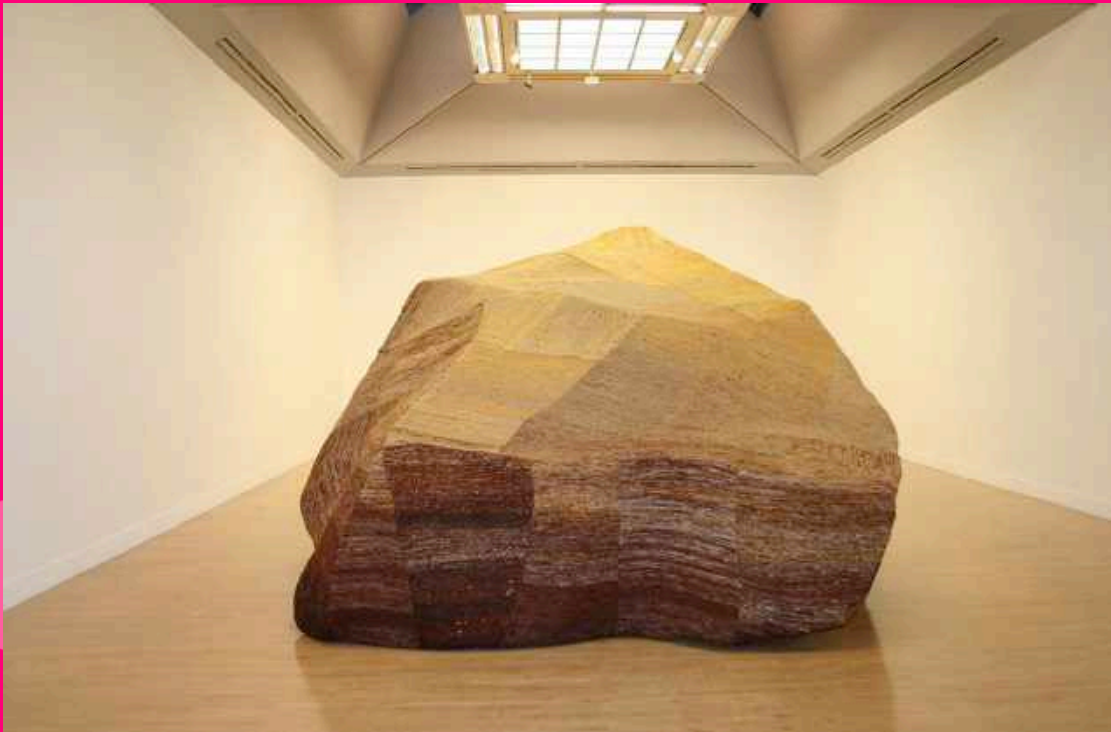
Sonia Boyce

The ways in which Black people choose to wear their hair has long been a politicised issue in Western societies. During the period of the Atlantic Slave Trade, from the sixteenth to the nineteenth-centuries, natural Afro hair was likened by some Europeans to the wool of animals and this comparison was used to justify the othering and enslavement of African people. Since then, prevailing Western beauty standards have led to continued discrimination against Black people in the UK, US and elsewhere, with the wearing of natural African hairstyles banned by dress codes in settings including education and work. Here, Sonia Boyce engages with this subject and highlights the historical and cultural

significance of African hairstyles. The artist has taken 50 images of hairstyles from hair magazines aimed at Black women and pasted them onto colourful cards, highlighting the wide array of styles.

Black Female Hairstyles, 1995
Collage

Andy Holden



Artist Andy Holden makes a marvellous mountain out of a misdemeanour

His new installation at Tate Britain sees him guiltily return a stolen stone to the Pyramid of Giza. It's a gripping work of art



Rock of remorse ... Andy Holden's Pyramid Piece 2008 at Tate Britain. Photograph: Courtesy the artist/Projects and Hidde van Seggelen/Tate

It's unusual to see a new work of art about conscience. I mean individual conscience, not some generalised idea of political guilt. There are plenty of contemporary artworks that might play on our collective guilt about the [environment](#) or [global relations](#). But for a young artist to meditate on the power of personal guilt, in a private and introspective way? That's quite striking.

Andy Holden
Art Now
Tate Britain, London

Andy Holden's band, the Grubby Mitts, are giving a live free performance at Tate Britain on 20 March
[More details](#)

Andy Holden's Art Now installation at Tate Britain tells the story of a childhood crime and an adult's attempt to make amends. On holiday in Egypt, the young Holden plucked a loose piece of stone from one of the [pyramids of Giza](#). In his imagination, this archaeological theft assumed massive proportions. The tiny fragment became a gigantic boulder – almost a mountain. That is the scale it assumes in his sculpture, Pyramid Piece, a towering fragment

Andy
Holden
Pyramid
Piece.
2008.



A close-up photograph of a fabric made using the single crochet stitch. The fabric is a solid, dusty rose color. The texture is dense and uniform, with each stitch clearly defined and sitting close together. The lighting highlights the three-dimensional quality of the individual loops.

Single Crochet Stitch

Neater
Tighter together
Strong
Flower pattern

A close-up photograph of a fabric made using the double crochet stitch. The fabric features a complex, multi-colored pattern with shades of purple, green, and yellow. The texture is more open and stretchy than the single crochet, with larger, more pronounced loops. The colors are woven together in a repeating pattern.

Double Crochet Stitch

Quicker to get a large area done
Stretchier
Long pattern
Easier to do when understanding the technique

Luke Routledge

Seen this work in coventry at the HYPER-POSSIBLE Exhibition.

First time seeing it and really liked it. The life like and human feeling that these give off create a creepy vibe that is surrounding the artwork. The moving pieces adds to this life like feeling that they have.

The more that you look at these, the more you think that they are going to get up and walk around.



Luke
Routledge
Strange
Matter
2020



Turner Prize 2021



After seeing the Turner Prize 2021, I was able to get inspiration on different ways I may present my work. I was also able to see artwork that had a lot of meaning to it.



Array Collective
Black Obsidian Sound
System
Cooking Sections
Gentle/Radical
Project Art Works



The Purple Doll



Increase the scale of the first doll I crocheted to life size- my height.

The plan was to get three of these done to represent myself, my mum and my sister much like the photographs but the time it took me to create this one, it would had been unrealistic to get three done in time for the final show.

Purple because I was going to use the colours to sho who that doll is after- purple being my mums favourite colour.

There are a lot of mistakes and pulls that make it look tatty.

Wearing the Suit

Being in a position that reminds the audience of a lost forgotten toy, something that has been left out.

Like how there are things about race such as hair can be forgotten.

The relaxed position links back to relaxed hair—something that I have had done a few times growing up.

In the suit
February 2022





Purple in the foreground, midground and the background- creates a map to more around the images.

The purple frames the image.



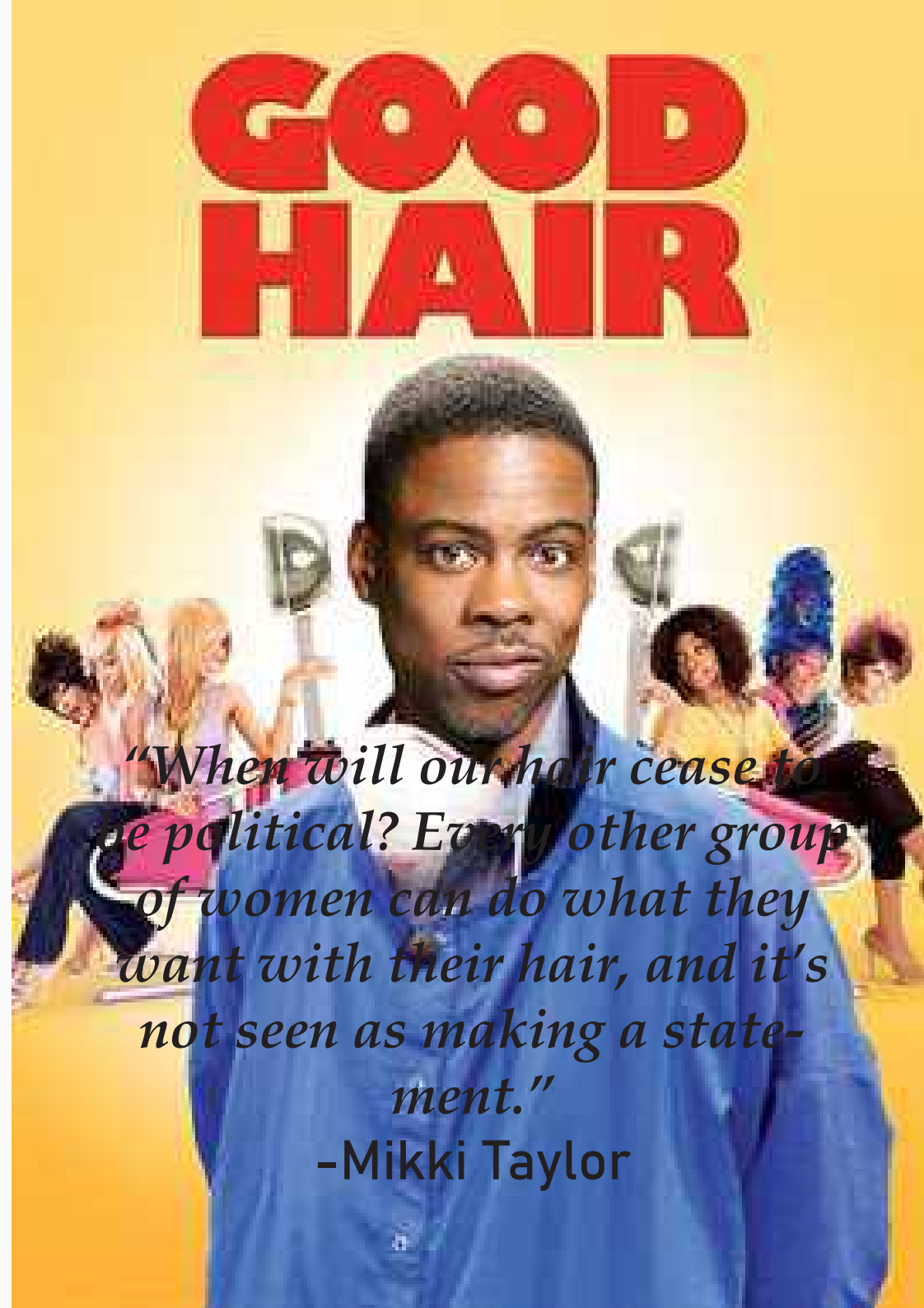
Good Hair

"Good Hair" is a documentary about black women and their hair.

The film got its start for Rock when his little daughter asked him, "Daddy, why don't I have good hair?" He wonders how she got that idea. He discovers that some children even younger than his daughter are already having their hair straightened -- and that for children that is a bad idea. He talks to a great many black women about their hair, beginning with the matriarch [Maya Angelou](#) and including such celebrities as [Nia Long](#), Eve, [Tracie Thoms](#), [Salli Richardson](#), Salt-n-Pepa and Raven-Symone.

What about the hazards of straightening? Rock shows a hair-raising demonstration of an aluminum Coke can literally being eaten up in a bath of sodium hydroxide. It may help to recall that another name for sodium hydroxide is "lye." God forbid a woman should put that on her head! What Rock doesn't mention is that few women do. If he had peeked in Wikipedia, he would have learned: "Because of the high incidence and intensity of chemical burns, chemical relaxer manufacturers have now switched to other alkaline chemicals." Modern relaxers can also burn if left on too long, but they won't eat up your Coke cans.

This is a light hearted documentary that explores themes around hair and identity. It doesn't explore indepth but does show a lot of information about black hair.



"When will our hair cease to be political? Every other group of women can do what they want with their hair, and it's not seen as making a statement."

-Mikki Taylor

Relaxed Hair

Growing up, I would have my hair relaxed twice a year to keep my hair tidy for school.

“If your hair is relaxed, white people feel relaxed. If your hair is nappy, they’re not happy.”

-Paul Mooney



Work In Progress Show

Overall, it went well. I had a lot of feedback with people liking my poem, My Hair.

I don't like that it was not stuffed. It makes it look unfinished and not completed.

The sound that I used was not noticable with everyone. I didn't make any indication that it needed to be pressed.

Having it sitting on the floor would bring more of an audience to it to ask the question "Why is it sitting on the ground?".



WIP Show
March 2022



Blanket Doll

Made from old donated blankets.

It was stitched together in a different way to the other one, I used a series of different sized panels to create the different sections. The legs, arms and the head didn't work the best in this way as they were too flimsy. The torso being done in two separate worked really well, a lot better to what i was doing before.



Stuffed Purple Doll

Due to the mistakes the proportions look off.

As I wore this the material is overly stretched making some area look more disproportioned to the rest of the body.

The head was too long to begin with and it's highlighted much more clearly when stuffed

Using more than one strand of yarn would strengthen the torso so that it wouldn't warp in shape.



Don't Touch My Hair

The act of crocheting and repeating this repetitive motion is similar to the comments and phrases said about hair in general.

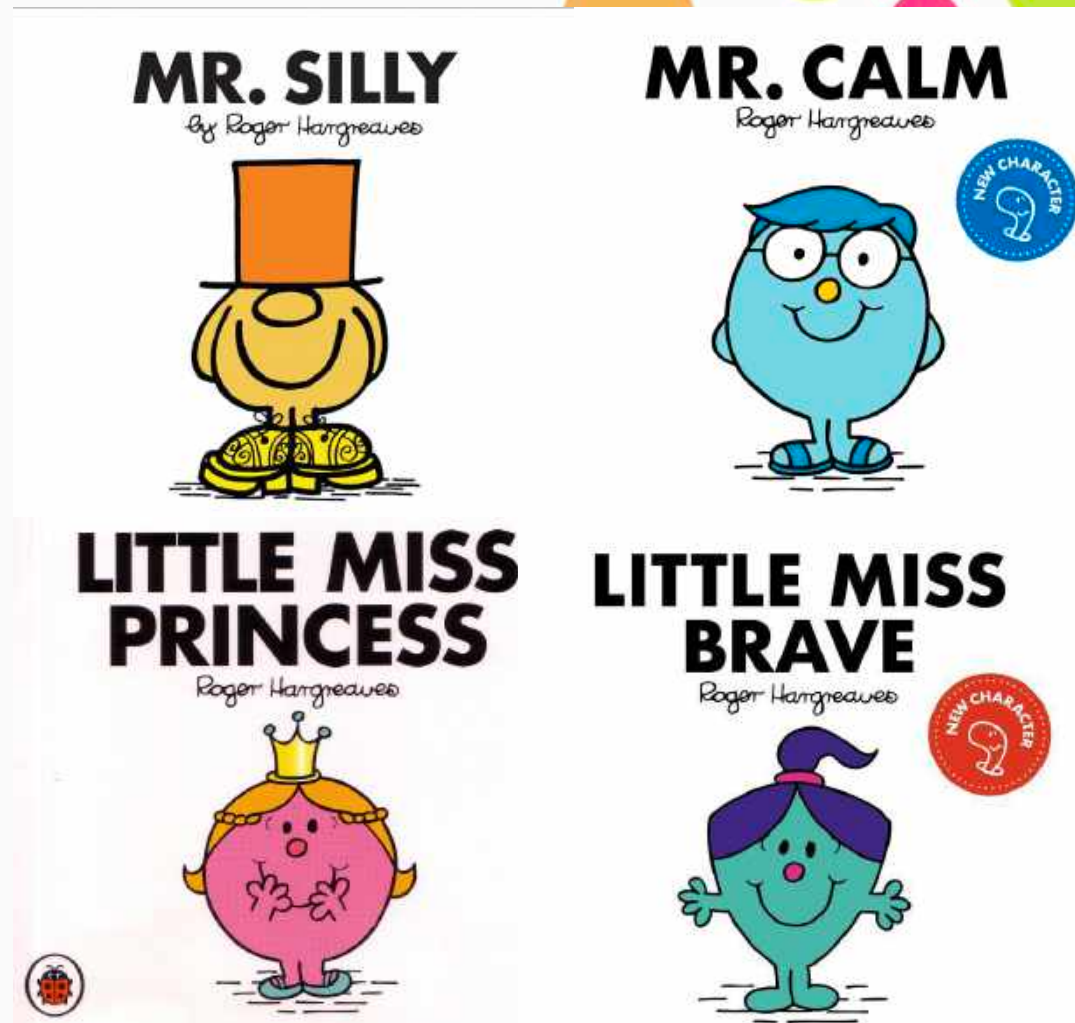
"Can I touch it"
"You look so much better with straight hair"
"I could never have my hair like yours"
"You look so different with straight hair"
"Your hair looks a little bit of a mess"
"Your hair isn't appropriate for school"

I tell my sister that she doesn't have to let people touch her hair if she doesn't want to when her hair is styled in a certain way. I have to repeatedly remind her when she has her hair like in a certain style as there is always someone wanting to touch it.

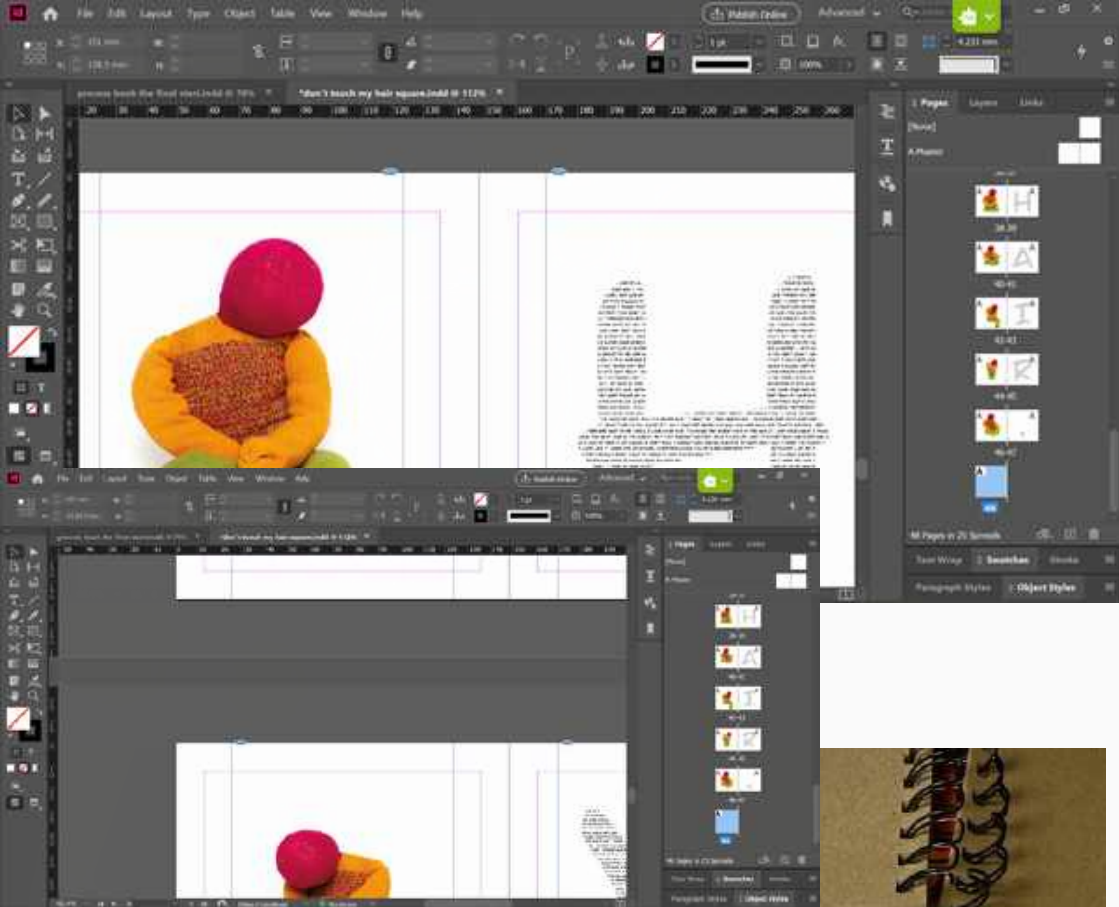
"Even asking 'can I touch your hair?' is inappropriate and should be prohibited. 'I don't understand what is so egregious about asking an employee to touch their hair', you may wonder. You may also be thinking 'but I really like her braids and want to see how they feel' or 'I've never seen an afro up close and wanted to see what the texture was like.' It is an invasive and a micro-aggressive behavior to ask an employee if you can touch their hair. The only thing more offensive is assuming that it's okay to touch a person's hair and proceeding to touch it without getting permission."

-Janice Gassam Asare

P	L	E	A	S	E
D	O	N	T		
T	O	U	C	H	
M	Y	H	A	I	
R					



Square small book.
 Like the Mr Men and Little Miss book series.
 Black cover to contrast with the colours that I used for the doll.



The characteristics of a Saddle Stitch bound book is that it usually is very thin, has a very small spine and a soft book cover.

Due to the need of the book cover to endure multiple stitches, book covers used in Long Stitch Book Binding projects are usually made of cardboard or leather.

Case binding involves several techniques; the sewing techniques that allows you to stitch the book signatures together as well as creating a book case (or book cover) for the book.

The product is a professionally bound book that is great as a gift.

-Bookbinding Workshop SG





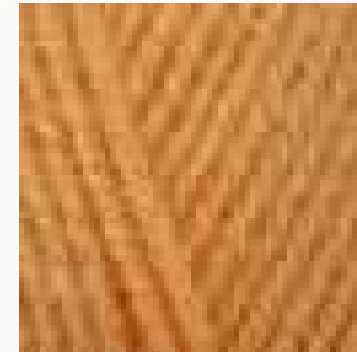
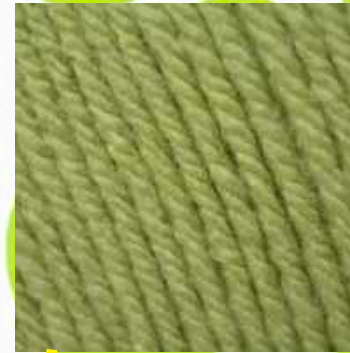
Don't Touch My Hair
May 2022



Why These Colours

This type of relaxer that was used for my hair and using the three main colours as the colours for this final doll.

The idea of mixing the three colours to create the torso to relate it back to my original ideas about mixed race.



Ordinary/Extraordinary

My hair is straight and relaxed,
It's long and easy to do.
My straight hair makes me look different.
It makes me blend in,
It makes me look like everyone else,
It makes me just ordinary.

My hair is curly and wild,
It's soft and just right.
My curly hair makes me, me.
It makes me stand out,
It makes me happy,
It makes me feel extraordinary.

April 2022



Don't touch my hair

Don't touch my hair,
I've just done it.

I don't like it
It's rude and ignorant.

I didn't say you could,
So don't just touch.

The least you could do is ask,
But I will just say no.

Just leave my hair alone.

April 2022

Can I?

"Can I touch your hair"

No you can't.

"Can I feel your hair"

No you can't.

"I want to want to feel your hair"

Well I said no.

"I want to touch your hair"

Well I said no.

"you're being rude"

...

"You're being selfish"

...

I just don't want people touching my hair.

April 2022



Trying out different positions and poses at home I have an idea of what I liked.



After being stuffed, it became more real with the size that I created this doll at. It became more life-like and as if somebody was inside doing these positions.



Second guessing if it was real or not.



Studio Photos

Getting better photos done in the studio to show case the work I've do for my final outcome.

Using the time in the photo studio to test out different positions to use for the final show.





RelaxedDoll
April 2022

This is the position that I liked the best for the final show. I will show the sound of the poem separately so that people can listen to the sound and look at the doll at the same time. The photographs turned out great.



Final Show Ideas

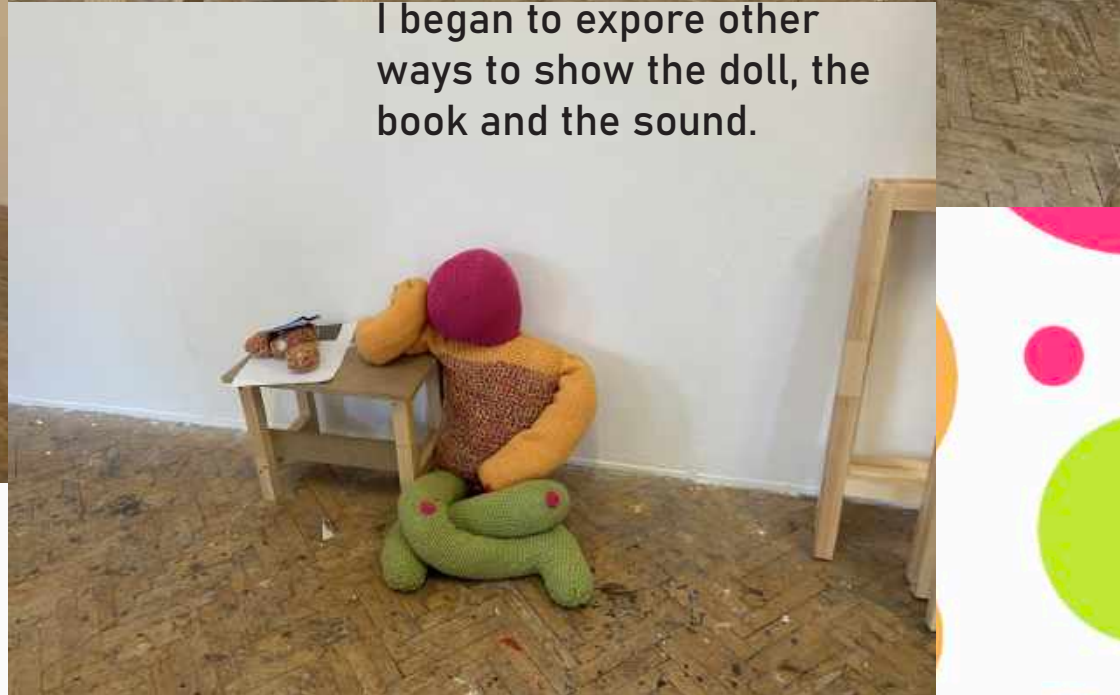




The table was too small for the doll to sit on .
I began to explore other ways to show the doll, the book and the sound.



Show Build



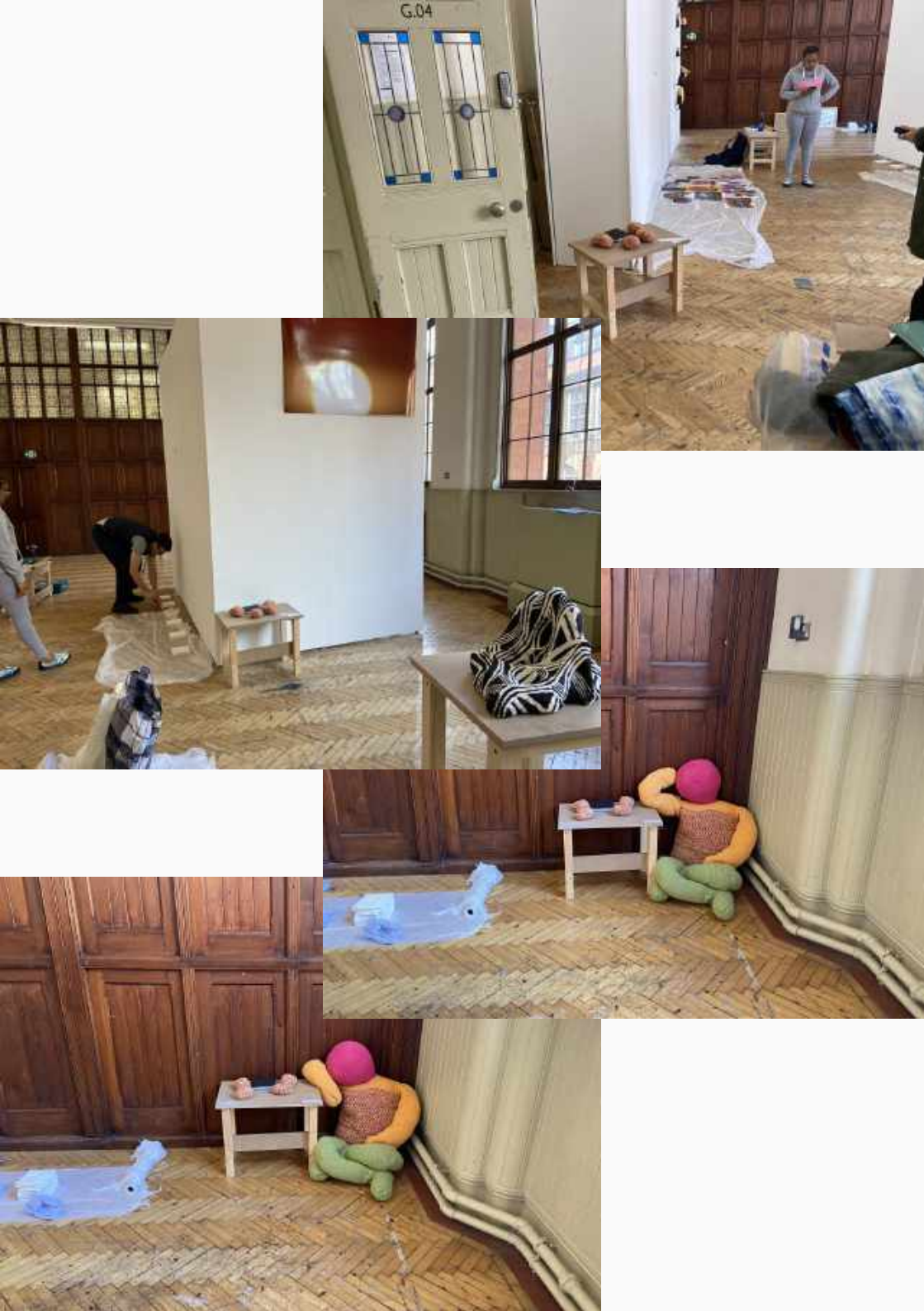


Placed in the corner to look lost and forgotten like a lost toy.



Moved sound from the doll to the table so that it could be heard easier in a busy room.
Doll to be looked at.





Had tried to have the sound and the book separate from the doll and having it in a different area in the room. But felt like there was a disconnection between everything.

Tried different ways to position the doll in the environment and using the table, but settled on having a gap between them.



Research List

1. <https://www.theguardian.com/artanddesign/2018/aug/26/the-mixed-race-experience-there-are-times-i-feel-like-the-odd-one-out-> ,2022
2. <https://whitney.org/collection/works/425> ,2022
3. <https://www.artdependence.com/articles/symbolism-in-art-jeff-koons-balloon-dogs/> ,2022
4. <https://andyholdenartist.com/pyramid-piece> ,2022
5. <https://www.thisiscolossal.com/2014/07/animal-and-insect-sculptures-wrapped-in-crocheted-webbing-by-joana-vasconcelos/> ,2022
6. <https://theconversation.com/biracial-britain-why-mixed-race-people-must-be-able-to-decide-their-own-identity-154771> ,2022
7. <https://www.elle.com/uk/life-and-culture/news/a26855/more-than-an-other/> ,2022
8. <https://britishartshow9.co.uk/whats-on/wolverhampton/> ,2022
9. <http://mariafusco.net/about/> ,2022
10. <http://lukeroutledge.com/> ,2022
11. <https://britishartshow9.co.uk/whats-on/wolverhampton/> ,2022
12. <https://www.rogerebert.com/reviews/good-hair-2009> ,2022
13. <https://www.wellandgood.com/hair-and-identity/> ,2022
14. <https://www.refinery29.com/en-gb/natural-hair-industry-history-evolution> ,2022
15. <https://www.bookbindingworkshopsg.com/book-binding-techniques/> ,2022
16. <https://weglot.hairclub.com/blog/brief-history-hair-identity-self-expression-impact-hair-loss> ,2022
17. <https://quod.lib.umich.edu/cgi/t/text/text-idx?cc=mfsfront;c=mfs;c=mfsfront;id-no=ark5583.0022.105;g=mfsg;rgn=main;view=text;xc=1> ,2022
18. <https://codcourier.org/the-importance-and-influence-of-black-hair-identity/> ,2022
19. <https://www.forbes.com/sites/janicegas-sam/2020/01/08/stop-asking-black-people-if-you-can-touch-their-hair/?sh=42b889b350a7> ,2022

