

Hello! If you do not know, my name is Chloe Zock and welcome to my thesis defense. I'm super excited to share my work with you all. Let's get started. (DO NOT SWITCH SLIDES)

I, as a human, am plagued with anxiety. Not because of procrastination or an unreachable set of standards for my work, but because my mind is cluttered. I'm constantly stressing over what's next, making intense, almost terrifying, checklists to organize my thoughts. When my mind gets cluttered, so does my space and suddenly I cannot function. As an artist who is constantly making, is it possible to create clutter while reducing the clutter within my mind?

This is where my thesis comes in. Clutter: in the home, not the mind, is a multimedia product line, using the methodical nature of craft to both relieve my own stress/anxiety and convey that serenity to the viewer.

I chose this thesis to accomplish 2 main goals. 1 - to allow for me to experiment and play with many materials in order to keep the project fresh and to allow myself to change directions whenever I needed a break from one material or get stuck troubleshooting a certain technique. 2 - I didn't want the physical creation of the work to add on to the inherent stress that thesis creates, so this project is meant to alleviate that stress.

My works have often been described as akin to a still life. While I once was moderately offended by this comparison because I would call still lives inherently boring... I've come to realize that I played into that comparison greatly in this thesis. In order to get this feeling of tranquility, everything I have made has this feeling of stillness. There is no movement. Not a lick of action. Just completely still. And I don't mean static and boring by any means. Just a peaceful stillness, like when you walk outside on a sunny day, close your eyes, and just take a moment to breathe in the fresh air. I didn't realize the full extent of how relaxing the creation of this collection was until I finished the whole thing and only had the writing, documenting and slide presentation to do because these last 2 weeks have been a slow struggle of late nights and stress heading into thesis crunch time. Looking at what I've made would bring me back to that time where I was so at peace just grinding away making these objects.

To embody the feeling of relaxation for the viewer that didn't experience the physical making, the most important aspects of my works were color, shape, scale, and lighting.

For color, I stuck to a light, desaturated color palette. I wanted the vibe of these pieces to be like how it would feel to lay in a field of wildflowers on a sunny day. Very light, very airy. I didn't want anything too bold and punchy, and there is minimal usage of blacks. Most of the darks in these pieces are actually a navy blue or dusty green instead of pure black.

To keep with this softness, the shapes of everything are very round and friendly. Sharp edges only exist for compositional balance and never dominate a piece. The main focal point of my pieces are generally this big bean shape that has become a staple of my art. The plush chair, round leaved plants, and round rug balanced by the sharp corners of books. Every shape is

very organic and fluid with more rigid shapes reserved for background elements to play off the inherent flatness of my **materials**.

The lighting specifically in the prints and stickers is warm and inviting. Creating spaces that glow with warmth like a dream space. Even little sparkle motifs exist within its golden rays to add a bit of **magic**.

As for scale, each of these physical products are very small, easily held in your hand... approachable... attainable. There is nothing more intimidating to me than seeing a huge artwork on a wall, or a looming statue. Inside the actual art, there is nothing one would consider large or imposing. While there is a scale hierarchy within the art for compositional balance, everything exists in a world of equal power. It's all very small, cute, friendly, like the Shire in Lord of the **Rings**.

With my two goals in mind, the only logical decision to execute this peaceful project was to look into craft. Much of my process always lied within the realm of craft, but this project allowed me to delve deeper into all the possibilities that craft **allows**.

My first step was to look back at the Arts and Crafts Movement. I was always inspired by the work of William Morris, specifically, his Red House... an entire house designed from foundation to the multiple chimneys with handmade techniques. He designed and created almost everything himself, much like how I've approached making this product line, The red house actually inspired much of the smaller parts of this product line too, from the lack of symmetry in the windows on my pins, to the wallpaper aesthetic of the pattern, but made of fabric like the tapestries that covered most of the walls. Even the cabinetry in the background of the bathroom print was inspired by some of the furniture in the red house. . While I may not be drawn to much of the Arts and Crafts movement furniture designs aesthetically, I'm more of a mid century modern girl myself, I cant deny how much the movement still influenced this **collection**.

The most important part of craft that I embodied in this project is **materiality**.

My project began as a huge exploration in material and slowly condensed into a small cohesive group of physical media that blended perfectly with digital additions. These are the materials I started with in my proposal, and its not even a fraction of all the materials I really played with to get to where I am **now**. My favorite in my experiences, block printing, got cut at midterm reviews, but that's ok. It was worth it for the sake of cohesiveness. I can revisit it at a later **date**.

I ended up making quite a bit of my own materials. Especially paper since paper cut is my main form of craft. The best part about the process of making paper is that it begins with my recycle bin. Clutter in my home makes me anxious and kills my productivity, therefore, taking my piles of recycle and turning them into fun, useful sheets of paper added to the experience of this collection in accordance to my goals. I made stacks upon stacks of paper dyed with different pigments such as coffee, tea, wine, berries, citrus rinds, flower petals, etc. To create texture in

the paper i either added plant matter from around my apartment complex, or sponge the wet paper onto a ribbed towel or even on top of a piece of scrap lace. It created great **results**.

I was inspired to begin my paper cut journey by contemporary artist Tania Lissova or @lissova_craft. She too uses the technique of making a plethora of assets out of paper then arranging them into mini prints just like the ones I made for this collection. She works purely physically, so her craft demands much more fine details and skillful cutting, but it produces such a beautiful result and I wanted to make looking at my prints feel the same way I feel when looking at **hers**.

Even my color palette was hand made in a way, maybe more like hand picked. I started with this huge palette of colors then condensed my pallet to only the ones I took from various items in **life**. I made a few with natural ingredients for the physical media, as I mentioned before, but for digital editing I still wanted the same feeling I got from colors from my surroundings. **This** blue for instance was actually from a photo of faded jeans that I zoomed in so far you could only see pixels. I did the same to various plants, rocks, etc until I got all the colors I **needed**.

The process of making these pieces was a lot of back and forth between the structure and flexibility of digital and the true freedom of physical media. When asked why I dont just work one way or the other, Id say its because for one, making something digital that looks like its crafty would not achieve the main goals of the project. Also it could actually work against my goals of less stress for the perfectionist within would either obsess over digital textures looking perfect and real, or make the many processes and tiniest aspects my craft more important. I wanted to keep them more loose and fun so worrying about imperfections, especially in the multiplication of all the products would be heading in the wrong direction. I didn't want to worry about the strength and longevity of these products, especially. It would take too much time and material to worry about the waterproofing of the stickers, or how well it peels, how easily it rips, or if the layers of the prints get too thick so its hard to frame or document. I didn't want to worry about my fabric colors bleeding if it got wet or if anything was too delicate to send in the mail. Also each of these products would cost a lot more, so hybrid works were a better **choice**.

One of my greatest contemporary inspirations also follows this technique of making physical art then selling the digital reproductions: Lara Hacker or @kieferngruen. She does what you'd expect an artist to do when using this process: she paints and sells cheap prints of the painting, but also the originals at a hefty price. She does this to have an easily renewable stock to balance out the more handmade objects that are in much smaller quantities. She sells out of these bee coasters in less than 5 minutes every shop update and it infuriates me because I want at least 700 of them. She also heavily inspired my stickers because she too draws friendly animals doing small, happy tasks. Very slice of life, and gives me a sense of **peace**.

As for my own process, I would start digital, drawing loose sketches, planning out shapes, doing all the work that could end in a huge mess of wasted materials if I were to do it physically. Then I take my final sketch and translate it to the physical media, using my instincts to create natural flow between the shapes and allowing for mistakes and evidence of its hand done nature. With

that I move it back to the digital space in order to improve contrast and refine color to really make the images pop. Sometimes you just gotta use the clone stamp tool to fix a tangent and that's fine. Then they can be reproduced as much as I want but retain that physical quality and texture. For my product that is made 100% physically, I had the digital perfection of my other pieces and a single color palette to ground it and keep them cohesive. They are not perfect, but similar enough, and I love the idea that each one is slightly unique within their cohesive framework.

As for the actual things I have made, which is what this is really all about, there's actually a specific reason why I chose each of them out of all the possible products to make. (DO NOT CHANGE SLIDES STAY ON FULL PIC)

First and foremost, the fabric pattern is a reference to the Arts and Crafts movement wallpapers of William Morris. The medium of fabric allows me to make something that I can have available on Spoonflower that can then be turned into a piece of the craft of others which I think is really cool.

Second, the pins and stickers are derived from the longing to personalize things. I find great joy in taking an item I own like a backpack or water bottle and being able to kind of brand it with my personality and a bunch of the things and artists I love. Personally I get super nervous about using stickers because you can't move them, so that's why I also made pins. You can move those suckers wherever you want, no commitment needed.

Lastly, the prints are made not only to personalize your home, but to bring a safe, tranquil space into your own space, to hopefully expand that feeling throughout your whole home.

Now, let's talk about each piece...

Pattern:

The base of my entire project lies within this fabric pattern. This was decided at my midterm review, actually, in order to bring more cohesion in the entire collection. It worked perfectly and the collection is stronger for it. Inspired by the Arts and Crafts movement, this pattern plays with flowing leaf motifs paired with big flowers and a muted color palette. The most important aspect of this pattern that makes it resemble the arts and crafts movement is the size contrast between all of the elements and it is this fact that stumped me the most when making it. I personally prefer patterns of very small elements, which looked too modern, and a pattern of lots of large elements looked gaudy and so wrong. This pattern had a multitude of different iterations with varying elements popping in and out, each no closer to the right vibe I was looking for. That was until I had a breakthrough. I decided to use paper cutout techniques to just make a bunch of elements of different sizes and arrange them on the table until I find something inspiring. This is where I realized that the backbone of a good Arts and Crafts pattern is the large flowing filigree like leafiness. By twisting and playing with large paper cut leaves I could envision them flowing through space. Then the official pattern was born. The pattern consists of 5 different flora: broad leaves, daisies, little pink flowers, string of pearls, and a very small vertical leaf pattern in the back. At first, when I proposed this project, I wanted to display this pattern as a single backpack,

but as time went by, I knew I wanted everything I made to be available to buy, so instead I've turned it into **scrunchies!** Each of the scrunchies retail at \$4.99.

Pins:

Here I've made some handmade clay **pins**. I was inspired by this instagram image that immediately reminded me of the Arts and Crafts movement so I had to make the literal home from within the title of my collection. The process of making these pins was pretty straight forward. **First** I made a base shape out of clay. It took a while to perfect this shape to make them look very friendly and cute like the rest of my collection. The real obstacle was adding "construction details" without making the composition super crowded once the addition of the pattern was implemented. I decided instead of 3D pieces, to carve simple windows and a door just to have the basics of a house, then added a little brick chimney to each one as a small reference to the many chimneys of the red house. As you can see, I've made the flower mural a reference to the pattern from before. Then all it took was a top coat of resin to waterproof, which actually really made the colors pop, I can see why fine artists do it with oil paintings, and then the addition of 2 rubber pin backs for stability since they are a bit **hefty**. Each of the pins retail at \$9.99.

Stickers:

The third product in the collection is a set of 6 dye cut stickers. Each of these stickers references back to the pattern with an addition of 1 of the 5 flora from within the pattern. The plant from the raccoons oven mitt and the flowers that the bee waters are so similar, I decided to just keep them as one in the pattern to not be repetitive...imagine, a pattern being repetitive lol. I **chose** the plant that I felt best fit the personality of each of the characters within the stickers based on their given activities. These activities are based on how the people around me deal with stress. For example, I am definitely the gardening bee around finals time and when I was in high school, you know I was the raccoon munching on cookies, eating the stress away. These stickers are made with a blend of paper cutout and digital editing, just like the pattern. **First** I make a rough sketch to get a feel for the composition, then I take to the scissors and refine the shapes and textures based on instinct and making multiple parts, able to easily swap them out for comparisons. Then back into procreate for final contrast edits and color changes if necessary. Each of these stickers took a different amount of digital editing, depending on my choices of physical paper and how well it fit into my palette and the overall collection. For example, the whole body of the raccoon got a major color upgrade, but the bunny had little to no color editing at all. The color of the totally not Mountain Dew bottle for the gamer ferret was the hardest to balance, as my green paper was almost neon, but I knew I wanted that **texture**. The 2" Stickers retail at \$1.99 and the 3.5" at \$3.99.

Prints:

Finally, the last product in my collection reference back to all 3 of the other products. These 3 mini prints show a relaxing space that could exist within the tiny house pins. Each image is a

more realized version of the spaces in which 3 of my characters would exist and relax; the bee, bunny, and fox. The pattern shows itself in various surfaces in each. Each of these were made in a way similar to the pattern and stickers, but with a bit of a twist. Instead of having one large image as an original paper cut version I could have scanned, each piece of the image is a separate asset I could move around freely and even use in future projects. As you can see here, the green chair as a reference to the green chair of the fox, got its color swapped after midterm reviews when it was decided that the pattern should be present within the prints. This is probably the one where you can see the greatest change for the sake of cohesion. The 4x6 prints retail at \$4.99

This is the entire collection again. I am super happy with how all of it turned out!

After PNCA I would love to expand on this product line, maybe making prints to coincide with the other three sticker critters, prints/ sticker versions of the little houses, I would love to make a little miniature sculpture version of the house pins, but just for myself :). I have all the paper assets from the prints so I can use those in my expansion and I would love to put the pattern on all sorts of other products like blankets, pillows, curtains, backpacks, apparel.

To expand my possible audience and sales, there are many places I could see my work existing through galleries and brand collaborations. While I never once considered my work to be suitable for galleries, I've become much more open to the possibilities to showing a lot of my original physical works along side selling my products at places such as Gallery Nucleus. I've also looked into the possibility of seeing myself within many shops such as Tender Loving Empire, Giant Robot, or even delve into the broader world and try for stationary collections within bookstores like Powells in the distant future. The social media ads of Tender Loving Empire literally call their products "perfectly curated care packages from your favorite purveyor of all things rad." I would have to be insane to not want to be a part of all things rad. I've also always strived to get especially my pattern work within clothing brands like Nike, vans, etc. If I could get my work as a collection of converse shoes I can die happy.

The final goal of this project is to be the first release on my online store. I've curated an entire page of my website dedicated to the collection and how it was made including links to the store page allowing for people to buy them. I took a lot of time researching the pricing of similar objects on other artists stores and etsy to get a ballpark of where my pieces should exist, also referencing back to the cost of materials, production time, and how much my time is worth per hour. Luckily for the consumer, these pieces were so quick and fun to make, plus production was surprisingly cheap, so all of my items are very affordable. Some pieces are in limited quantities like the pins and the super limited velvet scrunchies, which i think I will rerelease soon, I just didn't buy very much fabric for this presentation. However, with the use of digital media, the prints and stickers I can re-release as often as I want with little to no effort. The stickers come in 2 sizes and are purchased separately, not as a set, as advised from my midterm evaluation than just 1 sticker can persuade someone to not buy a set. I've also been promoting this release on my instagram with short IGTV videos showing the process then revealing the final product. These are also featured on my website.

It is my goal to be my own small business so Clutter is the first step toward, hopefully, a very fulfilling career. With that being said, **the** product line becomes live today at 12pm pst, so if you want any you can find them at chloezockillustration.com/shop!

Thank you all for joining me this morning especially my mentor Ryan Bubnis who was a huge help in making this collection a reality especially through printing resources and past expertise in making products and also my partner who isn't here right now but has patiently tolerated the giant tornado mess I have created through this process. I will now take any questions.

Wholesale info:


Prints wholesale: 0.56

3.5 stickers wholesale: 0.86

2 stickers wholesale: 0.38

Scrunchies wholesale: 1.40

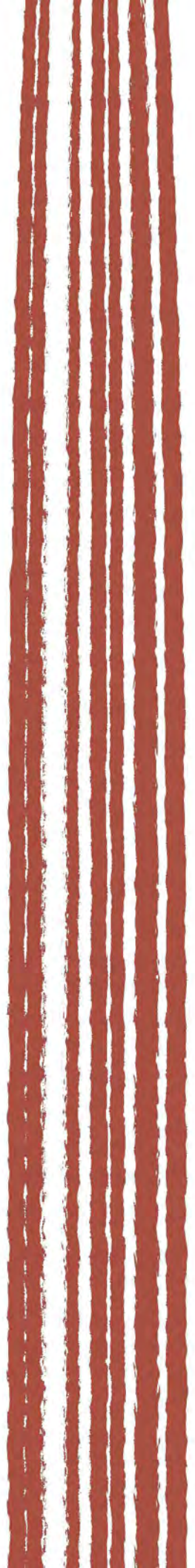
Pins wholesale: 2.46



CLUTTER

♥ IN THE HOME, NOT THE MIND ♥





PROJECT GOALS





1. MATERIAL
EXPLORATION

2. ELIMINATE
STRESS



CHLOE ZOCK ILLUSTRATION

chloezillustration@gmail.com

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@chloe_zoeeee

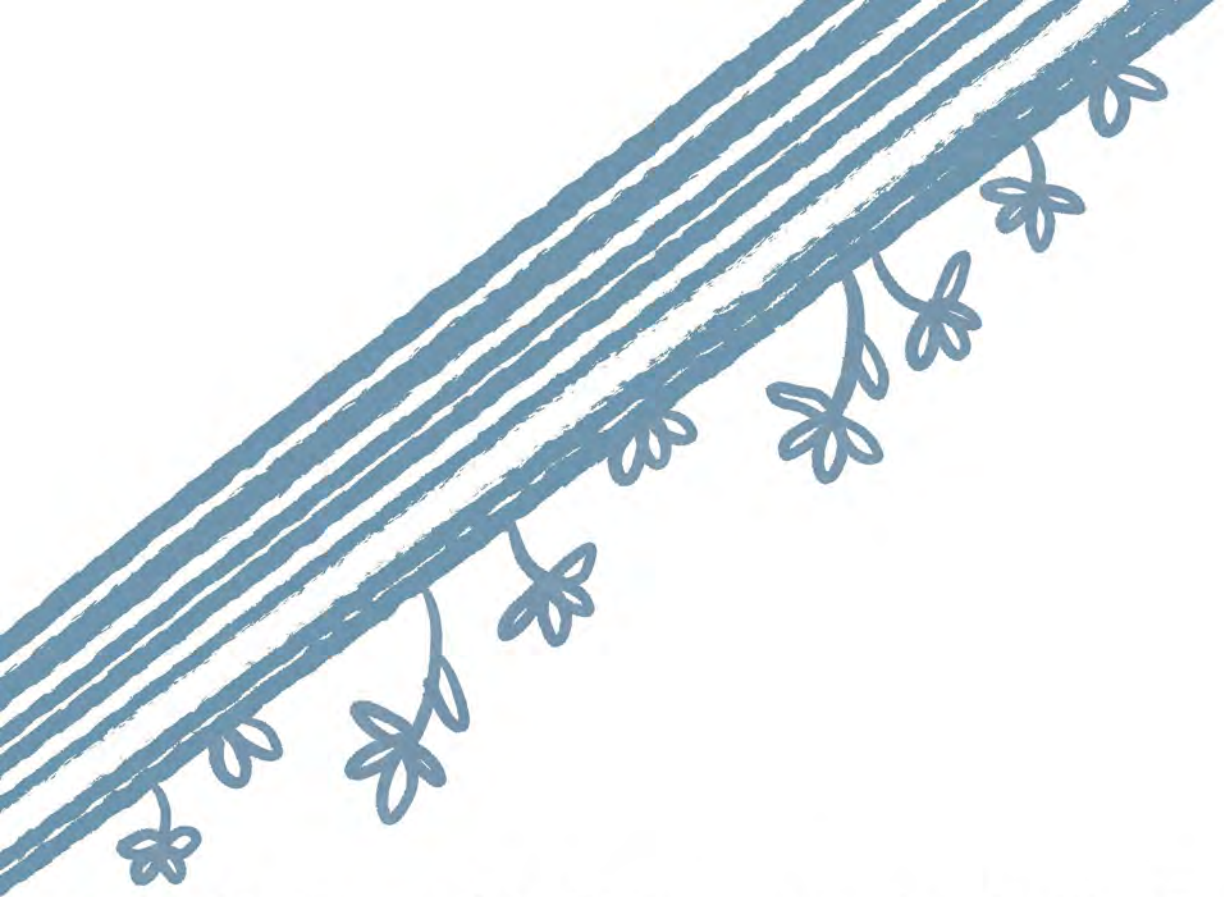


CHLOE ZOCK ILLUSTRATION

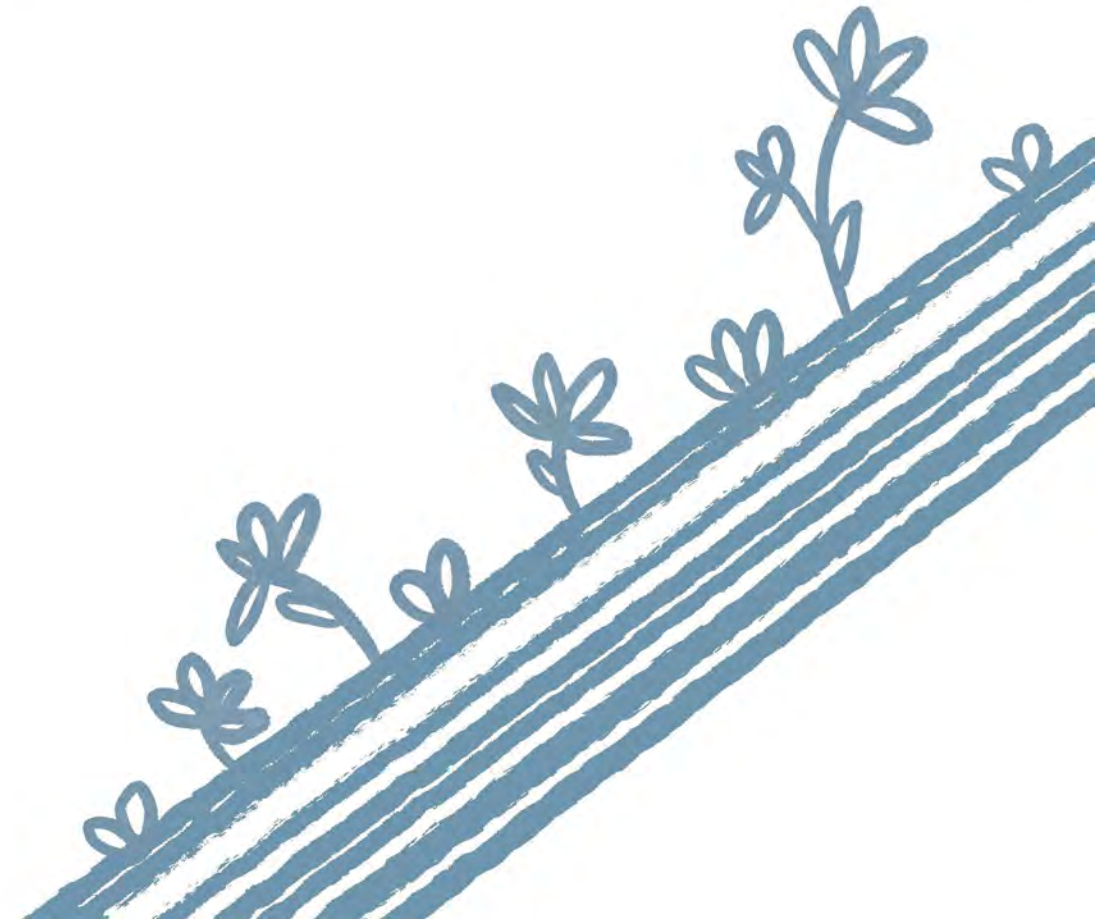
chloezillustration@gmail.com

chloezockillustration.com

@chloe_zoeeee



COLOR, SHAPE, LIGHTING & SCALE







x3



x4



x4







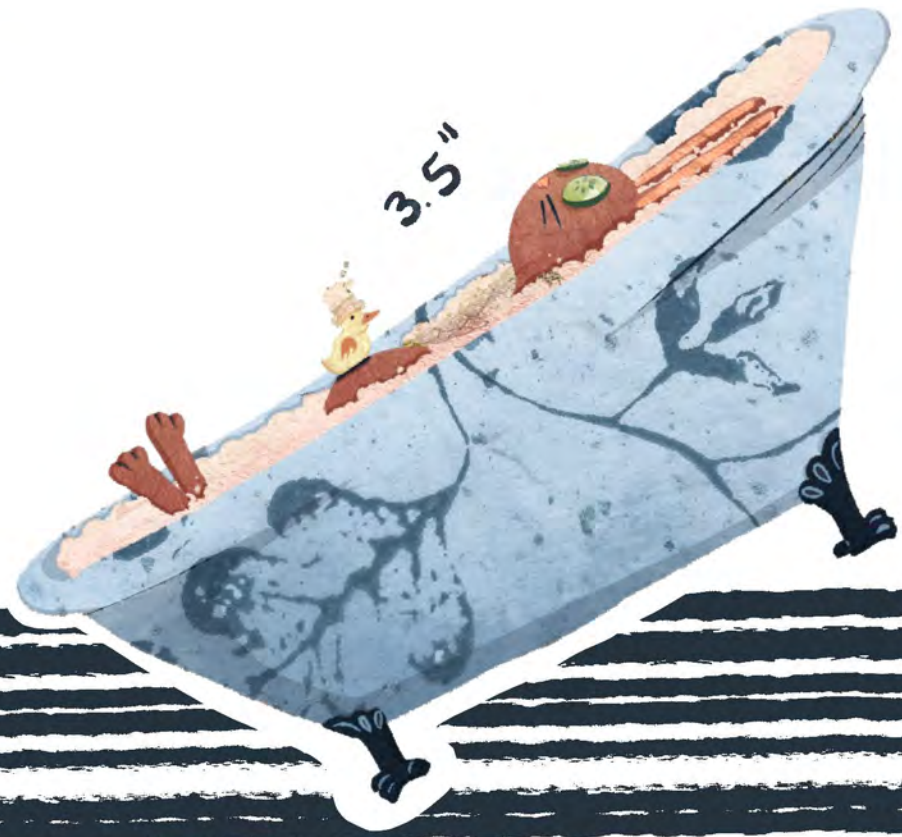
4"



6"

1.5"

1"



3.5"



4"



CRAFT

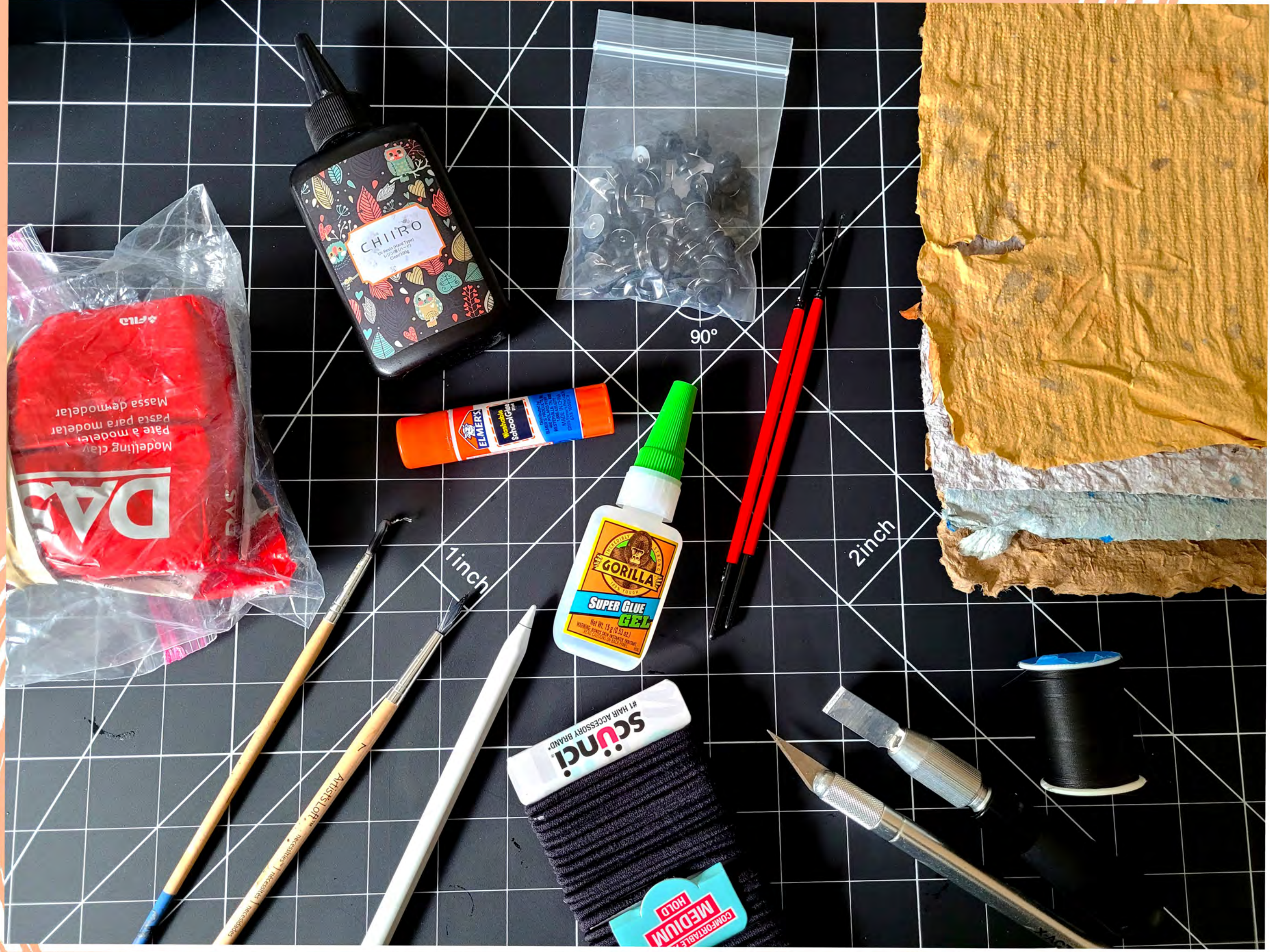
THE ARTS AND CRAFTS MOVEMENT



MATERIALITY





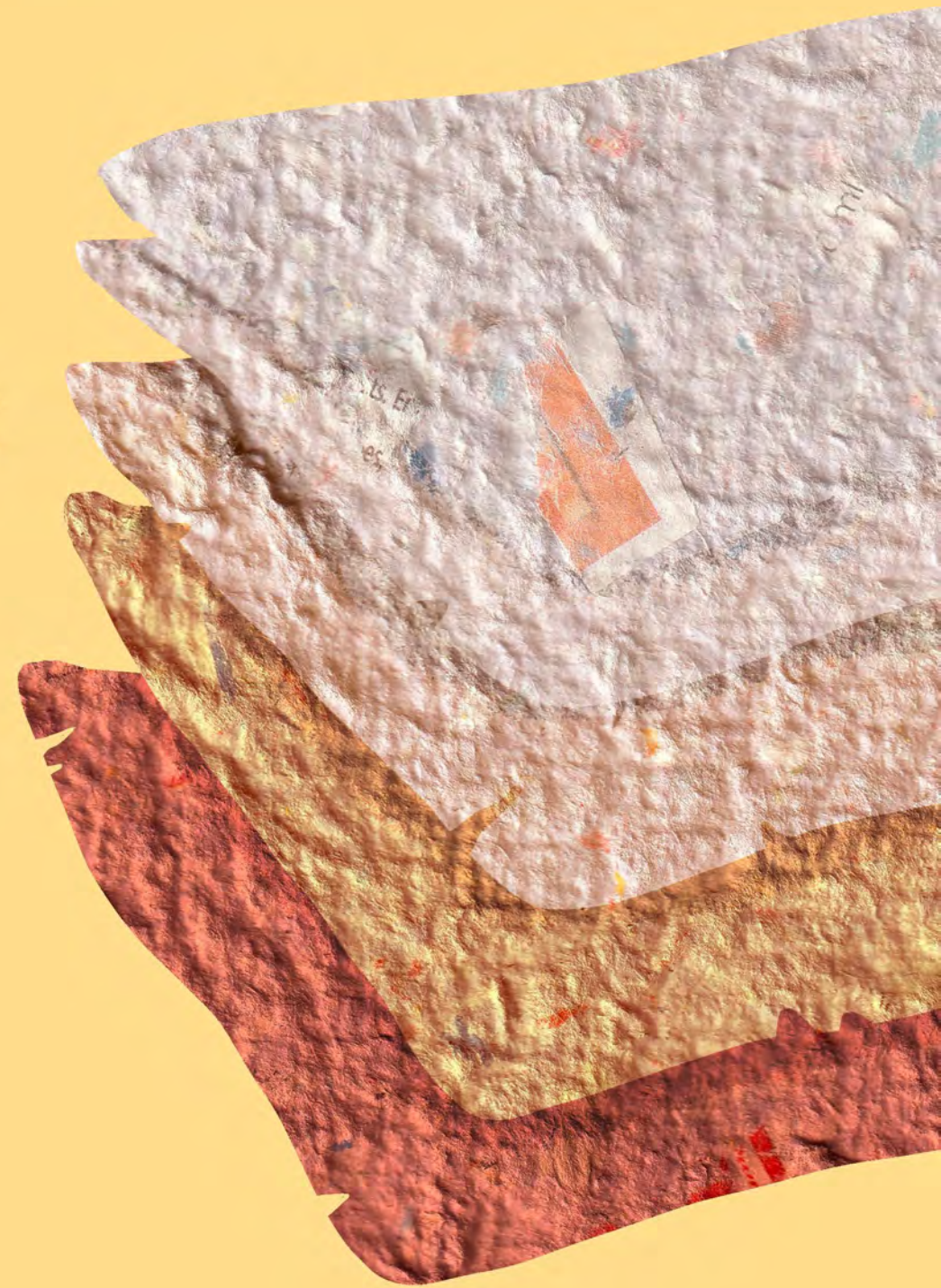




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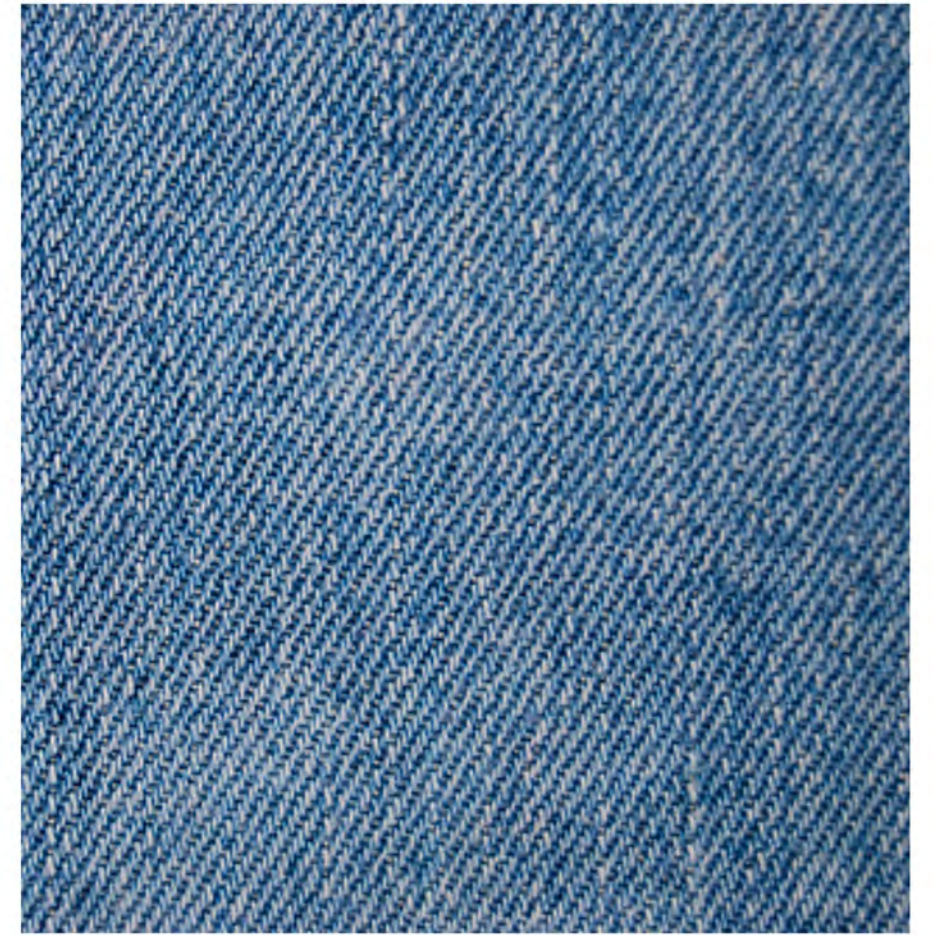
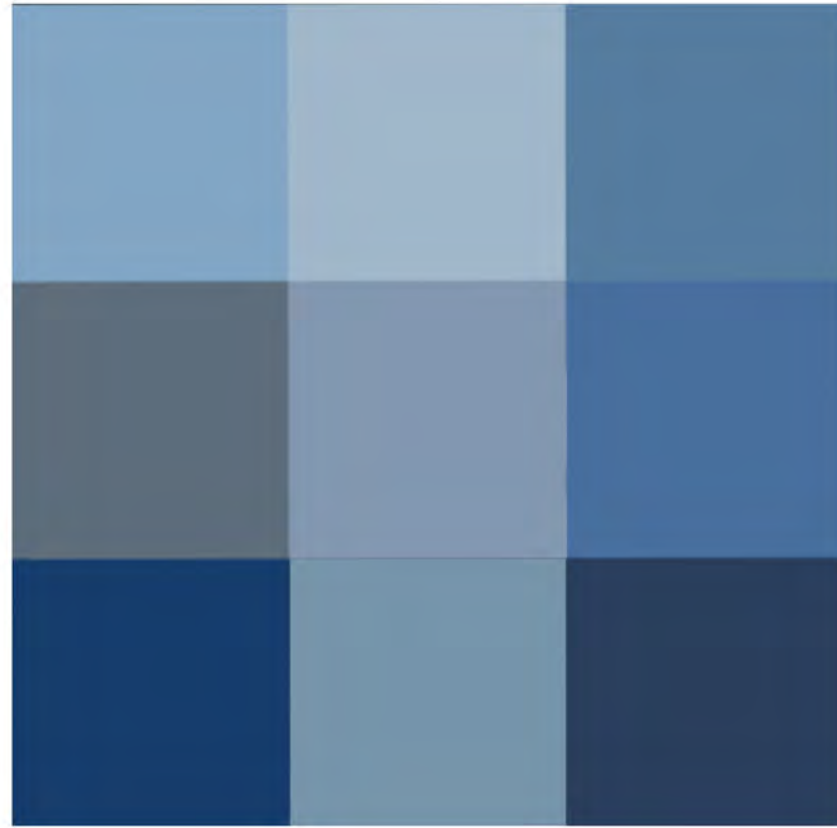
TANIA LISSOVA

@LISSOVA_CRAFT











PROCESS

LARA HACKER

@KIEFERNGRUEN



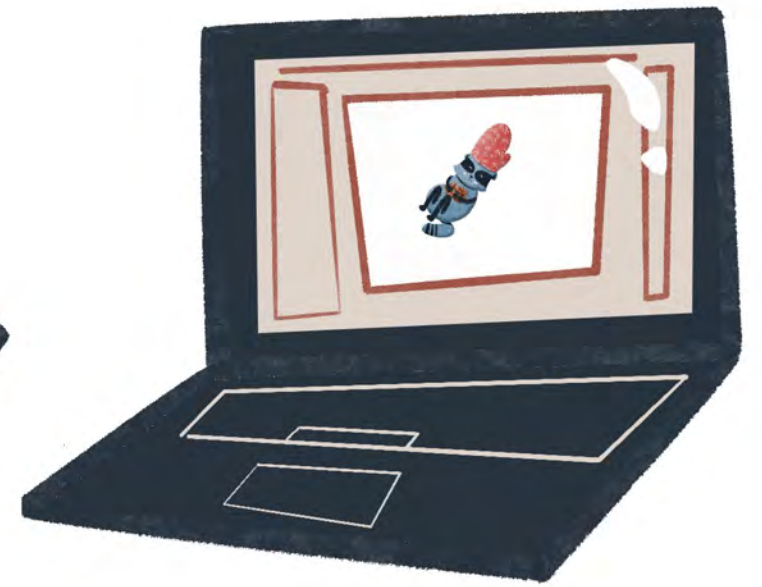
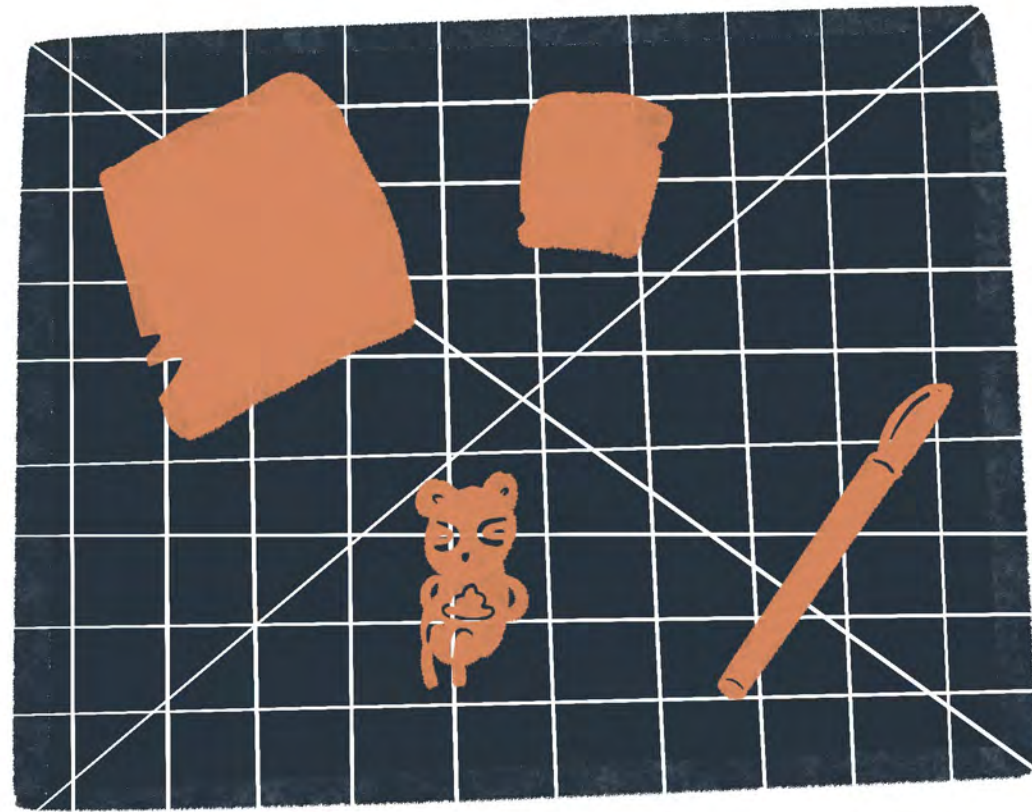
Bumblebees in the morning |
FINE ART Giclée print
from €18,00



Bumblebees in the morning |
Original Painting
€180,00

SOLD OUT

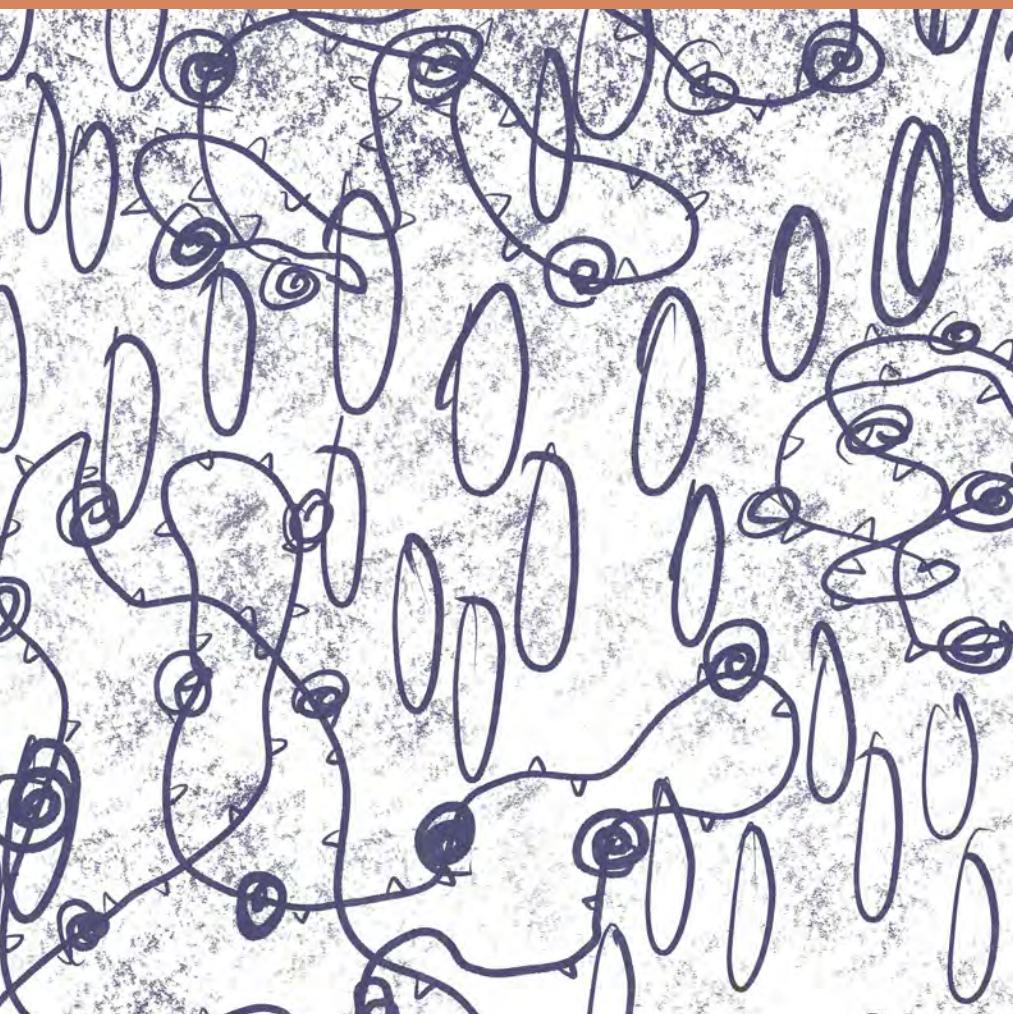














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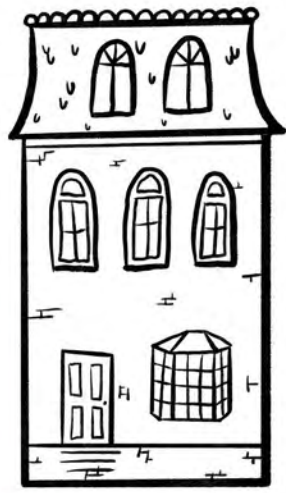
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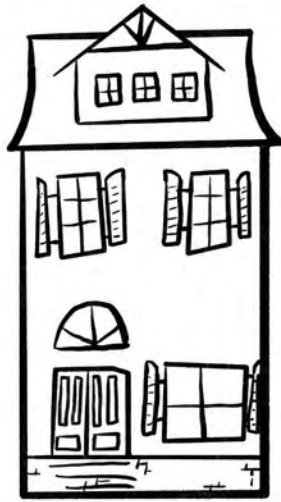
5,407 likes



classic



farmhouse

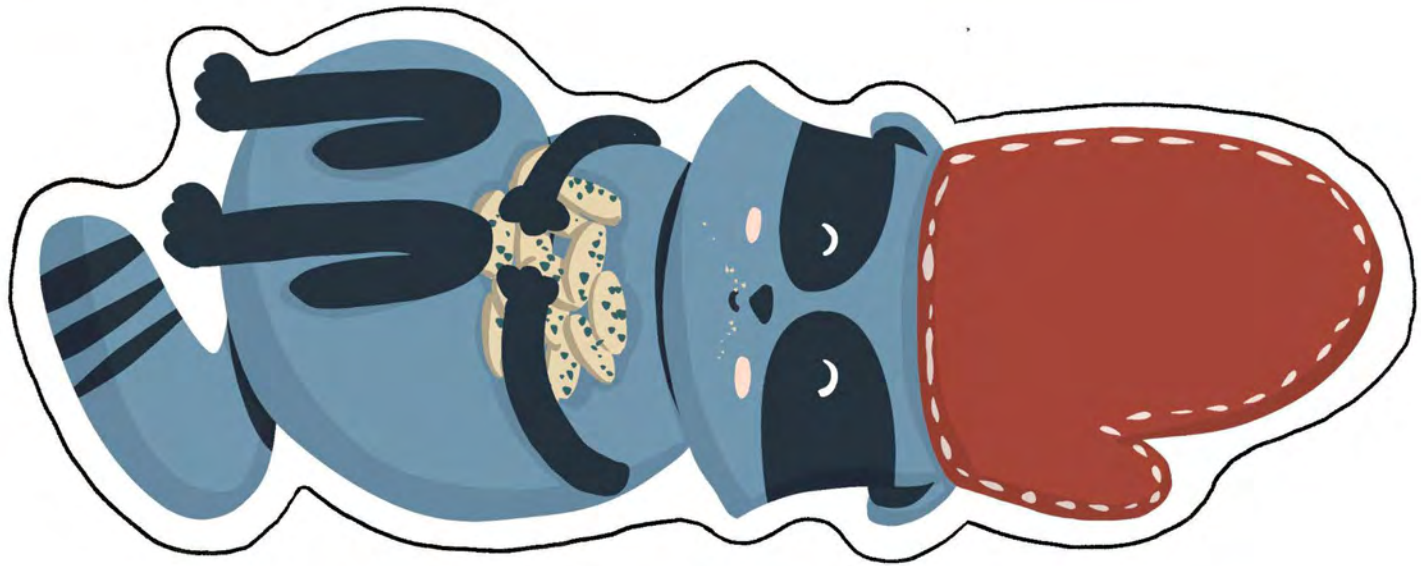
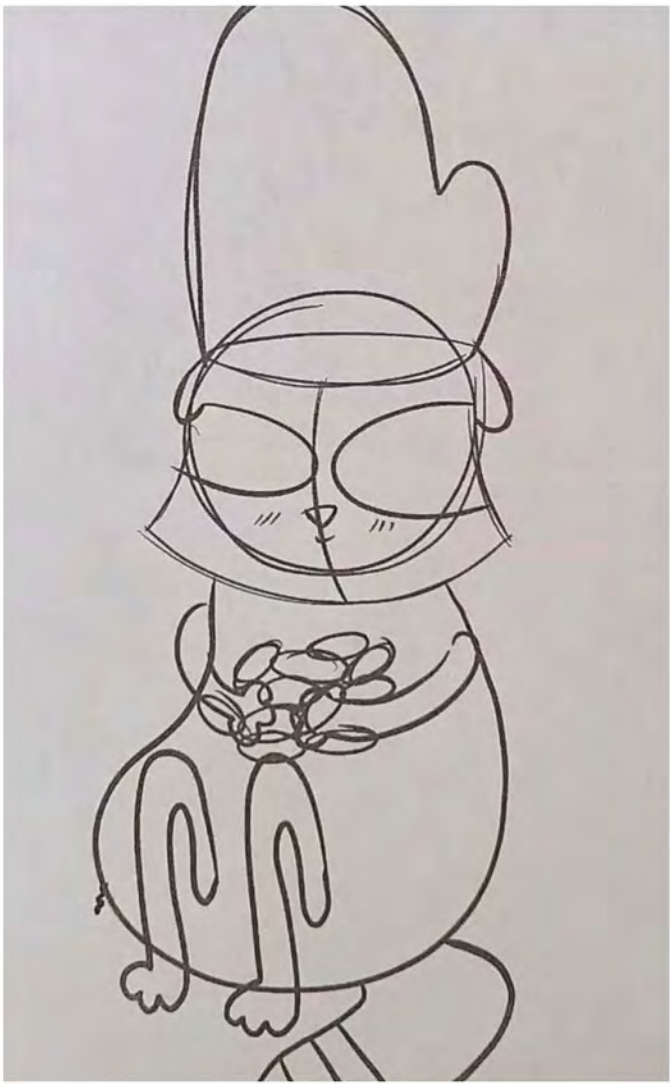


cabin



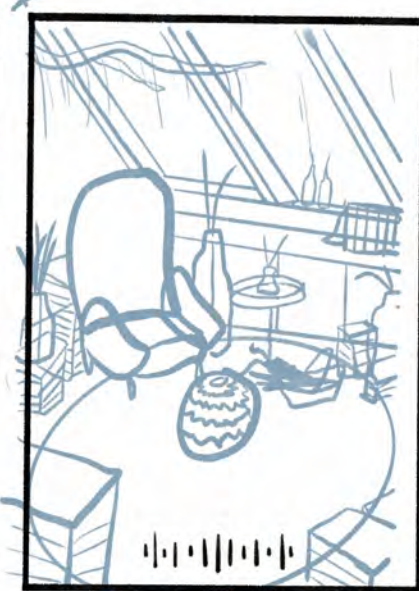










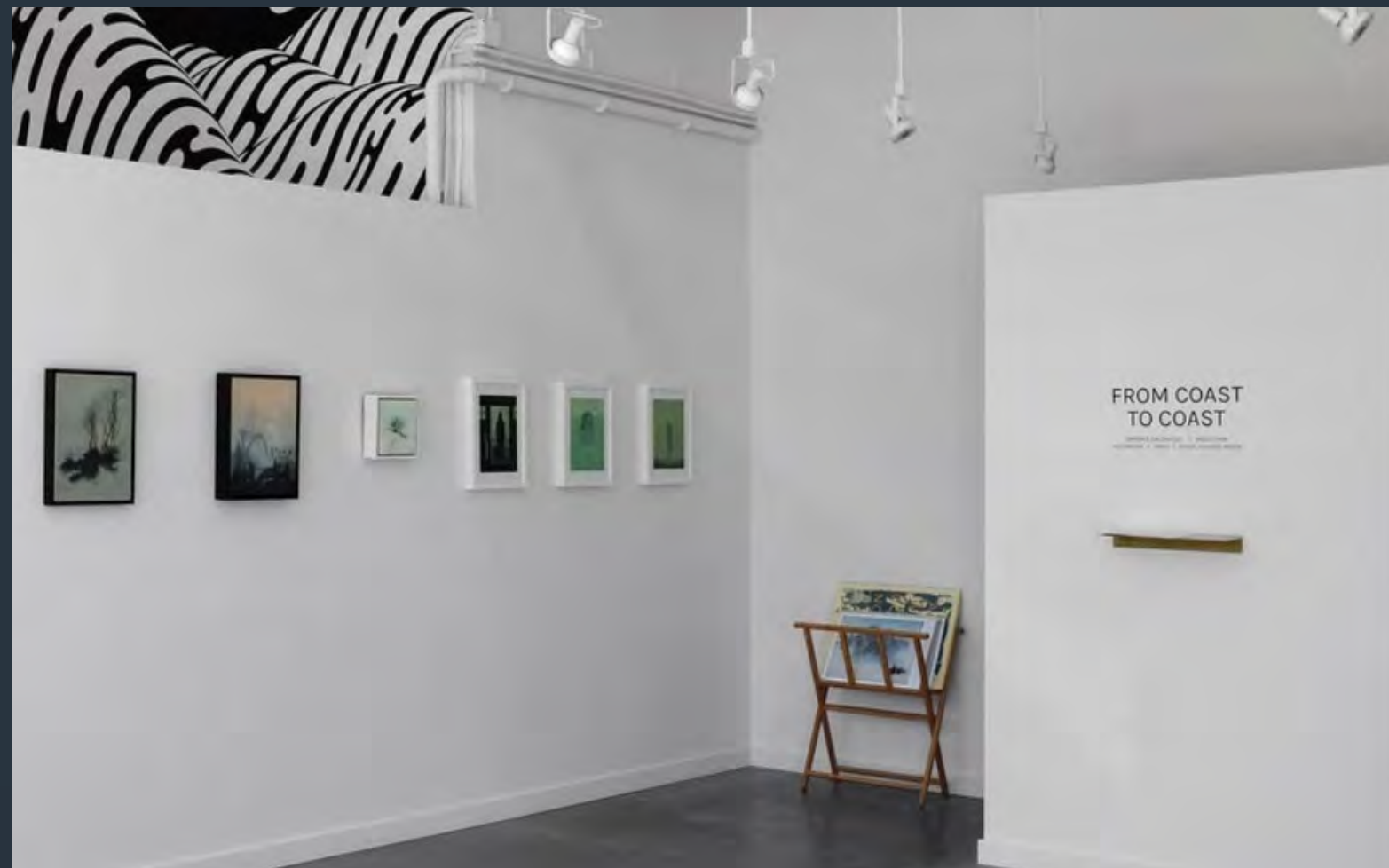


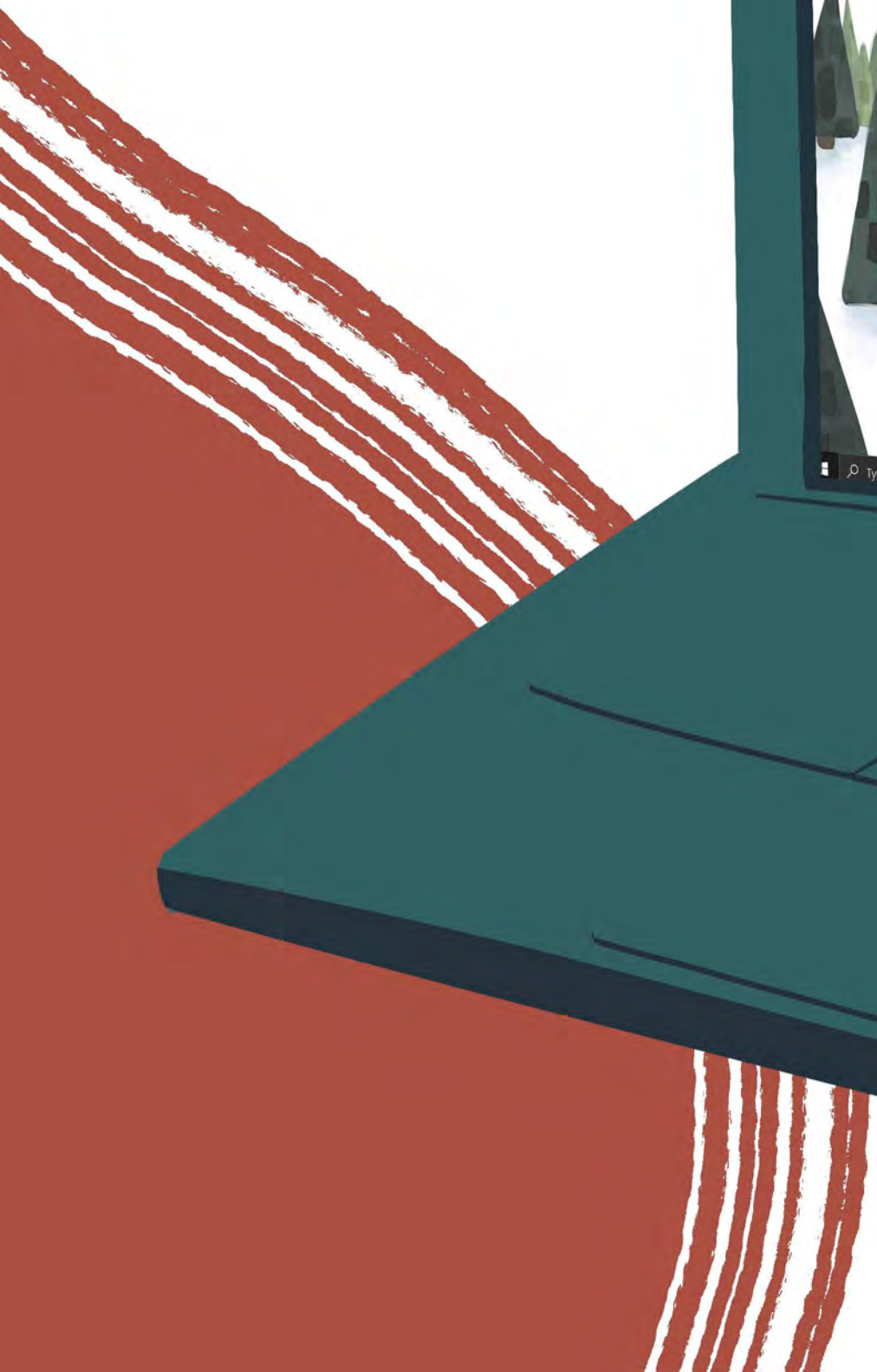
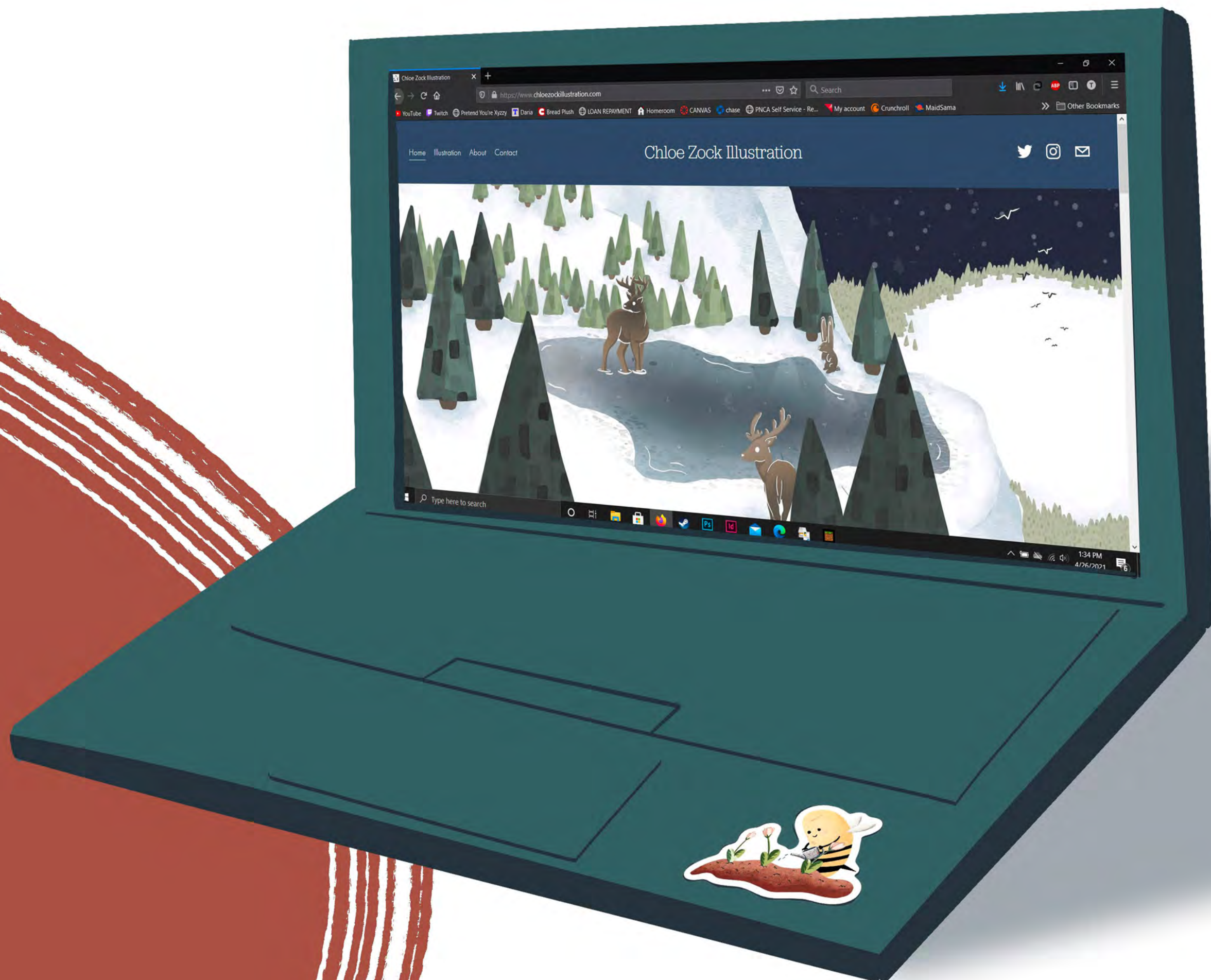














“Clutter: in the home, not the mind” is a multimedia product line that utilizes the methodical nature of craft to relieve my own stress and



2" Vinyl Sticker Critters

\$1.99

SMALL BUSINESS!!



ONLINE STORE GRAND OPENING!

WWW.CHLOEZOCKILLUSTRATION.COM

APRIL 27TH @ 12PM PST



Chloe Zock
Thesis Midterm SP21
Creative Brief

Clutter

In the home, not the mind.

Project Overview:

Clutter is a collection of handmade products intended to investigate the methodical nature of craft and why I personally have found it to be an effective way to cope with stress. All of the products in the Clutter collection revolve around the concept of relaxation, reflection, and self care through the usage of imagery such as the home, nature, and fuzzy critters engaging in their own relaxing activities.

Methods of Making:

Clutter is extremely multimedia to engage many of the facets of Craft and working with your hands in general. The process in its simplest form would be: Digital sketching, physical exploration and combination of materials, and finally digital polishing. I choose this method of digital/physical hybrid because it gives me the best of both worlds. I have the freedom to experiment and get messy with craft, but also the precise control of digital media to refine my work into something more polished.

Audience:

The audience for Clutter is pretty broad but I am aiming for it to appeal to those who appreciate seeing the process it takes to get to a final product. I am the kind of person who loves to see how much time and effort it takes to make something amazing and that is why, for Clutter, I will be promoting the collection through process videos. By recording my process it allows the viewer to also experience the relaxation that I feel while creating these pieces which enhances the vibe of the entire collection.

Comparative Media:

There are many similar product lines that share common imagery and subjects as Clutter. Everyone loves fuzzy animals engaging in everyday tasks like that of Lara Hacker (@kieferrngruen), and the internet is super saturated with the idea of self care, especially since quarantine. However, Clutter sets itself apart through its focus on very intentional materiality and tactility coupled with the inspiration to the Arts and Crafts movement aesthetic.

Marketplace Application:

Clutter is a reflection of where my art has grown over the years at PNCA both aesthetically and in the physical process. When brainstorming for what I wanted my thesis to be, I knew I wanted it to be something that could jump start my professional artistic goals, but I found it most important that my thesis be something fun and exciting. If it wasn't fun, why would I want to pursue it professionally? After much thought, I decided Clutter will function as an exciting first launch for my personal online store and small business!

Chloe Zock

Clutter: In The Home, Not The Mind

Fall, 2020

Martin French

Ryan Bubnis

Clutter: In the Home, Not the Mind

When ideating for my thesis, I found myself drowning in stress over choosing the perfect project. It's been in the back of my mind for the past 3 years, the anxiety slowly eating away at me. What could I possibly complete in a year that lives up to my personal expectations without biting off more than I can chew...so I figured, why not create a project that's specifically designed for relaxation?

This concept has led me to create *CLUTTER* for my thesis. *CLUTTER* is a line of handmade products intended to investigate the methodical nature of craft and why I've found it to be effective in coping with stress and anxiety. In opposition of the destructive mentality that productivity equates to one's worth, all the product designs in *CLUTTER* will be based around prioritizing relaxation, reflection, and self care.

I've chosen to create this product line as a way to define the next phase in my process and that next phase requires my process to become more sustainable as time goes on. I have been working on finding an artistic process that I can enjoy from conception to production despite any included deadlines or limitations. With that being said, I've become interested in delving into self care and surrounding myself and my work with an aura of relaxation and peace to curb the unyielding anxiety that plagues my every brush stroke. After many years, I found this process by embracing my inspirations, and using the tools available to me to my own advantage rather than how others expect me to. This project is the accumulation of all the years of artistic process development that will serve as an example of my personal method of coping with the anxieties of a busy life such as mine.

Speaking of embracing my inspirations, my artistic journey parallels the rebellion against the Industrial Revolution by the Arts and Crafts Movement, with my pushing back against the pressures of the Digital Age that I felt in my early art career. My digital techniques, once rigid and flat, have become strange, grungy, and full of flavor which pairs nicely with my new found physical mediums, which I would have never dared to use only a few years ago. The Arts and Crafts movement was focused on one's home as a "morally uplifting" space and William Morris' Red House is a prime example of this atmosphere with its goals of "foster[ing] domestic harmony and instill[ing] creative energy. It is my goal for my thesis to harbor this same atmosphere by using mainly handmade techniques and natural materials.

In my early days as an artist, not only was I intimidated by digital media and its vast abilities, but also I feared social media. I saw many artists posting finished works daily and it pressured me to do the same, but making the same amount of work only led to lesser quality work...I felt undeserving to be an artist. With my incorporation of physical mediums, I found a way to use social media to my advantage and combat the idea that I had to be posting tons of

work to be worthy of my title of artist...I began to share my process work. This change of mindset from the finished piece to what leads to it made every moment of creation enjoyable...and oddly faster. My audience, limited as it may be, also enjoyed experiencing the journey together with me. I want my thesis to share the joy I receive from the process of making with the viewer so they become as invested in the work as I am.

The visual language of my project is chosen according to my keywords: Peaceful, handmade, and fun. I chose these keywords based on the atmosphere and emotions I want surrounding the work combined with the materials and processes used in making.

With these keywords in mind, I've been very specific in the selection of what items I will be creating in this product line. First and foremost, I knew I wanted to include stickers in this line because stickers have this innate ability to bring joy to those who receive them. This effect definitely comes from how many young grade teachers use stickers as rewards, so I wanted to take advantage of that learned behavior. I then chose to make pins to play off the joy one gets when taking something like a backpack or jacket and embellishing it to make it their own. The print designs also derive from this idea of personalization, but this time in the home to bring peace into your living space. The whole project comes together in the textile pattern displayed on a hand sewn backpack. I chose to make this backpack so you can take it all with you...everything that makes these items exude the feelings of my keywords can all be packed up and taken with you wherever you go.

The kind of imagery I am putting into these designs are inspired by many different sources. I will be including a lot of flora, inspired by Arts and Crafts movement wallpapers. Other imagery will include objects and interior spaces that promote relaxation such as; bathrooms with bubbly tubs, rubber duckies, and plush rugs; bedrooms with silky bedding, sheer curtains, and cute plushies; and finally lounge spaces with fuzzy chairs, large windows, and house plants.

The color palette of these works reflects the natural pigments I will be creating for the project. With that, I will be sticking to more desaturated, or pastel colors with a lot of neutral tones. This palette has a nice airy feel that unifies the work within the vibe of my keywords.

Choosing materials is one of the most important tasks in craft, so I will be making a good portion of my own materials from scratch. First and foremost, I will be making my own sheets of recycled paper from junk mail. I will also be making natural pigments from flower petals, coffee grounds, berries, and citrus rinds. The pigments will be dried into powders for storage purposes and mixed with a mordant, water, and/or dye fixative to color/dye paper or embroidery thread.

This project will be done in four distinct stages: digital design and compilation of assets in Procreate/Photoshop, collection/creation of materials such as recycled paper and natural inks, then the execution of the final physical craft. The final deliverables include: A set of 6 die cut stickers, one digital / hand stamped pattern tile, three 4x6 mini prints, 3 handmade clay pins, one swatch journal displaying swatches of every material used in the creation of CLUTTER, and a hand sewn backpack made with the aforementioned pattern.

In the end, I imagine the different pieces of CLUTTER to be displayed in a variety of fashions. The original prints will be both framed and hung on the wall as you would see in a home and also prints stacked freely on a table to play with their postcard size and allow the audience to handle and take them. The pattern will be displayed both as a fabric pattern square on the wall and as a backpack turning the fabric into an example of a functional item. The original stickers will be displayed on the wall in a mock sticker sheet and also printed in masses as die cut stickers to be stacked with for the audience to take if they wish. The stickers will also adorn the cover of the swatch journal where the audience can have a hands on experience with the different handmade materials used within the project without touching the original works. The pins will be both displayed on the backpack but also on their own backing cards. I also want the process work of making each item to be displayed on an adjacent wall for the audience to have both a better idea of the time and effort it takes to make each item and also have a frame of reference to the meticulous work that is craft.

My greatest influences in regards to this project are the aforementioned Arts and Crafts Movement; contemporary artists, such as Tania Lissova, Felicia Chiao, and Lara Hacker; and the ideology and practices of minimalism. Tania Lissova is a Russian paper artist who first got me into craft with her tiny, delicate paper plants. Lissova's work opened my world to craft by setting a seemingly impossible standard that drove me to gain the patience needed to pursue craft. Felicia Chiao has inspired me through her distinct choice of materials and how her choice of medium is what dictates the conveyed feelings of her work. While you wouldn't label her work as "craft" the way medium drives the tonality of her pieces aligns with the materiality and intention behind the very foundation of craft. Lara Hacker has inspired me through her use of muted colors paired with cute characters going about their everyday lives to create a warm, welcoming atmosphere. Her work, while distributed and sold digitally, is hand painted which makes even her prints feel tangible...a quality I aspire for in my own work. Minimalism affects my life in many ways, but mostly in my search to find balance. Minimalism has streamlined my process by focusing purely on what is needed for it to be functional, leading to much stronger work.

The majority of my portfolio consists of the digital side of my work, but this project will be able to show both sides of the coin with the digitally designed assets and their handmade counterparts. In my early years at PNCA, I would use digital media as a crutch. Digital gave me

all the opportunities and tools to learn and grow, but also easy ways to take shortcuts and not develop my skills. This project displays my development toward using new media to my advantage rather than leaning on it, along with my aesthetic progression as my practice developed.

All in all, CLUTTER functions as a sort of meta way of completing my thesis in a way to combat the inherent stresses of the thesis process. While my proposed project is quite large, I feel it only strengthens my point: you can achieve great things without destroying yourself if you find a way to enjoy every step of the journey. If my research has taught me anything, it's that you don't craft in longing for the final product, you craft for the fun of making

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Articles

1. Adamson, Glenn. "Craft and the Romance of the Studio." *American Art* 21, no. 1 (2007): 14-18. Accessed November 29, 2020. doi:10.1086/518290.
<https://www.jstor.org/stable/10.1086/518290>

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2. Buchczyk, Magdalena. "*Making Certainty and Dwelling through Craft*." *The Journal of American Folklore* 133, no. 528 (2020): 178-92. Accessed September 27, 2020. doi:10.5406/jamerfolk.133.528.0178.

This article is first and foremost a great example of field research in regards to craft that I can take notes from when forming my own field research later. It also tackles craft within social settings and using it to break down social barriers to bring unity within a group.

3. Cooke Jr., Edward S. "Modern Craft and the American Experience." *American Art* 21, no. 1 (2007): 2-9. Accessed November 29, 2020. doi:10.1086/518288.
<https://www.jstor.org/stable/10.1086/518288>

Here the writing discusses the struggle between the view of craft as a domestic, casual hobby, and a higher class craft then labelled as “art” and how craft is relevant in most if not every artistic practice in some form or another.

4. Dačić, Anika. *Arts and Crafts Movement - When Women United in Creativity*. Widewalls, March 8, 2018.
<https://www.widewalls.ch/magazine/arts-and-crafts-movement-women-artists>.

Here is an article dissecting the Arts and Crafts movement in relation to women and comparing/ contrasting its connotations as “women’s work” to the “artistic genius” male painters of the time.

5. Harkness, Dr. Kirsten M. “William Morris and Philip Webb, Red House (Article),” 2015.
<https://www.khanacademy.org/humanities/becoming-modern/victorian-art-architecture/pr-e-raphaelites/a/william-morris-and-philip-webb-red-house>.

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<https://www.jstor.org/stable/26499637>.

This article talks about the craft worker and how it’s process and repetitive nature is often related to other non-art practices and professions. It also briefly touches on the feminine predominance in craft and how craft is more obviously related to female dominated professions like their example of hairdressing.

7. Leousis, Kasia. "Creating an Interdisciplinary Materials Lab in the Design Library." *Art Documentation: Journal of the Art Libraries Society of North America* 34, no. 1 (2015): 124-36. Accessed November 29, 2020. doi:10.1086/680569.
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9. Patchett, Merle. "The Taxidermist's Apprentice: Stitching Together the past and Present of a Craft Practice." *Cultural Geographies* 23, no. 3 (2016): 401-19. Accessed November 29, 2020. doi:10.2307/26168742. <https://www.jstor.org/stable/26168742>

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10. Poser, Jessica. "Contemporary Craft: The Look of Labor." *Art Education* 61, no. 2 (2008): 80-86. Accessed November 29, 2020. <http://www.jstor.org/stable/27696281>.

This instructional resource compares the professional practices of four artists and how the process of craft affects their work and their intentions behind the material choices.

11. RICHARDSON, JACK, and SYDNEY WALKER. "Processing Process: The Event of Making Art." *Studies in Art Education* 53, no. 1 (2011): 6-19. Accessed November 29, 2020. <http://www.jstor.org/stable/41407920>.

A study of art as an event rather than the end product. This article focuses on the performance of process as a whole rather than just the final work.

12. Smith, T'ai. "The Problem with Craft." *Art Journal* 75, no. 1 (2016): 80-84. Accessed November 29, 2020. <http://www.jstor.org/stable/43967655>.

The Problem with Craft talks about the diversity within craft, not with its artists but specifically referring to the many sub categories/genres of craft through its materials and processes of making. With that, it then discusses art histories reluctance to include craft within its discussions of modern and contemporary art despite its expansive abilities.

13. St. John, Patricia A. "Art Education, Therapeutic Art, and Art Therapy: Some Relationships." *Art Education* 39, no. 1 (1986): 14-16. Accessed November 29, 2020. doi:10.2307/3192934. <https://www.jstor.org/stable/3192934>

Here is a study on the use of Art in the classroom as a better therapy device than techniques used within the office of a counselor.

14. Taggart, Emma. "Meet William Morris: The Most Celebrated Designer of the Arts & Crafts Movement," April 25, 2018. <https://mymodernmet.com/arts-and-crafts-movement-william-morris/>.

This article speaks to a big inspiration in my designs: William Morris's wallpaper designs.

15. Torell, Viveka, and Anneli Palmsköld. "Dwelling in Craft: Introduction: A Call for Studies about Craft." *The Journal of American Folklore* 133, no. 528 (2020): 131-41. Accessed November 29, 2020. doi:10.5406/jamerfolk.133.528.0131.
https://www.jstor.org/stable/pdf/10.5406/jamerfolk.133.528.0131.pdf?ab_segments=0%252Fbasic_search_solr_cloud%252Fcontrol&refreqid=excelsior%3A39c9903240ccf37b1324d69f5cffa555

I used this source mostly as a jumping off point for further research because I didn't have access to the entire text without paying, but the idea of craft as a beginning/base of other practices and even industrial process as stated in the abstract essentially explains how my own practice has gotten to this point. It also talks about individually performing craft yet often sharing it making craft a social experience whether its in a sewing circle or sold online.

16. Turner, Sarah Victoria. *'Reuniting What Never Should Have Been Separated': The Arts and Crafts Movement, Modernism, and Sculpture in Britain 1890–1914*. *Nineteenth-Century Art Worldwide*, January 1, 1970.
<http://www.19thc-artworldwide.org/summer15/turner-on-the-arts-and-crafts-movement-modernism-and-sculpture-in-britain>.

The Arts and Crafts Movement from a British and sculpture focused point of view. It discusses the divide between the modern and the Victorian ages of art and how grey the line is.

17. Zoran, Amit, and Leah Buechley. "Hybrid Reassemblage: An Exploration of Craft, Digital Fabrication and Artifact Uniqueness." *Leonardo* 46, no. 1 (2013): 4-38. Accessed November 29, 2020. <http://www.jstor.org/stable/23468110>.

This article informs my own hybrid practice and explains other methods and opportunities for blending modern technology with your "classic" crafting techniques.

Books

18. Bechdel's, Allison. *Fun Home*. Mariner Books. June 2007.

This book explores a kind of tonality I'm looking for. Slice of life, peaceful nostalgia, but with serious undertones.

19. Yoshimoto, Banana. *Kitchen*. New York: Grove Press. 1993.

This book explores many similar themes I am within my thesis: the exhaustion of young people in contemporary society and the brevity of life. It's been an inspiration to me ever since first read, it never leaves my mind.

Blogs

20. Alice. Create & Craft; Craft Blog. “*Minimalism: Is It Possible for Crafters?*” April 24, 2020. <https://blog.createandcraft.tv/minimalism-crafters/>.

This source serves as a starting point into exploring my own issues with hoarding, craft's way of enabling that, and strategies in resolving that issue.

21. Sue Nuti, Genevieve Nordmark, Sanne, Anonymous, et al. Paperslurry. “*Here's How to Make Handmade Paper from Recycled Materials.*” Last modified August 6, 2020. <https://www.paperslurry.com/2014/05/19/how-to-make-handmade-paper-from-recycled-materials/>.

This blog is simply the “recipe” I used to begin recycling all my junk mail into new fun textured sheets of paper to use in paper craft.

Videos

<https://youtu.be/rACrtqcDaqQ>

This is WithWendy's tutorial on how to make a mini backpack. This video is what inspired me to make my fabric pattern into a backpack for part of my thesis.

<https://youtu.be/sjdCOUGrNK8>

This is a short video on William Morris and the Red House

<https://youtu.be/Ase1yt45pv0>

This is another Arts and Crafts house tour

<https://youtu.be/zGZufTDh95k>

<https://youtu.be/LXEpRUCJAiw>

<https://youtu.be/XtwyeamFkBO>

<https://youtu.be/RrXd40xk7Sg>

<https://youtu.be/3Zyyai3Xang>

These are five videos I have been referencing to teach myself how to make paints and pigments out of many different natural materials.

<https://youtu.be/kluGLK7mr2o>

This is a speed “build” of a bound sketchbook that inspired me to create a swatch journal of all the different materials I will be using in the creation of my craft thesis.