

The background is an abstract composition of broad, textured brushstrokes in various shades of green and blue. The colors range from a deep, dark blue to a vibrant, lime green. The strokes are layered and overlapping, creating a sense of depth and movement. The overall effect is reminiscent of a modern abstract painting or a textured fabric.

# Art

Milla Armitage





## Resolved Work – Concept

*Threads of Emotion*

2.4m x 12m x 12m

Pine wood and yarn



# Resolved Work Collection

*Threads of Emotion*

2.4m x 1.2m

Pine wood and yarn



# Resolved Work Collection

*Threads of Emotion*

38cm x 15cm

Wood and yarn





# Artist's Statement

*Threads of Emotion*

2.4m x 1.2m

Pine wood and yarn

It is okay to feel. You have not lived your life until you have felt everything. Many things can happen throughout your day. Some days happy things happen, some days sad things happen, and some days bring about the worst in us. Everyone experiences the same emotions but at different times of your lives. It is interesting to see just how many people we can relate to and connect with once we express our feelings. The yarn invites you to see that powerful connection we all share as human beings; how our lives are intertwined, and how, at the end of the day, we all feel emotions. Experiencing sadness and hurt is part of what makes it so incredible to feel joy and happiness. Let your emotions guide you to the colour you're feeling in this exact moment. Give this feeling you hold the power to create something beautiful, even if you don't feel that way.

# Artist's Instructions

*Threads of Emotion*

2.4m x 1.2m

Pine wood and yarn

How are you feeling right now?

What colour do you see when you close your eyes? Are you seeing red or feeling blue?

Whatever emotions are going on inside it is time to let them all out through colours. Take some yarn and attach it to the installation however you like.

Yellow = Happiness and Joy

Purple = Wisdom, Power and Spirituality

Green = Abundance, Peace and Rest

Blue = Sad and Depressed

Red = Love, Passion and Anger



# Resolved Work– Annotated Resolved Work



## Developing:

- Extends from previous project- Explores the ability to create a visual demonstration of people's thoughts and emotions through colours and textiles
- Abstract and contemporary approach to emphasis symbolic meaning- abnormal shapes of structure and different angles. Innovative design.
- Wood: symbolic of the pure, raw emotions everyone feels. Pine wood.
- Yarn: symbolic of connection between people and emotions, and invite audience to interpret all the colours, interactive and engaging.



## Researching:

- Ernesto Neto: utilised his audiences five senses, influenced me to create an installation that the audience can see, engage with, create, feel and explore.
- Installation: innovative, abstract shapes exaggerate the audience's uncontrollable feelings and emotions, while the various angles are symbolic of the different lives everyone lives that explain why they feel that way through a personal and contemporary context.
- Mark Rothko: colour field studies, abstract artist, his art aims to provoke emotion in his audience; my focus.

## Reflecting:

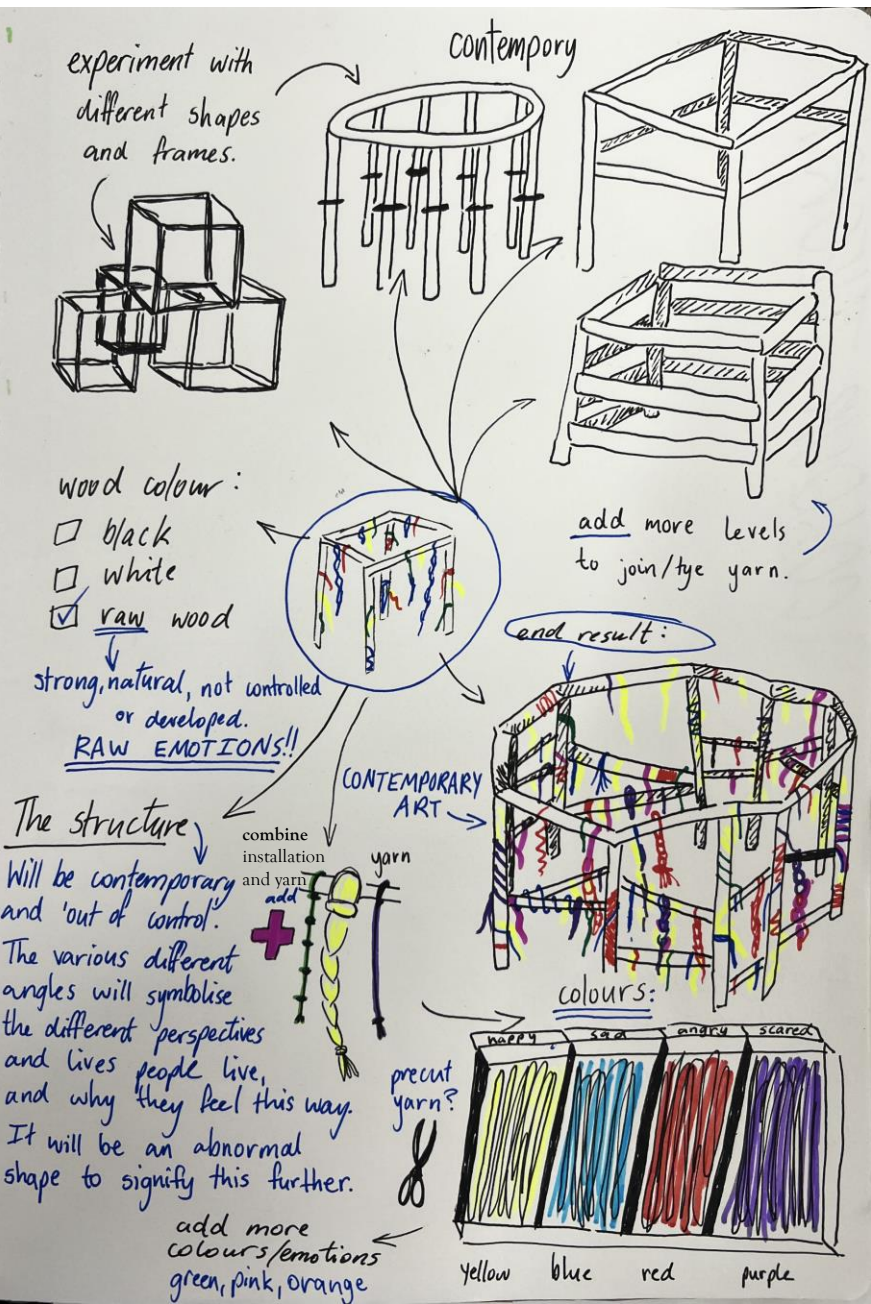
- Engages audience's five senses and more.
- Allows them to create something beautiful and add on to other's threads of emotions.
- Focus is continued through colours, yarn used and emotions (personal context).
- Alternate idea- looking at how we are connected and share emotions.
- Immersive experience: can walk through, engage five senses.



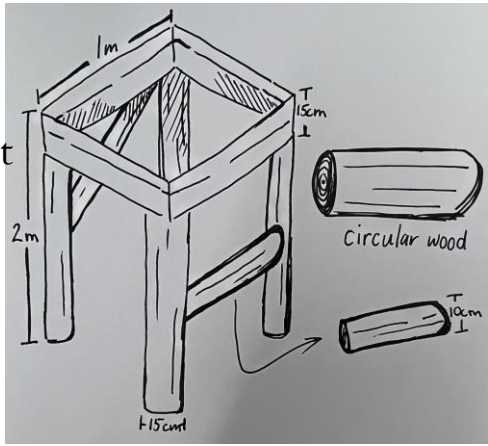


# Supporting Evidence- Ideation and How Focus has Evolved

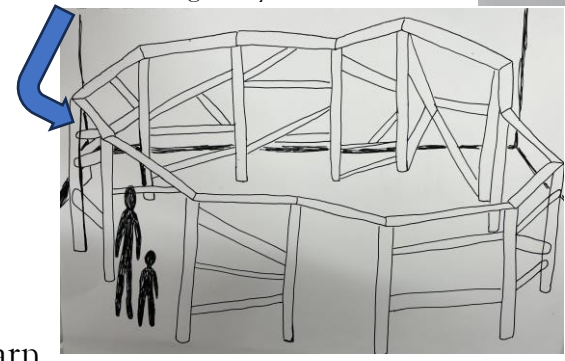
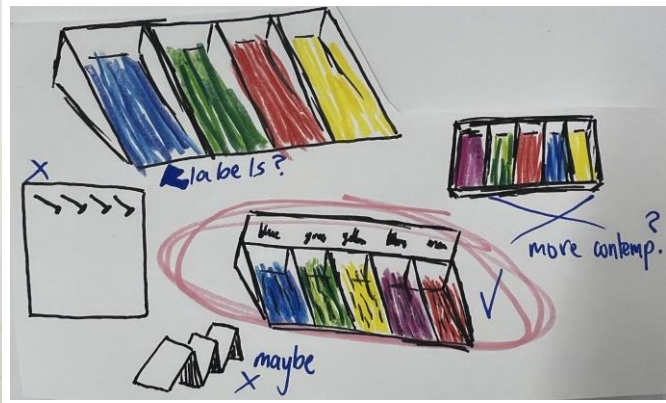
## Mind Map and Creative Thinking



My focus has evolved because this project will focus more on how we are all connected, and we share the same emotions. This piece is about relateness and creating a personal and contemporary context, although it is still a visual demonstration that portrays emotions through colours and textiles.

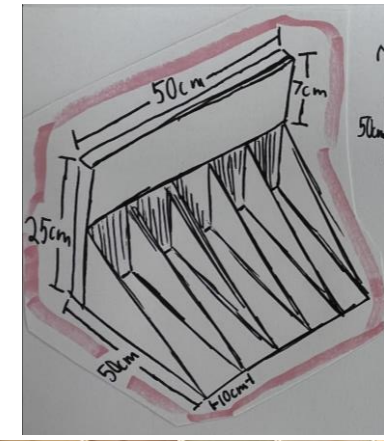


My idea isn't physically achievable, but this is a first sketch of the concept on display in an art gallery:



I considered different measurements and sizing for the smaller version of my project I wanted it to still be tall enough that the audience could walk through it and fully be immersed by the vibrant colours and environment. These measurements changed a couple times due to lack of wood materials and other factors. But the final version would be 2.4 x 1.2m, and the diameter of the wood was 100mm for four pieces of wood that were touching the ground and supporting it, then 75mm for the pieces on top of and across the installation.

I explored different yarn holders I could create:



I decided to get some wooden boxes from an external outlet to hold and organise the different yarn colours. With the yarn, I cut different lengths and created some patterns to give the audience options and personalise their experience with this piece. I gathered multiple shades of each colour to create a further personal context for the audience and engage them. The colours I chose were blue, green, red, purple and yellow, all representing their own individual emotions. The way that the yarn can be added to the installation is up to the audience's interpretation: what colour they want to use, whether they will choose one or two pieces of yarn, or a plain or patterned one, or if they will tie it onto the wood or braid it into another's yarn. This piece is truly contemporary because without the audience's engagement in the piece and their interpretation, the art would be simple and not engaging.





# Supporting Evidence- Creating the Prototype

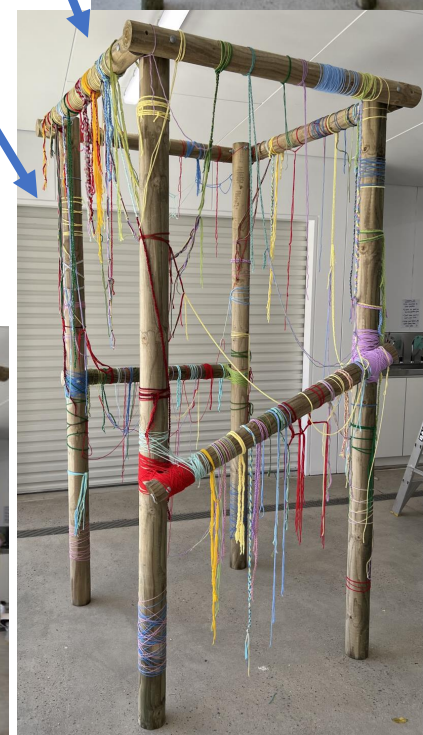
When creating this installation, I knew it had to be much smaller than the actual resolved work would be, but I still wanted to capture the personal experience and feeling of being able to walk through it.



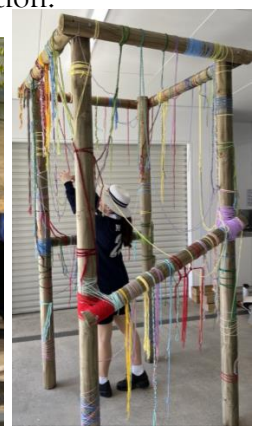
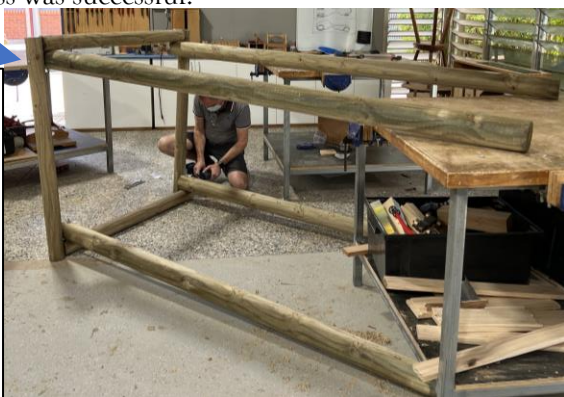
The making of this installation required 3 75mm x 2400mm and 4 100mm x 2400mm pieces of circular wood. They were heavy, strong and durable like my research stated. The pine wood was treated, meaning that it has been permeated with a chemical solution to give it a long-term resistance to decay, insects and other deteriorating factors. This meant that while drilling and cutting the wood we had to wear masks. A drill was used to create holes in the wood, which would be used to connect the pieces together with large bolts. The top corners of the installation were connected first, then the bottom legs. This process was successful.

We checked the stability of it and how durable it was when we stood it up. It had a slight wobble when pushed with excessive force, but it would not fall over. Unlike this prototype, the real concept would be cemented into the ground to ensure it stays still. This is a limitation to my prototype as I could not experiment with cementing it into the ground as we did not have the resources or space to do so. The installation was easy to decorate, and many different people added their yarn and emotions to the structure. The location of the project is inaccurate to the concept's location (in an art gallery). This is because the installation is too heavy to move, and we did not have the resources of environment to truly achieve the look. This was a limitation.

Before and after adding yarn:



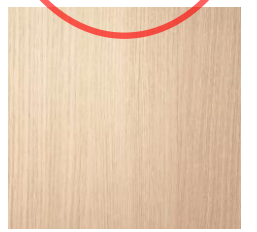
This wooden structure from an external source was considered when planning this project but it was too short, and the wood is rectangular which I did not like.



I decided to use raw wood for this project to symbolize the raw nature of pure emotions and feelings. To determine which wood I should use for the installation I researched different types of raw wood I would want to experiment with. I considered with White Oak Wood, Pine Wood and Birch Wood. I made the wooden poles tall enough that the audience could walk through the abstract installation to fully immerse themselves in a personal and contemporary context.



**>Pine Wood**  
This wood is stiff, strong and shock resistant. This means it would be good for interactions and excessive use from the audience. Its pale colouring is ideal as it will allow the yarn's many colours to shine.



**>Birch Wood**  
This is a hardwood, it is strong and durable, although I do not like its small grains and fine lines. The colouring is too dark for my piece.



**>White Oak Wood**  
This wood is dense, strong and durable but it must be imported from America, so it is a bit pricier. I like the look and brightness of it.



# Researching

My final concept design is contemporary and abstract. I wanted the wood's shape and structure to feel 'out of control' and abnormal to signify how emotions are processed and experienced. The feeling of *feeling*. The various angles created by the wood symbolize the different perspectives and lives people live, and why they feel this way. Linking back to my previous focus, the audience will be able to immerse themselves in a visual demonstration of connection and emotion through colours and textiles, creating a personal context. There are several ways you can enter including where the person is walking through, pictured on the right. It is very aesthetic.

My installation's unique, abstract shapes exaggerate the audience's uncontrollable feelings and emotions, while the various angles are symbolic of the different lives everyone lives that explain why they feel that way through a contemporary context.

The artist must put the work in context and its relationship to society, like culture, politics, literature, and more. My art piece is in a personal and contemporary context and is philosophical.



Colour is one of the seven elements of art along with shape, line, form, texture, value and space. Colour is important because it can make you feel something, even if the art itself doesn't at first glance. Colour is the hook to get audiences curious about artworks and wanting to know you more. The bright and vibrant colours in my project will capture the audience's attention and help increase their engagement, especially since it is an interactive art piece.

*North Wall  
Apse Triptych  
in the Rothko  
Chapel  
1964  
457.8 x  
267.3cm*



Mark Rothko was an abstract artist known for his colour field paintings. Rothko's work had compositional formats of several vertically aligned rectangular forms set within a coloured field. His paintings included brilliant hues and broad, thin washes of colour which would engulf the spectator. He explored the expressive potential of colour contrasts and modulations. This can be seen in his work *North Wall Apse Triptych* in the *Rothko Chapel* in Houston, Texas. For the piece, he made 14 large-scale paintings in shades of purple and black, concentrating on colour, surface, proportion and scale to reveal the elements high philosophical truth. Rothko created this artwork to portray a solemn and peaceful space for contemplation with his use of immersive colours. His visual elements of luminosity, darkness, broad space and the contrast of colours have been linked, by the artist himself, to profound themes such as tragedy, ecstasy, and the sublime. Rothko wanted his viewers to study his works at a very close range, so they could feel and emphasise with the emotions provoked by these paintings. The artists generally avoided explaining the content of his work, believing that the abstract image could directly represent the fundamental nature of "human drama". Overall, his paintings exude some mystery, intense emotions and isolation.



# Supporting Evidence

Contemporary Art is a movement that belongs to the present. For art to be contemporary it must be new, innovative or distinct from previous artforms or art-making practices. My art is contemporary and uses a combination of sculpture and architecture. It is an installation piece with textiles (yarn). Like Rothko's art, I too want my audience to feel and emphasise with the emotions provoked by my installation. I want my audience to engage and interact with the piece, creating a personal context. The audience will be able to fully immerse themselves in my piece; they can walk through it and even be completely surrounded by its brilliant colours and expressive emotions. Similar to Rothko, my art will be abstract and contemporary, avoiding a complete explanation of my work so the audience can interpret and interact with the piece in a multitude of ways. Everyone will add something different, some might create shapes, wrap, braid, or crochet the yarn onto the project, along with many other creative ideas.

Ernesto Neto:

By engaging the audience, he creates a deeper connection between art and viewer. They are both physically immersed, and thus emotionally involved with the work. By creating a personal context, the audience is able to interpret the piece for themselves and apply their individual experiences. Neto's careful construction of involving the viewers physical being with the artwork allows for them to feel invested in the piece. His innovative, immersive approach sets him apart from other artists. His use of textiles and involving the audience with the piece inspired the development of my art.



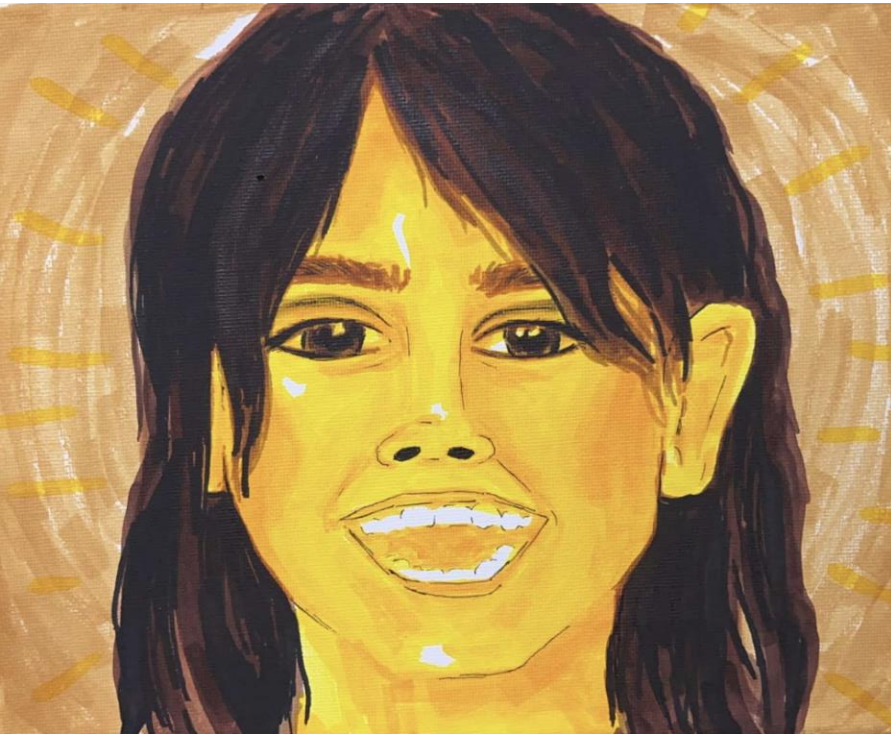
*SunForceOceanLife*, 2021, 30 x 79 x 55 feet,  
fibres and textiles

The artwork, *SunForceOceanLife*, shown above is by Ernesto Neto. It forms a monumental labyrinth of brightly coloured pathways defined by intricately crocheted netting. The pathways spiral outwards from the centre of the gallery to create an interactive, multi-sensory sculptural intervention for visitors to explore. This 79-foot maze is hand crocheted and hangs from the ceiling of a Houston Museum.

Neto's influential work explores constructions of social space and natural world by inviting physical interaction and sensory experience. His use of organic shapes and materials engage all five senses. Creating an installation that utilises all the senses will create a personal context and experience that enhances audience engagement.



# Supporting Evidence – Preliminary Work



*To be happy*  
25 x 30cm  
Permanent art markers and pen on canvas

## Experiments:

- While creating ideas and moving forward from my last work (Inquiry Phase 2 project), I used the **Reverse** and **Substitute** methods from the **SCAMPER** model. This helped me to make two experimental works. The first experimental I created was a small portrait of a younger me, *To be happy*. Instead of focusing on the colour red to symbolise anger and further 'female rage', I focused on yellow to symbolize happiness and pure joy. I chose yellow as the stereotypical emotions linked to the colour are opposite to that of the colour red. I decided to create a self portrait of myself when I was a child because I felt like that was a time of pure joy and happiness, and she would represent that. The portrait was made with permanent art markers and pens on a cotton canvas and features a younger version of myself smiling with yellow accents. I liked this idea but thought it was too similar to my last project and could not be very interactive or contemporary.
- I conducted a couple sketches that were heavily inspired by Rothko's colour fields. They were all portraits created with coloured pencils on paper, and each one used a different colour field. One of my sketches was *Purple Star Girl*.



*Purple Star Girl*  
9 x 14cm  
Coloured Pencil on paper

These helped me to understand colour fields better but did not fit the task very well.

- My last experiment was *Change of Emotions*, a series of photographs shot on my Canon 5D Mark III. It features two identical photos of the same man with different hues, one with a green tint and the other blue. The model is positioned at the bottom left corner of the photo looking down and fidgeting at the end of a staircase. This can be interpreted in different ways, but for both photographs the levels, formation and

colours, reflect the model's feelings and emotions onto the viewer. This experiment was also influenced by Mark Rothko as I further studied his colour field theories and utilized his brilliant hues and compositional formats. The idea for this experiment was to prove that colours make a difference to an image. Two different photos, two different colours, two different feelings.

*Change of Emotions*, Photograph Collection on Canon 5D MIII





## Reference List

Bunnings. (2023). *100mm 3.0m Pole H4 Treated Pine Round CCA*. Retrieved from Bunnings: [https://www.bunnings.com.au/100mm-3-0m-pole-h4-treated-pine-round-cca\\_p0123080](https://www.bunnings.com.au/100mm-3-0m-pole-h4-treated-pine-round-cca_p0123080)

Cohen, A. (2019). *How Mark Rothko Unlocked the Emotional Power of Colour*. Retrieved from Artsy: <https://www.artsy.net/article/artsy-editorial-mark-rothko-unlocked-emotional-power-color>

Meier, E. (2021). *Pine Wood: An Overall Guide*. Retrieved from The Wood Database: <https://www.wood-database.com/pine-wood-an-overall-guide/>

Tate. (2022). *Colour Field Painting*. Retrieved from Tate: <https://www.tate.org.uk/art/art-terms/c/colour-field-painting>

Thorson, A. (2021). *Artist Pages: Immersive Art vs. Immersive Entertainment*. Retrieved from KC Studio: <https://kcstudio.org/artist-pages-immersive-art-vs-immersive-entertainment/>