

[in]visible art: conspicuous making in an age of nano textiles

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Statement of originality

This exegesis contains no material which has been accepted for the award of any other degree or diploma in any other university or other tertiary institution and, to the best of my knowledge and belief, contains no material previously published or written by another person, except where due reference has been made in the text.

Signed: _____

Meredith Anne Brice Copland

For my sons Luke and Tom

I must let my senses wander as my
thoughts--my eyes see without
looking.

September 13, 1852

Henry David Thoreau¹

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¹ Henry David Thoreau, *The Writings of Henry David Thoreau: Journal 5: 1852-1853*, ed . Patrick F, O'Connell. (Princeton, NJ: Princeton University Press, 1997) : 323

Table of Contents

List of Figures	5
Abstract	7
[In]visible art: conspicuous making in an age of nano textiles	
Introduction	8
Art in the age of the nanotrans	
Chapter One	12
Transdisciplinary: beyond the art / science divide	
Chapter Two	29
The evolving nanofabric: thinking through making in the age of nanofabric	
Chapter Three	46
Artist case studies: Making in the age of nanotechnology	
Chapter Four	81
Making the invisible visible	
Conclusion	103
Appendix	108
Source of Figures	
Bibliography	111

List of Figures

1. Hussein Chalayan, *Remote Control Dress*. Spring/Summer 2000. Ed. 2005.
2. Paul Thomas & Kevin Raxworthy, *Nanoessence* Installation. *Images & Mirages @ Nanosciences Du 8 Au 16 Decembre 2010 A Toulouse. Le Manifestation Images & Mirages @ Nanosciences*.
3. Paul Thomas, *Nanoessence*. Art in the Age of Nanotechnology: John Curtin Gallery. 2010.
4. Paul Thomas, *Nanoessence* project. Research Image Archive. 2008.
5. Paul Thomas, *Nanoessence* project. Research Image Archive. 2008.
6. Frances Geesin, *Cell death*, four in a series. 2004.
7. Frances Geesin, *Cell Group Copper*. 2008.
8. Frances Geesin, *Silver Lattice Roll*. 2008.
9. Frances Geesin, *Nacre*. 2007.
10. Frances Geesin, *An Interpretation of experimental nano spheres*. 2008.
11. Frances Geesin, *Micelles*. 2008.
12. Frances Geesin, *Six hollows*. 2008.
13. Frances Geesin, *Time Reveals*. 2003.
14. Katie Paterson, *Inside this desert lies the tiniest grain of sand*. 2010.
15. Andre Brodyk, *The Transposon*. 2013.
16. Meredith Brice, *NANOSKETCH #1 Vital swerves* (detail). 2014.
17. Meredith Brice, *NANOSKETCH #2 Swarm – milieu*. 2014.

List of Figures [continued]

18. Meredith Brice, *NANOSKETCH #3 Nanobridge – porous, fluid, ambiguous, malleable, rhizomatic, molecularized*. 2014.
19. Meredith Brice, *NANOSKETCH #4 Interweaves in-between*. 2014-2016.
20. Meredith Brice, *NANOSKETCH #5 C60 Duration 60 million years – re-drawing ‘the fabric’*. 2014-2016.
21. Diagram: A ‘printing press’ for nanoparticles. Credit: Thomas Edwardson. 2016.
22. Meredith Brice, *NANOSKETCH #6 Self-assembly – imprint*. 2014.
23. Meredith Brice, *NANOSKETCH #7 Dust to heal* (detail). 2015.
24. Meredith Brice, *NANOTROPIA – Mist* (detail). 2015-2016.
25. Meredith Brice, *Full Nano Jacket*. 2014-2015.

Abstract:

This exegesis and studio praxis explores artistic responses to changes taking place in science and society due to the nanotech revolution. More specifically, it explores these revolutionary changes artistically and philosophically through the perspective of nanotech/technical textiles. The author's research asserts that nanotextiles and wearable apparel are intelligent 'second skins' that transform our understanding of how *smart* technologies merge with nature and environment to produce particular affects.

The catalyst for this research was an interest in creating speculative material approaches to exploring spaces in-between, across and beyond established art science divides with a view to producing art based upon re-tooling nanotech textiles. To this end, this thesis analyses the role of artists as agents of transformation, sustainability and innovation beyond the utilitarian expectations of design practice.

Underpinning this research is the premise that exemplary artistic projects can speculatively reflect upon the world of nanoscience in a manner that is discursive, collaborative, transdisciplinary, imaginative, and serendipitous. Significantly, this imaginative realm is free from valuation based upon scientific measurement. By extension, this project proposes that artists are meaningfully responding to substantial shifts in perspective availed by invisible structures of materiality at molecular, atomic and subatomic scales. Accordingly, the studio-based component of this thesis reflects both materially and speculatively upon new 'active' and highly-functional fibres and textiles manifest in a space in-between, across and beyond art and emerging science and new textile technologies.