

My practice this year has been a continuation of a three-year project, *Chrysalides*, which explores the interaction between sculpture and moving image. My work centres around large, anthropomorphic sculptures, originally developed from drawings of the negative space between people and objects. Over time, these forms have evolved to suggest the presence of a body within them. Inspired by artists such as Louise Bourgeois and Magdalena Abakanowicz, I have experimented with scale, as well as machine and hand knitting. The concept of the 'Chrysalis' became a metaphor for social isolation, with the knitted exterior acting as a protective barrier between the inhabitant and the outside world.

In September, I began by making *Chrysalis 6*. Unlike my earlier sculptures where the figure was entirely concealed, *Chrysalis 6* leaves the head and one shoulder visible, turning the piece from an engulfing shell into a wearable structure. Through *Chrysalis 6*, I wanted to emphasise the coexistence of the body and the sculpture, imagining the chrysalis as something constructed by its inhabitant.

Chrysalis 6 Film revisits the location of the first *Chrysalis* video, an area where nature and infrastructure coincide. My earlier works were made using bright red yarn, chosen for its contrast against both natural and industrial backdrops. This year, I have chosen to use grey yarn, reflective of the concrete tones present in the filming locations. I wanted the sculpture to feel harmonious with its surroundings, supporting the broadening shift in my work from themes of alienation to those of co-existence between human and sculpture.

Chrysalis Sound Piece 3 plays in the background of *Chrysalis 6 Film*. The piece was constructed in Premier Pro, using a combination of royalty free sounds and recordings taken whilst filming. I wanted to combine the sounds of the environment with unexpected industrial noises, inspired by Michael Snow's 1971 film *La Région Centrale*, which features heavy mechanical noises modified to sound gentle and delicate. Both the sounds and visuals in this film are altered to confuse how time is perceived by the viewer. The cars and people move too slowly and the leaves in the trees flicker unexpectedly, adding a surreal feeling to the film.

Through *Chrysalis 7*, I began exploring how new materials could expand the *Chrysalis* concept. Retaining the cocoon-like shape, I stitched *Chrysalis* forms onto long strips of undyed calico using red, grey, and white thread, referencing the colours of the earlier sculptures. The bandage-like quality of these calico strips inspired *Chrysalis 7 Film*. I wrapped myself tightly with the pieces, forming a more simplified, less physically imposing type of sculpture.

Continuing to experiment with stitching, I made *Chrysalis Embroideries 1*, a series of embroidered works on calico. I wanted to shift the focus from the sculpture to its inhabitant. I began by drawing the negative space between sections of the body and *Chrysalis 6*, embroidering these lines onto calico panels. I exhibited these in the same industrial space featured throughout the project.

The regeneration of the *Chrysalis* concept is central to my work. I wanted to reflect the importance of this process through creating a durational film, documenting the slow and repetitive practice of making. The film played on loop in the AV Studio over two days and was also screened during our Interim Exhibition. Through these screenings, I felt I was moving the process of creation from the privacy of my bedroom into the studio where the

works are exhibited. The film shows me making *Chrysalis 9*, a companion piece to *Chrysalis 6*, covering the head and shoulders but exposing the body.

Chrysalis 10 pt.1 and *pt.2* are the most recent iterations and will feature in my degree show film. I was inspired by the structure of mid 19th century hoop skirts, which used steel or whalebone cages to support heavy skirts. I developed a calico base to which knitted panels can be attached and detached. The sculpture is divided into three tiers, each of which can be worn separately or together. I wanted to turn the *Chrysalis* into something that resembled clothing. While my earlier work treated the *Chrysalis* as a hiding place from reality, this wearable approach has felt like a reclamation of the *Chrysalis* form by its inhabitant.