

Mia Upton Hand Weaver

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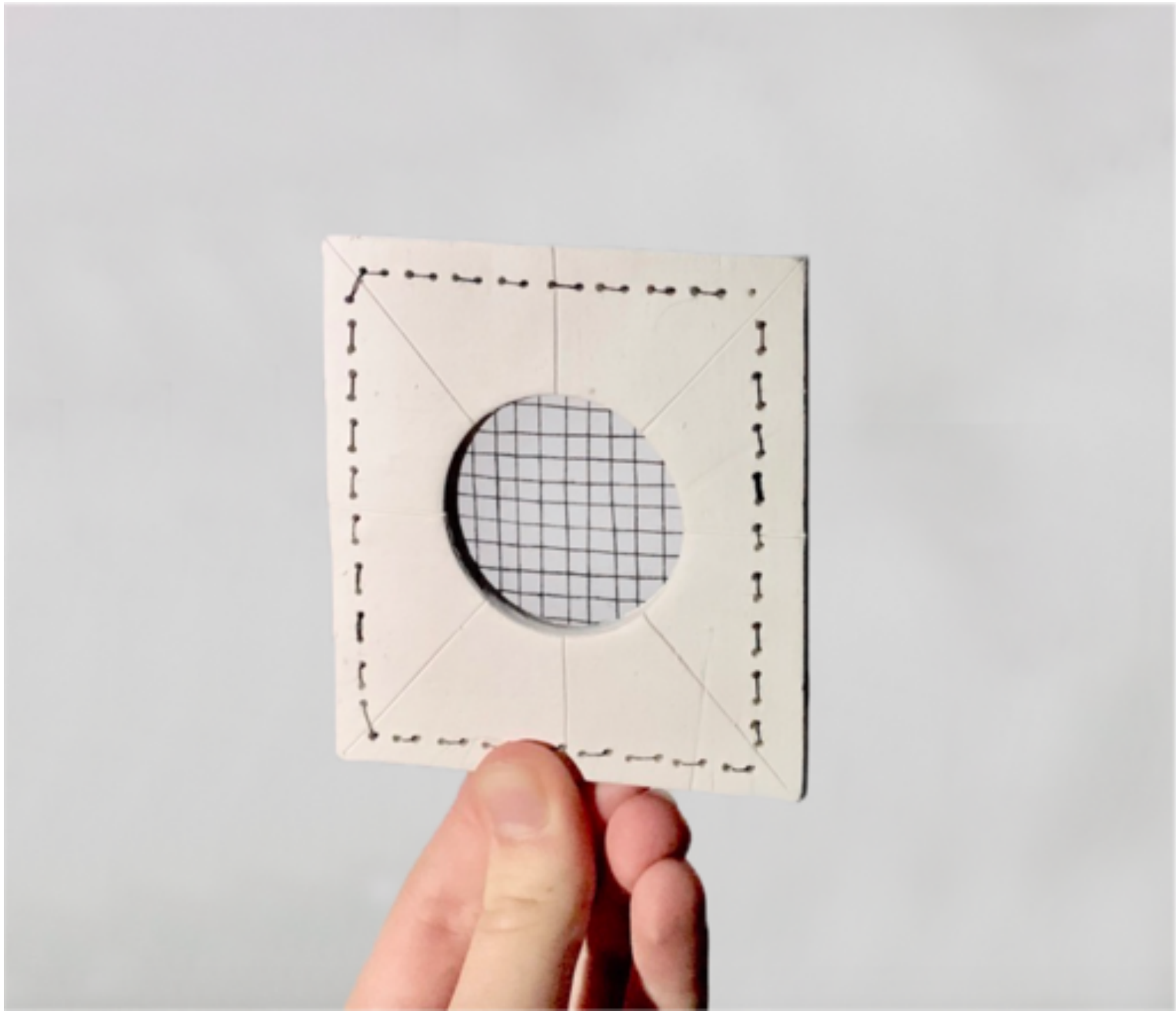
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Mixed media project 2020

In this project, I use my skills in hand weave, pottery, embroidery, photography, and photoshop in this at-home university project. I explored the craft with the concept of word association to the female body, focusing on the word pussy. One part of the project was to contextualise our work in different environments.



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**UP AND COMING YOUTH:
MIA JADE UPTON**
The Textile Fine Artist
Yonic Feminism
Pussy



Debate



The Question Does the PUSSY need radical change?

Yes... Art historian **Mary Ladd** argues that the **word pussy** reflects a narrow spectrum of tastes and agendas

We teach, collect and value canonical works because they are canonical and words are canonical precisely because we teach, collect and value them. The canon of art, as it is understood in Western museums and universities, is not an empirical, unchanging set of the best art works in history, or the most important, or the most interesting, or those with the most to tell us about the human condition. No, instead, it is an evolving product of a set of biases, politics and custom which only acting over the centuries as a series of self-reinforcing feedback loops.

All of the following ideas are implicit in the Western canon. Art is understood to 'last' (that is, beyond). Having a more representative of time and place of production than canonic, useful or common. The things worthy people collect and value are of more interest than

those which poor people collect and value. Similarly the West's canon is more important than the contemporary culture works from the same period. While artists are more important than their work. Western canon tends to avoid the vulgar. The history of the world's cultural production can be divided into 'Western' and 'non-Western'. All these ideas are centralistic.

Once we understand that canons are methodical and cultural constructs, we notice certain commonalities. Western art historians have argued for the re-evaluation of forgotten women artists, queer and post-colonial subjects not just for attention to be given to LGBTQ+ non-white and non-Western artists, but for us to think differently about the way art is analysed and understood. This suggests an alternative made simply for an expanded canon, or a series of 'self-canon'.

I want to argue for a radical dismissal of canonical thinking: art history should be a series of methods for understanding humanity's cultural production over time, rather than just a narrow set of Western canon and objects. All art historians claim that the discipline is ultimately about understanding the world through the art people have made and seen, and not just about the objects themselves. And if that's true - if we care about art because of what it can tell us and not just because of what it is - then we need not be beholden to existing canons.

We owe it to ourselves and the public to make the limits and extent of canonical thinking explicit. To bring us, as we may become historians of art, rather than historians of a small slice of what that wonderful world encompasses. *Mary Ladd is Lecturer in Contemporary Art and Visual Culture at the University of Essex*

No... The **Pussy** takes the long view on what makes great art, and has stood the test of time, argues Professor **David Eberth**

There is something inevitably appealing about the idea that there are any number of forgotten schools of art or individual geniuses just waiting to be rediscovered, like the truth is that, at this late date, the canon of art history is being re-evaluated. In fact, it is not even absolutely clear that the most notable rediscoveries of the last century - which added to the canon such undeniably canonical as the three rediscoveries of the Dutch Golden Age in the paintings of Johannes Vermeer, among many others - did all that much more than give the public a new insight or opened a window to another artistic world.

The rediscovered areas that were once generally regarded as marginal or of minor interest were the case world of art beyond the confines of Europe and the contributions of women to the history of art. But surely - on the second decade of the 21st century - almost a century

and certainly centuries to the events of what we feel old-timey need to be called 'Third Art', all the symptoms of world-war, and so on, we have seen as the Italian painter Artemisia Gentileschi and Dutch sculptor Cornelia Casanova.

Furthermore, whether we look within these fields or within the great European tradition, it is striking how seldom what was deemed to be the best art of the past does not maintain its current status. Rembrandt and the workshop of Bernini, for example, are well served, while those artists who are deemed to have been the greats of the Italian Renaissance represent an even more progressively unchanging history. For Giorgio Vasari, in the case of the artists, which came out in two different editions in 1550 and 1568, one thing which remained the same was the primacy of the holy trinity of Leonardo, Michelangelo, and Raphael. Even forward over half a millennium

and these three are still writing on top of the world.

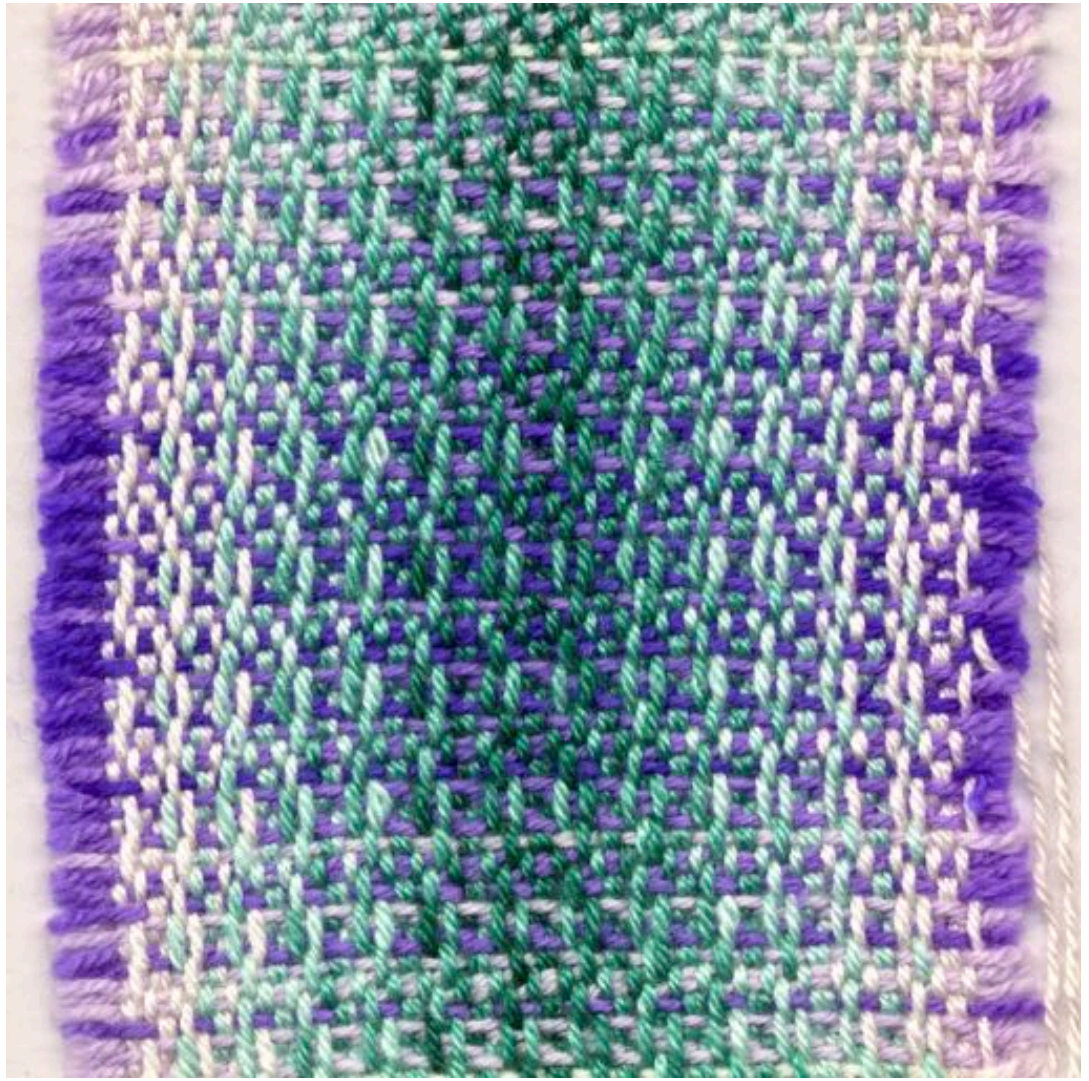
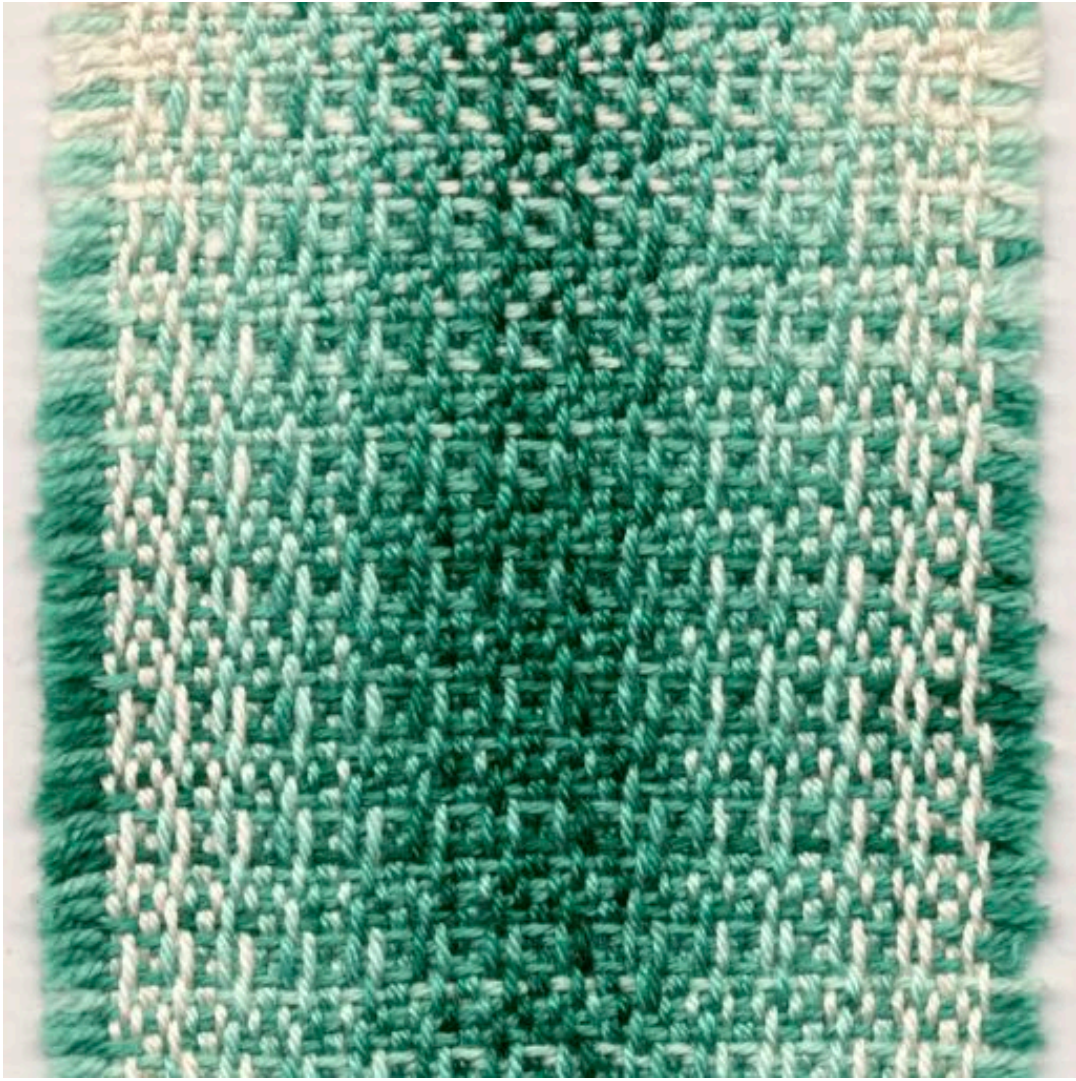
In conclusion, what needs to be added is that the canon should not - and indeed cannot - stay totally still. In few decades ago, the likes of Anish Kapoor and Peter Dinklage were only on the order of the better-rehearsed followers of the contemporary art scene, whereas they are now listed as modern classics, both by the museum world and the art market. Having said that, the canon has a longer perspective, and the one area where there is often real change is between the immediate response of any artist's contemporaries and their best lasting place in the larger scheme of things. It is therefore not to wish either of these perspectives because of what it can tell us and not just because of what it is that only time will tell quite how they will be regarded by posterity. *David Eberth is Professor of Art and Film History at the University of Leicester*



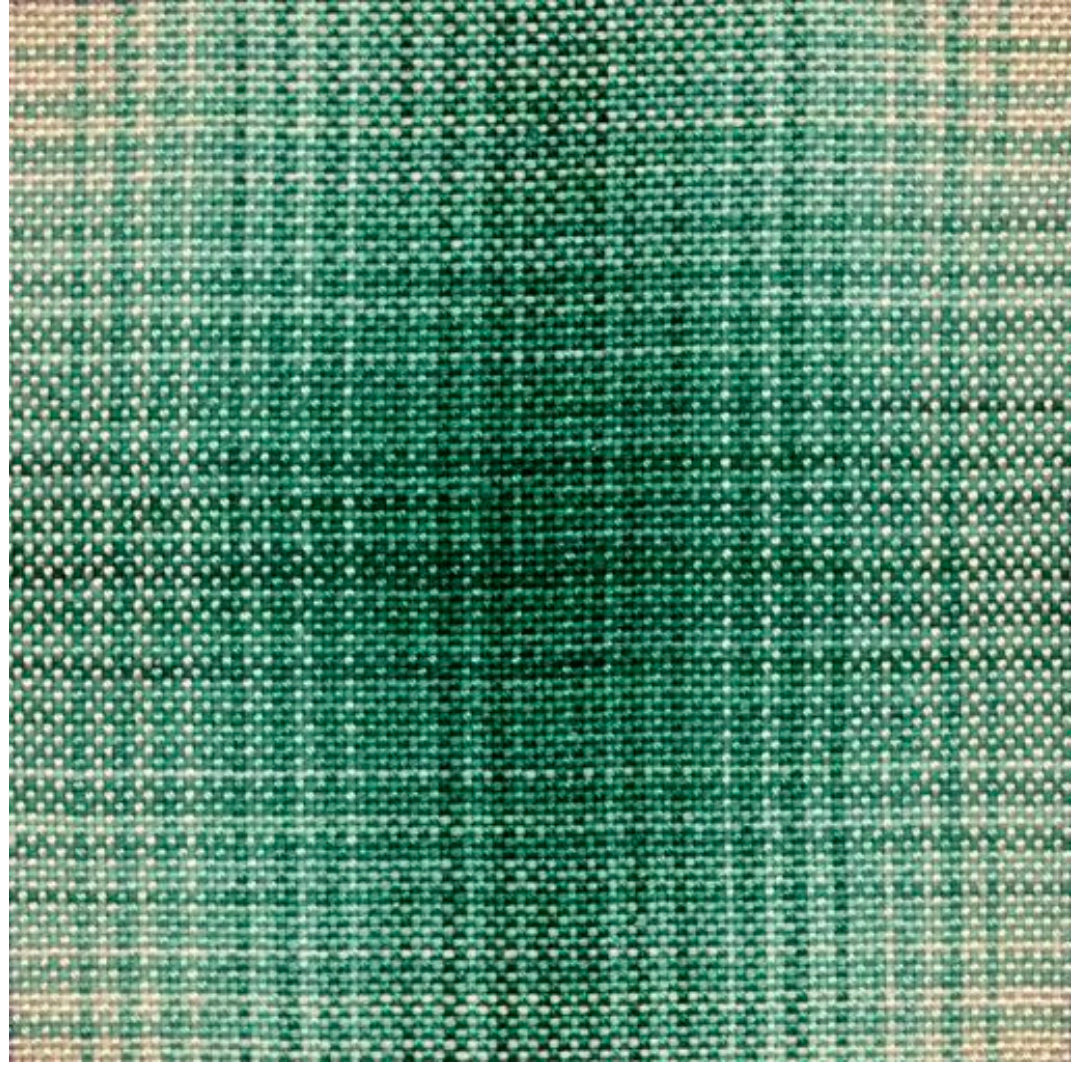
Colour gradation

Over this project 50 different colours dyed, I am showing 20 of the 50. Photos consist of main piece, along side small samples. This is my end of second year project focused of dye methods.

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AI Weave

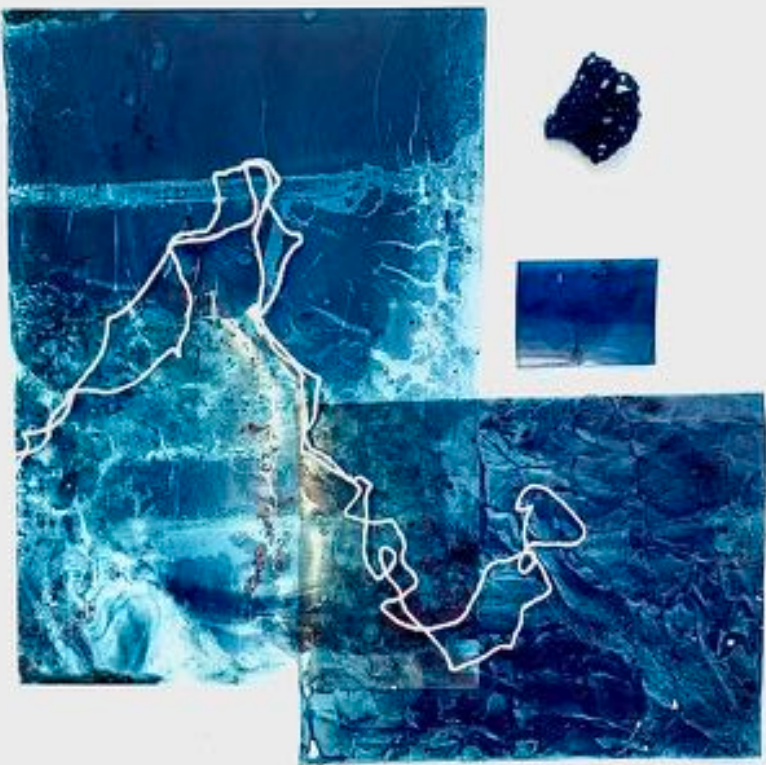




**AI
WEAVE**

Indigo

Blue exploration through indigo, experimental project with found materials, papers, cards, rope, fabric, plastic and yarns. These are taken from sketch book and boards.







doop leno

This technique was a skill I developed of my final year, first four are of my final project three meter piece, cotton weave. The other are my technique preparation samples, cotton with linen. All blue yarn is indigo dyed



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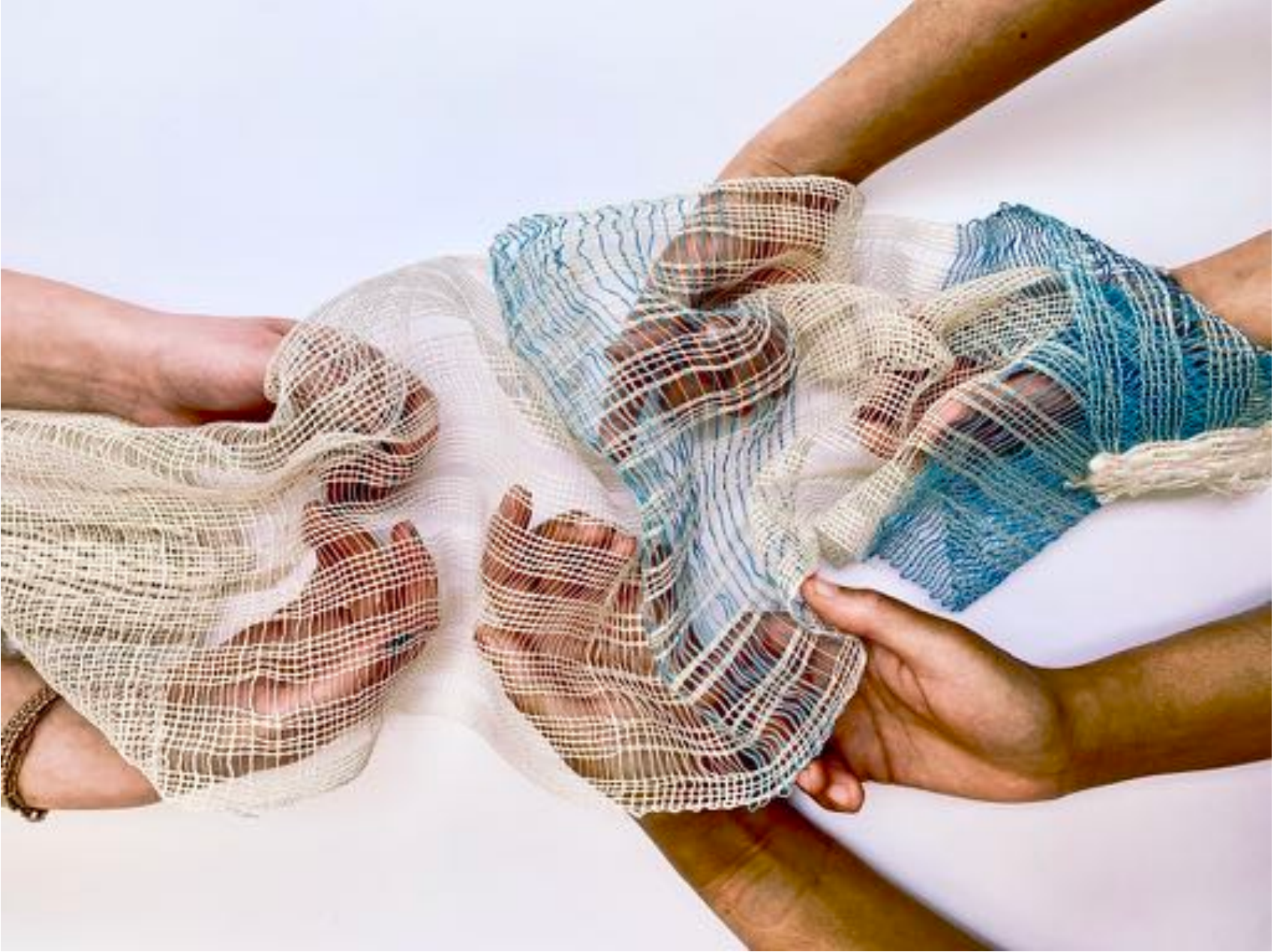


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Hands and doop leno

These were taken between projects as inspiration material for final third year project, fabric and feminism series: FFS, Transparent layers



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Models and doop leno

These are photographs of nude women with fabric. Taken during final third year BA project, Fabric and Feminism Series: FFS. Transparent layers Showing beauty of material and (female) body.

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