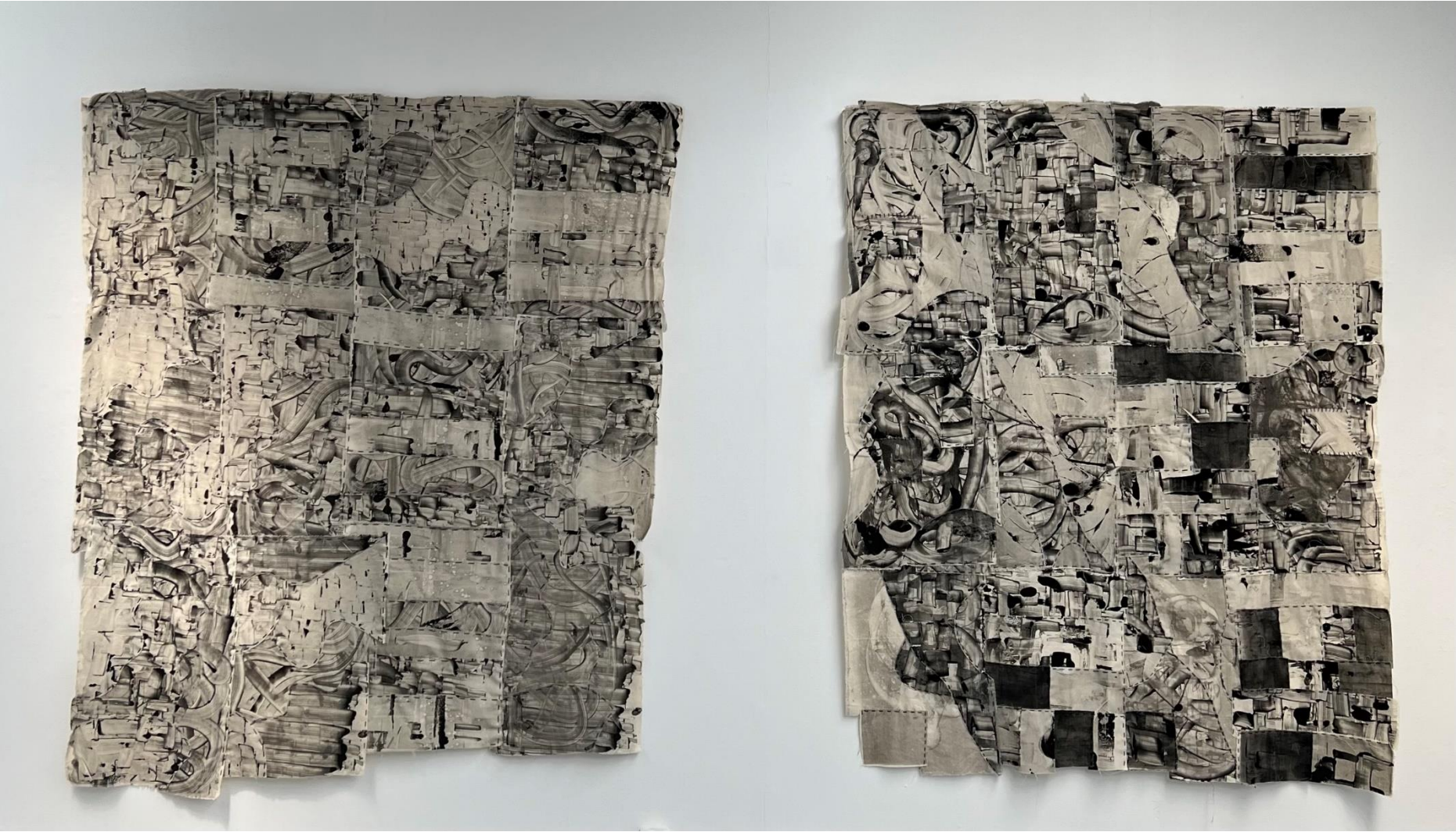


Professional practice portfolio

Katie Harper



Fabric pieces displayed as part of the degree show 2023.

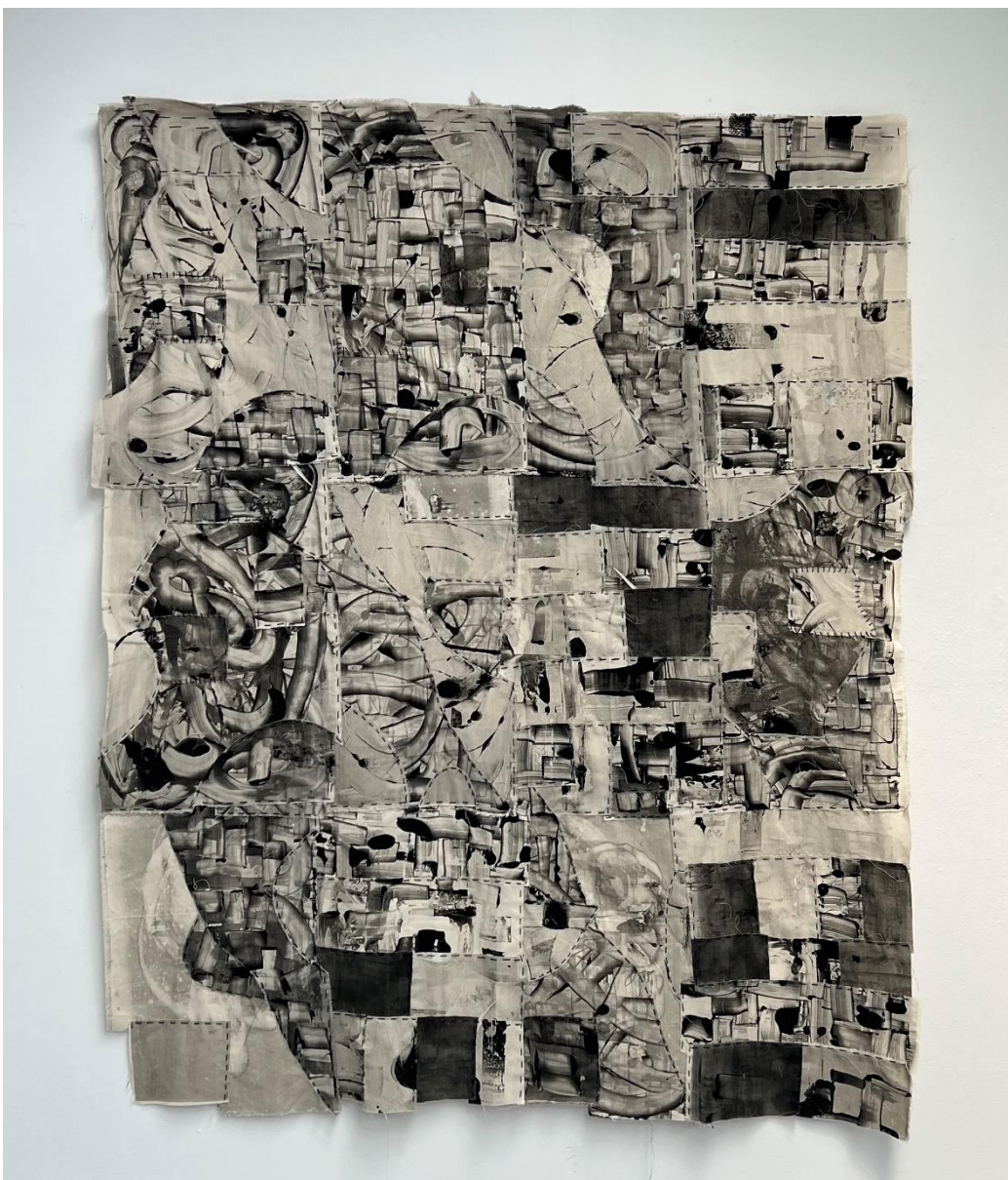
Fabric piece made up of monoprints on canvas 200cmx176cm, printing ink, white spirit, black embroidery thread.





Fabric piece made up of monoprints on canvas 207cmx160cm, printing ink, white spirit, black embroidery thread.





Close up images of the details on the fabric pieces.



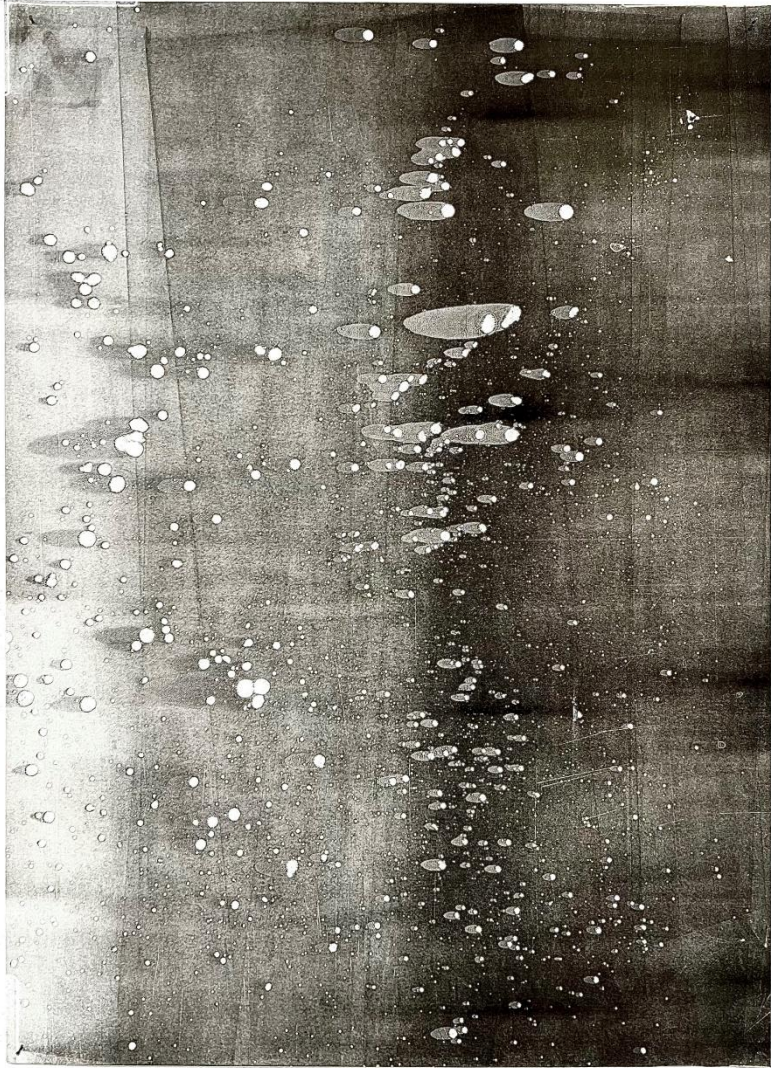


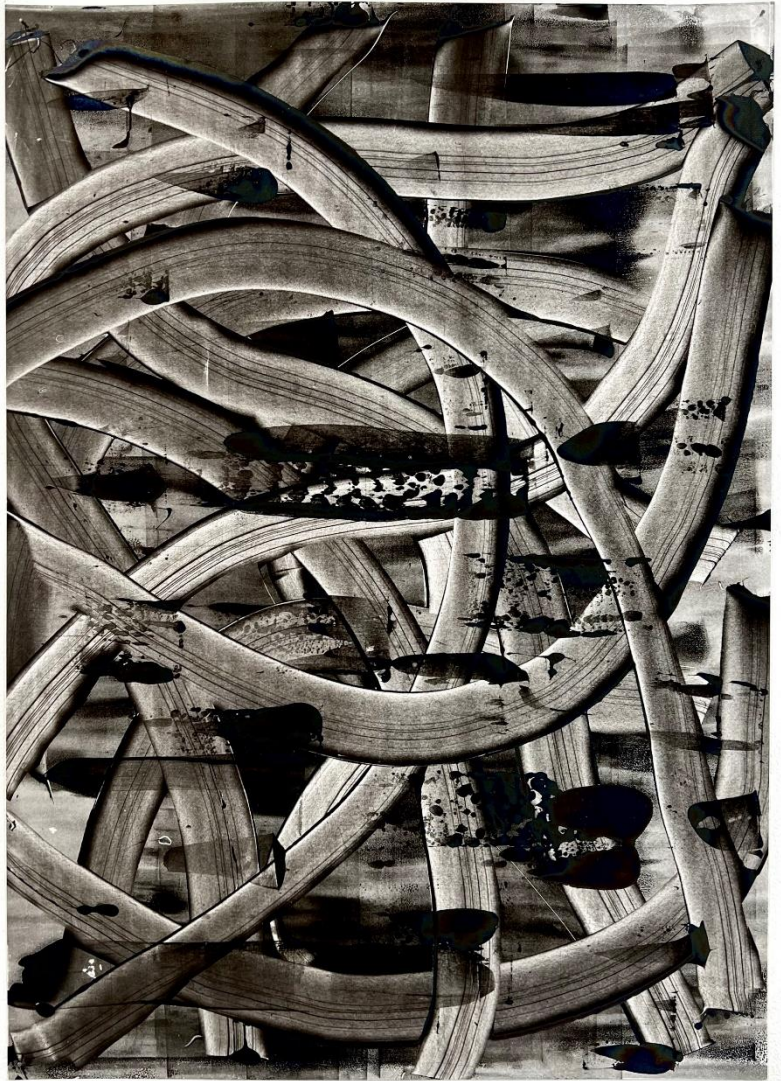
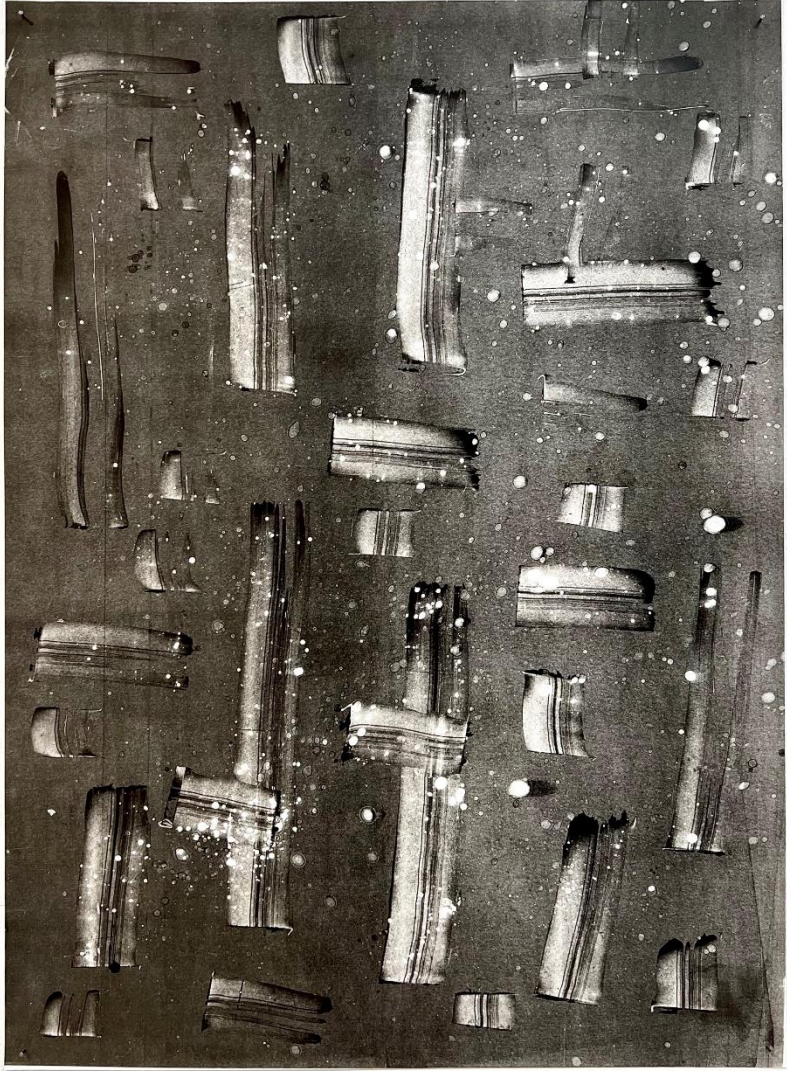
Monoprints created for the degree show installation 2023.

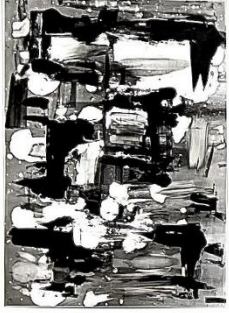
Monoprints on cartridge paper 72cmx51cm, printing ink,  
white spirit.











My work is about the unknown and unexpected. The uncertainty of what an artwork is to become is what drives my desire to create. By using various methods of making, I generate works followed by actual somatic experiences that come to life on the surface. I allow myself to move freely with my mark making in a spontaneous, improvisational approach.

For me the use of print making allows me to create marks and forms that wouldn't be possible for me to produce in a painting. A theme of my practise is seeing how works interact with each other when unforeseen collisions occur. I initially start with prints that have a wide range of marks these are then disrupted and mixed to then be brought together again in an unspecified sequence. However, unlike a mixture you can clearly see the distinctions between the marks and movements on the surface of the piece. The fluid spirals that then crash with the harsh square marks and then pale tones that are then interrupted by the intense black ink.

In Harold Rosenberg's theory of action painting the artwork becomes an "event." This idea of an artwork as a moment in time – or event - is reflected in my work. Each monoprint represents a moment or a gesture or a movement. It is important in my practice to acknowledge when I am not in control of the medium. This provides and reinforces that my work is led by materials and process. Christopher Wool has also guided my work, his process of repeating patterns, manipulating the surface and in many cases then erasing and hiding elements of the work is a method I also explore in my prints. I am inspired by the 'evacuation of concept' in Bernard Frieze's work. Without concept you allow yourself to connect with the materiality of the work itself. I find parallels between my work and his use of unconventional materials.

The works that are being displayed in the final degree show are two fabric pieces, the works are made up of prints on canvas that were intuitively sewn together using black embroidery thread. Also being displayed as part of the show are seven monochrome monoprints pinned up along the wall. The prints show the various methods of mark making I used in the process of production. They are also representations of my unthought out gestures and movements I made in order to create the work.