

#### Eye Eye

#### Laura Slater

The output is a creative project called 'Eye Eye' consisting of a series of large-scale printed textile and paper works. The project was a collaboration between textile designer Slater and visual artist, Mawuena Kattah. Both artists responded to shared connections in their practices, of pattern and textiles, image making, and narrative found in family and personal iconography.

#### Research Process

Initial inquiry was undertaken at The Whitworth Wallpaper and Textile Collection. Ideas were developed using textile and print as accessible and democratic processes. Slater and Kattah questioned the nuances between artist and designer, drawing upon their shared methods and tools. Their collaborative approach to making, drawing and image development challenged the function of the studio and the factory.

#### Research Insights

The notion of collaboration was questioned in relation to the roles of artist and designer. The dichotomy of studio and commercial practice was challenged within the context of textiles. Collaboration is important in keeping work relevant and innovative whilst sustaining the longevity of the creative economy. Through the project, Slater and Kattah argue that the design industry needs to acknowledge practitioners that come through alternative routes to practice.

#### Dissemination

The project was disseminated at the following:

Exhibition: 'Eye Eye' - Colours May Vary, Leeds, 15-30 November 2019.

Seminar: 'PROCESS I PATTERN I PRINT I PURPOSE' The Whitworth Study Centre, Design Manchester, 16 November 2019.

Seminar: 'Archives and Collections- Design in a Gallery Context', The Hepworth Wakefield- 14th December 2019.

Editorial: 'Together in Print' by Jake Kennedy, Editorial Pressing Matters Magazine, November 2019.

Exhibition: Collect, Crafts Council, Somerset House, 25th February- 1st March 2020.

Acquisition: V&A Textile Collection, 'Eyes' (Pink) and Screen-Printed Linen, November 2019, Laura Slater & Mawuena Kattah.

'EYE EYE'
Laura Slater & Mawuena Kattah
15th- 30th November 2019
Colours May Vary

Sponsored by Arts Council England

'Eye Eye' is the first series of collaborative works by Leeds based textile design practitioner Laura Slater and London based visual artist Mawuena Kattah. Responding to shared connections in their practices, of pattern and textiles, image making, and narrative found in family and personal iconography, the culmination of this shared practice are a series of large-scale printed textile and paper works.

With initial research undertaken at The Whitworth Wallpaper and Textile Collection, artist's textiles and print formats as accessible and democratic visual art, becomes a fundamental notion. Slater and Kattah explore this through questioning the nuances between artist and designer, utilising their shared and inherent methods and tools, collaboratively approaching making, drawing and image development, dually challenging the function of the studio vs. factory.

Other outcomes encompass design, product and visual art applications, launching a long-term collaborative relationship and brand 'Eye Eye'.





'Eye Eye' Laura Slater & Mawuena Kattah- Exhibition- November 2019 Colours May Vary, Leeds.

'Eyes' Laura Slater & Mawuena Kattah- Screen Printed Linen (pink & purple), November 2019.







'It Takes a Village' Laura Slater Screen Printed Linen, November 2019.

'Hands' Laura Slater & Mawuena Kattah- Screen Printed Linen, November 2019.

'Figure' Laura Slater & Mawuena Kattah- Screen Print on Paper (ed. 20) November 2019.



'Jean' Laura Slater, Screen Printed Linen, November 2019.

'Eye Eye' Laura Slater & Mawuena Kattah- Private View, 15th November 2019.



## Eye Eye

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### **Contextual Information**







'Eye Eye' Internal & External Exhibition Signage.

Official Partners: Design Manchester, The Hepworth Wakefield, Leeds Arts University, The Whitworth, Colours May Vary, Intoart.





'Eye Eye' Laura Slater & Mawuena Kattah- Exhibition- February 2020 Collect (Crafts Council) Somerset House.

'Eyes' Laura Slater & Mawuena Kattah- Screen Printed Linen (pink), November 2019.



aquired by V&A

Collabrative Research Context and Concept April 2019

The Whitworth Wallpaper and Textile Archive

Photography: Joanne Crawford













Collabrative Textile Works- Imagery Investigation & Development April 2019- June 2019 Intoart Studio- Peckham Levels, London.

Photography: Joanne Crawford













Collabrative Textile Work Development and Process June- August 2019 Laura Slater Studio- Mabgate Mills, Leeds.

Photography: Joanne Crawford











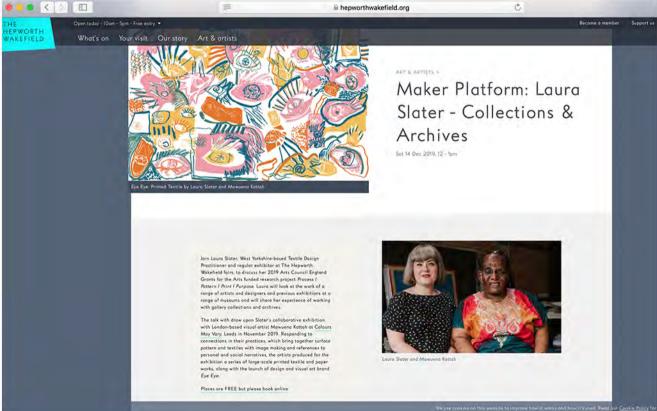




# 'PROCESS I PATTERN I PRINT I PURPOSE' Laura Slater Dissemination Events

### Sponsored by Arts Council England





Saturday 16th November 2019- PROCESS I PATTERN I PRINT I PURPOSE- Seminar The Whitworth- Manchester.

Saturday 13th December 2019- Maker Platform- Collections & Archives- Seminar The Hepworth- Wakefield.

Pressing Matters Magazine- 'Together in Print' Words: Jake Kennedy Issue 9- November 2019 Photography Joanne Crawford





If you're going to collaborate, it helps if them's a sense of oneness arising from the results. Ultimately, the work needs to have a currain balance to it, but if there's so togethermore in the process itself, the work suffers or simple falters.

Such harmstory was achieved when printers Laux Shatz, Irom Leods and Morneson Karath, from Leods cance to seek ingelow. "We feet near to 30% when I was invited to work along die Morneson as nemmer for a volo project in which she developed a body of body creation and section work." recell Laux. "It governe we undersonable of both the context and persons underpointing Morneson's work, highlighting the parallels in our particles. We keep it a nout-when the other by engoing and carnet together in 2018 to discuss the possibility of working collaboratively," the public.

Manuscus takes up the strey: "I warned to do something new = I kie painting from fabric and showing the patterns. I enjoy making ceramics, painting on wood, painting on paper and lavring people, friends and family as shore my work. Showing people how I make work and for them to keep coming back, to get to know people a last important zoo."

Lastis is a studied-designer working enclaiming with head strengelmed methods for both the production, and in many case design of pointed works on fairs. Plantinskip is integral within my practice, after confidence of the production of the produc

The posics spacered ten morths, from February in November this year, atross a strice of vensus, and the artist's season. Numerous is a Superstanding member of the Peckham based are collective Americ whose smaller periods a site for arthitem productions, "opinish Laurs. We shared out true however that rando for derivering, image making and sheigs development, and my Leeth based studio for processbased development," the adult.

In some ways sairting the project was the roost diallenging aspect, as we got used to working targether for the first time. Forming on our date, and emissing each of the first time. Forming on our date, and missing each project time to the project time to the time of the project care in which we equitely desirable how natural that projects care in which the root of the project care in which the project care in which the project care in which the project project is the project proje

You night wonder whose exactly a pair of enablehed prinninkers start when fixed with a new collaboration. That he fixed yet is considered, the reconstruction of the control principal principal content processor the key on the webser as percentages — hands, eyes, figure — the was influenced by key sentle works by Knith Vaught, Admer (1957) and whalipper by Niki do Sant Phillis, Nichna (1972) which futures





"The way we work together feels natural and easy."



















unnediate about the work we produce together, as it's an intuitive and responsive to each other.

#### LAURA SLATER

figure, along with Mawaena's selection of African batique fabric sourced from Brixon Market, utilising hands and fingers.

"We sarried craviting out own modifi, using a broad range of modis lisk, chicagraph, mone-print, meshing fast, pour, weeking soldy in lisk, and shake, ready many control of the control of the control of the last pour control of the control of the control and I are both profile when it covers to densing an last last both profile when it covers to densing an last last way, we created heapy around or found month, each weighing an sections of each other's densities, each weighting as sections of each other's densities, each weighting to the control of the control of the solid allows to fee to open or took, out and and placement designs."

her much, as you can see from this article, were externelly impactful. "I fied there's something powerful, further and immuniture both where the product together, as it's so instaline and responsition cach where takes than a consistence or andemic." Later steps. Committees of time also helped, the cach where takes than a consistence or andmark. Later steps. Committees or time also helped, the cach where the continue to the state of time also helped. The cache the cache that are consistent of the final works and see green reason days on the cache together conditions the 'lamberiting' of a bods, which means in visual impact about a part of bod of units with all parts affect.

Roch printmakers also believe they bring something of themselves to the process. For Lasira, that rechaind skills such as collage, composition and design strawing, while Merwensh skills include nutrative, representations, compensions, tooponetics, responsely image making, a freedom of mark-making and

Also well worth noting is the way in which this project helps to increase the visibility of learning disabled printers and artists. "By sharing the way we work negation collaborativity in singula weige anxiety, dealinging, and contributing to the convention instead the professional genetic and work produced by a singular way for the professional process and work produced by a singular way for the contribution in an opportunity to represent diversity in the climat fair and design seven, through extreme the contribution of the contribution of

The men stop for the date is no exhibit the fabric-Lane and Mersuma lane produced suprise. "Weivproduced a series of langu-sale collisionary printed excite vecks and large fermin cilities paper words that focus on the lay farms of the book "we share," Lane spec. "As well as this series both crosed independent article words which focus on personal and family article series which focus on personal and family article paper." A first with also be previously distinct excitence, A film with also be previously disting the exhibition and collisionarity products to wear and for the bone will be on sale."

The pair arclaem to keep working together, maintaining a pelasionship. This something we'll develop ar different postes alongside beth our ordeper door practices under seadou same fig. 8½%," upv. Lanas. "Our hope moving florward in this we can become a integral pair of the conversation around offsensity and appreciations in design and visual ones, as we believe our colliderative relationship and appreach to practice in strique," the concludes. "I



