



MEREDITH BRICE COPLAND

(in)visible art: conspicuous making in an age of nano textiles

MASTER OF PHILOSOPHY EXHIBITION 15 June - 2 July 2016



FRONT COVER

NANOSKETCH #7
Dust to heal
2015
mixed media
28 x 27 x 6.5 cm
(detail)

INSIDE LEFT

Nanotropia – mist
2016
acrylic on unstretched
canvas
210 x 295 cm (detail)

INSIDE RIGHT TOP

NANOSKETCH
*#1 Vital swerves
– atoms, random,
unpredictable,
intelligent, looking at
the quantum physics
narrative*
2014
mixed media
28 x 27 x 6.5 cm
(detail)

INSIDE RIGHT MIDDLE

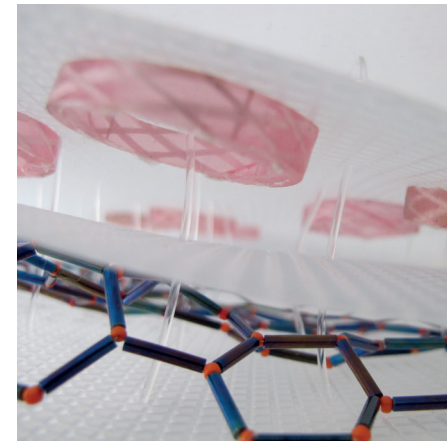
NANOSKETCH
*#4 Interweaves in-
between*
2016
mixed media
28 x 27 x 6.5 cm
(detail)

INSIDE RIGHT BOTTOM

NANOSKETCH #6
Self-assembly-imprint
2016
mixed media
28 x 27 x 6.5 cm
(detail)

BACK COVER

Full Nano Jacket
2015
mixed media
dimensions variable



NANOSKETCH #1 Vital swerves considers the unpredictability and significance of the 'swerve' in the quantum physics narrative – how atoms falling in a void swerve, make connections, and spark the production of vibrant matter.

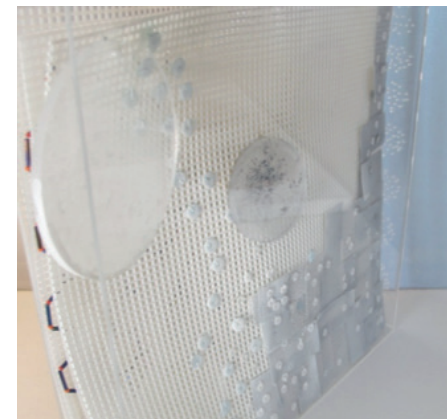
The story of art in the age of transformative technology is interlaced with the story of nano-textiles. In the nano era, there has been a rapid development of new and ambitious innovations in textiles and wearable technologies. The twenty-first century has seen the evolution of increasingly 'active' or so-called 'intelligent' materials, defined by interactivity, functionality and communication. Meredith Brice Copland's Master of Philosophy (Fine Art) research considers the impact of 'smart' textiles, exploring how they might re-shape our relationships with each other, ourselves, and the world.



NANOSKETCH #4 Interweaves in-between is based on the imagined sound of atomic collisions. The work describes the perceptible language(s) of atoms 'speaking', the possibility of audible conversations across the invisible thresholds of nano-materiality.

The *NANOSKETCH* series comprises seven works created in response to visual evidence of the nano-sphere. Devices such as the Scanning Tunnelling Microscope and the Atomic Force Microscope (one of the foremost tools for imaging, measuring and manipulating matter) have rendered the invisible substrate of nano-materiality *visible*. The sight of nano-structures, particles, molecules and atoms has opened up new spatial and aesthetic dimensions as well as deep philosophical questions: what is at stake socially, politically, ethically and environmentally if we manipulate the complex vital systems of nano-materiality?

This approach to the invisible world of the nano-sphere is both optimistic and foreboding. The works consider the complex beauty of the nano world, but they also contain warnings. The vibrant painting *Nanotropia-mist* celebrates organic life and vital nano-materiality, however the white floating elements represent the potential toxicity of migratory nano-particles. Brice Copland's practice is also resolutely about *making*. The act of creating something tangible and tactile in an era of virtual and digital materiality has informed her 'textile' explorations. She is able to weave invisible or hidden structures into perceptible form.



NANOSKETCH #6 Self-assembly – imprint, responds to the engineering of nano-assembly in supramolecular chemistry, where DNA linkers allow different kinds of nanoparticles to self-assemble and form nanocomposite arrays. This work superimposes traditional textile patterns and embroidery techniques as a way of assembling a fragmented textile 'memory'.