==1. What is your craft? (define your discipline, method or approach)==

I come from a Fine art background and it is my discipline, which I believe influences me heavily; To me it is obvious that this then shapes the pathway for my creative thinking process. Within Fine art it is critical to observe and create something that is synonymous with the conceptual and contextual idealisms of your project that you are working upon. Digital craft and Fine arts are autonomous, they are open and free thinking and self organising. These factors are most important to me as freedom within my art work is vital, I begin with a self-led concept which then develops freely into a project, which may come with its own trials and errors although it is an opportunity to learn and improve from mistakes made. Flaws are not always negative they are normal in both human and machine and great things can come from it.

==2. What are the tools and media of your craft?==

I would say my tools within Fine art are often heavily textile based such as using the knitting machine, sewing machine or weaving loom as they are what I feel most knowledgeable in and are the tools that I enjoy using the most. Although, recently the tools I have used in my work vary depending on the project but in digital craft this term I have been trying to push myself out of my comfort zone and use the interaction station more often in school, a place that I rarely venture into. I am proud of my progress so far as I have learnt how to program in Arduino and use motors to power machines. I have also worked a lot with illustrator in order to design the work I wished to create, for example, I used it to prepare the wood for my sleep box, to be then cut using a laser cutter.

 A positive factor of studying digital craft is that it is open to experimentation and failures can be perceived as progress. I am open to admit that I am no expert when it comes to electronics or mechanical systems, but I can use my creative background in fine art to try, and if it fails then I will continue to persevere until I have a result that I am pleased with.

==3. What are the borders of this practice? (what new media technologies have arisen / what is its future of the field))==

The borders of this practice are constantly changing as new developments in technology are taking place every day. I am fine art based and it is no longer the same as it once was a hundred years ago; Autonomous practices are now based on being self-driven and self organising which means open and free. In the past Fine art was considered to be only the traditional disciplines within the practice such as painting and drawing. I feel that the modern aspects of being open and self organising are synonymous in my creative progress in digital craft. I believe the future of the field can potentially create more possibilities as technology continues to make advancements. I have hopes that advancements will be made in order to help people and the earth in a positive manner; such as helping develop methods of sustainable living or recycling fabrics to stop pollution and waste. The development could possibly lead to even more openness in the current commonly known contemporary art themes which include, identity politics, the body, globalization and migration,

technology, contemporary society and culture, time and memory, and institutional and political critique.

<mark>4. Connect to a historical discourse and give concrete examples of contemporary practitioners</mark>

I can connect my own work and values as a young artist with those of Anni Albers. Albers is a textile artist who was born in Berlin, Germany in 1899. She began her career as a traditional art student who studied painting although she later changed her discipline to textiles. *´Anni Albers played an integral role in framing textiles as an art form. With her career as a teacher, a designer and an artist she put textiles on the map. Her approach towards textiles was inspired by ancient textile traditions. At the same time, she made work designed for functional and practical use.´*[1] I can connect with Albers´work and approach as she really tried to experiment with textiles and acquire as many techniques as possible. Her work is one of the inspirations for my current projects where I created a woven textile piece based around the concept of ´occupying and connecting´. I aimed to explore want it meant to be connected in the space in which I occupy. This concept was of particular importance to me as I feel that we as humans are becoming ever more isolated even with the advancement of technology that is supposedly keeping us ´connected´. People now value their online social media presence and relationships perhaps more than their real-life counterparts. I also admire her approach of modernity and innovation as that is something that is really necessary in todays´ increasingly advancing world. If we are to combat loneliness and anxiety perhaps we need to create and modernise the way in which we communicate as humans.

<mark>5. Define your position of your practice in relation to newer technologies.</mark>

I am unsure of how I can relate my practice to newer technologies as I feel that I have insufficient knowledge of digital and mechanical systems. Although I must stress that I have enjoyed broadening my knowledge on the subject area whilst studying Digital craft as without doing so I would have not been able to have the understanding that I now have. It has also improved my confidence with working with such systems.

Sources/ using the APA citation system.

- [1] **Tate. (n.d.). Seven Life Hacks from Anni Albers – List. Retrieved December 8, 2018, from https://www.tate.org.uk/whats-on/tate-modern/exhibition/anni-albers/seven-life-hacks-anni-albers**