

## Lucy Wayman, *Clovehitch*

The work *Clovehitch* was created from old and new marine rope specifically for the Newhaven Cycle Path as a way-marker. Wayman's practice makes use of craft techniques, such as weaving, knotting and macramé, but at scale and with a dynamism that surprises. She unites the industrial processes, which originally produced the rope, and objects familiar in the domestic realm.

*The cycle path, on which your work is placed is a key artery down to the Newhaven harbour area. Now it's busy with people commuting, exploring the city and relaxing and was previously a strategic route for the train system which connected the city and the goods deliveries to the docks. As you've got to know the context how did this affect your thinking about the work?*

Lucy Wayman: The location affected my decision to use marine rope in *Clovehitch*, as you find it in harbours or ports. I always try to work with materials that have had a previous life, as their past use is evident in how the materials' structure, form and colour wear and change. Often the materials have acquired natural distortions and characteristics which dictate the work's final form.

The thicker rope, which is used as a single line, is waste material from the modest fishing industry on Donegal's north-west coast, which I came across earlier this year.

*The processes and materials that you use could be considered highly domestic, for example, materials connected to cleaning such as mop heads and craft processes like crochet; as well as industrial elements such as steel, heavy-weight fishing rope and metal rigging.*

LW: I often find that when I'm using industrial scaled materials, from factories and harbours, I apply a craft process to them, and when I use materials scaled for household or domestic use, like mop-heads, beads or tights, I distort them, by working with them in excessive quantities.

I try to create balance between these different entities, accentuating and giving stature to objects from the domestic domain, while taming or calming those gathered from the industrial realm.

*You have mentioned that you intentionally use repetitive techniques, describing this as a meditative mode of working. Do you think that working on this larger scale has meant that your physical experience of making the work has changed, in comparison with smaller projects?*

I feel very present in the work, my hand is evident through the labour invested in every knot, and the relationship between each knot. As I work I am instinctively aware of how a decision in one area of the work impacts the structural tension in other areas and I strive to compose between the tight and orderly and the disordered slumps.

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Born in Wales, Wayman studied and lives in Edinburgh. She has exhibited work at Dovecot (2018), Hidden Door Festival (2018, 2019) and recently completed a Bothy Project residency in collaboration with Toast (2019). She was selected for this commission from an open call to all of ESW's members.

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