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Abstract

This artwork *Craftivist Costume: Contraception and Abortion* is my voice for women's rights, to freedom our body, choice. Using textiles, I have created a *Craftivism Costume* that invites the viewer to re-examine the question of contraception, abortion and control over women's bodies. Seen from the exterior the costume looks like a traditional folk dress. However, a closer look reveals a set of hidden and often disturbing messages relating to the story of women's fight for the right to choose or reject motherhood. This work demonstrates how art may be used to challenge culture and ingrained social and religious traditions. The costume has been designed and crafted by the me using a variety of materials. The artwork is accompanied by a video.

Introduction

This work is a combination of Craftivism and Activism. A journey from inspiration to creation, development and production, finally using the costumes and textiles made as a silent protest. It is a voice for women's rights to contraception and abortion in England and Poland.

Human rights, women's rights and freedom of choice all play a role in birth control. For example, abortion for Polish women is against government legislation, the Catholic Church's moral code and the medical profession. (Appendix 1) Contraception and abortion are women's right but unfortunately, not yet in every country in the world. Thus, traditional, cultural and religious moral codes overpower our human rights. (Reader, S. 2008) I want to create an awareness and show that the issue of women's gender inequality still remains today and is relevant in today's society. Freedom from the circumstances beyond our control imposed by religious and cultural oppression are all intrinsic to my art practice. (Maguire, Moria, J. (2001))

This report records the process of development of artwork from research, through creative design to the finished product.



CHAPTER 1

Ideas and Research: Women's Rights to Contraception and Abortion

On Monday 3rd October 2016, many women took part in the protest named "Black Monday" in towns in Poland to block the new law proposed to ban abortion. Polish women marched with craftivist political banners, showing their anger and demands for safe abortion (03/10/2016 Black Monday in Warsaw, Poland (October 2016)). In 2017 there still exist conflicts between women's rights and the Law, Government and Church.

In Poland contraception is only available to women over 18 years old. Under 18, the young person needs to be assisted by parents to be allowed to have a prescription for birth control pills. This becomes more difficult when their parents are religious. Today the official teaching is that sex education and natural birth control is permitted only for married people.

The abortion ban proposal creates more conflict and difficulty for educating young people about birth control, which the Catholic Church also wants to reserve only for married couples. Poland, as an EU nation, has one of the most restrictive abortion laws in Europe (Appendix 1). Abortion is only allowed in rare cases – rape or incest or when the mother's life is in danger or the foetus is badly damaged. Permitted legal abortions in Poland are very few and many Polish women travel elsewhere.

By using traditional techniques and materials, printing, embroidery and costume making this artwork challenges and educates audiences in Poland and in the UK about female rights to contraception and abortion.

"The crafted object as old-fashioned or traditional has now been eschewed in favor of crafting as a strategy to examine and challenge contemporary issues" (Black & Burisch, 2010, p. 610)

Women's rights and freedom of choice of birth control and abortion, have influenced my work as a Polish craftivist and activist costume maker. Polish tradition and religion, even today make sex a taboo which is only for married couples. My work considers how we (women) are seen and treated in terms of our ethnicity, gender, sex, social position and how this is affected by where we live. My craft work is about ideas of power and control, relationships between women, men, the government and the Church. The Corset (Museum Resource, Hereford 2016) is the body politic displaying female sexuality. In Victorian times women were wife, mother and sex object (Parker & Pollock, 1987) as represented by my corset and metal body cage (Appendix 6). More than any other piece of feminine attire, it has excited considerable controversy. Seen by some as an instrument of physical oppression and sexual objectification and by others as a garment asserting sexual power, it is now acknowledged as a stimulant to sexual pleasure by its 'enthusiast'. (Entwistle, J. 2000 p.195)

Sexual enjoyment changed women's sexual role and social freedom gave them their own voice in culture and society. Women artists such Tracey Emin in her interview (Talk Tracy Emin in Confidence (August 2013)) speaks freely about abortions and the way she filmed one of these experiences and showed the film as a piece of art installation in an art gallery. She broke taboos concerning abortion and the female body in labour. Fertility, childbirth and sexual organs became the subject of art. In my work these themes have been explored and also expressed in my installation.

My project started with research about contraception and abortion and I conducted interviews with midwives to gain understanding of the different medical views, procedures and practices from 1960 to 2016 in England (Appendix 5). I first visited museum (Museum of Lowicz, 2017, Lodz, Poland) to research Polish costume and take photographs to see what textiles were used for making the garments and which design, embroidery motifs, colour and techniques were used, before designing my own textiles and forming ideas to develop costumes which were used in installation spaces and performances. I made a short documentary showcasing this process.

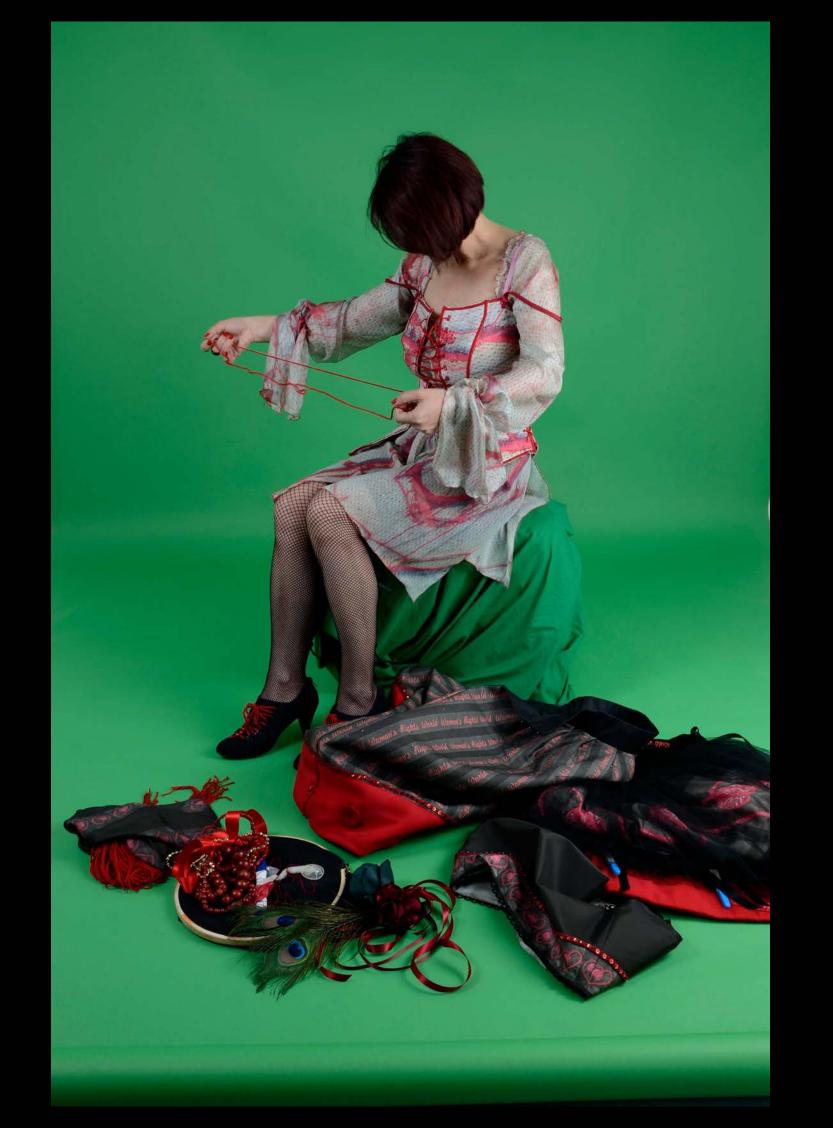
The idea, concept and design was to develop fine art textiles, samples and costumes to represent feminist knowledge and sexual history. The textile and costume pieces represent control over the female body and mind, and female rights to control their own body and mind, and also to achieve this through silent protest. I created a costume embroidered with a range of birth control and pregnancy testing kits which I wore in a Catholic Church service (15 June 2017, Lowicz Poland), as a protest in silence, to challenge the tradition, culture and religion (Appendix 4 A) I produced costume installation pieces which relate to the female body and are feminist, political symbols expressing women's birth control rights. These include a folklore dress (Swiatkowscy, A & H. 1996), costume, underwear and corsetry. I used mixed media textile and metal, body cage metal construction in my installation.









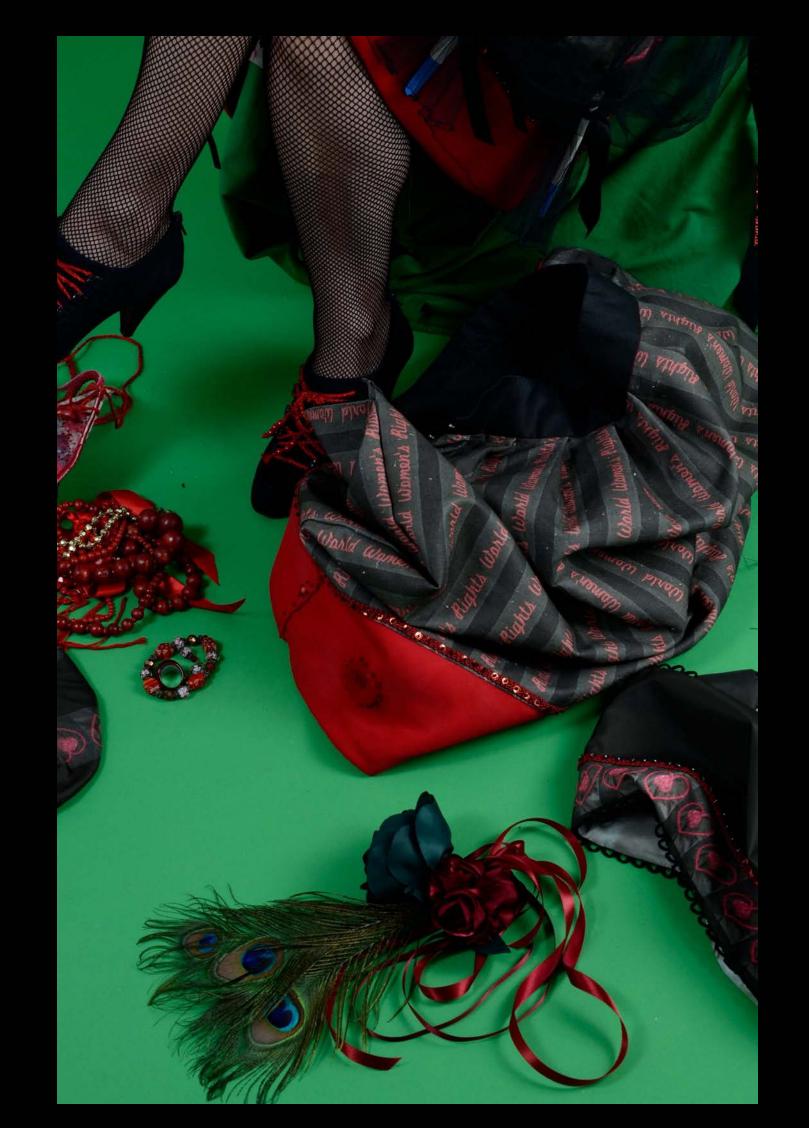












Craftivist Costumes:	Contraception and Abortion	

CHAPTER 2

Textiles and Costume: Women's Rights to Contraception and Abortion

The costume includes contraception pills, condoms, morning after pills and pregnancy testers. I took part in a Church Service wearing this costume as a manifesto 'women's rights to birth control and abortion' in silence in June 2017 (Poland in Lowicz).

Influenced by the history of corset making, conforming women's bodies to the corset wearing for centuries, reverting to regulations influenced by the Catholic Church 'moral code' Black Monday in Poland, I used the metal hanger and umbrella as the symbol and icon from the protest in October in 2016 Poland; abortion ban proposal reminds street abortion from the past. Embroidery linked to Suffragettes crafting their banners (The Museum of London, 2016, London), I crafted all my samples and fabric, then made full costume.

By using links with traditional Polish costume, their embroidery, motifs and costume styles, I transferred these to my own costume which refers to woman's rights today. By doing this I want people to be aware of and to bring attention to the beauty of tradition and of passing costume and traditions down from generation to generation through women. Also to show how important it is to separate this from the social and legal regulations of women's rights.

"...the embrace of so called "feminine", "domestic" and "decorative" arts such as weaving, embroidery... demonstrated a rebellious desire to simultaneously draw upon the socio-historical meanings of such 'women's work' and elevate the same through conceptual objects intended for contemplation." (Maria Elena Buszek (2008)) The Journal of Modern Craft Vol 1 Issue 2 p. 295)

To design my textile and costume samples I researched a corset and an umbrella, symbolic icons of Suffragettes, and women's right protest in Poland in October 2016. I designed and made a prototype metal stand upon which to hang my costume. The stand, named 'Body Cage', included metal hanger, the symbol and icon from the women's right demonstration in Poland in October 2016. It is also a link to symbols of the backstreet abortion (coat hanger), the Suffragette wire framed umbrellas and the Victorian corsets. From this I made an Abortion Corset using my fabric to imitate a bloody cloth from abortion and a red crochet line as an umbilical cord to represent pain. I was emotionally, physically stitching blood and death; desire for freedom with no pain or emotion; reminding one of backstreet abortions.

By using traditional hand embroidery and digital printing on fabric using modern, high technology, I produced samples and elements of folklore costume, for example an apron, corset, skirt, underwear, bolero, scarf, shoes and handbag. The colours black and red represent love, death and loss. These two colours dominate traditional folklore costume (Appendix 3) and I related these to blood and death, mixed emotion and action, loss and pain but at the same time to love, sex and intimacy. The materials, silk, velvet, chiffon and padding are very feminine. They are soft, delicate and used to express women's sexuality. Condom hearts and lips are about responsibility and knowledge that sex without birth control can become a pregnancy. A woman is the one who pays the price with responsibility for their own body and the child. This links to the abortion, corset and womb. My design is linked to the traditional costume from XXI century Lowicz (Appendix 4 B) and is a reflection that modern women's position in society over time hasn't changed. I introduced chiffon as a modern female element of lingerie compared to the traditional restrictive corsets from the past. Underwear represents love, sex, intimacy focusing on women's bodies.

I concentrated especially on one part and element of the costume. The apron is the traditional version of regional costume which uses very rich embroidery, sequins and a range of flower motifs, often roses. Ornaments include beading and embroidery. Traditionally women designed their own embroidery by hand and machine and this tradition is passed to the next generation by grandmother to mother and daughter. My apron is a tool for modern women, focusing on women having responsibility for birth control, their own voice, love, sex, intimacy and abortion. It relates to the past position of women as housekeepers, domestics and servants and is a link between tradition and traditional costume elements and modern freedom and women's rights. The tools of freedom are the birth control items pills, condom, pregnancy test, abortion. I linked the apron design, embroidery and motif shapes and manipulated them to create a protest piece using textiles as an expression of past tradition, religion and the present political situation of Women's Rights.

These motifs were in the shapes of hearts and lips which I printed onto silk and linen and then padded to create my first sample apron. The lip shapes were embroidered and birth control pills were layered in chiffon and stitched in place. A pregnancy test was tied with ribbon which was machine embroidered with words: 'Women's Rights World'. I stitched on 20 pills with one taken out to say 'unwanted pregnancy and abortion rights for women'. The red border pattern in the 'lips, condom and pills' embroidery is like a folklore motif in my apron (Appendix 3). I improvised the velvet border embroidery in lips with pills, to show textiles as the women's voice.

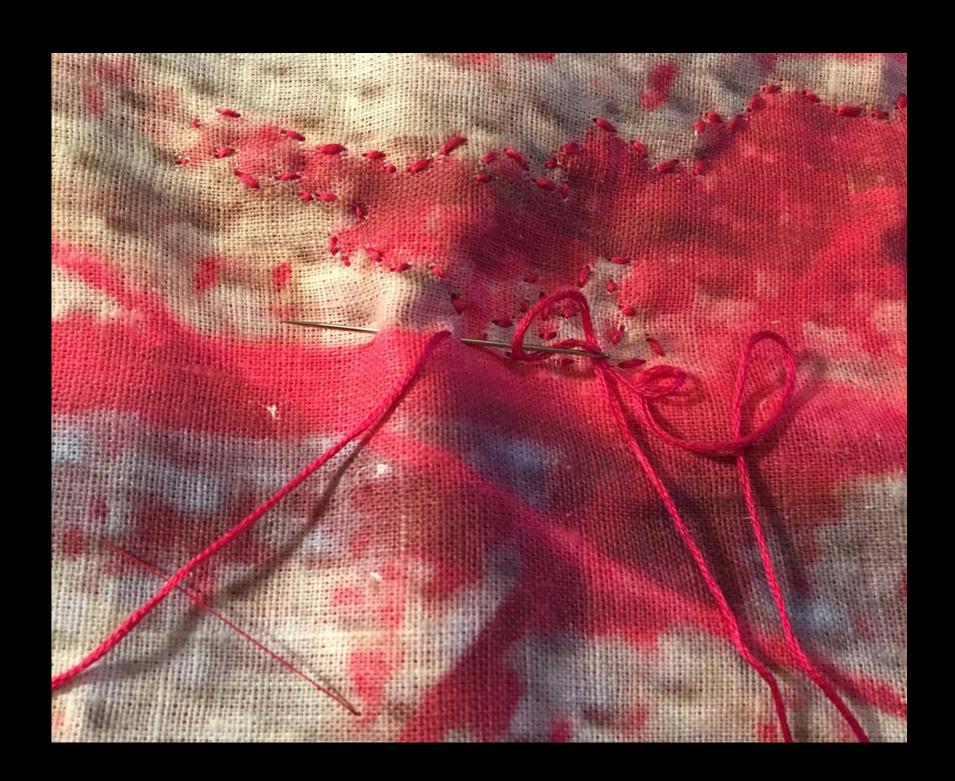
I used the black veil as an element between intimacy, delicacy, death and abortion. The black veil relates to elements of death (woman and child), Black Monday, back street abortion from the past to the present and in the future.

My corset also is about the women from the past whose 'fashionable' body was the object of male attraction. I compared this to modern day Poland when the government and Catholic Church want to control a women's body and limit the birth control today. The corset, the longest tradition of 'cage' or fashionable body shape of women from the past; good representation for the expression 'backwards in time' for modern women's life in 2017.

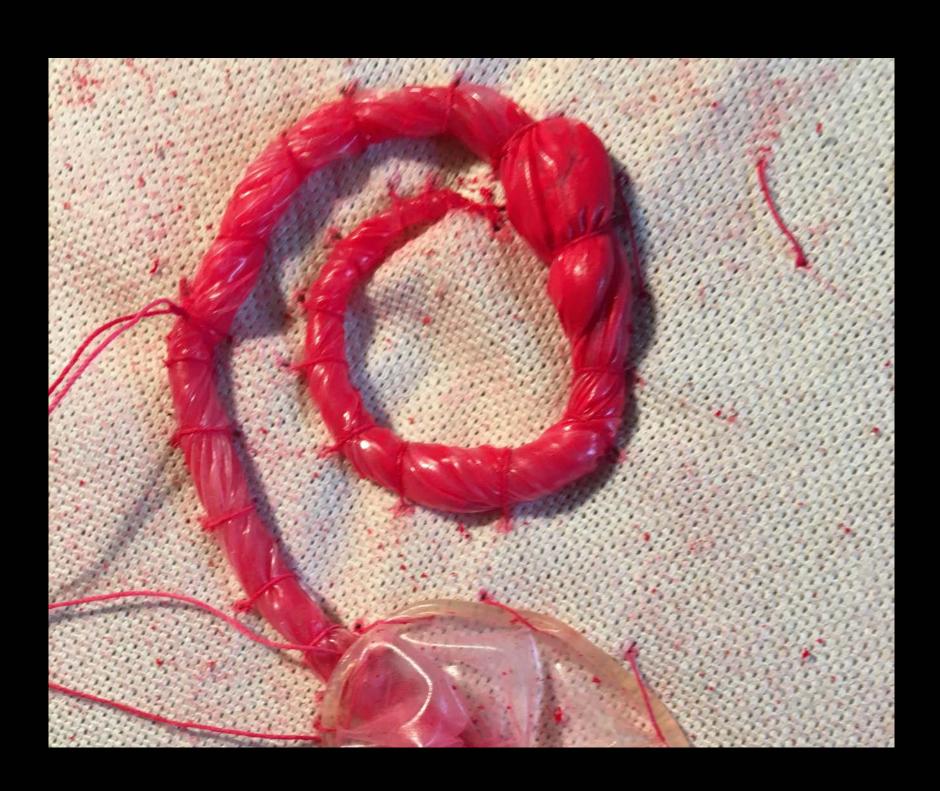
The fabric prototype was based on my photo of an embroidery with wet red thread on the canvas, then printed onto plain linen size 60 cm x 100 cm and embroidered using red cotton thread, as in traditional folklore costume. I embroidered the canvas with wet red painted thread to make the red marks on the natural white fabric. I stitched the cotton line around my sample to improvise the medical or back street abortion stiches. I wanted to get the effect of 'cloth in blood' with stiches. I photographed my 'cloth in blood' sample, then printed on linen in a large size, also by 60 cm x 100 cm. I used my linen print to quilt fabric to make the corset.

I embroidered this fabric around the large print shape, using cotton thread like a traditional folklore embroidery. I built three layers of fabric, firstly on a print linen face fabric, then a red felt and lastly on white silk taffeta. When I embroidered, and stitched my layer with red thread around the shape of the fabric, I got a significant red stich on the layer of white silk. Then I took a photo of those marks and stiches.

The Black Ribbon represents the tying up of women's rights. As with the corset from past times, the ribbon tied up today is an expression of women's rights in modern life. The wire is an element of back street abortion from the seventeenth (Maguire, Moria, J. (2001)) century again as a step backwards to control women's bodies. It refers to the contraception, and abortion ban by government and church in Poland. Finally, black ribbon with red digital embroidery was used to produce the stripes on the linen and cotton fabrics used for the skirt and the lining for the apron and relates to the traditional woven stripe fabric in Polish Folk Costumes.

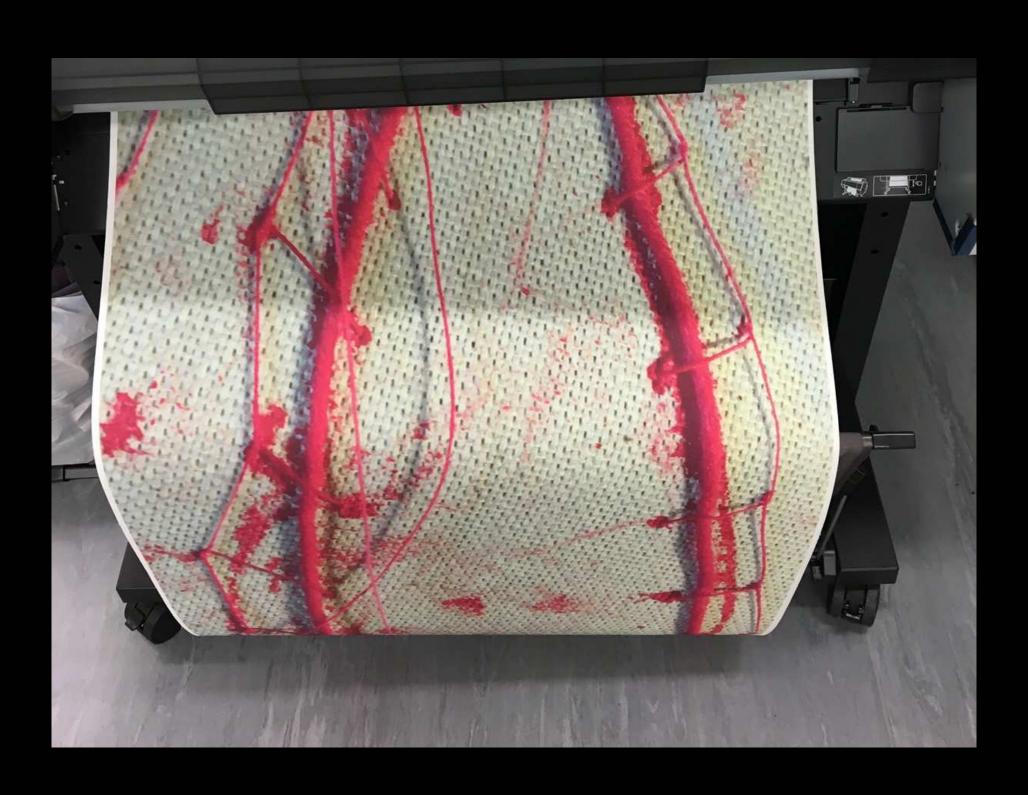












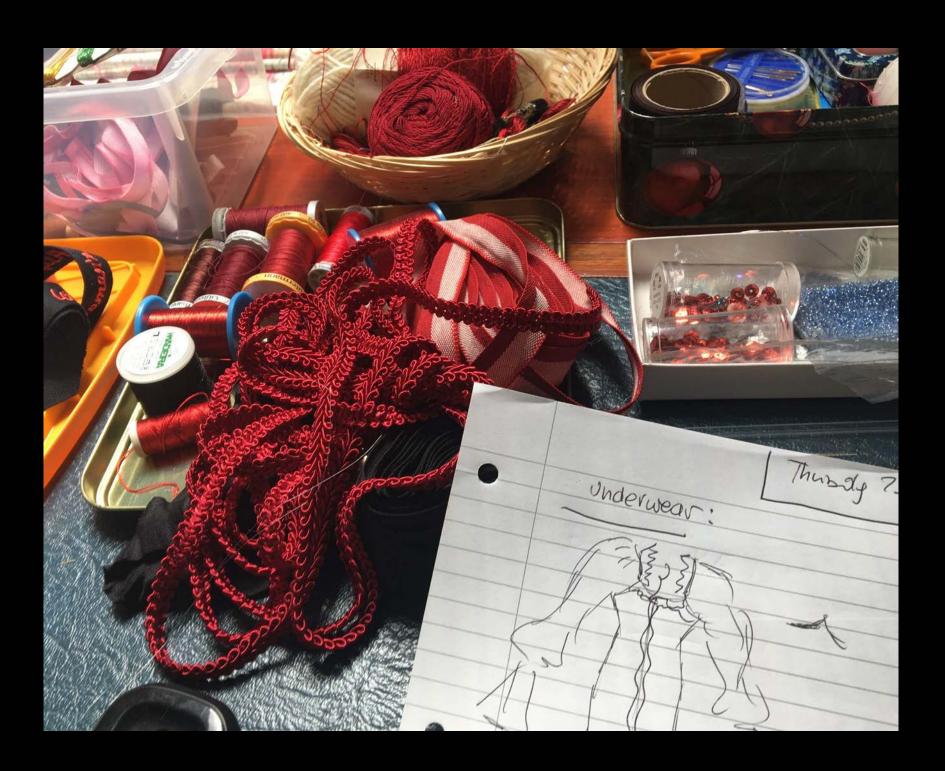


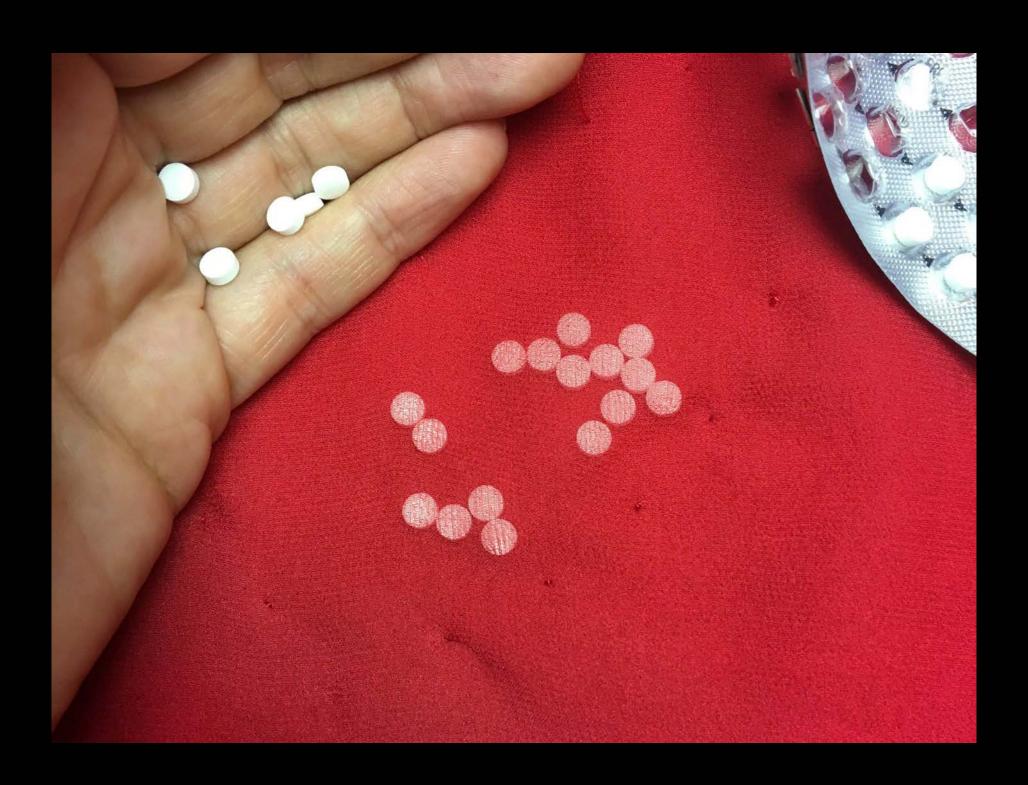






















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Craftivist Costumes:	Contraception and Abortion	

CHAPTER 3

Performance

My Street Performance and Survey took place in Poland, Scotland, England and Italy wearing my costume and walking around the streets in different countries. The object was to meet people and carry out surveys about women's attitudes to contraception and abortion. In my survey, I have included the same eight questions (Appendix 2). My activity attracted attention, and developed a special communication with my audience. The first impressions of my traditional appearance in my costume were broken when people realised the fact it is not traditional at all!

"For activist crafters, such making is a way of life, a way of voicing and participating, of expressing, and of raging that reaches a public directly, sometimes drawing them in." (Garber 2013, p. 55)

I travelled to Poland on 14 of June 2017. I visited the most conservative and Catholic town of Lowicz, where I attended the religious Catholic Church Service and Corpus Christi Procession. I walked in complete silence, wearing my 'condom costume' which is very like the regional traditional costumes normally worn on this occasion in the Church and Procession. I successfully obtained six surveys. On 17th of June 2017, I continued my street performance in the city of Lodz. This is my home town in central Poland, and there I conduced a further twenty-one surveys. On the 21st of June 2017, I once again performed in my condom costume in the small town of Zelow where I conduced ten surveys. I then travelled to Scotland. In Edinburgh, I performed by walking around the main city streets and spoke to 21 people. On 22nd July 2017, I performed in England in Bishops Castle, which is my UK hometown. I managed to get 40 surveys. The interesting and unusual costume in which I performed, attracted a great deal of interest and attention and subsequently was exhibited in the local Pharmacy. Additionally, in June/July in my workplace in Shrewsbury, 11 people took part in my survey. On 22nd September 2017 in Lido in Venice, Italy, 5 people took part in my survey. Thus, I had spoken to 114 people during the whole of my Street Performances.

I was impressed by my audience and the level of their understanding of the role of modern women, and their role in society. They were well-informed about contraception and the facilities available to women regarding abortion and their knowledge and experience of freedom in a heterosexual context. My next destination to perform was Venice, between the 19th to 21st September 2017. Italy is a Catholic country with romantic art which hugely influences love, romance and an erotic life style. Italy was therefore the best location to finish my survey and Street Performance.

To test the link between culture, tradition and religion, I performed on the streets in my 'Women's Rights World' costume. I met people from many countries including Poland, England, Scotland, Greece, USA and Syria. I carried out surveys with anybody who wanted to talk to me about contraception and abortion. My survey was prepared especially for engaging with people whilst walking around towns in my costume. In its own right, the costume creates open discussions, issues and questions about human sexuality. Also, it refers to the protection from unwanted pregnancy in sexual relations. Every person who took a part in the survey was also my audience. Every single individual created a special relationship and created a unique atmosphere during our conversation. People responded to the questions in the survey very differently depending on which country, town or city they were from. Most of them were very open to the subject. The street performance and survey guided the audience to self-reflection about experiences of erotic life. Interestingly, many seniors said "it is too late for me". However, it is vitally important to talk about the subject of sex, and improve knowledge about the female situation. For example, unwanted pregnancy, unwanted motherhood and as women's right to make decision about their own body.

The most important street performances were in my two home towns. First in the UK in Bishops Castle, and then in Lodz in Poland. After having lived for 10 years in England, as a Polish woman, I am aware of the diverse aspects of the reality of women's lives in Poland. This includes strong culture, tradition and Catholicism. There are controls which affect the freedom of women's bodies and affect their position and makes it very difficult for any feminist movement to bring about change. This is especially true with confrontation of older women, who don't understand the younger generation and their position in the modern world. After visiting my home country Poland, I returned frustrated about the limitations imposed on women by government, church, tradition and by the women themselves. The taboo about sex and contraception focused my mind on the idea of erotic elements which I wanted to include in my art installation. Polish Conservatism, Catholicism and post-communism complicated Polish women's rights regarding birth control and abortion. On the other hand, in my UK home town of Bishops Castle I became aware of how open and educated people are to birth control and abortion. I had a nice and relaxing walk around my town, talking with everyone whom I met on my way and sharing information, experience and memories, in order to compare new birth control methods. I was made very welcome at the local pharmacy where my condom costume was put on public display.

In Edinburgh, I experienced the cosmopolitan aspect of this city and the diversity of many and various nationalities. That raises the issue of different national law regulations of contraception and abortion, including lack of education. For example, in Greece the taboo of sex before marriage, without birth control education, leads to the problem of increased abortion which is legal from an early age. In Texas abortion is very

controversial and use of all birth control is reverting backwards. In Syria to speak about natural birth control is a major issue. The culture and religion require that if a husband wants a child, women have very limited freedom. Women by themselves have limited freedom and continue this culture by passing it on to the next generation. My audience was very open about the subject and expressed themselves so in the survey.

My travelling, street performance and survey was about connecting with people on the streets from different countries carrying out a survey in costume and my activity for movement of women's rights in the world, hopefully to open the door for changes that need to be made in societies to improve women's position.

"In addition to the material outcome, craftivism develops mentorship, builds community, and contributes to personal as well as gender empowerment." (Garber 2013, p. 56)

My research shows that a high percentage of Polish women are still apprehensive to talk about sensitive subjects such as sex, contraception and abortion. Expressing individual opinions about issues that are perceived as 'taboo' requires much skill and bravery to accomplish.

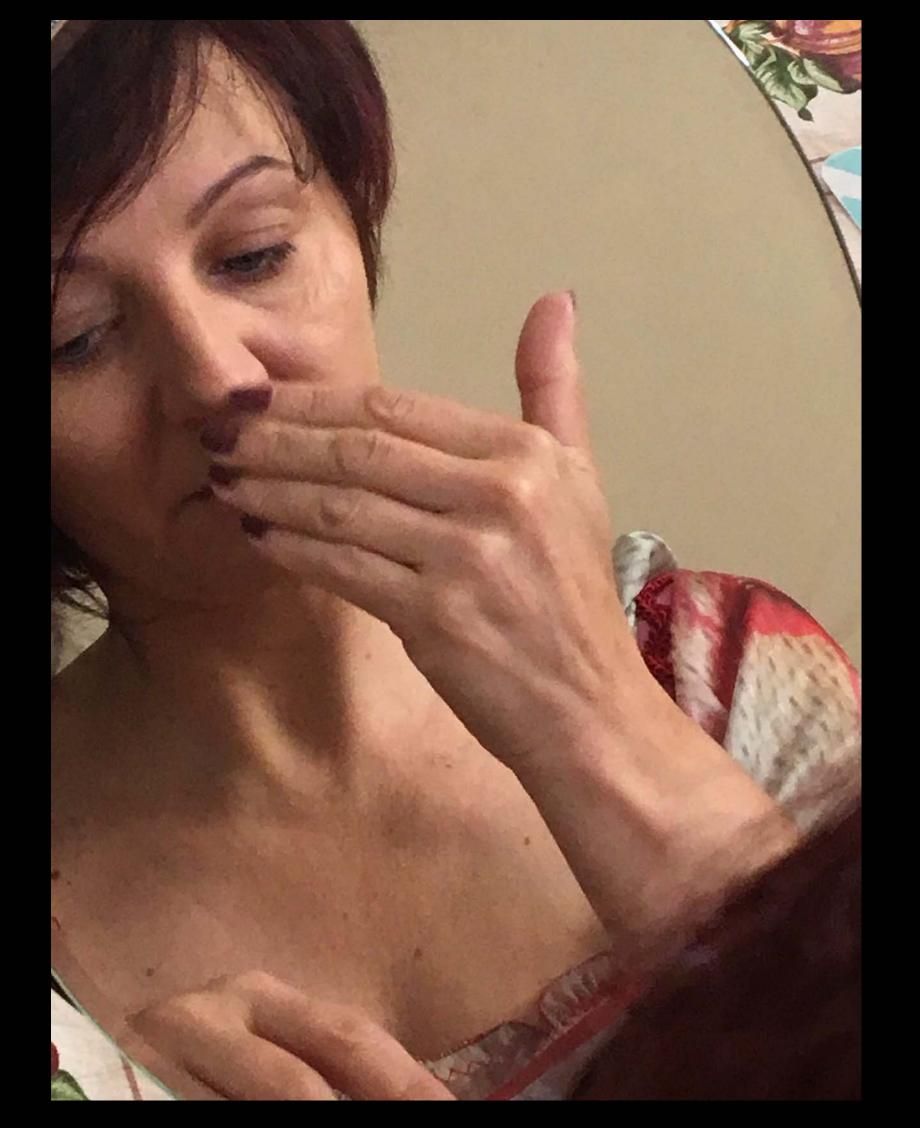
I produced a documentary film as a part of my installation. From craftivism: sample production, costume production, then activism by travel to different countries. I performed in the film, as a free woman without judgment free to do what I wanted and desired.

My film is of a journey I have made, to achieve my art project. When making the documentary, I wanted to show the influence and atmosphere I have experienced.

I expressed in the documentary the whole adventure I have embarked on, to make a small call for women's freedom. I wanted the audience of my film to feel and see the process of producing my artwork: the samples, the costume and the performances.

















CONCLUSION

My great interest is in freedom and women's rights in the world. When presenting my work, I concentrated on the differences between Poland, and England where I have lived since 2006. Human rights, women's right and freedom of choice, birth control and abortion for Polish women are suppressed by the government, the Catholic Church's moral code, medical professions and because of the social attitude to modern life in Poland.

I produced my samples, then the fabric and finally the full costume for performance which relates to feminism and women's rights. This exercise confirmed my thoughts that women have always been controlled by men, government and church.

My project was a process of developing themes that included many experimental installation exhibitions, performance in 'chosen spaces, places', and interactions with the audience. The contribution of the public to my artwork was encouraged and provoked a reaction leading to self-examination.

The history and theory of sexuality was represented by the corset as a body cage; the apron as birth control tools, compared to the corset of the Victorian times when women were educated to know their social duty, as a wife and mother and when feminists encouraged women to learn the difference between sexuality and relationship. Social codes define women value by their sexual attraction to men. The effects of Catholic conservatism and the moral standards in society in a 'catholic country' where women are condemned to no sex before marriage, are hypocritical and immoral. Unmarried mothers are punished by the Roman Catholic Church because of the catholic Country community codes of moral and sexual behaviour 'morality'. Women often suffer shame and fear without any help.

The fact is that the foetus occupies a woman's body and that the woman makes the decision and has responsibility concerning its destiny. My intention was to make an abortion corset and erotic underwear and apron to signify that only a woman should have the voice about own her body. The dilemma is of moral significance, moral choice, the pregnant woman's moral state of feeling. Our cultural tradition about motherhood is very powerful and makes abortion a controversial subject. Motherhood is essentially a person 'creating life', the relationship between the foetus and her pregnant body, mind and heart.

I believe that artwork comes from the power of information, emotion, life experience and passion. My inspiration is drawn from true stories of present day life, and the challenges posed to our morality



Craftivist Costumes:	Contraception and Abortion	

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MATUSIEWICZ, R. (2016) Abortion 2016 in UK [Interview], December 2016.

OAKLEY, S. (2016) Pre – pregnancy and sex – education [Interview], November 2016.

SOURCE WHO WISHES TO REMIND ANONYMOUS. (2017) Birth Control in Syria [Interview], July 2017.

APPENDIX 1

Law Abortion Regulation UK PL

Abortion, UK by Act 1967 and PL by Act of 7th January 1993.

UK – By Act 1967, abortion is legal in England up to 24 weeks. If there is substantial risk to the woman's life or foetal abnormalities, there is no limit.

There is also no age limit for treatment, for women age 12 and above (under 16) they are strongly advised to have counselling before they make any decision to go ahead with treatment.

Before an abortion can proceed, two doctors must ensure the requirements of the Abortion Act are fulfilled, and both must sign the relevant certificate.

PL – The Family Planning, Human Embryo Protection and Conditions of Permissibility of Abortion Act of 7th January 1993, in Poland abortion is banned except in the following three circumstances; A termination of pregnancy may be performed only by a doctor (...if not more than 12 weeks have elapsed since the beginning of the pregnancy.)

- 1. When the woman's life or health is endangered by the condition of pregnancy,
- 2. When the pregnancy is a result of a criminal act or,
- 3. When the foetus is seriously malformed.

Persons covered by social insurance and person entitled to free health care based on other regulations shall be entitled to free pregnancy termination in a public health care institution.

www.inependent.co.uk/...polish-parliament-rejects-abortion-ban-after-women-stage-all...

Poland is one of the few countries to outlaw abortion after decades of complete legalisation (during Communist rule). Polish women often seek abortion care in neighbouring Germany due to the strict restraints in their own country.

"In 2016, with proposed legislation to completely outlaw abortion, women (about 30.000) went on strike and marched in cities across the country to protest their further loss of reproductive rights, leading high-ranking politician to distance themselves from the proposal law. Just after three days after the strike, lawmakers voted against the new law."

- The new proposal in 2016 government wants a total ban on abortion,
- 2. Including prison for abortion, for both woman and doctor,
- 3. Strong support from the Catholic Church, with Priests voicing that Church will not support any woman after abortion act. (Lodz Poland Catholic Church services October/November 2016)

APPENDIX 2

Survey Questions:

MA Research – SURVEY PL/GB/Italy 2017

- Co myslisz na temat Planowania Rodziny?
 What do you think about family planning / birth control? / Cosa ne pensa della pianificazione famigliare / controllo delle nascite?
- 2. Co wiesz na temat Planowania Rodziny?
 What do you know about family planning / birth control?
 Che cosa conosce a proposito della pianificazione famigliare?
- 3. Co wiesz o antykoncepcji?What do you know about contraception?Che cosa ne pensa dei contraccettivi?
- 4. Co myslisz o antykoncepcji?
 What do you think about contraception?
 Che cosa ne pensa dei contraccettivi?
- 5. Rola kobiety w spoleczenstwie Twoim zdaniem... What do you believe the role of women in society is? Qual'e il ruolo della donna in questa societa?
- 6. Czy wychowywanie dzieci to sprawa dla mezczyzn czy tylko dla kobiet? Czy to sprawa spoleczenstwa? Who is Childcare the responsibility of? Women, men, society? Chi e il responsabile della salute dei bambini? Donne, uomini o la societa?
- 7. Co wiesz o aborcji? / What do you know about abortion? Che cosa conosce a proposito dell'aborto?
- 8. Co myslisz o aborcji? / What do you think about abortion? Che cosa ne pensa a proposito dell'aborto?

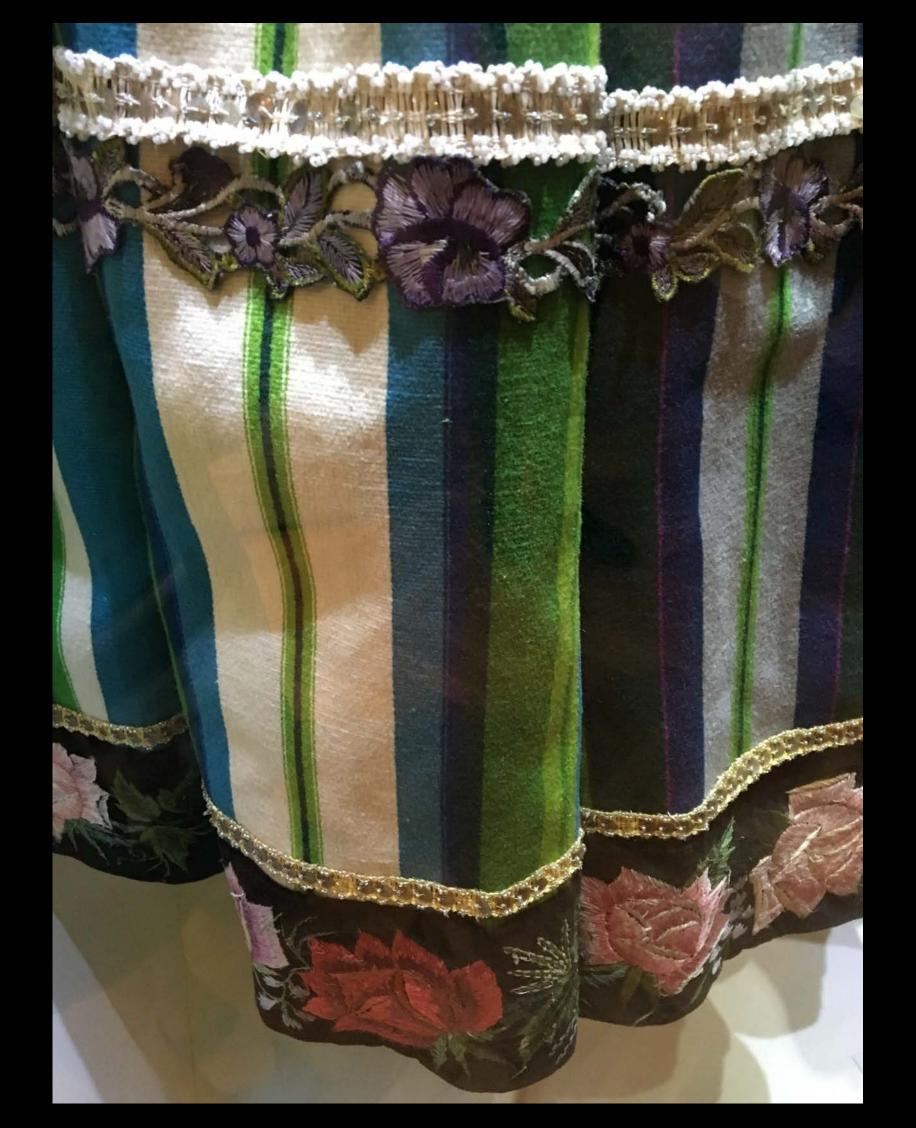
Age/Wiek/Eta 16/18 – 30 31 – 55..... 56+.....

Craftivist Costumes:	Contraception and Abortion	

Appendix 3

Museum Lowiicz Photos









APPENDIX 4 A

Documentary, Photographs and Information, Catholic Church Service:

Service Church Corpus Christi,performance in silence, attending on 15th June 2017, Lowicz, Poland: Catholic Church service, Bazylika Katedralna Wniebowziecia Najswietszej Maryi Panny i Sw. Mikolaja w Lowiczy (The Cathedral Basilica of the Assumption of the Blessed Virgin Mary and St. Nicholas also called Lowicz Cathedral).



Craftivist Costumes:	Contraception and Abortion	

Appendix 4 B

Photographs Folklore Costume (procession):

Documentary from the 15th of June 2017, Lowicz, Poland. Corpus Christi (Boze Cialo), Catholic feast celebrated as a public holiday in Poland. People dressed in regional costumes and take part in special Church service and in outdoor procession in many villages, towns and cities in Poland.













Craftivist Costumes:	Contraception and Abortion	

APPENDIX 5

Interview Notes, Information, Dates and Subject, including Photographs:

To introducing my research subject, I wanted to know the time when women were put in the position of having back street abortions until 1967 in UK, when in one hospital there was a special ward reserved for septic abortion and an operating theatre for septic abortion, when women after street abortions could come for help. To gain this knowledge I interviewed midwife Margaret Hicks who worked as a nurse 1956 – 1960, 1960 – 1961(training as a midwife in Chester Hospital).

Margaret Hicks born 1937 in England, worked as a midwife at Saint Bartholomew Hospital in 1956-1960, time before 1967 when abortion in UK was not legalised until 1967. She was interviewed on 28th November 2016.

Then I interviewed midwife Rachel Matusiewicz who is working as a midwife in the current day, when in the UK abortion is legal and available for women by legislation from 1967.

Rachel Matusiewicz, born 1992 in Poland, has worked as a midwife at Chelsea Westminster Hospital London from 2015 until the present, a time when abortion in UK is formally legalised and available for women in UK, including Irish women (legalised in UK from 2017). She was interviewed on 11th December 2016.

Interview with Rachel Hek, July 2017, Birth Control, Women's Rights in UK.

Interview with a source who wishes to remain anonymous, July 2017, Technical Officer, World Health, natural birth control for women in Syria, in conflict with culture, religion and tradition.

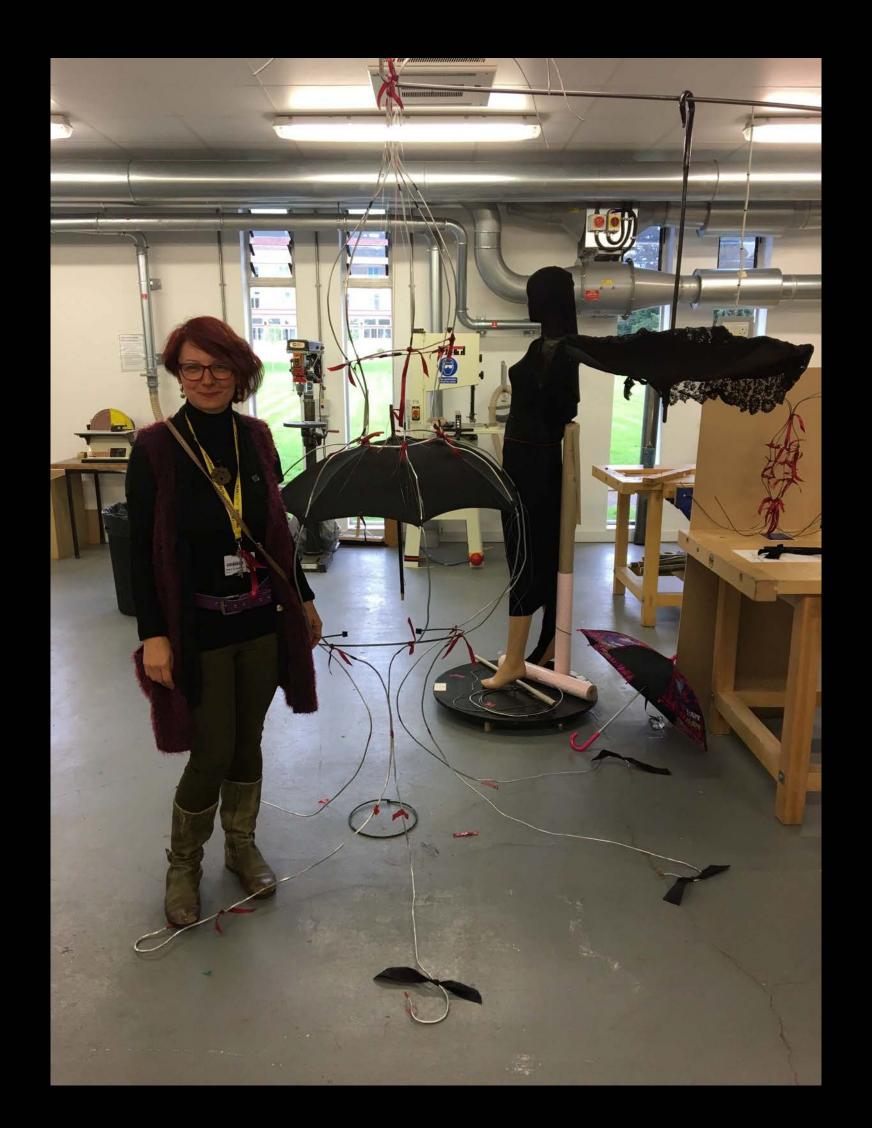
Interview with Anna Borkowska, June 2017, Consequences of Abortion and Christianity and Humanity. I had a consultation with Suzanne Oakley GPS Pre-pregnancy Counselling on 28th November 2016, sex-education department in UK, birth control, contraception and abortion, Family Planning Centre Shropshire UK.

Craftivist Costumes:	Contraception and Abortion	

Appendix 6

Metal workshop, Hereford College of Arts, June 2017: Photographs and Design Prototype Body Cage by Eliza Glapinska.





Appendix 7

CD Film, Hereford College of Arts, Documentary November 2017: Craftivist Costumes:

Contraception and Abortion, by Eliza Glapinska



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