

Marnie Glue
Portfolio of Artworks

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Artist Statement

Marnie Glue is a mixed media artist from Hampshire whose work focuses on the experience of being in the body. She graduated with a Bachelor of Fine Arts Degree at Cardiff School of Art and Design, where she began the "Living in Flesh" project.

Through mediums such as soft sculpture, textiles, painting, writing, and installation her work depicts the physicality of flesh and highlights often overlooked details. She uses traditional techniques such as knitting and embroidery to approach more uncomfortable subjects like meat, the human form, and bodily functions. Marnie questions our relationship with our bodies: how we interact with it and objectify it, and how we can better understand the feeling of being inside it.

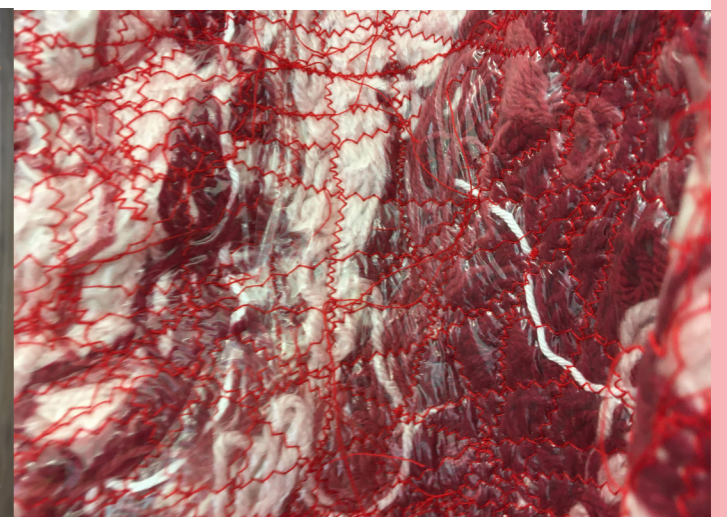
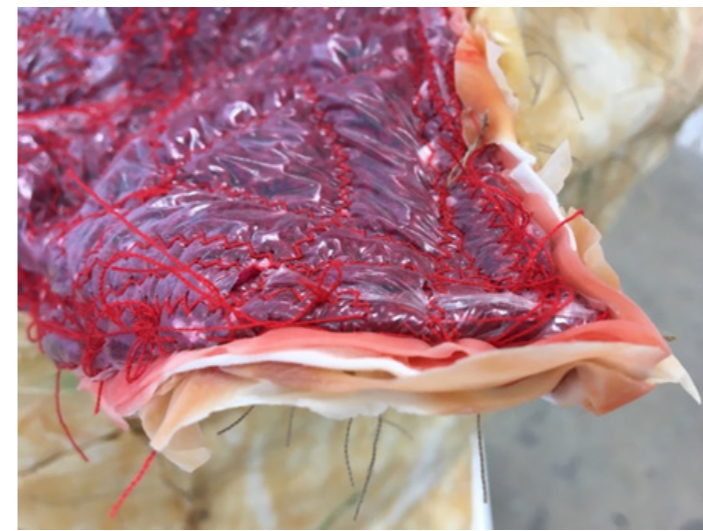
The "Flesh Objects" series, started in 2021 and uses flesh as material to reimagine the domestic space as an extension of the human body. Since then her work has developed to create more wearable items and larger installation pieces within the "Living in Flesh" project. Recently, Marnie's work has become more focused on the women's experience, specifically looking at the woman's body and viewing it through the female lens. She finds, that the objectification of this has more interesting questions to be discussed, such as how to take ownership of our bodies and feel empowerment, whilst addressing the sexualisation that can come with this.

Inspired by Dorothea Tanning's Surrealist soft sculptures, Jenny Saville's distorted documentation of the body, and Louise Bourgeois' mixed media sculpture pieces. Marnie hopes to draw awareness to the viewers' own body and encourage an appreciation for it.



Meat Chair (2021)- wood, fabric, latex, thread, yarn, wadding, fibres.

The first in the "Flesh Objects" series, created to reimagine the domestic space in flesh as an extension of the human body. Sink into the meat and be encased by the skin.

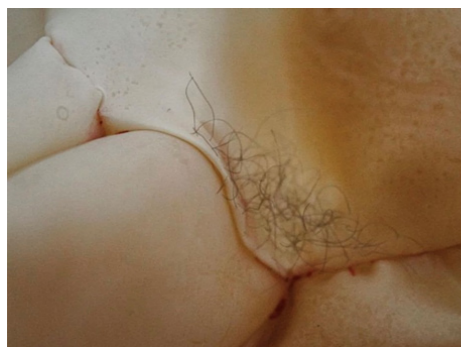


I built and upholstered the chair, then covered the cushions in textiles using knitting and free machine stitching techniques. The back is wrapped in latex coated fibres, which will age over time and disintegrate like real skin. Thread hair has been hand stitched into the back, and the skin layer trim attached the interior to the exterior.



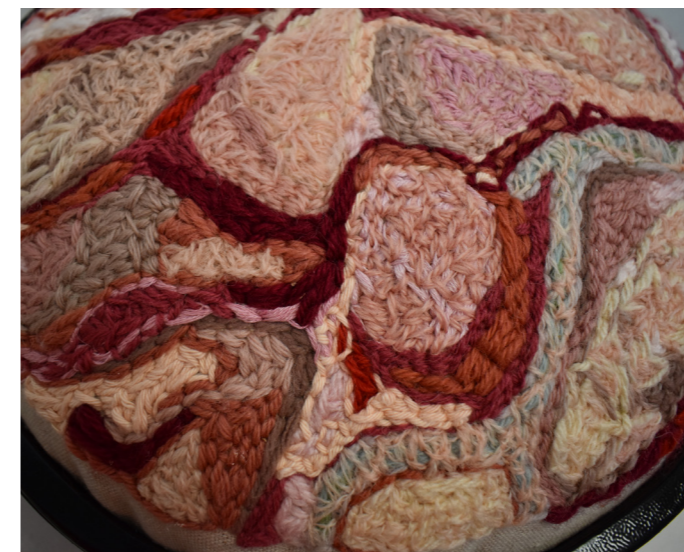
Skin Jacket (2021)- *latex, thread, hair, glue, wood*

This "Flesh Object" focuses on the wearable body. Hair has been handstitched into the forearms and armpits of this piece to combine the man-made body with the real organic body.



Meat Stool (2021)- *wood, fabric, varnish, thread, wool*

Based on a footstool from my childhood, I embroidered the meat using the punch needle technique.





Thigh Vase (2021)- latex, clay and acrylic paint

This piece was hand built to the exact measurements of my thigh.



Hooped Skin (2022)- latex and hair in embroidery hoop



Flesh Curtain (2021)- polythene cotton fabric

Using natural dyes, I hand-dyed the fabric and pleated it to look like stomach lining.



Flesh Rug (2020)- Fibres

This is the original piece in the "Living in Flesh" project, it was made using the latch hook technique to replicate the fillaments in the esophagus.



Skin Study (2022)- latex, hair, and stuffing on board

This is the first piece where I used the stitched hair as the artwork itself. It follows on from the skin jacket, where I first learnt the technique, and has influenced many other pieces since and become a staple in my art practice.



Skin (2022)- latex, hair and stuffing on board.

Hanging like a painting in the space, I wanted to use skin to decorate the home within the "Living in Flesh" project.



Organism (2023)- latex, wire, tissue paper, acrylic paint, wood frame.

Now imagining the space as growing, this piece is made to look like something is moving beneath the surface and could come out of the wall.





Nervous System (2022)- *fabric, thread.*

Based on the extracted human nervous system from 1925, I free-machine stitched it onto an old mattress protector, which I then dyed in tea to be similar to the formaldehyde used to preserve the original extraction. By using the mattress protector, which makes the nervous system roughly to scale, I wanted to show the nerves as being constantly used and lived in.



Open Torso (2022)- *fabric, yarn, latex, thread, wadding.*

Suspended by a meat hook, this piece has the squishy look of a soft cushion. I used applique and couching textile techniques to create the abstracted ribs, and then attached a plain latex cover to the back. The fringing along the edges add to the sinew of tissue that lays beneath the skin.





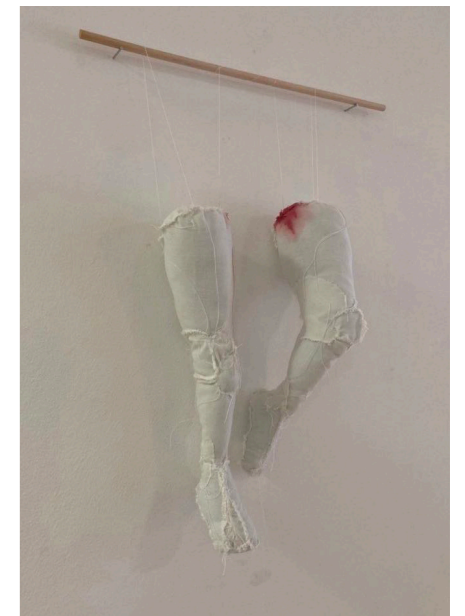
Human Candles (2022)- wax, bell jars, blood, hair, nails

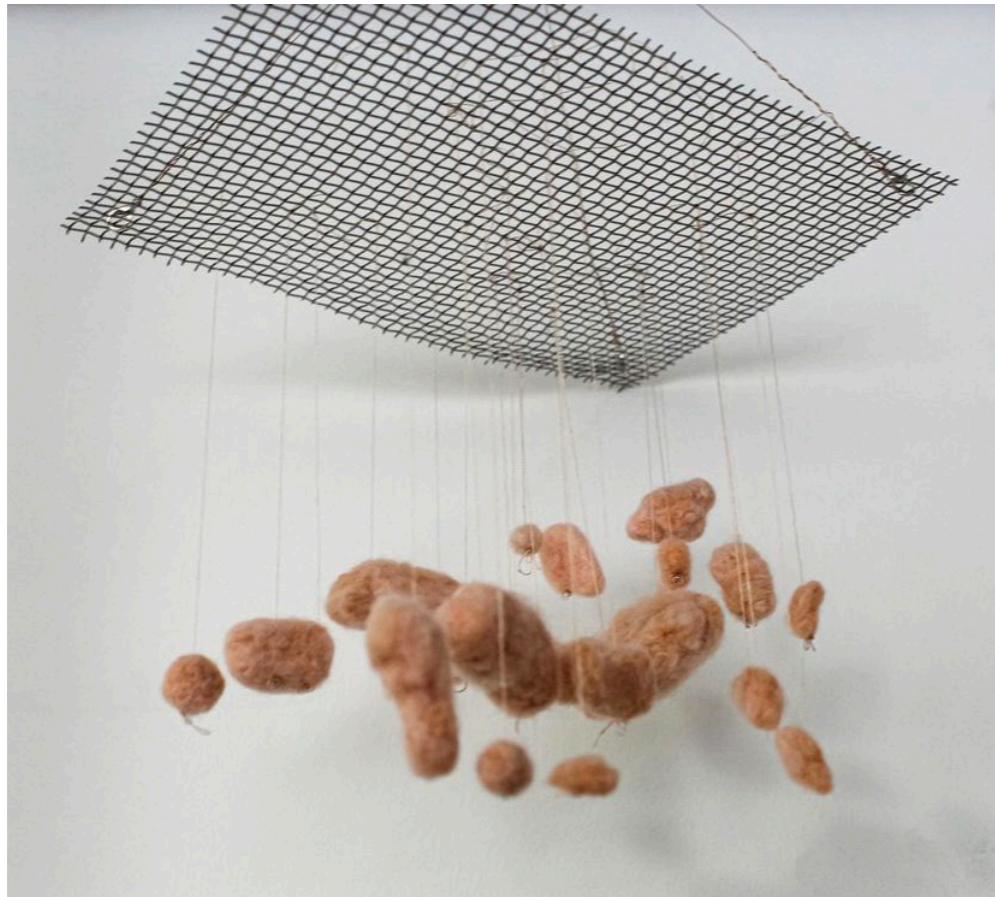
I wanted to explore the experience of the body through the senses, so made these candle for smell. Filling them with hair, finger nails, and menstrual blood, they sit waiting to be burned.



Legs (2022)- fabric, paint, thread, wadding, wooden dowel

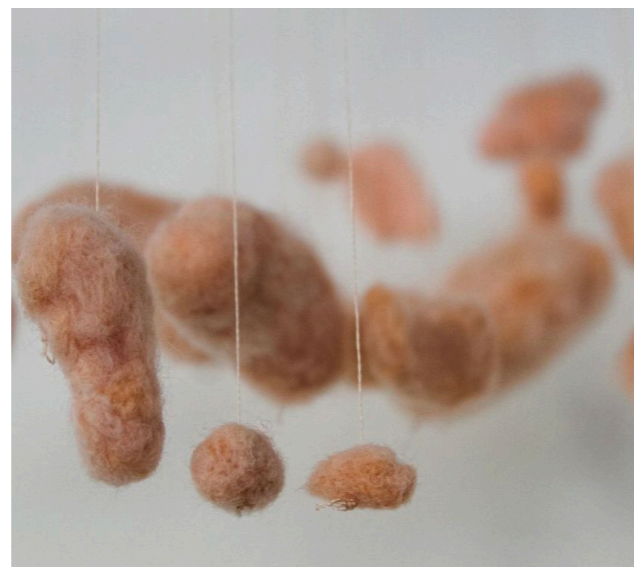
This soft sculpture piece was made using fabric from an old bedsheet and wadding from an old pillow and red paint runs down from between the inner thighs. The piece was made to focus on the biological processes undertaken by the body, and the feeling of helplessness we experience because of them.





Suspended Figure (2022)- felt, thread, wire

Needle felted shapes are suspended from an A5 metal wire grid, in the disjointed form of a figure stuck floating in space. The caged helplessness endured by the figure is representative of lockdown life.



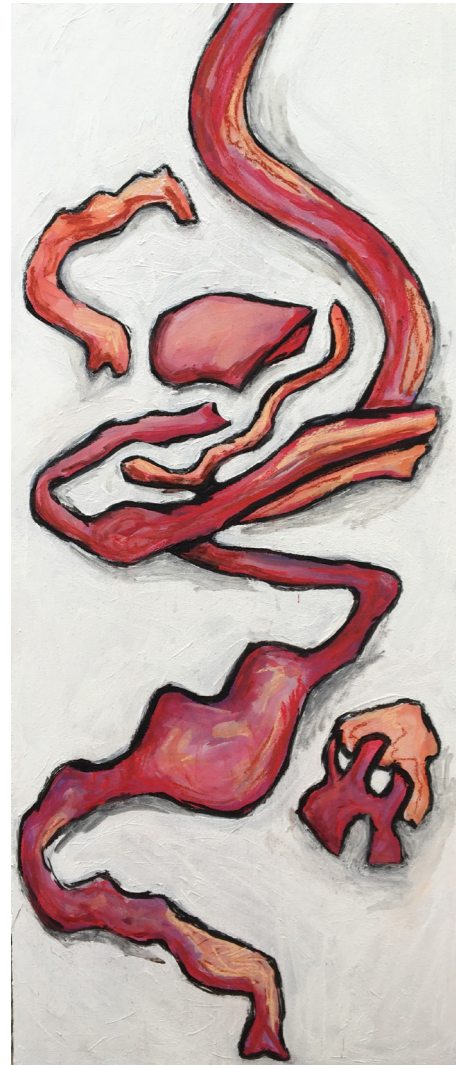
Suspended Insides (2022)- acrylic paint, clay, thread, wire





Digestive System (2022)- resin teeth, yarn, cotton, thread, latex, fabric.

This mixed media piece uses a variety of textile techniques to form this abstracted the digestive system. I am often drawn to the process of digestion, visually and because of its connotations to consumerism.



Digestive System (2022)- Acrylic Paint, Charcoal and Oil Pastels on Board



Butcher's Shop (2022)- fabric, thread, latex, stuffing, meat hooks

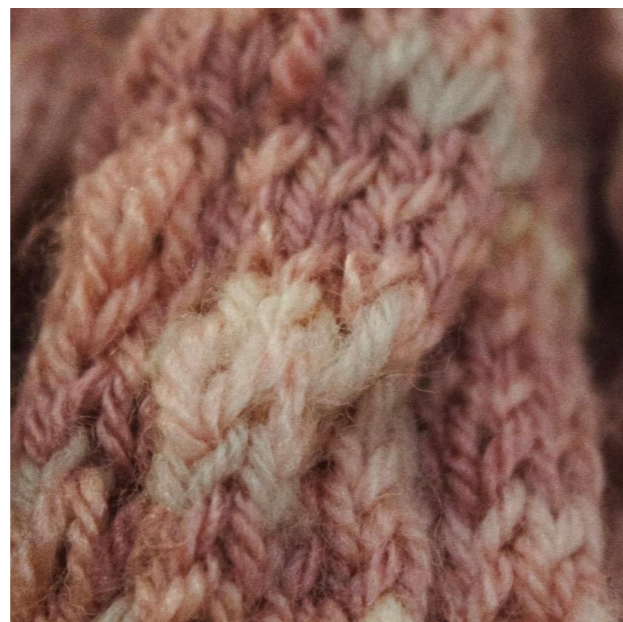
This installation of soft sculpture meat pieces focuses on the pure objectification of meat, no piece is identifiable as the creature it came from. Replicating the Butcher's Shop window, people can sit in amongst the cushiony products.





Stomach Bag (2022)- acrylic yarn

Another example of the wearable body, this knitted shoulder bag takes on the stomach shape the more you fill it.



Epidermis Shoes (2023)- shoes, acrylic paint, latex, hair, velvet ribbon

Painted to look like the epidermis layer of the skin under a microscope, the wearable shoes have their soles wrapped in latex to show the more identifiable skin they are based on. I used velvet ribbon instead of laces because of the velvety texture of human insides.

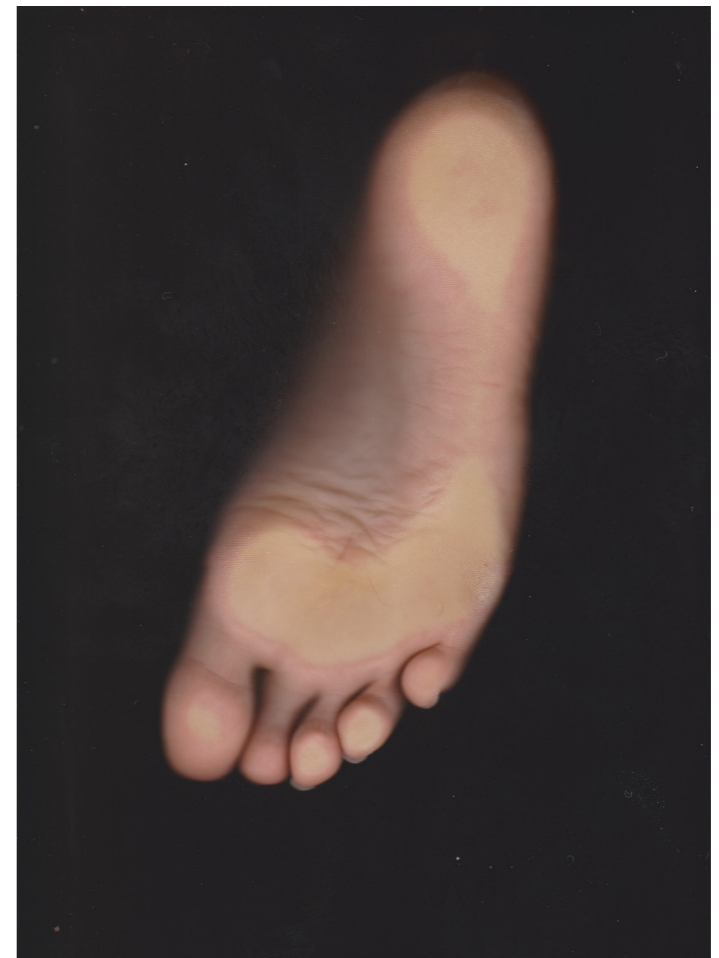
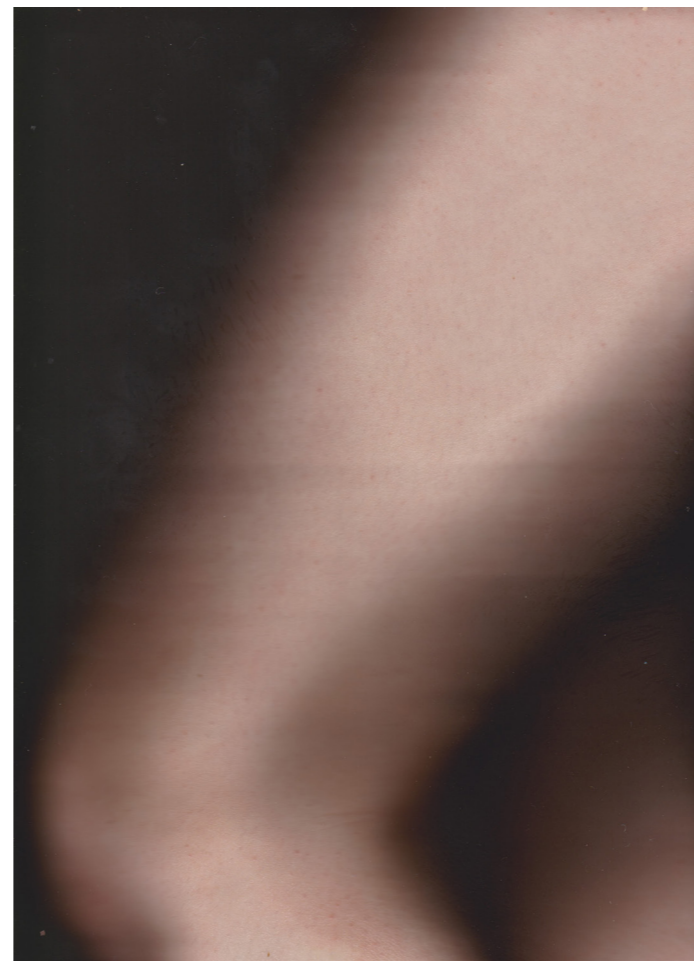
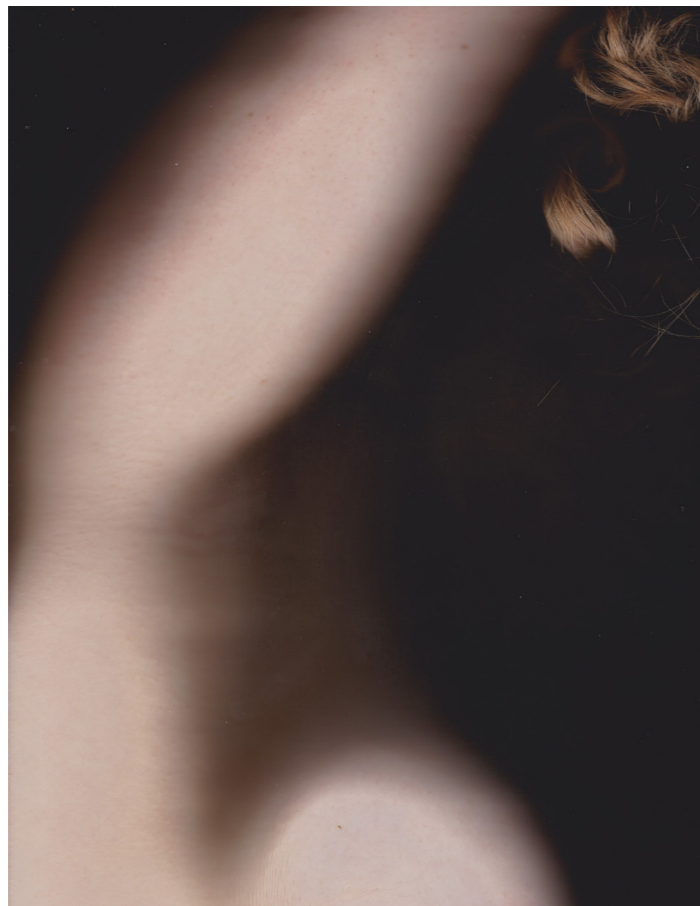
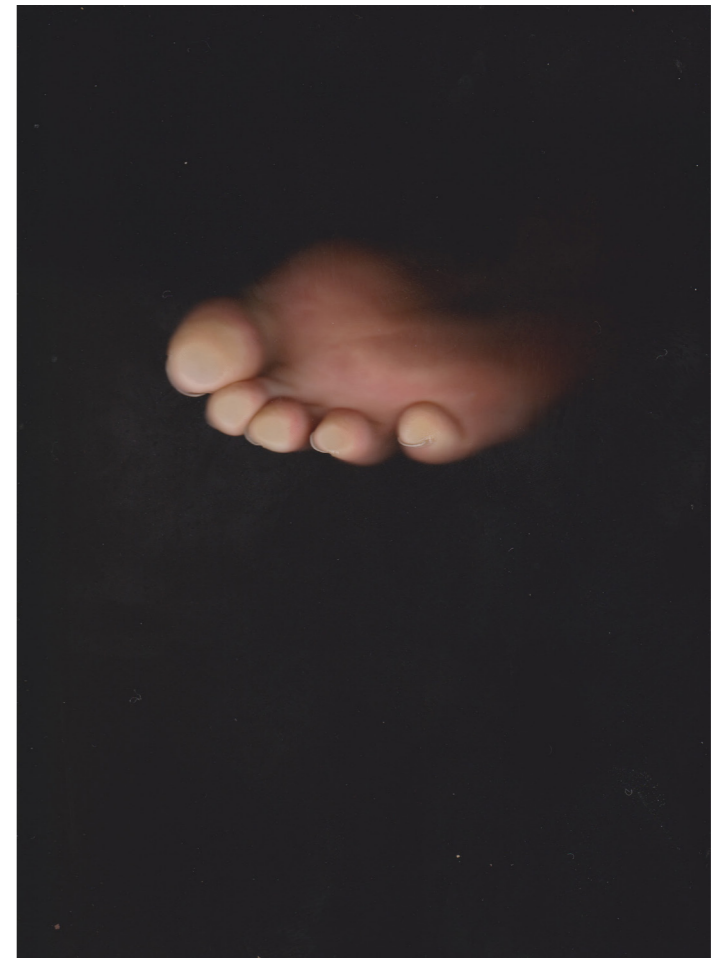
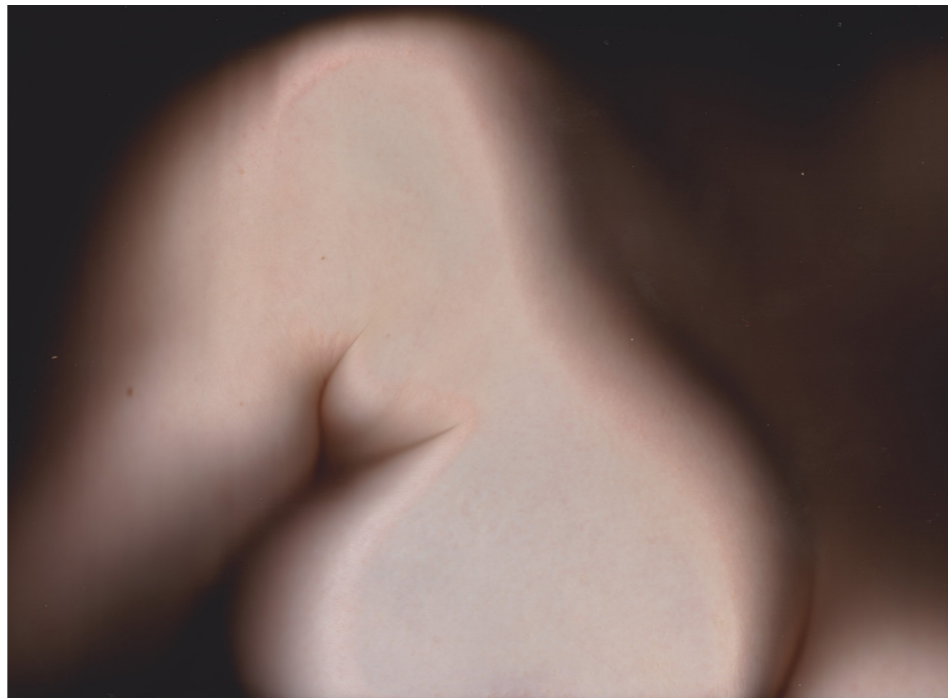




Dancing Queen (2023)- *Acrylic Paint on Canvas, A2*



Legs (2023)- *Oil Paint on Board, A2*



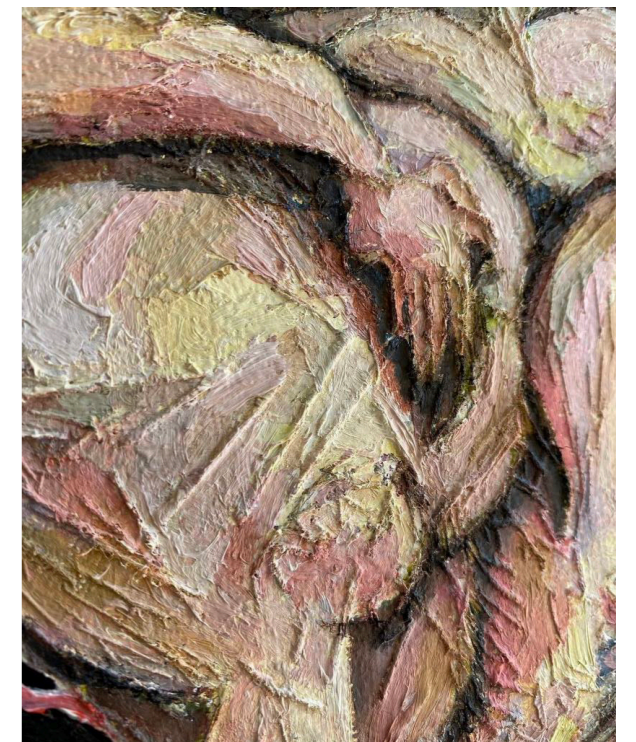
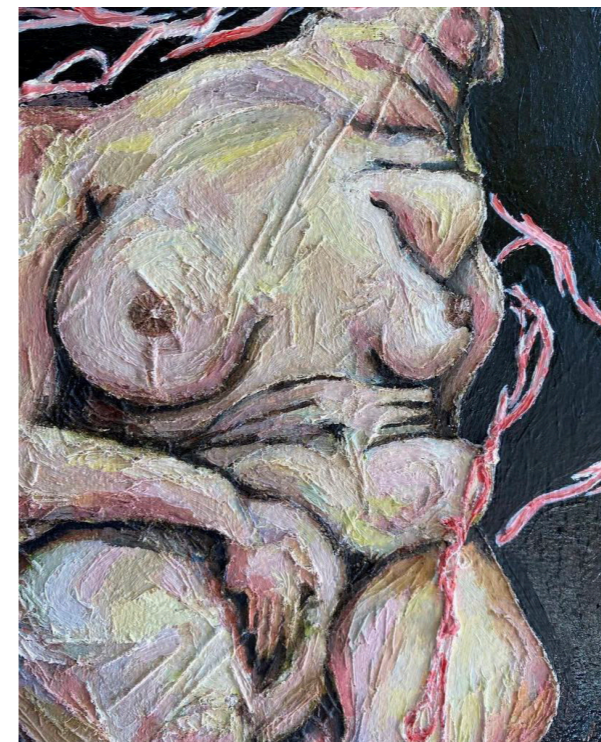
Body Scans (2022) *Digital Scans*

I scanned in my entire body so I could map the skin I am in. Turning 3D to digital, and then printed to 2D. This brought up ideas about distribution and ownership of the body.



After the Bath (2023) Oil Painting on Board, A4

The original image of this piece is a black and white photo taken in the early 1800's and was painted by several of the impressionists.



Umbilical (2023) Oil Paint and threads on Canvas, A4



Mouth (2023)- Oil Paint on Canvas in box frame, 15cm x 15cm



Eye (2023)- Acrylic Paint on Canvas in box frame, 7.5cm x 7.5cm



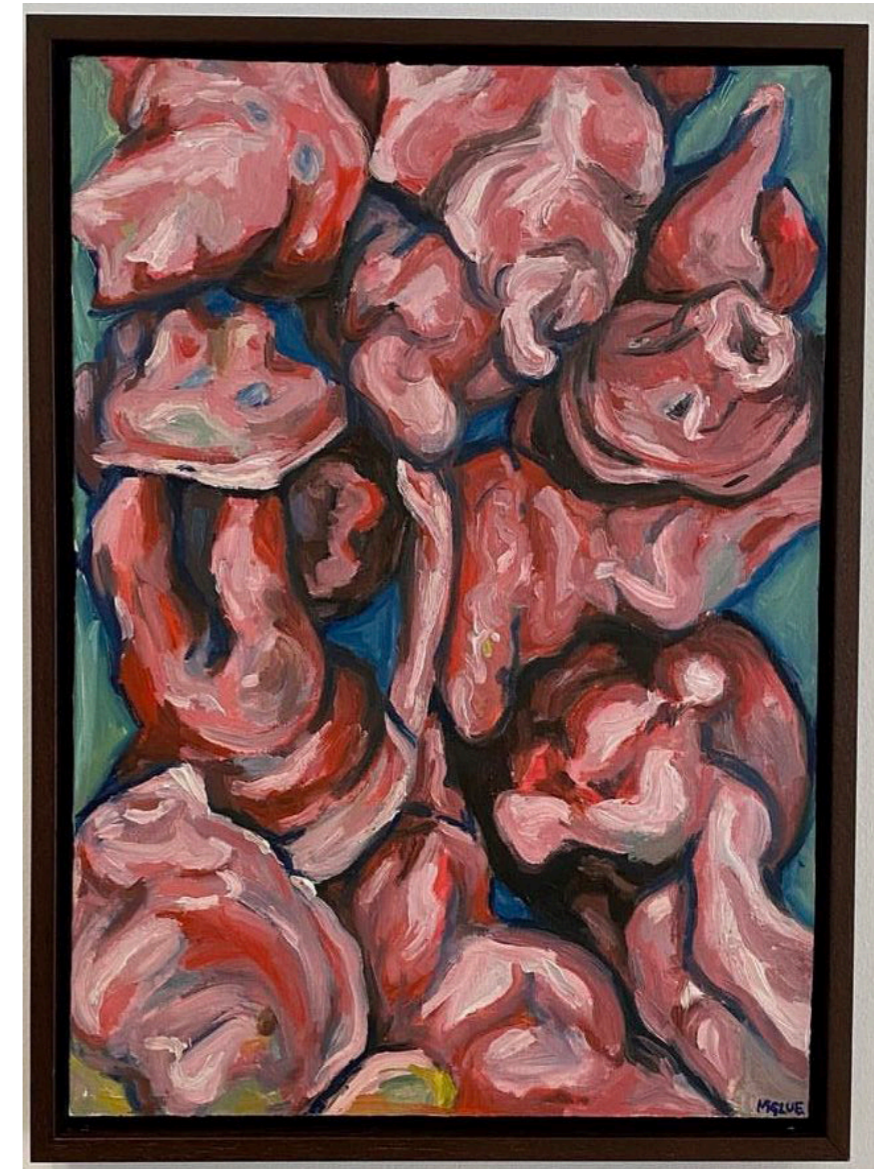
Teeth (2023)- Acrylic Paint on Canvas in box frame, 7.5cm x 7.5 cm



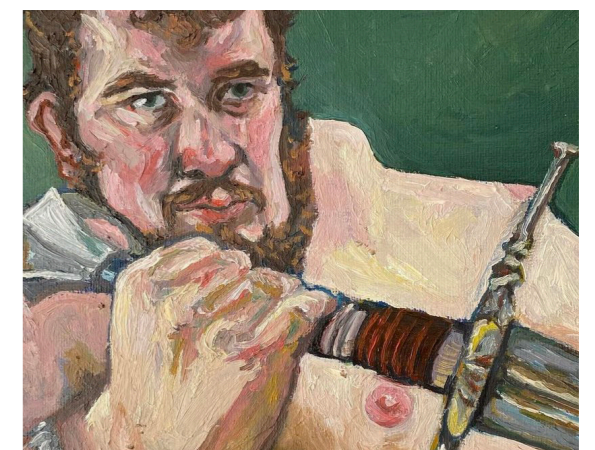
Lip Under A Microscope (2023)- Oil Paint on Canvas, A4



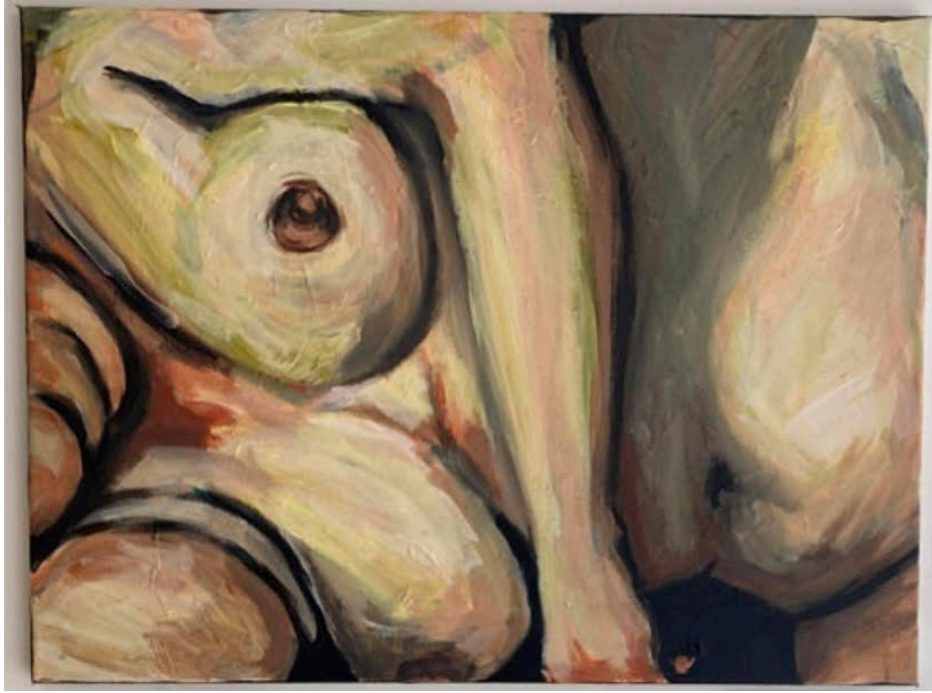
Skin (2023)- Acrylic Paint and latex on Canvas in box frame, 7.5cm x 7.5 cm



Pink Pieces (2023)- Oil Paint on canvas, A3



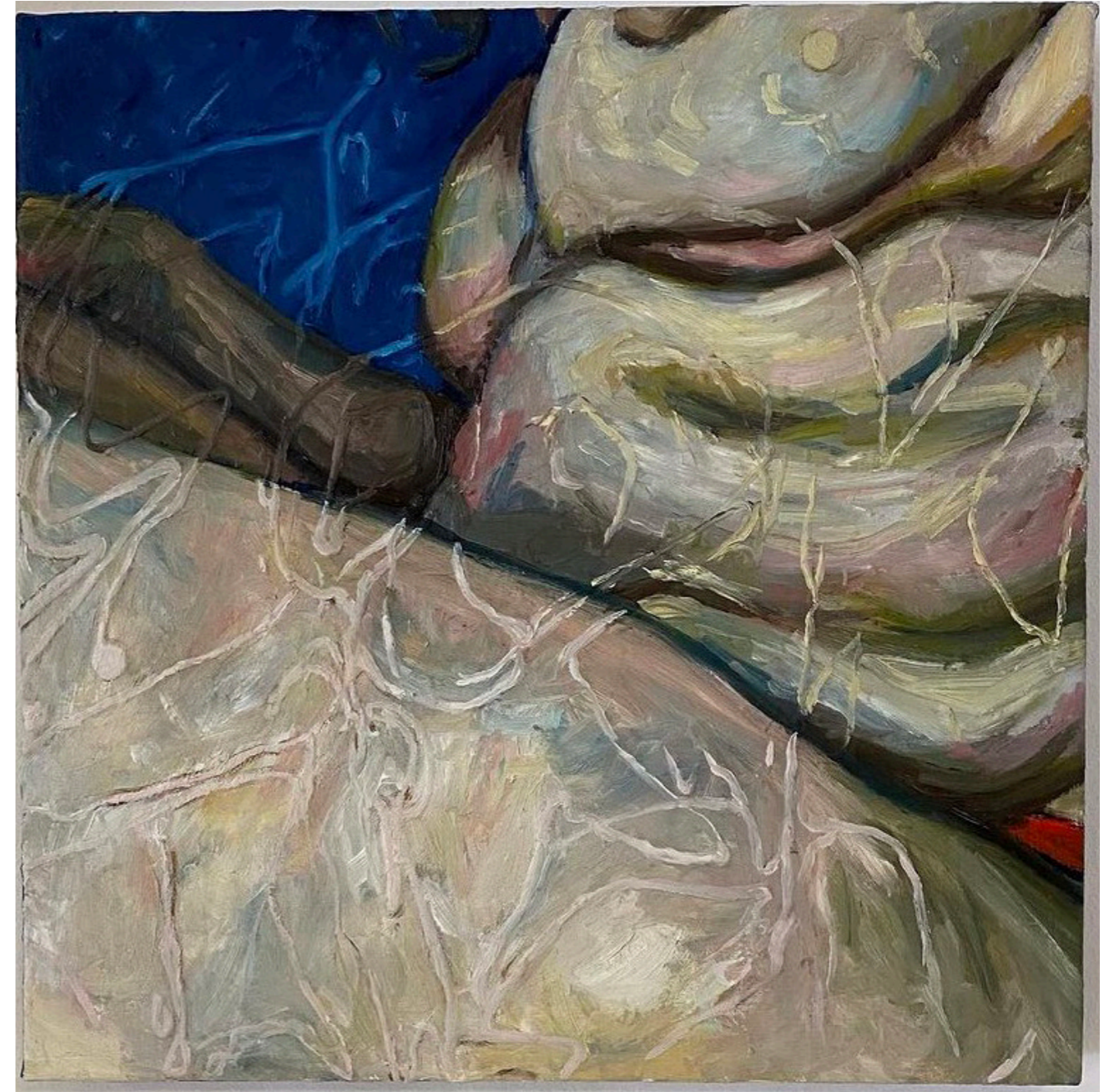
Ryan (2023)- Oil Paint on canvas, A4



Nude (2022)- Oil Paint on Canvas, A2



Rolls (2023)- Oil Paint on Canvas, A2



Crunched Belly (2023)- Oil Paint on Canvas, 45cm x 45cm



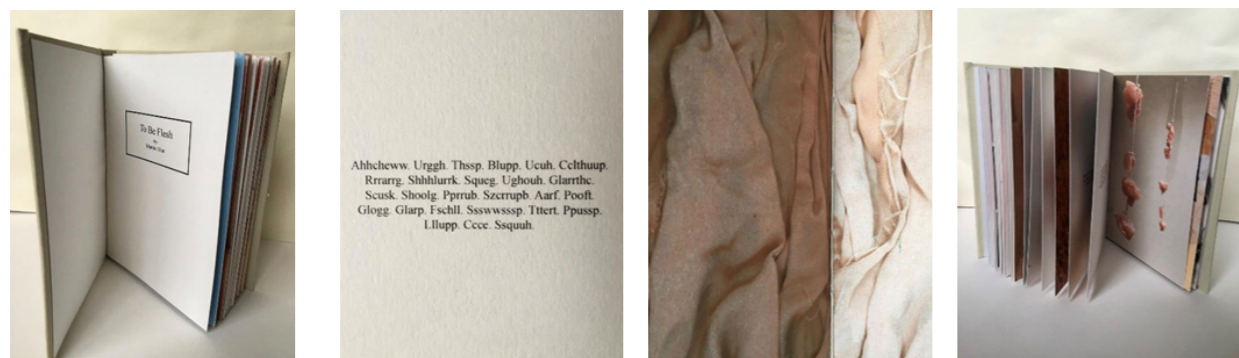
Look At Me (2024) *Lino Print, A6*

This series of lino prints explores the act of looking and being looked at. This work questions ownership of the body and the sexualisation of young women.



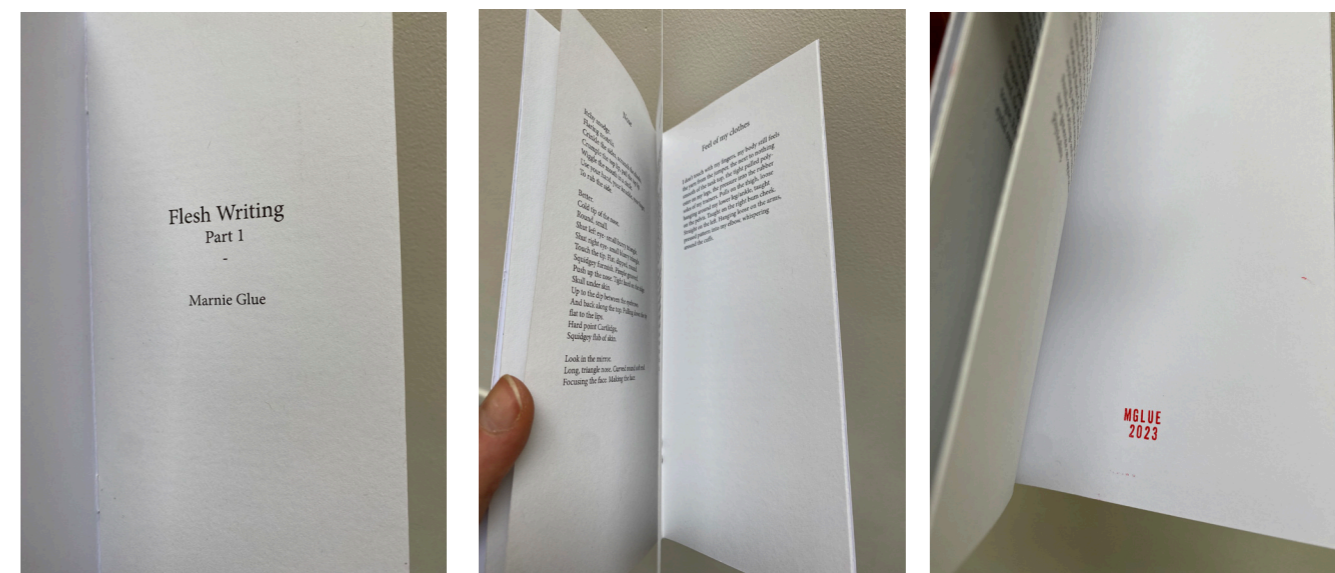
To Be Flesh (2020)- Handmade Artists' Book, 11cm x 15cm

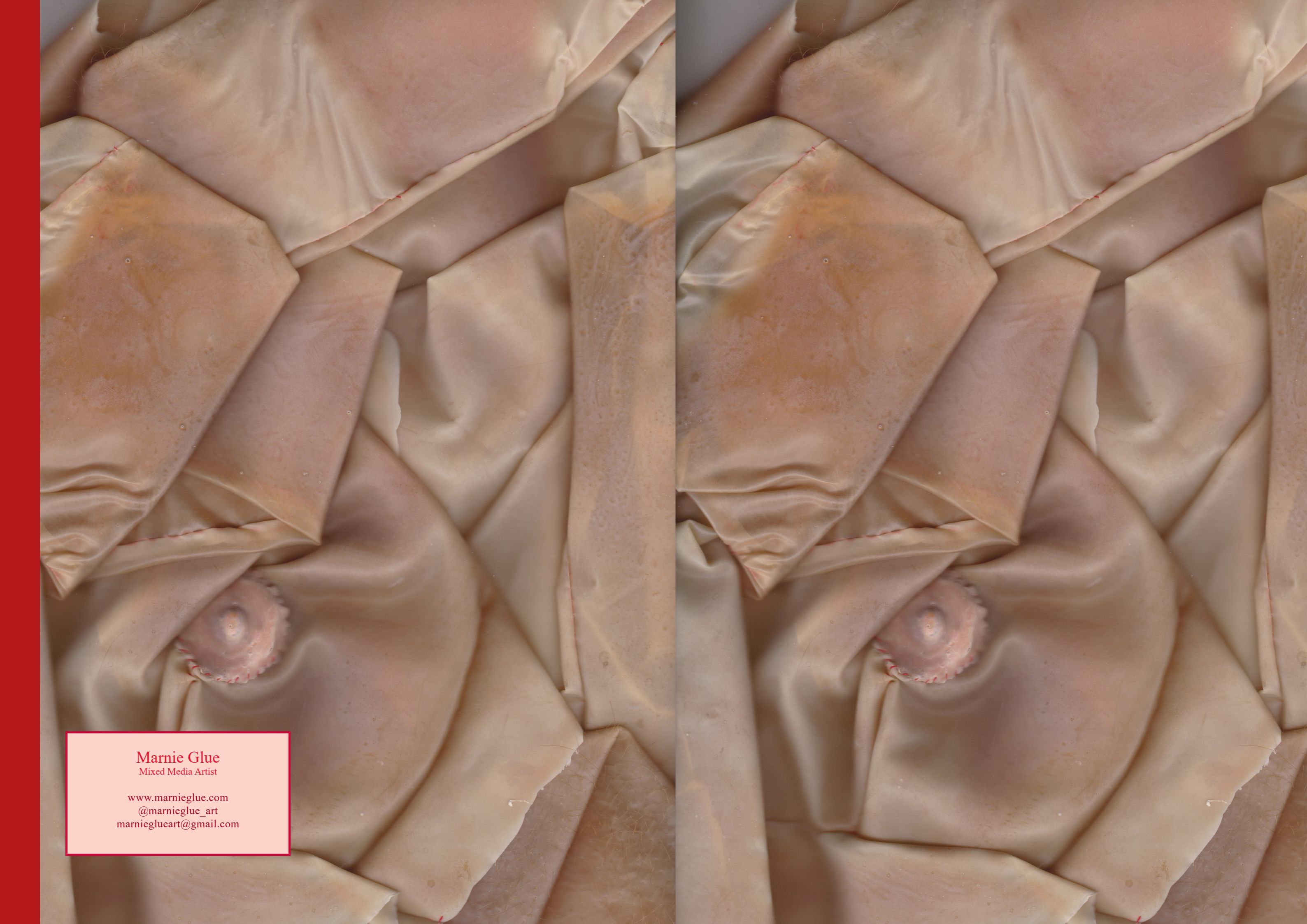
A picture book consisting of creative writing describing the tactile form of flesh. Accompanied by images, drawings, paintings and a unique lino print in each copy. Each book comes with its own individual screenprinted bookmark.



Flesh Writing (2022) Handmade Artists Book

A selection of written pieces articulating the feeling of being in the body, subjects include: the feeling of fingers, clothes against skin, and teeth against lips. It's the first part in an ongoing artwriting study of the body.





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Mixed Media Artist

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