

UOB. 3D D&C. L6. RESEARCH PLANNER

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Version:



Intro

Introduce the outline topic, nature and basis of your research project(s) and / or the context or problem? Can you give it a title?

1. Introduction

'The power of thought enables us to construct symbols of things apart from the things themselves. This includes the ability to make a symbol, an idea of ourselves apart from ourselves. Because the idea is so much more comprehensible than the reality, the symbol so much more stable than the fact, we learn to identify ourselves with our idea of ourselves.' - A. W. Watts.

I believe the most beautiful and incredible things in life must be experienced, not defined and described. By trying to define something we only restrict what that 'thing' can be. To truly understand a sunset or a song or novel you must experience that 'thing' first hand, it cannot be described in full symbolically or metaphorically.

I take a piece of rigid sheet metal, something that can be defined numerically and linguistically. I then try and search for freedom, creating a form of romanticised fluidity. Turning the definable into the undefinable. Taking something finite and contorting it until it cannot be reduced by language. I fight to break free from the rigidity of the grid.



What?

What are you trying to find out and learn through the research ?
What are the **research questions** you are asking? What new insights or understandings are you seeking?


2. What?

I am trying to create a body of work that comments on how people interact with reality. This involves me deeply looking into how I interact with my processes.

I understood the properties of steel through investing time into making, being aware of my movements and the effects each action has on the metal. In essence I aim to intuitively understand steel and copper, how heating, cooling and each strike of the hammer impacts the form and properties of the metal. I experimented with surface, researching how colour and texture can alter a sculpture.

I learn't about sculptors and installation artists, to absorb myself in the world of creativity to discover what makes an installation engrossing. I also let everything I encounter subconsciously influence my work.

Alongside my investigation of artists and my immediate surroundings I also have invested a lot of my time into Zen and Taoist philosophy, I could consider myself a contemplative practitioner of Zen, which has influenced me quite profoundly.


	Why?	<p>What are the aims and objectives of the research?</p> <p>What are you hoping it will achieve? Why is it relevant and worth finding out and who (if anyone) might benefit or what might change as a result?</p>
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3. Why?

I have benefited from the making in this project. My style of working feels as if the end result is a piece of myself making its way into the physical world and therefore there's a certain catharsis to it.

I aim to cause an isolated moment outside of time that causes myself or anyone else to be lost, for their mind to be absorbed and engulfed with an experience and nothing more, language and categorisation do not matter in this realm. A pure human experience that has no need to be explained, only felt.


I believe finding time outside of time, being isolated to the present moment causes a meditative effect. The human mind benefits from experiences like this. It causes a release, an unravelling of the linear mind allowing space for moments of bliss and freedom to consume you. This is a bold statement and to create an experience like this is challenging especially when everyone has their own thoughts of daily happenings that consume their mind continuously, it's very difficult for people to let their mind settle. But a simpler goal may be to make someone feel something, to think anything. We learn through our experiences and interactions with the world. So, if I manage to create any kind of reaction that is good enough for me, the question becomes how consuming can that feeling be.

	How?	<p>What methods will you use to help answer your research questions?</p> <p>How are you approaching undertaking the research? What tools and / or equipment will you need?</p>
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4. How?

I used forging methods, on steel sheet. I combine techniques of repoussé & chasing, raising and sinking, so most of my process revolves around a hammer. I feel this allows my work to embody flow and a natural creation of form. I then used enamelling techniques as well as rusting and heat treatment to create different surface finishes, this elevated the sculptures, adding another level.

In terms of creating this 'experience' I focused heavily on the curation and synthesis of my work finding a resolution in the way it is exhibited. This is why I benefited from looking at past installations and thinking about how to hold the minds attention.

	Who?	<p>What references relate to your subject / topic, who else is working in this area what is the precedent of work in the field? (State of the Art)</p>
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5. Who?

I have been influenced by Zen and Taoist philosophy, the Zen master Sengai Gibbon (1750 – 1837) was a painter and his philosophies have resonated heavily with me. Paul Reys made something called 'Zen Telegrams' a collection of ink paintings accompanied with small poems, his approach to this simple painting, literature combination influenced my decision to include writing in my project.

The work of artists like; Herb Alpert, Constantin Brâncusi, Ben Nicholson, Bridget Riley, Barbra Hepworth, John Hoyland, Helen Frankenthaler and Saburo Hasegawa all hold such beauty in my eyes. They inspired and motivated aspects of my work. All of their work can be placed within the realm of abstraction but each of them approach abstract art in incredibly different ways. Even though they've influenced me my work holds no resemblance to theirs, everyone approaches abstraction in their own way.



When?

When will you do the work, what are the planned stages and milestones?

6. When?

From the beginning of the year until christmas break I focused my time on workshop practice, this was predominantly improving my first hand knowledge of forging techniques.

My dissertation took up some time in first term but also caused me to read a lot into Taoist and Zen philosophies and ink painting. This became a large part of my initial research.

After christmas I began to develop to more in depth material language. I found a strong affiliation with the pieces I made as I started to tie my philosophies to my style of making and outcomes.

In early February I started a collection of short writings that would outline my philosophies. I continued to revisit this document up until the very end of the year.

January through to mid march were extremely pivotal times for me as I began experimenting with enamel and surface, seriously refining the forms I was creating. I found myself incredibly driven and my level of quality, output and satisfaction had never been higher.

18th of march the workshops closed.

Since I no longer had access to equipment there was a period where I lacked a creative drive. As April passed I invested some time into oil painting so that I could find a new creative outlet.

I then began and completed my final PDFs.




If?

If you undertake this research what are the ethical implications - are you studying or involving people in your research?

7. If?

Nope

	RISK?	What are the health and safety risks and considerations related to your work and how will you mitigate against them?
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8. Risk?

Forging and the use of other equipment had the potential to cause injury. But by using the proper technique and safety equipment I was able to avoid any signs of long lasting damage and did not sustain any major injuries.

Dissertation title/topic:

'Zen and its ability to effect how people approach the act or Making and understanding Art'

The topic of this dissertation was to propose how Zen philosophy can affect a mental state during the creating of art as well as how it can be experienced by other people.