

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

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Version: 7



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

Summary Sentence or Research Question:

There is Salt in the water.

A personal narrative project on change and perspective. The navigation of ones environment and interaction with materials. Looking to express an feeling to the audience. Although it has no English translation I have taken heavy influence of the japanses theme and ascetic of "*mono no aware* (the pathos of things)". It describes the appreciation for a thing of fleeting beauty. The bittersweetness to life and the temporary aspect of it all.

The fact that everything is changing constantly and gradually. A slow sense of shifting and in permeance. The temporary verses indefinite.

I express these ideas through my choice of mertaily and experiments. For example using stone work ,ceramics and epoxy resin as a more permeate material. Where light projection, skin, animation and slit churning are more fleeting. Using a wide range of materials helps me learn and explore a range of topics and pushes me as a maker and creative thinker.

Building a narrative of how can we contextualise and express this feeling of awe and unease through sculptural art and imagery. A sense of cosmic wonder.

I feel that nothing expresses this more them tidal shift and the phases of the moon. A remote celestial orb that constantly changes visually each night. yet has a direct influence on earth. The moons gravitation pull causes the tide to be constantly on the move. An energy which shapes the world around it.

"There is salt in the water" is a project about the perception of change and its culmination over time. It is a series of experimental processes that have cultivated into eight pathways, presented in a group. I want to express the Japanese concept 'mono no aware' - 'The beauty of the temporary vs the beauty of forever', through expression with different mediums. Initial inspiration comes from the sea, the land around the sea, coastal erosion and how the tide can change things. Taoism, illustrated in the book 'The Toa of Physics' explores the perception of time and space. Understanding that night and day, black and white, life and death correlate and are both equals and indispensable to each other. This is the basis for my ideas along with 'the moon' and its relationship with the earth, underpins my works. The number 8 and the themes of; the phases of the moon, how water is said to come originally from space; the way the moons gravitational pull, changes the tide brings this together. In essence the work becomes a

romanticization of modern science. Science of old and Taoism. Incorporating an essence of movement and change exists in all these pieces.



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'm looking to learn through making and exploring new ideas. I'm looking for different ways to express ideas through different mediums. I'm taking my drawings and applying it to lots of different materials and watching it grow from there. For example how can I change the audiences perspective on something. How can I reflect the temporary and the permanent in my work?



Why?

What are the aims and objectives of the research?
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?

3. Why?

The aims of the research is to find ways to draw and express mark making through different materials. I'm hoping to gather lots of different examples of mark making which are aesthetically pleasing. Its relevant and worth finding out because I can pass the knowledge onto others. Once I lean the methods through my style of drawing I've learnt it forever. This lets me explore a vast range of things and experiment with a vast amount of different things. Creating beautiful things which baffle and perplex.



How?

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

4. How?

I will go about doing this by trying lots of different methods and experimenting with all of them. For example stone carving and ceramics which are very permanent and hard. Then experiment with light projections and embossing into the skin. Encasing things in resin and etching into metal.



Who?

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)

5. Who?

Olfur elison, Olfurs work is very inspiring because it pushes boundaries and shows so many different perspectives and mediums to do work in. I went to his show at the Tate in London last summer and became awe inspired. He has influenced me the most this year. There are people like Sam Cox (Mr doodle) and Kazuma who do repetitive drawings. Gijs who does jewellery that leaves a shadow on peoples skin and Andy Goldsworthy who works in things that are impermanent



When?

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

6. When?

I have divided my year up into two halves the first half was spent experimenting and exploring different mediums that I wanted to try. Then a pause during the time I was writing the dissertation. Then in January the making of the more resolution work. Experiments that where more decisive then explorative. Whilst doing these experiments I decided on where to take my earlier experiments and make them into finished pieces. Over the course of the few months before April I had planned and made my main body of work. I had to divide my time up between doing all of the different pieces. This was challenging because they all required a large amount of time. I did the ceramic piece first as they take the longest due to drying time and firing rotations. I left the metal work to later as its something that doesn't require as much time over a long period.



If?

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

7. If?

N/A



Risk?

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

8. Risk?

My ethical implications are the materials that I use are not good for the planet, For example resin and Nitric/ sulfuric acid when doing the acid etching onto metal. Disposing of that correctly. Lots of ceramic dust and heavy metal work. Following the appropriate safety precautions. Such as wearing a mask and having good extraction. Steel toe caps and being aware of those around you.

Dissertation title/topic: An Investigation of autotelic creativity from surrealism to flow theory.