

Emilia Hunt
318 PDF
Document

Loose drawings and paintings





செவ்வாய் திசை நோக்கி

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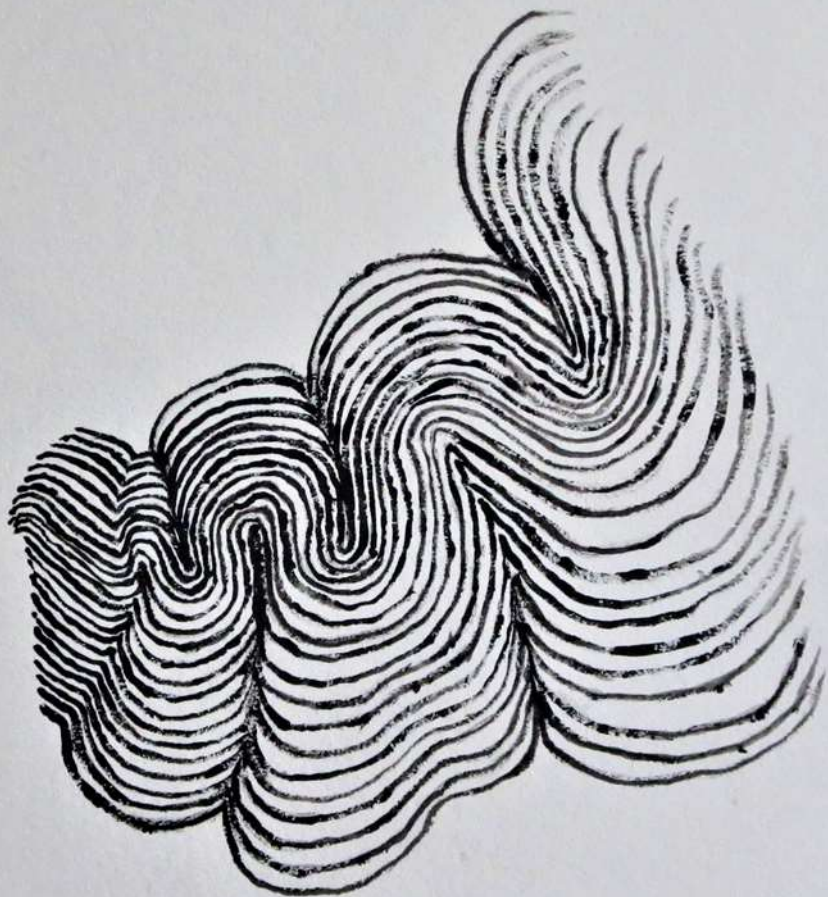


University of Brighton

Hastings



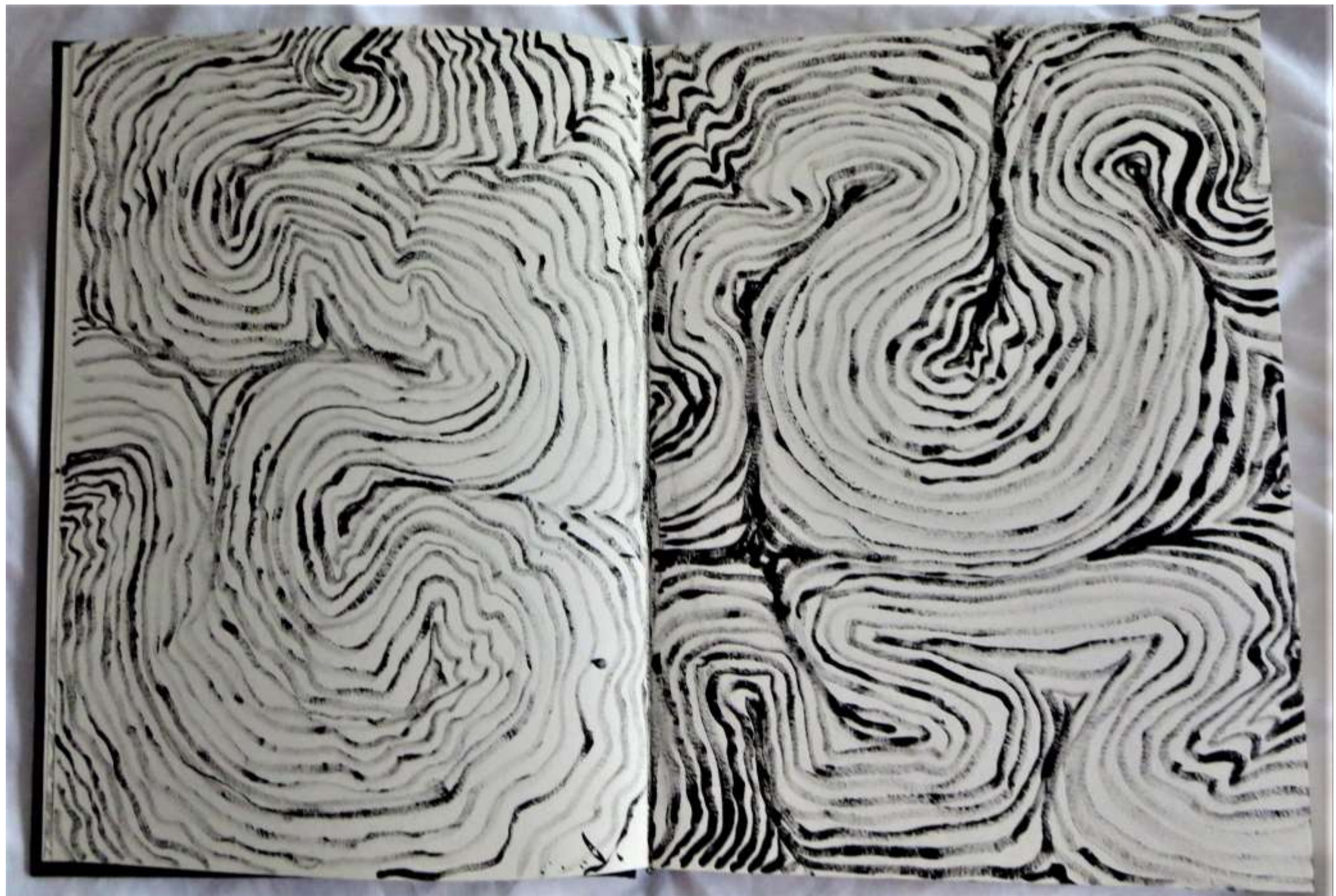
20:38
22 wed
Cart Jay
do
This.

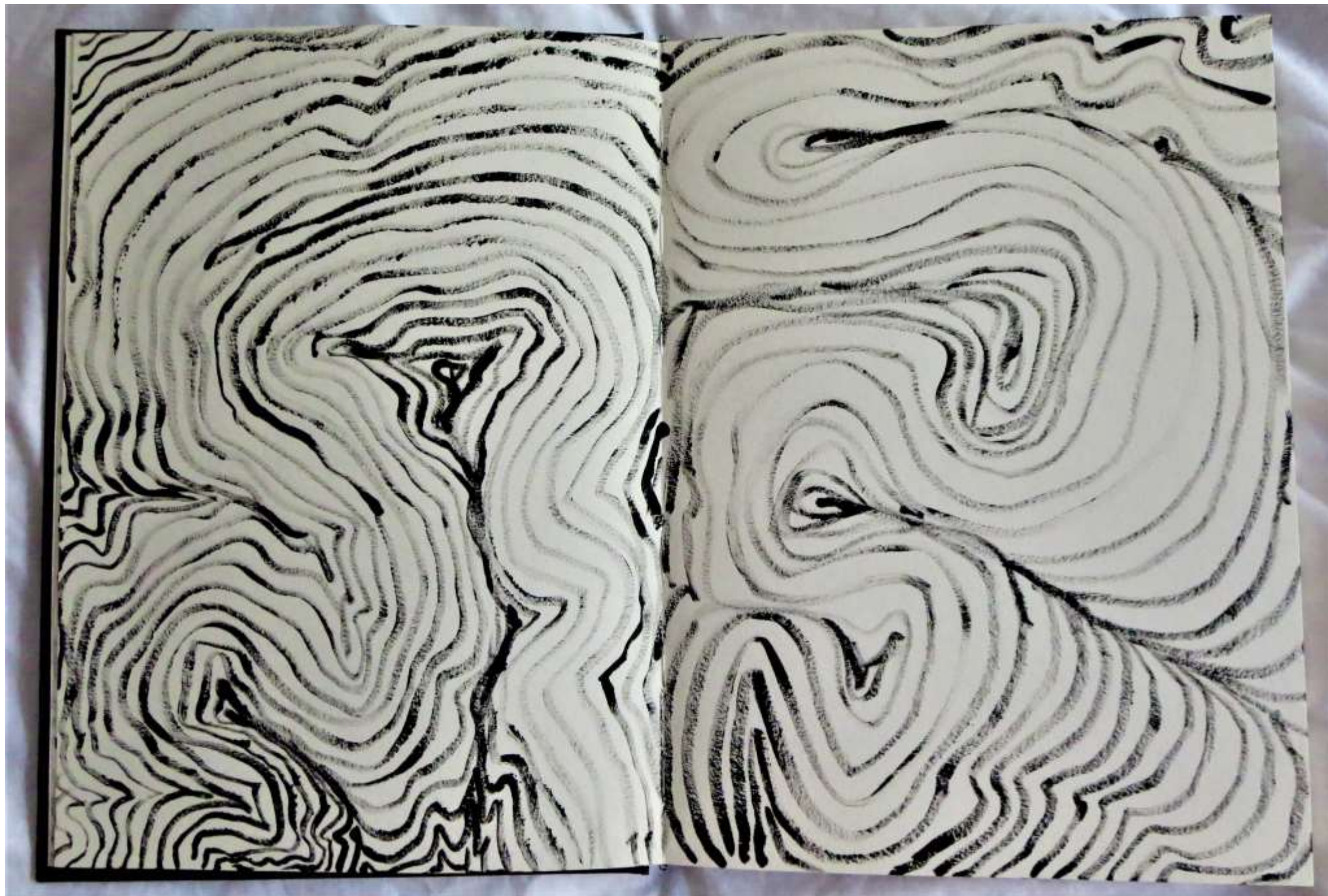


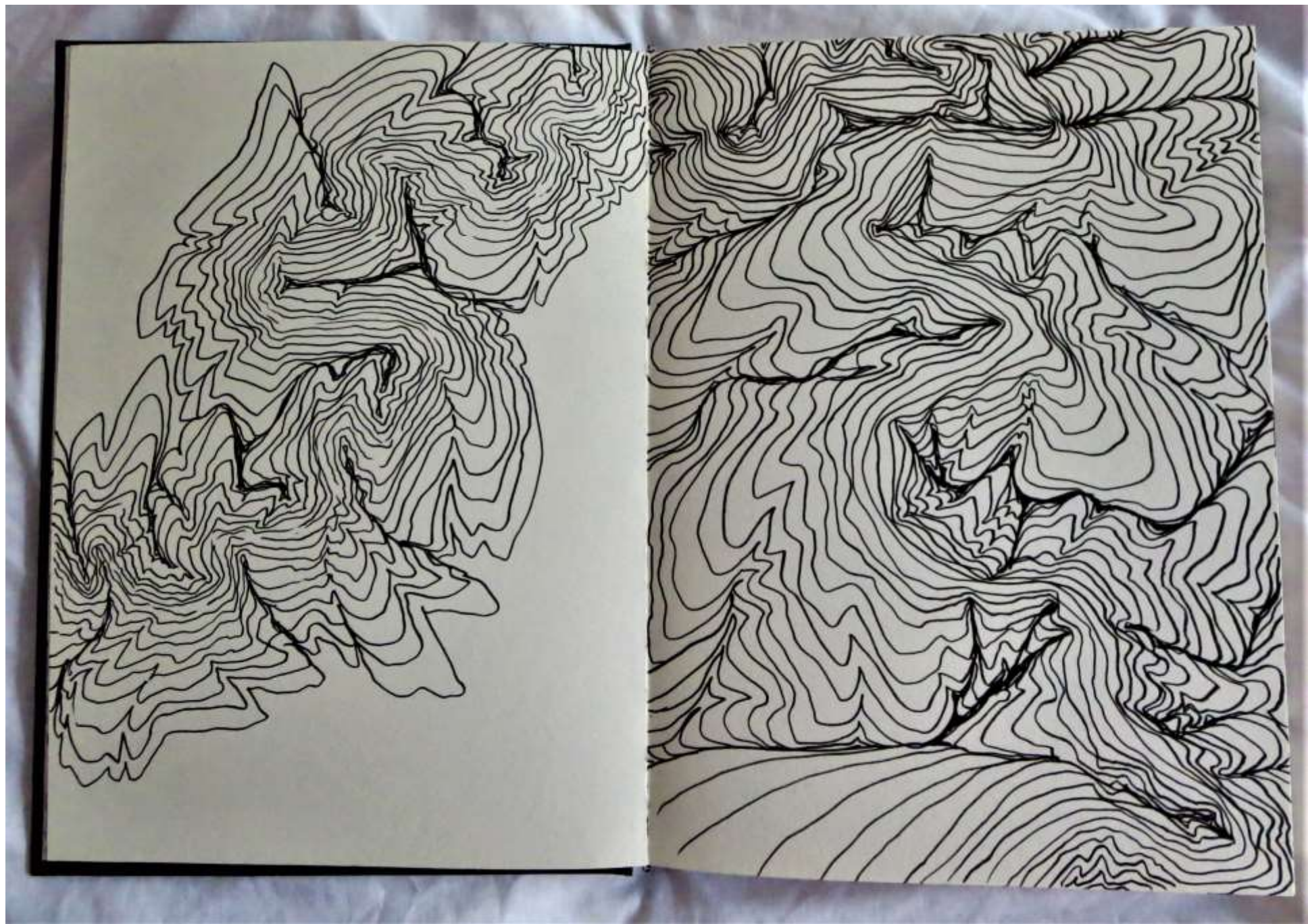
you
ARE
VERY
BEAUTIFUL.

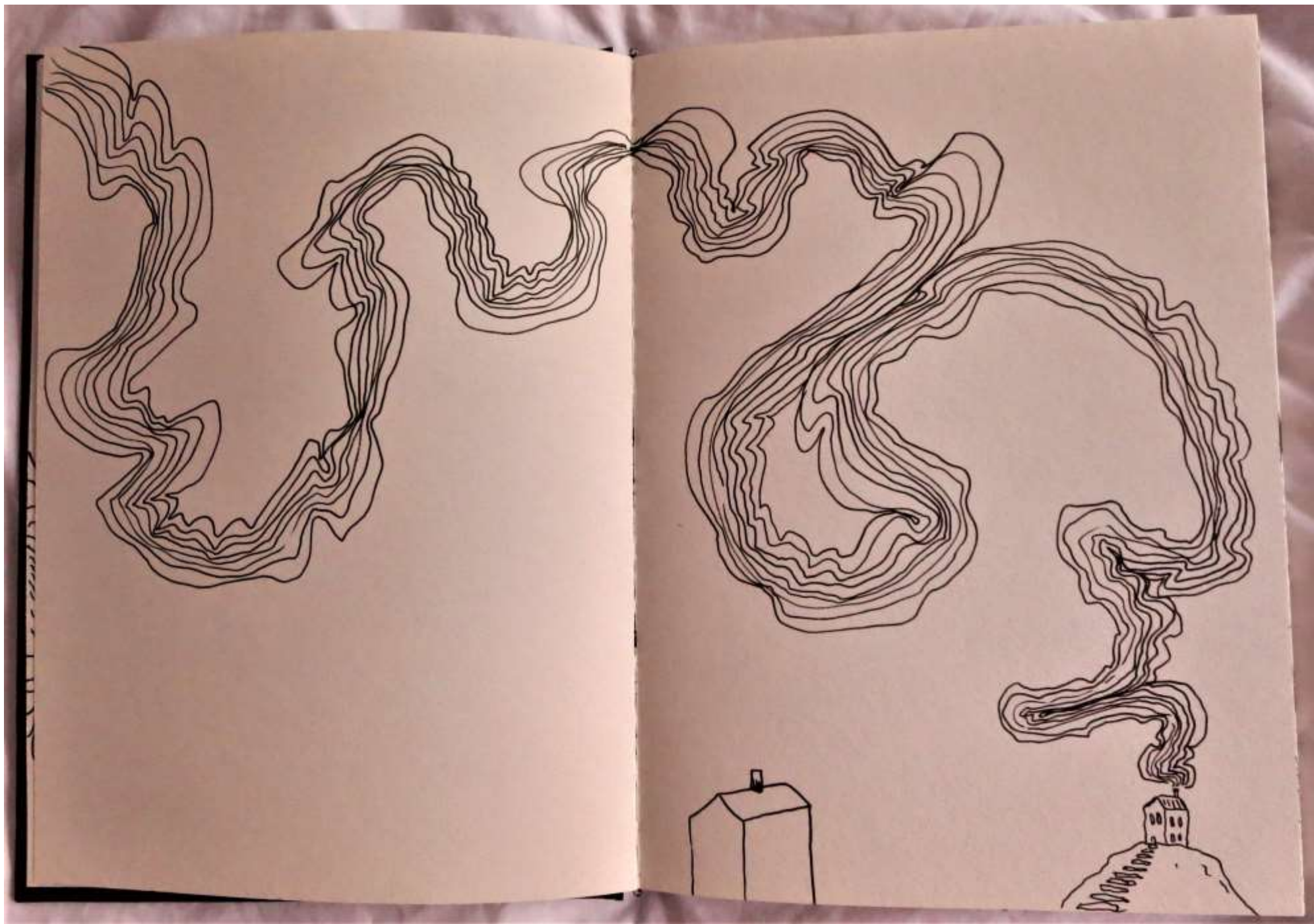


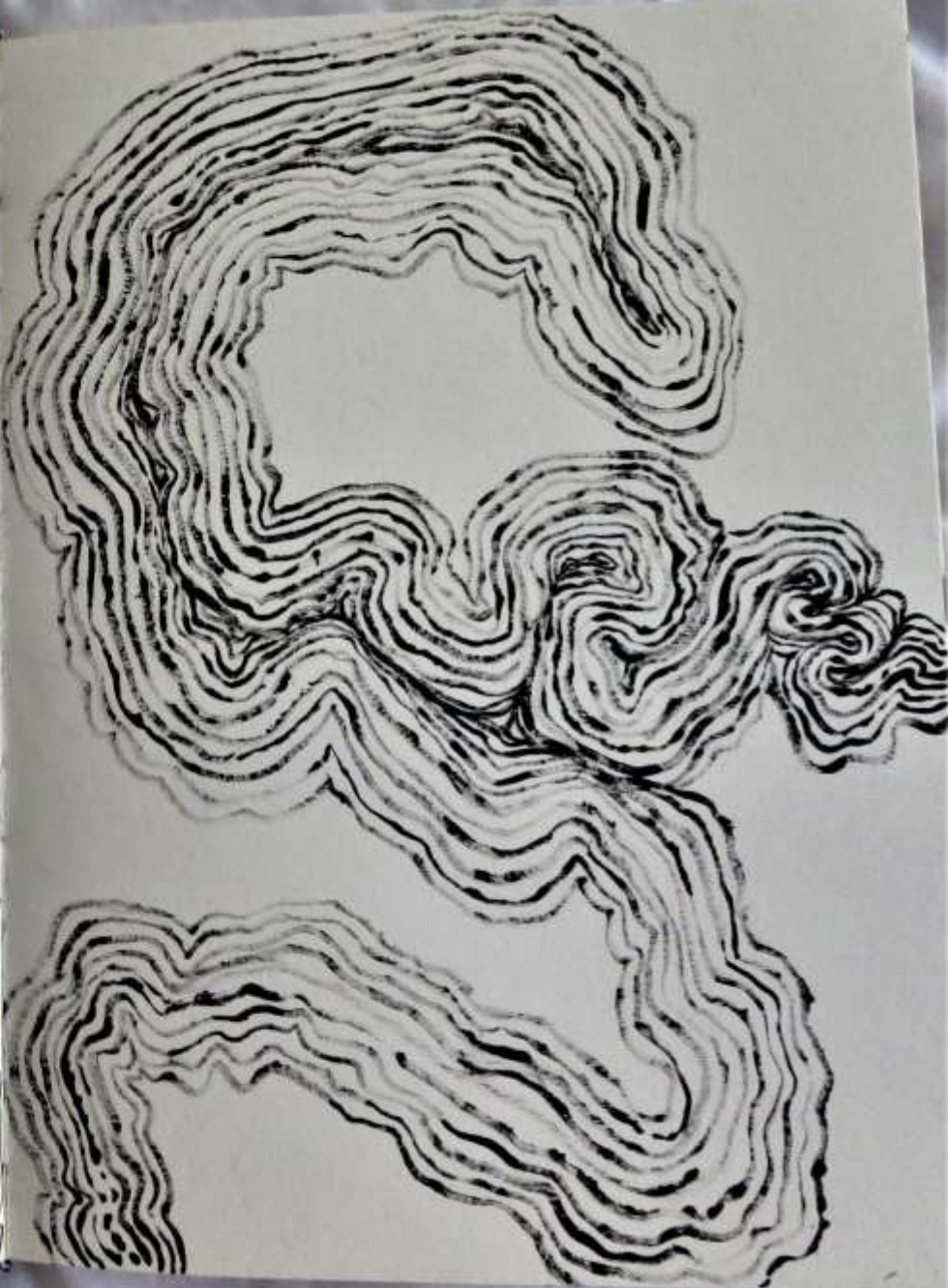
Double spread
paintings

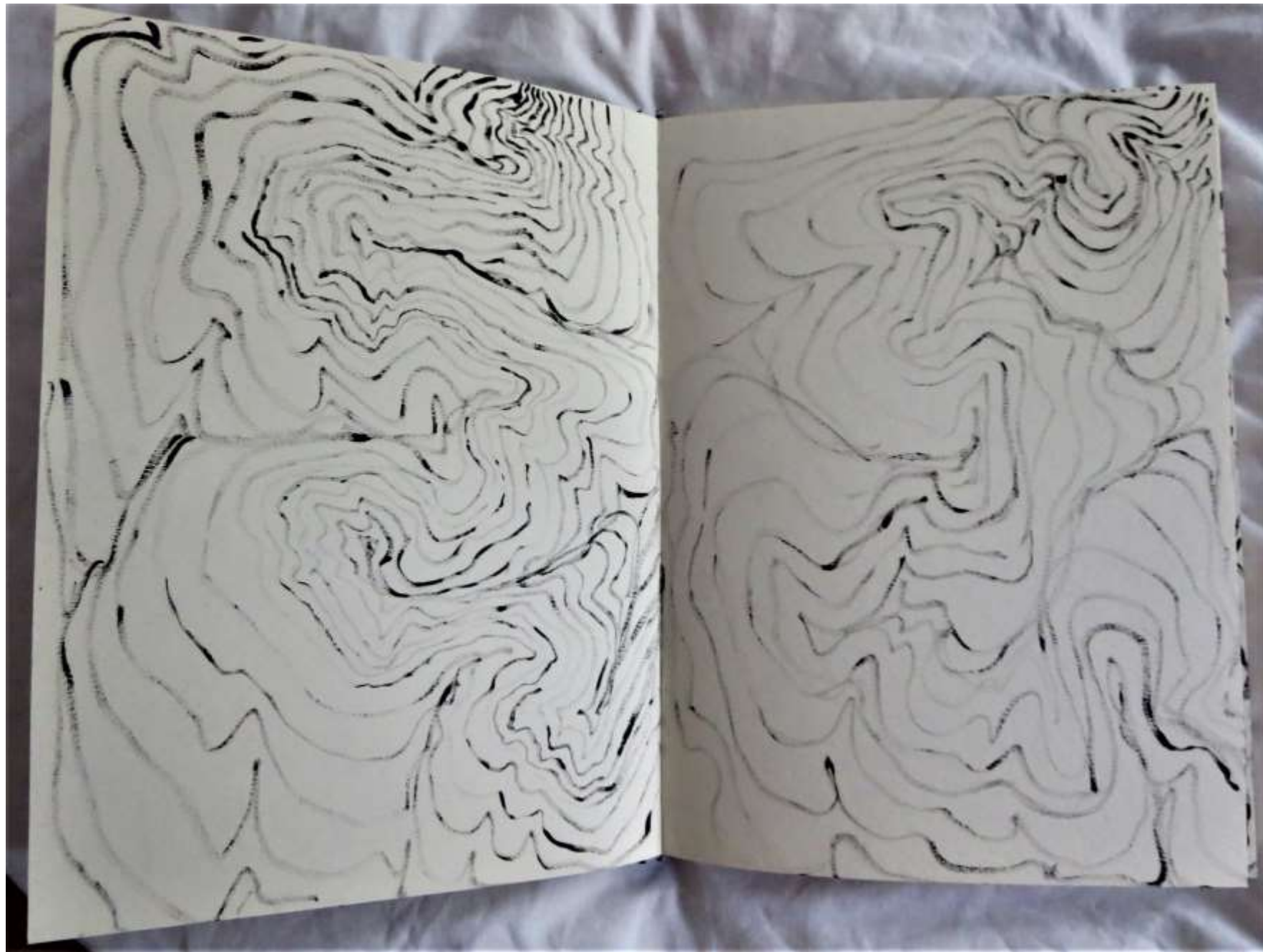


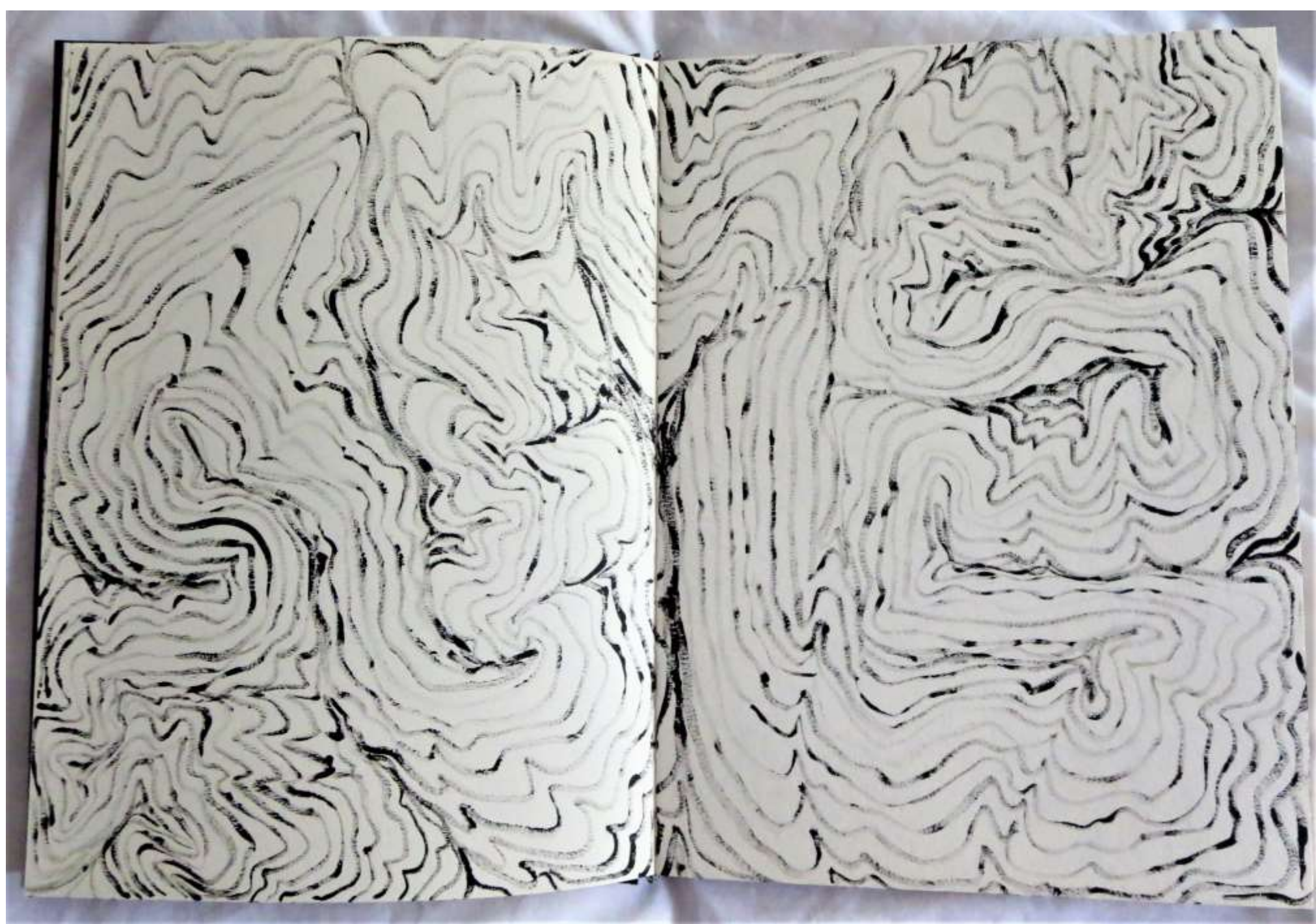


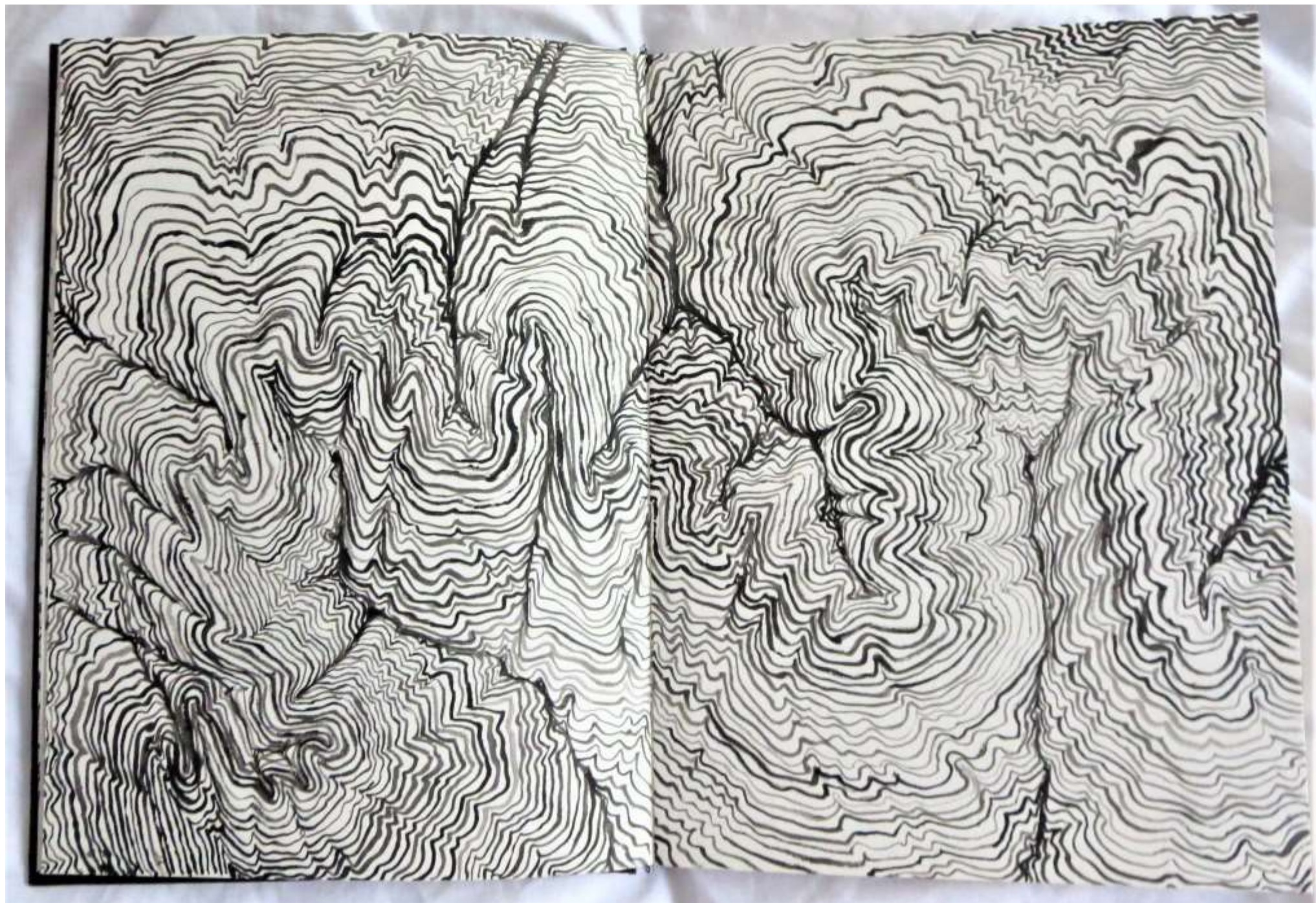


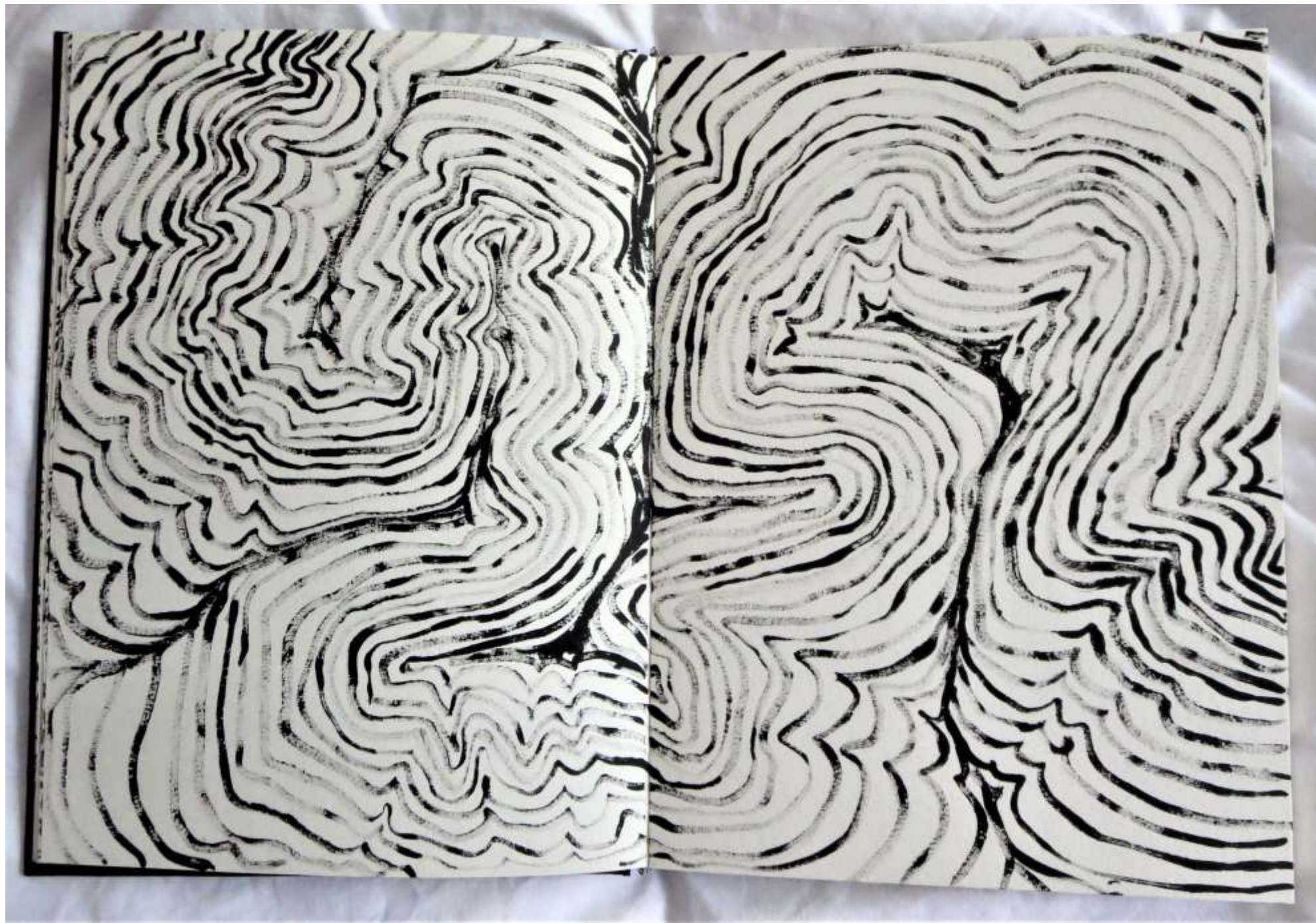




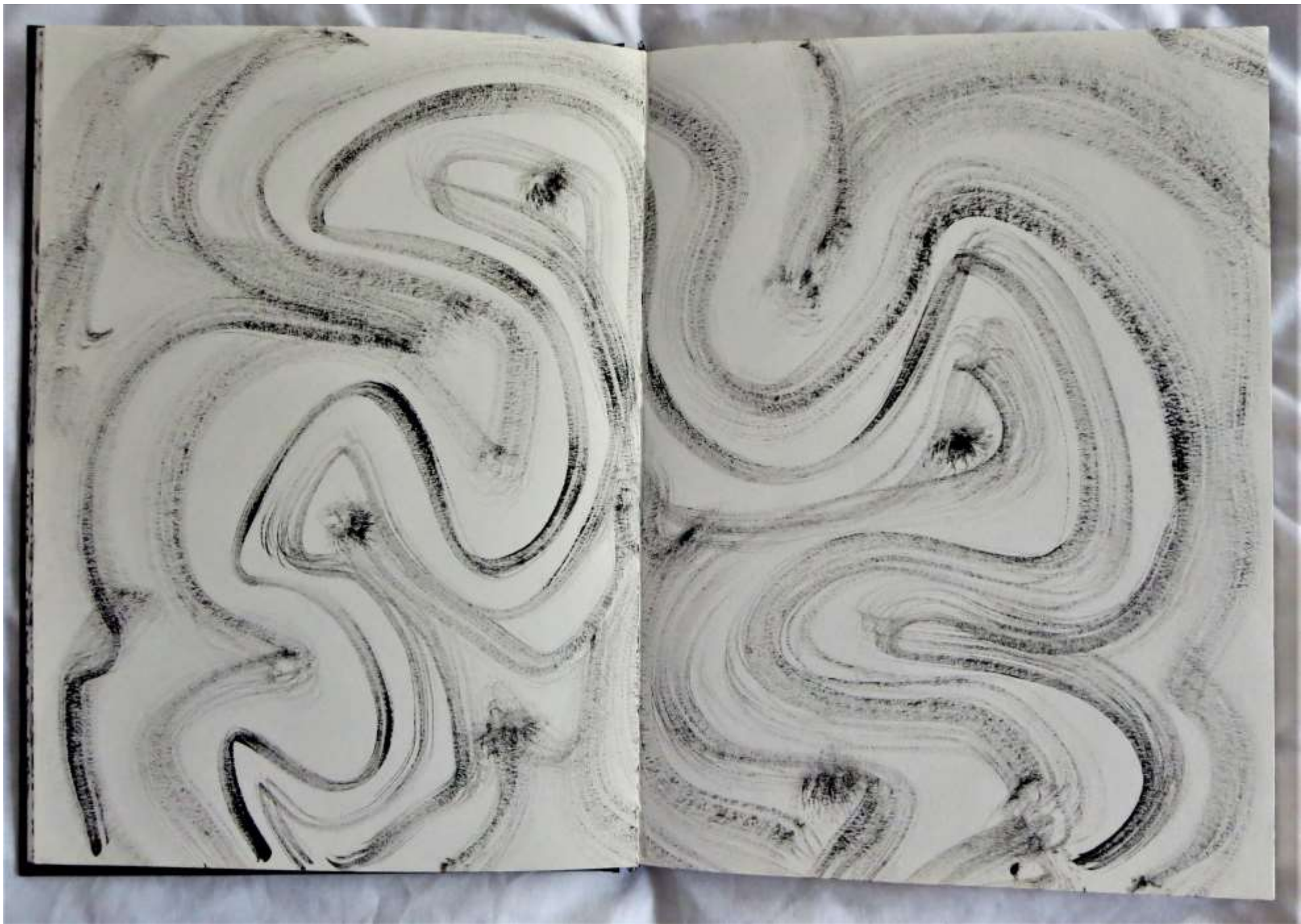




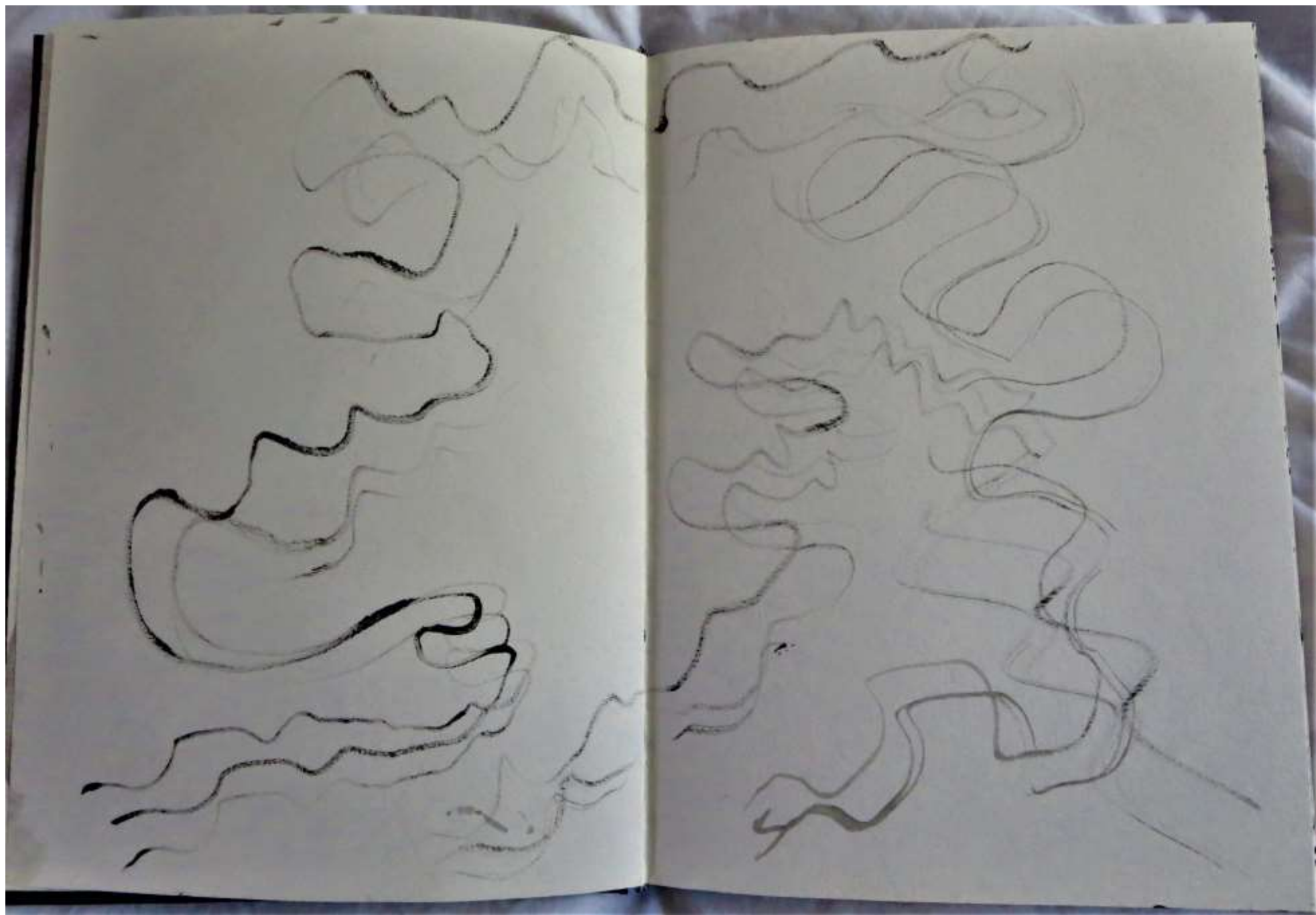


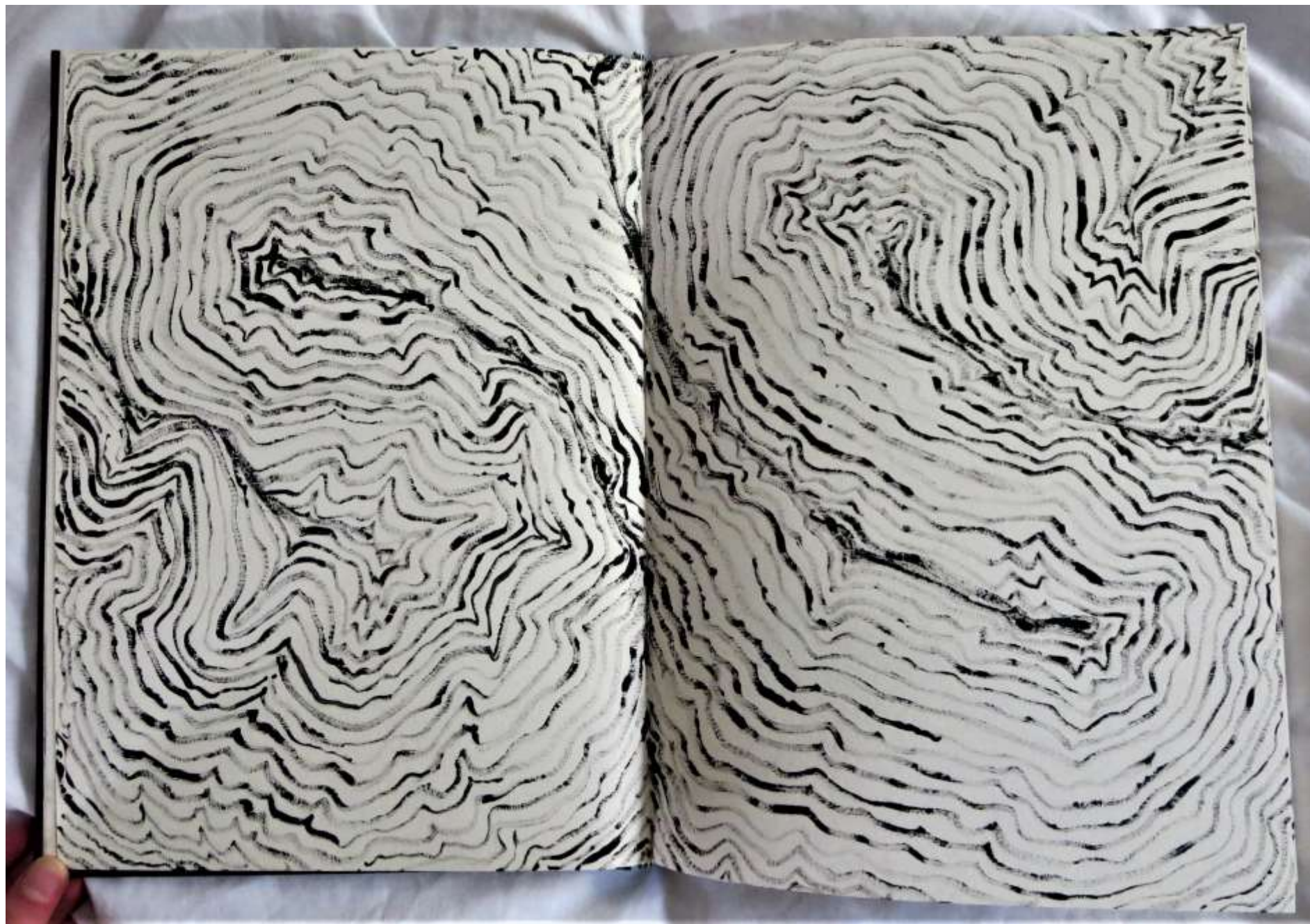


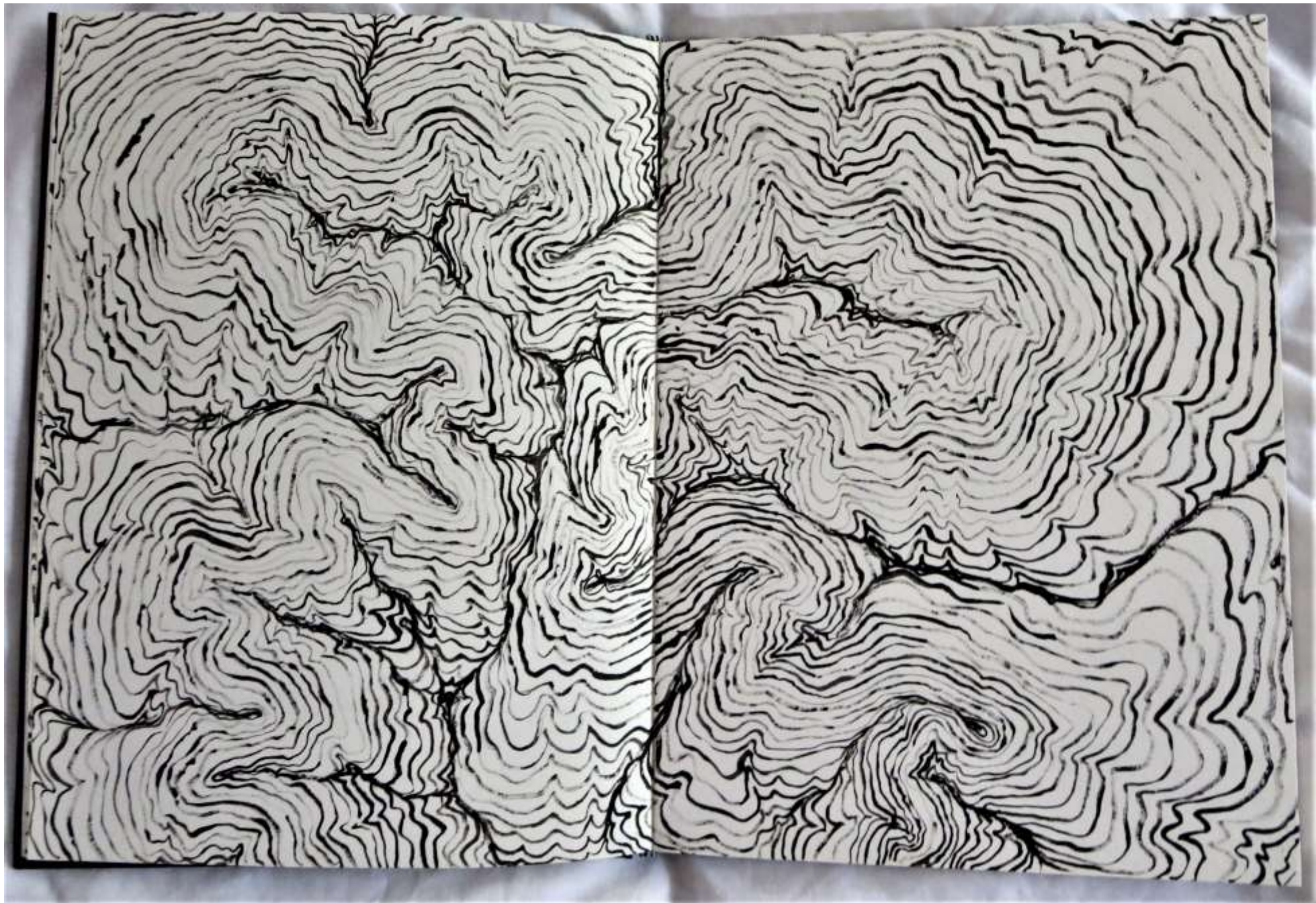


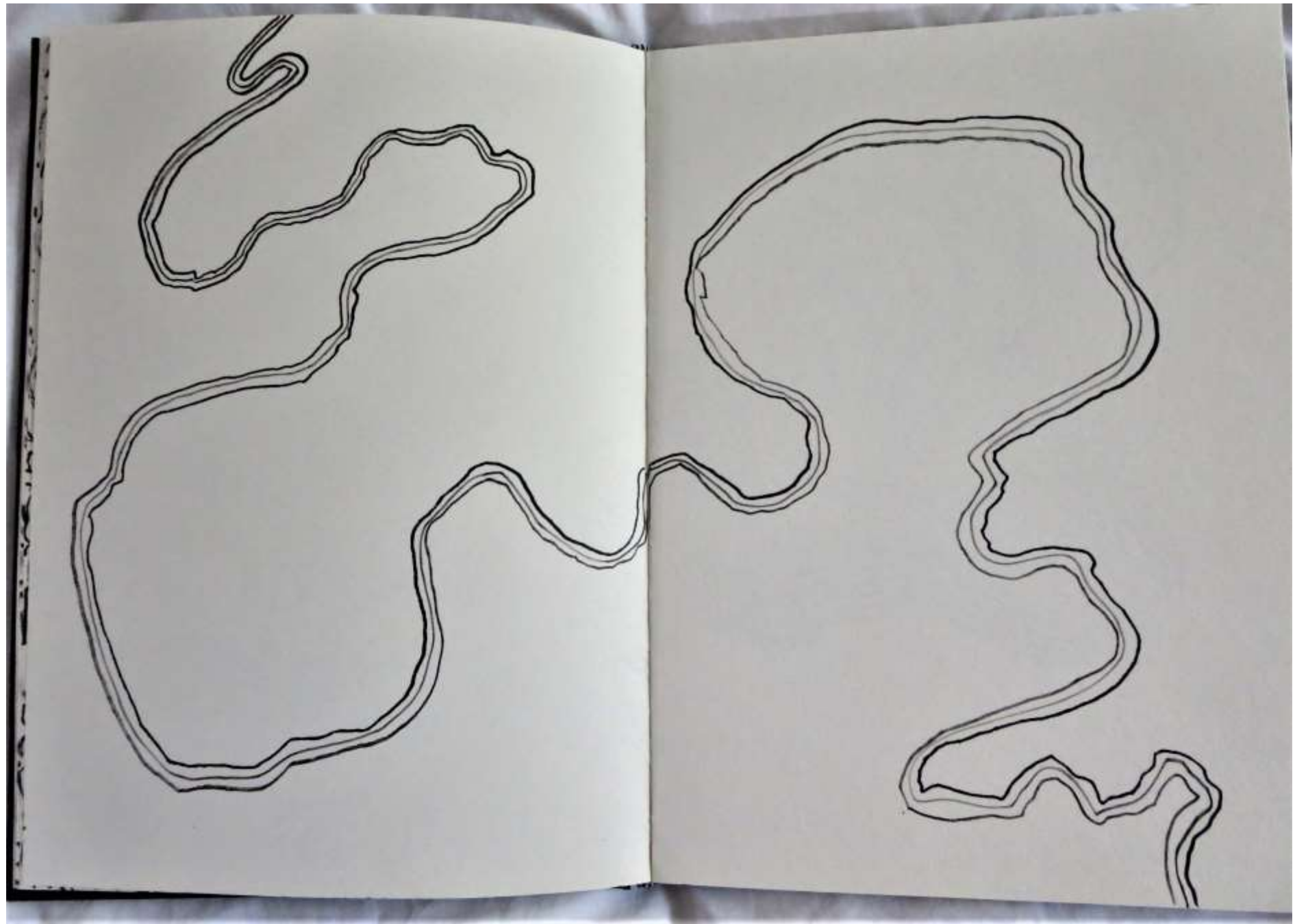


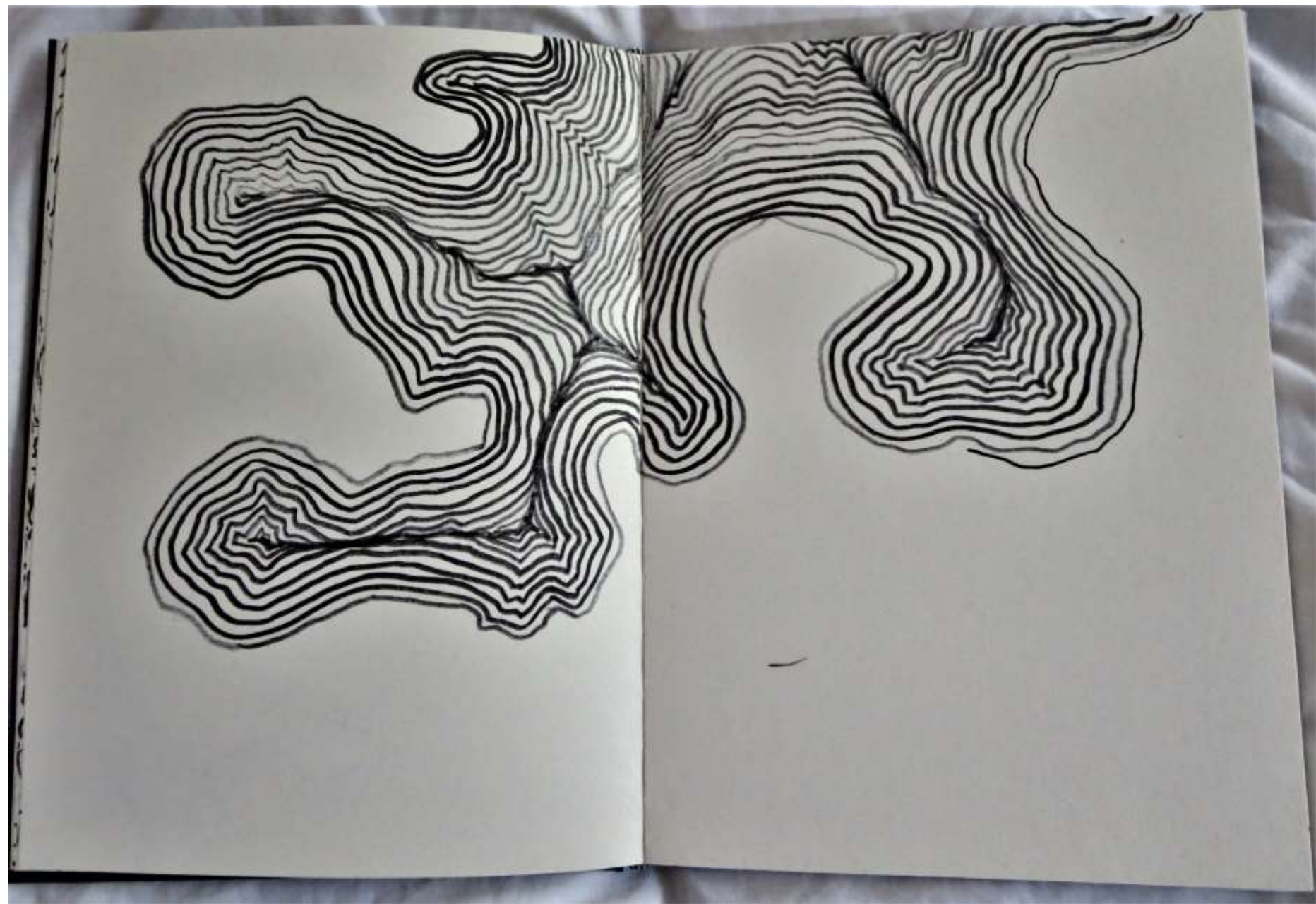


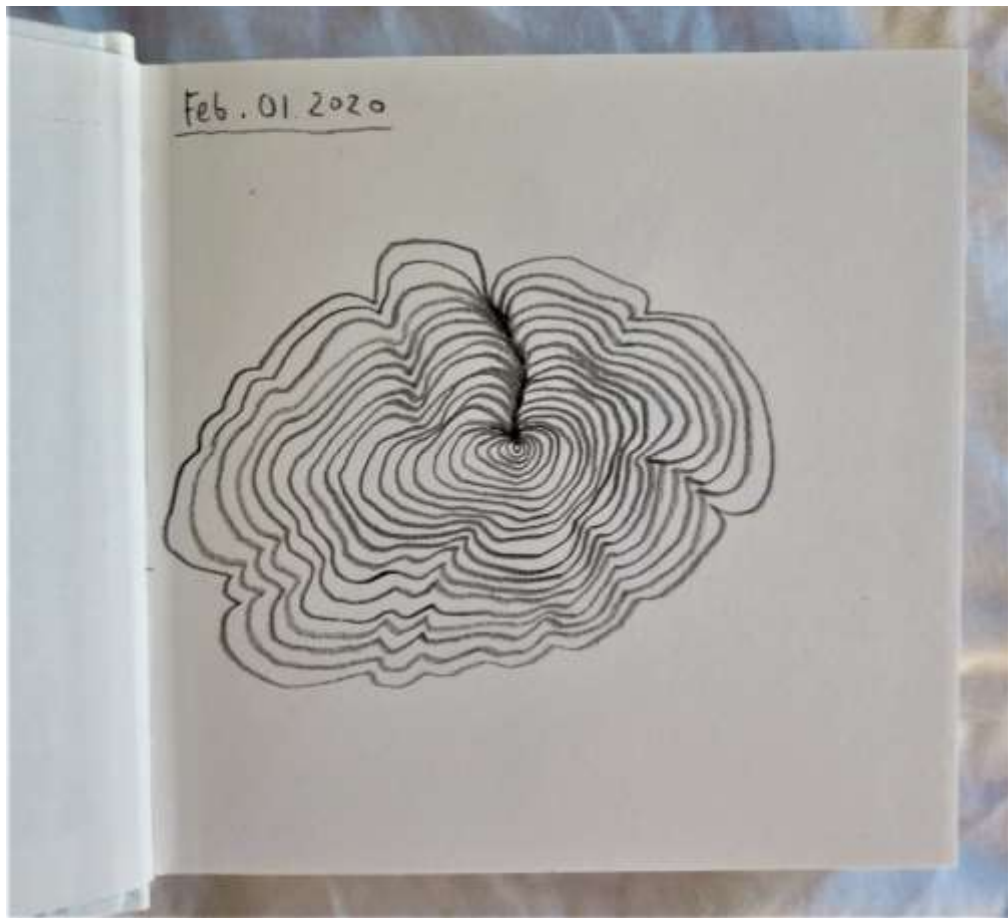












Diary drawings

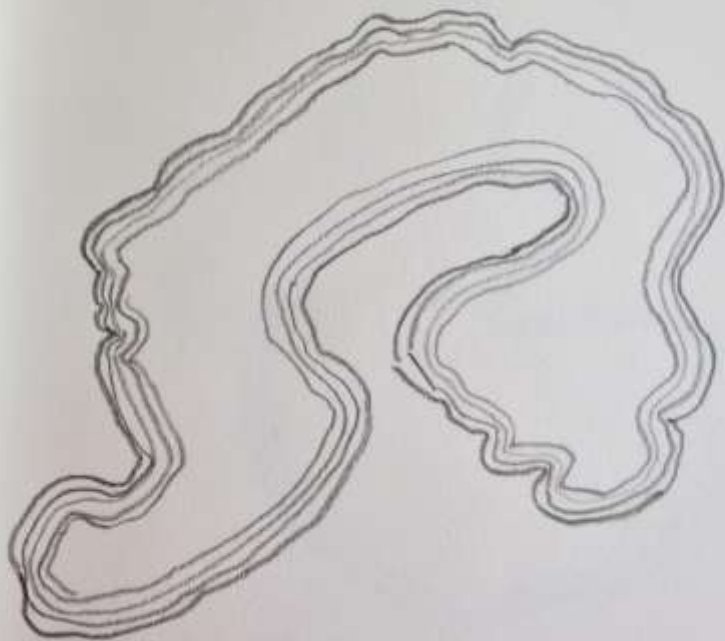
Feb .03. 2020



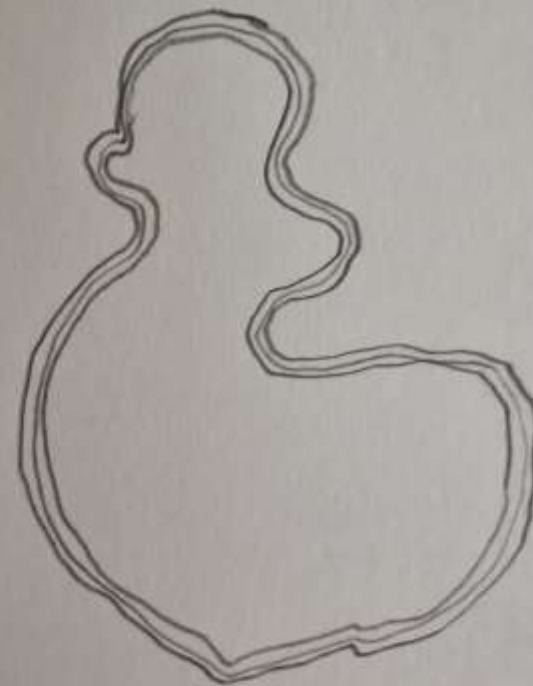
Feb .04. 2020

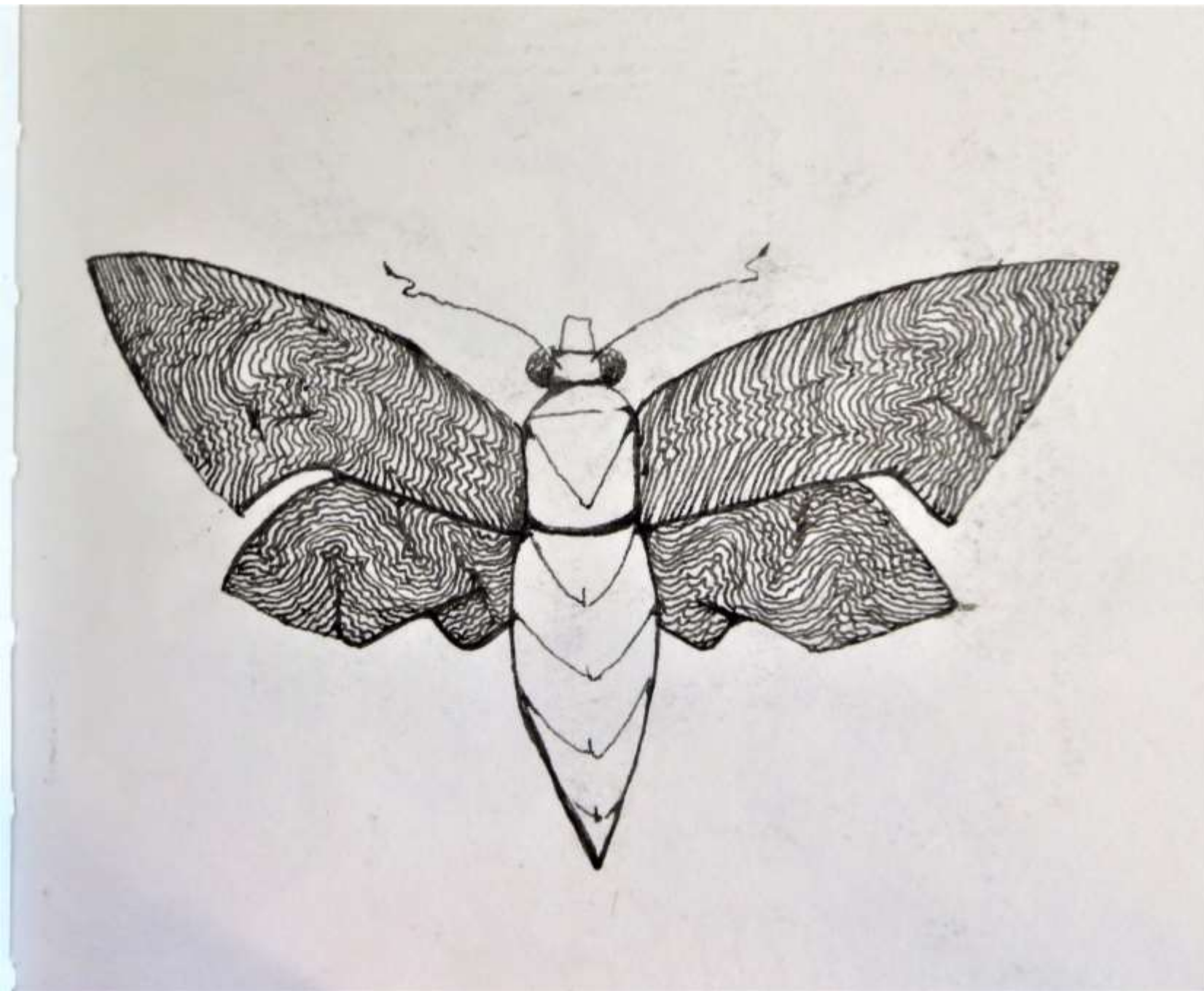


Feb. 05. 2020

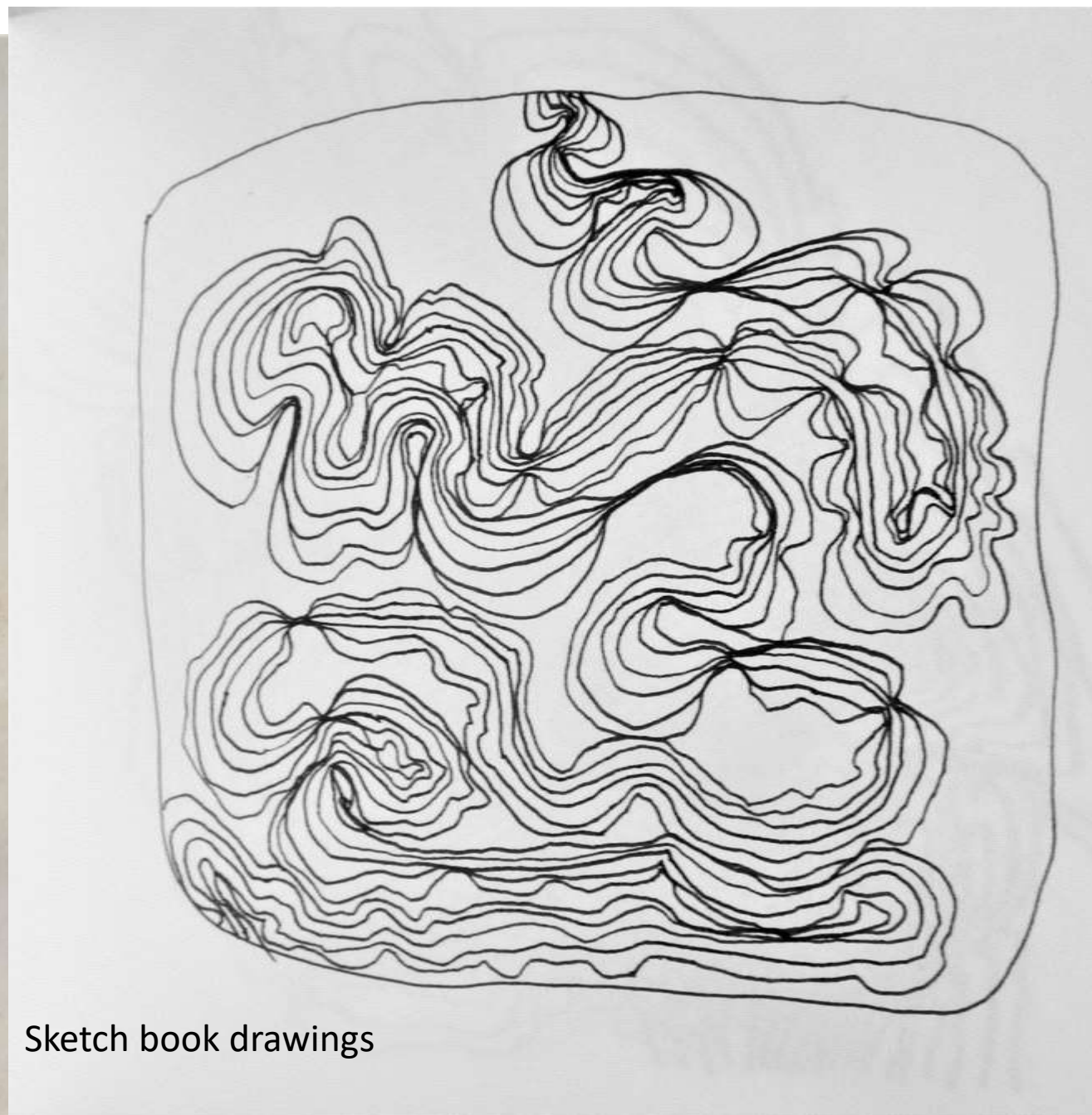


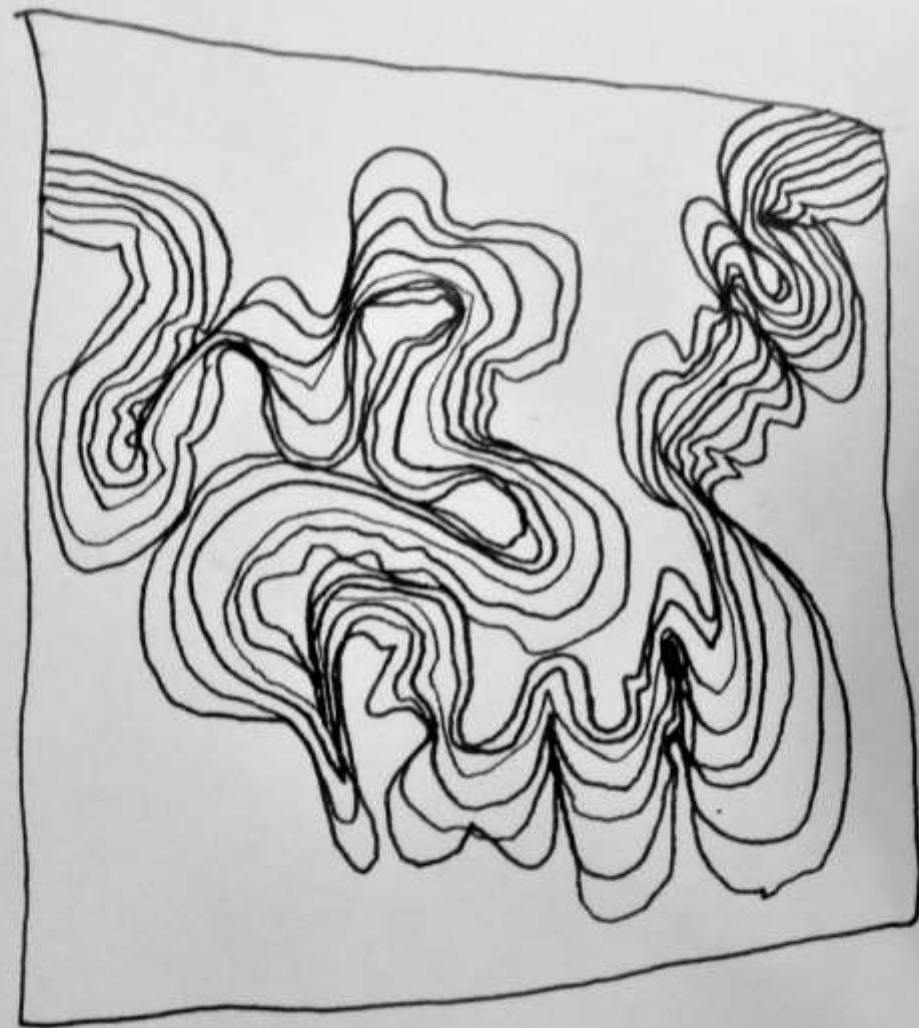
Feb. 06. 2020



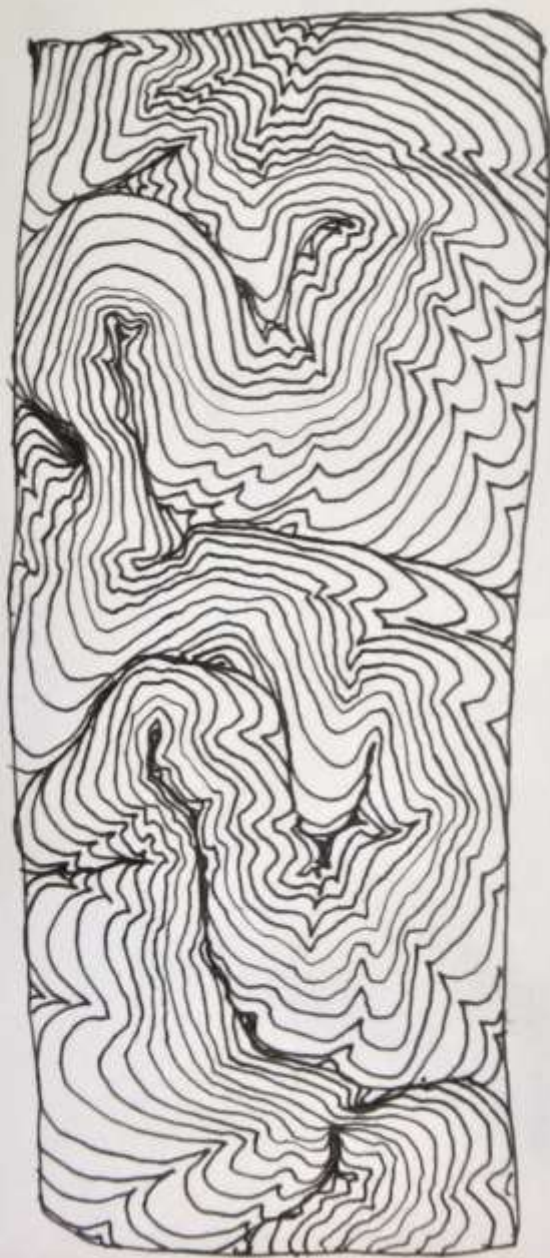


Drawing of a moth





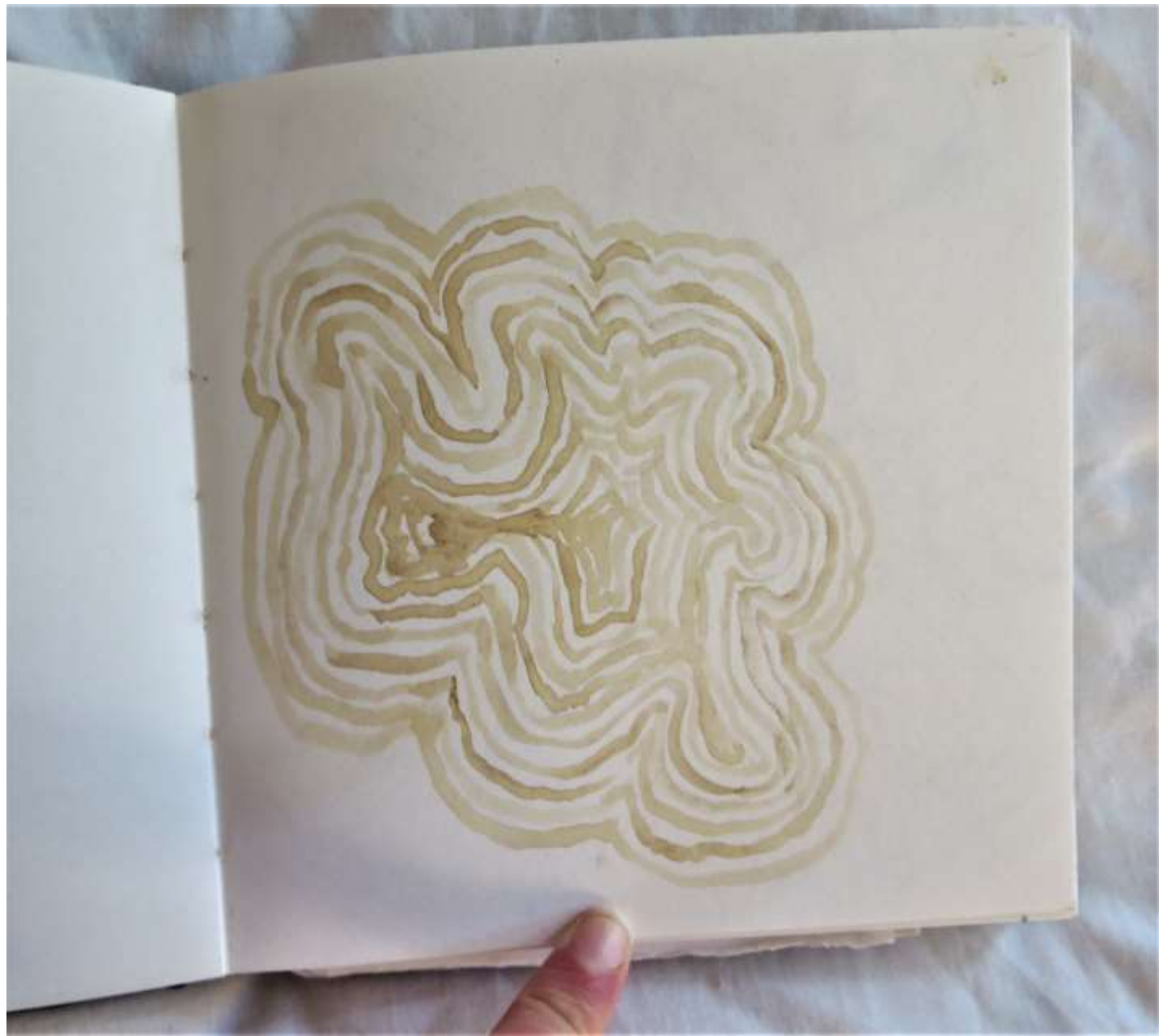












An experiment with Coffee

I would
like to
make a
hall hanging
I Don't
know
about
the material
Yet.



Sketchbook plans that I
started last summer.

Skate Board
Guitar
Jacket
boiler suit.
Skin.

Jangling / vice.
hands.

Stores.

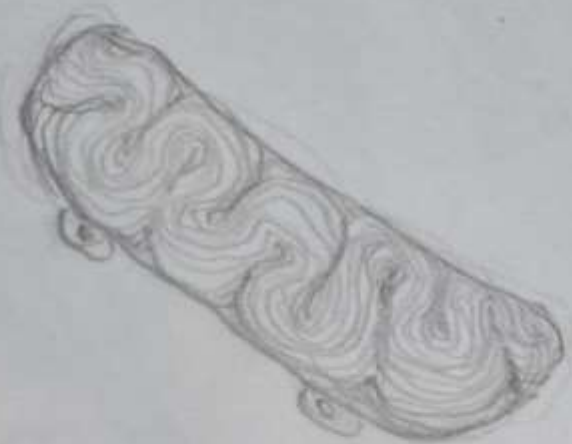
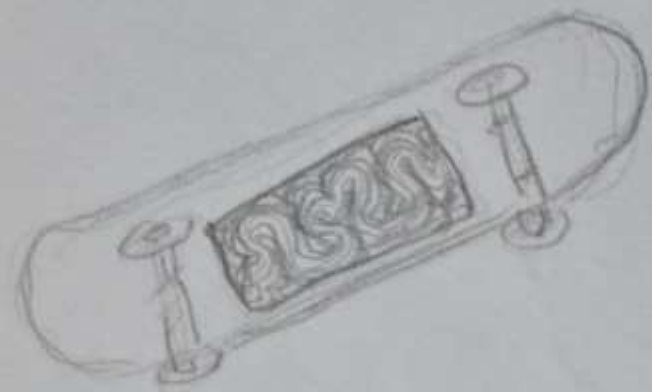
Brass Bands

Series or ^{creates}
transformation sp
Mimesis.

What do you do
When you strip yourself
From your identity
Partnership, released
From so much you've
held dear for so long.
A Fresh Start at
Sund. A fire of intense
reflection. Empty ness,
hollow but not devoid
of Everything.



Guitar on the
Side & Guitars



Skateboard with pattern on the
Bottom and on the top of the Deck.



Jackets /
Kimono style
Jackets you
can wear
with pattern on it.

Boiler
Suits
Which
have
features
That
have The
Smirks.



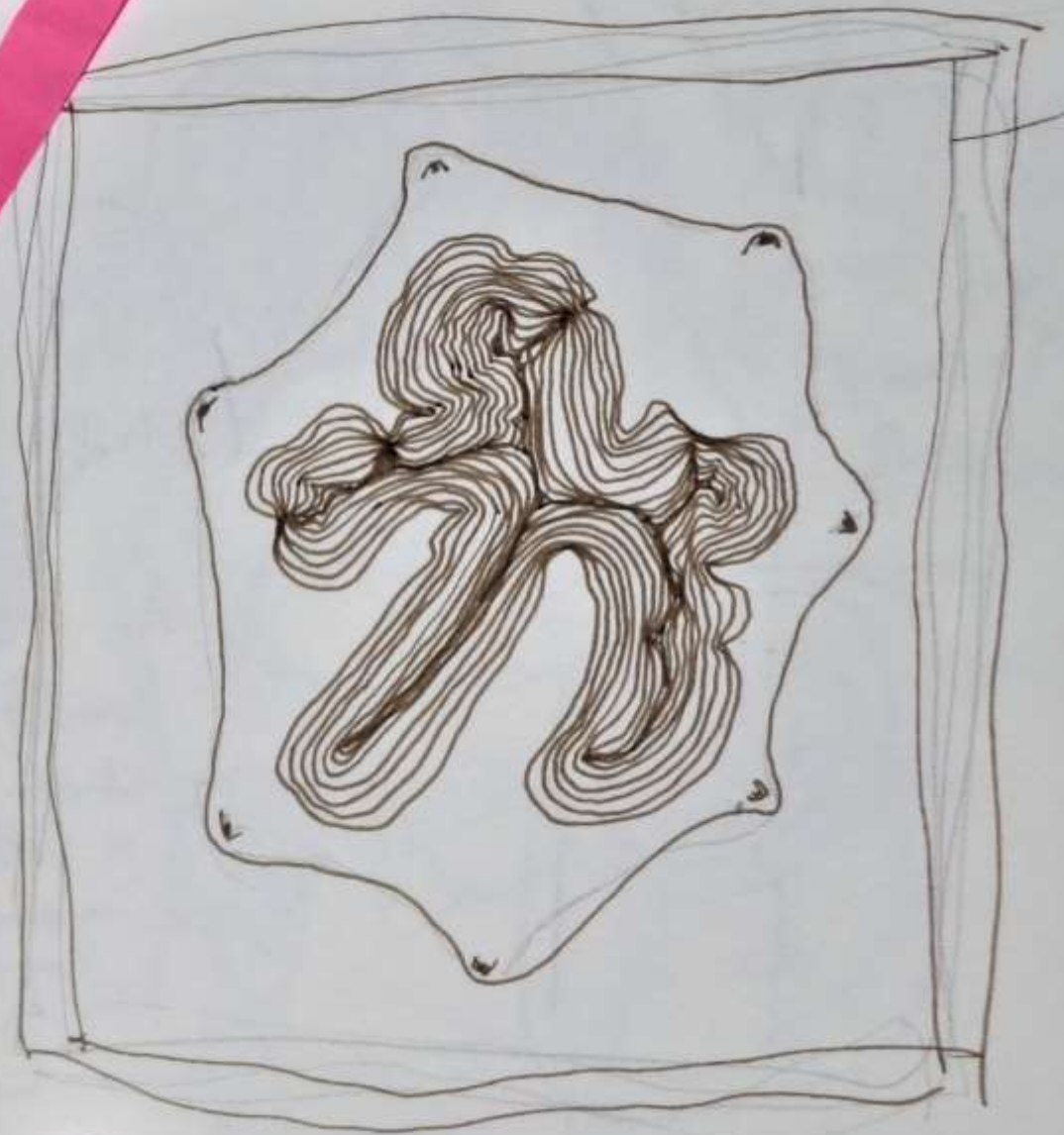
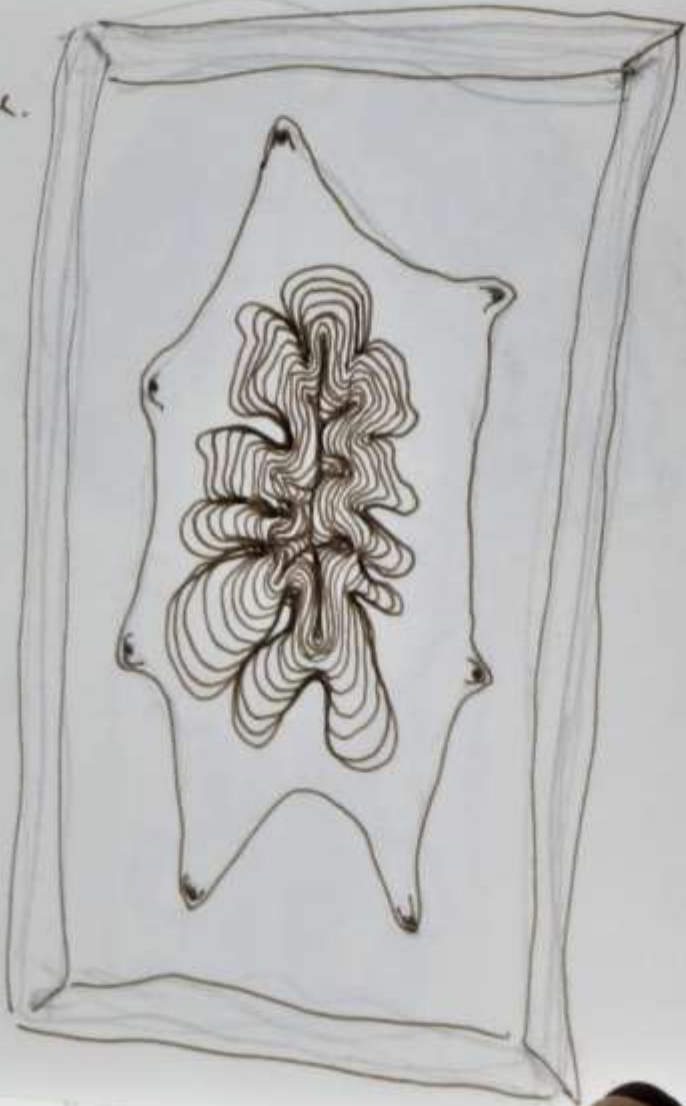
Front
Pockets



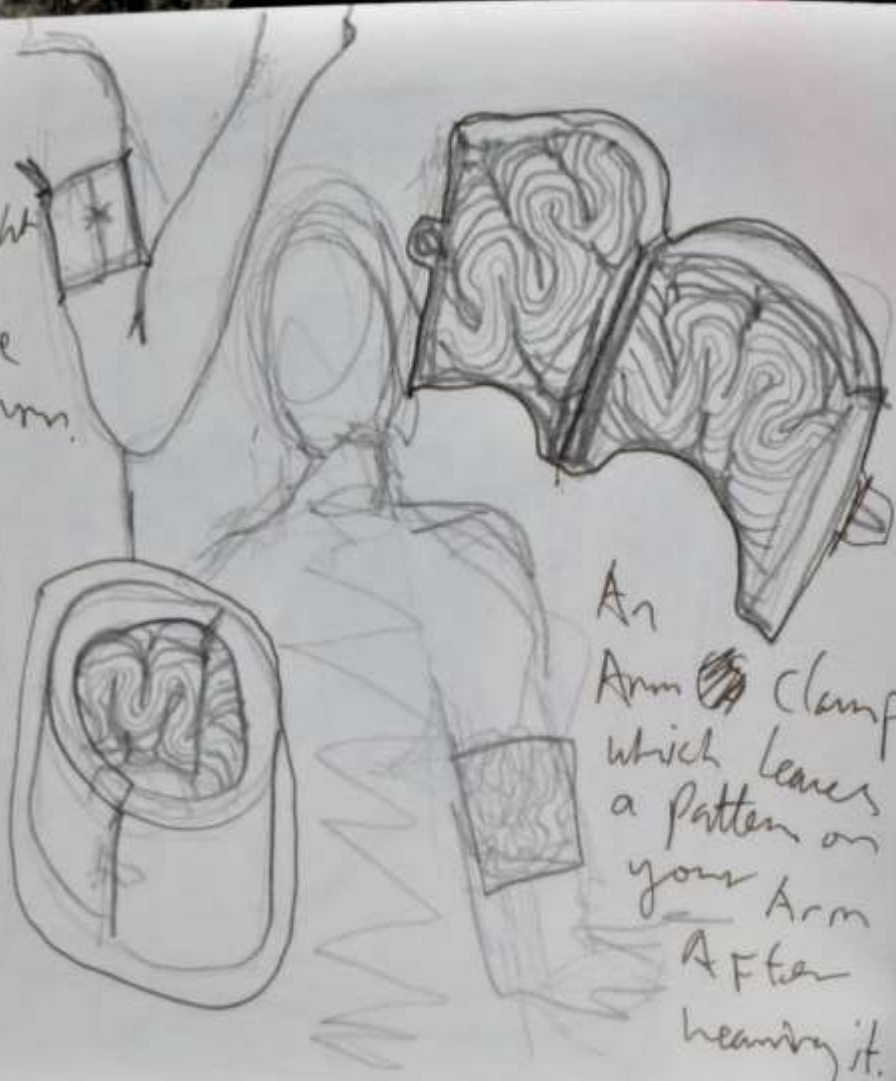
Back
Feature

+ maybe
Pockets...

Wood
Adhesive.
Nailed
down
and
stretched
which
I would
then
put a
pattern
onto?

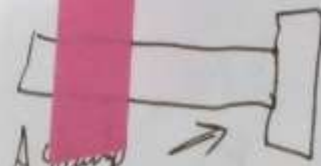


Tight
on
The
Arm.



An
Arm ~~cl~~amp
which leaves
a pattern on
your Arm
After
hearing it.

A clamp
which you
put onto
your
fingers.



The finger
clamps I don
of having
finger
clamps
by pressing
down
on your
hand

I
could
like
to do
some Animation
of the lines
moving and
changing on
flexing. Any
metal has to be At
least 3 mm thick



(tattoos on the skin,
Imprints like skin
Pruning. By Etching
metal I can
do this.)



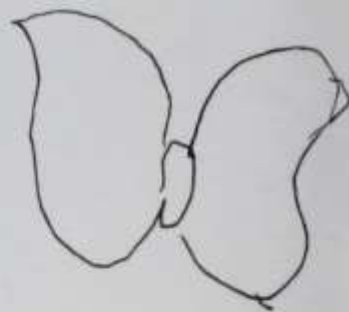
By using a semi permanent
imprint on the skin it
single transformation? →
skin rippling.
change of tone & time



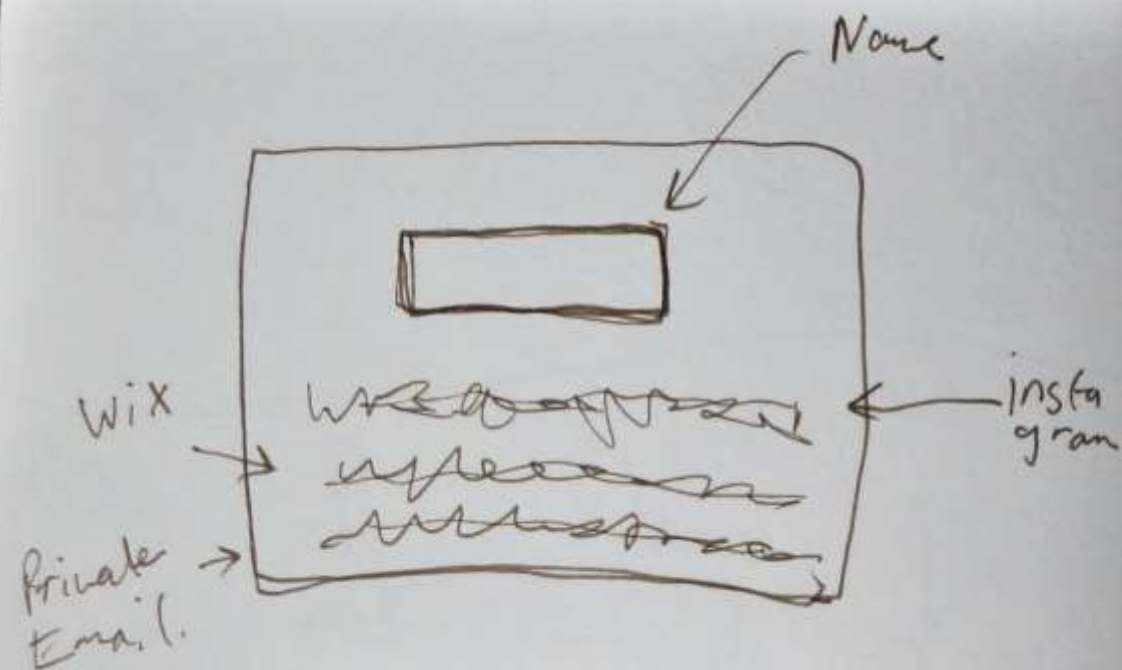
Pebbles, ~~the~~ Carved Stones
 An arrange nest, For household
 Use either in doors or out doors..

Pound center piece, Either made
 From stone or ceramics. Maybe
 has a water pump going through it?





Trans Pommation through nature



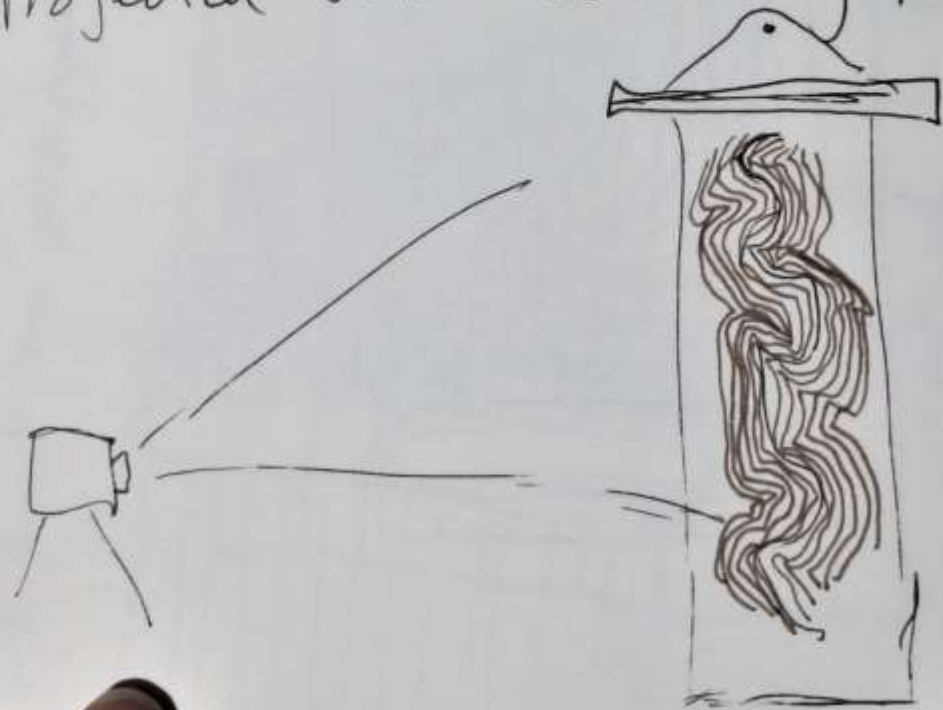
I like Business cards with relief in them. However I'm not sure how I can get hold of cards with relief in them...

An Animation...
a more vent like throbbing, repetition



and that microscope cells.
like heat moving. make into
a GIF.

Projected onto something?

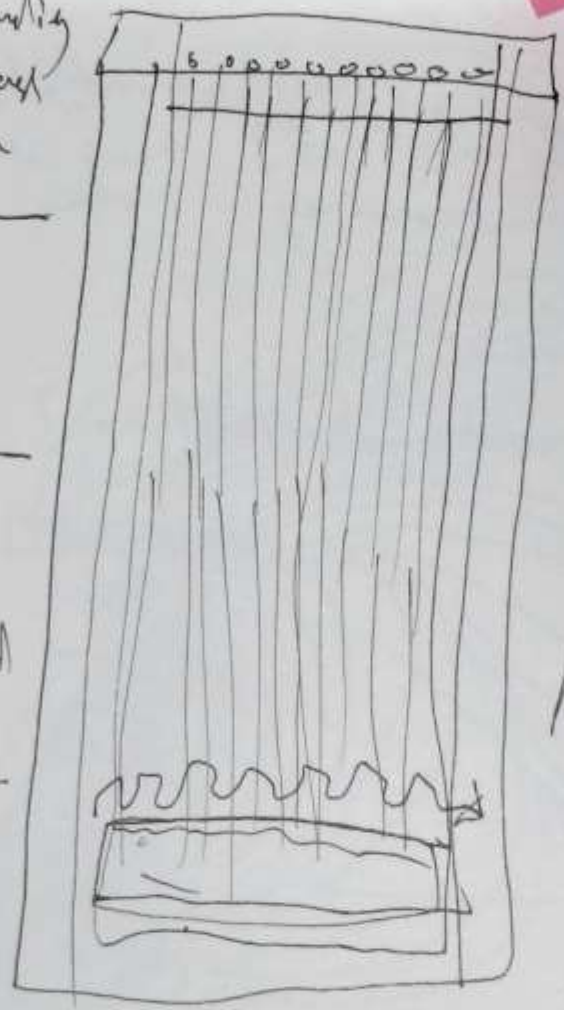


Under Studling
how to cast
a loom

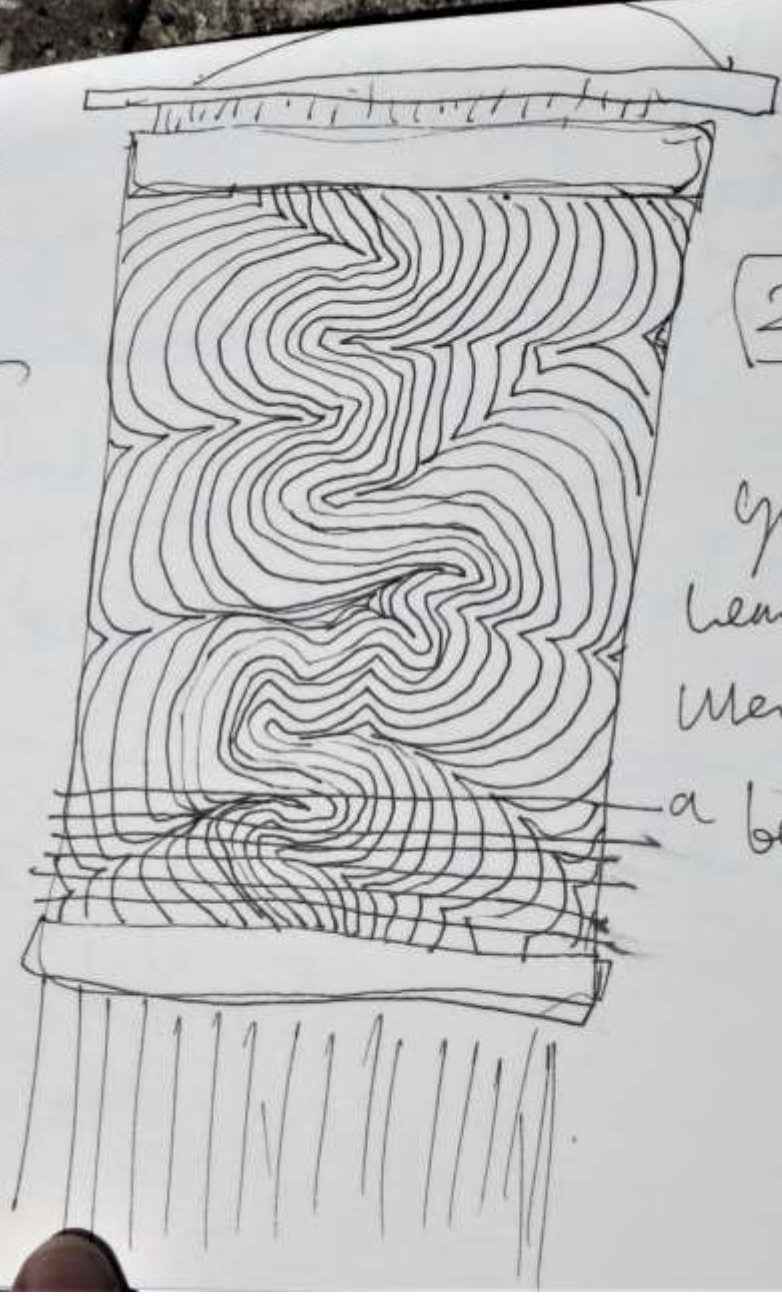
Step 2
hang the
loom

Put in a
dow &
Card (Good
thing)

You work
the
Picture
this way.



Always I can think of doing this
Pictly on the threads ...
or / work normally, then see connecting.
but there are risks of leaving holes...

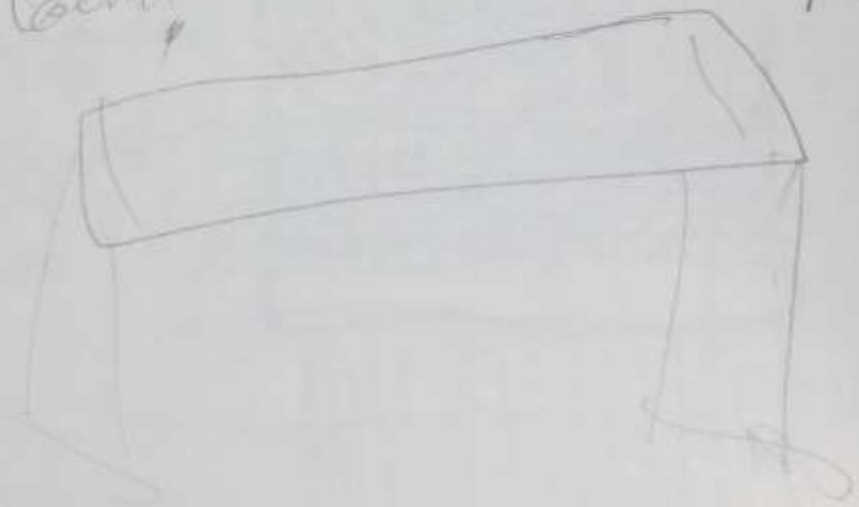


2 methods

You
leave up
Menz you
a beeg then.

How can I combine the Eastern
hydrology with my drawings.
is it. meditation or something
Else.

Make a large collapsible
room!



Transformation through
Age.

What do Animals
Shed, mammals.

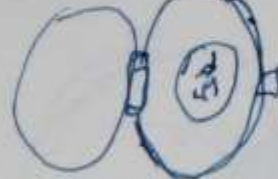
As we don't shed
Skin?

Teeth?

Baby teeth



Rings
locket
or a medallion.



locket

medallion



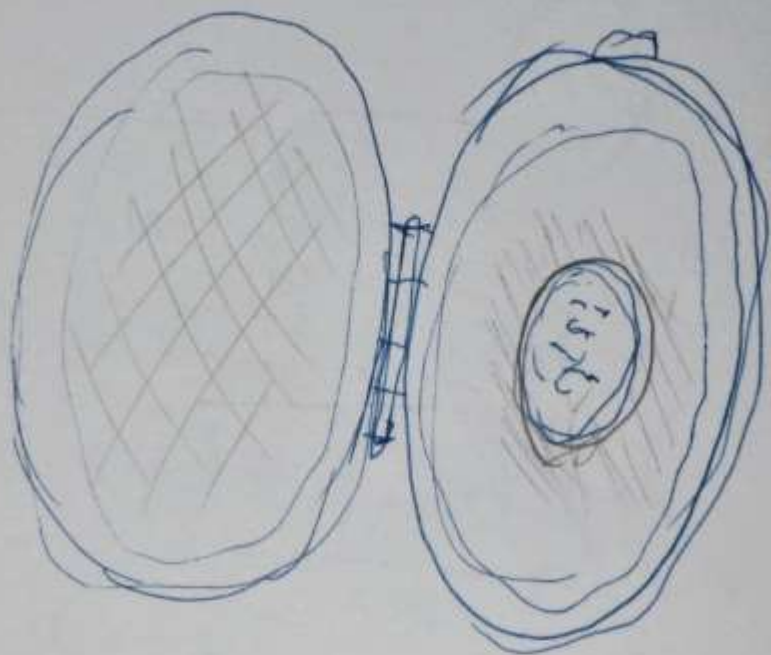
Ring
Finger

history ~~or~~
lockets,
religion.

Private →
Photographs
lockets for hair.

The heart and religion

Self transformation

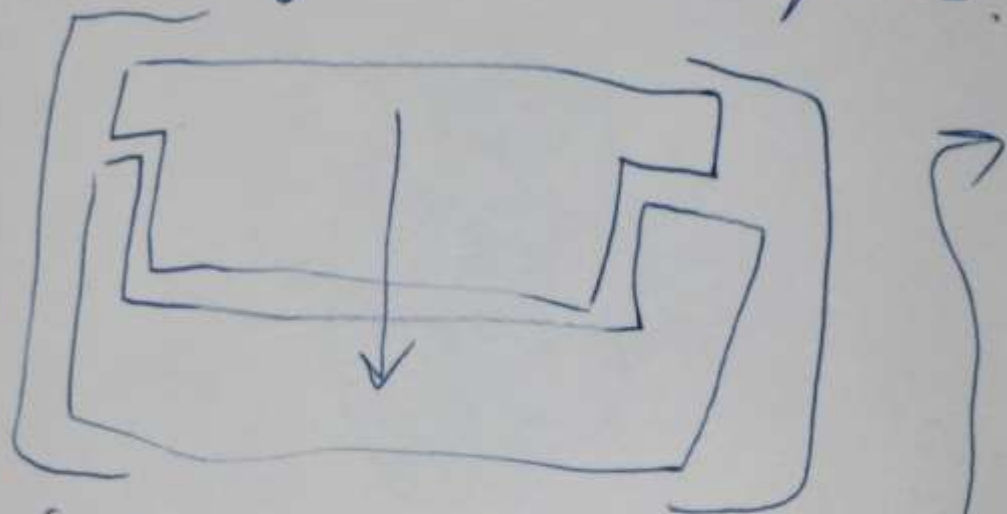


like a clam with a pearl?
 or a locket → made from
 ivory

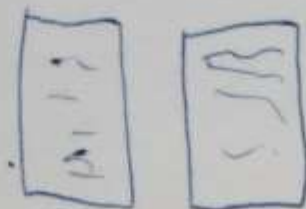


outside of the locket

big blocks of steel Etched
↓ then Fits together.

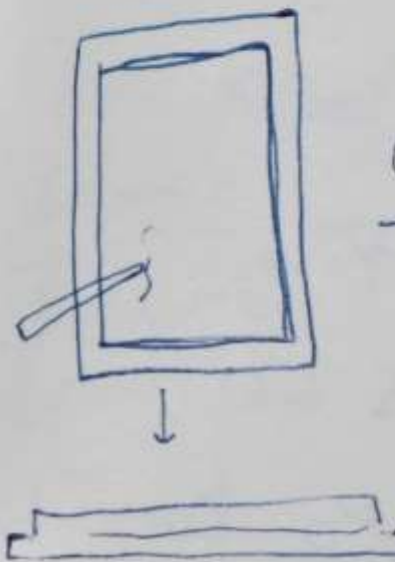


Compression onto Paper
or Card.

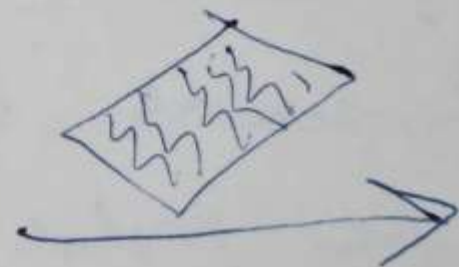


Then Stamp onto the
Paper the details Especially
if the details Change.

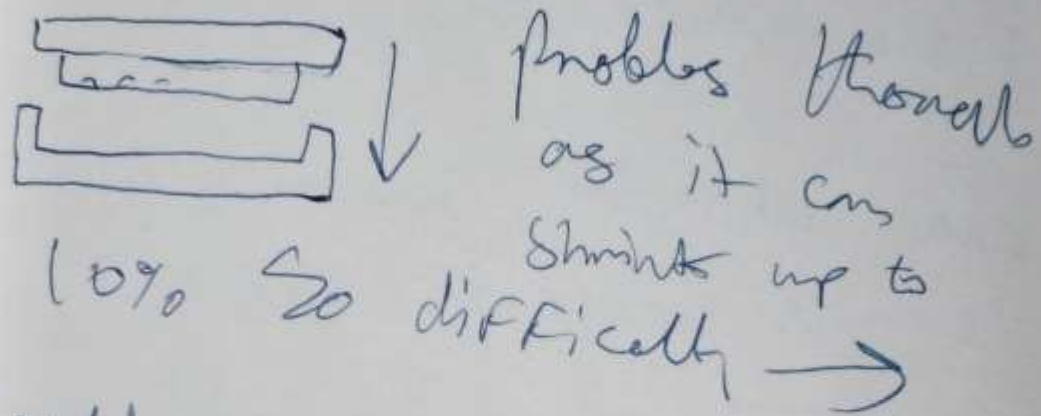
What about Ceramics?
Ceramics would be Easier?



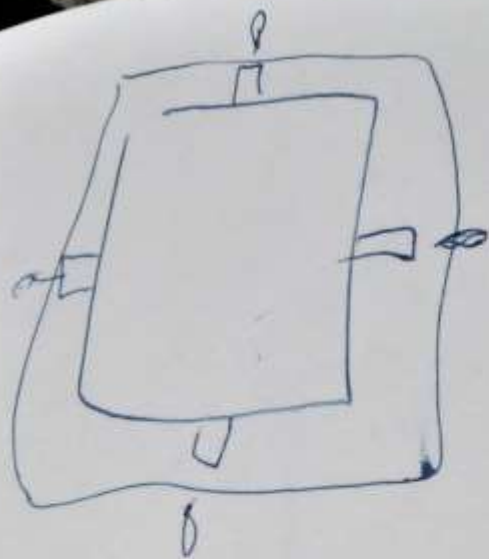
So I would do
onto the Ceramic
Tiles.



Then press the dry one onto
the wet one →



could get stuck together.
Plus ceramic handles.
I'd want it to be dry.
Maybe make holes for water
flow

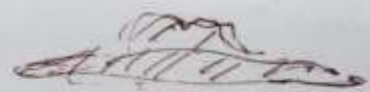


so the
wet purse
can drain
away.

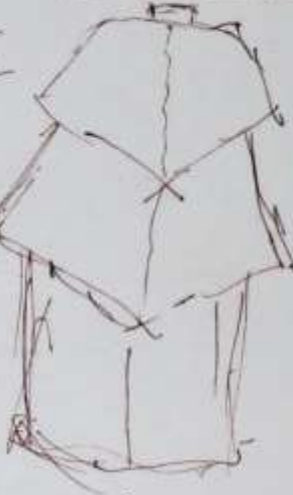
How do you make Business
Cards? or ~~imprint~~ onto
Paper?

Sharp black hat

♀



Triple Layered Poncho



What if I had to sew patches.

Sew patches onto tote or printed onto tote like Giant Tote Bags. like the one I have with canvas fabric?



+



=



Hence Embroidering...

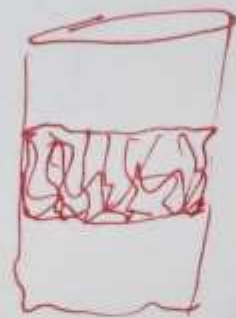
or Fabric
Painting..



Both are very
questionable...

I need to get
a sewing
machine and
test what is
good or a
conner.

Ceramics with Prints
or Metal Etch on them???



?

Even though it would go
rusty it would make for a
great pattern in the ceramics
which would be unique.

The Resin Squeeze Affect?



do a drawing on it

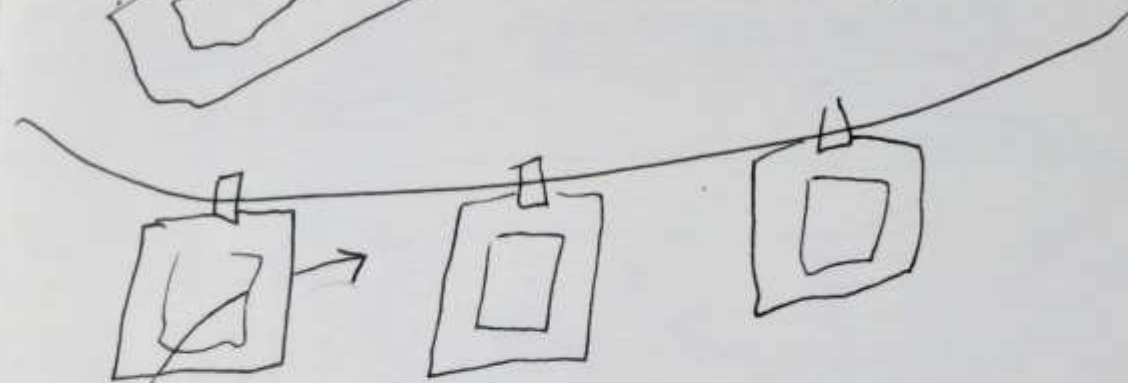
Pour resin onto it, then squeeze the resin and paint it on



Paper is porous so to a degree it will absorb the resin.

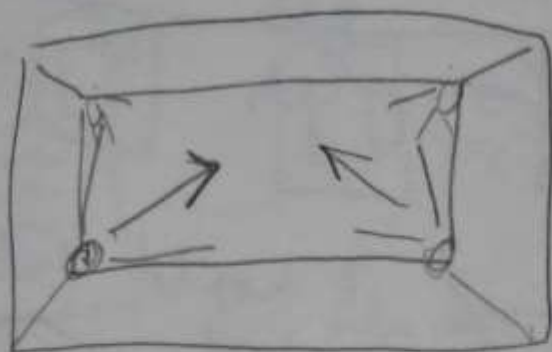


then blend it?



As it dries it would make the paper semi translucent letting light into the paper, Could try it with oil too?

Thinking about lighting
in presentation at work.

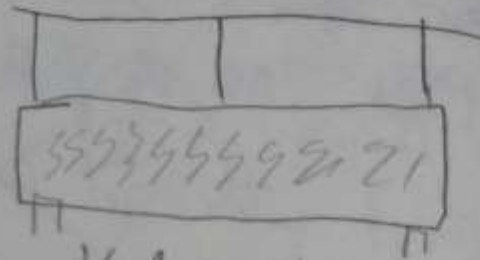


lighting
From

The cones,

through

Back
lit
metal
piece



- light stringing



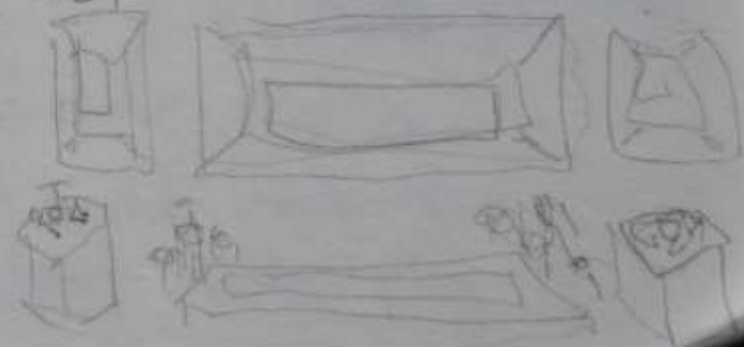
Back lit

space piece

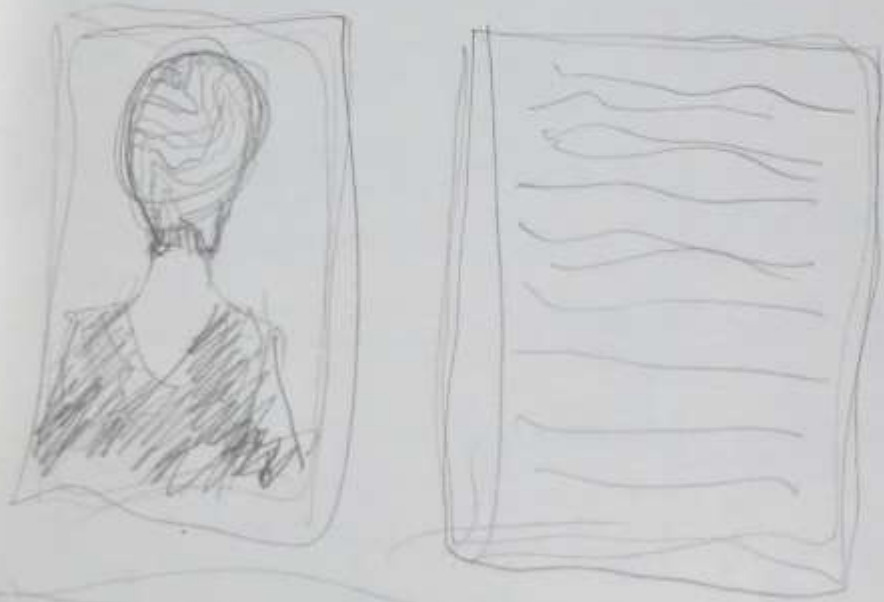
in metal rimmed
frame?



long rug on
low plinth



I want the photo or
me to be the Back of my
head or Side Profile...



Artist is also part of the

Art piece

Make you
Something

can paper then do
with paper mache?



me sitting
Naked in
a white Back-
ground with a
white Paper mache
mask, dark
Painted Eyes
underneath.



Eerie & Spell binding.
Paper mache masks made from
my notes & lists over the years

Acid Etched Steel Pieces

Crysilis on the Skin
/ the Flesh



Inspired by Branding & on
the invisible gamblers. dude <sup>of pruned
wrings</sup>



Leaving some permanent
marks on the skin.



Start by Painting. onto
the skin.

develops into pressing these
into the skin. then onto
leather and different leathers,



leather



Could create some
really interesting
imagery, that can be interpreted
as anything...

And
Branding

(Jawler, when your fingers prune, Branding)

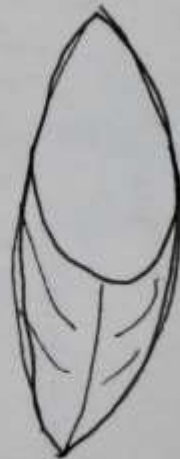
Some scenes outside would be
fantastic, however difficult in
the time frame. As most of the
project will be over winter
time yikes!!! I need to



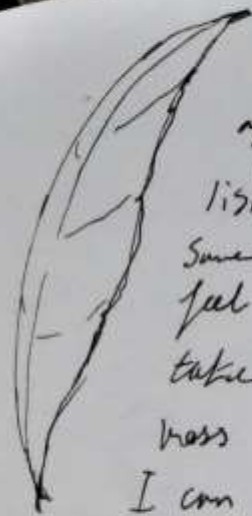
Scout for really good
shooting locations!

I want it to be quality!
quality is putting it forward.

Elongated. All



More
Cocoon like!

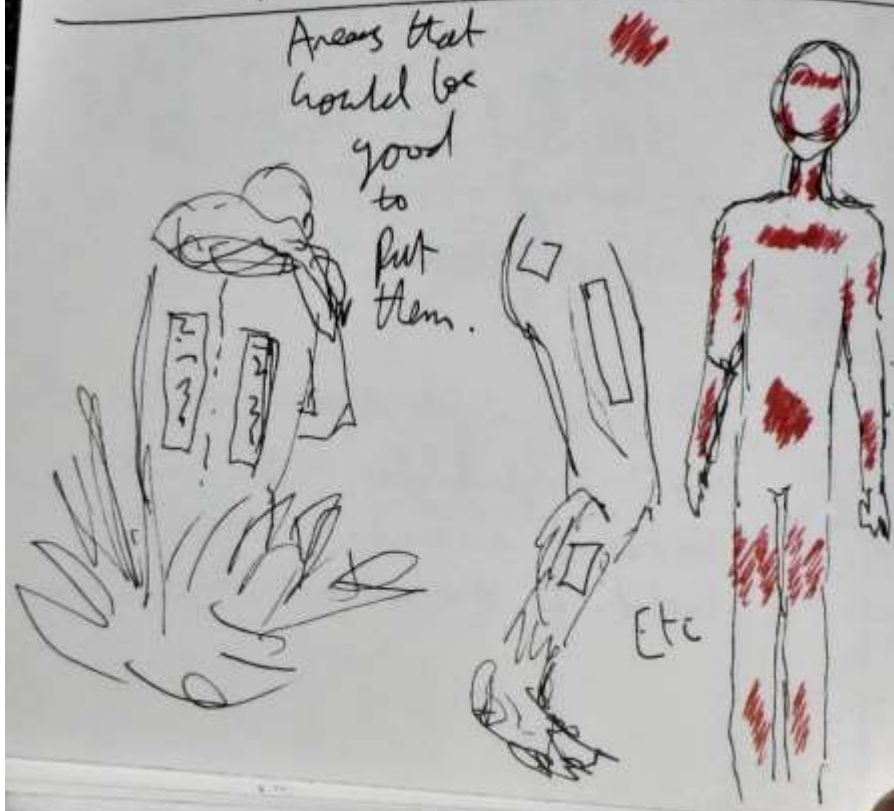


Paper mache work comprised
of wire & reynold paper,
lists I've made that keep me
sane but also make me
feel insane. "How many lists does it
take to make". A collage we
were making a cocoon that
I can wear. I was considering
making wings as well but I
think wings would be too much.



do I give it eye holes or
not? might be better without
eye holes? a cocoon is usually
sealed. A vacuum up transformation.

For the Metal "Branding" shots.
I want more of an out doors
Shoot with grass. Similar to
the image I saw of that magazine.



A representation of life &
Death and the transition
between. A slow Slog
down a road or Path
Forgotten. How many times
have you walked this path?
How many times will you
walk this path?
Flit, Flit and Snowy.

I would really like to paint
Brew dog. The work shops
by Park Crescent Pub.

The level. Anywhere with a
dark Back ground would
be nice. Maybe I could
Ask nicely and they would
let me do the Porage?



light
Projections like Olfun
but with my work.

go to Stone masons
to Ask them about Stones?

The People who do lead Stones.



I can get cheap
ones that people
don't want

Solid
Marble,
or
granite?

Soap
Stone?

Concrete???



turn them into Card holders
recycling the Stone!
There's an abundance of
Stone there?



Could you
train An
Octopus to
do ceramics?



Make octopus
stickers
for
lockers

draw from memory!

drawing over the Ranger?



Ask
Craig
First.

looking at Grij's work
was in black and white
was quite influential.



imprinting
onto paper,
then leather
then skin.

Paper → leather
Skin ←



inner conflict



draw the
Sun, the air
The moon?

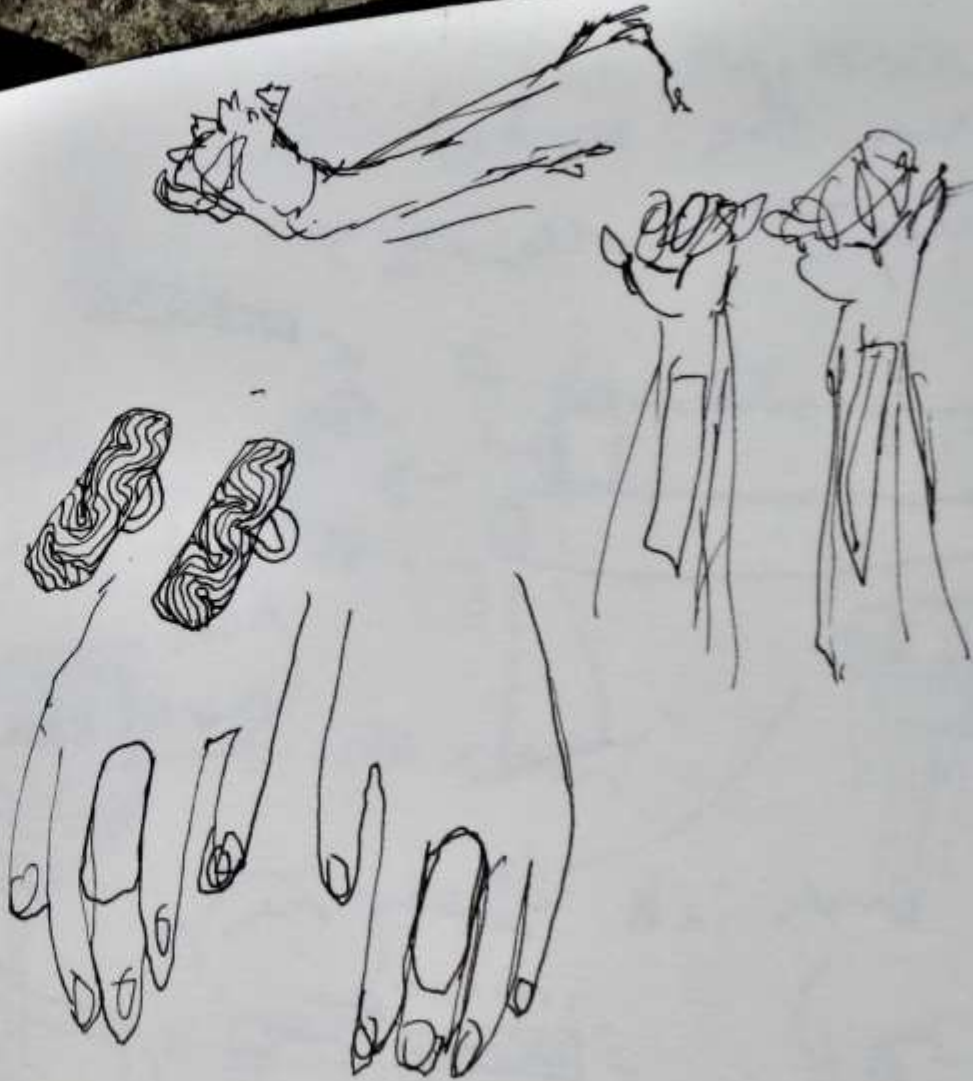
back in
eye out



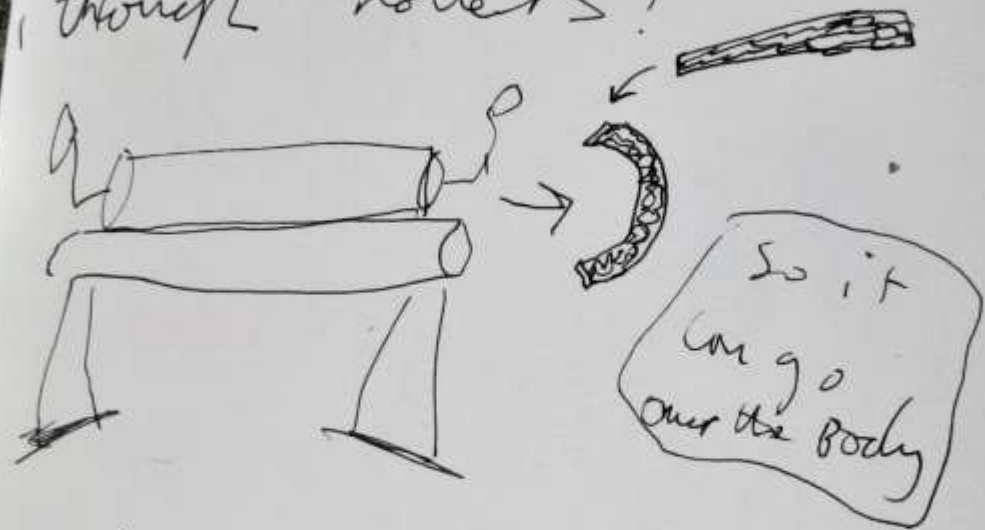
transformation

water, land, gas

materials



Run the metal Bands
through rollers!



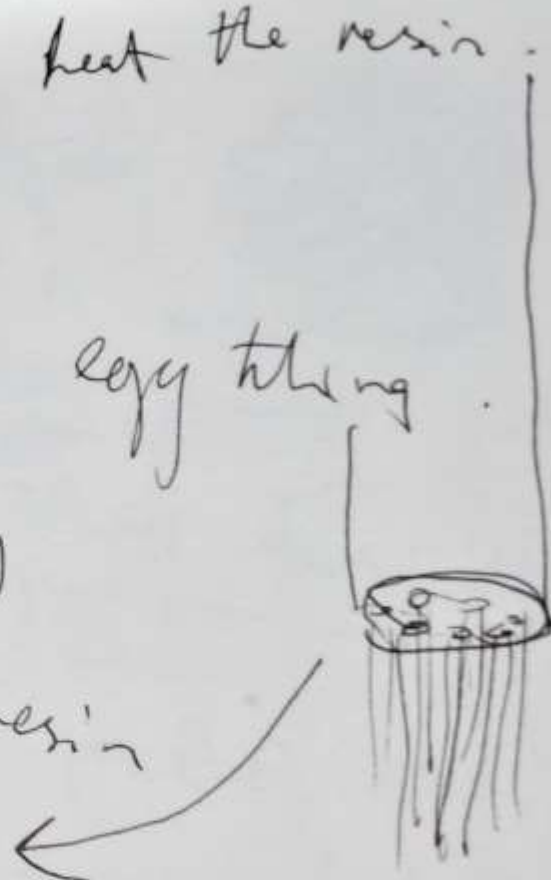
Soft resin, heat the resin.

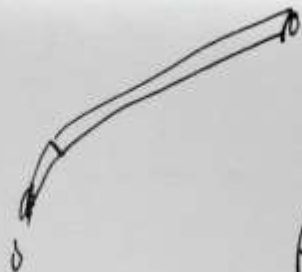


Make a clay egg thing.
Fire egg thing



→ into resin

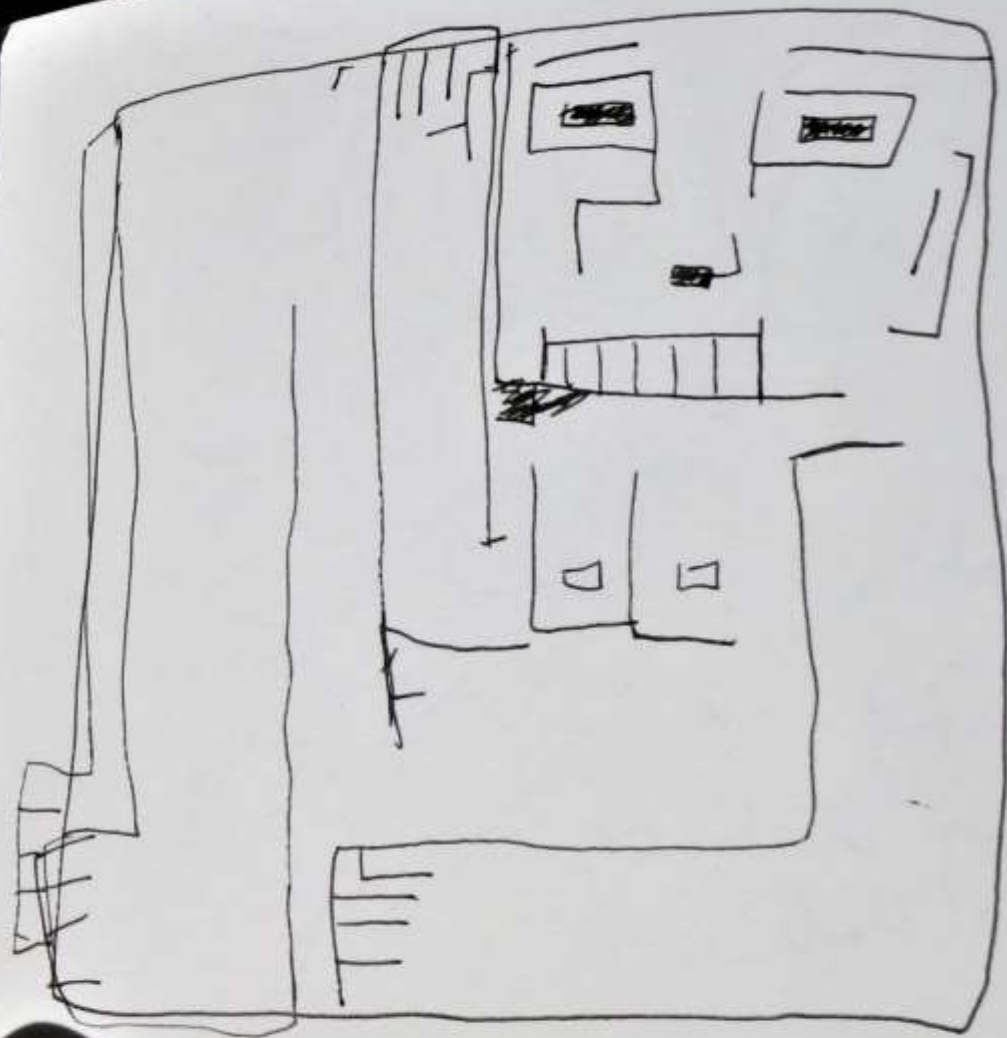




inker

try drawing onto the
with white stuff then resin stuff.

line cutting prints, metal
prints.



Personality Pots



£10



£5 plain



£5 egg cups.



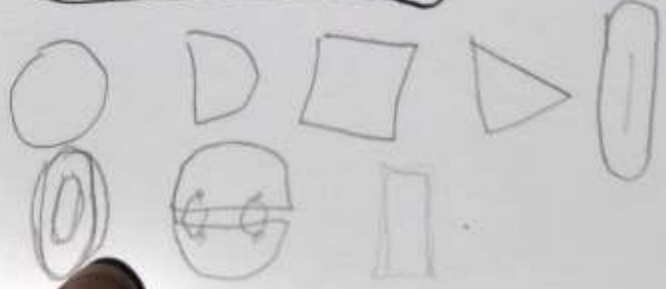
Printz?

Need to make a ceramic disc mold.

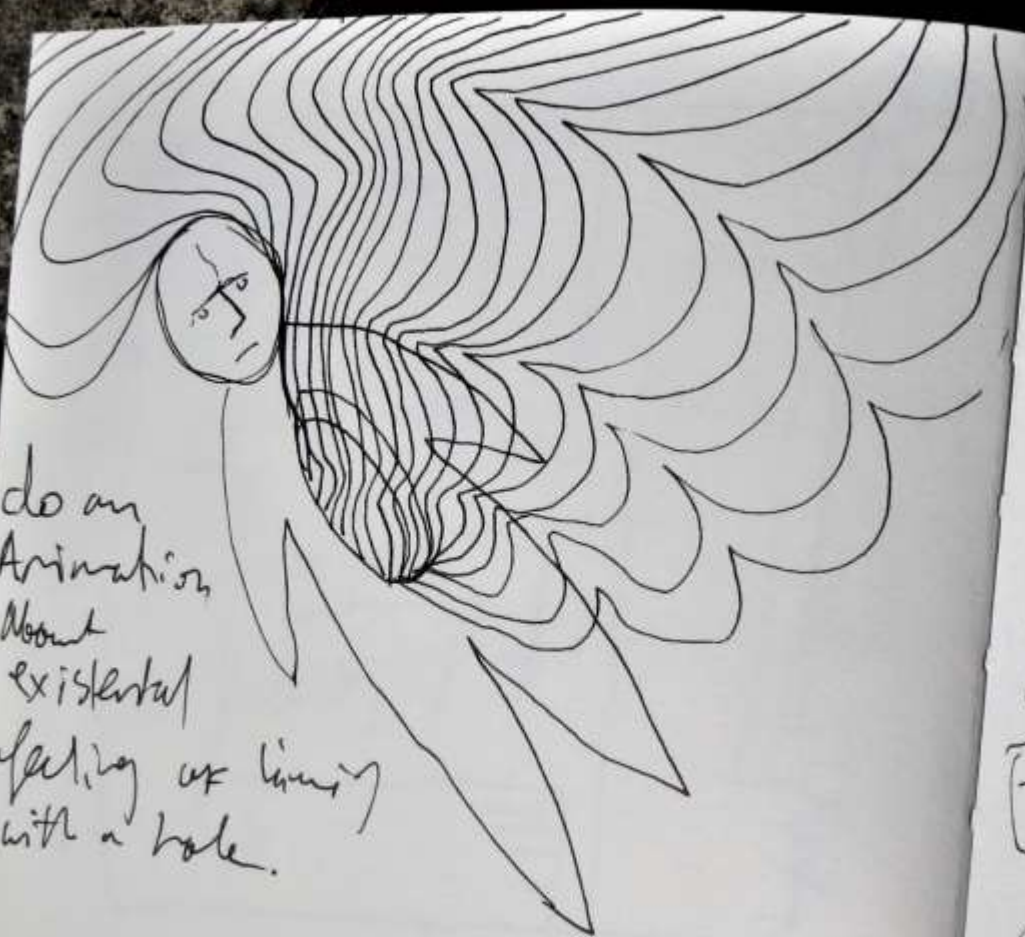
Need to buy a drill

Timing plants!!!

Find various
Shaver like
and the shells
acrylic tanning
/neck lacers.



do an
Animation
About
existential
feeling of living
with a hole.



With Ceramics you can
add and take material
away.

you could create
ridges

Mountains
and
valleys

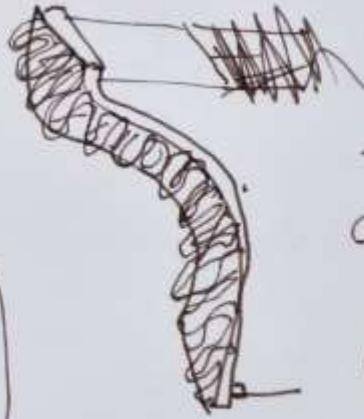
White
Pocahonee?

Stone ware

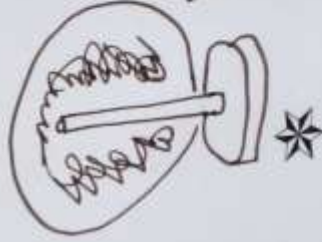


Making a circular
done

stuff it
with
news paper.



Or on Foam



on a stand
with newspaper

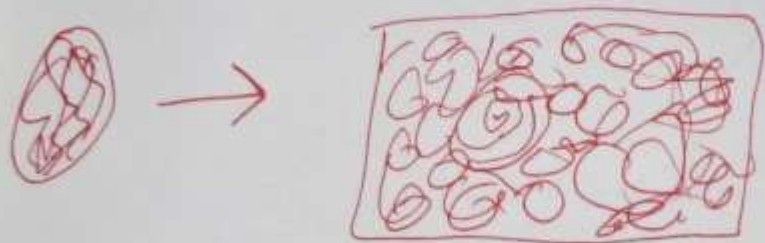
Build

with Newspaper Hastings



University of Brighton

taking some stones
that I have turned into
then photo graphing them on
the Beach?



A modern
coming of Age?

White large coil Pot on
improvement
for outside.



base needs holes to
be pulled
off of



rebuilding something with
the knowledge I have
known.

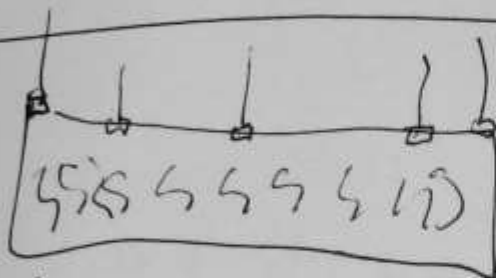


drawing on sandy
beach have a drone
take video as the
the process and the
Final result.

do I need to make
a tool to draw on the
beach with?



large to small prints onto
fore of metal Etch. Prints



Paper

Paper making → make
Paper into wall hanging.



Time lapse video
of my arm changing
after zone the one
being wrapped up.



me, mum, grandma

3 generations
of skin

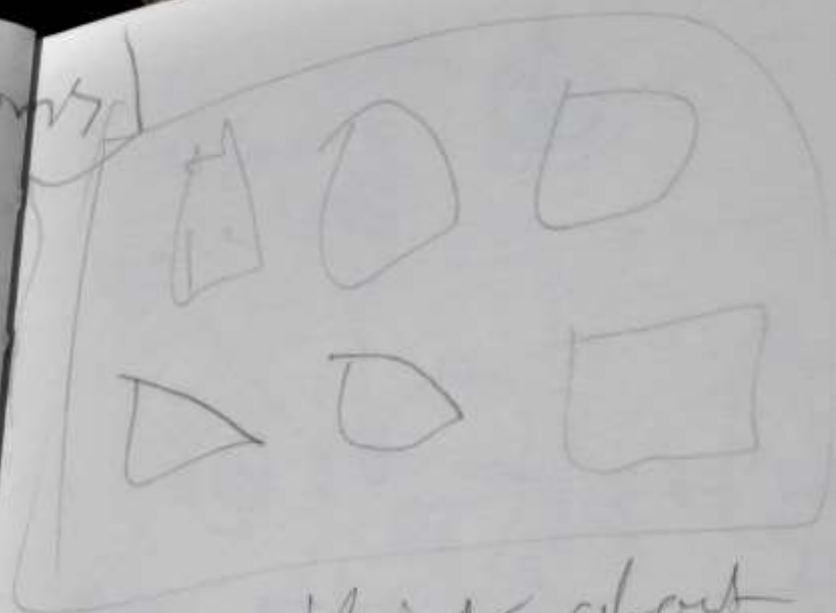
Filming
different

versions of the metal
press.

welcome
to Art
School.
ey ee



Proposition
I don't
want it
to be too
crowded.



need to think about
composition of space?
rather than dumping
Everything on the table.



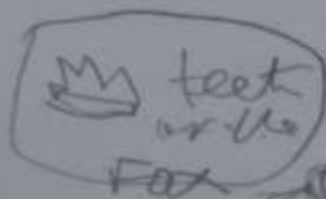
cast or



For
Mamphs
Birth day.



need to watch
an eclipse or
the hatching
of lockets.



need to

buy some silver
want to do it before 21st March
20.

Window
is here



white
light



direction
or photo graphs.

metal pieces which
go around
the ears
and the feathers
encase
neurons.



quail feathers
crown feathers
peacock feathers?
leaves? in resin
or electroplated
bones.

moon valley
Princess



blue
snow ispo.



space
crash

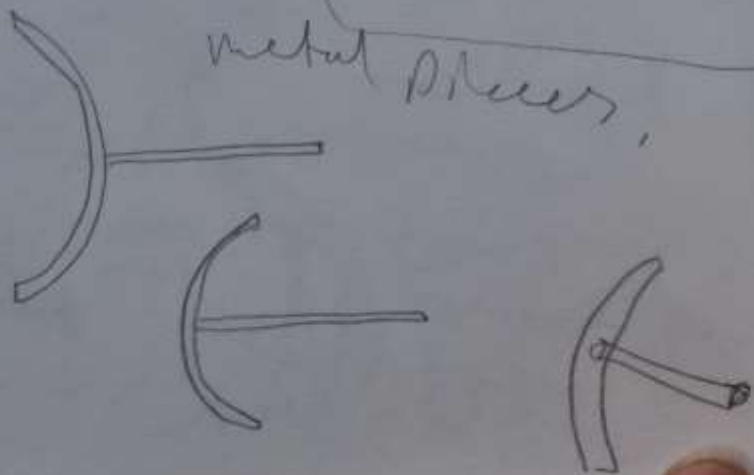


3 hour
crash

Zen tea Pot



metal pieces,

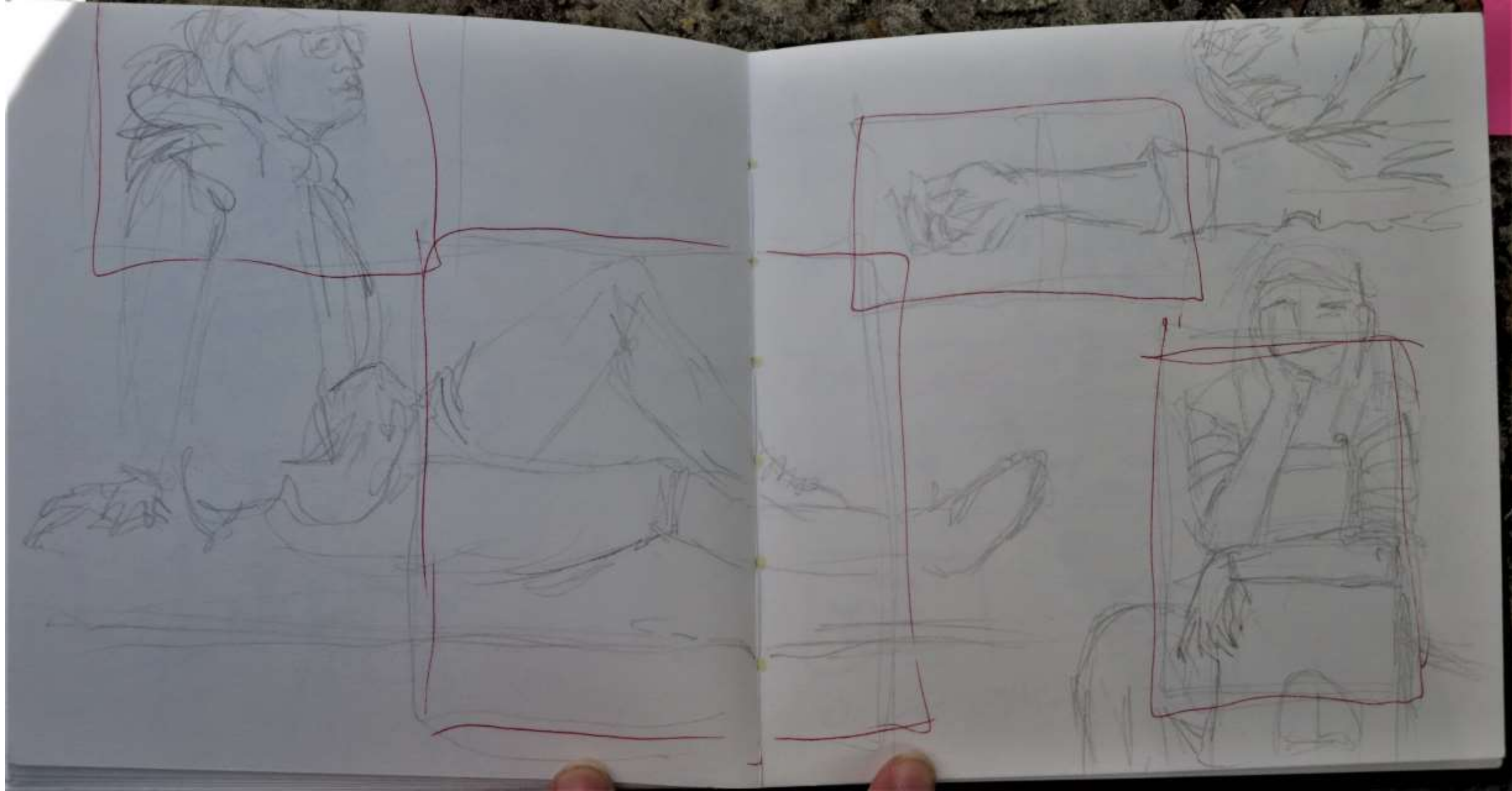


Plinth:
Agent
to drink.

for
Photography







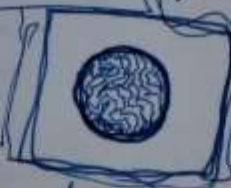
graffiti is linked
with memory

get
a
DNA
Test

Take photo of house
and write Electronic Box.

Edit → Print → Brew dog

Print on self



in memory
of the
moon

fish eye effect



buy a glass globe.

look up how
Pins are
made?

try making paper → drawing and painting
on it.

put the fresh paper
in the resin?



make a ceramic
land scape →



put paper
on it.

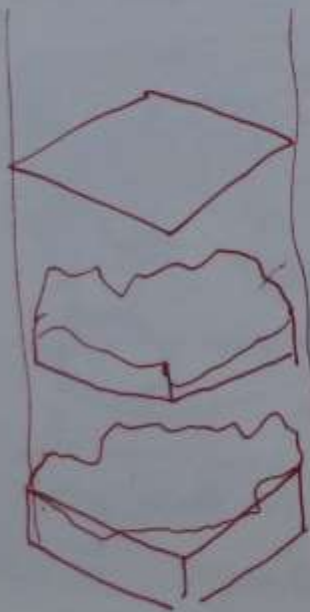
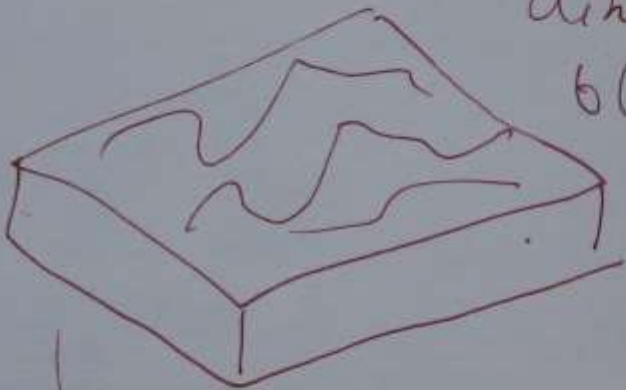
only bisc
Fire it!



Paint on fabric
then put resin
and shape over
thence.

Put Paper onto

3D
dimensional
block.

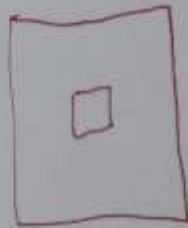


← drawing

← Paper waste

← Ceramic Bisc.

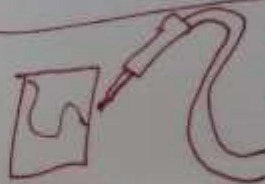
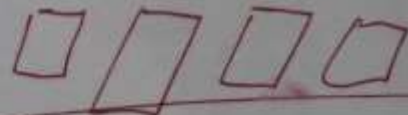
Make a Book From Imprints



Press metal into
Paper



Make a Book For metal
Etch? make lots of metal
Etches



Carve into wood to make
line prints.

trans & wool sheets!



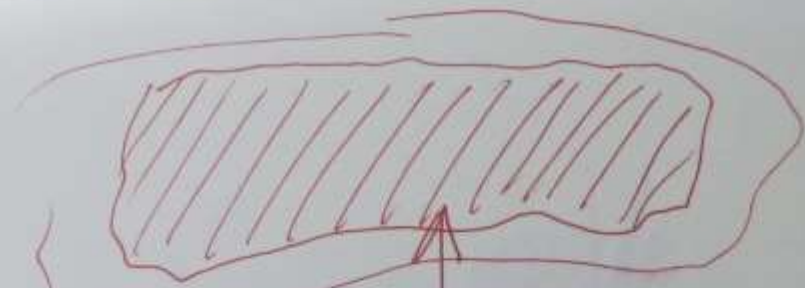
try weaving
ragged?

Leather Bits.

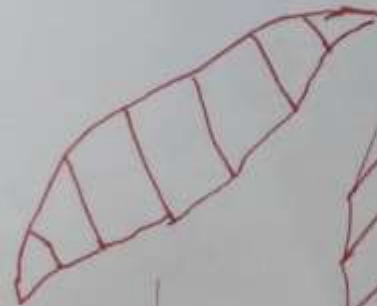
do something with resin
& cloth? and making
on the cloth?



Celliophone



wood glue
dry it out
then put it on the
Base?

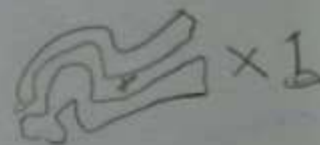


Pine
urns /
Pound
urns



Functional
or
Aesthetic

Make
Sometimes
for checking
different
finishes.



So I need
make a
few.



Paper
imprints



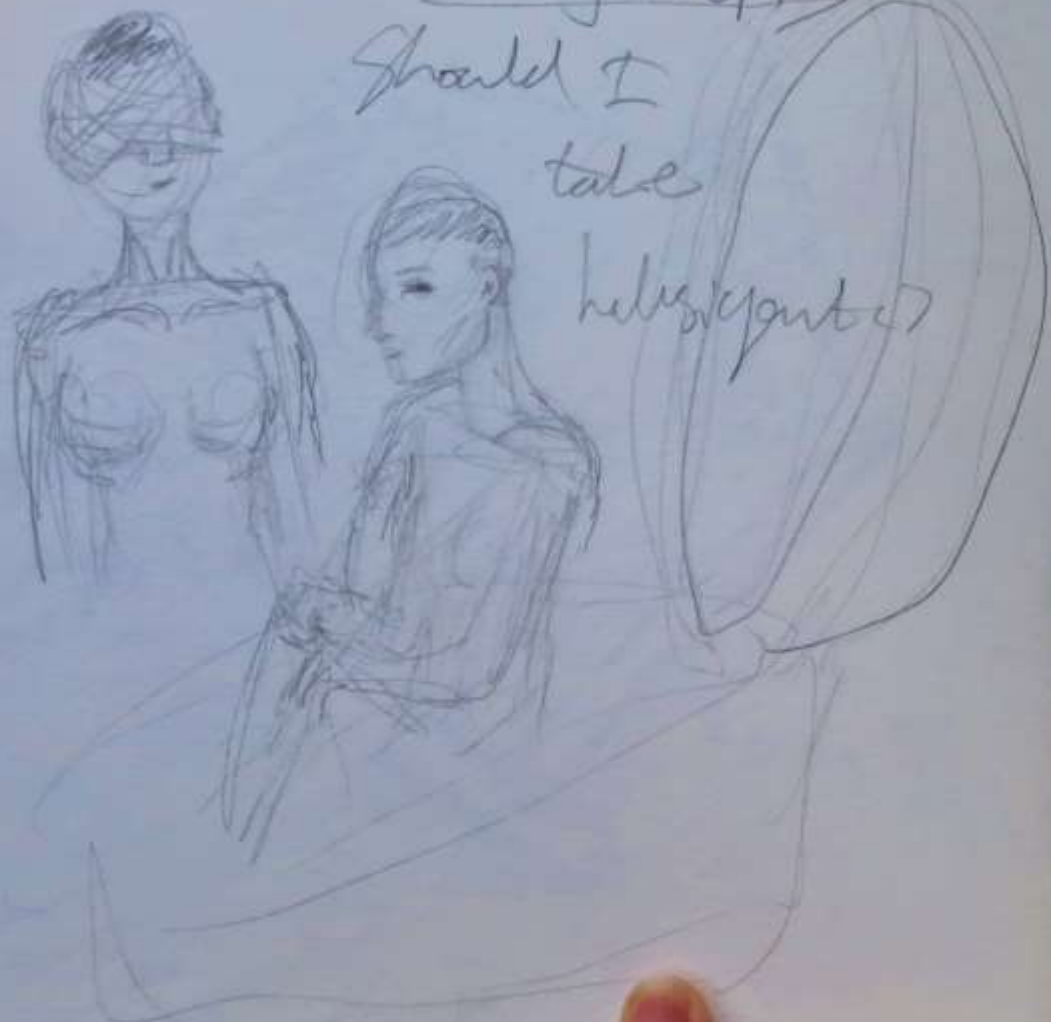
wooden
tools?



Earibay 27

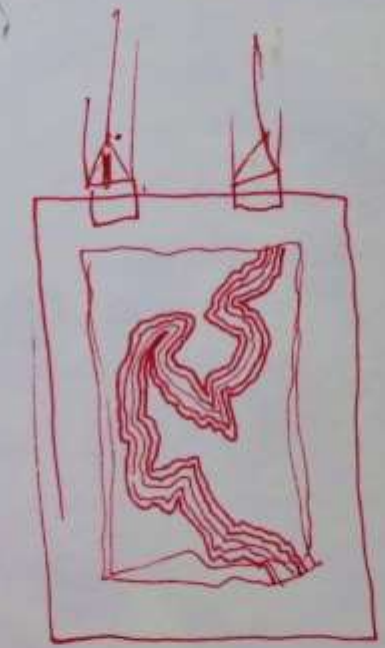
Diving deep →

Should I
take
helix/gentle?

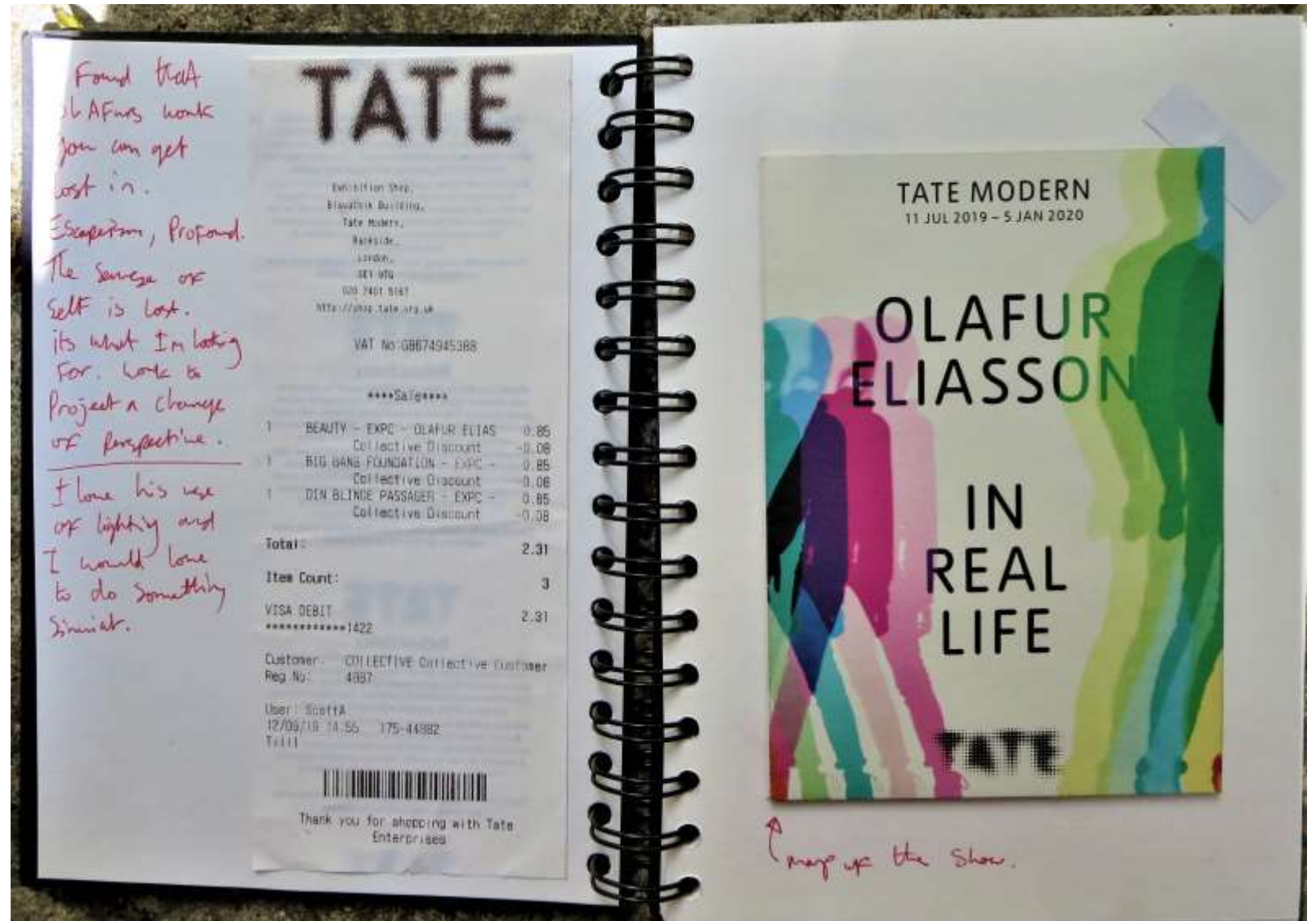
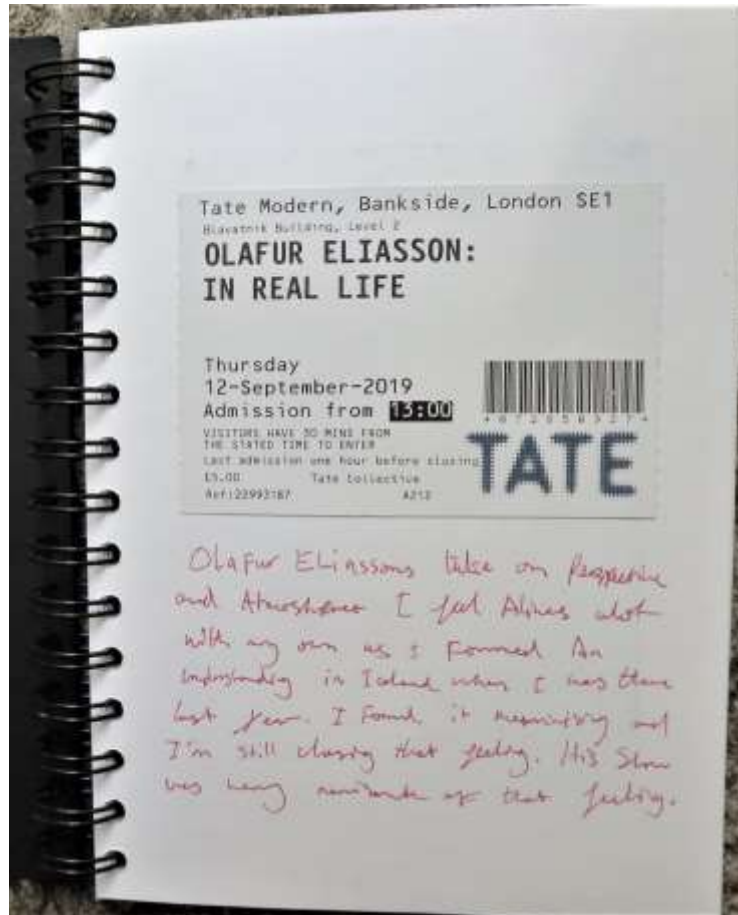


drawing
deep?

while diving



Artist reasearch





"Your Blind Passenger"
 From Full of Sorrow with light that
 makes it Suffer. So thick you get lost.
 like the hot springs in Iceland.



"Big Bang"
 This made a big impact on me as it
 was incredible. Flaring light in the dark morning.

The light
 projected
 onto the
 water mist
 to create the
 image of an
 ancient painting
 one of the
 waterfalls in
 Iceland.



"Beauty"

My own Image.



The level of sight was about 6ft to
 2meters in front of you.
 As you can see William but
 beauty worth!

William & Matt!

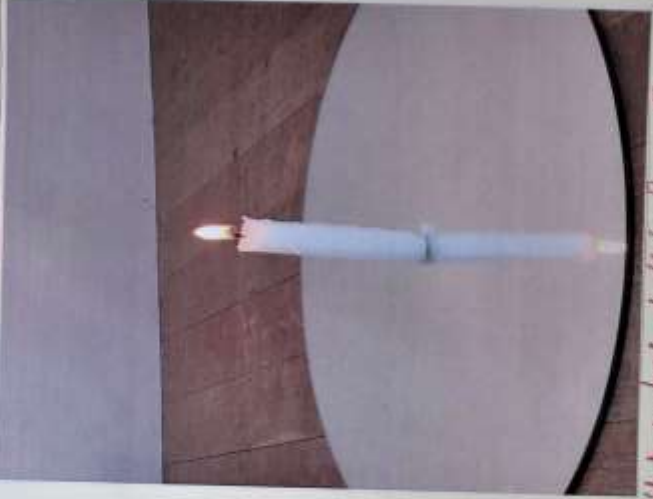
My Own Image.



Self-reflection & multi.

Self-reflection. "your uncertain shadow" (down)
Projecting the shadow
your cast into the 3 primary colors which
blend into a rainbow of colors on the
walls which makes for great images.

My Own Image.
"I grew up in solitude & Silence."



I didn't understand this place. The candle
seemed to burn forever. Unending. Reflected
in the mirror sat solitary in the corner.
He spent what off time trying to see if
it was a real candle.



Castling a landscape: using concrete
and plaster to recreate space in
a smaller space.

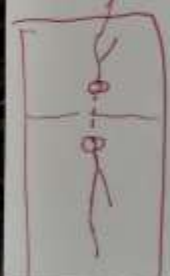


Again in a Macro creating a digestible
landscape within a room. Interactive
and accessible.

"How do we live together?"



Mirror Room was one of our favourites as it brought people together in an unconventional way. The ceiling and the room was mirrored. A large tube went across the room creating the sensation that there was a whole circle. People layed on the floor to look up at themselves. It was something quite beautiful in a profound way.



Looking back at yourself upside down is rather nice. makes you feel like you're flying.

OLAFUR ELIASSON'S Research

At the End of the Exhibition there was a vast room of research that had come from world wide and across time. Seeing it all together in one room was very inspiring. There were yellow Post notes that brought things together nicely. I really liked how he had put it together. A lot of things that he was looking at I find very compelling. The land, Earth, landscape, Nature, Data, Change and the world's perception of the things around us. It's something that drives my own work.

ENACTIVE EXTENDED



The building challenges the idea of perspective taking. I cannot imagine what things look like from a different position and I hope it's not a given. It's a question that we encounter. The distribution of the walls and perspectives control the way we see things. I think it's important to see things from a different perspective. I think it's important to see things from a different perspective. I think it's important to see things from a different perspective.

The building challenges the idea of perspective taking.

Heart-Pounding Art, Seen Solo

by [illegible]

Heart-Pounding Art, Seen Solo

Heart-Pounding Art, Seen Solo

Heart-Pounding Art, Seen Solo

Heart-Pounding Art, Seen Solo

Heart-Pounding Art, Seen Solo

Heart-Pounding Art, Seen Solo

Heart-Pounding Art, Seen Solo

Heart-Pounding Art, Seen Solo

Heart-Pounding Art, Seen Solo

Heart-Pounding Art, Seen Solo

Heart-Pounding Art, Seen Solo

Heart-Pounding Art, Seen Solo

Heart-Pounding Art, Seen Solo

Heart-Pounding Art, Seen Solo

Heart-Pounding Art, Seen Solo

Heart-Pounding Art, Seen Solo

Heart-Pounding Art, Seen Solo

Heart-Pounding Art, Seen Solo

Heart-Pounding Art, Seen Solo

Heart-Pounding Art, Seen Solo

Heart-Pounding Art, Seen Solo

Heart-Pounding Art, Seen Solo

Heart-Pounding Art, Seen Solo

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Heart-Pounding Art, Seen Solo

Heart-Pounding Art, Seen Solo

Heart-Pounding Art, Seen Solo

Heart-Pounding Art, Seen Solo

Experiencing things for yourself.



looking at the rate that glaciers are melting and freezing, the trajectory of the movement 80 years later is different.

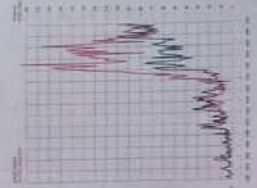


Putting real glaciers like Forth People to interactive with and give a full understanding of scale is very clear.

DATA?

Miracles
in nature and Science

Crisis
in nature and Science



FACT

"Hold the problem in your mind. Freak out don't put it down. Give it a quarter-turn. S a scientist, and as a poet. As a descendant ancestor."

looking at Data & Facts Are important Science and understanding are the world around us will help us understanding in the future.



BODY

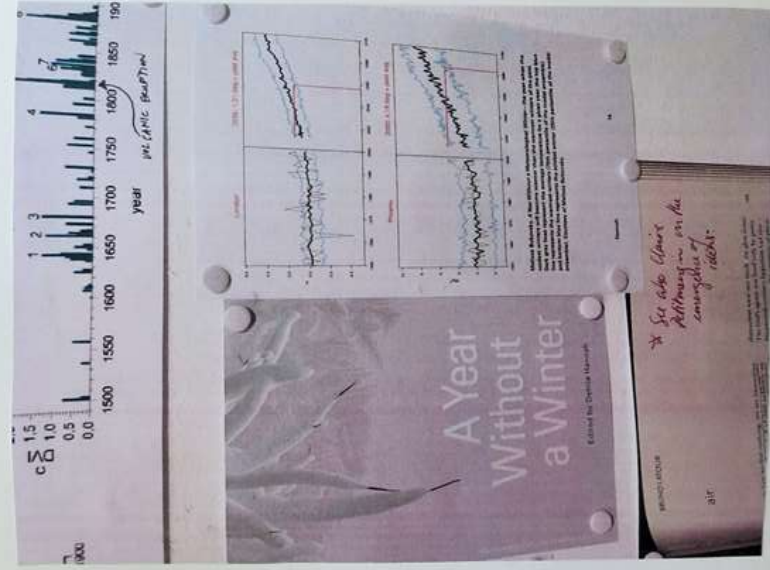
The connection we have with this data and the world. Reflection.



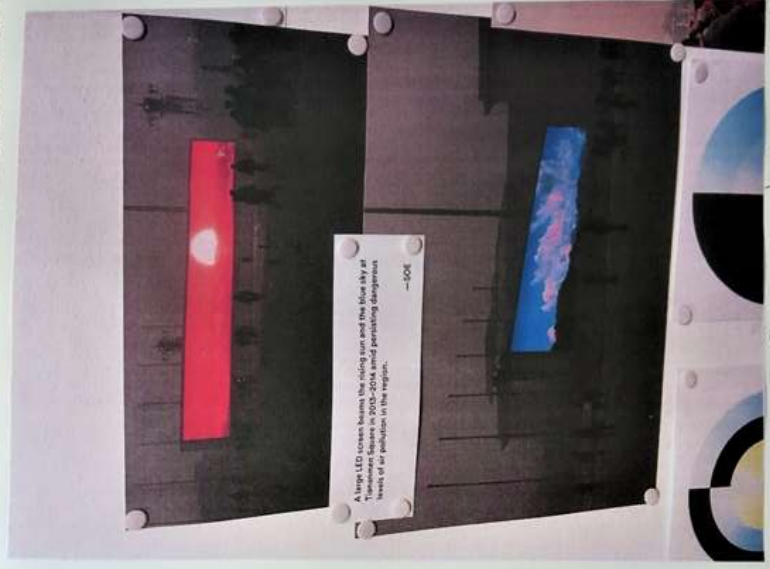
The Scale and Aspart wps
Olfers research is something to
behold.



meteorological → how forget
clouds! to look up at the



How the world is changing and the
effects of the slow change. How
in the past 30 years it has sky rocketed.



large scale physical indicator
to show how things have changed.

Attach photos of my
Projection work here. →



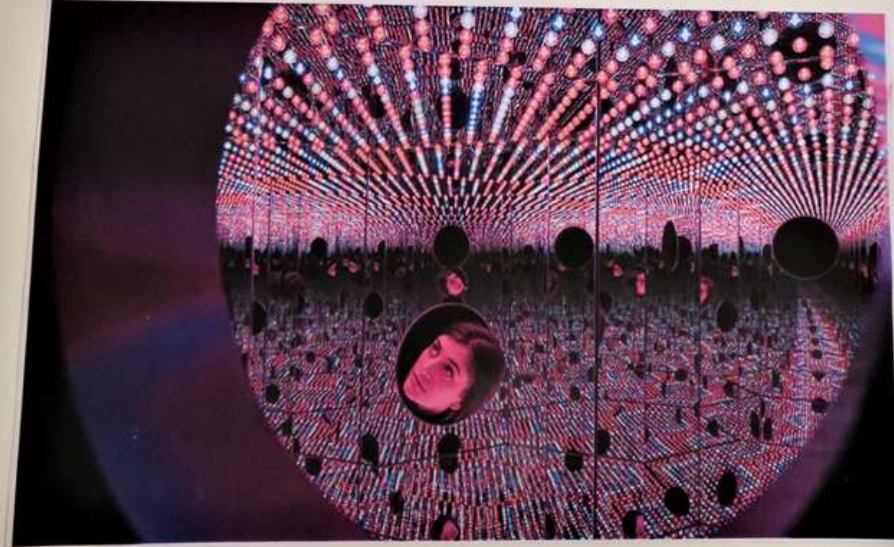
Light projections is something I've been experimenting with since I saw Olafur Eliasson's piece in the tunnel. However, Susanna Heron's is a lot more releasable. As hers is inventing the body into the light and using it as a suggestion of jewelry. How it can mix with the forms of the body. As I'm looking at our ^{human} relation I'm trying to find a way to relate "Self" and human to my drawings. So by projecting them into the body, I'm accomplishing what I want to portray.



Air & Atmosphere what you can
not take see. how to encapsulate
space within a place. Volume.



Humans vs Volume.





Gijs Bakker. "Shadow Jewellery". 1973

I really like Gijs work. I feel that my ideas are very similar to theirs and there minimalist Aesthetic really connects with my own. it gives me hope that something that simple can be so effective. I was afraid of putting my own work onto skin would come over rather lack lustre. However I think it could work really well.

(Attach photos here) →



Gijs Bakker. "Shadow Jewellery". 1973

The
Aesthetics
of the
Item.

Even though it is just wire, placing it in that box gives the item, value.

'One of the most striking and minimalist images in the last thirty years of art jewelry was created by Gijs Bakker – it is a mark left by a wire band pulled tight around an upper arm. The band is taken off, the imprint in the flesh remains. It is a clever image – conceptual and fetishistic...Of course, without the photograph, this particular piece of mark making would have been lost to us'. (Druitt English and Dormer 1995, 106)

Helen Druitt English and Peter Dormer. 1995. *Jewelry of our time: art, ornament and obsession*. New York: Rizzoli.

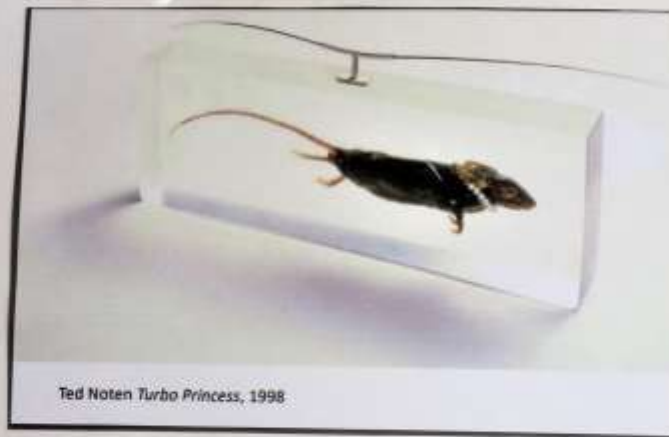
Attach Photos of my Place Lead Piece here



Collars by Gijs Bakker and Emmy van Leersum, 1967

Fashion has really interested me for many years. I would really like to incorporate emotion into my work as a imaging rather than a Fore Front item. Rather a Background research. Emmy & Gijs Collaboration reminds me of the work I would like to do this year on the fact that its above the shoulders and looks almost theatrical. Visually unnerveing. Not quite jewelry and not quite a head piece. I really like how they used the coldness of the metal, how it looks very industrial.

Attach Photos of my own work here ↓



Ted Noten Turbo Princess, 1998

Rat in Resin with pearls.

Resin work Similar to Damien Hirsts Animals in Farneldihidge, Ted Noten is using the Animal to further his point. In this case the rat is ~~to~~ satiric. As it has pearls which are valuable but rats are seen as garbage. Damien Hirst goes for a more literal sense of using animals as a religious satiric message → for example the dove & lamps he did. I would like to do similar as I want to put Dead things in resin. Its almost disrespectful as that "thing" will never quite decompose and will be stuck in the resin for a very long time. Part documentation Part satiric, Part idolisation. Immortality.



cross section of a pig.

Damien Hirst Mr Hirst's work
as a British Artist is very well
known. He has a big name for himself
and it is justified as to why as he
has done things and crossed lines that haven't
been crossed before. Preserving Animals in
Formaldehyde. he's done alot of work but
Nothing has got him a q bigger name for himself
than his Animals. the fact that he makes
religious statements with his work but it
is so unobtrusive.



Sam Cox

"Mr doodle"
he describes
his practice
as "OD"
Obsessive
Compulsive
drawing

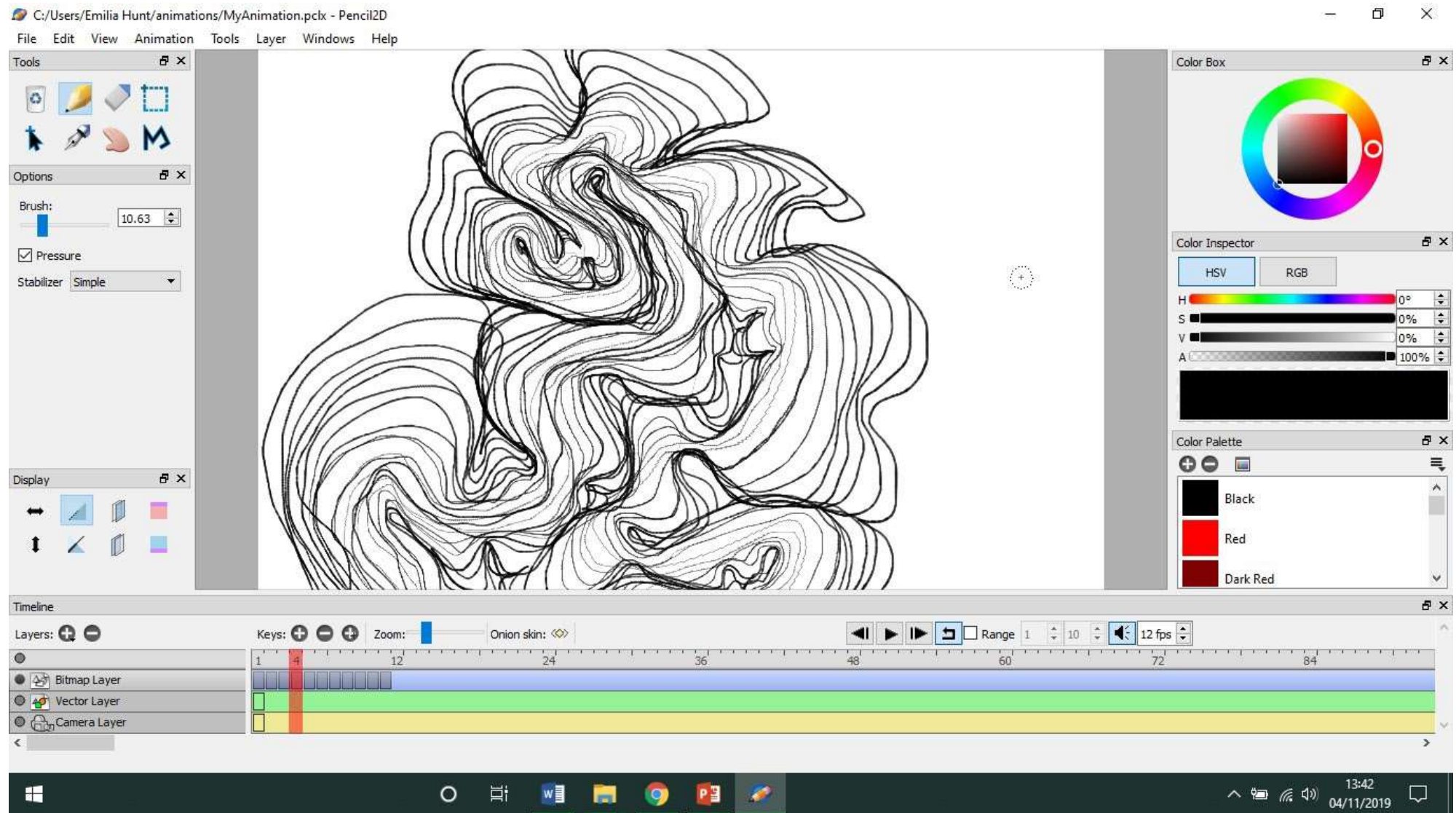


He draws on Everything From houses
to Stationery, clothes, People - Anything.
his wide Array of canvases really
inspires me as he's made a name
for him self drawing the same thing over
and over again on different material.
For this year I would like to do similar
As heavily on wide material canvases
to do my own illustrations on.



PRE CHRISTMAS WORK

- ANIMATIONS
- LIGHT WORK/ PROJECTIONS
- WORK ON THE SKIN
- ACID ETCHING
- PHOTOGRAPHY
- RESIN WORK
- TEXTILE MAPPING
- CLOUD, SAND SLIT INSPIRATION
- CERAMIC SURFACE TEXTURES (SCRAPING, COILING,)
- ROCK CARVING



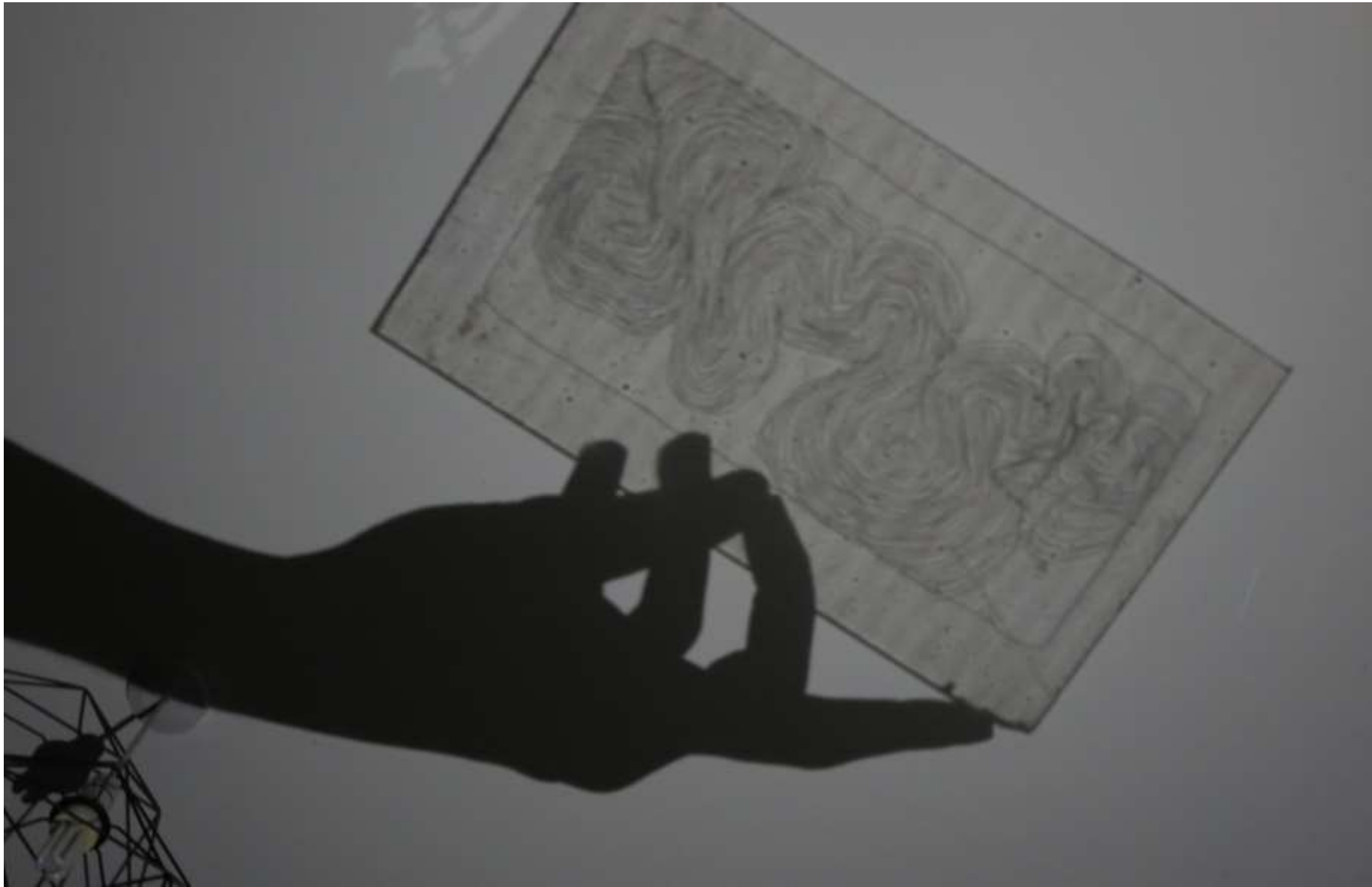
Digital animation



Traditional animation with layers and a light box



Animation done on ipad overlaying a photo of the ocean



'Shadow Play' Drawing on clear perscept shadow on the ceiling



Light projections on wall using picture of animation



Drawing on Skin in biro



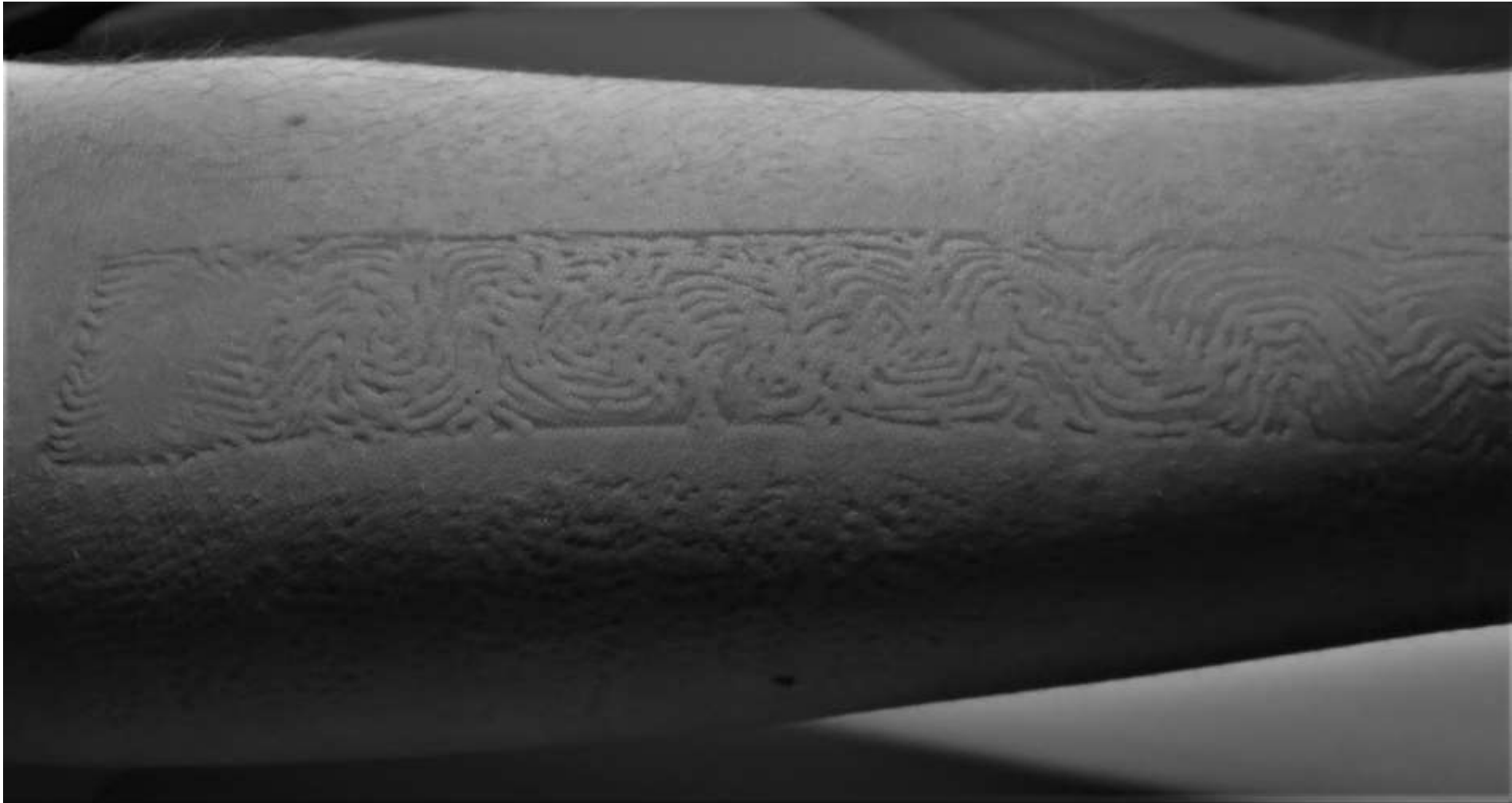
Acid etching onto metal then embossing onto paper.





Acid etching onto Mild steel bars then tying it to my skin so that it leaves an imprint on my arm

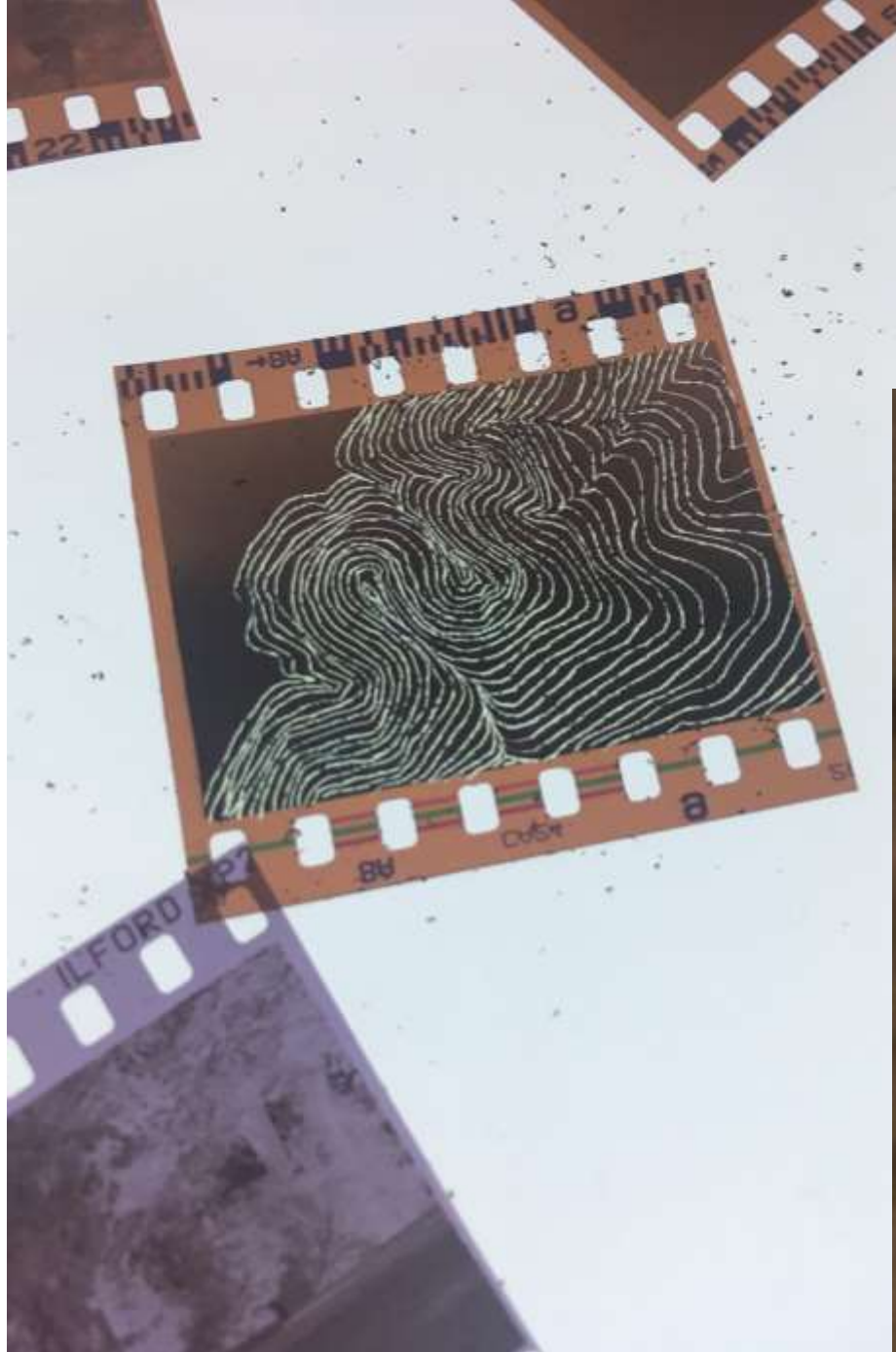




Imprint of metal on Skin



Acid etching onto silver jewellery, thinking about the worn and how to imprint further.



Looking at surrealist photography, how to translate lines into photography in ways that subvert the normal perspective. Scraping into film and taking a photo through a crystal ball.



Using a crystal ball to alter the perspective of the viewer, by magnifying and distorting the focal point.





Putting resin on paper, soaking paper in resin. Making the painting translucent





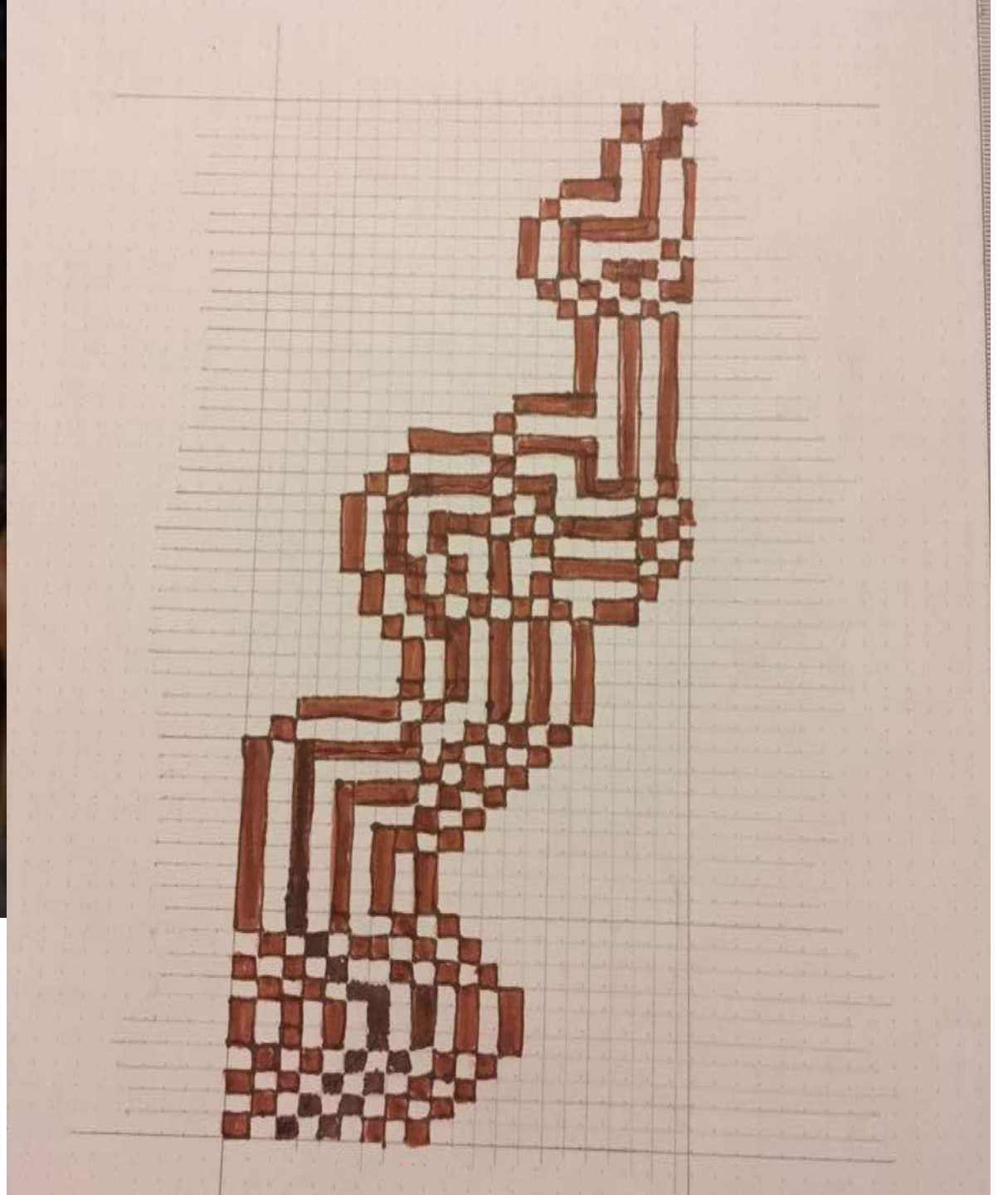
Drawing or painting on a dead dehydrated frog and skull of a Rabbit, then submerging it in epoxy resin.

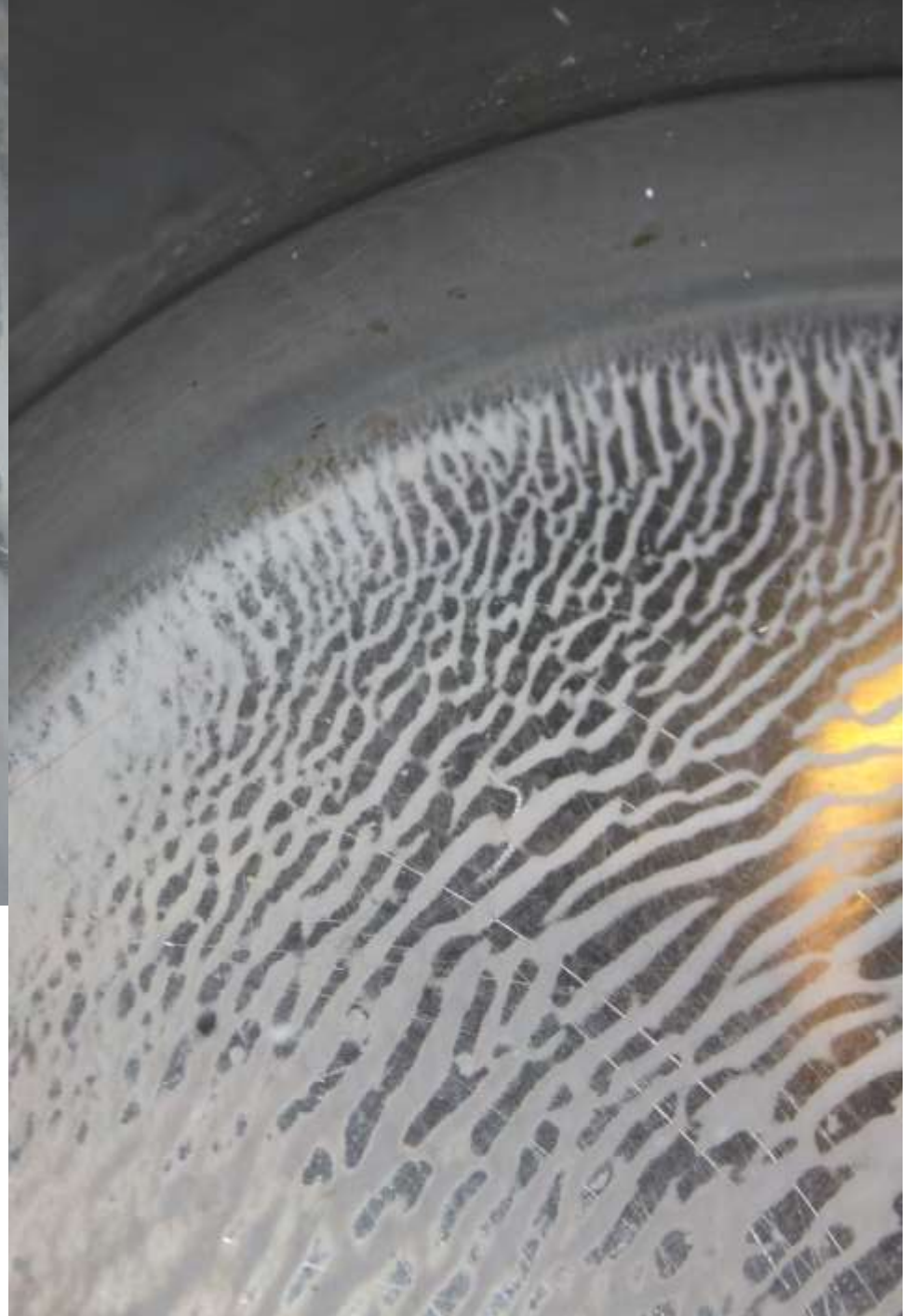
Resin painting. Going by layer by layer, painting a line on a layer of resin then putting another layer of resin on top to create a Three dimensional perspective.





Wood Block printing and textile mapping.
Experimenting with more home craft methods.
Making Christmas cards.





Experimenting with a salt slit solution and hot water. Trying to recreate the movement of the ocean waves and how they have an affect on the seabed and the patterns that the sea creates.



Ceramic carving, taking unwanted ceramics from the reclaim bin and carving into them to see the results, Then using black pigment to soak into the grooves.





Coiling a large scale Urn and applying coiling methods as a surface texture of the vase.



Dremmeling into rocks with a Dimond headed drill burr to create Intricate patterns in surface but not changing the overall shapes or dimensions of the rock.



organisation



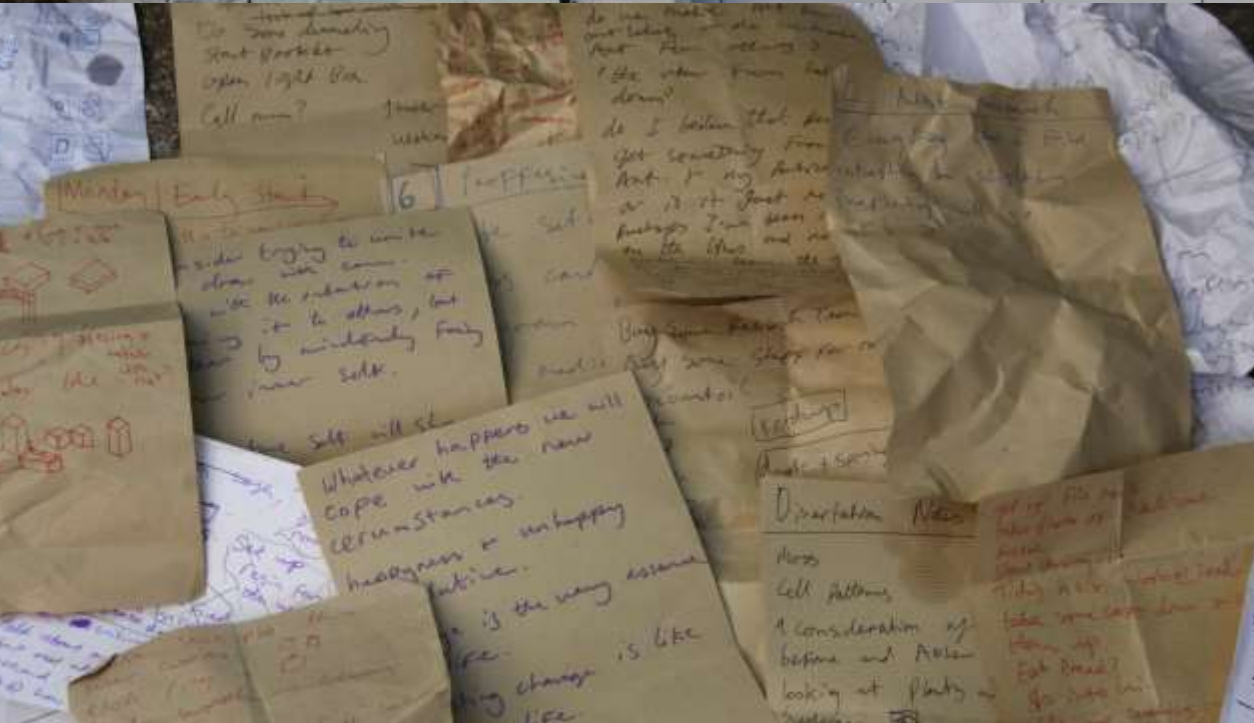
Every reseal, note, list and odd bits of paper ive kept over the last year



A collection of timetables lists and receipts and grading sheets



Close up of
timetable of
the last weeks
at uni



2019 AD318 - Self Directed Study Design and Craft

Dashboard

Announcements

Module Information

Study Materials

Assessment & Grades

Online Tutorial Journal

Academic Tutorial Times

Online Journal Tool


Create Journal Entry

Journal Instructions ^

Select "Create new journal entry" and write or copy/paste into textbox.

Monday, 27 January 2020

Research frame Document

Posted by  Emilia Hunt at Monday, 27 January 2020 13:15:20

Attached Files:
reflect doc version 5 copy (1).docx(21.3kb)

Comment

JournalDetails v

INDEX

26-Jan-2020 - 01-Feb-2020 (1)

Research frame Document

19-Jan-2020 - 25-Jan-2020 (1)

24-Nov-2019 - 30-Nov-2019 (1)

17-Nov-2019 - 23-Nov-2019 (2)

03-Nov-2019 - 09-Nov-2019 (1)

29-Sep-2019 - 05-Oct-2019 (1)

22-Sep-2019 - 28-Sep-2019 (1)

I made 7 journal entry's and did my research frame document 7 times

Pdf 1 (AD313) LO: 1&2

Research Framework Document
↳ Up to date.

Articulate different research
Methods
Summary, Statement, Planning
Strategy for research
Processes.

Pdf 2 (AD313) LO: 3

Edited Publication (Gold Nug)
Creative enquiry

- Document (sources, response to, process of research and expectations)
- Reflect (Influencing your decision making, following as needed, progress)
- Conclude/Consider (what have you learnt?, what could have been better?, what next?)

Pdf 3 (AD318) LO: 1,2,3,4
(19/03/20)

Big Chungus Document
All Your Work

Development of a 3D body of work
Command and aptitude in material

↳ Integrates Research (313)

Photos (Everything) of production/
Drawings

- Preparatory Drawings
- Technical Processes / Production techniques
- Material Qualities
- Annotate / Illustrate
- Integration of research.

Pdf 4 (AD323)
(30% of Mark)

Design proposal for Degree Show
Display for assessment and public exhibition

Produce work which illustrates
how you would curate and
present the show to an audience

Formal Proposal for exhibition
Versions, Drawings, Include
low tech models.

List of the Final PDFs that we had to do on the wall of the living room.



Examples of my time keeping in a diary

I kept a daily diary around the time of the dissertation as on a Tuesdays I would see my Dyslexia tutor Jen from 12-1pm and Lousia would normally have a Professional practice lesson Tuesday mornings.

POST CHRISTMAS WORK

- CERMAICS



Post Dissertation first experiments 4th and 5th of February. Creating vase without form in mind trying to get its wall to form something incoherent. Wasn't a great success, I also made test tiles on this day.

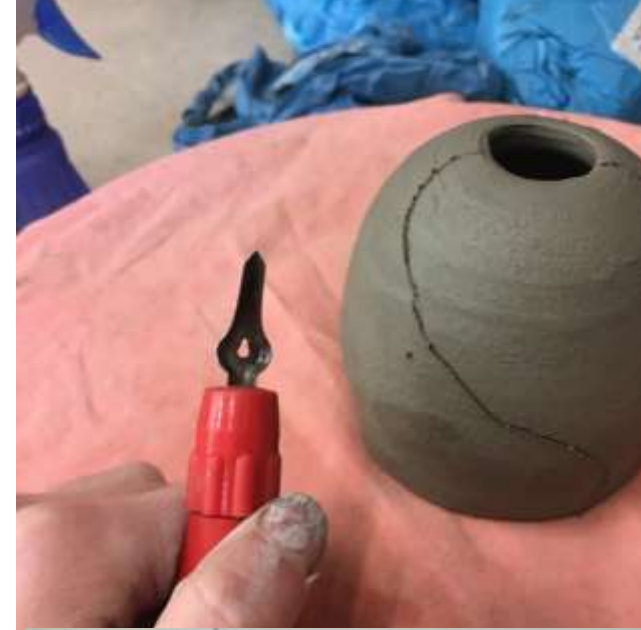


10th feb making small pots with rocks in there walls and iron dust mixed in to see if the results where desirable and could be incorporated? Wasn't keen on them and they didn't reflect project well.



11th February. Cutting down metal bar and experimenting with acid etching onto thicker metal. Also made more compact thrown pots to do more surface texture on.

11th February. While wet some of the pots textures had to be applied otherwise they wouldn't have worked. For example the coiled surface texture of the pot on the left and the carving on the right.



12th and 13th of February. Textures need to be cleaned up and acid etching needing to be cleaned up.



17th February. All the different texture examples I made came out from firing. For example marbled with coiling. Marbled with dremmeling texture or coiling with metal dust mixed in.



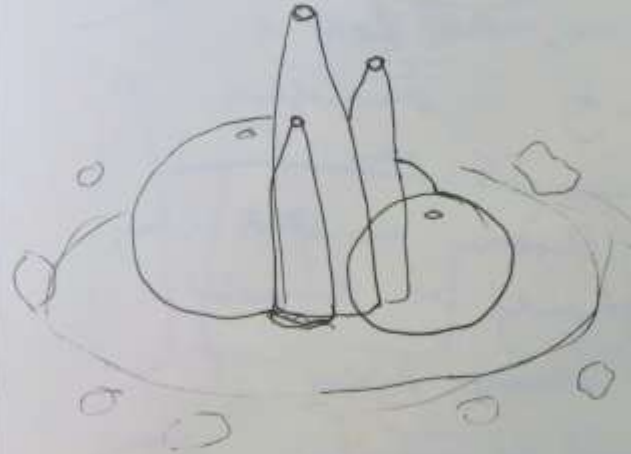
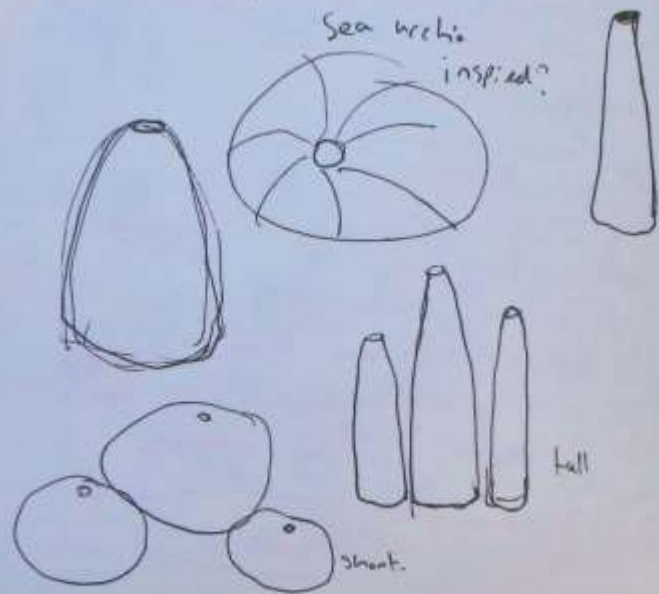
17th of February. My Pots with different applied textures came out from firing. Left to right: coiled, scratched, carved and dremmeled. I decided after looking at these examples that I would like to take the coiling and dremmeling examples into further work.



17th Feb. The other experiments came out of the kiln that I had made a week earlier and comparing them I knew I was on the right track because I prefer the clear texturing and simple form pots to the pinch pots covered in metal dust.



Need to design vessels →



Trying to figure out what form I wanted after a crit with tutors saying that the form of the urn that I created wasn't right or reflective of the project so I was trying to figure out what exactly I was going for through sketching out possibilities.



Zen +

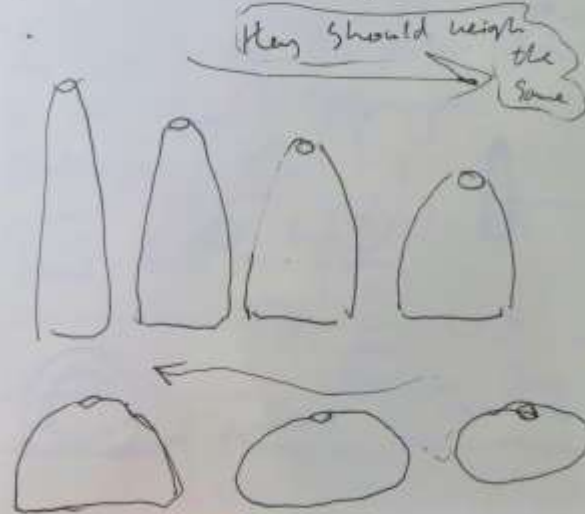
need to decide the methods
of surface patterns and
how it is best to do it.

There's no point
coiling a marbled
Pot. X

If I choose marbled clay
it should be decorated.

If I choose plain it
should be coiled.

like the phases of the moon
like the tide ebbing and flowing.

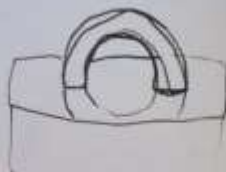


I realised that I wanted there to
be multiples of these
vases/urns and I wanted them
to invoke a shifting. Which a-
lines and reflects the themes of
the project. I wanted it to be
like a cycle or a phase.

There are 8 phases of
the moon so I need to
make 16?



Slow ebb & flow.



it will give the forms free meaning
the moon and its cycles are
transformational.

the weight of the pots should
be the same. That's the
challenge.

hand built vs thrown.

How do we navigate through
our ever changing environment?

our friends and our bodies.
with everything changing and
shifting constantly.

How did people used
to navigate time and space

Stars, Phases of the
moon, etc.



I want to take the viewer
on a visual journey.
One that consists of a
gradual change.

that gradually changes
but is also consistent.

The moon & the tide.

Binary Shifts -

comes in 8 phases of the
moon - 0

What is the best way
to express the line drawing
on clay that represented
the Binary Body, Form &
Properties?

through doing this
how can I use these
forms to express my ideas
about self navigation?

Looking at COP circles but
the Stone circles are that

Stone Henge, Old wooden
Monuments

we are made up
Change.

make it a bit more reasonable



This is when I realised that
basing it on the moon and
the phases and how
everything is related. My
obsession with the sea and
the shifts in tides can be
attributed to the moon.



BRIGHTON
students' union
brighton.ac.uk

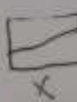
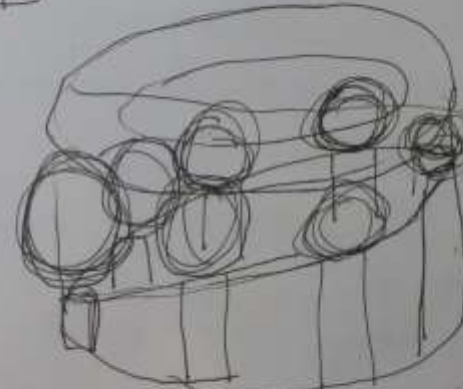
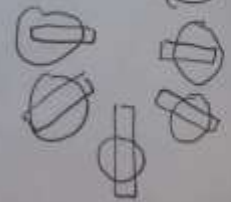
Aneta Regel
Jennifer Lee
Gabriela Koch

Aneta Regel

Art = is useless.
Oscar Wilde

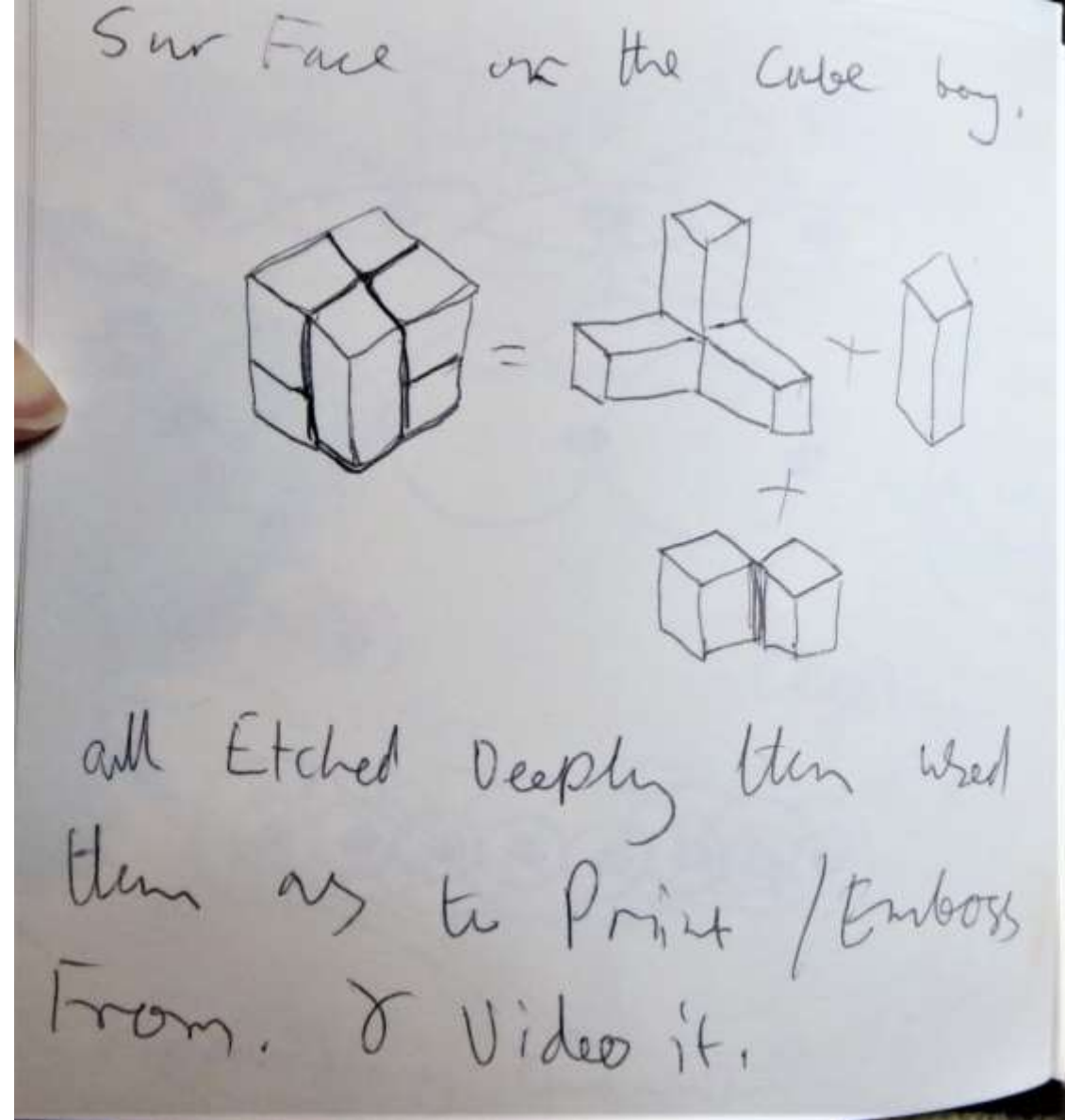
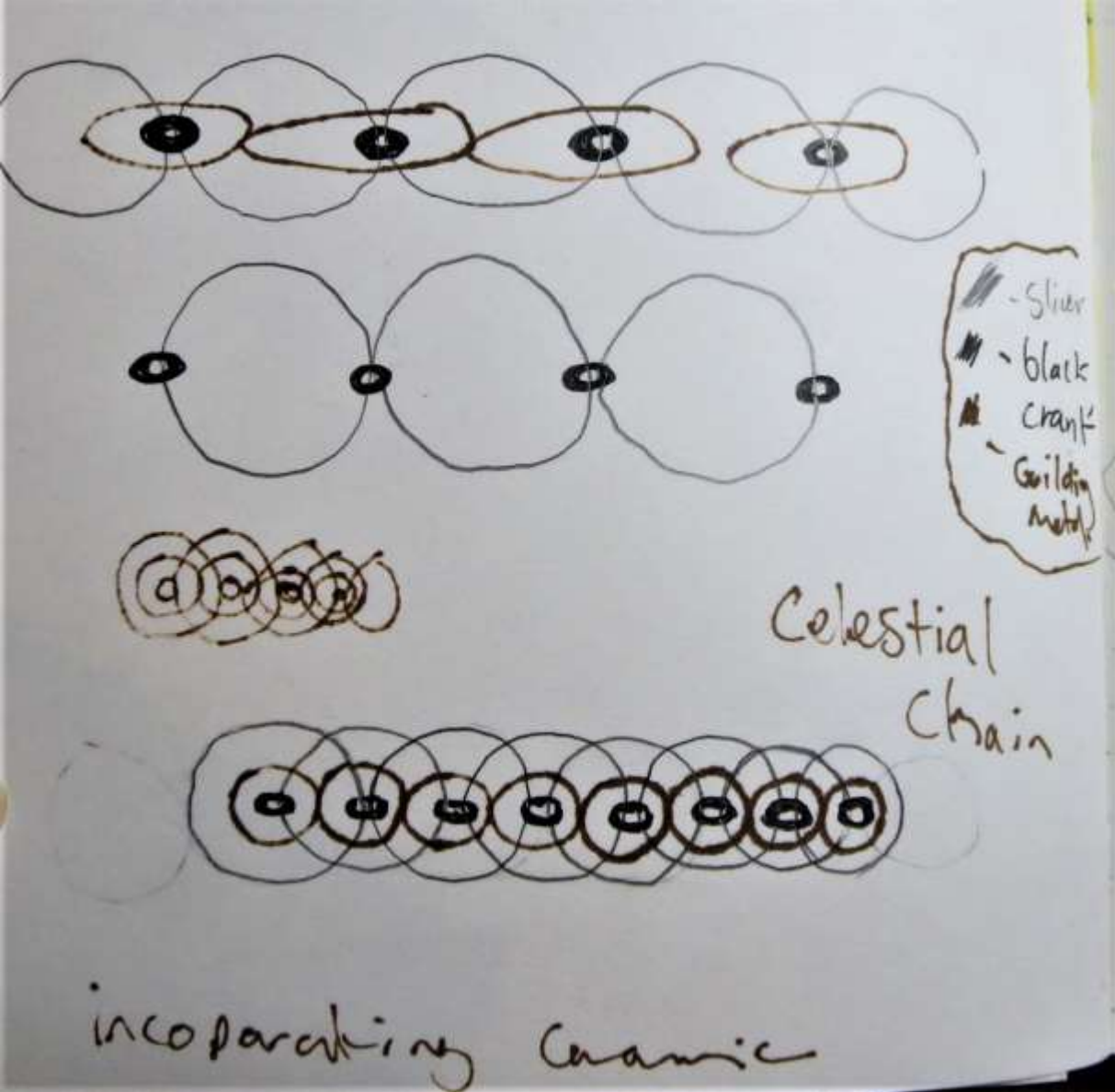
Don't be Afraid to make useless
beautiful things. →
I think this is why the power

work is because they are useless.
I think that's my disability
here.

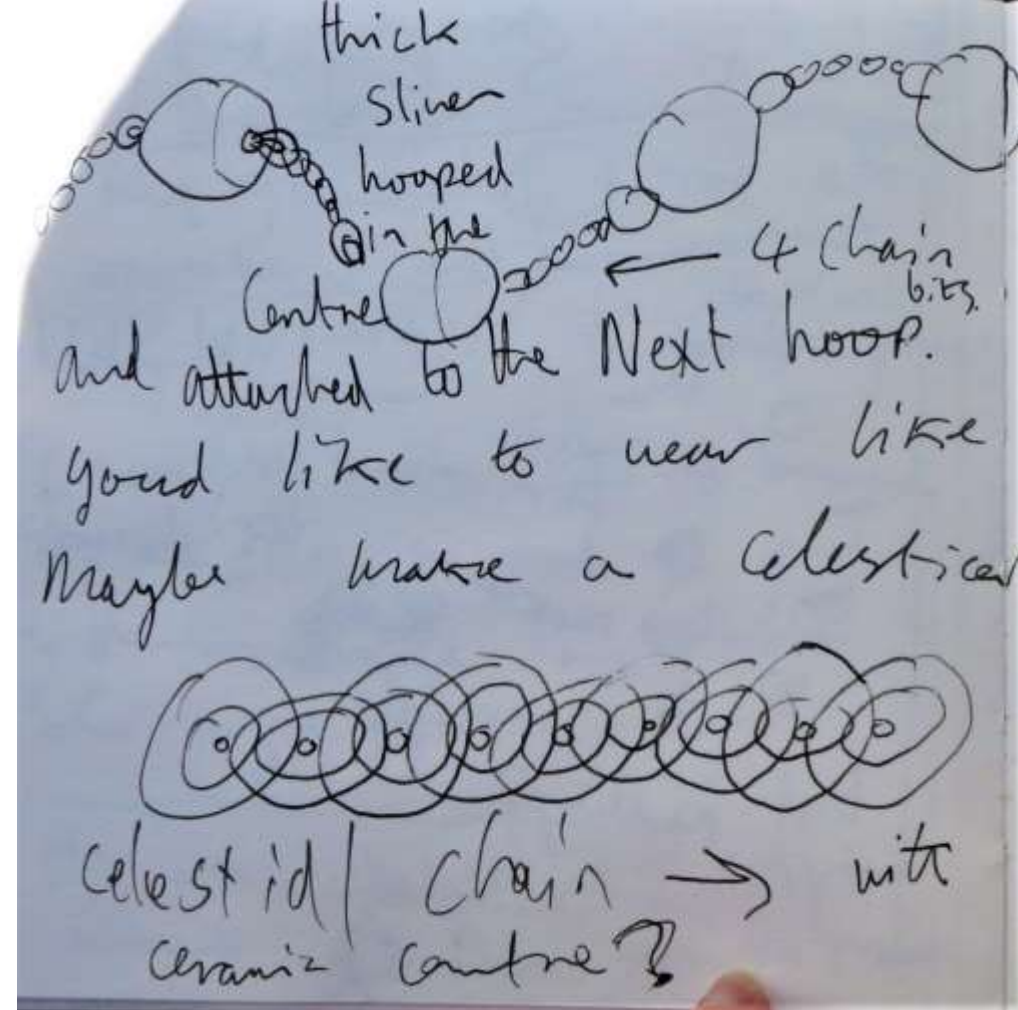
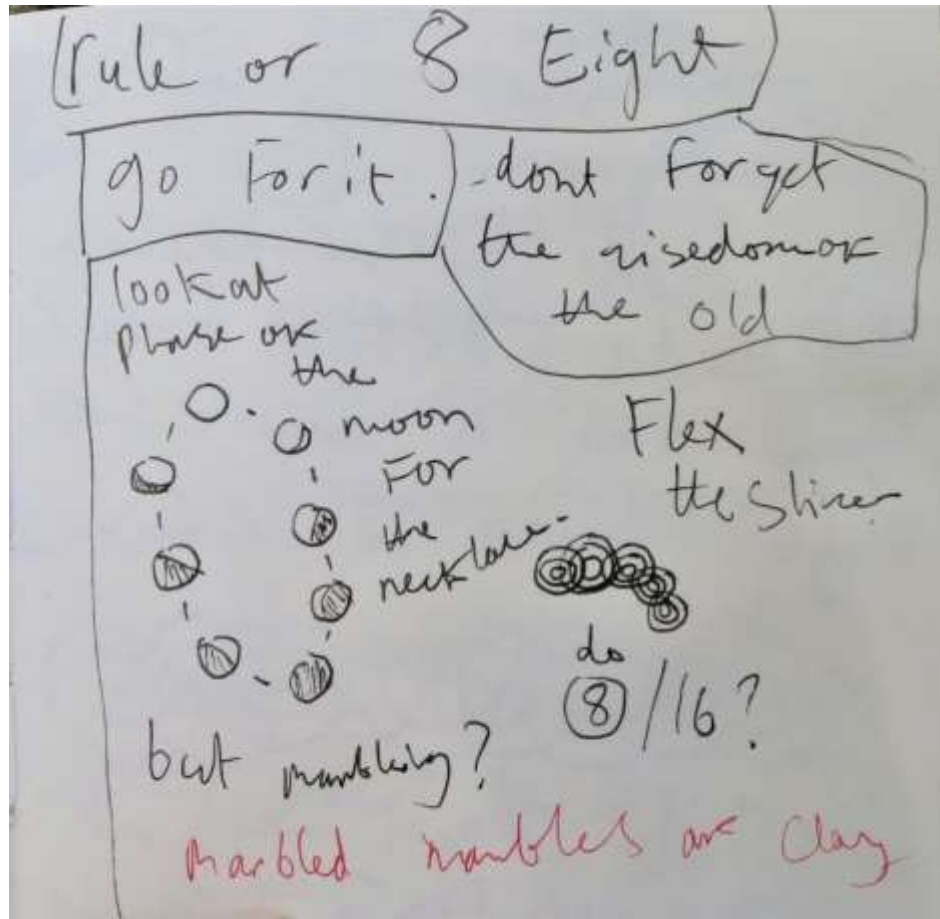


Glass
Shells?

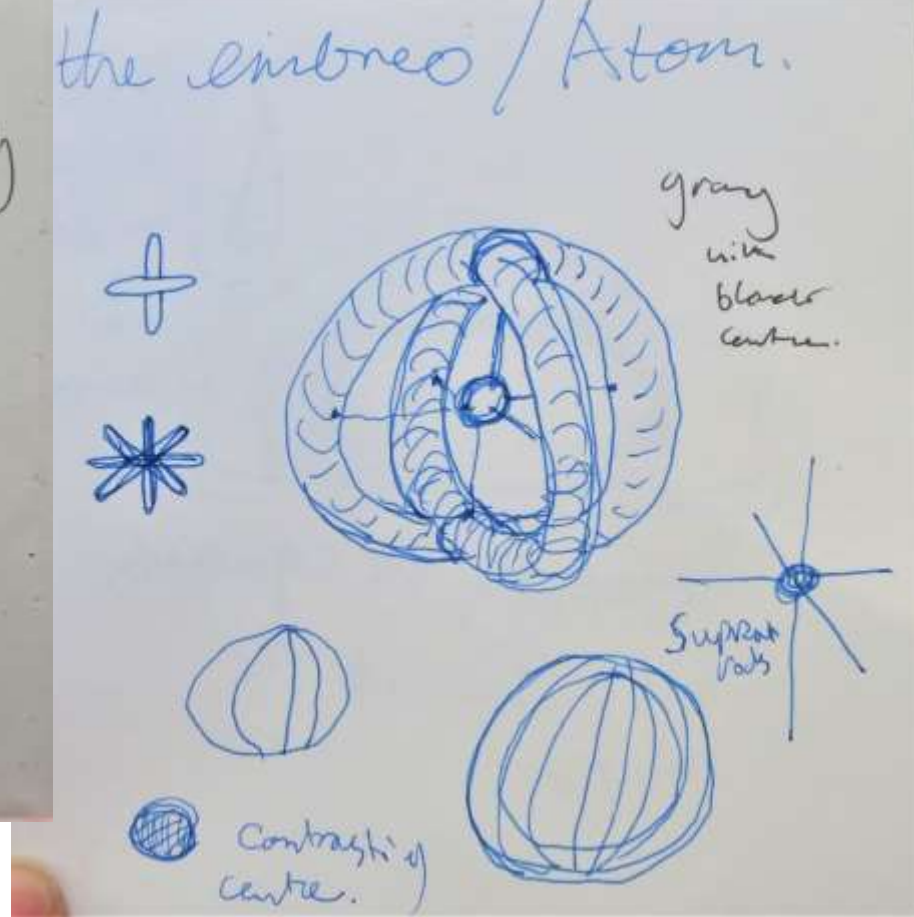
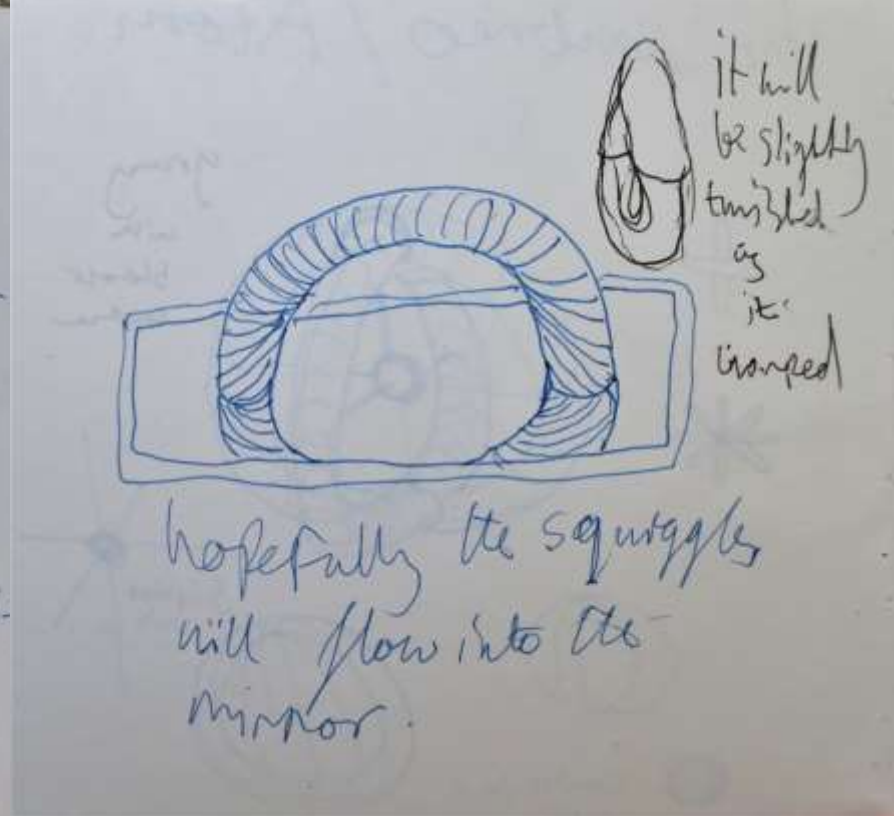
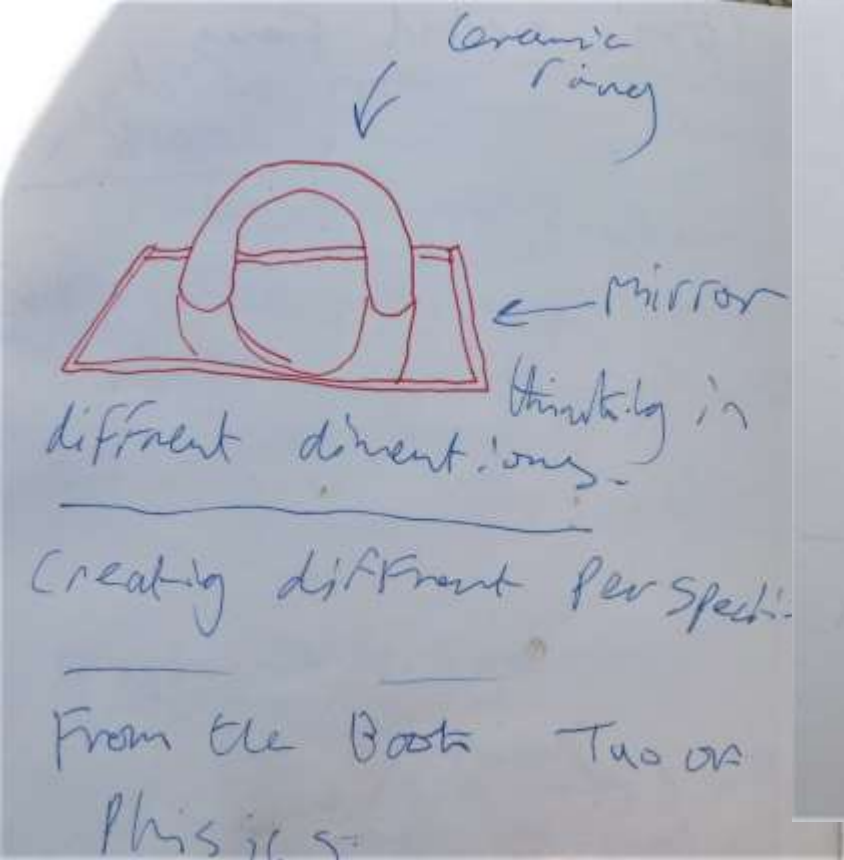
Whilst on this direction I was recommended Aneta Regel and after looking at her work I realise that I was being too focused on making the work a vase. It was holding me back from making form wise. Especially as I was texture and material based before. So I realised that I would be better off making globes.



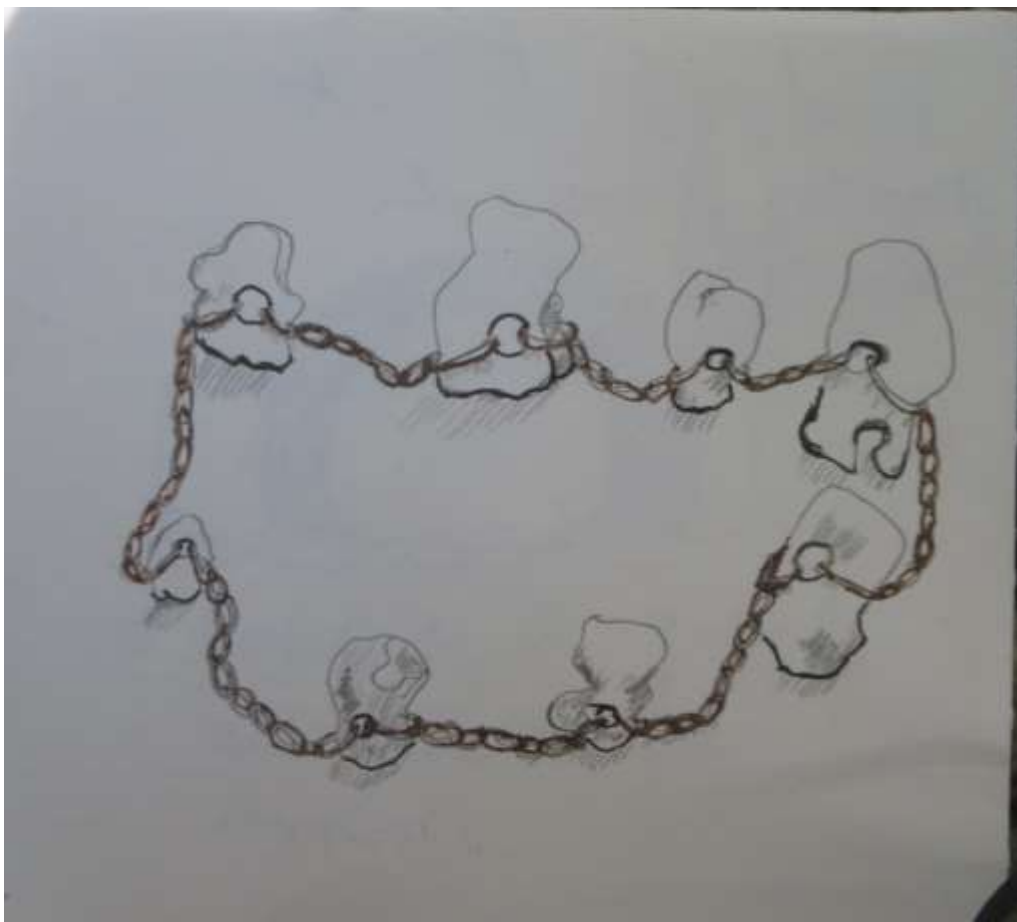
Conceptualising my fial pieces. Left the Celestial chain Right the Cube



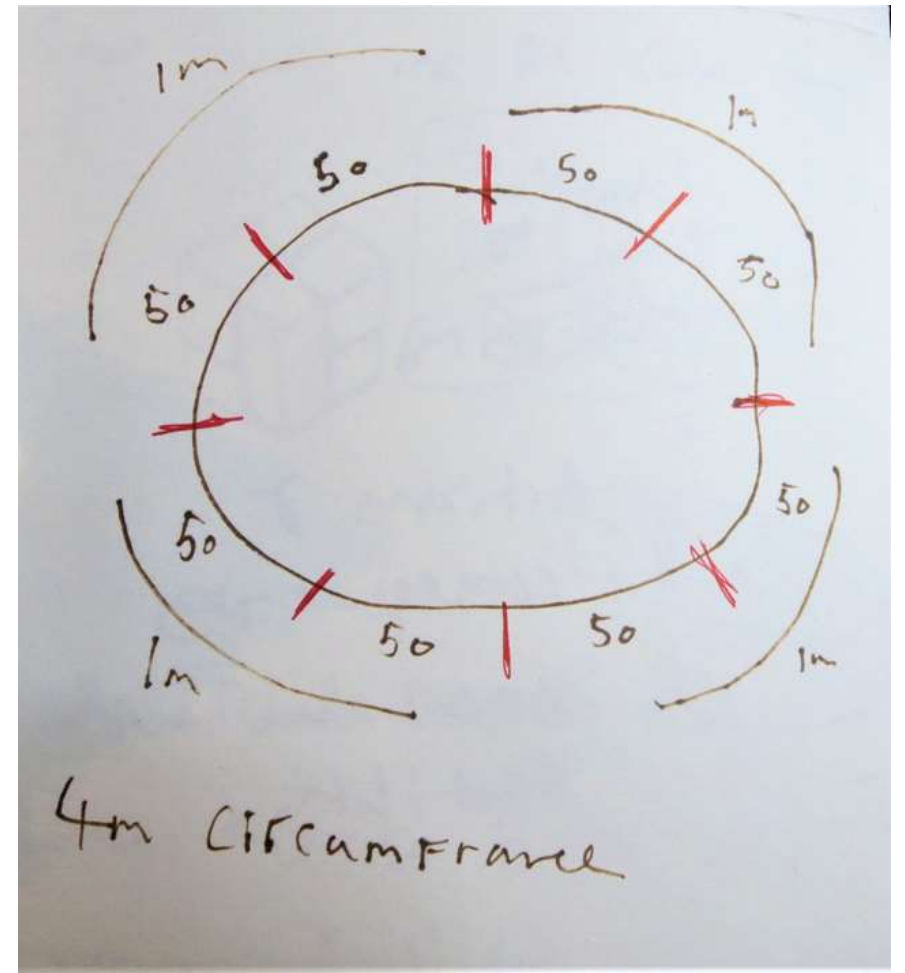
Concepulisation on the moon phases necklace and more of the celestial chain



Concept drawings for the Mirrored arch and the Atom



Concept art for the flint rock chain



Locating the flint rocks



Locally we have a lot of flints in Kent. So the flint rock chain is very personal to home. My dad and I Went and found the right kind of flints that I needed to make the flint rock chain.

17th February. Making the mirrored arch. To do this I used a mould I made last year and cut it in half to create a semi circle and added coiling texture onto it. The same technique that I tried earlier on.



17th February. To make the final piece within Jupiter I needed to make a series of wooden block that could stack onto a pole so that I had support whilst building bigger globes.



18th Feb. Making the components for the moon phase chain and taking things out the kiln



19th Feb. Working on the arch cleaning it up under neath and on the sides.



20th Feb. Dremeling the components for the moon chain and different texture experiments.



24th February. Cutting and cleaning more of the metal cube.



24th Feb. making and cleaning centre of the atom and components for the celestial chain. Firing the moon chain.



25th Feb. Cutting down more of the cube and cutting the rod for the flint chain



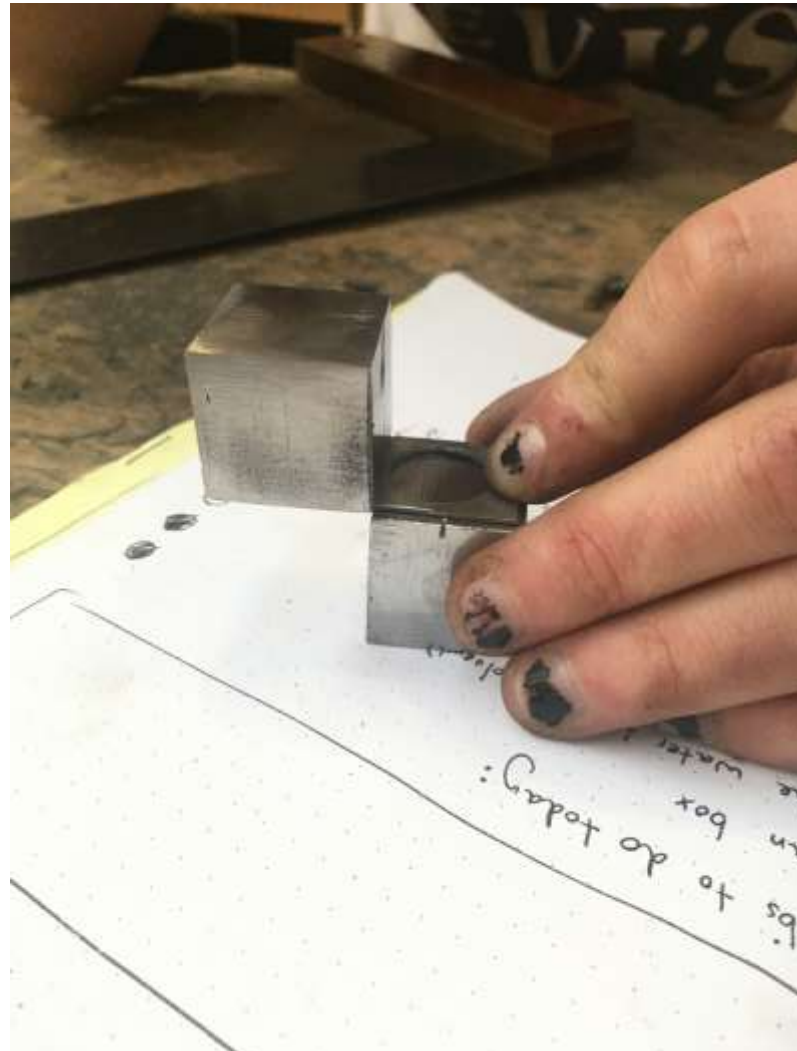
25th February. Drawing a pattern on the centre of the atom and seeing how the copper looked with the flint rocks



26th Feb. Tidying up the centre and tidying up the components of the celestial chain.



27th Feb. Willem helped me solve a problem with my cube. We worked to gather to figure out the best way to attach two cube with minimal surface area so that it can all slot together nicely.



27th Feb. testing out the surface are of the flint chain and how long it would be.



3rd march. Finished the stack of wood. Managed to get hold of some foam from an old chair and brought some paper to use as a skeligton for the globes I was making in ceramics.



3rd march. Using the paper ball and wrapping rolled out marled clay around it. I built the first few globes.



4th march. I got the dremmel PAT tested by craig so that I could use it in uni. This means that I no longer have to transport things to and from uni when I want them dremmeled. I also cut up more of the copper rod for the flint chain.



10th march. More globes made large and small.



10th march. Globes that where leather
hard to dry could be dremmeled. I
dremmeld them in the reclaim room.



15th march. After dremmeling pieces and in-between drying I started making the otter part of the atom.



16th march. Dremmeling
the larger pieces.



16th march. More dremmeling I try and capture the marbling with the lines of the dremmel. I spent a lot of time dremmelding as I knew I couldn't start anything new as we have to leave uni premacerly. li was also rushing for a a firing that was meant to come out when we where setting up our work.



16th march.

Construction of the atom. The atom was the last thing tried to make. I was very frustrated with it as ui knew had no time to finish it as we where all to be out of uni by the end of the week. It had taken me an week to set the atom up and was a lot of materials. Unfortunately I tried and rushed it. Then I panicked as it didn't work as it was still to wet. So in anger I packed it into a plastic box.



Date. Last 2 days in uni I spent organising my things and putting what I had in 318. trying to take good photos and make a coherent plan moving forward.



Date. I managed to get some high quality photographs. However they are not as nearly as nice as I would have liked them to have been.



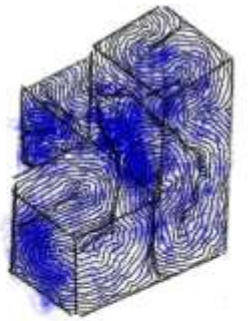
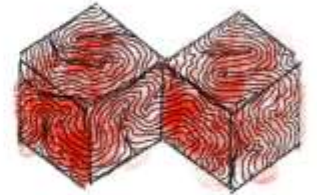
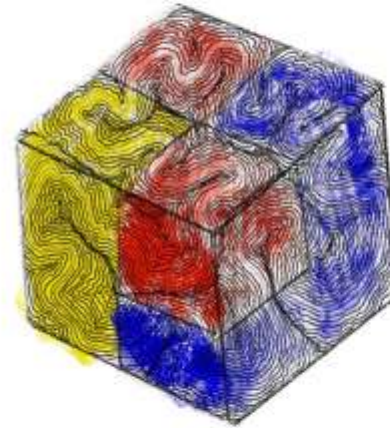
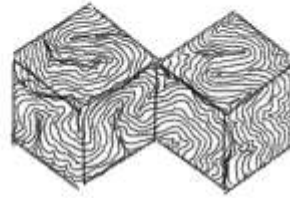
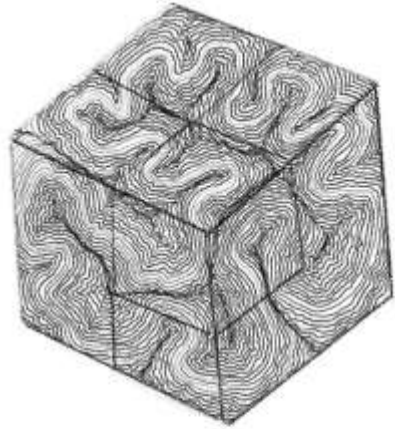
Date. I regret leaving some of the stuff that I did in that room as I needed it now. I was very stressed and everyone was quite emotional so it was hard to think straight while choosing what to take and what to leave. Unfortunately I left a binder that had a lot of my curhal things in it.



Lock down

- In lock down I have spent my time making models and taking photos of my experiments that I can do from home.

Final design for the cube. How I hoped that It would have looked like.





Smaller version of the cube. Me testing its imprinting qualities with ink on the skin.

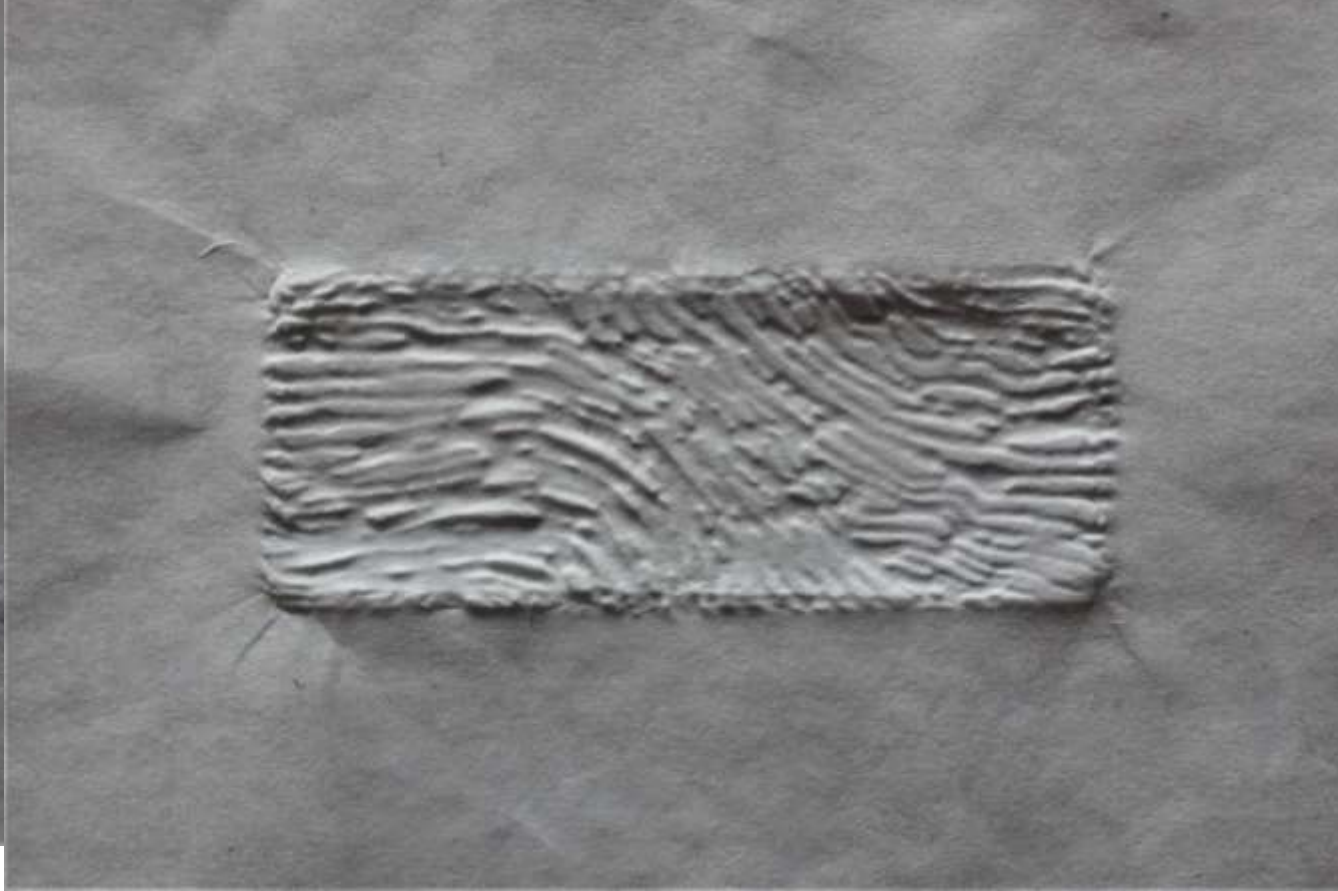
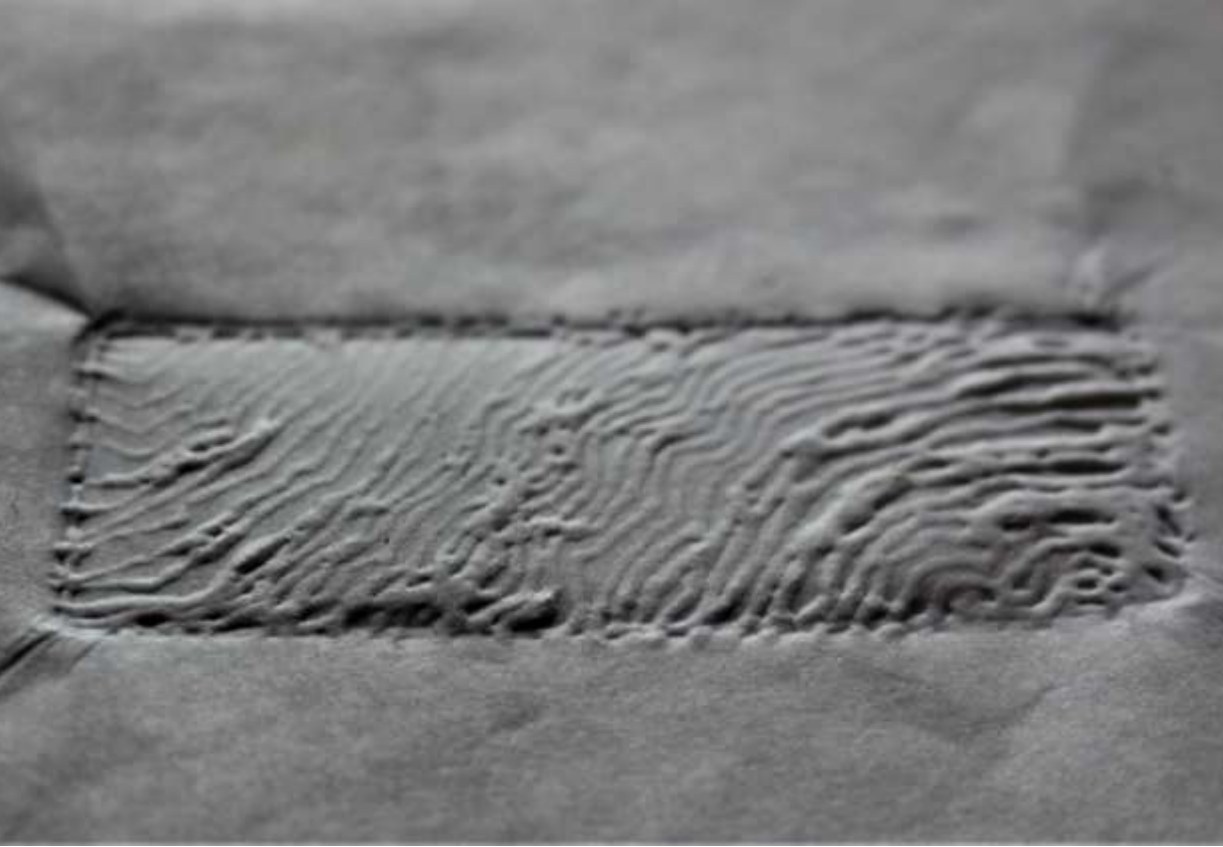




Me testing the metal block on paper and on skin again.



Some of the better photos from the printing with the metal block. I think these would have been printed and showed along side the metal cube in the degree show.



Some embossing prints of the cube on paper. Concave and convex prints. These would have been framed and shown along side the cube in the der=gree show.



I decided that It would be good to have miniarures of the works that I would have made in the degree show so that I can conspetulise where I would have put them in the degree show.





I made my miniatures from polymorph and oven baked them. Then I painted them so that they looked more realistic.



I made the degree show set out of recycled cardboard and bought some wire for the chain parts. I put it together hypothetically if I had this amount of space in the degree show. On the right is how I intend the flint rock piece to look.



I ordered a miniature mirror for the arch to sit on so that I could see what it would have looked like how I intended it to look. I also ordered wire and connected the moon phase chain and see how it would have looked in the show.



MY vision for the atom was to have it hanging on a bracket. So it was nice to see what it would have looked like hanging from a bracket along side the other works. I think to conserve space I would have had the within jupier on a single plinth. Given I had more space and time I think I would change it. However I think they look good as a series in a line.



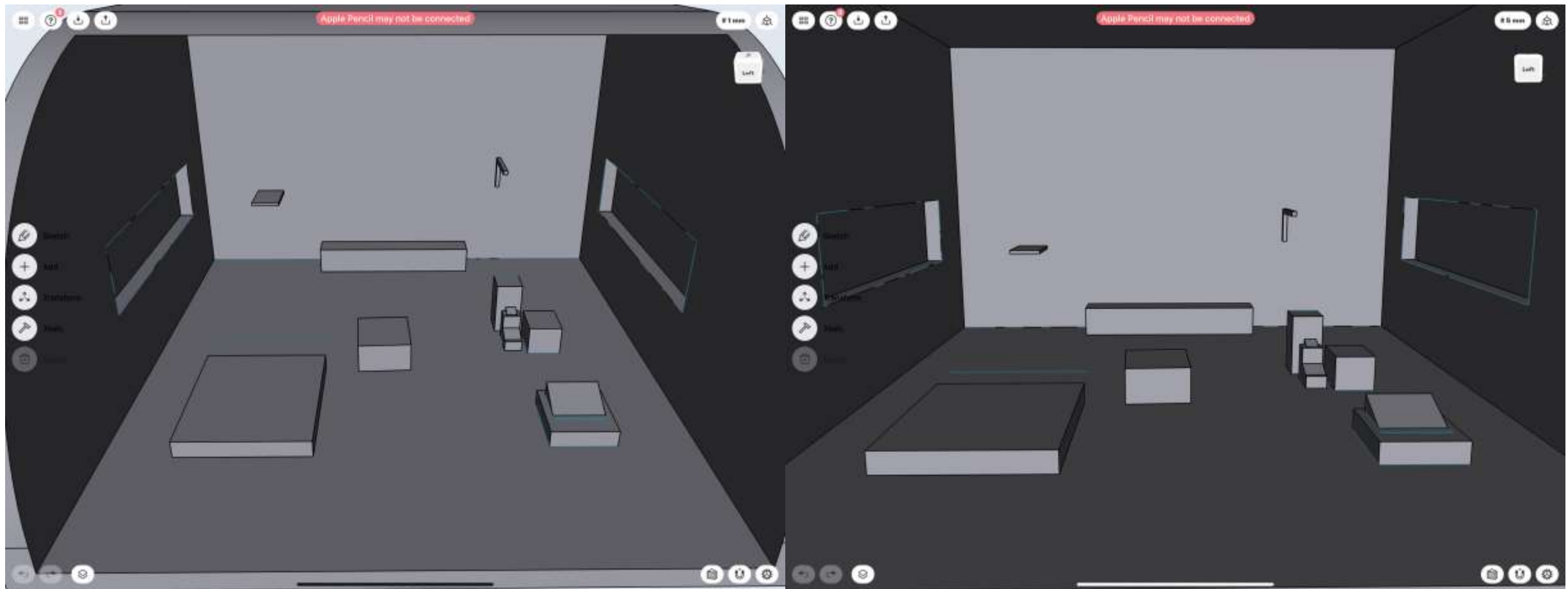
The painting on the back would have been the last thing I made and I would have made it to fit the size between the cube and the atom. It would only be an 8 line painting though. The cube would be on a mini shelf in a bell jar with prints and photographs around it.



The Celestial chain is hard to conceptualise as I didn't know exactly how I would look finished. I tried to create how I envisioned it with the wire I ordered. However the wire was flimsy and I was going to use solid and robust metals. I would have used silver and brass.



In the show I was going to have the printed pdf booklet available to look through and I was going to have business cards and zine available for people to take with them at the degree show.



If I had more space and time I would have constructed the show slightly differently. I downloaded a rendering software that allows you to build spaces. In an ideal scenario I would like even more space, however I felt this is a more realistic space that is a viable and allows for movement between plinths.



This is how I would have pictured my work in this space alternatively

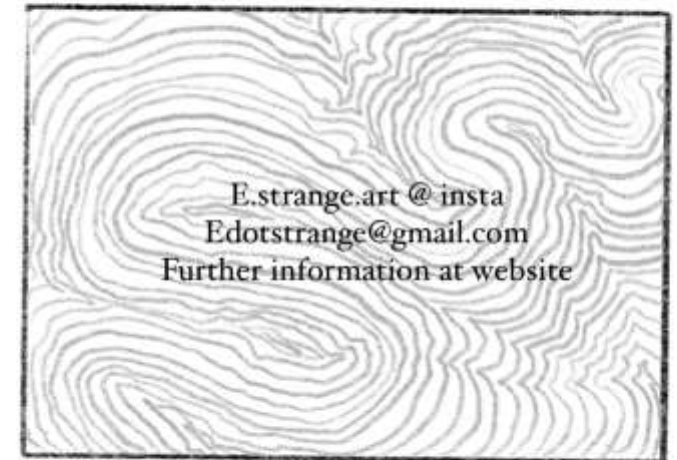


Different perspective of the bigger space. I would have two paintings instead of one as I feel it would tie the space together a lot better. People could go right up to the work and really get a better look. I'm concerned that my work can be really crowded at times so having space between things allows the work to be properly ingested.



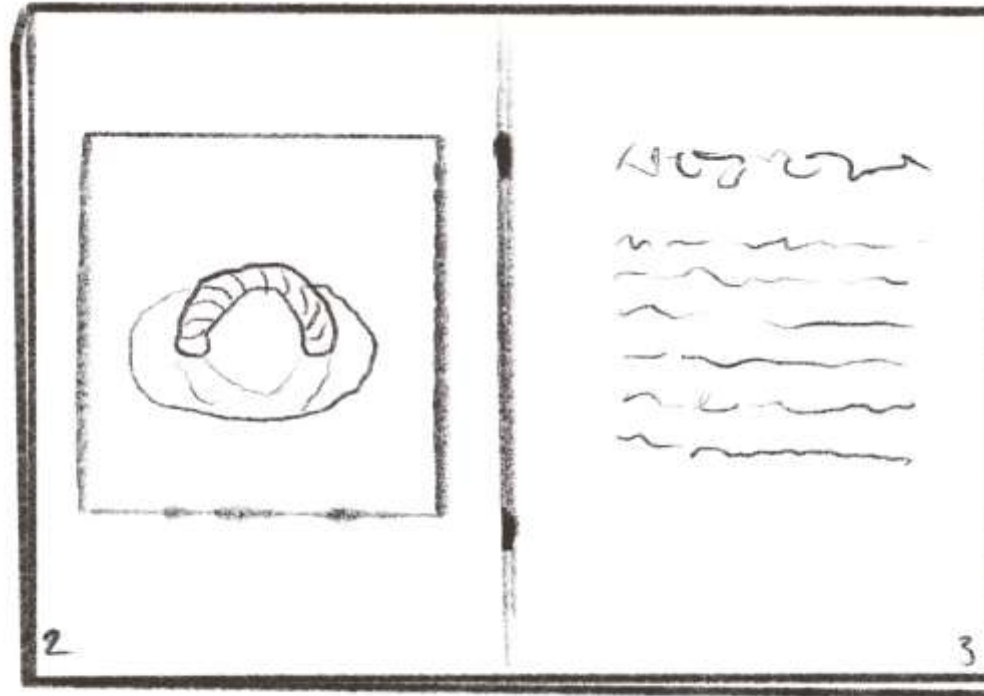
At the degree show I would be wearing the silver jewellery that I have made prior to 3rd year and a simple dress. I had plans on giving all the tutors a bespoke leather business card holder. The leather would have patterns on it that I have burnt on. I wanted to do this as it means the tutors have a place to keep all of our business cards as they went around the show collecting them.





I wanted my business cards to be embossed however when doing professional practice research I found out that it is very hard to get custom embossing of business cards. So I would either have to do it myself or I would have to go without. I wanted my cards to be minimal yet memorable.

Zi



I wanted to have A5 Zines avible to give to important guests or / and family and friends so that they could explore the work at there own pace and could take it home with them.

