

There is Salt in
The Water.

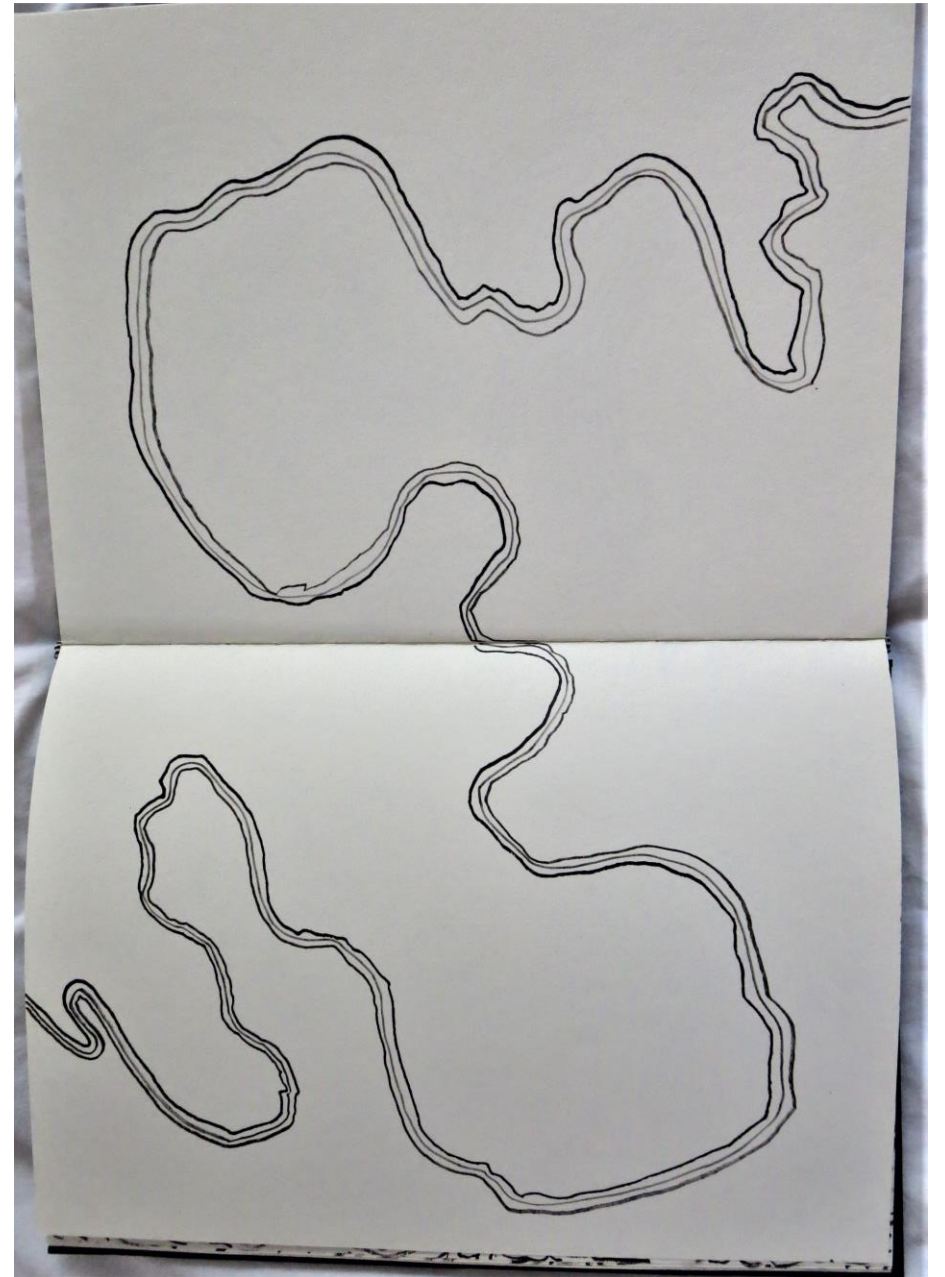




In late 2018 I went to Iceland for a family trip. It was there that I started drawing to convey the structure of the land. I wanted a way that I could translate 3d space on a 2d surface. Like plasma cutting or drawing. I took inspiration from typography maps.

Preface

I'm exploring my individual sense of freedom and control, whilst it being a form of escapism and self navigation. You could describe it as a form of ,flow state or something autotelic in itself. What ever you take from my work is your own. The meaning I've subscribed to it, which is in a sense, is understanding the world around me either through materially or is representative. the method I go about making however is cathartic. Thus the work has a dual narrative, reflecting my own personal journey. Conflicted and contrived as I try to make sense of it all. Whilst learning different materials.





Artist statement

“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 Tao 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 moon’s 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.

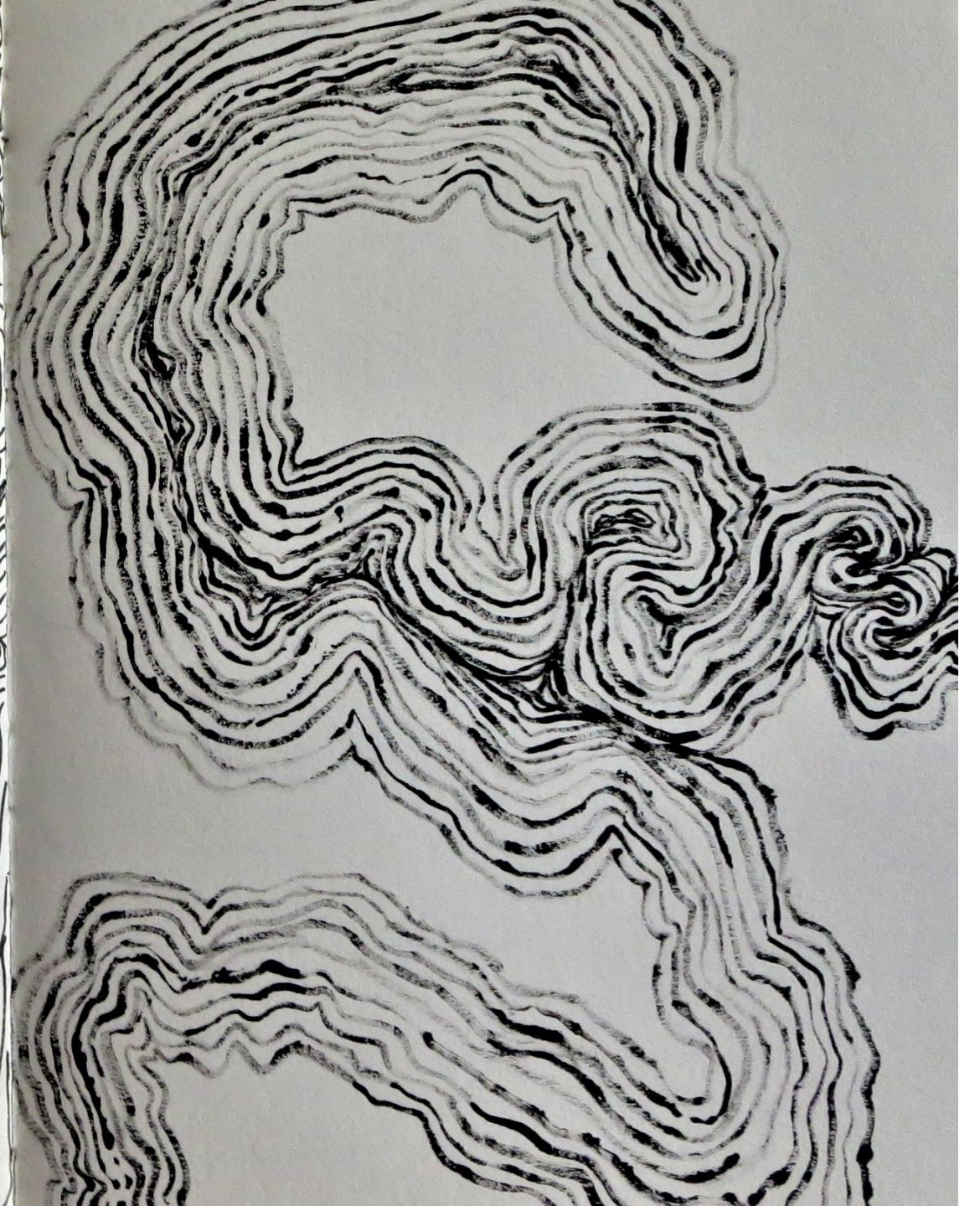
PRE CHRISTMAS WORK: page list

From June/July of 2019 to January/February of 2020).

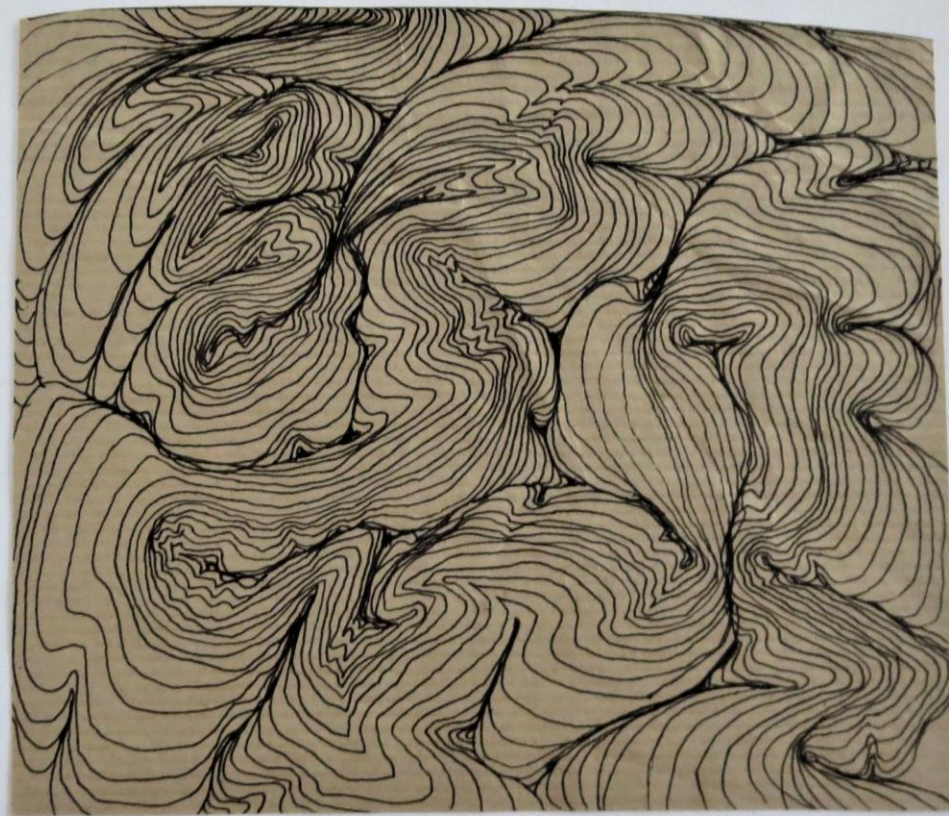
- Sketch book plans
- Illustrations and paintings
- Artist research
- ANIMATIONS
- LIGHT WORK/ PROJECTIONS
- WORK ON THE SKIN
- ACID ETCHING
- PHOTOGRAPHY
- RESIN WORK
- TEXTILE MAPPING
- CLOUD, SAND SLIT INSPIRATION
- CERAMIC SURFACE TEXTURES (SCRAPING, COILING,)
- ROCK CARVING











Olfur and other artists

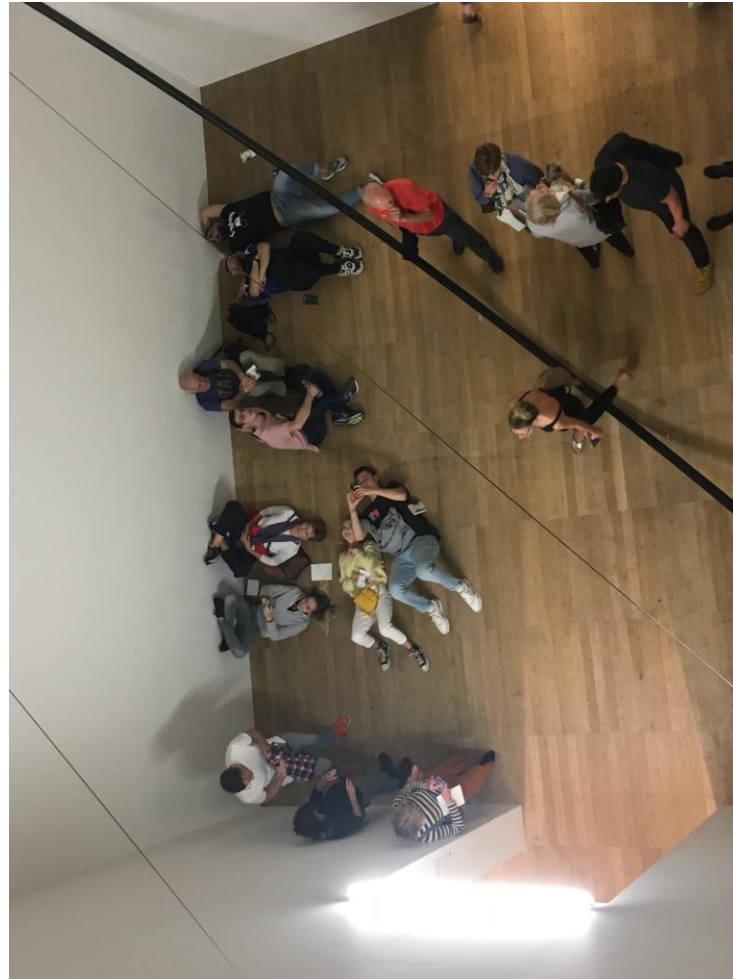
- I went to see olfur in London before the start of 3rd year in August. I was deeply moved by the experience. Never before had I experienced art as immersive, multidisciplinary and innovative. Previously I thought I would have to par down my work to a single material area. However seeing Olfurs work made me realise that you can express your ideas with a multitude of forms. Especially including science and perceptive. His work heavily influenced me in 3rd year and this can be seen in come of my final pieces has a circular mirror similar to his mirrored candle.



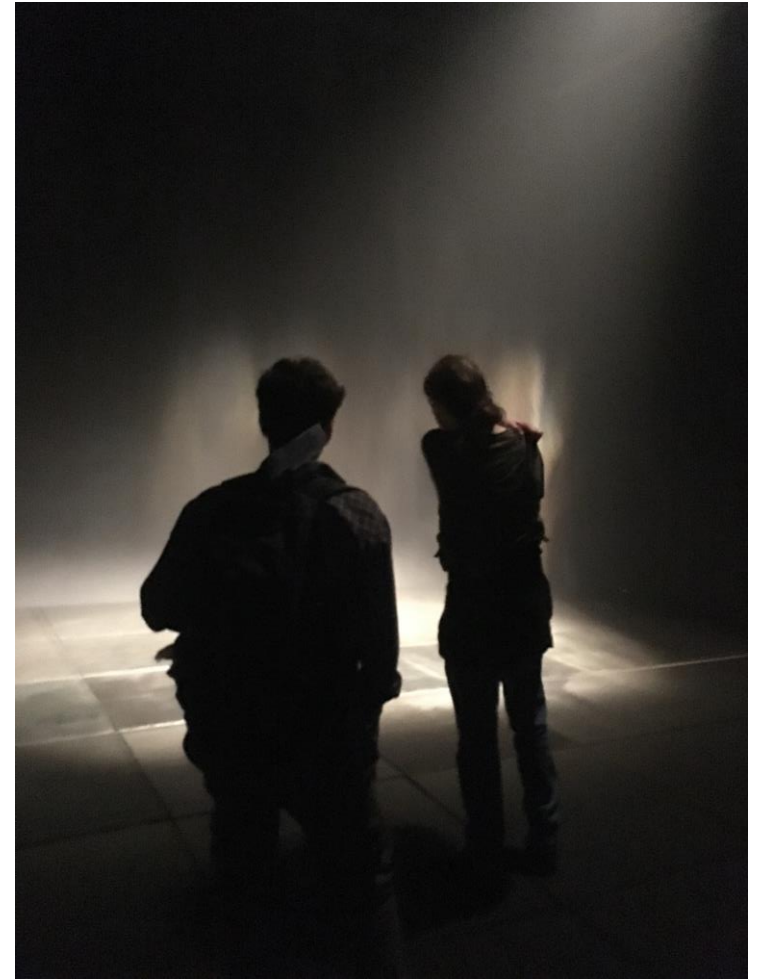
Olfur



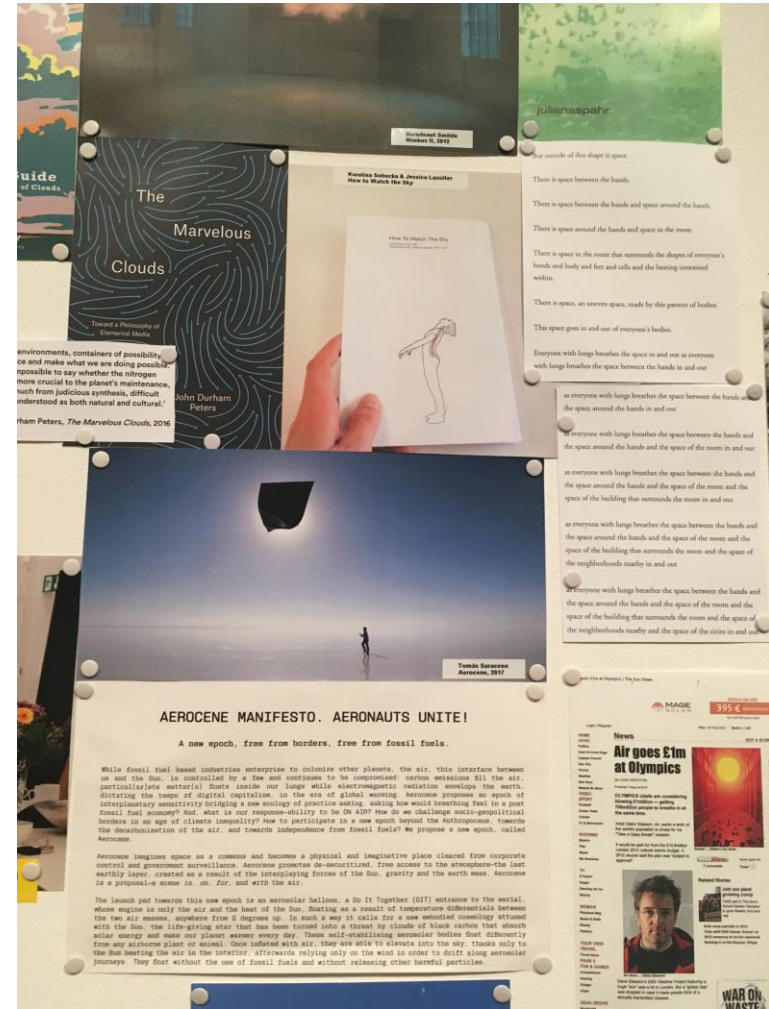
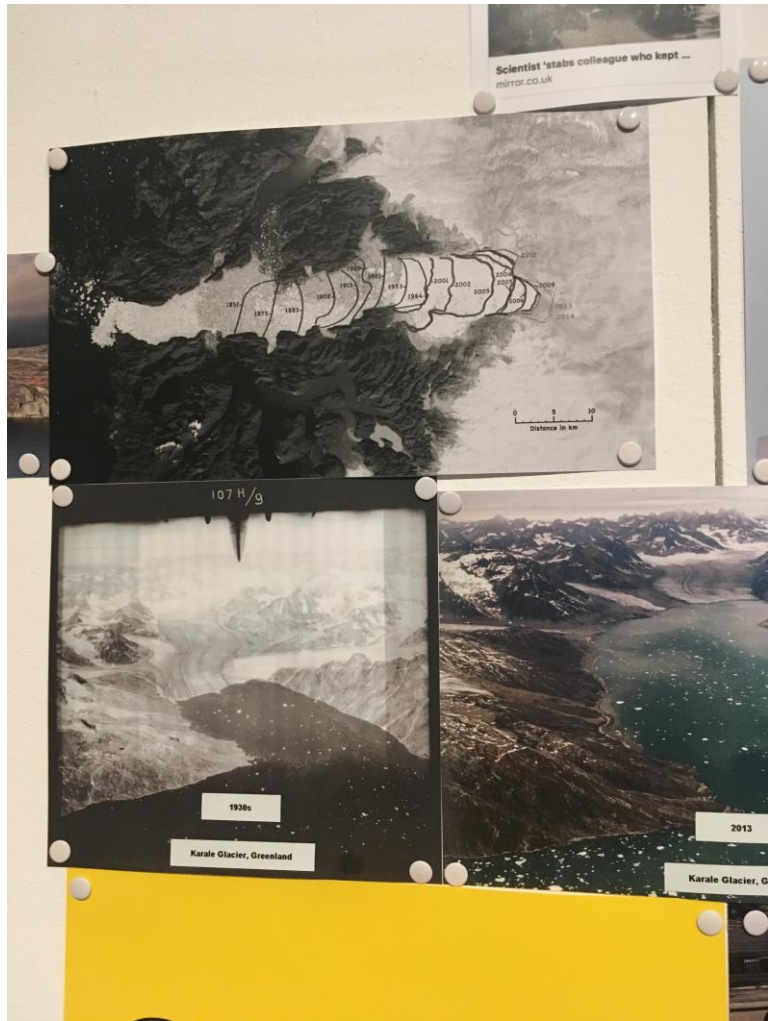
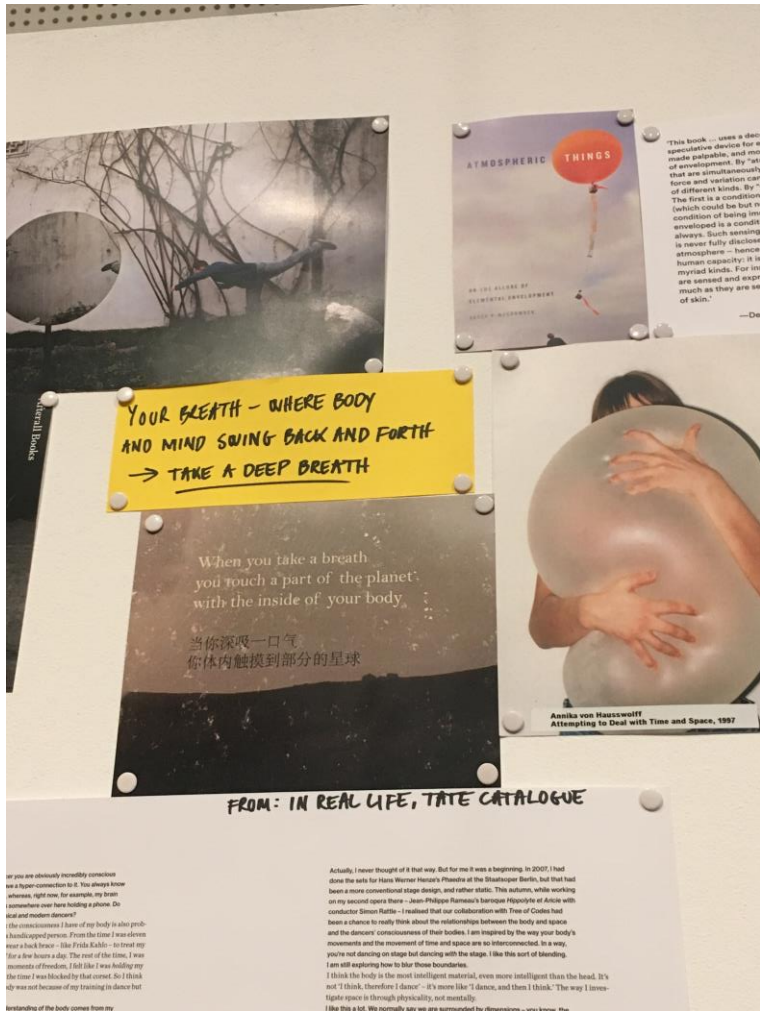
Light projections



Ceiling mirror



Water light projections



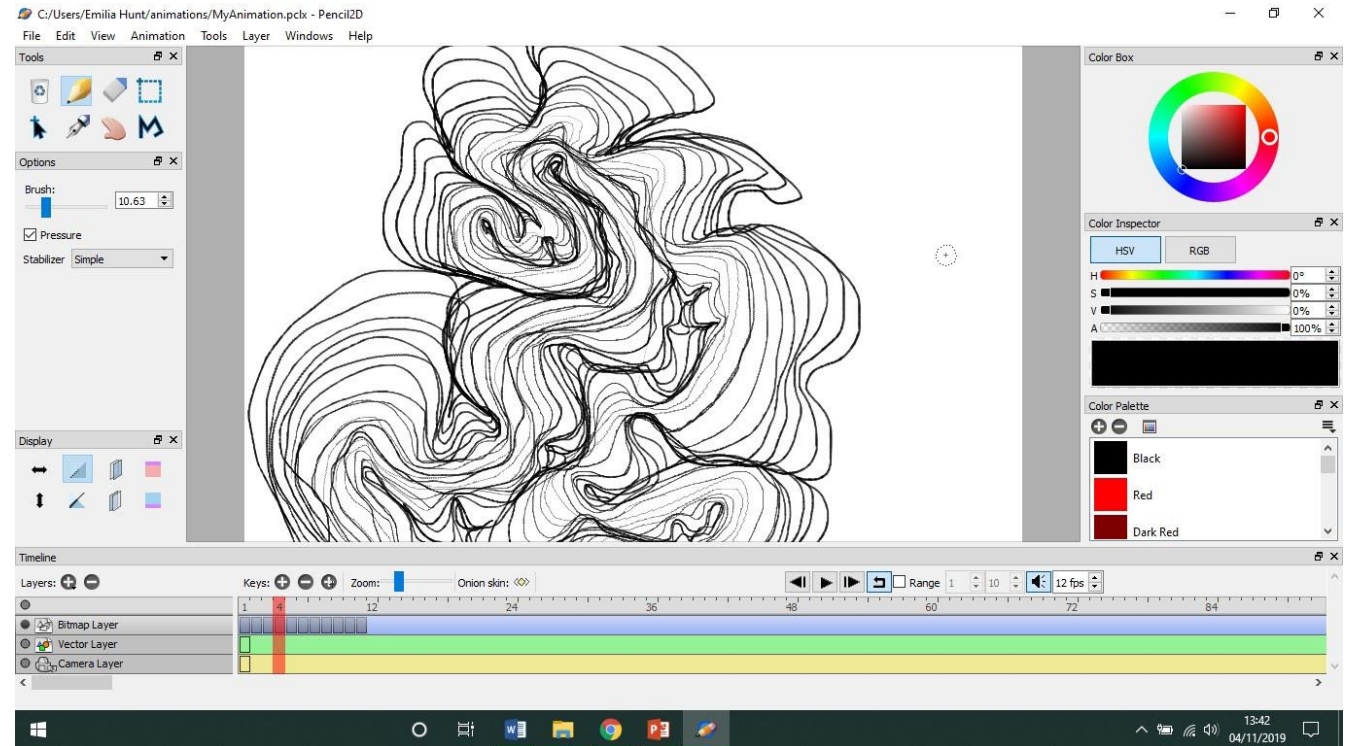
Olfur takes inspiration from all over the world and from other artists his mood board out stunned me

Digital animation

A process of trying to animate what I've envisioned in my mind. The movement of throbbing and churning. Like a fungus or a pair of lungs inflating and deflating . Something quivering, vibrating, and alive.

Finding the right way to animate this has been a difficult and I've tried several methods.

My first attempt was using a free digital software which I found really difficult to use and didn't manage to get the affect that I desired.





Traditional animation

My second attempt of animating these lines was through traditional frame by frame animation. By tracing the previous drawing with a new drawing and repeating this process

Using a light box to see the previous drawing so that I can trace the drawing underneath. It adds a depth of field that is really interesting and off a high quality.

Water animation

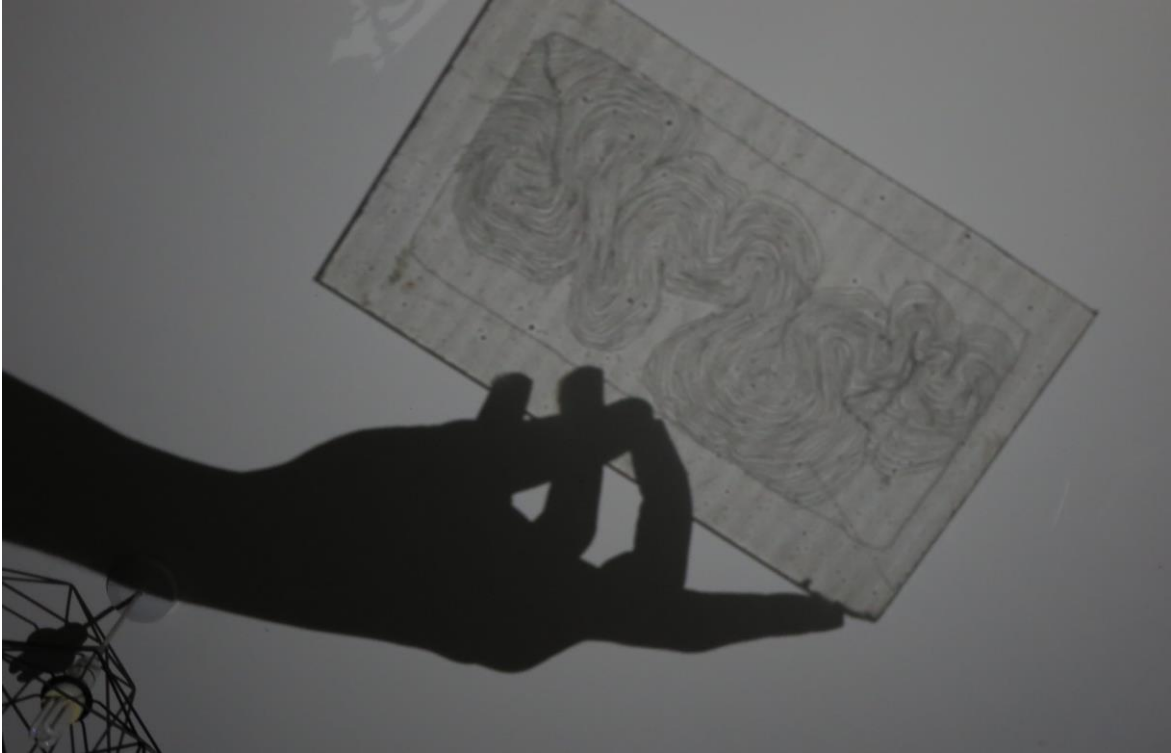
My third attempt at animating these lines was inspired by the oceans waves crashing and retreating.

The ebb and flow of the tide.

By drawing a line following the the oceans waves and drawing the following line on a separate frame .

Offsetting the previous one I have created an animation that emulates the movement of the ocean.





Shadow play

Thinking about how I can project my 2D work in a 3D space. How it would look large scale and understanding the limits of presenting it with a confined space.

Using clear acrylic I Carved some line drawing into the the plastic then held it up to a light in a dark room so the shadow could project onto the ceiling.

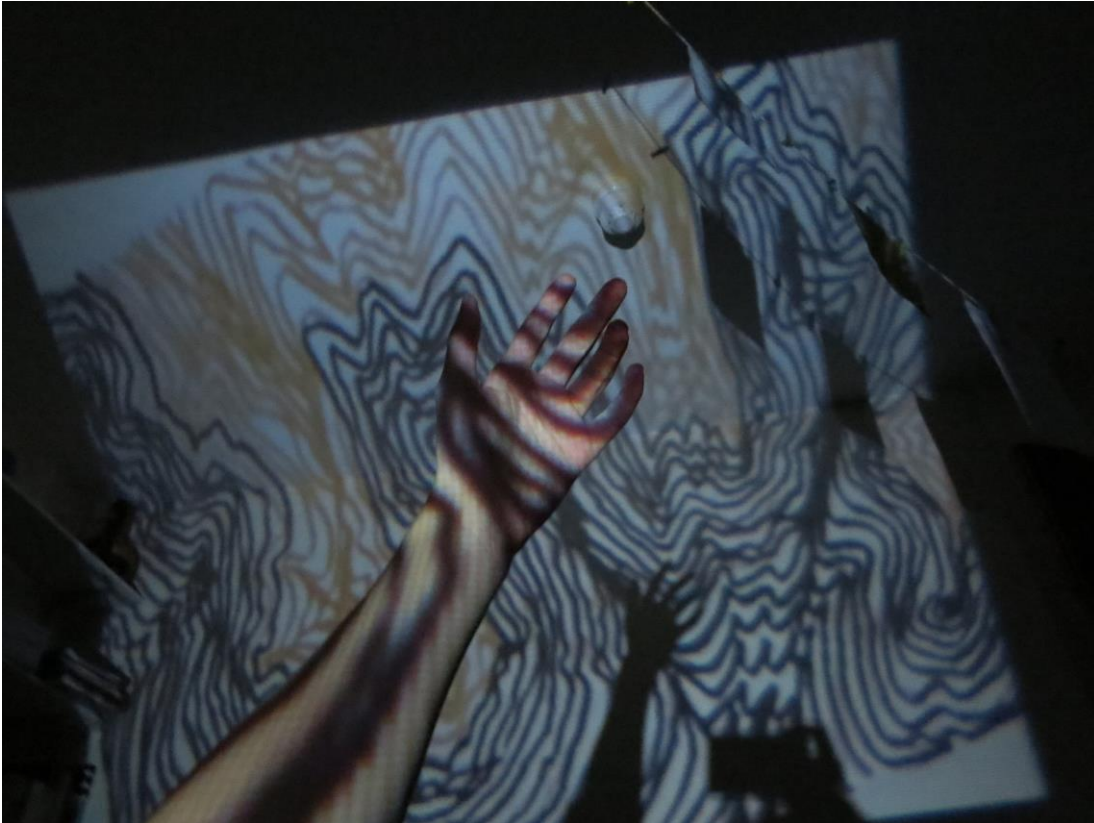
This lead to me want to try and use light projecting.

Light projections

I decided I wanted to project my work into a room after playing with shadows. I hooked the images up to a mini projector and had a play with how the lines looked in context with the human form and a way of self expression.

I really liked how the lines looked projected and I feel it gave them an ethereal sense of being.





Lines on the body

After -playing around with the light projections I thought it would be really interesting to put the line drawings on the human form as that is the ultimate form of organic.

I took some footage of the lines moving over different part of the body and thought that they where very visually stimulating.

Lines on skin

With the idea of the lines on the skin in mind I went about experimenting with the different ways of doing this.

As skin is a interesting subject I started simple and drew directly onto my arm, however I felt that the results where lacklustre.





Metal Etching

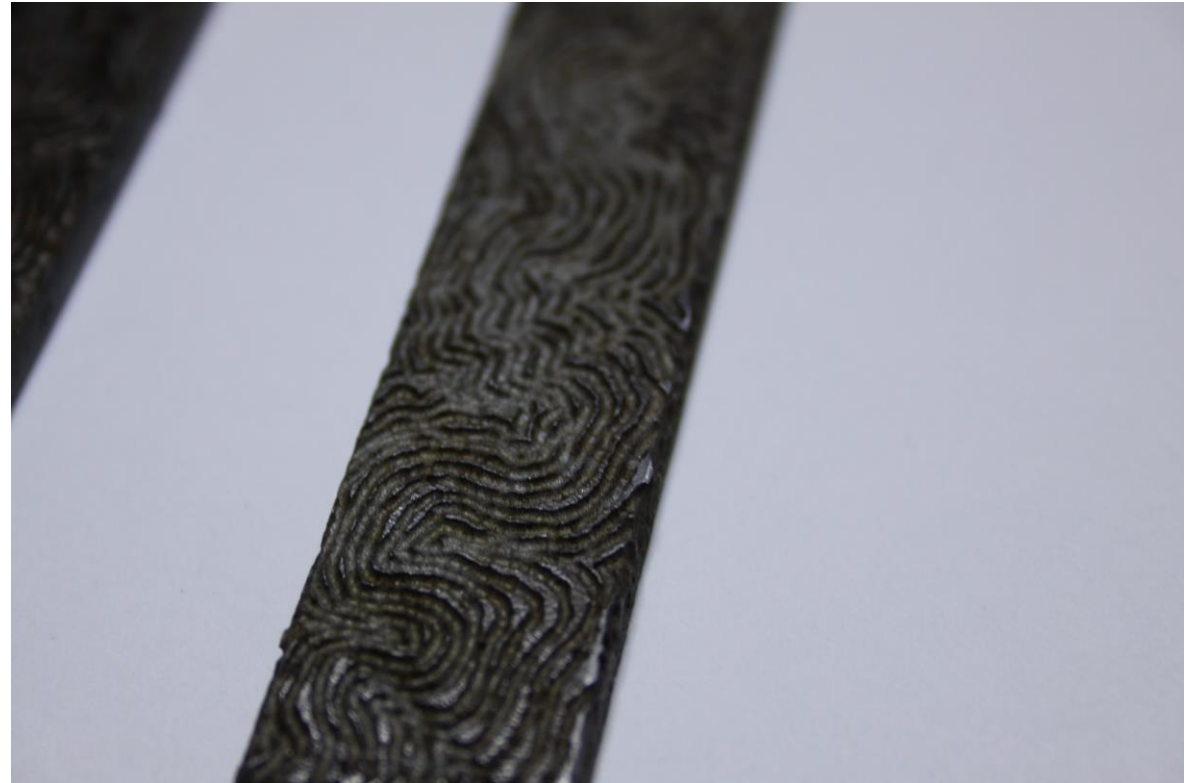
So I started experimenting with metal etching, as skin is constantly changing and is quite a malleable material. I thought pressing into the skin with metal would leave a ephemeral mark. Taking inspiration from Gijs Bakkers 1973 wire jewellery. Leaving behind a shadow imprint that will slowly fade away.

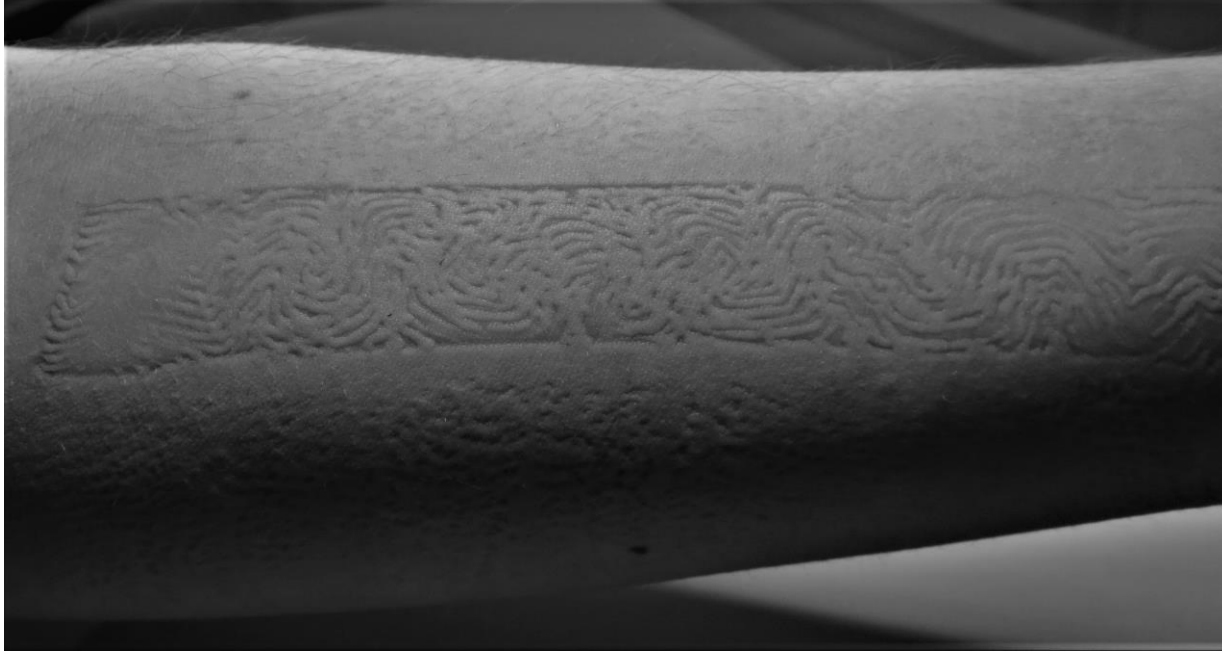
To test this I did some small experiments using metal etching and-resign it. Into wet paper letting it dry then peeling the paper off.

Metal Etching long bars

Refining my previous experiments with the metal etching and putting the metal etching onto longer bars. Leaving them in the acid for longer so that the acid ate more of the materials resulting in deeper grooves in the metal.

After this period of experimental etching I decided to try it on my arm.





Embossing skin

I had to wrap the bar to my skin with medical bandage for 20 minutes to get the desired affect. I was pleased with the results and I would like to try this again in the future as I feel it is an interesting way of expressing drawings in a non permanent form.

The embossed skin pattern only lasted for a few minutes so it was difficult to get images.

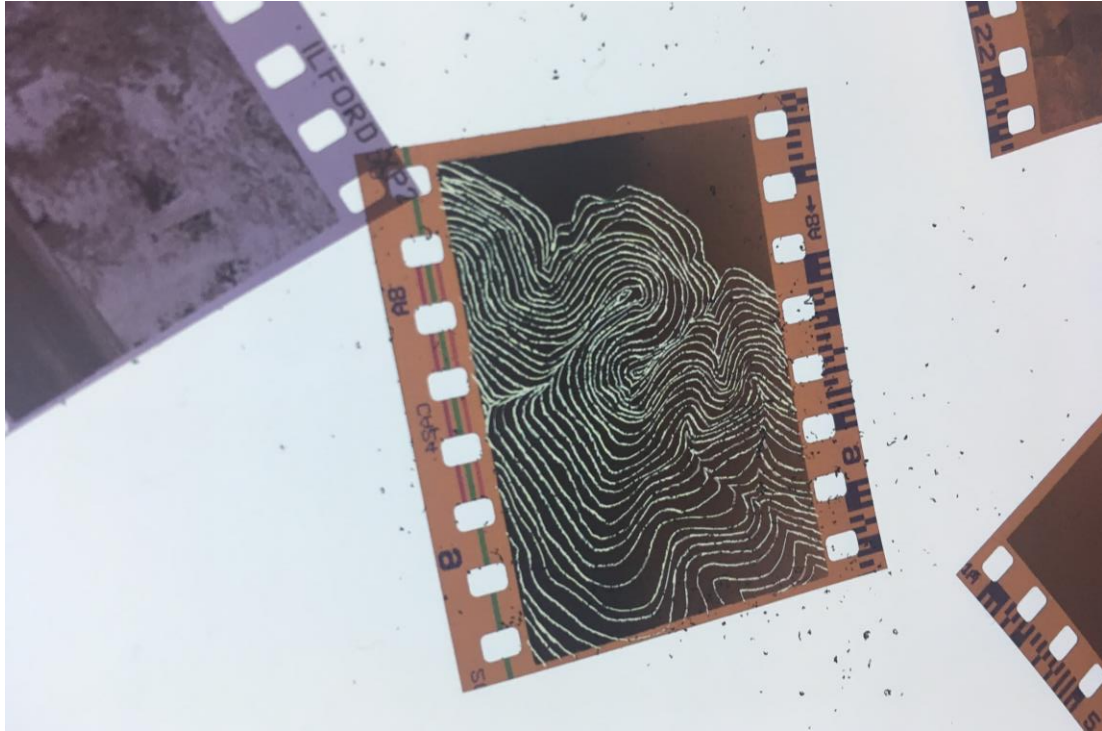
I feel if I had the appropriate technology I could record it in my desired form.

Embossing silver Jewellery

Related to the skin imprints I wanted to try making wearable jewellery that would leave a mark/imprint on your skin after you took it off. I experimented with etching different parts of a rings. For example etching the inside of a ring would leave a mark after you took it off revealing the hidden line drawings. I thought that this was a very interesting concept to play with. However to achieve this would be hard as you need quite thick material. In the process of the acid etching a lot of material is eaten by the acid so you would lose the ring sizing. So the ring would no longer be tight to the skin.

To get this method perfect the ring would have to be substantially too small/ tight for the finger.





Surrealism

Writing my dissertation about autotelic art and surrealism lead to me being inspired by the themes and the disillusionment of reality. Surrealism being invented when people wanted to escape the reality of post war 1920s Paris. I found it relateable as have used my work as a way of escapism.

I wanted to try the methods of surrealists in the context of my own work.

Some of my experiments included photography.

I wanted to see what it would look like to edit and destroy images with these lines. printing these film pieces to see if the original images would come through in between the lines that I scratched out of the film.

Surrealist photography

Whilst thinking and experimenting with raw film I started to look into surrealist photography and perspective shifting. Thinking about different dimensions, movement and our perception of reality. I did some experimental photography by taking images of my painted illustrations through a glass ball to see how it changes the image in question.





Crystal ball

I was inspired by thumbs locket's music video to try using a crystal ball to diffract light and warp images and reality.

I found this work really enchanting and something I would really like to revisit in the future.

To experience it first hand was really something profound and made me feel dizzy.

I think up scaling this would make for a really great exhibition. Similar to that of a mirror distortion room.

Visual play

After thinking about perspective and how we visualise 2D verses 3D I tried experimenting with making my paintings translucent.

I did this by pasting clear epoxy resin onto my paintings and letting the paper adsorb the liquid. Then suspending it to dry lets the paper become semi clear. Letting the person viewing the painting from either side. As I feel that there is no true right or wrong way to view these paintings. Being able to view them from any angle adds to the complexity that is these line drawings.





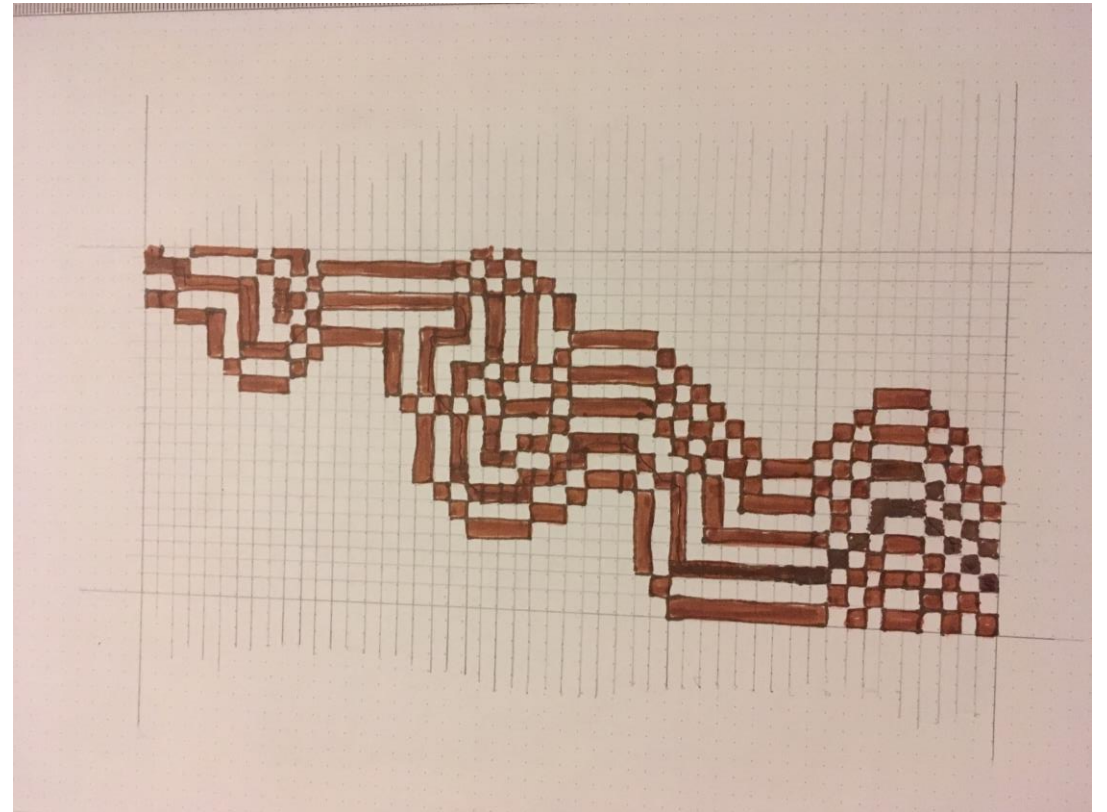
Resin

Whilst experimenting with epoxy resin I decided to encase some things in the resin to see if the results were desirable. The idea of temporary and the fragility of life really fascinates me. So doing these line drawings on a dehydrated frog and some rabbits skulls was the best way to express this. Taking inspiration from Damien Hursts Animals in formaldehyde. Where encapsulated creatures and things as art pieces. Also letting the audience view these things from a different perspective.

textiles

Looking at other ways I can use a variety of materials in my work I was really inspired by Annie Albers textiles and her exhibition in the Tate modern last year. Being able to weave complex patterns into materials is something that I admire. I tried experimenting with weaving by making a loom and drawing a couple of fabric pattern plans. However this experiment didn't lead anywhere as I don't have the experience to translate the line drawings into a tapestry.

I would like to go back and learn one day though as I feel it is a valid way of expressing drawing visually which takes a lot of skill and is often under appreciated





Printing

Over the Christmas period I did some experiments with wood printing. I dremeled into a sheet of high density MDF then rolled paint onto the wooden panel. Imprinting this on to paper cards to make some seasonal Christmas cards. I thought this was a fun experiment to see how clearly I can transfer the line drawings onto paper from a stamp. Some of the results where better then others. I believe that Lino cutting would have yielded better results.

Slit and sand

Over my time away from the studio I became obsessed with salt and sediments. I believed that the lines came from the ocean do to the ebb and flow of the tides and the wind. All I could see where these patterns in everything. The sky and the landscapes, erosion in all its splendour. I took a lot of photographs and did some experimenting with shifting sediment in the bottom of a pan to see the results. The results surprised me, due to the reflection of the pan. It created a very profound image that could be of the sky, sea, finger print or the ocean floor bed.





Translations into Ceramics

Taking my experiments into another material area I decided to do some different methods in ceramics. Playing around with wet material verses dry material. Carving into bone dry ceramic fragments that people had thrown away. Unfortunately when I glazed these pieces that I had carved into them, the glaze was way to thick and destroyed the pieces by either sticking to the kiln self or cracking the pieces in half under the pressure of the glass. I understand that this was entirely my fault as I hadn't glazed something in a while and thought it would be fine.

Ceramic urn

I went on from the experimental carving to work in wet material. By making an urn and adding material in strips to create the same line drawings on the surface. It was a very time consuming process, however I really enjoyed it as it was a good distraction from the dissertation. I was pleased with the results, there were comments that I should do the same again but take away material so that it provides a consistency throughout my work as that is how I usually do the marks. I think in the future I'm going to try this method. I'm currently really interested in burnishing ceramics and not using glazes as I feel they are a distraction and take away from the mark making rather than enhancing them.





Ceramic urn glazed

I had a lot of trouble with glazing this urn. I had trouble with applying the glaze as the glaze I made had metal dust in it so therefore I couldn't use the spray gun. I had to bathe the urn in the glaze and it made a royal mess. Then when it was first fired the kiln didn't reach the temperature needed and the glaze flaked. Then the second time it was fired the glaze pooled and ran down the grooves and created a waterfall affect in certain areas on the piece. This meant that the glaze ran down the sides on some parts and stuck to the kiln shelf and I had to rip the pot off the self. Which caused a huge chunk of the piece to come off the urn thus ruining part of the bottom of it. This has influenced me into not using glaze in the future of my project.

The stone carvings

With the theme of permanence and the temporary I wanted to try using a material that has a lot more history to it. Something That has the potential to last much longer then my own lifetime. Stone. Stone and its longevity is something I feel Is rather beautiful. Stones as they are, are essentially perfect. Each one formed in the earth from different conditions and materials thousands if not millions of years ago. They hold a certain memory to them that not many other materials do. Ive become keenly interested in expressing my work through stone carving. It is definitely something I want to present in my final degree show.





Moon Rock

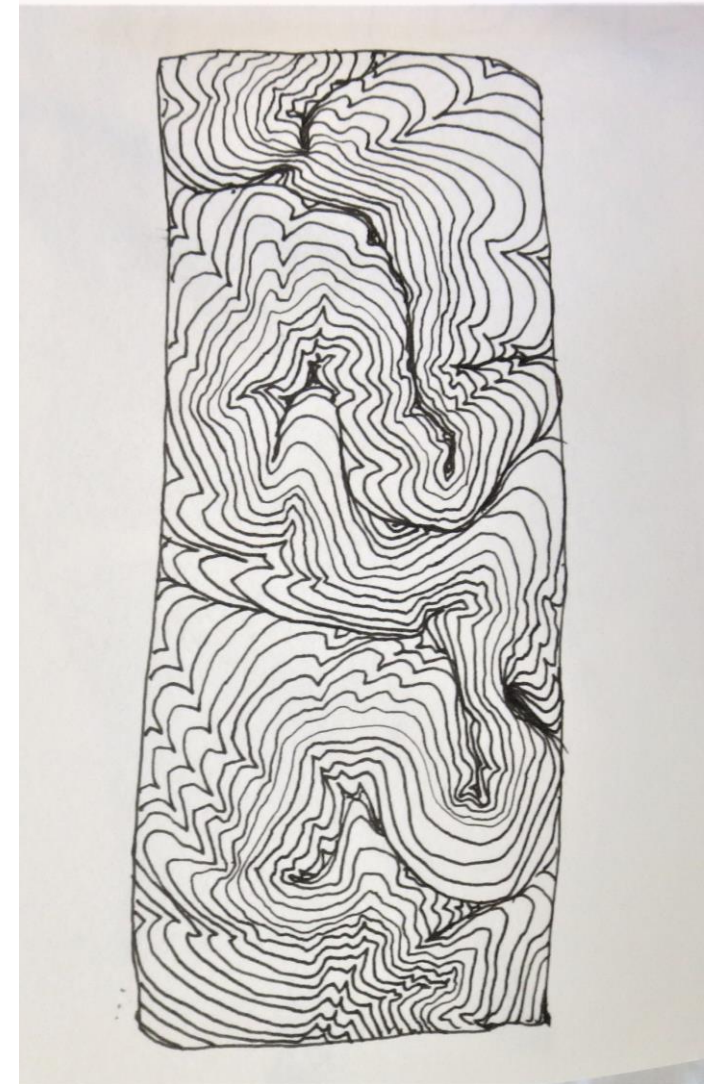
I'm temporarily imposing on these rocks, I'm taking them out of their natural habitat but I know one day they're going to return to earth, no matter what happens to us rocks will persevere as they have existed before us and will carry on for eons. In a way the rocks are already perfect in their unique construction. I'm ruining them in a way that is how humans ruin a lot of things. I'm going to improve them. I'm using them as a surface to express my fealty to the ocean and the earth, the neutral state of life and being.

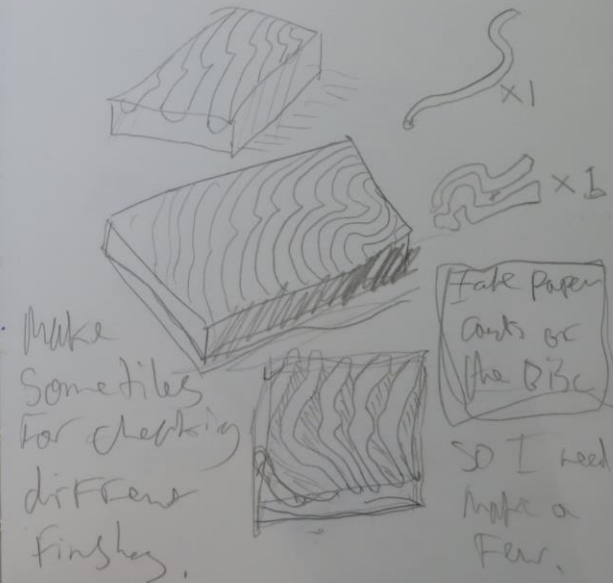
Reflection and meditation

Reflecting on all the work I've done so far I wanted to produce work that had a resolution to it. Yet remained under the same theme..

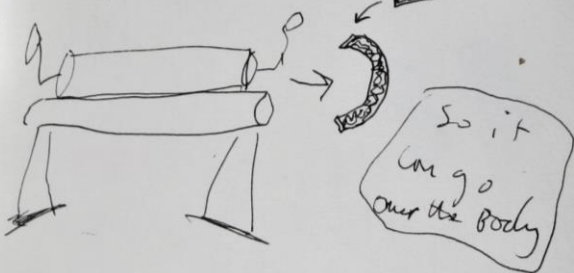
I was unsure of what direction to take as there was a lot of different things to I could show. I was spread thinly yet widely but also didn't have much time.

So decided to go back to ceramics as I was determined to make something from that as it was the most mailable and expressive of all the materials.

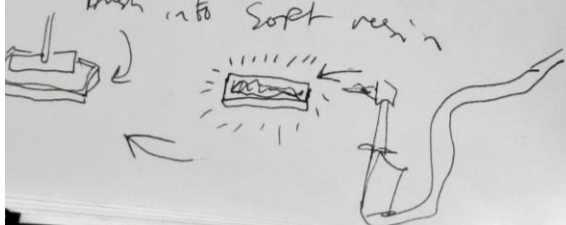




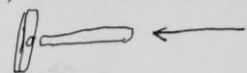
Run the metal Bands
through rollers!



Push into soft resin



Soft resin, heat the resin.



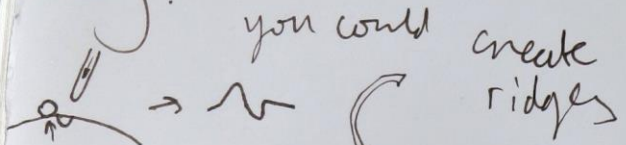
Make a clay
like egg thing



→ into resin



With Ceramics you can
add and take material
away.



making a circular
done



stuff it
with
news paper.

Mountains
and
valleys

White
Pocahontas?

Stone ware



Or on Foam

on a stand
with newspaper



Build
with newspaper

University of Brighton

Hastings

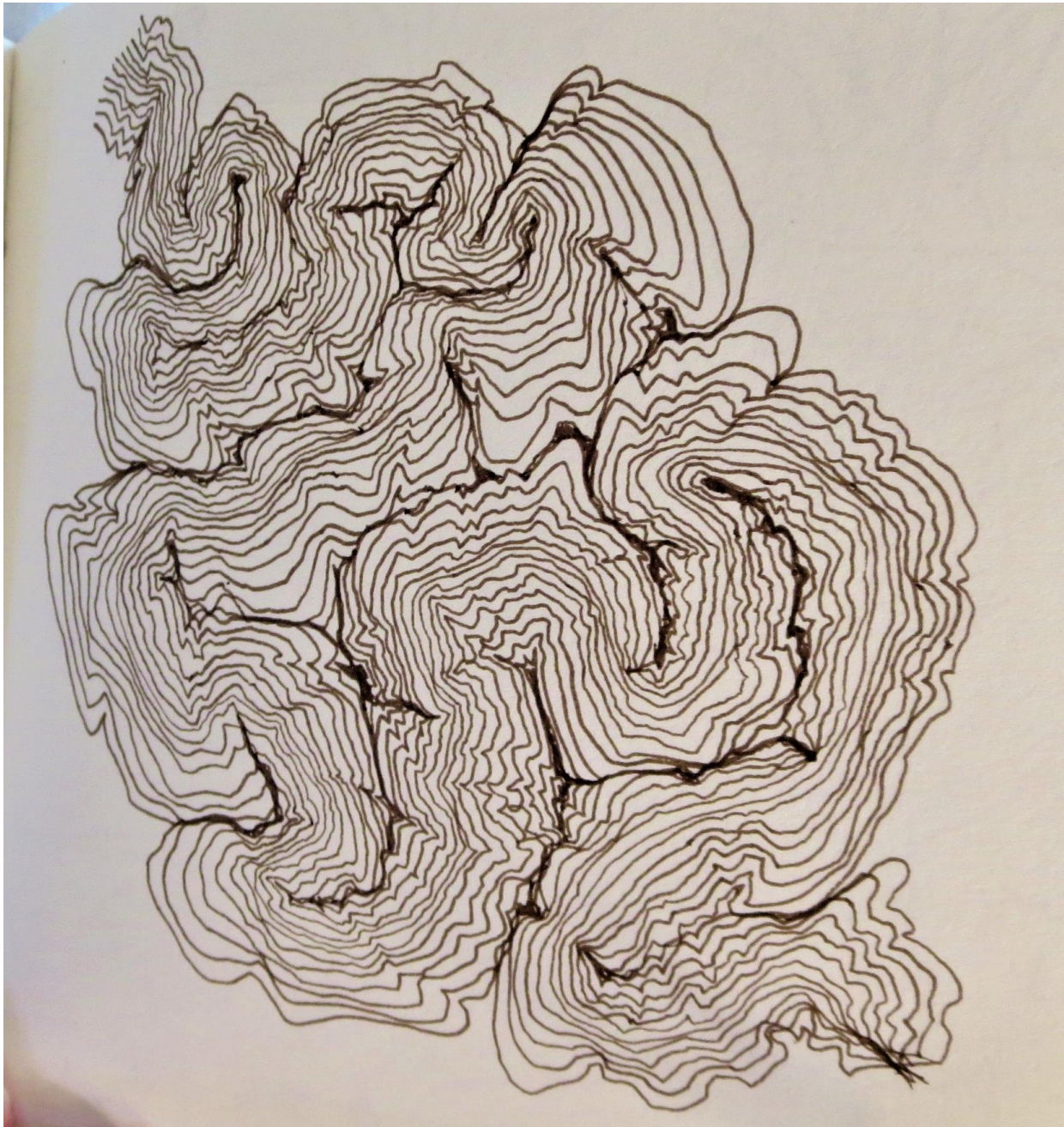




Test tiles testing textures and form.
Marbling clay with coiling and
dremmeling. Putting metal dust and
rocks in



Examples of different textures on little ceramic vases



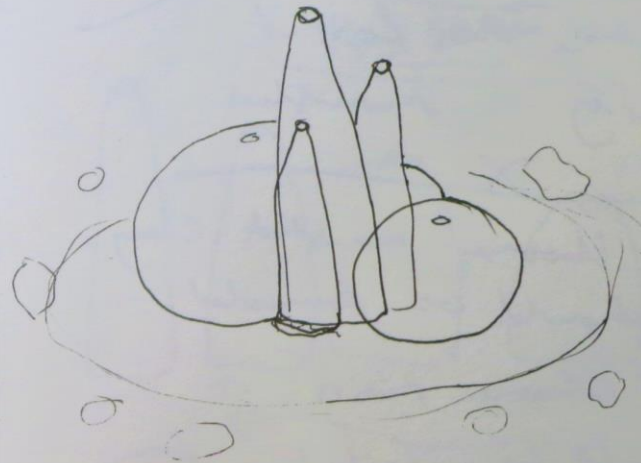
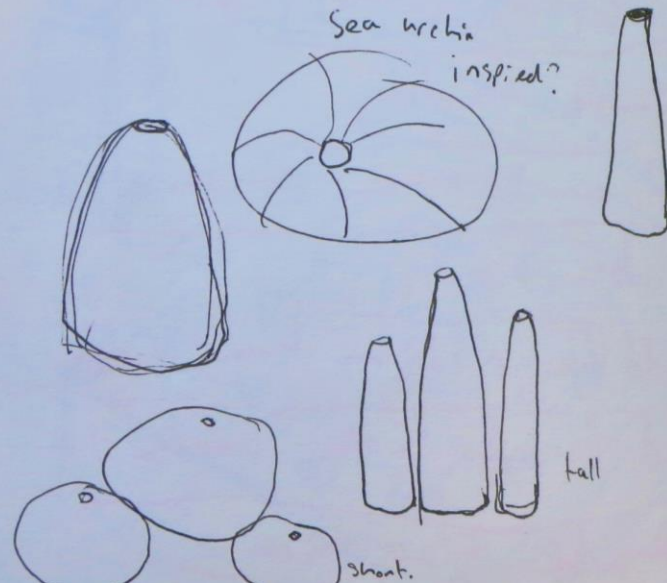
Examples and reflection

I was focused on making urns for my final piece for along time. My experiments where heavy on texturing and materially rather than form itself. After a revive with Jacqui and Avril Jacqui expressed that although the urn I had made last term was textually good the form doesn't correlate with the project.

After speaking to Louisa about this problem I was having she suggested I looked at the artist "Aneta Regel". After looking at her website and reading about her methods I realised that I had been focusing too much on the form being a vessel. This didn't matter the work can still invoke a meaning without a functionality. A lot of my designed incorporated holes at the top but if I don't let this limit me then I can make something which coincided with my theme more.

So I started designing things which where more spherical

Need to design vessels →



Need to Decide the methods
of Surface Patterns and
how it is Best to do it.

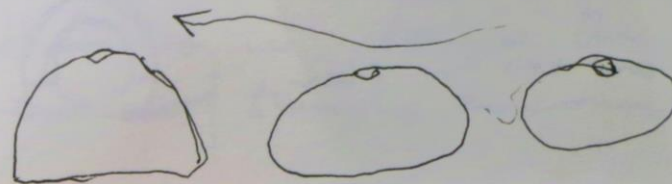
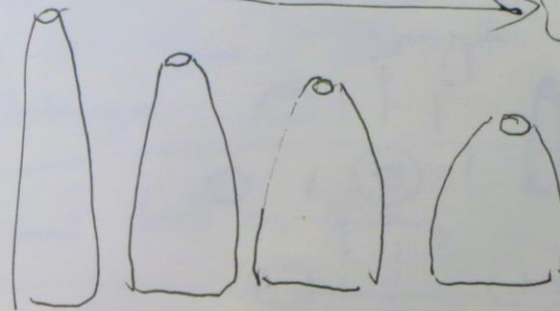
There's no point
coiling a marbled
Pot. X

If I choose marbled clay
it should be drummed.

If I choose plain it
should be coiled.

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

They should weigh
the
same



surface experiments

After my experiments with materiality and surface texture I decided that I liked the results of the coiling and dremmeling. I wanted to make something with both but found it hard to decide.

I needed to choose what complimented the texture with the type of clay and the form of it.

This is how I decided to do more than one final piece from clay.

I decided that dremmeling marbled clay shows off the layers of the marbled clay in a visually interesting way and will contrast the dremmeling.

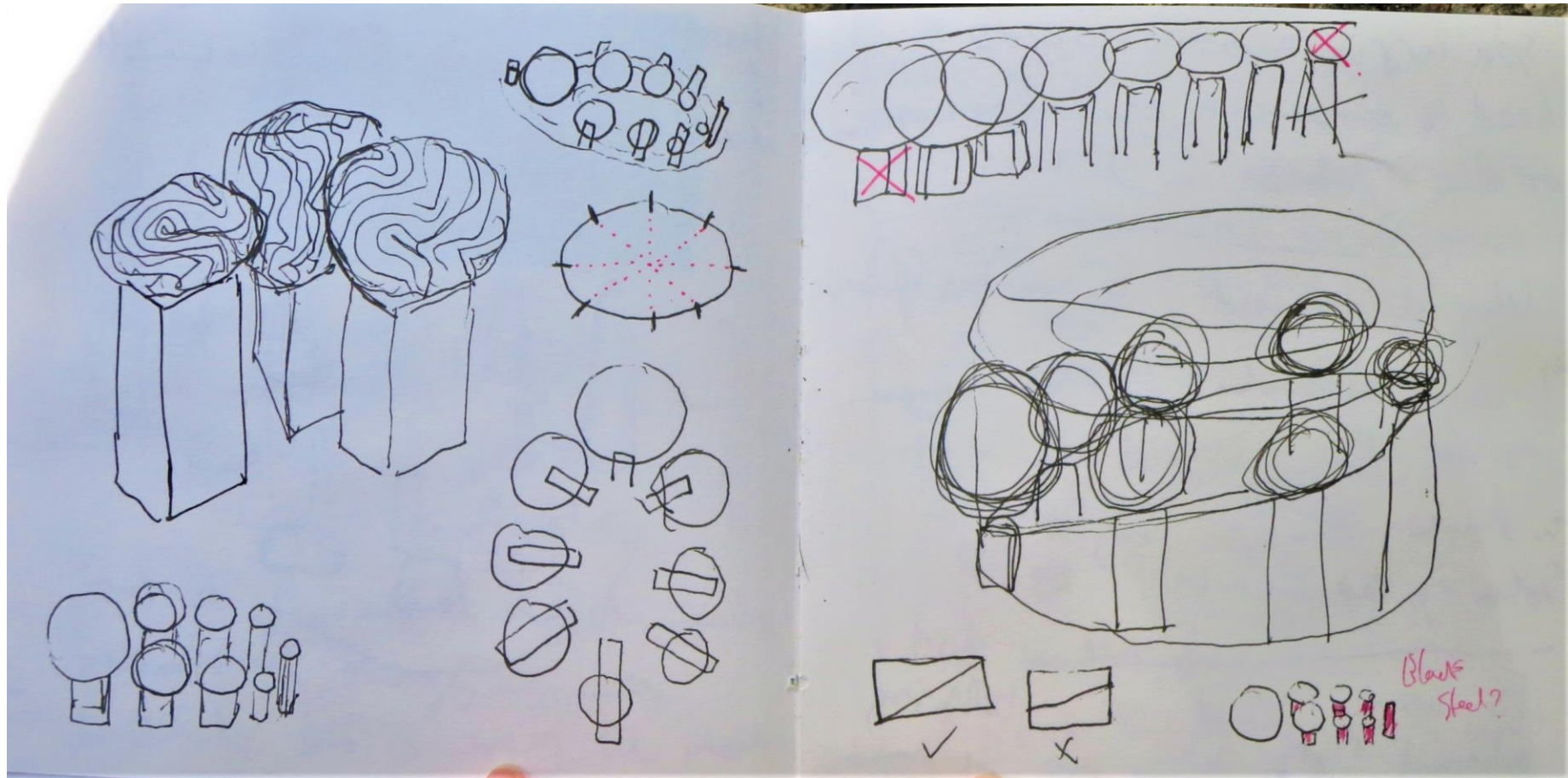
I would use the coiling method for another piece of mine.





Petcha Kucha

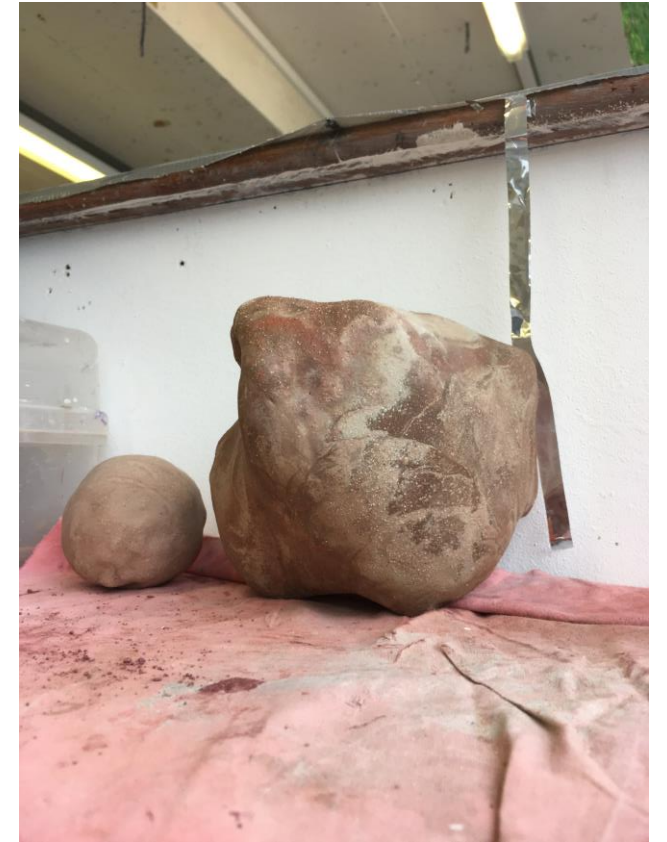
Doing the petcha kucha influenced me a lot. Spending time by the sea and drawing how I felt in comparison with London gave me time to reflect on what is important to me within my own making and art. I always come bak to the sea and I think part of me always will.



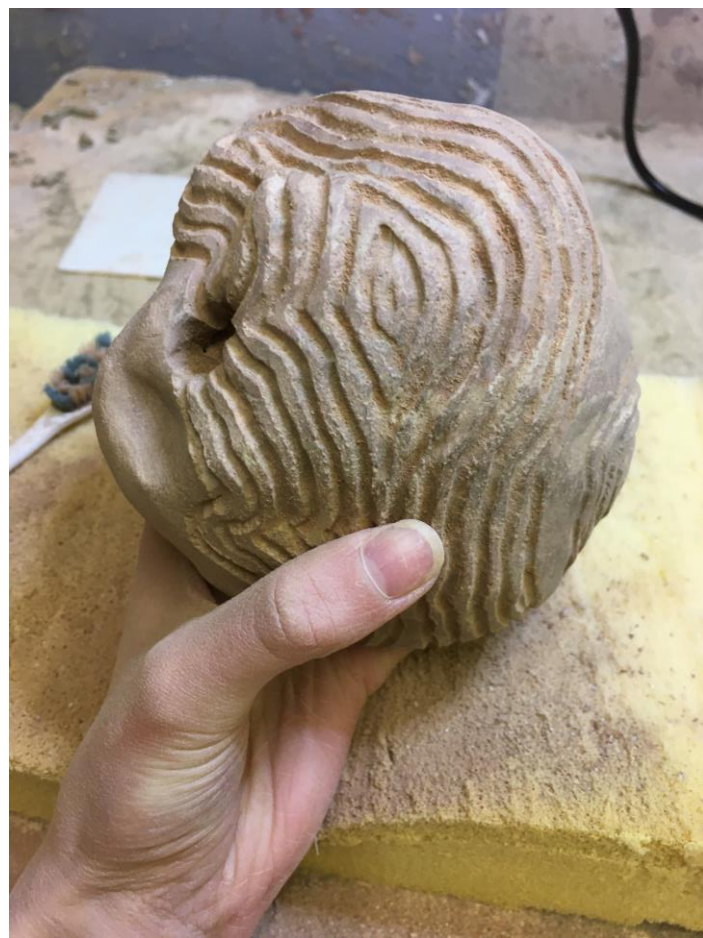
Concept art of Within Jupiter



The making of the stand to make the globes of within Jupiter.



Rolled out marbled clay, formed around paper and joined to make globe.



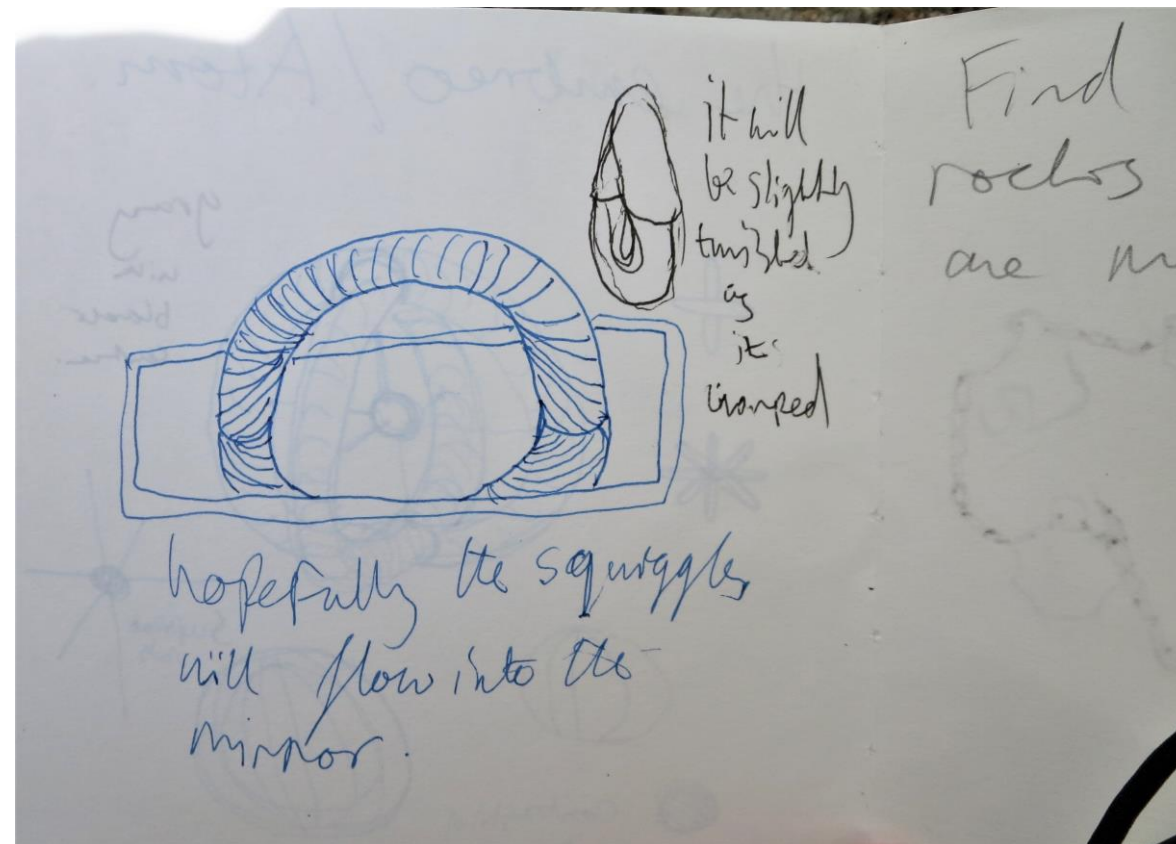
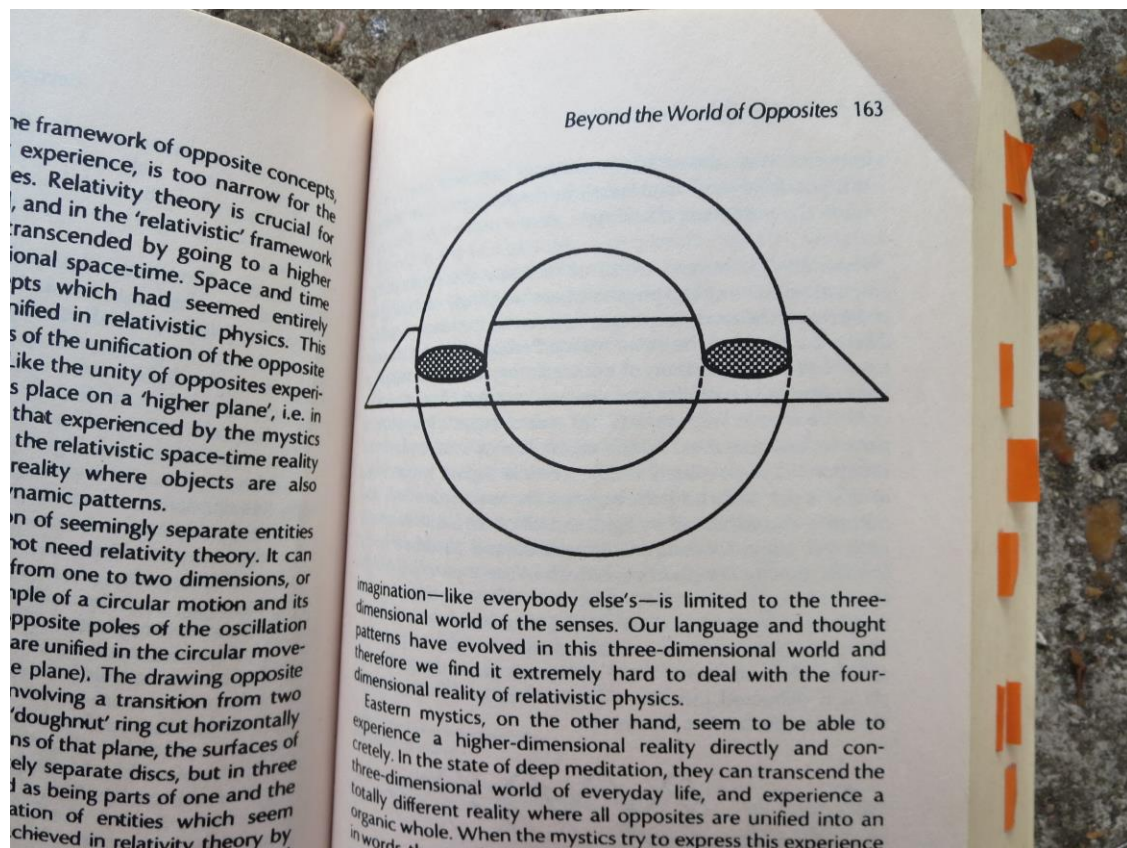
Process of dremmeling the surface of the globes.



Shots of the fired globes.



Picture of how I wanted the final bits to look in the degree show on a plinth.



I found this picture in a book I was reading and was inspired to make the arch piece.



process of making the arch

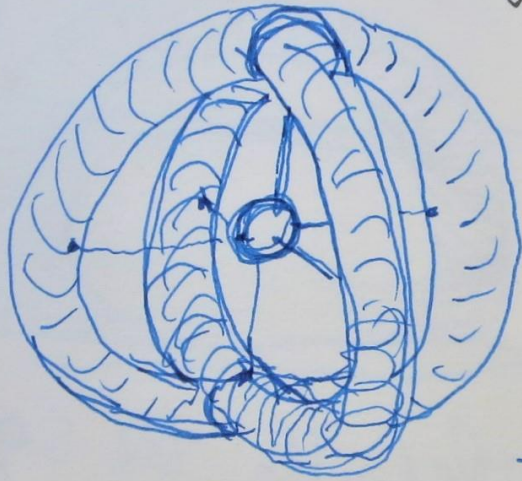


Picture of the arch in the 318 room.



How I wanted the arch to look in the degree show.

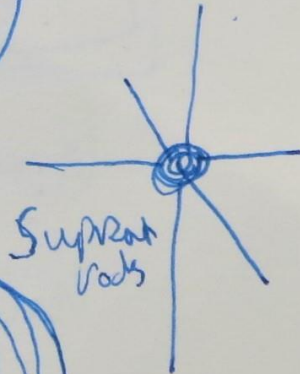
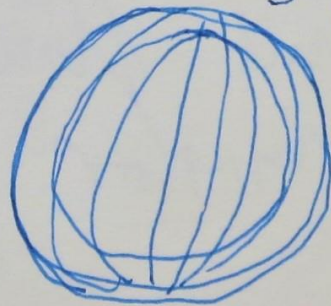
the embryo / Atom.



gray
with
black
center.

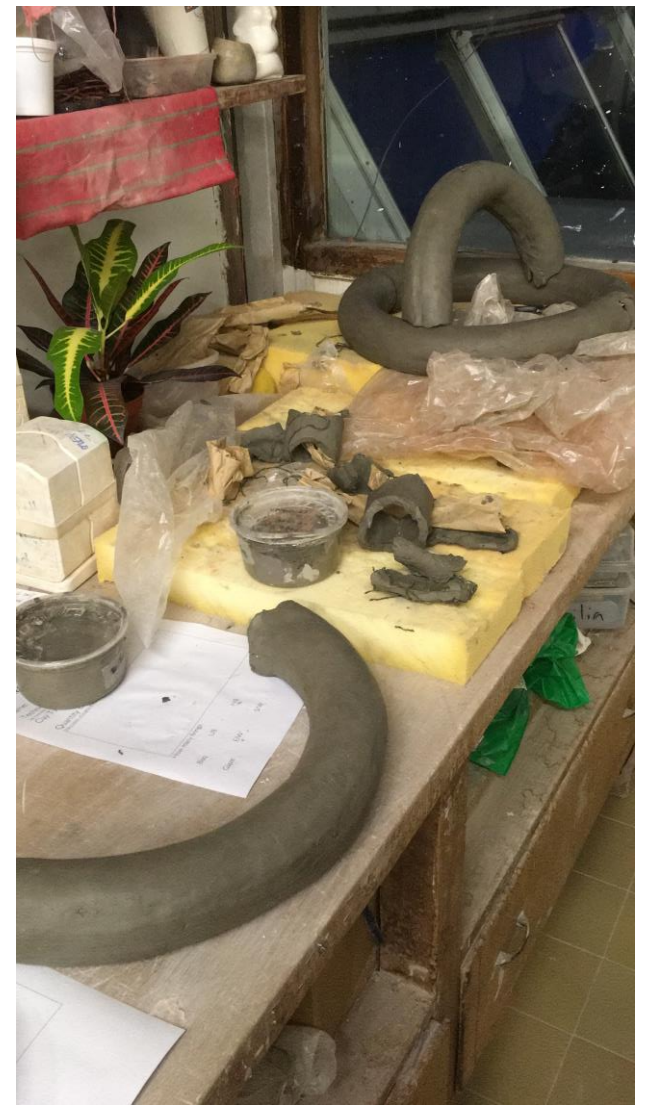
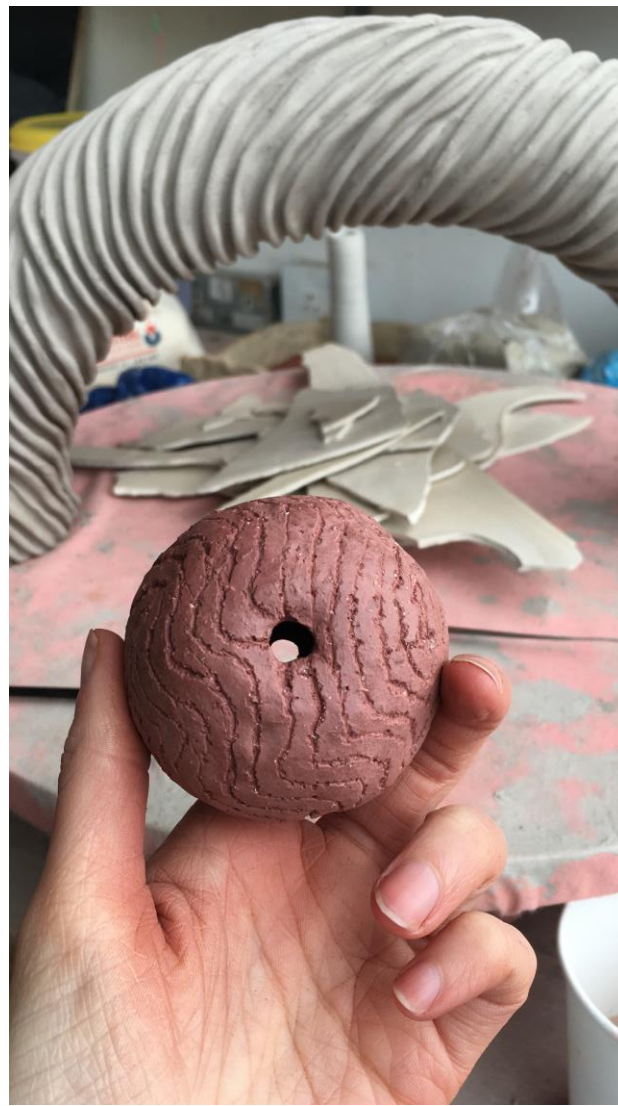


Contrasting
center.



Support
rods

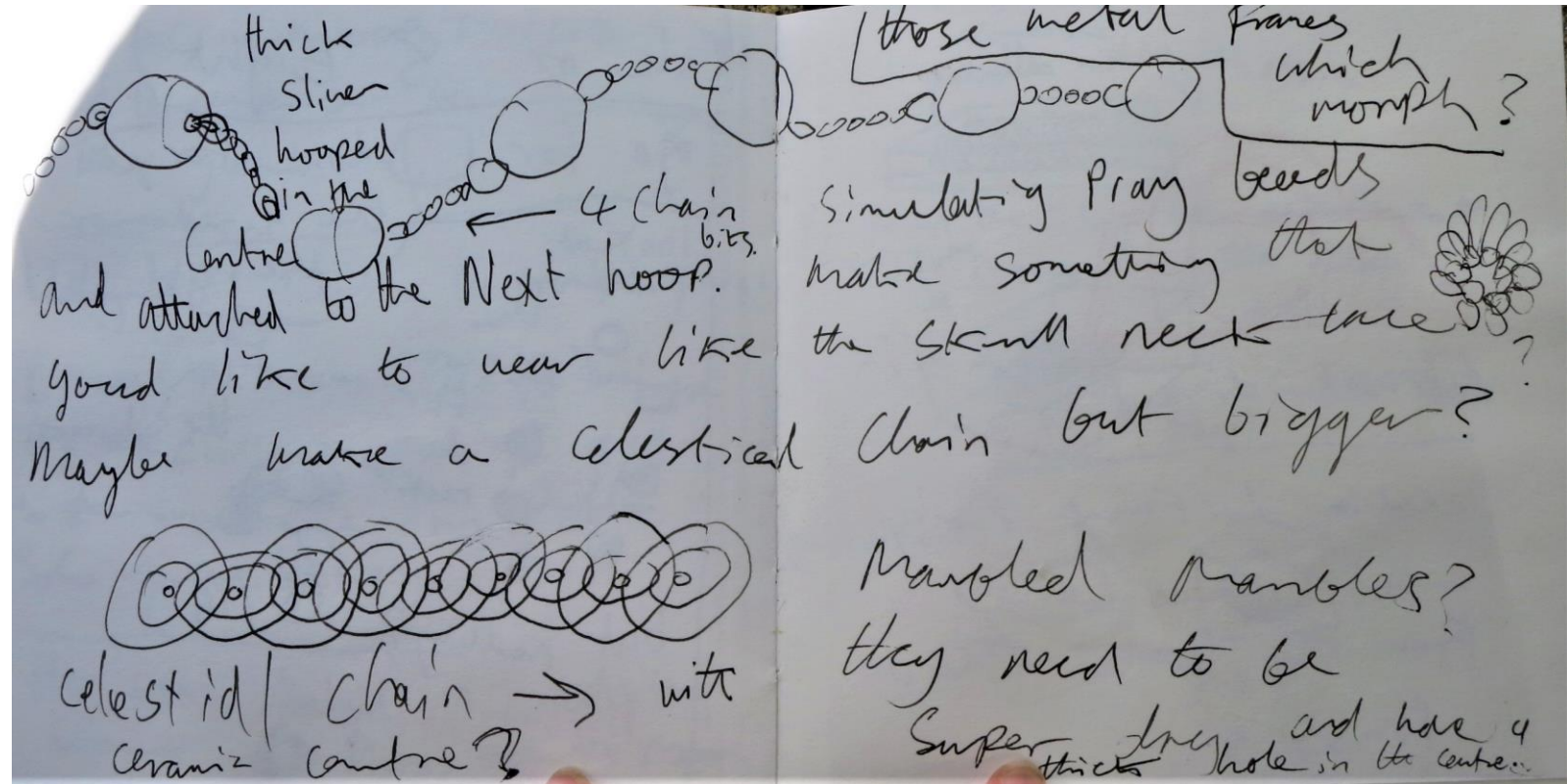
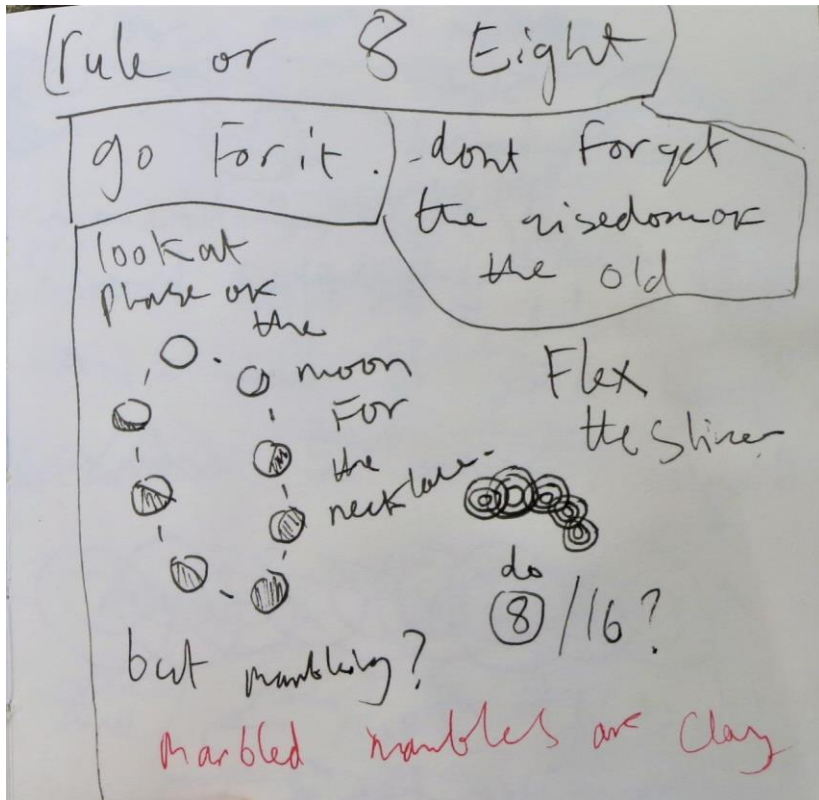
Concept drawing of the atom and its components



Building of the atom and its components



How I wanted the atom to look in the degree show.



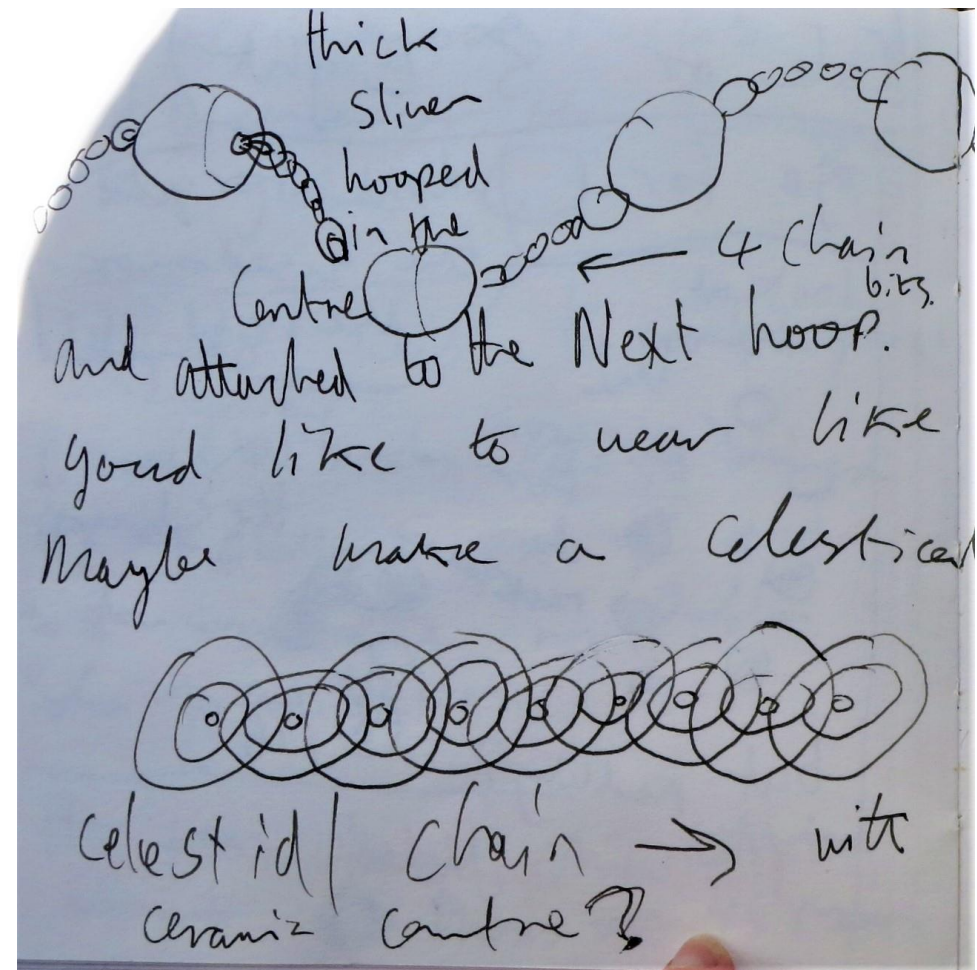
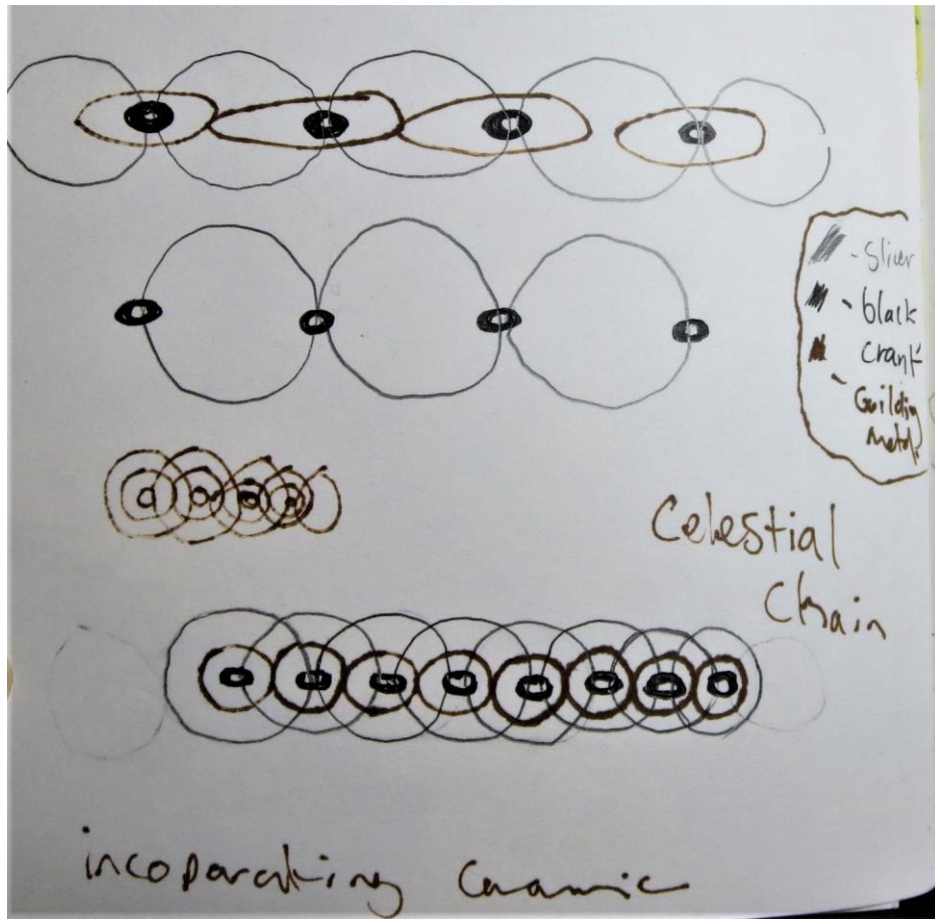
Concept of the moon phase chain



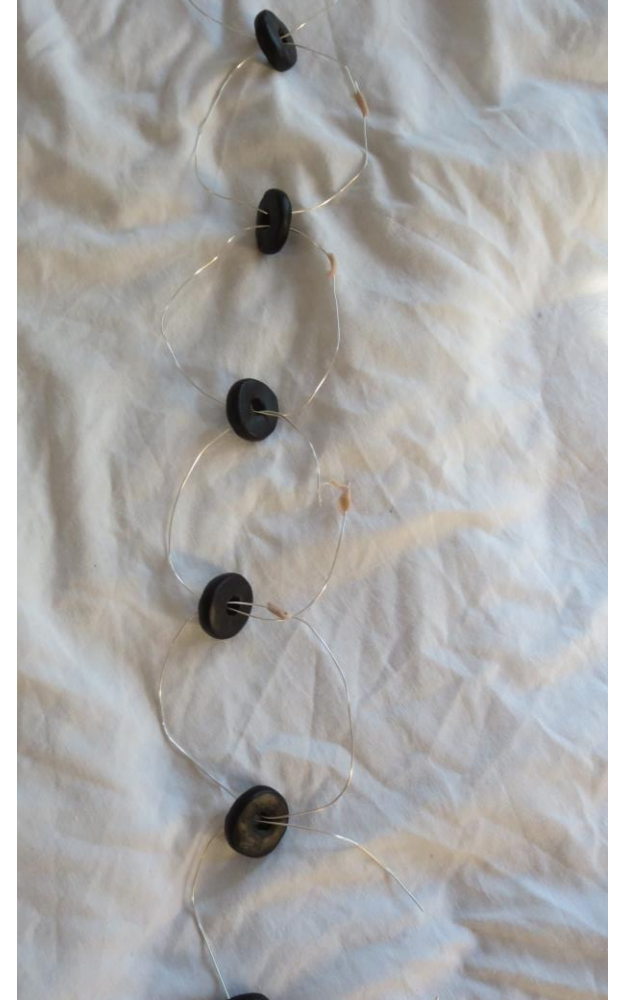
Making of the moon phase chain.



Picture of the beads of the moon chain in 318 and how I wanted it to look when it was finished.



Concept of the Celestial chain



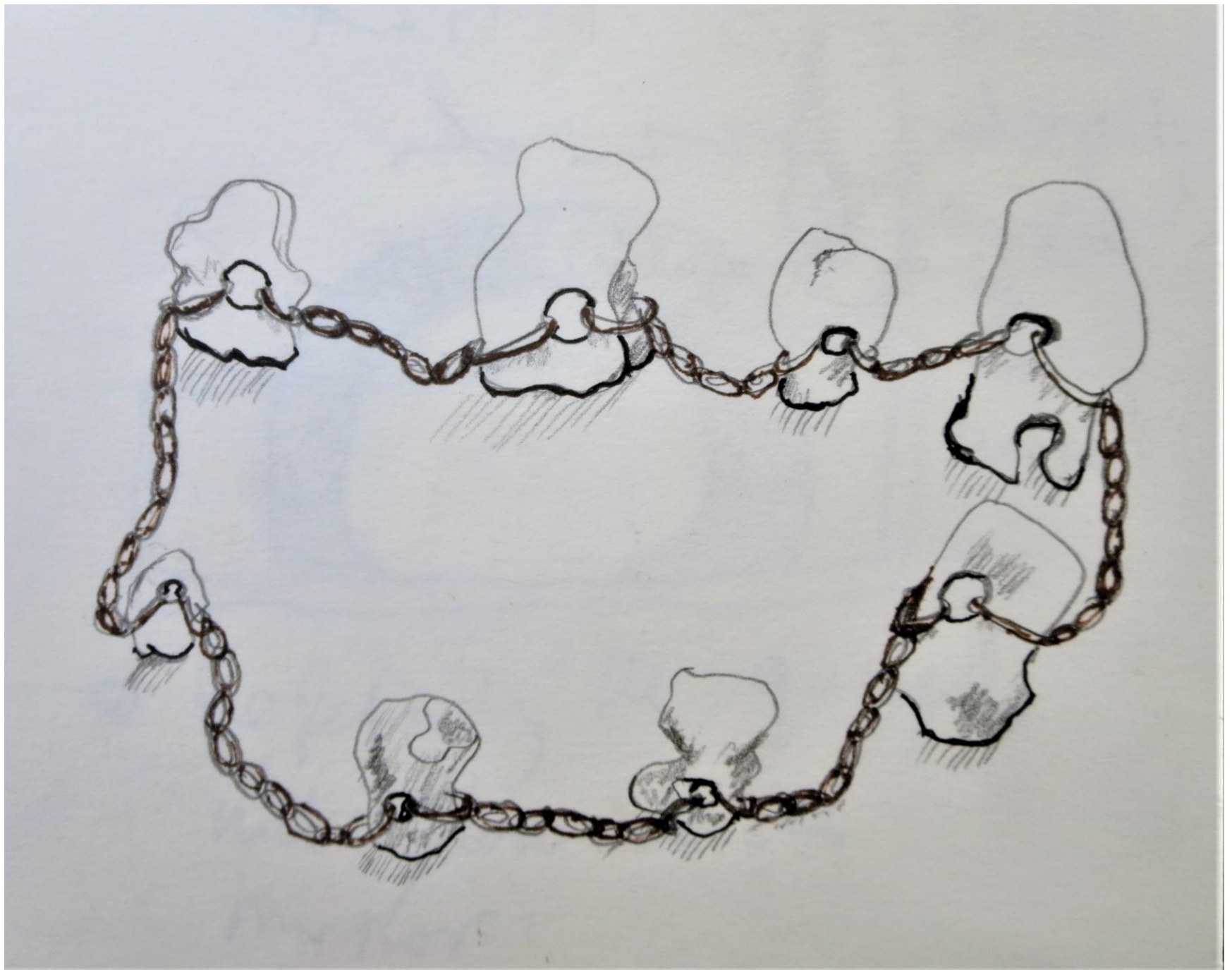
Making of the celestial chain.



How I wanted the celestial chain to look and how it was suppose to be worn.

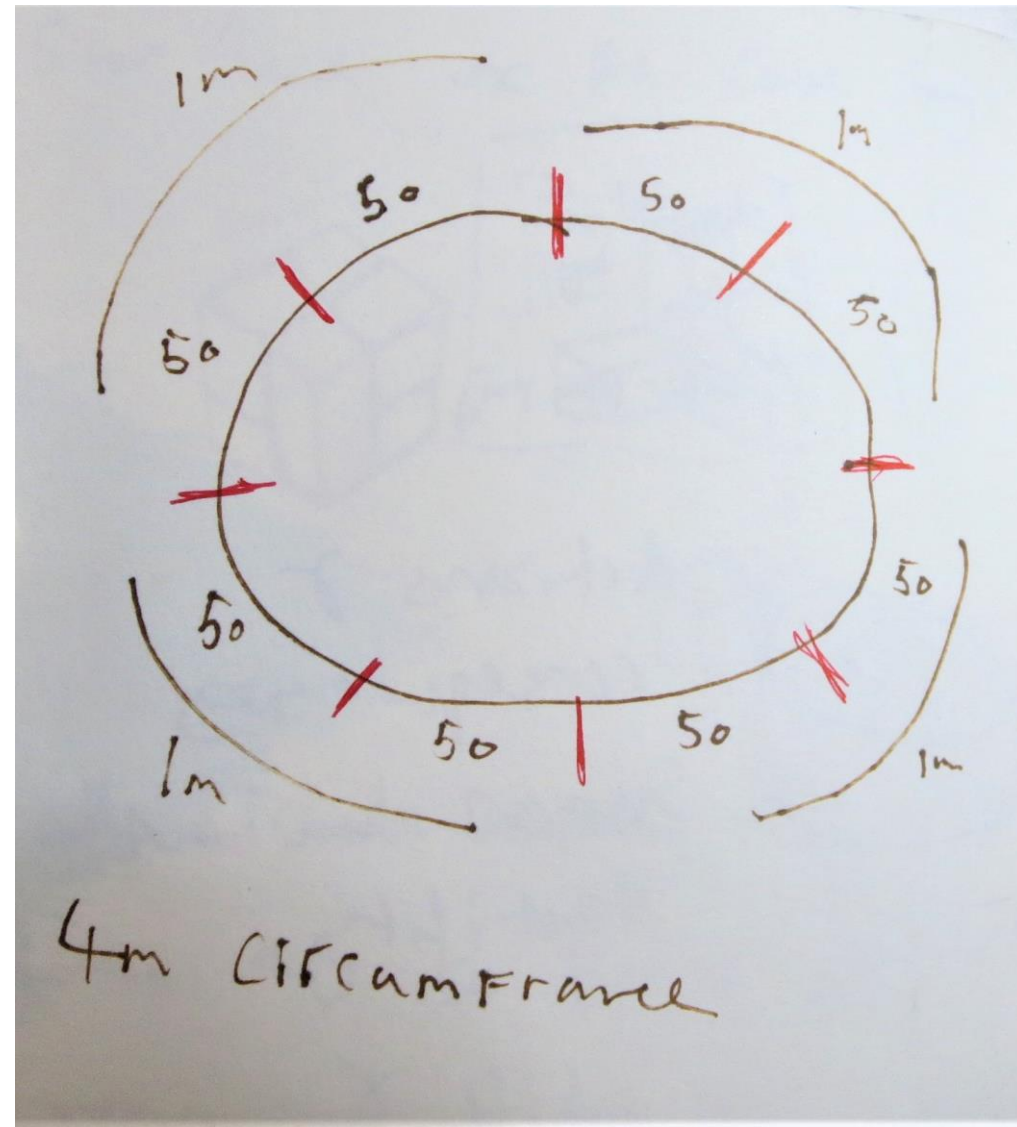


Concept art of the flint
rock chain

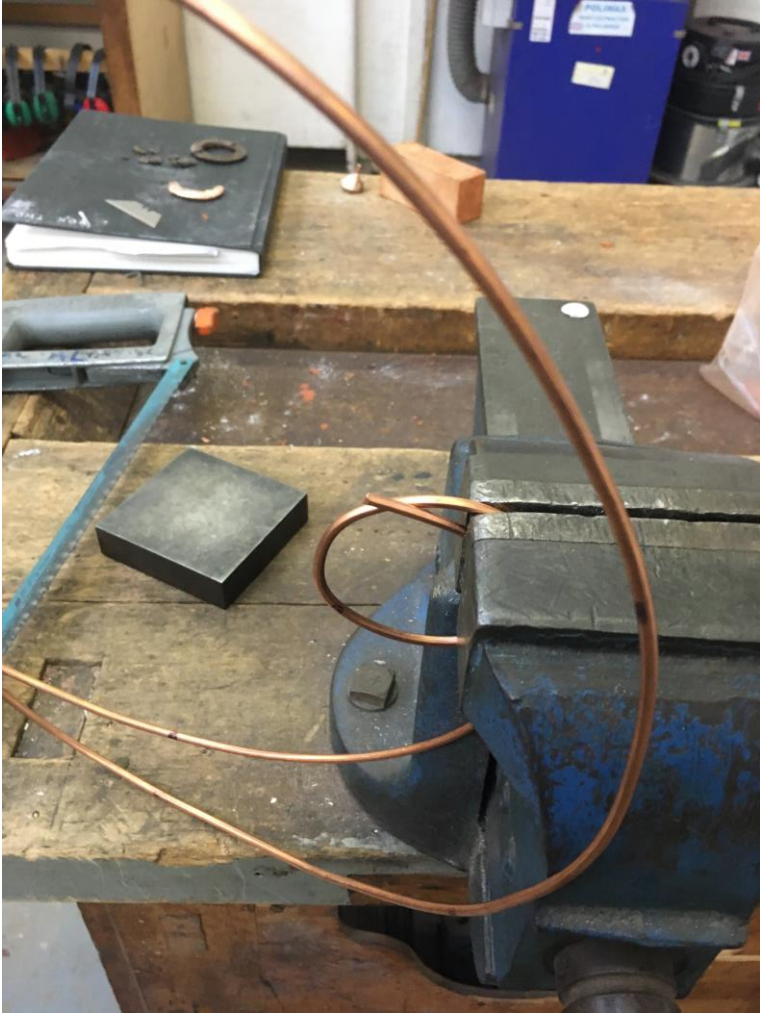




Searching for flint stones
with my Dad



Measuring out the size of the flint rock chain.



Cutting up the copper rod and comparing the size and sizes to a flint rock.



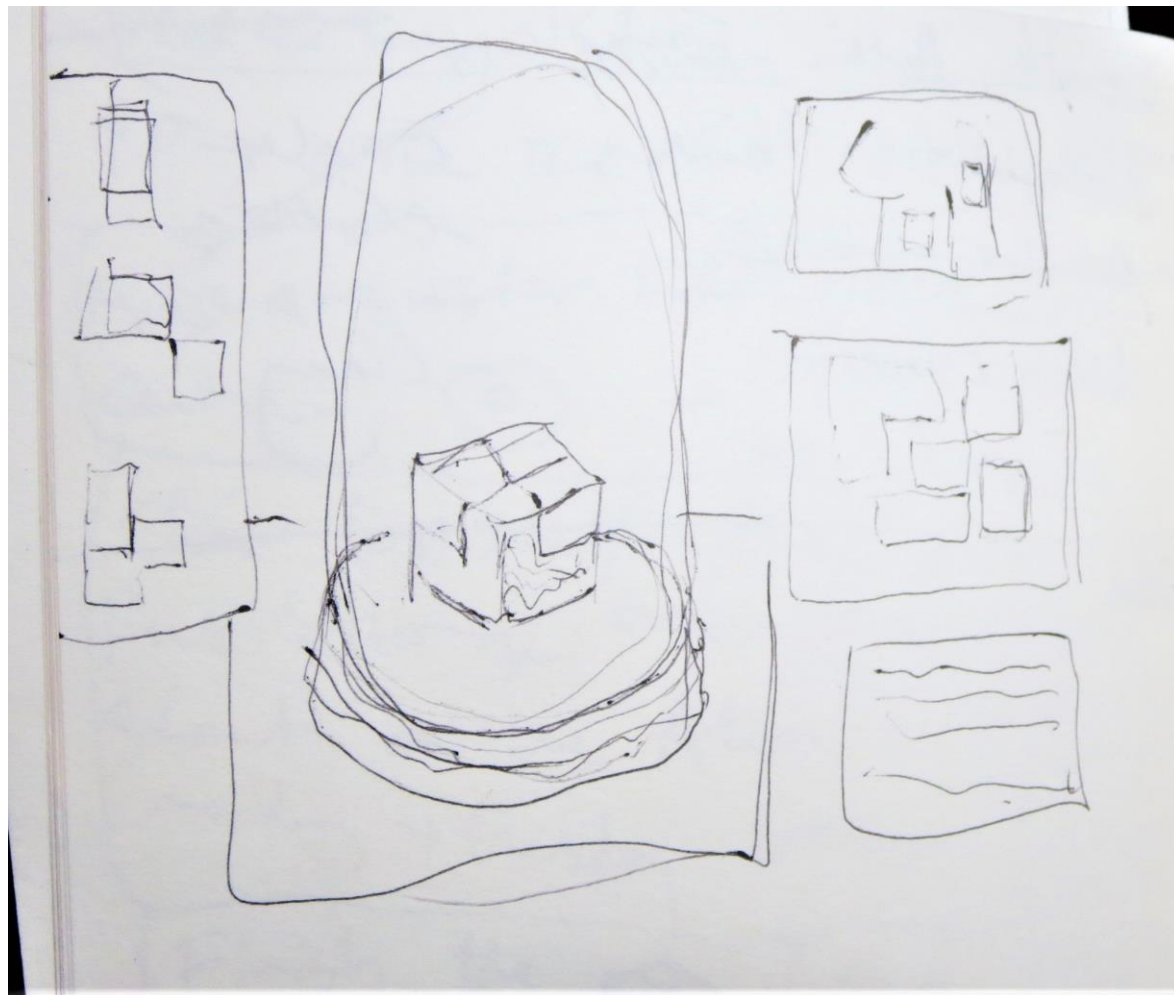
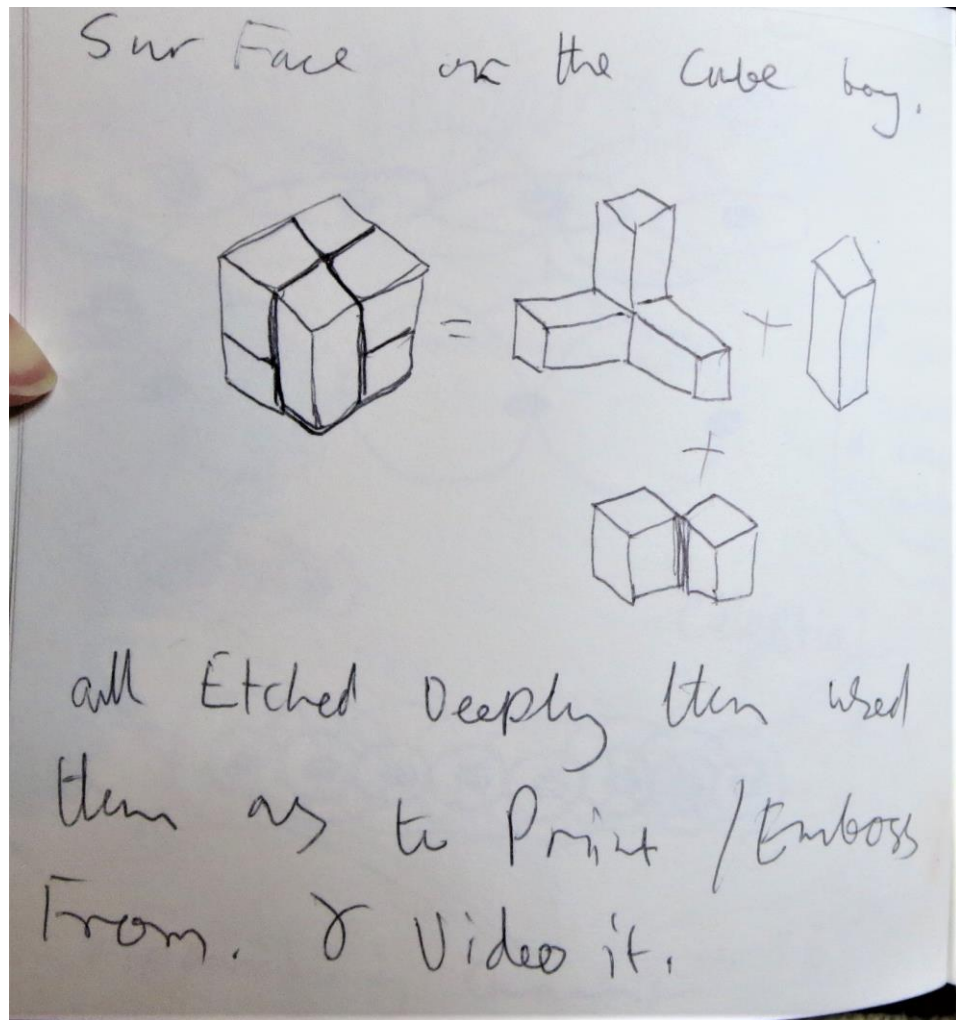
Pictures of the flint rocks inn the 318 room. Thinking about how it would have looked.



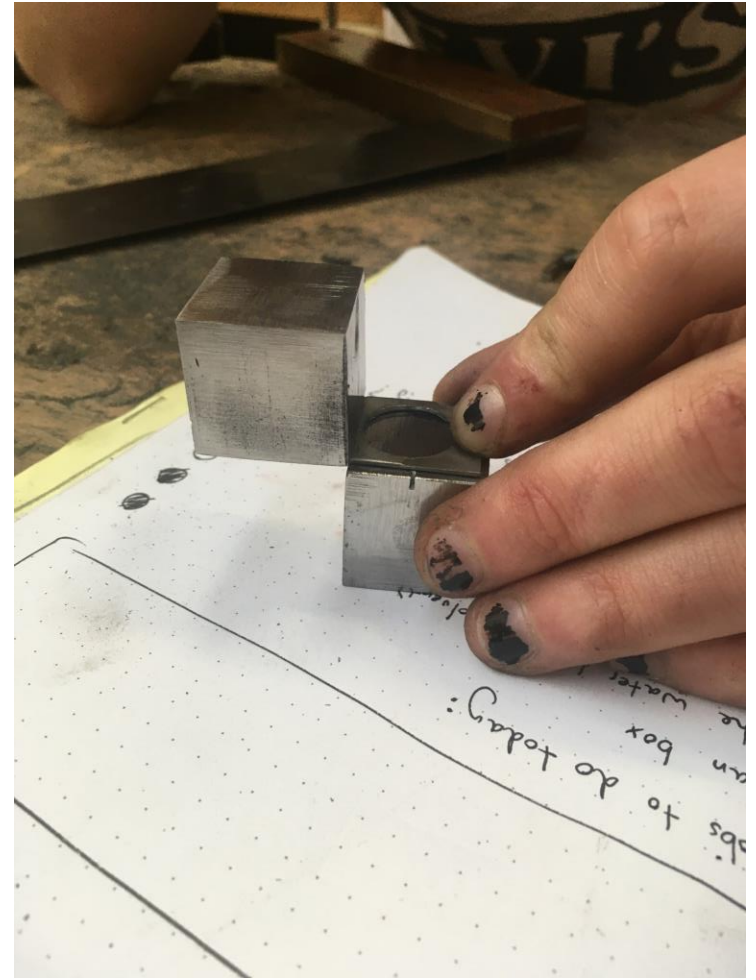
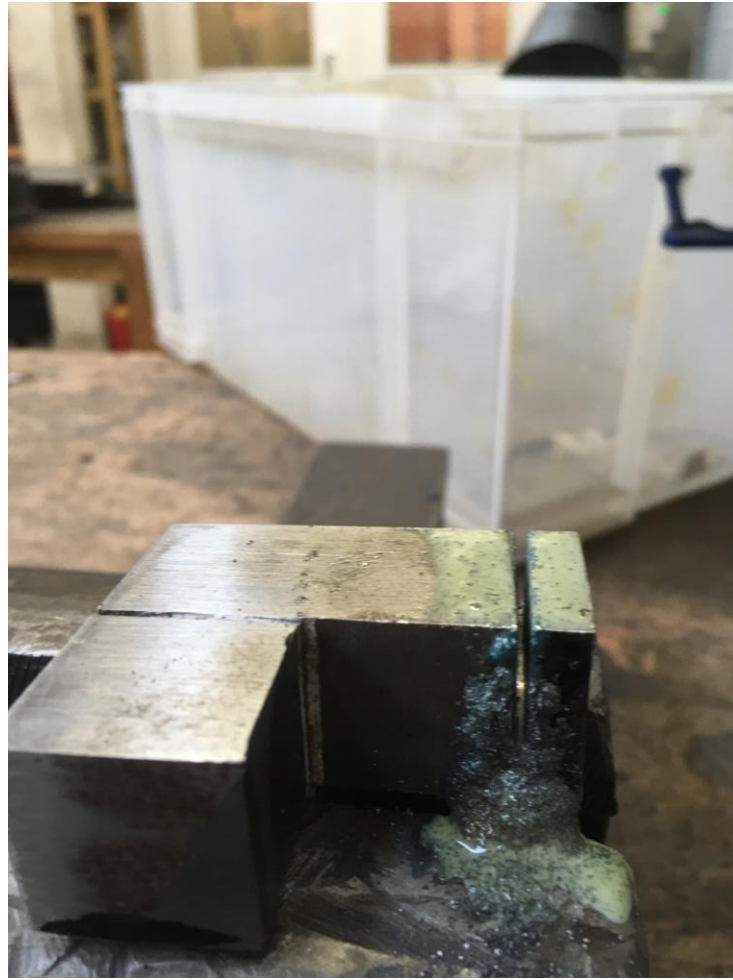


How I wanted the flint rock chain to look in the final exhibition.

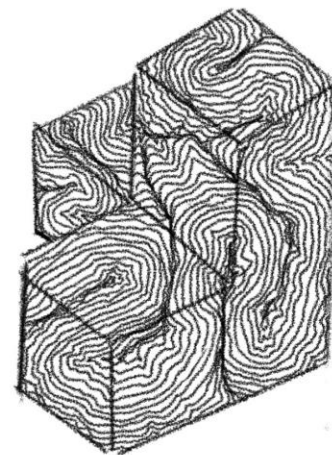
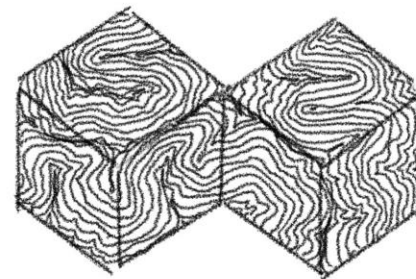
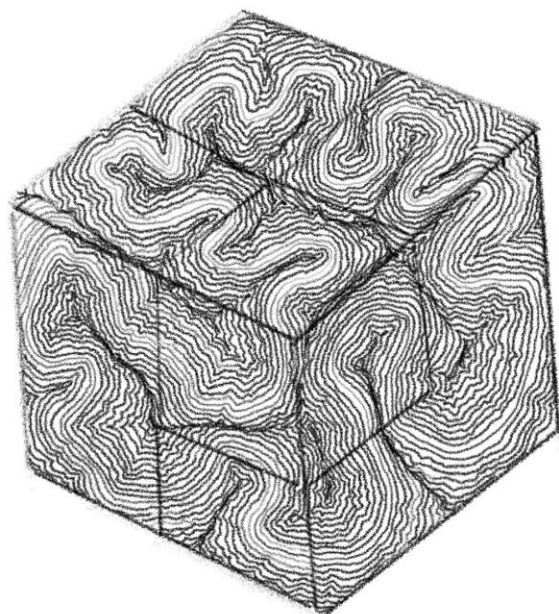




Concept art of the cube



The making of the cube.



The cube in the 318 room. How I wanted
the cube to look when it is done.



How I wanted the cube to look in the degree show.





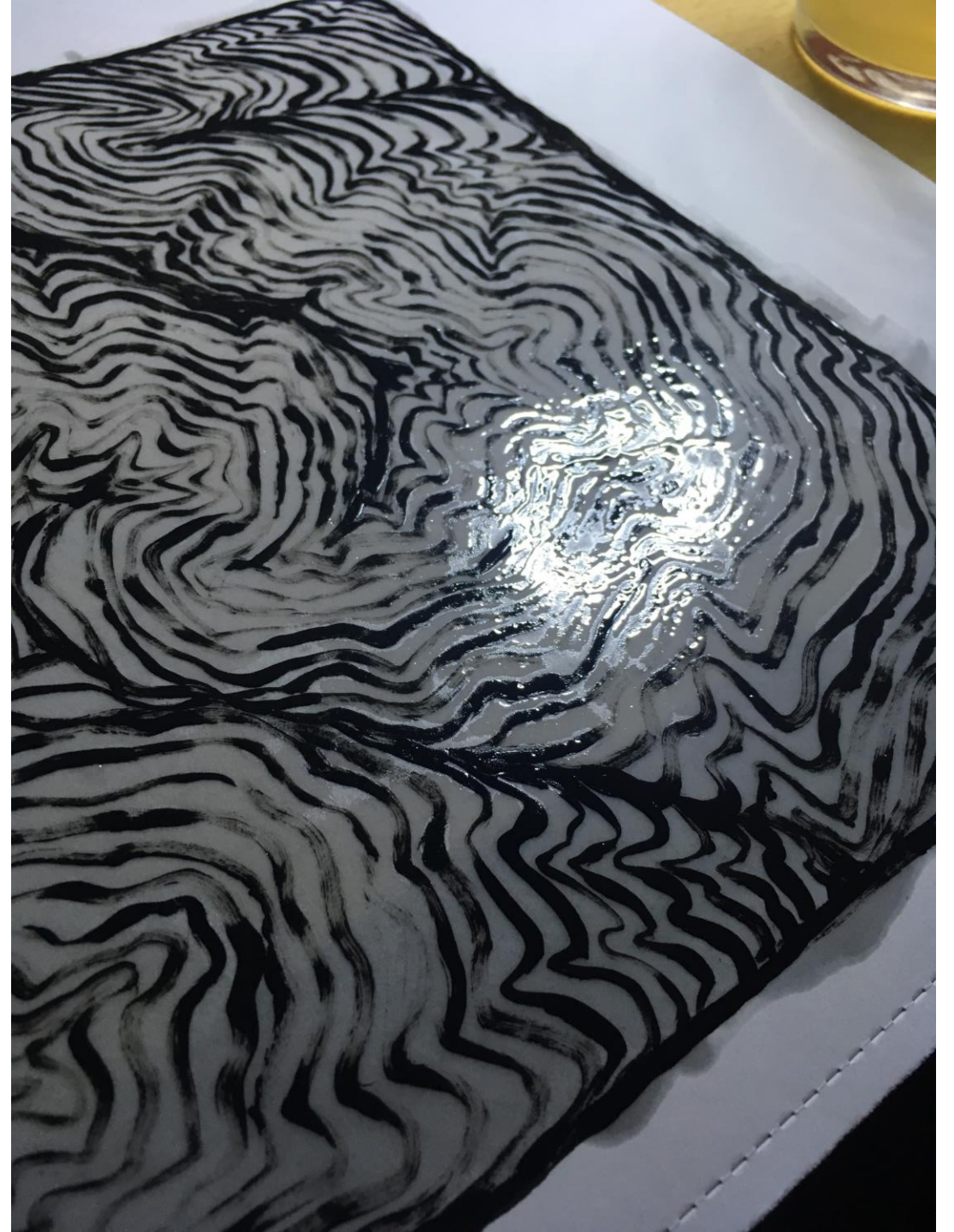
In the show I wanted the cube to have photos around it. Printed ink on the arm and face.

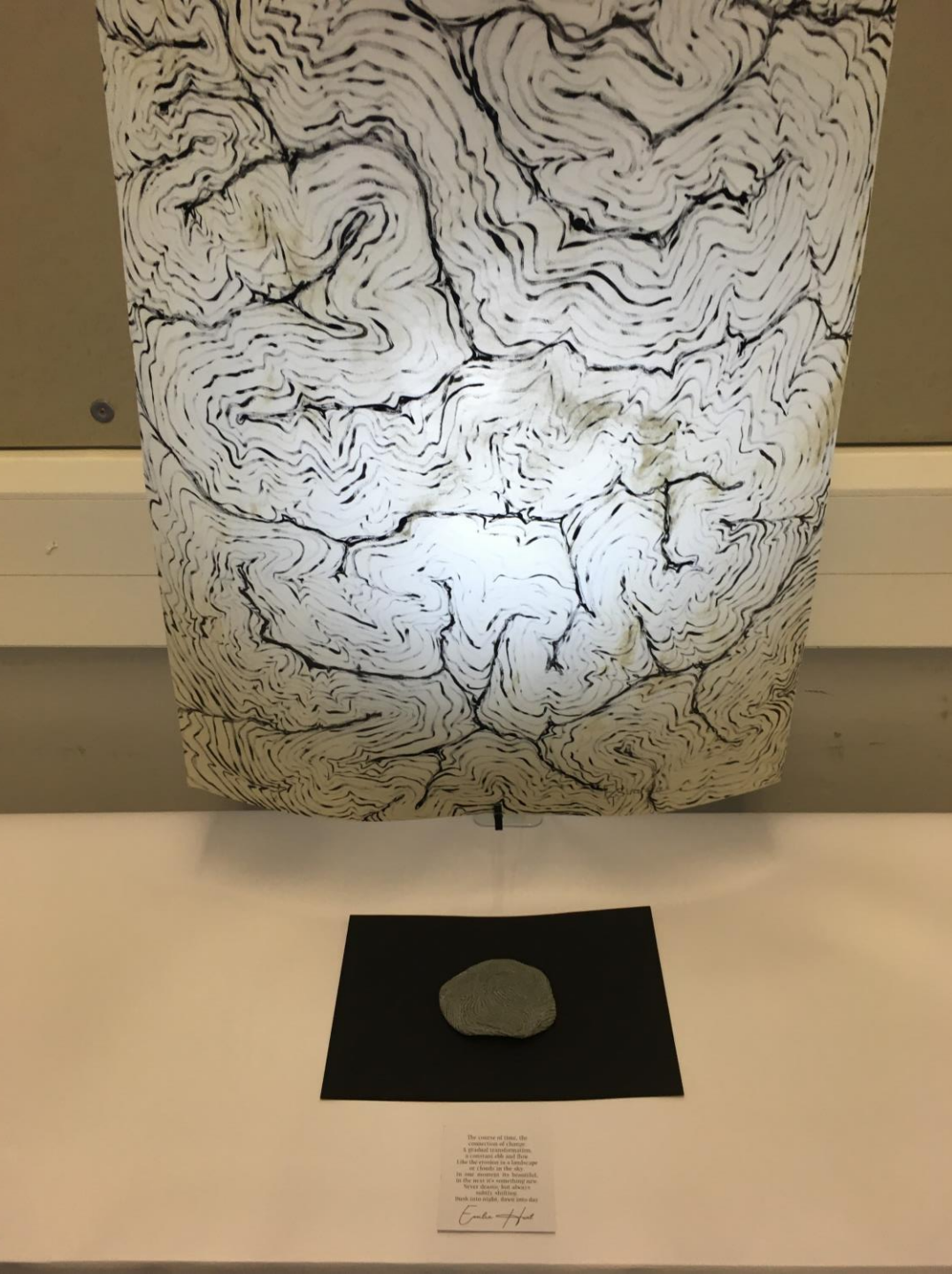


Embossing from
the cube. I would
have one of these
framed next to the
cube.



I did a lot of experiments with soaking
paper in resin and large scale paintings.



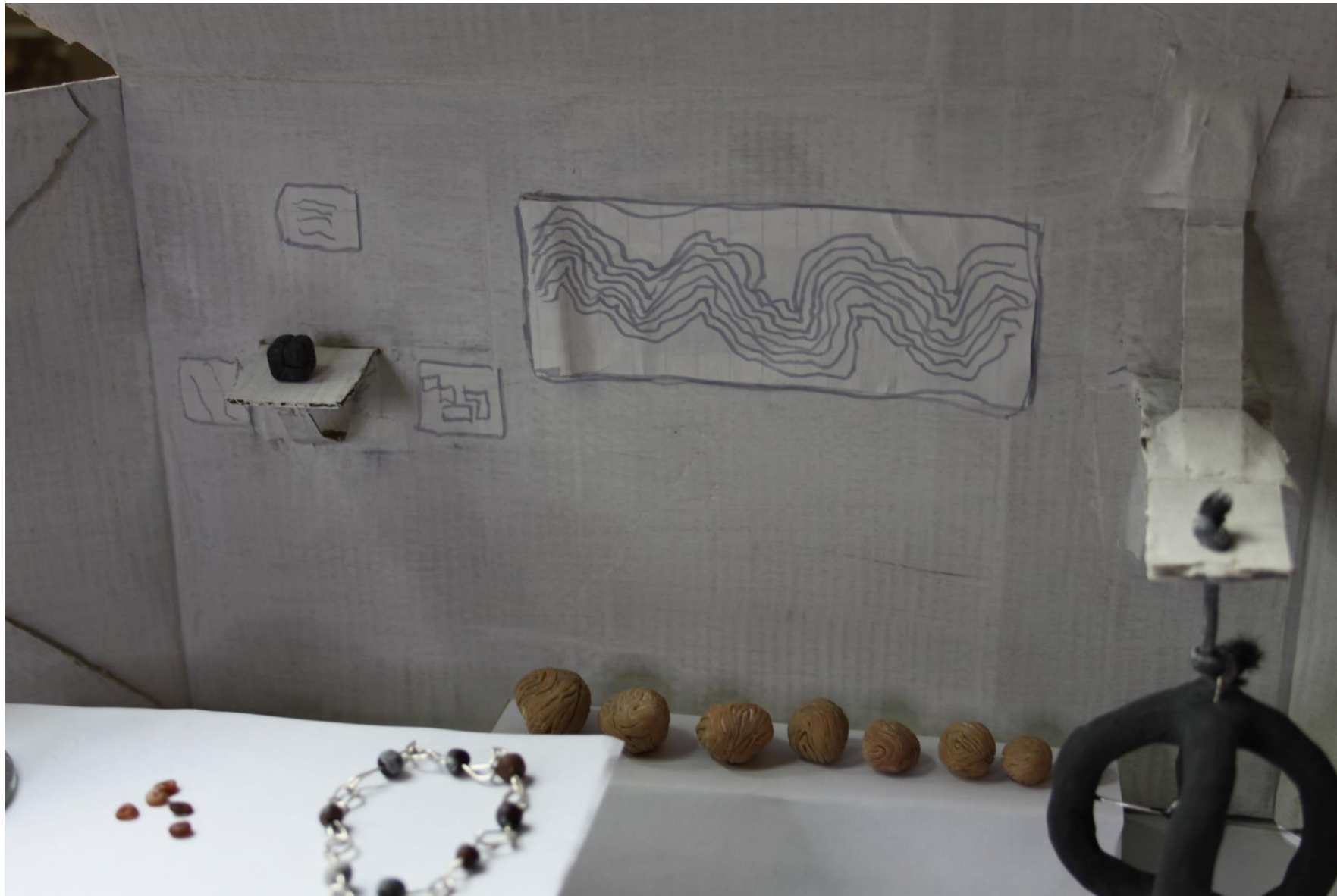


Large scale resin painting I put in propositions. Soaking paper in resin makes the paper translucent. I wanted to hang one in the degree show. Or some



I would have used this paper on the right too create a painting to go up in the degree show.





This how I wanted the painting to look in the show. I wanted a painting to be inbetween the cube and the atom.



This is how I wanted the show to look as a collective.

This is how I would have the show in a larger environment.

