

MA Fine Art Portfolio

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LVL 4 – “Place” Assignment Instagram 2020



The existential pandemic armchair
no. 1 Breakfast



The existential pandemic armchair
no. 2 Newspaper



The existential pandemic armchair
no. 3 Shower



The existential pandemic armchair
no. 4 Collaborate



The existential pandemic armchair
no. 5 Easy Listening



The existential pandemic armchair
no. 6 Study time



The existential pandemic armchair
no. 7 Light reading



The existential pandemic armchair
no. 8 Learn the sax



The existential pandemic armchair
no. 9 Phone call



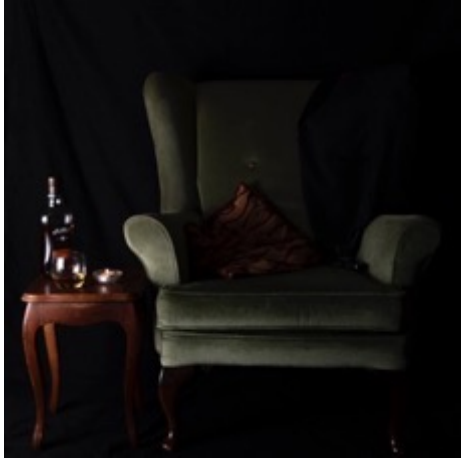
The existential pandemic armchair
no. 10 Nap



The existential pandemic armchair
no. 11 Zoom fancy dress party



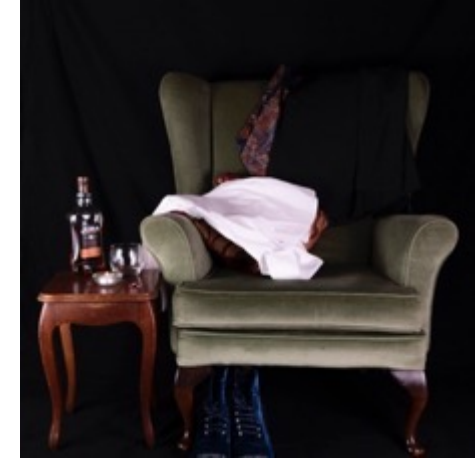
The existential pandemic armchair
no. 12 Over the yard arm



The existential pandemic armchair
no. 13 Power cut



The existential pandemic armchair
no. 14 One too many



The existential pandemic armchair
no. 15 Bedtime

The Instagram images were designed to be released submission day, at the time of their making/relevance during the day. The first Breakfast image was released at 8.00 am and the others at the relevant intervals during the day.

The idea behind them is to show a pandemic day in the life of the existential armchair and how it interacts with the world during the day. This is to highlight how lockdown transformed our daily lives and the people or even objects around us.

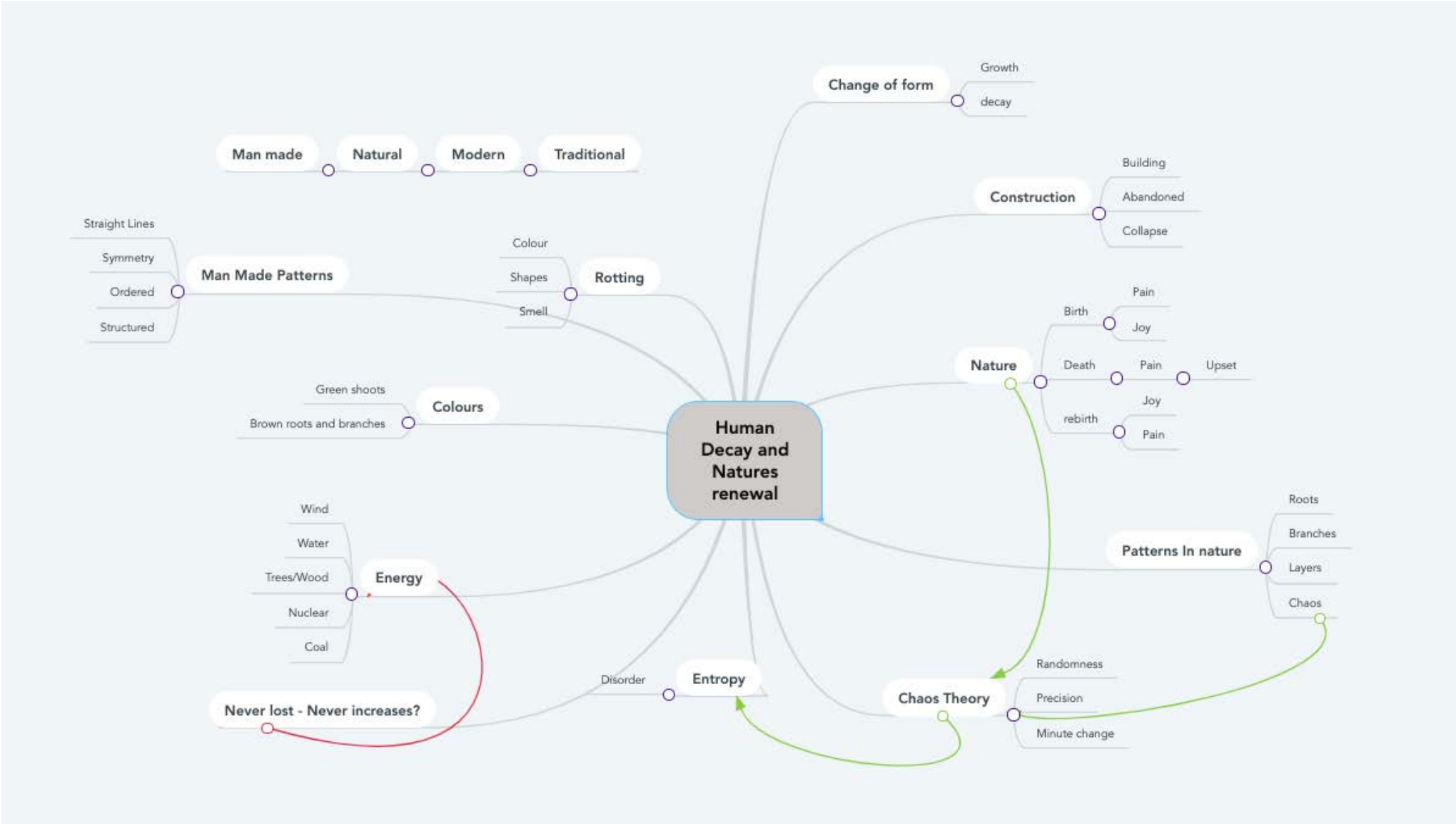
LVL 5 – Arts Practices 2021

The Assessment Task

To develop your unique voice as a photographer/videographer, you will need to be able to develop concepts and create work using a wide range of image making techniques. The development of your aesthetic identity can be informed by experimenting with a variety of technical approaches to enhance the chosen concept.

For this brief, you will need to develop a concept that you will use to create still or moving image work. The concept development process must be documented in your Digital Research Journal. Conduct research that challenges and supports the concept and document the research and its impact on conceptual, aesthetic, and technical decisions in your Digital Research Journal.

LVL 5 – Arts Practices 2021



Mind map – Initial Concept

Thinking about big picture concept of Decay and renewal for me this is almost the reverse of what I believe would be thought of generally. My mind goes to decay of the places and objects we make and the renewal of nature when our buildings, structures and objects are left unattended, nature, reclaims and regenerates itself.



The ultimate example of this is how, despite possibly one of our worst disasters Chernobyl, nature is recovering.

As can be seen from my mind map I believe the patterns occur in human made structures and in nature, the patterns we make tend to be ordered, structured and symmetrical. Some examples being windows in buildings, fencing, brickwork. Patterns in nature tend to be more chaotic and disordered (on the surface) such as branches, roots, ordered and natures patterns become only at a microscopic level it appears.

I want to use this idea to show nature overcoming and being reborn, regrowing.

Very first idea is to produce diptych's and show them side by side, patterns from us and chaos from nature. The nature image would need to be shown as being stronger and overcoming, Mans patterns in Black and white with nature images in its colourful best (Autumn).

LVL 5 – Arts Practices 2021 - Tests

Following the Diptych idea – I moved on to screen printing the nature image onto the photographic prints of man made structures, initial test results

Lessons learnt:

Ensure ink is fluid enough

Use enough Medium

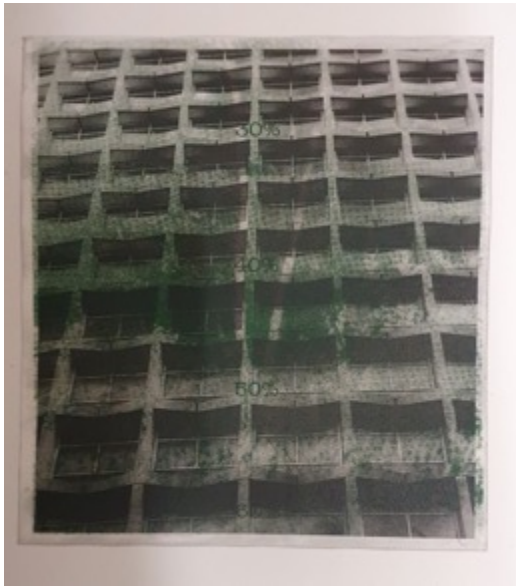
Ensure images are “lighter” to enable the overprinting

Session 1

Production issues – my technical abilities with screen printing

Need to photographically print on 2 sides to produce folded sections

Flooding of ink onto paper need to work quick

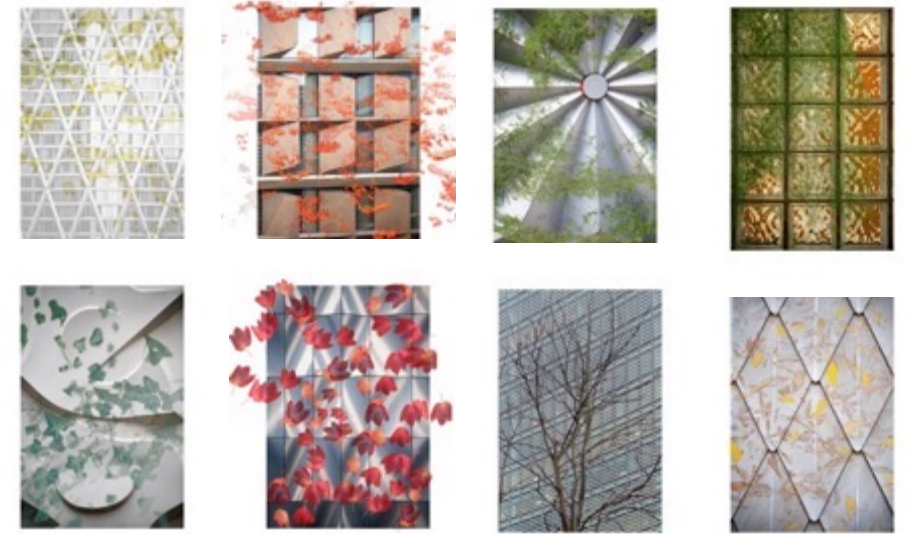


The first tests were done by overprinting the “nature images onto pre-printed backgrounds to give the layering effect. I don’t think these give the effect I am looking for. The reason partly because of my screen print abilities, and I think the original images are too dark.

LVL 5 – Arts Practices 2021 – Final tests

I arranged two days for doing the screen-printing. These images were printed out in colour as a rough guide to enable me to mix the inks too. The inks were mixed with leaving some of the colours unmixed to give a range of colours in the final print. So the colours were not solid. The most difficult part of the process was ensuring the registration. I had to tape the prints to the bed and use blocks to ensure registration.

I produced two copies on each of various substrates, cartridge, shoji, transparent tracing paper and the Photo print itself. This was done to create options for the final piece. The main problem I encountered was one of the screens was smaller than the printed image, I believe this was caused by the printer reducing the image when printing the acetate. Thankfully I was printing this on the first day and had enough time to redo the acetate and get a new screen made for printing on the second day.

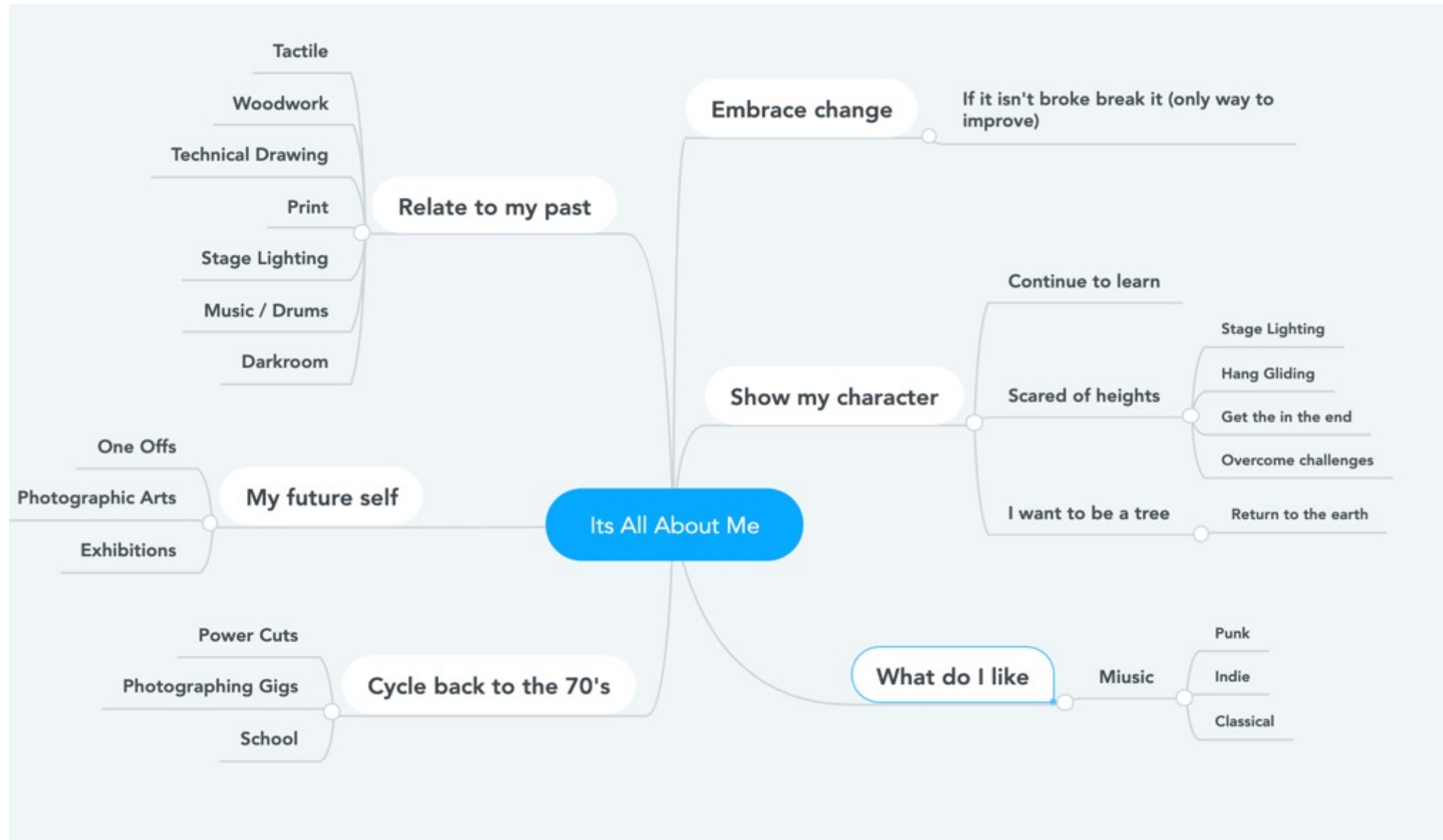


Shoji wrap – printed berries – rice paper



Shoji paper is an environmentally friendly rice paper and whilst printing the Berry image I thought this could be used to produce a wrap for the book with. I used an A1 sheet and printed the berry image multiple times to create the printed paper which hopefully I can use to wrap the book in.

It's all about me – Presentation idea mindmap



How to present images

Method needs to be about me:

Tactile

Print

Embrace change

One offs

Presentation method needs to embrace the idea of change and cycles, perhaps my cycle in life, from photography to work to photography:

Process being employed for images:

Analogue image for the buildings and man made modern patterns

Digital images processed to create the analogue overlay or destroy the original image I see this as an ironic metaphor for mans stamp on the world being overrun by nature, the old reclaiming the new.

Would like it to be a one off, couldn't do photography at Nottingham because didn't do Art, turn my photography now into Art, art as a one off to counter the consumerism and duplication capabilities of photography. Prints on a wall do not express this unless one offs. Sculpture or presentation would but isn't about me and my knowledge, skills and personality.

About me is my past of printing and books, tactile objects, analogue as per drumming.

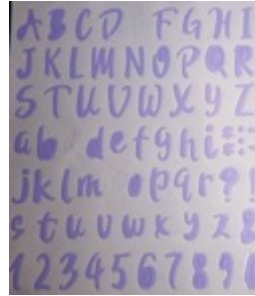
Logical to produce a one off book and potentially prints from the book? A book is tactile and craft encompasses my past and present.

Bookmaking process

Tools



Letter Vinyls



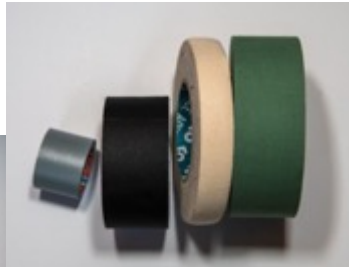
Spine tape



I did a series of tests to decide on the best rivet colour, spine tape colour and thread colour. I decided the best colour for the thread and rivets was to match the copper as close as possible this meant the copper coloured thread and brass rivets were used. The spine tape worked best for me with the green, unfortunately the width of the tape was too wide so I ended up cutting the tape length ways for each section.

Method: I first laid out the pages in the required order, the sections needed to be sewn in 4 or 8 page sections so I worked out which pages needed to be taped together to create the necessary sections.

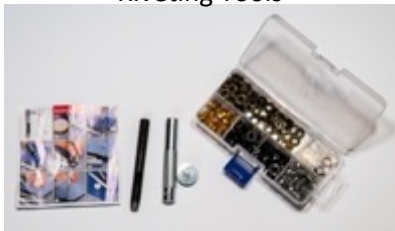
Spine tape options



Sewing template



Riveting Tools



Spine tape and rivet tests



The book was Coptic sewn as per the instructions from the Sea Lemon instruction video. The cover sheets were drilled and riveted to allow them to be sewn to the text. I had to unsew the front cover three times as it was difficult to get the correct tension on the sewing to allow it to hold correctly.

Finally the cover wrap was folded around the book and held using rivets and thread as shown in the following images.

Artist Statement

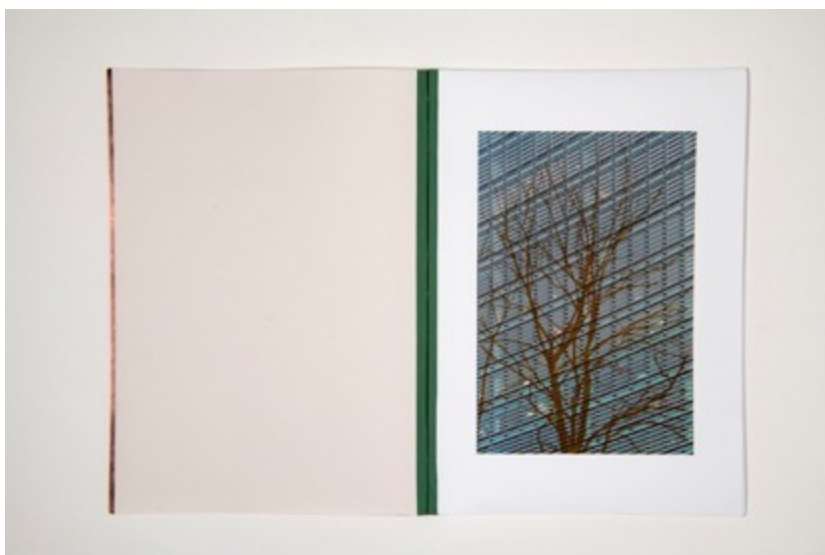
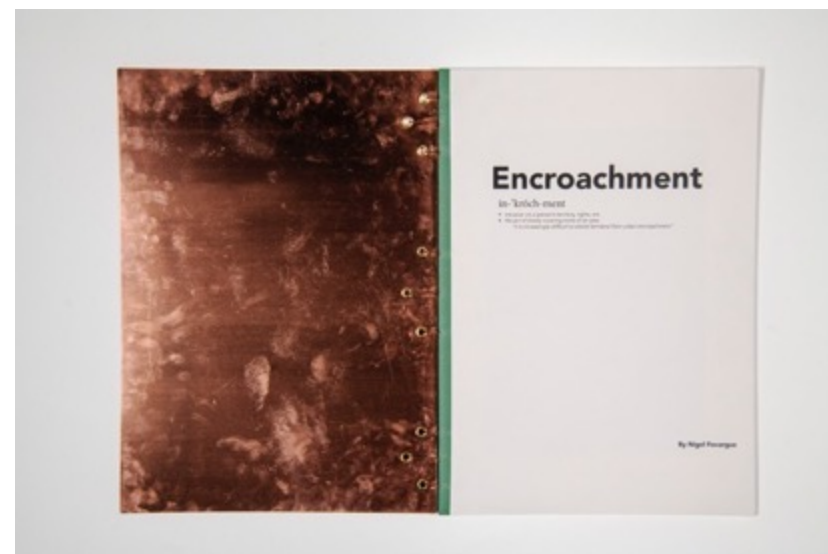
“Encroachment” examines the interaction of nature and the structures we build. I am seeking to show how nature reclaims once our structures are neglected and decay.

The repetitive and often symmetrical patterns we create in our structures are presented in contrast to the often-chaotic patterns that exist in nature. By layering the photographic and screen-print images as a representation of the interaction between the man made and nature. The work is inspired by the artists like Andy Warhol, Stephen Gill and Dieter Roth in its production and seeks to reflect the idea of being aware of the environment and how it will renew itself if we leave it alone.

My goal is to highlight how we as human beings are interacting with the environment and to show how we can allow nature to reclaim itself with minimal interaction by ourselves. The concept of saving the planet should be about the planet and not us saving what we want to.

Final book - images

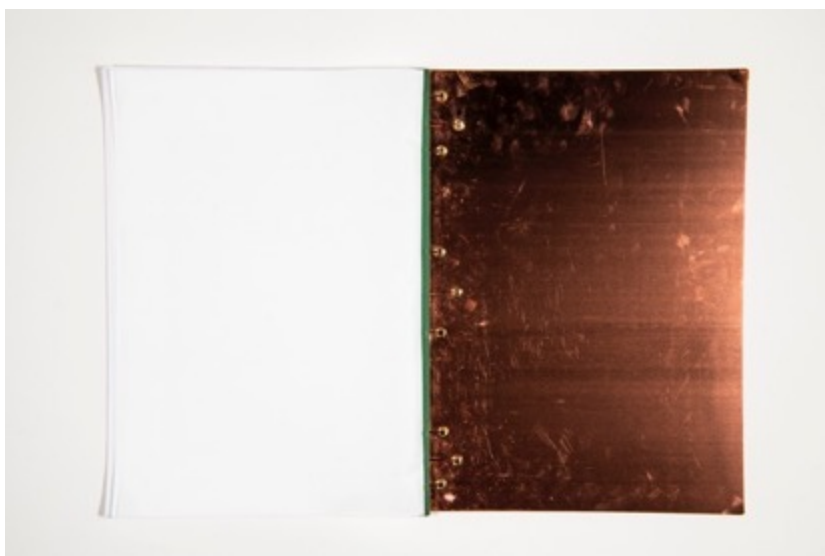












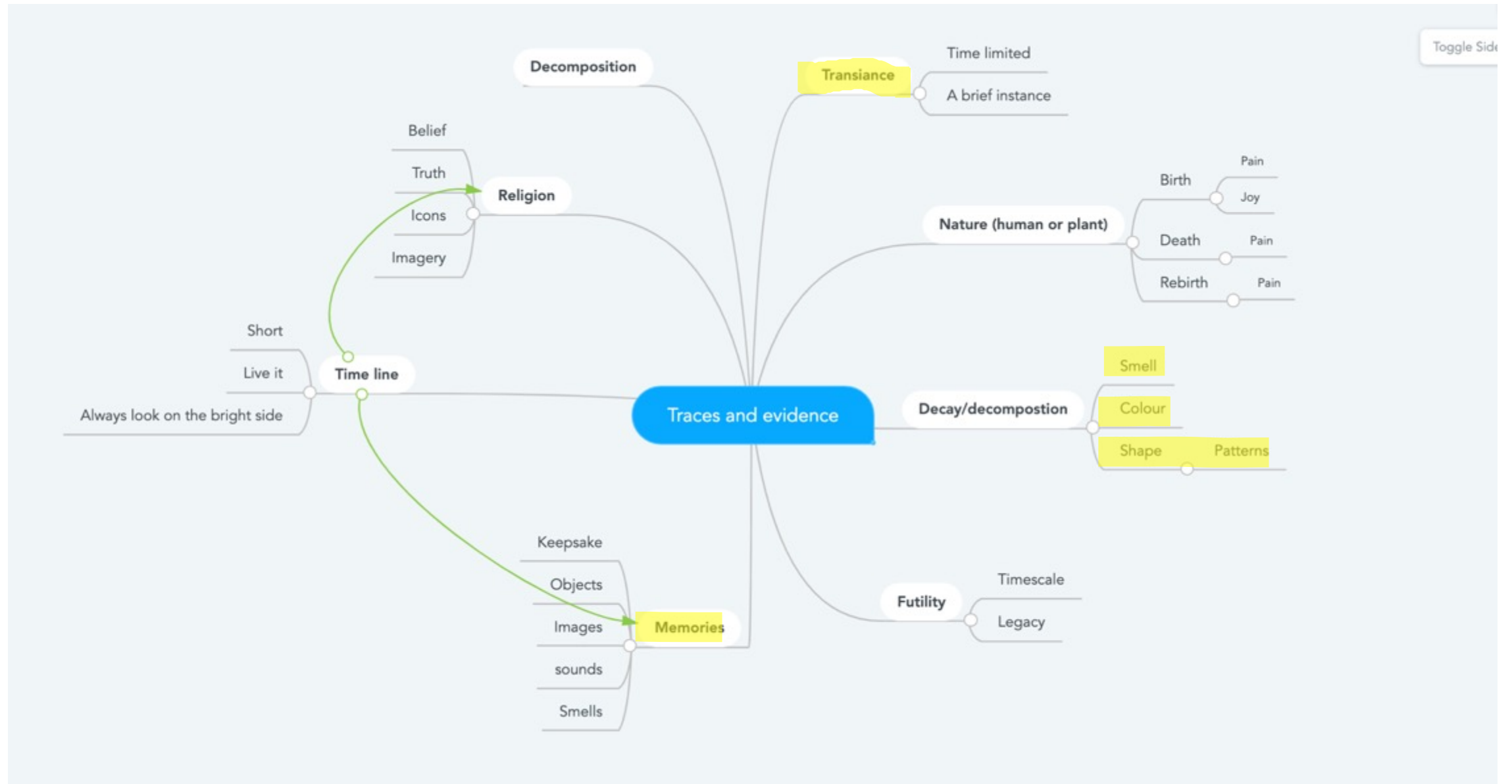
LVL 5 – Video Practices – 2021

Brief

To aid in the development of your creative voice as a still and/or moving image maker, we will explore how a single idea can be delivered as a short moving image piece and a series of still images. Throughout the production of the project, we will explore how the characteristics of the mediums challenge and enhance your conceptual and aesthetic goals.

For this brief, you will need to expand on a topic from your big picture concept from PHO2012 or develop a new concept that you will use to create a short moving image piece and small series of still images. The two mediums will be used to create work communicating the same concept with unique aspects for each medium. You may use a similar visual aesthetic for the still and moving image and you may work with any genre within the mediums (fine art, experimental, documentary, narrative, etc). However, the still and moving pieces must be independent from one another with separate artist statements. The still series cannot be film stills from the video piece and vice versa.

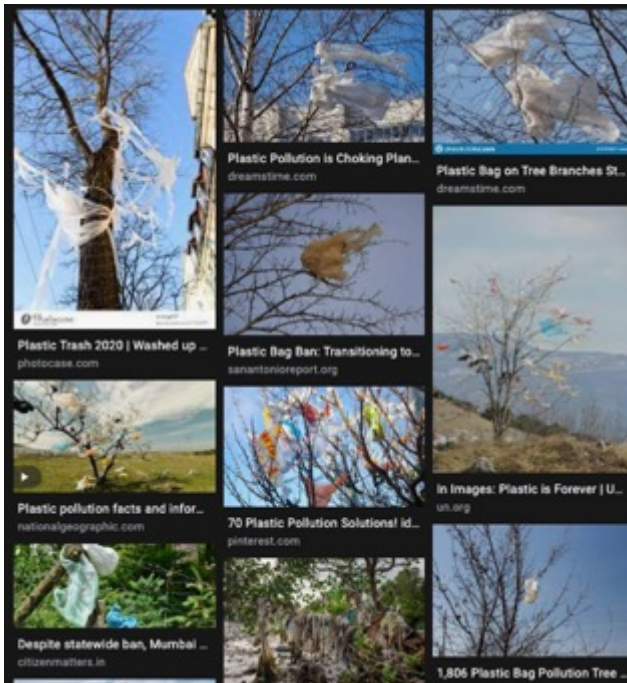
PHO2013 – Mind map



Idea Development

Whilst thinking about the idea of plastic and evidence of what we will leave behind I was driving down the A14 and spotted PVC waste/wrapping that had become detached from Lorries and flown into the hedgerows and trees lining the road. This waste formed weird and interesting shapes whilst hanging from where it had landed. This waste may be cleared away or may well gradually slowly breakdown and eventually be absorbed into the soil below.

I feel this is the perfect subject matter to highlight traces or evidence of what we leave. Using the plastic as a metaphor for this.



How to present? Video and Stills

Video projected onto the prints

Slow moving / Image of nature – project plastic/waste video onto it or incorporate into video?

Shadows – diagonals out of balance

Sound and ideas for video and Still/Video aesthetic

Following research into videos I want my video to explore stillness and time passing. I am also contemplating using some sombre music for the soundtrack to emphasise the mood of death / decay and environmental destruction we leave behind. I have decided on the single shot, slow motion and expanded timescales.

Other ideas and tests for the audio will be church bells chiming, clocks ticking

Soundtrack potentially needs to be sombre, repetitive and ultimately desolate

My first thought for soundtrack being David Bowie – Warszawa (Fortunately I am able to use this for educational purposes without obtaining permission) this is suitably sombre and was recorded about the Berlin wall so also has connotations of our effect on the planet and ourselves

Stills and Video aesthetic

The still images I intend to take be of a formalist style with links to typology to record the evidence of our “left behind materials”.

They will need to be Hi-key which is very much becoming my signature. High contrast, formal aesthetic. This is possibly due to my history with black and white photography.

The format of the final images are going to be square. With reference to the style of the Becher's layouts.



Stills Artist Statement

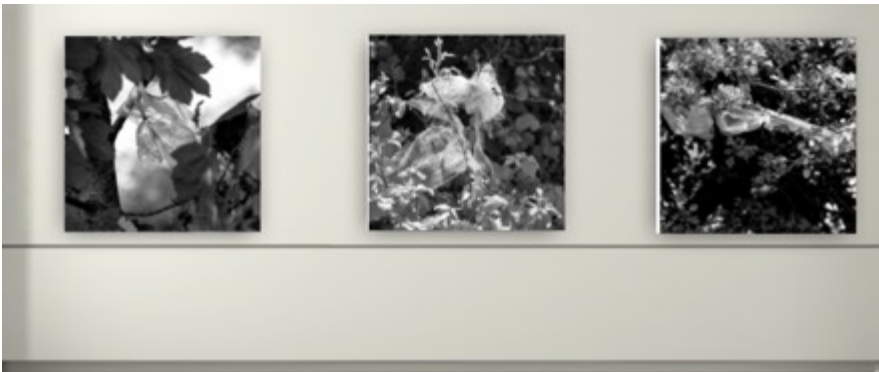
Evidence – This project is an exploration of how man leaves traces and evidence of our existence that will outlive our presence on this planet. This exploration shows how a man-made product, that we use and discard at will entwines and impregnates itself in the natural world.

By using the aesthetic style of formalist artists, concentrating on form and composition, and topological study inspired by the work of Bernd and Hilla Becher. I am gathering and representing the evidence of this environmental impact and showing the traces and marks we will leave behind. This is to enable any viewer to review this evidence and make informed judgements and opinions.

By using plastic waste as a metaphor for all the marks and traces we leave my goal is to stimulate a debate about how we interact with the planet we are custodians of.

Stills Presentation – tests and idea development – 1st layout

Kunstmatrix to get an idea of images within a gallery space



Prints 48x48 inches

The images are presented to enhance the idea of Typology and Formalism

Two rows of 5

Validity on their own

Similar aesthetics/tone/detail

LVL 5 – Video Practices – 2021 - Stills

Image 1



Image 2



Image 3



Image 4



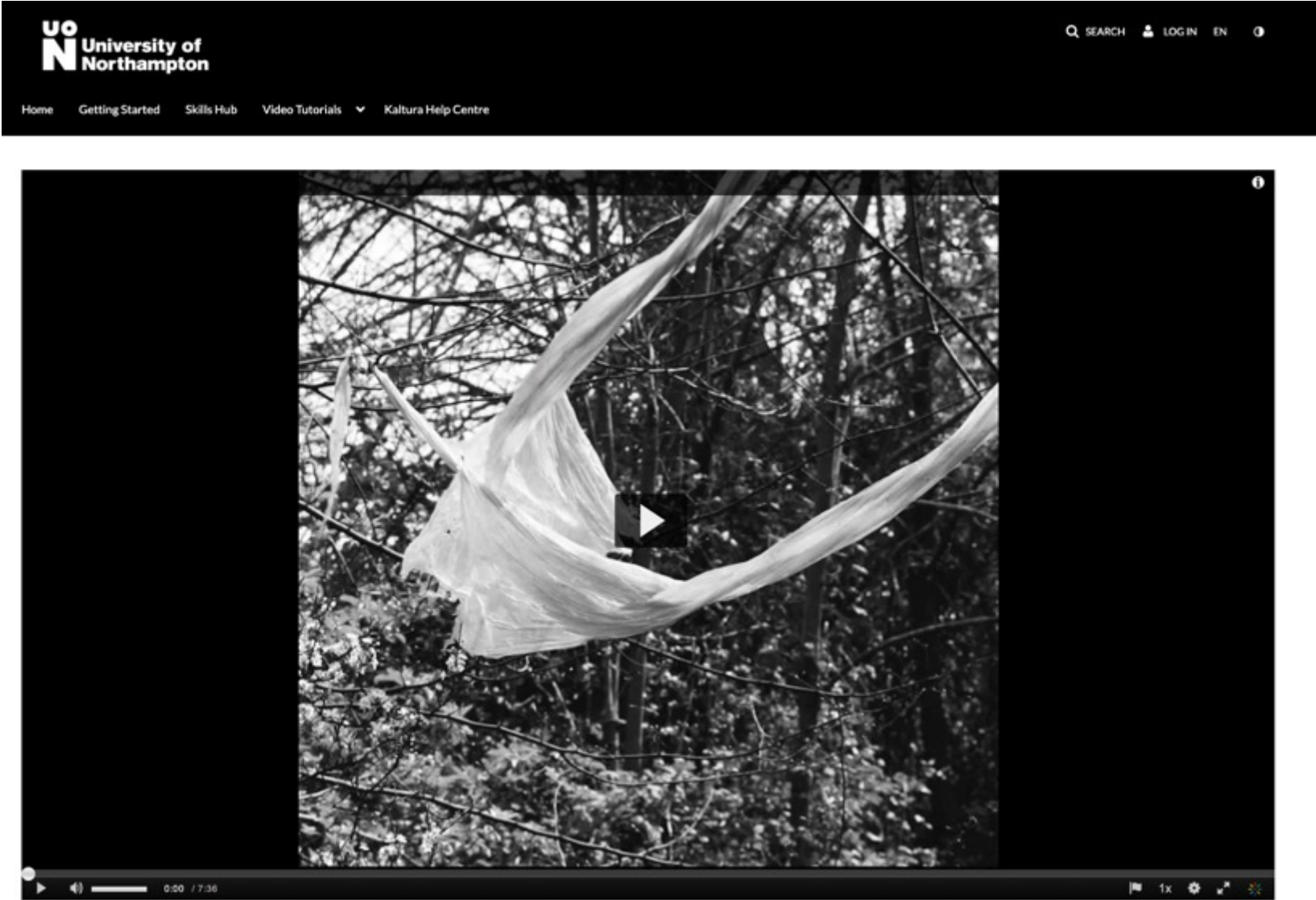
Image 5



Image 6



LVL 5 – Video Practices – 2021 - Video



Moving Image Artist Statement

Moving Image Link

https://northampton.mediaspace.kaltura.com/media/Fovargue_N_PJ1_Summ_2013/1_e16cl81d

Evidence – The moving Image – The moving image project represents the of the things we leave behind and the traces that will not go away in timescales that we can perceive. It is used to portray the sense of time passing and the “plastic” is a representation of all the things we leave behind.

Drawing on the “tension between movement and stasis” with the almost still imagery I am hoping that, as in what Raymond Bellour calls the “Pensive Spectator” the viewer will add ideas to the image. I am showing that the moving image that barely moves expresses time and this timescale represents the degradation of the plastic as a metaphor for all the visible traces we leave behind. To further enhance this metaphor the slowed down soundtrack re-enforces these themes.

By encouraging the viewer to stop and pause whilst engaging in the “long look” my goal is to encourage thought about the environment and what we are doing to it.