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Part 1: Artist statement and show photos

Part 2: Context and reading

Part3: The making of 'Blessed Forgetting'

Artist Statement

Through film, sculpture and writing intertwining strands of my practice emerge: the gaze of my house as a non-animate object, my gaze on the objects within and, through the written word, an auto-ethnographic reflection of my personal experience of inhabiting that space.

In 'Blessed Forgetting,' I explore how window frames act as symbolic passageways that separate the interior: mind, body, thought, stasis to the external world: nature, light, change. My film work pays homage to the connection these glass barriers gave me to a world beyond the repetitive and overwhelming acts of care giving being played out within. The relentless motion of daylight is a central character in my films making explicit the passing of time and highlighting the paradoxically interminable and fleeting nature of childhood and Matrescence.

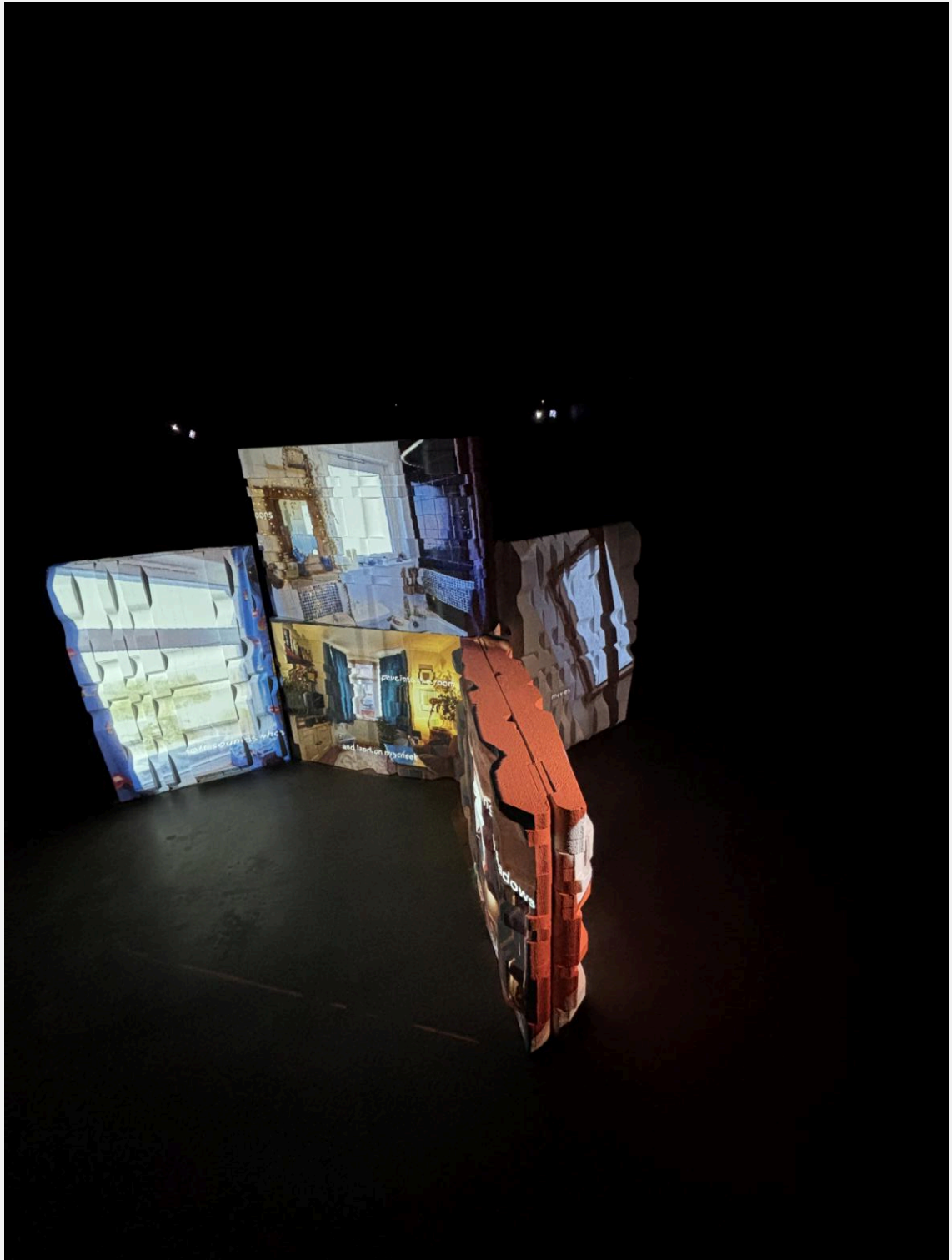
Methodologies such as systems and repetition continue to be important pillars of my sculptural work. This year I have attempted to engage my writing practice and film work with these themes by repeating shots and daily writings to gather an accumulation of content that can be stripped back where necessary. This shift in focus towards the narrative and personal aims to provide the audience with a more embedded experience of my work. Using my sculptures as vehicles to hold filmic content I invite the viewer to consider the connections between object and light.



'Blessed Forgetting,' 380cm x180cm x 240cm, Styrofoam and projection.



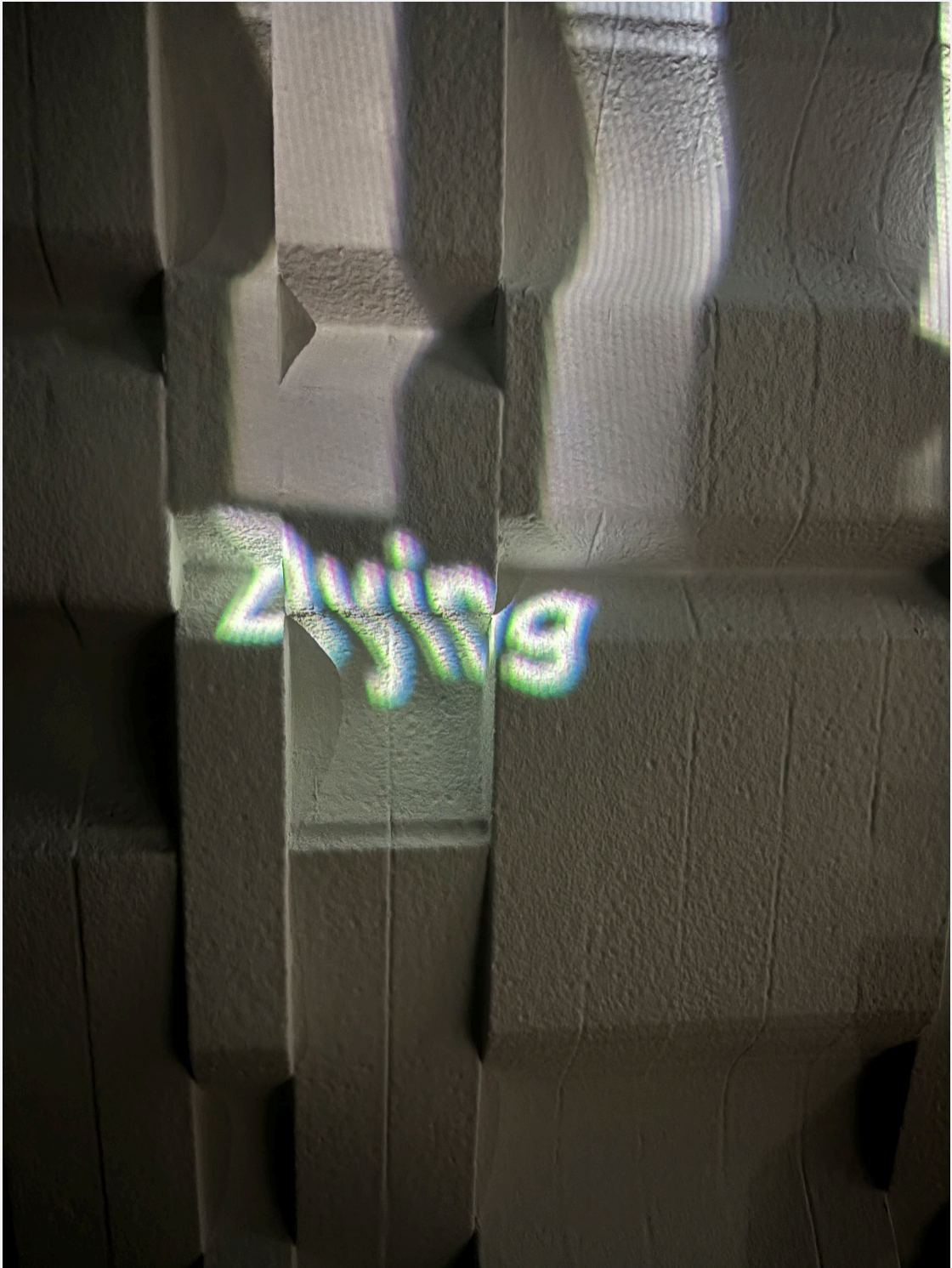
Please click to see a video walk through
of 'Blessed Forgetting,'



'Blessed Forgetting,' 380cm x180cm x 240cm, Styrofoam and projection.



'Blessed Forgetting,' 380cm x180cm x 240cm, Styrofoam and projection.



'Blessed Forgetting Text Detail,' ,
Styrofoam and projection.

[Please click to see video](#)

'Blessed Forgetting,' 380cm x180cm x 240cm, Styrofoam and projection.

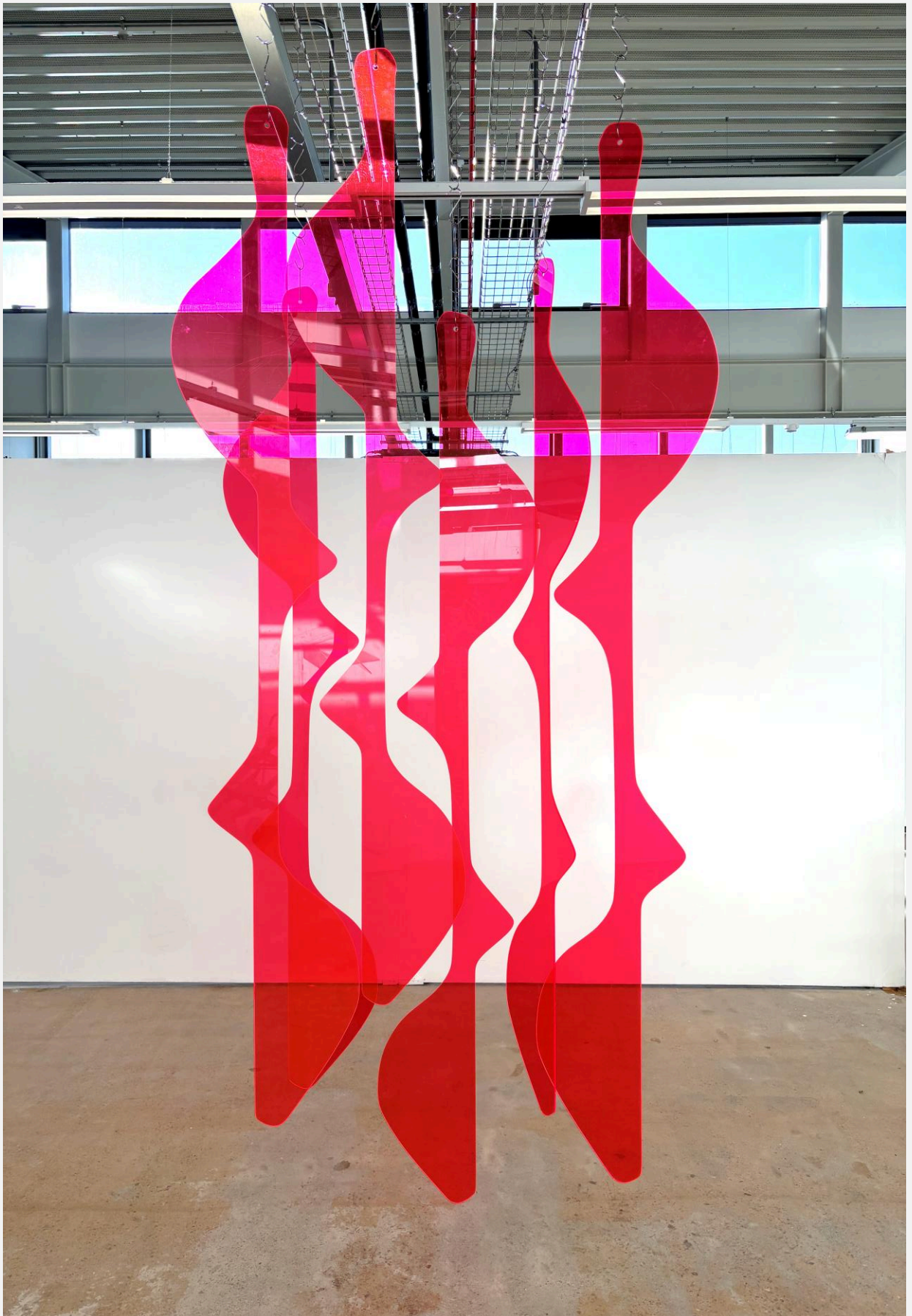
This is an alternative arrangement of the sculptures and projections, using better quality projectors. What is gained in image quality is lost by the conventional cinematic arrangement of the pieces. I would have liked to use high quality projectors in a larger space to achieve the both an immersive installation and crisp footage.





'Blessed Forgetting,' Test Piece.

With more time I would have liked to play with how the light falls beyond the sculptures. I feel there is plenty of possibilities to work with the footage and sculptures to get some interesting compositions.



'Dancing Pegs III' 230cm x 45cm x 2cm,
Acrylic and S hooks.

'Dancing Pegs III' is an iteration of a piece of work I made for a show at The Turner House Gallery last year. Hanging them suspended in the space instead of against a wall or window as previously done, feels like one of the most successful ways they've been shown.

This work comes from an intense scrutinisation of paraphernalia from my domestic sphere. I have used my surroundings as a muse as a response to the seismic shift motherhood placed on my practice. Clothes pegs are a reoccurring motif in my practice. For 'Dancing Pegs III' I have chosen to elevate the negative space of a clothes peg, a throw-away shape created when I cut the clothes peg shape repeatedly. I have then experimented with scale to blow up these remnants as a method to abstract and free the objects aesthetically from their original function.



'Dancing Peg' Detail
230cm x45cm x 1cm,
Acrylic and S hooks.

2. Cultural Context: Artists and reading that has fed into the above work.



'Sagacious Transformer,' Jenny Holzer,
1989 Projected Text

I began my MFA looking at the work of Jenny Holzer. I really enjoy how she used light to wrap around architectural details. I wished my work to differ from hers by using quieter, smaller writing. For my final piece I had to go larger with the writing to contrast it away from pixelated background layer, with higher quality projectors this wouldn't have been necessary



'Needle Woman,' Kimsooja 2001 Multi screen film installations

Kimsooja is an artist I looked at for my Research Contexts Essay. I love her commitment to repetition. She stands in the same position in different city-scapes around the world. I enjoy the juxtaposition of her as a still expressionless object and the teeming mass of humanity around her.



Mika Rottenburg, 2015, Seven and Textures, Installation view, Jupiter Artland.

Mika Rottenburg first inspired me to think about merging my sculptural practice with my film work. In this installation I really enjoy how there are a mixture of elements that including film, sculpture and objects that make up the installation. I took my work a step further by projecting directly onto my sculptures.



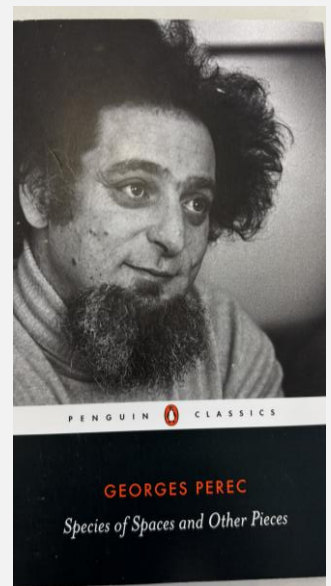
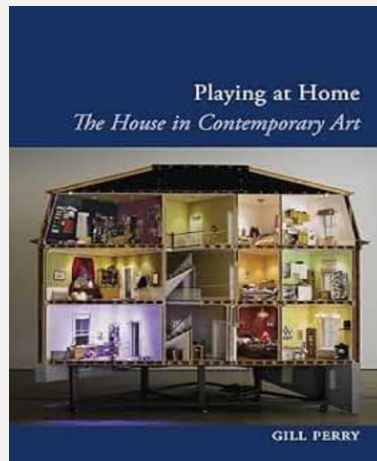
'The Visitors,' Ragnar
Kjartasson, Polystyrene and projection.

'The Visitors,' is a piece of work I saw in the formative years of my arts career and has stayed with me ever since. In each room of a large country house a musician sits and plays the same song on repeat in their own space yet in unison with the rest of the group. I feel this work influenced 'Blessed Forgetting' not just by its use of repetition but also in how Kjartasson chooses to arrange his screens. Using the middle as well as the edge of a space. I also find there are similarities in the colour palettes of the rooms between both works.

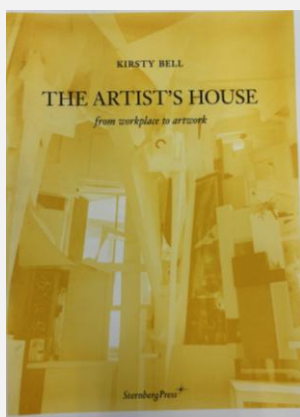
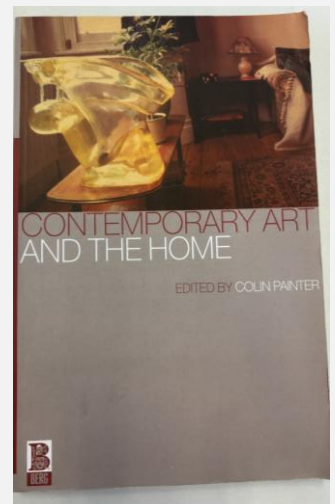
Jeroen Kooijmaans is an artist whose work I have never seen in the flesh but has intrigued me when I have been looking at artists who work with projection mapping onto sculptures. I really enjoy the images I see of his installations. I have noticed that he keeps his shapes simple, which is something I can learn from as mapping onto complicated objects is something I found challenging when making my final piece.

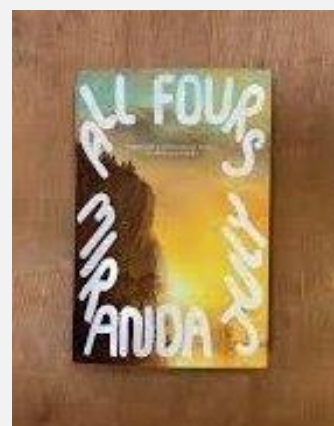
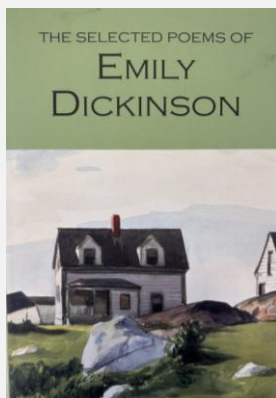
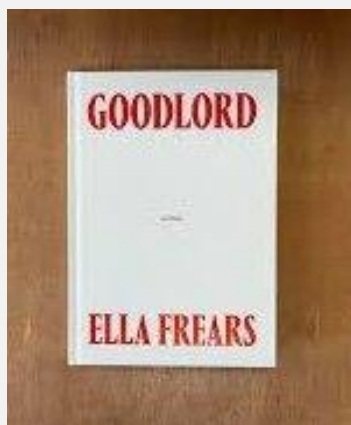


'The Fish Pond Song,' Jeroen Kooijmanns, 2009 Sculpture and projection.

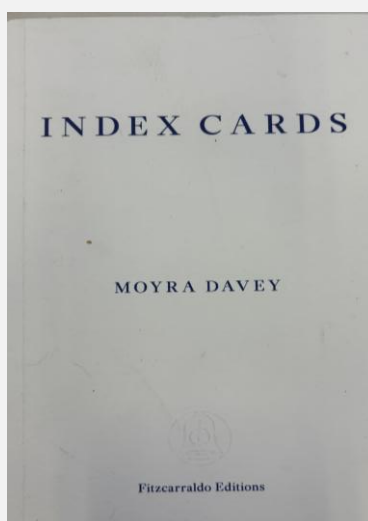
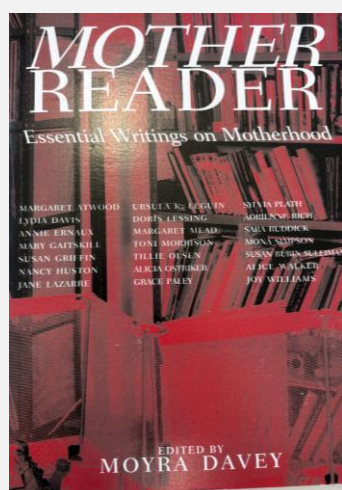


Reading around the 'Domestic' has been important whilst developing this work. Baudelaire and Bachelard are both important theorists when thinking about the home and its potential for metaphorical possibilities. I found though I preferred the writing of Imogen Racz and her book 'Art and The Home.' Her chapter about Windows I found especially useful when developing the work. She talks about how windows are 'symbolic passageways between the internal mind and the material world stretching out beyond it.' I really hoped to capture this in my films. In 'The Artist's House,' Kirsty Bell talks about windows being not just frames of an outside space but a way to locate oneself in an interior. The fact that my shots are not limited to the window frame but include, in the periphery household activity, should emphasise this. I wished to capture the ceaseless systems of care, cleaning, tidying that are so continuous they are overlooked.





Other reading was done more for pleasure to enjoy the language itself. Miranda July and Moyra Davey both talk about the female experience and motherhood so piercingly and truthfully. Dickinson continues to inspire me with her ability to capture with words beauty in the mundane. Ella Frears wrote a whole poetry book in the form of an email to her letting agent which has similarities to how my text messages became prose.



The making of 'Blessed Forgetting'



These were the initial trials of projecting onto my sculptures I immediately saw there was potential to make something interesting especially with how the words undulated along the surface.

I was also immediately aware how good the pieces looked in a black out space which would later influence my decision to black out a large area of the exhibition space.



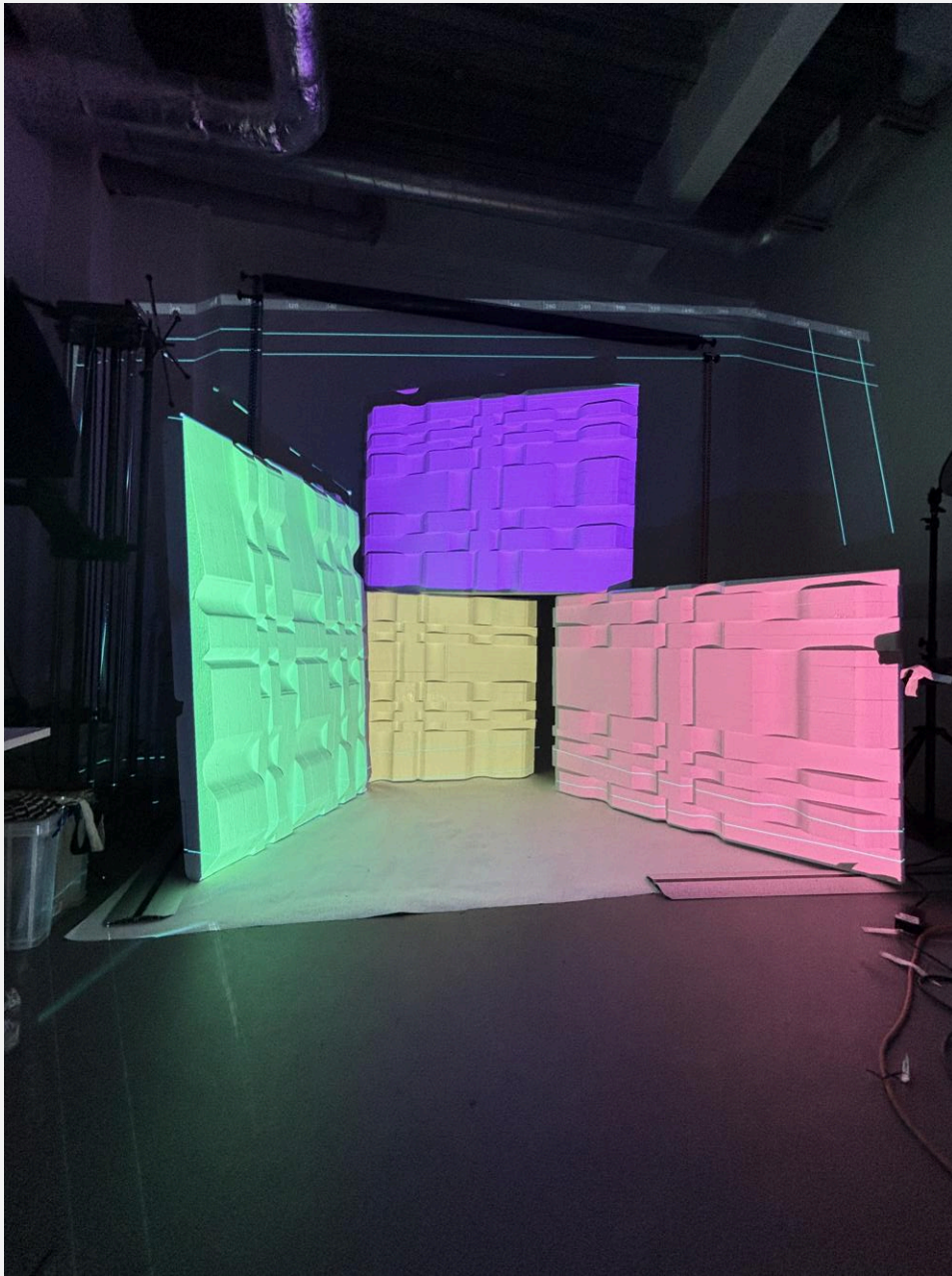


Some more trial shots. I really mourn how sumptuous the colours and details look here compared to how the final piece turned out.





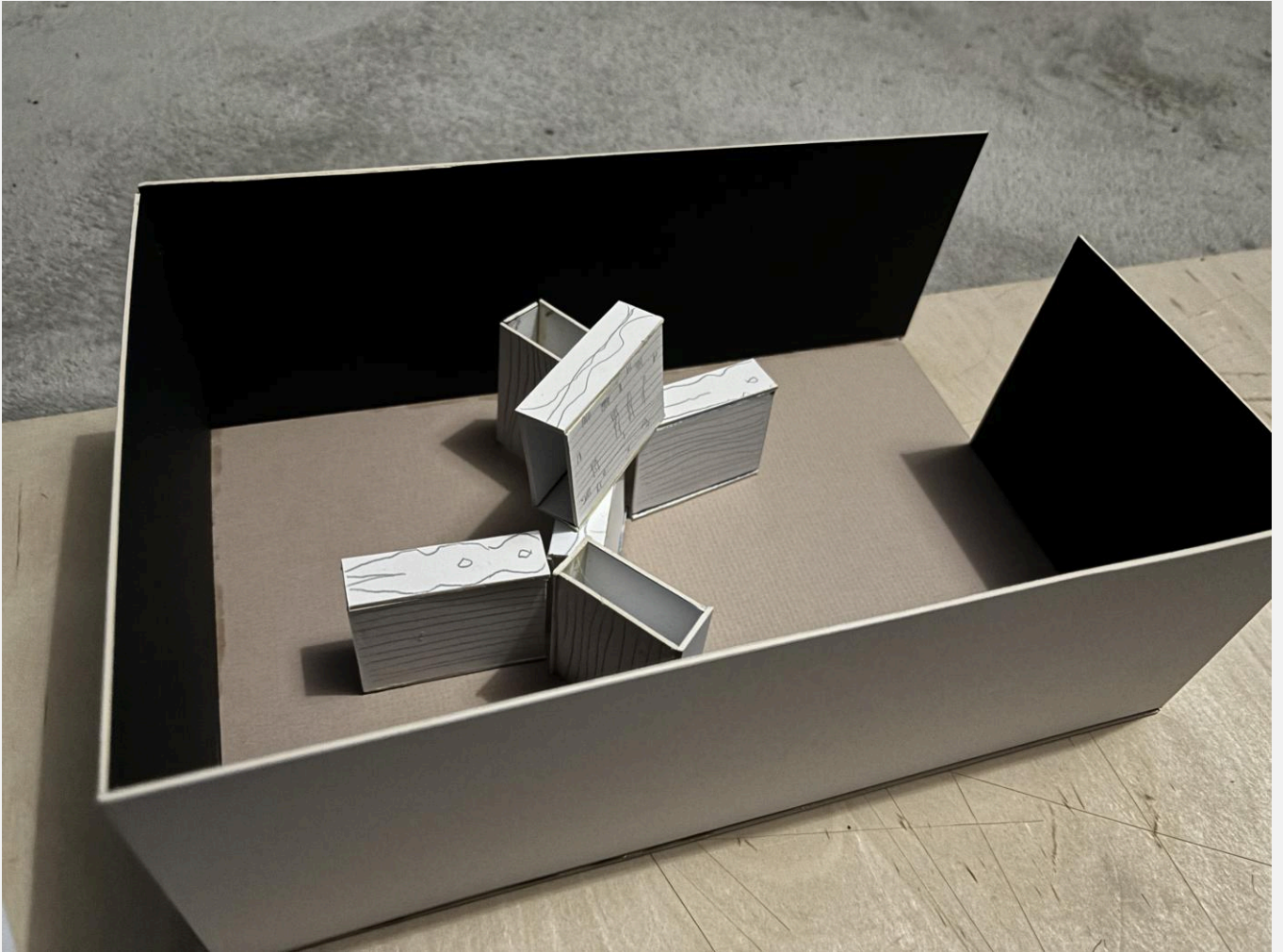
To get the windows to align with the sculptures I first had to draw around the shapes in photoshop, then bring that drawing into premiere and corner pin the footage to the shape. Working between adobe programs is a skill I have refined during the MFA.



I enjoyed how the sculptures looked mapped with the washes of colour before any footage was placed on them. At this stage I was only using them as faces so drawing straight lines rather than trying to map the undulations. That would come later in the process.



Gluing the pieces together so they become objects rather than wall hung was a nice moment especially seeing the peg shape come together as they lay on their side.

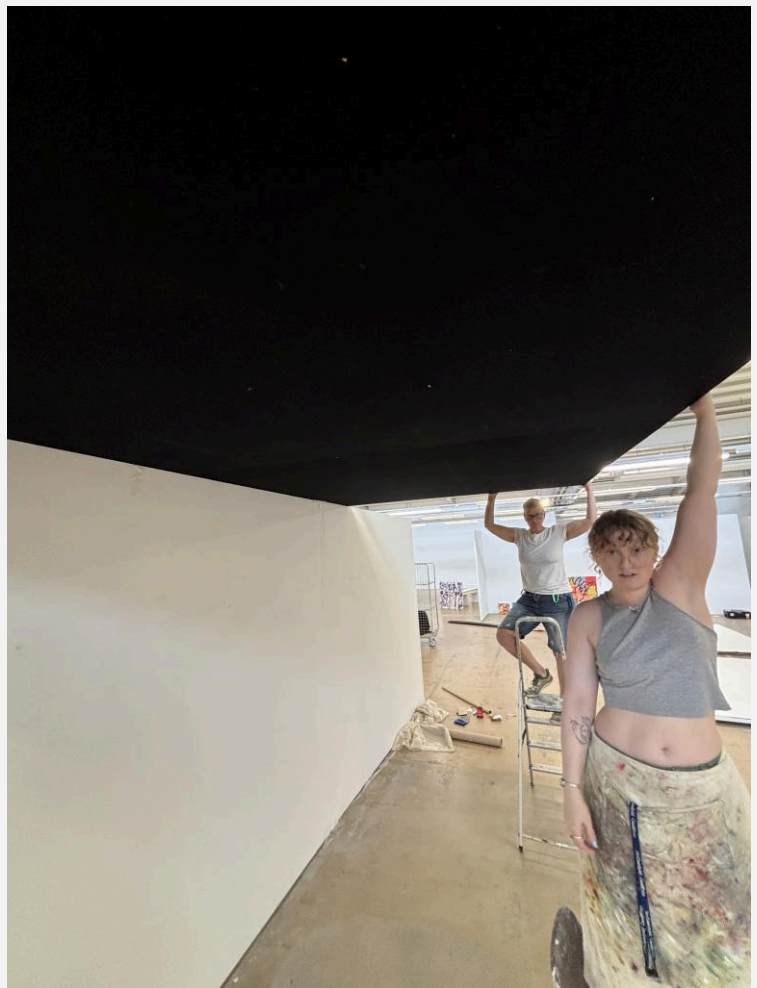


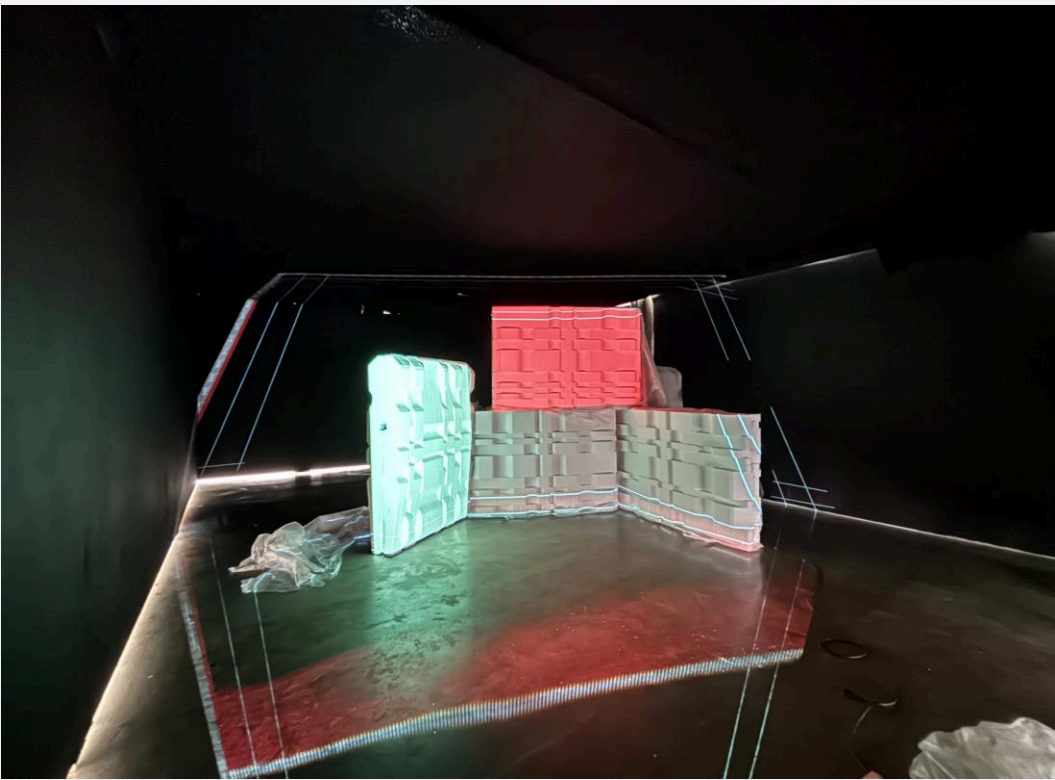
A scale model became imperative when thinking about how much space the objects would take up in the space I was using. Important considerations around access were needed. This resulted in the two edge sculptures to become portrait in orientation which made for a more interesting arrangement of shapes. I enjoy how in this arrangement you cannot see all the sides at one time adding to that sense of discovery within the piece.



A custom-built blackout frame had to be constructed to be placed in the middle of the space. It took 5 people to push it over the top of the walls and place it where it needed to be. The blackout fabric then had to be stretched to the edges of the space and stapled down.

The blacking out of space did eat significantly into the time I had to try out the projectors. Having more time and a pre-blacked out room would have meant being able to work better with the projectors, footage and sculptures.

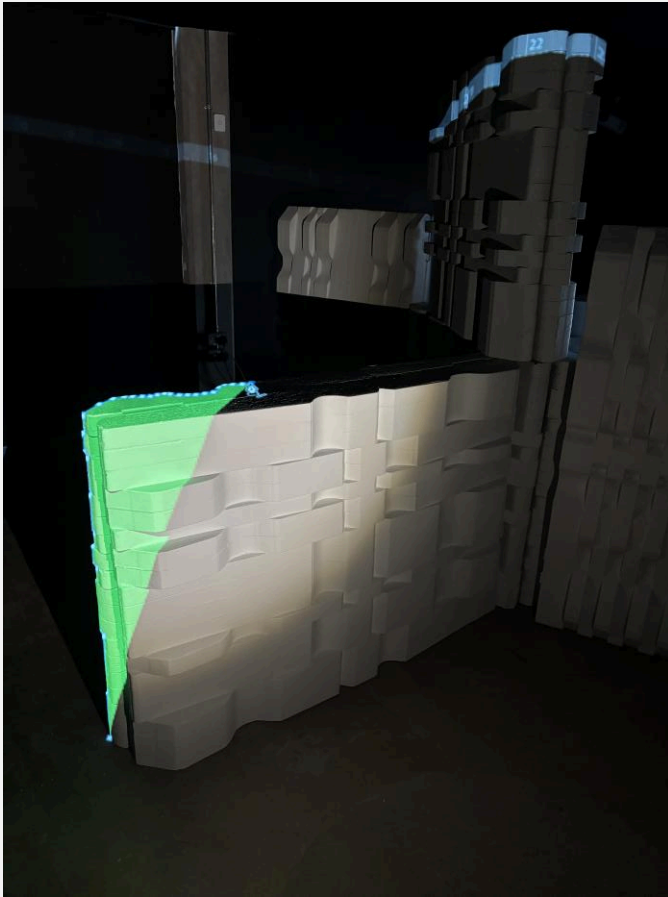




The first trials in the blacked-out space using 4K projectors.

Unfortunately, although the image quality was so much better, they couldn't throw the image large at a short distance, so I needed to use the Vivitek short throw projectors instead which pixelated the footage in a bad way.

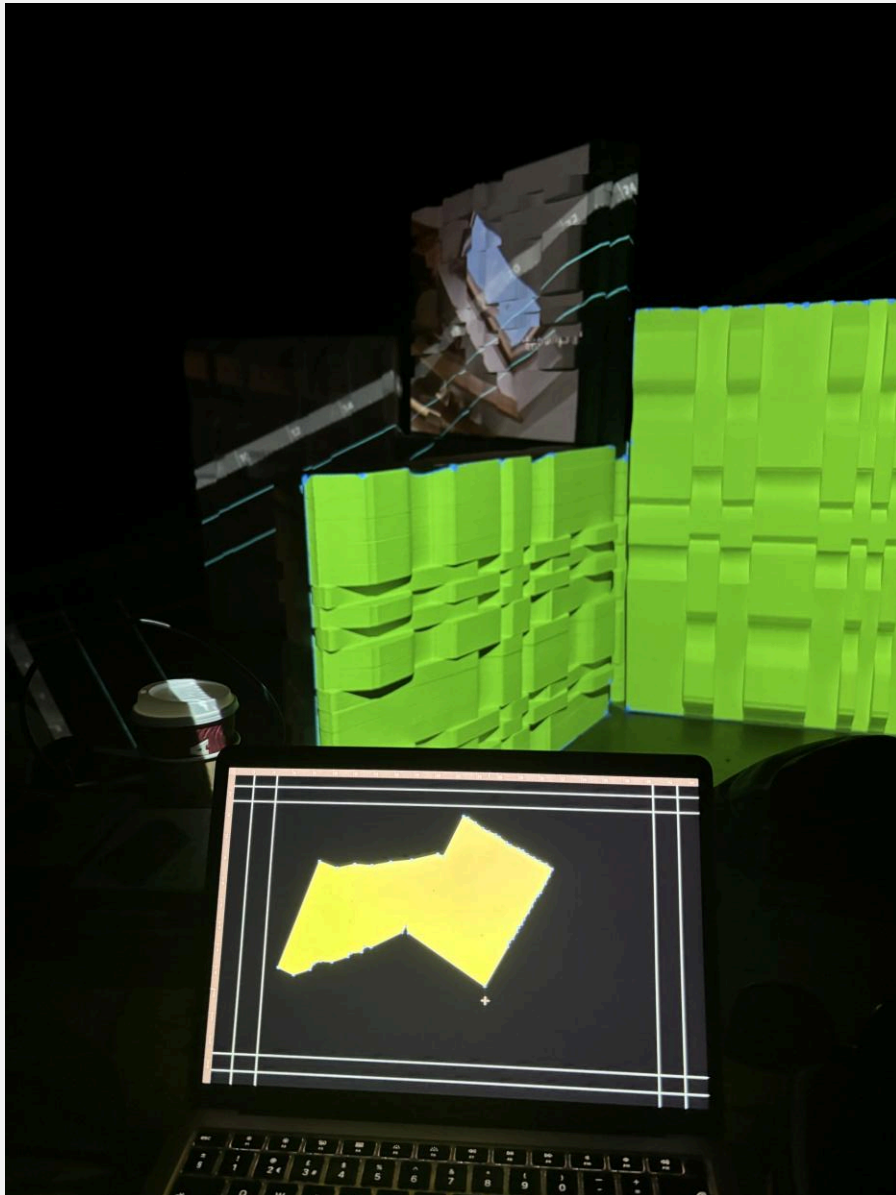




Starting to draw around the entire objects so the light illuminates the peg face. This ended up being extremely difficult to do effectively. To counteract the over-spill light I had to use a mask which was effective to a point. The process taught me it is extremely challenging to map irregular objects.



These two pieces ended up being the best in terms of crispness of image. The flat colours helped and the lack of detail. It was, however, one of the most difficult to get to align with the sculptures. The orange over spill kept falling across the face of the other pieces. To counteract the over-spill I used gaffa tape stuck directly onto the lens. This softened the spill but did not eradicate it.



An example of drawing the mask in photoshop. Note how different the shapes are from the sculptures. Drawing in space was an exciting part of this process. Hovering the mouse over physical objects and seeing them fill with colour at each click feels like it has potential to become a piece of work. This is something I am eager to do more of in the coming months.



The Final Piece - with all its imperfections!

I am viewing this work as a prototype for a better piece that could be achieved with more space and better quality projectors. I have I gained so much knowledge in the process of making this piece, my mapping skills, masking, projector knowledge have all increased significantly. If I were to redo this piece I could harness all the skills I have learnt and get it closer to my vision.