

Kate Green: MA Fine Art
Working title: HIDDEN
MIDPOINT PRESENTATION



Working Title: Hidden

Artist statement

I am a multi disciplinary artist creating colourful, quirky artwork with a sense of life. Pursuing a vibrant juxtaposition between order and chaos through a combination of gestural freedom and patterned precision. My work explores the concept of the unique value of each individual and the unseen potential of those who are overlooked or feel invisible. These ideas are shown through contrasts between what's hidden and what's exposed, the surface versus what lies beneath. I explore this distinction through an unusual marriage of materials, decoration, finishes and layering. Taking my inspiration from the natural world, using examples of emerging life and hidden potential such as body cells, DNA or seed pods, I stylise and supersize to create impact with a sense of fun.

Previous work

Originally an abstract painter I have recently been exploring the idea of translating my 2 dimensional colourful multilayered artwork into the 3 dimensions of sculpture, creating prototypes in a variety of mediums to investigate their suitability.

The focus of these investigations was on exploring manipulation of the materials, researching potential surface decoration and possibilities for upscaling, alongside looking into which combination of materials I found most interesting for conveying contrast within a piece. I discovered that I am most excited by using techniques that are immediate, working directly with the material. Colour, pattern and mess are important to my expression, so using processes that provided precision, vibrancy and flexibility were my preference.

This work helped me to further define my goals as an artist, of expressing contrast through a balance of threat and fun, edginess and comedy. I want to make art that feels alive.



Themes & projected outcomes

My art stems from a time of frustration and trauma in my life as a 'stay-at-home mum' when I felt unseen and unvalued, struggling with post-natal depression that left me feeling trapped. The metaphor of a seed pod resonates with this concept - the rough, dying exterior shell containing the shiny seed with all its hidden potential, new vibrant life waiting, bursting to break through. A juxtaposition of death and birth, a balance between threat and fragility versus life, fun and freedom.

Although this was the starting point, this concept relates to anyone who has felt trapped and overlooked. I want my audience to meet the ideas my art expresses on their own terms, rather than being too directive and over explaining.

I plan to create an installation space that enables the visitor to step inside my painting and experience it. I aim for this installation to be vibrant and fun, containing contrasting interior and exterior elements representing seed pods, a multi-layered enveloping space that stimulates the senses and in essence takes the visitor back to the womb (or pod).



Materials & media

- I plan to create large scale sculptural podlike structures, many of which go from floor to ceiling and need to be negotiated by the visitor. I will investigate a variety of materials for constructing these and use contrasting mediums alongside each other (and surface decoration) to distinguish pod and seed, interior and exterior of these structures. I plan to experiment with laminated sheet foam, plaster, wood, metal, ceramics, felt and sculptural embroidery thread. I don't feel that I have to or want to settle on choosing just one medium as these totem structures could maybe have each cell made from something different.
- I plan to paint a mural across some of the room that runs from floor to ceiling. I also plan to record footage of my painting process, maybe as an animation to use as a projection across some of the room, which I feel will add a layer of movement, mess and life to the piece.
- I would like to explore some type of interactive element where visitors can climb inside a pod (as if returning to the womb), 'becoming' the seed. I am not sure about this idea as I want to avoid anything gimmicky that makes the rest of the space feel like window dressing or set design.
- To add to this being an engaging experience I want to stimulate the senses with...
 - Hearing: music - percussion inspired by sounds of a heartbeat
 - Sight: lighting - low light and UV light that highlights some of the paint/surface decoration
 - Touch: textures - with an invitation to touch

Initial Proposal

Future ambitions

Having studied mixed media and multi-sensory installation environments through my Acts and Discourses project and for my dissertation, I am intrigued to now explore translating my paintings into the 4 dimensions of such a space.



My previous practice included painting to music in front of live audiences and painting process videos set to music. I would like to bring this full circle, and on to the next level, by exploring whether I can combine all the elements of my practice within one piece - my painting, the footage of my painting process set to music and sculpture, all within an installation. By adding these ideas to my sculpture I hope to intensify the vibrancy of the piece, create a sense of being surrounded for the audience, and to increase the sense of life through movement.

In addition to this I want to use this installation as a prototype for researching the practicalities of creating a repeatable installation space that I can use beyond my MA as part of a touring residency I can offer to schools and events. I need to consider storage issues of large sculptures and temporary solutions or alternatives that enable me to 'take the space with me'.



Timeline

I intend to investigate the sculptural structures before Easter selecting and eliminating which to take forward into the installation piece.

Beyond Easter I will explore the more interactive elements of the installation - projection, music, lighting and look into the participatory idea, this will include sourcing the technical support and training I need. I have some ideas on a team I could call on - a sound & lighting engineer who could also advise me on the structural elements, a percussionist who could compose and record a piece for me to use and an animator to support me with the projection. Once I know the space I have to work with I will then construct the sculptural structures and dress the room.

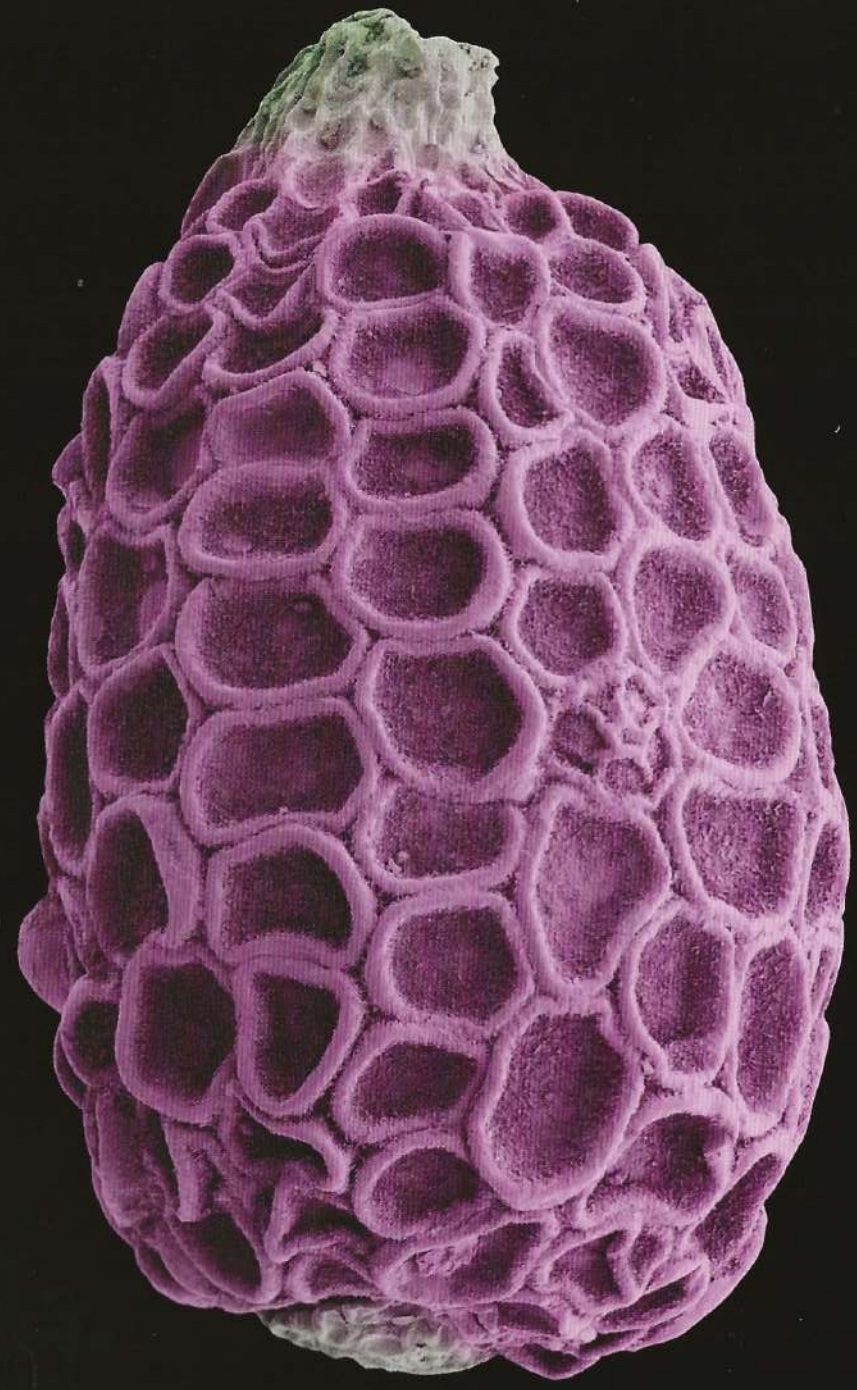
Artist Research

Barbara Hepworth
Annie Morris
Phyllida Barlow
Pipilotti Rist
Mona Hatoum
Perminder Kaur
Ruth Asawa
Yayoi Kusama
Ernesto Neto
Sheila Hicks
Ugo Rondinone
Franz West
Art Duo CHIAOZZA - Adam Frezza and Terria Chiao
Heather Phillipson
Joan Jonas
Anish Kapoor
Ad Minoliti

And multisensory spaces for example Snoezelen rooms



Nature inspired

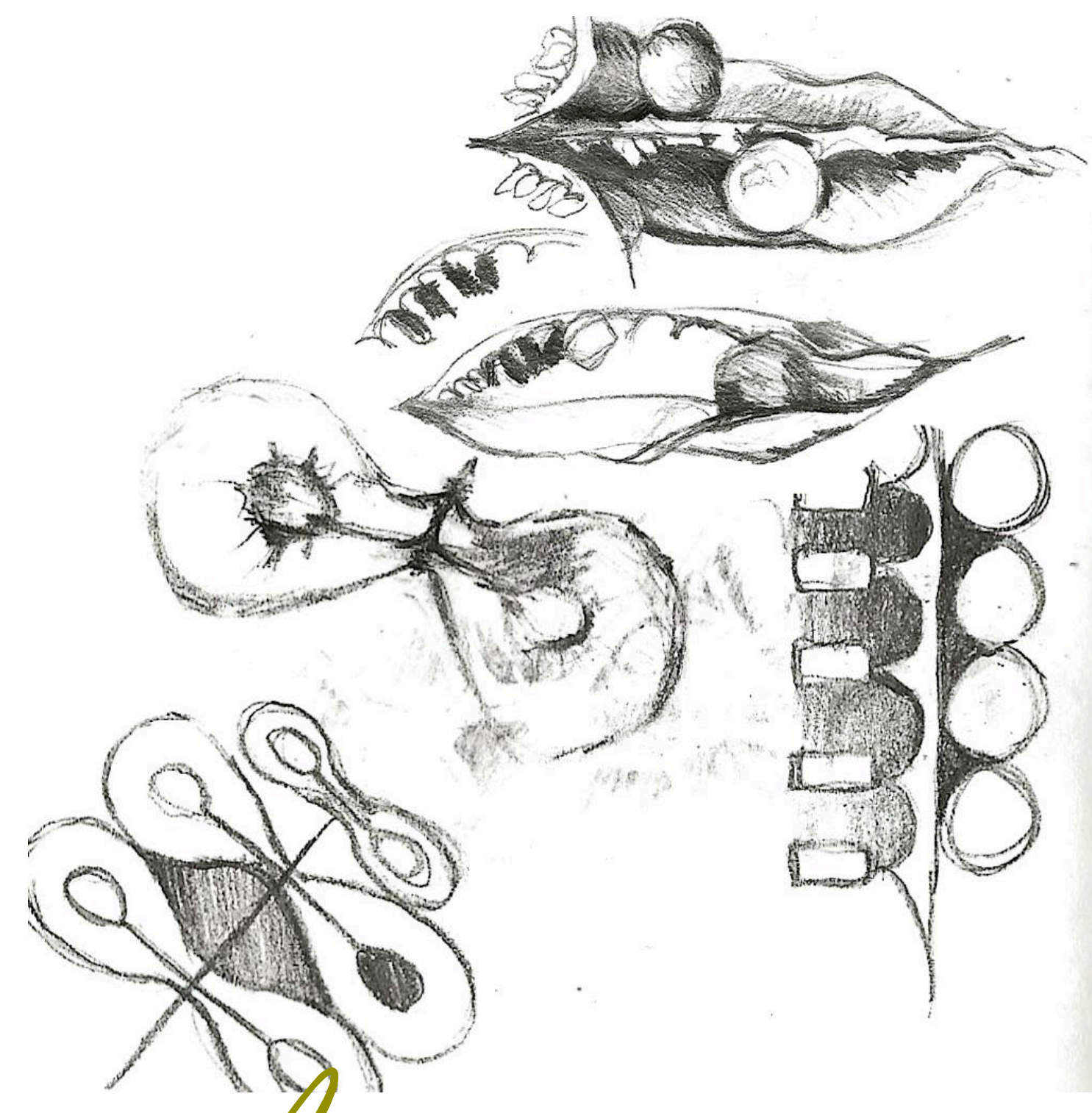
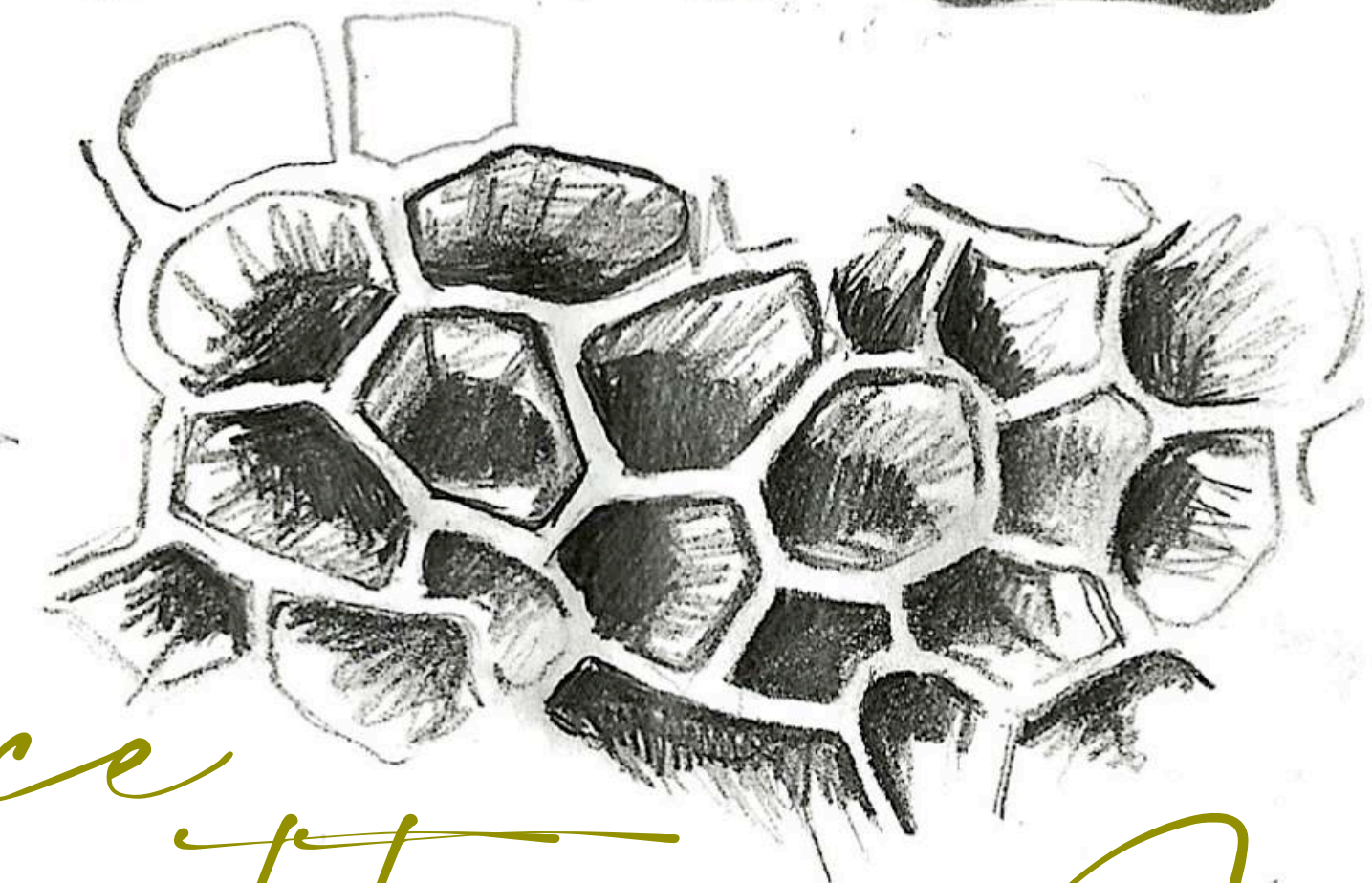
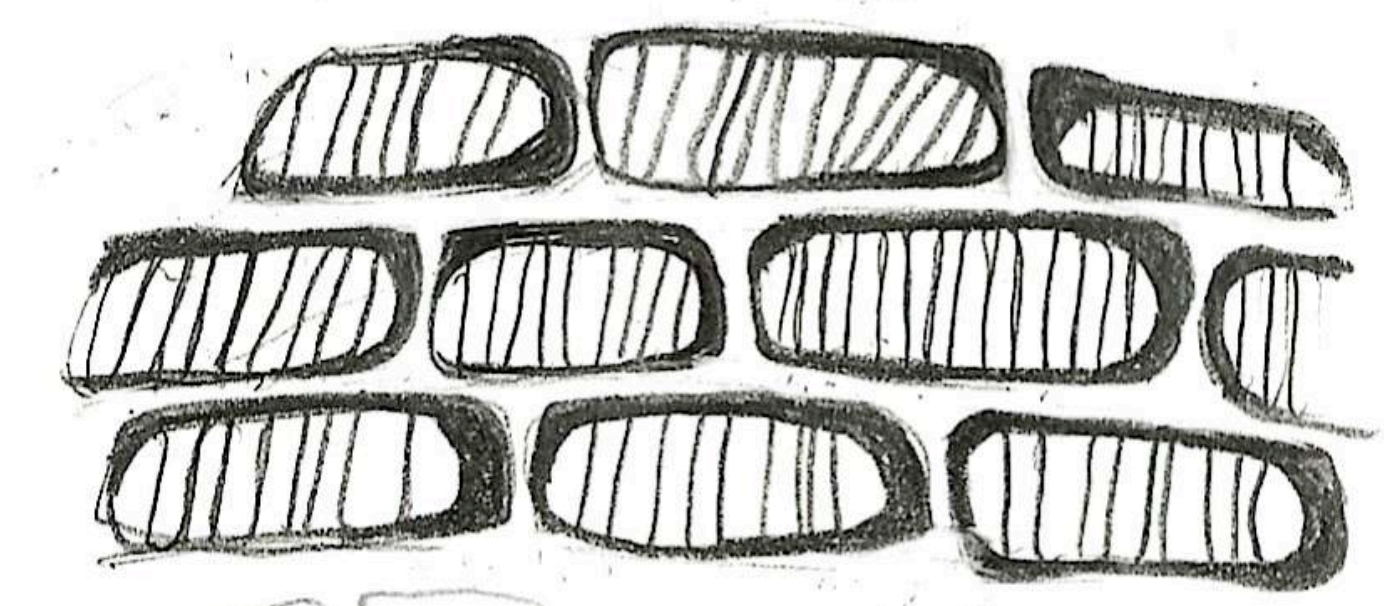
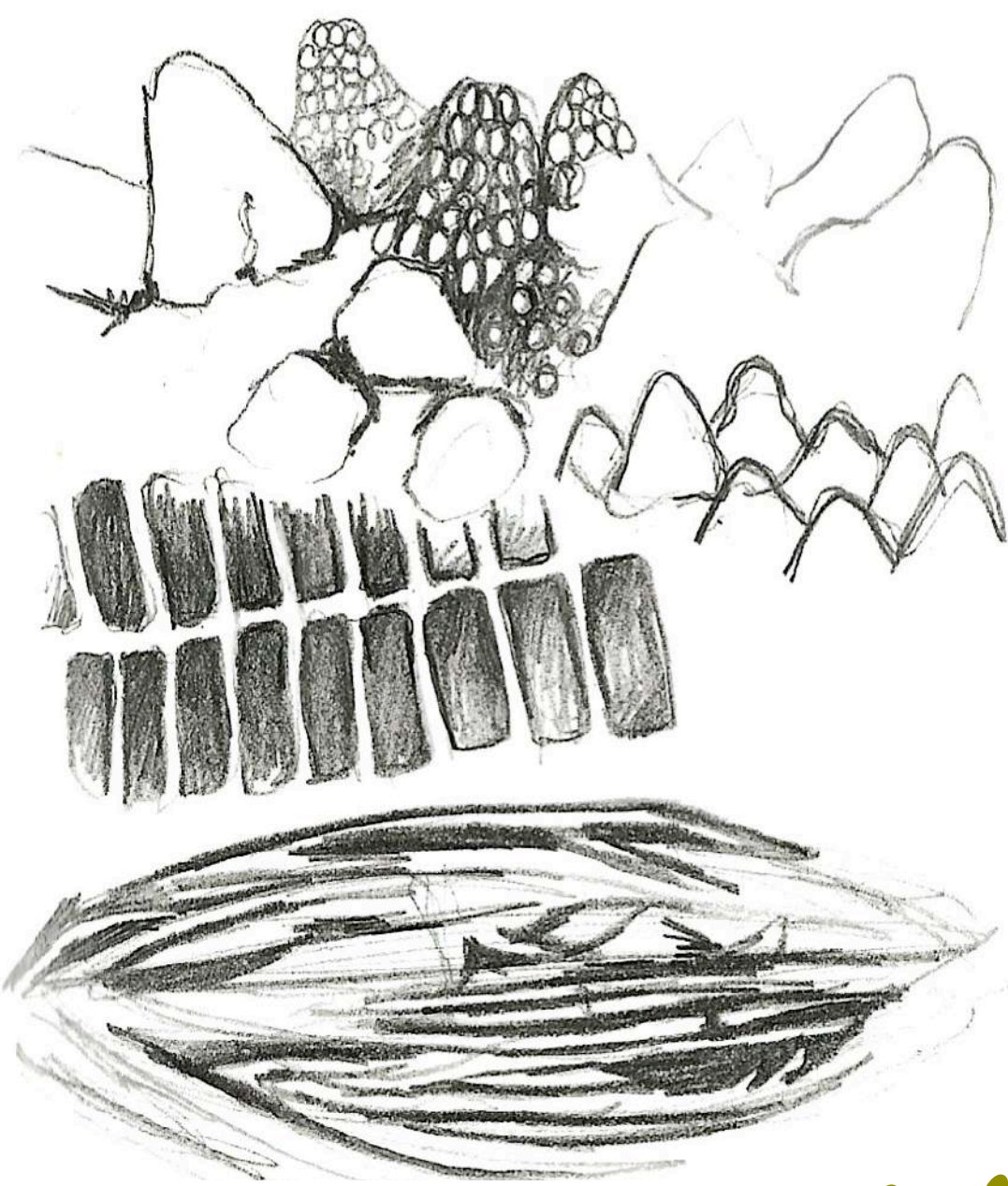


Research Methods & Experimentation

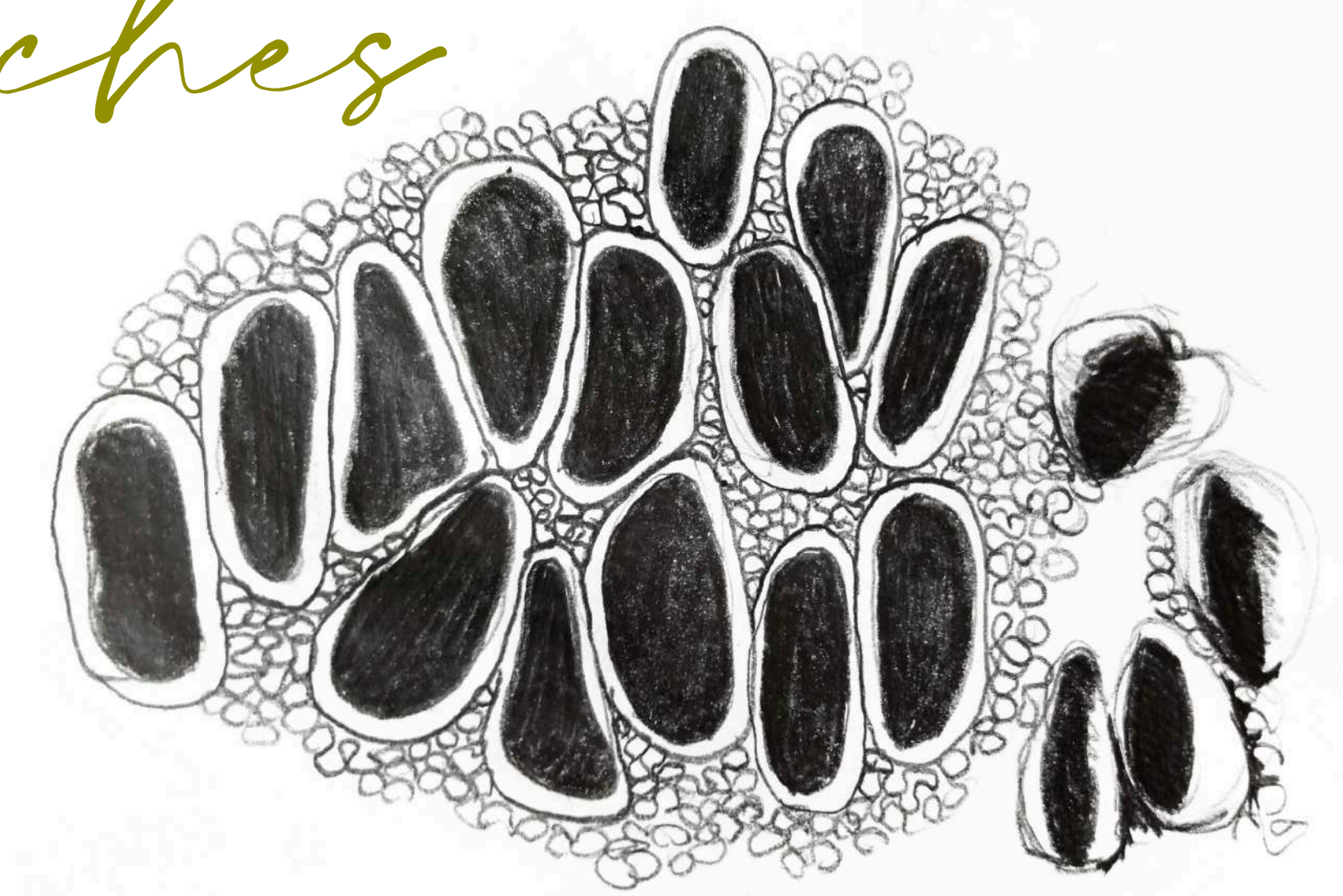
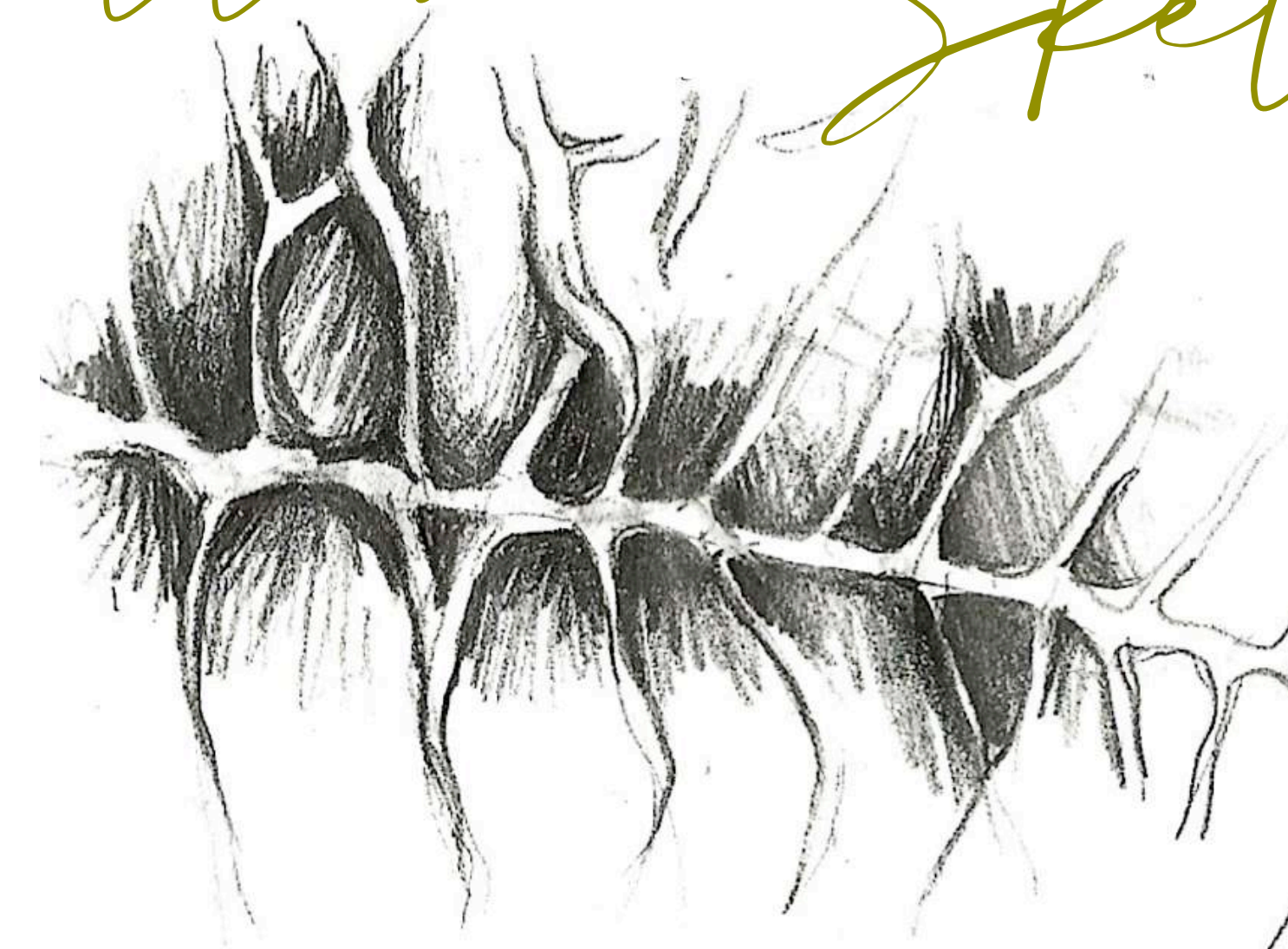
Research Methods & Experimentation

above: Larrea tridentata (cholla) - collected in Chile - seed basket with the extreme isometric pattern that is found in many seed dispersal structures. Only the corners between the cells and the seeds are extremely thin and the seeds themselves will be dispersed independently. Height of seed: 1.8cm

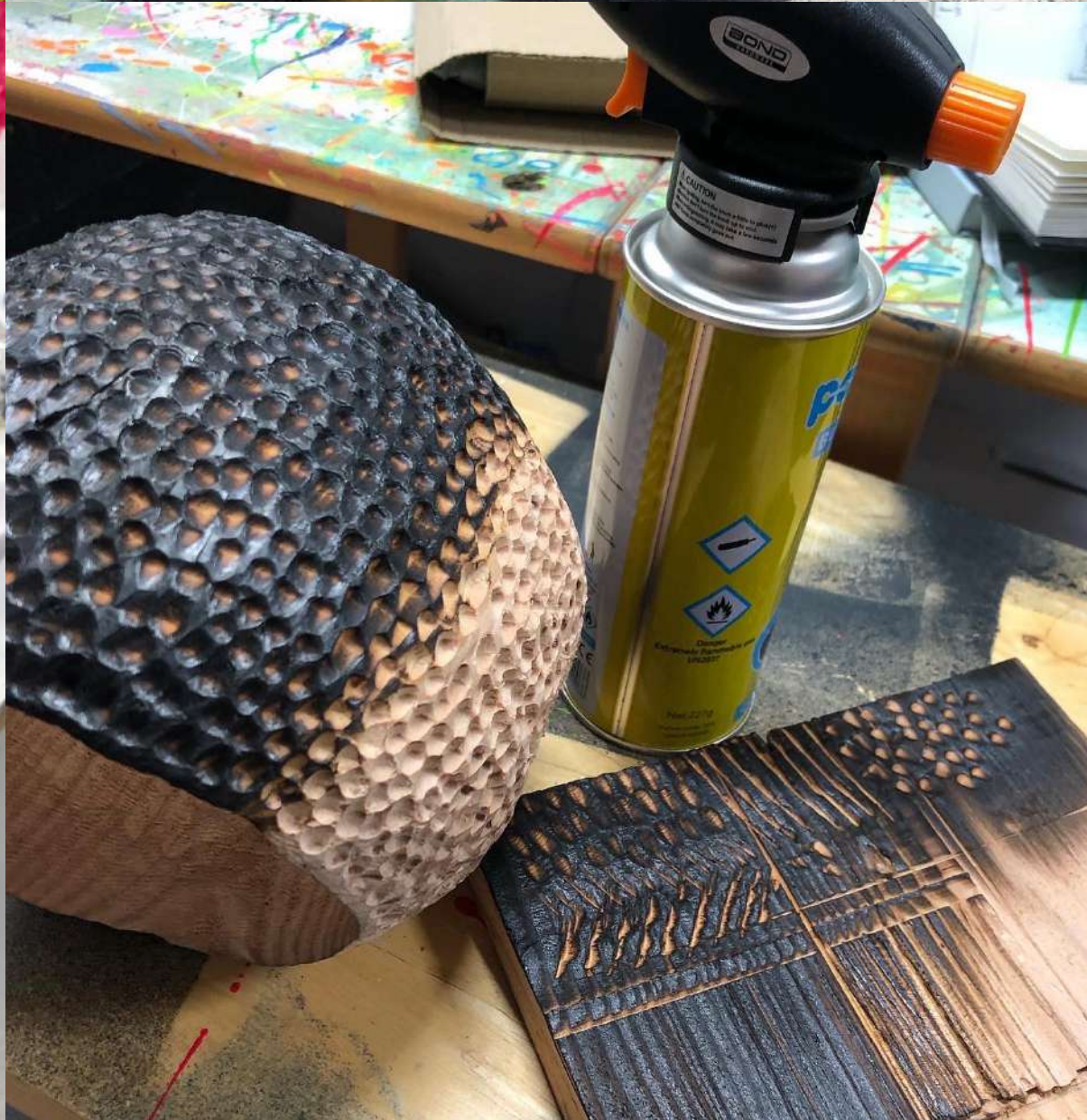
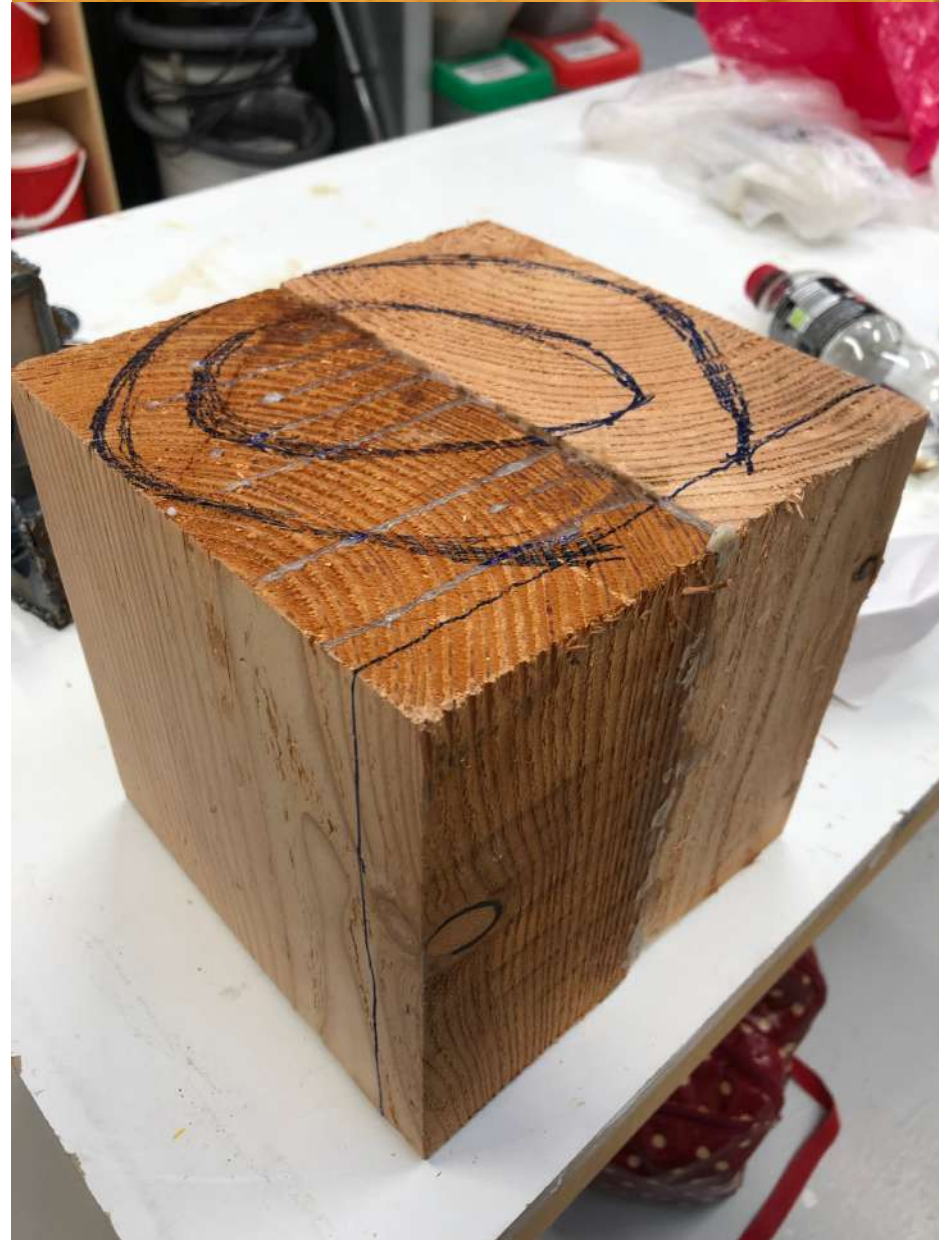
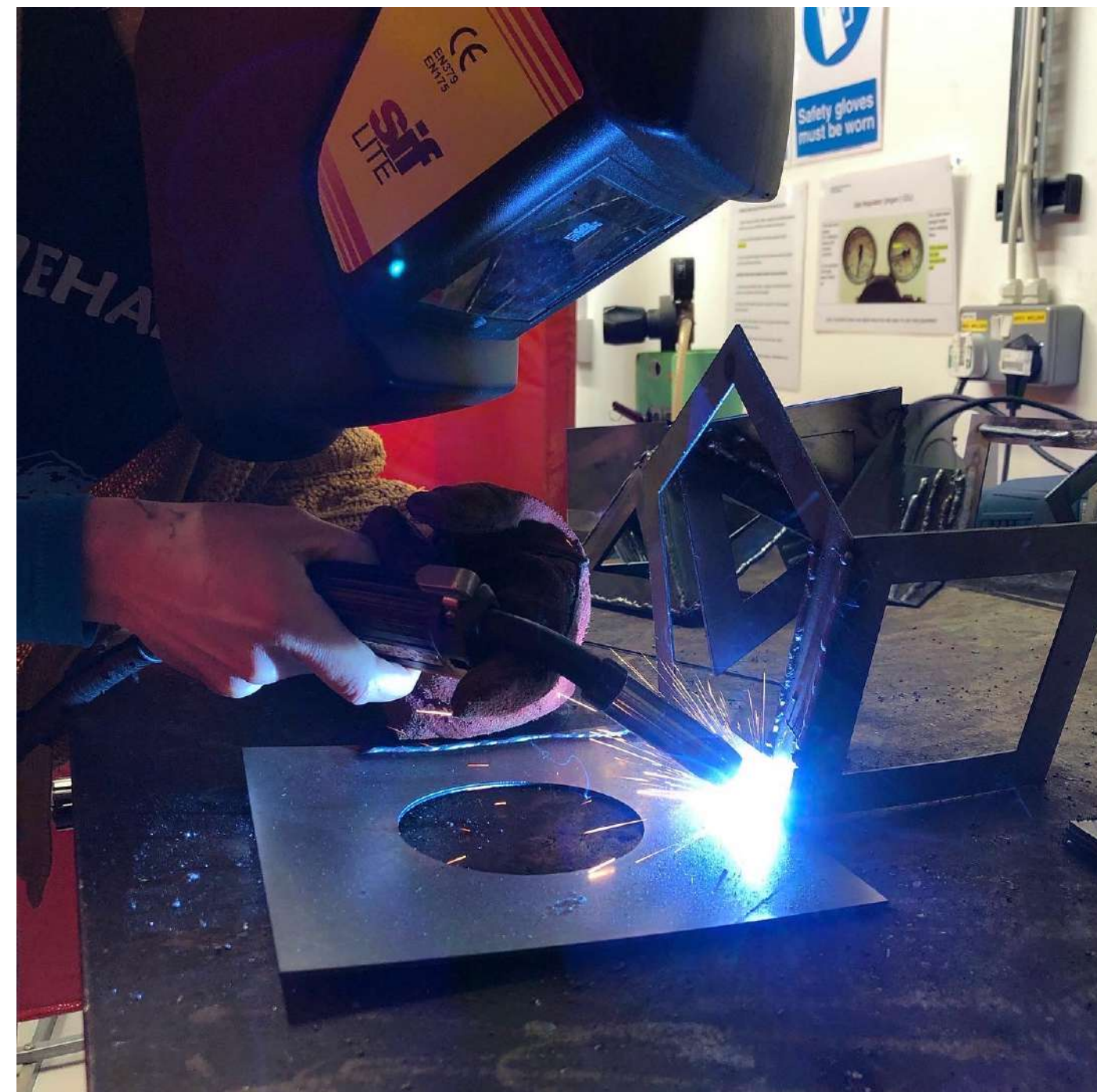
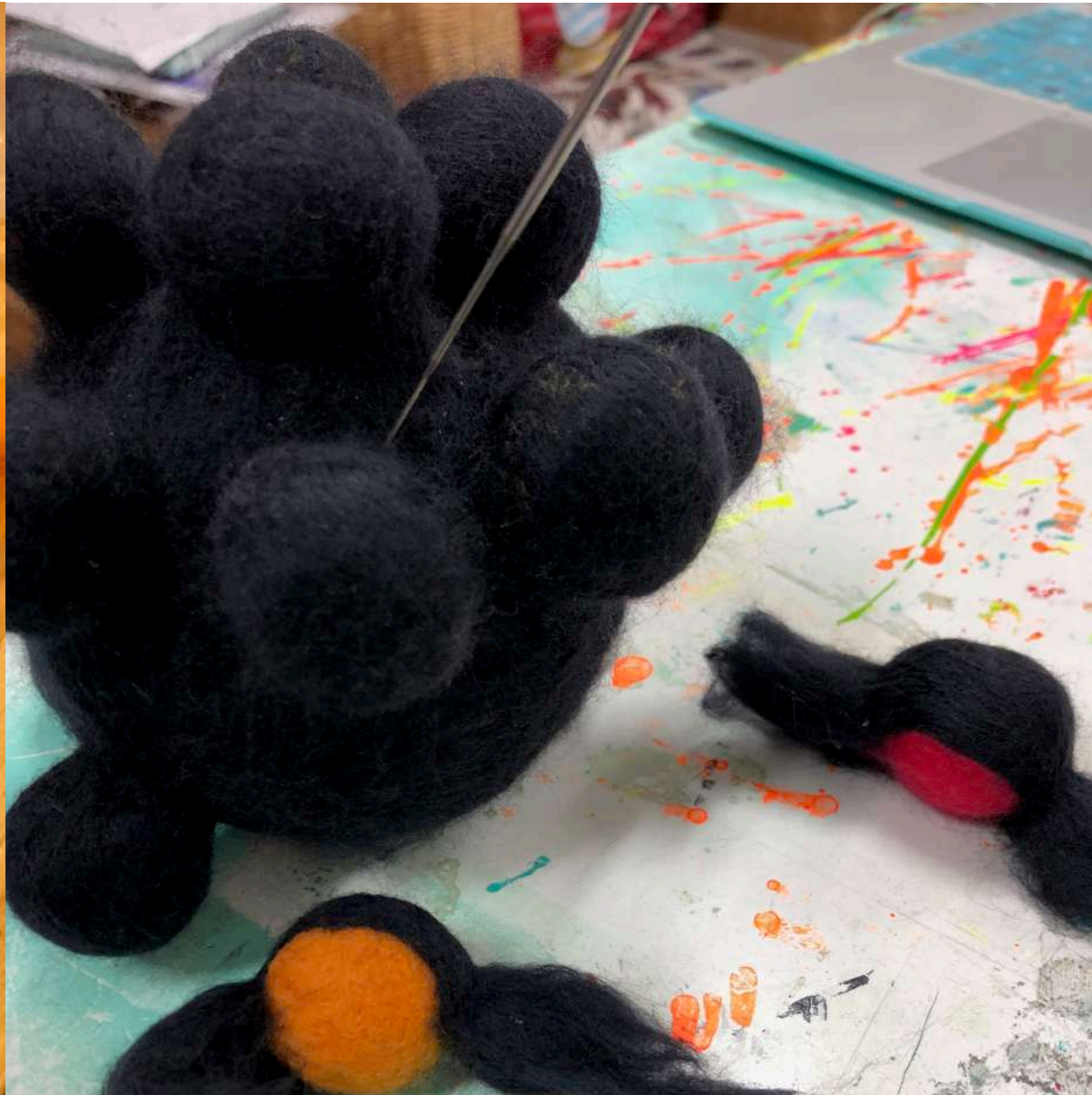




surface pattern sketches



Charring, welding, laminating, seeds bursting



Scaling Up creates issues with materials, finance, time, weight



felt Testing an alternative less expensive core, researching 3 different methods of application

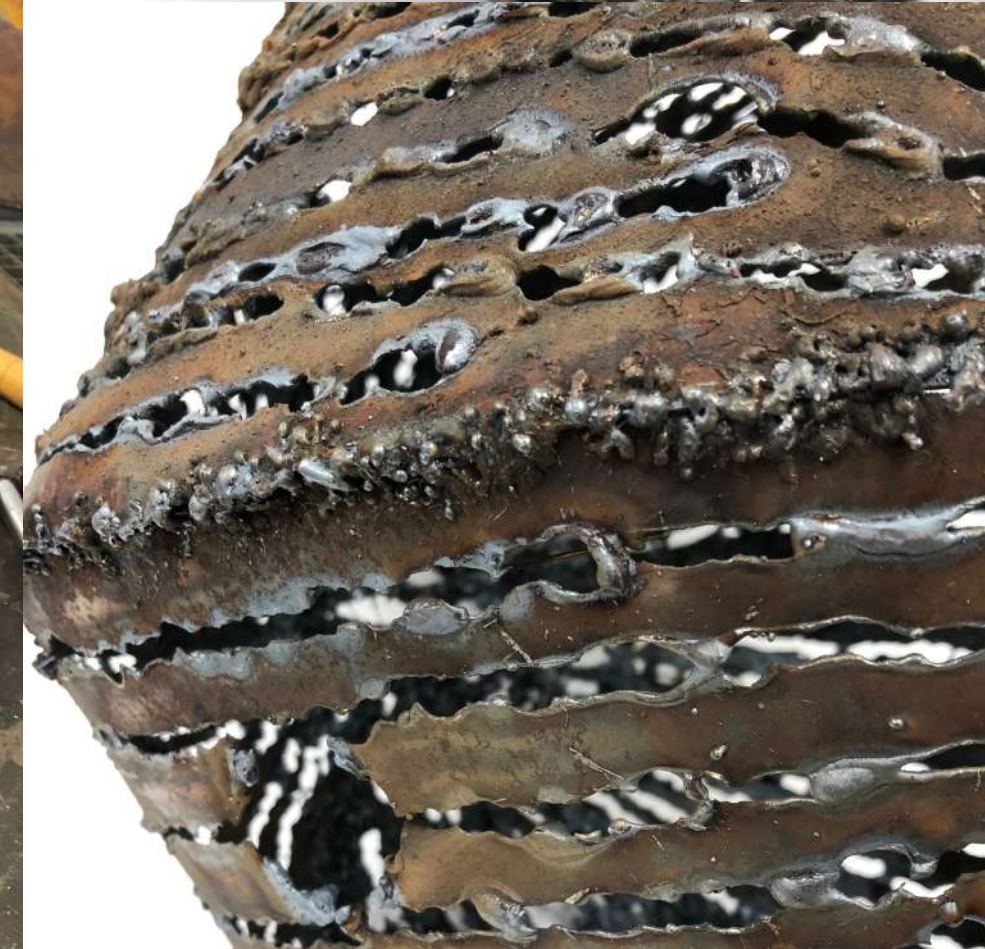
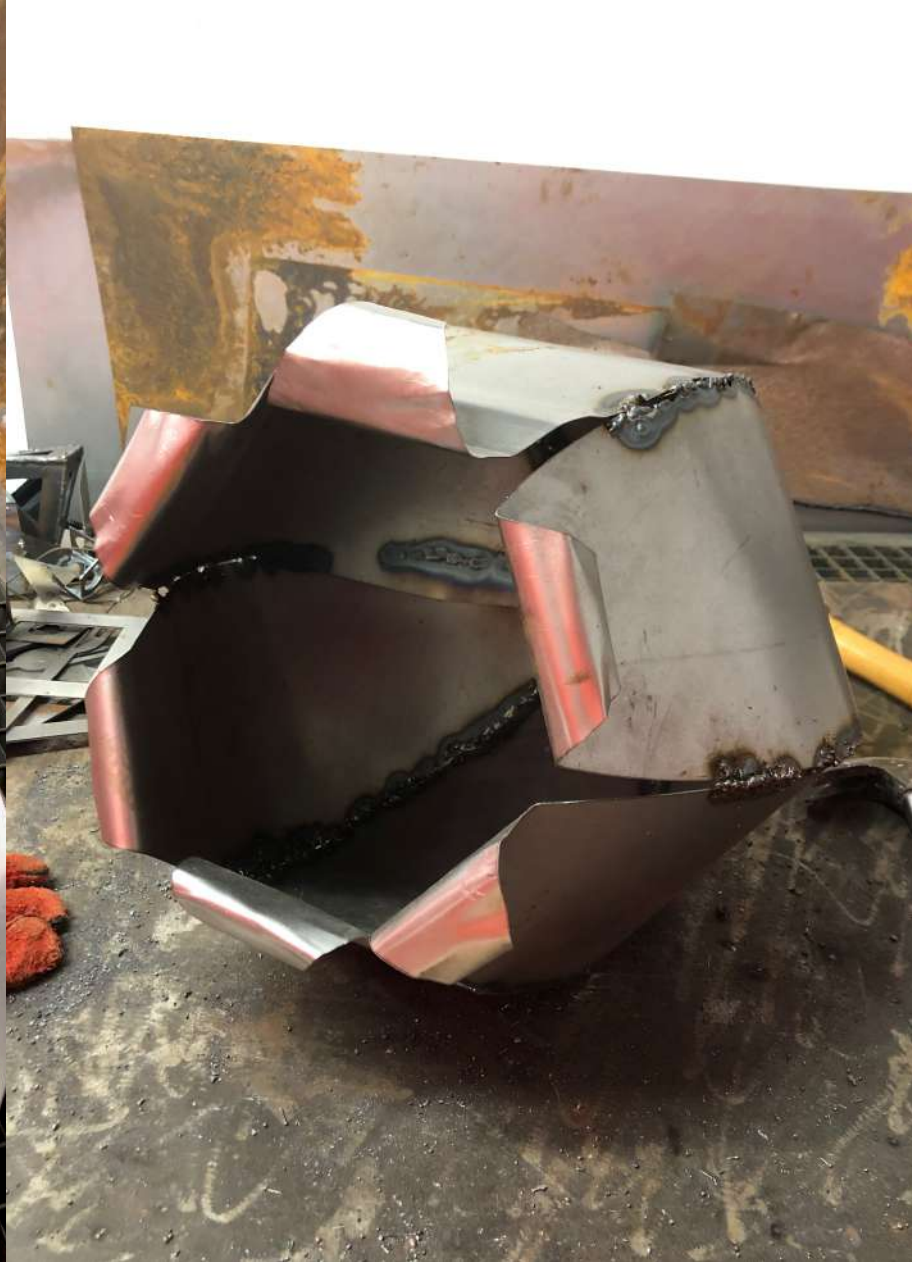
fur Trialing different solutions for application & decoration, first use of carved foam as a core

clay Made larger plaster moulds, purchased brighter glaze and sourced and trialed patterned decals to take surface decoration the next level

SEEDS

& PODS

Accidental discovery led to new direction - metal was too thin for welding, it just melted through, but I liked the affect and embraced this 'error' to create my surface pattern



Metal



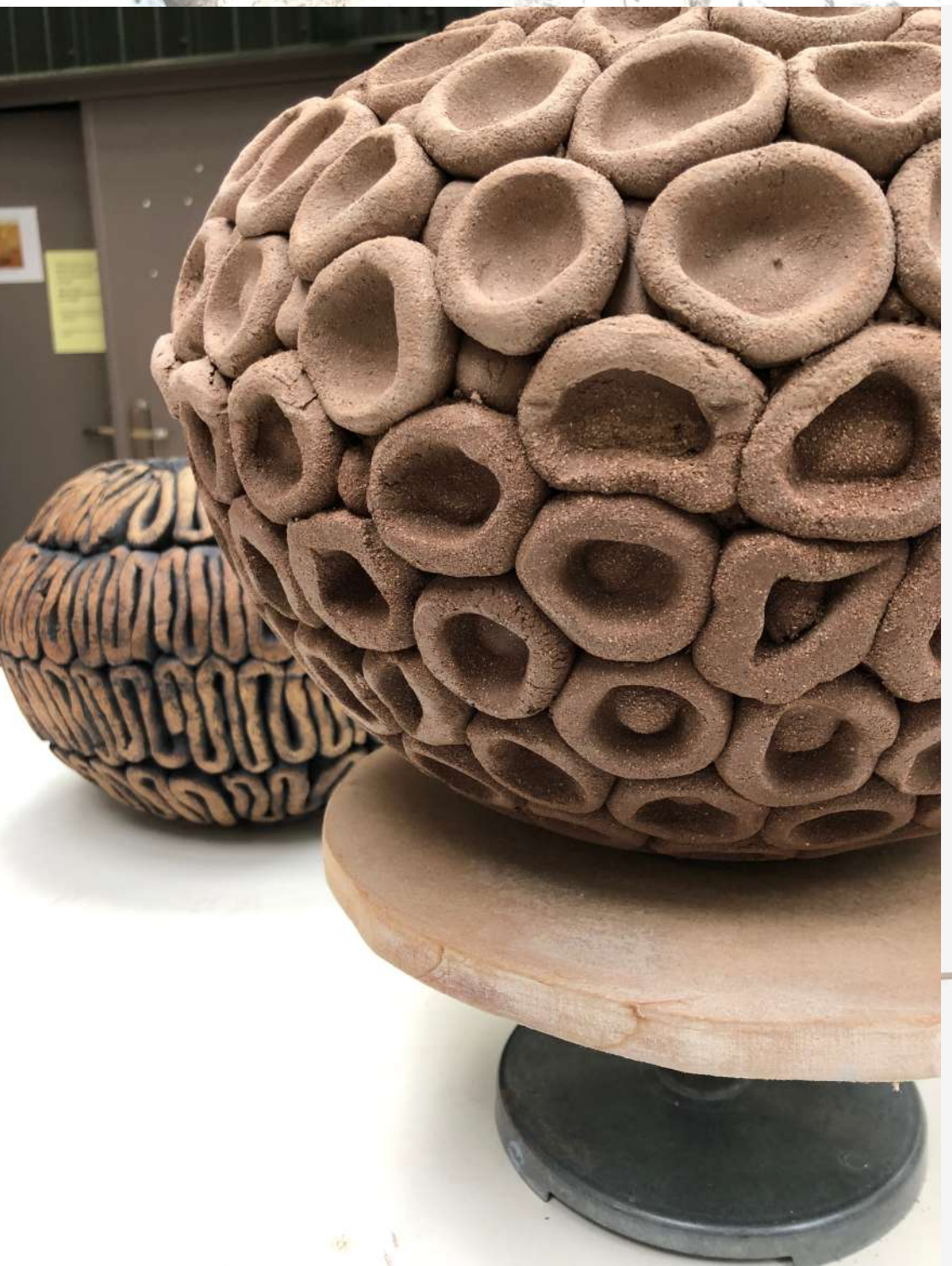
Wood

Larger work meant larger tools. I found a free supply of wood. I borrowed a Scottish-Eye Auger and purchased a chainsaw



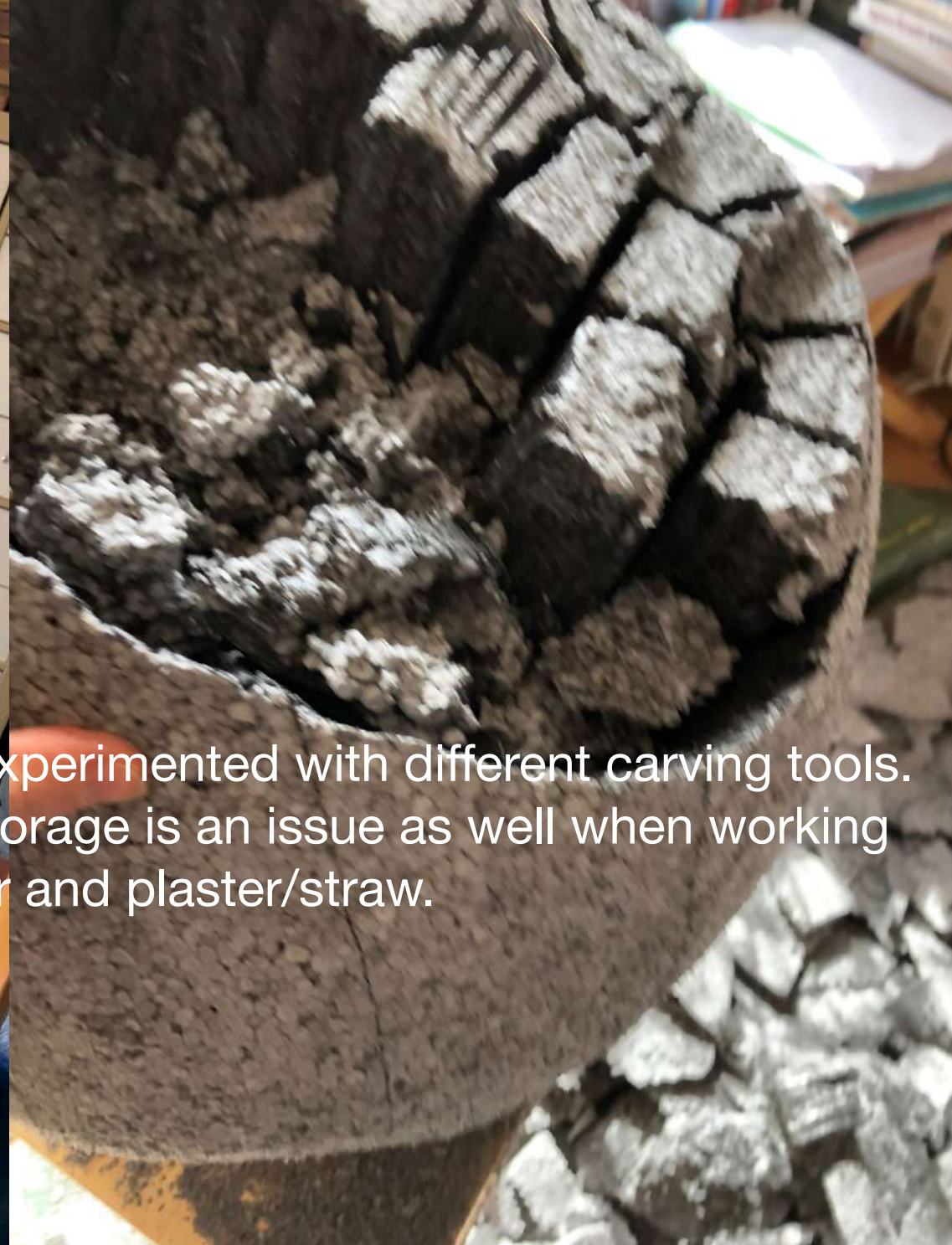
Ceramics

I found a larger mould & experimented with how to work on a larger scale, so it could hold its own weight. I used Craft Crank Stoneware rather than my previous White Earthenware & enjoyed using the surface patterns from my pencil studies





Sandwiching insulation foam I experimented with different carving tools. It's a very messy process and storage is an issue as well when working this large. I trialed 2 finishes, fur and plaster/straw.



I used this as a first test of my totem-style pod (which I plan to use in my final show)
Dealing with construction issues & risk assessment were useful. It was also a chance to see all my pods together for the first time and receive feedback



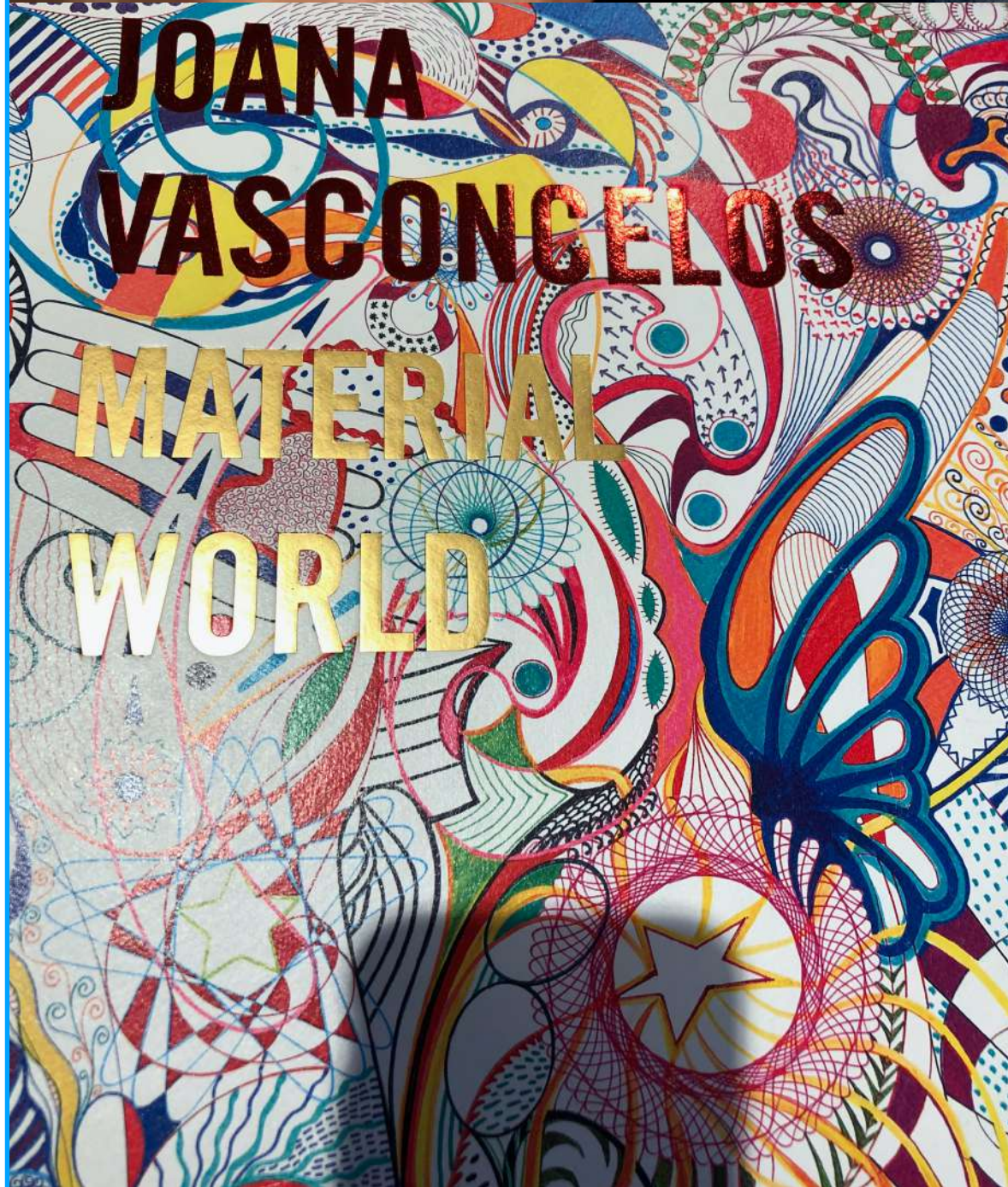
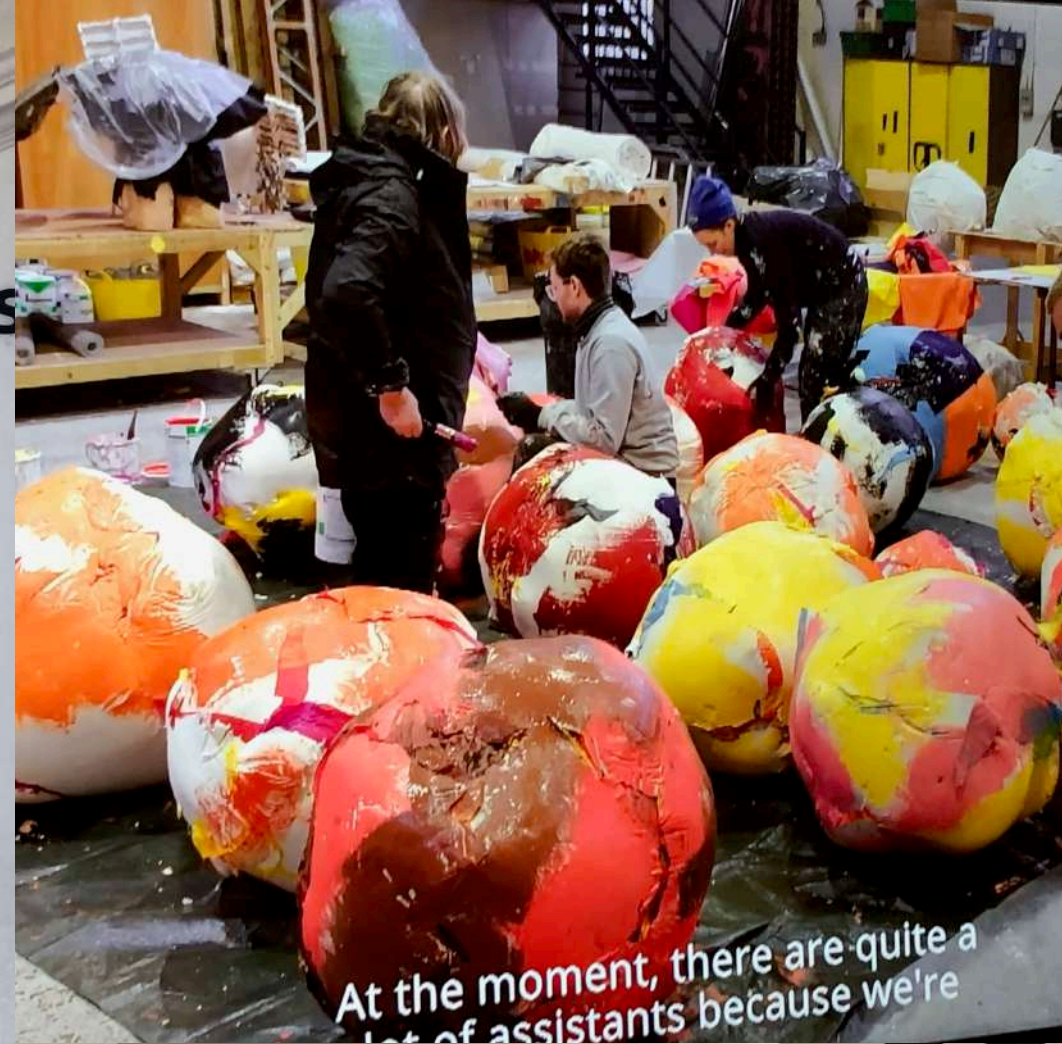
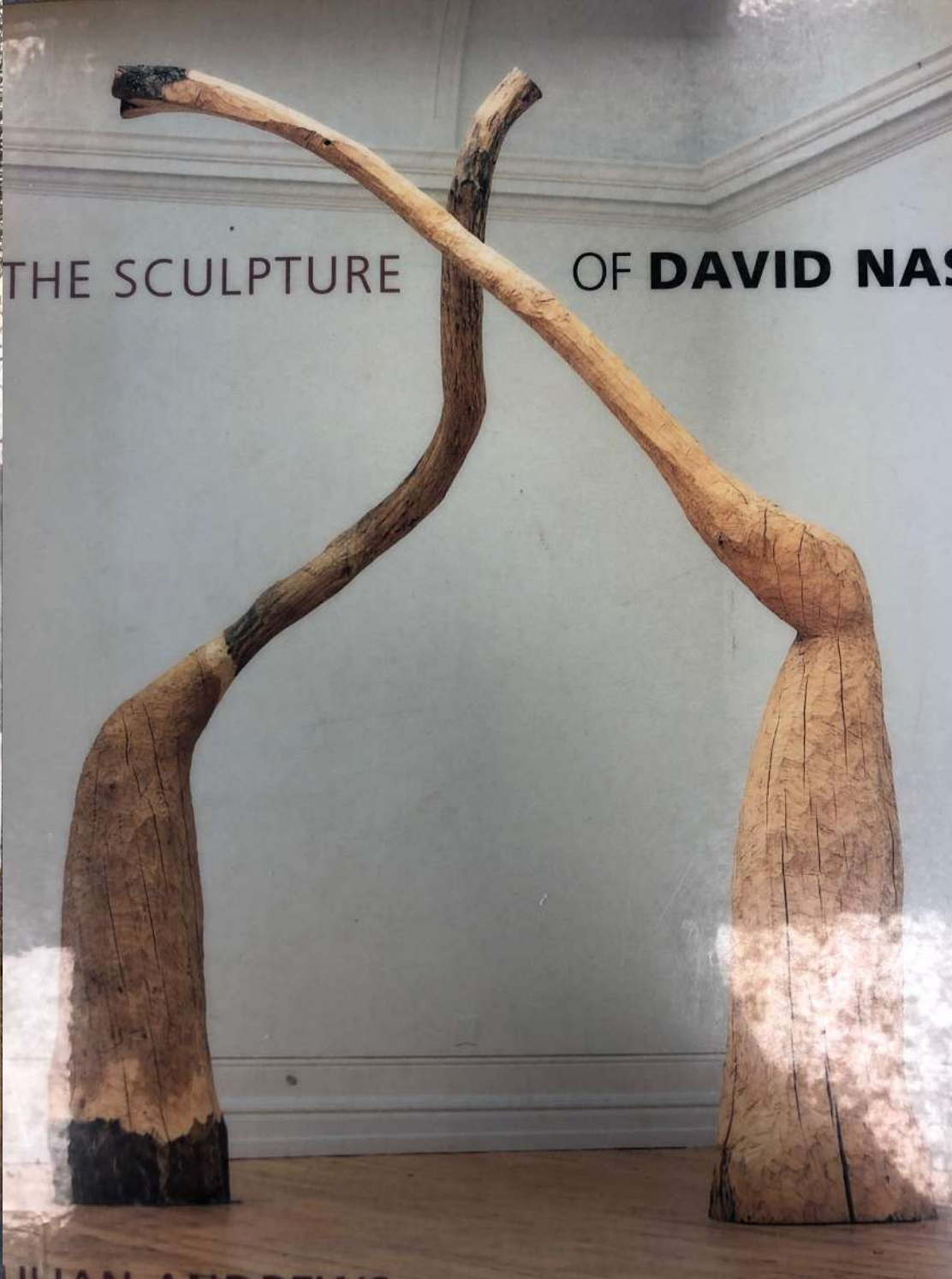
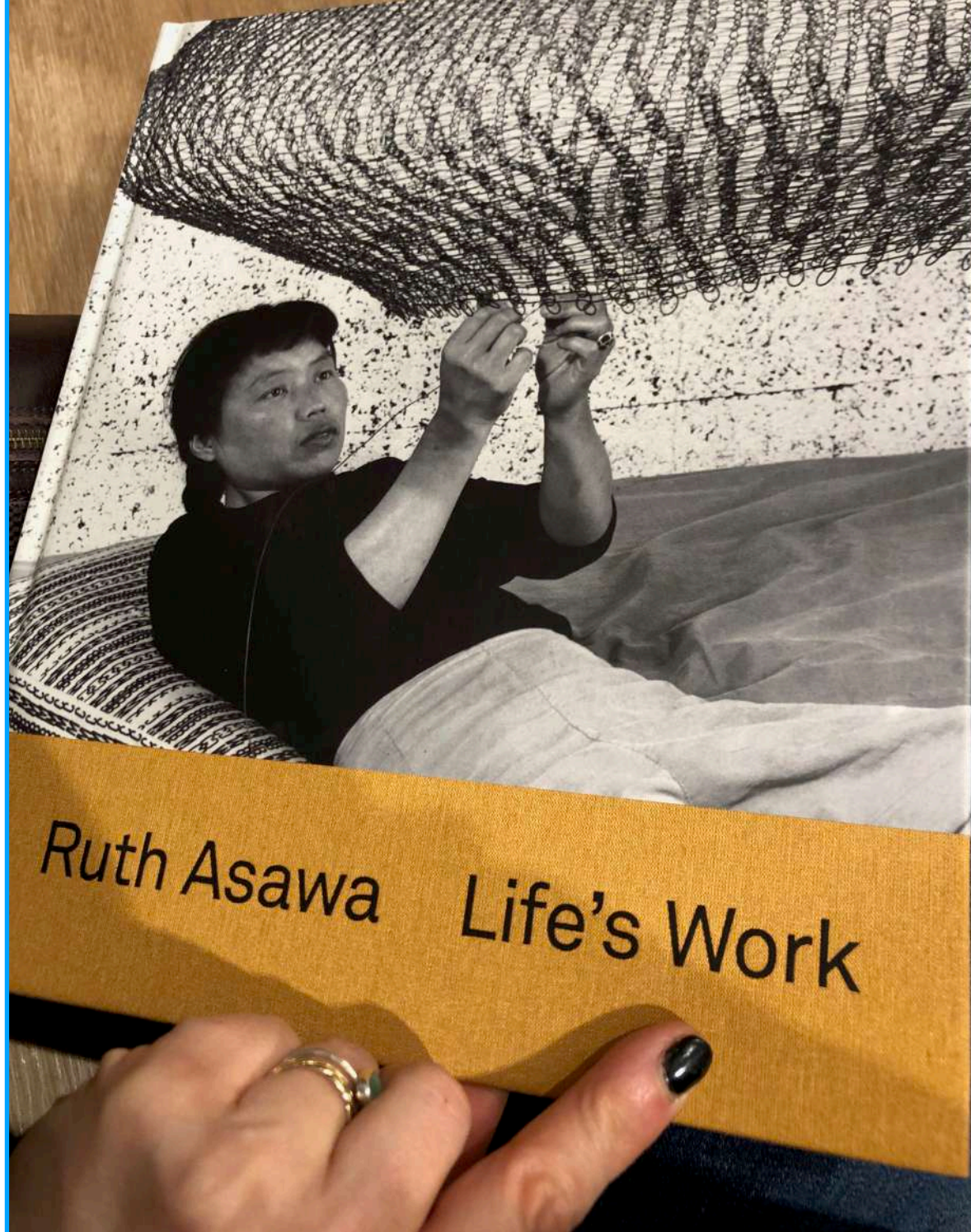
Interim Show - 'Waiting'

I've carried out a lot of research on tools and techniques, getting advice from experts. Burwash Greenwood Group meet on Saturdays where I have been warmly welcomed. I have found the chainsaw carving community in the UK super generous and encouraging (phone calls, coffee meet ups, workshop visits & massive inspiration at the Sandringham Cup competition.

Research



Many books and interviews have inspired me by sculptors & installation artists, as have several exhibition visits. Paying particular attention to how sculpture is displayed and supported on plinths and investigating working studio practices including assistants, sourcing and storing materials for large work. Yayoi Kusama's Infinity Mirrored Room installations were especially useful to experience and investigate from a construction mindset



Further Development

More **materials** & techniques for pods

- Plaster & chickenwire
- Chainsaw carving

Hanging pods
(more see through/fragile)

- Wire
- Ceramic
- Embroidery
- Felt

Work on **construction** issues

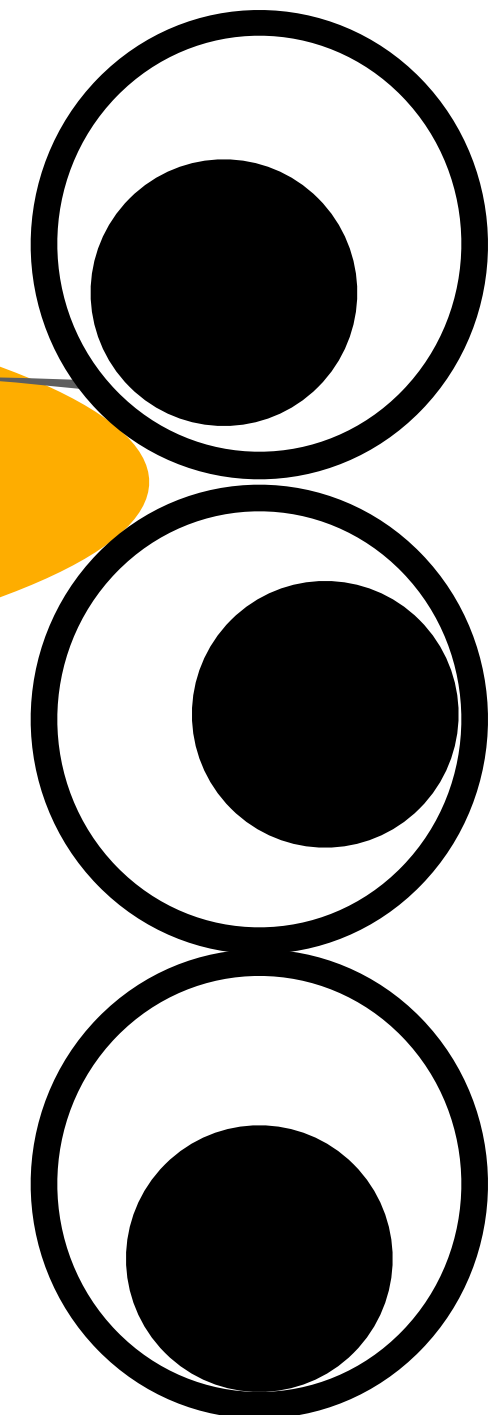
- Tall pods free standing
- Heavy ceramic pods
- Hanging pods

Develop **Installation** Ideas

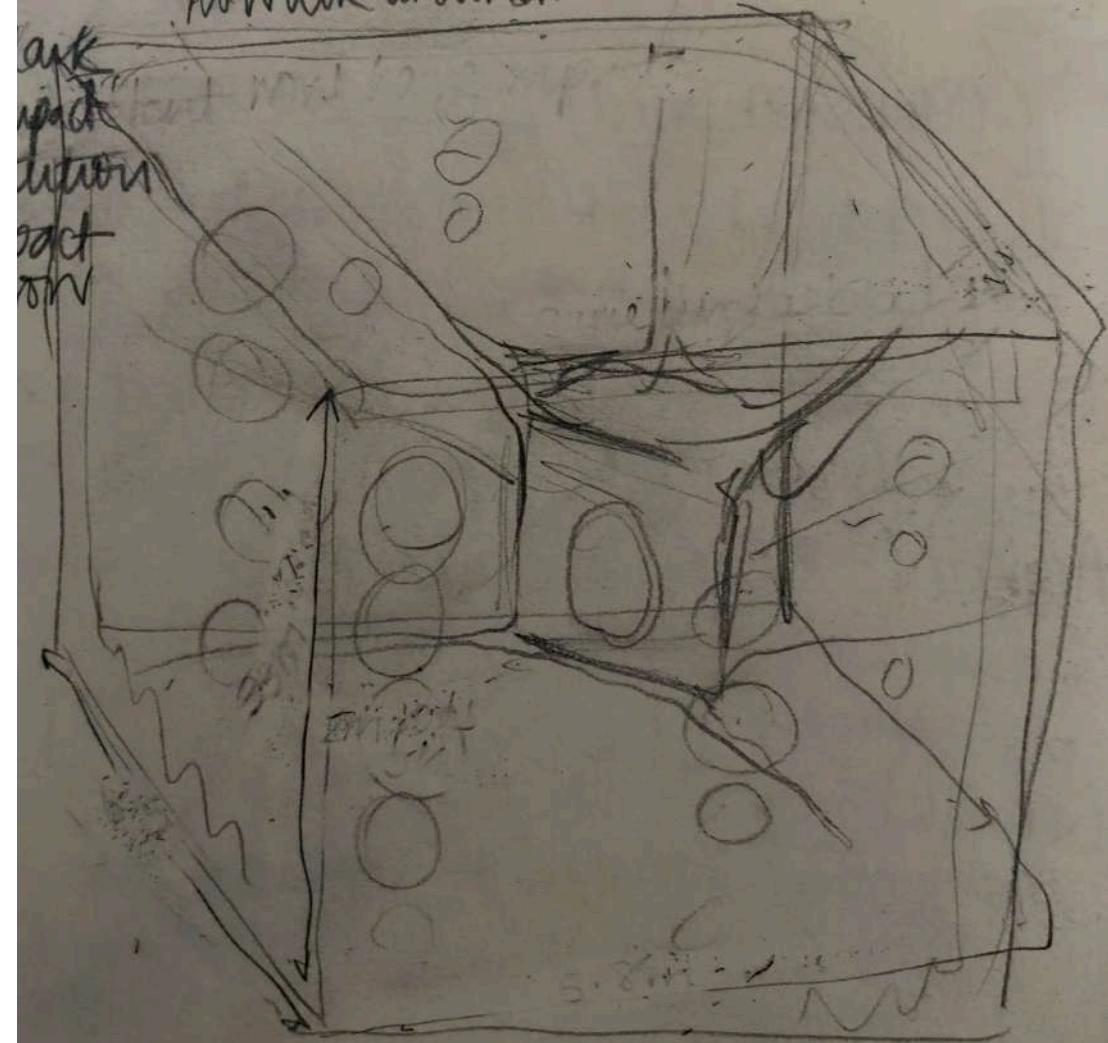
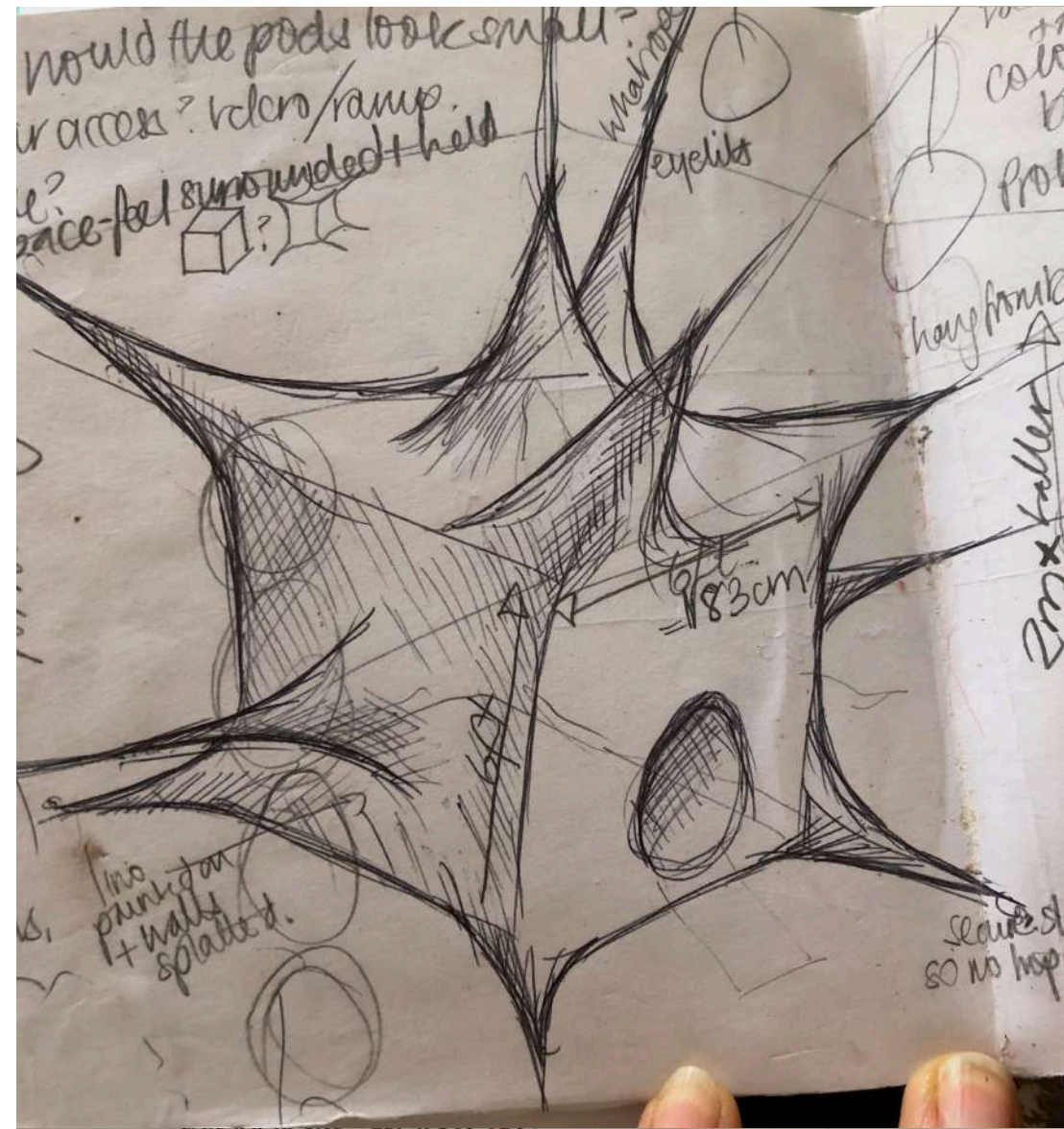
- I want to include an interactive human-sized pod
- Multi-media elements (light, sound, projection)

Create final installation

- A lot of sculptural elements need making
- Move from focus on construction to aesthetics & emphasise concept



Initial Ideas for Exhibiting



A pod forest

- Several tall totem-style pod sculptures
- Several half sized pod sculptures
- Several hanging pods
- With soundscape

An interactive supersized pod

- Large enough for 2 people to enter
- Wheelchair accessible
- Containing large colourful seeds
- UV light & other lights
- With soundscape

Practicalities

- I have dialogued with technical support
- Monique Brown (Fashion)
 - Andy McDowell (3D)
 - Paul Hunt (Media specialist)
 - Wardrobe (Fabric specialists)
 - Once a venue is confirmed ideas will be adapted in dialogue with Liz Mills & ARU to work in the space & fit with Risk Assessment requirements