

The background of the image is a dark, textured surface, possibly charred wood or charcoal, which serves as a base for several large, colorful spheres. These spheres are covered in vibrant, abstract patterns of paint, including splatters, streaks, and geometric shapes in shades of red, yellow, blue, green, and orange. The lighting is dramatic, highlighting the glossy texture of the paint on the spheres.

Case for a
SPACE

MA EXHIBITION
PROPOSAL

ARTISTS STATEMENT

I am a multi disciplinary artist creating colourful, quirky artwork with a sense of life. Biological yet alien, playful with a hint of menace. Pursuing a vibrant juxtaposition between order and chaos through gestural freedom and patterned precision. My work speaks of emerging, of unique value and unseen potential breaking through. I take my inspiration from the natural world, the new life and hidden treasure within body cells, buds or seed pods. A surfacing, an arising, an overcoming, a birthing. Combining contradictory media is vital to this narrative, creating contrasts of material and finish that distinguish between the exterior and what lies beneath, between what's dying and what's coming alive. I enjoy including sound, light and an element of interaction to create an experience that you visit rather than an object that you observe.

My research has unearthed a new found passion for sculpture and fascination with installation environments. Studying and experiencing the work of Barbara Hepworth, Annie Morris, Heather Phillipson, Phyllida Barlow and Yayoi Kusama have especially impacted me in my pursuit of creating the weird and wonderful.

ORIGINAL PROPOSAL & CONCEPT

My art stems from the challenge and frustration I experienced being 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.

Coming to my MA as an abstract painter I have placed the focus of my research on translating my ideas into sculpture and installation. In previous modules I have explored the potential of a wide range of materials, experimenting with their scalability, with surface pattern and with how they contrast when placed alongside each other.

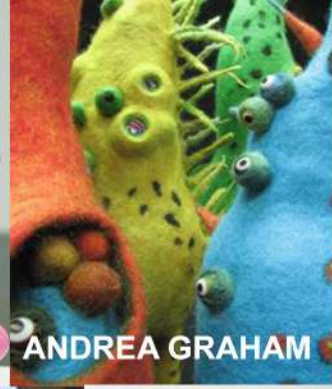
Following my study in the Acts and Discourses module and my dissertation, I am creating a mixed media and multi-sensory installation environment for my final show. I plan to stimulate the senses by using sound and light, and want to explore some level of interaction where visitors climb inside part of the space. I would also like to intentionally create this as a repeatable installation that I can use beyond my MA as part of a touring residency that I can offer to schools and events.



ARTIST REFERENCES



TOM FRIEDMAN



ANDREA GRAHAM



CHIAOZZA



ATSUKO SASAKI



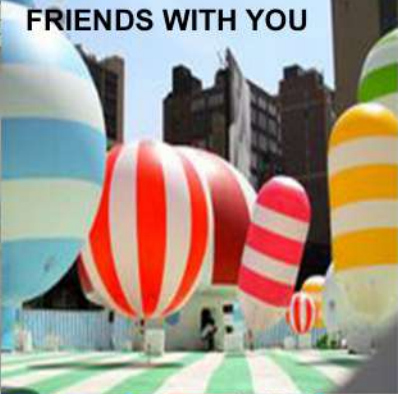
DAVID NASH



ERNESTO NETO



FRANZ WEST



FRIENDS WITH YOU



GARY WEBB



HARUMI NAKASHIMA



JOANA VASCONCELOS



KAREN MARGOLIS



LUN TUCHNOWSKI



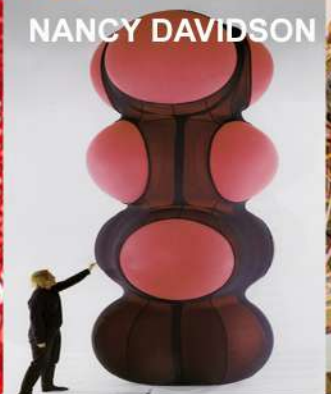
MERIDITH WOOLNOUGH



YAYOI KUSAMA



NANCY DAVIDSON



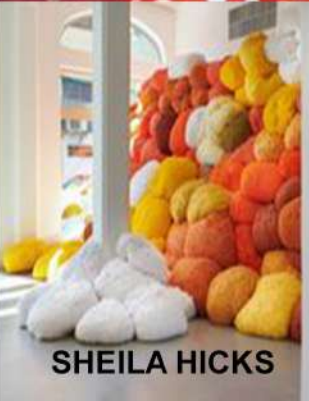
PHYLLIDA BARLOW



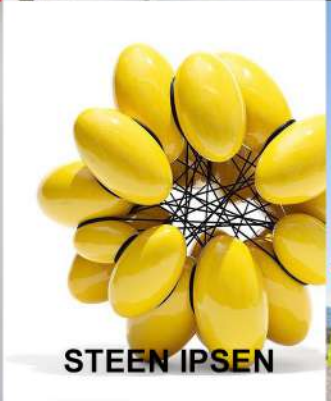
PIPILOTTI RIST



RUTH ASAWA



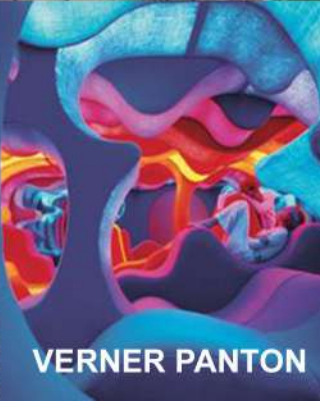
SHEILA HICKS



STEEN IPSEN



UGO RONDINONE



VERNER PANTON



ANNIE MORRIS

Art in response to motherhood & forest type stacks

Visits: Yorkshire Sculpture Park, Frieze Sculpture Park & Timothy Taylor London

BARBARA HEPWORTH

Large scale sculpture, podlike shapes, interior/exterior contrasts & materials used

Visit: Hepworth, Wakefield

JOANA VASCONCELOS

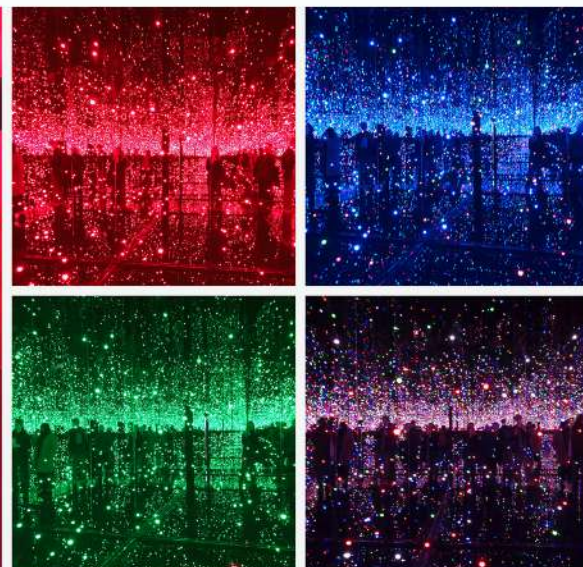
Contrast of mediums including textiles, use of colour and scale

Visit: Yorkshire Sculpture Park

PHYLLIDA BARLOW

Studio assistants, construction, project management, making visitors negotiate the space, scale of work & materials used.

Visit: Tate Modern & interviewing her previous project manager



HEATHER PHILLIPSON

Use of multi media: video, sound, lighting, creating an environment/-experience/ an atmosphere.

Visit: Tate Britain

YAYOI KUSAMA

Use of light and colour, creating an environment that surrounds, simplistic

Visit: Tate Modern

EXHIBITION

REFERENCES

THE PIECE – EMERGE

I decided to change my initial title for this work from ‘Hidden’ to ‘Emerge’. Although my starting point was in response to my experiences of motherhood, I want my audience to meet the ideas that my art expresses on their own terms, rather than being too directive. The concept of feeling trapped or engulfed by one’s circumstances is relatable to most people, of diamonds being formed under pressure, seeds growing in darkness, beauty emerging from ashes.

This piece is inspired by my visit to Heather Phillipsons installation “RUPTURE NO 1: blowtorching the bitten peach” (the 2021 Duveen Gallery commission, Tate Britain), which I used as my case study for my dissertation. I was really impacted by the fact that Phillipsons piece of art was the space itself, creating an experience for the visitor using light, colour, video and sound, in addition to the various elements within the space, to express her thoughts. In my final show I am seeking to replicate these ideas.

For my installation space I plan to create a forest of pods to walk through and a giant human sized pod to climb inside.

POD FOREST

The Pod forest will be made of tall totem pole style pods in columns of 5 or 6 (secured together on a scaffolding pole attached to a square base to stabilise, this will be covered in black rubber chippings) and hanging pods, coming down in columns of 3 or 4 joined by a chain.



Each pod is handcrafted from different mediums to represent our uniqueness, and painted black to bring a sense of cohesion and emphasise the surface textures. Inside each pod are colourful seeds of various mediums that contrast with their exterior. The sound of a heartbeat will be played through 2 speakers in this space to create a sense of incubation (speakers will be connected to a laptop that is hidden behind the tent pod). I am aiming to create 3 tall pods and 4 hanging pods.

GIANT TENT POD

My tent pod is made with black lycra and will be stretched from 7 points to the edges of the room/ceiling. This is inspired by spiky conker shells and the feeling of being stretched. Inside I will create a sense of it bursting with life using light, sound, colour and sculpture. I will use UV responsive paint and UV lighting, moving, changing colourful lights, lively conga music coming from a speaker hidden behind large papermache seeds which will cover the floor and hang from the ceiling of the tent (a couple of these large seeds will be for visitors to sit on. There is a hole in the back corner of the tent for the electric wires from lights and the speaker to reach the plug socket. The bottom 4 corners of the tent will be secured with concrete blocks.

A MOVABLE SPACE

The totem pole pods and the hanging pods have been constructed in a way that they are easy to dismantle for transport and storage. The decision to use a tent for the interactive element of the space is also a practical solution towards this installation being portable and easy to store. It has currently been created to be installed in an inside space and I have designed a frame that could be constructed for rooms where attaching the tent to the edges of the ceiling and walls is not possible, but I have also researched what adaptations would be needed for this artwork to be installed in an outside space if needed in the future. The themes of this piece would lend themselves well to talks and workshops as part of a touring residency, as would teaching many of the techniques and materials I have used to construct the pods.

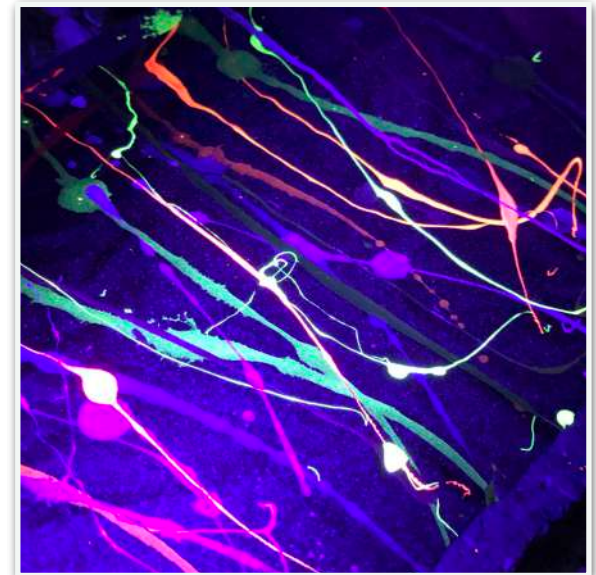
WORK IN PROGRESS & WHAT NEXT

As my work has developed I have decided to discard some of the elements of my original plan as I was trying to do too many things with one piece. My initial ideas for including a painted mural and projecting animated film as part of this work can be developed further down the line.

I found the feedback from interim crits and tutorials really helpful in honing my focus and choosing priorities. I decided that the black of the pods is important to express death and threat, and that I wanted an unnatural colour palette, because although originally inspired by nature, this piece represents experiences that are uncomfortable, even alien. I want a vivid contrast conveying life and death, light and dark, joy and despair that are expressed with a touch of humour and playfulness.

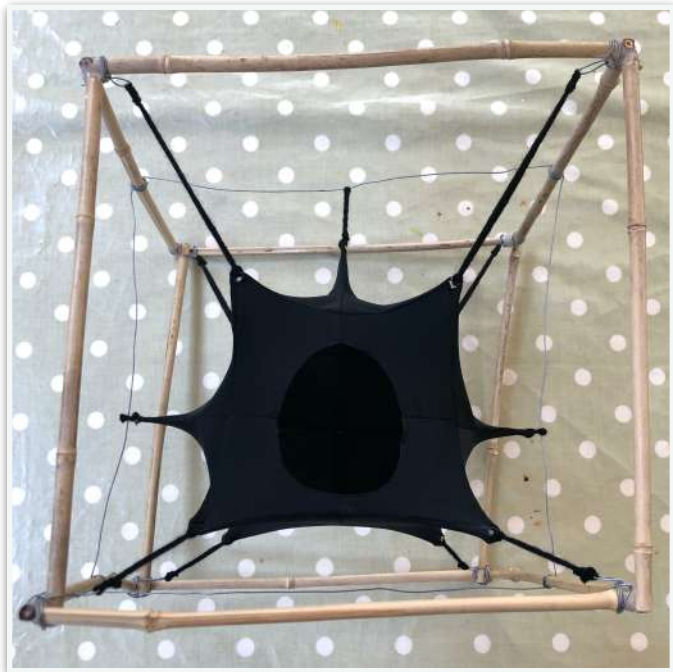
Gathering the individual pieces together for crits has been really useful for me to see how the work is building as a whole and on each occasion I have made adjustments aiming to increase a cohesion across the piece to make it work better as a unit.

Thus far I have been exploring the suitability of a wide range of mediums, upscaling my prototype ideas from the Visual Research Practices module and developing surface decoration.



I have also spent much time researching the functionality and practicality of the ideas for my installation space, in dialogue with technicians and specialists about construction, multi media, and health and safety plans. I have worked on many tests and prototypes.

Moving forward I will initially focus on quantity, multiplying what has been created already to make enough elements to fill my plan. Once I know what space I am exhibiting in I will then adapt my plan, edit my work, finesse the aesthetics and composition, before following through on the various construction/securing/media elements needed to physically install the show.



PROPOSED SPACE OPTION 1 - Ruskin Gallery

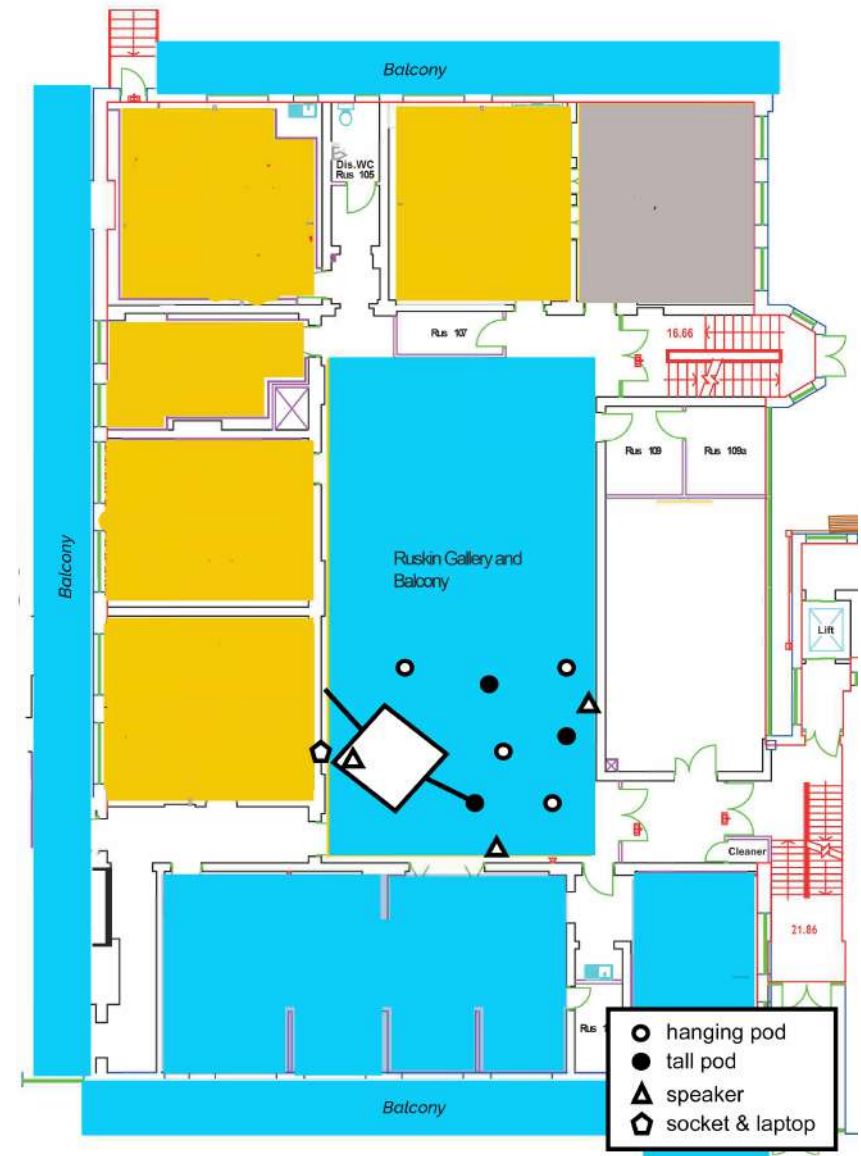
(end third nearest RUS 113)

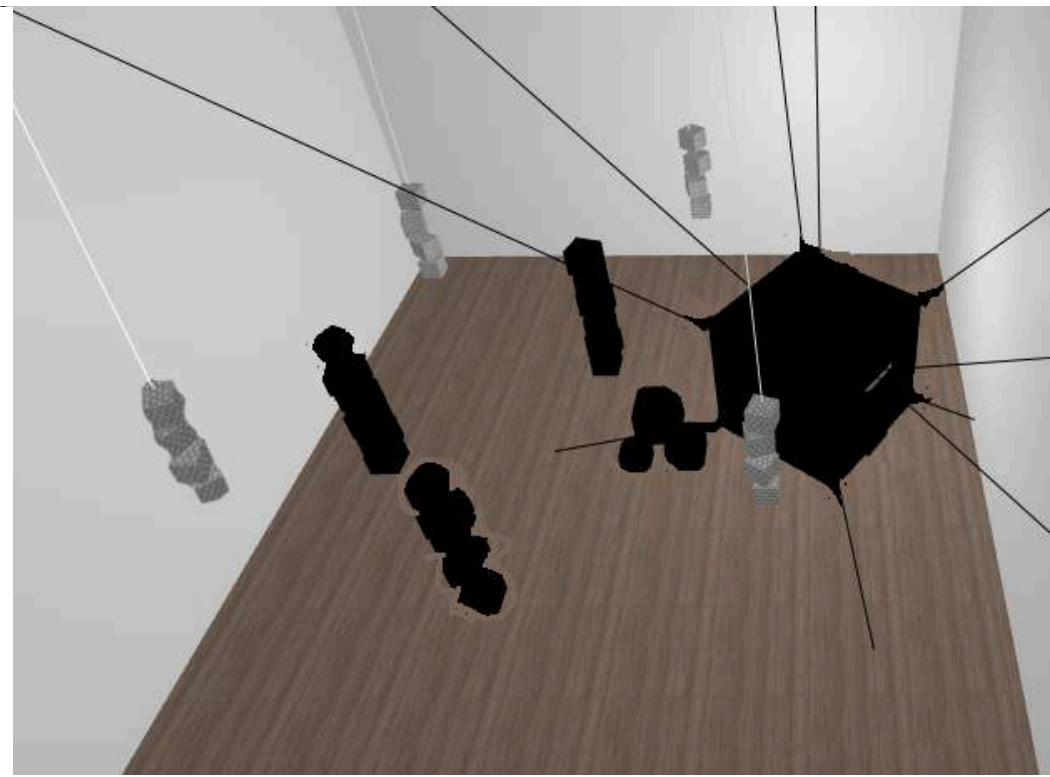
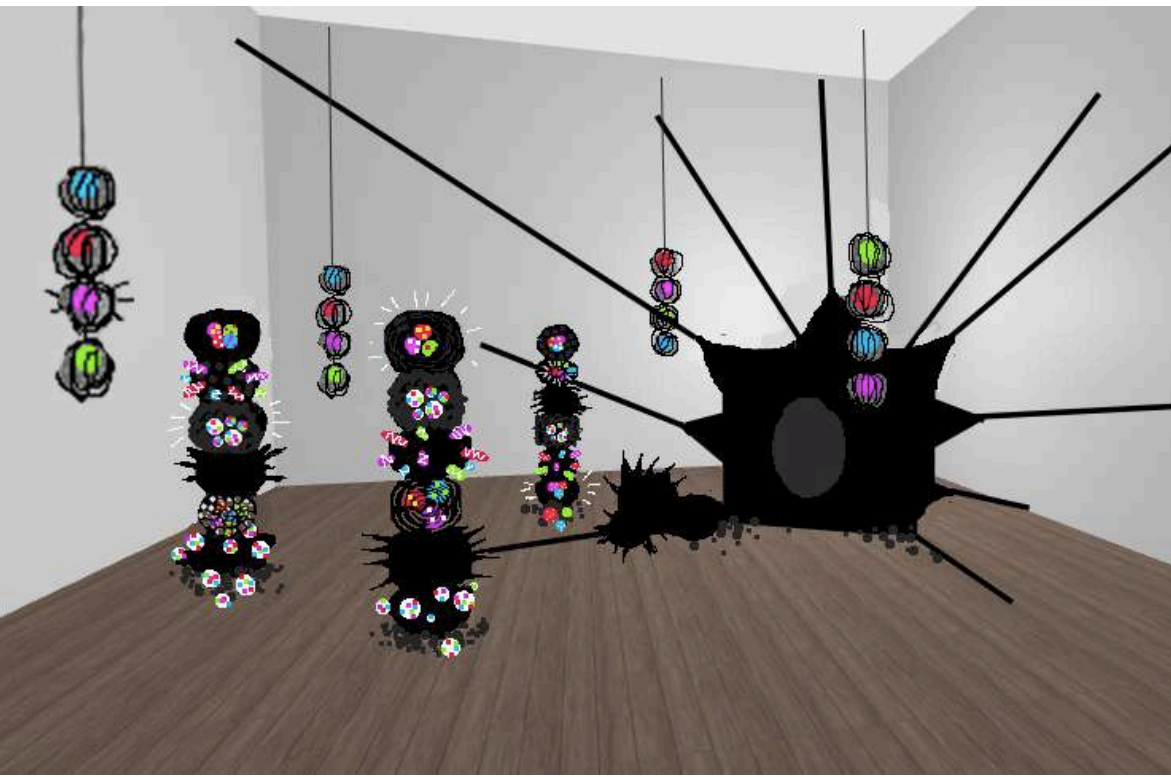
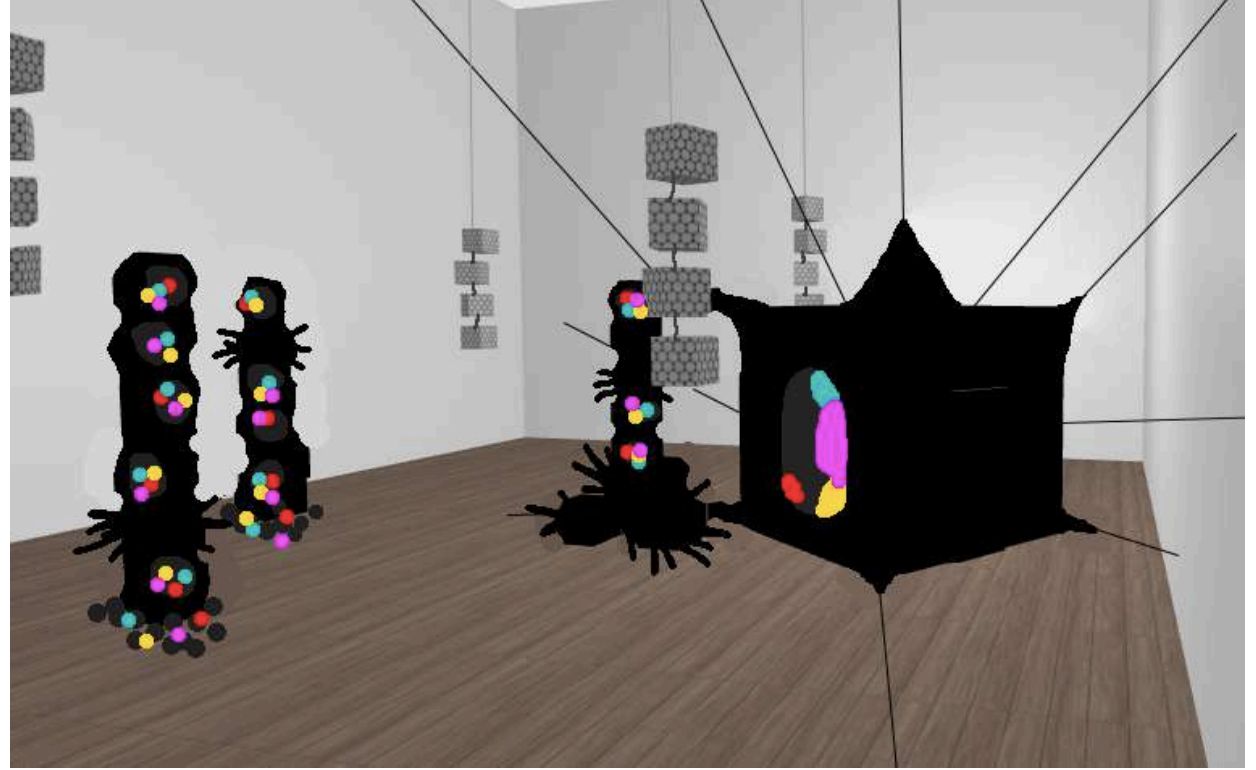
This installation would be perfect for the gallery space, providing an impactful spectacle at the heart of the MA show. It has been designed with this space in mind.

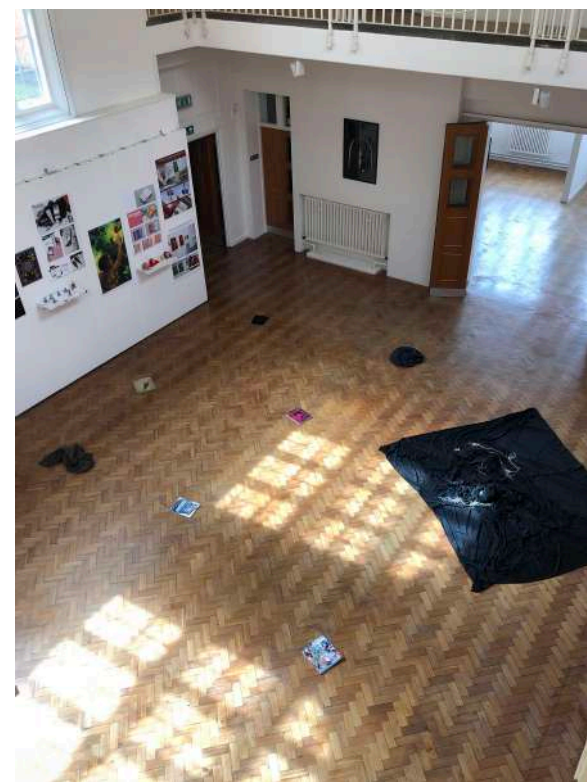
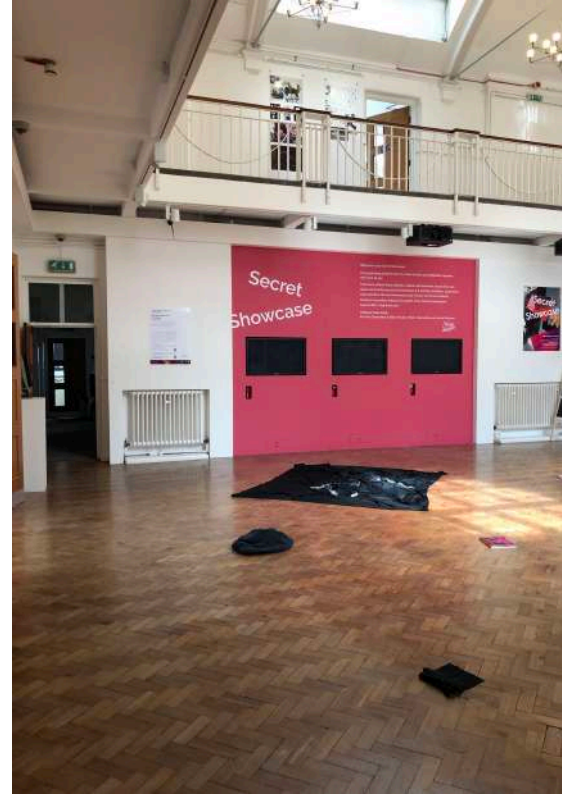
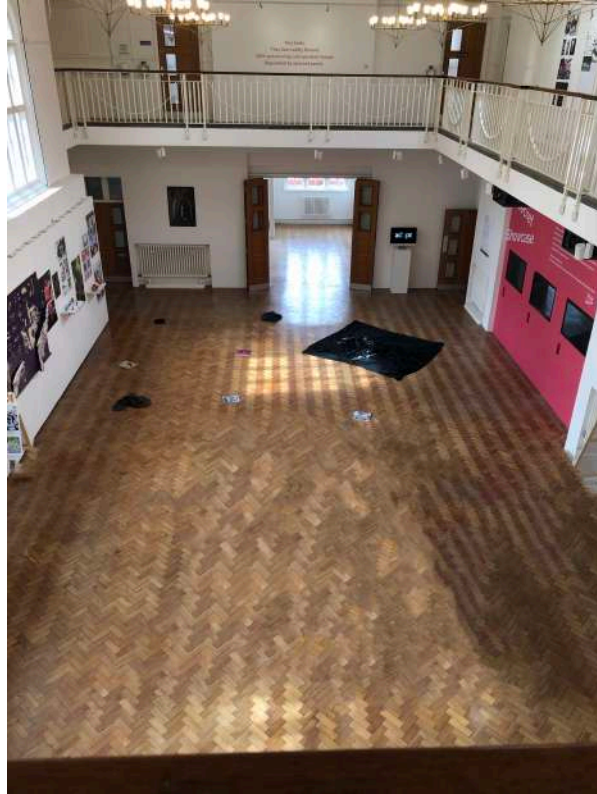
1. The gallery would provide the room that this installation needs to have its greatest impact, where the points of the tent pod can be stretched up to the balcony and ceiling, and allowing plenty of room for visitors to meander through the forest of pods.
2. The black of all the major elements (including the stretched tent cords reaching out in several directions) would be really striking in this white space and the light would allow the detailed surface textures of each pod to be enjoyed and seen at their best.
3. This is a piece that has been designed to work from every angle, it can be approached from either end of the gallery and either side, and even be enjoyed from above.
4. It has been created to be walked through, drawing visitors through to the rest of the exhibition, adding interest in the 'between' spaces and physically connecting the gallery exhibition spaces with those in RUS 112, 113, 115 and the balcony, whilst allowing plenty of room for visitors to move around it. If it was the other end of the gallery it would lose these benefits and would block the disabled toilet.

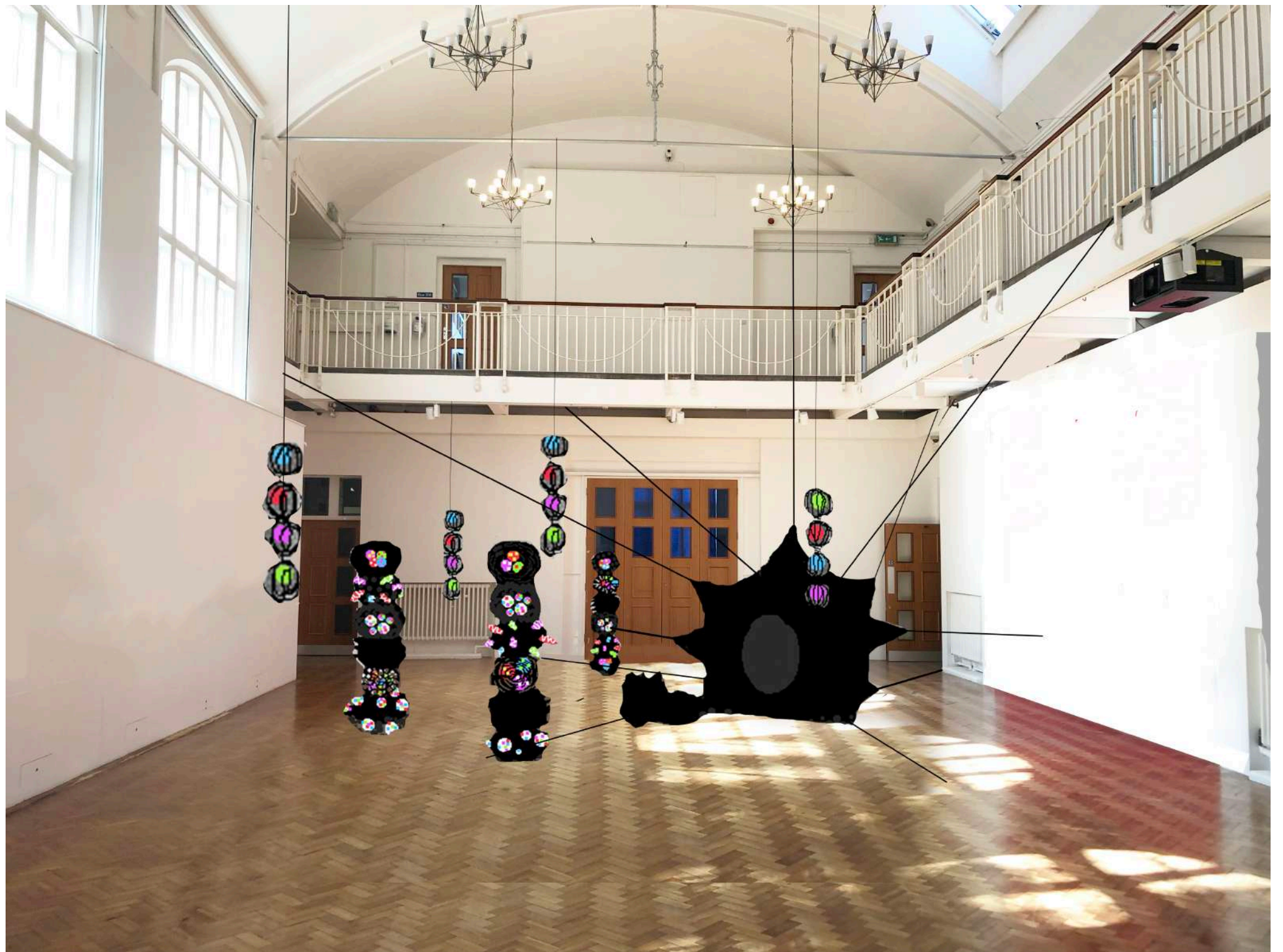
Click here to view video of 3D & 5D mockup: <https://vimeo.com/730980390>

Please see below for technical/safety details

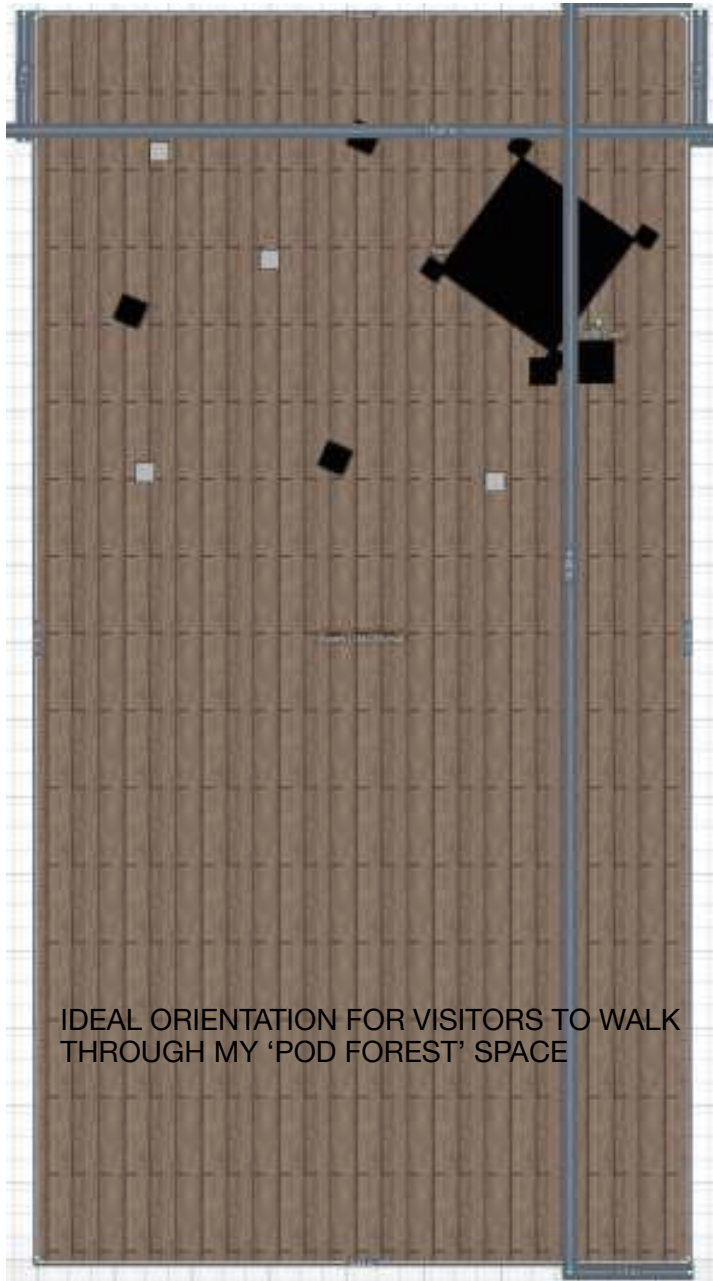








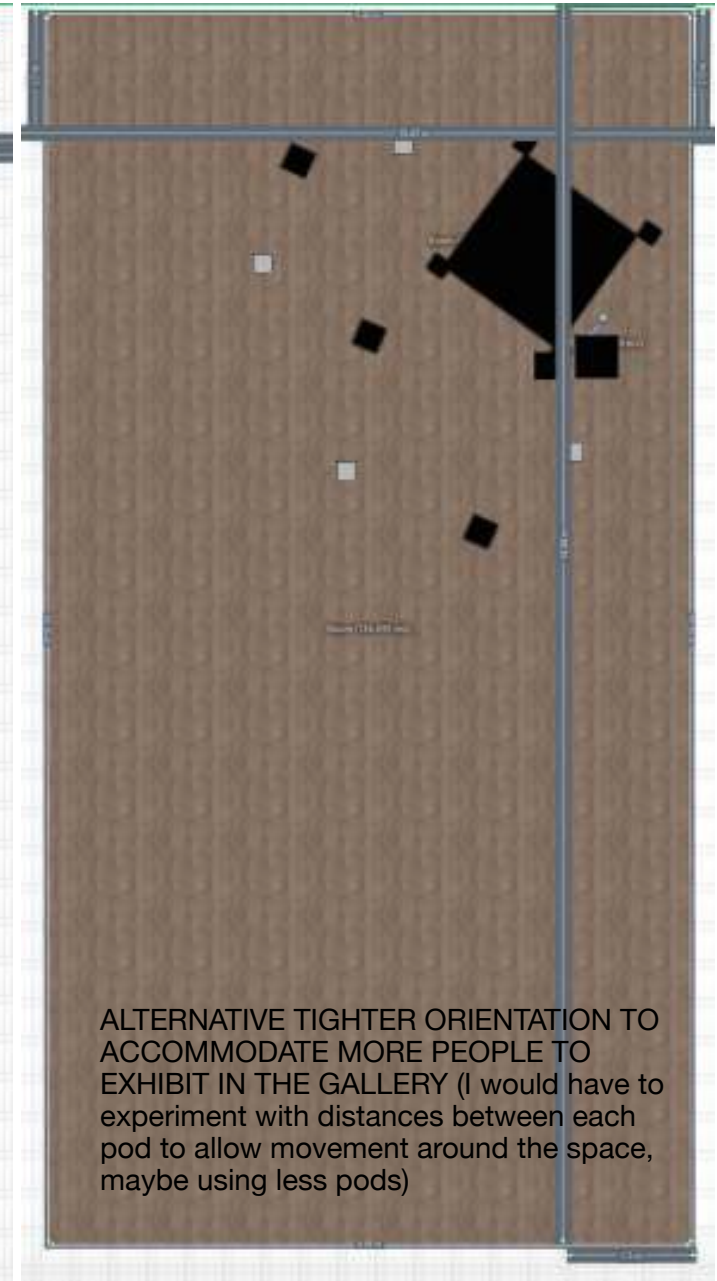
DIFFERENT ORIENTATIONS



IDEAL ORIENTATION FOR VISITORS TO WALK THROUGH MY 'POD FOREST' SPACE



ALTERNATIVE LONGWAYS ORIENTATION TO ACCOMMODATE MORE PEOPLE TO EXHIBIT IN THE GALLERY (I would have to experiment with distances between each pod to allow movement around the space)



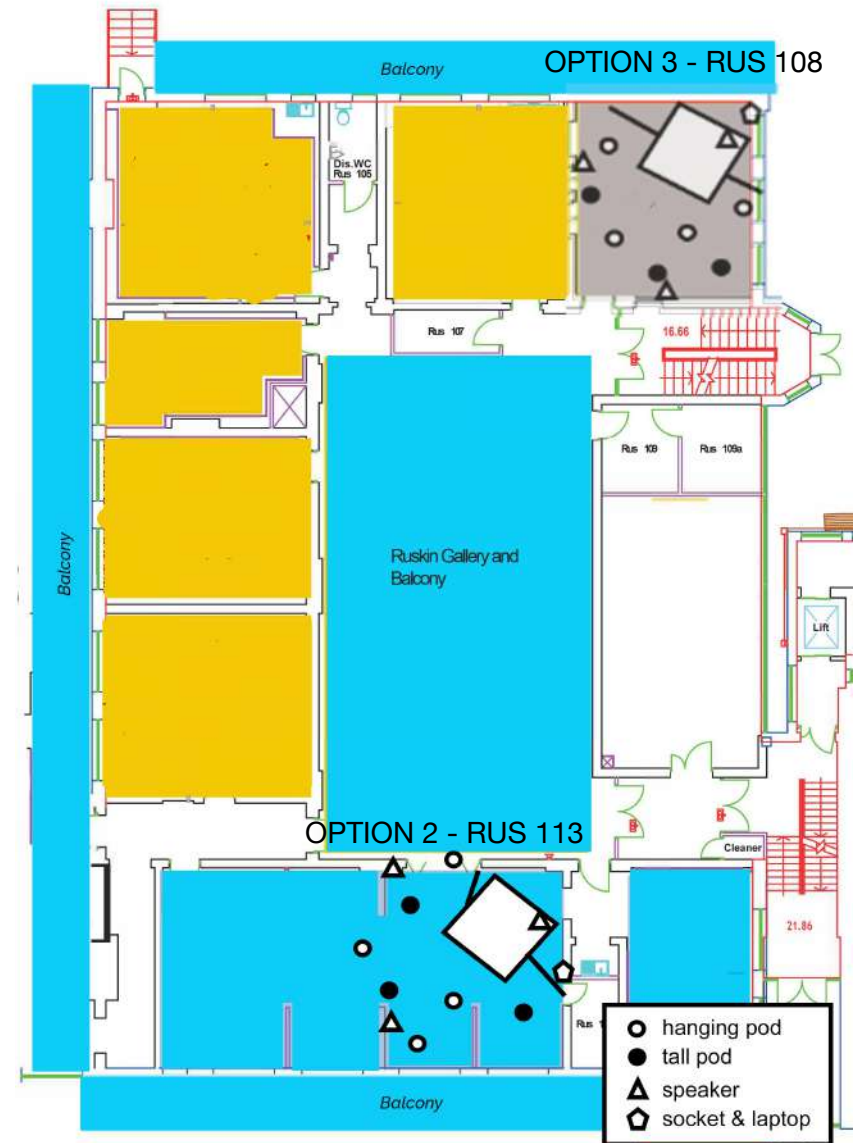
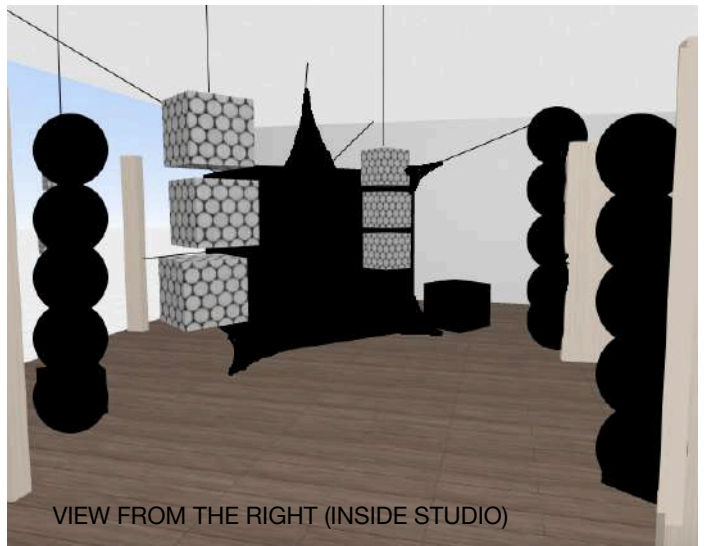
ALTERNATIVE TIGHTER ORIENTATION TO ACCOMMODATE MORE PEOPLE TO EXHIBIT IN THE GALLERY (I would have to experiment with distances between each pod to allow movement around the space, maybe using less pods)

PROPOSED SPACE OPTION 2 - RUS 113

(the space inside the big doors & on the left)

It would all feel a bit squashed in this space and need a lot of adapting. It's possible but not preferable!

1. The tent pod will fit in this space but with a lot less impact and will feel a bit oversized for the space, so may need adapting (giving me extra work).
2. The cords/points of the tent wouldn't have very far to stretch to, which won't look as good and it's less clear where they would be attached.
3. The tall pods and hanging pods would have less space between them and be more stretched out, so feel less like a forest and more of a safety risk to negotiate. Or I would need to use less of them which again would have less impact.



OPTION 3 - a third option would be to use RUS 108. I would need to experiment with lighting to make sure that all the black pieces of art didn't get lost in the black room. I don't think this would be as impactful but is a viable option if needed

TECHNICAL SUPPORT / HEALTH & SAFETY

- **TECHNICAL HELP?** - I've asked a friend to come in and help me install (under ARU technical supervision), this has been agreed with Veronique and Nick Howard.
- **TRIP HAZARD?** - although it looks like there are cords running across the floor that would provide a trip hazard, the bottom corners of the tent will be secured and stretched using concrete points and the lines on the floor will be created with black tape for aesthetic effect.
- **FIXTURES & FITTINGS?** - I have designed this piece with the gallery in mind, so nothing needs attaching to the floor. The top 4 points of the tent are positioned to reach up to the balcony railings or under it, the point at the top sits directly underneath the light truss so it could be attached to this or a grid of wires as used for the Biorb exhibition.
- **SECURING THE HANGING PODS?** - some of the hanging pods are positioned to hang from the balcony, some from the light truss (or wire grid mentioned above)
- **SECURING THE TALL PODS?** - the tall pods will be secured on scaffolding poles which are secured to MDF bases for stability (which will be hidden with black rubber bark).
- **WALKING INTO THE PODS?** - The totem bases covered with bark and a few 'fallen' seeds will deter people from walking too close to the tall totems.
- **BANGING HEADS?** - I will need to experiment with the hanging pods in situ as to how low to hang them to avoid issues of people banging heads. A solution to this would be extending the chain all the way to the floor to ensure people walk around rather than going under them.
- **INSIDE THE TENT?** - there will be 2 large 'seeds' that visitors can sit on (adapted yoga balls that are secured with a stabilising ring underneath), the rest of the seeds will be secured down to deter people from moving or taking them. People will be able to peer inside the tent (the flashing lights, sounds and amount of space) so they can choose whether they want to go inside or not. I will provide a walking stick with feet just inside the door of the tent for those who might need a stability aid (as the sides of the tent are stretchy and don't support to lean on).

- **SOUND POLLUTION?** - the music/sound effects coming from the speakers will be low and localised, and therefore shouldn't fill the whole gallery/exhibition space (unless desired). I am aware that the music from inside the tent will be heard to some degree outside of it and I will need to experiment to get the balance working effectively. This installation would be negatively impacted if there was a loud sound track close by that eclipsed my soundtracks.
- **ELECTRICS?** - there is a hole in the back right corner of the tent which is next to an electric socket, this is where the leads for the speaker and lights in the tent will run to, this is also where the laptop will live (covered with a box with instructions for invigilators) - there will be leads running from here around the ceiling to the adjacent wall and other side of the gallery for the other 2 speakers. I will create a soundtrack that plays from the laptop with the heartbeat from the Left and the conga music from the Right channel (the left channel being split between 2 speakers)
- **FIRE HAZARD?** - all equipment has been and will be PAT tested, I have also been doing further tests to check the temperature of equipment left on all day and next to lycra (not a very combustable material, it melts rather than burns when you apply direct heat).
- **DIRECTIONS?** - I want to limit labels but it will need a few for people to be confident to engage as intended. I will put an arrow on the floor pointing into the tent and I will write 'SIT' on the yoga balls. I will add any further instruction once the work is installed if needed.

See Risk Assessment for full details.