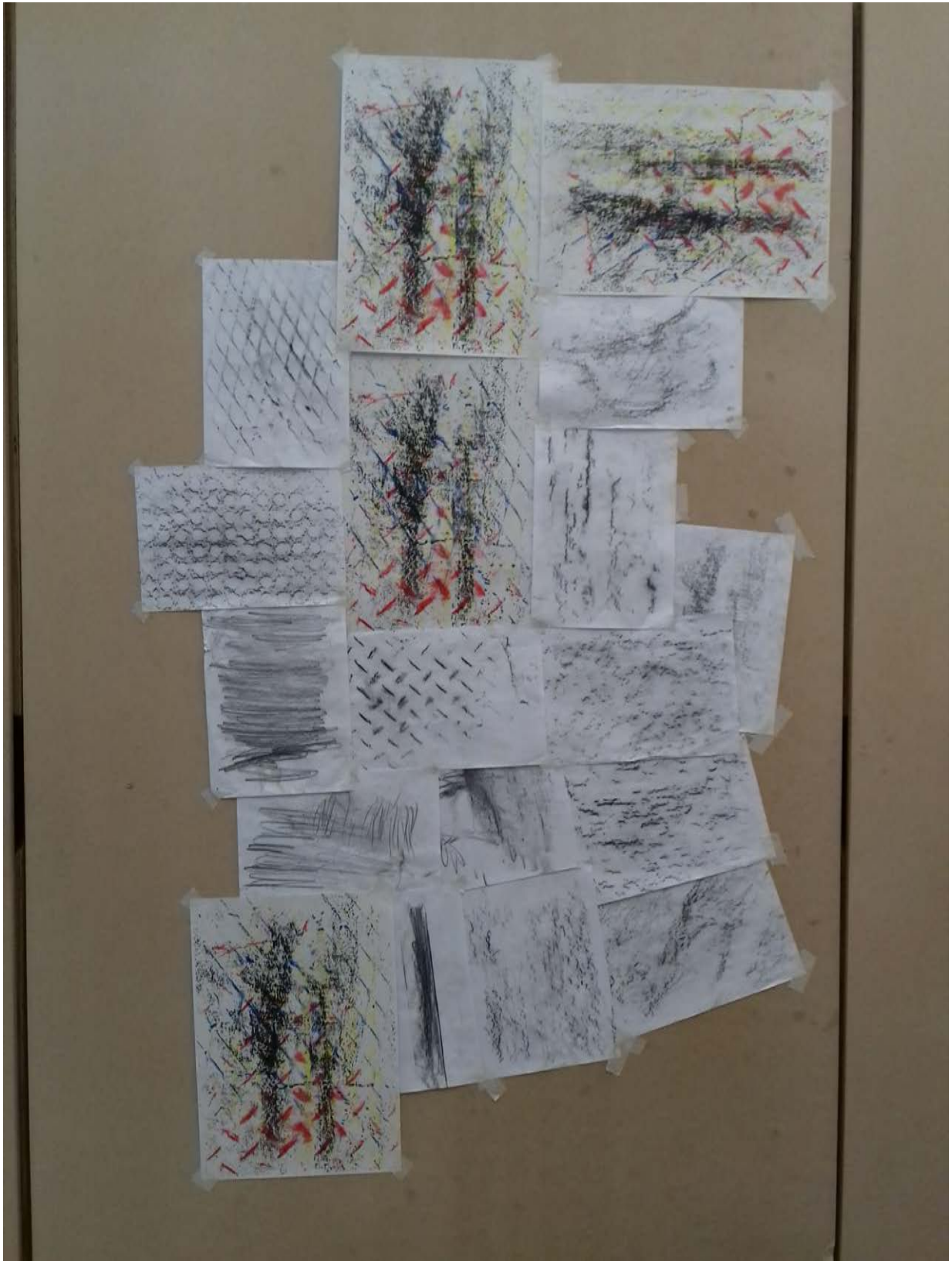


ENVIRONMENT AND CONTEXT

Exploring how Sculptures Interact with a Space

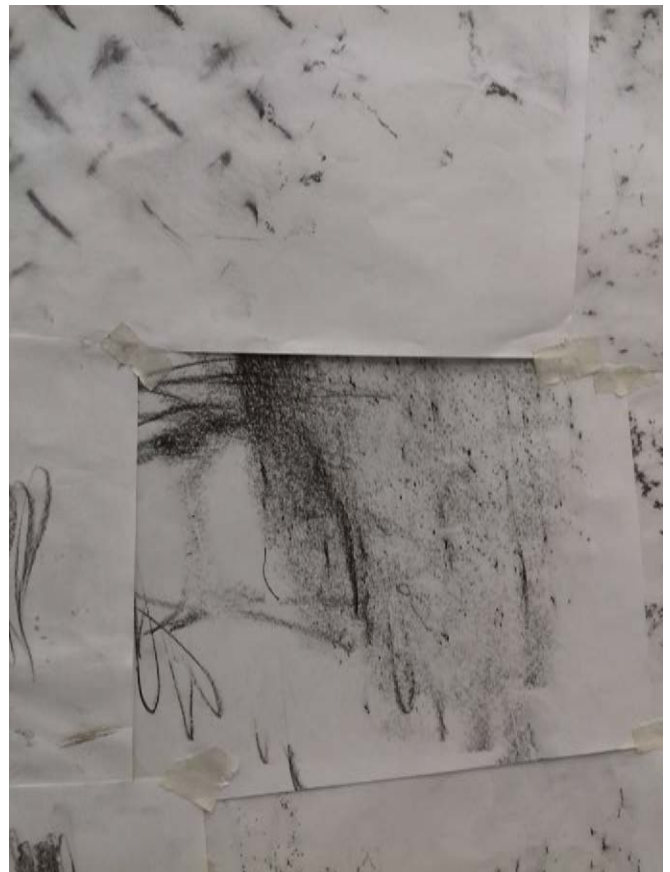


This project started off with me creating some charcoal rubbings of different textures of things I found outdoors, mainly creating those rubbings on metal and on stone in order to see what the textures looked like on paper as well as how they'd look when I put them together in order to create a collage.



I then created a set of riso prints of my selected rubbings, seeing how they'd work together as I ran them through the riso printer, scanning a different rubbing each time in order to create a layered collage, distinguishing each layer with a different colour of ink (there were only 4 different colours of ink, so I was limited to creating a poster with 4 layers). I created 4 A3 riso prints in total, with each one being the same as the others, and I found this to be an interesting thing to do.

Along with creating a set of riso prints, I also got all of my original rubbings and put them together in order to create a very large collage on the wall, to see how different markings of materials would work with each other, as well as creating a slightly unconventional gallery of my rubbings and riso prints since putting them all into a neat little row wasn't going to work because I wanted to create a collage that was essentially larger than life and acted a bit like a portal for the rubbings.



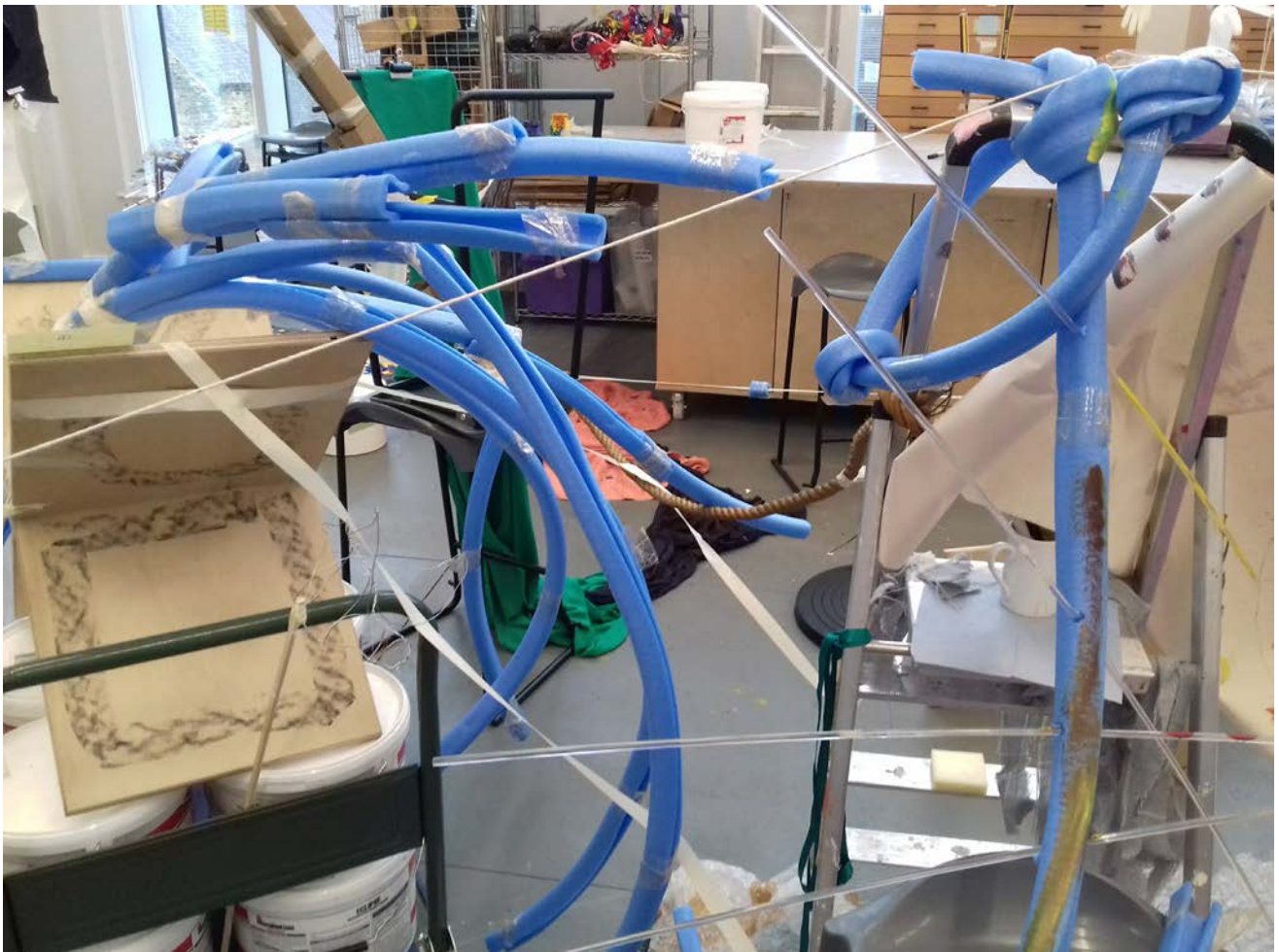


This whole thing acted as a monster since it was the largest piece that I did collaboratively, although the photos don't give it any justice, but creating this with others gave me a sense of what others thought and how to make the most of a space.

I also took part in creating a social sculpture with everyone else on the course, using materials that we collectively found in order to create a piece that was larger than life and took up a good chunk of the studio space. It also meant that anyone could interact with the piece one way or another, and acted as an immersive installation where people had to navigate their way through the sculpture if they wanted to get to the other side, which proved this to be very interesting.



This collaboration was essentially a Happening and wasn't designed to last since it got in the way of things and posed potential health and safety hazards, which meant that it had to be taken down, as fun as it was taking part in going wild and creating sculptures with things that I found, making them interact with things that other people found, and in turn, making all the objects interact with each other and the space that they were in, making this a site specific installation since it was virtually impossible to put it into any other space, which essentially made this be a logistical nightmare if there ever was one.

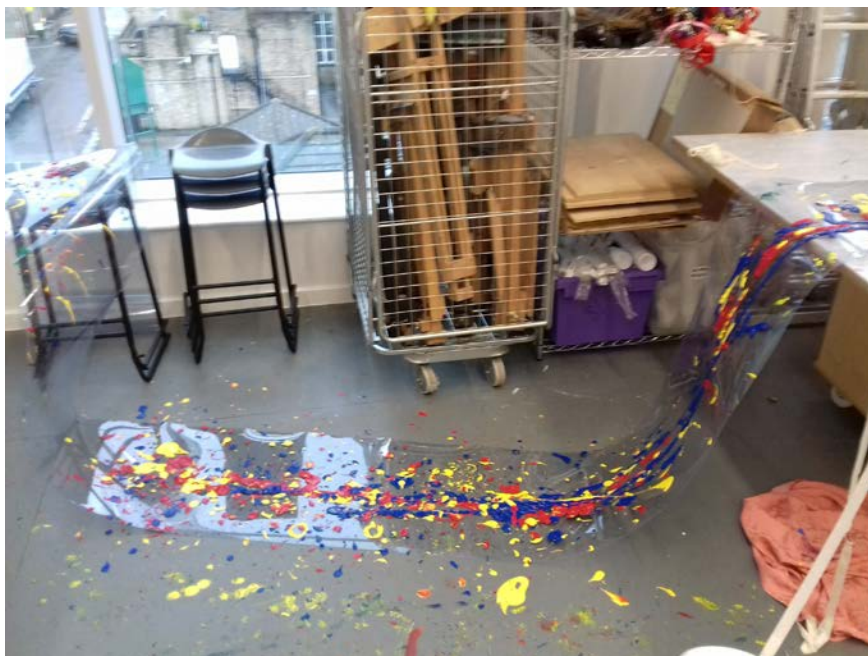




Whilst the Happening was happening, I found a large sheet of plastic and some acrylic paints on the table. With this, I simply decided to configure the plastic so that it wouldn't fall down and threw paint on to it, directly from the bottles themselves to see how these materials interacted with each other, and how the paint would dry as well as how the colours would mix with each other, especially on the slanted bits, as the plastic went from the table to the floor, almost giving it a waterfall effect, which I personally found to be really interesting to see how it formed.

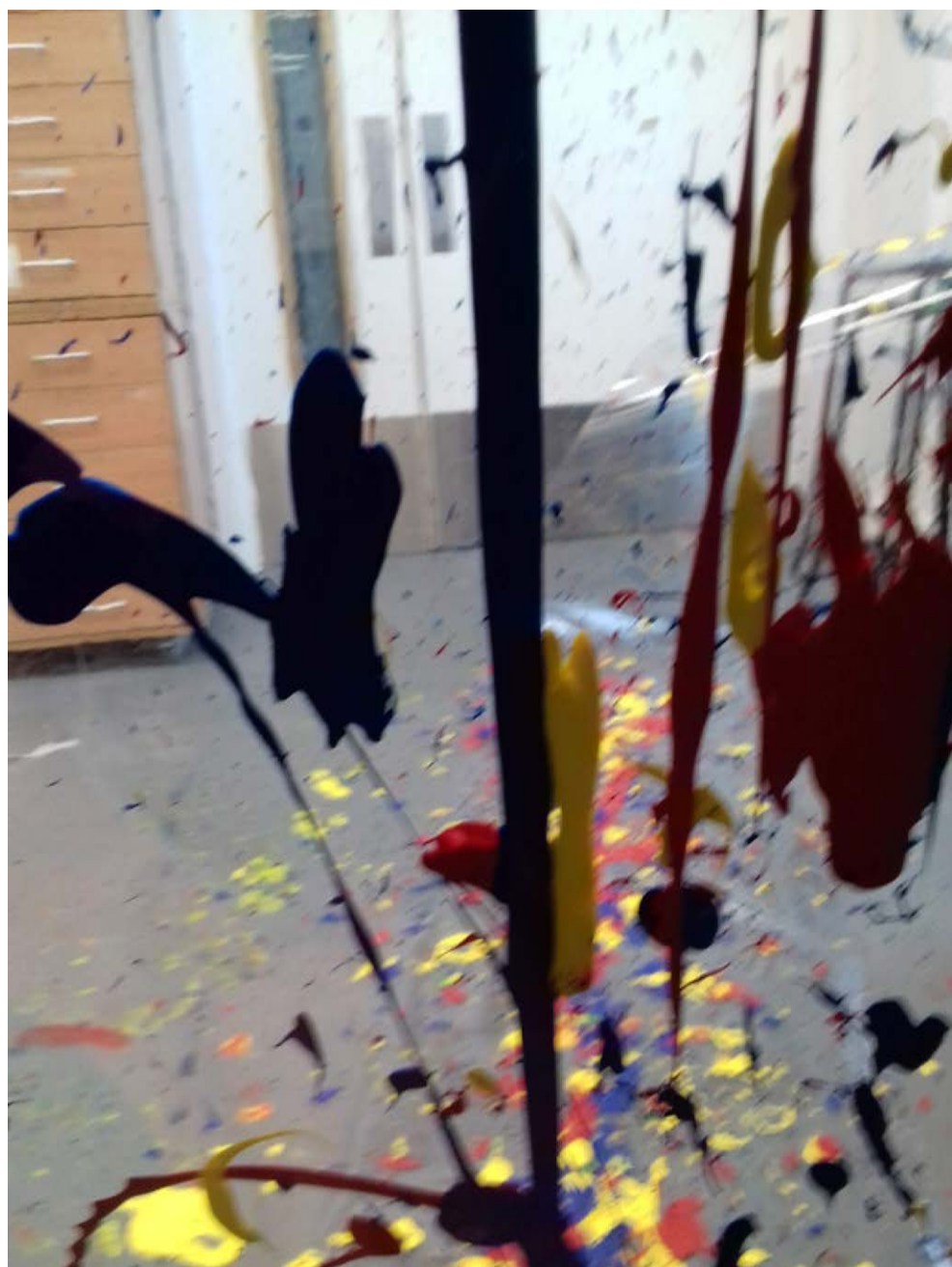
This was a very reckless and bold thing for me to do since I used up a lot of resources, with most of the paint ending up on the floor (rather than on the long stretch of plastic), which meant that I had to scrape away a lot of wasted paint in order to prevent any build up and bumps to an otherwise brand spanking new studio in a brand spanking new building.





The whole process was very spontaneous since there were no thoughts involved, just chucking paint on to plastic and having fun with the process instead of worrying about the outcome, since the outcome (in this case) was the result of the process itself.

Since the plastic was transparent, I also got to see what it looked like on the inside (I took this photo from under the table that the plastic was on to see what type of photo I'd get), and it had an interesting sense of depth about it, almost viewing an otherwise flat piece in a different perspective, which essentially called for different shots, and meant that I could interact with it, even if it meant ducking under the table to do it.





Shortly after the Happening happened, I came across a pair of rubber gloves, some wire, and some string left over from the Happening. As a result, I blew into the gloves (similar to blowing a balloon) and tied the wires to the gloves and the string, so that the gloves would hang down from above and essentially come into the space in the gentlest way possible, by being non-intrusive, for the time being.

I decided to expand on it (literally) by creating an installation of inflated rubber gloves by hanging them at different heights. This started off as an accident since I wanted all the gloves to be of a same height, but I rolled with it and see what would happen if I put them at different heights.





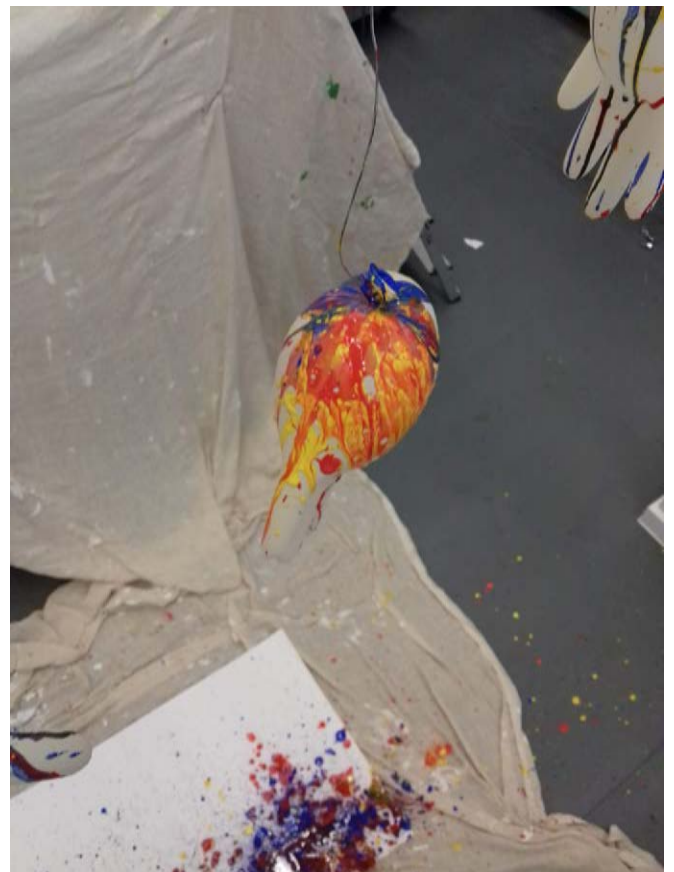
I then personally interacted with the installation itself and took some shots of the process, interacting with the gloves that were low enough to run its fingers gently through my hair. For reference, I'm about 5' 11", so these gloves were somewhere in the middle of the varied lengths that I hung the gloves at, since they weren't placed too high or too low, even though I think that the gloves (that I interacted with) leaned more on the higher side, rather than on the lower side.

After messing around with the gloves, I decided to throw paint on them, unleashing my inner Pollock, in order to combine what I had already done so far: throwing paint, and creating an installation made from inflated rubber gloves. Similar to what I did before, I threw paint on to the gloves, this time using watered down versions of acrylic paint so that it'd be easier to throw the paint, as well as allowing it to drip in order to create some abstract paintings that I indirectly created (I threw paint on to the gloves, gravity did its thing and paint dropped on to the paper on the ground in order to create an interesting painting, and seeing how inanimate objects worked).



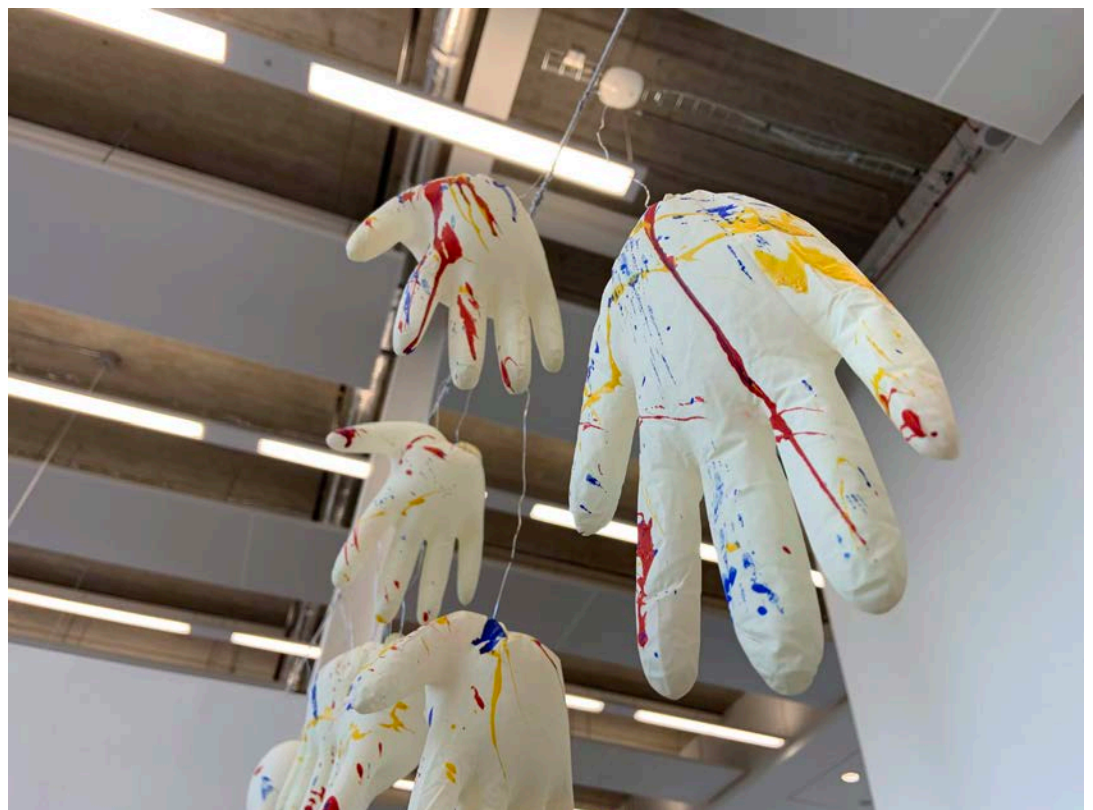


Each outcome was different, and this was simply an experiment to see how the colours would interact with each other, now that they were watered down, rolling off a glove, and gently creating a generative abstract painting by using gravity to its advantage, which in turn, managed to link all of my pieces together in a seamless way, to show that all of this randomness was eventually confined to one big project, so that it'd bring some order to the chaos that I created by combining abstract expressionism with sculptures and Happenings.



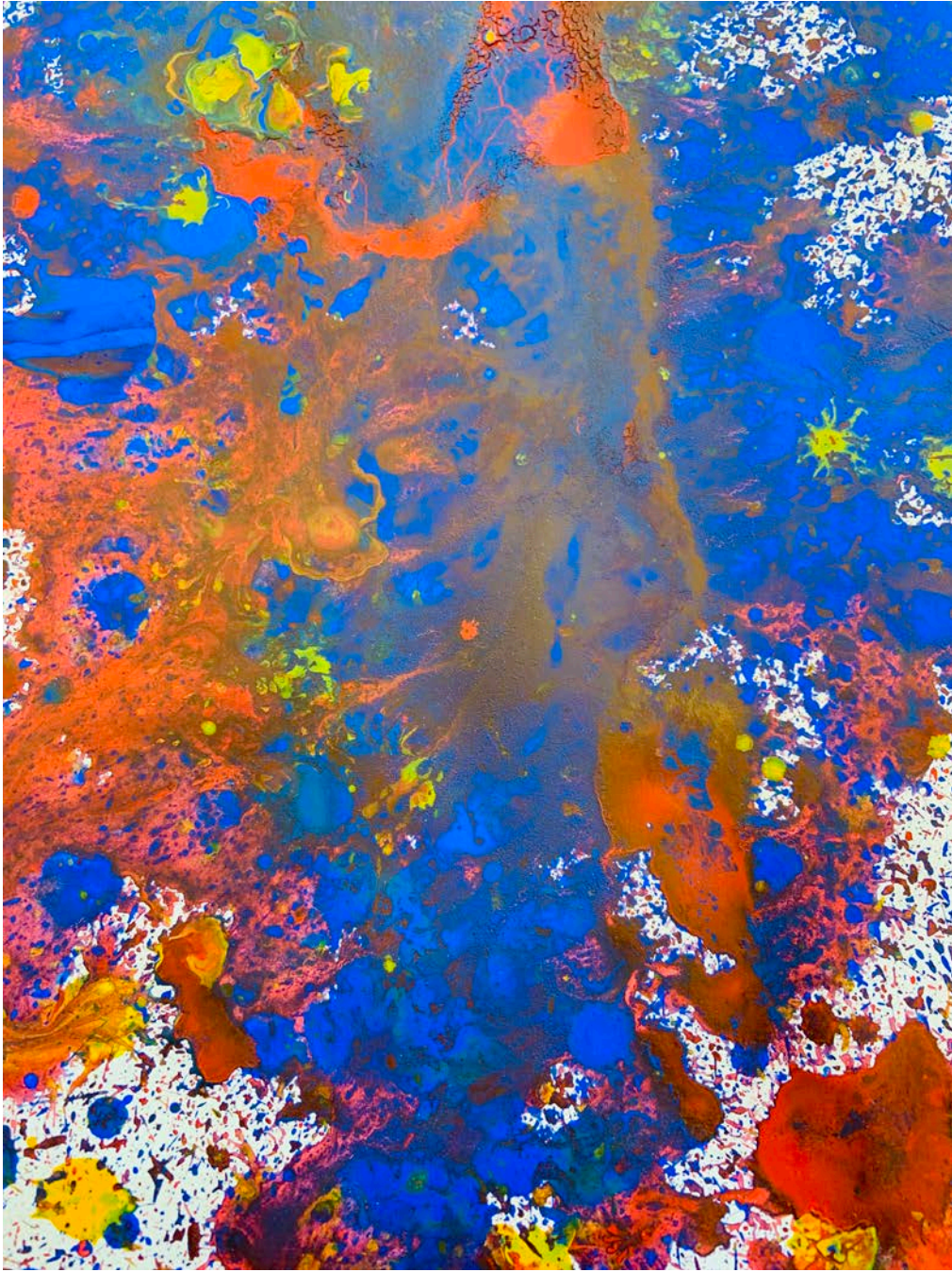


Again, all of the outcomes were different, and some gloves began to shrivel up, which meant that the paint clung on to the gloves and started to adapt to the shapes that the gloves began to form

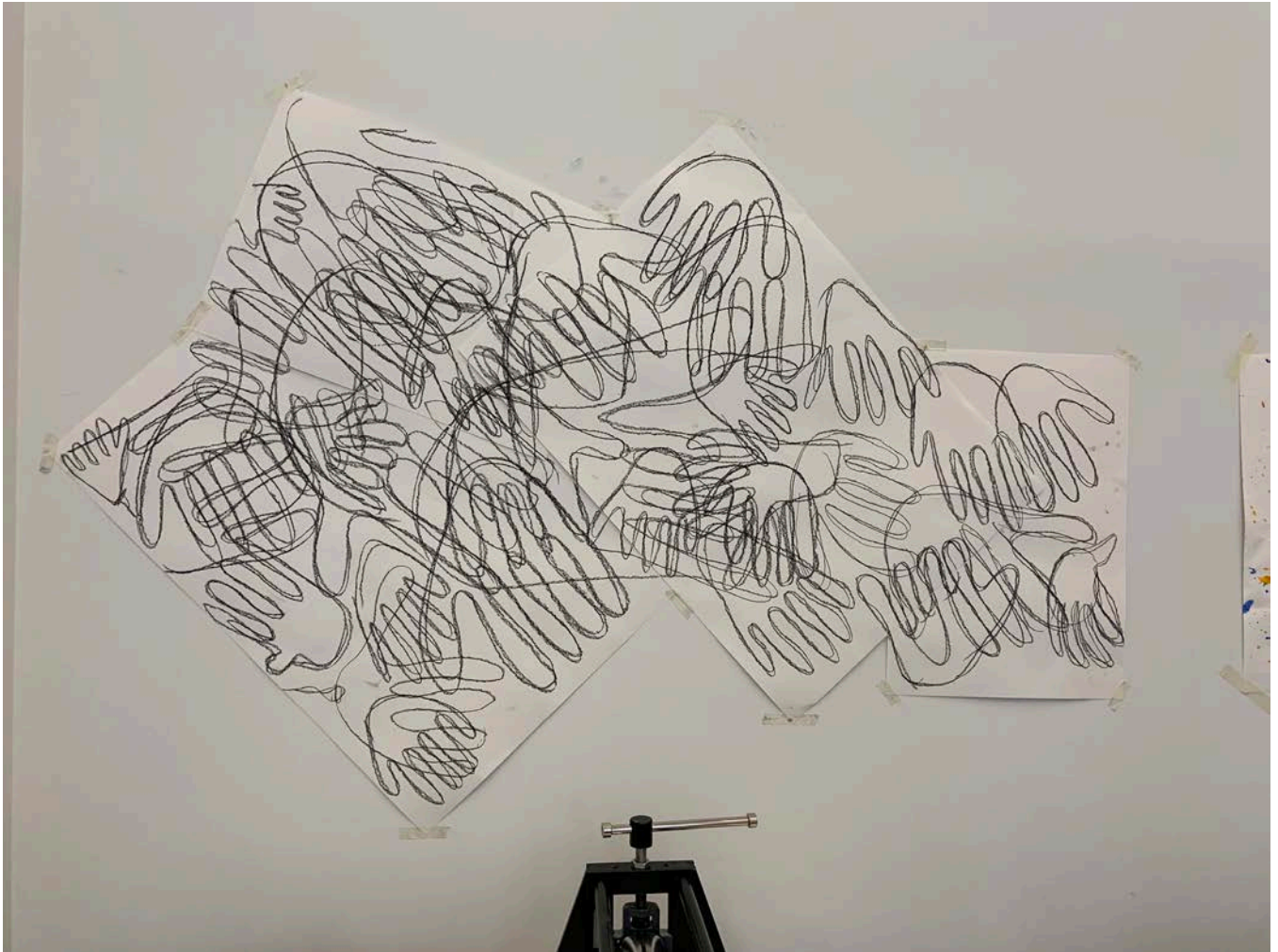




This painting is the result of the paint dripping from the gloves, and created a sense of controlled abstraction; most of the paint dripped to the lower half of the paper, but if I moved it down a bit, the results would have been very different. I consider this to be analog generative art since I indirectly made it (the gloves acted as a middle man), which meant that I had little to no control over what the outcome would look like, given the variables of things (such as the positioning of the paper in relation to the gloves, the height of the gloves, the amount of air in the gloves, the amount of paint that I threw on to them, and the speed at which the paint dried, as well as the amount of paint that fell to the ground in order to create the piece itself).

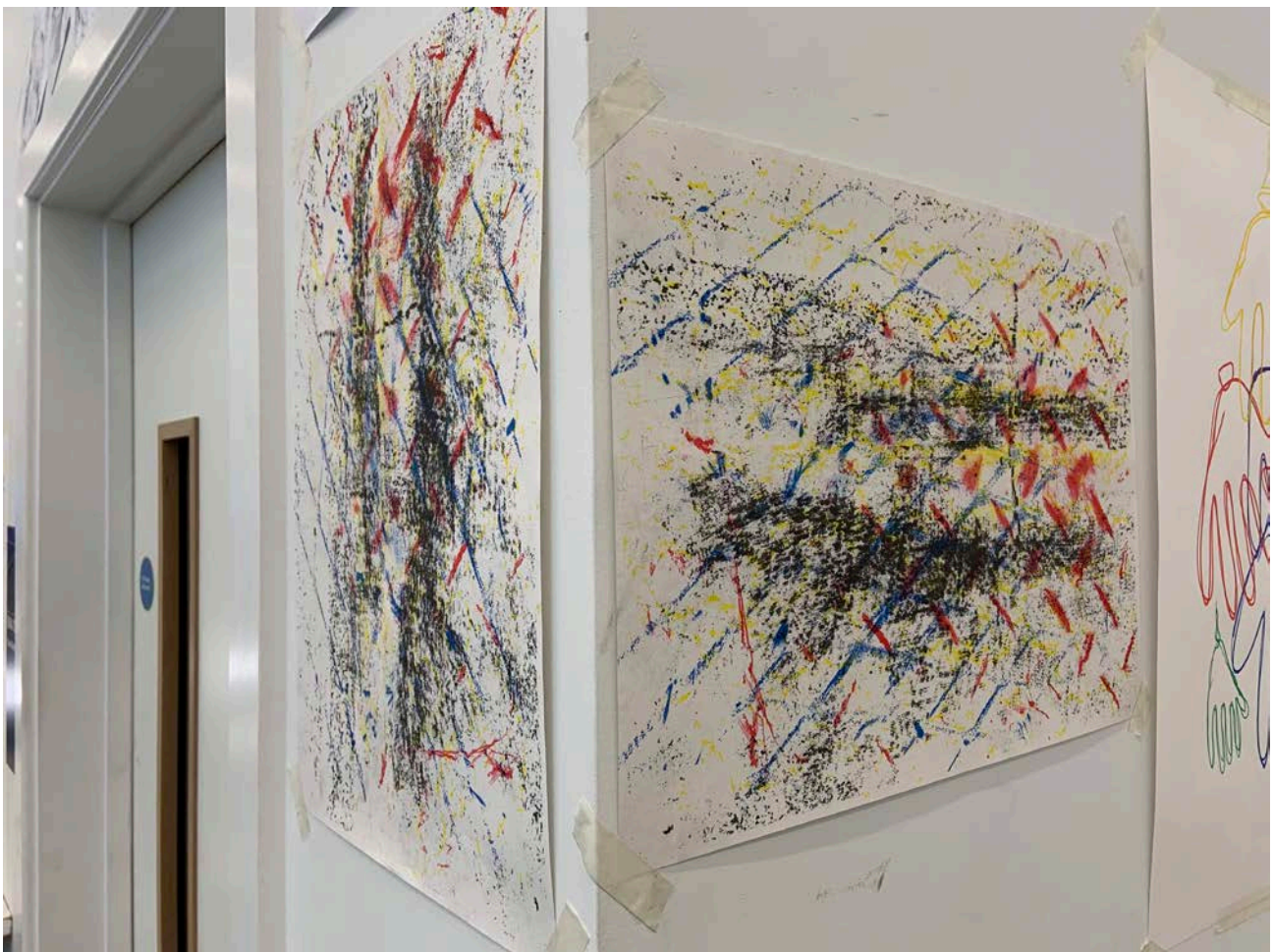


This was the result of another abstract piece that I indirectly created, by again, throwing paint on to the gloves, and having the paint drip down from them, as well as seeing how the colours interacted with each other, not only on the gloves themselves, but also as they fell onto the paper, creating a splash and creating an overall interesting piece to look at.



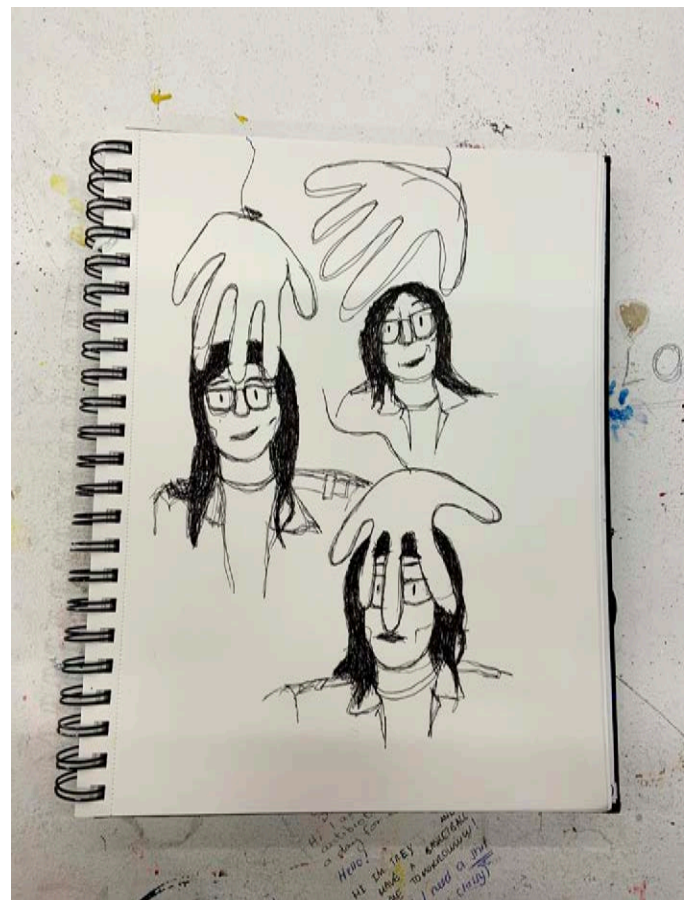
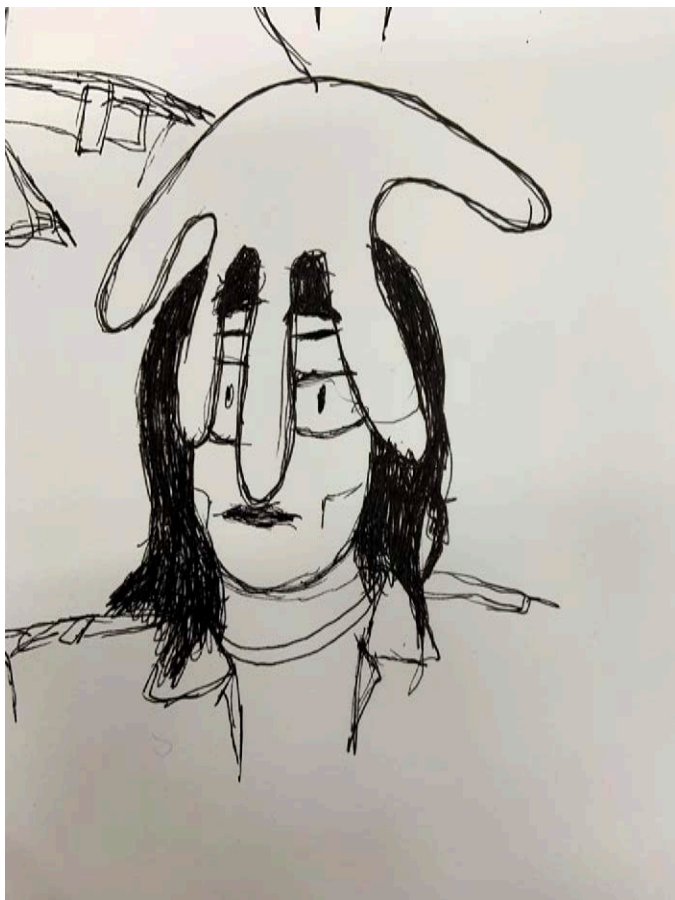
I also created a large collaged charcoal drawing of all the gloves, overlapping them in order to create an overwhelming amount of gloves since there was an overwhelming amount of gloves. The pieces of paper were assigned at random and I stuck them together in order to give the piece as a whole an interesting shape, and giving the illusion that this was just one piece, linking it back to the large collage of riso prints and rubbings that I did right at the start of this project, which contrasted the work I just did, making it feel more controlled.







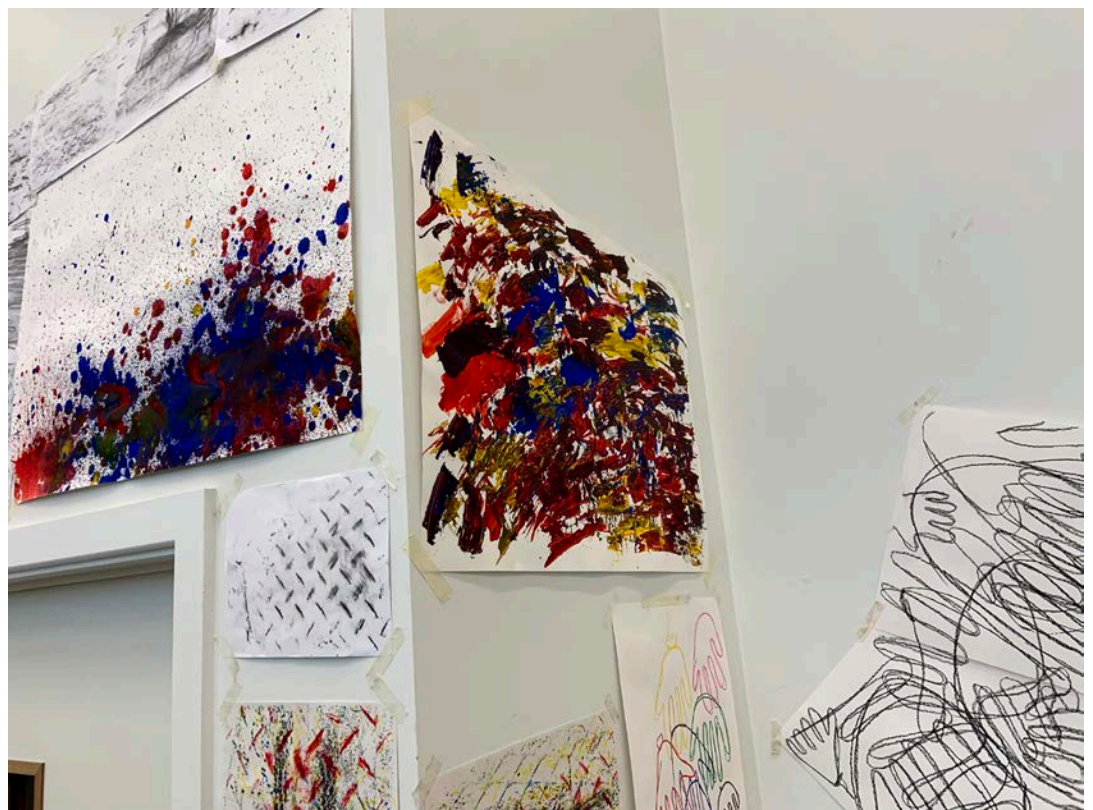
I repurposed the large collage of rubbings and riso prints that I did right at the start, so that they'd intergrate seamlessly with all of the new pieces that I created, and so that I could have my own designated area close to the gloves in order to make the work feel like one big piece rather than having a few pieces here and few pieces over there. Doing this brought all of my work together, and gave it the designated area in an art gallery look and feel so that anyone walking through the space would know that this was my own area and all of the was mine, in order to avoid confusion by displaying it directly next to other students' work. It brought the space together and to life, almost acting as an invasion of the space as it crept on to the walls and slowly began to spread on to other surfaces, with me essentially marking my territory in a shared studio space where there weren't any individual studios, but a fraction of a large desk to just about manage to work on.



Pretty self-explanatory, but I created illustrations based on the photos I took of me interacting with the space, and so that I could learn to make my girls not look like guys with long hair.

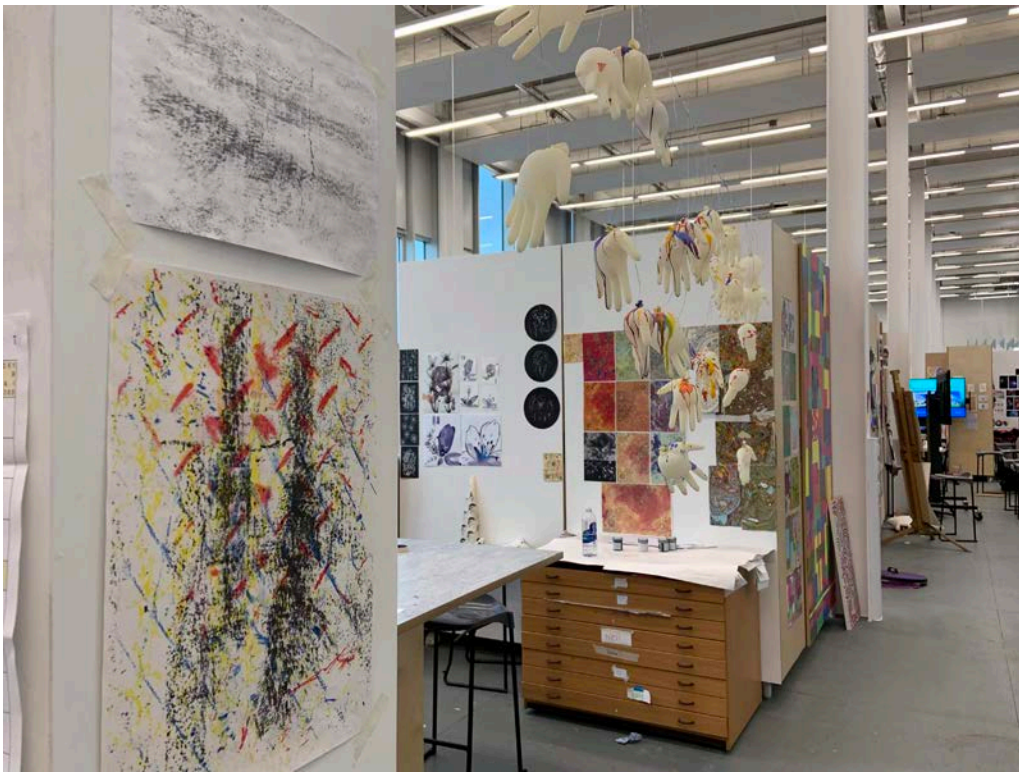


I call this one controlled abstract expressionism since I didn't throw paint on to things, waiting for an outcome to form as a result, but rather painted like a five-year-old and see what came out of it, and seeing how it contrasted with both the refined drawings and the abstract expressionist paintings I created, situating it so that it'd act as a gateway to both the spontaneous and the controlled aspects of this project, anchoring them both down and having a middleground.



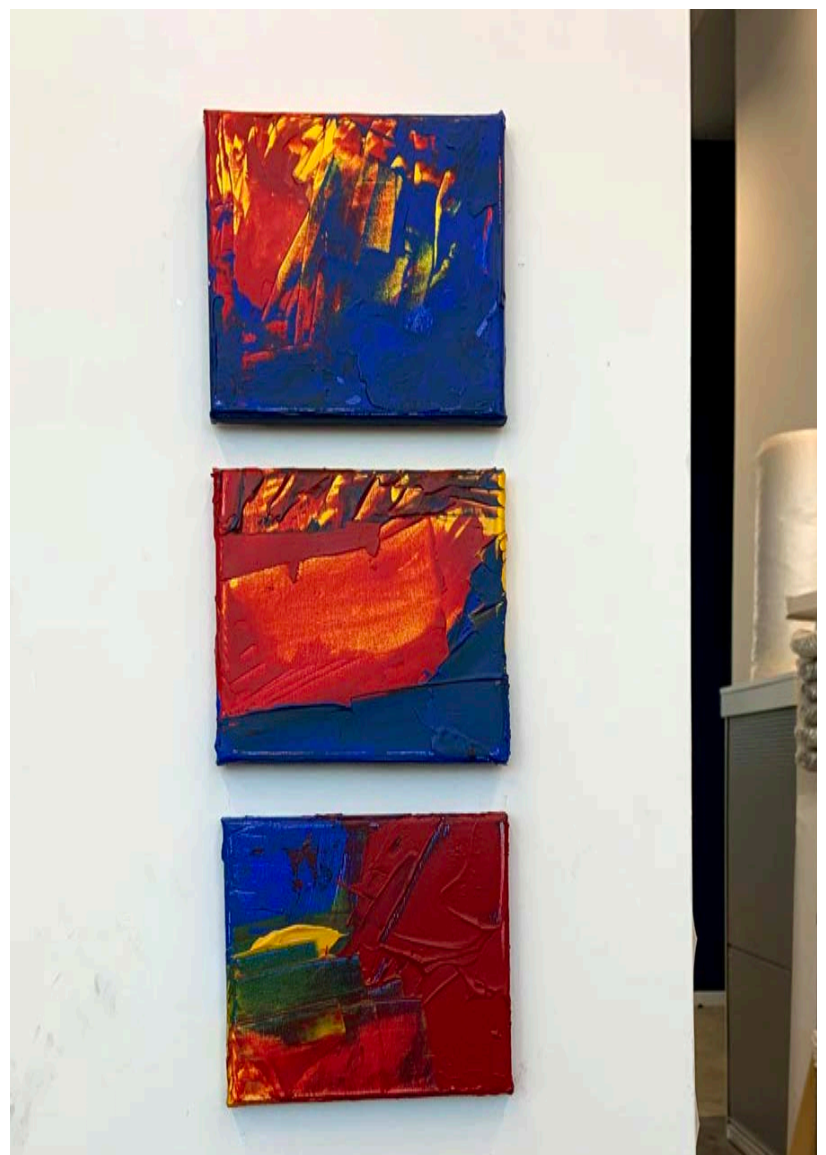


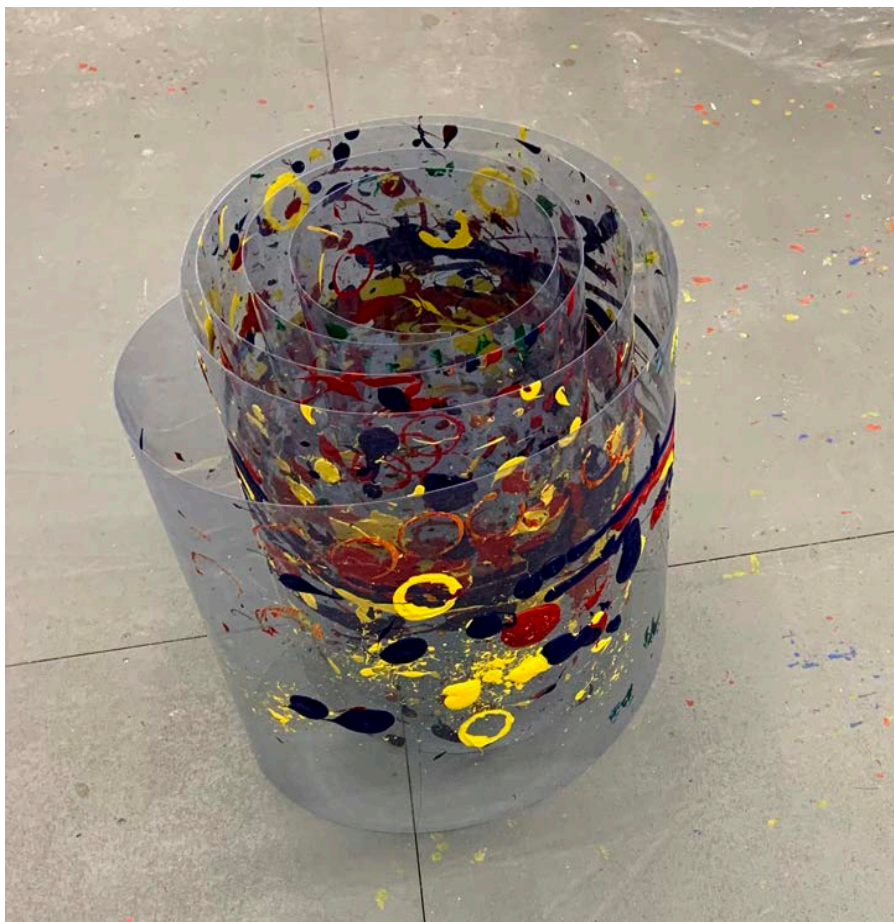
Again, I focused on the idea of a controlled abstract expressionism by scaling it down to the confines of my A4 sketchbook, so that it'd be hidden in plain sight, in contrast to everything else since that was simply put out there in plain sight and could be seen from the other side of the studio. Having a sketchbook for this project gave it a portable aspect, so that it wasn't all just one big site specific installation, and so that I could take a bit away with me if I wanted to.



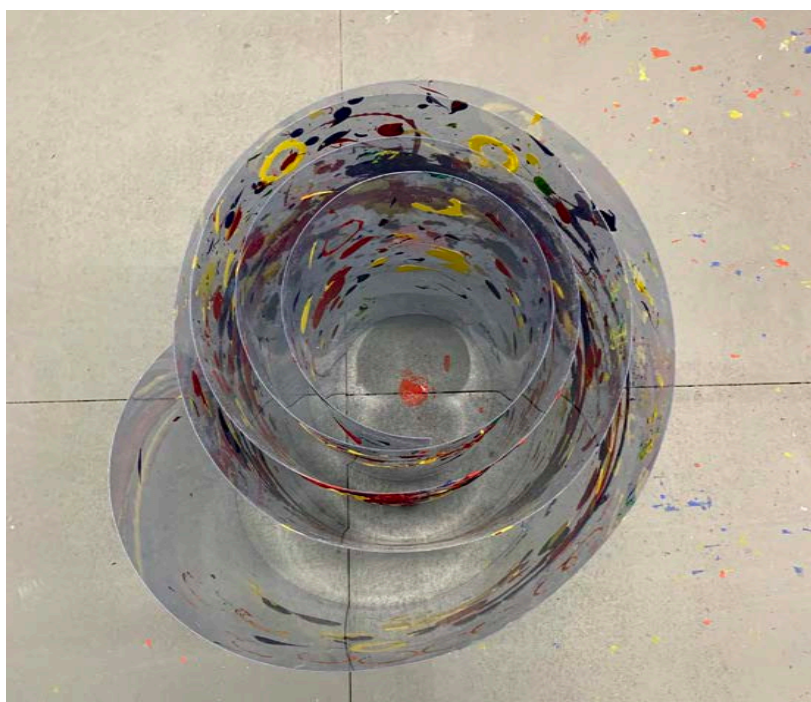
Whilst I did have my own space, other students' work was there and I had to be mindful about it, especially when I was throwing paint.

I also created a series of controlled abstract expressionist canvases in order to create a triptych of pieces, and so that it had that sense of portability, but this time in plain sight so that it linked with everything else in the project and started to bring things together in order to make the project feel whole and complete.





I repurposed my paint splattered plastic (which I did during the Happening, and originally planned to staple above the glove installation, but that was practically impossible) so that it wouldn't take up too much space and so that it'd have a sense of portability about it. Having it loosely rolled up meant that I could see different layers of everything at once as well as having it look like a portal to another world



TO CONCLUDE...

This was a very interesting and spontaneous project, with it feeling like a wild rollercoaster ride from the beginning to the end and working with lots of different things at once.

Additionally, this project was the biggest one that I've done so far since I created my own gallery space in the end to show what I did and having a bit of a chaotic process throughout, which propelled me out of my comfort zone, got me out of the confines and limitations of my sketchbook, and encouraged me to explore how sculptures interacted with a certain space, with the whole project itself being one big site-specific installation where I combined the 2D (mainly drawings, paintings and illustrations that I did) with the 3D (the glove installation), and anything in between (the paint splattered plastic which could either be 2D or 3D depending on its mood).

It was wild and it was bold, and it brought me into the spotlight as I came to have a curious and childlike insight and approach to how things could interact with each other and what I could do with all of the materials that I found, with all of this being inspired by the Happening, as well as being an addition and extension to the Happening itself.