

'Conjectural Recording Meets Material Processing'

Studio Planning: Towards November 2023. Britney Saywell

Mon	Tues	Wed	Thurs	Fri	Sat	Sun 
18Sept ← Wetlands	19	20 Studio ZL	21	22	23	24
25 Install Plan due	26 Pre-Install for Crit	27 Studio ZL, AN Discussion Critiques	28	29	30 Wetlands	10Oct
2	3	4 Studio ZL,	5	6	7 Wetlands	8
9	10	11 Studio ZL	12	13	14 Wetlands	15
16	17 Skip at Uni	18 Studio ZL	19 Condense Studios/ pack up	20	21	22
23	24	25	26	27	28	29
30	31	1Nov	2 Final Y3 Install	3 Install	4 Install	5
6 Install	7 Install	8 Studio summative assessment	9 Studio summative Moderation.	10	11	12
13	14	15 MVA Proposal workshop. 1 pm	16 BVA Awards Ceremony.	17 Open Day	18 Open Day	19 Deinstall and clean

Goals To Meet:

DISCUSSION CRITIQUES - WEEK 9 (27th September)

You will be expected to present work that develops on from TALK WEEK for this critique. The work must not be a test or “work-in-progress” (unless conceptually relevant), and you will need to treat this event like an exhibition that is open to the public. This includes the work, and any ephemera or statements, need to be produced to a “finished” standard. As a group, you will work with Visual Arts Staff to discuss and propose ideas leading up to this event, keeping in mind your wider project. This is an opportunity to set your final presentation in motion.

Research Document: Includes.

- Bibliography of references for ALL material consulted this year.
- A folder of 6-12 texts/selected material from your Studio Contextual Documentation that have directly informed your work this year and give context to your practice.
- A reference list of these 6-12 texts, with an Introductory Paragraph that outlines this selected material and explains its relationship to your practice.

CONTEXTUAL STATEMENT:

- Be around 400-600 words (Y3) written in your own writing style and edited for clarity of meaning, grammar and spelling.
- Locates your work conceptually, contextually, and critically.
- Use your own voice and be authentic to the nature of your interests and art practice.
- Use words accurately and avoid jargon.
- Cite any references in correct academic format: <https://aut.ac.nz.libguides.com/turabian>
- In line with AUT Social Media Policy (<https://bit.ly/2tOmsVK>) you should avoid posting personal, sensitive or offensive material. Consult a Lecturer if you are unsure about any content.

Who and what influences your making?

Who and what influences your thinking?

What am I interested in – where am I looking?

What knowledge do I bring & where does this come from?

What have I been researching?

What contexts do I paying attention to?

What contexts would be useful to look at and pay attention to?

Researching through making and doing

Researching from which contexts

Nurturing the relationship between practice and theory

AD23

X 1 Hero image

X 4 images and/or videos

150-200 word project description

This represents you to the art industry and to the broader public.

The project description should be clear, concise, and relate to the selected images and/or videos.

Ensure that the project description is well-written, proofread and professional.

Curriculum staff will check and sign off before you can upload to the website.

Wider Art Practice Scope:

- Material collection – clay, silt, reeds, wood, sand, mangrove shoots, tussock grass, dust, shell, toetoe, roots, seawater, salt,
- Audio – (Selah)collected field recordings, homemade sound via collected materials, voice imitations, and responsive guitar melodies. Whistle on-site and studio recordings.
- Photography – on-site recording
- Still image digital video work – on-site recording
- Drawing – on-site and responsive image-making (memory-related)
- Writing – on-site, off-site responses (poetry, narrative, factual)
- Processing found materials – heat, drying, mixing, separating, rubbing, liquifying, spreading,
- Returning items in a new state to the site. Returning material in the found state to land.
- Site installation
- Off-site installation
- Communal installation process – Responsive Artists.
- Archive project – Inhuman animacy – respect and honour in material politics.

*Limiting the field – Finding a focus: **Material Collection and Processing.***

I have decided to focus on the material collection. Looking into the material processing that takes place. moving between highly processed material that cannot return to the found raw form and the subtle processes that allow the material to revert to its found state once reintroduced to the site. E.g. wheeled clay vessels that will break apart at the touch of water. I will keep up the wide recording range but the installation will only show found material.

Supporting Paraphernalia:

As a way of incorporating the importance of the site and contextual voice of the materials I am using – I want to create a form of photographic paraphernalia/ marking to support the installation. – This needs to be easy to access whilst viewing the installation. It must be similar in aesthetic quality as well as conceptual support. I need to remember not to make it a loud piece – rather, to remain subdued in design and material choices. Colour choice etc

Audio Possibility?

If I am going to pick any other additional area it would be audio. Saying this I think it would be safer to go with our – rather focus on the existing material voice.

(This is a break my own heart moment.)

Pros	Cons
<ul style="list-style-type: none">- I can fill the particles in the air to create a unified environment for the materials to converse with one another and the audience.- It allows a profound statement to be made around the ephemeral nature of my wetland installations.- All material carries sense. Therefore, all material has sound or is capable of sound. – I would love to activate the sounds of the materials in their current state. Moving into concepts of sound memory.	<ul style="list-style-type: none">- The black chorded aesthetic often contradicts the natural wetland material aesthetics.- The equipment provokes a sense of performance. As though the material is performing for the audience. This notion contradicts the notion of inhuman and human conversation across middle grounds.- I take away the right for material to make its own sound or the viewer to carry their own sound relation memory to the static inhuman object, Sound Potential.-

SIDE PROJECT: Building an archive for professional practice.

+The written framework (Book).

The additional collections. I have some preconceived ideas about what I want from my material findings. – I am unsure of the control aspect I am playing here by having a desired outcome via form and aesthetic. – Surely it is the material that provides the aesthetic in and of itself.

What would my Installation look like if I walked in on it right now?

I imagine clay discs arranged organically over the floor – red clay. – dried, or bisked. - All water in the install and process needs to be sea water.

I imagine hollow pillars reaching the height of reeds. Made from mangrove clay. I am tempted to glaze fire the silt clay with reeds in it.

But I find the dried clay vessel that will crack and fallaway over time to add ephemeral delicate conversation – or tension in the installation. – if I use the red elastic clay I would likely have better luck in holding a form over time. The con here is that I may end up with the installation looking like anthills (I really don't want to have this happen).

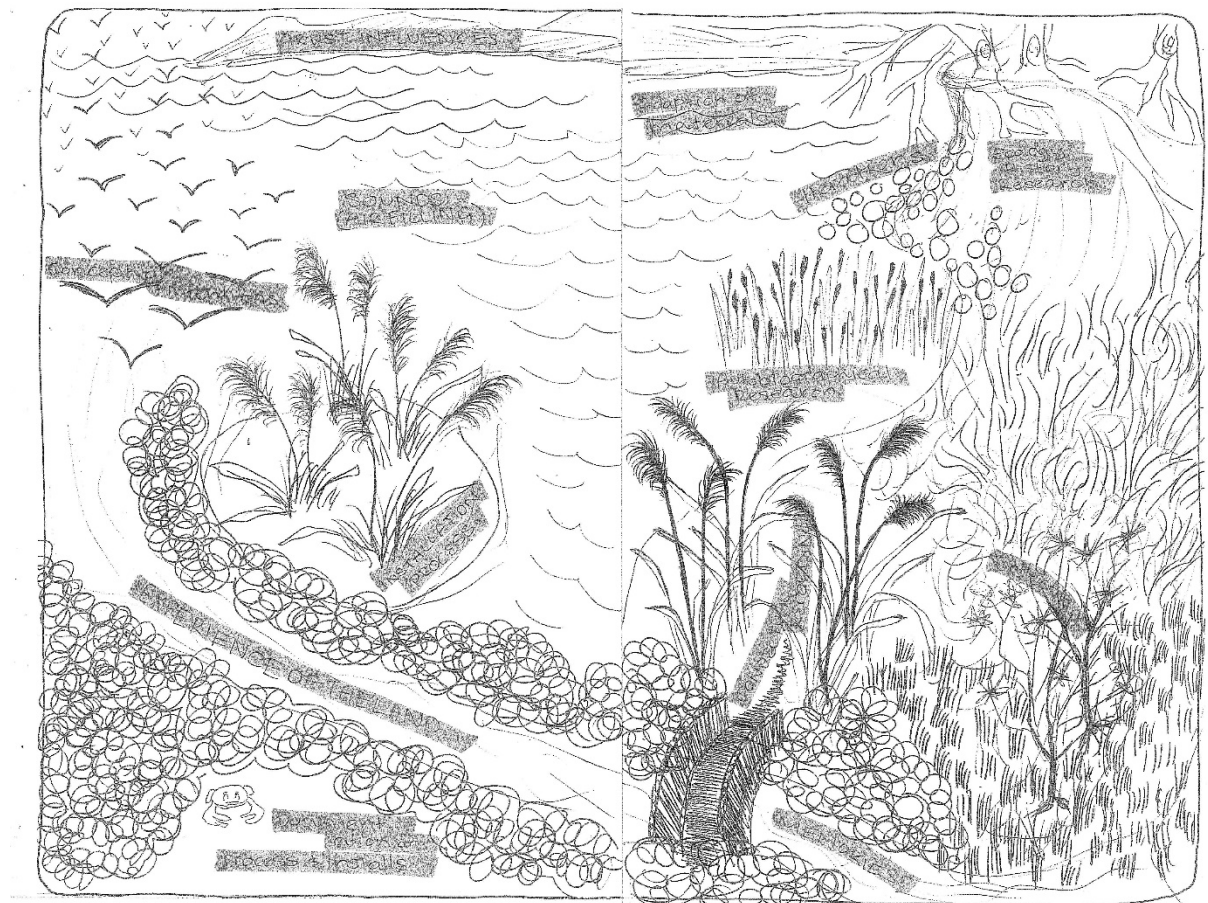
Another relation I don't want to see is a series of glory holes all over the floor. I want to move further away from the (What is inside the 'hole.')

Idea. I want to reveal the potential in the item we can see. Nothing is hidden – Material political right to speak and have being.

I imagine the installation to be a quite red and brown tone. The red is vibrant but lacks the wetland's subtle windswept nature. I want the installation to feel like it could change at the touch of a finger or the landing of birds or the movement of the tide. – the easiest way I know how to do this is through dust and fragile clay form.

I want there to be evidence of the care and respect I hold for the material through the way I position the insignificant raw materials in our world -Dust. “I can see you really took time to get to know the nature of the material you have found. I can see you really care and value them in and of themselves. Yes, you do provide a transformative agenda for the material in your installation, but you don’t disregard the capacity for collected raw material to hold its ground without human process. It is almost as though you have activated the voice of the material to the audience through your interaction with it over time. You see the material with a fondness and it is apparent in the way you share the material with us; the audience.” – Talk week summary .. Sonya and co.

Cohesive – Unified – Concise – Important – Refined – Clarity – Solid – Intentional- Settled





Revising My Ideas: I am inspired by this image I have taken of the wetlands. I find it to house properties of an installation such as material aesthetics, structure, direction, multiple entry points, an array of details. All the items in the image are all conversing on an equal playing field. We know that the tree in the distance is bigger than the grasses in the foreground. In the image, they both are measured the same height. This idea of a manipulated or alternatively arranged landscape fascinates me. I want to explore the similarities between the mediums in this image. I want to let this image lead the way I interact with materials on my final installation. I hope to see the colours and materials in this image presented in my installation. The array of textures and light play pulls me into a complex engagement with the wetlands.

Outwork Installs:

- 1 video work, audio and rope,
- 2 oblongers coated in shell,
- 3 oblongers installed back at the wetlands,
- 4 crumble the oblongers into a grit,
- 5 arrange the dust collection bucket alongside the oblonger grit,
- 6 A wet installation of red clay funnels,
– aware that the calcium will react with the water (steam/Heat),
- 7 hang all the mangrove shoot on string all arranged in the foyer. Coat the string with clay.
- 8 Clean off the rocks I have found and make an audio work with them. – installed appropriately.
- 9 Install only materials and hide a sound device in the work.
- 10 Create glaze-fired hollow cylinder mounds – install with sea water and the dust sitting on the water. Inside the hollow cylinders is either a speaker or water .. perhaps I propagate a plant from the wetland.. I could also fill them with grasses or reeds.
- 11 Create multiple raw clay dried hollow cylinder mounds from red clay. Install them in a dry work OR install with water in them to see the clay crack and become sludge on the floor.
- 12 Install the raw clay dried mounds in the landscape. Document the way the tide breaks away the clay and is left as silt in the water.

Needs To Do:

- Visit the Wetland for material finding only – use the camera to document etc
- Visit the Wetland with open recording – wide range of conjectural recordings.
- Try find the anchor rock: *2 views of an anchor stone said to be from the Tainui canoe in the Turanga River, near the end of Broomfields Road. It is a hydrothermal remant but was incorrectly said to be a meteorite.*



- Prepare for Discussion critiques ZL and AN – Final install and supporting ephemera.
- Go through my explorative installations 1 -12 (document)
- Collate a bibliography related to my art practice.
- Briefly summarise and address the relevance for each item mentioned in the bibliography,
- Annotate 6 min books or exhibits.
- Draft a contextual statement – ask for help from mates. 400-600 words.
- Update the Website with Installations from over the year.
- Update the Website with a new hero image.
- Update studio page for 2023 – includes all the work on my studio walls
- Update the bibliography on the Website page.
- Prepare images for AD23.
- Prepare a written summary for AD23. 150-200 words.

Sculpture
Interdisciplinary
Installation
Conjectural Recording
Archive
Landscape
New Zealand

Moving forward: Chat with Ziggy

Keep the ideas concise.

What if you chose an object that you are materially interested in; then you repeated it 500 times and had a massive installation across the floor? Large scale.

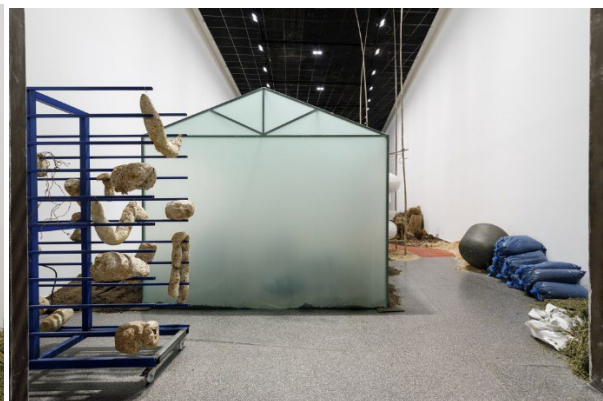
All one field – your installation is an image. Not a whole bunch of different images.

Reel in your practice. Pull it in so small that any additions in the latter months will be so intentional.

Installation Help: Lesson around cohesive installations.



Bilirubin Bezoar. 2019. Artist: Isadora Vaughan.



OGIVES 2021. Artist: Isadora Vaughan.

What if?

