

## ***Project Evaluation***

During the initial stage of development work, a range of experiments have been tried out through different methods and materials. Meanwhile I was lost and unsure about what's it going to be, with sketches going along to explore the possibilities. I was using lots of materials I hadn't used before and what I learnt about the materials and skills, and working with tools I fear will be valuable for my future projects, and it was useful for having completed this project by adopting metal.

The turning point that determined the direction of my final piece was inspired by the artist Jan Scankmajer, whose video works have had a major impact on me, re-watched 'Two Faces of Passion', research of the others 'Dimensions of Dialogue', 'Food' particularly – of how he create the story scenes with clay, the brutal way of how he explored the human relationships as being relevant to the concept of mine. I decided to replicate the same elements as a scene of two people facing each other, seemingly communicating with a table but obscure enough to imagine the story. In the end, this blueprint for the final piece has appeared to be the best so far among earlier experiments. As well as the supporting works - amounts of research in areas like 'sound art', 'neon light', which is quite diverse and inspiring.

There have been huge changes towards the final piece. At first, it was about the study of the sound from my research of Hitchcock's films. I thought about using opposite colours to illustrate the light installation in a dark room. Then considering the exhibition gallery space - it can't be added as a part of the main work but an experiment. I found it's hard for me to go forward and ask them questions – I pulled off and didn't do it for the social experiment. What's instead was my personal understanding (the distances, the 'face-to-face') and with the research I've been doing about human relationships. And also, the lack of

essential skill set made me left the sound editing too early. I shouldn't have asked instead of making plaster pieces, which was also days ahead of the plan. The planning or time management always is the one to be considered. I've learnt something from the progress tutorial – make small models first then will get more clearer picture about what I am going to do (materials or forms), instead of exploring without direction or time wasted on making the big size which won't be considered. I didn't just stick to plaster or found objects or ready-mades, but made my own chairs and tables. This is the first time that I've tried more and mastered the techniques, the tools, such as bending metal bars, cutting rods, burning steels, joint and polished those pieces into one chair.

The making of sound and editing, combining the light art is a technical challenge for me. Also of how sound and objects work together was a challenge and I couldn't manage to do it, but in the future project, I'm going to tackle those technical barriers and explore how they could (possibly) affect viewers psychologically.

## ***Proposed Research Resources and Bibliography***

### **Books**

William McDougall. *An introduction to Social Psychology*. Methuen & Co. London, 1908.  
<https://archive.org/details/introductionto020342mbp>

Donald Kuspit. *Psychostrategies of Avant-Garde Art*. Cambridge: Cambridge University Press, 2000.

Coldwell, Paul. *Finding Spaces Between Shadows : Surface Layering Memory*. London : Camberwell Press, 2005.

Elizabeth Armstrong and Joan Rothfuss. *In The Spirit Of FLUXUS*. Minneapolis: Walker Art Center, 1993.

Martin Thomasson. *Ingmar Bergman A - O*. Ingmar Bergman Foundation, Norstedts. 2017.

*Mircea Cantor - The Need For Uncertainty*. Oxford: Modern Art Oxford, 2008

Kathan Brown. *John Cage – Visual Art: To SOBER and QUIET the MIND*. San Francisco, CA: Crown Point Press, 2000.

Diane Waldman. *Joseph Cornell*. New York: George Braziller, Inc. 1977.

Kathan Brown. *John Cage: visual art: to sober and quiet the mind*. Sanfrancisco, CA: Crown Point Press, 2000.

Brian Eno. *Brian Eno: Light Music*. Paul Stolper (Gallery), 2017.

Stedelijk Van Abbemuseum; Tate Gallery. *Hans Haacke*. London: Tate Gallery, 1984.

Sophie Calle, Christine Macel, Centre Georges Pompidou. *Sophie Calle - M'as-tu vue*. Paris: Casse des Depots et Consignations, 2003.

Francis M.Naumann, Bradley Nailey, game analysis by Jennifer Shahade. *Marcel Duchamp -The Art of Chess*. New York: Readymade Press, 2009.

Dalia Judovitz. *Unpacking Duchamp - Art in Transit*. Berkeley, Calis. : University of California, 1998.

Jonathan Miles. *Vapour: Forests: the art of Daniel Gustav Cramer*. domoBaal editions, 2004.

Kimball Young. *Handbook of social psychology*. London: Kegan Paul, 1946.

### **Moving Image and Audio**

*Fear Itself*. 18 October 2015. [documentary film]. Retrieved 1 February 2016. Directed by Charlie Lyne. Narrated by Amy E. Watson. United Kingdom: BBC. Available online: <https://www.bbc.co.uk/iplayer/episode/p0351g0z/fear-itself>

*Psycho*. Alfred Hitchcock. Universal Pictures, United States, 1960. Clip available: <https://www.youtube.com/watch?v=5bieliX5KLQ>

Douglas Gorden. *24 Hour Psycho*. 1993.

*Vertigo*. Alfred Hitchcock. 1958. <https://www.youtube.com/watch?v=4WAXDIUOw-w>

Ingmar Bergman. *Face to Face*. Clip available: <https://youtu.be/az9VcC8Gqak>

Ludwig van Beethoven. Piano Sonata, *Largo e mesto in D minor, Op.10 No.3*. 1798. <https://www.youtube.com/watch?v=tRJodC37VQ0>

## **Documentary**

*Cinema Through the Eye of Magnum*. 2018. BBC Four. Available online:

<https://www.bbc.co.uk/programmes/b095vnk0>

*Civilisations Series 1: 2. How Do We Look?*. BBC Two. Available online:

<https://www.bbc.co.uk/iplayer/episode/p05xxvh6/civilisations-series-1-2-how-do-we-look>

*The Cult of Progress*. BBC Two. Available online:

<https://www.bbc.co.uk/programmes/p05xygy9>

*Madame Tussaud: A Legend in Wax*. 23 Feb 2017. BBC Four.

Available online:

<https://www.bbc.co.uk/iplayer/episode/b08cgm56/madame-tussaud-a-legend-in-wax?suggid=b08cgm56>

## **Interviews**

Michelangelo Pistoletto on his Mirror Paintings

<https://www.theguardian.com/artanddesign/2014/may/28/pistoletto-arte-povera-mirror-smasher-eco-houses-interview>

Marcel Duchamp interview on Art and Dada. 1956.

<https://www.youtube.com/watch?v=DzwADsrOEJk>

**Project Action Plan and Timetable:**

Week	Date Week beginning	Activity / What you are intending to do - including independent study	Resources / What you will need to do it - including access to workshops
Week 23	Feb 19th	Independent Research Week	Library
Week 24	Feb 26th	Re-edit Project Description (check the points / contents / key-words that have to be concluded); Add more research (library resources - books with artists work / visual images); Upload research contexts; Keep recording reflections about the inspirations from artists' related work; Finish / Upload the completed PPP – Online/ AM / Thursday	Library Research; Online artists' interviews; Read critical theories; Mainly at CSM Library
Week 25	March 5th	Find sound as samples - re-editing; Drawings (transfer words to visual ideas) on sketchbook; Experiments with materials - alginate and so; Progress tutorials (3D:	Samples editing 4D workshop; Plaster workshop

		Thursday)	
Week 26	March 12th	Progress Tutorials All pathways: Monday and Tuesday + 4D Wednesday + 3D Wednesday and Thursday	Plaster workshop (Tuesday)
Week 27	March 19th	Model clay heads with obscure forms and casting; Metal workshop - making chairs (rods / bars cutting...)	Metal / Plaster workshop
Easter Break Week 1	March 26th	Exhibitions/ Gallery visit The Freud Museum	Workshops closed
Easter Break Week 2	April 2nd	Exhibitions/ Gallery visit (private views) Stedelijk Museum Amsterdam	Workshops closed
Week 28	April 9th	Experiment with lightning devices (how to control the light - flexible neon cable); Continue the development work - chairs and a table (chair polishing, table painting...) Studio – install final main and	3D workshops Metal workshop mainly

		secondary work (April 16 <sup>th</sup> Monday)	
Week 29	April 16th	Deadline for work to be assessed: 2pm Tuesday April 17th	