

Unit 7 Project Proposal 2018-19 UAL Awarding Body / CSM Foundation

Candidate Name: Eva Dixon **Candidate ID Number:** 18020917

Curriculum Area: **Fine Art**

Pathway: **FA: Painting 1**

UALAB Unit: Unit 7: Art & Design Project Proposal & Realisation

Project Title: Intimacy through the Lens



Tracey Emin / video
How it Feels
1996



Richard Billingham /
photography
Ray's a Laugh
1995



Hannah Starkey /
staged photography
Untitled
May 1997

Section 1: Project Review

My choice to study painting was informed by 2D nature, use of oil paint and my inspiration primarily coming from painters. My specialisation furthered my knowledge in the origin and production of oil paint along with mediums that vary the qualities of the paint. My knowledge of priming and its effect on surfaces also, along with the order varying paint types can be combined to achieve affects such as cracking. More recently, my work has been more heavily anchored in photography. Initially used as references, my photos are equally as strong as my paintings and carry a directness from the time of capture to the print. I am overcoming my struggle with ownership in relation to my photography, I am exploring staged photography, as it allows more control (era and subject specificity). My knowledge of film speeds, under and over exposure and different formats has grown. My relationship with painting has caused me to look at photography through this lens, it also has allowed me to explore the creation of a 'painting' from collaged photographs and found imagery. I am interested in analogue, which I feel is more aligned with painting. My research has broadened dramatically to include a wider breadth of artists that fall in and outside of the painting spectrum. Namely Hannah Starkey, Tracey Emin, Bill Viola, Micheal Boormans, Daniel Segrove, Becky Beasley and Richard Billingham. I have looked at early colour cinema (with emphasis on Technicolor as much of my photography appears like

cinema stills.

Section 2: Project Concept & Description

I am interested in my sexuality, history and relationship past in contributing to my desire for intimacy. My neurological response to intimacy, its calming nature which I attribute to sleeping (considering I have insomnia and ADHD). My gravitation towards calming hand movements and ASMR in creating artificial intimacy. In a physical sense this is visualised in bedrooms and more abstractly identity, the linking factor being touch. I would like to investigate the effect of my parents delivering bad news on their bed, namely relocations and the death of my best friend and partner. The underlying sexual nature of beds directly translates to romantic intimacy I have not desired but allowed to happen. Moreover, the guilt and suppression I associate with suggesting my previous romantic relationships were less valid, despite my platonic emotions in identifying as queer.

I wish to investigate intimacy between others through replicating dreams with emphasis on the feelings and thoughts they brought around in the real. Determining whether it is possible to shed light on accepting my identity. In turn replicating relaxation style videos in a more visual than auditory sense to exacerbate touch, I have a compulsive desire to document day to day life out of fear for loss and forget, however, what always keeps distance is touch. Through film photography, projection, found imagery and collage I would like to construct a series of works that explore touch as an intangible component of death and more conceptually my desire for intimacy brought about by my sexuality.

I will take inspiration from cinematic stills and their narrative, literature relating to the science behind touch, personal experience (including the reconstruction (staging) of memorable strands of emotion within my parents bedroom). The replication and understanding of artificial/ stimulated intimacy, time in clarifying the validity of my identity. I would like to communicate extreme intimacy to intensify the viewer's loneliness. I will draw inspiration from the 1960's domestic life and living spaces (as shown by my grandmother) and the associated heavy saturated images I wish to create.

Section 3: Project Evaluation

(Approx. 100 words)

This provides an opportunity for you to explain the means by which you will reflect on, and evaluate, your work, as both a continuous activity and in summation at the conclusion of the project. The critical review should be referenced to the projects stated aims and be reflective and analytical of learning and achievement rather than a narrative of actions completed.

I will evaluate the effectiveness of my project through peer feedback, tutorials and critiques. I will also chart my progress alongside my planning calendar, the direction of my work in relation to my starting point on Workflow to measure the amount of growth or redirection of my ideas and the feeling of a separation between my past and present body of work, fully accepting ownership of my creations. The breadth of my experimentation and outcomes will allow me to understand my growth. The more relevant sites I have visited the more wide spanning my inspirations will be and the stronger my work for it.

Section 4: Proposed Research Resources and Bibliography

Bibliography (Harvard Format): provides an opportunity to formally record the research sources that you have used. You should record your initial research sources for the project proposal and then continuously update the bibliography as the project progresses. (See separate notes)

EXHIBITIONS:

Tracy Emins- *A Fortnight of Tears* (2019) [Exhibition]. White Cube, London. 6th of February – 7th of April 2019.

Unclaimed, *The Liminal Space* (2019) [Exhibition]. Barbican, London. 11th of February – 3rd of May 2019.

Bill Viola / Michelangelo – *Life Death Rebirth* (2019) [Exhibition]. Royal Academy, London. 26th of January - 31st of March 2019.

CINEMA:

YouTube. (2019). Bewitched Time Lapse Clip: Samantha Gets Ready. [online] Available at: <https://www.youtube.com/watch?v=f5qp3vAVX9s> [Accessed 26 Feb. 2019].

Netflix.com. (2019). To the Bone | Netflix Official Site. [online] Available at: <https://www.netflix.com/watch/80171659?source=35> [Accessed 26 Feb. 2019].

VIDEO:

YouTube. (2019). Realizing We Were More Than Friends | {THE AND} Georgia & Alyx. [online] Available at: <https://www.youtube.com/watch?v=GK7wOgORDYk> [Accessed 26 Feb. 2019].

YouTube. (2019). Am I The Jealous Girlfriend? | {THE AND} Georgia & Alyx. [online] Available at: <https://www.youtube.com/watch?v=WQCx6AS53Wc> [Accessed 26 Feb. 2019].

YouTube. (2019). TRACEY EMIN — SELECTED SHORTS (1995-1998). [online] Available at: <https://www.youtube.com/watch?v=ZbU6r-Cee2s> [Accessed 26 Feb. 2019].

YouTube. (2019). Non-TTL flash: How to use manual flash. [online] Available at: <https://www.youtube.com/watch?v=fJpGbTEQ8-Y> [Accessed 28 Feb. 2019].

WEBSITES:

Time. (2019). <http://time.com>. [online] Available at: <http://time.com/5379586/people-hate-hugged-science/> [Accessed 26 Feb. 2019].

Jones, M. (2018). Bewitched and the evolution of '60s gender norms. [online] SYFY WIRE. Available at: <https://www.syfy.com/syfywire/bewitched-and-the-evolution-of-60s-gender-norms> [Accessed 26 Feb. 2019].

Mousse Magazine. (2011). Becky Beasley "The Outside" at Francesca Minini, Milan •. [online] Available at: <http://moussemagazine.it/becky-beasley-the-outside-at-francesca-minini-milan/> [Accessed 26 Feb. 2019].

UCL Anthropology. (2018). Daniel Miller. [online] Available at: <https://www.ucl.ac.uk/anthropology/people/academic-and-teaching-staff/daniel-miller> [Accessed 26 Feb. 2019].

Barbican.org.uk. (2019). Unclaimed I Barbican. [online] Available at: <https://www.barbican.org.uk/whats-on/2019/series/unclaimed-the-liminal-space> [Accessed 26 Feb. 2019].

triggers?, W., Lambert, D. and Melin, L. (2015). Why is the bottom half my picture black when shooting with Cowboy Studio remote triggers?. [online] *Photography Stack Exchange*. Available at: <https://photo.stackexchange.com/questions/62063/why-is-the-bottom-half-my-picture-black-when-shooting-with-cowboy-studio-remote> [Accessed 28 Feb. 2019].

ESSAYS:

Www-ingentaconnect-com.arts.idm.oclc.org. (2019). University of the Arts London WebLogin. [online] Available at: <https://www-ingentaconnect-com.arts.idm.oclc.org/content/wk/bepha/2016/00000027/00000008/art00007> [Accessed 26 Feb. 2019].

Onlinelibrary-wiley-com.arts.idm.oclc.org. (2019). University of the Arts London WebLogin. [online] Available at: <https://onlinelibrary-wiley-com.arts.idm.oclc.org/doi/10.1002/ajmg.b.32343> [Accessed 26 Feb. 2019].

Rinehart, A. (2019). The Untold World of Oxytocin, Stress, and Life Adversity. [online] *Info.dralexrinehart.com*. Available at: <https://info.dralexrinehart.com/articles/stress-benefits/how-to-increase-oxytocin> [Accessed 26 Feb. 2019].

Tate. (2019). Art Now: Becky Beasley, essay 'The Outside' | Tate . [online] Available at: <https://www.tate.org.uk/whats-on/tate-britain/display/art-now-becky-beasley-outside/art-now-becky-beasley-essay-outside> [Accessed 26 Feb. 2019].

BOOKS:

Smith, J., 1997. *Different for Girls*. 1st ed. Random House, 20 Vauxhall Bridge Road, London SW1V 2SA: Chatto & Windus.

Linden, D., 2016. *Touch*. 1st ed. Random House: Penguin.

DOCUMENTARIES:

YouTube. (2019). How ASMR Became an Internet Phenomenon | Annals of Obsession | The New Yorker. [online] Available at: <https://www.youtube.com/watch?v=DxjfyBEI17Q> [Accessed 26 Feb. 2019].

Home · BoB

Learningonscreen.ac.uk. (2019). Home · BoB. [online] Available at: <https://learningonscreen.ac.uk/ondemand/index.php/prog/0803BCAE?bcast=114515733> [Accessed 26 Feb. 2019].

YouTube. (2019). How Technicolor changed movies. [online] Available at: https://www.youtube.com/watch?v=Mqaobr6w6_I [Accessed 26 Feb. 2019].

Learningonscreen.ac.uk. (2019). Home · BoB. [online] Available at: <https://learningonscreen.ac.uk/ondemand/index.php/prog/025453C3?bcast=78994685&sub=cognitive+> [Accessed 26 Feb. 2019].

YouTube. (2019). Maggie Rogers - Back In My Body - Official Documentary. [online] Available at: <https://www.youtube.com/watch?v=8cjINDUFqvo> [Accessed 26 Feb. 2019].

Learningonscreen.ac.uk. (2019). Home · BoB. [online] Available at: <https://learningonscreen.ac.uk/ondemand/index.php/prog/0D7D8452?bcast=122670682> [Accessed 26 Feb. 2019].

Learningonscreen.ac.uk. (2019). Home · BoB. [online] Available at: <https://learningonscreen.ac.uk/ondemand/index.php/prog/0160BEB8?bcast=49568681> [Accessed 26 Feb. 2019].

ARTIST INTERVIEWS:

YouTube. (2019). Becky Beasley and Structure & Material. [online] Available at: <https://www.youtube.com/watch?v=-BXvhfm2Jac> [Accessed 26 Feb. 2019].

The Independent. (2001). Richard Billingham: It's all in the eye of the beholder. [online] Available at: <https://www.independent.co.uk/news/people/profiles/richard-billingham-its-all-in-the-eye-of-the-beholder-9273785.html> [Accessed 26 Feb. 2019].

Section 5: Project Action Plan and Timetable:

To help you achieve your goals a provisional action plan/timetable must be attached. Your action plan should include what you are going to do, how you will do it and by when. The more time and thought you give to the planning of your project the more successful it is likely to be. Remember to consider time taken in visiting research sources, sourcing materials, questionnaires, access to workshops and tutorial opportunities.

SORT
VIDEO:
PAPER:

BY

THING:

Week	Date week begins	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 18th	<p>Independent Research Week, online research, reflection</p> <p>18th: research day, Tracy Emin White cube, online research, reflection, sketchbook work</p> <p>19th: Slade interview, Kew Gardens, sketchbook work, reflection and online research</p> <p>20th: Brighton: queer history, reflection and sketchbook work</p> <p>21st: butterfly sanctuary (The Broad Walk), book in visit to the art deco building in crouch end</p> <p>22nd: Imperial war museum, documentary and movie day, staged photography</p> <p>21st: READING LIST: - touch - different for girls - queer history - colour understanding</p>	
Week 24	Feb 25th	<ul style="list-style-type: none"> - purchase film for project - purchase flash and 70 – 130mm lens - purchase bed sheets and iron on heat transfer paper - 	
Week 25	March 4th		
Week 26	March 11th	Progress Tutorials in 202	

Week 27	March 18th		
Week 28	March 25th	Group review of progress Peer assessment of supporting work Tuesday 26 th : All contextual texts for Park handed in via Moodle. Work should be completed for Park	
Easter Break Week 1	April 1st		Workshops closed
Easter Break Week 2	April 8th		Workshops closed
Week 29	April 15th	Tuesday April 16 th : Deadline for submissions for King's Cross Final check of work for Sculpture trail Deadline for submission of video for LUX	
Week 30	April 22nd	Pack and install work for Park	
Week 31	April 29th	Make studio ready for assessment Peer assessment of completed works	
Week 32	May 6th	May 7 th 2pm; Deadline for submission of Unit 7 work	

Thursday 14th Feb

Project Proposal First Draft.

(At least sections 1, 2 and 3 completed).

Printed as hard copy and brought in to class.

Thursday 28th Feb

Project Proposal Final document.

(Sections 1, 2 and 3, improved after draft + section 4 and 5).

Uploaded as an electronic copy in a folder called 'PPP' in your Part 3 Workflow area.

Save the proposal using the naming format in the title of this document.

Learning Outcomes for Unit 7

Ask yourself these questions to ensure that your proposed project work will meet the assessment criteria.

- 1. What are the critical and contextual perspectives of your proposed project?*
- 2. How will you research, analyse and evaluate your ideas to help develop creative solutions?*
- 3. How will you solve complex problems through practical, theoretical and technical understanding?*
- 4. How will you adapt and use appropriate practical methods and skills for creative production?*
- 5. How will you use evaluative and reflective skills in order to take responsibility for your own learning, development and effective decision-making?*
- 6. How will you critically review the effectiveness and appropriateness of your planning, methods, actions and results?*
- 7. How will you effectively present yourself and your work to appropriate audiences?*