

**STUDIO PRACTICE REFLECTIVE STATEMENT**



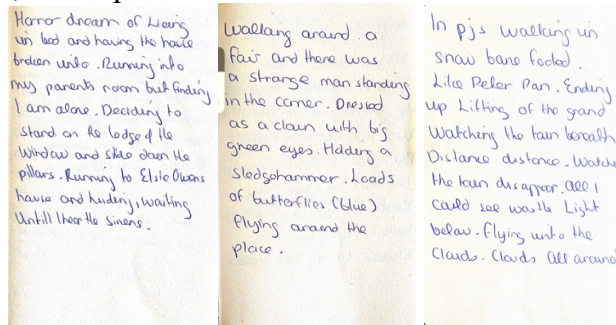
“The Mind”  
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At the start of semester 1, I initially was interested in the Psychology work of “Carl Jung” and “Sigmund Freud” and in particular their beliefs and theories regarding the unconscious mind which led to my interest surrounding dreams. According to “Jung” the unconscious mind is a “Shadow” of a real conscious mind and any dream that is portrayed is a message from our unconscious. Whereas Freud believed “dreams were forbidden wishes that had to be disguised”. In terms of research, I gathered and analyzed dreams from friends and undertook Jung’s process of interpreting dreams.

1. Write down the dreams in detail, 2. Make associations, 3. Connect Dream Images to what’s happening internally, 4. Interpret the dream

“Dreams are impartial, spontaneous products of the unconscious psyche, outside the control of the will. They are pure nature; they show us the unvarnished, natural truth, and are therefore fitted, as nothing else is, to give us back an attitude that accords with our basic human nature when our consciousness has strayed too far from its foundations and run into an impasse.”

Carl Jung, *Collected Works of C.G. Jung*, Volume 10, paragraph 317

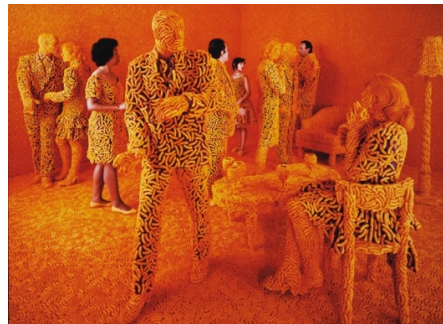


(Dreams collected)

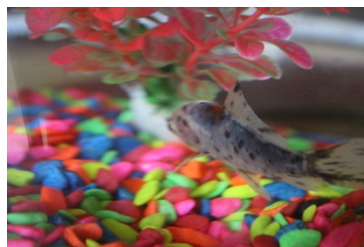
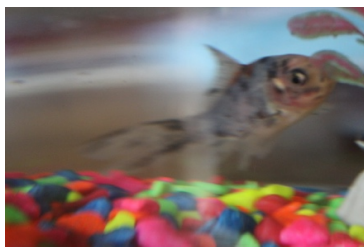
Sandy Skoglund’s surrealist shots and installation work really fascinate me .Especially the piece “Revenge of the goldfish” this installation demonstrates the symbol of “fear”. Skoglund’s images of her installation has a dreamlike quality and although goldfish aren’t a threatening animal the title transforms a mysterious scenario into something threatening . The bright orange colour creates a sense of warning . I was interested in Skoglund’s work because she highlighted this fear of the goldfish but also her use of the bold bright orange props. .



Sandy Skoglund, “Revenge of the Goldfish”,1981

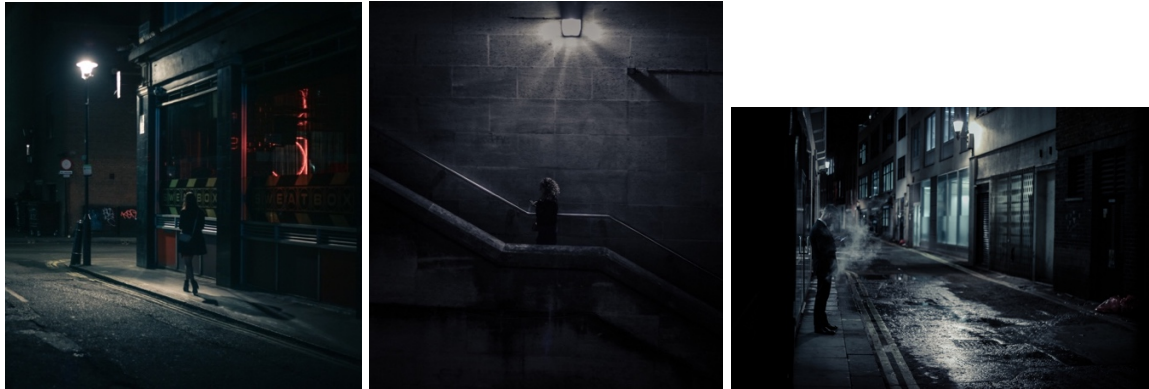


“The cocktail Party”,1946



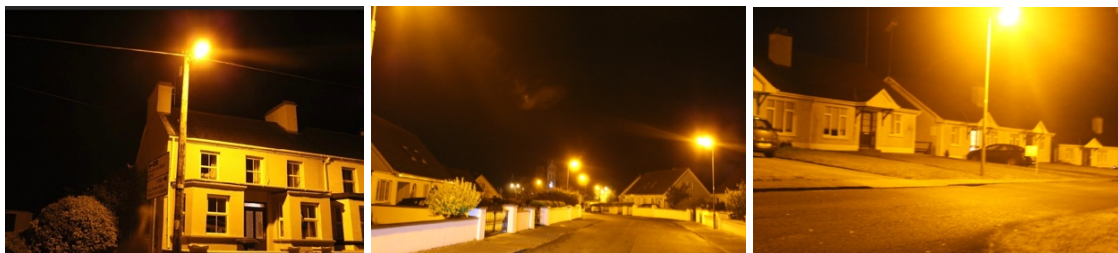
I watched the play “Krapp’s Last Trapp” directed by Samuel Beckett . The play is a quest for the unknowable , Krapp has a symbolic special need who is consciously or subconsciously submerging the vision of his life. He is battling his conscious state to his subconscious which evoked my interest in the concept of the conscious vs unconscious state of mind .

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



Edo Zollo, In the Darknight, (2017)

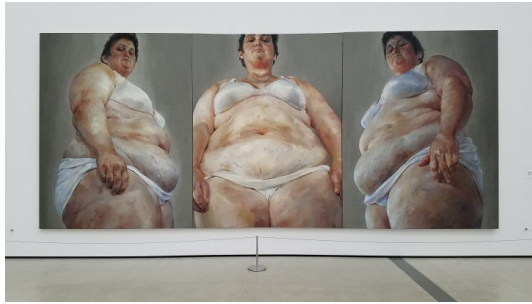
Edo Zollo’s photography about the street scenes in London really appeal to me because of the eery feeling the viewer receives. I like how he captures the startling white light against the phthalo blue darkness. One fears the dark , I want to continue my research into this unknown fear , play with luring lights ,Explore the concept of the effect of light , does it provide security or is it highlighting a warning ?



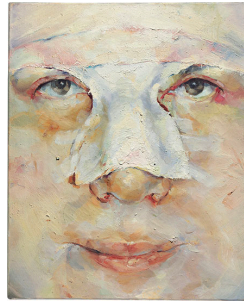
The dazzling orange streetlights of Strokestown is a light that I symbolize with home . This orange light provides me with a nostalgic feeling of familiarity and warmth but although night-time is associated with relaxation ,the streets become bare and peaceful and streetlights provide a sense of security and direction , the darkness and shadows that lie in the unknow generates a feeling of fear and anxiety in one’s consciousness but this fear is generated inside our imagination! This control our imagination has on our emotions will persist, and as a society we will continue walking home faster in the darkness then we would in the day time.

A big fear of every women is what lies beyond the unknowable comfort of light . I would like to continue researching “feminine fear” .I want to evoke a relationship between the acceptable and the unacceptable .The unknown borderline women fear to cross .The idea of introducing shadows creates a presence of life in the streetscape .Although we do not hear or see another human the shadows creates uncertainty. I would like to develop work regarding the depiction of gender and this whole idea of idealism .Jenny Savile’s work about Idealism is research that I’m thoroughly interested in .This idea that if there is no attraction should fear be present ?

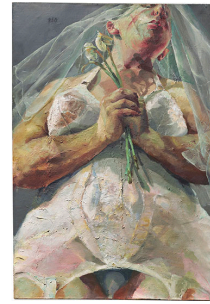




“Beauty is the beast”



“Cindy”



“Bride”

I started printing my photographs that I documented of the streetscape and the fish. When researching I documented the life and movement of a gold fish but also the stillness of a mackerel I sourced from my local fishmonger . When collaging I discovered excitement among the movement of the goldfish and this enhanced a feeling of life in the glowing orange abstract streetscape. Whereas, the still mackerel created a flat feeling in my collages . Salvador Dali was initially the first artist who influenced my surrealist dreamscape’s. Similarly, he was interested in the work of Freud .He depicted a dreamworld in which commonplace objects are juxtaposed ,deformed, or otherwise metamorphosed in a bizarre and irrational fashion. Dali portrayed these objects in meticulous almost painfully realistic and usually placed them within bleak unlit landscapes that were reminiscent of his homeland. Likewise, my collages are superimposed fragments of the fish and streetscapes reminiscent of my homeland Strokestown.



Dali “The Persistence of Memory”,(1931



Leonora Carrington “Ulu’s pants”, (1917)

I am also interested in the work of contemporary female surrealist painter Leonora Carrington .Carrington’s paintings and my collages follow the same concept . Her figurative dreamscapes filled with extraordinary and complex narratives are informed by her rich interest in mythology and fairy-tale. A quote from Carrington , “In classic paintings I look for the subconscious – in a surrealist painting the conscious”. Similarly, my paper collages are dreamscapes based upon the concept of collaging the unconscious mind with the conscious streetscapes.

To develop my collages and enhance the juxtaposition I decided to spray bleach on certain areas . Personally, I believe the spotted bleach bubbles remind me of the breathing bubbles captured in the photographs documented of the fish. I experimented with freezing the collage and watched the colour deteriorate into the blank white page leaving fragments of dispersed colour. Colour is a very important aspect of my collages .I would like to continue researching and develop work from my bleached work.



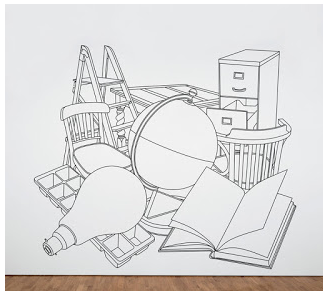


When I was starting to research any potential ideas for this semester I started to look at images I documented last year based on abandoned buildings in Strokestown. The one thing I found interesting was the abstract shapes found in the images. The abstract shapes found in abandoned buildings influenced my decision to start documenting the streetscape of Strokestown. Similarly, in both images I was able to isolate abstract shapes. The abstract shapes in both drawings follow a map of dark fine pen lines some in isolation others interlocking. The subject matter of my contour drawings is that of a surrealist dreamscape. Initially, I started my contour drawings in my notebook some from life, others from images. I am interested in the relationship between shapes. My drawings tend to consist of a transparent arrangement of shapes from my streetscape and photographs documented of my fish. My chaotic works encourage the audience to allow their gaze to oscillate between fragments.

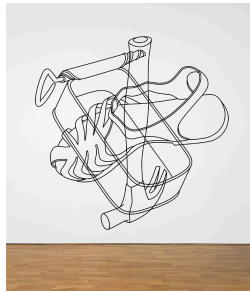


I wanted to develop my drawings out of my notebook however, a challenge for me was to adapt my contour drawings onto larger surfaces. I had to fold the transparent newsprint into sections in order to capture the same amount of detail I was obtaining in my notebook. From the newsprint I decided to develop my contour drawings onto canvas. One aspect I would

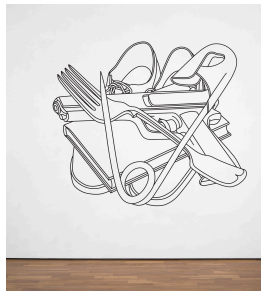
like to develop is the subjective embellishment to allow the drawing to be easy to identify and recognize. Upon researching I looked towards the artist Michael Craig Martin. Martins concise drawings present ordinary objects some interlinked others isolated . His subject matter and visual idiom make occasional reference to ready-made, surrealism and pop art. Martins choice of everyday objects is because ,“In the modern world objects so ubiquitous have become invisible and without special value” .Similarly, my subject matter the fish is an everyday animal , harmless but yet viewed in fear and it’s majestic movements are invisible behind the fishbowl. In today’s society people are so consumed with their lives they forget about the natural simplistic of the street they live on .Like Martin, I paired down my drawings to simple uninflected lines .



“Reading with Globe”, (1980)



“Hammer, Sandal, Sardine tin”  
,(1978)



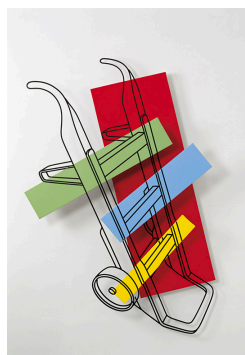
“Reading(with pin)”, (1979)



When developing my newsprint drawings I decided to draw on canvas. In the background I opted for a random colour which relates to the work of Martin . By selecting a random colour, the artist reverses the familiarity of the objects. I would like to continue developing my work influenced by Michael Craig Martin. I would like to bring my contour drawings to life and develop them into 3D- form . For potential 3D sculptures I researched artists such as Tony Craigg and Niamh Mcann.



“French trousers”,(1984).

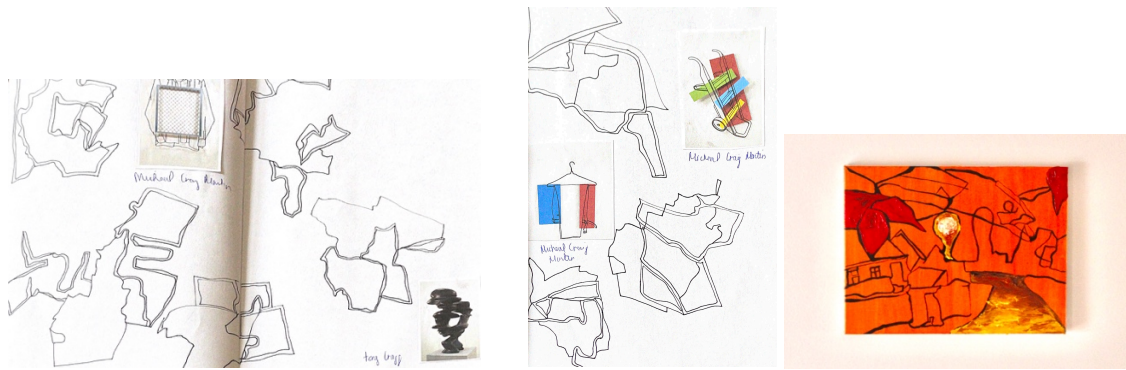


“Dolly”, (1983).



“Scissors(blue)”, (2013)





I decided to develop my drawing technique . Initially, I way using my contour drawing as a guide but Geardline O Neil inspired me to layer my contour drawing onto my finished painting. This act of layering my drawing on top of the finished painting creates a new dimension in my work. The technique Geardline uses of incorporating a childlike outline of a drawing creates a humorous and familiar feeling to her painting. Likewise, by me layering the contour drawing it enriches the simplicity of my paintings.



“Is feidir le cat Schrödinger an dá thrá a fhreastal”. ( 2014 ) “Dust”

Colour is a very important aspect of my work. However, surface is equally as important .Prior to my painting I prepped the surface by sanding down the wardrobe board and adding a thin layer of gesso. I always like to add a basecoat of usually burnt sienna or yellow ochre. I was influenced by Hilma Klint’s abstract paintings. I adore her work the boldness , colourfulness and untethered from any recognizable references. Klint’s work incorporates both biomorphic and geometric forms but it was her bright bold colours that grabbed my attention. I tried to incorporate bright bold colours such as the striking orange and in terms of my composition the fragments of the fish and streetscape always were geometric forms because it created a dreamlike vision. I experimented with French polish and sandpaper throughout my paintings. I thought it was a good idea to sand down areas of my painting to create a dream like effect but afterwards I realised that the sandpaper striped the quality of the surface. I also developed my work by incorporating the use of a paint knife .





“The Ten largest, No.3 Youth”, (1907)



“The Ten largest No.6 Adulthood”, (1907)



I also experimented with my contour drawings , I started painting my contour drawings underneath my painting in thick black lines and I also incorporated fabric in the form of barriers acting as a layout of the contour lines. I was influenced by Matisse’s textile work . I wanted to incorporate patterns of bold colourful fabrics to add a dimension to my work . The bright colourful fabric represents a window peering out into the dreamscape.



“The Pink Studio”,(2011)



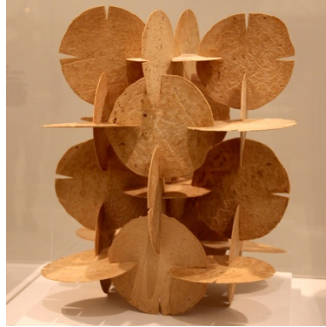
“Snow flowers”,(1951)



I wanted to develop my finished paintings so I decided to use the contour line layered on the painting as a guide for my electric saw. I decided to cut the painting into sections following the abstract shapes of the contour line. By cutting each section of the painting into abstract shapes it enabled each shape to have its own miniature world. “A piece is never finished”. I cut slots into each abstract shape to allow each piece to be slotted in order to create a 3D piece. Damien Ortega’s Tortilla inspired my slotted 3D sculpture . Like Ortega I am also interested in the way in which pieces are constructed . The artists Jean Dubuffet’s sculpture influenced my decision on how to document this sculpture. I really enjoyed the simplicity of his sculpture sitting on a floor leaning against the skirting board. This really reminded me of the struggles potential artists are facing because of Covid , always trying to think of clever ways to present work.



Jean Dubuffet, unknow



Damien Ortega "Tortilas",(1967)



When I was trying to gather sounds for my potential film work I spent a day in the tractor garage . I started to source material for a potential standing piece. I gathered exhaust pipes but quickly realised that the transportation of exhaust pipes is nearly impossible as I was restricted to think of work that I could carry up the stairs to the paint department in Ncad. I sourced unused sewage pipes in the garage and over the holidays I had developed a skill for my electric saw. The structure and shape of my standing piece relates to constructivism , abstract art that reflects the modern industrial world. This is a **failed piece** because when documenting this sculpture I wasn't able to find a location that benefited and brought the sculpture together and also I would like to continue researching for potential material that is more suitable. I would also like to develop my second painting's sculpture. In terms of artists I researched Siobhan Hapaska, Marcel Duchamp and Elina Brotherus



Siobhan Hapaska  
Snakes, Apples,(2018)



Elina Brotherus  
one minute sculptures, "Organisation of love", (2007)



I wanted to explore light and layering while using a projector but unfortunately the projector got delayed so I was unable to continue my research into light. However, after receiving the projector I would like to undertake a research project exploring . For this current project I used the projector to introduce the shadow of a human figure. Elina Brotherus work influenced me.



“Gelbe Musik with Sunflowers, (1974)

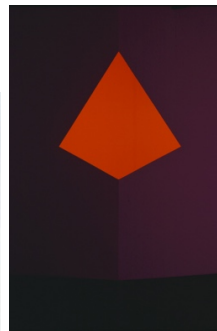
From creating my contour drawings, I wanted to try and develop my abstract landscapes into a 3D hanging piece. Sarah Sze’s sculpture of household objects “Seamless” influenced my 3D hanging piece. Sze’s sculpture sweeps across the room in a way that appears “Seamless”. She makes use of everyday cheap objects and expands her sculpture into doorways, corners and even behind walls. I personally really enjoy her sculptures because her work is built to respond to a specific space in a Gallery. For my installation I wanted to suspend and build a work that would respond to the space in my attic. My attic has a structure of wooden planks and the structure and shape in my installation relates to fictional dreams of the unconscious mind and the conscious streetscape drawings. I sourced the cardboard from my family’s business. Using the cardboard and a blade I cut the shapes out of the drawing .I wanted to recreate an installation that revolves around a light. I wanted the light to enable an emotional experience that in my mind revolves around the unconscious mind. James Turrell was a light artist I researched. I like that Turrell’s light rooms are soft compositions and how his atmospheric installations revolve around the sensual and spiritual perception of light. Simon Patterson’s work “The Great Bear” reminds me that my installation is a physical moving map.



“Seamless”, (1999)



“The Great Bear”,(1992)

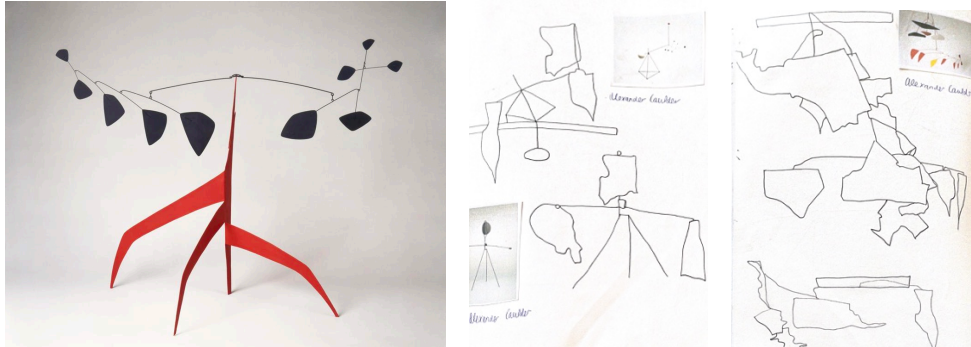


“Raethro II Red”,(1969)





I would like to develop my installation. I have an interest in Kinetic art. Throughout my project I have been exploring movement. I would like to develop a moving piece holding the abstract shapes of my installation. Like Alexander Calder I recognize that there is an intrinsic element in sculpture, the viewer becomes part when they are forced to choose a certain angle to view the sculpture.



“Southern Cross”, (1963)

For making my experimental films I observed and related to the works of John Smith. The structure of Smith's films is stunningly simple and deceptively subtle. In particular the film “Blight” was highly influential, the rhythm, emotive soundtrack is partly musical and partly a collage of voices. For my experimental films the soundtrack incorporates natural sounds associated with my “space” with fragments from recorded conversations of my family, sounds collected from everyday objects, sounds generated from the tractor garage and deliberate voice messages. Like Smith's films I constructed my film from research of real events. The voiceover in my film was linked with the everyday struggle of the “Covid” while also exploring the theme of nostalgia.

Similarly, like Smith I tried to record close up creating a sense of mystery and anticipation through the withholding of visual information. Smith depicted the destruction of a London street and I depicted the destruction of my life in the hands of Covid 19. Smith plays with the power of language which is an element I displayed and highlighted in my film work.

**John Smith**

<http://johnsmithfilms.com/>

**John Smith:** Lecture and Screening at Glasgow School of Art, 2013

<https://vimeo.com/63318563>

*Over the past three decades John Smith has developed a body of work that deftly subverts the perceived boundaries between truth and fiction. Drawing on the raw material of everyday life, his meticulously crafted films rework and transform reality, playfully exploring and exposing the power of cinematic language. The lecture includes excerpts from the following films; Om, 4 min, 1986 Gargantuan, 1 min, 1992 The Girl Chewing Gum, 12 min, 1976 Blight, 14 min, 1996 Worst Case Scenario, 18 min, 2001-3 Pyramids/Skunk, 16 min, 2006/7*

**John Smith** talks about *Black Tower* (1985-87) <http://www.youtube.com/watch?v=2W5Wsh-FOMk>

Throughout my films the viewer will notice a feature of long red nails. Stereotypically a woman wearing red nails is seen as alluring and sexually engaged. Lucy Gunning's film work of “Climbing around my room “is wearing a red dress. The feature of red plays a dominant role in my film work with the long red nails and the red paint. I am passionate in engaging in a very “now” moment, 2020 has highlighted the year of sexual harassment among young Irish girls, a problem that has finally been exposed. An evident feature in my film is “fear” fear, is felt by every woman who has been sexually harassed. Similarly, like Gunning the use of red makes it difficult to resist interpreting the scene as a metamorphically sexual one. The

caressing of the wood is a way of me engaging with my space like how Gunning engaged with her bedroom. It was a psychic event played out in a cycle of perpetual, physical motion. I also engaged with Alvin Lucier “I’m sitting in a room” piece. I was fascinated in the way Lucier layered his repeated speech and distorted it until the speech was replaced by the pure resonant tones of the room itself.

**Lucy Gunning , Climbing around my room** B01.Claire

<http://museum.cornell.edu/collections/photographs-video/video/climbing-around-my-room>

**Alvin Lucier , Im sitting in a room**

<https://archive.org/details/residuum-i-am-sitting-in-a-room-mp3>

In C01.Claire clip 3 I experimented with the over layering and distortion of speech. I was also highly influenced by Barbara Probst, Probst’s photographic work consists of multiple images of a single scene, shot simultaneously with several cameras. Similarly, my shutter shots were shot simultaneously while engaging in my installation. Although my photos are of the same project and are taken simultaneously, they provide a sense of movement and time. I would like to continue researching shutter shots like Barbara Probst, set up cameras to have different perspective images. I would also like to continue to research experimental film. I would like to be able to create mysterious and layered work like Peter Campus.



“Exposure at Nyc”, (2000)

**Peter Campus**

*Three Transitions* (1973)

[https://www.youtube.com/watch?v=FkRip2MUK3U&feature=emb\\_logo](https://www.youtube.com/watch?v=FkRip2MUK3U&feature=emb_logo)

<https://www.moma.org/collection/works/88833>

I am also interested in the work of Hollis Frampton and in particular his film work “Nostalgia”. It is clear he is working with the experience of cinematic. The structure of Frampton’s work is an aspect I tried to incorporate in my own a simple structure with a junction of sound and image. On the soundtrack we hear Frampton’s comments and reminiscence about the photographs. We are introduced to anticipation and memory an iconic theme I try to portray in my experimental films. I like the use of the burning photo in terms of a clock which Frampton narrates, mythologizing his own art. Very similar to my own experimental film “Nostalgia” is mostly about words and the kind of relationships words can have with images. Nostalgia liberates the imagination rather than entrapping it. It raises a question, a question I am also researching a question about now and then.

**Hollis Frampton**

*Nostalgia* (1971) 38mins (Voice: Michael Snow)

Part 1 / 4: <http://www.youtube.com/watch?v=voMDL1TgTh4>

See also Parts 2 / 3 / 4 (uploaded in 4 parts)

<http://www.criterion.com/films/27945-a-hollis-frampton-odyssey>

I am also interested in the work of Jan Dibbets. His work *Louverdrape* is highly influential. This idea that sound can change and interpret film differently is something I have been researching. Refer to film E01.Claire clip 3

**Jan Dibbets**

*Louverdrape* (1971), 16mm Colour, Silent, 5secs Looped

[https://www.youtube.com/watch?v=gy9h3O8cF\\_Y](https://www.youtube.com/watch?v=gy9h3O8cF_Y)

This is a silent film - the audio has been added by the person who uploaded the footage.