

Lily-may
Priest
Final Year
Process Book

Yellow is
Material
research

Baby Pink
is
for feedback

Pink
is
for Research

Blue
is documentation of
experimental
and
final

Key for
background
colours

Black
is
for
BAAAD Press
Design
and
Media.

The colourcheme of
this process book
is to match display
structures.

Manifesto

Tradition
Vs
Sustainability



Value everything

Experiment!!

Record time!

‘The Metamorphosis of life’s meaning and value’

My work explores the ideas of death, mortality and relevance of the deceased within the living realm. Through objects symbolism and ideology.

Kate Malone:



Kate Malone in the studio is a YouTube video about Kate's work within her studio in Kent. The piece she shows started without an original outcome in mind its very organic and it just adapts as she works on her pieces. She describes how it's difficult to create creative pieces that will have future reference. The video is styled as a tour and is not fully informative about her work however i like the sculptural form and used this as inspiration.

Youtube.com. 2020. Kate Malone in The Studio. [Accessed 11 July 2021].

Walter Keeler

“Making pots is to create something that actual live in some way and keep the vitality of the making process”. The work by Walter keeler interested and inspired my own use of alternative kilns for example my use of barel firing which can be seen in my initial experimental clay pieces Spheres, Shatter and The flash .Walter keelers own career shift made me consider my own practice and how my career may shift from my individual practice to a teaching profession.



2021. [online] [Accessed 8 October 2021].



Michael Cassan

An influential potter who was a big figure in the potter community post-war within Britain. The article goes into how Michael was a charismatic person who did not voice a philosophy about pottery but contributed towards it. Micheal cassan helped me with teaching myself pottery and made me consider varying forms that clay can be sculpted into.

Gordon Baldwin

The exhibition pieces date from the 1960s onwards, Gordon Baldwin is described as a world-renowned ceramic artist that is pushing ceramics away from its traditional function towards more sculptural pieces. The piece Vessel from the Enigma series really captures and inspires me to think of ceramics and pottery and create work such as my series shattered that was inspired by the way Gordon Baldwin takes pottery away from its traditional form and creates monochromatic multidimensional pieces that are more sculptural and textural than the traditional pot.

Gordon Baldwin



Vessel from the Enigma Series, 1986. The Anthony Shaw Collection-York Museums Trust, Gordon Baldwin

Going Fluid

The architect Gottfried Sempler states “our Language lacks a general and comprehensive expression for all the arts whose common material basis or primeval material... its potters clay –that is, those arts whose common material primeval technique consists of giving form and shape to a plastic soft paste.” (E-flux.com. n.d. [Accessed 19 July 2021].).

Also, the act of ceramics can be archetypal interments of death which means that its designed vessel is intended for ceremonial and memorial purposes. These vessels become a link between the living and the non-living giving them a purpose and meaning within the domestic realm.

Sempler considers these vessels as “trans-biological instruments” (E-flux.com. n.d. [Accessed 19 July 2021].).

“Thus, the deceased can only be eternally ceremonialized as long as they are able to occupy and transform real estate, virtual estate, and the human body, and if they remain culturally and financially productive.” (E-flux.com. n.d. [Accessed 19 July 2021].).



Hydriotaphia, Urn Burial; with an account of some urns found at Brampton in Norfolk.
Sir Thomas Browne and Sir John Evans
Leopold Classic Library.(book)

Hydriotaphia, Urn Burial; with an account of some urns found at Brampton in Norfolk.

Sir Thomas Browne and Sir John Evans

Leopold Classic Library.

This book explains how original pieces by him were published anonymously in 1642 and how in his early 30s his character was very vain, superstitious and his behaviour was full of rigour. Documenting archaeological finds and analysing their links to funeral traditions/ceremonies. This book inspired my own book titled Shattered which in a similar style uses monochromatic images to document archaeological historical appearing pieces.

Initial images of starting experimental work

Experiments

These initial pieces were made over the summer the orange and green coloured trinket dish is the best experimental piece this far. This piece made me realize that wrapping experimental pieces can sometimes help the chemicals within the wire, paper or feather surrounding the piece to react more successfully in the firing process. The smashed sculptures showed me that I needed to alter the thickness and not make too many pieces of clay join as it makes the sculpture more susceptible to cracking or exploding. The experimentation of combustibles thus far has been varying and the most successful combustibles have been a cabbage leaf that produced a red spotting pattern on an eggcup and the copper wire. The least successful combustible has been salt as it provides no coloration to the piece however it does prevent any pattern forming so I could use this to block pattern on certain parts of a piece.

Equipment

Incinerator bin, clay tools, ruler, rolling pin, brown paper/ newspaper, kindling, logs, waste materials (feathers, wire, paper, food scraps and masking tape.), Lighter, clay (high firing), water, salt , alcohol and formers (glass jar and plate.), Oxides, plaster, bowl, rubber bands, blender, brushes and glass jars.





Jhon leach

The Muchelney kitchenware range that John created in 1964. He created this range with sustainability and nature in mind. The work documented within this article is very entwined with my research into alternative fired pottery as his work which is in a wood-fired kiln and his work has a very monochromatic colour scheme. The form of vessels within his work reminds me of the article going fluid as that explores how clay can be a vessel that combines the living and the dead.



Ashes to pottery Justin Crowe

“I wanted to create a dinnerware set that infuses a sense of mortality into everyday life,” (Solon, O., 2016. [Accessed 19 July 2021].).

This shows that his work is meant to make people feel uncomfortable and question life itself and their own mortality. The bones within his work typically come from bone dealers who sell bones to medical professionals. The bones are added to the glaze of the pottery pieces making them safe to drink and eat from.

“Once they’ve been fired in a kiln, the glaze becomes food- and drink-safe, which means you could perhaps drink a coffee with an aura of grandma or use something of old uncle Bernard to serve roast potatoes.” (Solon, O., 2016. [Accessed 19 July 2021].).

“Integrating someone’s ashes into ceramics is a way of infusing their memory into everyday life. So, you can have coffee every morning with the memories of your grandmother or have a bowl on the table to spark stories at family dinners.” (Solon, O., 2016. [Accessed 19 July 2021].).

The ash isn’t visible in the final product, but melts in the kiln to become part of the glass coating on the pottery.” (Solon, O., 2016. [Accessed 19 July 2021].).

'Vessels'

This bigger scaled vase with lid, is my initial vessel piece that was created inspired by my research into the artist Kate Malone and Justin Crowe. Justin Crowe's work Chronical Cremation Design inspired me to think about using the form of an urn to create a personalized urn business. The larger vase was to test whether I can make bigger scaled pieces that will withstand being fired. I sculpted the vase onto a glass jar to give the clay more structural support as it is being made. The piece ended up collapsing. These pieces were originally clay but later became wax from further researches inspiration and due to time constraints as well as it changing due to having studio access and being able to access the bain-marie.



21ST September experiments

These clay vessels later became wax trinket dishes.keeping with the domestically designed theme of vessels that explores mortalities link to objects.



Lindsey Mendick

Lindsey Mendick is a sculptor that's practice is tactile work that is mainly ceramics however she also works with other materials her practice is autobiographical and her work in ceramics is due to her interest in the desire of manipulating the material. Her work is displayed in both low culture iconography and high culture methods of construction (installations) which encourages the audience to question their personal history in a cathartic fashion. The aim of her work links to my own experimental pieces of ceramic sculptures that make someone question their mortality and how everything has a monetary value.



Modern Clay

Modern clay is a ceramics studio, set up in 2017 and is now run by a co-operative membership. There main three priorities are artists, education and outreach contacting them and seeing if I can get a workshop or some form of partnership may help financially and technically improve my pottery practice. There are several main artists that are within modern clay and Sarah Taylor and some others may be worth further researching.



Barbara Hepworth

Barbara Hepworth is a sculptor whose career spanned five decades, her works method of direct carving was avant-garde and avoided traditional techniques such as creating maquettes. "The whole of this Yorkshire background means more to me as the years have passed. I draw on these early experiences not only visually in texture and contour, but humanly. The importance of man in landscape was stressed by the seeming contradiction of the industrial town springing out of the inner beauty of the country." (Tate. 2021. Who is Barbara Hepworth? | Tate. [Accessed 5 October 2021]).



Photography of 'Shattered' Series

These photographs in the following pages have been taken of all my existing experimentations. I'm titling them Shattered to embody how when you realize your mortality and how easy life slips away that everything you know crumbles and breaks. These pieces all broke during the barrel firing process or in transit. They were photographed using a Canon 4000DSLR within a portable photography studio that has LED lighting to adjust the amount of light on the piece. This series is the perfect start to my progression within ceramics as although the pieces smashed the broken fragments became a more ambiguous form to represent my research into ceramics and mortality.



Sarah Taylor Silverwood

Sarah is an artist who works with the coop group Modern clay, her work is also mainly collaborative that visualizes walks and areas. Her work is very geometric and tactile which links to my own experimentation and my piece The Sphere which is a tactile ball which is an ambiguous designed piece that's designed to be an object that contextually joins death and the living through objects that make people question their own morality and monetary and relevance in life.



Julian star

Julian star is a potter and historian whose extensive work that has been situated in multiple galleries over a long period of time, these galleries are extensive and in many countries such as Quotidian (Corvi-Mora gallery) where he exhibited The Vessel, Death and the Human Body in 2014. Alongside the loss of his child his works colour and type of clay used is in correlation to different countries mourning colours to link to their traditions surrounding death.



“there’s one very important aspect of the use of clay as a material for this body of work and that’s the idea of transformation which really is an analogy itself of how we deal with the body after death.” (Youtube.com. 2013. [Accessed 8 November 2021].) Bernard leach is well known for his Japanese climbing kiln which he built with Shoji Hamada in the 1920’s when he moved from Japan to England. The work he produced is very tactile forms of expression and isn’t confined to the narrowed academic-ism of fine art.



'Spheres'

These ambiguous spheres are designed as a vessel that enables people to question their own mortality and monetary value through objects that are present. These solid spheres have been burned using a barrel firing method similar to traditional Raku.



The flames: The age of ceramics

The flames: The age of ceramics goes into a gathering of 350 pieces which explores the medium of clay and how its design / form inspires dialogue about how clay objects from varying time periods and contexts bring light to coincidences. The article talks about the way pieces can be made using differing techniques, sculptural techniques as well as their incorporation into medicine, politics, and humankind throughout time as objects.



Maxim Velcovsky's

Maxim Velcovsky's is an artist who specialises in ceramics he established a design studio in 2002, he has work within private collections as well as varying galleries in multiple countries his Catastrophe vase was featured at Chez Czech alongside other designers. "One of the highlights of the show is his most recent series Vase of Vases – a vase where the imprint of a space in-between a group of vases is used to cast another vase in itself. The result is a slightly messy-looking irregular piece cast in white porcelain." (ICON Magazine. (2010). "Chez Czech" at Mint. [Accessed 27 Oct. 2021].). "They are slip cast, and then Maxim spent hours adding the clay, dust and found pieces. He will be including a few of his own personal belongings on some of them to personalise them further." (Dezeen. (2007). Catastrophe by Maxim Velcovsky. [Accessed 27 Oct. 2021].).

Maxim Velcovsky Catastrophe Vase [online]



The colour also links to my research into mourning traditions and how white is an Italian mourning colour to represent purity.



'Vessels/Coasters'

Alongside slip casting I experimented with moulding clay around an object to create a sculptural vessel. These vessels are more of a literal link to my research and to display a question of are we ourselves vessels.

Moulding clay around a vessel unfortunately resulted in pieces that were unsustainable to cracking so creating a more structural form and experimenting with how I can upscale vessels will be a better approach.



Vessels are inspired by Justin Crowe and Maxim Velcovsky as the design of this piece was to be a domestic object that started conversations around death. The white colour of the wax was to encapsulate the purity that the topic should have and how it should not be seen as a taboo subject to talk about.

Take plaster mould and soak in water.

Remove mould from water and tighten elastic bands

Turn bain-marie on and insert wax into bain-marie .If coloured use seperate pots .

Take a ladle and pour wax into mould.

Allow to cool or place in cold water - cold water may make the wax shrink.

Seperate mould to get piece clean up with white spirit and a tight and use a knife to remove excess wax.



The ten ways to decorate with oxides

"The ten ways to decorate with oxides goes into how you mix slip with oxides to produce a stronger uniform colour to your piece that you then dip in a glaze before firing. To produce a more subtle colour you mix ball clay in with your oxides.

Brush oxides on greenware, bisque and/or glaze.

Make some slip and add some oxides to create colors. To get more uniform colors mix well. To get more random, blotchy colors, don't mix too well.

Brush oxide wash over an unfired glaze, then fire. Be very careful when handling as you may smudge the oxide.

Brush oxides on, then apply glaze. Best to dip or spray to avoid brushing the oxide off (and if dipping, best to put some glaze aside so oxide doesn't contaminate your whole batch of glaze). Generally, the stronger the oxide wash, the more it will bleed through the glaze.

Mix ball clay with your oxide/water. This gives a better consistency and tones down the color.

Brush a couple different oxides on, overlapping in areas.

Sgraffito. Brush on oxide. When dry, scratch with a sharp tool through the oxide to show the clay underneath. Cover with transparent or translucent glaze. Or do the same thing with oxide over unfired glaze.

Spatter wax on the surface, and paint the oxide wash over that.

Use other masking techniques, such as torn, wet newspaper, and paint an oxide wash over it.

Sprinkle a variety of different oxides on a newspaper. Place leather-hard objects onto the oxide mixture (for example, a piece of tile)." (Klimm, C., 2019. TOP 10 WAYS TO DECORATE WITH OXIDES. [online] [Accessed 27 October 2021].).W

Equipment

Incinerator bin, clay tools, ruler, rolling pin, brown paper/ newspaper, kindling, logs, waste materials (feathers, wire, paper, food scraps and masking tape.), Lighter, clay (high firing), water, salt , alcohol and formers (glass jar and plate.), Oxides, plaster, bowl, rubber bands, blender, brushes and glass jars.

Four-part mould making documentation

To make a four-part mould I used plaster and formed segments of the object I was intending to mould in-between each segment would be a piece of clay that was removed once the plaster set and a key was carved into the plaster edge and then washing up liquid was put onto the surface of the plaster and object, I was making a mould of. This process is continued until all your parts of your mould are completed. To release the mould and separate the segments you file and use a scrapper to tap in-between each segment and release them from one another. These moulds where necessary for making larger scale pieces as well as slip casting with wax and clay.



Night school documentation

The work I presented at night school was organized into a grid and although this went with my minimal design idea it did not capture the works context or inspire conversations in the way I wanted. Although this did raise the idea of exploring how to present my work in a more archaeological style.



In the galleries: artists reflections on what mortality leaves behind

In the galleries: artists reflections on what mortality leaves behind talks about the artist Julian Stair and how his work starts a conversation around death through his ethereal spiral shaped forms that have his signature ribbons of trimmed clay. The form of some of his sarcophagus vertical jars was inspired by the loss of his child. Alongside the loss of his child his works colour and type of clay used is in correlation to different countries mourning colours.



Chinese Ceramic Books

This collection of books details varying examples of traditionally glazed Chinese ceramics. These pieces range from singular glazed pieces to more intricately patterned pieces. When looking at these traditional glazed Chinese ceramics I can see the quality of my own work needs to be more refined and obtaining more striking glazes will help improve and give more power to my simplistic forms.

Sustainability within a ceramic studio

The ways in which you can make pottery more sustainable is through recycling water

“Fill a bucket with clean water and throw pots. When you are done, clean your tools in the bucket, and tip the sludgy water into a big tub to settle overnight. In the morning, siphon clear water from the top for throwing, wiping down shelves, cleaning tools, etc.” (Furtak, M., 2020. Three Helpful Tips for Operating a Sustainable Pottery Studio - Ceramic Arts Network. [Accessed 26 April 2021].).

“for every 100 pounds you throw, you’ll get about 20 pounds back by recycling trimmings and throwing water”(Furtak, M., 2020. Three Helpful Tips for Operating a Sustainable Pottery Studio - Ceramic Arts Network. [Accessed 26 April 2021].).

“Kaolin or china clay, which is used for porcelain), Ball clay (fine-grained, adds plasticity to porcelain clay), Fire clay (highly heat-resistant), Stoneware clay (heat resistant with finer grains) and Red clay (used for bricks)”(Lodhi, A., 2020. How Eco Friendly Is Ceramic? [Accessed 19 July 2021].).



What is the best clay to use for pit firing?

The specific types of clay have different firing temperatures and properties “Earthenware clays preferably the low-fire ones tend to be more porous and cause low shrinkage, which makes them ideal for planters.” (Spinning Pots. n.d. What is The Best Clay to Use for Pit Firing? - Spinning Pots. [Accessed 23 April 2021].). This shows in depth each type of clay and its properties and why it is good for specific firing.



“Not only is one’s own afterlife a design project within the domain of the living , but its very existence is described by the precondition of access and influence between virtual and material channels .”

(E-flux.com. n.d. Going Fluid. [Accessed 19 July 2021].)

How I made a Four-part mould for crystalline and varying wax pieces

Roll clay out

Cut Strips of clay and place to create segments for plaster.

Apply mould release (cooking oil and washing up liquid.)

Pour plaster after flick coat.

create key with tool (small hole) and recoat in mould release.

repeat plaster step then allow to dry.

File and then separate segments by tapping a scrapper into crack and wiggle to separate segments.



'Soap'



Audio set up/Audio incorporation



When I originally used sound within my work I had issues regarding AV induction so this had to be redone for when I displayed work at the week six exhibition however from this night school display I realised a old fashioned TV would best compliment the Cassette tape audio that accompany my work.

Night School 2 Public



The night school display it had was clustered however was a good gateway into film and Audio avenues which I later explored. This made me begin to refine my displays and choices

'A Beer Can a Day'



'A Beer can a Day' was originally made using slip casted clay however that took a month to dry so in that time i began to experiment with wax work and the idea of creating a memorial piece that links more to funeral traditions through the tradition of candles. A Beer can a day is designed to broach the subject of alcoholism and how I lost a family member who struggled with alcoholism.



Kitty Kraus

Kitty Kraus is a German artist that was born in 1976 her minimalistic practice focusses on encapsulating chaos known as entropy, finding a mournful beauty within the symbolism of a failed form. The mediums she uses consist of everyday objects that are encapsulated in frozen ink that is then heated I like how her work transforms and involves alchemy as this can be reflected within my own practice's exploration of death/mortality and how mediums help transform conversations surrounding this idea.



Intervals, Kitty Kraus, Solomon R. Guggenheim Museum and Foundation PAST OCTOBER 9, 2009–JANUARY 6, 2011

Additional , 'A Beer Can a Day' and 'Soap' continued wax work



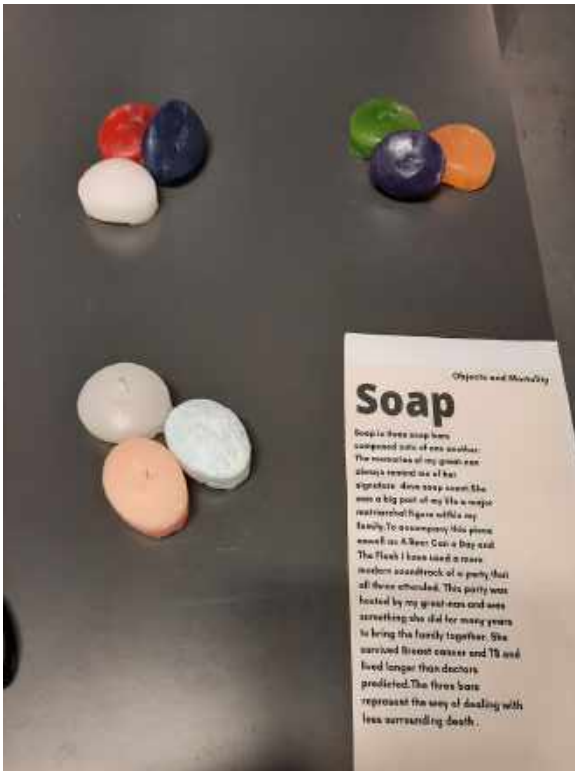
'The Flash'



This piece could have been refined in its documentation if I had used my macro extender on my DSLR camera however when it was displayed at Centrala it got damaged .



Centrala



My display at Centrala was split into three pieces however they should have been better spaced apart to ensure each piece told each story to its best possibility.



Iterations of 'A Beer Can a Day and Soap'



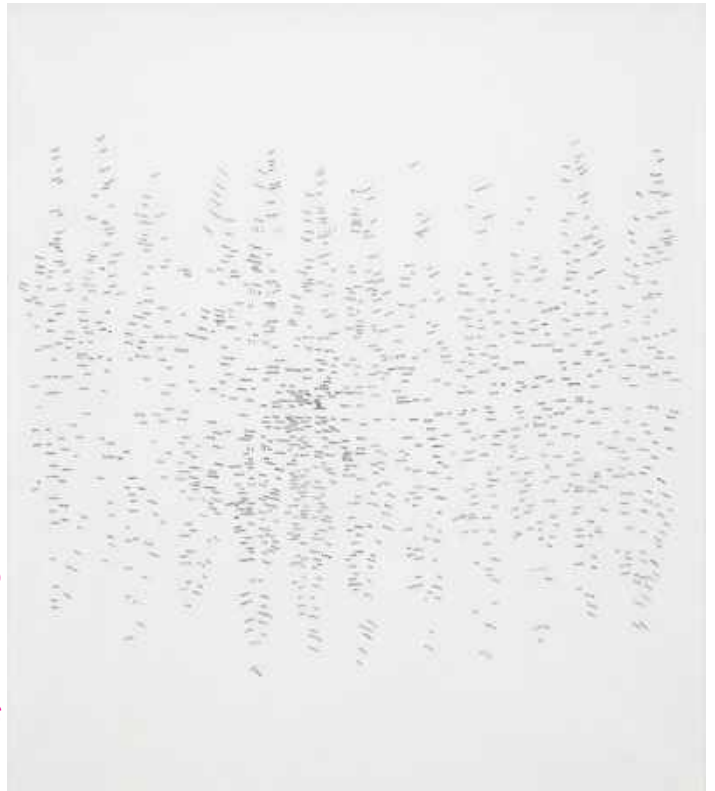
These shots although have high contrast had too much detail and made my candle less noticeable in the overall image.

Although I liked the Macro style of these images I wanted to re-shoot them with a macro extender so I had a broader range of details and a more focussed shot of the flame of the candle.



Layla Curtis

Layla Curtis is an artist who has done work involving film, drawing and installations' way that she installs her work as series inspires me to consider keeping my own work as series of installations. Her piece Lunar Globe which is a tracing that she has made using tracing paper and ink helped inspire me to consider tracing and drawing my wax work series and displaying these tracings as a way of showing how my work like life itself can become faint and forgotten in current time .By experimenting with different mediums for example charcoal , pencil and willow charcoal I can obtain varying line qualities and a wide arrange of tones that capture the surface level of my previous work and display them in a more two dimensional form. The piece Lunar Globe by Layla Curtis captures aspects of a globe and creates a minimalistic line drawing.



Lunar Globe Tracing No. 1, 2011
Ink on tracing paper, 73cms x 107cms
(View Zoom)



Drawings from Wax Work

These rubbings were taken of previous experimentations to see if my work could take on a new form: perhaps exploring ideas around traditional 2D forms.

After evaluating these images I decided to obtain a Macro extender for my DSLR camera to re-shoot and get a upward angle of the gravestone to make the focal point of my image, my candle.



BAAAD Display,Media and Press

Contributing towards BAAAD Display,Media and Press was hard due to three students taking over and speaking on behalf of the entire group however i did manage to ensure i had a role and tried to participate and help any of the groups. I became the accessibility representative for all three groups and created a list of considerations that all the groups could work from. I ended up having to raise questions and start conversations between groups of students to ensure people knew what each group was doing. My concerns in regards to BAAAD Media , Display and Press where raised however the issues only somewhat resolved themselves if I pushed my presence upon certain students and pushed for group conversations.

This is the list I sent out in the end I started to put dates on my contributions and began to record when conversations where not occurring.

What is universal design?

It is products, sign-age and creating products with accessibility in mind weather it considering physical abilities, disabilities and other characteristics. The design makes information clear in its communication and the information has varying forms such as audio, assistance technology etc. There are varying things such as colour the level of illumination, graphics, audio etc these considerations help a product be more widely accessible. The use of universal design when coming up with sign-age, websites, publications etc when it comes to organizing an exhibition is something that more galleries are addressing currently. This can be seen in galleries such as the ikon, Tate etc, these galleries now have audio guides Braille signs and even seating available to include people who have mobility or disabilities within an exhibition. Myself and Emma Fossick have reviewed and are conducting research surrounding universal design and helping BAAAD press, media and display with considerations and coming up with lists that can help combine all aspects and groups in regards to making our exhibitions as accessible as possible. (Lily-may/Emma 15/02/22). This file will be a combined paper record on how when planning our exhibition we have contributed and considered varying circumstances.

Consideration list for catalogues and flyers.

1. Make everything easy to read, no bold font or conjoined. Keep it simple with no abbreviations. If numbering work use numbers not Roman numerals. (Lily-may)
 2. Keep fonts to the left-hand side. (Lily-may)
 3. Contrast your font and images so that they stand out against background colours. (Lily-may)
 4. Matt or satin finished paper is the best finish for making catalogues, flyers and sign-age accessible. (Lily-may)
 5. Emboss letters so that they are raised to 1-1.5 mm and have a stroke width of 1.5-2mm. (Lily-may)
 6. Consider colour scheme of CMYK and how this may appear to people who are colour blind. Add words to distinguish the colour scheme and separation of themes etc. (Lily-may)
- If any issues with formatting occur refer to the checklist for Toolkit for the Public Service on the Universal Design website. (Lily-may)

First publication by BAAAD Press



Memories, 2022

Lily-May Priest

This Candle soap bar has been made explore the context of death and specifically portrays the loss of my great-grandmother, she always used dove soap and the candle is to represent the passing of time and how memories can begin to fade over time.

BA Art and Design
Final Year
March 2022

IT'S
BAAAD
THAT

Continued Research

In many ways, families are the real victim of alcoholism goes into the estimated number of alcoholics and how drinkers rarely find sobriety and the families tend of alcoholics can find it hard to support and help them overcome alcoholism.

“When it comes to Alcoholism, the problem does not belong to the drinker alone; it is the entire family who needs recovery.” (the Guardian. n.d. In many ways, families are the real victims of alcoholism. [online] [Accessed 24 February 2022].).

The statistics in <https://alcoholchange.org.uk/alcohol-facts/fact-sheets/alcohol-statistics> show that in England there are an estimated 602,391 dependent drinkers. Only 18% are receiving treatment. Tory MP stated “Fewer people with alcohol and drug problems are being treated since responsibility for their care was shifted from the NHS to local councils in England, a former Conservative health minister has found.”.

Helping those who grieve feel less alone is an article written by Caroline Pillar it describes how her own process of grieving made her realise the loneliness within bereavement. Finding the meaning in the life of a loved one who dies also goes into bereavement however talks in-depth about how David Kessler lost many loved ones in tragic events and how this inspired him to have a career in palliative care and within that time and all the loss he went through he realized there were six stages to grief. He says “no one is exempt from loss” and also describes how grief “is not about finding meaning in death “.Statistics within the uk<https://nationalbereavementalliance.org.uk/wp-content/uploads/2019/11/Manifesto-GE2019.pdf> “Over 500,000 people die each year in England, leaving bereaved family and friends to cope with the aftermath of loss. “(Nationalbereavementalliance.org.uk. n.d. [online] [Accessed 2 March 2022].).

Feedback from Original Night School

1. According to research, 2 of the most common things you can do with ashes is put them into an urn or bury them in a cemetery or place them in a mausoleum (unknown).
2. Death leaves a heartache no one can heal, whilst love leaves a memory no one can steal. (unknown).
3. Death is a gift without it we wouldn't value life(unknown).
4. Perhaps get feedback by putting flyer around building (unknown).
5. The brightest star in my sky is gone (unknown).
6. "From dust you were created! to dust you will return! (unknown).
7. We cannot learn without pain (unknown).
8. Jealous -labyrinth
9. Ractlan road
10. Butterfly's response
11. Values are like fingerprints. Nobodies are the same but you leave them all over everything you do – Elvis Presley
12. We love them, but god loves them even more(unknown).
13. One day life asked death; 'hey, why does everybody hate you, but love me? 'death replied 'because you are the beautiful lie & I am the ugly truth! (unknown)

Wolverhampton art gallery & London Tate modern



The symbolism of lighting a candle

Greek gods gave the fire to Prometheus for illumination and progress and thus Greek traditions within temples and surrounding sacrifices used candles to light fire for the gods. Flames themselves holds symbolism of remembrance, celebration and festivals. Varying religions use light within their festivals services as varying offerings to their gods or as symbolic gestures for celebration remembrance etc.

Week six exhibition and workshop



Within this week six exhibition i displayed my work on a old fashioned tv to compliment the cassettes audio within my film . Further work will be based on how to display my film weather that be increased to a larger scaled projection around the building or on a two way screen etc.



Photographing and modelling Wavey Forms

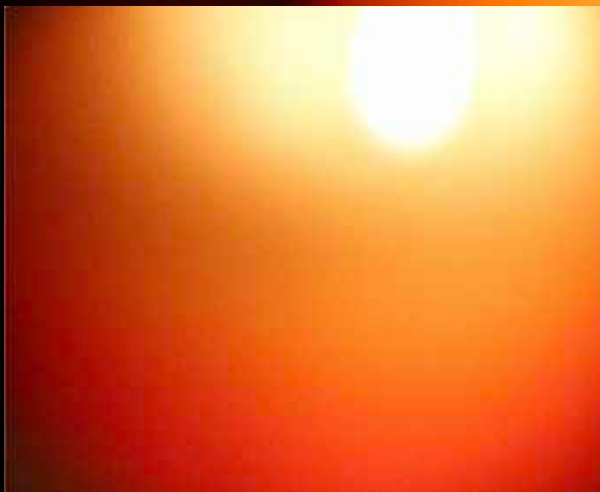


As my film work became more refined I began to take on photography opportunities and further my skills. Wavey.forms is a start up brand and the owner of the brand reached out for my support in photographing products for the brands launch.

“The flame also holds sombre and sacred meaning for those of the Catholic faith. A candle is lit at the beginning of each mass to represent the illumination of Christ.”

(Homesick. 2019. Behind the Flame: The Symbolic Meanings of Candles Through Time. [online]).

Film experiment 1





This second film was shot in the same 8 hour period however later experiments became improved due to a macro extender. The use of a macro extender however made portions of my film shaky due to it having to be manually extended. This became a issue as having a lense that automatically adjusted would have been too costly.

Film experiment 2



Continued research in relevance to wax work

There are many types of wax that can be used to sculpt with ranging from natural waxes, synthetic waxes to speciality waxes. The most traditional wax used for sculpting was variations of beeswax however synthetic waxes and waxes that contain microcrystalline became more commonly used. The difference between the waxes are their properties for example beeswax is more pliable and in comparison, to paraffin wax or carving wax has a lower melting temperature. Wax has many uses and can be used to sculpt larger for example wax can be used for creating bronze sculptures for smaller hollowed out pieces extra. The wax itself can come in sheets balls or blocks ..

“a candlelight vigil might symbolize that a cause will continue in the face of adversity.”

(Hunt, C., n.d. 5 Examples of Candle Symbolism (In Religion, Literature & Culture). [online])

Experimental Film 4



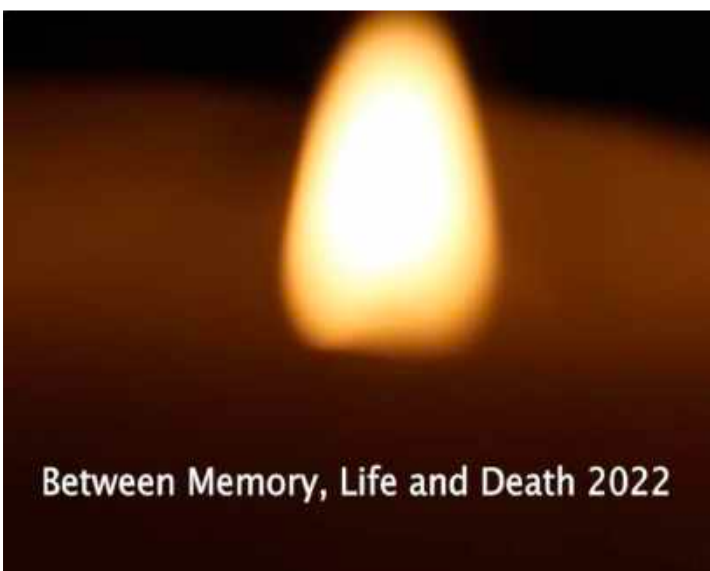
“The Menorah symbolizes the creation in seven days – where a candle represents each day. Here, you can interpret the lights as the lord alighting our world and souls. Similarly, people light candles in memoriam of people who have died. Likewise, we place candles at vigils and light candles for deceased loved ones in church. Here, the candle can represent the continuation of life after death – the candle’s light indicating that the life of the spirit has not died; only the physical body has died.”

(Hunt, C., n.d. 5 Examples of Candle Symbolism (In Religion, Literature & Culture). [online])

Experiment 5



TV proportions Week 6 film



The settings for this experimental film had to be changed so the film could be played on a old tv. Getting the tv to work had issues due to a media player being broken thus some set ups ended up being blurry black and white or pixalated the issue ended up being a simple fix however re-exporting the file in the correct format for a tv will definitely need a technician to show me again.



Organization of work

These screenshots are of a document that has a three colour system that enabled me to keep my research and aims documented as well as allowing me an overview and checklist to enable me to work more efficiently and to time constrained goals.

Dissertation, Are there links between pottery and death/mortality?

Red = to do

Amber = unsure

Green = done

This Article covers everything anyone would need to know about a cremation, how a cremation changes a body into ashes using immense heat in a cremator. How a cremation is conducted, what paperwork is needed and how to organize a cremation. The way in which this website explains and breaks down all the information about a cremation is done very easily through using bullet points and having formal short answers. The website Cremation.org.uk covers not only the history of a cremation but varying deeper aspects of a cremation that the original website did not cover. The article arranging a funeral by Beyond Life although it answers questions about a cremation it has been structured and written as a tool to market that cremation provider. This makes the information more biased in some respects as its more targeted to what they provide. No references to separate texts are mentioned within this article however there is mention of funeral costs of a cremation provided by them. There is a formal tone to the writing as its explaining information while also marketing what they provide. A word that stood out to me within this article is cremulator which I had never heard about before, but this article gave me the knowledge of how this is used to turn the bone fragments from a cremation into a white powder (Ashes). The language within this piece helps make the information easier to digest and navigate. The pattern of having a question

To do (14th march onwards)

Research projections onto screens floors etc ty started 15th march Completed 16th

Edit film adding images and dates of death etc completed 15/03/22

Consider making a book of service

Melt candle wax onto paper get frames started 15th march completed the 16th Box and make packaging for candles I have made take home the moulds and empty locker

Do critical appraisal and update process book

Bruce Nauman

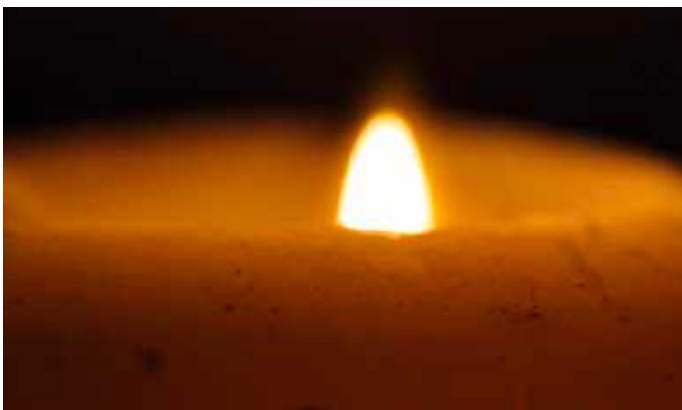
He started creating film and video based on himself his work is explores how film can be used as interactive sculpture that enables the audience to become a part of the work. The piece green horses I have looked at mainly to see how artists who work with film and video display their work. Bruce's work is displayed in a very traditional wall-based projection however he also has work playing on old TVs alongside his work. When looking at this piece in comparison to a tower of old cassettes and TV's that was shown within the Tate Modern in London. This piece is more traditional and not literally sculpted in a way in which it consumes the space. I prefer the traditional projection on a wall however when considering my own work, I need to incorporate and display in a way that captures the age of the audio.

Rosa Barba is another film artist who I have looked at when considering how to display my work. Her work similar to Bruce Nauman is also projected upon a wall I know from conducting a studio kit induction there are certain health and safety restrictions when it comes to projectors and displaying film work. However, although the cables and environment have to be taken into consideration Rosa's work is composed so her projection does not fill the space as much as Bruce's.

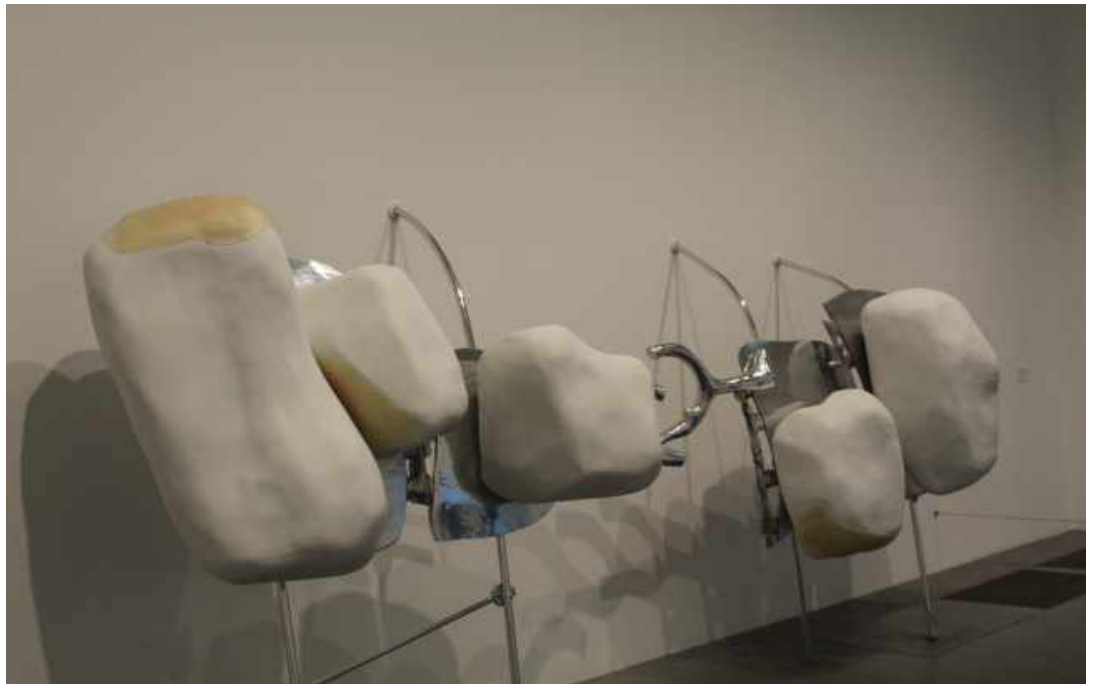
15:12pm 04/06/21

Dissertation started to highlight print and make notes in September if not possible to print in summer. Two examples found one has a better lay out ad is easier to navigate the other has useful small information that may feed into my dissertation.

Finale film edit 1



This piece made me consider displaying my film work on more retro AV equipment to compliment and link to the history of my work.

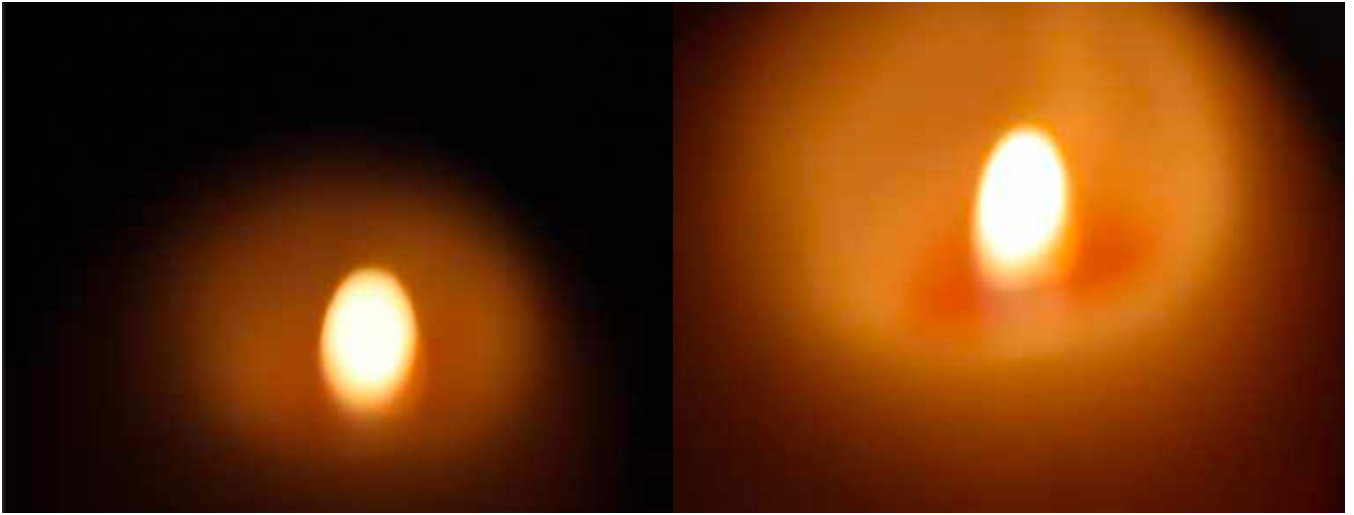


Although this piece is displayed at an unusual angle the lower down work was displayed the less time I seemed to spend contemplating the pieces context. From seeing how work has been displayed at Wolverhampton by varying artists I have realised that my display needs to link to the context of my work but also be at a eye level so it is not overlooked.



This film version had better lighting than previous experimental pieces however there is some camera shake from the manual macro extender that i used so it was refilmed to increase and refine the finish. The images where removed for my finale showing.





Arthur Gordon
Born
5th September 1925/26
Died 24/12 1981
aged 56

Lily Gordon
Born 6/3/1929
Died 11/9/2018
AGED 89

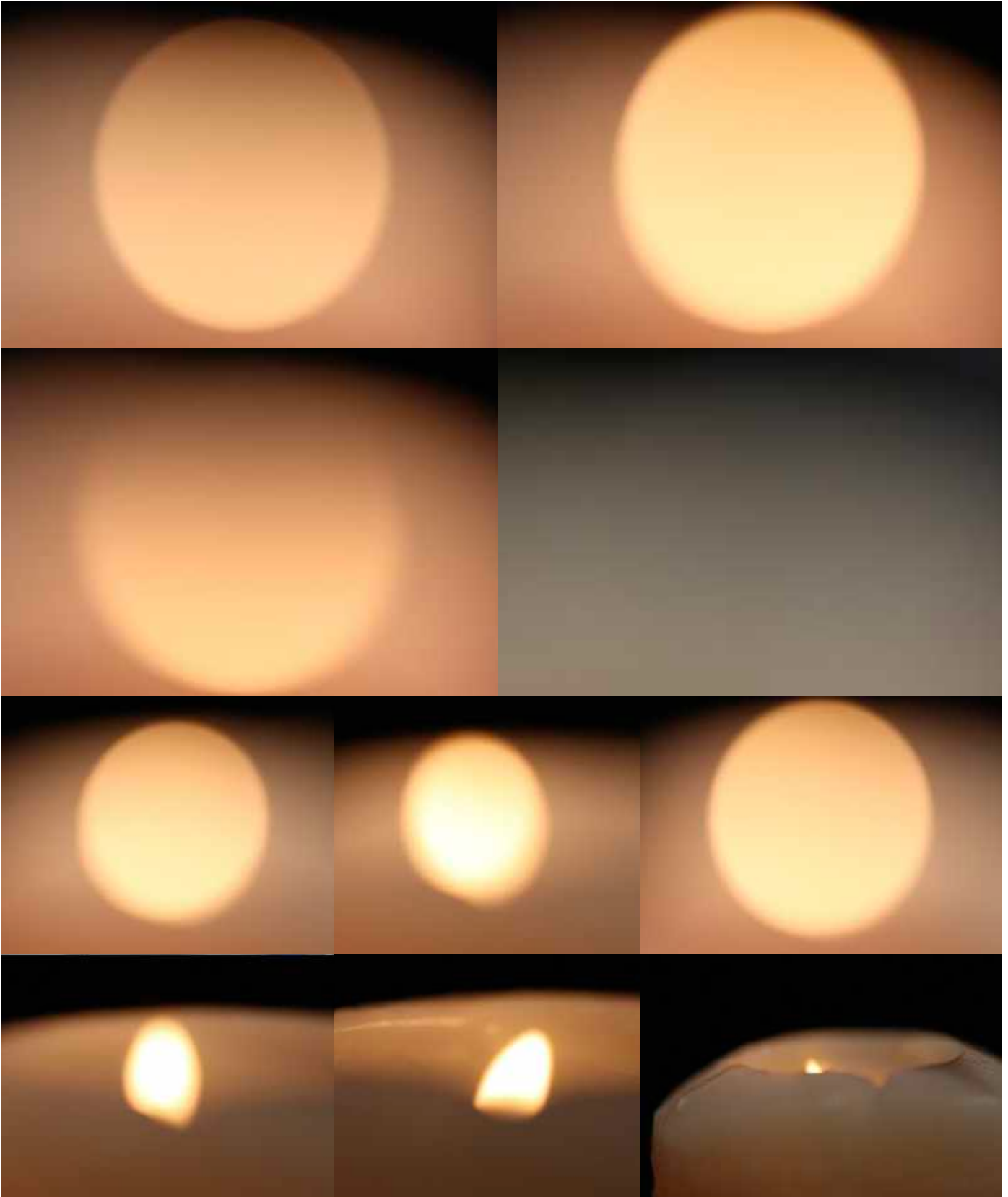


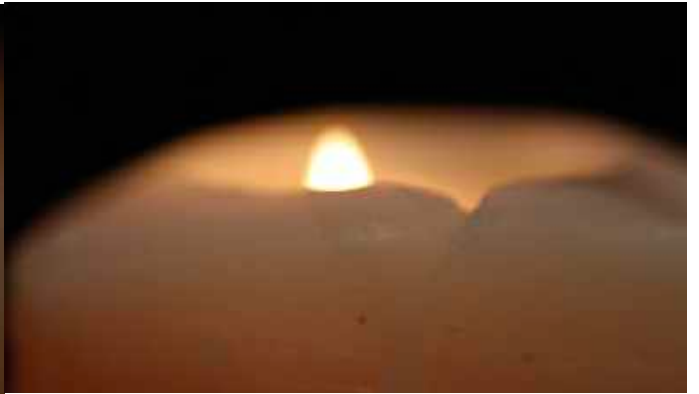
Robert Gordon
aka The Flash
Born 14/8/1985
Died 20/9/2010

This film is dedicated
to lost family traditions
and loved ones

Focussed film extracts

This first film was shot so it was out of focus to represent how memories and people over time become less clear. The remaining films had varying levels of clarity.





'Traditions and Family Lost' Best extracts and filming Set up



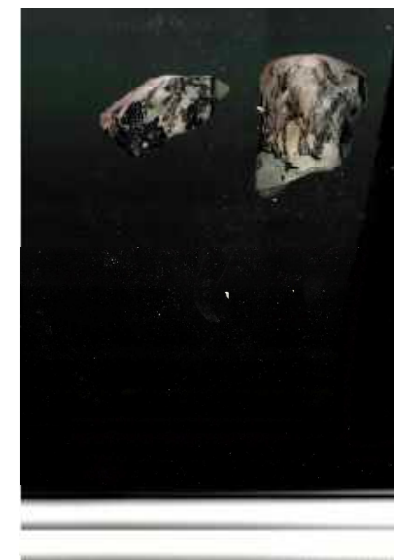
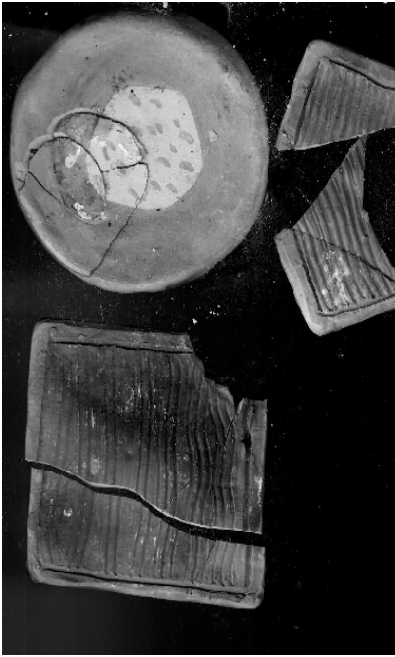
Robert Gordon
Aka The Flash
Born
14/08/1985
Died
20/09/2010



Lily Gordon
Born 06.03.1929
Died 11.09.2018
Arthur Gordon
Born 05/08/1925-26
Died 24th/12/1981

The final film had the best extracts from the Studio basement film. This film has a audio and non audio version as i wanted to ensure i had variations that allowed the impact of the context of death, memories and loss to fully be encapsulated within my film. Having a audio version allowed a version to be more personal and have a direct link to my family research however the piece without audio links to my research into artists that use light as a symbolic tool to represent grief and ceramonies. The audio within my film will be another variations of Traditions and Family Lost and will act as a audatory sculpture.

'Shattered' Book



'Shattered' Book Colour



Taking images of 'shattered' and scans of the pieces themselves i began to consider expementing in the way i displayed this series of work.Keeping a consistent archeological style to link back to my reseasearch i decided a publication which i could later sell would be a very streamline way of showing this work and the best outcome due to the pieces themselves being broken beyond repair.In essence the publication would act for a memorial aswel as a itteration of this piece. After considering time constraints i decided to have the most refined outcome i would commision a illustration student called Adam Skinner to create my publication thus making this piece less time constraining so i could focus on larger scaled prints aswell as my process book itself.

Studio Display



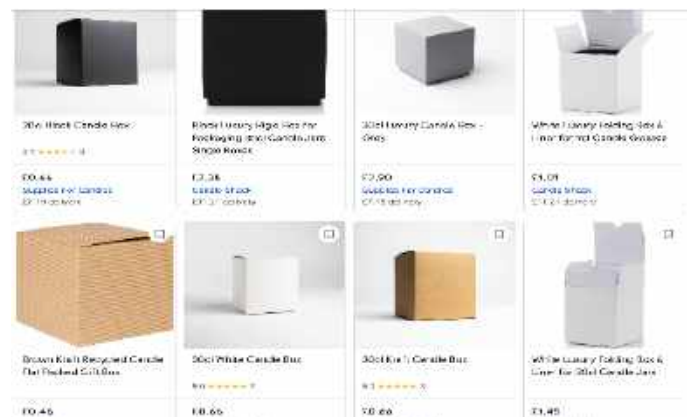
Viktor Madarasz

The mourning of Laszlo Hunyadi is a piece that capsulates the grief of a mother and widow within a dimly lit church. The painting although became a symbol for national mourning over 1848-1849 it captures the way people watched over the dying. This can link to how my wax work has a similar context of grieving the idea of death and how light can symbolise life.



Candle and packaging research

The prices vary from candle to candle however the average price of a beer candle is between £10-20 and the average price for a sculpture / candle is anywhere from £20 – 40 for a larger scale piece and around £5 to 15 for a smaller scaled piece. Looking into pricing and packaging my own candles has been informed by this however I would have to equate my own time into my pricing. These images are from quick google searches I have done of candles to find a rough price idea. This google search has also made me consider creating customized packaging for my candles that I can price up from varying sites and see if a mass purchase or smaller purchase of boxes would be more affordable.



With proud thanksgiving, a mother for her children,
England mourns for her dead across the sea.
Flesh of her flesh they were, spirit of her spirit,
Fallen in the cause of the free.

Solemn the drums thrill: Death august and royal
Sings sorrow up into immortal spheres.
There is music in the midst of desolation
And a glory that shines upon our tears.

They went with songs to the battle, they were young,
Straight of limb, true of eye, steady and aglow.
They were staunch to the end against odds uncounted,
They fell with their faces to the foe.

They shall grow not old, as we that are left grow old:
Age shall not weary them, nor the years condemn.
At the going down of the sun and in the morning
We will remember them.

They mingle not with their laughing comrades again;
They sit no more at familiar tables of home;
They have no lot in our labour of the day-time;
They sleep beyond England's foam.

But where our desires are and our hopes profound,
Felt as a well-spring that is hidden from sight,
To the innermost heart of their own land they are known
As the stars are known to the Night;

As the stars that shall be bright when we are dust,
Moving in marches upon the heavenly plain,
As the stars that are starry in the time of our darkness,
To the end, to the end, they remain.

Do not stand at my grave and weep
I am not there. I do not sleep.
I am a thousand winds that blow.
I am the diamond glints on snow.
I am the sunlight on ripened grain.
I am the gentle autumn rain.
When you awaken in the morning's
hush
I am the swift uplifting rush
Of quiet birds in circled flight.
I am the soft stars that shine at
night.
Do not stand at my grave and cry;
I am not there. I did not die.

Fryer, M., 2015. Do Not Stand At My Grave And Weep - Do Not Stand At My Grave And Weep Poem by Mary Elizabeth Frye. [online] [Accessed 27 April 2022].

'Shattered' books



Black and white to link to Hydrtaphia and dissertation.

Damaged during shipping had to reduce cost, outsourced printing to save time.

Hi Lily

Please see attached the final files for the photo book. It's been a pleasure working with you if you need anything else in the future let me know.

Regards

Adam Skinner



Commisioned design student Adam Skinner to help me put together a more professionally designed book. This helped me balance editing time and filming time .

These books became a archeological piece that linked to my initial dissertation and document experimental clay work that explores symbolism of memories decaying and how grief is a fragile and messy process. Selling these books aswell as having my more finalised film and audio pices has helped me round off all my research of symbolism, religion and practitioners into a final overall body of work.

The Tragedy And Fragility Of Memory

Nostalgic tapping, That deep, dark mineshaft, Up and down the mind,
The never complacent present, That untouchable past, Fluttering away so quickly,
No time to weep for misplaced, displaced hours,
The wasted years, film roll...
Time and space eclipsing the soul,
Much like love,
And yet it's omnipresent,
Eternal,
Yes,
The past is long gone,
Left to the imperfect photographs of the mind,
Like rustic photo's of bygone era's,
Those smiles caught,
Obscured by brown haze,
I remember her.
Perfect.
Lest my mind deceives me,
Lest it degrades,
A lifetime span of memory,
Sweepin' me off the feet of the present,
I remember the first eye contact,
Those deep blues, river water,
(remember when you cried, I'd say the river's-a-weepin'?),
Your freckled face, divine imperfection,
Those awkward first words,
In days where girl's were still icky,

Final Display ideas for
'Traditions and Family
Lost'
aswell as
'Recollection through a
Veil of Light'



Tv on plyth similar to week six
exhibition.



Two speakers on shelf below top of plyth
,cassette player on top of low plyth.

Alongside these film and audio pieces I will
have 'Reccolection through a Veil of light'
which is a series of two photographs sized A1
and A0 that will be mounted on mdf.

My pieces For 'Traditions and Family Lost' will
be displayed in the basement while my other
pieces will be in the ground floor studios.

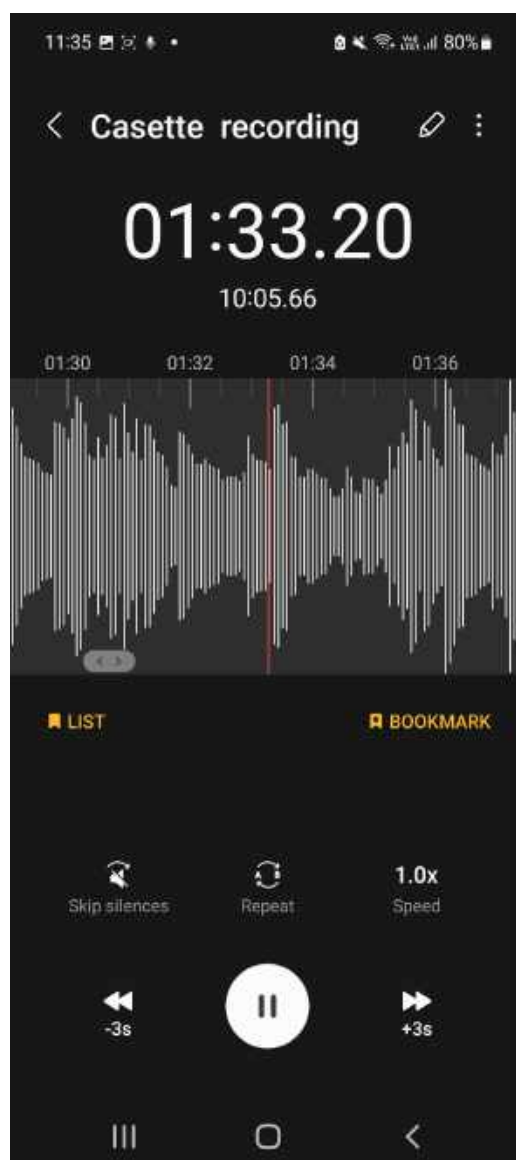
The display theme of CYMK had to be
scrapped due to budgeting however is still
kept in my process book. The process book
will have a physical copy displayed near the
communal stall with my Books to sell.

Traditions and Family Lost Audio & Film Hyperlinks

This is where you can find my videos

<https://youtu.be/35nsf2S2Opc>

<https://youtu.be/Ubax0cSOsAo>



Final show images and process book analysis critical appraisal extra

My final process book links to the original display idea by BAAAD Display. This idea was that the show would be segmented but connected and have colours from CMYK to distinguish different contexts that link varying peoples work together as parts of a whole. The font within my process book links back into my research of death and is Adobe In-Design's version of the Roman Numeral font which is used as a standard font within Eulogies. Put in digital process book. My word count for my critical apprasaal didnt allow me to fully expand on display design.



The film and photographs depict light and are meant to invoke the viewer's consideration of the symbolism behind the light shifting and changing over time within the film but to consider the symbolism of the still abstract orb of light within the photography. The prints symbolise the massive weight and hope that can come from light and the stages of grief and memories surrounding a deceased loved one. The film and photographs depict light and are meant to invoke the viewer's consideration of the symbolism behind the light shifting /changing over time within the film and consider the symbolism of the still abstract orb of light. The displaying of the old cassette is to link to the history of the piece but is amplified with speakers to create a pool that encourages viewers to come closer to the work. The sound aims to encourage a conversation around death while appearing as an abstract memorial. The prints symbolise the massive weight and hope that can come from light and the stages of grief and memories surrounding a deceased loved one.



To turn on tv press the reset button on the grey RCD after turning the wall socket on . Prett the on off button on the media player located below the tv till it goes blue to turn off you hold this button until its red.To turn the speakers on press a small grey button on the bottom left hand side of the right speaker below some gaffa tape.

