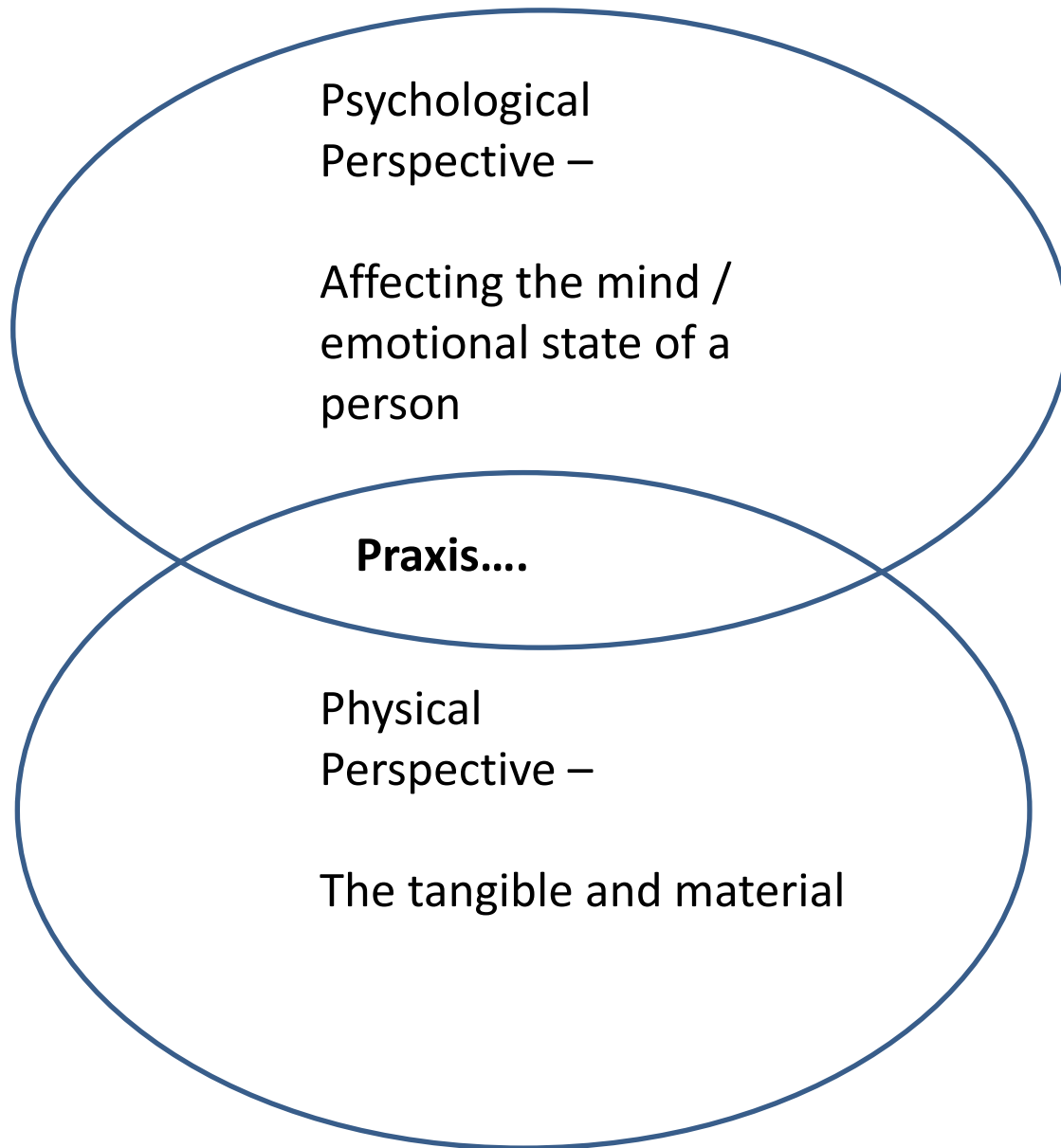




Catherine
Brown

3 WORDS



Psychological
Perspective –

Affecting the mind /
emotional state of a
person

Praxis....

Physical
Perspective –

The tangible and material

MATERIAL

REFLECTION

TENSION

Material

- Material : the matter from which a thing is or can be made (dictionary definition)
- Materiality : a material quality or thing.....

Warren Seelig – Materiality and Meaning



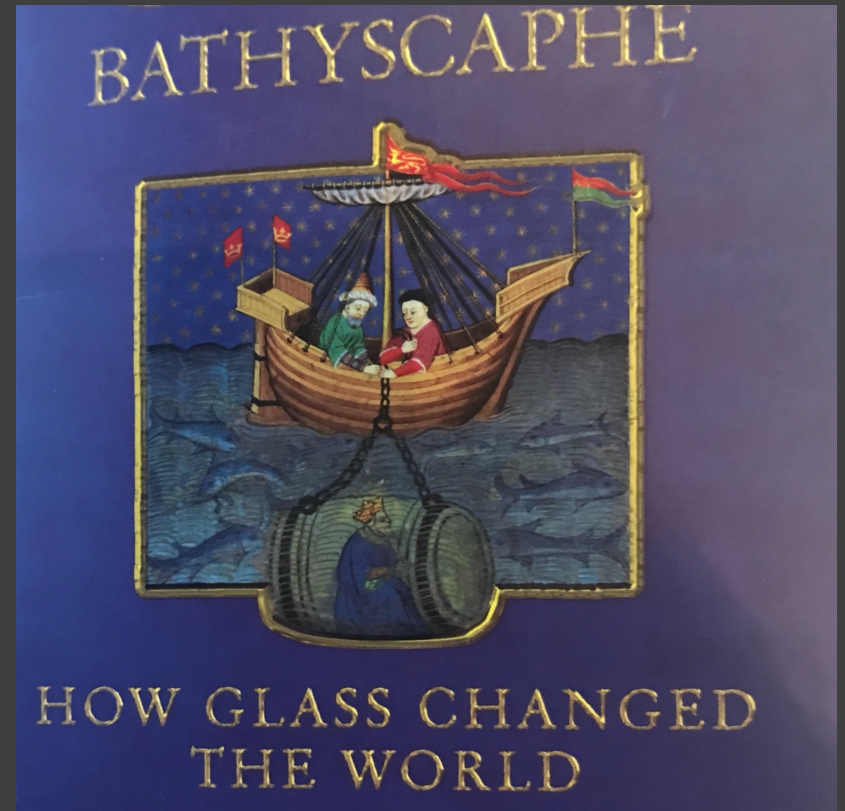
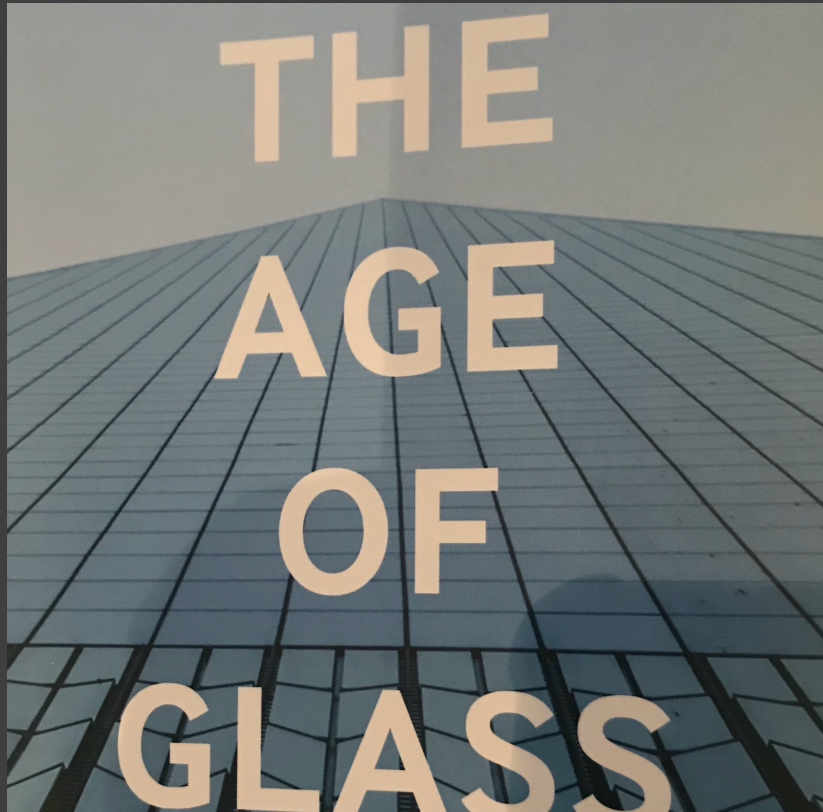
Material qualities

....

- Core to selection use and making.....
- My focus is on hard / permanent materials..... Explored in various states:
- e.g. Glass..... Made from sand and soda ash... magically turns transparent....or ceramics used as liquid, plastic, dried (temporary / recyclable) and then turns ceramic... permanence...

Invisible glass.....

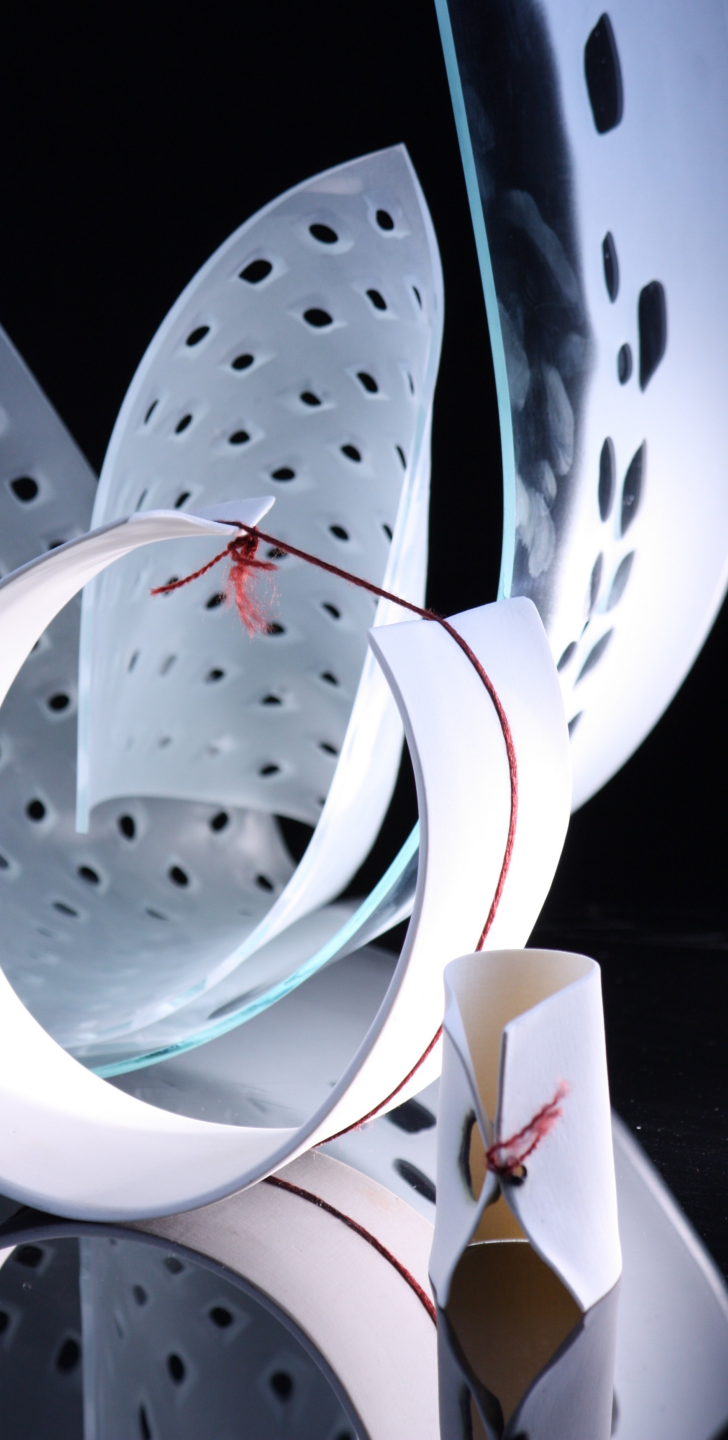
What would the world be like if glass was never invented?



Choice of material qualities

Material qualities that are:

- linked or relevant to concepts or ideas
- Function
- Both.....



KILN FORMED GLASS

- My work explores the potential of kiln formed glass as a medium to express both **fragility and strength**. I work with tension and balance within my forms as a way to express my personal and emotional state. I enjoy the movement of natural light across the glass forms that continually changes shadows and reflections, some harsh and striking others soft and subtle. These contrasts echo the often, ambivalent feelings expressed in my work.
- I am interested in structure, materials and making often crossing and mixing the use of materials, especially ceramics and textiles. I draws influence from the structure of other materials in the production of sculpture and objects.

Why glass.....

- 'Fragile yet strong'
- Transparency, translucency and light.....core qualities
- It often provokes a reaction in people... as quite often people as scared of it....
- Playing with balance and tension with this material emphasizes these things.



Materials and communicating their qualities

- WORDS (describing)
- THINGS (material)
- EXPERIENCES (senses)

Simon Sullivan discusses 'Affect Theory' as not just seeing or describing but experiencing....

'Affects' are moments of 'intensity' a reaction in / on the body at the level of matter'



Tacit Knowledge

- Sensory experiences when making:
- It is believed we have between 14 and 20 types of senses (5 obvious ones being, sight, sound, smell, touch and taste)
- Are these complexity of senses and Multisensory Perceptions linked to Tacit knowledges?
- Robert Morris in his 'Notes on the Phenomenology of Making' discusses making as a bodily experience and uses 'Pollocks' painting technique as an example.

Tacit Knowledge

Michael Polanyi's words

'We can know more than we can tell. Tacit knowledge is an active and personal involvement of knowing. One dwells in the way he / she knows 'the world'

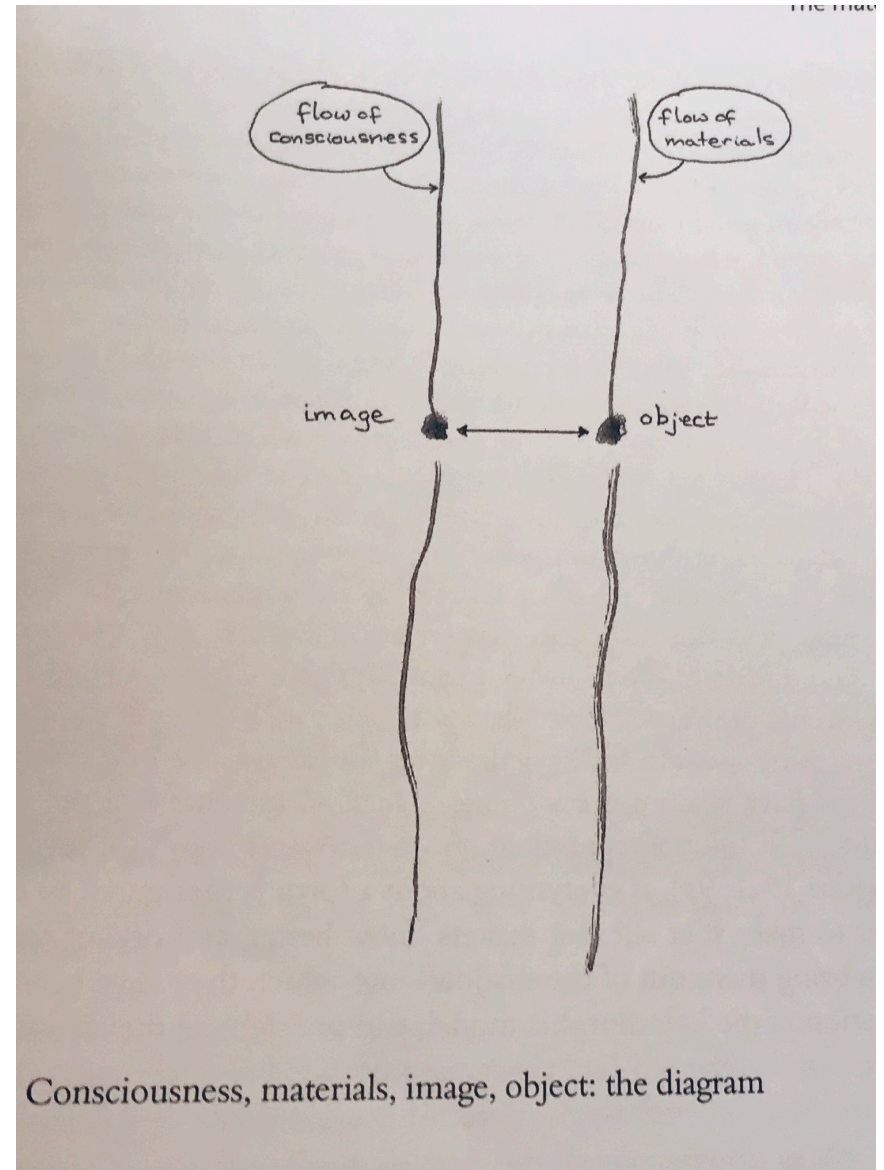
Therefore, we can gain tacit knowledge with out words....

Extending our bodily existence of the world (Polanyi)

Example:

When a blind man first faces a stick, he attempts to understand it, he learns how to use it, tries to master it. After learning how to use a stick, he no longer pays attention to it. It becomes an extension of his bodily existence. He directs his attention to things the stick touches. He begins to find his way with the help of the stick. The stick becomes transparent for him. It remains there and shapes the blind man's explicit understanding of entities that he experiences in his world through the understanding of the stick. He begins to indwell in it"

Tim Ingold's
discusses the
material flows and
currents of sensory
awareness in which
images and objects
reciprocally take
place.



Exploring.....

- Why is material and making so important to me?
- How do other artists / designers think, work and collaborate? (Art of not making book)
- How do our brains work when we engage with materials?..... Tacit knowledge



Importance of Materiality as a **Maker**.....

The first things that come into my mind when I look at any object... artwork or material thing are:

What is it made of?

What material is it?

How was it made?

Inspired by.....

- Tatiana Trouve's work.....
Because it challenges our material knowledge and understanding.....
- Familiar material object,
but on closer inspection,
made from something
else.....



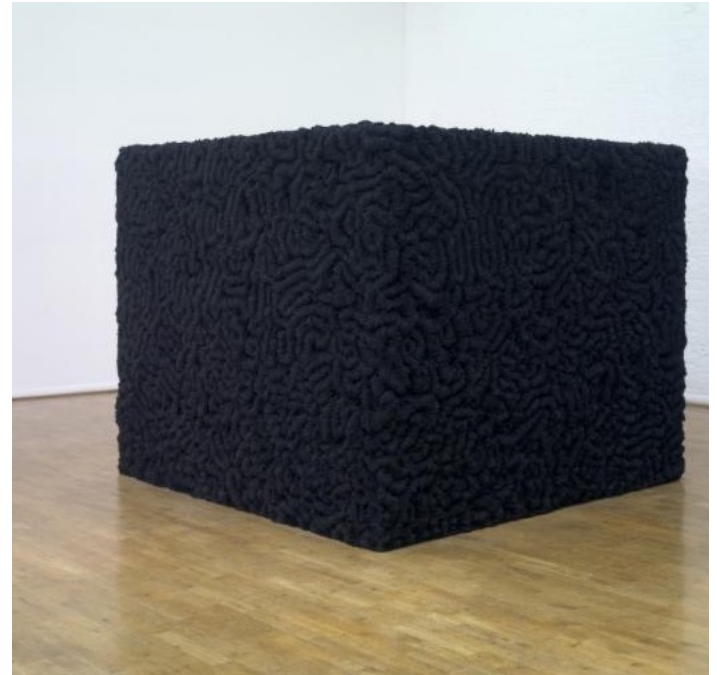
Playing with qualities of a material?

- Cathryn Shilling — Play between hard and soft qualities



Mona Hatoum

- Metal cube that is magnetized to attract Iron filings..... Hard, metallic materials that look like soft textiles....



Johanna Drucker (The Craft Reader)

- 'It is sometimes helpful to ignore how things look and what they are supposed to be about and instead focus on how they were made'

She discusses the 'Blunt Objects' exhibition and the

- 'material contradiction in the works between their appearance of solidity and the fact that in many cases they were highly fragile'

(The Craft Reader pg. 596)

Material Experimentation

- Pushing to the limit to fully understand the material limitations.....e.g. over firing a kiln or sandblasting a piece of glass until it cracks and breaks..... gives valuable and essential material information.
- This often leads to the 'happy accidents' that can lead to innovation and new work.....

'I push materials to their limits and often treat one material as if it was another. For instance I sew metal or ½mm skin ply on an industrial sewing machine using a leather needle, harden paper with liquid fiberglass or draw with domestic cleaning products particularly liquid graphite used for cleaning iron stoves'

Eleannor Glover (2016) Craft Research Journal, Vol 7, No 2.
(intellect books)



Blast / heat / etch away / destroy / manipulate /
change states / layer / mix / combine / stretch /
dilute / sand / shave / smear / repair / fold /
chip / curve / laminate

[Links to Richard Serra's Verb list \(1967-68\)](#)

Material states

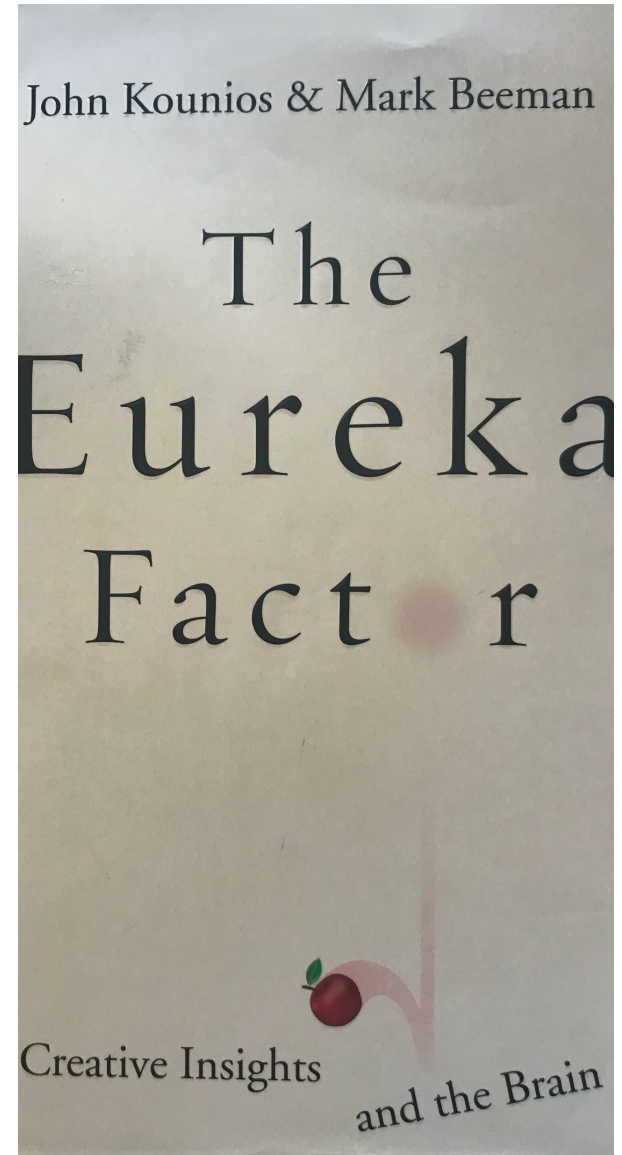
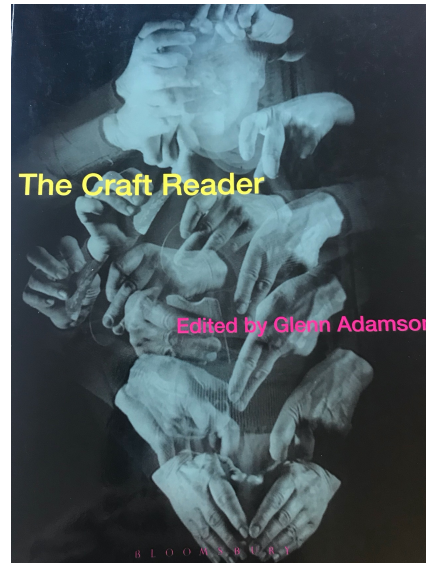
Glass & Ceramics

- Temperature and Moisture content –
- Earth / Fire / Water

	Powder	liquid	Plastic	Solid
Glass	Glass Frit Enamels Paint	Molten Glass (hot glass) Within kiln		Sheet Glass (variety of specialist glass made in different ways) Casting glass (object-based work) Fired
Ceramics	Clay dust and raw materials Colourants Oxides	Clay slip for decorative techniques or slip casting	Plastic clay for modelling, sculpting and manipulating	Ceramic objects fired to usually 1000c and above

The Psychology of Making

- What's important to me...
- Education, craft and making with materials.
- Ways of thinking... ways of working..... thought process.... Process led practice

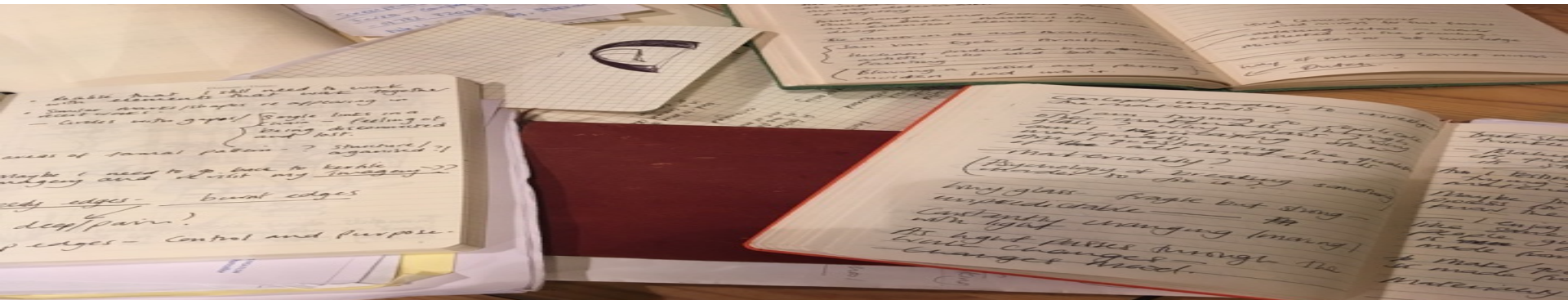


Reflection

Playing with words.....

Reflection – Psychological Perspective

- Serious thought or consideration.
- " ...the throwing back of thoughts and memories, in cognitive acts such as thinking, contemplation, meditation and any other form of attentive consideration, in order to make sense of them, and to make contextually appropriate changes if they are required."
(Taylor 2000)



Heavily influenced by Louise Bourgeois and Eva Hesse's work, but especially their journal writing which I connected with and used as a tool to explore myself



'She searches consistently for her own emotional truths through the making of structures and forms' (Miller, 2008 p102)

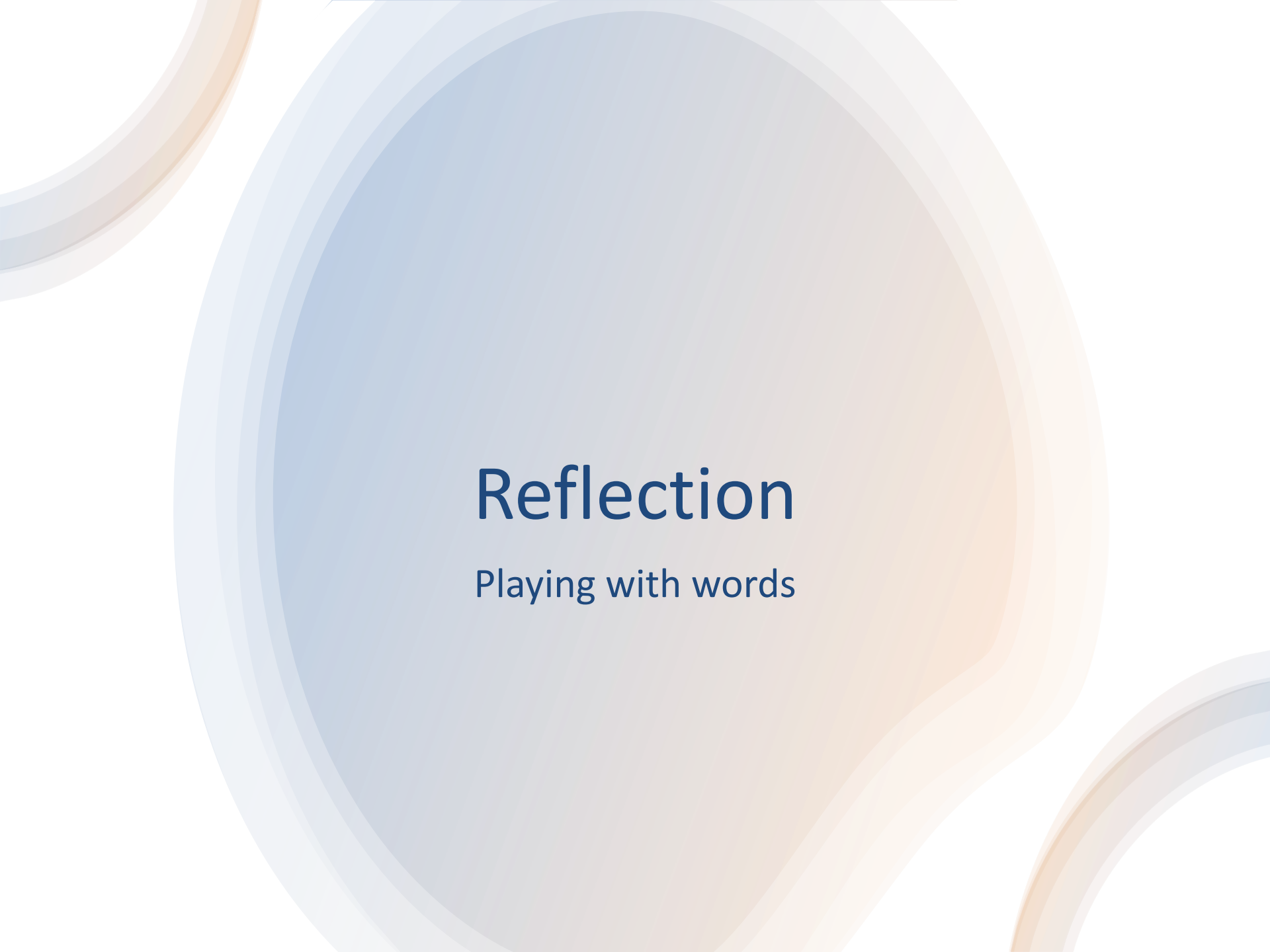




Exploration of materials

- Hard and soft materials used to express herself.
- Selection of materials / materiality crucial to the work
- Mirror example particularly interesting for me because of material and conceptual reasons



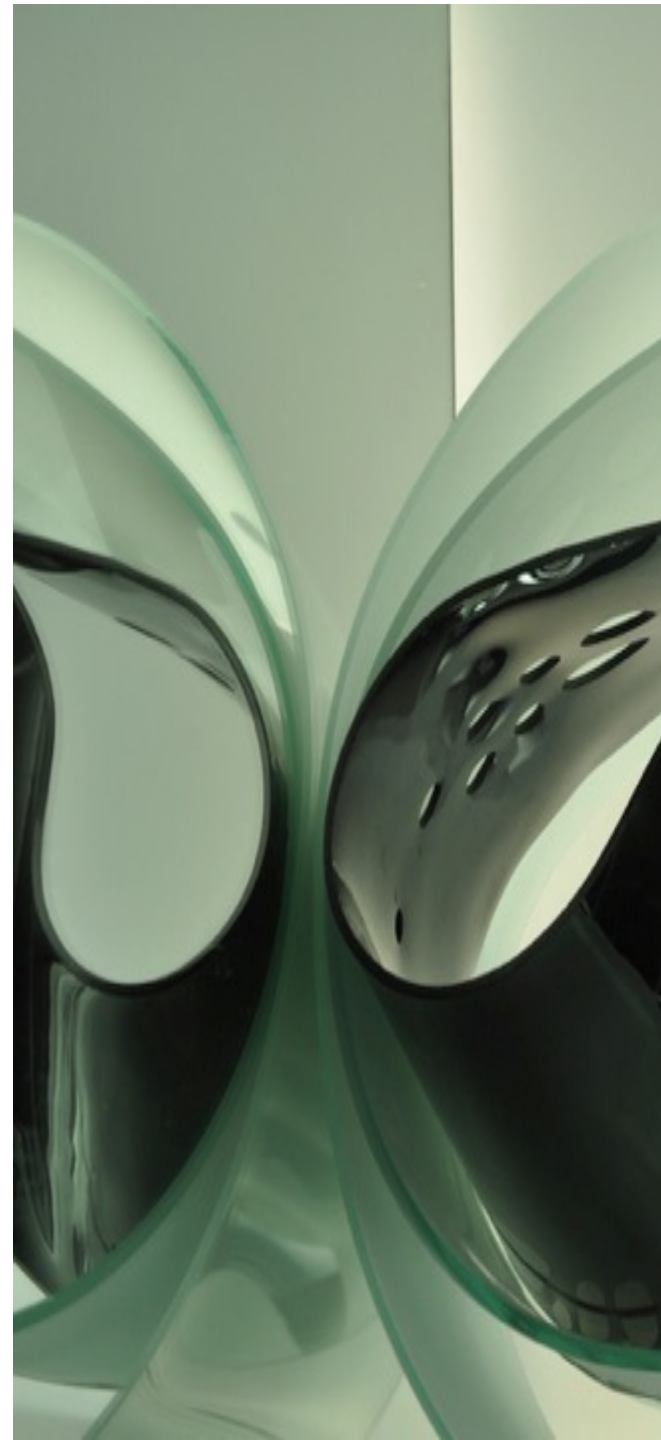


Reflection

Playing with words

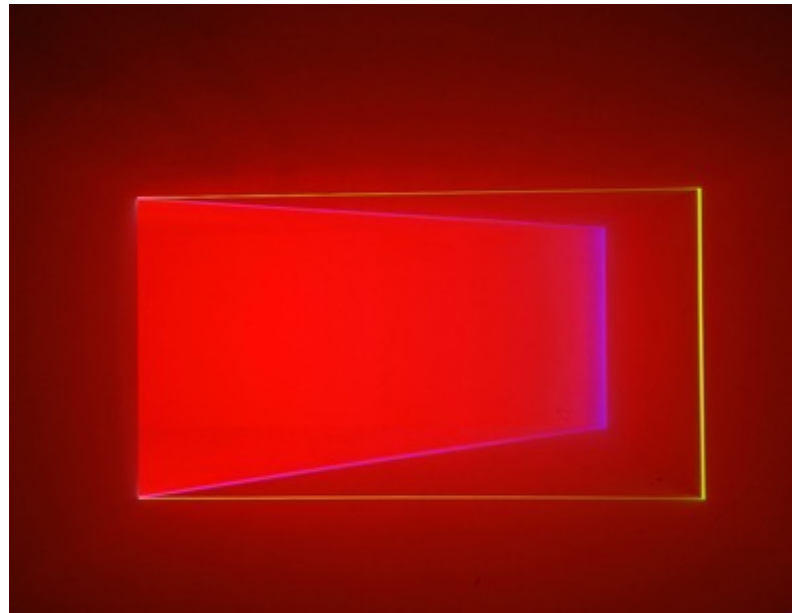
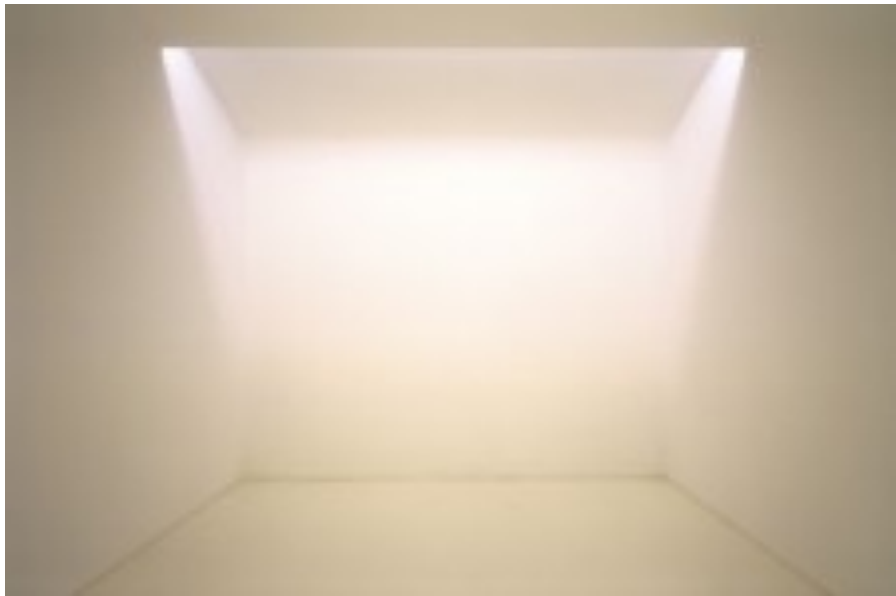
Reflection – Physical Perspective

- the throwing back by a body or surface of **light**, heat, or sound without absorbing it.
"the reflection of light"
- A **reflection** is an image that you can [see](#) in a mirror or in [glass](#) or water.



Into the Light – A conversation with James Turrell (by Elaine A. King)

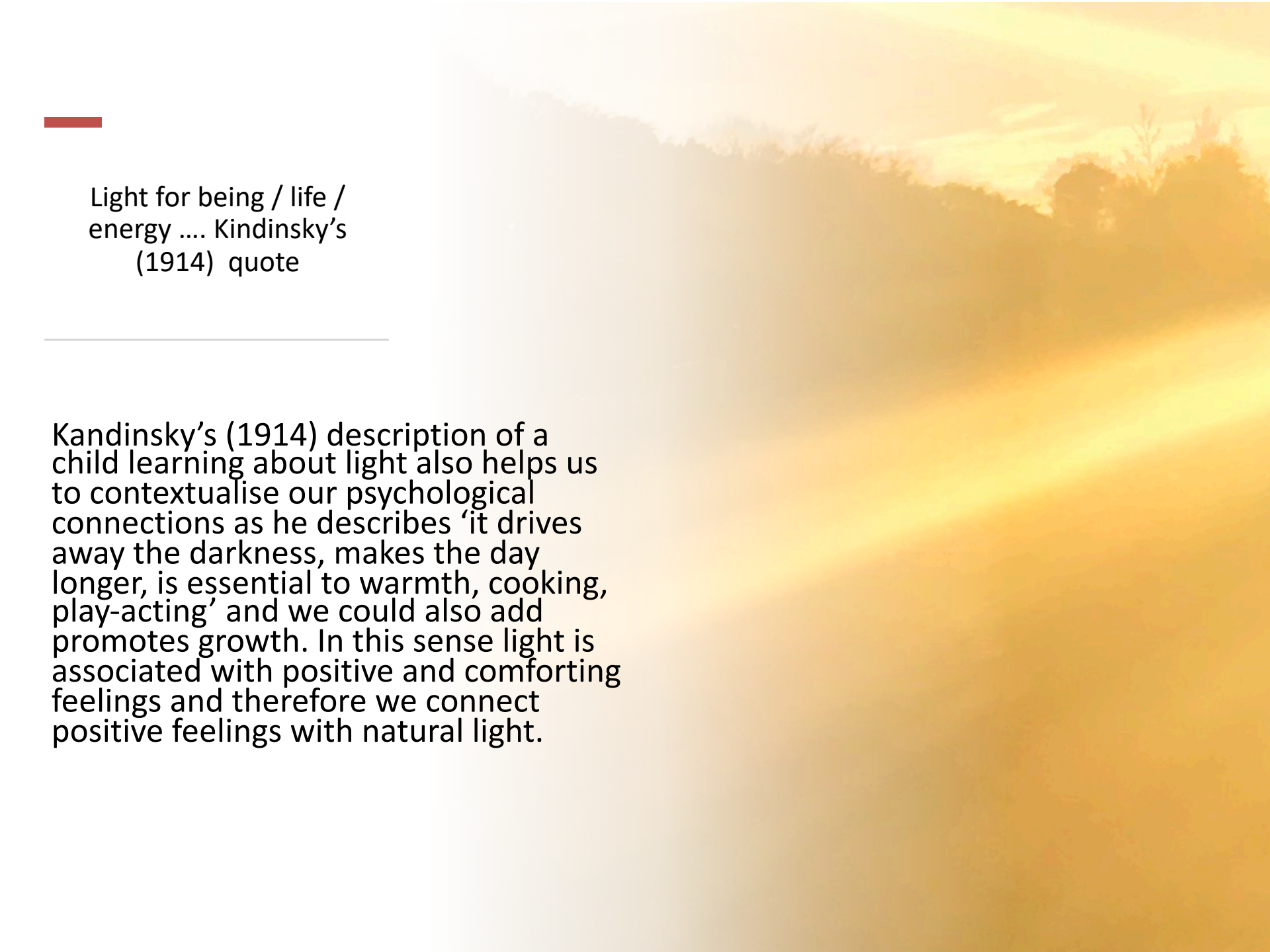
‘Turrell’s work induces introspection, prompting observers to look at their own viewing processes. His inquiries invites us to pause and probe our inner selves and encourage us to reconsider our own connection to and comprehension of the outside world’



James Turrell



- Light / causes shadows / reflections / casts / creates contrasting moods within a place or onto / through an object..... For me glass is my material to work with light.



Light for being / life /
energy ... Kandinsky's
(1914) quote

Kandinsky's (1914) description of a child learning about light also helps us to contextualise our psychological connections as he describes 'it drives away the darkness, makes the day longer, is essential to warmth, cooking, play-acting' and we could also add promotes growth. In this sense light is associated with positive and comforting feelings and therefore we connect positive feelings with natural light.

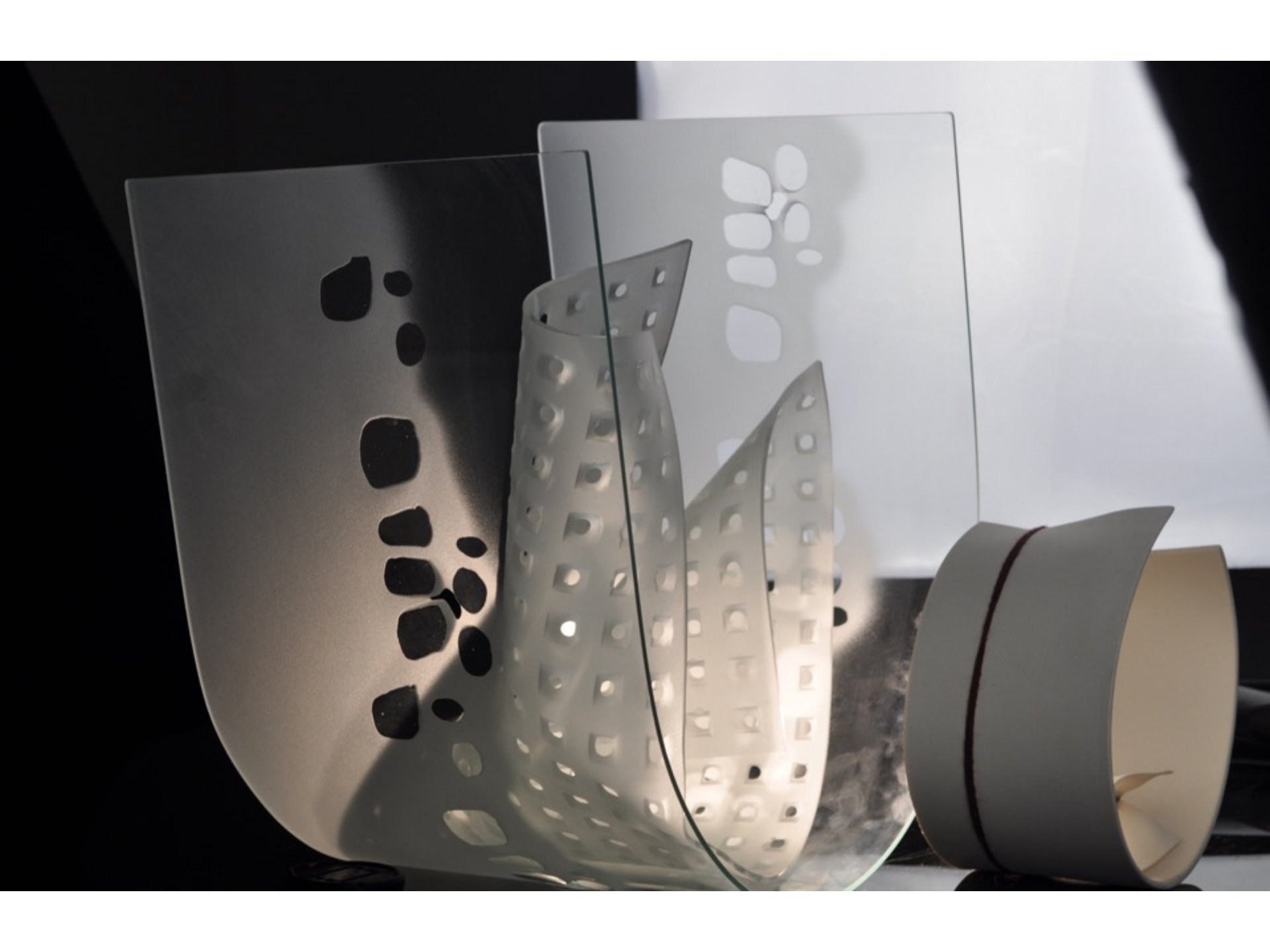
Natural Light and Kinetic Art

‘In some ways light is the most effective means of presenting rhythms and patterns of movement visually.....

Barrett, C (1994) Concepts of Modern Art – Kinetic Art Chapter.

- Role of Photography –
contrasting light / images
of the same work =
contrasting expression
visual experience of glass.

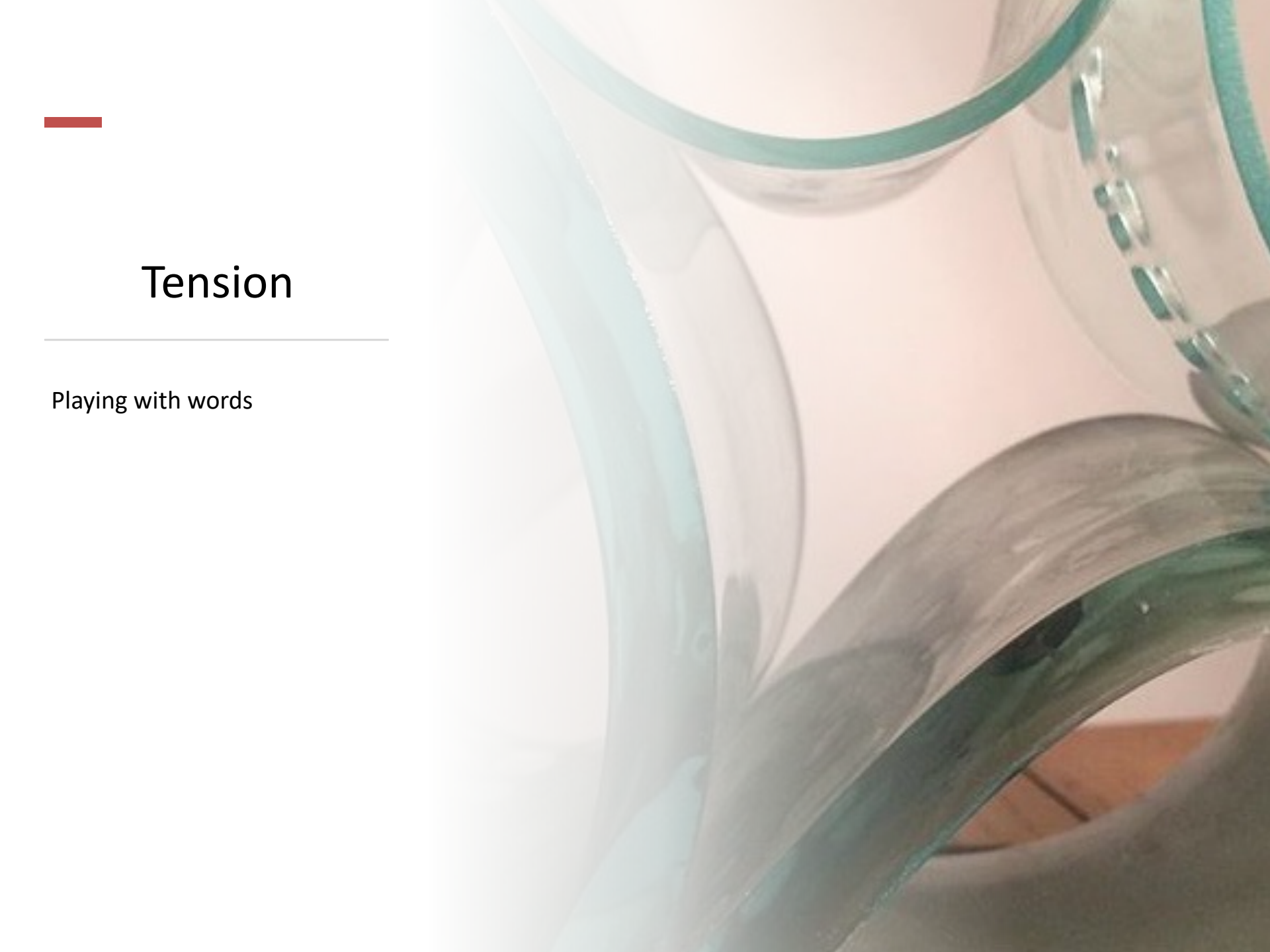






Tension

Playing with words



Tension – Psychological Perspective

- Mental emotion or nervous strain
 - A balanced relationship between strongly opposing elements
 - The interplay of conflicting elements
-
- MA Study – AMBIVALENCE = Tension
-
- This theme was developed through journal keeping throughout a Post Grad
 - Counselling course and the research elements of my MA.
-
- Studying Freud and Melaine Klien and psychoanalysis.
 - (A method of investigating the mind and especially the unconscious mind)

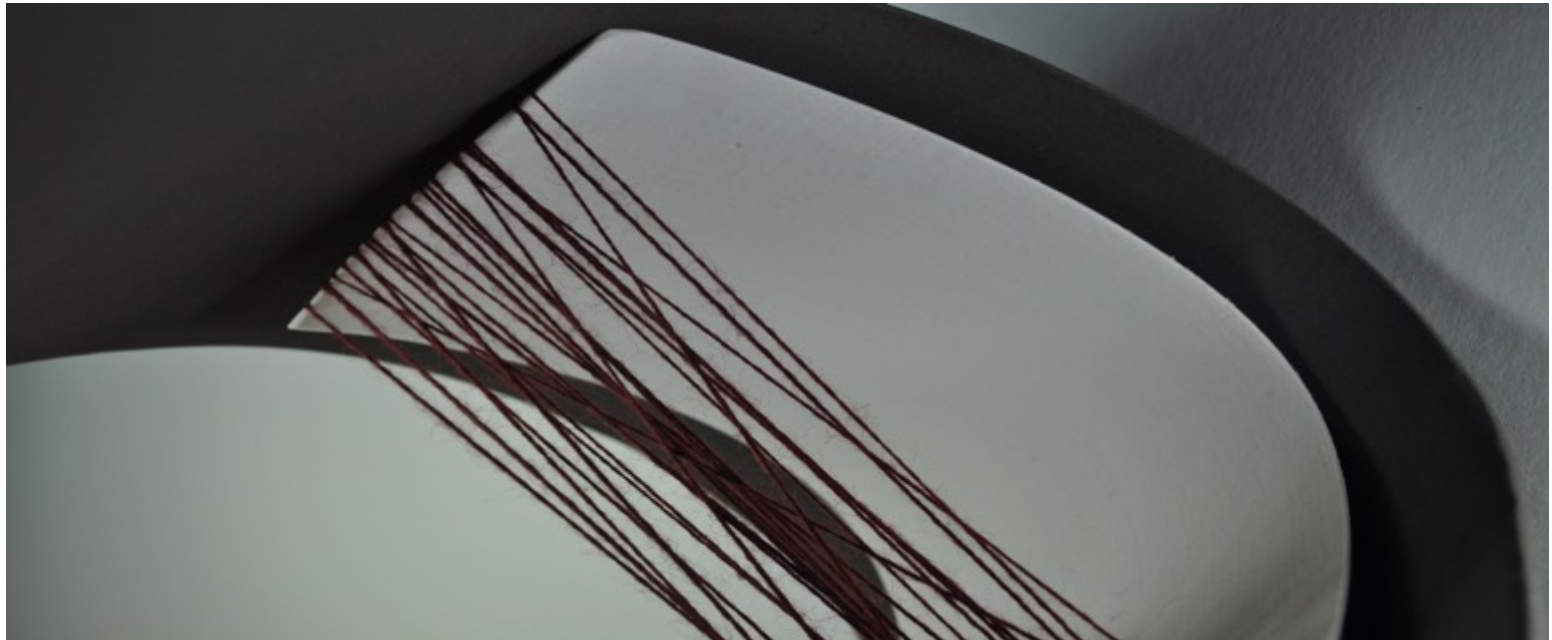


Maternal Ambivalence and Idealism



Tension – Physical Perspective

- The act of stretching something tight (tautness)
- A force tending to stretch or elongate something
- Tension between the fragility and strength of glass



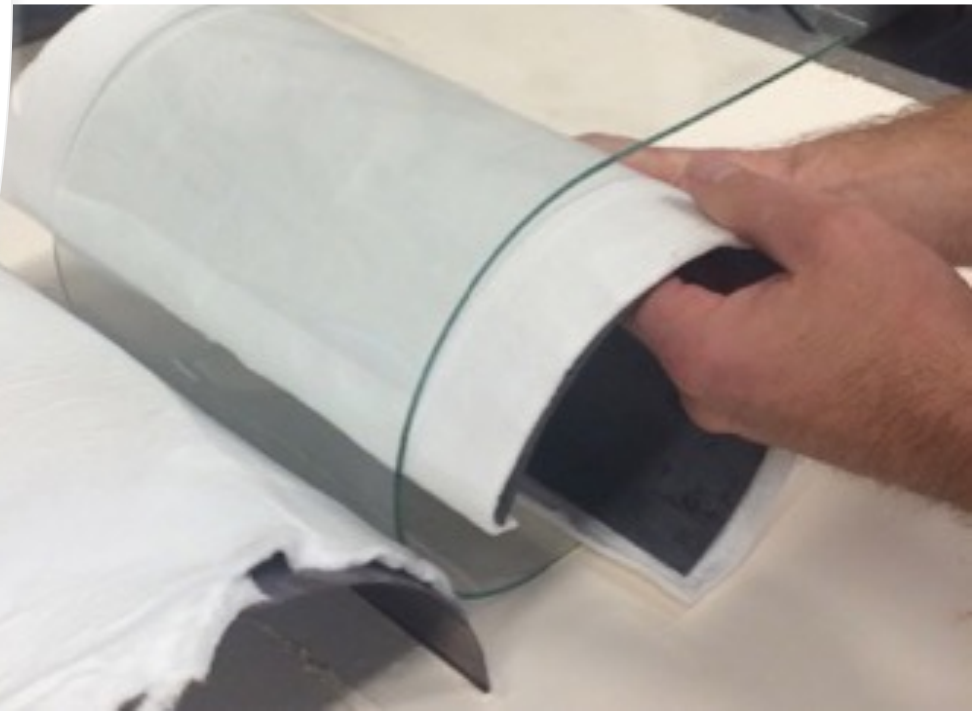
Kiln formed curves of glass /
Often wrapped with thread /
Balance and tension of a number
of forms together

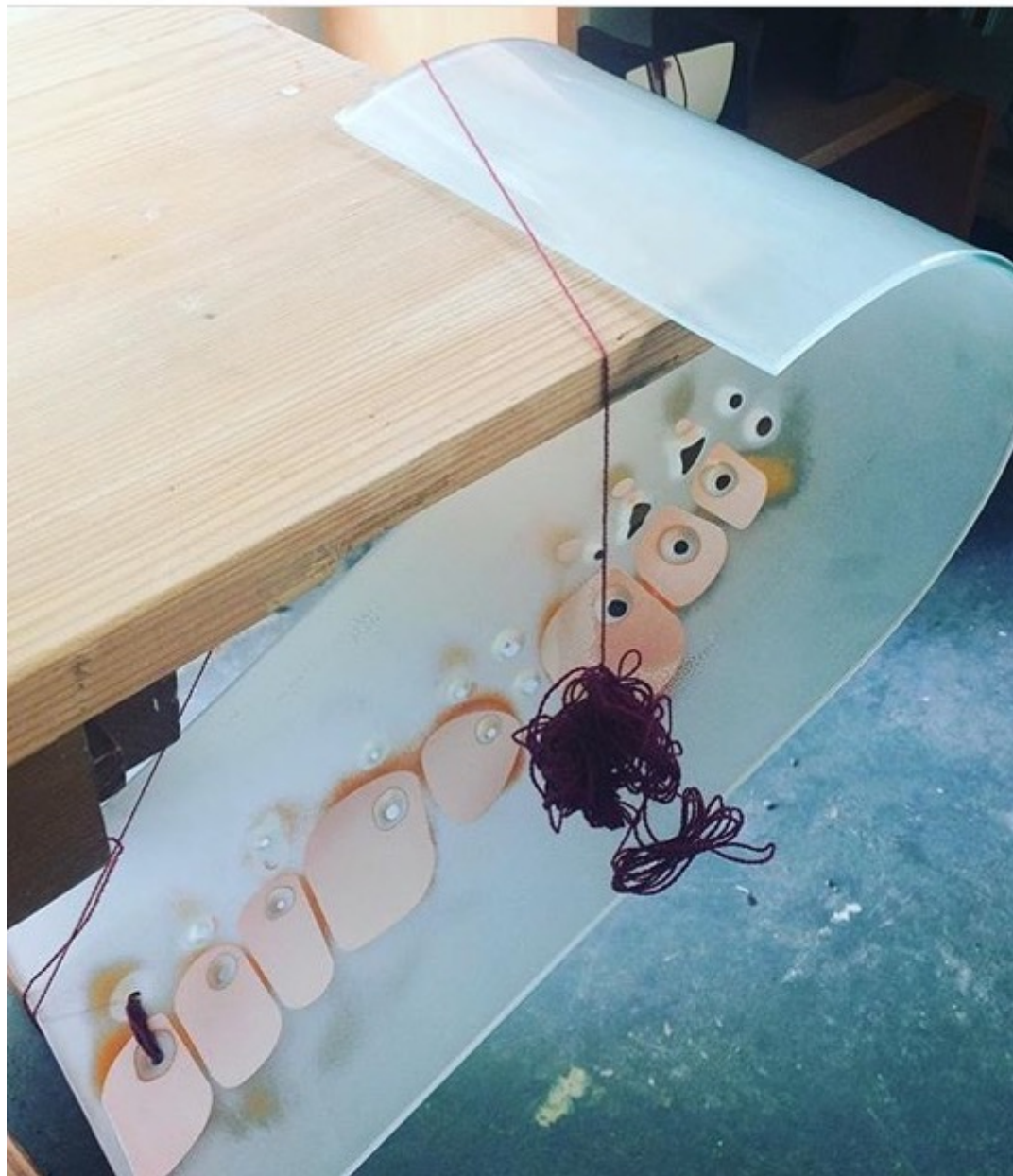




Kiln Forming Glass

- Kiln props and preparation are as important as the work
- Glass is prepped and treated in its sheet state before forming.
- Glass propped and balanced in the kiln and fired so that the glass softens and gravity makes the glass drop.
- Firing schedules are long, slow and low but vary with the scale and shape of each piece.
- Fired low enough to keep the crisp edge of the glass whilst still obtaining form.







Inspired by...

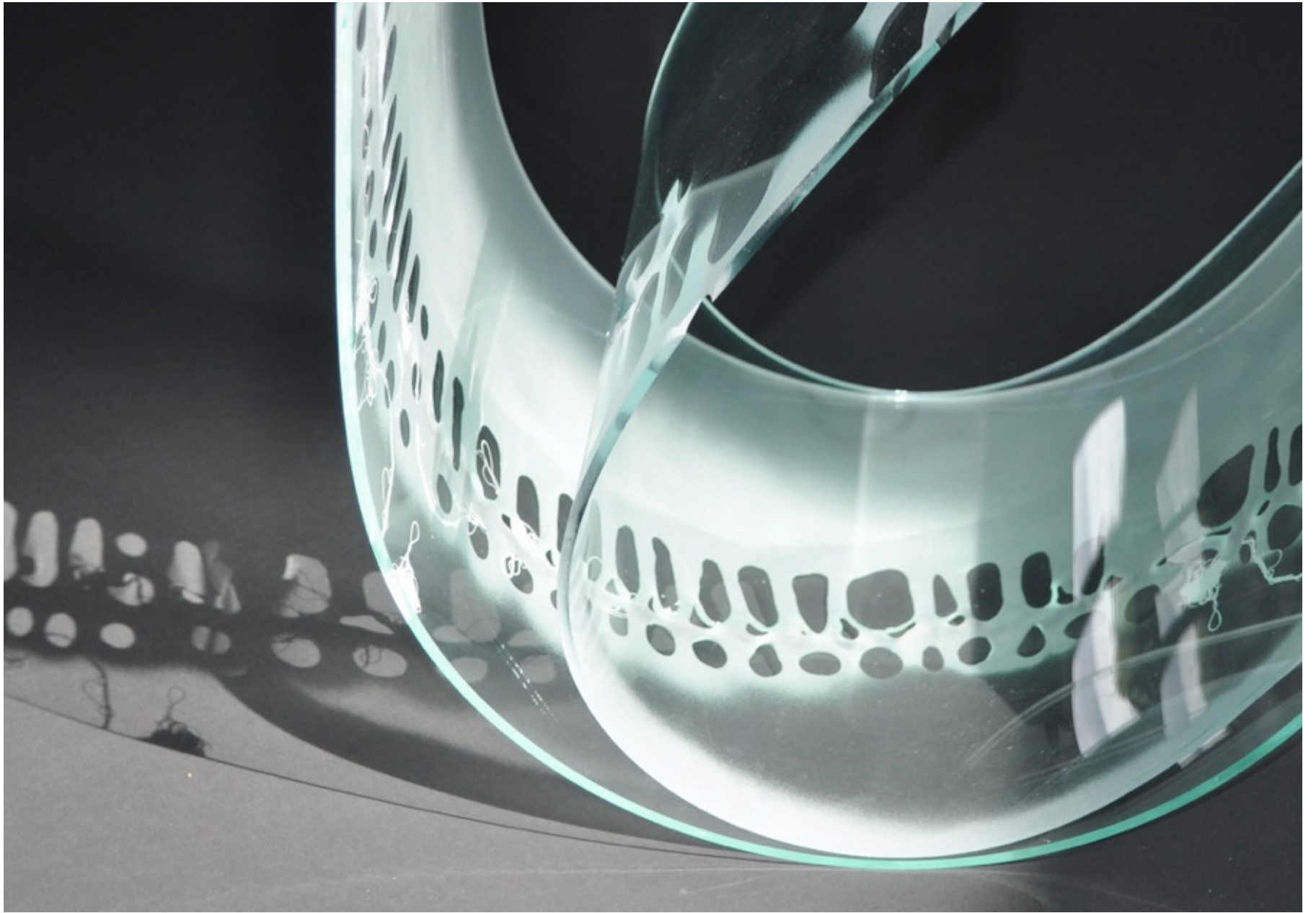
- Anthony Caro's tabletop sculptures ...
- Weight of the material / balance / tension



Glass cut at specific angle after forming to balance on the edge of a surface....

Summary

- Material qualities
- Words
- Sensory experiences
- Tacit knowledge
- Importance of making



Key Texts

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www.catherinebrownglass.co.uk