

Slide: Title Slide: Place • Psychogeography • Viewpoint

Following the framework of Research Practices module brief...
Very short Background to own practice
Then explore three keywords in a cultural / theoretical context

BIOG – Illustrator / Location Painter / Academic

Slide: Cuckoo Exhibition Slide

Practice is largely intuitive.
That's to say in practice, judgements are often seemingly intuitive, without language.
We do without putting into words.

Slide: Place

This presentation is putting thought process into words, framing things in a theoretical context. 3 Keywords are all linked – there are cross overs.

Deconstructing /Unpacking /Decoding "Place"
Space – open space / outer space / personal space / imaginary space
Place – a particular point in space
Place of dwelling, residences, home, belonging / unbelonging
Non-places – thoroughfares - Hallways, corridors, airport lounges, restrooms

If you are ever enchanted by the notion of this a must have book is
French Philosopher Gaston Bachelard's: Poetics of Space...

In it he theorises almost every nook for dwelling.
From nests in woods to houses and towers.

From attics to cellars

In our civilisation, which has the same light everywhere, and puts electricity in its cellars, we no longer go to the cellar carrying a candle. But the unconscious cannot be civilised. It takes a candle when it goes to the cellar.

He also writes of the Onieric house – dreamhouse.

There exists for each one of us a oneiric house, a house of dream-memory, that is lost in the shadow of a beyond of the real past. Houses that retain their shadows.

Much More than physical space - “The thought of origins soothes us” Roland Barthes

Notions and divisions about place are compelling –

Inside outside / Belonging un-belonging / private housing, council housing / neighbour stranger

Hi Rises – homes in the sky - hotel stays

Slide: Red Road

Red Road Flats in Glasgow

Slide: Dialectograms of the Red Road Flats in Glasgow

His method of mapping layouts, dialogues, conversations and even furniture, in an inventory fashion gives definition to his term the Dialectogram.

Capturing in scribe, in word and doodle the energy of space.

He writes, “The concierge station had the relaxed, easy feel of a mail-room or workshop; tomato soup was cooking on the stove in the kitchen and copies of The Daily Record were yellowing in an in-tray. It felt cosy, and human.

Another... When the kids get in the building on night-shift its like chasing ghosts.

Slide: Elevator/Flats/View

Trip to Glasgow

Haunting / Uncanny / Smoke Alarms

Something missing...

Phillip Larkin’s Poem

Home is so sad. It stays as it was left,
Shaped to the comfort of the last to go
As if to win them back. Instead, bereft
Of anyone to please, it withers so,
Having no heart to put aside the theft.⁷

Slide: Rachel Whiteread / Design Advertising

There are many ways artists, illustrators, designers explore space

- Even memory of spaces

Slide: Danny Markey

Redolence / senses

Proust – In memory of things past – there's the incident of the madelaine cake, in which tasting it, causes an involuntary memory, sending him back to his Aunt Leonie's house, to a space and time, where he always enjoyed them.

Slide: Psychogeography

Takes on many definitions.

Its background is often traced back to a period after surrealism/dada – to the situationists/lettrists and coined by Guy Debord 1950's.

It has been characterised as a political and social response to the urban condition.

– the study of the way in which one's mental landscape is moulded by one's physical landscape.

In mind of this, its origins go back much earlier in literature alone –

Robert Luis Stephenson's Strange Case of Doctor Jeckyl / Mr Hyde

Theme was based on the duality and tension of Social Class Hypocrisy of Victorian London

Slide: Kafka's Metamorphosis

Opening Line / Synopsis

Argentinian illustrator- Luis Scafati writes in his weblog of a fascination with the turbulent and chaotic city that charges much of his work: "the urban landscape is the mark of who we are and the time we spend there. We are the engine noises, horns, sirens; the chatter of people, these are all that I draw with a sleek facade of steel and glass, or a hopeless old window that looks."

Slide: Le Guns's Legudon

Psychogeography is also about the encounter of the mysterious, unknowable quality of the urban cityscape. Of wandering or strolling – of wandering, drifting, of the flaneur (stroller)

Anachronistic Map of London's square mile of sin

Shane Macgowan, Francis Bacon, William Blake, Quentin Crisp

Poem:

A million legs and million eyes,

London, the cohorts of the poor

Form legions, legions of the Lilith

Thrown out of eden to meet the morning star

For that is the land we inhabit...

The Children of jago

The lazaarus class, the London dead

The Great Terror

Annonymous poem from the back of

The toilet door in the Coach and Horses

Slide: Ericilcane

By its very definition psychogeography has resonances in charged urban graffiti and illustration and in Design

Slide: Gordon Young / graphic designer / working in the public realm creating works that lock in social history, and engage communities

Slide: Viewpoint

Looking at viewpoint as an important construct –

Whether in Literature, art, film, social media

An author, painter, filmmaker, facebook profiler works with the viewer in mind.

Kafka – written so we identify with the Other, the foreigner, the stranger.

Slide: Hopper

In a filmic sense we also have the construct of the gaze.

In other words, the position we are given as viewers, constructed by a filmmaker or artist

Hopper has painted a female character partly obscured, looking away, and engaging in something out of sight.

So he has positioned us somewhat voyeuristically.

Slide: Rear Window

Back story of set / male gaze

Slide: Thorwold

Caught looking

Jean Paul Satre – One can look through a keyhole without any knowledge of self, but if footsteps are heard on the stairs, I see myself, because someone sees me.”

Slide: Triptich

Reality / Representation -

Gunther Kress writes: In face-to-face communication we must respond to a friendly smile with a friendly smile, to an arrogant stare with a deferential lowering of the eyes, and such obligations cannot easily be avoided. When images confront us, we are not obliged to respond, even though we do recognize how we are addressed. The relation is only represented.

Slides of own work:

All work contains contemplations of Place, Psychogeography & Viewpoint