

CPS_Folio1_Ass1
S3903751_Wicce-Otter,Cougar

Video of this presentation at:

<https://youtu.be/NN3gsPvHuzc>

CPS_wk1_Observation. S3903751_Wicce-Otter,Cougar



academic category **PLAY:**

medium: **digital pencil on iPad in Notability**

scope: **SKETCH** and placing words in spaces as they flow into my head and in a place in my head, some left some right etc

In **response** to the theme of observation I stood watching and listening to my coffee machine for an uncomfortably long time and took some audio files and images with my iPhone 12 Pro. I recorded the sound of my coffee machine and played it over and over as I watched the seemingly immobile machine lights. As words and thoughts poured into my mind, I jotted some down on paper and ignored some. Once the lights extinguished, I went to my tablet and pulled out the memory of my words and as I wrote made quick line sketches to support my thoughts.

By doing this, I started to 'hear' the machine talk. I suspect it was my boredom that activated my imagination rather than the machine talking. :)

In doing the multi-step process of audio capture and replay, visual observing the machine, inner reflecting my thoughts and write and rewriting what I recalled, I started to take control of my choices of the recall and reflected on my subconscious selection and then my conscious selection.

By doing this I found a potential goal for my MAGI course, how to represent the invisible, and I had the sensation of having a dialogue with the coffee machine. My overarching finding is that the Script (for my proposed works) will come if I just trust the process of observing.

Similar work has been produced by Luca Agnani. <http://www.lucaagnani.com/> whose work Van Gogh Shadow (<https://www.youtube.com/watch?v=MPQSN3fNLF4&t=37s>) explores this theme by observing the shadows in several of Van Gogh's paintings and then he created an animation from what the shadows "said" to him.

My taking from this is that emerging from the shadows is the ambiance and story Agnani chose to tell in his Projection Mapping installation. His presentation was not on a building, but buildings were drawn out of the shadows to create his imagery. A sort of observational role reversal of Projection Mapping, if you will.



listening to the coffee machine
i am more nervous
it will run out of
☞ creek + burr.



I don't smell — too distracted by

☉ ☉ ☉ the lights take forever to
turn off
STILL.
I STAND → WATCH.

It is watching me.

Me: Am i grateful ☺ for your
coffee making prowess?
OK, yeah.

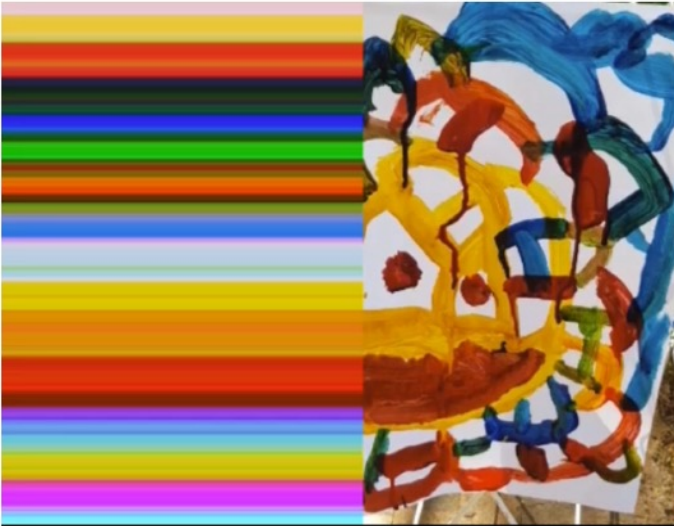
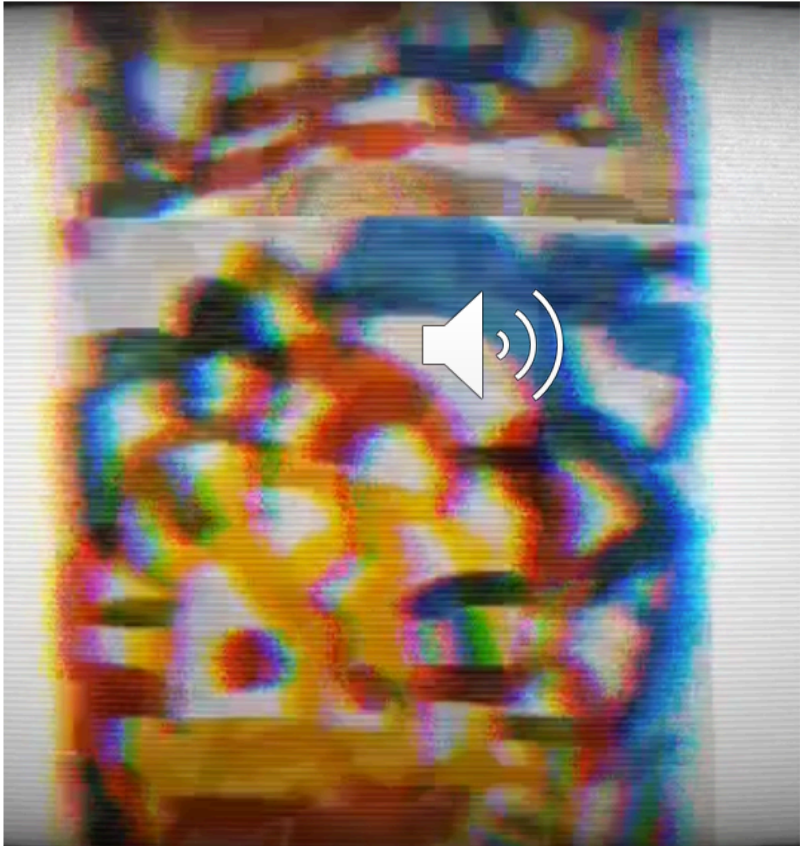
i hear a whisper:
do i realize Chinese factory workers
sleep under their desks to
make this machine for you



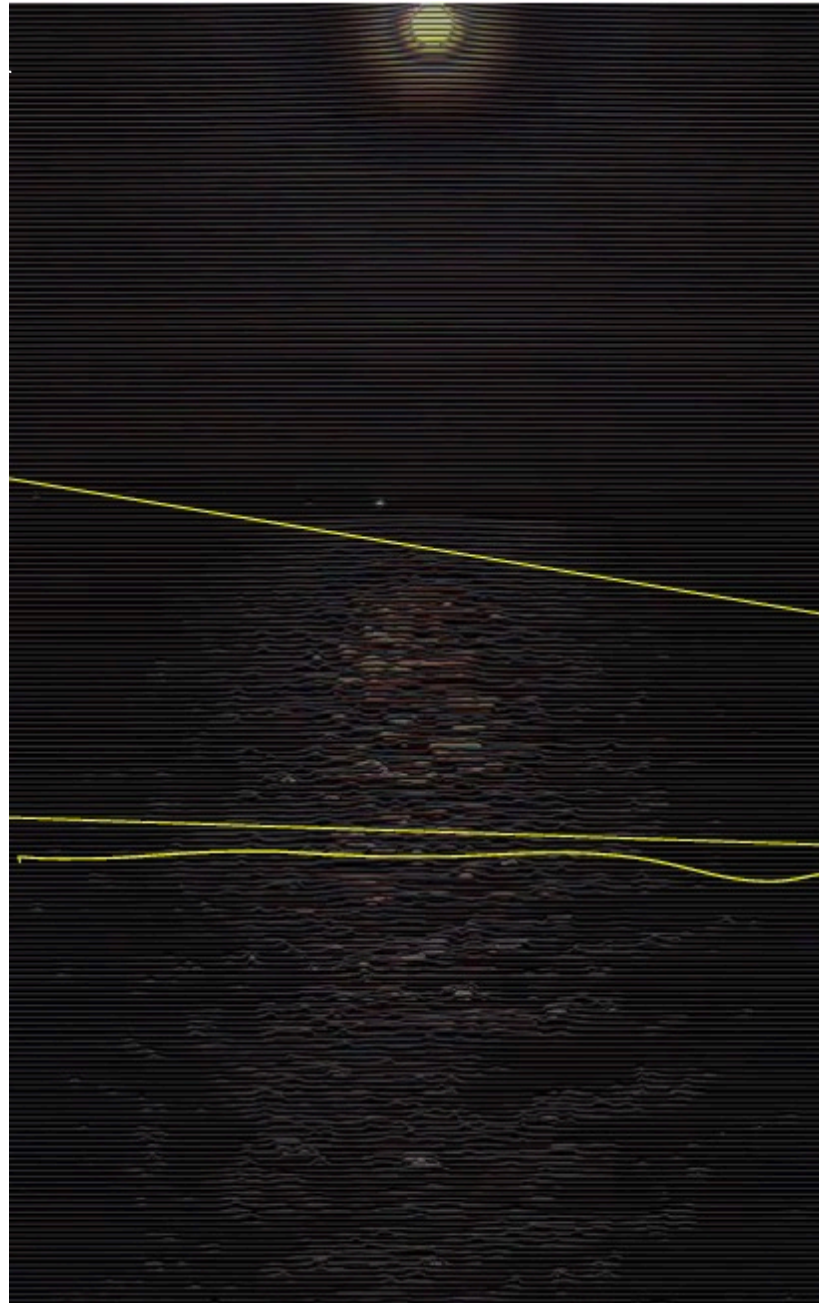
GULP GULP GULP

CPS_wk2_Tinkering. S3903751_Wicce-Otter,Cougar

In **response** to the theme of week 2 theme of tinkering I played with Reed Ghazala’s circuit bending concept via image glitching. I tried experimenting with how far I could push iOS apps on my iPadAir. I used a painting by my nephew (with his permission) and took some night shot photos I had previously taken and played with a glitching app. In the past I had glitched code but this time I used some pre-sets of the free app, Glitch FX.



CPS_wk2_Tinkering. S3903751_Wicce-Otter,Cougar



CPS_wk2_Tinkering. S3903751_Wicce-Otter,Cougar

By doing this I showed I have little patience with the pre-packaged templates and severe restrictions I find on a tablet versus a laptop. I had hoped more on-the-fly work would be able to be done when in the future I captured image data but I found it frustrating and very ordinary technically, however it does open up another depth to explore held within the images. It could reveal some invisible aspects.

Similar work, when taken to the next step of production and refinement, are by glitch artists Ucnv and Nukeme who have captured glitched images and printed those on fabric to make stunning fashion garments.

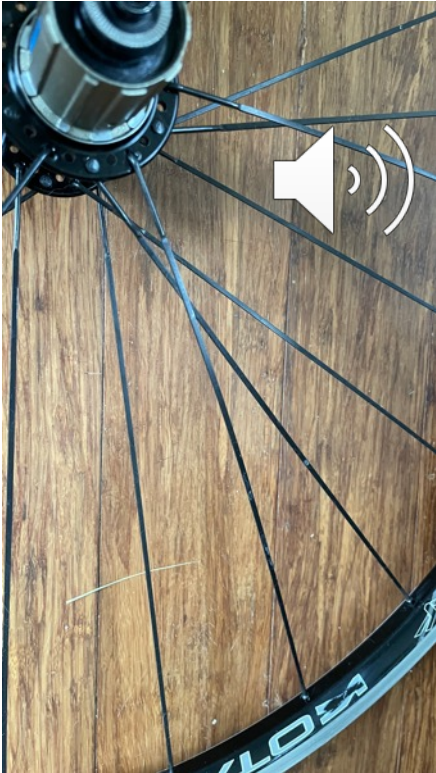
<https://www.vice.com/en/article/gvww7y/8-artists-are-bringing-glitch-art-into-the-real-world>



Glitch artists [Ucnv](#) and [Nukeme](#) (the latter who moonlights as a [sewing machine hacker](#)) were featured at Isetan Shinjuku's Tokyo Kaihouku's store as part of a digital design exhibition, [Glitch](#). Working with several other artists and designers, Ucnv and Nukeme blended glitch and fashion with wearable and stylish designs. "With advances in technology, methods of expression have also become more progressive," [a representative of the event was quoted saying](#). "Glitch is one of such methods, and we wanted to introduce artists embodying this expression. It was by accident that Nukeme came to know the beauty of glitch. And he saw how it could be used in fashion. We want to

CPS_wk3_Found Object S3903751_Wicce-Otter,Cougar

Object – bicycle wheel:
from a road bike,
light alloy rim for a clincher or tubeless tyre
stainless J spokes,
brass nipples,
alloy hub
9-11 speed cassette capability



CPS_wk3_Found Object S3903751_Wicce-Otter,Cougar

Context.

In my personal context I am learning how to lace a bicycle wheel in a 24 2x cross patten and then will learn how to tune a bicycle wheel.

I am teaching myself via YouTube etc. just because I love the design of a bicycle and I enjoy doing things with my hands to contrast the digital world of Animation.

The worldly context is that a bike wheel is an instrument of propulsion that supports the riders weight and responds to force applied to it by the rider.

Each section of the wheel has a specific purpose.

The rim supports the tyre and the spokes

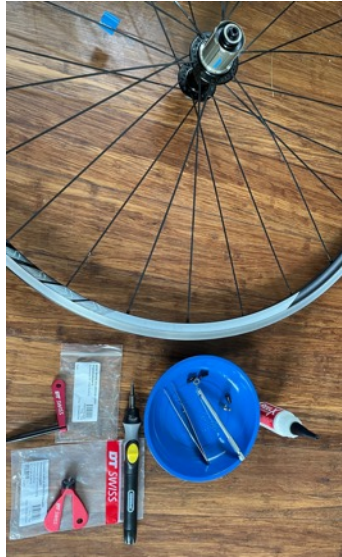
The spokes hold the hub in place

The hub will support the cassette of gears that is driven by a chain

I will now dismantle the wheel and see what it has to say

CPS_wk3_Found Object S3903751_Wicce-Otter,Cougar

WIP_1



Tools of trade



Removing nipple that hold the spoke



The removed spoke.

And as I began to take out the next spoke, into my head I 'heard' "the power of one".
I have stopped dismantling and will turn my attention to the power of one (spoke)

CPS_wk3_Found Object S3903751_Wicce-Otter,Cougar

These Pinterest screen grabs show how bikes are used to send a message and how bikes are incorporated into art



B Bicycling
Myocarditis and COVID-19 | How Exercise Affects COVID-19 [Visit](#)



HT Hindustan Times Auto ...
Boost for bicycles as Europeans gear up fo... [Visit](#)



TC The Conversation
COVID-19 cyclists: Expanding bike lane... [Visit](#)



C Canadian Cycling Magazine
How to ride safely during COVID-19 outbreak - Canadian Cycling ... [Visit](#)

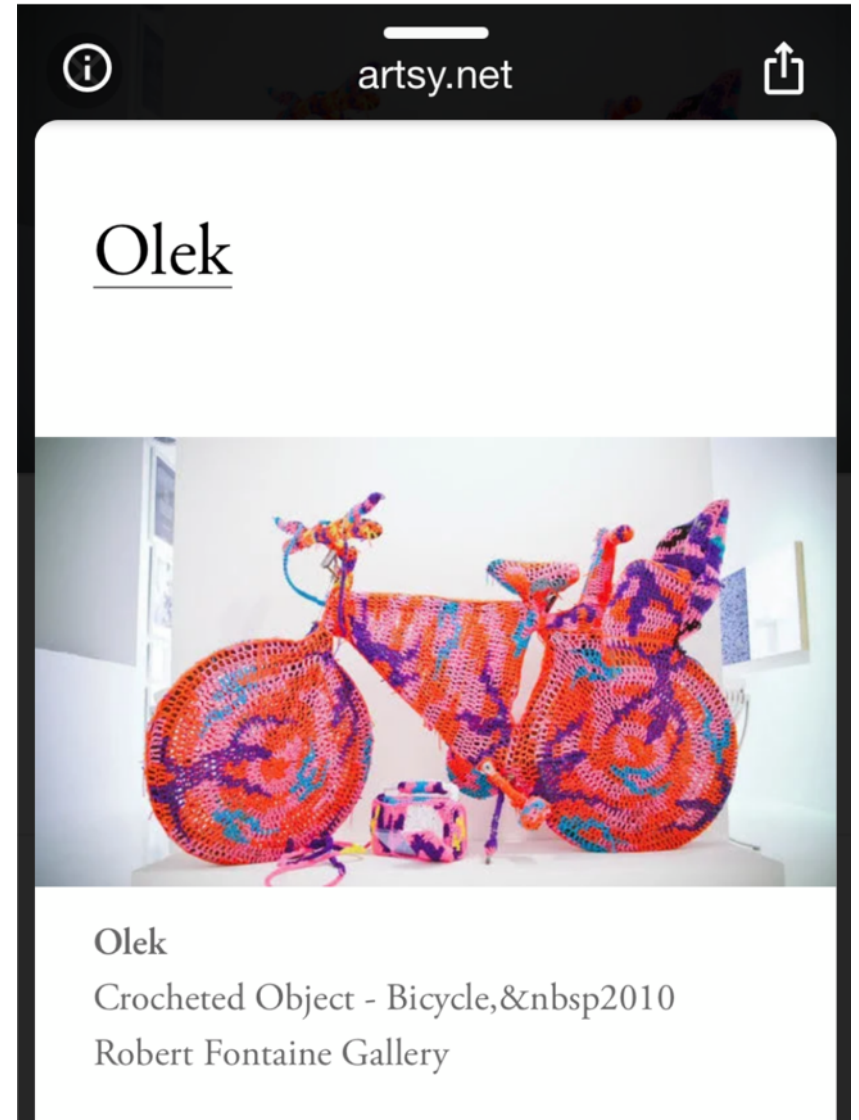
CPS_wk3_Found Object S3903751_Wicce-Otter,Cougar

In **response** to the theme of a Found Object I chose a single spoke from my bicycle wheel and played with words around the purpose of spokes, the power of the spoke, the power of bicycles and the power of one (spoke) around the world. I let the words and language guide me as well as the intrinsic nature and function of wheels spokes.

I scanned the spoke with an iPhone app that rendered the spoke completely invisible and looked at the serendipity of the alignment of the scan with a theme I am exploring in my Animation, INVISIBILITY. The scanned image reminded me of the covid virus so omnipresent in todays media. I therefore chose to combine bicycles, a spoke, language an covid into a poster to see if I could use metaphors and playfulness to continue the battle against covid.

By following the happenstance and embracing it rather than correcting it I was taken on a path of a current broader context and arrived at the spoken word (pun intended albeit rather kitsch) of Power of One. (spoke)

Similar work has been produced by Olek whose work may be found at Artsy.net with an an example of bicycle art that a political message. Olek is a Polish artist based in New York who uses subversive knitting and crocheting to convey political messages overtly and subliminally.



CPS_wk3_Found Object S3903751_Wicce-Otter,Cougar

WIP_2

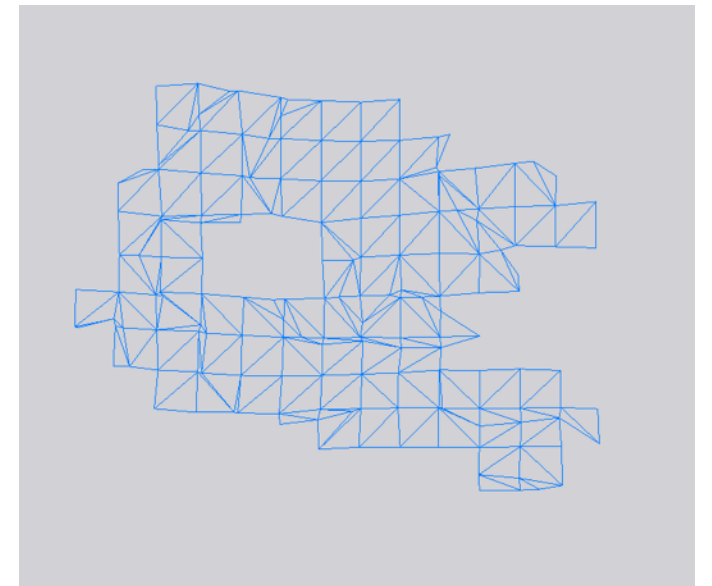
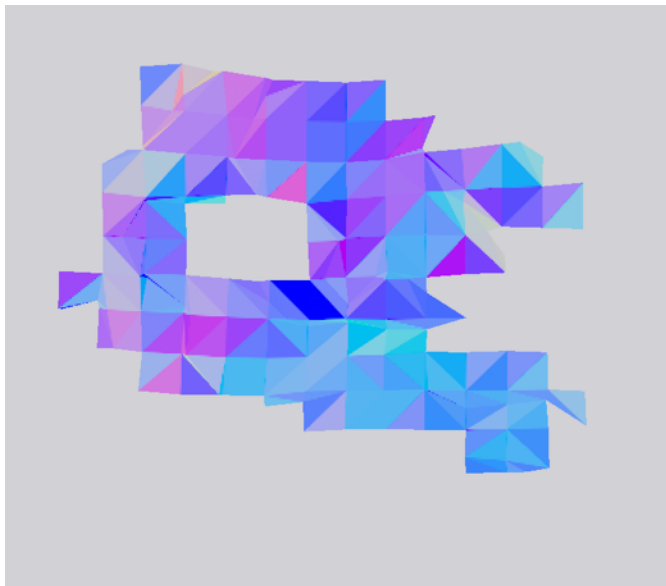
I used my iPhone12Pro with the App 3d Scanner from the thought that the power of the spoke, if modelled into a magic wand, would open doors. But it did not work as I had hoped, as the images below show.

Reflect.

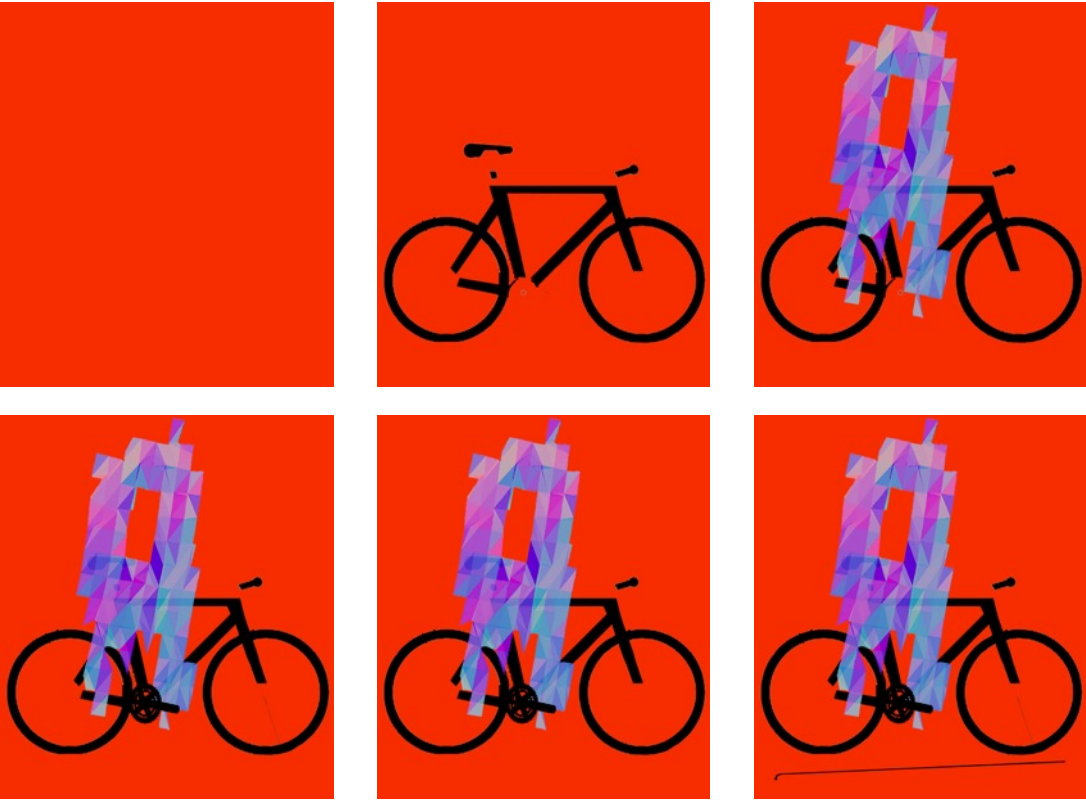
I then placed the resultant images in context with a theme I am chasing in Animation, of INVISIBILITY and the influence on us of things we cannot see.

Reflecting now on what I can make with these images, holding the context of the power of bicycling in mind and reflecting on the phenomenal scope and spread of bicycling throughout the world; these shapes, that hide the power of the bicycle spoke, remind me of the powerful scope and spread of the invisible covid virus.

Next: further reflection and take these images into PS to play, wondering if bicycles can help control covid somehow.



CPS_wk3_Found Object S3903751_Wicce-Otter,Cougar



Iterative progression of my finished work



CPS_wk4 _Place. S3903751_Wicce-Otter,Cougar

In response to the theme of week 4, Place I produced a short picture narrative embracing space, place and character. Each new snapshot of the place added a greater depth and level to a story made from simple shots of at-hand areas and objects in my kitchen.

By listening to the space and adding meaning to it with different camera angles, zoom length and other objects the meaning of the place changed frame by frame. Each additional frame enmeshed a deeper level of narrative. As a story unfolded embracing character the memory and meaning of the place changed despite the images of the place being identical when reversing the order of the images in the linear story line. The levels and layers from each photo allow for new doors to take a story teller. The place is thus a catapult and very much part of the action and experience and cannot be separated. The space determined the actions.

Similar work by Arjun Kamath can be seen below. Whilst he has taken a horrific story, place is paramount to the understanding the context and depth of his message in his images.

Each image builds into the message that place drives and is integral to the story. Similar photos of lovers in different places would tell a vastly different story. Place profoundly is a protagonist and antagonist in Kamath's plot.



“Engineer by degree, photographer by talent and a dignitary by heart, **Arjun Kamath** is a creative who is markedly recognized for commencing the popularizing of the art through his photo-story series denominated as ‘Coming out’. In this series Arjun brilliantly demonstrates how LGBTs are horrendously looked down upon by the rightists of the country which constitute to around eighty percent of the country’s population. He conveys a very powerful message via the means of beautiful high definition quality pictures. Through his story, Arjun expresses his opinion of discontent for the regressive criminalization of homosexuality by the Indian law. Here are a few pictures from the story.”

<https://www.theyellowsparrow.com/visual-storytelling-artists-whose-photographs-depict-stories/>



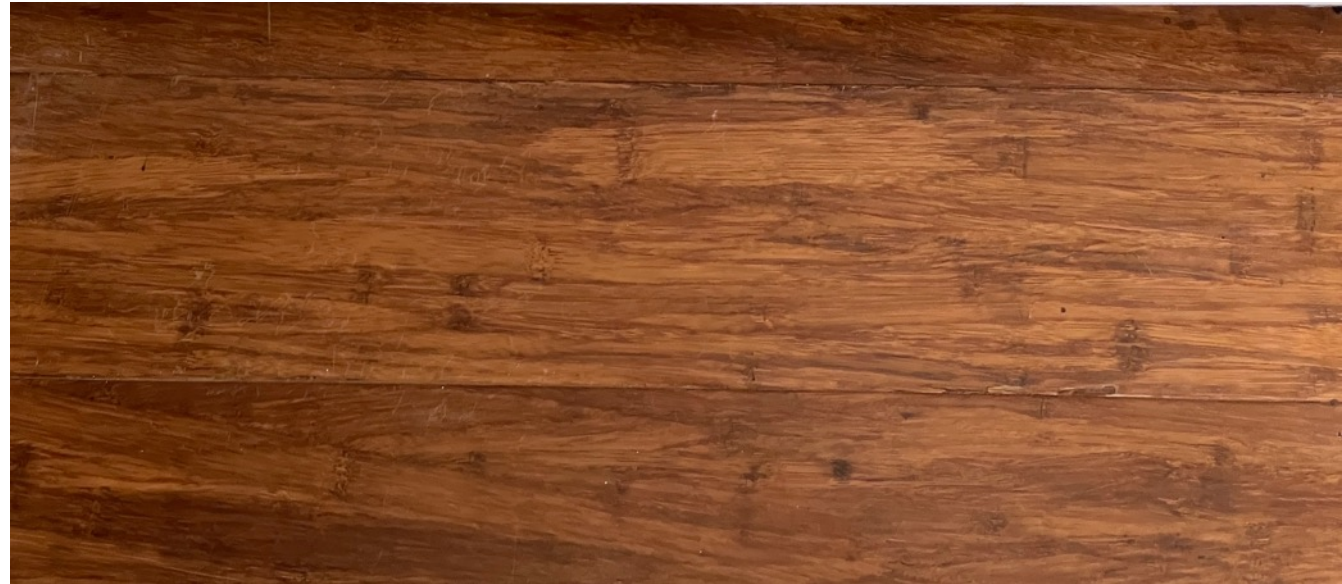
CPS_wk4 _Place. S3903751_ Wicce-Otter,Cougar



<http://theyellowsparrow.com/wp-content/uploads/2016/05/AJ4.jpg>

CPS_wk4_Place S3903751_Wicce-Otter,Cougar

This is a space, a floor space



By adding an angle and another material, a space has become a place.



CPS_wk4_Place S3903751_Wicce-Otter,Cougar

The place has embraced an extended meaning, not separate from the first understanding of the place but an integral part of it with the new meaning. The white box acts as a character giving definition to both the place.



By camera manipulation the white box has transformed the place.

An understanding of the functionality of the place has been informed by the visual manipulation of the place.

There is now a conversation between place and character.



CPS_wk4_Place S3903751_Wicce-Otter,Cougar

By adding an action to the character anticipation is aroused
anticipating how the place and the narrative will develop.



CPS_wk4_Place S3903751_Wicce-Otter,Cougar

This very much appears to be a new place unconnected to the former.

A quandary in the plot disrupts the former held experience of the previous place.



Pull back shot and the quandary is resolved, the place become enmeshed and are all one.

The story unfolds adding a secondary character and the first character, the frig, now becomes part of the first place defining the use of that initial place.

The second character, the cat food bowl, explains itself and is grounded into the floor space joining the whole experience of place.



CPS_wk4_Place S3903751_Wicce-Otter,Cougar

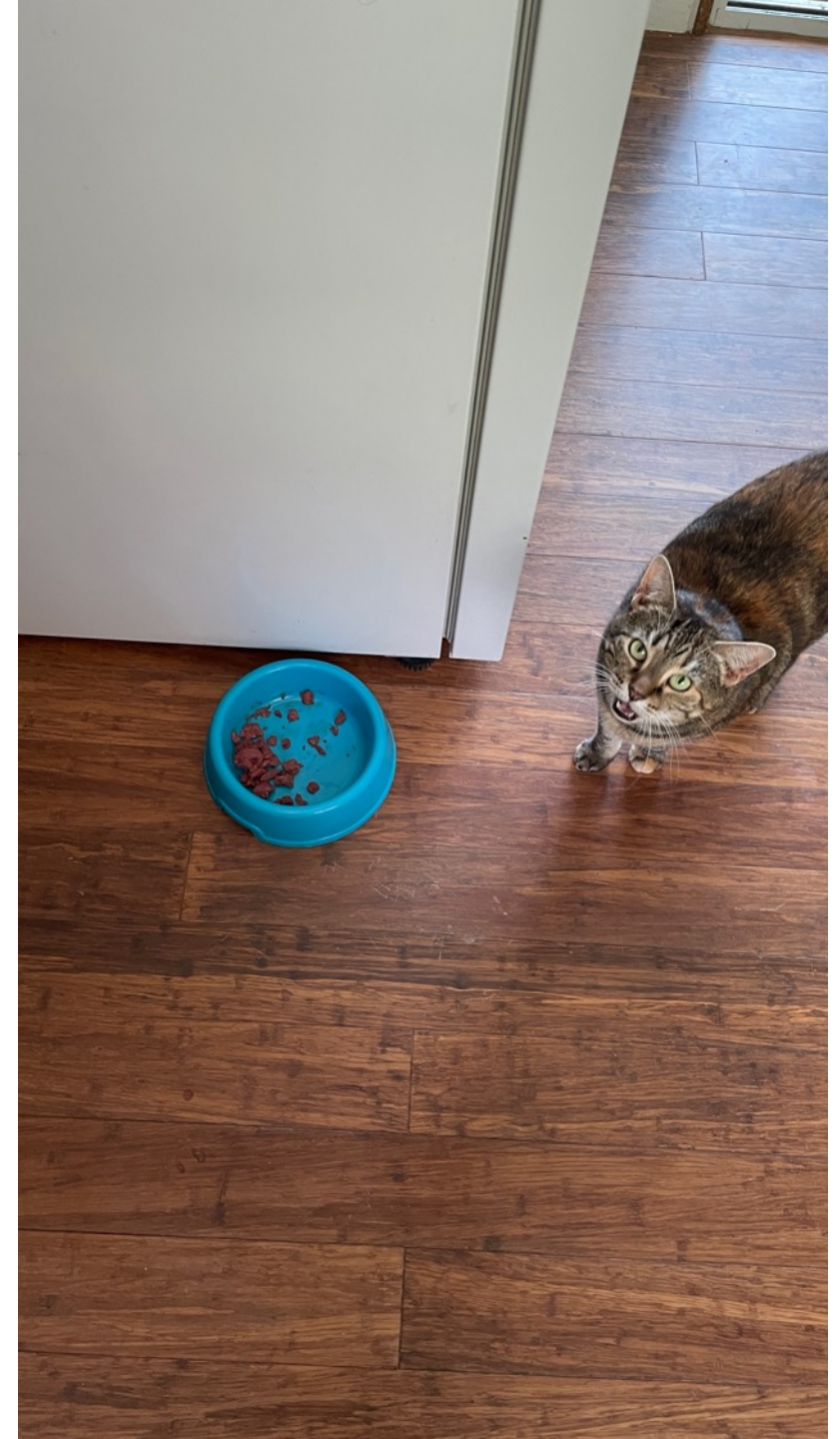
A third character, Helen, Ru Paul's nemesis, joins the fray. The initial place is immediately identified and this character informs the viewer that the food bowl is for this character in her dining place.



The second character, the food bowl, now merges with the first character, the frig, and the place to create a broader dimension of place.

The three characters are now part of the place as the story unfolds.

Helen has something to say and by looking into the camera infers there is more to this place than meets the eye.



CPS_wk4_Place S3903751_Wicce-Otter,Cougar

Helen diverts her gaze, yet even though no more is added visually to this place, the viewer is aware there is another place beyond that which we see.

The original place, the kitchen floor, has been extended and includes this new place by the mere turn of a head of the character Helen.

Characters and place are one, they co-exist.



Character 3, Helen the cat, has left the scene and the viewer is left to wonder if she has ventured to the out of sight place.

The viewer is left to reflect on the first place that now has added meaning. Why didn't Helen eat the food? What did she have to say? Where did she go?

This place is now pregnant with enquiries that did not exist before. The unseen place has disrupted the narrative of 'feed the cat'.

Yet this image is exactly the same image before Helen came and went.



CPS_wk4_Place S3903751_Wicce-Otter,Cougar

Character two, the feed bowl, has now vanished but the door ajar suggest some activity has gone down in this place. Though not seen, the viewer can make an educated guess as to where character two has gone.

The frig has moved to the fore in the viewer's mind but has not left the place.

The bowl has been absorbed into the place.

A further depth to the narrative has been told, yet this image is exactly the same image before characters came and went. Characters and place are not separated from each other but part of a whole experience.



In retrospect this place now makes more sense and is not a separate place at all but part of the original place.

Yet this image is exactly the same image before camera, action and characters came and went.



CPS_wk4_Place S3903751_Wicce-Otter,Cougar

Because the viewer now knows what is inside the frig, the cat food bowl, another place has been created within a place, the frig interior.

The slight hint of a doorway right of frame intimates the whereabouts of Helen.

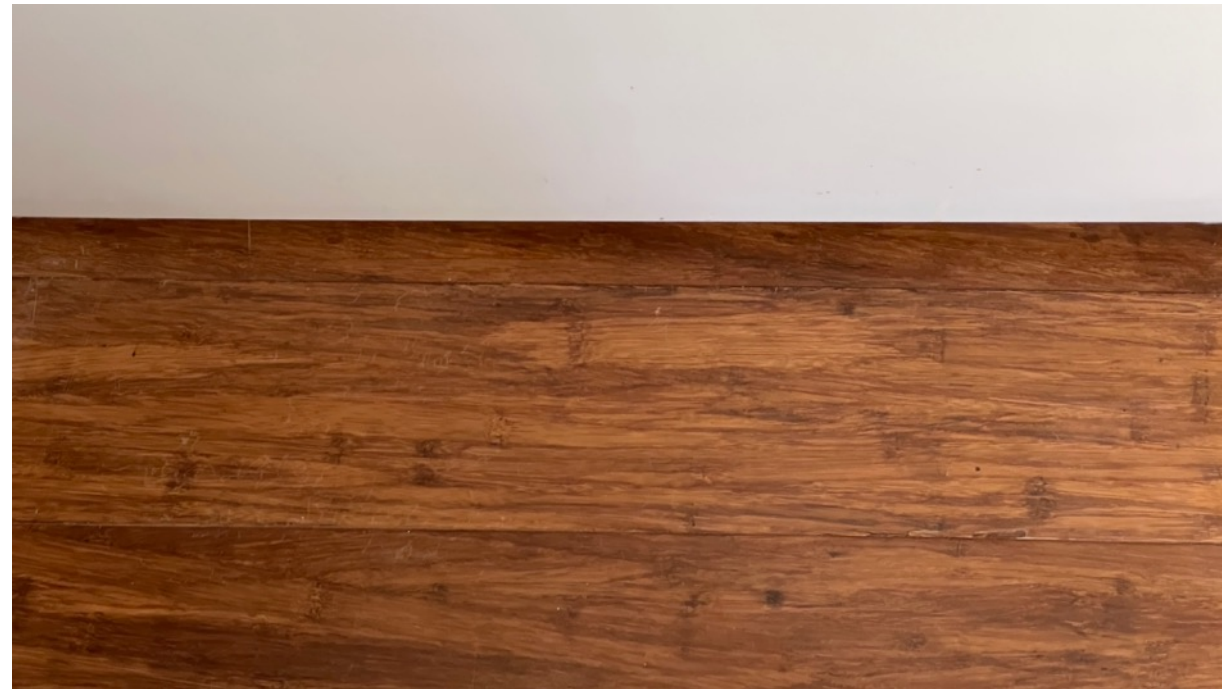
By adding the smallest of details to the place, the door frame on the floor, we have three places, one seen, two unseen all melding together adding to the understanding of place.

Yet this image is exactly the same image before characters came and went.



Finally we return to the original place that is now enriched with inner places, stories and characters, yet this image is exactly the same image before characters came and went.

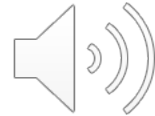
Upon reflection of this exercise a clear understanding of our tutorial that “environment forms the character and are inseparable” and that place plays a role in a story as well as disrupting a story.



CPS_wk5_ Object Oriented Ontology S3903751_Wicce-Otter,Cougar

In **response** to the theme of Object Oriented Ontology I chose two objects from my Studio1 interests in the extent of memory held within water and telling a localized interpretation of the Rime of the Ancient Mariner; the dinghy and water. I have captured three examples of a relationship between the two:

1. Water in the dinghy
2. The dinghy on the water
3. The dinghy in the water and water in the dinghy



CPS_wk5_ Object Oriented Ontology S3903751_Wicce-Otter,Cougar

In **doing** this I considered that both the dinghy and water have some form of memory assuming neither water nor the dinghy are cognizant of the human articulation of the laws of physics.

In respect to the relationship between the two, the images show that the boat both includes and excludes water to varying degrees and so too the water includes and excludes the boat in varying degrees.

In Placing this concept into the version of the narrative of the Rime of the Ancient Mariner project I surmise that ships remember to displace water in order float and water remembers its original shape before being displaced by the boat.

Coleridge waxes lyrical aplenty describing the writhing sea in his poem. I would argue that the sea is responding to the untimely killing of the albatross as a cause and effect phenomenon of Nature, responding to an imbalance and imposing its memory on how it was before the killing, and can be seen as a symptom of climate change.

By viewing from an OOO POV a vastly different narrative unfolds from the same scenes Coleridge painted from the Mariner's POV.

Similar work from an OOO POV was used by artists such as Albers, Paul Klee and Vasily Kadinsky in the context of the German gestalt psychologists in the 1920's who developed Grid Theory, Golden Ratio and Colour Theory.

When objects do not hold any superiority over others the door of Gestalt perception in art and design is more understandable. Objects are considered by shape, proximity, similarity, closure, continuity, symmetry, order. These considerations are between objects.

The step for an artist in considering the relationship between objects from object oriented ontology of gestalt perception recognizes human's penchant to group similar objects, remember patterning and simplify complexities of objects. Van Gogh used repetition and grouping in his "Sunflower" painting.



Vincent van Gogh - Public domain

[Details](#)

FIN

