

Discussion of related work (1-2 minutes): Develop a CONTEXT for your practice

My Mentor chat with Uyen this week focused on how to discover the field in which my work could sit. I was leaning heavily on extracting data from my local environment and especially from the water my island home is surrounded by, and I have done research aplenty into water artists.



But as I delved into this, and then coupled with my interest in Projection Mapping and looking at the Slow Architecture movement exemplified for example by Australian architect Glenn Murcutt, I have come full circle with my original attraction to the message Coleridge imparts in his Rime of the Ancient Mariner poem, the message of sustainability and our future and working with Nature and not against her.



Marie Short / Glenn Murcutt House, Kempsey, New South Wales, Australia : 1974-75 / 1980

"The living pavilion faces north to receive sun for the majority of the day."

<https://www.ozetecture.org/marie-short-glenn-murcutt-house>

This statement alone intimates the passage of time is used as a sculpting material that shapes the house according to the suns pass over time.





Rebecca Mendez's work 'At Any Given Moment' is very much aligned with the slow movement that embraces space, place, time and empathy with the environment.

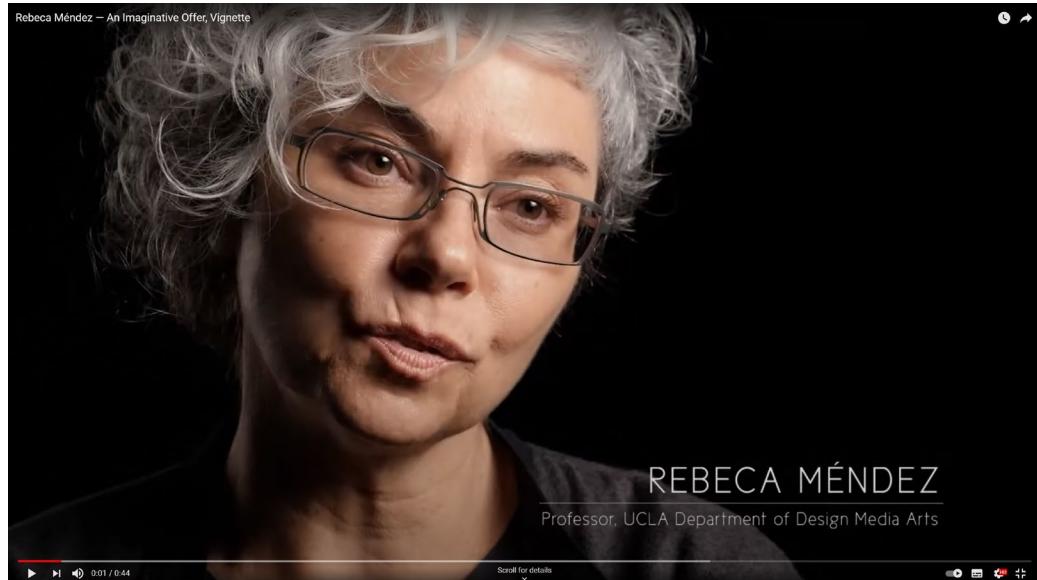
<https://vimeo.com/17248378>

Rebecca Méndez is an artist, designer, and Chair of the UCLA, Design Media Arts department, where she is director of the [CounterForce Lab](#).

"counterforce lab is a research studio that harnesses the power of art and design to engage with the reality of **global ecological crisis** and its ties to environmental injustice. counterforce lab is a collection of artists, designers, scientists, and thinkers working in transdisciplinary collaboration **to create new theoretical frameworks based on artistic fieldwork practices, and in co-creation with community partners**. our use of art and design as vehicles for storytelling is central to our belief that mitigating ecological crisis **requires a fundamental shift in how we understand ourselves in relation to each other and our place in the natural world**. counterforce lab was founded by ucla professor rebeca méndez and is a part of ucla's design|media arts department." <https://counterforcelab.org/about>

Méndez's art is driven by her interest in perception and embodied experience.

Méndez's interests and initiatives are a bridge between art, design and science, and demonstrate a commitment to a sustainable future. Méndez served as jury member for the inaugural '2017 Pritzker Emerging Environmental Genius Award.'



What is worth speaking about in this, what is worth saying

The unravelling

The methodology

The creating of something out of nothing

<https://www.youtube.com/watch?v=hulsgpCMU7w&t=36s>

Murcutt and Mendez work in a different discipline but follows the same calling. Both are celebrated and awarded artists who make beautiful contributions with their work to impart environmental care. As Mendez articulates we need a shift, a paradigm shift in our thinking towards the environment in order to enact change. I feel Art is the most powerful force to activate this thinking and public art, like Projection Mapping is a key platform for this.

Your production progress (2-3 minutes):

On the 28th April I finally had the NBN Co guys come and connect me. A huge relief. I have also installed several applications I propose using, such as StoryBoard Pro from Uni and also Character3 and iClone, Adobe suite etc. The biggest hurdle for me has been trying to locate my work in some context. I have continued with developing the script and thinking in camera angles, art styles and subplot stories and have narrowed down the scope even more so to the lines in red in FD11 app.

EXT. HALFWAY FROM HORIZON TO MARINER'S SHIP – AFTERNOON MARINER

Are those her sails that glance in the Sun,
Like restless gossameres?

Are those her ribs through which the Sun
Did peer, as through a grate?
And is that Woman all her crew?
Is that a DEATH? and are there two? Is DEATH that woman's mate?

EXT. ON DEATH'S SHIP - AFTERNOON MARINER V.O.

Her lips were red, her looks were free,
Her locks were yellow as gold:
Her skin was as white as leprosy, The Night-mare LIFE-IN-DEATH was she,
Who thickens man's blood with cold.

The naked hulk alongside came,
And the twain were casting dice;

EXT. ON DEATH'S SHIP - AFTERNOON LIFE-IN-DEATH

'The game is done! I've won! I've won!'

She whistles thrice

Final Draft - Part the Third

EXT. HALFWAY FROM HORIZON TO MARINER'S SHIP – AFTERNOON

MARINER
(cried) she tacks no more!
Neither to port nor to starboard.
Without a breeze, without a tide,
She steadies with upright keel!

The western wave was all a-flame.
The ship lay still, her sail all torn,
Almost upon the western wave
Rested the broad bright Sun;
When a long strange shape drove suddenly
Betwix us and the Sun. And
at once the Sun was dimmed with
bars, (Death's Mother send us grace!)
As if through a dungeon-grate he
peered
With broad and burning face.

Alas! (thought I, and my heart beat
loudly) How fast she nears and nears!
Are those her sails that glance in
the Sun?
Like restless gossameres?

Are those her ribs through which
the Sun
Did peer, as through a grate?
And is that Woman all her crew?
Is that a DEATH? and are there two?
Is DEATH that woman's mate?

EXT. ON DEATH'S SHIP - AFTERNOON

MARINER V.O.
Her lips were red, her looks were free,
Her locks were yellow as gold:
Her skin was as white as leprosy,
The Night-mare LIFE-IN-DEATH was
she,
Who thickens man's blood with cold.
The naked hulk alongside came,
And the twain were casting dice;

EXT. ON DEATH'S SHIP - AFTERNOON

LIFE-IN-DEATH
'The game is done! I've won! I've
won!' She whistles thrice

EXT. ON THE HORIZON - EVENING

MARINER V.O.
The Sun's rim dips; the stars rush
out;
At the stride comes the dark,
With far-heard whisper, O'er the
sea,
Off shot the spectre-bark.

EXT. ON BOARD MARINER'S SHIP - EVENING

I have had another 'fly in the ointment' retarding my progression progress in the practical making of objects. I have a buyer wanting my house and contracts are being processed and there is a lot of paperwork to get right and to & from answering questions for the very anxious buyer. Whilst I do not have a lot of produced objects made, I have been giving a lot of headspace to my project and its direction and forever on the lookout for a suitable context. This has made me think about altering the localization of my story, as I will probably leave the island to buy on the Mainland. Once the contracts are signed and I can look to buy I will know more definitely how the new environment can impact my project.

However, this week's CPS activity, Time as a material, really resonated with me. In particular, the quote I included in my presentation:

"Time, space and matter can fuse together in great architecture to allow for deep human experiences. In fact, time can literally and perceptually slow down under the right spatial conditions and this may provide an antidote to our instantaneous, speed-driven contemporary lives."

<https://medium.com/the-slow-space-movement/the-metaphysics-of-time-space-and-architecture-a0e46859ad7>

I thought Projection Mapping was most likely not my field as it is most installations are based on sensationalism and techno-babble but when I go deeper into the architecture and slow architecture then I am seeing a gap in Projection Mapping that I really am drawn to.

Discussion of next steps (1 minute):

Now that I have StoryBoard installed, I intend to start sketching out framing shots.

As my new computer is now mostly working (still waiting for a replacement usb card) I will reserve my total commitment to the field of Projection Mapping until I play and research some more into Projection Mapping.

I am going to explore the possibility of Slow Projection Mapping as my 'unique selling point'. I think the Slow Movement Community all around the world would welcome attention to the movement and so public installations could well be more readily be undertaken with the support of Slow movements.

I will review my Folio Plan with this in mind.

