



# Artwork descriptions:

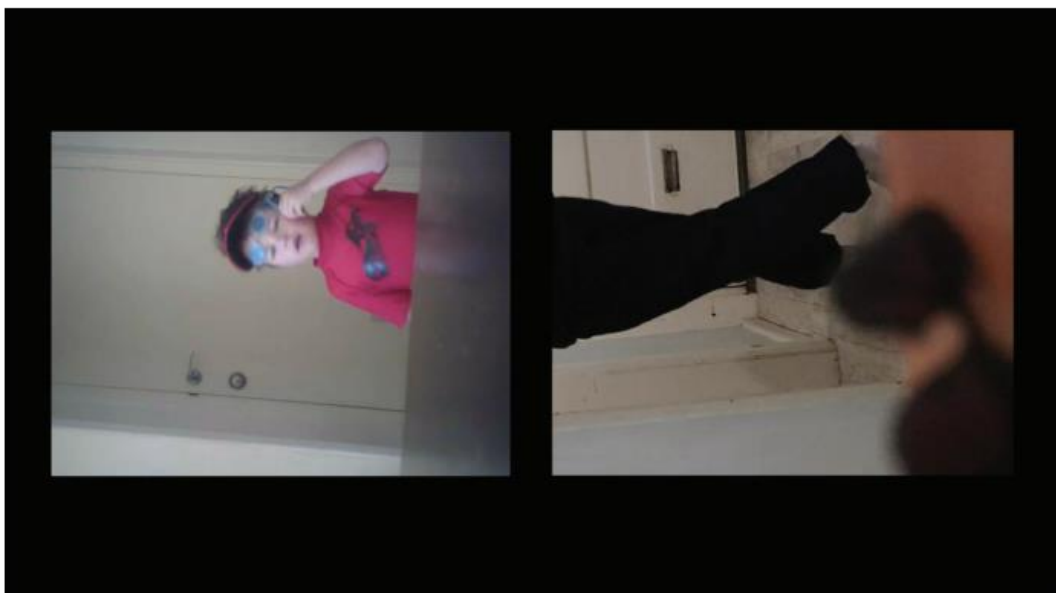
## Work 1:

'In the home' (2022), 2 channel moving image, duration: 7 mins, 4 sec.

This moving image work subverts the working relationship between the producer and consumer through the recreation of an old home video. In combination, the cinema verité style, use of archival footage, and long video duration directly activate discourse around art as work, by questioning the mechanics of construction and labour required to produce this work. Further, the silence of this video provides the opportunity to productively discuss the difference between the recognition of an artist's exceptionality and their labour.

## Link to video:

<https://www.dropbox.com/s/j3ql8s19pfdusuj/In%20the%20home.mp4?dl=0>



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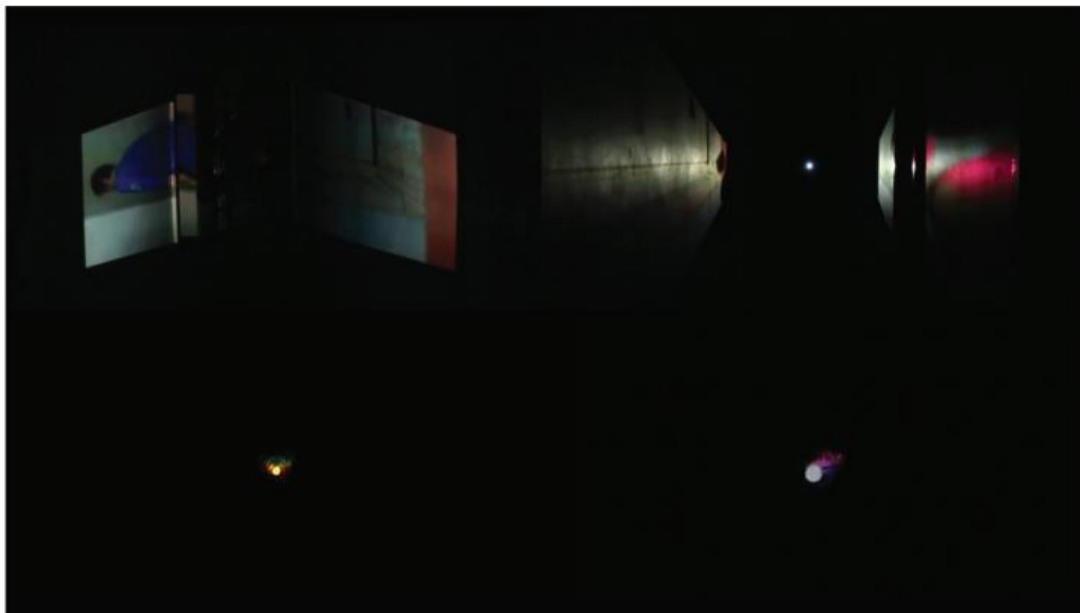
### Work 2:

'Meta time, meta light' (2022), moving image, duration: 4 mins, 14 sec.

Through this video, I understand still and moving images to be different time profiles of light. I explore the iterative and self-reflexive construction of a projected moving image, to enhance the viewer's awareness of their role as a consumer of time and light. This work involves the cyclical video recording of projected light, it also looks at light within a space.

### Link to video:

<https://www.dropbox.com/s/yjq4xdogpa8t7gc/Meta%20time%20meta%20light.mp4?dl=0>



# Artwork descriptions:

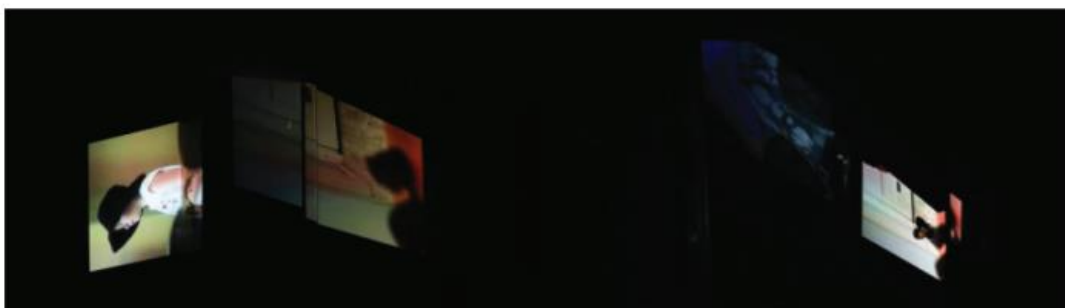
## Work 3:

'Behind the door' (2022), moving image, duration: 4 mins, 24 secs.

In 'Behind the door,' I consider the interaction of light, time and site by projecting my previous work 'In the home' in the front corridor of my home. Through the use of projected light (an ephemeral material) and the door as a cutter (to cut the projected light, like a v-flat), I challenge the value of a photograph and video as commodified artworks / products. Further, the considered use of the home as a site of making, suggests an expanded studio. Moreover, the deliberate light banding and handheld camera movement draws attention back to the artist's labour. This work would be presented both as a projected, single channel video and also as an interactive work, with the projected video falling into a door (like the original work). The audience then has control over how the door cuts the light. The participants' silhouettes will also be introduced through this interactive element, further focusing on the audience as a consumer of the products of light and time.

## Link to video:

<https://www.dropbox.com/s/mik7rq2qtbuaq9/Behind%20the%20door.mp4?dl=0>



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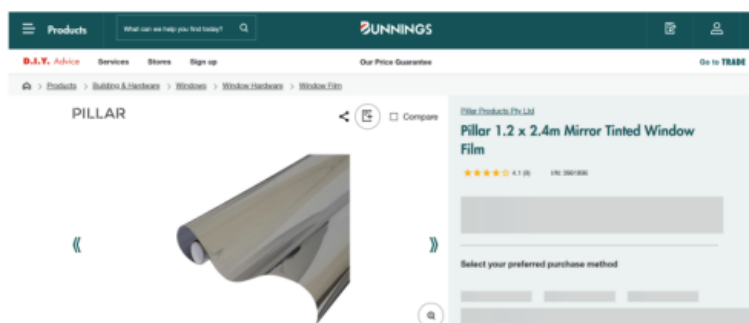
## Work 4:

'Untitled (Picture this)' (2022), installation, mirror and perspex.

The first part of this work will cover an entire wall within the exhibition space with a flexible mirror material, see below for a reference. This will create distorted reflections of different elements within the exhibition space, including the light from different projectors, the perspex panels, and also the audience. The material exists and reflects in a way so that no image is the same - meaning that even while looking at the same material, at the same time, each audience member will see a different image.

The second part of this work is an arrangement of various suspended perspex panels. This will be exhibited in the centre of the room. This instalment will converse with the projected moving image as it will allow the light to pass through different cut outs and also prevent it from travelling further, thus making the projection fall into the perspex.

## Image showing flexible mirror material:



## **Other exhibition descriptions:**

Each video work will be projected within the exhibition space.

Notably, 'Behind the door' will be projected onto the main entrance /exit door of the room, allowing for a live, audience-based iteration of the original artwork. This will involve projecting the video on the door and using the door as a cutter for the light (like a v-flat).

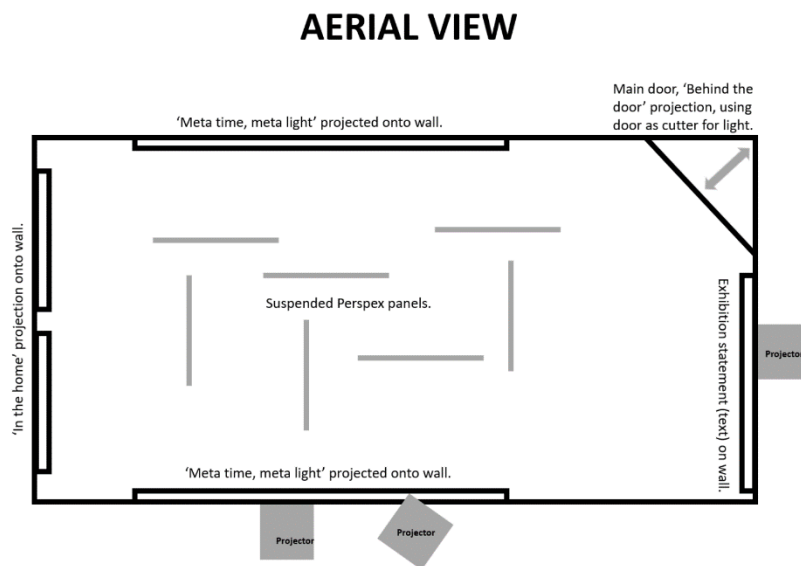
In the centre of the room, there will be several suspended perspex panels. These will be clear and also red, green and blue (RGB, looking at colour and light etc). These panels will have different cutouts to allow the light from the video projections to both pass through them onto the wall behind, and also to remain on the perspex. This will add to the dimensionality of the space. It also facilitates more audience interaction, as the viewers will have to work to move through the space and will also be more conscious of their role as a consumer (as seen with the silhouettes created by their presence and activation of the work).

Additionally, one wall will be entirely covered in a flexible mirror material.



# Layout diagram + feasibility:

## Aerial perspective:



## Feasibility:

The pitch is for this exhibition to be held indoors, and the way it will be laid out is highly suitable for the KUDOS space on campus at Paddington, the Black Box or any space where there is a large room. As seen in the above diagram, there needs to be a door that the audience can enter and /or exit from, where the work 'Behind the door' will be projected onto. Other equipment requirements include 3 projectors, a wall space to attach a flexible mirror material (very light), and a gantry (to suspend the perspex screens). Ideally, there will be a short exhibition statement on one side wall. All walls would need to be painted black.

**Evidently, this exhibition 'Untitled (Picture this)' is extremely feasible!**