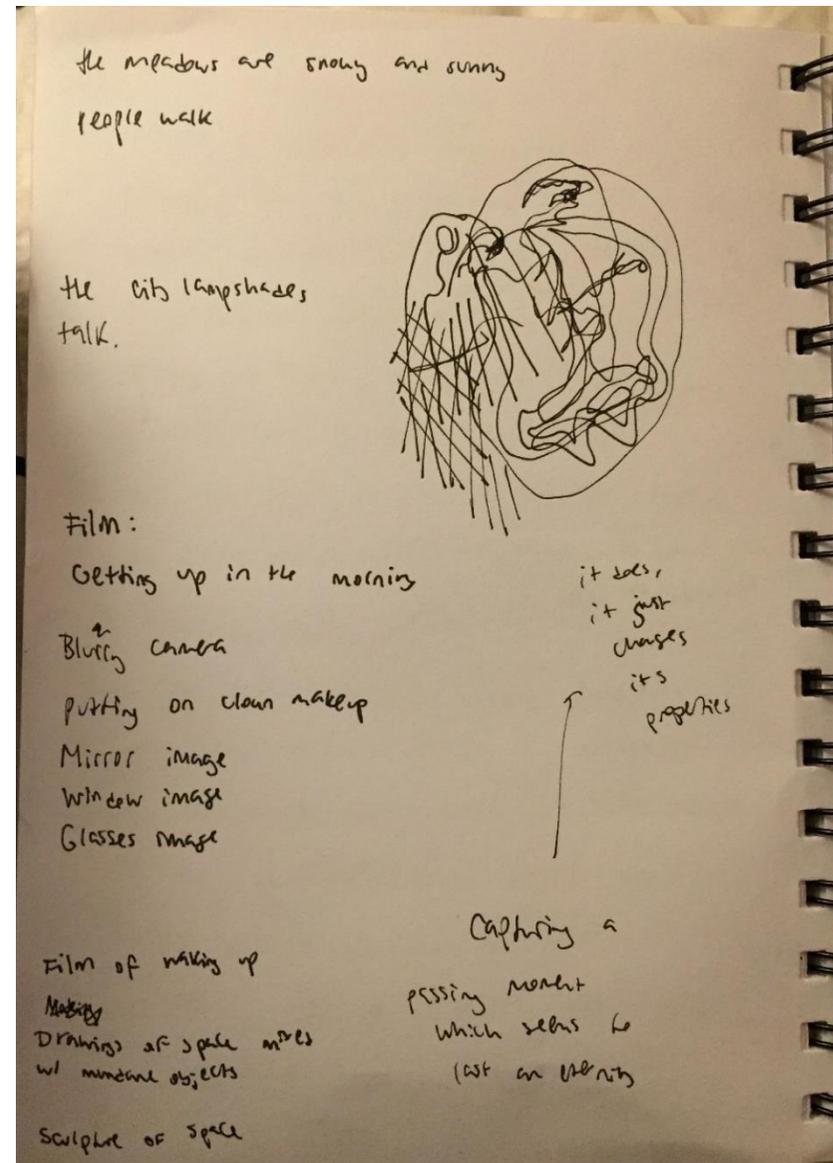


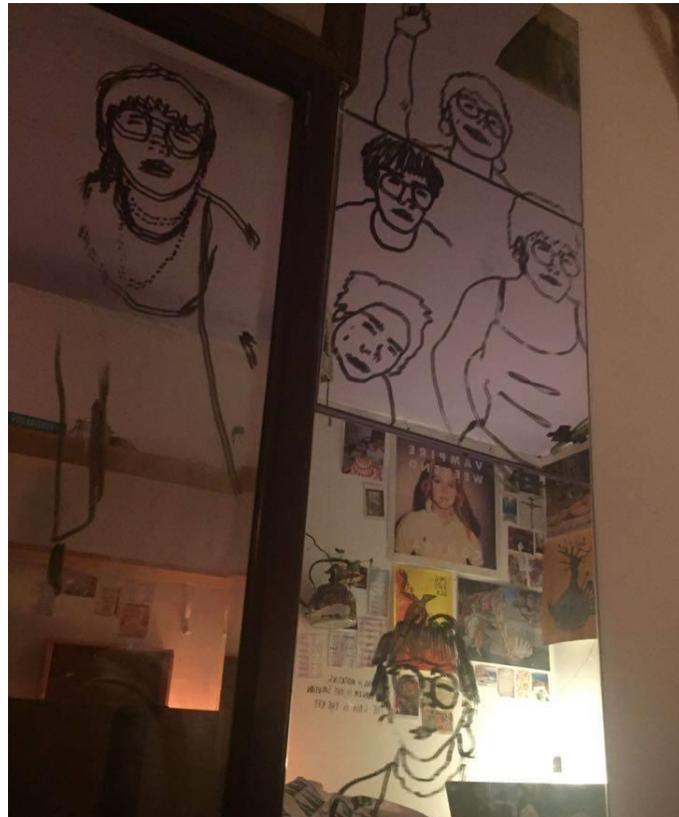
# The found object

## Primary research and reflective statement

I made a film that attempts to capture the blurry transition from the absence of consciousness into vague awareness of concrete objects in the world, by recording the first physical movement of the eye upon waking. I decided to paint clown make up before even putting on my glasses to emulate the surrealness one experiences finding themselves as a two-dimensional in the mirror. I attempted to replicate my eye view by covering my phone's camera lens with various translucent materials, moving from hard crystals, windows, glasses and slivers of sea glass and settling on Vaseline and cling film, which better replicate the liquidity of the blurred eye. Mirrors are interesting because by translating reality into a two-dimensional plane, our eye 'objectifies' our self, bringing a sense of company with the perfect duplicity it creates. Though I am alone, I am presented with myself as part of the room; my physicality is confirmed, I become able to assert myself as an object, or at least as an eye which gazes out of a window which is reflected in a mirror. It all becomes a single plane, so the strangeness becomes easier to digest. Sight is the main 'object' found through physical manipulation, such as rubbing my eyes or putting on my glasses. While the film is about the process of encountering mundane objects, it is mostly about the fogginess of the lens through which those objects are encountered.

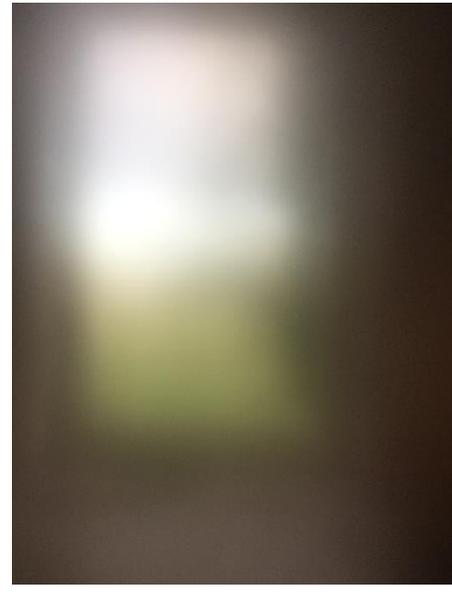


Initial thoughts on found objects, sketchbook, Blades, 2021

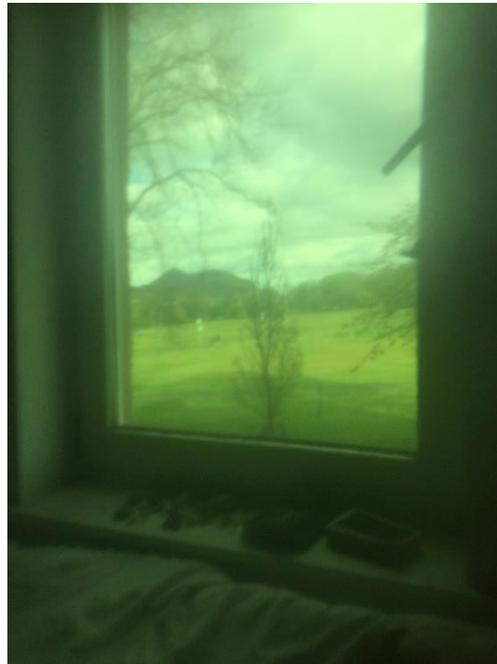


*Various mirror images, Blades, 2021*

B1377902



Summative Assessment



*Testing different translucent materials over phone camera lens, Blades, 2021*



what i see after waking up

- Plant hanging
- White ~~with~~ ceiling
- Rubbing ~~my~~ eyes - darkness
- Getting clearer and then blurry again
- Typewriter
- Window
- My hands
- Glass
- Clean my eyes
- Mirror

The objects through which other objects are found

Lens  
Perception  
Mirrors, windows, glasses, eye,  
translucent of obs you can see through

Solid  
liquids

Mirror

objs

honest + truthful

at first, solids (glass, mirror)  
then, liquids, oils, plastic,  
vaseline, ~~water~~ rain,

~~The objects through~~

film of getting up doing things, looking at things,  
hurry

The eye - solid meets liquids  
↓  
main layer  
which  
we  
experience

struggle to capture depth of eye has  
shifts;

Sketchbook notes, Blades, 2021

'Objects through which other objects are found', study on translucent materials, Blades, 2021

List of materials: pieces of sea glass in green, amber and clear of varying sizes; two pieces of clear quartz (one point and one marble-shaped); Vaseline; cling film.

Secondary research**WAYS OF SEEING****John Berger**

Seeing comes before words. The child looks and recognizes before it can speak.

But there is also another sense in which seeing comes before words. It is seeing which establishes our place in the surrounding world; we explain that world with words, but words can never undo the fact that we are surrounded by it. The relation between what we see and what we know is never settled. Each evening we see the sun set. We *know* that the earth is turning away from it. Yet the knowledge, the explanation, never quite fits the sight. The Surrealist painter Magritte commented on this always-present gap between words and seeing in a painting called **The Key of Dreams**.



*The Key of Dreams* by Magritte

We never look at just one thing; we are always looking at the relation between things and ourselves. Our vision is continually active, continually moving, continually holding things in a circle around itself, constituting what is present to us as we are.

Soon after we can see, we are aware that we can also be seen. The eye of the other combines with our own eye to make it fully credible that we are part of the visible world. If we accept that we can see that hill over there, we propose that from that hill we can be seen. The reciprocal nature of vision is more fundamental than that of spoken dialogue. And often dialogue is an attempt to verbalize this--an attempt to explain how, either metaphorically or literally, 'you see things', and an attempt to discover how 'he sees things'.

'*Ways of Seeing*', John Berger, 1972

<https://www.slideshare.net/EmmaPossenti/ways-of-seeing-john-berger>



*Theory of Vision*, Władysław Strzemiński, 1958

<https://post.moma.org/wladyslaw-strzeminskis-theory-of-vision/>

This theory conceptualizes the interaction between sight and thought by showing how the mind permeates the eye in order to see – images don't just pass fruitlessly by:

*'We recognize what each visual sensation means and to which fragment of reality it corresponds.'*



*Inspirit (Official Video)* - Julianna Barwick, 2020, <https://www.youtube.com/watch?v=kLe42LkN-mo>



'Standing man', Michelangelo Pistoletto, silkscreen on reflective steel, 1962



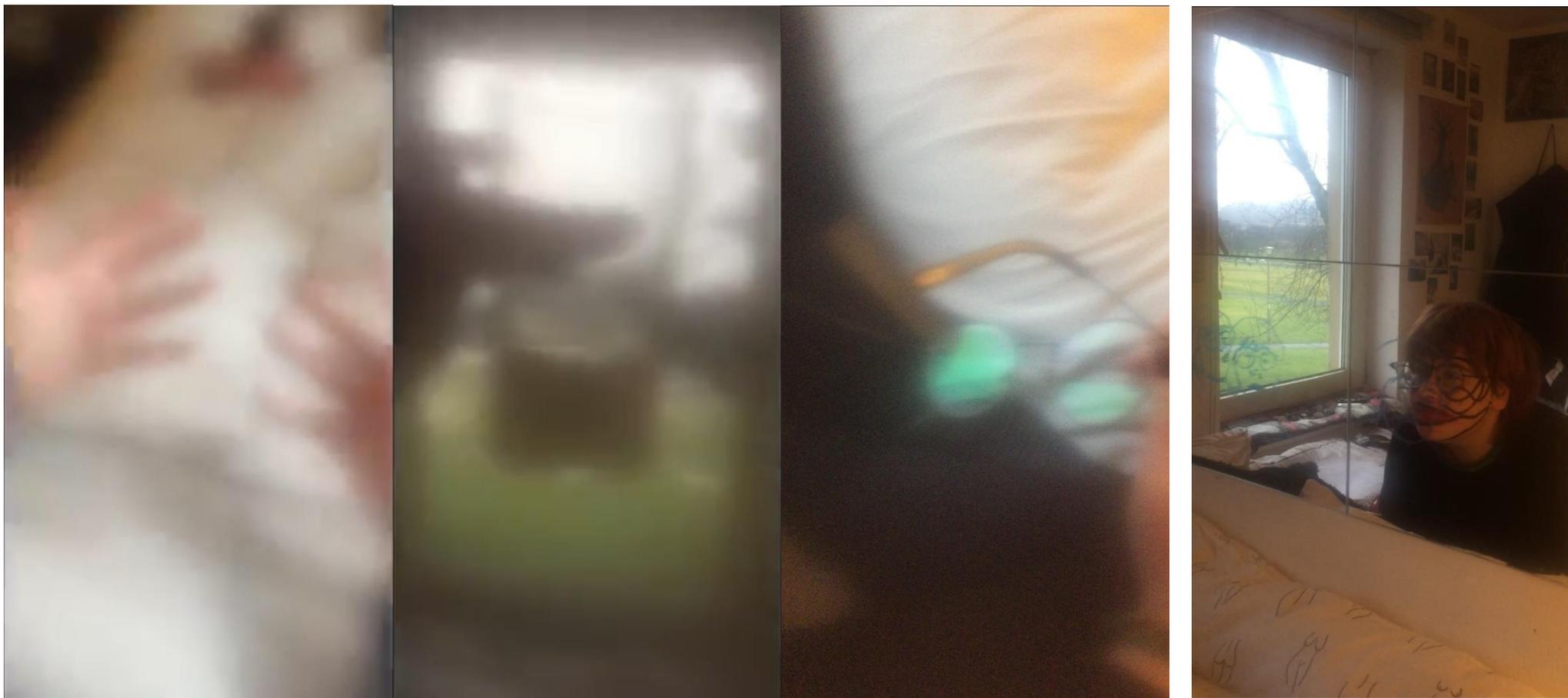
BoJack Horseman opening credits theme, 2014, <https://www.youtube.com/watch?v=rQvIR1oL1vE>

**Resolved artworks**

Dissociation film – ‘good morning, objects!’

[https://drive.google.com/file/d/1SVe\\_C0fTH81\\_fDA599gTnHvGt-gTmSHj/view?usp=sharing](https://drive.google.com/file/d/1SVe_C0fTH81_fDA599gTnHvGt-gTmSHj/view?usp=sharing)

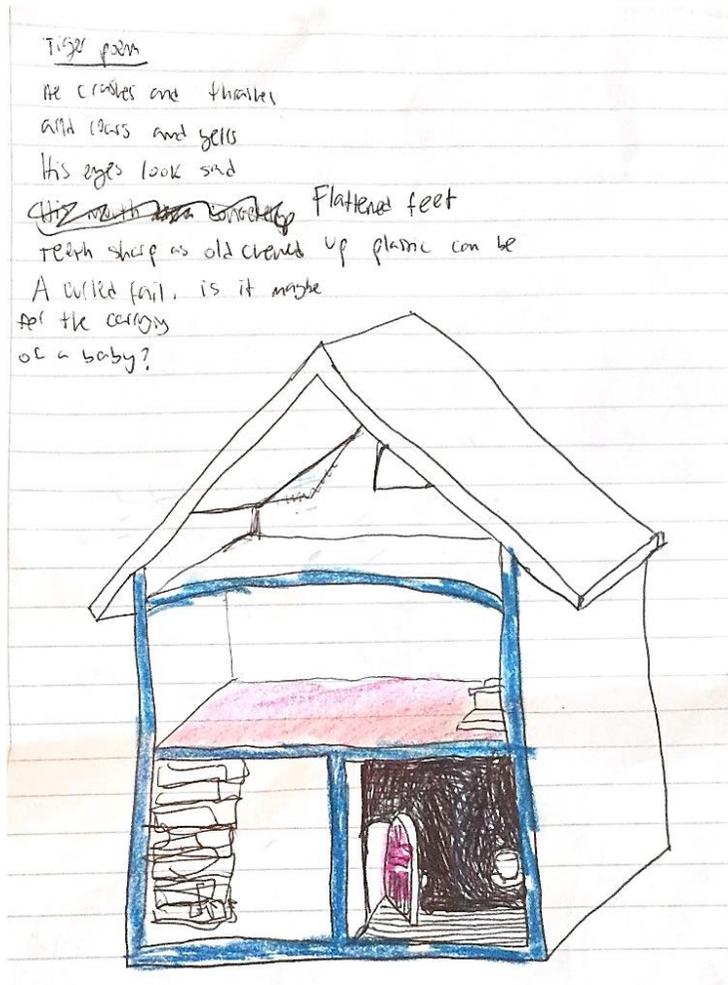
Stills:



*‘good morning, objects!’ short film, Blades, 2021*

# Making and Breaking Narrative

## Primary research and reflective statement



*Dollhouse sketch, Blades, 2021*

For this project, I created a collection of poems and photographs that resembles a twisted version of a children's book, blending child-like wonder with existential questions about the self. When I first started thinking about the concept of narrative, I immediately thought of story-telling, and of how in dollhouse play as children and in day-to-day life as adults we constantly project and create a story based on our subjective reality. I wanted the experience of play to permeate the entire narrative experience of the dollhouse. When in play, we step into a world of our own, in which we become a sort of God: we create stories and realities based on the objects we are presented with. The photographs, films and words that constitute this book capture the improvisational and imaginative process of creation, creating a narrative about creating narrative.



Wooden dollhouse, inherited from a friend in 2019. Used to imagine narratives through the strategic artistic placement of objects.



Plastic Barbie Castle, received circa 2006. Also used to imagine stories through the strategic placement of objects.



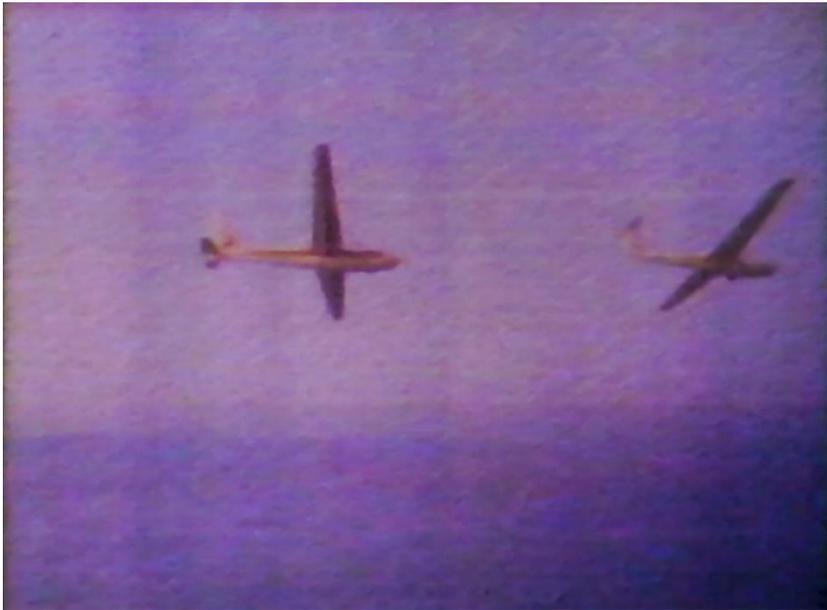
*Tiger scene in the dollhouse, photographs, Blades, 2021*



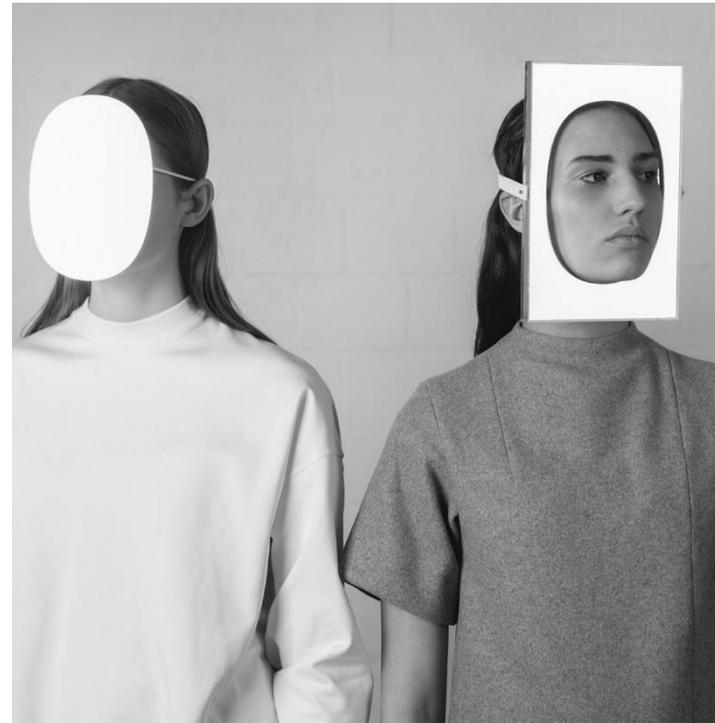
*More photographs of the dollhouse, Blades, 2021*



Still from 'Playing with the Dollhouse' film, Blades, 2021:  
<https://drive.google.com/file/d/1EaJRcHRbkl7NqIFlUpzEt9rb0HfPWd0a/view?usp=sharing>

Secondary research

'Here is Elsewhere' short film, Sarah Wood, 2020,  
<https://www.kettlesyard.co.uk/here-is-elsewhere/>



'I is an other', a series of ten outfits by Leonie Barth, <https://www.ignant.com/2017/09/07/lacans-mirror-stage-interpreted-by-leonie-barth/>

A visual interpretation of Lacan's 'mirror stage' concept, which divides the human psyche into three intertwined orders: the imaginary, the symbolic and the real. Lacan recognized the significance of mirrors in the creation of self-consciousness.

I also researched the history of dollhouses and found an article which detailed how dollhouses began and the writer's own experience growing up playing with dolls.

*'As a character in my dollhouse—my mother had sewn a doll with long hair and glasses that resembled me—I could be an orphan sleeping in a cot built from a ring box. Or a teenager lying with a boyfriend on a tiny bearskin rug, drinking wine from a mini bottle and devouring a polymer chocolate cake the size of a dime. When I arranged tiny brass beds or slid a plastic roast chicken in the oven, I entered another universe. And yet, at the same time, I also ventured more deeply inside myself.*

Historically, the dollhouse began as a symbol of wealth and a way to introduce young women to domestic roles, which seems to contradict the idea that dollhouses are spaces of emotion, imagination, and freedom.

'Dollhouses Weren't Invented for Play', Nicole Cooley, 2016, <https://www.theatlantic.com/technology/archive/2016/07/dollhouses-werent-invented-for-play/492581/>

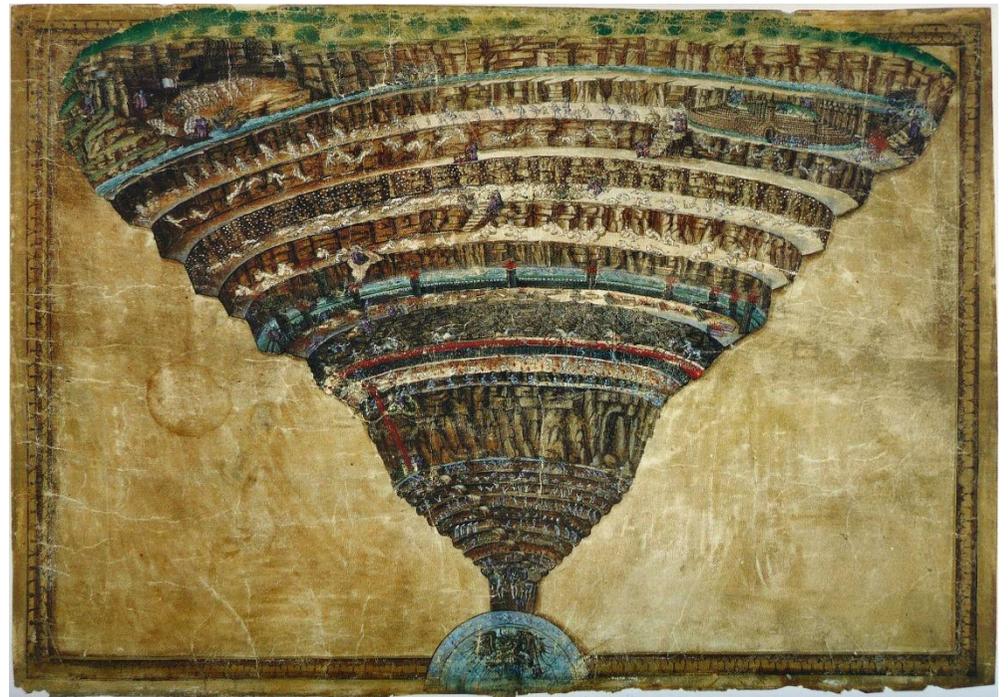


*'Picturing the Brahman – Advaita Vedanta in a painting', Hari Kiran Vadlamani, 2013*  
<https://harikiranvadlamani.com/2013/09/29/picturing-the-brahman-advaita-vedanta-in-a-painting/>

*I tried to tap into a mindset without opposites, of all-pervading consciousness, just as we naturally are before recognizing ourselves as objects in mirrors. In being, we are unconscious creators of reality. This painting illustrates our oneness and formlessness, capturing that which is simultaneously dual and non-dual.*

*'The Map of Hell', Botticelli, 1485*

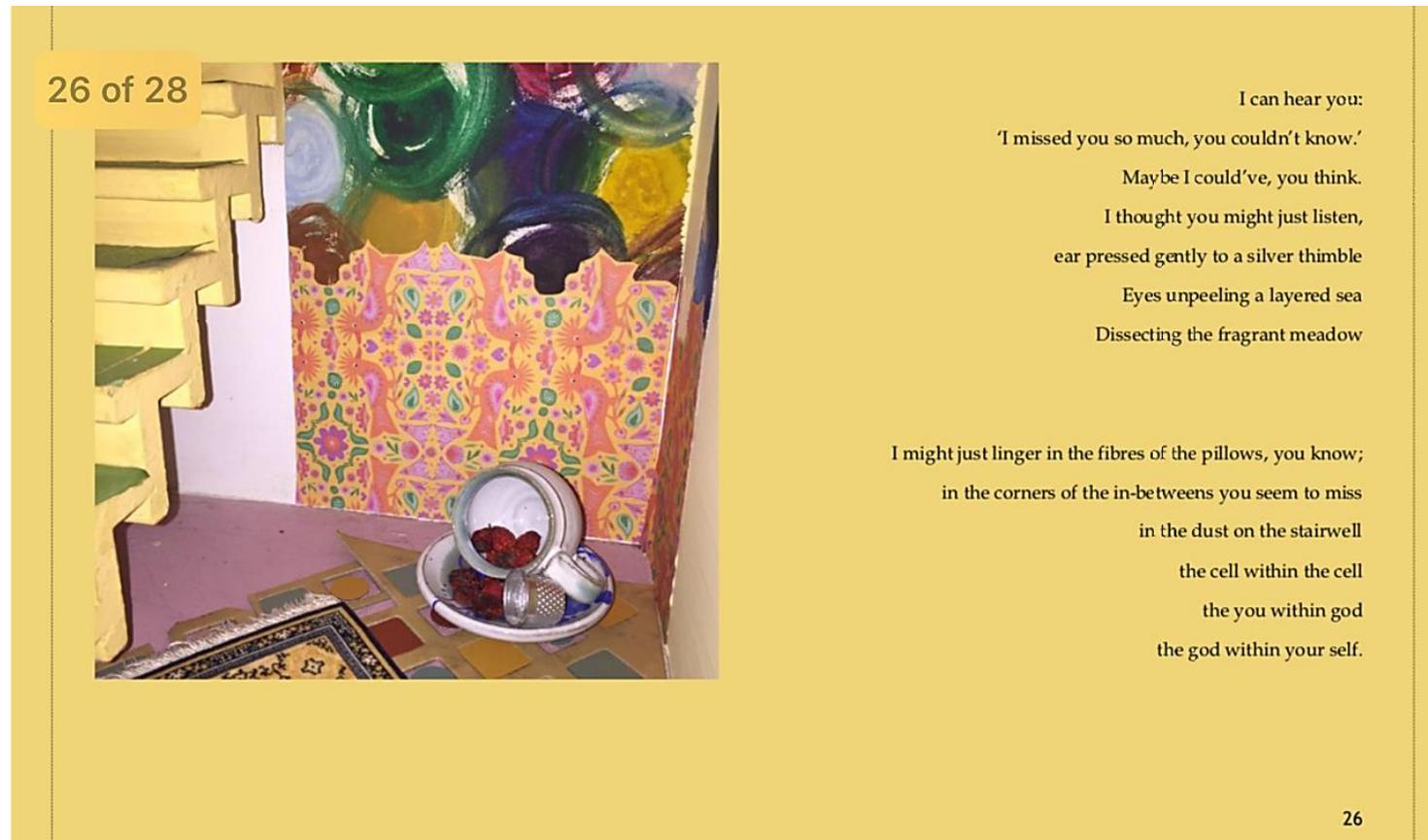
*Depicts the circles of hell of Dante's 'Inferno', which inspired one of the Tiger's narratives: the dollhouse can be thought of as a limbo in which the Tiger has to relieve the sins of his past lives, between life and death*



**Resolved artworks**

'The Dollhouse' book:

[https://issuu.com/theuniverseawake/docs/dollhouse - making and breaking narrative](https://issuu.com/theuniverseawake/docs/dollhouse_-_making_and_breaking_narrative)



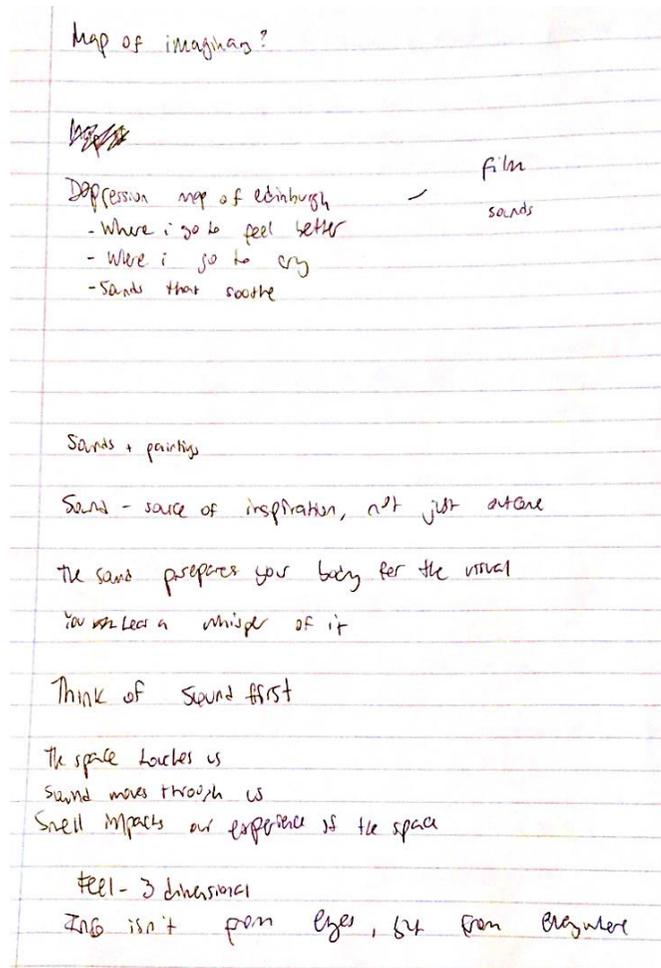
*'The Dollhouse', p. 26, Blades, 2021*

# Mapping the Soundscape

## Primary research and reflective statement

Audio recordings can be found at:

[https://blogs.ed.ac.uk/s1837908\\_drawn-from-the-city-2020-2021sem2/2021/03/15/mapping-the-soundscape-conceptual-starting-point/](https://blogs.ed.ac.uk/s1837908_drawn-from-the-city-2020-2021sem2/2021/03/15/mapping-the-soundscape-conceptual-starting-point/)



Initial thoughts on imaginary journeys in sketchbook, Blades, 2021

- The audio 'surrender to the crumble' involved a blending of voice recordings of my hometown in Portugal 'in the past' and of Edinburgh during lockdown, in 'the future' (in relation to each other). By layering and playing with different sounds and effects, I created a soundscape that maps an imaginary musical bus journey across time and space.

I then wrote a script to accompany the meditation to help guide the listener in mapping their own emotional creative reaction to the audio. While writing this, I was listening to a playlist of wordless, ethereal symphonies built around layered sound loops. The songs became part of my day as I just let them play while I was writing, eating, sleeping, or reading. Based around this playlist, I made a second listening exercise which asks the listener to map how the sounds permeate their experience.

I then created a visual map of my emotional response to the audio. In my painting, I aimed to create a physical mapping of the sensation of listening to the audio; the echo of sharp sounds led to quick brush strokes, which got smaller the further away the sound became. I created a base while listening to the audio, and finished the painting by adding bits of dust to represent the crumble to which I am surrendering to.



'Surrender to the crumble' sketches as response to audio meditation, crayon, Blades 2021



'Surrender to the crumble' initial response to audio, acrylic paint on cardboard, Blades, 2021

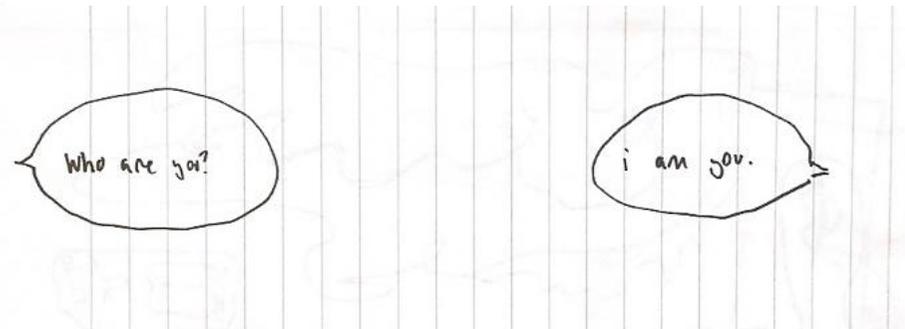
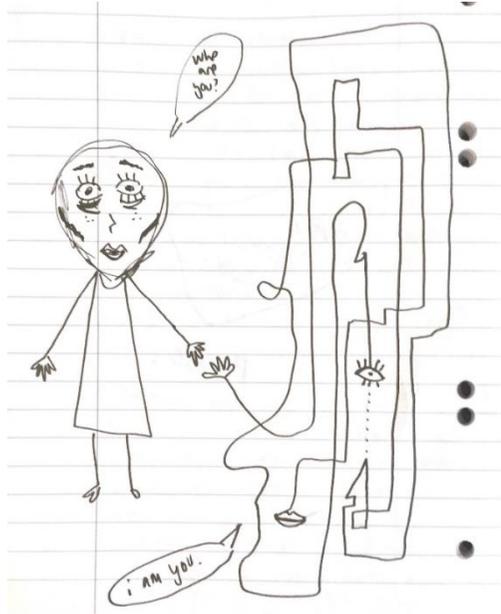


**Painting on cardboard video:**

<https://drive.google.com/file/d/14ADkpnL4xE1US1C09ze8188I89uPjyRp/view?usp=sharing>



*More crayon sketches in response to 'surrender to the crumble' meditation 1, Blades, 2021*

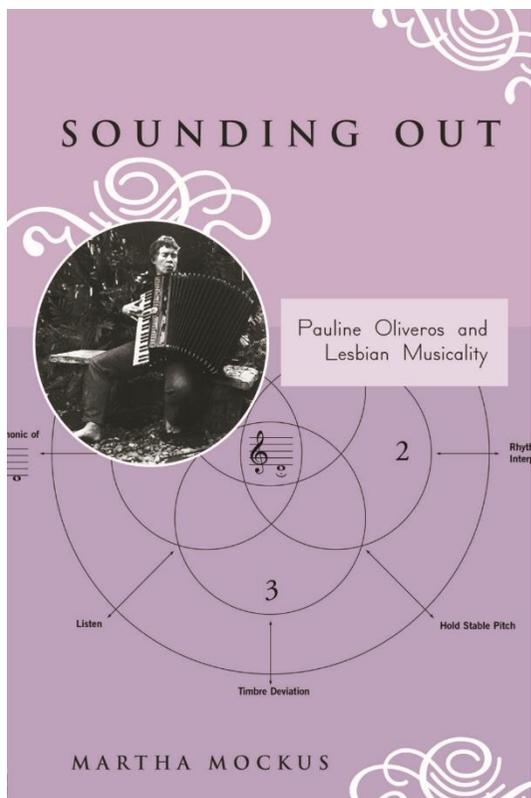


Sketches in response to meditation 2, Blades, 2021



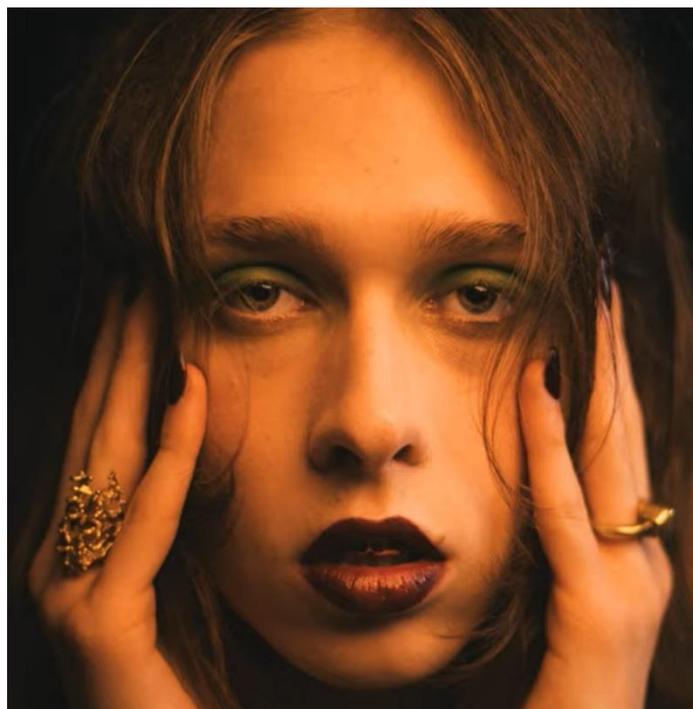
'The silence between the morning and the afternoon', a playlist, Abigail Blades, 2021, <https://open.spotify.com/playlist/1iZZY05ogLzB7Ac029fNuc?si=4b08c0d1467048d5>

Secondary research

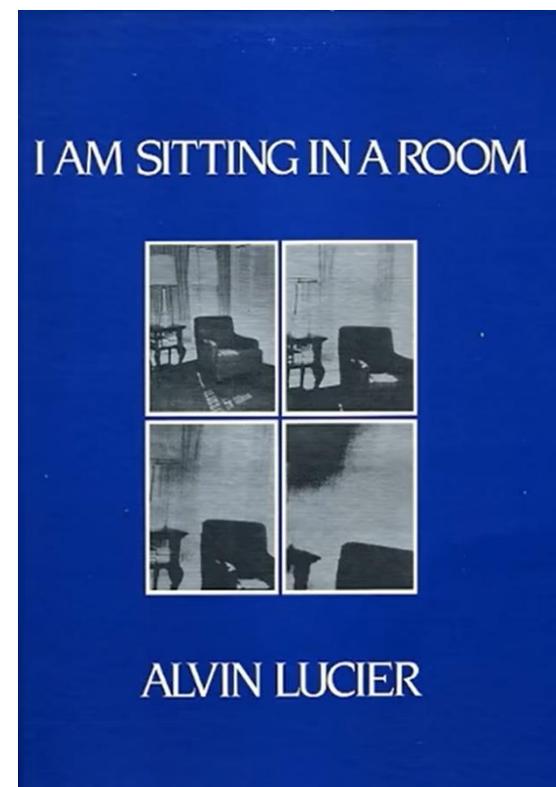


*Sounding Out: Pauline Oliveros and Lesbian Masculinity*, Martha Mockus, 2008

*'In god's childlike hands'*, Lauren Auder, 2020,  
<https://www.youtube.com/watch?v=9QVCmK3tUiY>



The listener isn't sure whether the sounds are coming from the song or from their own surroundings, transporting them into the middle of some spiritual crime-scene. The lines between reality and imagination becoming increasingly blurred as the song builds – a feeling I attempted to replicate in my audio track.



*'I am sitting in a room'*, Alvin Lucier, 1981

<https://www.youtube.com/watch?v=fAxHILK3Oyk>



'Ocean reprise', Leif Podhajsky, digital, 2020

*'We Futurists therefore claim that in bringing the elements of sound, noise and smell to painting we are opening fresh paths. We have already taught artists to love our essentially dynamic modern life with its sounds, noises and smells, thereby destroying the stupid passion for values which are solemn, academic, serene, hieratic and mummified: everything purely intellectual, in fact. Imagination without strinas, words-in-freedom, the systematic use of onomatopoeia, anti-graceful music without rhythmic quadrature, and the art of noises —these were created by the same Futurist sensibility that has given birth to the painting of sounds, noises and smells.'*

*'The Painting of Sounds, Noises and Smells', Carlo Carrà, 1913,  
<https://www.unknown.nu/futurism/paintsound.html>*

**Resolved artworks**

Project 1: 'Surrender to the crumble' audio track (can be found at this link)

[https://blogs.ed.ac.uk/s1837908\\_drawn-from-the-city-2020-2021sem2/2021/03/23/mapping-the-soundscape-process/](https://blogs.ed.ac.uk/s1837908_drawn-from-the-city-2020-2021sem2/2021/03/23/mapping-the-soundscape-process/)

Project 2: Meditations instructions document (can be found at this link)

[https://blogs.ed.ac.uk/s1837908\\_drawn-from-the-city-2020-2021sem2/2021/03/23/mapping-the-soundscape-process/](https://blogs.ed.ac.uk/s1837908_drawn-from-the-city-2020-2021sem2/2021/03/23/mapping-the-soundscape-process/)

Project 3: Painting on cardboard



*'Surrender to the crumble', acrylic on cardboard, Blades, 2021*