

Formation in movement:
An art exploration

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ATTESTATION OF AUTHORSHIP

I hereby declare that this submission is my own work and that, to the best of my knowledge, it contains no material previously published or written by another person (except where explicitly stated in the citation), nor does it contain any material that to a substantial extent has been accepted for the award of another degree or diploma at a university or institution of higher learning.

A handwritten signature in grey ink, appearing to read 'Katy Metcalf', with a horizontal line underneath.

Katy Metcalf

October 7, 2019

ACKNOWLEDGEMENTS

My first and most important thanks go to Ian Jervis and Ingrid Boberg – my *incredible* supervisors and mentors, who have spent so much time helping me develop and focus my project. I could not have done this without you both, and I am full of gratitude for your academic and emotional support throughout this entire research. Thank you so much.

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stress but to help me move through it. You have always believed in me and my art, even when I didn't.

I could not ask for anyone more incredible by my side: I love you.

Thank you x

Delirium: Um. What's the name of the word for things not being the same always. You know. I'm sure there is one. Isn't there? There must be a word for it... the thing that lets you know time is happening. Is there a word?

Dream: Change.¹

¹ Neil Gaiman, *Brief Lives*, vol. 7, *The Sandman – 30th Anniversary Edition*, (California: DC Comics, 2019.), chap. 4, Kindle.

ABSTRACT

Formation in Movement is an active art exploration of the undulating nature of art practice itself. The project emerges through a folding and enfolding of responses to material and encounter while aiming to elude the stagnation that comes from representation. During a process of material play, work evolves intuitively through a series of movements – movements in the materials themselves, in the formation of material ‘objects’, and in the ideas as they surface through the making. In this practice, works are ‘finished’ when they are unfinished; once a work begins to open more questions than it answers, it gains a certain momentum that folds back into future works. This subconscious weaving of questions leads to a non-linear chronology, as the connections between works only become clear in retrospect. The singular constant throughout this practice is change itself.

INTRODUCTION

This project is essentially not a representational one. Instead, it is a practice-led exploration of possibilities that emerge through the practice. This is a process of making-looking-feeling-thinking-making, as continually cycling feedback. The artworks and ideas unfold as responses (to and between other works) fold back into the making process and maintain the potential to (often subconsciously) reappear in later work. Indeterminacy and potential are key factors in creating the sense of inertia that comes from the work and builds the momentum of the project. Through the articulation of structure as form, through means of visual material inter-play and perception, the works focus on the moment of affective response, particularly in this latent delay between the objects as stimuli and the spectator's response.

For the duration of this research practice, concepts have been emerging out of the making and reflection of the artwork. This exegesis tells the story of my project's development. It discusses the evolution of the practice through a series of conceptual and methodological reflections, with reference to certain works within the chronology of the actual making.

Formation in Movement is a project on a continuous state of becoming, positioned in the unfolding of new possibilities through the movement of material and form. As artist Artie Vierkant writes, "First nothing is in a fixed state: i.e., everything is anything else, whether because any object is capable of becoming another type of object or because an object already exists in flux between multiple instantiations."² While the headings for each 'chapter' (I use this term loosely) are necessary to break up the text, they do *not* mark separate stages of a practice that is, in reality, fluid and continuing. The works will be discussed to fit the chronology in which they were made, instead of to a pre-set thematic structure. The headings reflect points within the practice when concepts were starting to

² Artie Vierkant, "The Image Object Post-Internet" *Jstchillin.org* (December 2010): 4, http://jstchillin.org/artie/pdf/The_Image_Object_Post-Internet_a4.pdf.

be more consciously explored. This presentation allows for the undulating nature of the work (including the time leading up to its creation and beyond) to be echoed in the flow of the text. For this reason, the reader should expect that each heading represents the material embodiment of concepts at points along a timeline and not an exclusive discussion of standalone methods.

The purpose of this writing is not to dissect the work or explain it, but to sit alongside the art practice as an extension of it and open conversations with the artworks. While its focus will be on the artistic practice and development over the past two years, this supporting exegesis will also connect the thinking around the practice to wider external contexts, through the reflection of (and reference to) works by other artists and related to concepts.

FORMING

EXPLORING

This practice stemmed from an exploration of forming through repeating processes with state-changing materials. The element of difference that came from each work led to a greater potential for surprise, as the variation in shape between similar works started to become clear. The differences between the small plaster experiments could not be pinned down to one cause, but an unfolding collaboration of materials, artist, and environmental conditions. This collaboration evolved into a prime source of momentum for the practice. At the time of making these works, the interest in collaboration came through intuitive response and subconscious thought, rather than logical premeditation. Retrospectively, however, this seems the most logical connection to make when thinking of the transitioning of the work.



Figure 1. Katy Metcalf, *[no title]*, March 2018, plaster & resin, 5 x 2 x 3 cm.

CORNERING

The practice continued to unfold through the idea of a corner as an installation space, in response to the layout of the studio. While the universal standard of corners is 90°, this space had two walls at an obtuse angle to one another. The unusual angle felt like a useful opportunity to explore. It evolved into a curiosity around the potential of corners and navigating space. Instead of the corner becoming a static space, like corners generally are, the work and its energy was able to bounce between the walls and activate the space – the corner didn't feel like a dead-end, or a point of compression anymore, rather a point of movement and fluid direction changes.



Figure 2. Katy Metcalf, *[no title]*, March 2018, canvas & wall paint, 35 x 30 x 25 cm.

The work in figure 2 was made in response to this space. It slouched from the point where the walls connected and oozed and spilled into the activated corner. In combination with the sickly off-colour and thick texture of the paint, the hollowed shape of the work invited a general response from spectators which inclined to the abject – almost a visceral gut response of repulsion. Through this critical response (and feeling that the canvas was too heavy to allow any sense of nuance to remain) the idea of shielding the work from the viewer started to unfurl.

CURTAILING



Figure 3. Katy Metcalf, *[no title]*, March 2018, canvas & wall paint, detail.

Extreme close-up photographic documentation of the artworks was one of the first methods used in this practice to shield the work from spectators (see figure 3). At this scale, while the texture gave an impression of material or movement, the subject matter was unclear. The ambiguity of the subject matter made for a more interesting image since there was more room for possibility – a viewer could interpret the work in any number of ways, without ever being handed any single ‘correct’ way.

The idea of shielding the work could also go in the opposite direction. Rather than immersing the spectators so entirely in the works, this exploration went the other way, by shielding the objects in a more traditional sense of the word. By partially concealing the work shown in figure 2 with semi-opaque material (tracing paper, in this instance), the concealment of the object brought an element of intrigue, even suspicion, to the encounter (see figure 4). The work took on an air of mystery, as the stockiness of the canvas was no longer visible to over-illustrate and erode nuance.



Figure 4. Katy Metcalf, *[no title]*, March 2018, canvas, wall paint & paper, 150 x 50 x 35 cm.

Works by Danish artist Tove Storch (see figure 5) evoke a similar sensation in their encounter. Her works initiate a feeling of uncertainty and unease. It is this unease which gives the work energy – the viewers are left with more to do by having to interpret the objects in their own way. The strangeness of these works acts as a barrier to prevent viewers from falling comfortably into standard habits of seeing and experiencing.

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Figure 5. Tove Storch, *Untitled (Unknown Objects IV-VII)*, 2009, metal, powder coating, cloth, silicone & magnets, accessed September 24, 2019, <http://tvestorch.net/portfolio/work/untitled-2009/>.

RESISTING

In response to the solidity of the canvas work from figure 2 (and, in retrospect, the proportions of the long sheet of material in figure 4), the ensuing work acquiesced to gravity while maintaining the rigidity to allude otherwise (see figure 6). Brighter colour began to edge into the practice, the first deliberate decision being a haphazardly stitched orange thread (see figure 7).



Figure 6. Katy Metcalf, *[no title]*, 2018, canvas & thread, 150 x 120 cm.

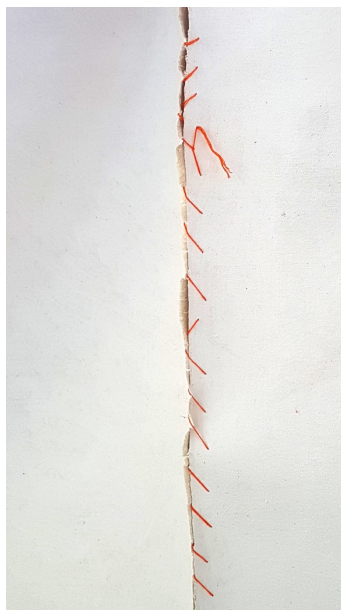


Figure 7. Katy Metcalf, *[no title]*, 2018, canvas & thread, detail.

The unevenness of the stitches evoked a jarring sensation against the crispness of the canvas. Though compared to the canvas, the stitching was such a small detail, it created dissonance within the work and, by extension, its spatial relationships (especially in the way it seemed to align with the line of the wall running down). The confidence of the orange, combined with the joltingly angular stitches, brought attention to the action of the needle having punctured the canvas repeatedly, adding to the curious rupture of the space.

Figure 8 shows a continuation of this rupture and tension between materials and space. The pulling and resisting of the nylon against the plaster and the wall was uncomfortable to view in its unstable awkwardness. Seeming as though it could wrench the pins from the wall or twang away loudly at any moment, the nylon was stretched to what looked beyond its capacity.



Figure 8. Katy Metcalf, *[no title]*, 2018, nylon & plaster, 20 x 45 x 20 cm.



Figure 9. Katy Metcalf, *[no title]*, 2018, tin & resin, 20 x 10 x 10 cm.

The work in figure 9 maintains a tension and resistance which emerged between the container and the contained. Still subconscious as this point in the making, the effects of the resin as a state-changing material are of implied duration and provisionality. The relationship between the container and the contained is more generally overlooked, but in this work, it becomes a point of pressure and intrigue, because it has been reframed, recontextualized. The contained, i.e., the resin, appears to have gained strength and a strange quality that wasn't there before, opening questions that would maintain the works' energy and activation in space.

Particularly in an installation context, instability of the different formations within and between materials and works caused a 'not-quite-right' ness, which pointed back to the recurring sensation of the awkward or uncanny. Figures 8 and 9, for example, had the effect of amplifying their own instability when placed together. A work's potential to be 'destabilised' due to other works in its proximity later became a focal point, reflecting the importance of installation methods within the practice.

CLEARING

The act of sectioning off corners stemmed from wanting to clear away assumptions that come through experience and to avoid the realm of representation. While, in the first corner work, the tracing paper had been there to abstract the sculpture underneath from being clearly seen, it evolved into an idea about sculpting the space. This conversation between masking and shaping began developing into thoughts on light, opacity, and occupying otherwise overlooked spaces.

Following the work in figure 2, different corners maintained a sense of either stillness or undulation. Using this contrast of motion with other aspects of potential works, such as light and lightness of material, the works ‘lifted’ from being heavy and solid, to be almost weightless and translucent. The plastic work in figure 10, for example, marked a huge step up in scale, but without the heaviness of material or colour. The transparent sheet played with light in an interesting manner – while letting light through, it also seemed to delay the light within its crinkles.



Figure 10. Katy Metcalf, *[no title]*, 2018, plastic & thread, 150 x 100 x 50 cm.

This work existed in terms of its qualities of light and spatial integration; however, the plastic buckled conceptually. In critical response, it was interpreted by some as a work exploring the politics of the environment. This response to plastic as a material also

brought with it other ideas such as suffocation. By extension, it became claustrophobia-inducing. While this was not the outcome intended for the work, it was a valuable response in opening new realisations about material implications. It became important to curtail any political interpretations coming from the practice's material associations, so as not to detract from or overrule the central aspects of the work (light, transparency, space). The small stitches in bright orange in figure 11 emphasised the large contrast in scale, vibrancy, opacity, compared with earlier works. The plastic relied upon the stitches holding its shape, and the orange thread was contingent on the plastic holding together, not tearing between the small needle holes.

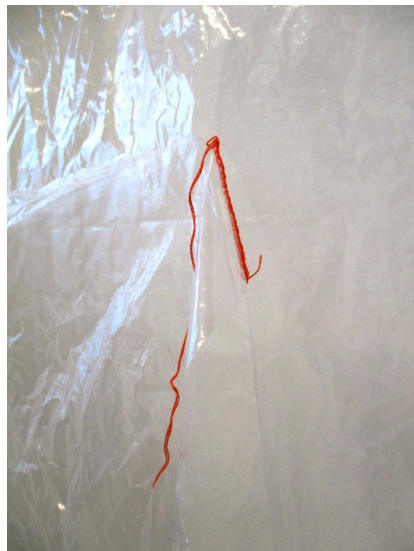


Figure 11. Katy Metcalf, *[no title]*, 2018, plastic & thread, detail.



Figure 12. Katy Metcalf, *[no title]*, 2018, plastic & thread, 20 x 15 cm.

REACHING

Figure 13 shows one of many trials of manipulating materials to hold unexpected positions. At the time of making it, the work felt interesting, but didn't seem to have the momentum to take forward at that moment. Looking at the work in retrospect, it occurs that the piece joined the rest of the works (whether they had this 'momentum' or not) and subconsciously fermented into something which is now, particularly in its photographing, reminiscent of later works. Of course, this opens a strange and backwards way of seeing time, but in the undulating nature of the work, it is appropriate that this would happen.

Along with figure 13, the work in figure 14 inclines to a certain awkwardness. In her 2015 article *Shit Happens*, American artist Amy Sillman writes of awkwardness as being "[a] moment of tension between the ideal and the real, where what's supposed to happen goes awry[...] But you're stuck there. That tension is what abstraction is partly about: the subject no longer entirely in control of the plot, representation peeled away from realness."³ The tension in figures 13 and 14 have seemingly gone 'awry' in the conflict between simultaneously clinging to and reaching away from their bases.

³ Amy Sillman, "Shit Happens," *FRIEZE d/e*, no. 22 (Winter 2015): 79, https://www.amysillman.com/uploads_amy/pdfs/50c78ac0.pdf.



Figure 13. Katy Metcalf, *[no title]*, 2018, cotton & plaster, 15 x 15 x 15 cm.



Figure 14. Katy Metcalf, *[no title]*, 2018, mixed media, 3 x 3 x 2 cm.

REMEMBERING

Following the qualities of state-changing materials that made up much of the practice's inventory, and carrying through the idea of reactivating static space, the practice started to incline toward negative or inverted space. The idea of something solid left over from

a liquid, was almost a snapshot in time – as though the solidified liquid could ooze again at any moment.



Figure 15. Katy Metcalf, *[no title]*, 2018, wall paint, 10 x 25 x 10 cm.



Figure 16. Katy Metcalf, *[no title]*, 2018, plastic & enamel, 15 x 15 x 15 cm (left) and 10 x 15 cm (right).

Particularly when paint skins (and other materials holding physical memory of form) were brightly coloured, the possibility of colour to intervene with spatial relations became a possibility to entwine space, object, and material further. While the shape and texture of the objects shown in figures 15 and 16 maintained some of their initial energy, as time

went on the colour was so bold that it intruded upon the more subtle aspects of the work, in a way that white and translucent works prior had not.



Figure 17. Katy Metcalf, *[no title]*, 2018, paint skin, 15 x 25 x 25 cm.



Figure 18. Katy Metcalf, *[no title]*, 2018, cling film, resin & acrylic, 10 x 10 x 10 cm (left) and 5 x 5 x 5 cm (right).

In figure 19, the mix of paint, plaster, and plastic meant that there were areas viewers could see the wall behind the 'screen', while other aspects meant that the screen would

blend into the wall. As though the wall had blistered, almost. When documenting the works, it became clear that the closer images, which hold more texture and ambiguity, were the ones that seemed to maintain a peculiar sense of stillness (see right-hand image in figure 19). The uncertainty maintains the viewer's attention. The stillness appears to come through the cropping as well as the high amounts of detail, and gives the sensation that you are looking at the work between breaths.



Figure 19. Katy Metcalf, *[no title]*, 2018, mixed media, 90 x 20 x 20 cm.

SOLIDIFYING

An important aspect of the work comes from the ability of certain materials to change state. Material collaboration invites the opportunity for emergence and potential in the practice, and state-changing materials undergo a more implicit collaboration with time. In a durational collaboration between the materials, figure 20 shows how the slime scrunched the previously flat plaster-covered sheets of cotton as it dried and shrank.



Figure 20. Katy Metcalf, *[no title]*, 2018, cotton, plaster & slime, 20 x 30 x 10 cm.



Figure 21. Katy Metcalf, *[no title]*, 2018, mixed media, 20 x 15 x 15 cm.



Figure 22. Katy Metcalf, *[no title]*, 2018, mixed media, 50 x 50 cm.



Figure 23. Katy Metcalf, *[no title]*, 2018, lycra & starch, 25 x 15 x 10 cm.

REFRACTING

Though the material is transparent, it softens and disperses the light coming through it in such a way that it creates a strange glow or aura. While it is plastic like the earlier work shown in figure 10, the work in figure 24 doesn't bring with it the critical responses or unpleasant affective qualities. Having a window behind the work, which it mimics, gives the illusion of further space and is less claustrophobia-inducing.



Figure 24. Katy Metcalf, *[no title]*, 2018, plastic, 160 x 120 cm.



Figure 25. Katy Metcalf, *[no title]*, 2018, plastic, 15 x 15 cm.

REFLECTING

The reflective quality of many of the materials used in this research created a strange whimsical sensation within the space. The ripples of light that bounced back against the wall suddenly created a dissonance between sensation and reality. The studio felt as though it were submerged underwater, and so existed in an 'other' space where time moved at a slower pace than usual.



Figure 26. Katy Metcalf, *[no title]*, 2018, cling film & resin, 20 x 20 x 15 cm.

The solidity (seen in figures 26 and 27) of a generally flimsy material, and the visual qualities within it, added up to a strange synesthesia; the crinkling sound the material made is visible in the bubbles, creases, and the way light was captured and thrown out. The below work, in figure 35, looked as though it should just float downward with gravity, but the thin layer of clear resin gave structure and resistance to the material. Both works mimicked the sensation of a still from footage of a plastic bag being blown in the wind; it somehow sat outside of the normal passage of time in the exact same manner.

This idea of the still from a moving image presented a narrow snapshot of time. Since photographs exist as a direct result of the physical contact a lens has with light in one

precise moment, it is an imprint of a moment. With this realisation, photography began to play a larger role in the artmaking process, which becomes clearer as the work develops.



Figure 27. Katy Metcalf, *[no title]*, 2018, plastic & resin, 30 x 25 cm.



Figure 28. Katy Metcalf, *[no title]*, 2018, slime, 25 x 25 cm.

During the process of making and reflecting, it was important to take photographs documenting the temporal aspect of the work, to be able to refer to different points along the formation of artworks and ideas. Before and after shots were useful in seeing the reactions that state-changing materials had to their immediate surrounding; in particular,

the images generally showed a variation in the works' response to light. In the photograph seen to the right in figure 28, for example, the reflection creates a strange push-pull through the stark contrast of light and shadow.



Figure 29. Katy Metcalf, *[no title]*, 2018, mixed media, 15 x 15 cm.

The material in figure 29 supported itself against the window. The glass wasn't obvious in the image and the pink-speckled cloudy shape looked to be floating in space or superimposed onto the building opposite. Like in figure 13, this work retrospectively reveals an indicative link to works that would come later. Looking back now is like watching a movie for the second or third time; being able to see the foreshadowing that seemed not to have been there the first time.



Figure 30. Katy Metcalf, *[no title]*, 2018, clay & gold leaf, 7 x 7 x 8 cm.



Figure 31. Katy Metcalf, *[no title]*, 2018, slime, 10 x 7 cm.

In exploring possible ways to capture the idea of duration through the works' documentation, it occurred that light had been able to create the sensation of time having slowed down, almost to the point of beginning to blur outwards, rather than forwards along a strict timeline. The energy in figure 32 captured the ephemerality of light and its relationship with provisional materials. It also reconfirmed the transitory nature of the work in its presentation as a photograph. Figure 33 shows a work of plaster dust so fine that it gave the impression of light against shadow. The soft edges that

seemed almost an intangible, liminal emergence from perception, which mimicked light as opposed to just capturing it.

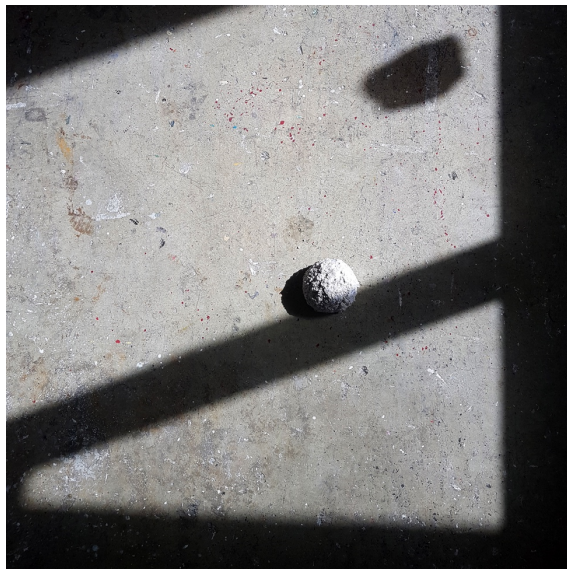


Figure 32. Katy Metcalf, *[no title]*, 2018, plaster, 10 x 10 x 8 cm.



Figure 33. Katy Metcalf, *[no title]*, 2018, plaster, 30 x 20 cm.



Figure 34. Katy Metcalf, *[no title]*, 2018, installation.

Continuing an earlier thought on colours' relationship with space and sensation, the pair of works shown in figure 34 illustrates how proximity within and between works can alter the perception of them. The lime green colour of the disc first exuded energy and liveliness, but after it was placed beside the orange-pink abject-looking pile, it seemed to bounce between that sensation of energy and a new one, of a sickly toxicity. Its relationship with the space shifted from appearing to have the strength to hold up the wall, to being slowly squashed underneath its pressure. While the now-dried gel skin was still wet, it had a different energy again. The material was in a state of change which gave the illusion of time passing slower than usual. This prolonged passage of time along with the noxious-green disc, alluding to sickness, made for a strong sensation of lethargy.



Figure 35. Katy Metcalf, *[no title]*, 2018, mixed media, 20 x 10 x 8 cm.



Figure 36. Katy Metcalf, *[no title]*, 2019, mixed media, 25 x 10 x 7 cm.

DIGITISING

GENERATING

This point in the practice's narrative marks the most visible shift in the practice. It evolved from three-dimensional exploration of relationships between material, light, and space, into an exploration of how this might manifest through digital illusion.

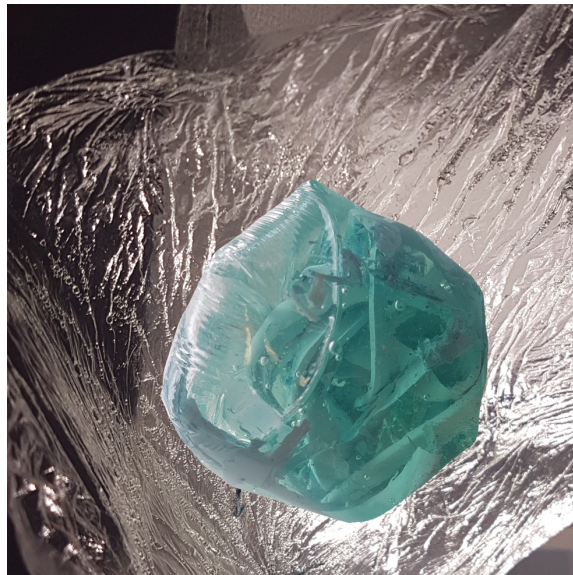


Figure 37. Katy Metcalf, *[no title]*, 2019, digital image.

REGENERATING

Trying to recreate the delicacy that came through my first few digital works proves challenging. It became clear, in retrospect, that to work with something as constantly changing as intuition, it's important to create lots of work at once to create a kind of cohesion. The longer between making new digital works, the greater the anxiety would grow when trying to recapture some of the previous nuances. Naturally, the anxiety forced an altered state of awareness, whereby remembering how the earlier works had even held the qualities they did in the first place felt ungraspable. This was gradually overcome by making continuously until some of these qualities started to seep back into the work (see figure 38).

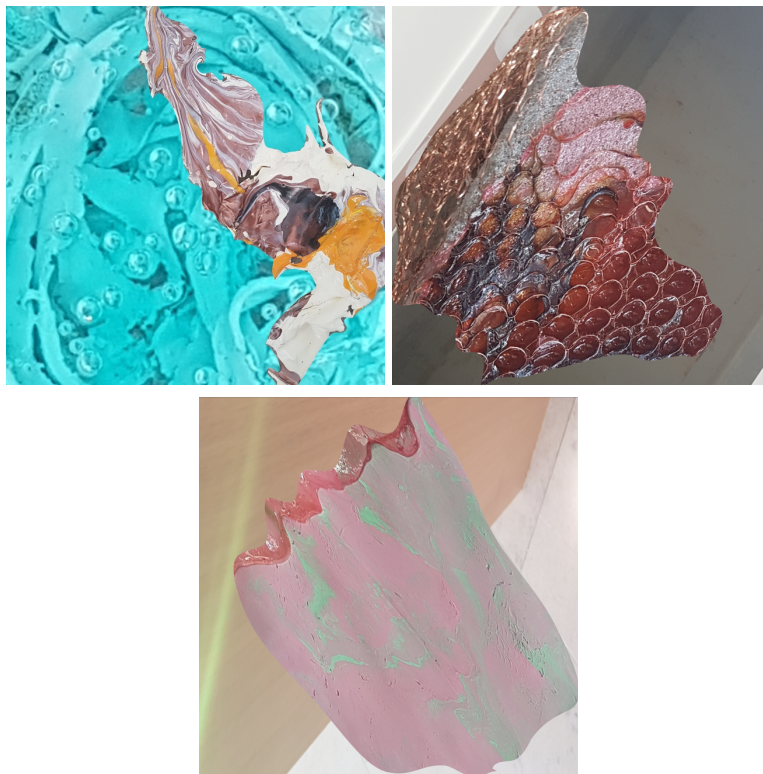


Figure 38. Katy Metcalf, *[no title]*, 2019, digital image.

PRINTING

The delicacy of the fabric in figure 39 – and the way the image printed onto it seems to slump – creates a contrast similar to the material certainty of the illusion of space, and the elusive ‘understanding’ (or, more accurately, ‘version’) we have of this void. The silk captures the slightest movement from the air and dances gently, almost self-consciously. The volume sits with such unphased agency that the silk seems to be a tentative portal to, rather than embodiment of, this alluded space. The image acts as a wormhole into another dimension; however, it is so fragile because the dimension to which it leads doesn’t acknowledge the rules of our own and is therefore inaccessible to us within our usual framework of understanding.

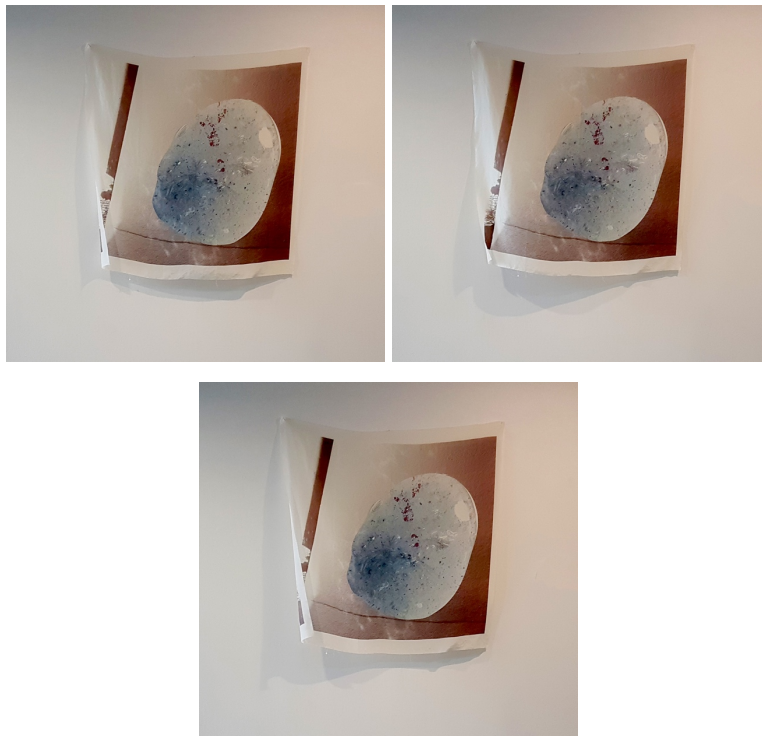


Figure 39. Katy Metcalf, *[no title]*, 2019, digital print on silk, 100 x 100 cm, documenting movement.

Interestingly, it was only since having already formatted the images for this text that the work by Artie Vierkant, pictured in figure 40, came up in the research. Vierkant’s *Image Objects* practice had already been of pertinence to this practice (as becomes clear from page 37) but this work in particular resonated with the images in figure 39.



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Figure 40. Artie Vierkant, *Image Objects*, 2011 onwards, prints on aluminium composite panel, altered documentation images, accessed October 10, 2019, <http://artievierkant.com/imageobjects.php>.

INSTALLING

The first installation tests for this new development in the practice began in an open foyer space. It was in the kind of space that is generally only occupied by foot-traffic going to and from studios, but not usually a spot where people would be still. It was a space of transition, rather than destination. This turned out well for the work, as it could capture the movement of people walking past, and almost dance in response. Above the work was an air conditioning vent, which made this movement continuous and related back to the title of the research: *Formation in Movement*. The work was in a constant state of becoming and, in its picking up of even small disturbances in the air, this becoming was illustrated. There were large windows to either side of the foyer, letting in plenty of natural light, which gave the effect of dissolving the left edge of the image into the wall.

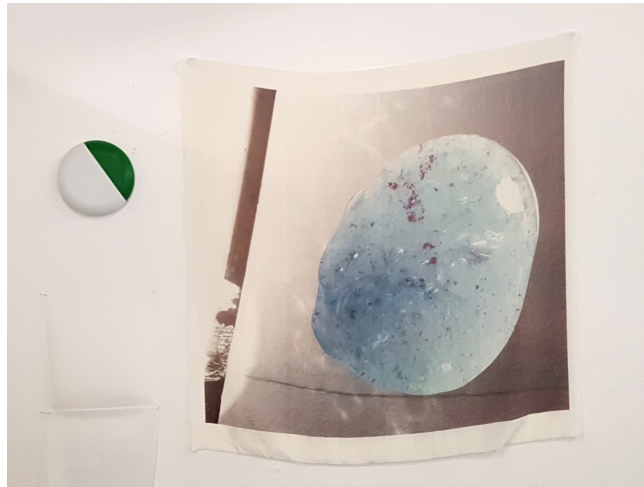


Figure 41. Katy Metcalf, *[no title]*, 2019, installation.



Figure 42. Katy Metcalf, *[no title]*, 2019, installation.

While the work operated quite well flat against the wall in the above installation, this was largely due to the specific space (and its conditions) in which it was placed. As a rule, the works seemed to become static and confined within ideas of the pictorial when pinned flat and square to the wall. Instead, the idea of the corner space resurfaced, as it was able to activate the volume within the printed image similarly to how the work had been able to activate *it* as a fluid space. The work slumped awkwardly between two walls and sagged, which emphasised the slump in the bottom edge of the print itself (see the work

on the left in figure 43). Retrospectively, the idea of activating the corner (a space which would usually remain an area of stagnant energy) was a reoccurring notion throughout.

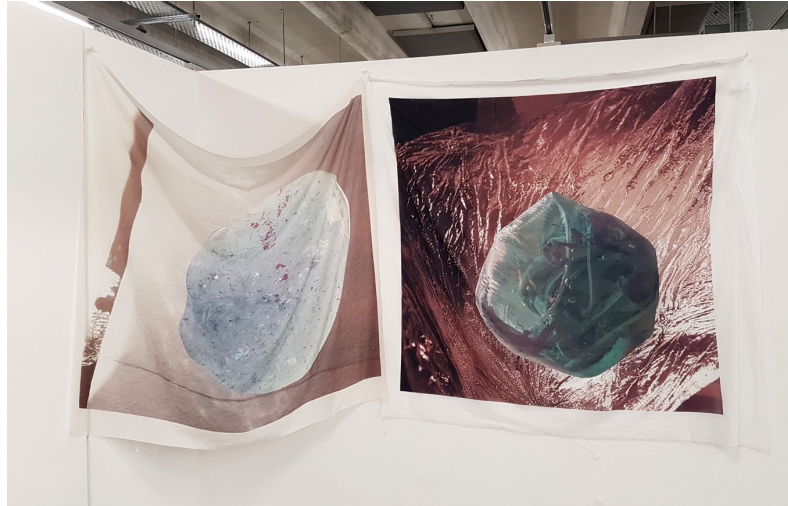


Figure 43. Katy Metcalf, *[no title]*, 2019, installation.

DRAPING

Before printing an image onto fabric, it can't be determined whether it will operate in the same manner as other images. After printing it onto silk, it became clear that the blue work on the left in figure 55 was functioning differently to the other digital works: it was somehow stuck within the pictorial. This was something that couldn't have been determined prior to printing and installing the work but, even after hanging, it wasn't quite fitting into the same sensation, area, or realm as the others – it was somehow operating more like a painting or a flat surface plane, whereas the others had a depth and volume. The encounter evoked the sensation of confusion, mirroring Deleuze's ideas on abstraction and non-representation:

It is like the emergence of another world. For these marks, these traits, are irrational, involuntary, accidental, free, random. They are nonrepresentative, nonillustrative, nonnarrative. They are no longer either significant or signifiers:

they are a-signifying traits. They are traits of sensation, but of confused sensations⁴



Figure 44. Katy Metcalf, *[no title]*, 2019, installation.



Figure 45. Katy Metcalf, *[no title]*, 2019, digital prints on fabric, installation.

⁴ Deleuze, *Francis Bacon: The Logic of Sensation*, 82.

LAYERING

The layering that began around this time in the practice arose from a lack of space in the studio; for new works to be made, the older works would need to be moved aside. Since folding or rolling would result in creasing the light fabric, the best option for storage was pinning them one on top of another. This provided another way of encountering the works and allowed more to come of the diaphanous quality of the silks. It became more delicate and distorted, opening a subtle yet profound form of abstraction.

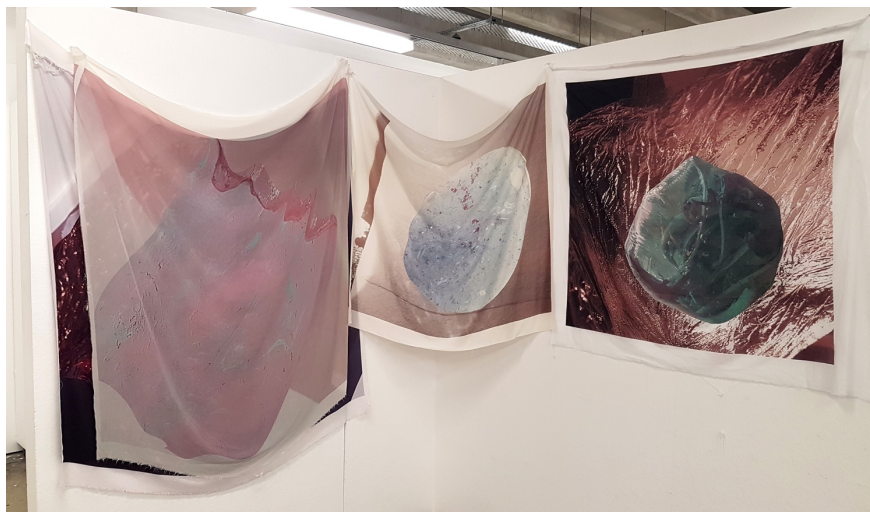


Figure 46. Katy Metcalf, *[no title]*, 2019, installation.

The result wasn't just more space in studio to create new works, but a new work in and of itself. The curious depth and light of the piled works seemed to bring a strange glow to the space. The layering nudged the work further into the provisional, specifically when

considered alongside the inconsistent angles of the pinning, and the silk's slumping (such as seen below in figure 47).



Figure 47. Katy Metcalf, *[no title]*, 2019, installation.

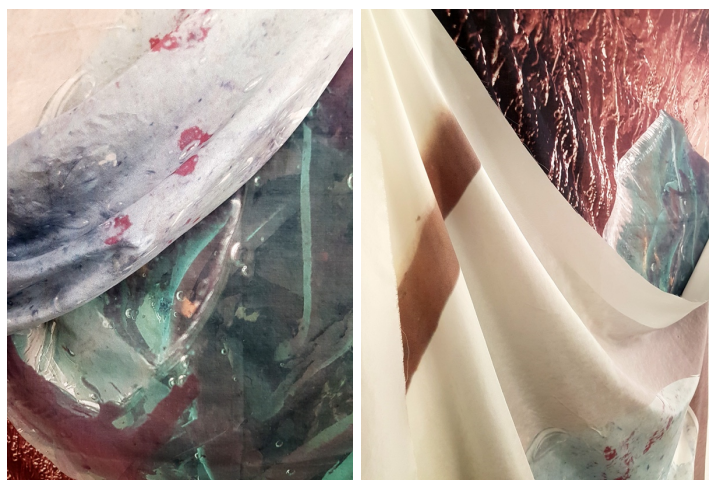


Figure 48. Katy Metcalf, *[no title]*, 2019, installation detail.

The most recent works resulting from this project follow a similar non-structure by morphing in and out of physical and digital states, and curiously (but confidently) existing in a space and an illusion of space simultaneously. The realm represented on the clumsily pinned silk undulates, slipping in and out of our understanding – continually becoming, and un-becoming, something of which we can and cannot make sense.

After cycling through a practice of physical works, digital images, and printed images, all these aspects of the practice concertinaed together into a fourth aspect of printed image of object *as* object itself. This thread can be traced back to the start of this research project when there was a focus on collaboration and interconnectedness. Beginning to see the prints as objects in themselves, signals the opening up of a new development in the practice, where there is a deeper interest in the materiality of the printed-on material. Moving forward, the works will continue to undergo this digitising and sculpting cycle until they become so disconnected from their initial material states (see beginning section, 'Forming'), that they exist in a space of dissonance and illusion, however, this is something that can only be confirmed or denied in retrospect.

(IN)CONCLUSION

This exegesis doesn't mark a 'result' or end point, but is a point on a path that extends outwards in time and will continue to affect my future work and thinking, in and outside of an art practice. The process of creating is not a linear thread, so much as an interwoven chronology of influences. Relating back to intuition, there is great importance in *every* moment that has led up to the work's current state. Even if I could not see quality in some of the works at the time, each helped me to refine my criteria for what makes a work interesting. In this exact same manner, the current point in this practice will inevitably inform what this art practice will evolve to be in years to come. It will simply add to the snowballing of experience that is constantly becoming the information that fuels intuition.

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FINAL EXHIBITION



Photo courtesy of Steven Park



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