The implication I am making is the woods have grown up all around us and hinders our capacity to see clearly in our society. Our vision is hindered.

The main question in this project is how to create an artwork that acts as a form of clearing and art as a space in which the viewer my find new vision and form new social habitats.

Working Title: Unchecked Copse.

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Aims and Objectives:

1. Artist as Seer

Here I intend to research and play with the role of a seer (not that I am a seer nor looking to make utterances). Think it would be interesting to play into the poetic and visual language of the seers that worked within symbols - material and narratives. I think this could open possibilities.

2. Intuition

To be open to a listening to the world around me. That when something speaks to me to stop - giving time and space. To ask what it might mean and to where it might lead.
There is an unknown knowing that is continually before us. and I wish to be open to looking into this unknowing. The mystery.

3. The Desolation.

To come through to where I would like to arrive my intuition is a need to look at desolation. To recognise loss and the deep emotions of grief. There seems an arch that moves through tragedy and comes to a bright and shinning day...

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Context:

There are a number of artists I see as of interest in relationship to my proposed study. William Blake and his connection to the prophetic I see as presenting an opening. Joseph Beuys his use of notions of the samanic, his use of materials as signs and personal narrative. The use of walking by the Flaneurs and the Situationist International, as well as new research into the use of walking in forests all offer context to walking as part of an art practice. The work later works of Antoni Tapies, his use of material and works such as "Sala de Reflexio" 1996, are of interest in reflection to possibilites within my work. Anslem Keijers landscapes an ideas concerning geo-symbolism and connection to the land I see as relavant to my own practise.

On a more contemporary level I find Daisy Ginsbergs project "Polinator" project in how it looks to create an artwork that serve's very different parameters than normal as of interest. So too the work of Christopher Kunder's projects that look to form strategies that rupture current modes of addressing the world.

The concept of the anmir in relationship to a type of thinking about the future is of relevance to my work and the notion of the time that is 'yet-to-come'.

Natasha Myers (anthropological) essay "The World to Come: in the age of the anthropocene, Is a seriously wonderful play into a different way of acting and thinking in relationship to the non-human part of our world.

James Bridle does a similar act of questioning our relationship to Technology in his book "Way of being."

Jacob Lunds essay "Anachrony, Contemporanity and historical Imagination, Is also an interesting view on our condition and perhaps an view point one can think out from.

The books of Joel and Zechariah in the bible I think also provide a lot of material one can work-out from. There use of intertextuality, bizzar visual language, a number of theorys can be pulled out from these narrative that can be be put into play today. Geo-symbolism, Spacitial poetics, symbolic space, spacial theory and eminent spacial theory can all be pulled from these texts. Movements through - cosmic - social - personal - space I think are all important to my own ideas concerning the project I'm look to come too.

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Literature on forest management may also have influence on my practice going forward.

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4 Methodology.

The first method will be a listening to my intuition, without which nothing else would follow.

Spend time in nature. I'm going to learn some coppice management and looking after an eco-system of a small wood (which I have permission).

To begin a walking and biking practice. A start and stop method. To seriously listen to stopping on my journey. For the Situationist the desire was the mapping of emotional states. For me it's coming to points that arrest my motion and give time to what might be being said. It is not a mapping or a re-categorizing of place.

I would like to question personal narrative as circumstance and treat it as though it contained hidden meaning.

To explore material / objects as containing symbolic value - with floating potential meanings.

I think there is something to be gained in exploring chance. The Monte Carlo Theory is a structure that relies on chance to predict out comes. Chance plays so much in where life leads us.

To draw in on texts and form intertextual structures and perhaps compose intervisual pieces to form new meanings. Liturgical poetic texts and visual (chalouges), booklets as guides through the work, work artist viewer (cosmic - social - personal)?

- The work looks to focus on the avenir of future and the notion of the world to come or yet to come. A derailing of future or network ... in this I'm looking at the work of Jacob Lund and Zeček.

I want to employ notions of spatial poetics, spaciality and narrative space...

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5. possible Outcomes.

I'm thinking to start by making drawing and oil paintings, With sketchbooks and text added to the paintings. I imagine the artworks to function not as single works, but as a unified body. The creation of a zine/booklet that would take on a liturgical form, It could work as a device that draws the viewer through the space and activate several voices. Perhaps like a form of stations.

Performative? Interventions in nature? I imagine object also, perhaps working as sculpture, but more likely working with the paintings.

The creation of a specific room in the likeness of a chapel or meditation room. It would be neither of these, but its own place. Like the Rothko room or the Tapies room.

Work plan:

Step 1. Re-working:

This is to work on making a set of artworks based on my previous practice. These are to be done in the first 10 weeks.

Also: (Step 2.)

Im going to be thinking about step 2. To come to terms with things I personally struggle with. To begin some research, read and to sketch.

Step 2. The Steep Hill.

This work I see as taking place over the second two parts of the first trimester. It with focus on a sense of 'devastation'. My intuition leads me to think it is a necessary direction for me to take in the finding of my way through to the work I ultimatly intend to come to make.

Step 3. The mountain

This I see as being the focus of my work across the entirety of the second year. As yet I remain uncertain as to what this might come to be. Prehaps a flow on from the work made in the first year? I have some notion of what purpose the work will have, but not its means to how I may go about the project. It is a platform to build upon.

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