A spiral-bound notebook is shown lying flat on a grey surface. The notebook has a black cover on the left side and a two-colored cover on the right side, split vertically into light grey and brown sections. The word "ENVIRONMENTS" is printed in black, uppercase letters across the center of the right side. The spiral binding is visible on the left edge of the right side.

ENVIRONMENTS

**ENVIRO**

**Paul Nash** - War habits and the creation and signification of environment

**Thomas Serrano** - artificial/natural sculpture

**Robert Rauschenberg** - explored back from created but explores nature particularly in a more holistic setting

**Yago Karama** - The environments created by these are intertwined with

**Richard Bock** - featured together amidst various

**Yago Karama** - minimalist and minimalist artist

**Richard Bock** - took after century

**Habitats**

- Urban change
- Biological environment
- Food chains - hierarchy
- Human input
- artificial/natural sculpture
- spatial marks
- affordances

**Social environment**

- renovated social environments
- mental institutions
- Richard Bock
- Richard Bock

**Visual environments**

**Paul Nash** - War habits and the creation and signification of environment

**Thomas Serrano** - artificial/natural sculpture

**Robert Rauschenberg** - explored back from created but explores nature particularly in a more holistic setting

**Yago Karama** - The environments created by these are intertwined with

**Richard Bock** - featured together amidst various

**Yago Karama** - minimalist and minimalist artist

**Richard Bock** - took after century

**MENT'S**

**Paul de Montherlant**

**Paul Nash** - War habits and the creation and signification of environment

**Thomas Serrano** - artificial/natural sculpture

**Robert Rauschenberg** - explored back from created but explores nature particularly in a more holistic setting

**Yago Karama** - The environments created by these are intertwined with

**Richard Bock** - featured together amidst various

**Yago Karama** - minimalist and minimalist artist

**Richard Bock** - took after century

**Self-devised and built** - Paul Nash

**Workshop environment**

- Paul Nash
- Richard Bock
- Yago Karama
- Richard Bock

**Political environment**

- Richard Bock
- Yago Karama
- Richard Bock

**Political landscape**

- Richard Bock
- Yago Karama
- Richard Bock

**Richard Bock** - featured together amidst various

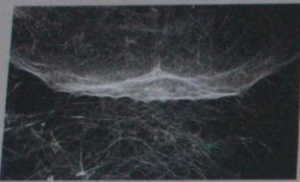
**Yago Karama** - minimalist and minimalist artist

**Richard Bock** - took after century

**Richard Bock** - featured together amidst various

**Yago Karama** - minimalist and minimalist artist

**Richard Bock** - took after century



Thomas Saraceno, an Argentinian artist born in 1973, explores spiders webs and their alien like nature through a series of photography and sculptural pieces in black and white. I wanted to explore this, but in a more organic environment.



highlight piece of scaled up webs →

## SPIDER'S

Spiders are often referred to as nature's artist. They create delicate yet intricate webs of silk that can be found in gardens throughout the UK. I wanted to explore these webs at dawn, as dew often settles on them, creating stunning visual effects. This art, which they create within their environment however, serves a number of purposes.

For example a trailed safety line, sticky silk for trapping prey or fine silk for wrapping it. Webs allow a spider to catch prey without having to expend energy by running it down. The silk is produced from their spinneret glands located at the tip of their abdomen. Each gland produces a thread for a special purpose

I photographed the webs on a cold yet bright morning in February, using a macro lens for many of the closer up shots. The dew naturally formed, due to the condensation of moisture in the atmosphere, and this created a striking effect upon the webs.

## WEBBING

I chose some of the pictures to print out full size, which can be found on the next page. Generally I thought the photos came out well, although as they were taken at dawn they were incredibly bright, which led me to edit this using photoshop later.

I first decided to look at spiders webbing, as it was a very interesting way in which the biological environment forms structures. As said, they are referred to as nature's artists, and it was this exploration that was interesting to me



The light reflections through the dew provided contrast to the straight lines of the spiders webs

the webbing of spiders



All these 4  
photographs are  
taken with a  
macro lens, and  
were in response  
to Thomas  
Saccanno's work  
with some closer  
up photos.



top: californian 2/20/15

# Barbed Wire



Barbed wire is a type of steel fencing wire constructed with sharp edges or points arranged at intervals along the strand(s). It is used to construct inexpensive fences and is used atop walls surrounding secured property. It is also a major feature of the fortifications in trench warfare.

I believe that, much like spiders webs, the purpose of barbed wire is to constrain and to limit organisms within an environment. I wanted to explore this constraint, and was interested by Paul Nash's WWI depictions of barbed wire



# Paul Nash

Paul Nash was a British surrealist painter and war artist. He is known for his dark depictions of WWI, that truly captured the horrors of war.

Of particular interest to me is his depiction of barbed wire. Their darkness mirrors Tomas Saraceno's web photography, and it was this atmosphere that I wanted to mirror



*His post war style brings a lighter approach in contrast to his WWI depictions*

Please Lift



# B Exhibition



Barbed wire with several strands is used as a major feature in Paul Nash's work.

I believe that barbed wire in an environment was interesting to Paul Nash.

Catalogue of Paul Nash's Work

Last exhibit before his death

In order to further study Paul Nash and his work, I visited his exhibition in March 2017. I also looked at his work which is on display at my school as he is an ex pupil. Of particular note were some of his paintings completed for his art exam at the time.



the twisted objects

Nash investigated abstraction and surrealism, the two dominant trends in inter-war avant-garde art. He used a variety of means, such as ink, chalk, watercolor, gouache, the most & sketch



Paul Nash, Winter, 1913

# Paul Nash's Paintings

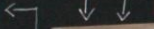
After the war, Nash moved to Dymchurch, Kent where he lived between 1921-1925, making a series of stark paintings of the sea wall sweeping in against the coastal defences, which are imbued with his war experience in their emphasis of threat & solitude



Paul Nash, The sea wall, 1921



The sea wall, 1921



The sea wall, 1921

The sea wall, 1921

The sea wall, 1921



Black and white photograph of a coastal town



Black and white photograph of a coastal landscape

With unbridled  
enthusiasm and  
dedication, the  
two dominant  
brands in the  
west eventually  
lost the west a  
variety of reasons,  
such as the lack of  
substantial offerings  
the market offers.

see Paul's sketch, p. 13

Paul



The structure of  
the sculpture is  
made of concrete  
and is a very  
modern piece of art.



Beach sculpture is made of  
concrete and is a very modern  
piece of art.



Experimenting with longer exposures which require more patience to focus



Longer exposure of pier



# PAUL NASH PHOTOGRAPHY

A large, and somewhat less well known part of Paul Nash's work was his photography. Throughout the inter war period, he kept himself up to date with a number of European styles that were being developed at the time. In particular, the biggest influence was the New Objective Photography (Neue Sachlichkeit) movement. This style of photography celebrated an objective, quasi scientific, scrutiny of natural objects and manufactured items, becoming very popular among artists and widely seen in publications at the time.



The subjects of Paul Nash's photography varied greatly. However, his work shows us that of particular interest to him was natural environments, shown in an almost hostile like form. He tended to use either beaches or the countryside of England, or both living and dead trees from the countryside of the south east of England. This clinical analysis of very vibrant and fluid environments was of particular interest to me, and I wanted to explore this juxtaposition through my own photography.

I therefore decided to try to replicate some of his photography, but with some more 21st century subject matters. I decided to do this at three separate locations, on the beaches of the south coast he used, in the Durdere countryside and on the Thames beaches.



1000mm wide lens, 1/1000s shutter speed, 1/1000s shutter speed, 1/1000s shutter speed



Take photograph in a different location using different focus



Experimenting with exposure



Image showing original in front of photograph



Adjusting exposure, aperture + focal length



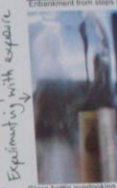
Experimenting with exposure



Experimenting using a variable pleated filter



Experimenting using a variable pleated filter



Experimenting with exposure



Use original image as a template



Use a different image as a template



Use a different image as a template



Use a different image as a template



Use a different image as a template



Use a different image as a template

Glass bottle overlooking beach (1) .jpg

Glass bottle overlooking beach (2) .jpg

Glass bottle overlooking beach (3) .jpg

Milnarth bridge from the steps .jpg

Sea at weekend print (1) .jpg



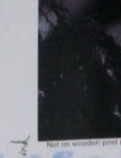
While exploring the beach, I came across a glass drink bottle, which through the light refracting, which created an interesting aura. After struggling to find the right exposure, I finally got the photo I was aiming for, seen on the right.



Exploring interactive background lights and not



Experimenting with light levels



While exploring the beach, I came across a glass drink bottle, which through the light refracting, which created an interesting aura. After struggling to find the right exposure, I finally got the photo I was aiming for, seen on the right.



Exploring interactive background lights and not



Experimenting with light levels



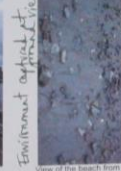
While exploring the beach, I came across a glass drink bottle, which through the light refracting, which created an interesting aura. After struggling to find the right exposure, I finally got the photo I was aiming for, seen on the right.



Exploring interactive background lights and not



Experimenting with light levels



Inspired by Paul Nash's Photography of beaches, and the interactions of the man-made and natural within environments, I decided to take a number of photos on the banks of the River Thames. This photograph in particular is of fishing netting caught on a wooden post.



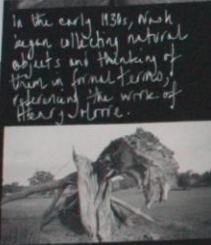
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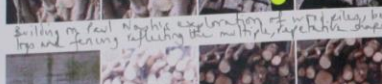
# Still Life Objects



THE LIFE OF THE INANIMATE OBJECT



In the early 1930s, Nash began collecting natural objects and thinking of them in formal terms, reflecting the work of Henry Moore.



Experimenting with the use of natural objects in still life, reminiscent of

Capturing the decay following fire

Ash and burning, changing the texture of the wood

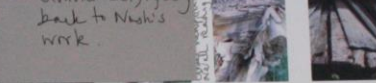
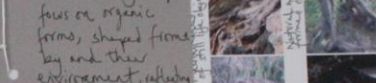
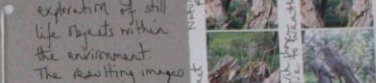
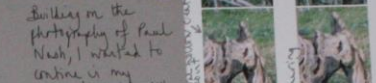
The use of perspective and

fracture to balance the focal range

Experimenting with the use of natural objects in still life, reminiscent of

Experimenting with the use of natural objects in still life, reminiscent of

Experimenting with the use of natural objects in still life, reminiscent of



Experimenting with the use of natural objects in still life, reminiscent of

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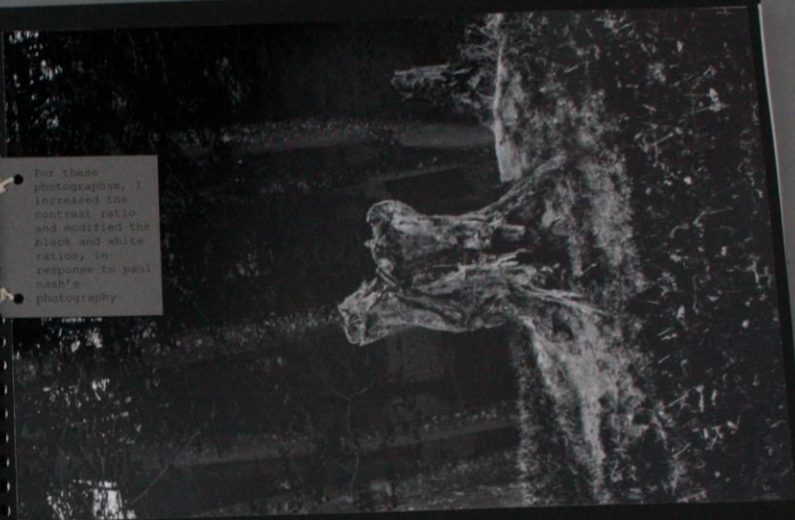


Building on the photography of Paul Nash, I wanted to combine in my exploration of still life objects within the environment. The resulting images focus on organic forms, shaped from by and their environment, reflecting back to Nash's work.

Experimenting with darkening the elements within the photograph to emphasize the natural forms.



for these  
photographs, I  
increased the  
contrast ratio  
and modified the  
black and white  
ratio, in  
response to paul  
nash's  
photography



## Paul Nash's Exploration of flows

Another key theme that Nash explores in his work is 'flow', particularly within a marine environment.

On the right is one of the photos I drew inspiration from, taken at a Kent beach.



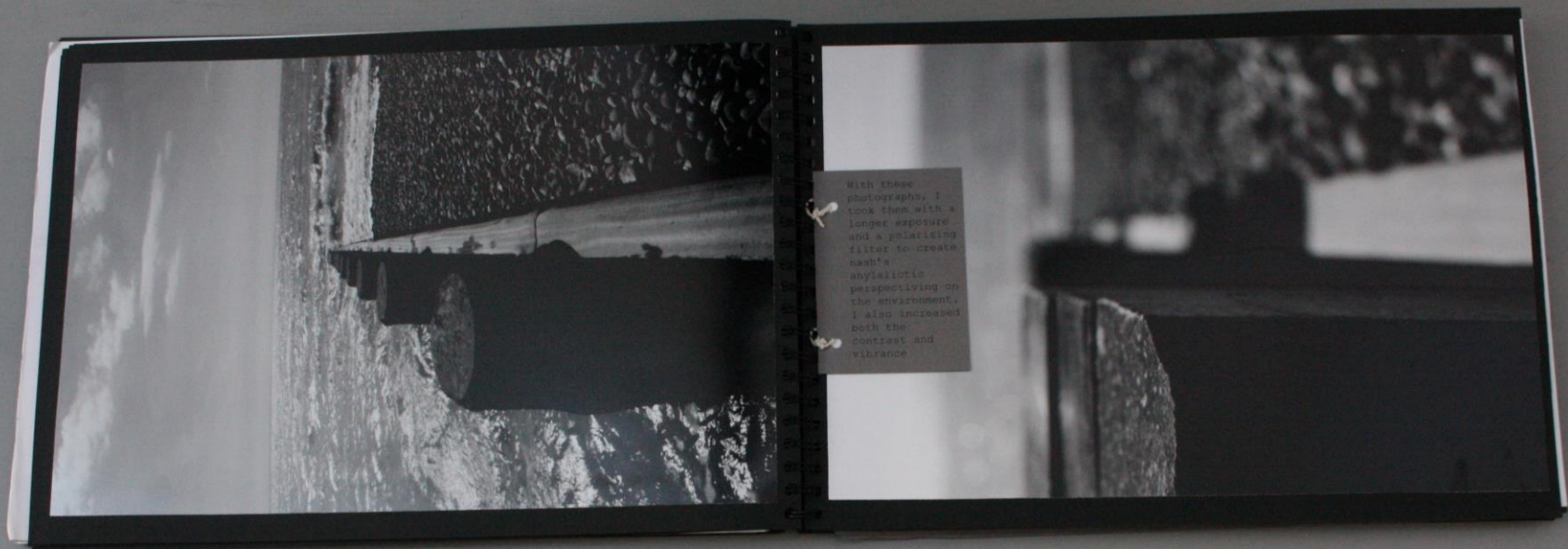
The biggest influence on that was the New Objectivist Photography (from Bauhaus) which is based on objective, almost scientific, analysis of natural objects and abstracted forms, borrowing very popular among artists and early 20th-century particularly in painters such as Piet Mondrian, Paul Klee and the Constructivist El Lissitzky, some of which were used by Nash. As the well-known quote by the artist: "Nash was a keen learner."



Albert Renger-Patzsch, 'Wiederholung' (1928)

On the left is an exact of Paul Nash's 'break, looking at the style and focus in the photography style used.'





With these  
photographs, I  
took them with a  
longer exposure  
and a polarizing  
filter to create  
wash's  
oblique  
perspective on  
the environment.  
I also increased  
both the  
contrast and  
vibrance

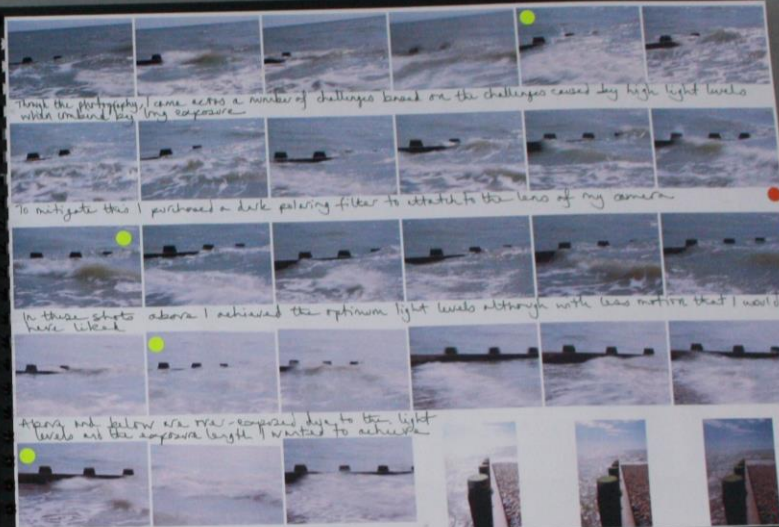
## Michal Kenna's Work

Michael Kenna (born 1953) is an English photographer best known for his black & white, unusual, landscapes with ethereal light achieved by photographing at dawn or at night with exposures of up to 10 hours. Kenna attended Upholland College in Lancashire, the Banbury School of Art in Oxfordshire, and the London College of Printing. In the 1980s, he moved to San Francisco and worked as Ruth Bernhard's printer. Kenna's photography focuses on unusual landscapes with ethereal light achieved by photographing at dawn or at night with exposures of up to 10 hours.

Since about 1986 he has mainly used Hasselblad medium format and Holga cameras and this accounts for the square format of most of his photographs. It was this focus on unusual landscapes that interested me, but also the way in which his analysis of form relates to Paul Nash's. I therefore wanted to try to combine some of his work with Paul Nash's, and try to draw comparisons between the two.

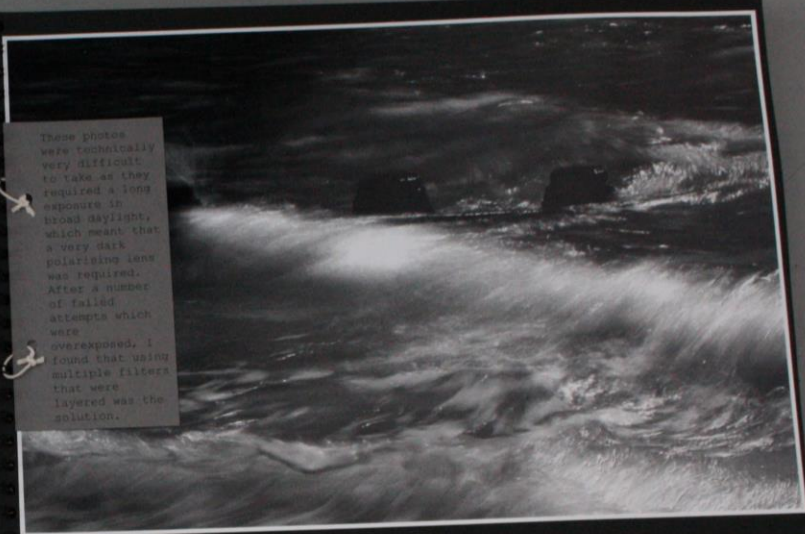


I therefore decided to try to replicate some of his photography, albeit with some of the subject matters of Paul Nash's, such as the beach at which Nash did some of his most famous photography





These photos  
were technically  
very difficult  
to take as they  
required a long  
exposure in  
broad daylight,  
which meant that  
a very dark  
polarizing lens  
was required.  
After a number  
of failed  
attempts which  
were  
overexposed, I  
found that using  
multiple filters  
that were  
layered was the  
solution.





## Gravitational Feel - Fred Moten and Wu Tsang

Poet and scholar Fred Moten (United States, 1962) and artist Wu Tsang (United States, 1982) present a sculptural performance that continues their ongoing collaboration on the poetics of intimacy. Using fabric and sound to produce a series of "chance events", 'Gravitational Feel' blurs touch, voice, space and time, and will open and maintain the mystery of who we are and what we know. The piece occupies the Transformer room in the Tate Modern, and is an interactive work that encourages visitors to engage with it.

Moten and Tsang began collaborating in 2014 through a long-distance experiment in communication during which they left voicemail messages to each other over a period of two weeks. The results of this experiment in exchange became their first collaborative work *Miss Communication and Mr: Re* 2014. The ongoing collaboration between Moten and Tsang examines the poetics of intimacy.

Original artist's image



Exhibition in the Transformer room

Of particular interest to me was the way in which the movement of the exhibition caused by patrons interacting with it effected long exposers, and the subsequent flows that were created within the environment of the room. These related to both Michal Kenna's long exposures of water, but also Fujiko Nakaya's exploration of flows throughout her work with fog.





## CAMP Windscreen 2002

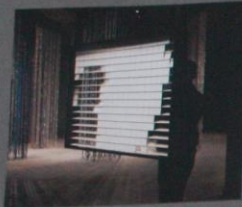
The BMW Tate Live Exhibition 2017: CAMP - Windscreen, 2002, is an exploration of movement within environments. The collaborative studio founded in Mumbai in 2007, use the Transformer Galleries and the East Tank as a space to Camp, an exploration of how we interact with environments.



The sculpture consists of 150 PVC flaps, with fans blowing them in place. When people walk in front of the piece, which is encouraged, they move down, creating almost shadows of the person that stands there. The Idea of how we impact our environment is explored.



# Final Exam Piece



BMW Tate Live Exhibition 2017, CAMP - Windscreen, 2002, was a key inspiration for a final piece. The movement in the piece was of particular interest to me. I went to see it, and the way in which the glates flip up when people walk past.



I had already decided to try to replicate some of his photography, albeit with some more 21<sup>st</sup> century subject matters. I decided to do this at three separate locations, on the beaches of the south coast he used, in the Sussex countryside and on the Thames beaches. I chose this photograph in particular as the high contrasted works well printed on acetate. The sunlight in this picture also worked in my favour, but the requirement to edit was still there.

Initial Ideas

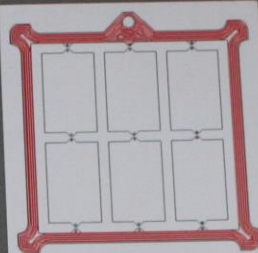


Sketching

My initial idea was to use a fan with the rotate function to create extra movement into the piece. This would be quite noisy however.



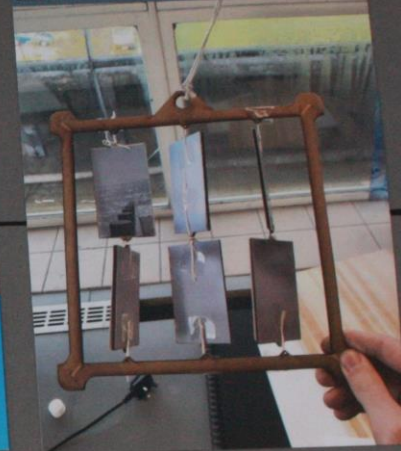
Another form of sketches that I used was of a less fluid and more mechanical system that involved interlocking acrylic plates and wishbone dividers. However this system was very difficult to pull off.



Using 2d design, I made a model of the picture frame out of 4mm mdf. It was a very detailed frame, with 0.2mm spaced engraving round the rim. The red areas on the design corresponded to 3% cut through, and black to 100%.



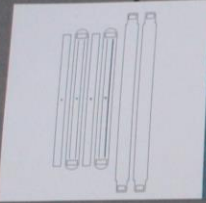
The final produced ended up looking nice in the frame, but the actual photographs looked too bulky. Also, the rope attachments were not very elegant.





This is an example that shows how the interlocking sections work. This was a near final design. As you can see, it is not the final design, as there is a slot for the photograph that I took out later on, due to its reflectiveness.

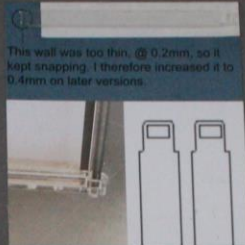
Testing of Ideas



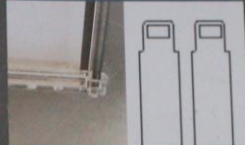
The Final design involved 6 interlocking pieces, which laser cut together to form the frame. After a number of minor changes, they fit together well on a regular basis, including making all the holes bigger.



These are some macro shots of the mechanism testing process. To test the spinning I placed them on a metal rod, and checked their balance. To test the 90 degree corners, I put it on a measuring board.



This wall was too thin @ 0.2mm, so it kept snapping. I therefore increased it to 0.4mm on later versions.



Refinement



This was the first frame I tried - Laser cut cardboard. It proved to be an interesting texture, but lacked in terms of both refinement and strength. It was also not particularly strong.

Frame designing process



I ended up with a number of scraps throughout the testing stage of the frames, which I plan on using in a future project to reduce waste material and promote sustainability.



My second option for framing was an original 1920s frame from my school's collection. I laser cut a spacing system for within it which allowed me to test the copper wire suspension system. However it proved too bulky and in contrast to the message of the piece.



This was my first test of using the final attachment method of using double-sided to stick the photographs to the outside of the acrylic frame.

Photography



My final frame was spawned through inspiration by nuts in the workshop. I took threaded rods and placed nuts along them at tiny intervals, forming the frame.

Final frame production



This photograph shows me adding on the first few sections of the picture. This took a long time due to the accuracy required in the creation of the pictures.

Finishing



This series of photographs shows the transformation of the picture into the cut-up pieces, through using the laser cutter.



This was the system I used to mass produce the frames, through organising each of the 4 different types of pieces into pots to speed up the process of assembly. If I were to do this again I would design this to be quicker.

