Diploma in Art & Design – Foundation Studies

Distinction
General Commentary

This is a highly imaginative, sophisticated and conceptually intriguing body of work exploring and critiquing notions of surveillance. You have utilised CCTV footage to explore the inherent way we receive information on screens and have created large scale glitch paintings as a way to represent how digital surveillance dehumanizes us to data. These paintings however became more than just glitch art, they are surreal fabricated landscapes that suggest something figurative in their fragmented and ambiguous states.

You have worked independently throughout this project and have continually challenged and tested yourself on both a technical and conceptual level. Your willingness to work with a range of media and processes has been evident throughout the sustained investigation and has enabled the insightful and organic development of your theme. Your interest in the subject matter is clearly evident in your extensive and highly appropriate research. You have not only explored a broad range of artists but have also begun to explore critical theory and philosophy, with particular poignant reference to Foucault’s Panoptican.

Reflection and critical analysis has been thorough and shows a great insight into how you are continuously questioning the conceptual underpinning and the aesthetic qualities inherent within the work. Strong time planning and commitment to work has meant that you have achieved your intentions and inventively responded to the theme.

Presentation has been carefully considered through the use of scale, format and titles. Your supporting statement evidences the scope and depth to your critical enquiry and clearly engages with the audience.
## Context

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<tr>
<td>1.1</td>
<td>Use a range of critical and contextual perspectives to initiate a personal self-directed art and design project proposal.</td>
<td>Extensive wide-ranging critical perspectives used to create an ambitious project proposal</td>
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<td>1.2</td>
<td>Use detailed analysis and evaluation to clarify and develop a personal self-directed art and design project proposal.</td>
<td>In-depth analysis used to communicate complex concepts and articulate ambitions.</td>
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For Part 2 I was initially interested at looking at snapshots inspired by Wolfgang Tillmans who takes photos of everyday objects and people. I was also intrigued by the artist Johannes Kahrs who paints from paused films which inspired me to do the same. From this I decided to look at the insignificant, in between moments of the action film Die Hard, this being the opposite to what the whole film is about, and began to make oil and acrylic prints from these. I found that these prints created abstracted paintings with faint or white areas suggesting these moments are faded or even forgotten about in our minds.

I was also interested in the ideas raised by the film theorists Laura Mulvey on how films are no longer watched in their entirety as viewers, called ‘possessive spectators’, now have greater control over how to watch films. We are now able to pause, skip and rewind moments in a film causing a fragmented and delayed viewing. I was also inspired by Douglas Gordon who slowed down the film Psycho to 2 frames per second. From this I created prints exploring this idea of stretching time by repeating the same print with each one changing slightly each time due to the nature of printing.

Overall I am very pleased with my progression through Part 2 and would like to explore further into how paint reacts to different scenarios.
Section 2: Project concept (minimum 250 words)

For the final outcome I intend to create larger scale paintings exploring the ideas of intrusion and surveillance. In the early stages of Part 2 I gathered imagery from my own films of crowds in London. I plan to use these to explore ideas around CCTV cameras and how they produce a blurred low fi image. I will also look at real CCTV footage and examine the unplanned, snapshot compositions they capture. I also am interested in the ideas of being watched and how people may react to this either through realisation, ignorance or paranoia. It may also be interesting to look further into mass surveillance in order to question who is looking at whom and do people really have their own privacy? I will make reference to the book 1984 by George Orwell and the reality TV show Big Brother as they both involve the ideas of being watched.

In my paintings I plan to experiment with alternative techniques such as squashing the paint between acetate and seeing how the paint reacts to it. The purpose is to see how paint reacts to different scenarios, this either due to pressure, scrapping, dappng and anything else I can try. I am also interested in exploring how oil and acrylic may react differently. I may also try other forms of paint including gouache or watercolour.

Visiting the National Portrait Gallery I saw works by Luc Tuymans, which I may use as inspiration in terms of style and the concepts/stories behind his paintings. I also plan to research the artists Beat Streuli, Philip-Lorca diCorcia, Bruce Gilden Marlene Dumas and the Tate Modern exhibition Exposed: Voyeurism, Surveillance and the Camera.
I will critically review and analyse my work through regular daily reflections to review what I have done and identify the strengths and weakness of experimental work. Through evaluation I will be able to identify the most successful directions to work on. I will continue to be open minded towards experimentation and will take on any advice or suggestions given by tutors. I will record my critical response through annotation of photos, rough bullet point notes and written paragraphs. To organise my time I will try to stick to daily targets and job lists, if work is not competed within the expected time frame I will emend targets or catch up on my days off.
Project proposal

Proposed research sources and bibliography (Harvard Format)

Galleries
Anselm Kiefer Walhalla, The White Cube
Exposed Voyeurism, Surveillance and the Camera, 2010, Tate Modern
Helen Johnson, Warm Ties, ICA
Luc Tuymans: Glasses, National Portrait Gallery
Wolfgang Tillmans: 2017, Tate Modern

Books
Project proposal

Proposed research sources and bibliography (Harvard Format)


Websites

Video/Film
Big Brother. (2001) Channel 4. 9th March
## Research

<table>
<thead>
<tr>
<th></th>
<th>Use wide-ranging and in-depth research to support the development of a personal self-directed art and design project.</th>
<th>Independently identified and utilised a wide range of artists, designers, filmmakers and theorists to support and extend project.</th>
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<td>2.1</td>
<td>Use analytical and evaluative skills to develop a range of creative solutions to realise a personal self-directed art and design project.</td>
<td>Insightful interpretation and synthesis of information has been used to develop a range of creative solutions.</td>
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Research

- Close observation of an
  suspected spy or criminal.
- Continuous observation of a place, person, group or ongoing activity in
  order to gather information.
- Attractive observation, or to oversee and direct someone or something.

Voyeurism
- The practice of gaining sexual pleasure from watching others when they
  are naked or engaged in sexual activity, especially secretly.
- Enjoyment from seeing the pain or distress of others.

Mass Surveillance
- Subjection of a population or significant component of a group to
  indiscriminate monitoring. It involves a systematic interference
  with people’s right to privacy.

State Surveillance
- A country where the government engages in pervasive surveillance of large number
  of its citizens and visitors.
Research
Research

Peeping Tom

- A film by Michael Powell and Emeric Pressburger
- Directed by Michael Powell
- Starring: Richard Attenborough, Ann Todd, John Abbott
- Based on the novel "The Virgin in the Tomb" by Erich Maria Remarque
- A story of a young man who becomes obsessed with death and murder, leading him to murder a young woman.

Overall:

- Great performances by all actors
- Complex plot with multiple layers
- Visually striking with bold colors and contrasts
- A film that provoke thoughts and discussions about morality and psychology.
Research
Research
Research
Welcome to dystopia - George Orwell experts on Donald Trump

"Since halfway through 1984..." Nineteen Eighty-Four has hit the No. 1 spot on Amazon's Hot New Releases list. So is the age of Newspeak here?

Jean Seaton, Tim Crook and DJ Taylor

Wed 24 Jan 2017 03.00 GMT

Jean Seaton: The seeds were sown during the George W Bush era.

Reading George Orwell's Nineteen Eighty-Four again, now, hurts. And I'm not the only one to be revisiting it. Sales of the book have soared in the past week. What you had previously thought was head at a cool, intellectual distance (a great book about "over there", somewhere in the past or future) now feels intimate, bitter and shocking. Orwell is writing of now when he writes of "Today's fears and lower metals, and the range of consciousness always a little smaller."

Of course, we all have to keep our heads (especially we have to keep our heads). The theory is that Donald Trump's inauguration by the hapless White House spokesman Sean Spicer is a much more significant moment than it actually is.
Research
Research

The philosopher Jeremy Bentham famously requested in his will that his body be dissected and put on public display. This came to pass, and his skeleton now sits in a glass case at University College London, adorned with a wax head, waistcoat and jacket and sat on a wooden stool, staring out at students from its glass case.

Bentham was regarded as the founder of utilitarianism and a leading advocate of the separation of church and state, freedom of expression and individual legal rights. And now, from beyond the grave, his cadaver contains a webcam that records the movements of its spectators and broadcasts them live online, part of UCL’s PanoptCam project which tests, amongst other things, surveillance algorithms. As I write this, a young couple are walking across the corridor, his hand pressed against the small of her back.

Prof Meric Tardos, director of the UCL Centre for Digital Humanities, tells me that the camera is used to learn the best way ‘to identify and count different people in still images, accurately’.

From this article, I have found the concept of the panopticon quite intriguing.

I like the idea of the ‘he is seen but he does not see’.

It is very relevant to modern surveillance, where the subject and authority can see in through CCTV cameras, internet data, yet in observation can not see them as they are hidden away behind the lens or in secret locations.

Questions is to what extent do we know how much we are being watched.

To some extent we know that we are being watched yet does it affect how we live?

We don’t really take any notice or realize the extent to how much surveillance actually goes on.

We have become hyper-normalized to it, we see a camera and just accept that it is there or don’t even see the importance of it.

I don’t openly think of the fact that it is watching us, but I do probably don’t see the reality of the surveillance we are subjected to.

I think the reason we are like this is because we
Research

Surveillance
- To keep watch, to watch over
- Used by police, border patrols, businesses, and governments
- Advantages: increased security, reduced crime
- Disadvantages: privacy violations, surveillance without consent

Nabokov, V.S.
Kabakov, I.A.

Kennedy, John F.

Manson, Charles
Research
## Problem solving

<table>
<thead>
<tr>
<th></th>
<th>Solve complex practical and technical problems within a personal self-directed art and design project.</th>
<th>Decisive demonstration of initiative in effectively solving problems and adapting to challenges through a sustained enquiry into painterly techniques and approaches.</th>
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<td>3.1</td>
<td>Solve complex practical and technical problems within a personal self-directed art and design project.</td>
<td>Decisive demonstration of initiative in effectively solving problems and adapting to challenges through a sustained enquiry into painterly techniques and approaches.</td>
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<tr>
<td>3.2</td>
<td>Solve complex theoretical problems within a personal self-directed art and design project.</td>
<td>Continuous questioning and challenging of theoretical and conceptual practice.</td>
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Problem solving
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Problem solving

Image Smearing

Image smear is used to refer to motion that has low temporal frequency relative to the integration/exposure time. This typically results from a relative rate of the source with respect to the electron (by caused by environment in motion).

Jitter is typically distinguished from smear, which has a higher frequency relative to the integration time.

Jitter refers to relatively constant rate during the integration/exposure time. Jitter refers to relatively rapid and random motion during the integration/exposure time.

Modulation transfer function equation associated with smear is the standard sine function:

\[ MTF \, (w) = \sin(w)/w \]

These smeared lines are caused by lost RTP packets, specifically during reception of an I frame.
## Planning and production

<table>
<thead>
<tr>
<th></th>
<th>Demonstrate the ability to efficiently plan, organise and produce a personal self-directed art and design project within and agreed time-frame.</th>
<th>Detailed and coherent self directed planning, subject engagement and commitment.</th>
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# Planning and production

## Project action plan and timetable

<table>
<thead>
<tr>
<th>Week</th>
<th>Date w/c</th>
<th>Activities: What are you intending to do?</th>
<th>Resources/materials/equipment</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>6/2</td>
<td>Proposal and powerpoint</td>
<td>Computer</td>
</tr>
<tr>
<td>2</td>
<td>11/2</td>
<td>Finish artist research, research about surveillance and supporting theories, review imagery of faces, take more films/photos of people in an intrusive way, begin experimenting with paint</td>
<td>Computer, books, camera, paint, brushes, acetate, paper</td>
</tr>
<tr>
<td>3</td>
<td>27/2</td>
<td>Do further research of books, programmes and films, experiment with paint through pressure, scrapping, printing and other painting techniques</td>
<td>Computer, books, paint, brushes, brush cleaner, acetate, paper</td>
</tr>
<tr>
<td>4</td>
<td>6/3</td>
<td>Continue experimenting, think of other imagery to use such actual CCTV footage, bus CCTV screens, etc</td>
<td>Paint, brushes, acetate, paper</td>
</tr>
<tr>
<td>5</td>
<td>13/3</td>
<td>Continue experimenting, reflect identify the most successful methods</td>
<td>Paint, brushes, acetate, paper, canvas, fabric</td>
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<tr>
<td>6</td>
<td>20/3</td>
<td>Continue experimenting, identify the most successful methods, do further research, scale up the size of paintings</td>
<td>Paint, brushes, acetate, paper, computer</td>
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</table>
### Planning and production

#### Project action plan and timetable

<table>
<thead>
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<tr>
<td>7</td>
<td>27/3</td>
<td>Experiment with larger scale, start thinking about the final outcome</td>
<td>Larger paper and acetate, larger canvases</td>
</tr>
<tr>
<td>8</td>
<td>3/4</td>
<td>Continue to experiment with larger scale, finalise imagery, begin final piece</td>
<td>Paint, brushes, acetate, paper, canvas, Perspex, plastic</td>
</tr>
<tr>
<td>9</td>
<td>10/4</td>
<td>Continue to experiment with larger scale, finalise imagery, begin final piece</td>
<td>Paint, brushes</td>
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<tr>
<td>10</td>
<td>24/4</td>
<td>Continue painting</td>
<td>Paint, brushes</td>
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<tr>
<td>11</td>
<td>1/5</td>
<td>Finalise painting and ideas</td>
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Planning and production

Target

- Paint the 'black' sections and dark color to blend colors.
- Then paint the lines on the left side.

Reflection

Today I finished the lines on the left and painted the 'blank' section at the bottom.

I am not happy with the bottom section. I accidentally used wrong color mixes and has to blend the colors. It didn't work. I decided to paint it as normal because the colors are not right in the back.

Tomorrow I plan to start the bottom section out and move on to the car or the shop area.

Target

- Start out bottom section.
- Oil emulsion print on shop section.

11/4/2017

Week 9/10

10/4/2017
Planning and production
Planning and production

Reflection:
- Today I did some testing for the purple glitche which were successful.
- I haven’t started painting on the canvas as other things like photocopying it to the right size took longer than I expected.
- Everything is now prepared to start the canvas, and I have mixed the ground colour ready to be painted on for Monday.
- I have also decided that I will have my 2 glitche mixes on 2 separate A0 canvases and one of my CCTV masked images for the ZAO canvas.
- For these I plan to combine the different techniques of painting, painting, collagem print, etc.

scraping, large brush strokes

print x 30mk, print over them

[Diagram of A0 and ZAO canvases with markings and labels]
Planning and production

Ideas:
- Blocks of colour/rectangles of a singular colour in the most surprising colour within that section.
- Use grey paint.
- Layer different colours.
- Repeating.
- Large mixed backgrounds.
- Zooming in, scale.
- Embellish paint or paint on D.I.Y.
- Text photos → transparent paint.

[Handwritten notes on page]
Planning and production
Planning and production
**Practical skills**

<table>
<thead>
<tr>
<th>5.1</th>
<th>Demonstrate the exploration, adaptation and application of a range of practical methods and skills in the realisation of a personal self-directed art and design project.</th>
<th>In depth understanding and aesthetic awareness evidenced through a meticulous and extensive enquiry into practical methods</th>
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Practical skills
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Practical skills
## Evaluation and reflection

<table>
<thead>
<tr>
<th>6.1</th>
<th>Maintain detailed critically evaluative and reflective records of the development of a personal self-directed art and design project.</th>
<th>Consistently and effectively maintained detailed critically evaluative records throughout project.</th>
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<tr>
<td>6.2</td>
<td>Use evaluative and reflective skills to make perceptive decisions in support of a personal self-directed project.</td>
<td>Evidenced a sophistication in thinking and maturity in decision making to progress ideas.</td>
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Evaluation and reflection
Evaluation and reflection
Evaluation and reflection

I decided I prefer the wet. I like the way the wet and dryness got rid of the probability of colour so they work better. I was thinking of doing something other than an artwork...

For these I wanted an A3 size paint between watercolour and watercolour ink. I decided to use a palette to spread the paint to created a smeared image. This turned out to be very successful as I like the smeared quality I achieved as well as the blend of colours which actually resemble a face.

To create the ripple effect I pulled the 2 pieces of acetate apart on another piece of acetate and tried to create a space. I like how the water and mouth look as though they are flowing away, forming some sort of whole shape. This also suggests movement through space.

I also feel I have captured the low-fi quality of the image successfully.
Evaluation and reflection

Today I have also painted the upside down section. I am happy with the blue and how there are slight variations in colour. I will blend the lines in and this through moving the brush up and down to put darker colour on first and then the lighter colour on top and blend it together. For the bottom section I will use clay film to blend the colour together similar to my previous experiment.

I have also used a larger piece of paper. The paper is slightly off the line and I will need to fix this later on today.
Evaluation and reflection

- Tried blocking out sections within a glitched CCTV image with a more organic line.
- Not sure about the line at the moment may affect the white area but I do like the roof section where I’ve highlighted the texture.

I see the potential in using these for painting in terms of the shapes and colours created due to the glitch. A weird bright green and red contrasting with the structural lines may be the contrast between the blurred abstract painting and perfect, definite line paintings. I’ve been looking for.

I plan to create some paintings from these glitch CCTV footage, including the one in the sketch book.

Targets

24/3/2017
Evaluation and reflection

I also lightened the brown area above the green shape as I planned. This is much better.

As the double lines are more subtle, it may need to blend in better within the image.

The white areas have not been successful. These covering any realistic visual of the scene, I am not sure whether to extend the white further down towards the green shape as I was originally planning or to widen this to extend across to be purple lines. I plan to try out different composites in Photoshop, compare these and decide whether to change it or not.

I also painted the same as the edges to allow the bushes to take over the canvas similar to the effect I am trying to achieve with the image. This completes the image of it turning slightly into the edge.
Evaluation and reflection
### Presentation

<table>
<thead>
<tr>
<th>7.1</th>
<th>Explore a range of considered strategies to present a personal self directed art and design project.</th>
<th>A range of relevant presentation strategies have been confidently selected to best articulate intentions.</th>
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<tr>
<th>7.2</th>
<th>Present a personal self directed art and design project skillfully and proficiently to a specified audience.</th>
<th>A highly individual and autonomous response that effectively communicates ideas to an intended audience.</th>
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UALAB Foundation Exhibition Proposal Form

Name: Carrie Shakespeare

Date

Write a description of your proposed exhibition space. What the space will look like. Include any special conditions needed, fixtures, plinths etc. You should include scaled measurements.

Two A0 canvas paintings and potentially a 240 painting, hanging on the wall side by side. For this I will need to hang the paintings on the wall with screws and mirror hooks.

What equipment is needed? Be realistic about your use of technology and electronic equipment. You must ensure that all equipment is PAT tested by BMET College.

Screen, a drill, mirror hooks.
Presentation
Final evaluation

Supporting Statement
I am exploring the ideas of intrusion and being watched, specifically on mass surveillance, questioning if we really have privacy? Within the early stages of the previous project I took films of crowds in London and zoomed in on people's faces exploring how people may react to this either through awareness, ignorance or paranoia. Through printing and squashing paint I was able to achieve the smeared low-fi quality of the image due to the unpredictable nature of these methods. Luc Tuymans' style intrigued me and I was interested in the stories behind his paintings. His approach to painting dissects the images until it becomes completely dead causing a lack of excitement, which is evident through colour.

I collected real CCTV footage, particularly ones capturing mundane insignificant moments, which tend to be disregarded, as they do not hold any useful information and began to mask off areas focusing only on specific random areas as an act of monitoring the scene. This interruption causes you to question what the image is and why this area has been chosen. I was intrigued by the principle of central inspection and how this relates to modern surveillance. Within the setup, the watchman can see everyone but the prisoner cannot see the watchman so assumes they are always under observation. However unlike the panopticon, modern surveillance has been conducted so people are less aware that they are being watched, something I wanted to get across through my own work. The French philosopher Michel Foucault describes this as: 'he is seen, but he does not see; he is an object of information, never a subject of communication.' Within my glitch paintings the distorted human figures emphasis on how digital surveillance dehumanises us to just the data.
Final evaluation (continued)

Glitched areas where representation breaks down conflicts with the documentary information of the scene, creating a hybrid abstract figurative space. This often normal scene offers a distorted figurative representation, one which we may not necessarily recognise, presenting how digital surveillance has the potential to disrupt our everyday lives. I was also interested in the themes mentioned in George Orwell's 1984 and how this dystopian world may relate to the real world politics in 2017. With the progression of the Internet and digital surveillance the government may be closer to home then we might expect.

Discussion with tutors has helped me to realise ideas, overcome problems and discover new and interesting references in order to develop my conceptual ideas. I feel I have managed to achieve what I set out to do but have also gone beyond what I expected in terms of conceptual research which I found has made my project much more interesting and successful. From my FMP I have a greater knowledge of surveillance through literature and politics and how this has become a major part of security. In order to develop the project I could push conceptual ideas further by researching in greater depth on the political issues involved within mass surveillance and looking at how digital surveillance may progress in the future. As I do not feel I have fully learnt all that is involved within surveillance I may carry this project on through my undergraduate course.

Studying a Foundation course has allowed me to become more loose and experimental with my approach. I have learnt that things do not always need to be planned out and in some cases the best work comes out of something unexpected.

June 2017