

What am I noticing?

... feeling?

... thinking?

... wondering?

It is unusual but special experience  
that I can see the picture,  
at the same time, I also know  
the whole process the artist  
create the picture. Although  
the process is from the video,  
It gave me the feeling that  
I was there when you drew.

I was wondering why you  
use the same girl in blue cloth  
and paste it on all of  
your paintings?

What is the meaning of  
that blue girl?

When I saw the video you  
touch the painting, I want  
to touch it too.

"You are not allow to touch  
the artwork in the  
exhibition"

That sound just reminds  
me do not do it.

What am I noticing?

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Climate change is a ticking  
time-bomb: what will happen  
at 0?

Why am I so attracted to the  
soundscape? The sounds are comforting

I love touching paintings, but it  
feels wrong

What's the gift? Carole?

She's plonked' in her world, in  
her environment; she's everywhere  
and nowhere.

The paintings are recycled - unity of  
name and form.

A flooded Dale town - or  
Peander town: This is (is this?)  
becoming more common...

- The girls lost and unprotected  
I love watching the pictures  
develop in front of my eyes

It's great seeing what at a  
creative space ... But why? Does/  
Should it matter?

An account sheet on a painting  
is an uncomfortable juxtaposition!

Are the book segments deliberately  
chosen? - "Risk / uncertainty",  
"Confidence" ... but "a random sample"  
May we distract my attention from  
the central message - we may supposed  
to?

"ACCOUNTABILITY"

Is the girl looking at her older self?  
Is she drowning?

The sea is rising, and all around me  
It's a constant background.

Which materials have texture?  
Which have meaning?

There's a symmetry, and there are  
rulers! There is order, and yet  
chaos.

"keep off" what; where?

What did it mean to you?  
Who made it?  
Where is the artwork?

What am I noticing?

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... wondering?

Why so few  
pages?

Is this spainted as a  
Clothkits pattern?

Lower ruffles Upper ruffles  
Peticoat

Touchy Tubby kid  
Preparing

Small child

Upside down

Hand holdy photo

Blades -  
Young wires  
brake  
also unprint  
Sfx - 1 bit  
I plan to it as hand plane

spoilt waste re purposed re defined

That noise is wrong  
Sound is disturbing  
like insects in India James Movie



Sound of sea - I'm home -  
I'm coastal - I could stay  
here - I am land locked

This tubby child bothers me  
She looks as if she is sucking  
her thumb & twizzling her  
hair - twisting it for security

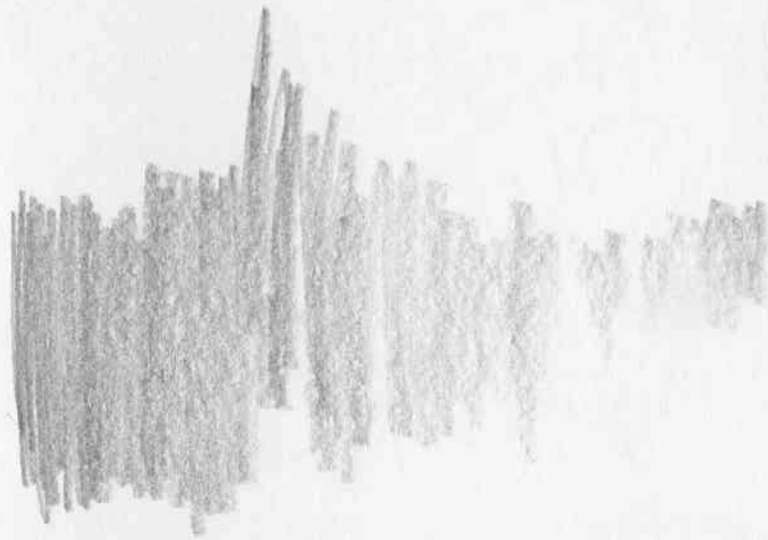
I'm seeing in fragments - I  
can't get purchase on the  
whole - I'm anxious I'm  
missing out - why makes  
me disconnected Stephen.

The tubby girl is anxious.

She is not to scale.

She doesn't belong.

She seems she's from  
another time in her Clarks  
red T. Bar sandals



Slipping off the surfaces  
here.

KEEP OFF

Here be monsters.



— literalism.

Why does the rain image pair with  
the others? (class? color? shape? repeated?)

place

a place

more places

this place

Drawing takes place here

a message  
and in a bottle

and here

(73)

The sound I didn't like stopped. I feel happier, less anxious,  
was I anxious? Not until that sound started up.

What is bad art? I dislike these pictures in their completed  
form. I like their components as they are assembled on film.

The top layer is a camouflage a deliberate attempt to  
obscure something below that has meaning or where the meaning  
is trapped.

Flooding, Mines, Memory, depth - why only roads I  
look for meaning - it's because I realize the flood pictures say  
I feel - I like not making it mean anything.

The noise started up again. Sound is very obtuse



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TV Screen - anticipates!

Video material - no sound -  
display!

Super imposed charts - alienation?

Humans - environment?

Responsibility?

If humans are tested  
from environment,  
how can they exercise  
responsibility?

Human homogeneity - Adams et al?

Mr and Mrs Andrews - landscape.

Palimpsest - layers, additional  
pressures?

Hand - material - technique

What is it about these relationships

is it that enables them to

make a comment on the world?

How important is the touch  
aspect of the making important  
to you?

Dasein - but figure of girl  
conspicuously not in the world.)

Found Objects, reuse, re-purpose.

Does this require a new set of skills

Is art redemption?

Painting/Video - art's futurality exposed.

Object relation - erasing of  
symbolism between the parts + the  
video?



Is the artwork in the

spec between canvas and screen?

What am I noticing?

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\*TINK\*

30 MINUTES  
IS A LONG TIME

\*TINK\*

MY LIFE IS SO DIGITAL  
NOW - IT HAS BEEN  
AGES SINCE I'VE  
WRITTEN NOTES!

\*TINK\*

\*TINK\*

SOUNDS OF THE SEASIDE  
GIVE ME A WARM  
FEELING FROM  
MY CHILDHOOD

\*TINK\*



I ENJOY SEEING  
HOW ARTWORKS  
COME TOGETHER -  
IT'S RARELY AS  
I EXPECTED!

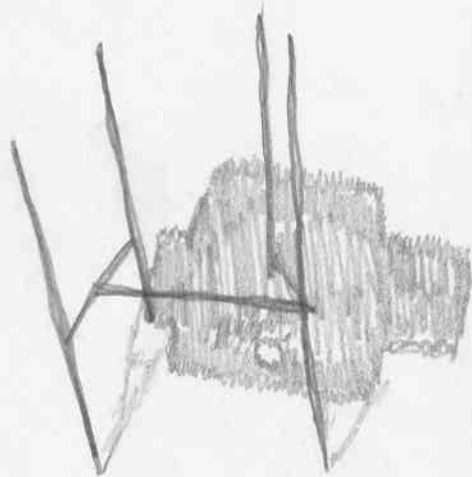
THE COMBINATION OF  
A GALLERY SPACE  
(WHICH IS TRADITIONALLY  
SILENT) WITH SOUNDSCAPES  
IS INTERESTING

I LIKE THE POOLS  
OF LIGHT ON THE  
ARTWORKS. COMBINED  
WITH A BLACK SPACE,  
YOUR ATTENTION IS  
FOCUSED VERY STRONGLY

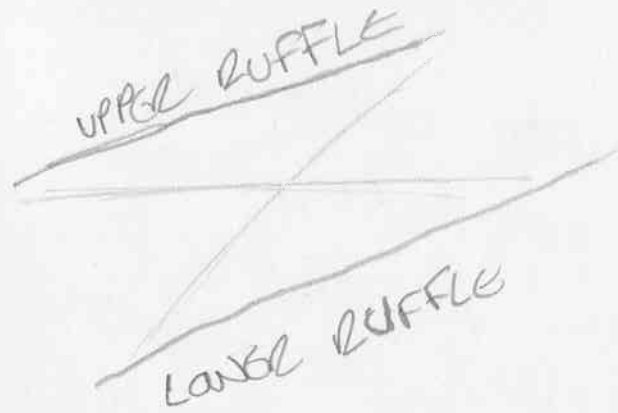
DO THE SOUNDS  
RELATE TO THE  
ARTWORK? (DIRECTLY OR  
INDIRECTLY?)

MOST PEOPLE HAVE  
SAT DOWN QUITE  
QUICKLY - A REACTION  
TO THE WORK OR TO  
MAKE IT EASIER  
TO WRITE?

THE HARSH, CRACKLING  
SOUND IS VERY  
INTRUSIVE AND HAD A  
VERY NOTICEABLE EFFECT  
ON THE PARTICIPANTS.



(I WISH I  
COULD DRAW  
BETTER)



THE SCALE AND  
PERSPECTIVE IN THE  
IMAGES IS INACCURATE  
(PARTICULARLY IN  
RELATION TO THE  
GIRL) THIS HAS AN  
INTERESTING EFFECT  
ON THE NETWORK

I'M VERY CONSCIOUS OF  
MY OWN IMPACT ON THE  
SPACE. THE SOUND OF MY  
FOOTSTEPS, CASTING SHADOWS,  
OBSCURING PEOPLE'S VIEW ETC.

I REALLY LIKE THE  
REALISM AND TEXTURE  
OF THE GLASSES ADDED  
TO THE ARTWORK  
OF THE BLACK.

\* (NO!)

I'VE BEEN  
GIVEN SOMEONE  
ELSE'S NOTEBOOK.  
CAN I RESIST THE URGE  
TO SNEAK A LOOK AT  
THEIR REACTION? \*

TOUCHING THE  
ARTWORK FEELS  
NAUGHTY  
(I ACTUALLY  
CAN'T DO IT!)

BENEFIT FOREGO TO  
SPEND SO LONG WITH  
THE PAINTINGS DOES  
MAKE YOU NOTICE AND  
APPRECIATE SUBTLETIES  
YOU WOULD OTHERWISE  
HAVE MISSED.

What am I noticing?

... feeling?

... thinking?

... wondering?

I'm used to seeing paintings as a print, or on the screen. When you see them in real life, you get a whole new set of dimensions. But it's extremely rare to be invited to touch them, which adds a whole new set of dimensions to the way I experience and interact with the paintings - a whole new level of intimacy.

Contrast between the loose, free style of the paintings and the fine detail of  
cont →

the map fragments which draw you in.

Strong sense of the physicality of the process of creating the paintings.

Contrast between the sounds of the act of creating the paintings - which range from traditional (sounds of cutting, drawing etc) to hi-tech (computer keyboard) - and the eternal noise of the sea.

In the video, the painting of the girl on the pier looked more 3-D than it did in real life - I wanted to touch it to find out why.

In three of the paintings, the girl seems to be a silent witness and we are invited to consider what she's thinking, what her judgement will be. In 'Petticoat B' <sup>(ruffles)</sup>, she becomes a model/doll to be dressed and here, her power is reduced.



where?

what did it mean?

who made it?

What am I noticing?

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1. The instructions we have been given. <sup>↓</sup> verbs written
2. The rating of the pencils HB —  
reminding me of my training .....
3. The quality of the materials —  
card thickness .....
4. What we might be about to  
experience .....

a dark space

chairs

screens

"painted" images --

a cinematic code?

a theatrical space

trying to follow the screen image

- is this the same painting? -

it is lit differently on screen

- highlights to texture

Actual object includes us

can I duplicate what is happening in video?



should I be writing or  
focusing on the range of  
visual / aural / spatial  
stimuli?

Love the waves -

want to be by the sea

- I miss it

empty chairs

Now sitting

scary Corde at work - fascinating

what is a brace le mean?

windows into other worlds --

like the paintings

girls - figures, pier → thinkers  
again of my

family holiday this year in Norfolk

- although the water in the pines  
looks like it is all white sand -  
somewhat tropical?

Why am I writing so much? -  
Should I be

Maps!!!! — have a long standing  
fascination

- Aideshot - where my father  
was stabbed in the army  
on <sup>red</sup> target maps!! and

Farnborough - where I remember to  
wait away on a ceramics course  
when I was about 6 year old  
1969 or 1970

→ National Service — is this where my best maps  
originate?

- water's the waves emerge —  
out of the canvas —

Summer - birds singing  
Greece

7, 1000000 figures?

How many years can I water  
simultaneously?

What do I lose by not  
giving my attention to just one?

That sound is becoming annoying!

oh it's stopped  
now

much prefer seasons + hearing sounds —

fragility of our  
summer

What are the people writing about?

Why am I using words and not drawing? - I've used up lots of space in this book already.

Making me think about process



Why am I more down towards the water imagery?

Moving that girl along the jelly -  
interest's shift of scale/perspective

Texture in the video seems much more pronounced than in the audio aspects -  
why is this?

layers



scissors

Where are we?

moments from Carter's past?  
imagined lives?

(blue clothing - past/present/

- but she doesn't always love red shoes - - -

Maps + an imagined landscape

beginning to make some sense now  
past/present/future?

In betweenness



↓  
Now I'm going to walk  
around the space

- too many people  
sitting!!

Grass, a pest  
= 'lately'!

conscious that I'm  
now performing in the piece  
3 audience members looks at me

A summer's afternoon in Appleton Bridge?

Band tells me it looks like I am  
mouthing or assessing the piece!!!

- I smile

trying to ascertain what the notes are  
beneath the pants - what is  
wadded?

Why does the Ruffles piece attract me least?

House lights are coming on -

my pencil is getting blunt

I'm still standing here scribbling -

and I've just missed the credits for the  
Keep off DVD!

Ruffles / Octy / Keep off / Amber.

What am I noticing?

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Inside ↔ Outside

Exhinate - an exterior interiorly  
an interior exteriorly

- like falling in love
- like going to the funeral of someone you love
- like a fairytale ride

Anker

Keep off

Jelly

Ruffles

Where is the artwork?  
What did it mean to you?  
Who Made it?

Simultaneity + Correlation

→ Compositional strategies of  
total work of art. You made it.  
Compositional strategies clear.



What am I noticing?

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The Paradox of  
TOUCH  
+ Keep off!

Is that a paintbrush against  
a glass?

I'd not seen the Hockney  
influence before!

Lovely to see the time-lapse  
creation video

Craft unfolded.

I feel myself being  
drawn away from content  
and process.

Not sure this is where I should be

Multiple young girls  
→ repetition with difference  
but makes me see her even  
more as  
an archetype.

I'm certainly noticing  
that cracks  
sound

but can't place it

- It's both fine  
and water

Which takes me back to the  
effects of  
global  
warming.

COLOURS

ARE

BRIGHT...

... LIVE

One armed parking  
reminds me of

Metisse, drawing wti  
- long one

(dis)ability

'Big company Sheafns'  
Palmyrest is subtly  
trough parking

Very satisfying to  
see the first placed  
in the traffic.

and to see the counters  
restart on the  
black screens  
@ the end.

- revealing the titles too,

Where?

What did it mean to you?

Who made it?

What am I noticing?

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WHO IS THE LITTLE GIRL?

THE PASSAGE OF TIME - THE TICKING CLOCK

LAYER UPON LAYER - TEXTURE, MEANING?

THE BLUE SEA

EXPLORING  
- CHILD-LIKE



HANDS THAT TOUCH, TEAR, BUILD,  
CREATE, CONSTRUCT - CARE, DELICACY,  
HOLD AND PLACE

TEXTURES + LINES ON PAINTINGS + SKIN

TEXT + IMAGE

TEXTURE + TEXT

Fascinating watching the picture of the street scene being constructed - the layers of colour + detail appearing. It looks complete and yet keeps growing in detail and depth - like watching a photograph ~~developing~~ developing.

On the 'Keep Off' ~~post~~ painting, the little girl has paint on her - she is being absorbed into the image - as opposed to being an after-thought observer in some of the other paintings - she has dwelt here, as opposed to simply arriving. Strange - when it is titled 'Keep Off'.

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I like the texture of  
the paintings

---

I feel pressurised by  
being told how long  
to stay! I like to  
decide how long I  
engage with art -  
sometimes a second is  
enough to have a reaction.

What's the girl in  
the painting doing  
with her hands

---

How is it about climate  
change (responsibility)?

---

I like paint - it's  
tactile & visceral

---

Time passes & I'm still  
trying to work out  
how it's about climate  
change (responsibility).

---

We don't talk to each  
other - we're not used  
to doing that in  
exhibition spaces.

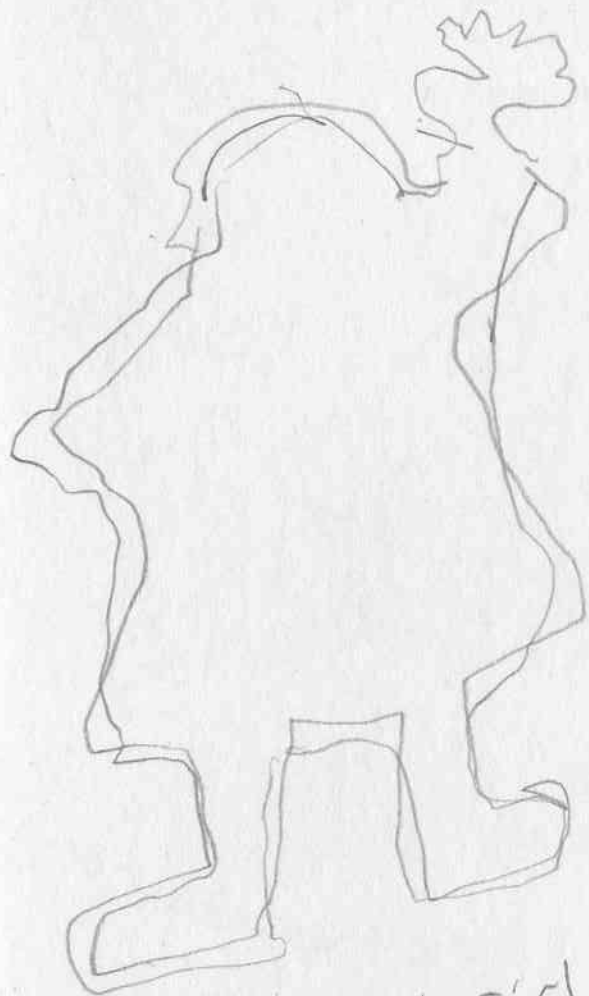


What am I noticing?

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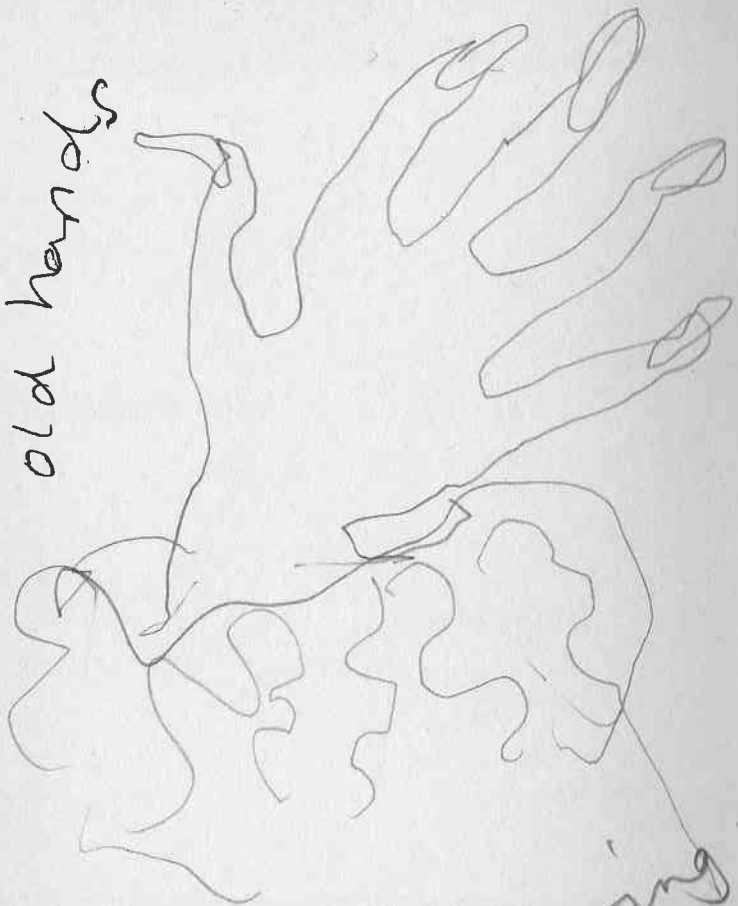
... wondering?



blurry girl

out of focus

old hands



remembering

blank face  
blurred  
hands



Jetty gin



is she shouting?

what is she doing  
with her hands?



studio window

layers

maps

books

lists

photos

windows

onto

portals

now  
then

painting

2 girls in  
blue

me in blue

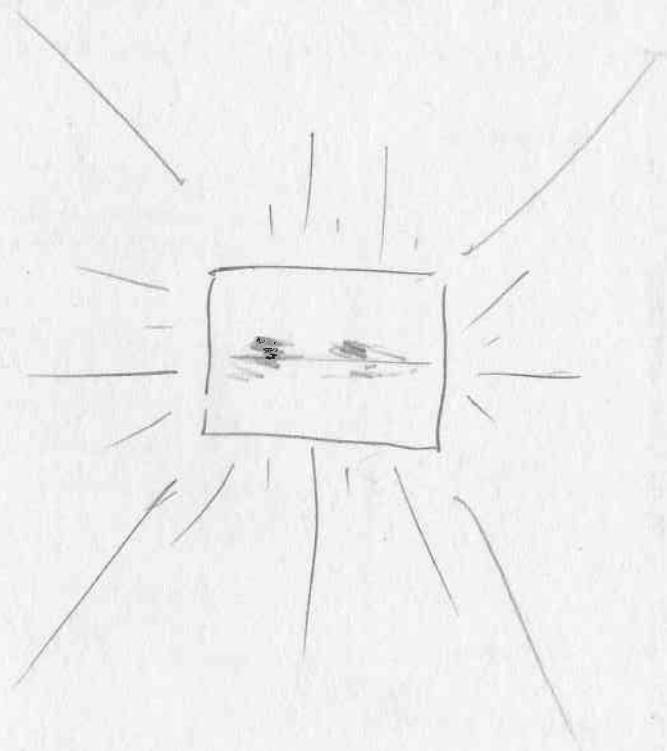


What am I noticing?

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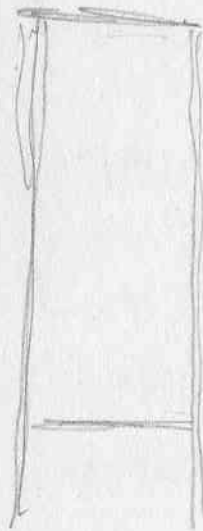
Illuminous pictures  
from out of the  
darkness.

struck by the brightness  
colour in the small

Squares.



The reverence of art.  
Yes I can touch.  
but still an aesthetic  
object framed by a  
clean dark background.



PLINTH.

Silence fills the room,  
Footsteps remind me of  
galleries., why whisper?  
comfortable tension.

Still struck by the  
~~to~~ colours.

Blue overalls - is the  
girl you?

Do you perform to  
the camera?

Now more concerned  
with your process.



Was struck by my street  
wambel to look at this one  
but decided to wait. Ultimately  
felt I enjoyed its distance,  
eyes stung. the odd closer  
not to touch, not because  
I can't, perhaps knowing  
that I could.

remembering silence of space  
as I entered.



a sense of placing and  
replacing of a body.

Process reminds me of the  
constant shifting and  
changing of our world;

we can be redrawn,  
rewritten into our worlds

The picture are not static  
Sound is not static  
movement, surrounding  
and resurrounding,  
replacing.



Interested in how seats  
limit perspective, as I'm  
sat I'm unaware of too  
what is happening behind  
me.

Rain Street -

apclose video seemed to  
'warp' - distorting enveloping  
the eye, gave a sense of  
depth.

What am I noticing?

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... thinking?

... wondering?

the colours  
are so much  
purer on  
the real party"

—  
on the  
screen

I see the  
hard touch  
the surface  
but it is  
removed

~ dissect

- do I like  
the price tag?

↳ what does it  
refer to?

just recently  
I saw  
establish in  
a cafe / restaurant  
growing pants

with price tags

↓

hee: the tag  
is different

↓  
delicate  
subtle!

but? ...

beautiful  
little  
part 10

good  
to see  
cutting  
out of  
silhouettes

long the  
sheets ?  
could the  
projected  
size be smaller?

→ not sure  
about  
their  
texture/  
folds  
on  
top  
of paper.

interests  
relations  
between  
(making)  
(being seen  
making)

- ) prefer  
the  
juxtaposition  
of small  
parts  
and small  
ones

→ this leads  
to interests  
juxtaposition  
of actuality  
and virtuality

present  
past

- (roles)
- (ways)
- (images)

what about sand?  
↓  
/??

some of  
it seems  
a bit  
(long...)

I love  
the small  
part -

how do the  
video recordings  
in ~~form~~ the  
part?

do they take away  
some of the  
info or add?  
to it?

What am I noticing?

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... wondering?

There's such evidence  
that Carole created all  
these :-)

You can see, feel, and  
appreciate the materials  
used in the process

Feeling uncomfortable to  
"touch"

Watching the process of  
creation adds a special  
value to the artworks  
created

"keep off" VS "touch"

???, what's this?  
how do you expect me to touch?



even if you turn off  
the sound, how, I feel that  
the 'soundscape' is in a  
way saved in your pairings

i.e. the scientist's sound AND  
its connection to the  
girl figure

What am I noticing?

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... wondering?

An intricate  
of still and moving  
images, he  
celebrated

Can become an own  
hand

Capitula to follow  
he same narrative of  
Hend hand

In the middle of all of it  
is a lost child

The process of how  
is not created -

Rules, systems,  
pre-drawn lines -  
made for found things,  
not in the event

had her to interact  
before all of corners,  
hard + visible -  
each picture has its own  
sound, like an  
essential piece of  
theatre

What is the lost girl's journey?  
What is the story?

Empty spaces created, that  
she reappears in. She  
is always the same.

She appeared in the  
rally as well as a  
rap.  
Raps make me think of  
Saddlemore floor

What are the different spaces -

Dangerous  
Places

1. Arkwuld? Lead?
2. Sea
3. County
4. Steel

Is she calling for help?

What's that crackling  
sound?

- Not explained.

Bleak.

Precision + fine detail

You want to copy  
me hard.

The hard repeated

The hard is

stroking the  
pictures, like

a precision tip, or  
storing the child

in not sure I feel anything -  
a slightly bleak detachment  
maybe

In thinking about the process  
and the detachment that  
comes from reflecting on a  
process

Does the distance or time  
lead to potentially the  
lower story of a lot of grief?

The paintings local like  
oil paintings in an art  
gallery, actually it,  
glowing in no darkness  
is the product of the  
fibers process -  
a panel for the next  
textile process of  
making them

What goes into a  
painting?

old + new technology

new technology mobile

Planes means to

auto can always be found?

Big counted Jack up  
api - signals the  
end.

Kad her as

Fatty <sup>only just been</sup>  
Anker - <sup>new titles</sup> nearly done

top of  
Ruffles

3 weeks

there is no alternate

was done in near to year

was made it

---

Thinking notes

But is in charge of the future

Process unlearned the  
there?

I forgot the there and  
experienced as above

What am I noticing?

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When entering the room  
I thought the paintings  
were screened digitally

- Collage is one of my favourite  
techniques.

- the wind is blowing the  
girl's hair.

- I have never been encouraged to touch a painting before

- reflections. How do you paint reflections. black colour, greys on a canvas

- Process

- Ruzzles, I like this. It reminds me of a children's book I had. It taught you how to make a telecommunication system out of a pair of cans and string.

- I like seeing the dimension of the process with the painting. What do you choose to use when making work? What end up on the canvas?

- I don't want to see the little girl in the keep off painting. How do the rest of the paintings look without the girl in blue?

- Amber! Of course

- The figure of the girl can never be exactly the same.

- It makes me think of tracing paper. Activities of my childhood. A large room full of clay and colours and paper, for me to "create".

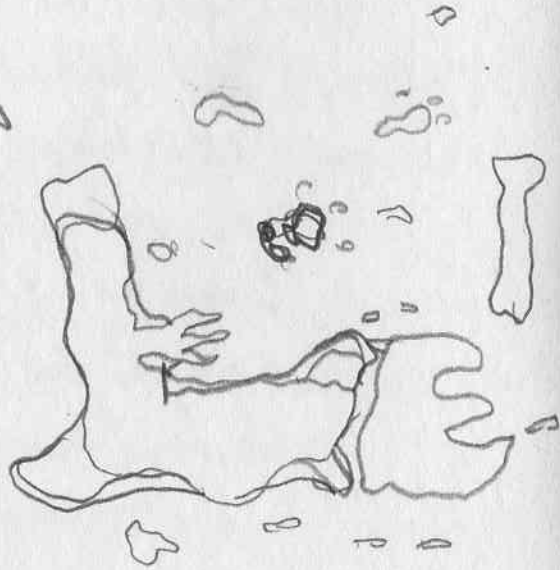
- At some point in primary school we made traces of maps in Geography. We would get tracing paper and place it over the map and trace the countries around. Then we would get the tracing

paper place it over a blank sheet of paper and retrace the countries <sup>by</sup> putting extra pressure on our pencils. We would then get the marks the pencil had left and we could work out how to draw the countries and colour them.

It was a learning process very effective for me. This is a thought that came to me when looking at the artwork but by writing now about it more thoughts occur and others are lost or not registered.



- When trying to draw a map without tracing paper  
I understand why our teachers insisted on using  
so. (6) This is supposed to be a map of Greece



Knowing - making  
communicating what is  
for you, for me, to share.

Kristina