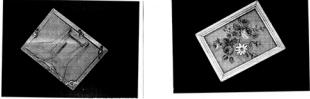## MY OBJECT

### Associative qualities for me

My object is a sample of 1940's French wallpaper which my mum bought for me a few years back from a shop called the Painted Room, which no longer exists. The shop was in Addington when it first opened and I would go there sometimes after weekend netball. Then it moved to larger premises in 2009 (in town)

The lady who ran the shop was really nice.

The wallpaper was hand painted and the flowers remind me of Kath Kidston. Its a bit messy which I like, cause its not perfect.

I like that something as disposable as wall paper has been preserved for so long - rather than being ripped off or painted over like these layers. It was probably kept because it was pretty. I keep lots of magazine spreads and pictures for the same reason. Paper is pretty basic but this was kept for the same reason I keep other bits of random paper.

The frame is worn and dirty and the back is a bit broken but that adds to the aesthetic. There is actually glass in the pane, rather than plastic, so it is a bit fragile.
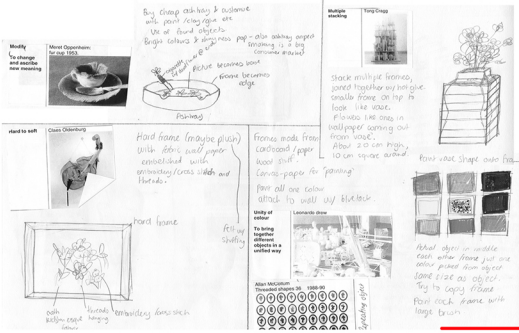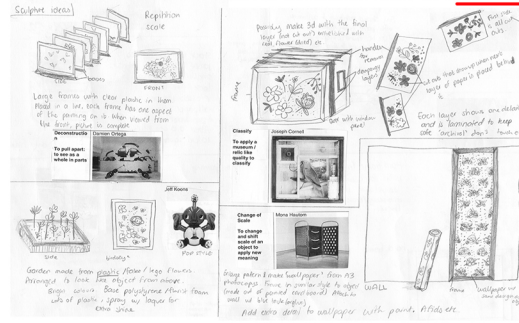
**List of words the object provokes**
Retro, Painting, Pink, Rough, Aged, Preserve, Grandmamma, Virgin Textures, emphemora, mantlepiece, interior, craft, suburbia

**Associative qualities for others**
- Flowers - violets/daisies/roses
- Space filler
- Pretty/ugly
- Old
- Trash/Junk
- ser- Dirty
- "aging"
- "shabby chic"

| Your idea Draw it. | How does it relate to established practice? | How does it relate to your associative qualities? | Is the idea successful Explain your reasons? |
|---|---|---|---|
| Deconstruction - separates each aspect from the painting and isolates them, like Damien Ortega. Can can tell what the object is | Delicate fragile work, like the glass pane. Hard painted, not perfect like old wallpaper. | Yes, as it combines the associative qualities and practices really well. |
| Pop - everything is plastic Jeff Koons Bright colours Plastic | Uses colours provoked, tackyness. | Yes, as it is clearly "pop" |
| Change of Scale Mona Hatoum Enlarged by a lot, or 100%. | Disposable idea, making paper more than use | Yes, because it goes with the established practice & my own qualities. Interesting to look at. |
| Classify/Joseph Cornell Each aspect parceled, "classified". | Preservation, different layers. | Not really, because it is not the most challenging thing, and it isn't that interesting. Not enough classification. |
| Modify / Pop Style meret Oppenheim Jeff Koons Object quite modified Colours are pop. | Tacky tyranny evoked words - | Yes as it combines the 2 established practices and the associative qualities well. |
| Multiple Stacking Tony Cragg Multiple stacking used in Creation | Frame ideas - a bit broken | Not as successful as other. I imagine it looking a bit too clumsy to be a good Sculpture, hard to make. Awkward in general. |
| Unity of colour Repeating object Leonardo Drew/Allan McCollum Repeats each aspect unity. | all the colours associated, aesthetic. | Yeah because it combines most of the ideas well and draws ideas from the object, rather than just being exact copies. |
| Hard to soft Claes Oldenburg 100% soft materials, not hard like actual object | Un perfect idea. "pretty" | Yes as it embodies the hard to soft thing & is still obviously the object, not too obscure. Good idea how to make it also. |

## MAQUETTE ONE
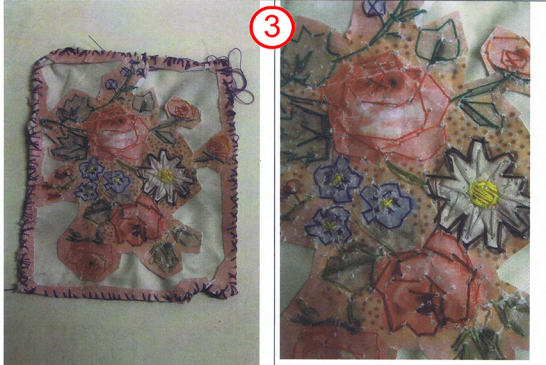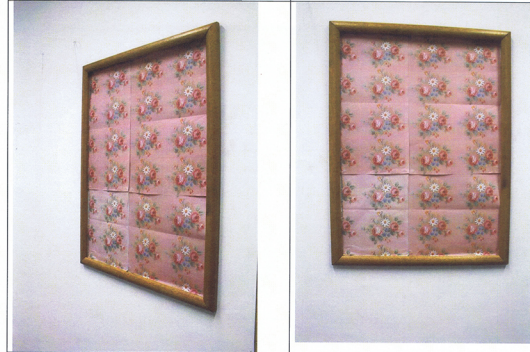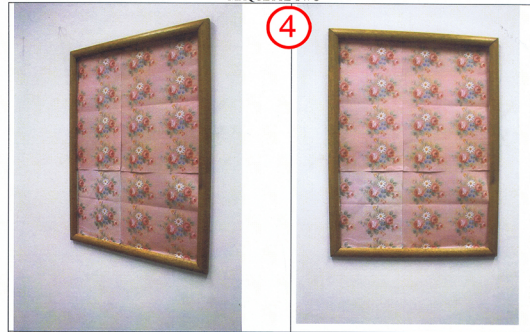


## MAQUETTE TWO



## MAQUETTE THREE
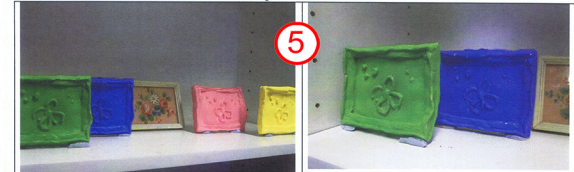
**FINAL ONE**

**FINAL TWO**

This sculpture [works?] [with?] the actual object as part of the work. It is 4 plaster casts as the frame, each painted one colour. This marquet only has 4 colours, but the original idea would have 8 different frames made to reference the repetition and unity.

Unity of colour - Leonardo drew Ilan McCollum - Repeating object.

[of?] colour from the artist models. The plaster casting was rather time consuming, as you could only use one a day. My clay mould I used to make the mould could've been made better to give a better end result. Also the colours were a bit too bright when placed next to the actual wallpaper sample.

**Evaluate and extend.**

This sculpture worked okay, as it was quick to make but I didn't like the places where the paper joined. It looks a bit more like wrapping paper than wallpaper.

I have larger rolls of gotten paper at home which I could stamp/paint the floral detail onto, or combine the another convention and stem the flowers into.

Change of scale of cardboard as the frame, referencing a mantle piece. I could [paint?] the same and make it freestanding which would follow reference Mona Hatoum's work.

Mona Hatoum.

Claus Oldenburg Hard to scale.

This sculpture was the most time consuming of all 3, but I like how it turned out in the end.

I could've made it better by using actual embroidery thread rather than normal thread.

If I remade it I would use smaller stitches and make a plush frame, and budget more time for it. An embroidery hoop as a frame would also be cool.

Idea 1 isn't too different from my original plan, but I would make the extra frames slightly bigger, and they would be just plain rectangle shapes, rather than have raised frames and flower motifs on them.

Idea 2 creates a colour blocked frame for the wallpaper sample. It doesn't use repetition as a practice, as it's only one object, but unity of colour is used.

Idea 3 is 9 plaster rectangles, all painted black, or white maybe, with a single vertical flower on the centre of each one. It uses repetition, colour, and softness practices, in a grid or line pattern.

[alternative layouts →]

**Idea 1**

Both of these ideas use the change of scale conventions and reference Mona Hatoum's work. Idea 2 is more directly referencing as it was free standing. It would be harder to make though, because it would be assembled of many smaller parts, rather than just one length of paper.

Use actual flowers, or artificial ones. If actual ones are too delicate and orange than in a similar way to the original wallpaper print. Embroider/stick on the petals to add texture. Maybe embroider small bugs for extra detail. Flowers are delicate/return for softness.

**pillow case**

**Idea 2**

Embroider/stick flowers onto a pillow case, with the raised edge [floral] painted a similar colour [like] in the wallpaper. Put one on it. Fel softer like Claus Oldenburg.

Stitch the flower design onto some fabric in an embroidery hoop. Embroidery hoop acts as a frame. Wool could be glued to the frame to make it appear soft. Floral like the wallpaper.

**Idea One**    **Final Ideas**    **Idea two**

This idea is an enlargement of my marquette. It uses change of scale and repetition conventions. I will hand paint the flowers on large bits of paper so there is less joins, which was the main problem in the marquet. I thought I could involve a house, as it would show the change of scale even more and go with my object association words—

[grandma's/virgin] [suicides] suburbia. It plays with the disposable idea. I decided against using/making a frame to make it appear less like a painting because if there is a [painting?] a painted thing in a frame it looks more murdy than wallpaper esque.

This idea is an enlargement of my marquette. It will be more 3-d than my marquet and have a better frame.

The ruffled edge of the pillowcase will be the 'frame' and I will stitch the design in the middle.

Its a bit more raw/messy like the back of the marquet. Some of the threads sticking out reference Claus Oldenburg, and the fact that is is a pillow uses object association of things you use in house like a household object and the girly frilly thing. Also continues the floral motif. Pillowcases can get dirty/worn so that uses the frames ideas. Colours are used similarly to the object so you can easily recognise it.
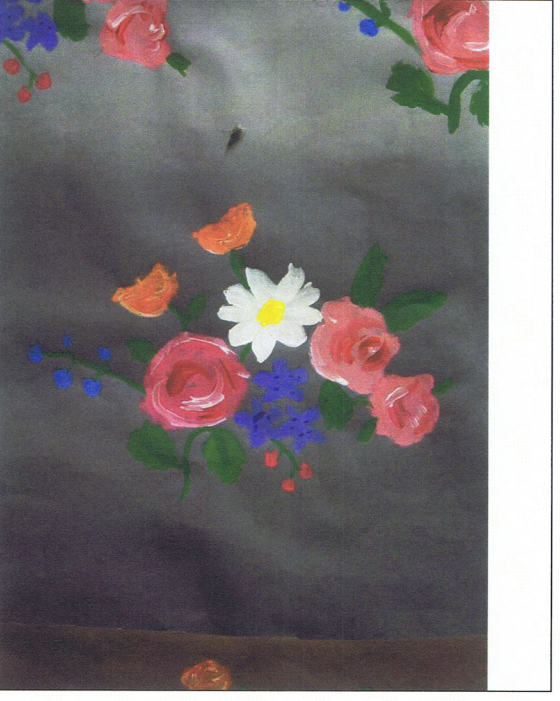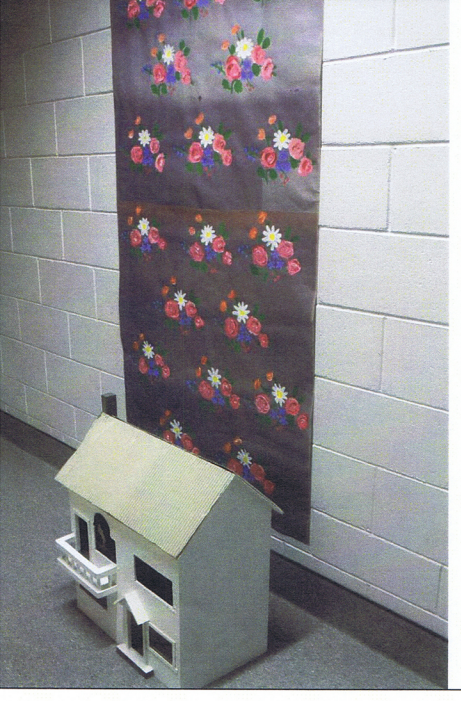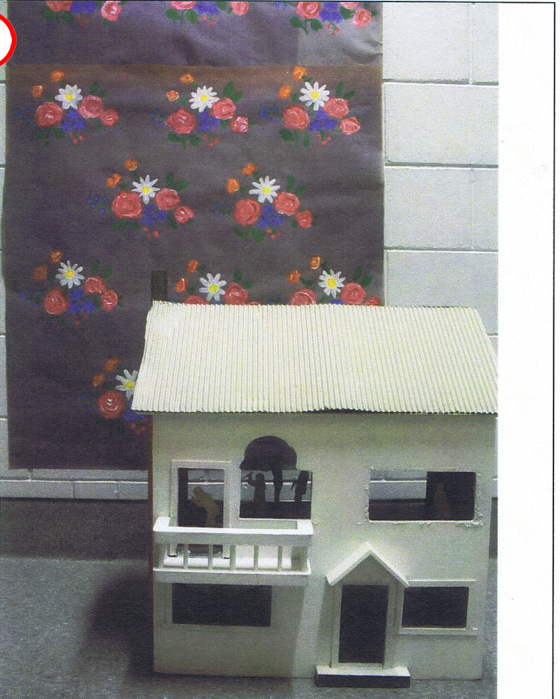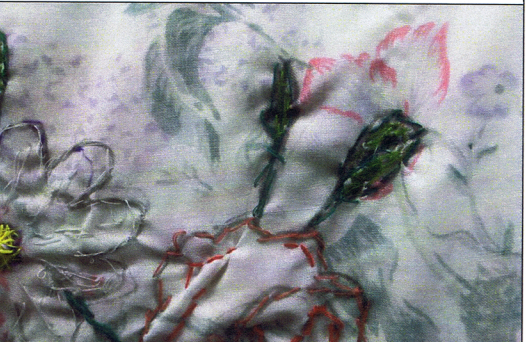
[different perspective]    [close up]