

MA VA:FAD Mid-Point Review, March 2016

by

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**TITLES**

CAPTION white on black:

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Mid Point Review – March 2016

FADE TO GRAY:

Pause before voiceover

VOICEOVER

My practice is concerned with  
"hybridity", "mimicry", and the  
"third space".

DISSOLVE TO:

**PIX --- DOODLE #1 --- DSO-110094**

VOICEOVER

These concepts are normally  
associated with contemporary post-  
colonial studies, and with the work  
of Homi K Bhabha.

However, I am applying these to a  
visual world, a world where the  
cultures are graphic elements.

I start by developing a set of  
doodles to explore these concepts.

In this initial doodle, I envisage  
possible outcomes that could result  
when the visual plane contains two  
elements that interweave with each  
other in various manners.

DISSOLVE TO:

**PIX --- DOODLE #2 --- DSO-110097**

VOICEOVER

I then explored what would happen  
in a world...

DISSOLVE TO:

**PIX --- DOODLE #3 --- DSO-110093**

VOICEOVER  
... where the protagonists are  
lines and curves, and the possible  
hybridisation...

DISSOLVE TO:

**PIX --- DOODLE #4 --- DSO-110065**

VOICEOVER  
... and new forms that could emerge  
from their interaction.

DISSOLVE TO:

**PIX --- TEXTURE #1 SHREDDED PAPER --- DSO-110068**

ZOOM IN and ROTATE CW

VOICEOVER  
Developing my visual world further,

DISSOLVE TO:

**PIX --- TEXTURE #2 COLORED PELLETS --- DSO-110222**

ZOOM IN and ROTATE CW

VOICEOVER  
I searched for alternative  
representation, and for...

DISSOLVE TO:

**PIX --- TEXTURE #3 WOVEN FIBER --- DSO-110004**

ZOOM IN and ROTATE CW

VOICEOVER  
...potential physical materials  
from which it could be constructed.

FADE TO GRAY:

Pause

DISSOLVE TO:

**PIX --- FIBER TWO**

## VOICEOVER

Based on experimentation, the material that I chose to work with is fiber. I use it in two different forms: viscose raffia, and yarn.

The selection of these is quite deliberate, as is the way that I use them. They are combined into a sculpture, a hybrid of the two, each forming a distinct component.

DISSOLVE TO:

**PIX --- FIBER THREE**

## VOICEOVER

The spectator is invited to explore this work on many layers.

On one hand, the two materials have contrasting attributes:

the color: solid against variegated;

the texture: smooth versus rough;

the sheen: one silky, the other mat.

the shape of the fiber: flat or round.

DISSOLVE TO:

**PIX --- FIBER FOUR**

## VOICEOVER

In these pieces the configuration of the two fibers is highly geometric, and reflects back to the concepts developed during my initial doodles.

DISSOLVE TO:

**PIX --- FIBER FIVE (BLUE SILK) --- ASSET #57407**

## VOICEOVER

In the following pieces the emphasis is on the materials and not their configuration. Instead of combining the fibers in a geometric pattern, a simple bisection of the space is done.

The spectator is invited to consider the materials, their history, and their production. This is where the concept of mimicry appears as an additional layer to the work.

Although the raffia appears to be natural, it is not. It is viscose raffia: a synthetic that is pretending to be a natural one.

In this piece the yarn is made from recycled sari silk, and raises questions of ecology and economics.

The raw materials come from recycling old clothes that would otherwise end up in a landfill, and is spun by a women's cooperative in India and provides a valuable source of income.

DISSOLVE TO:

**PIX --- FIBER SIX (GREEN) --- ASSET #57410**

## VOICEOVER

In this piece, the yarn looks industrial. The thread is highly uniform and very stable. The fibers have been well prepared before being dyed, carded, and spun. It is, however, handmade bespoke yarn from virgin wool. This shows that quality that can be achieved with hand spinning, and is something that industrial yarn tries to mimic.

DISSOLVE TO:

**PIX --- FIBER EIGHT --- ASSET #57421**

## VOICEOVER

In the following pieces, the yarn is industrial: a blend of natural wool and synthetic fibers.

But on another level, industrial yarn itself mimics the process that was developed by hand spinning, and the variegated color is an attempt to simulate the effect of hand dying.

DISSOLVE TO:

**PIX --- FIBER NINE --- ASSET #57426**

## VOICEOVER

These pieces are larger than the previous ones, and the spectator is now invited to explore an element that was starting to appear in the smaller pieces.

Something important is happening with the dividing line between the fibers. The line takes a life of itself. It embodies not only hybridity but also alludes to the third space.

DISSOLVE TO:

**PIX --- FIBER EIGHT --- ASSET #57421**

CLOSE UP upper-half of a/w

## VOICEOVER

While making these pieces it is possible to maintain some consistency in the division, but there is always a slight variation, and this adds to the interest.

In this piece, the upper-half has reduced control resulting in deliberate deviation in the division.

PAN UP lower-half of a/w

## VOICEOVER (CONT'D)

In the lower-half, it is more controlled, with less deviation.

FADE TO GRAY:

Pause

DISSOLVE TO:

**LINE DOODLE --- DSO-111739**

VOICEOVER

And finally, I have begun to explore the qualities of the dividing line though a series of doodles that may be a source for further work.

DISSOLVE TO:

**LINE DOODLE --- DSO-111748**

DISSOLVE TO:

**LINE DOODLE --- DSO-111313**

DISSOLVE TO:

**LINE DOODLE --- DSO-111312**

DISSOLVE TO:

**LINE DOODLE --- DSO-111945**

DISSOLVE TO:

**LINE DOODLE --- DSO-111916**

DISSOLVE TO:

**LINE DOODLE --- DSO-111137**

DISSOLVE TO:

**LINE DOODLE --- DSO-111915**

Pause

FADE TO:

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