I know what I like

lovely mug ugly mug

There isn't a one answer is there?

There's an obvious first port of call. But actually they all have roots that go deeper and are more complex as you delve..

Yes I am very, very, very particular about cups.

I've got a favourite coffee cup, and I've got a favourite tea cup. I've got a favourite small coffee cup for those occasions and a favourite everyday coffee cup.

When it's gone, it takes me ages to find a replacement.

So my favourite coffee cup is this one

I like this one, because I like the landscape on it, I like or I like the imaginary landscape, I don't really kind of gaze at it very much but I know it's there and it's funny because I don't kind of study the pattern, but I see it out of the corner of my eye and it sort of just merges with you, I think.

I think it's because it's a bit abstract and it also reminds me of hot places because it's got a prickly pears suggestion in it.

I really like the colour ways because there's sort of a bluish turquoise with that really lovely lime green little tiny, tiny hints of orange almost like slightly browned toast every now and again. It's really subtle .

It's a nice landscape that's like a mind landscape

I hadn't thought about it before but when I've done any sort of thinking about how my mind works or how I think about things, it's often a big flat plane and it's got lumps in it, and they're not really necessarily connected, and I walk around the lumps really.

So, it's a bit like a flat barren landscape with things sprouting out of it, that's what it is. I think I find it calming, because I think about that landscape, as a way of thinking about thinking. I am calmed by it. When I made that connection, that picture, that image, quite a few years ago, it made feel much more relaxed about the chaos.

I also like it, because it's big and I just have one a day so that's all my coffee intake in one go.

What do you like about the shape?

It's very satisfying partly because of that slightly tapered edge. It's sturdy. The bottom is slightly wider than the top. I can't knock it over when I'm at the computer where I normally am when I'm having my coffee.

And there's a nice big surface to look at as well.

The other nice thing about it is, that my sister sent it to me. I've got a collection of cups that I've either bought with her or that she sent me for birthdays. So sometimes we exchange mugs and cups.

Is the colour important ?

I think the colours are important yeah colours and also the texture

I love that green. It's a very happy jolly mug..

Now I'm looking at it and my wall, it's actually quite similar to where I drink out of it.

My favourite tea mug

I was delighted when I found it. I've never seen that kind of traditional pattern and glaze, and because it's a big heavy mug that takes so much tea.

I quite like the blue on it, I, like the colour

I find if I look too closely at that sort of pattern, I find that hideous you know but I like the landscape and I like the little creatures and the sheep, and the figures and the dog.

And I like the blobs, When you look at that bit in isolation, it's actually really interesting to me. The details in paintings that are like the ones in the background or the asides, rather than the focus.

Do you have a mug that you you really don't like?

I did go try to find the two that I hate, but couldn't because I have managed to get rid of them. But there are two that, I dislike. I dislike this so much it has got cobwebs in it.!

I find this very very ugly. D chose these and he likes the texture and the way the inside and the outside is. I also have a friend that loves to have her tea in this.

I find it very, very ugly. I find the shape ugly. I don't like this sort of semi matte (surface). It looks like plastic, to me. It's featureless and boring, and I really don't like it. It's tall. It's ireally horribly tall. It's too tall and narrow. It is a preposterous shape for a cup. I never get it out of the cupboard. I sometimes get it out when my friend comes but not always – because I dont want to watch (her) drinking it!

I really don't like this one

Because that's the most objectionable pattern to me.
That's like horrible 80s clothing. It's like new romantics.

The colours are horrible. The patterns are horrible there's lines on it. Its 'stencilly''. There's nothing nice about that.

What is interesting about it, is is that rim has these little black dots are raised. For that reason, I might go back to it. Not because that's nice, but its interesting, and just funny. I'm curious about that, so I might go back to it just for that.

This is my small coffee cup

When I first bought it and got it home, I thought, what a stupid irritating cup. And then very quickly after drinking coffee I got very fond of it

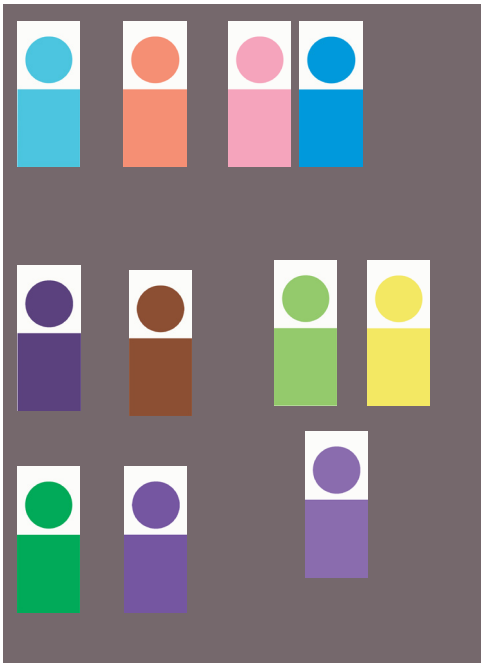
it keeps your coffee warm. It's slightly smaller at the top.

I only use that one occasionally, but I really enjoy the patterning and that it's a bit 'hand blobby' and not perfect.

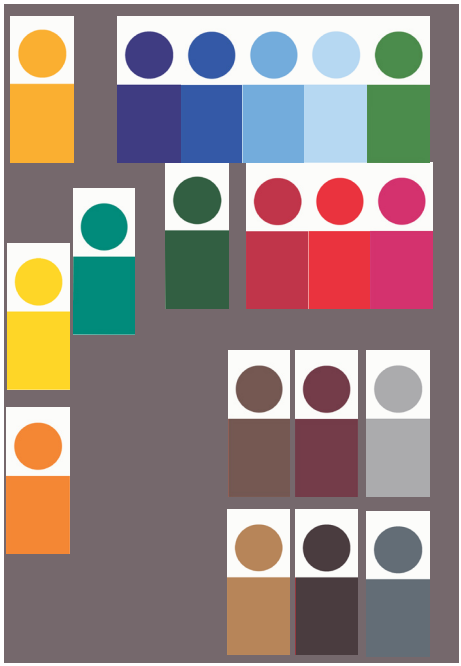
I like the colours. I like that blue and white, and those greens.

And the shape is so wrong, but I like it for that

Colour



Dislikes



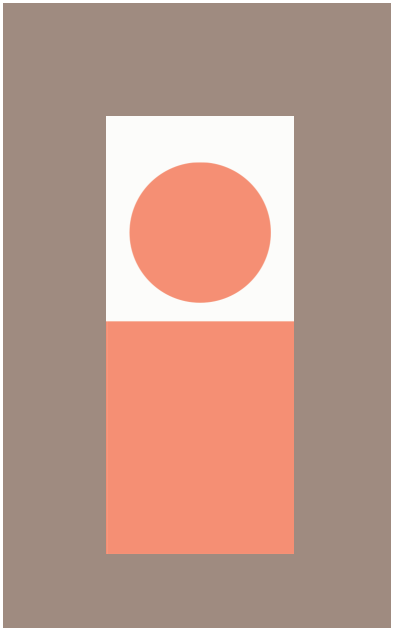
Likes

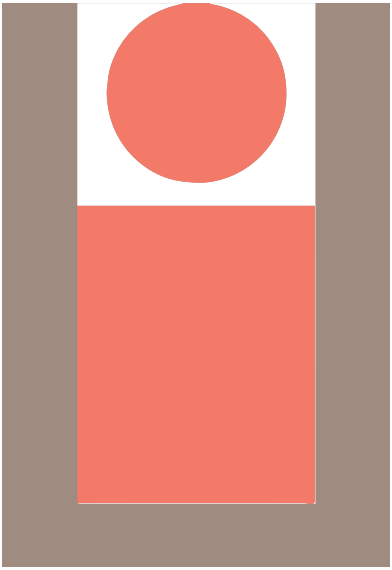
This is my likes (right) . This is my don't likes (left)

The furthest edge of that is the least like. And So, then they come towards (the centre):warmer, warmer and then these are 'like more' that way (furthest on the right).So the outsides are the extremesThe colours that are down the centre are the colours that I feel a bit ambiguous about.

I think it's instinctive with me. I'm not very good at sort of colour theory. There are some colours that make you feel excited ? happy? Or content. And then other colours that are like nails going down a blackboard.So I think that's how I am with colours really.

You can associate it with things that are not pleasant but also for some people, a bright, what I would call like a false.colour: I'm not very drawn to that. But some people I think probably do like that, because it seems new and manufactured. A synthetic dye kind of colour or plastic or powder coating, some people like that. I think I just like quite dull colours.





Nails down a blackboard

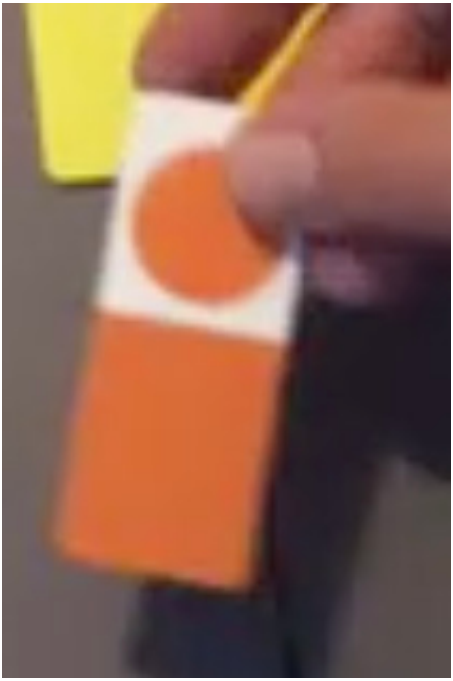
That's probably the closest. It's quite an unhappy ...it's not even coral is it?

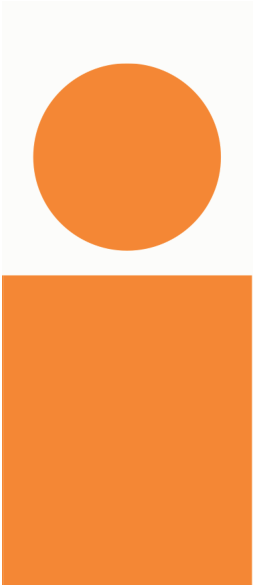
Sometimes, when someonewears coral, they look *amazing.*

ButI don't think anyone would look amazing in that colour.

It would be anti-skin if you know I mean?

Whereas coral with certain complexions can be like vibrant.

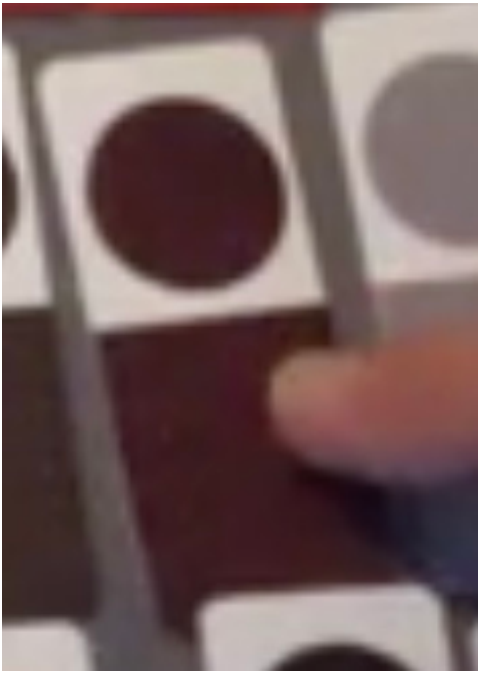




In some circumstances, I would like that colour

But as a colour, I wouldn't be drawn necessarily towards it. That's definitely borderline that one.

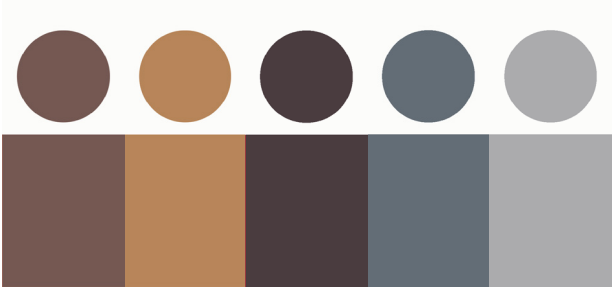
But the same with this one. I might swap these two over, because there's a lot of circumstances where I wouldn't want that colour for anything. But then it's not a nasty colour. I don't dislike it. I just don't have any uses for it. I wouldn't wear it. I wouldn't use it. I wouldn't paint with it, particularly. I wouldn't use it in any kind of home situation.



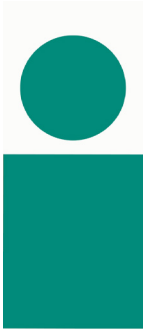
That slightly reddish brown

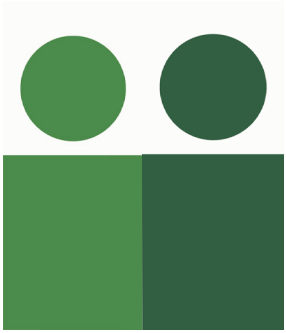
It's funny because I've got a slightly reddish T shirt on today that doesn't look much different. Every time I ever wear this (it was my mum's so I didn't choose it) I just think: 'Ooh, I don't know that reddish brown it's got a bit too much red in it' - even though I'm wearing it under a pair of overalls. it's funny because when I saw myself on the pictures just now, when we were looking at each other, I thought oh actually that's not a bad colour -

I don't usually go for reddish brown but when I hold it in a certain light it goes quite purply and I quite like purply brown.



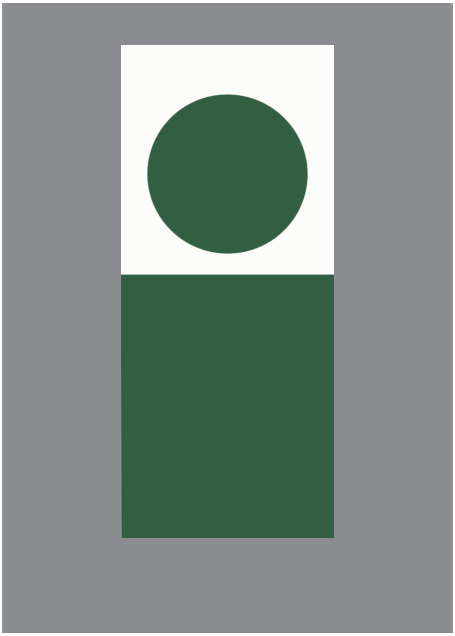
I like these because they're like muddy colours and I love mud colours





That’s bordering on a stain. A sort of an artificial colour .

Whereas I’m happy with these because They’re bit more natural

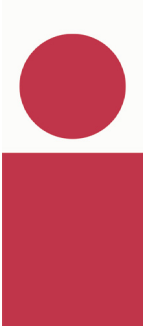


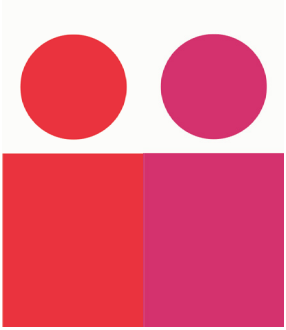
I always feel really happy with my eyes resting on this colour

Like my eyes are drinking something. So that's quite a nice happy colour. Out of all of the greens, I would choose that one.

It is like drinking green. I find that with gardening. I think there's a physical feeling that happens when you do gardening or weeding. Your eyes just seem to get recharged with greens, I just feel that whenever I am gardening. The greens in gardens. There are so many different ones. There's never one green is there? If you think about 'a green colour' what you're actually looking at is probably a million greens but they're all mixing in different combinations all the time.

It's lively. When you think about green



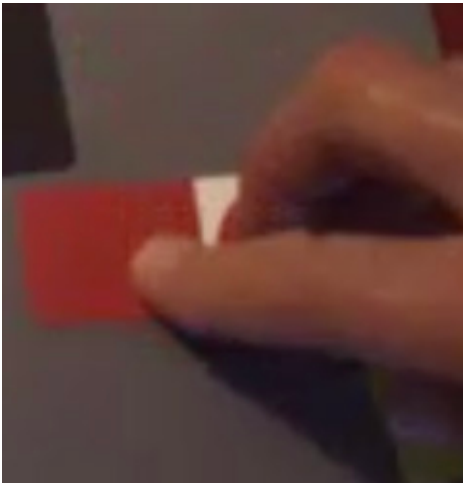


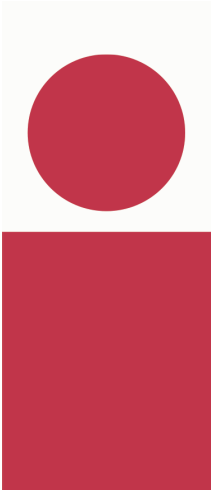
These reds, I quite like

Because they're quite pingy and I quite like warm colours.

Out of all the reds I would choose that one. I like this one because, it's almost a bit of a cliche really , I think it's just really warm: really alive and warm.

These two are nice but they're not as nice as that one (above)





I think I quite like chalky colours

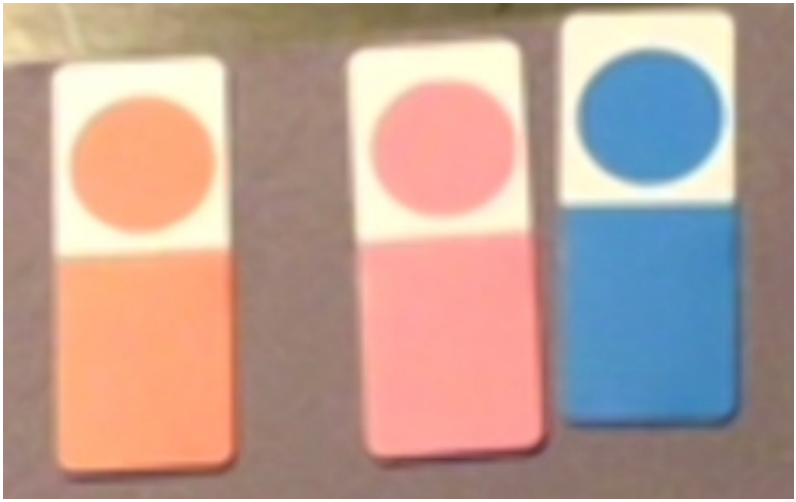
I love this colour but if that was more chalky but not pink, I would probably find that to be more liveable with, to be beside. That would therefore be a happy colour I think probably.

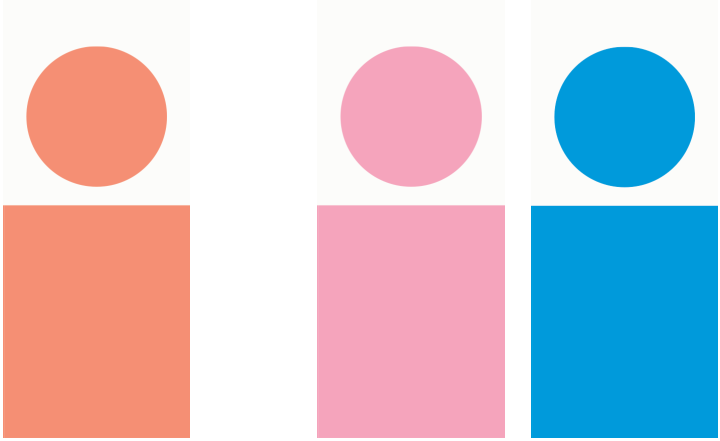
(I wouldnt wear it) I feel too pink and red in my skin to wear red I've never worn red. I've got one scarf that I knitted that has little bits of red in which is OK and I would wear that it's actually that red and it's a sort of bony cream colour. Flecky. That's a happy combination of colours in fact.

That blue, particularly is a nice chalky sort of cornflower blue –

As is that .

That's all right I'ts a bit baby blue but it's quite jolly.





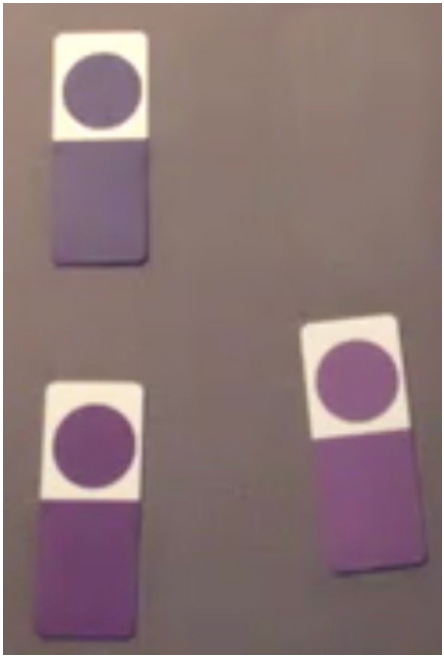
These are like happy hospital colours

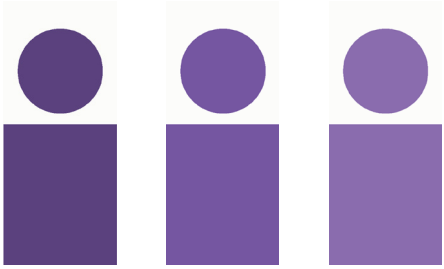
Let's cheer everyone up

But it's not very cheery

I find them sickly and badly mixed colours

I suppose, for some people, the bright : - what I would call a 'false colour'', a 'made-up' 'stainy' colour. A synthetic dye kind of colour or plastic, it reminds me of, or powder coating. I am not very drawn to that. But some people I think probably do like that, because it seems new and manufactured.





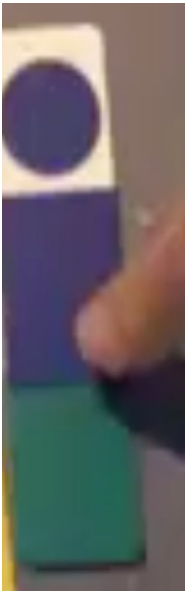
The Purples

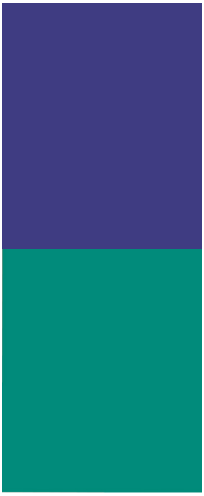
I had this purple school uniform so I've never been.... It makes me think of a purple gingham summer dress.

But I quite like purple sometimes so I dont know why I picked those out and thought (oh no)

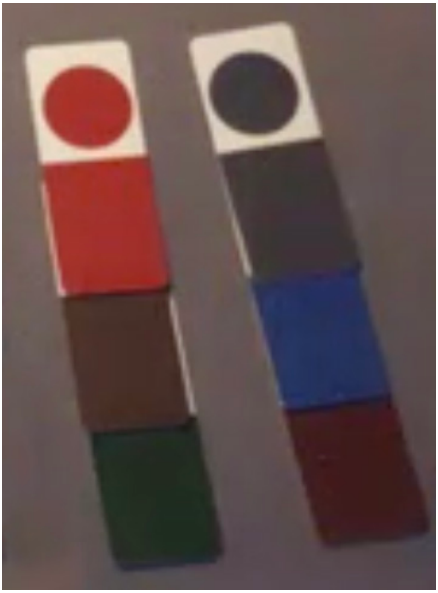
I think you definitely have a history with colour.

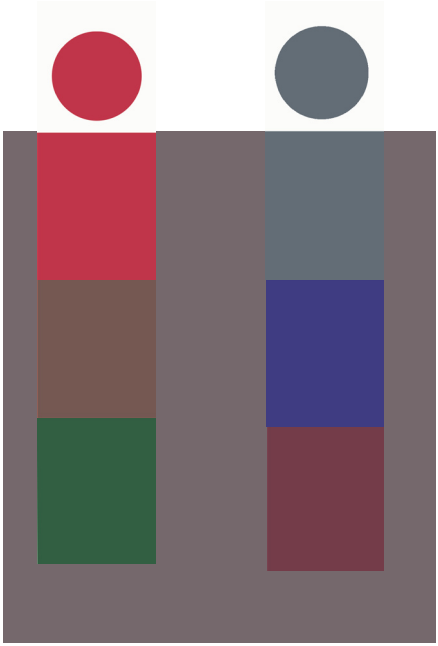
You can associate it with things that are not pleasant





Eeeugh - That's really bad. That's horrible





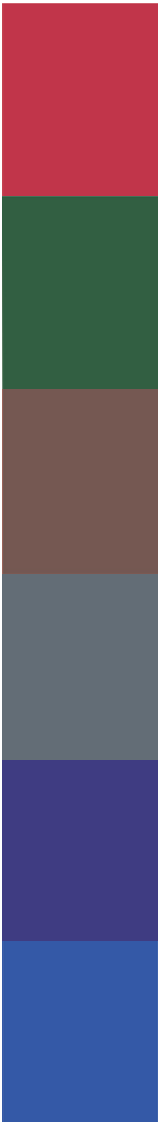
The first thing I would do is get rid of all of the dots

I like the: shapes of the cards.,but if you're wanting to look at colours the whites are really distracting. Getting rid of the dots is easier – because it is graphic. Whereas the colour is just colour.

No, I don't like the white. I think circles are nice, but even if you had painted a circle.: the same circles and they were just a solid colour, that would have been really difficult to put them next to each other. You would see the edges around the curves.

So you need to square to be able to cut out the background.

I like circles, but. It doesn't help with doing this bit, particularly for me. It's quite difficult, in fact, to see the colours with the dots.



I think I just like quite dull colours

If I was to look at all the colours that I really like, I would make a third category. It would be the ones with the dull sort of thing going on. I really like dull colours especially if they are matt.

Out of all of the reds I would choose that one

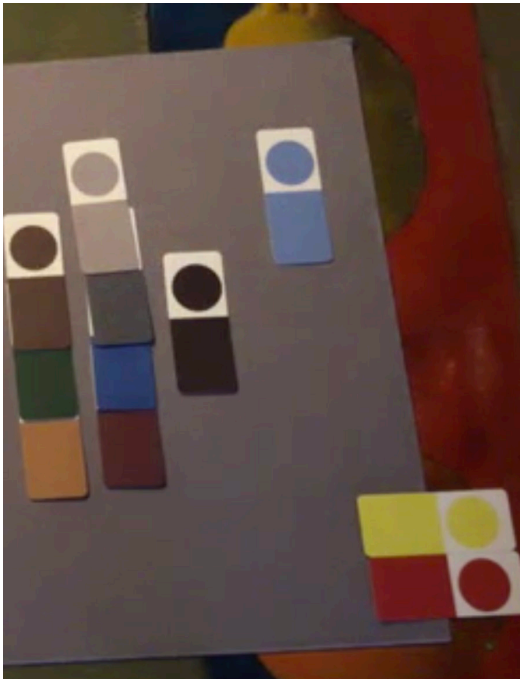
Out of all of the Greens, I would choose that one.

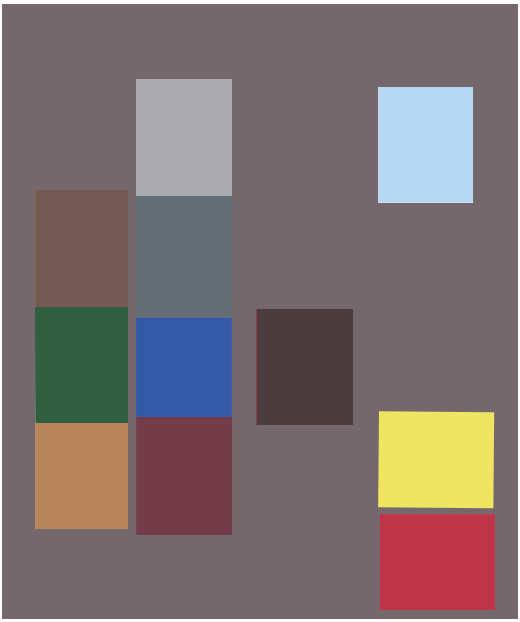
Out of all of the browns I might choose that one

The greys I would have that one.

The blues. I might have that one

or that one.





I would wear those

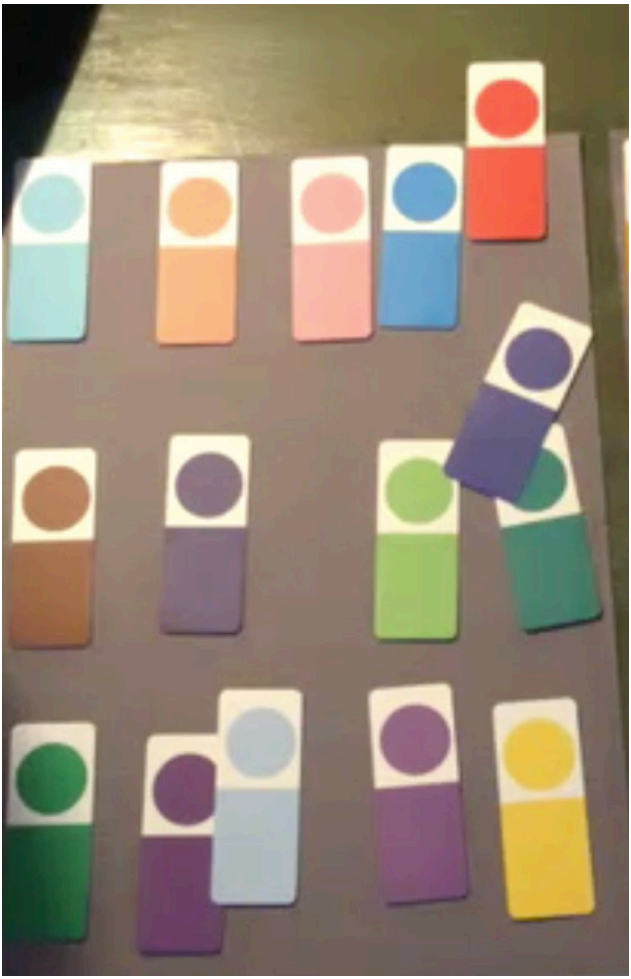
I wear a lof of grey and a lot of blue. It's just that everything happens to be in blue. I wouldn't choose to use so much blue to wear. It's just that everything that I like seems to be in blue. I usually like the shape or the material and then I think, oh well, I quite like that blue, it's just I've got loads of blue. I mean more or less the same colour blue as well. It's all kind of indigo or sort of like 'denimy' blue. But sometimes you can only get that in the shape or the material that you like.

I would probably choose muddy greenie browns quite a lot more if there were more muddy greenie browns. There was a period when you couldnt get didn't get muddy greenie browns for love nor money but they've come back in a bit.

They've decided that it's not fashionable this year. So you have to wait for the next five years before it comes back again. You have to buy it when you see it and then keep it. Every decades that happens, I think.

I've got clothes in this colour that I really like wearing.

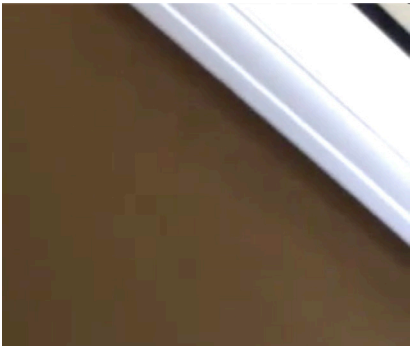
A raincoat and a pair of trousers.



I wouldn’t wear those

The colours that aren't there

Loads of shades of green and brown and grey, .and other blues probably.:I I like dull collars I really do like dull colours. Especially if they're very matt.

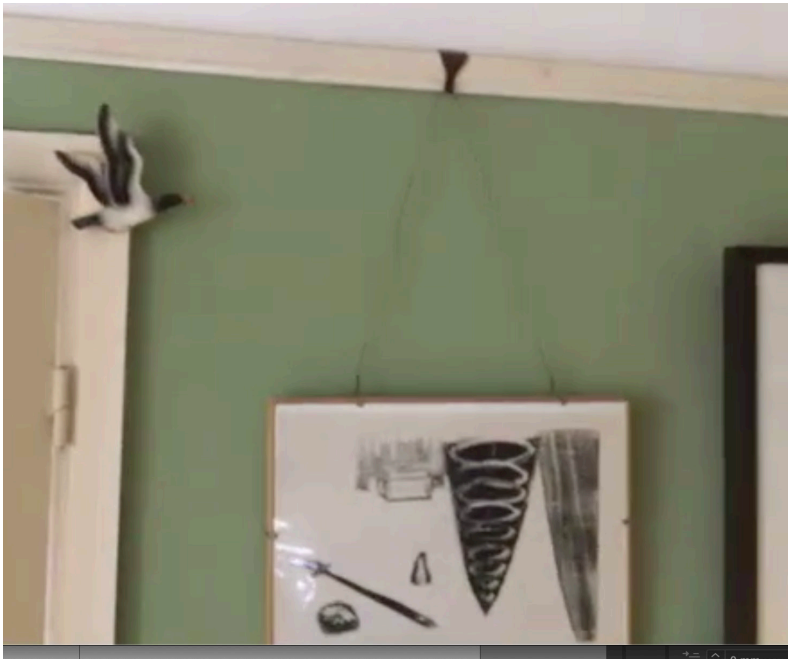


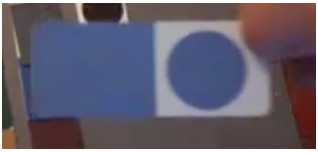
Dermolene

I have just painted the hallway in a filthy dirty mustard colour

That used to be pink! Germolene pink. it's been like it for about 13 years. And that's the only colour I have painted the hallway and we've been here for 17 years. This is the second time I've painted the hallway, and I thought it's the last time I'm probably going to paint the woodwork in my life because I don't enjoy that job and I thought I'd do it, as well as I can, and do it in a nice white or soft white. Then paint the walls whenever I like because I like changing the colour but I don't like doing all the woodwork .

I was painting a little corner, just to see the colour. I noticed that they had these little dusty blobs (of plaster) and I didn't want to paint over them because they would catch in the paint. So I painted circles around them. They were all kind of like pale whitish pink blobs but it left the Germolene pink and then a circle of that, and then there was what I had just painted, which was the India yellow. And that was a really nice mix. The blobs of Germolene pink with the India Yellow was shimmery and like a painting. It was very beautiful but I thought I don't know if I can live with that. And it looks like a mistake in the corner, but I should have lived with that should have been courageous, but I didn't.





In here - I love this colour

I want I keep wanting to change it, because I like change, but actually I just enjoy living in this. It's Saxon green. I love that colour. It's a very nice colour to live with.

Upstairs the bedroom is like an amethyst. It's lika a dark mauve. Another room is an even darker colour of that kind .

And then X's office is more like that.

And the bathroom is more like this colour but a bit paler sort of like a softy mushroom colour.

When you are thinking about choosing colours do you have an idea of what the colour is in your head?

No, I tend to see colours and like them, whether they're in other places, or in paintings or in photographs, but then I get paint charts. I have an astonishing collection of paint charts I have a whole plan chest of them: of lots of different makes. I've got probably about 20 Farrow and Ball ones from over the years, because , they change them slightly. I've got quite a lot of different makes of paint .

When I want to change the colour I hang my favourite sets of colours up for up to a month, in the space. I mark them or put a little square of white paper around them, and then the light changes or my mood changes and I think - eeugh! that's horrible! How I can live with that? and go through that over and over again. for quite a while. Then I think now that one there I could try that one, and then I try it and if I don't like I just paint it out.

SERVULUS
CLEMENTIUS

The strange thing about how we choose colour

One pixel, or one blob, is not descriptive of what you see at all. When we're doing things in decoration particularly. When you paint paint a flat colour. But actually, what would be much nicer (and some people, I suppose, do it) is that you sort of blob all. You kind of paint the wall like a painting.
If you had many colours or very, very slightly different shades of the same colour and then you kind of blur the edges, so that you get you know, a lively colour that that would be blissful. If I had a bigger house and less stuff, then I would probably play with that. If I had more wall space.

I've seen wall plastering surfaces that are slightly textured, matt and almost like sand papery. The light will hit each slightly raised area slightly differently, so what you end up with, even though it's not sparkling. You end up with a lively colour because the light is hitting it at different facets.

That's how you make mosaics. The smalti that they use in the Byzantines mosaics. The reason why they are so glorious and the gold works so well, is that they are usually attached to slightly curved walls. They stick up like little teeth and the grout acts like a gum. So, you end up with five sides reacting to light, so you get the four sides of the upright and then the flat side on top. As the light moves across it, that changes. So it's always alive. If you light it by candles it's going " ssssshzzzzz " (flickering) all the time.

That's why velvet works because it has a pile. If you have got a fold in it, it is the deepest dark texture colour and then the highlights are really highlighted. Just the same as the sun catching a curved war with the mosaic on it.

That's why texture is so important

I think about textures and colours. I think that actually Farrow and Ball worked out that when you do a paint chart, and they have a shiny surface like this , it's a different effect than if you have a totally matt surface if it's been painted. It's more tactile. It shows more pigmentation. You don't get reflection, so I think that's quite interesting that there's a texture relationship with colour for me, and I think probably other people, but I am more conscious of it. Its whats carrying the colour for me.

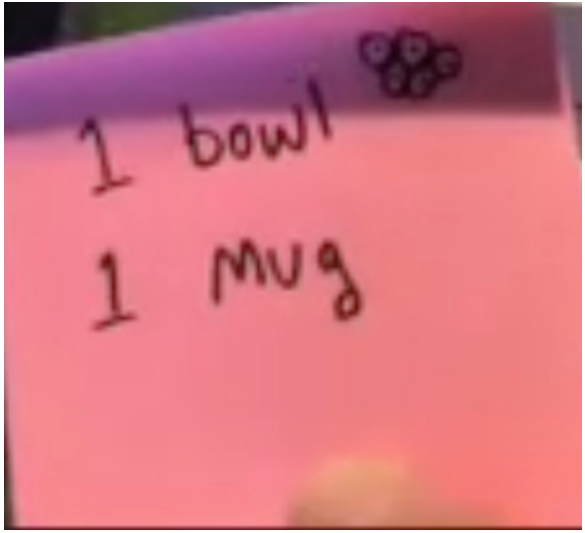
The other thing that works like that is carpet tufts. I used to work in interior design place when I first left school.: And one of my jobs was to go and colour match carpets in hotels when they needed another room doing in the same colour. I had these big boxes, with little coloured tufts. They were caught in little tubes like toilet rolls
They were lovely. They look gorgeous when they're together because they're a bit like having a big set of mosaic colours. .Because they're all matt and they have got all of their tendrils. The different fibres just hold colour well because the light is on them nicely. They're very disarming.

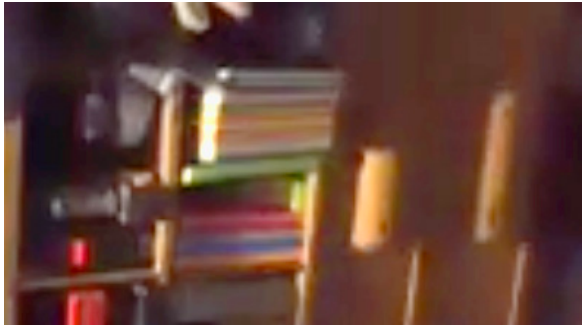
I keep little pockets of colours

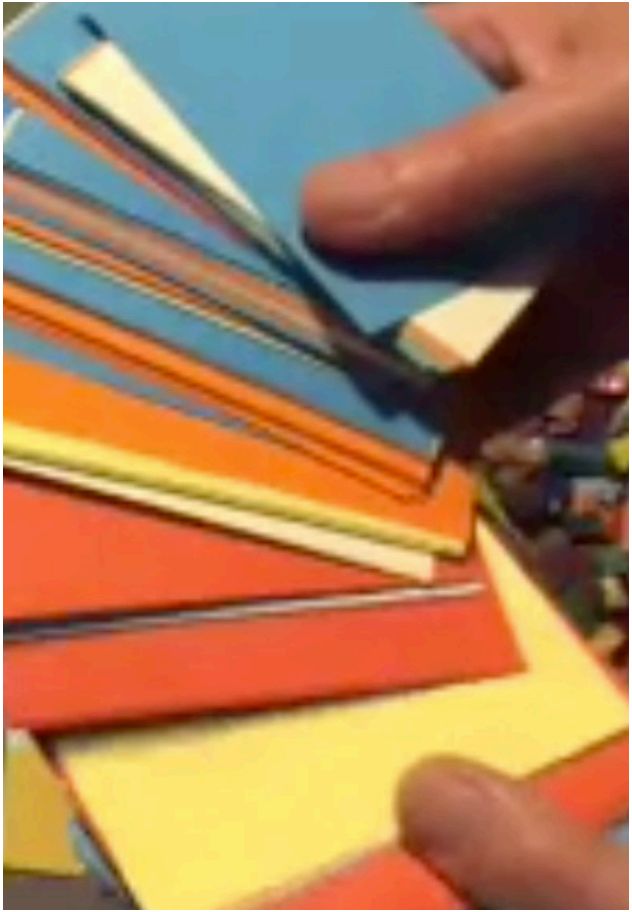
I've got these drawers of different colour ways. Different collections of colours. I secrete them around the house around my living area, So I can live with dull colours, but I have jewels amonst them. I've always done that.

I corral them,. Every time I open them and it gives me deep pleasure

I do it with embroidery as well. I've got little solid bits of embroidery because of the colour. But I wouldn't want to live with a wall of embroidery.


1 bowl
1 mug





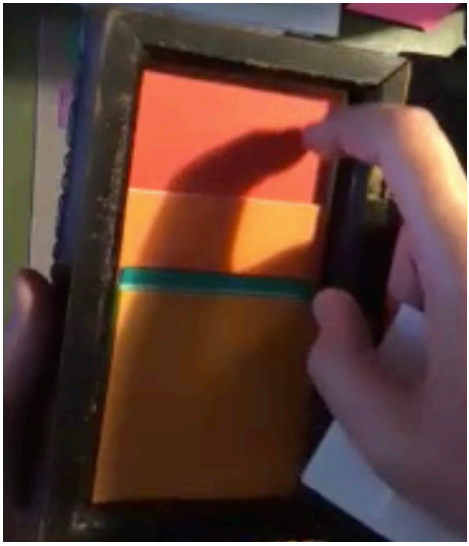
Little shelves of colour

It's the same with post-it notes. A shelf of colour. Because I like it as being little blocks of colour. These are all offcuts from something. Just little bits of cardboard. I love them.because they're just colourful.

I use them for notes, sometimes, but only special notes.
I usually only use the same pen on them as well. It's a a thick very black pen.

So with breakages - I told you, I broke my favourite cup?

This morning I broke a nice bowl. My breakfast bowl, and so I have a note which.Is in the pen for special notes. That's the pattern on the bowl. Frog spawn!



So is it material dependent?

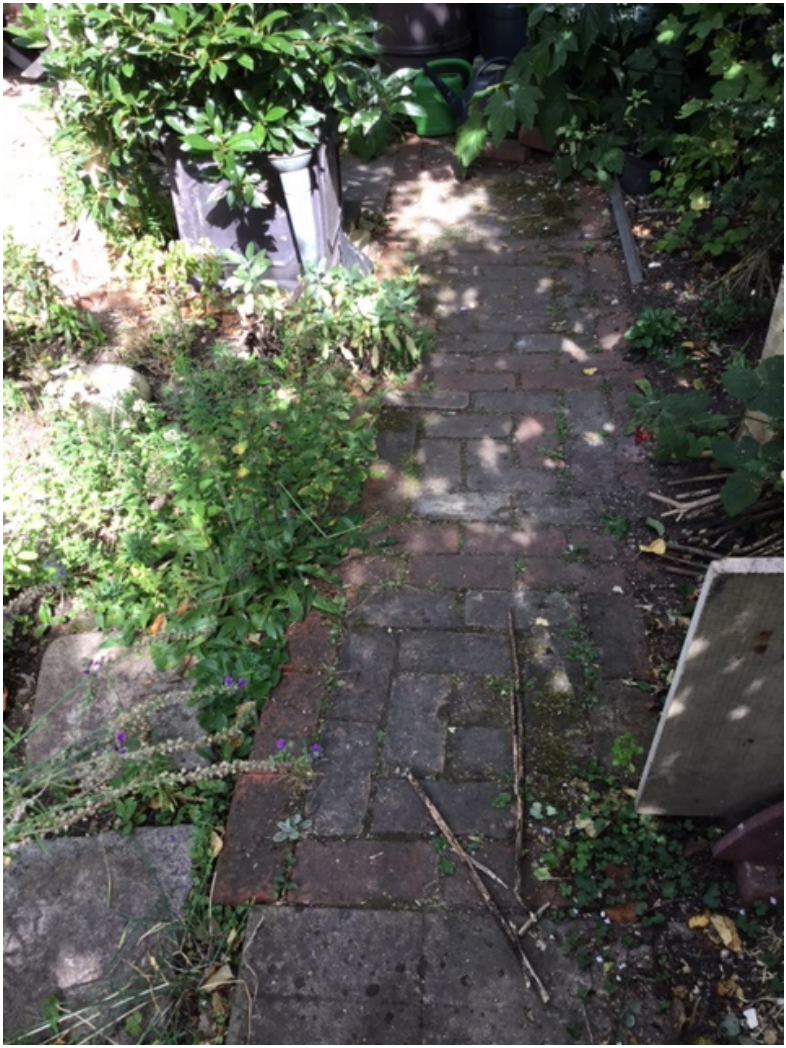
These are origami papers. Lovely colours. I even like that horrible colour in here because of the paper difference. That viridian. That's gorgeous in this paper but I wouldn't necessarily want it anywhere else, also the purples..

Personal space

My perfect space for being able to produce work is semi-domestic

In a great tradition of female artists. I feel happy in that. I had an arm-chair in my studio, and it looked very inviting, and a bookcase and a desk and a painting space. I divided it up into spaces and I had a toilet and a bathroom, just by luck. It was always inviting to other people. That's the other part of it - is that I don't want people in my space, when I'm working, but I really enjoy inviting people in and having a conversation. It's very much a part of my life in all kinds of ways: my work life, my thinking life, you know, my happy personal life.

Last year early on in lockdown I decided that I would divide the garden in half before I got the new hens. I've got some wood, those little slats that look like lolly sticks, and I made myself a little picket fence that went across the garden. I thought the hens can have this side, and then I won't worry about what they're doing, and the other side - that's mine.



I go out .. any time after seven, especially when it's sunny

It's sort of like dappled light from the trees and that's because we planted silver birch is it so just goes sssshhhh... a really dappled and gentle kind of sound and now increasingly, more and more and more and more birds have taken up residence. So we've had two doves with two baby doves. Pigeons and their offspring, and it's teeming with sparrows and their offspring,, robins and their offspring and blackbirds and their offspring, so it's become this sort of haven.

Then there's the hedgehog that lives now down in the side next to my table, behind some wood,sh and I put a little bath out there for frogs and and every now and then there's a 'plop'!

If you draw it like a diagram its three squares

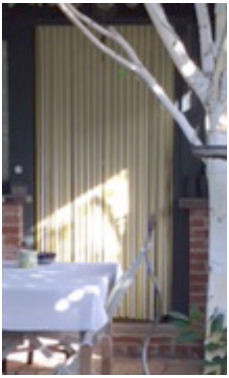
If you draw it like a diagram it's three squares. There's an oblong a square and a square. I did make an encaustic painting of it with the house included as well, just as squares like diagramatic, but image based. I did it on a plank because I was aware that it was quite interesting that they all sat next to each other with thresholds that are about half an inch in between.

The atmosphere changes between the spaces. When I go into the studio, I suppose it's a bit more private. So if I'm doing any voice stuff or listening to music, because I've been listening to quite a lot of electronic or music concrète stuff. I don't have music on in the garden because if other people do it drives me nuts, so I wouldn't do it to other people, so I tend to have music quite low in there, if I want to.

And the outside, I suppose, is more of the in between. I suppose that's why I do writing and thinking out there because it's got a bit of an outlook, so it sort of opens you a bit. Then when I go back in the studio it's really very encased.

I open the studio door, but I don't go in there straight away.

There's something about you know, opening the space and being outside of it. It's like it really is the threshold thing again.



Flowers are so much more useful as tools to me in my brain

I made a bed quite a long time ago and I was going to have a herb garden, but actually I realised that flowers were more useful to me than herbs. So I carried on planting and looking after that side of the garden, and I made a little flat place outside the studio so there was always a place to work, and I keep a table out there.

I find that that as you go towards it, you go through the little fence through the gate. And then there's just plants and flowers and then there's the hard standing outside studio where the table is, and some chairs, and then there's the studio door and then I go in there.

So it's like three parts and it's almost like a perfect cycle, for working and thinking. I don't want to go anywhere else I don't really want to come inside.

I made a little flat place outside the studio

So that there was always a space to work, and I keep a table out there. I can sit at that table, I have my breakfast out there. I like it for the fact that it's really cut off down there. (There's no signal).

And because people tend to use their gardens at the weekends, ..no one is in their garden. So when I'm down there it's pretty quiet. There's sort of like ambient mechanical sounds which I quite like. But I don't have to overhear anyone talking or anyone's conversation.

I extended that bit of ground just in front of the studio by another proprobably 18 inches, which kind of makes a bigger difference than it sounds, because it meant I could turn the table the other way around It's all dealing with fairly small spaces, I could always fill up more space, I just can do that, but I could do everything I needed to do in that space, - in those three spaces.

The nearest to paradise I can make in a town really

When I'm down there, I sit there, I write my journal for my research. Sometimes I bring things out to make or I draw stuff that I'm thinking about, and then I go back in the studio and then I do some work on modelling, making and trying to make the films. Then I can come out and then sometimes I film outside. Then I go back in again. So there's this really nice fluid movement between one space to another.

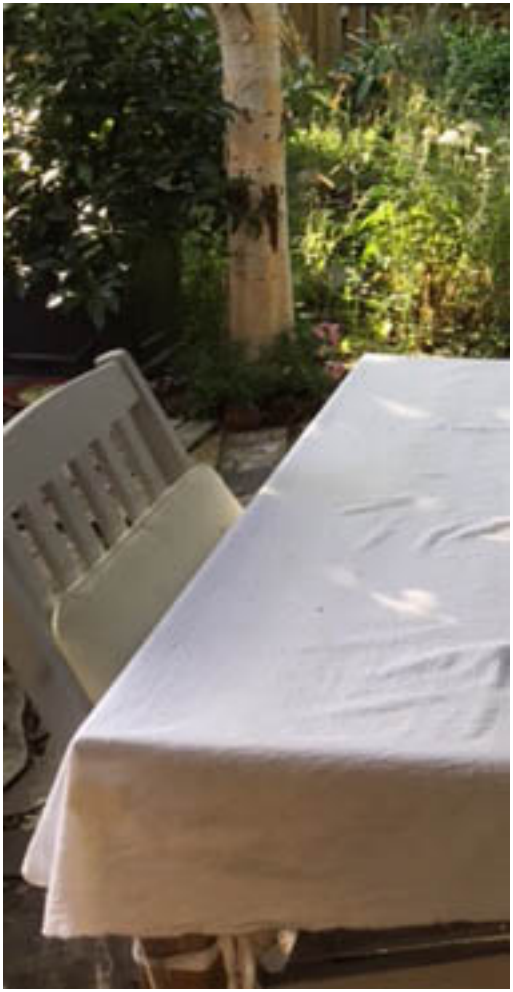
Every now and again, when I'm really: - like I can't do it, or I'm stuck, or I feel like there's a clog somewhere, (I mean it's not that conscious,) but I find myself starting to do a bit of gardening, and then I go back.

So there's this really nice cycle all the time. It's just about exactly right now. That's why it's the perfect place because it's all mine. It's cut off. I don't have to do anything for anybody. I literally just totally get lost in what I'm interested in, not connected to anyone else, and it is absolute bliss.

There's also a curtain of those plastic stripes
- like seaside cottages

Because the flies buzz when they come in. That's part of it now, because it's also got a sort of a slight movement and the sunlight makes shapes on the floor. And it is sort of like a barrier between me and going back to the table again, but it's permeable, so it's just got air passing through it and it's just delightful. Just that little flicker: it's like being not completely cut off, you know, to have that. And if I really want to be caught up, I just shut the door, which is very encased then.

So there's a lot of like little tiny slight calibrations that you can make for your mood, or for what you are doing.



Calico tablecloth

I got that idea from J -an artist printmaker, when I went to her studio. I think she does this in workshops as well. One of her things is she always has a square of calico. You can just keep washing it and washing or just chuck it away. I use it as rags or use it as something else and get another one, because it doesn't matter what happens, you can spill ink on it, you can do anything you like because it's a working tablecloth and I absolutely love that idea.

When I went to her studio to have tea with her and we sat at this little table it had a calico tablecloth. I thought my god that's a genius idea ! Being someone who's always loved tablecloths and napkins, I can't believe that I've never done that before, so I I've taken that on from her.

Because it's sort of part of the garden it's that inside/outside and the outside/in. It's another one of those things that we were just speaking about where there's a permeable divide. I've still got that kind of domestic thing, but I can muck it up, and I can leave out in the weather, and that means it's perfect.

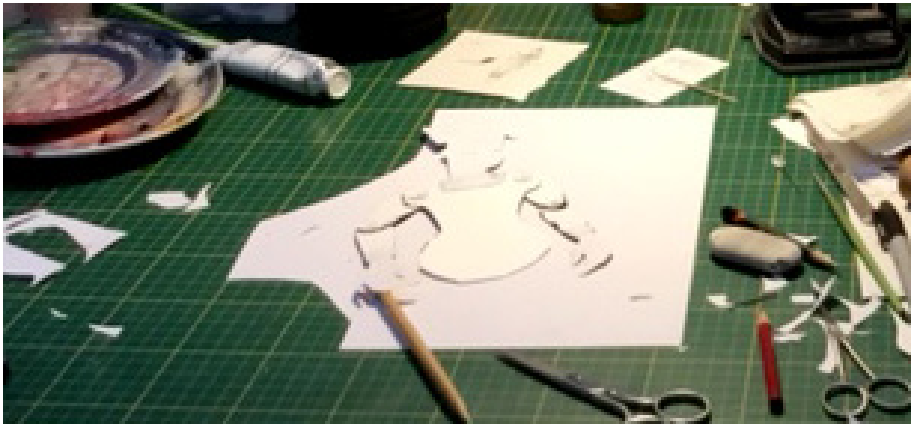
Paper scraps
Painted scraps

Everything is just like this lovely semi-circle

That's my desk inside the studio. That remains a heap like that most of the time and I regularly clean it off, because I go from modelling, to paper cuts, to drawing, to painting, to encausting, and back to sewing . There is sewing machine on the left just out of shot. So everything happens on that tabletop. Those little boxes on the left: the nearest has a variety of different mark making things. It's got different softnesses of pencil, different thicknesses, it's got chunky graphites. Then the one just beyond it has got pliers, three different kinds of scissors, a stanley knife, a scalpel and a variety of different kinds of rubbers. And then just beyond that is the pencil sharpener the electric pencil sharpener. So everything on the right where my right hand is.

At the back of that table on the right that's all my monoprinting stuff. So if I suddenly think (like I did the other day),: I need to monoprint a new kind of concertina book about this event then I can just grab that stuff and start monoprinting without leaving my chair usually. There's always something on a shelf behind me, but it's very close to hand. On the left there's all of the watercolour and gouache painting stuff and the brushes. And behind that model, the devil woman, about five different kinds of glue: because I seem to need of different kinds of glue depending on what I'm doing, and so, everything is just like this lovely semi circle.

Paper scraps
Painted scraps



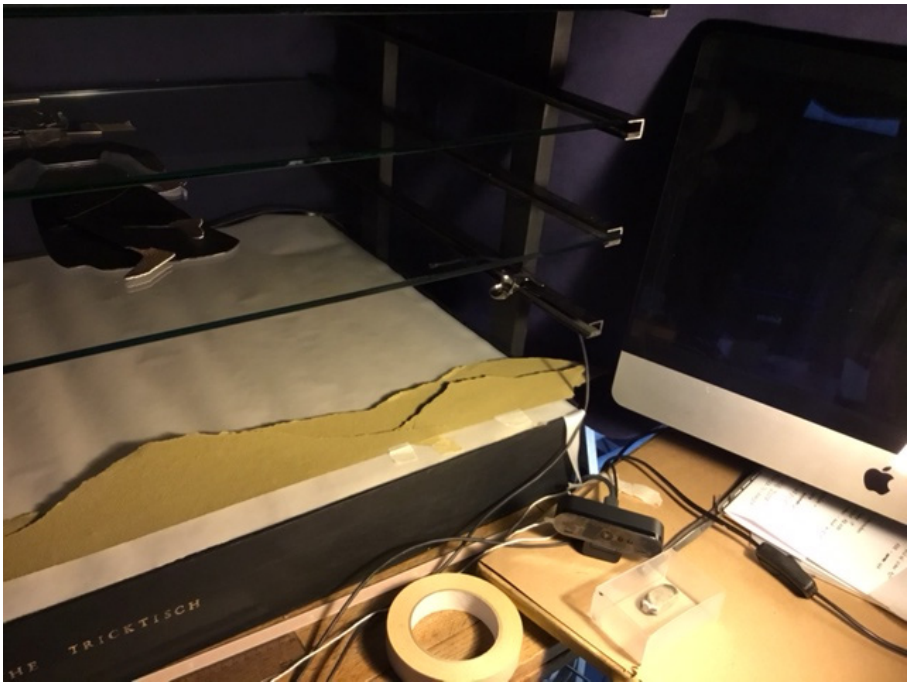
Those pieces on those bulldog clips: one of them is pre-painted pieces of paperscraps; one of them is transparent paper scraps; another one is the cut-out scraps from print outs about Majorca. So they're all scraps that have something on them that are too precious to get rid of. Because every now and again when you want something - : the painted scraps I did a lot of blobby watercolour and gouache and loads of water and they're almost marbled with colour - I use them to make things, so I cut them up. Ao all the scraps are in there because they're really nice colours. Again, one of the places where I keep colours hidden. So if I need something from there to do a concertina book or an image, then I can grab that off the bulldog clip and I've got it all to hand.

That's my mum's cutting mat for when she used to do patchwork. She'd probably give me her blessing and every now and then tut about the glue I've got on it. It's such a great surface to work on, and I I'm constantly cutting things up so it's perfect. It's a big cutting mat so it's the kind of surface, that I'm working on in that space because it's defined by that mat. And every side of it is where things are stored.

If you think it, you should be able to do it, I think that's the ultimate for me.

So I have got a hand saw just hanging by the door, and I've got a plug socket extension lead just by the door. So when I do things like that I do it outside the studio either on the table, or as yesterday I had an electric heat gun out there on the doorstep. I sat on the doorstep and did it on the floor to do encaustic wax. So again, you know, on the threshold sitting on the step. There was a bit of outside work, but the lead was leading to the inside.

There's that nice kind of... I need to be able to do that all the time. And there's things that make fumes that I'll do on the doorstep or outside.


TRICKTISCH

The filming place

If I'm sitting at that desk I've got another desk behind me, which I have another chair at,. So I go in to sit there because that's become the filming place. I've just made a multi-plane rostrum camera, so now that table is a tent with a camera and a computer inside it.. and the darkness is intense.

I've been doing animation with little 3D models and because I've been investigating and experimented with everything that I'm interested in to do with animation and I was interested in working with flat things that are on multiplanes with depth of field. The tryptich is on the table and that's the thing with the shelves and then the black base is a light-box. All of these shelves are glass and then I can take them out and do multiplane filming.

It's the ability to think and to be yourself in the best, most fluid way

That's what it feels like to me, because my work is different sorts of work. I mean at the moment it's gloriously one thing, but I have changed that studio space to do (other) work out there. I have made enormous mosaics in that studio... but I can adapt it for that when it's more for work-work.

But for ideas, which I think is more akin to being yourself, which is more akin to people...in their natural need, we all have that, and probably would have it more if we had the right spaces or thought that we deserve to have the right spaces to do it..?

I think that kind of ability to change from one space to another, even if it's small. The fact that you can be completely encapsulated but also you can be safe, but out.

Personal space - safe space

Safe, is different probably for everybody. For me, my 'safe' is when people are away from me.. That's because I can't switch off from people at all, so I need to just remove myself from people. I don't have a switch so I'm just like 'on'. If there is another person anywhere near me I'm kind of thinking about what they need. I can't not think (about them). That's probably why it's so heavenly for me to be down there,

But you know also I really like people coming to visit me there. You know, because often we have dinners there. We've had eight people eating out there. Because you can adapt it for that as well. I've got a special bit of wood that I drag out.. so that I can make the table massive.

So it's not that I dont want people there, but then I wouldn't want people there when I was working I suppose.. I can't work with people. I can't think. Its not that sort of space that I wouldn't invite people into it. I enjoy inviting people into because they don't come when I don't invite them into it. If they did, I would put some barbed wire up.!! Because it's my last it's my last port of sanity, actually.

Having control over it. I think if I was down there and I didn't have any friends and I didn't know anybody and X wasn't in the house, I wonder how much of a paradise, it would be? I don't know. I can't put myself in that place.

I have thought about that, because you know it bothers me sometimes when I think you know: I'll spend weeks thinking: all I want is for people to go away and leave me alone. Then I think, one day, you will rue the day you ever thought that ! One day, you will be alone and that will be it you'll be thinking oh my god! All those times when I wished that I could just have some space!