

Fourth Year Final Exhibition
Talya Stein, STNTAL004

Watching As Time Passes Us By



My work explores ideas of control, looking at the ever-changing world around us and drawing from the small acts of order and control we have on our individual spaces – on an individual and personal level my work draws from an unsettling feeling of anxiety towards the changes and external realities that are out of my control, the inevitable ends and unpredictable beginnings that leave me with a deep anxiety and restlessness, as well as the significance of my ADHD in a day-to-day environment which causes this same restlessness.

I reference the mountain and nature in my work as a space of calming relief in its existence as a space that feels constant and peaceful. My work speaks to this idea of the constant versus change, looking at the rocks and patterns that form on these rocks that speak to time and erosion and these slow changes that create these beautiful marks and patterns and grooves. This idea of time holds the power of change and growth and deterioration and erosion and age, the work speaks to time in relation to control and order and change.

The work looks at the levels in which things exist and change, relating emotional experience to natural process. I relate this notion of levels on which things exist and happen to my thoughts and experiences while also allowing room to expand these thoughts outwardly, relating my personal experiences to the natural world around me and taking the beauty that exists in nature, the patterns and markings of rocks that inspire me, and allowing them to stand as evidence of time, erosion and weathering and the change these processes bring and the beauty that exists in that change.

Link to catalogue:

<https://drive.google.com/file/d/10MKre15OOe7VK02VzrcC3OojBd--Kk8y/view?usp=sharing>

Erosion

Etching on fabriano

My work is in continuous process and requires certain interactions with this process on a daily and weekly basis as well as when the weather permits. In making my etching work *Erosion*, I have spent several weeks working on a plate per day by leaving the plate in acid for a certain number of hours – initially there was an intention to keep this process consistent, however day to day responsibilities make this difficult and so there are many inconsistencies in the times, but I believe this works to my advantage from a conceptual standpoint. I print the plates at the end of the week revealing the cracks and grooves made on their surfaces. These prints also show the deterioration of the eroded plate, it is this mechanical erosion that brings about markings that imitate that of a rockface or surface. The work is a constant process of watching and working on the plates as they disappear. I believe there is value and depth to knowing that these objects of beauty are slowly becoming more beautiful while simultaneously they disappear. This idea can relate to Posthumanism through an involvement in appreciating nature while simultaneously destroying it by idealizing it as this separate and euphoric entity that we as humans are not a part of, when in fact we exist as a part of this same nature. On an individual level my etchings speak to a process of time and control, I determine how long to leave the plates in, attempting to keep it somewhat constant while also having to work around daily life which does not always allow for things to be constant. The strength of the acid makes a significant difference to the result of the plate, and the strength is sometimes unpredictable again, speaking to the idea of control.

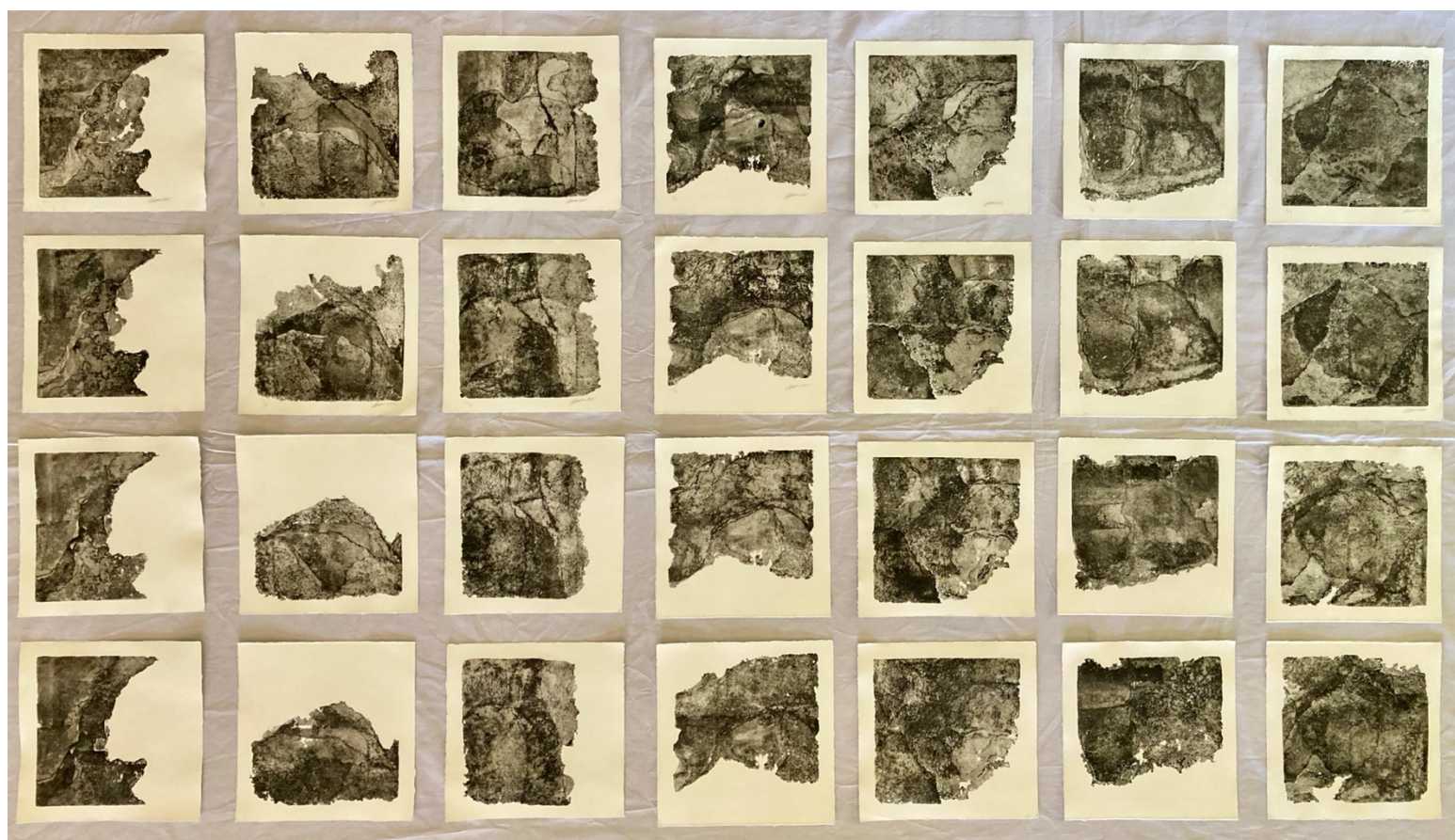
*Erosion brass plates,
Monday, Tuesday, Wednesday, Thursday, Friday, Saturday and Sunday plates
in their final states.*

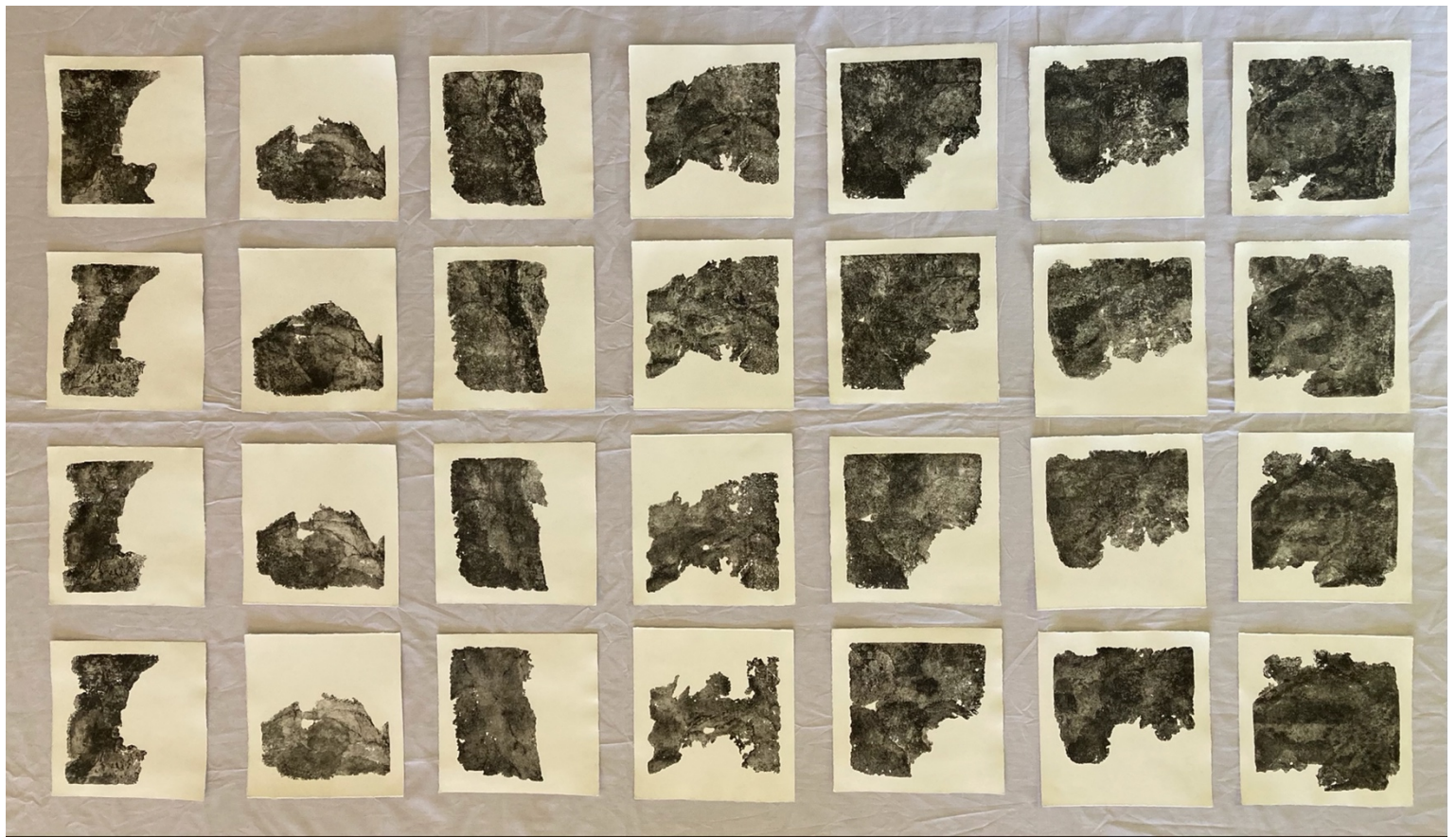


Erosion

Etching on fabriano







Measuring Time
Brass,
1000x90mm



Measuring Time

Brass plate in earth

My work, *Measuring Time*, stands as a marker of the impact of the air, earth and weather. While the brass plates used in *Erosion* were worked on and left in acid for long periods of time, this plate was left for long periods of time in the earth before being placed in acid and again after. The work represents a measurement of time and the change that occurs in that time with little active intervention.

Time

Ink, charcoal and rainwater on fabriano

My work titled *Time*, makes use of weather. This work looks at themes of nature and using external factors of nature as a part of my process. I initially drew from ideas of time in relation to light and the sun and the significance of light in my daily life, light relating to this idea of openness and exposure, using ice because of its ability to melt and the potential for interesting mark making in the slow melting of the ice block. I use ink as a visible component to make the marks of the melting ice that falls onto the page. I make the ice from rainwater collected in a 1litre measuring jug and frozen in an ice tray with six ice block units that each can carry about 100ml of water. My process speaks to ice drawn from these ideas of the sun and light and time, the ice melts just as the sun moves and the day ends and starts again. This idea expanded with the use of rainwater in making this ice which incorporates a factor of control and a further natural external factor allowing the work to not only speak to time in relation to the sun, but to also relate time to rain and this process of collecting rain, freezing it and melting it and leaving its trace. Just as the rain makes marks within nature that stand as a trace of time, these works leave their trace.



Frozen Time

Ink on etched brass

In *Frozen Time* I etched photographs of the ice and ink melting in the process of making *Time*. The works represent a pause in time, a fleeting moment that can never be recreated. Just as *Time* responds to light and the response of ice melting to light and heat, representing an impact or change from these external factors of weather, *Frozen Time* represents a moment of change that exists in a brief moment before the ice melts further and entirely changes again. The photographs of these images create their permanence, and the etching creates a further, tangible permanence to this moment of change.



Frozen Time
Ink on brass
390x390mm

As Time Moves and Stands Still

Video installation

My video installation work comprises several weeks of footage of one rock. The work combines the process of going into a comforting mountain space and a process of repetition. The rock holds little significance of its own, chosen for its placement and practicality, but in repeatedly visiting a space that space gains new meaning, it becomes a destination and something to be noticed, something that, despite how beautiful and how fascinating every mark on every rock is, would likely have previously gone unnoticed. Deerpark forest, where the rock is located, holds significance in that it is a space I repeatedly visit, it holds the comfort of a forest and mountain space but not the distance that allows me to escape, it is comforting in its familiarity, and it allows me the control of knowing where to go and exactly how long that might take. The video shows the surface of one rock, filmed close-up, the work intends to express contrasting viewpoints, focusing so closely at one rock and then being displayed against printed maps of the same space and surrounding space from various aerial views and distance. This can relate to Timothy Morton's *Hyperobjects* in that the video appears clearer than the printed maps, Morton speaks about how things exist on different ontological levels in reference to global warming and the anthropocene, the video work looks at the same space from different perspectives placing a greater significance on the likely unnoticed rock, in a repetition of action and the close-up view, than on the maps that make up the entirety of the space.

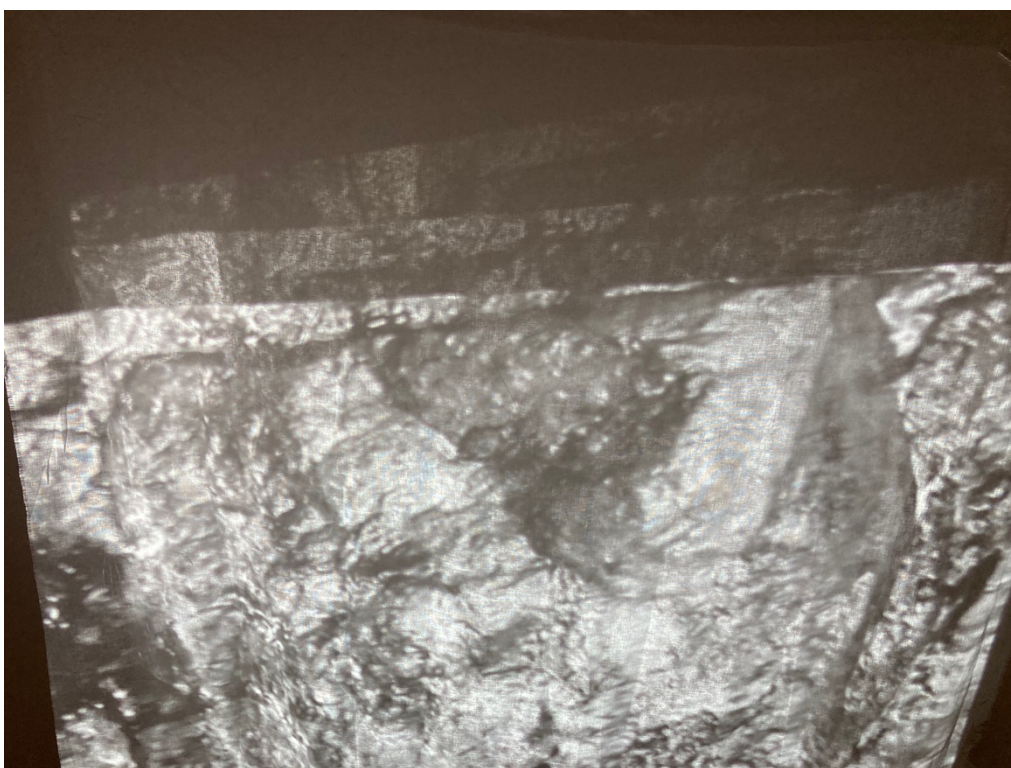
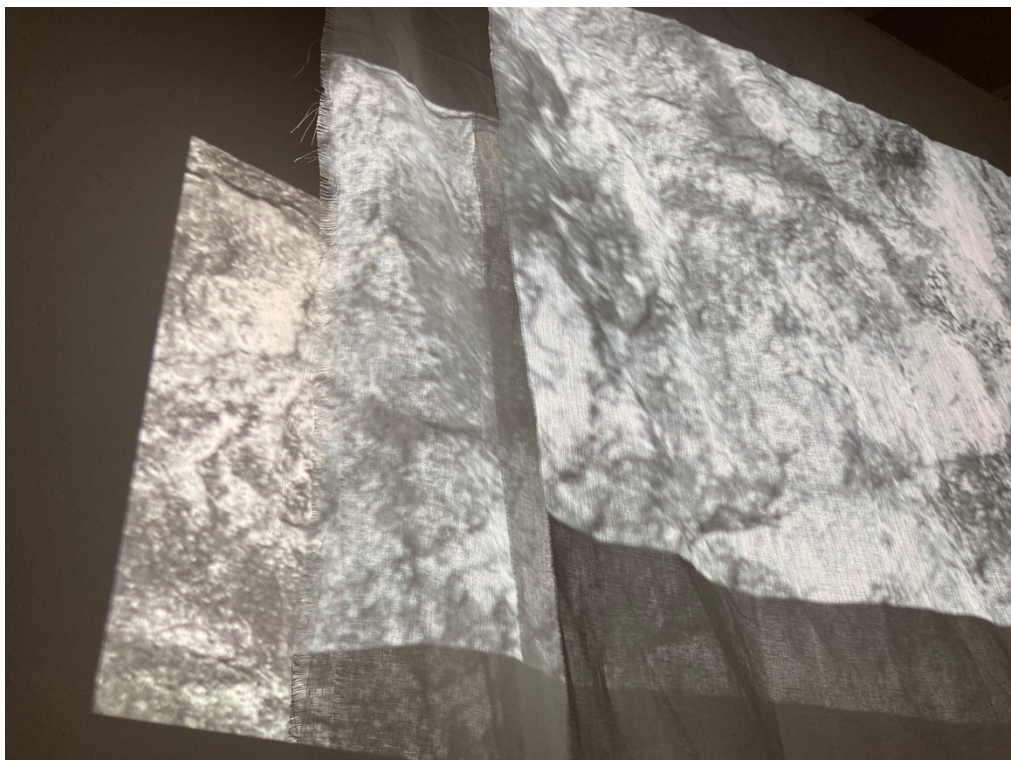
Link to video:

https://drive.google.com/file/d/11dia6dmpBA6eqQztEsELxVd_fGi6rKQF/view?usp=sharing



The video is projected onto layers of fabric that have been lightly printed on with images of maps. The images on the previous page are the maps layered against each other and the image below is an example of the projected video.





Exhibition Layout:

A: *Erosion*

B: *Time*

C: *As Time Moves and Stands Still*

D: *Frozen Time*

E: *Measuring Time*

F: *Erosion plates*

