

Tim Facey

Visual Artist

About the artist

Tim Facey is an artist who lives and works in Glasgow. He studied painting at Glasgow School of Art from 1999 – 2003. Tim makes both 2D work and 3D installations and to make his work he uses interesting materials.

Techniques - How I make art

Tim is an environmental artist. This means he often works outside the gallery or makes work that you would see in public spaces. He makes large scale architectural installations from plastic sheeting. The works are architectural because they relate to the architecture around them and he creates spaces that you can walk into. These works are called 'Site Specific'. This means that the idea for the art work relates to the place it has been made for, or that the art work has been made specifically for that place. Some of his works are too big to be made inside an art gallery and so he chooses to work outdoors. He makes temporary art work. This means it is not permanently placed in one space but is made and then only stays there for a short time. Tim makes 3D and 2D art work. Recently Tim has been working in the studio. His new works are a return to an earlier interest in the painted surface. These works are in two parts called 1. History pieces (3D work), 2. Impossible series (2D work).

Materials

Tim uses materials like paper, plastic or metal sheets to make his installations. The scale of his work is very important and Tim describes his artwork as being "monumental". He combines coloured plastic and paper sheets to form vast planes which stretch over an area. He is interested in surface and texture as well as colour and space and likes to explore different ways of working with materials and causing a tension on the surface by stretching, ripping and pulling. He uses simple every day paper and uses it in a sculptural way to construct with. He sometimes applies tape and pulls and stretches the structures he makes. He also dyes his work using shoe



1. **Single Skinned**

(history 1. paper)

2005

Paper, glue, tape, shoe polish, straps, ladder



2. **Tunnel**

(history 2. plastic)

2004

Plastic bags, tape, straps, metal cabin



3. **Inside-Out**

(history 1. paper)

2003

Paper, glue, tape, shoe polish, bungee cord, chipboard, timber

polish and buffs the paper to a high shine.

Influences and Inspiration - where I get my ideas from

Tim is influenced by maps and cartography. A cartographer is someone who makes maps. Around the time of making his paper works, he looked at a number of artists for inspiration. Monochrome drawings by American sculptor Richard Serra (b.1939) were an inspiration - Serra made his drawings by covering vast areas of canvas with oil-stick, thickly scribbling the oily dye into the weave of the material. He then exhibited these huge drawings by attaching them directly to the wall.

Tim also took inspiration from paintings by the Dutch Neo-Plasticist painter, Piet Mondrian (1872-1944), and researched the work of Argentinian, artist Fabian Marcaccio (b.1963), who had produced a series of works called "Paintants", art works which look like both paintings and sculpture.

Other inspirations: Work in progress

Building sites with their scaffolding and bright tarpaulin coverings, bare rolled earth, clean cut paving slabs, cranes and plastic tubes and skips are places where I find inspiration. I am always fascinated by the logic involved in the process of new buildings. I enjoy seeing all the different sections, floors being clicked into place and filled with concrete. I like the efficient use of space, placing the crane in different gaps of the structure, avoiding "building their way into a corner". I have always liked the building under construction more than the finished article. I think this is because it looks more like an evolving sculpture up until the stage the bricks go on.

What Tim has to say about his work

For these pieces Tim starts by using paper. He likes to use simple everyday materials and for these artworks he has used paper to construct and build with. He has stretched, ripped, pulled and taped the paper together to create large scale structures. Tim adds an interesting material to the paper – shoe polish! He polishes the paper and buffs it to a high shine. The sheets of paper look like leather now.

'Tunnel' is a sculpture that was made outside. Tim has used plastic instead of paper because he wanted the artwork to be waterproof.

Notes for image 1 and 3



4. The Hoodys

2006

Shoe polish, poster paint and pencil on paper



5. Grey City

2006

Shoe polish, ink and pencil on paper

I started the series of paper works with one idea in mind: that was to make a 3D drawing

Paper:

“I began by using paper because I wanted to use something very simple and everyday, as well as its close links to art and drawing (traditionally been used as a surface to draw on). I decided to use paper in a ‘sculptural’ way by investing other qualities in the paper, its strength and resistance to tension while being stretched, and discovering its tendency to tear violently once the paper had reached its breaking point. When exhibiting the piece I would continue to form the paper, attaching it using bungee cords to walls, ceiling and floor, subjecting it to extreme and constant tension. I was satisfied when the work was complete in its ability to maintain equilibrium, just resisting the tension being exerted, just on the brink of collapse. The shapes the paper was pulled into exaggerate the precarious state of the work and often induced a state of anxiety in the participating viewer. The paper looked frozen as if in a state of suspended animation. When the paper did tear it made the most dramatic roar, like thunder in the studio. The cyclical process can be summed up: repair, tension and break. I began to read the tears and seams of thickly applied tape as drawn lines and textured surfaces of a painting. When the work was positioned in front of a light, the mended tear lines shone like lightening strikes on the material surface.” TF

Shoe polish:

“I had decided to polish some of the paper using shoe polish, as a way of dyeing the material, investing time in covering vast areas and then buffing the paper into a high shine. I was interested in how the hard effort of rubbing and scrubbing could change the look of the paper so much. These sheets of paper looked like leather and smelt strongly of shoe polish. I wanted the audience to interact with the smell and texture, perhaps to make the connection back to when they had last used shoe polish. The polish added another element to the work, it worked pictorially drawing the viewer’s eye, breaking up the surface of the vast plane, differentiating sections of the work.

I often reuse the same piece of material several times in different locations. I use the architecture of the space as a framework to hang and stretch the material, so ultimately the space dictates the shape of the work. I sometimes refer to the paper sheet as a skin, dividing a



6. The Drying Green 2006

Ink and acrylic paint on
computer print out

space in two (an inside and an outside), with an opening to and from each. I also call the tears and thickly taped sections scars, the permanent record of the paper's history. The work is positioned so the viewer needs to move round a prescribed path to the opening."
TF

Sanding:

"Initially I started by using the cheapest white paper available. When I started using brown shoe polish I switched to brown paper, which was thicker than the white, but was the only paper available at that time. This made the paper behave much differently when it came to be stretched and formed. I decided to sand one side and polish the other in an attempt to maintain the balance." TF