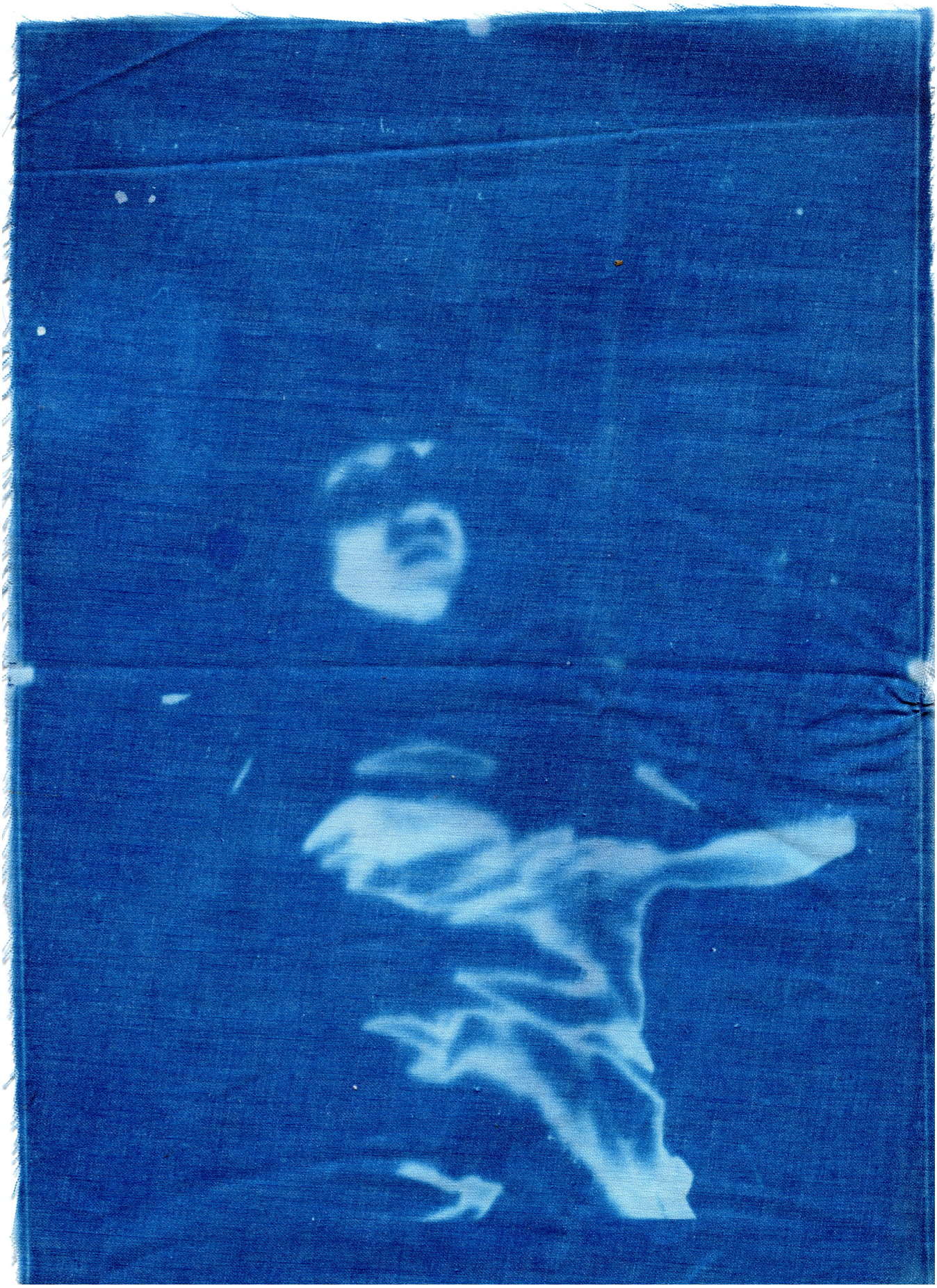
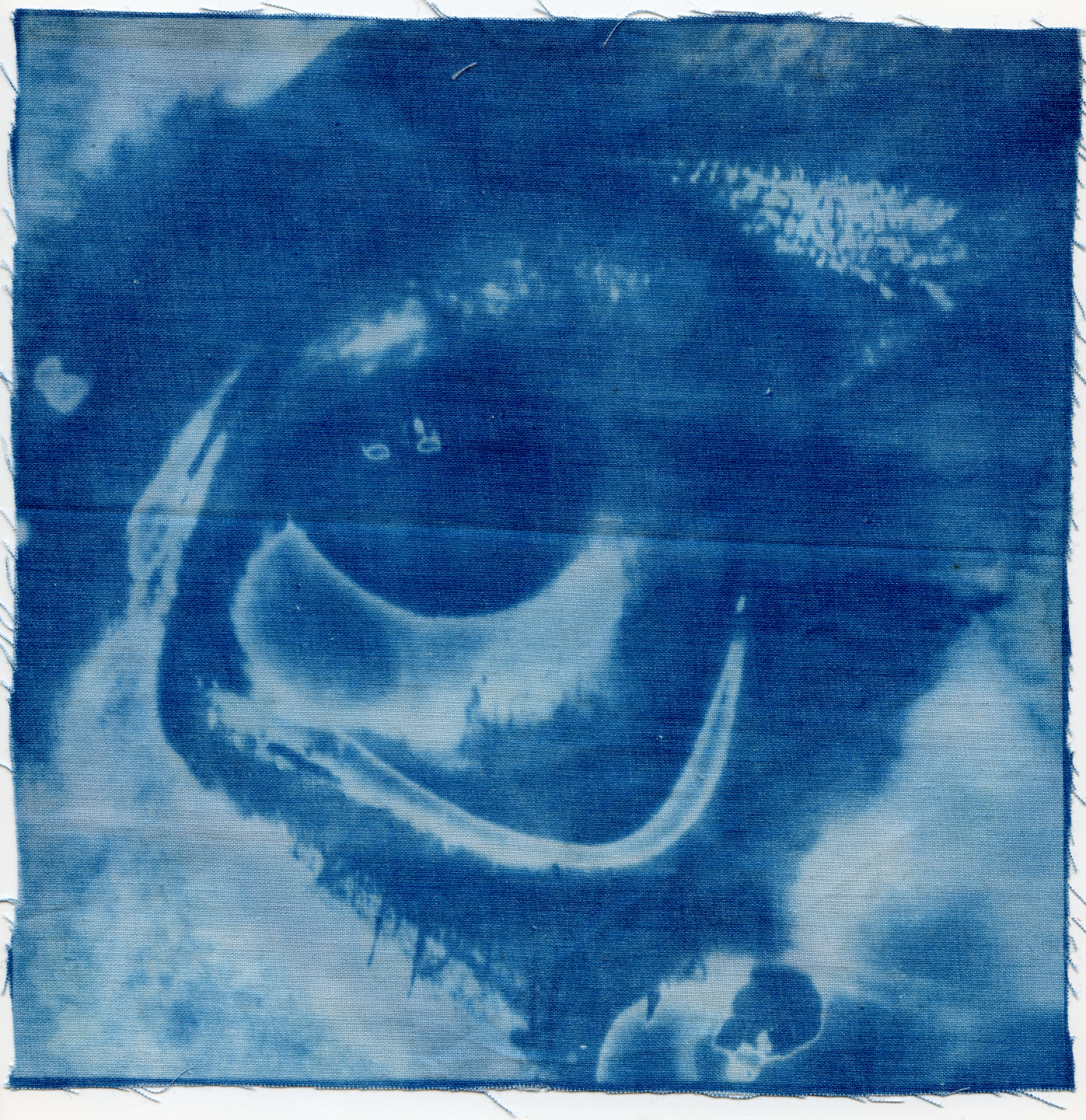






Visual Enquiry 2

Proposal

In my third year I want to look into making in a way that is more centred towards installation and place. Most of my work lives on my laptop and are scans etc. and I really want to delve into the physicality of photography through working with installation. My proposal for now revolves around making big scale cyanotypes along with smaller scale cyanotypes and incorporating these into a space. I want to make big body prints with and sew on smaller cyanotype pieces so it's sort of like this cyanotype collage. This could be almost like a tapestry on a wall, along with experimenting with sound and moving images, projecting video onto these pieces and experimenting with sound in a space of installation to create more of an atmosphere. This will still tie in with my practice on body, gender, femininity and fluidity but also tied in with the physical space aspect, interpreting body in space and how this may change how my work is viewed are things I am also considering. The sound pieces will serve to perhaps contextualise it more as I've been experimenting with using audio and sound to explore my personal thoughts on identity and body. I want to utilise different aspects of a space such as the floor and ceiling, too, so experiment with projecting onto these surfaces and having prints and playing around with placing prints on the floor or trailing prints from the wall and onto the floor. So, to sum it up, I want to work with installation for my final year project with a mixture of mediums.

Research

In order to consider what makes a "good" installation and also look at some of the history/context of installation art I've been looking at Claire Bishop's publication "Installation Art".

"But there is a fine line between an installation of art and installation art. This ambiguity has been present since the terms first came into use in the 1960s. During this decade, the word 'installation' was employed by art magazines to describe the way in which an exhibition was arranged. The photographic documentation of this arrangement was termed an 'installation shot', and this gave rise to the use of the word for works that used the whole space as 'installation art'. Since then, the distinction between an installation of works of art and 'installation art' proper has become increasingly blurred." (p6)

"In the case of traditional painting and sculpture, however, each element of this three-way communication (artist - work of art - viewer) is relatively discrete. By contrast, installation art from its inception in the I 960S sought to break radically with this paradigm: instead of making a self-contained object, artists began to work in specific locations, where the entire space was treated as a single situation into which the viewer enters. The work of art was then dismantled and often destroyed.."(P.10)

The term "Installation" art is extremely broad. Typically, it's used to describe works of art/a work of art that in some way fully amerces the audience, as opposed to a less "active" viewing of a work of art mounted on a blank wall. It sort of involves a more active participating in the artwork from the viewer, it asks them to stop and experience it. Even if an installation contains multiple parts it's viewed more on the whole as opposed to an exhibition where there are multiple articles that are viewed as more individual or in relation to each other (instead of intertwining as one). To me, installation art sets out to give the audience an experience in relation to the work (although, obviously, each person will take something different away) the artist usually has an idea of what sort of things it would like the participants to feel and see within the installation.

Especially creating work during lockdown has made me re-evaluate how people interact with my work. A lot of how people have been interacting with my work is solely on a screen-based level. I want to push how I present and show my work, and installation I think is a good way to begin to deconstruct how others as well as myself view it.

Robert Rauschenberg

Thinking about bigger scale cyanotypes of bodies I wanted to look at an artist who used often female silhouettes in his. Rauschenberg (b.1925- 2008) began making these large cyanotype prints with his wife, Susan Weil, and played with body, movement, clothes and objects around the body. He considered every little aspect of the print.

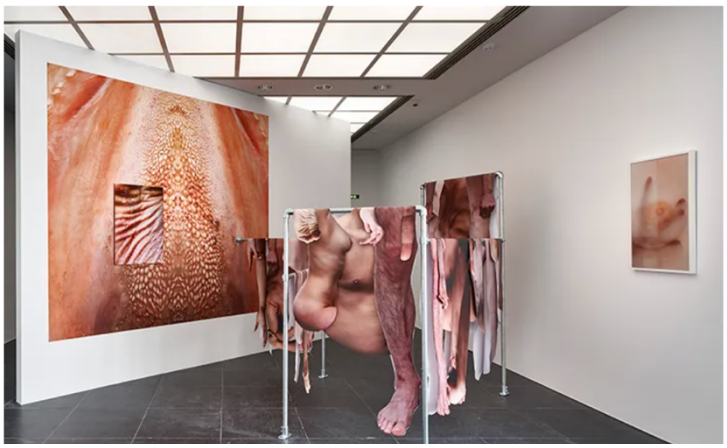




He also has some more abstract prints which plays around with the form of the body, making us question what we're looking at and how the body is perceived by others. Being a female form it also brings into question how this abstract portrayal of the female body may also challenge the male-gaze.

I like the idea of having pieces that are more crowded than others, some that have things around the body vs. some that seems to confront you with the body itself in a striking, almost extra-terrestrial way, floating in an empty blue landscape. I think bringing a video projecting element into this would be interesting too, playing with how the movement/shape of the video interacts with the shapes and form on the print.

Alix Marie



FOAM Talent Installation view at Frankfurter Kunstverein

Alix Marie is an artist who combines mediums in her installations, exploring flesh in this way she creates outlandish, intense, kinda clinical sculptures, photographs and prints that confronts the viewer with the reality of their own flesh. She utilises space in an efficient way, considering the placement and using the floor, walls and standing things in the centre of rooms. This is something I want to consider when making an installation, for example placing a cyanotype on the floor or projecting a video over one and using sound too.

In this example Alix plays with photography in a way that moves into sculptural with these 2D bodies draped over poles that resemble small washing lines. Among this are two images on either side, one large scale and one small, the larger one has a smaller image inside of that. I think she uses the textures and placement and scale of all of her pieces to create an equally disturbing and interesting installation. It encourages the viewer to walk around, see if the bodies draped on the frames have backs to them.



Sucer La Nuit, 2019, Musée des Beaux Arts Le Locle

In this image Marie has used some kind of casting of the body (hand, feet) to create a sculptural piece which is located on the floor. Another example of her usage of space in her works.

Anne Ferran

Anne Ferran (b.1949) creates photograms in which she depicts clothing which has a hauntingly eerie appearance to it.



She sometimes plays with the placement of the garments which can give them the appearance of motion even in complete stillness. The pieces she uses are lacy which is why you get these detailed lines. Looking at how Rausenberg uses objects and figures in his work and how Ferran uses garments in her photograms makes me sort of consider what else I can use in the cyanotypes. Using clothes to represent femininity and emotion would work quite well, maybe even considering a piece where the body in the cyanotype is draped in a long lace dress so you have the details surrounding the figure. There's something very ghostly and quiet about her photograms.

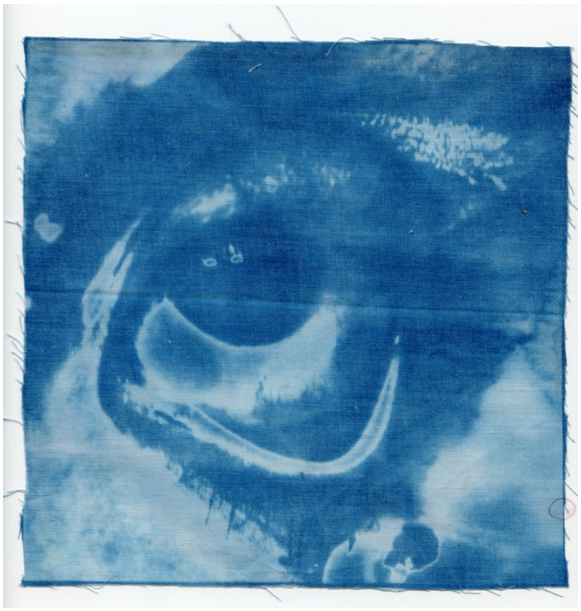


Clothes often represent a lot, social class, gender roles, personality, emotion, sense of self…so playing with these through the use of garments as well as body in cyanotypes and somehow connecting them would be something I want to do for my final year project.

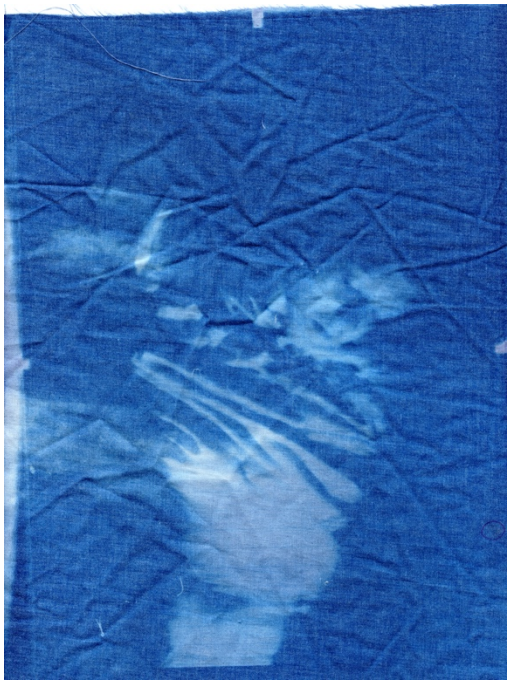
Process Experiments

To begin experimenting with cyanotypes and fabric I began first by using negatives on small A4ish sizes of fabric coated with cyanotypes. I used Cyanotype liquid and painted onto white sheets. The negatives included a self-portraits and a close up of my eye because I want to explore the body through this technique and by focusing on different parts of the body. I sort of plan to sow over bigger cyanotypes and/or sow together these disjointed parts to make up some of the installation, plastering a wall in a mix-match of body and features.





These two were relatively successful, although, I definitely want to reconsider the edit of the negative as I thought a sort of slight sabattier effect might work well but I think it takes away from the contrast and definition, especially in the body on the left.



The following experiments did not go well:

This one didn't turn out super bad, but I wanted to experiment with the texture of the fabric by crinkling it up and I don't think this worked as it's a little too distracting. I think it could possibly work on an image that was a bit bigger and more bold but the folds almost swallow the body up here.

However, when I went on to paint a big sheet of fabric in order to produce a body cyanotype in which I'm lying on top of the fabric I began to have some difficulties with the process.

When doing the bigger scale sheet I utilised a project space so that I had space to paint the cyanotype liquid onto the sheet and also did some more A4 ones to experiment with in the same space. At the time I didn't

realise that the fluorescent lighting in the space could affect the liquid as it emits some UV. The liquid initially went on normally but upon returning to the space when they were dried they were a dark-blue colour, as if already exposed, which I'd never seen a cyanotype do before and it's not what the colour of the first two experiments looked like before exposure (I painted these ones in my bathroom at home with a normal light bulb).



This was the best exposure I managed to get, and as you can tell it's very dark and not easy to see the figure. The rest of the exposures were either even fainter than this or completely blank. This essentially meant that I could not use the big fabric for a body print as it would not work. Instead, I bought a premade mural cyanotype fabric (jacquard) and used this as a sort of back-up. However, when I come to actually make these I plan to paint my own fabric and learn from the experiences that made the attempt unsuccessful (not working in a room with a fluorescent bulb and also dipping the fabric into cyanotype liquid as painting it on is very time consuming).



As you can see from the three blank blue pieces of fabric due to painting the cyanotype liquid on in an environment with UV present (in the fluorescent) even trying longer and shorter exposures didn't work.



This was the part-way through the process of painting the big sheet. Similarly to the smaller ones on the previous page the liquid dried to a dark blue colour instead of the greyish/greeny blue cyanotype liquid typically dries too which is why I think the fluorescent lighting also affected it.

In order to progress this work I need to spend a lot of time fine-tuning how to successfully and consistently make fabric cyanotypes (as it can also be costly so failed attempts not only waste time but also money), and also look into things like toning them and using different fabrics.

After I knew the big scale cyanotype wouldn't work, I used a pre-made jacquard cyanotype fabric. I wanted one of my body to sort of show the kind of stuff I want to do, I kept it pretty simple and had the idea of holding flowers and laying on my side to see how this may add dimension/effect the way my body is exposed onto the print. I laid down the recommended 10-minutes as it was a sunny day.



As you can see by the print while you can clearly see a body there are mistakes and faults which sort of ruin it. The flowers don't show up clear enough at all. There's lines of white where creases were in the fabric and a weird border around the body where the fabric blew up while I was laying on it. I should have anchored the corners down with something to avoid this and also to iron out the creases. Although not successful in my eyes I think it's a good starting point to see where I can take this idea, because while I think it's not great the print of the body itself is quite haunting and delicate.



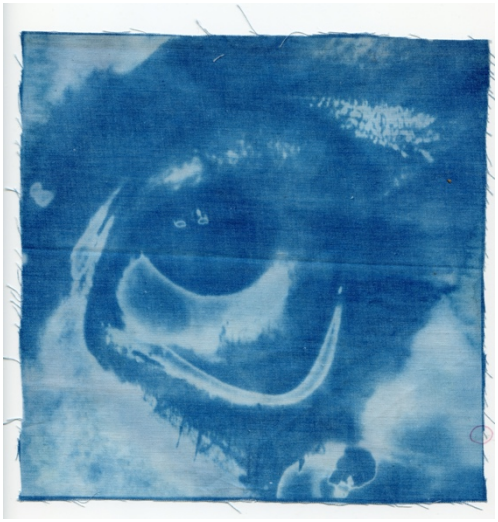


Here's a couple of closer-up details, you can see the creasing in the sheet a little more but also the detail in the hands and body silhouette.

These are the three images I'm using as a starting point to begin experimenting and researching with my final year project:







I'm thinking about how they interact with each other and how I can produce work that sort of ties it together more. For example, the eye cyanotype could look good if it was stitched over the head on a body cyanotype, maybe even multiple ones stitched on. A large scale body cyanotype with a video and sound piece could help create the atmosphere of the installation. I want my third year project to be an exploration of body, space and identity. Ultimately, this whole project has really taught me that I need to work a LOT more with cyanotype and better develop my skills in making these prints if I want to do something on a bigger level with them.