

8/1/15

the design of the animation

- old, vintage photographs
- After Effects
- Particular
- Flash

The design of the host installation

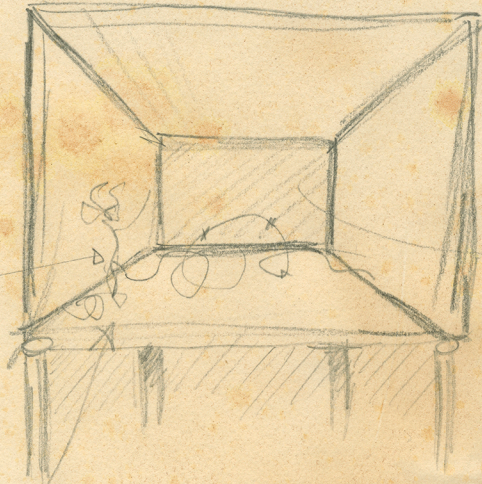
- design
- scale drawings
- construction
- equip
 - projectors
 - sound
 - lighting
 - furniture - model
- Screens

The design of the sound

- headphone splitter unit - no of h/phones = 4
- headphones - immersive sound
- stereo sound effect

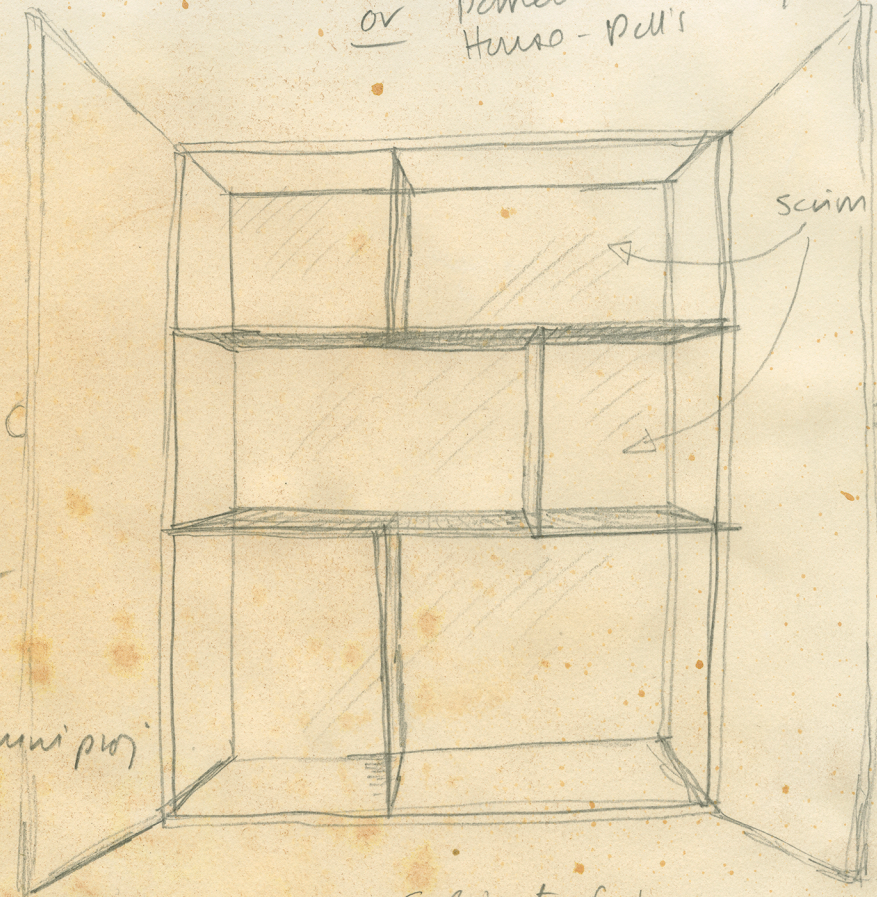
The House

or Domestic House - Pull's 18/1/5 2



The blank space

projection screen
back projection
main projector



scrim

cabinet of diaramas

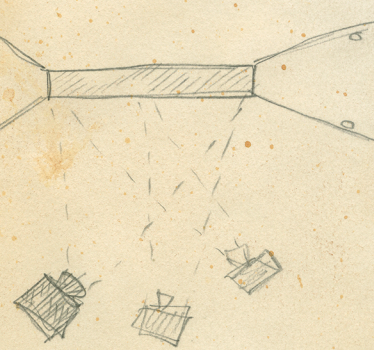
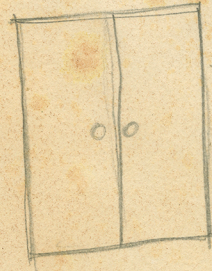
diarama of interior turning into exterior

diarama news are fixed imagery in projection changes

mini proj



mini proj



The design of the cabinet seems to depend on the design of the ammatrin

?
Corgis
Mechanism



compartments
could be furnished
a dressed
for different diaramas

bicycles

white velvet
as projection
screen

abstract
textured as mud, pot holes.
shell holes from above
- as the photo.
tree textures

detail facade
- textured hammer

main
frame

Projectors image pupations
might mean
it's best to go landscape
rather than portrait

no main land from above
and boards (barbed wire)

projection then
from one projector

single projected
image combined
from 6 different
panels

but can be one
unified image

White relief
to support the
projected images

Projection can pick up the
stones superimpose

white relief = no back projection

Side of a
train

Terraced
houses
with bridge

House image
can be
projected onto white
house relief

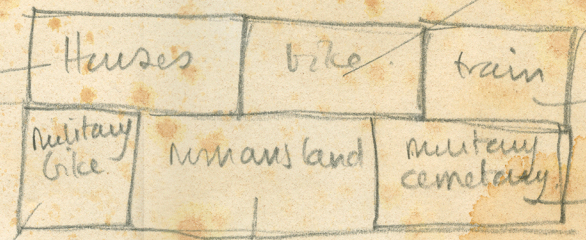
like + barbed wire
scale model

one of the military
graveyards

Maybe panels need to be
in order of story -
a narrative in relief

recruitment office?

Terrace
houses



side of train

military bike

landscape from
above

(although no body
w/ perhaps
names on a stone
panel at Thiepval)

— What if these reliefs are in a giant book + page turn?

Like The Ice Book

— Like a moving comic?

— pages on stiff card or board

— portability - travels flat-ish
easy to change the scene.
— but no point if not in relief

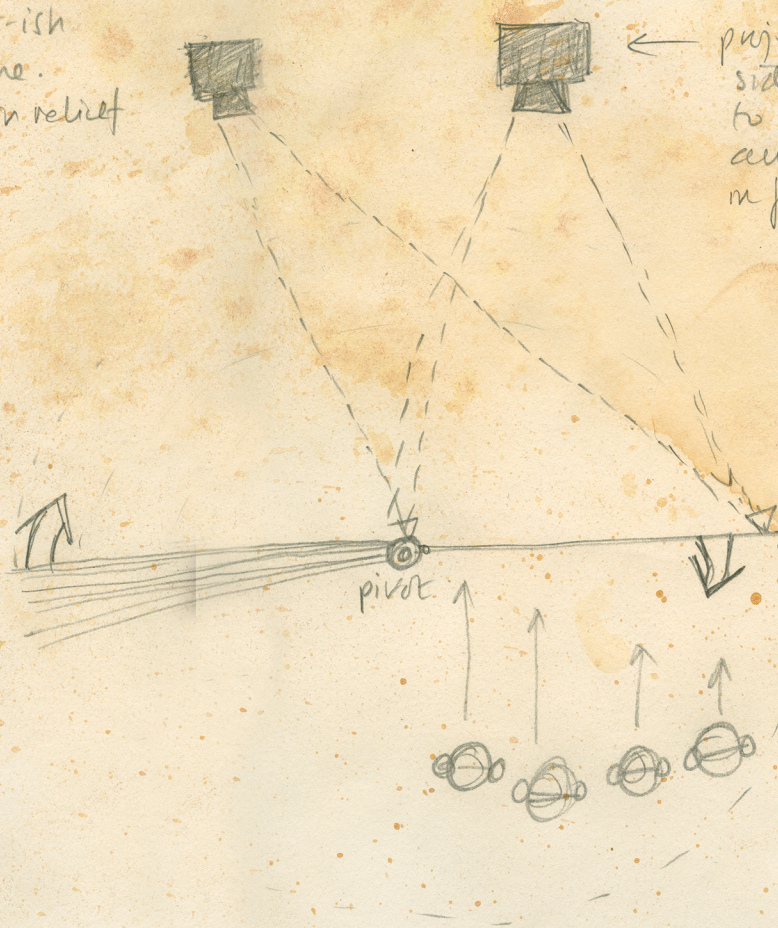
takes a massive amount of space:

— the opened book would be diameter of the circular space needed.

retracting

— audience distance from surface

— projector distance



← projector can be to one side + keystone'd so as to avoid light leak to audience if directly in front

< But feels a bit derivative! >

I've noticed with too Photoshopping that it makes me look. Look. Look. Really look. Getting in close. Seeing faces intimately understanding the contours, the landscapes of faces. But I do not know their names...

So: I decide to look at the suitcase to see what emerges as I sketch + smudge. Is this an engagement with a different area - The Theory of Flaw - M. Csikszentmihalyi.

Remembering my own things. auto ethnography of drawing + photo shopping...

The Contemplative Art of Drawing: what I think as I sketch.

I wonder about how this 'site' might play into the theme.

Site Specific Performance
I had performances here with the large installations I've done
- Porten Cattle - Fairy tale + Corsham. Bodlewood.
- Silence installation.

Every I decide to undergo a visual turn is expectation of sth I cannot walk connected! into! But to parallel immersing "only myself in the sites that are larger. Connect!" Annette Kuhn - visual analysis of a photograph.

I have also noted with a theatre designer friend that when I write I begin with images, whereas she begins her designs from words. Perhaps there is no distinction: like the African kids in Botswana mixing up the words for dancing + singing + telling stories, because it's all the one activity to them. They dance stories, they sing them: they don't just tell them. This was their mechanism for remembering the past - oral transmission through the past in a way paralleling passage through a landscape facilitated by the Aboriginal song lines.

This makes me realize why I am so loath to disturb or destroy or change the artefacts - they have an aura. They are connected to past + preservation seems a large part of this. It has studs at each corner of its bottom side. SSP - leave only footprints, take only pictures.

And the memories in the smell of the fire as I spray over the pastel surface.

Someone has spilled something onto it.

To Follow up.

- site specific performance
- Csikszentmihalyi + flaw
- Annette Kuhn
- Walter Benjamin
- auto ethnography

There are lovely mottled textures in the leather of the lid + sides. The bottom is scuffed from all the floors + railway station platforms I have encountered.

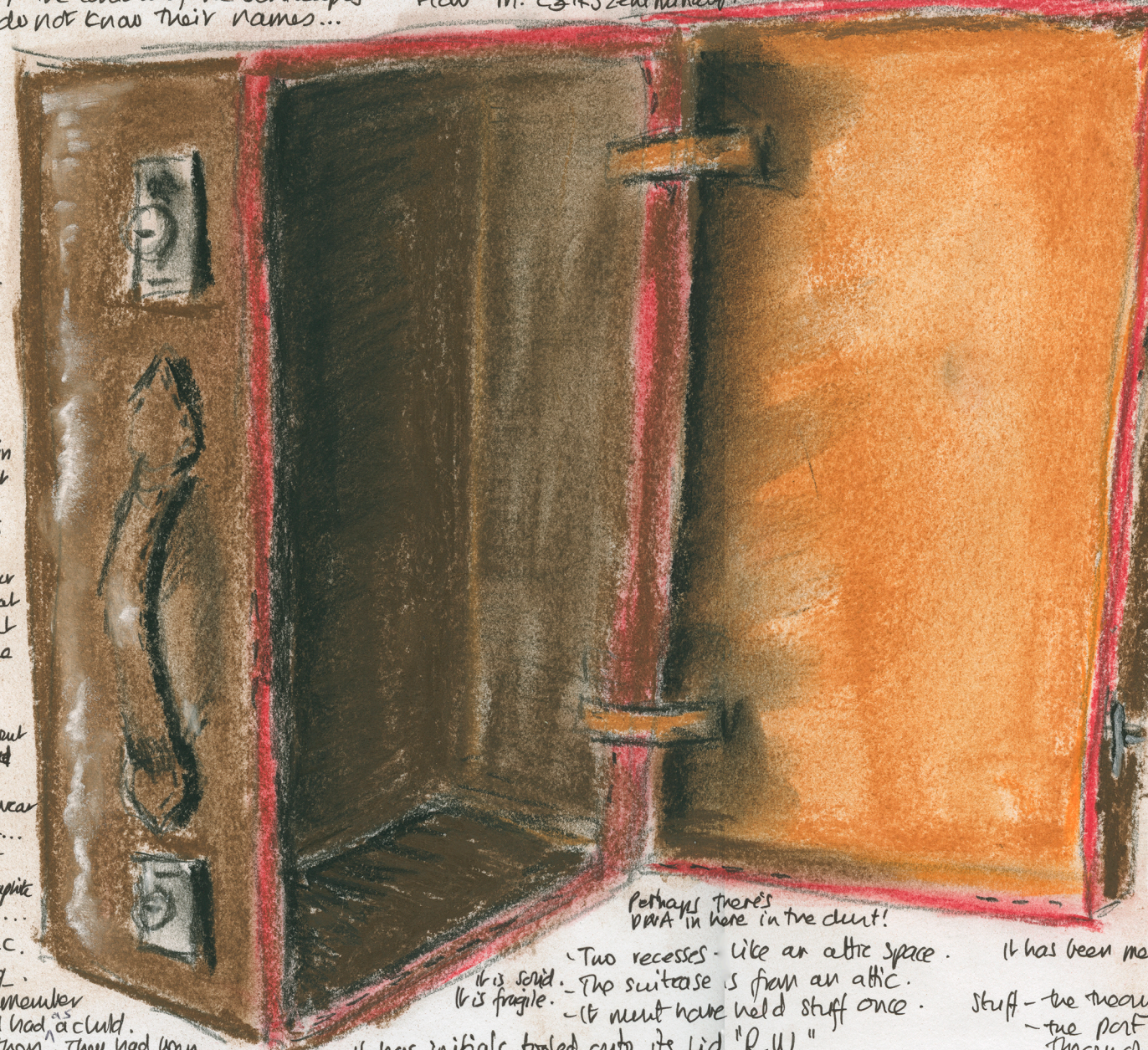
It has been mended. Sadly.
Stuff - the theory of stuff.
- the post modern theory of rubbish

Perhaps there's DNA in here in the dust!

- Two recesses - like an attic space.
- The suitcase is from an attic.
- It must have held stuff once.

It is solid.
It is fragile.

It has initials tooled into its lid "R.W."
There is now no way of finding out who R.W. was.
I wish - Ronald Williams - and remember that I once worked with the playwright Roy Williams.
Lovely man. The lock doesn't work on one side.



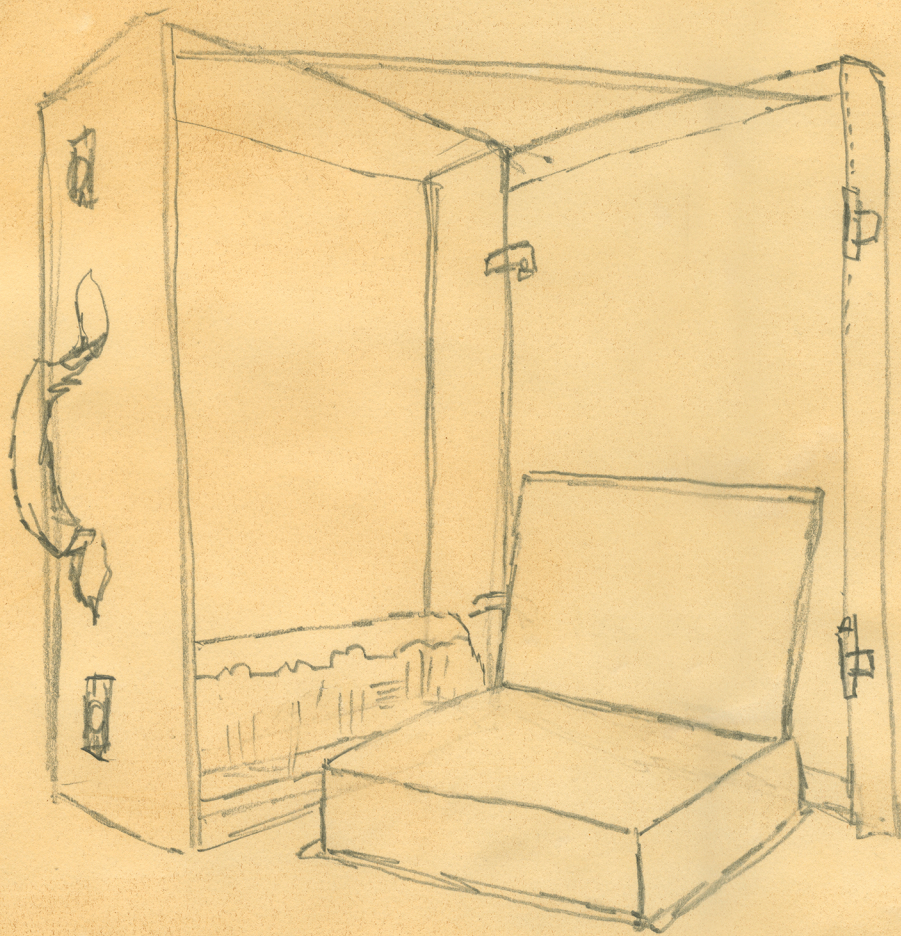
Sketching the outlines
I must measure this case. Case the joint. Treat like I treat any site to be explored for installation. Examine its possibilities.

Looking at the tones.
I begin to worry about my drawing skills which divert from the purpose. Perhaps this tension is necessary because it makes me look again + I notice things about the case I've never seen before. There is a name pencilled so they cut the interior of the lid. Realize that stitching is loose. That the metal around the fixings on the locks are rusted.

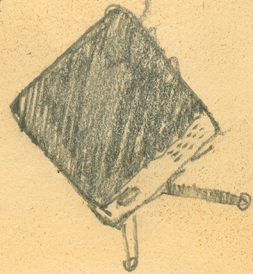
And now I wonder about the hands that held the handle. The archaeology in the wear + tear of this object... The name is hard to read because the graphite gleams on the light...
Pauline Tague 4c.

Colouring + Smudging.

apply the pastels. I remember the old set of pastels I had as a child. They were battered though. They had been my mother's. She felt she had been too young for them: that she had spoiled them by playing with them rather than making pictures with them. I resolve to find them in our stuffed attic. That word again. Memory is the Theory of Stuff. Auras - Walter Benjamin. Resonances. Provenance - antique world phrase.



projector 2 - text
onto double screen



Projector 1 - photograph animations
onto photograph album

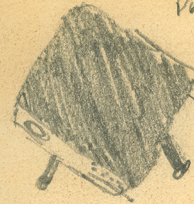
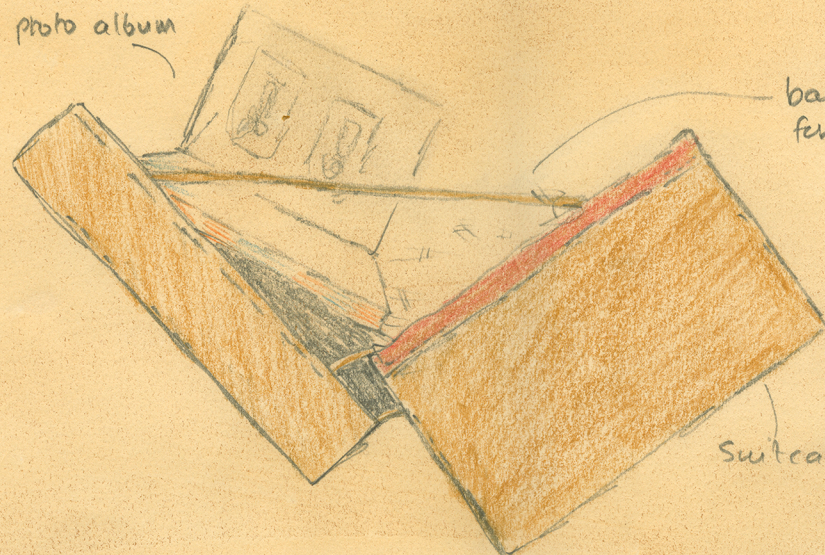


photo album



bar for veil to hang
for double screen.

Suitcase

The PVA turns the
paper blue. It would need a
surface treatment in any case
to eliminate the shine.

Trying to find the texture of the
sand from the photo of No Mans Land.

18/1/15

white tissue
PVA + water



Transcript

The Contemplative Art of Drawing: What I think as I Sketch

I've noticed with photoshopping that it makes me look. Look. Look! Really look. Getting in close. Seeing faces intimately understanding the contours, the landscapes of faces. But I do not know their names...

So: I decide to **look** at the suitcase to see what emerges as I sketch and smudge. Is this an engagement with a different area – the theory of flow – M. Csikszentmihalyi.

Remembering my own things. Auto-ethnography of drawing and photoshopping...

I wonder how this 'site' might play into this theme. Site specific performance- I had not seen the connection before... Everything is connected!
"only connect"

Site specific performance resonances here with the large installations I've done

- Picton castle – *Fairy Tale* and *Blodeuwedd*

- Corsham

- *Silence* installation

I decide to undergo a visual exploration of something I cannot walk into! But a parallel immersing myself in the sites that are larger. Annette Kuhn – visual analysis of a photograph.

I have also noticed with a theatre designer friend that when I write I begin with images, where as she begins her designs from words. Perhaps there is no distinction: like the African kids in Botswana mixing up the words for dancing and singing and telling stories, because it's all the one activity to them. They dance stories, they sing them: they don't just tell them. This was their mechanism for remembering the past-oral transmission through the past in a way paralleling passage through a landscape facilitated by the aboriginal song lines.

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And the memories in the smell of the fixative as I spray it over the pastel surface.

Someone has spilled something onto it

Sketching the outline

I must measure this case. Case the joint. Treat like I treat any site to be explored for installation. Examine its possibilities.

Looking at the tones

I begin to worry about my drawing skills which divert from the purpose. Perhaps tension is necessary because it makes me look again and I notice things about the case I've never seen before! There is a name pencilled softly onto the interior of the lid. I realise that the stitching is loose. That the metal around the fixings on the locks are rusted. And now I wonder about the hands that held the handle. The archaeology in the wear and tear of this object...

The name is hard to read because the graphite gleams in the light... Pauline Tegue... 4C.

Colouring and smudging

Apply the pastels, I remember the old set of pastels I had as a child. They were battered then. They had been my mother's. She felt she had been too young for them: that she had spoilt them by playing with them rather than making pictures with them. I resolve to find them in our stuffed attic. Stuff. That word again. Memory is the theory of stuff. Auras – Walter Benjamin. Resonances. Provenance – antique world phrase

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The lock doesn't work on one side

It has studs at each corner of its bottom side.

It has been mended. Badly.

Stuff – the theory of stuff – the postmodern theory of rubbish

There are lovely mottled textures in the leather of the lid and sides. The bottom is scuffed from all the floors and railway station platforms it has encountered.

To Follow up

- Site Specific Performance

- Annette Khan

- Walter Benjamin

- Auto ethnography