

<b>Details:</b>	Daniel Fone University of Arts London, Camberwell College of Arts MADA Part time Year 1 Project proposal Rough Draft
<b>Working Title:</b>	All
<b>Aims:</b>	To make a (very lateral) history of language and meaning using the word 'all' as my focus.
<b>Objectives:</b>	<p>Look at the emotional attachments developed in the process of etymology.</p> <p>Discover more about Flash and learn PHP with a view to using them in a non professional, art motivated context.</p> <p>To investigate the art of immersive installations.</p> <p>Examine the effect of overloading a space with information.</p>
<b>Rationale:</b>	<p>Meaning has undergone an incredible journey. One might argue that it had humble origins, and could once upon a time be expressed with simple means. In contemporary culture, things have become more complicated. This has happened in what you might call a sedimentary fashion. History has built up in layers, and different parts of it interact with other parts in different ways.</p> <p style="padding-left: 40px;">I want this to be reflected in my work by variations in the ephemerality and interactivity of the media used. Projections will be layered over drawings and photographs. Sculptures will cast shadows over projections. The whole thing will be very confusing but, hopefully, quite exhilarating.</p> <p>I don't know of any artists who have really done anything like the work I am intending to make. My influences are wide ranging, including artists like Ilya Kabakov, Wolfgang Tilmans, Georgina Starr, but also the incredibly messy design of Thomas Schostok (<a href="http://www.ths.nu">www.ths.nu</a>)</p> <p>"....almost every Kabakov installation confronts a visitor by an immense mass of pictorial and textual material. Such an installation cannot be grasped and apprehended by a visitor at first glance. Rather, a visitor feels himself lost in the installation's space which escapes his visual control. The visitor becomes in a sense a part of the installation itself, an object among other exhibited objects. That is why Kabakov speaks about his own installations as "total installations", leaving no neutral</p>

space for an external spectator." - Boris Groys - 'Ilya Kabakov – Der Künstler als Erzähler'.

I think this would be a sensible approach for a piece of work about the evolution of meaning that uses the word 'all' as its lead in point.

**Outcomes:**

- a An installation space full of explorations of the etymology of the word all using the media listed below among others.
- i A website, some of which will feature representations of other work, some of which will be original work or 'art object' in its own right. Some of this will be projected on to a wall, at points over the top of other parts of the installation creating a layered effect.

**Media:**

- a A website displayed on at least one computer monitor but also using at least one projector.
- i Printed photographs.
- i Drawings.
- i Found and or specially built objects, such as items of furniture, or small sculptures (possibly containing further work).
- i Writing - some of it typed, some of it hand written, some printed.
- i Collage.
- i The list most likely won't end here.

**Methodologies:**

- a I think successful artwork, on a formal basis at least, tends to take as its foundation a very simple idea. I want there to be a formal simplicity in evidence in my final piece.  
  
However, the history of meaning is complicated and our approach to it has undergone a mind-boggling transformation in the past hundred years, in tandem, to a large extent, with the rise of new technology.  
  
There must be a formal complexity to the final piece, reflecting the strands of this evolution. The balance between simplicity and complexity is one of the major issues I have to struggle with.
- i Researching etymology, language and semiotics by reading Derrida, Saussure, Barthes and others.
- i Researching the current perception of my word by conducting interviews and different experiments. I will then play with different methods of illustrating these experiments.
- i Defining four or five key moments in the history of my word and

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of meaning overall and investigating ways of showing these.

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**Risk Assessment:**

- a I would like to display any web or screen based work on 'treated' computers. By this, I mean I'd like to open them up and show the wiring etc. I want the monitor and computer to be a frame, effectively, and become a considered part of the work. This could raise issues as parts of computer circuit boards can be sharp and electrical wiring/circuitry have the potential for danger when left open to the vicissitudes of passing drinks etc. Any treatment of the equipment will have to be done in a considered way.
  - i Cables will be secured to the floor. This will also be done in a considered manner, contributing to the overall effect of the work's presentation.
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**Timetable:**

I thrive on deadlines. My key plan re timetable is booking the House gallery for two or three weeks in July and doing a raw prototype version of how the work could go then, road testing my thinking at the end of year one and also getting feedback.

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**Bibliography:**

Boris Groys: 'Ilya Kabakov – Der Künstler als Erzähler'.  
In: Ilya Kabakov: Am Rande. Catalogue of an exhibition in the Kunsthalle Bern, 1985, pp 6f  
nb – The above quote regarding Kabakov was lifted from "Incident At The Museum" and other installations

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