

Details:	Daniel Fone University of Arts London, Camberwell College of Arts MADA Part time Year 1 Project proposal Rough Draft
Date:	26/02/2008
Working Title:	All
Aims:	To make a (very lateral) history of language and meaning using the word 'all' as my focus.
Objectives:	<p>Look at the emotional attachments developed in the process of etymology and semiotics.</p> <p>Discover more about Flash and other web software and scripting languages with a view to using them in a non-professional, art-motivated context.</p> <p>To investigate the art of immersive installations.</p> <p>To gain and present an understanding of the dynamics of mythology and fairy tales.</p> <p>To refine my artistic practice so my often wildly improbable dreams and ideas can come closer to seeing the light of day instead of just sitting in my head. This objective is all about becoming more disciplined in making artistic decisions and maturing significantly in my practice as a result.</p>
Rationale:	<p>In my most recent 'proper' art project, I made an etymology of laughter. It was quite an eccentric sideways view but it took in a lot of detail and ideas along the way. My work is often concerned with history and wondering where humanity's consciousness comes from and why. I'm interested in how and why meaning exists. I decided a study of one word would be a good way of focusing the lens a little.</p> <p>I chose the word 'all' because it's a simple word that we all hear everyday, often without really noticing it. Yet it has a lot of powerful connotations when used appropriately. At the same time, it's not totally overburdened with sentimentality.</p> <p>Meaning has undergone an incredible journey. One might argue that it had humble origins, and could once upon a time be expressed with</p>

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. For this reason, I don't want to present history as a time line that progresses from left to right. I want to present it as something perceived as one layered piece where all of the elements can be looked at independently but when taken together, each part effects others.

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.

I think there's a link between the place of fairy tales and mythology in our culture and the word all. They talk about the underlying needs and follies that tie us together. I want to explore imagery and writing that has a mythological scale as I believe this will lead me not only to the meaning of my word but also further into the mysteries that surround meaning and human consciousness as a whole.

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, at the same time, there must be a formal complexity to the final piece, reflecting the strands of meaning's evolution. The balance between simplicity and complexity is one of the major issues with which I must struggle.

I don't know of any artists who have really done anything like the work I am intending to make. My influences, though, are wide ranging, including artists like Ilya Kabakov, Wolfgang Tillmans, Georgina Starr, but also the incredibly messy design of Thomas Schostok (www.ths.nu).

...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 illustrations as "total installations", leaving no neutral space for an external spectator." (Groys, B. (2004), p67)

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:

An installation space full of explorations of the etymology of the word all using the media listed below among others.

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, and at points over the top of other parts of the installation creating a layered effect.

A blog reflecting on my artistic practice, semiotics and other things which appear relevant at the time of writing. This will at times be of more general interest than the work.

A show in the House gallery, which will inevitably be a very separate piece of work to my final exhibition.

A selection of photographs taken as contenders to be part of the 'moments'. Many of these pictures will no doubt stand up in their own right and will probably be placed on the accompanying website.

Many small and large bits of writing. Some will be narrative, some of it may be character based. Some of it may well be half drunken musings. This will also find its way onto the website or some other hidden pocket of the work if I think it's good enough.

Media:

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

Keeping a regular blog detailing my thought process, any artists who have been influencing me and other aspects of the progress of my project. This will help me reflect on the various strands of my project as they emerge.

Researching etymology, language and semiotics by reading Derrida, Saussure, Barthes and others.

Researching the current perception of my word by conducting interviews and different experiments. I will then play with different methods of illustrating these experiments.

Reading a lot of fairy tales. Possibly writing reviews or reflections on some of them on my blog.

Defining four or five key moments in the history of my word and of meaning overall then investigating ways of showing these using various media.

Creating several large photographs, prints and canvases and projecting different images and animations over the top.

Doing an experimental show in the House gallery over the summer during which I will add to the original exhibition on a daily basis over the course of the show's duration, photographing it as I go. I will take feedback from this as well as my own personal reflections.

Keeping an awareness of this course while undertaking any professional web design work with a view to cross-pollination of skills.

Risk Assessment:

I would like to display any web or screen based work on 'treated' computers, meaning they will be presented in a manner that makes them an integral part of the work. Any treatment of the equipment will be done in a considered way. If a computer monitor gets opened up, it will be unplugged. There will be no liquids nearby. If there are exposed circuit boards in the final piece, these will be kept out of reach of passing children and/or drinks.

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.

Should I use any (and I may), all fast cutting animation will be checked against regulatory guidelines for preventing epileptic fits.

Timetable:

I thrive on deadlines. My key plan re timetable is booking the House gallery for two or three weeks in July or August and do a raw prototype version of how the work could go then, road testing my thinking at the end of year one. This will give me ideas about how to proceed. So in the light of this, the next few months timetable will look like this:

- March: More research into art historical reference points.
Reading more books about language and semiotics.
Beginning to identify the key 'moments' I want to look at
Playing with media in order to tie 'moments' to tangible art objects.
Presenting project in current state for module 1 assessment.
- April: More of the above – initial experiments with media layering.
- May: More of the above.
Developing interviews and experiments in light of reading.
- June: Producing three to four bigish pieces to be layered for House gallery experiments.
- July/August 08: Putting on the House gallery show.
- September 08: Reflection on summer experiments.
- October/November 08: Play in response to aforementioned reflection.

December 08/January 09: Consolidation of aforementioned play.
February/March 09: Coagulation of aforementioned consolidation.
April/May/June 09: Completion of aforementioned coagulation.
June 09: Presentation of aforementioned completion

Bibliography:

NB – Not all of these books will necessarily have a massive bearing on my project but they have all either had some kind of bearing on my thoughts so far or will do. Obviously, I will be reading other books too.

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