

# Willem Austin Keys

Tracing motion



Second year work



## The New Jewellers



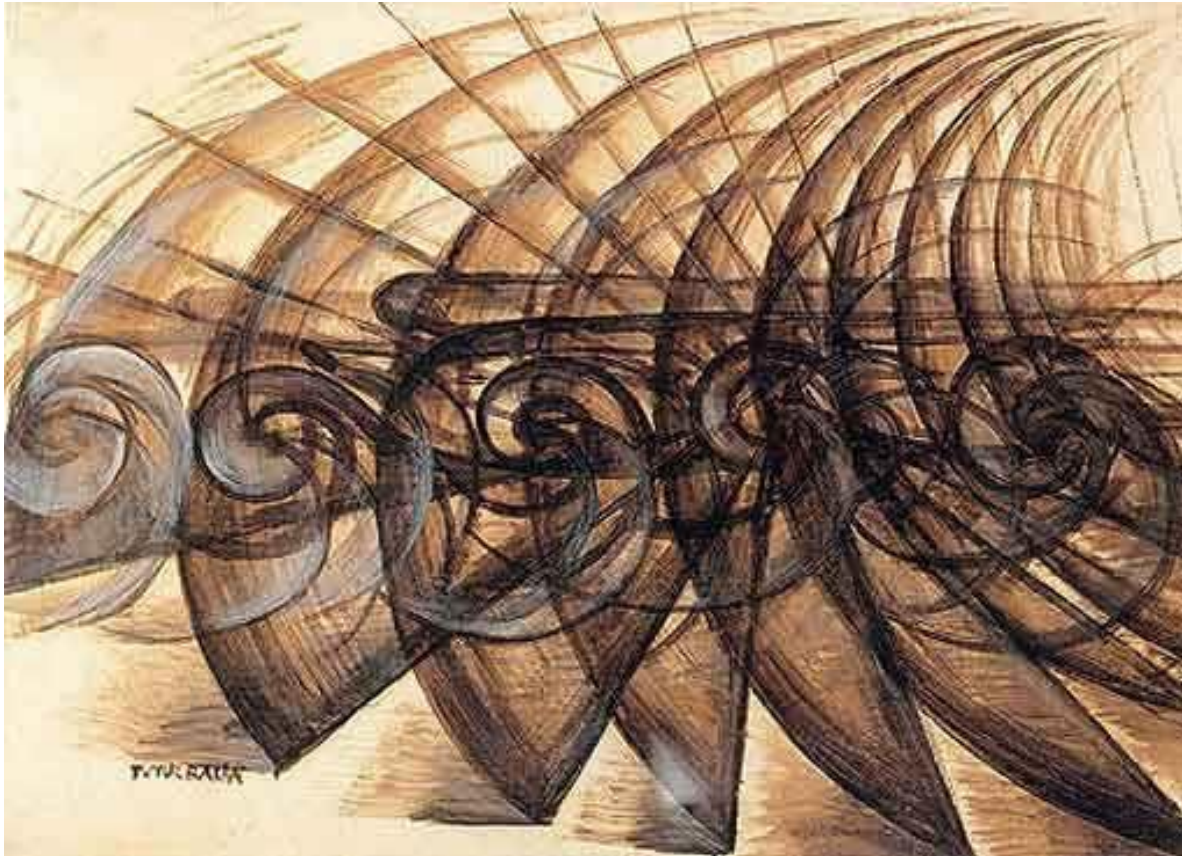
Otto Kunzli – Ring for two people, 1980



David Watkins



## Italian Futurism



Giacomo Balla – The Speed of a Bicycle, 1931



Umberto Boccioni – Unique Forms of Continuity in Space, 1913



# Oskar Schlemmer's Triadische Ballet



Second year work



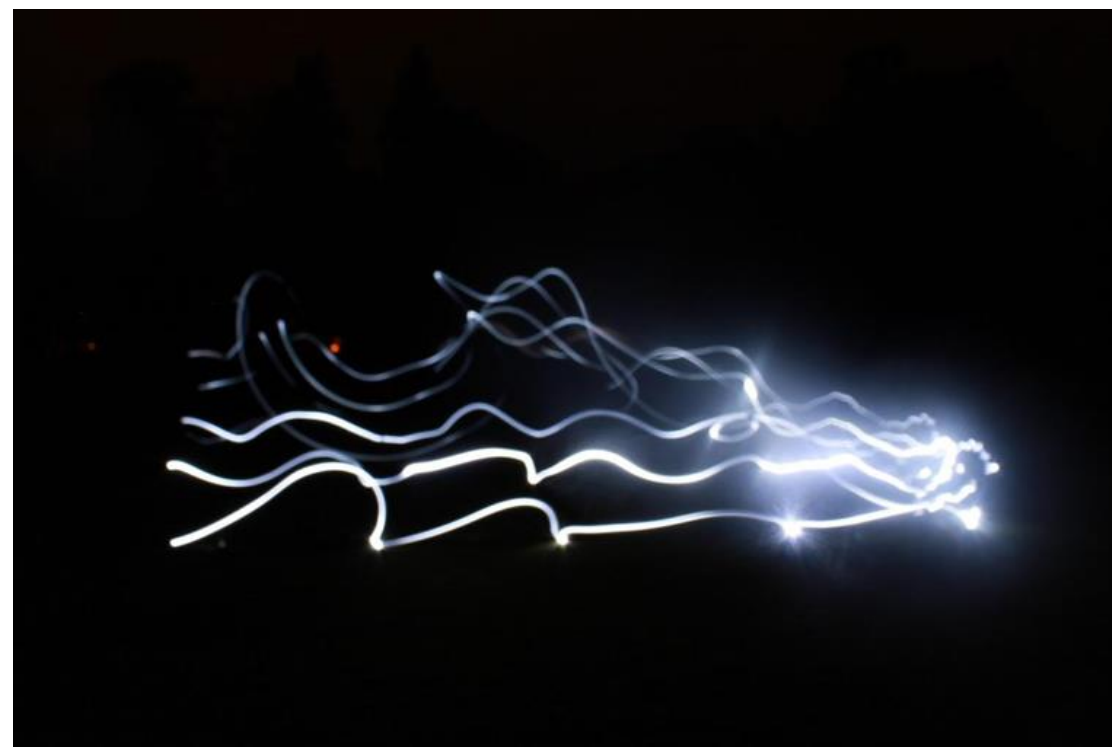


Second year work



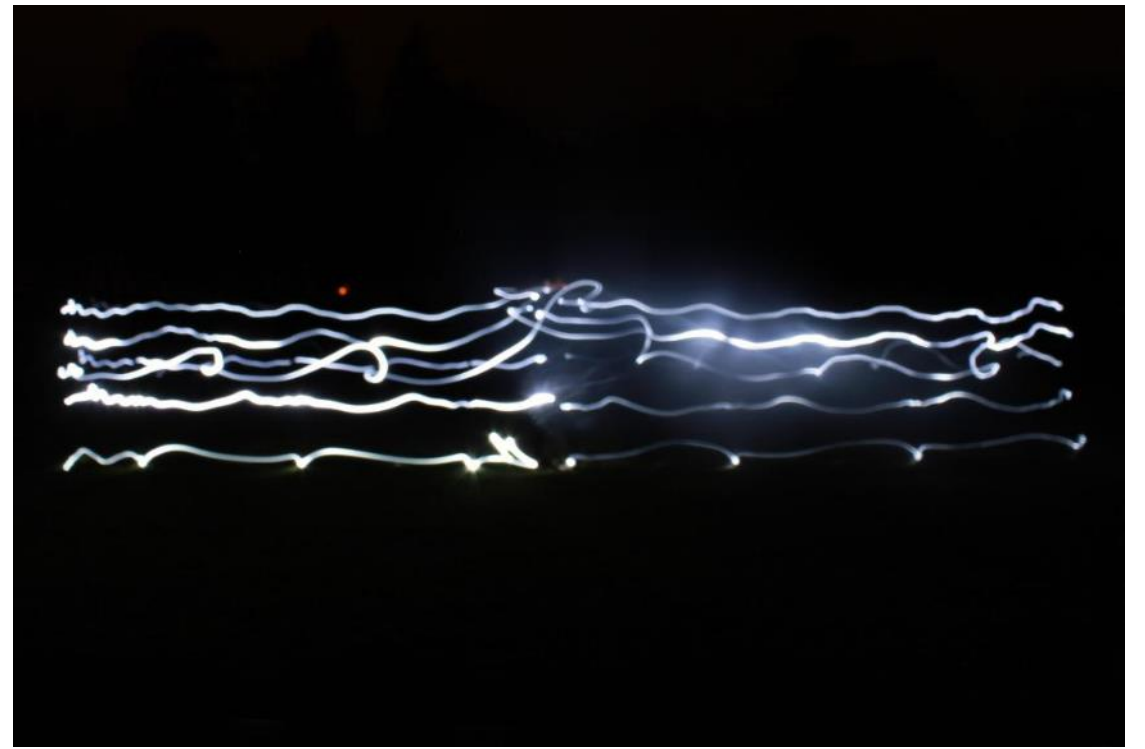


Second year work



Tracing motion with light suits.

Second year work



<https://vimeo.com/421562816>

# August 2019 - July 2020 Year Planner

August 2019	September 2019	October 2019
1 T	1 S	1 T
2 F	2 M	2 W
3 S	3 T	3 T
4 S	4 W	4 F
5 M	5 T	5 S
6 T	6 F	6 S
7 W	7 S	7 M
8 T	8 S	8 T
9 F	9 M	9 W
10 S	10 T	10 T
11 S	11 W	11 F
12 M	12 T	12 S
13 T	13 F	13 S
14 W	14 S	14 M
15 T	15 S	15 T
16 F	16 M	16 W
17 S	17 T	17 T
18 S	18 W	18 F
19 M	19 T	19 S
20 T	20 F	20 S
21 W	21 S	21 M
22 T	22 S	22 T
23 F	23 M	
24 S	24 T	
25 S	25 W	
26 M	26 S	
27 T	27 F	
28 W	28 S	
29 T	29 S	
30 F	30 M	
31 S	31 T	

*Handwritten notes for August 2019:*  
 2020 Aesthetica deadline  
 2020 Aesthetica deadline

February 2020	March 2020	April 2020
1 S	1 S	1 W
2 S	2 M	
3 M	3 T	
4 T	4 W	
5 W	5 T	
6 T	6 F	
7 F	7 S	
8 S	8 S	
9 S	9 M	
10 M	10 T	
11 T	11 W	
12 W	12 T	
13 T	13 F	
14 F	14 S	
15 S	15 S	
16 S	16 M	
17 M	17 T	
18 T	18 W	
19 W	19 T	
20 T	20 F	
21 F	21 S	
22 S	22 S	
23 S	23 M	
24 M	24 T	
25 T	25 W	
26 W	26 T	
27 T	27 F	
28 F	28 S	
29 S	29 S	
	30 M	
	31 T	

*Handwritten notes for February 2020:*  
 EXTERNAL EXAMINER  
 Tutorial Ault  
 NICK GANT. 12:30

*Handwritten notes for March 2020:*  
 12:30 LOUISIA  
 SUPERGRASS - AUM  
 PP SUBMISSION  
 COURSE EVENT  
 Cupon creative comics  
 EXHIBITION PROPOSAL  
 SUMMATIVE 1pm

*Handwritten notes for April 2020:*  
 TERM ENDS EASTER  
 DAD BDAY  
 WORKSHOP  
 SUMMER TERM  
 APRIL 12  
 Ceramics Review

# Year Planner August 2019 - July 2020

November 2019	December 2019	January 2020
1 F	1 S	1 W
2 S	2 M	2 T
3 S	3 T	3 F
4 M	4 W	4 S
5 T	5 T	5 S
6 W	6 F	6 M
7 T	7 S	7 T
8 F	8 S	8 W
9 S	9 M	9 T
10 S	10 T	10 F
11 M	11 W	11 S
12 T	12 T	12 S
13 W	13 F	13 M
14 T	14 S	14 T
15 F	15 S	15 W
16 S	16 M	16 T
17 S	17 T	17 F
18 M	18 W	18 S
19 T	19 T	19 S
20 T	20 F	20 M
21 F	21 S	21 T
22 S	22 S	22 W
23 S	23 M	23 T
24 S	24 T	24 F
25 M	25 W	25 S
26 T	26 T	26 S
27 W	27 F	27 M
28 T	28 S	28 T
29 F	29 S	29 W
30 S	30 M	30 T
	31 T	31 F

*Handwritten notes for November 2019:*  
 PETRAKUCHIA  
 Petra Present  
 DISS  
 Petra present ✓  
 DISS DRAFT 10:45 APRIL  
 318  
 318  
 318

*Handwritten notes for December 2019:*  
 MUM BDAY  
 10am flat Diss.  
 TERM ENDS  
 CASTLE IN CLOUDS  
 X.mas

*Handwritten notes for January 2020:*  
 SPRING TERM  
 JAY BDAY  
 DISS HAND IN  
 Research trip Pres  
 Research trip Pres  
 FORMATIVE ASSESSMENT

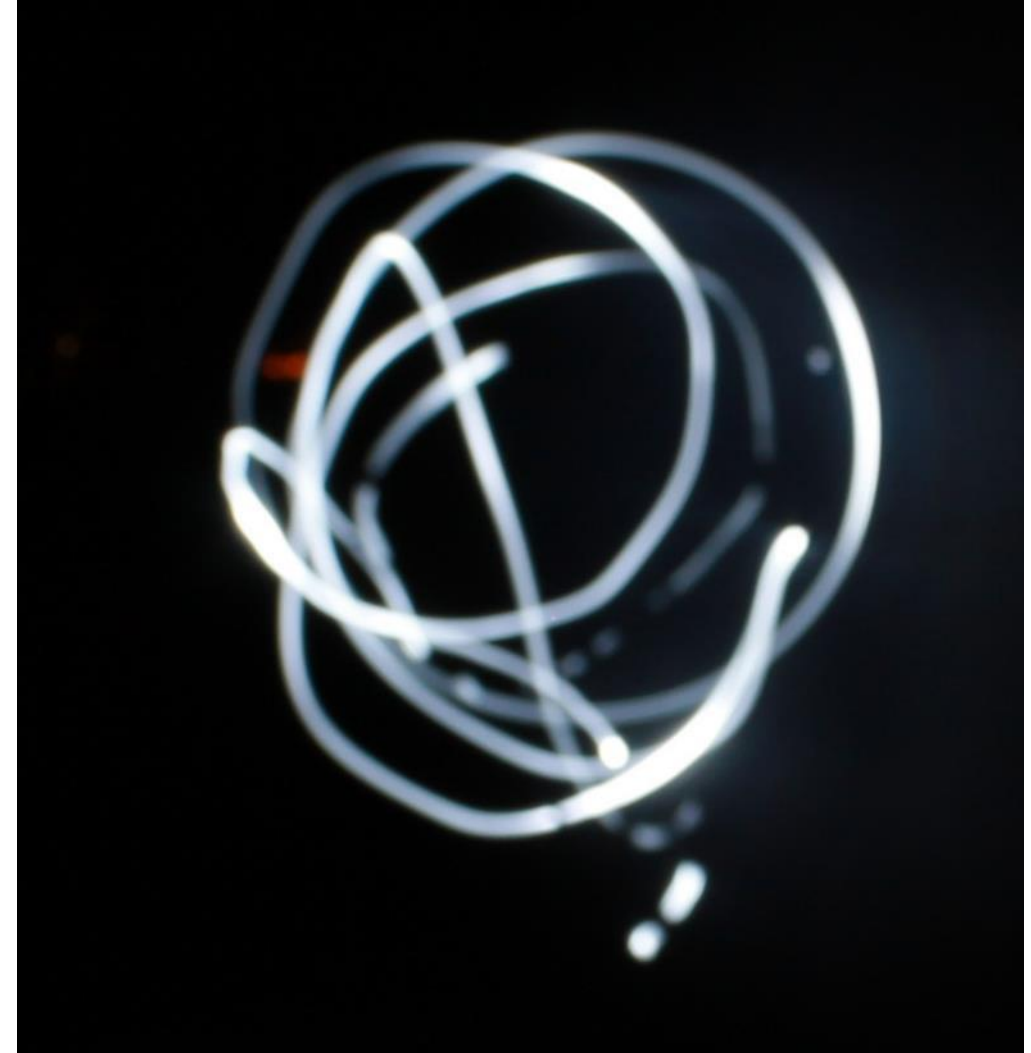
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2 S	2 T	2 T
3 S	3 W	3 F
4 M	4 T	4 S
5 T	5 F	5 S
6 W	6 S	6 M
7 T	7 S	7 T
8 F	8 M	8 W
9 S	9 T	9 T
10 S	10 W	10 F
11 M	11 T	11 S
12 T	12 F	12 S
13 W	13 S	13 M
14 T	14 S	14 T
15 F	15 M	15 W
16 S	16 T	16 T
17 S	17 W	17 F
18 M	18 T	18 S
19 T	19 F	19 S
20 W	20 S	20 M
21 T	21 S	21 T
22 F	22 M	22 W
23 S	23 T	23 T
24 S	24 W	24 F
25 M	25 T	25 S
26 T	26 F	26 S
27 W	27 S	27 M
28 T	28 S	28 T
29 F	29 M	29 W
30 S	30 M	30 T
31 S	31 T	31 F

*Handwritten notes for May 2020:*  
 CE SUBMISSION FOR  
 CE SUBMISSION FOR  
 CE SUBMISSION FOR  
 CE SUBMISSION FOR  
 CE SUBMISSION FOR  
 DEGREE SHOW SETUP  
 Creative Enquiry Spm  
 EXHIBITION SUBMISSION  
 Self directed study  
 EXTERNAL EXAMINER  
 DEGREE SHOW  
 Ceramics Review  
 magazine

*Handwritten notes for June 2020:*  
 TERM ENDS  
 Deadline for online ex



Beginning of third year work

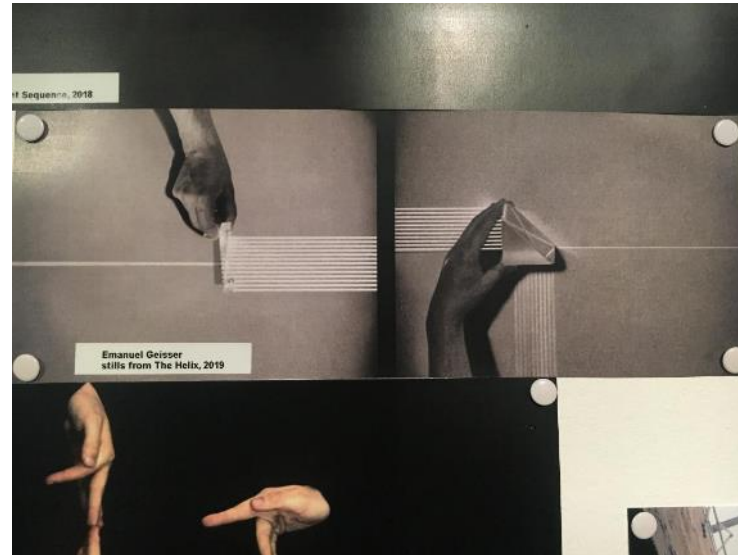
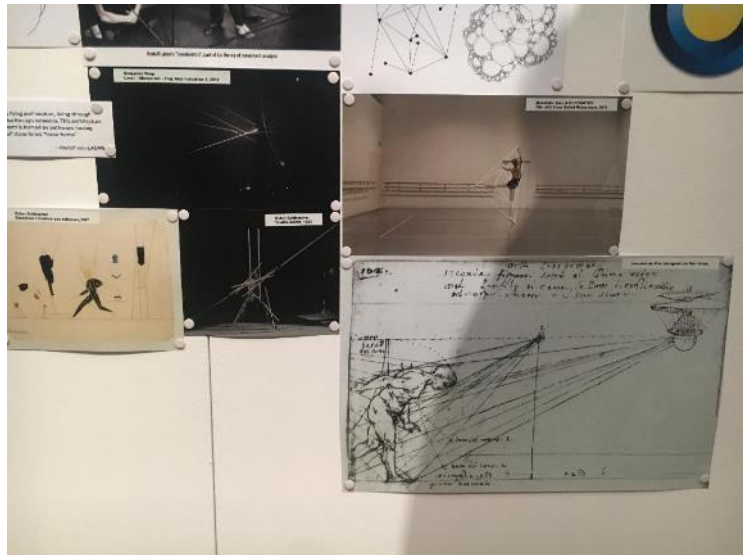
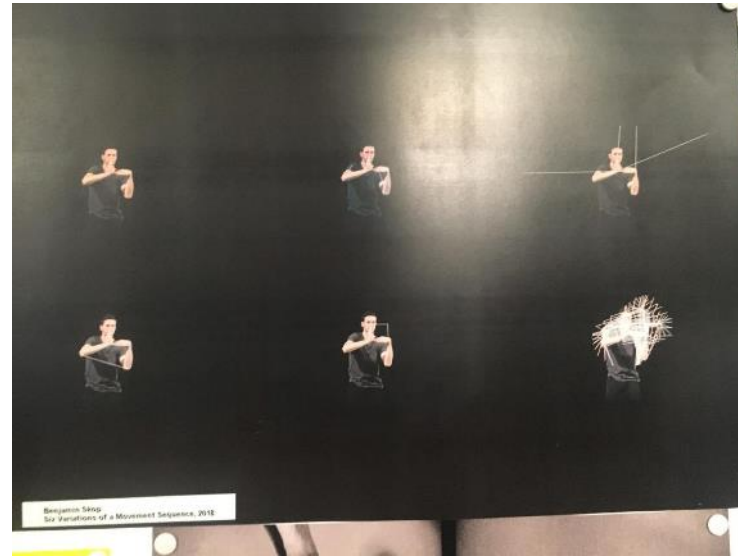


Bridging the gap between my 2D and 3D practice.



Over the summer period I attended the Moving Humans workshop hosted by Tate exchange.





The research room from Olafur Eliasson's 'In real Life Exhibition.



# Olafur Eliason



Beauty, 1993

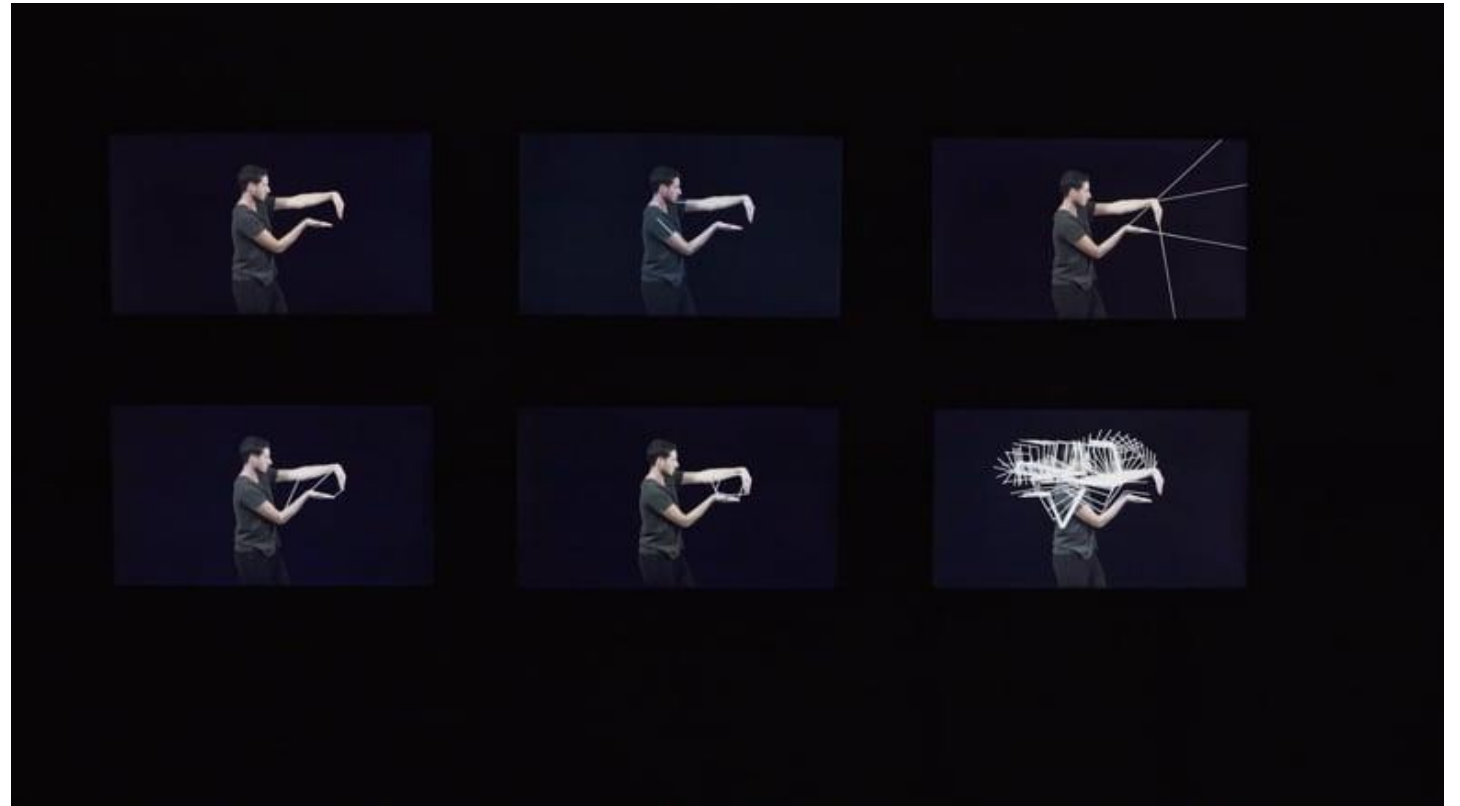


Notion Motion, 2016

# Benjamin Skop

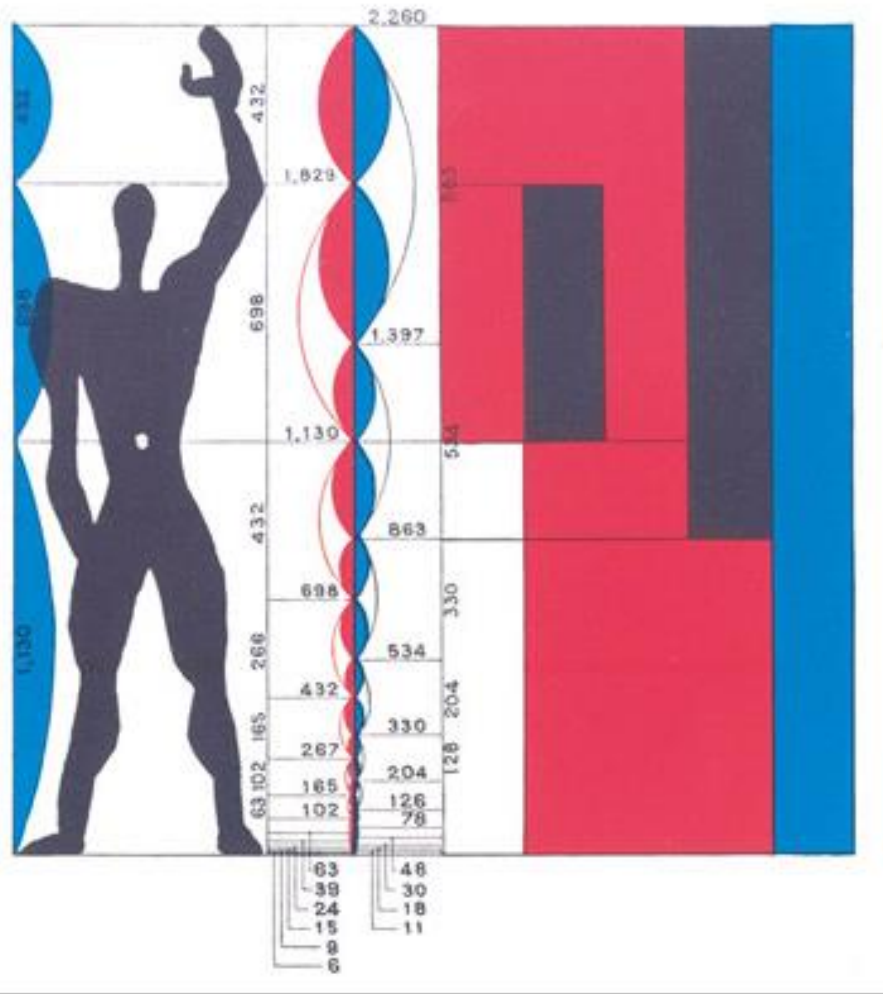


Improvisation 1 (in collaboration with Studio Olafur Eliasson), 2017

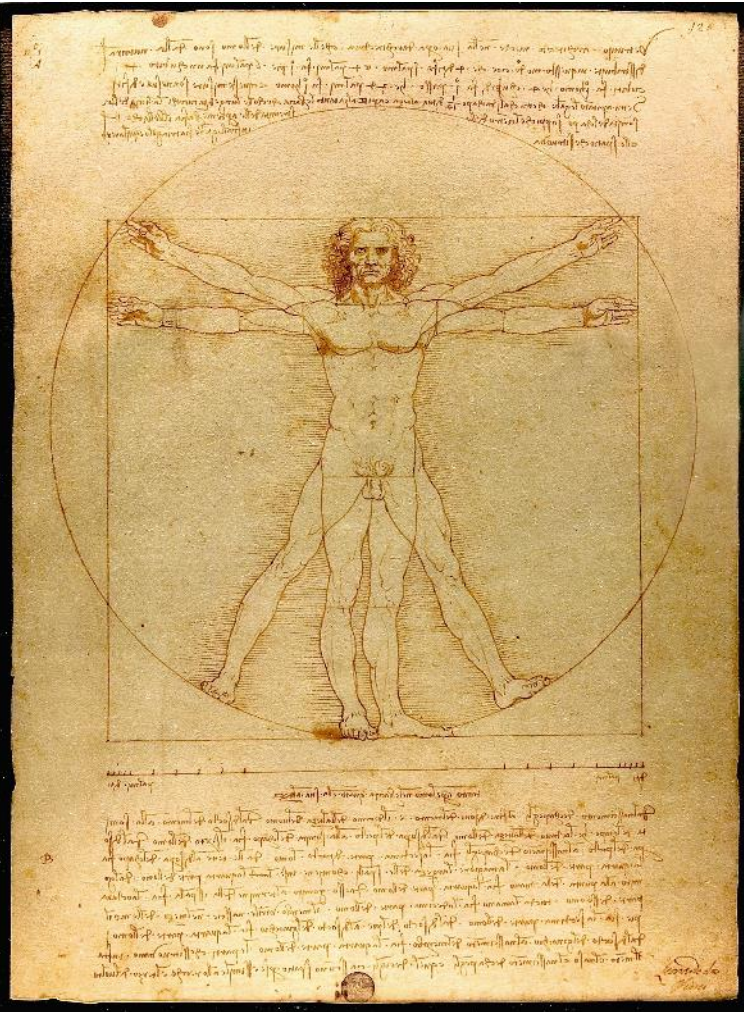


Six variations of a movement sequence, 2018

# Le Corbusier's Modular Man



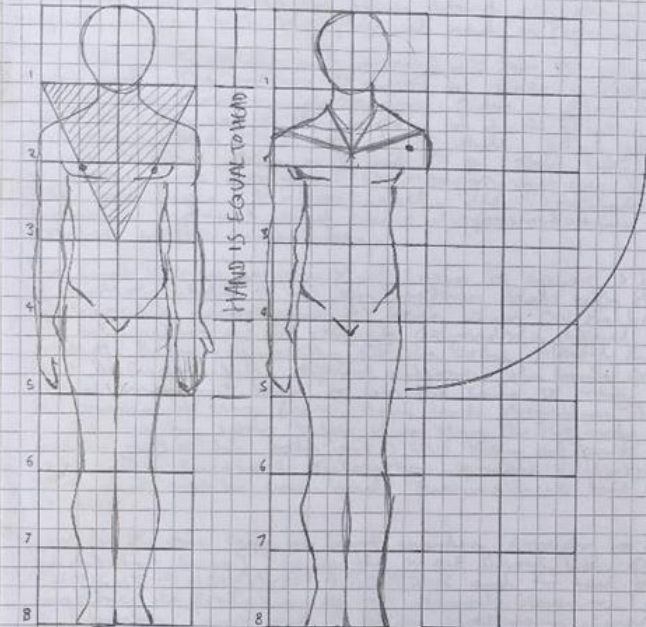
# Da Vinci's Vitruvian Man



Looking at pre-existing models that seek to define the human body mathematically.



# BODY GEOMETRY - HOW WE MOVE & THE LINES WE MAKE.



At the heart of this project lies a fascination of how the body moves. This idea is simple yet unknowingly complicated. Movement is most beautifully portrayed through the medium of dance. However, the barrier is at which dance disappears itself and after blurred. It is not my desire to perform or orchestrate dances. I have enough respect for that art form to not try to mess up and be like a choreographer. Although, the means of designing dance to reflect spatial and linear ideals appeals to me (think Schlemm's Ballet).

In this work there may be a disconnect, or a question asked, between the nature of our physical and conscious selves. Does the body follow more so the direction of the mind or vice versa. How far do the movements we make reflect our conscious, or unconscious thought processes?

LIFT.

Moreover, how far does the space around us, the invisible lines, impact us in both the physical and psychological sense. These lines (both visible and unseen) will form the visual bedrock of my work. The means to record or uncover them exist in mediums like drawing, photography, film or other creative solutions. By nature the capture of such fleeting, ephemeral phenomena is a life's work unto itself. What greater chance is there than a splash in a still lake. But how do you capture that movement? Photography get yes. But only one side, one angle. 3-Dimensionally the translation between dynamic movement and static representation is a much greater artistic undertaking.

The final looming question that I need to answer is the question of context. Whether or not my making deals with the adorning or decorative prerequisites of being hung ON the body. Or if the culmination of the research demands a different formal context. Being essentially OF the body. Although there would lead to fundamentally different outcomes the basic premise for visual research is more or less the same. It may be that the question of time, form, ideas lend themselves to the wall or the empty space better than they do the body. For all it's endless possibilities body art is still body art and must inform to a certain functional philosophy. Wearable sculpture is a loaded term that must be considered questionable at best and redundant at worst.

Long for the time being at least, considering drawing to (in the traditional sense) to be the most literal way of translating THOUGHT → MOVEMENT → RECORDING and for now will constitute the foundation of my research. However, I plan to draw in interesting ways and I believe that using elemental forces (light, shadow, water, fire, air) most perfectly summarize and capture my ideas, when used to draw. They themselves are abundant ephemeral phenomena so introducing them as a means of making recorded movements seems relevant.

LIFT.



Circumference  
= 5.2 cm  
ARM SPAN

NOTES:  
Design sculpture basing the top circle (length of arm span) on the proportions of the arms in a dance pose

31.3 cm (rough)  
This is almost height of figure  
EXACT HEIGHT OF SCULPTURE

10.4 cm

Next steps  
↓  
What does the movement mean?.

This same proportion in 3 completes the length of the figure.  
Height =  
Armspan -  $\pi$  ~~max~~ ~~max~~ 3.

MOVEMENT OF CIRCULAR ARMS UP.

TOP VIEW

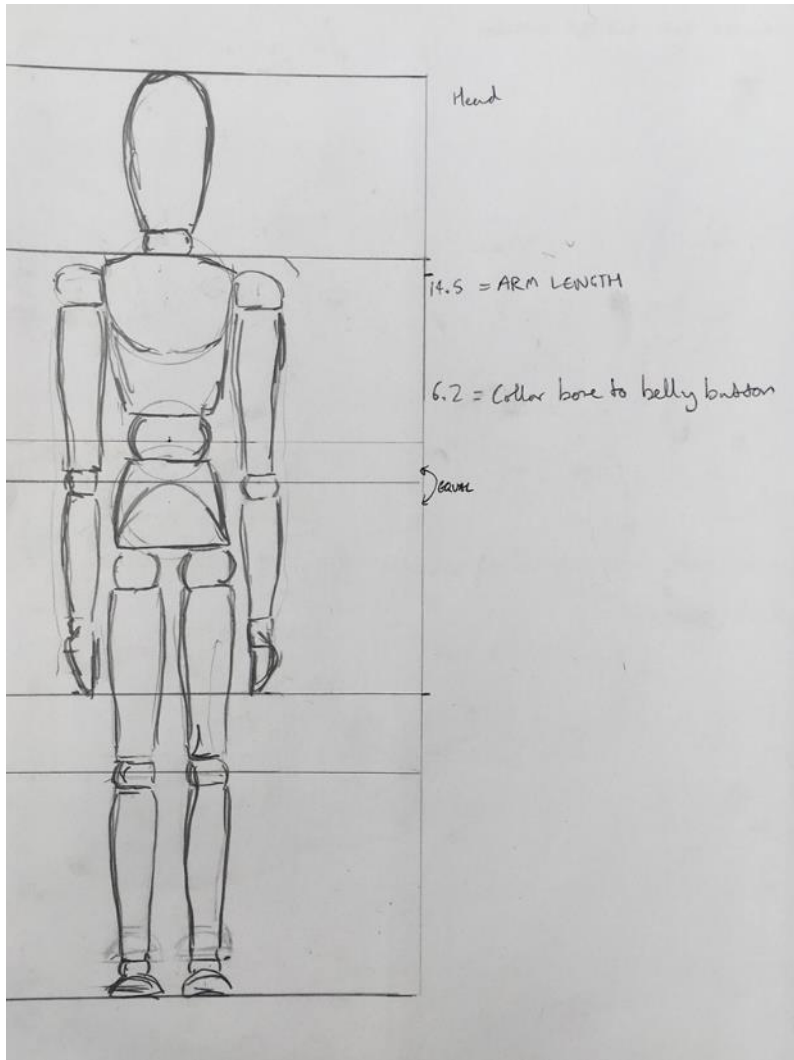
HEAD

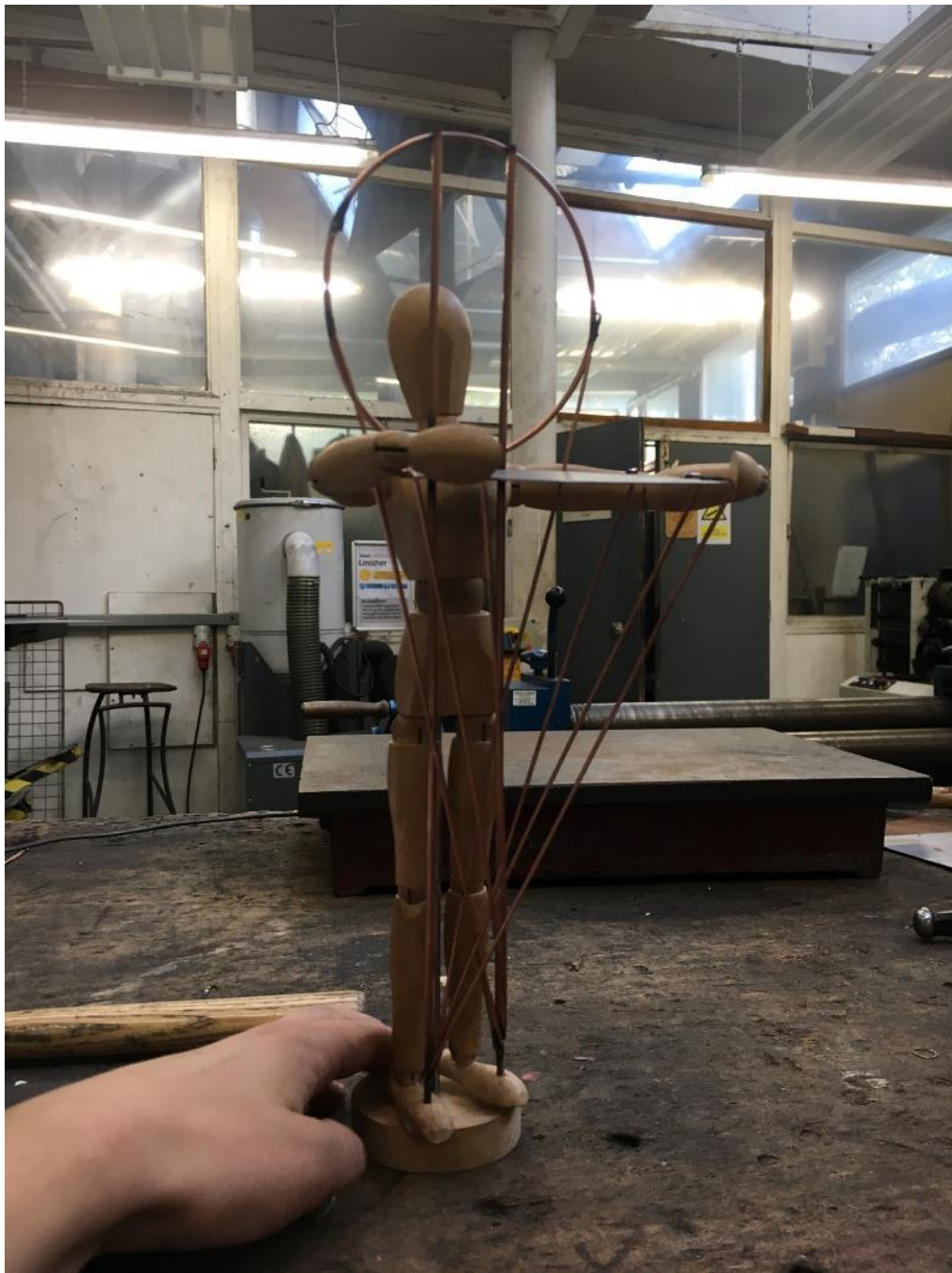
8 cm

2

1 2





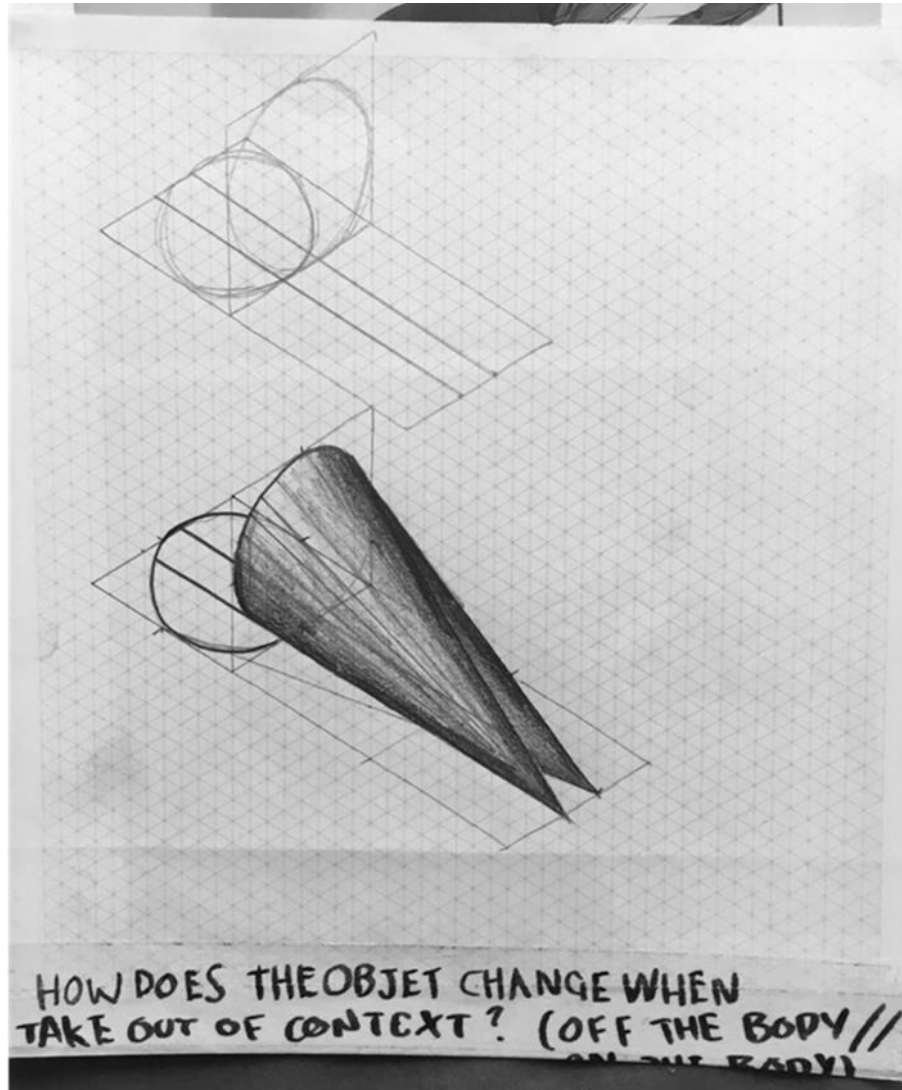


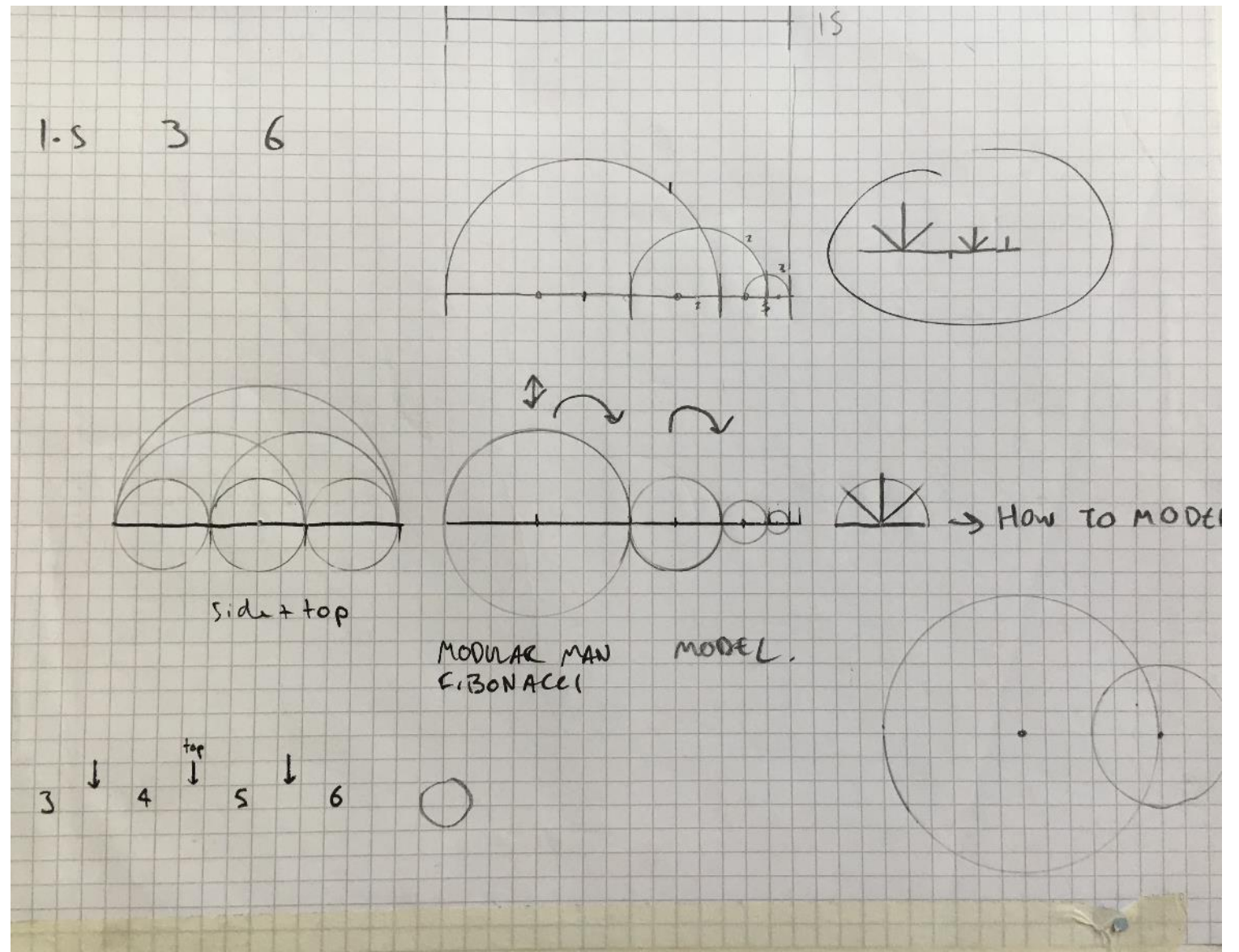
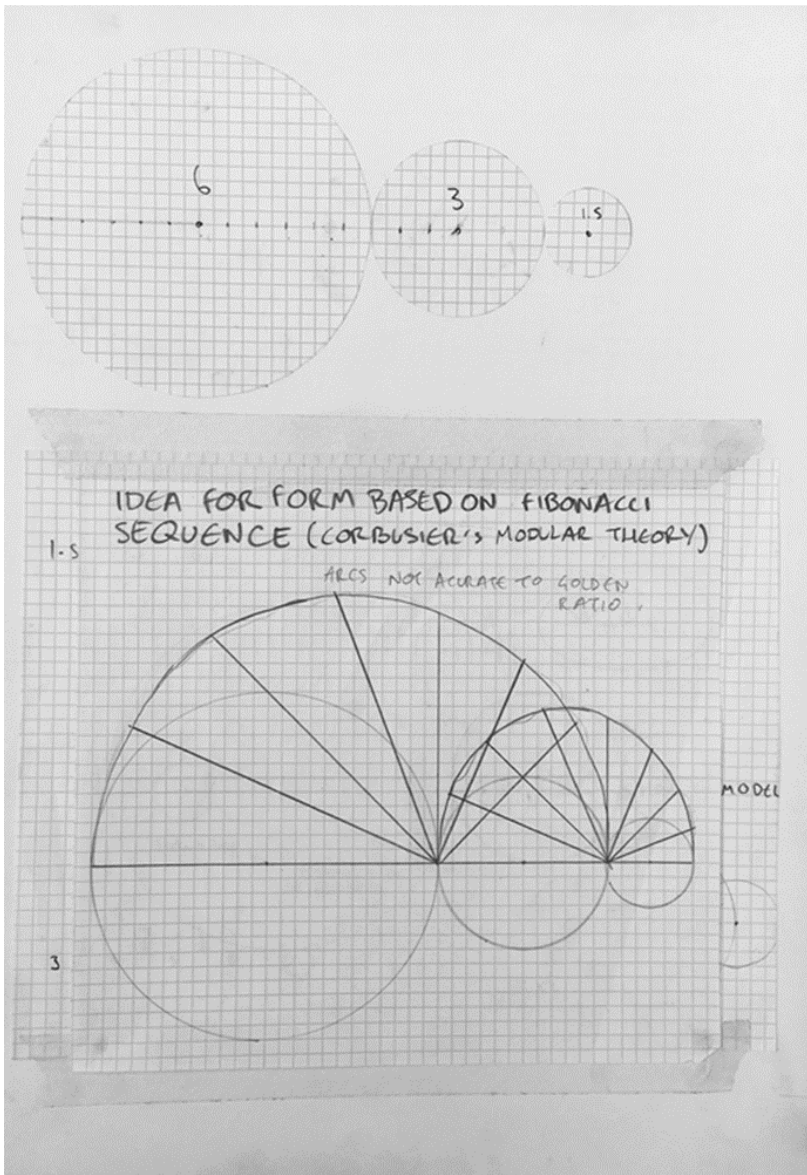






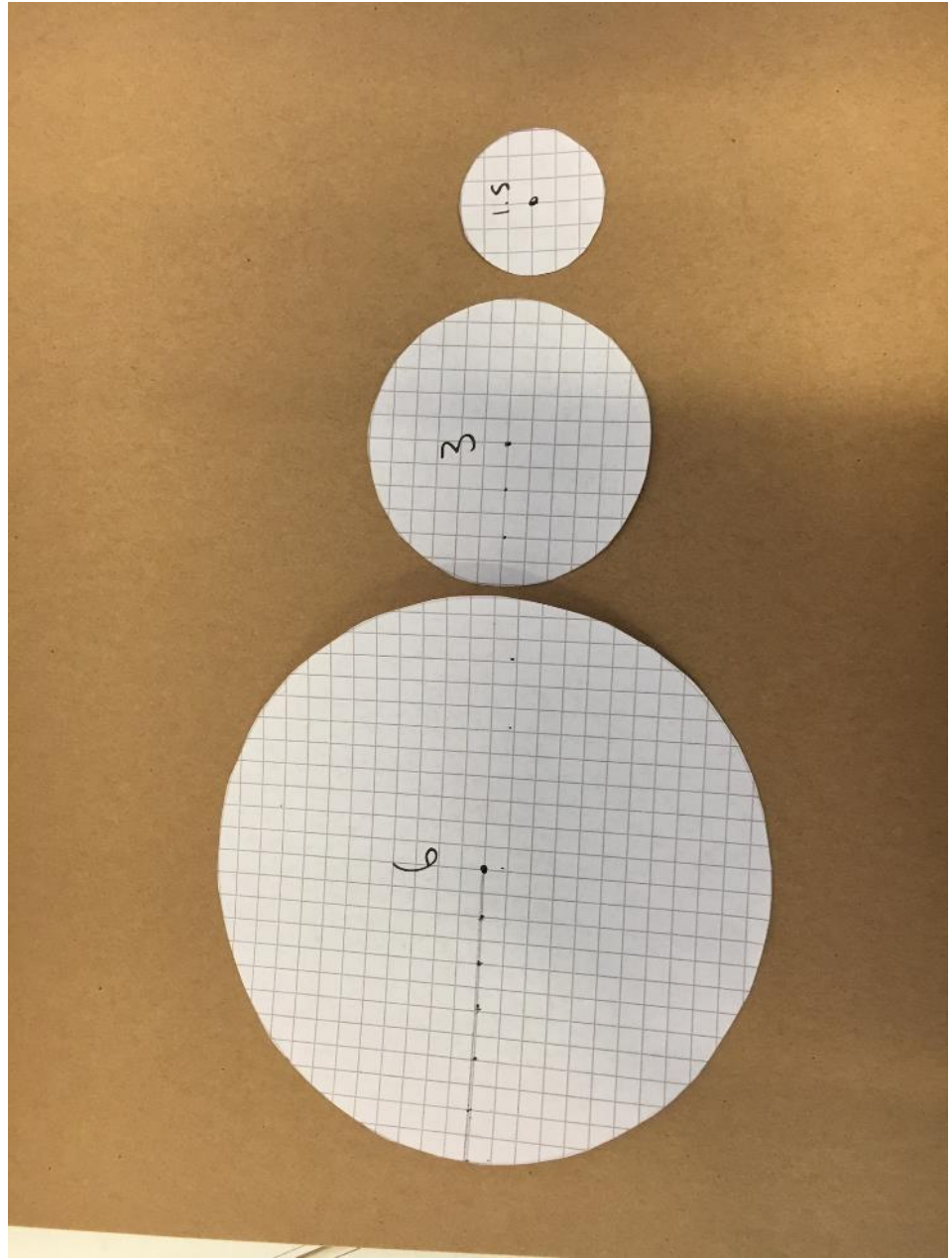






Unrealised forms that draw from the Fibonacci sequence





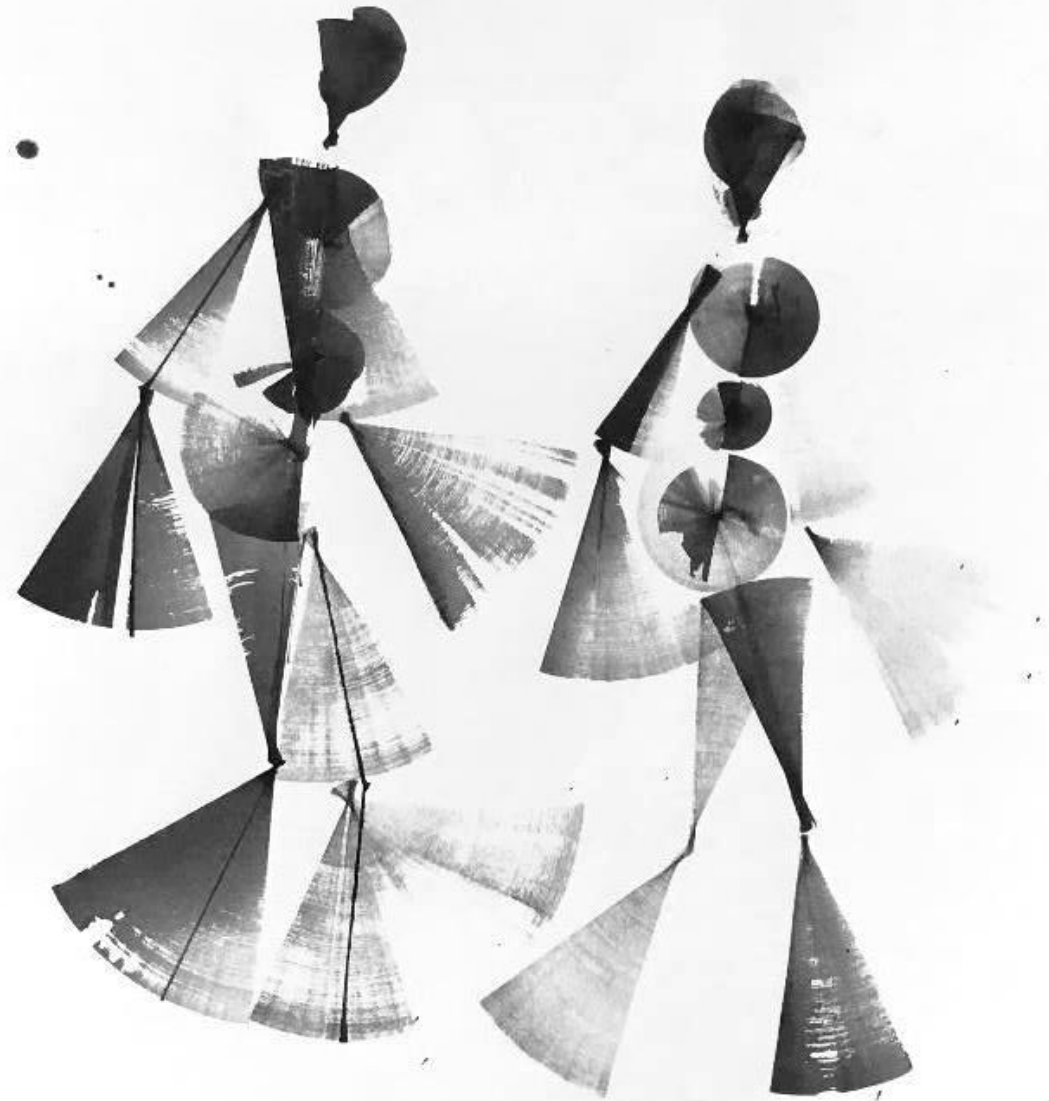
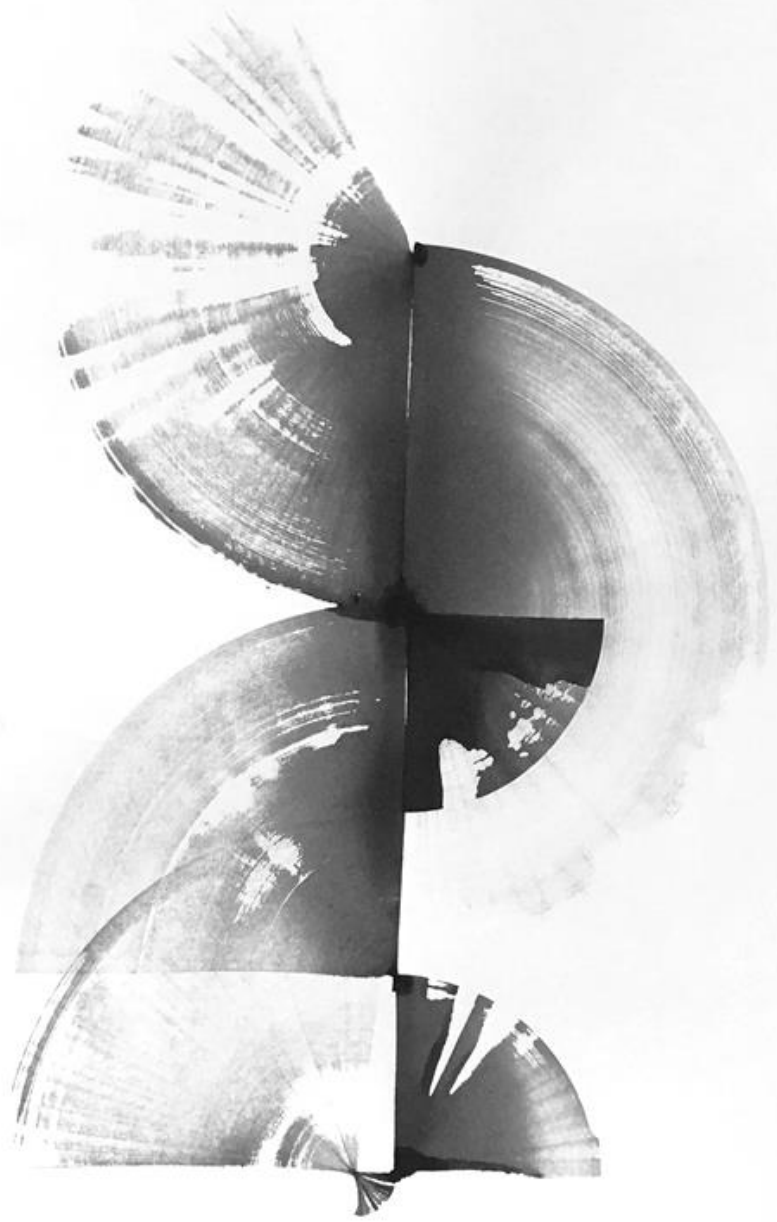
# Rebecca Horn

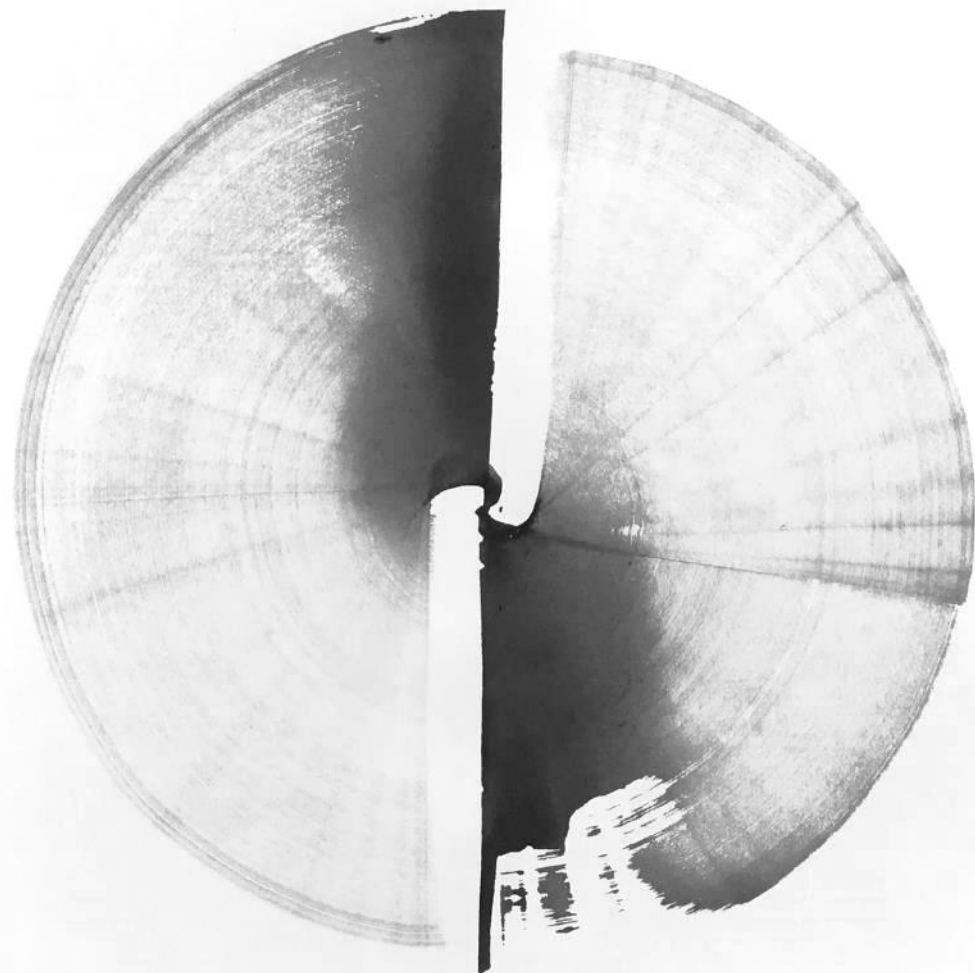


White body fan, 1972.







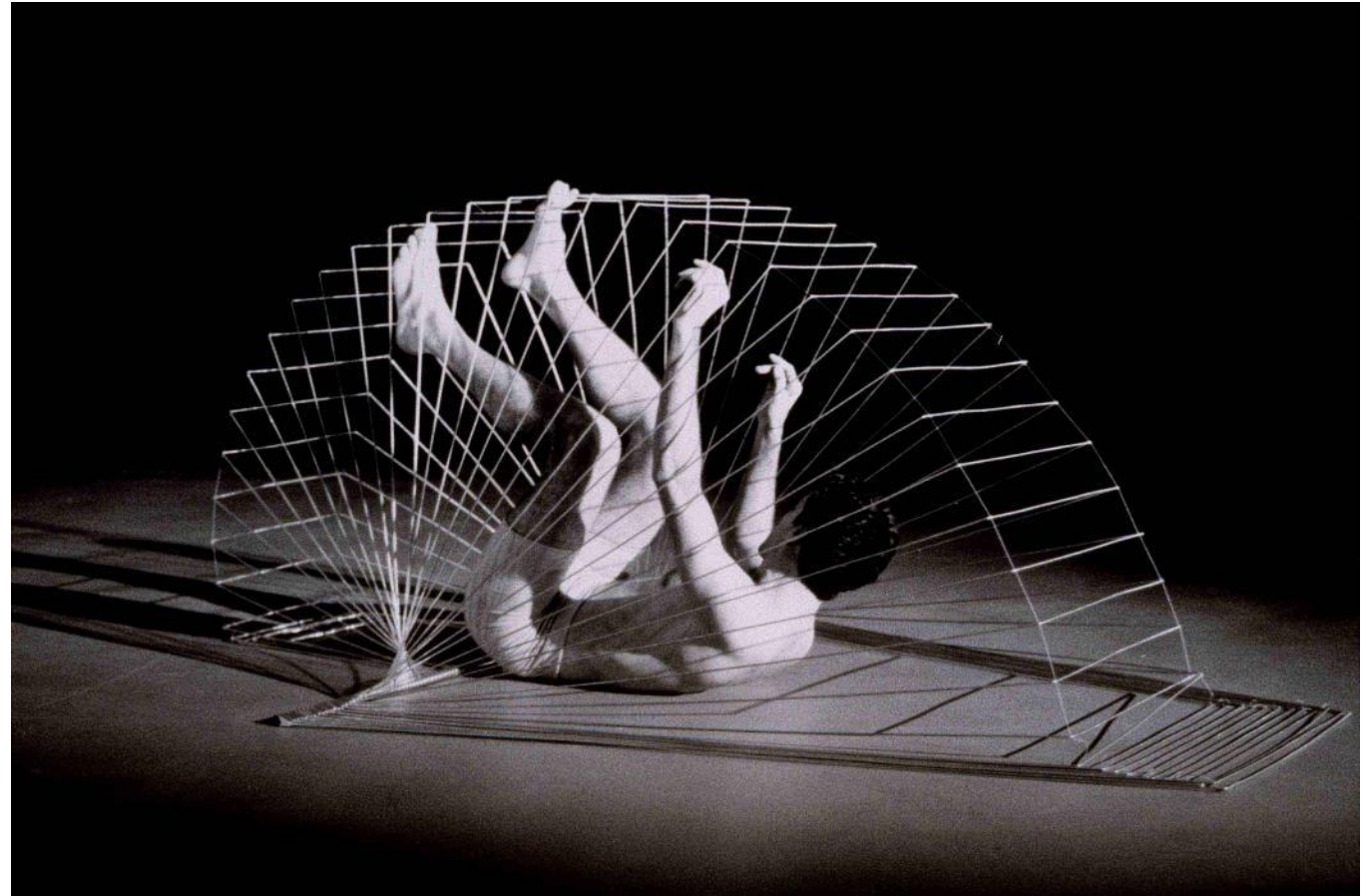




## Noam Ben-Jacov



Between intimacy and alienation, 1985-1986



Room, 1986-1987





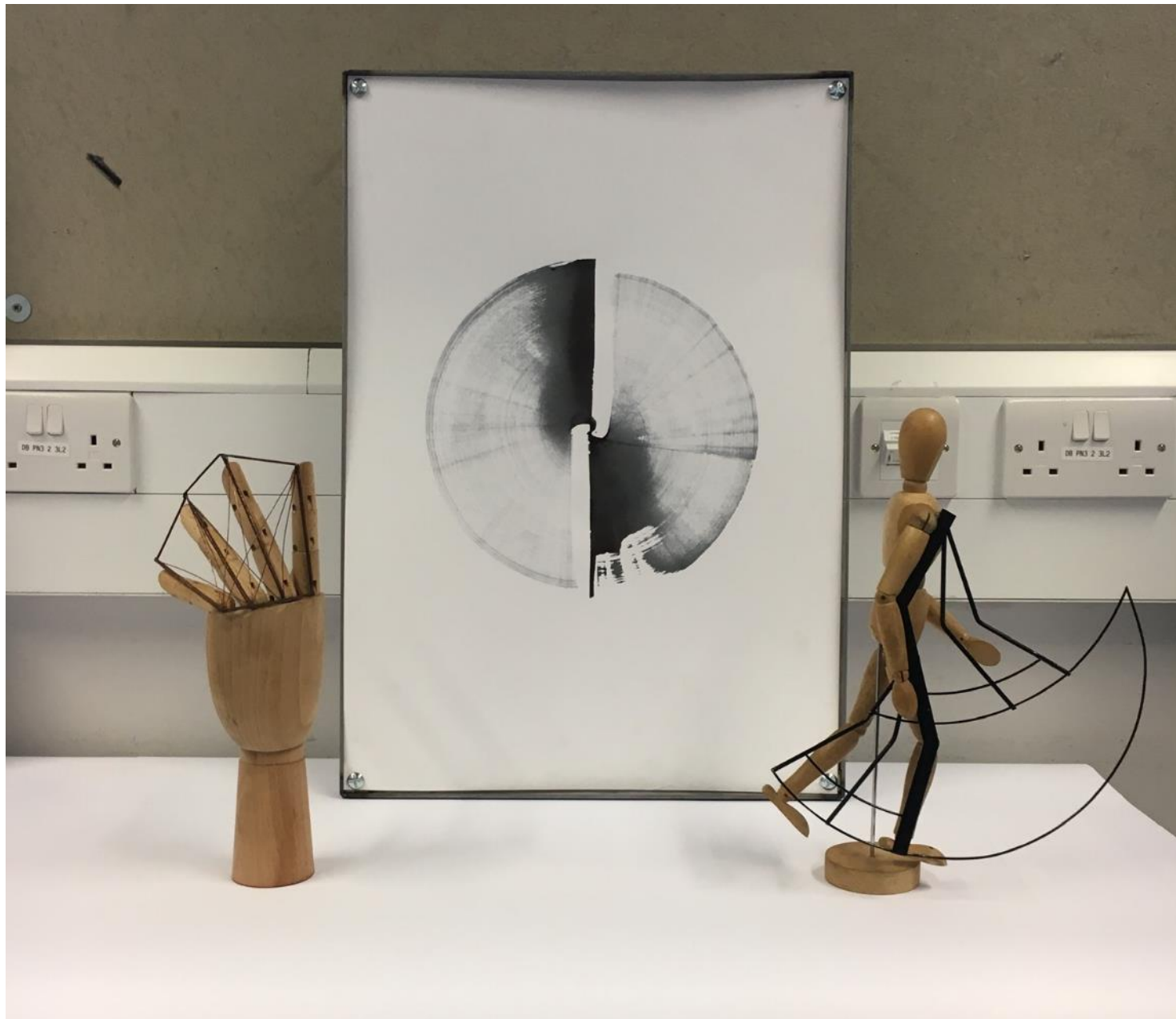




Model highlighting lines of motion created by the moving body.



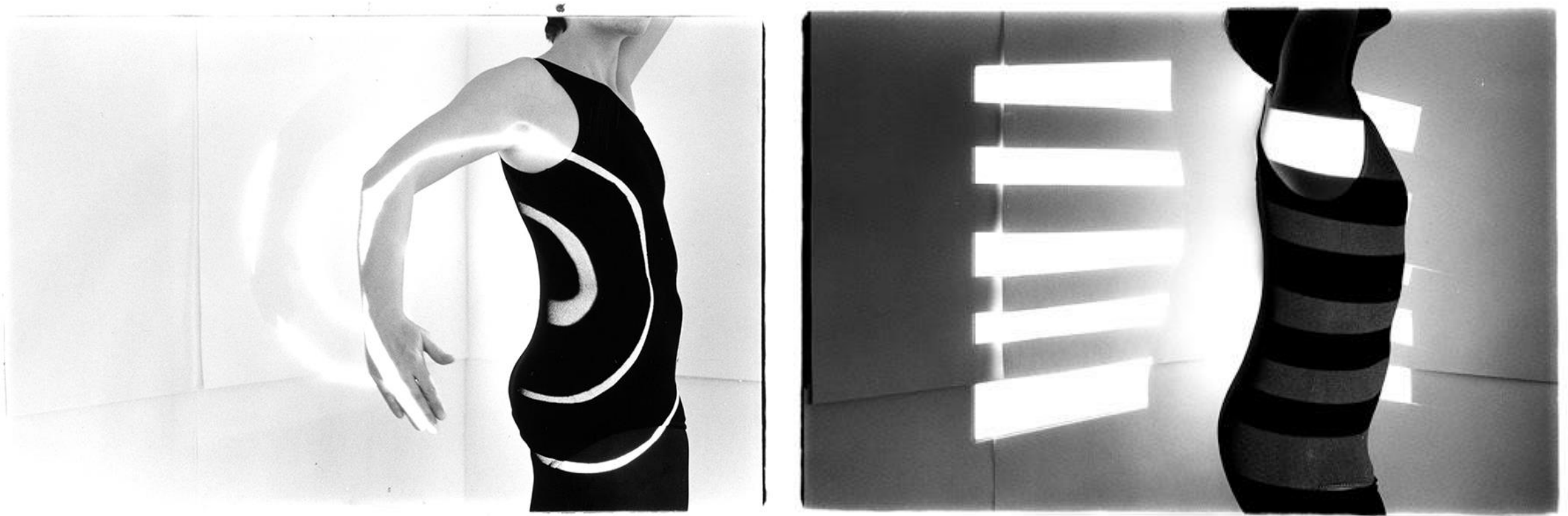




Propositions display.



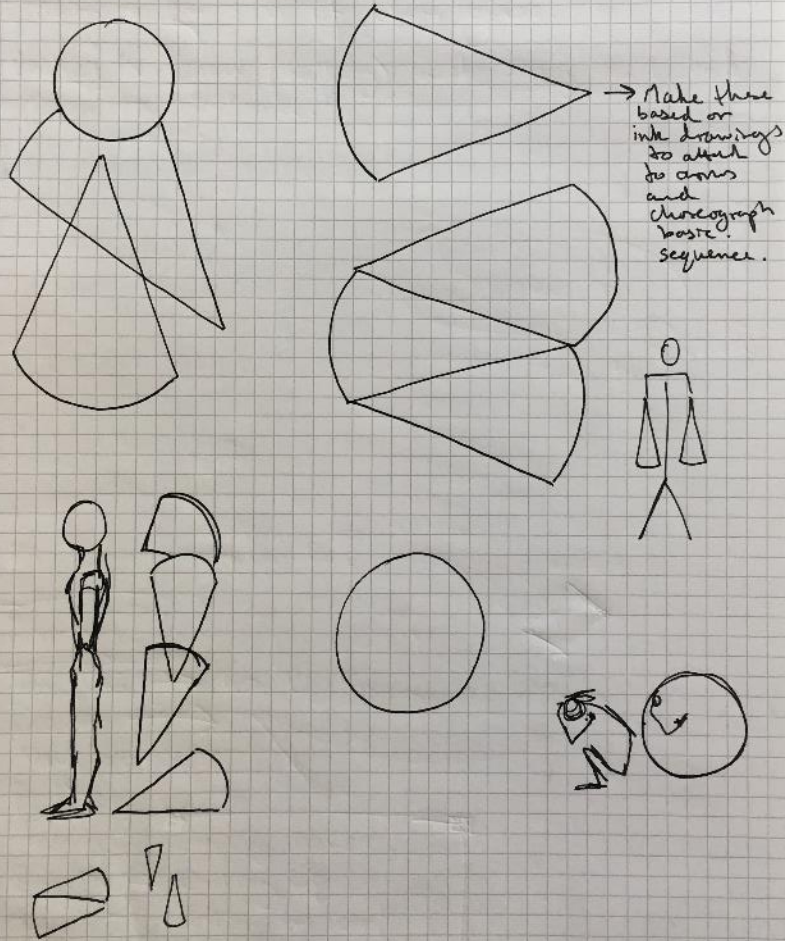
## Susan Heron



The light projections, 1979

## USING THE HUMAN BODY AS A CANVAS

PROJECTION — How to link the body & moving image.  
Using the human body as a canvas, projecting onto it.



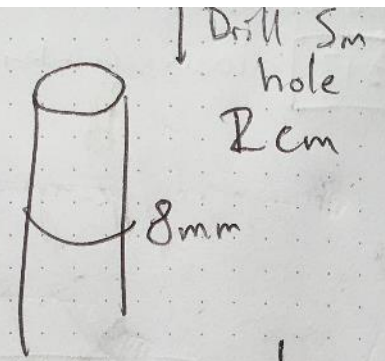
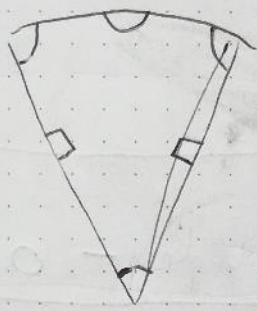
## USING THE HUMAN BODY AS A CANVAS.

At this stage in my research it has become clear that in order to become acquainted with performative movement I will need to 'scale up' and begin to work with the body in space. In looking back at my work so far it is clear that the best route forwards is through drawing (drawing being the point of connection between the body and it's environment). I could scale back and approach the art of drawing as a performance piece, ~~perhaps~~ with the art of drawing and the environment tightly controlled so as to generate specific responses (unconscious drawing, drawing with sensory deprivation, drawing collaboratively). Or alternatively I could approach the use of the human as a kind of canvas. The body in motion would become a ~~source~~ platform, in direct negotiation with another medium, whether that be film, or maybe direct mark making. This seems a logical step in bringing together the aesthetic language I have developed so far towards a properly choreographed sequence that draws on my research into body dimension. ~~and~~ Also at this stage I intend to develop an understanding of sequential and geometric movement in order to define my own choreographic language.





12 pieces

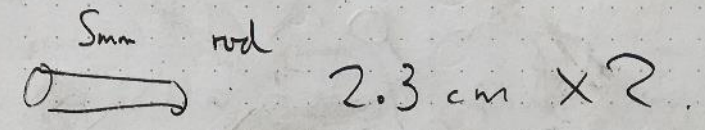
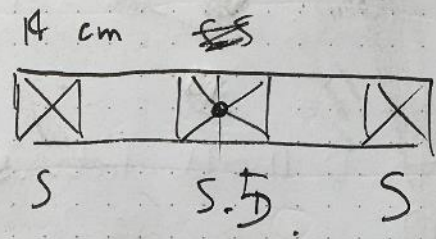


1cm  
8mm 2cm  
Drill hole all through

1.8  
1.8  
9

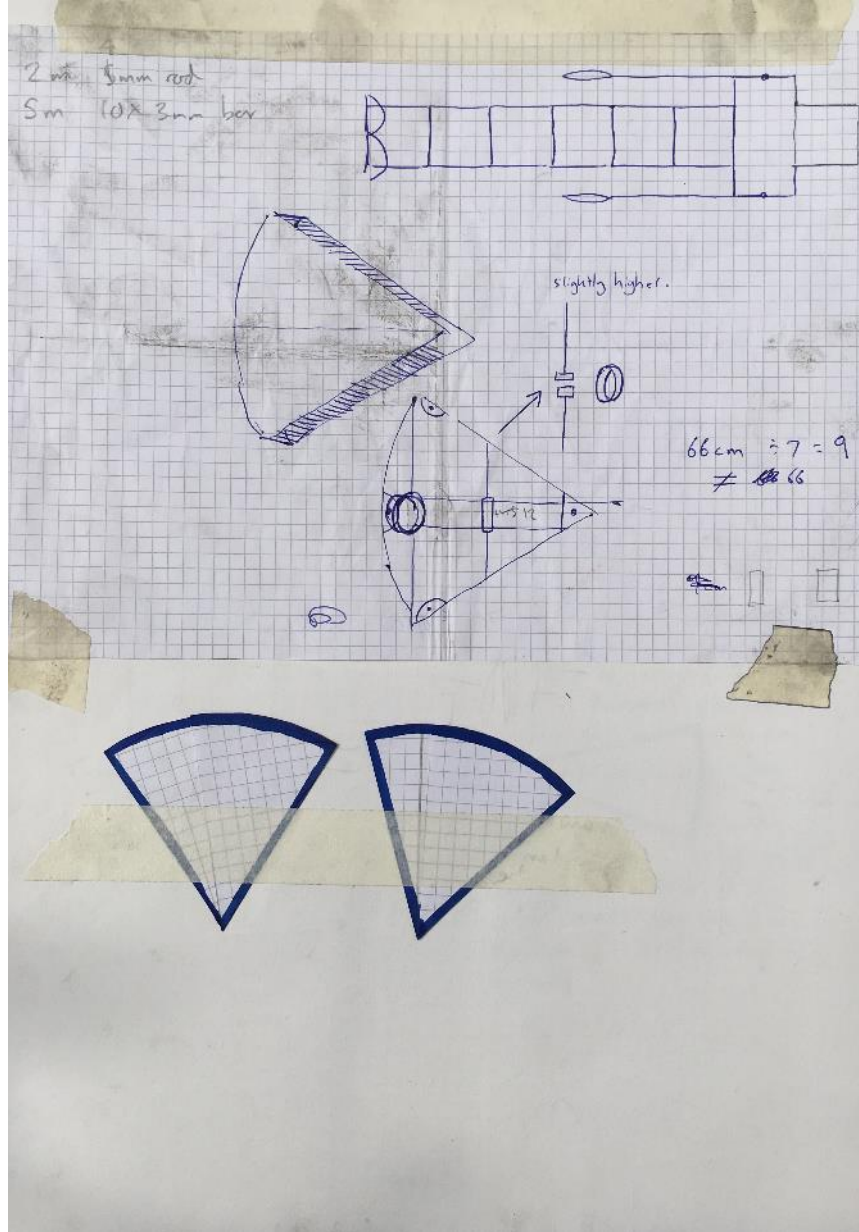
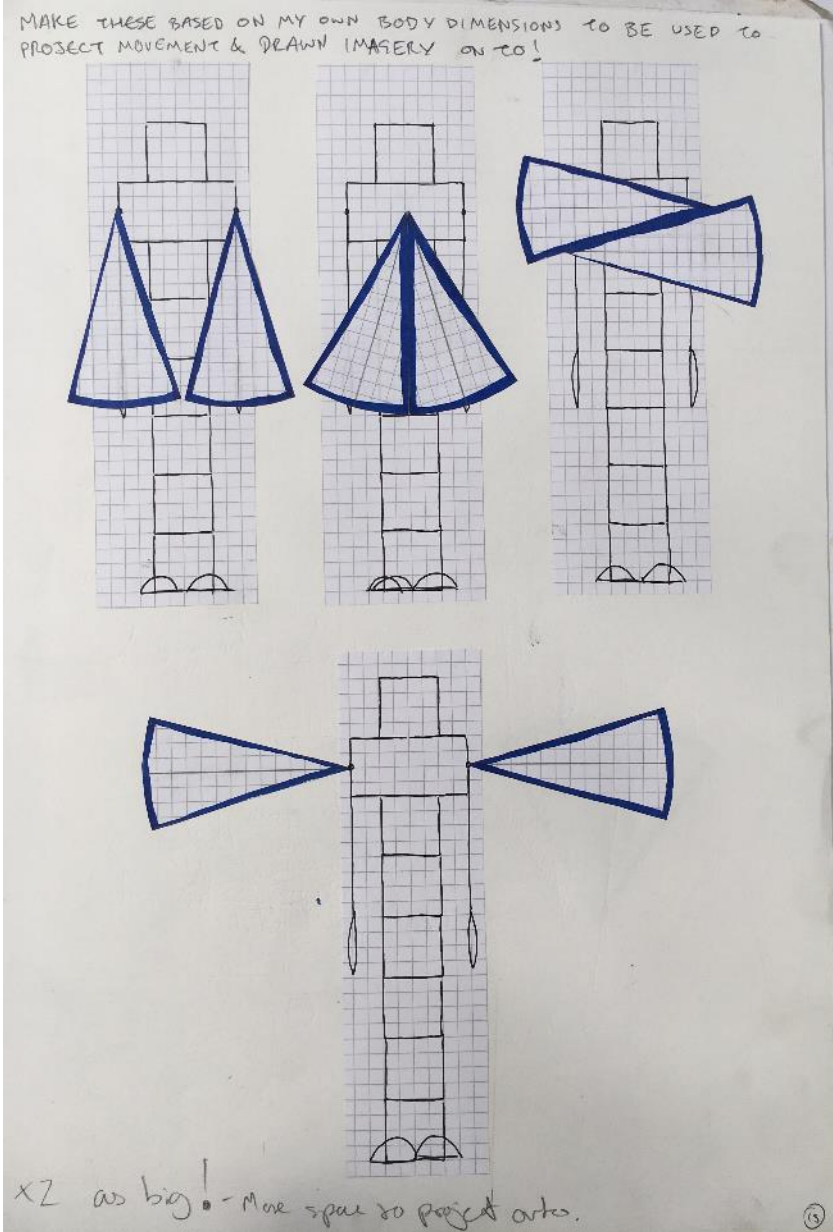
49  
- 4  
---  
44

Boxes  
Drawings from boxes  
Cyanotypes  
Acid etching  
Film piece // performing material by.

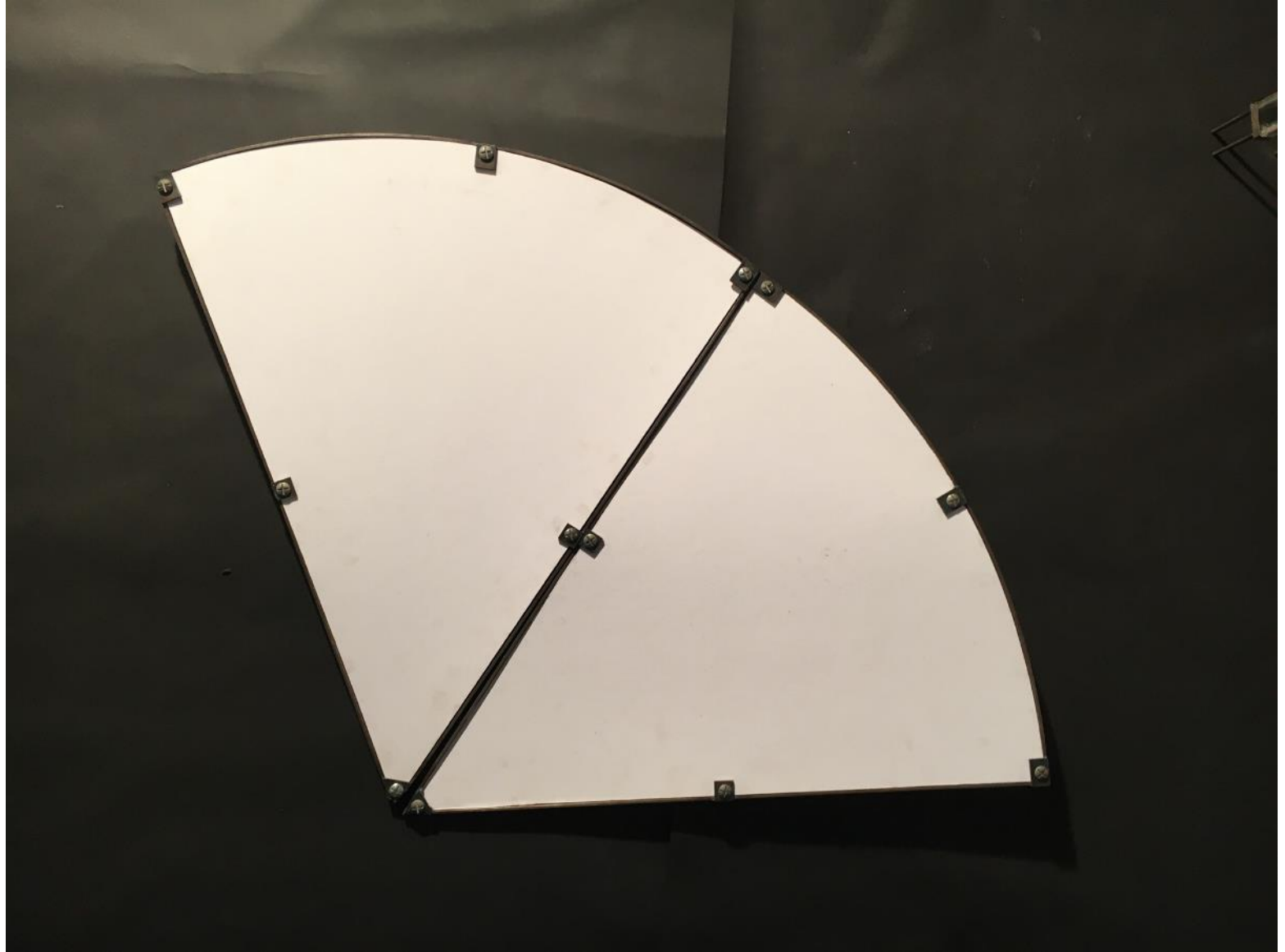
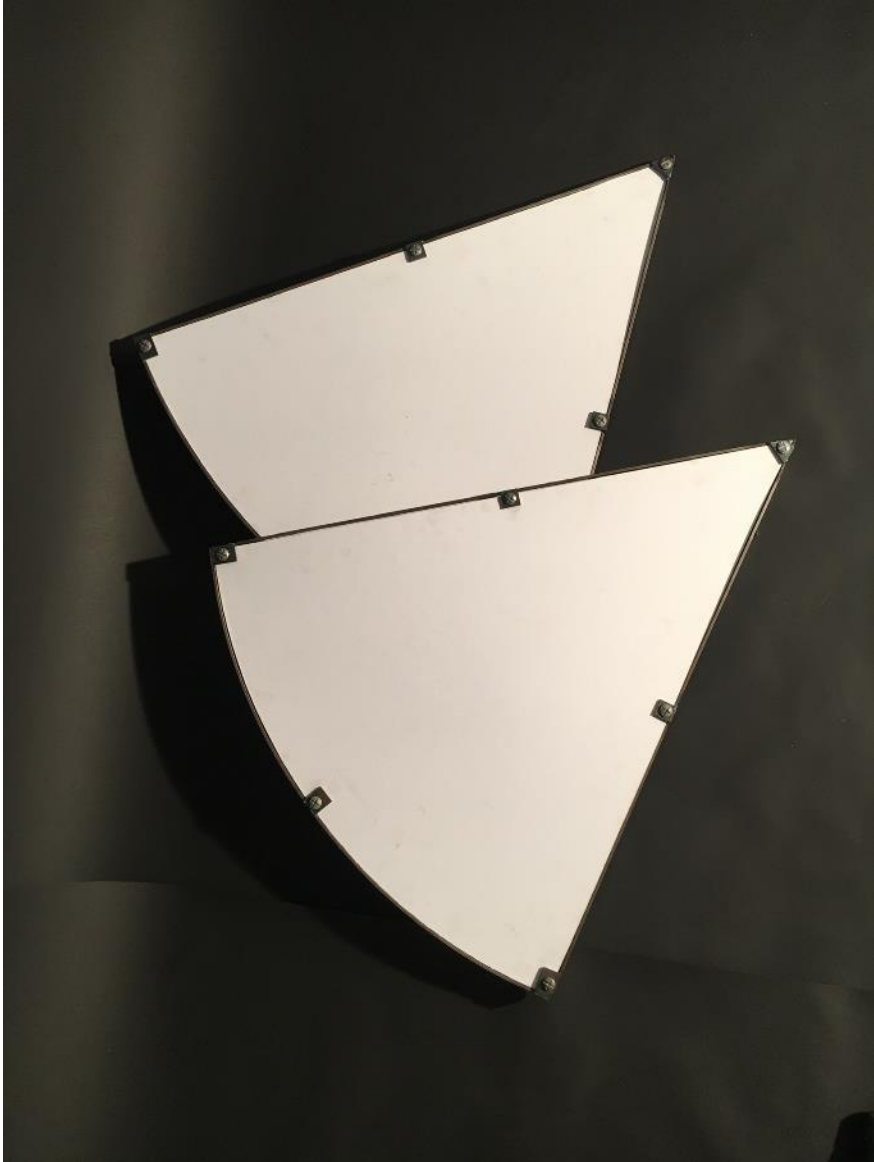


5mm Rod - Drill through 5mm hole.



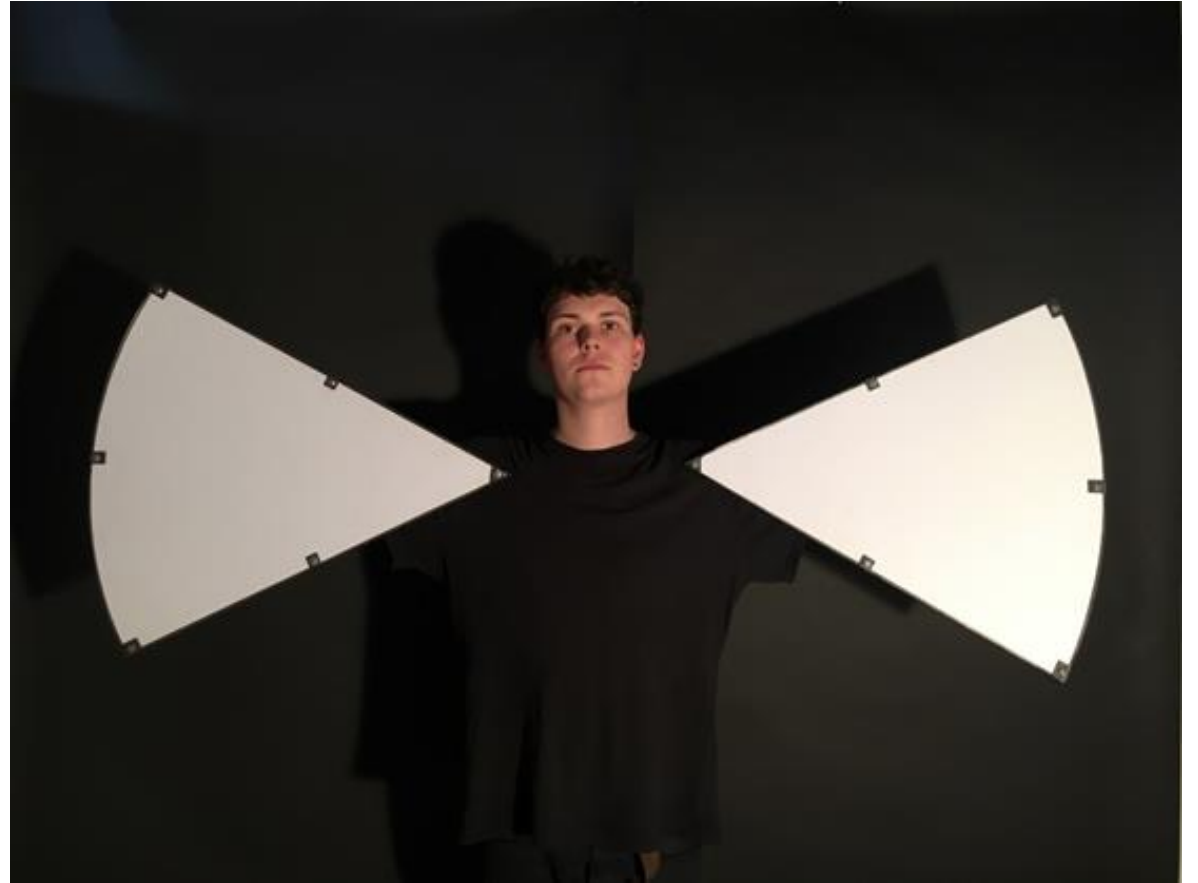


The body as the canvas













Adornment with projection.

# WHY DO WE MOVE?

## IDEOKINESIS (THOUGHT-MOVEMENT)

Ideokinesis involves the study of the relationship between the mind that governs the "ideas" of movement and the body's movement response to those ideas. The main aim of analyzing thought patterns during movement is to promote movement efficiency by correcting neuromuscular-skeletal coordination and postural alignments. (Celichowska, 2000:16). This would involve becoming acquainted with structural facts of the human body, and using movement imagery to change habitual neuromuscular skeletal patterns that hinder maximum efficiency.

The core concept of Ideokinesis involves visualizing motor imagery to alter injurious mechanical forces by programming neuromuscular patterns. The purpose is to improve alignment and mechanical balance. The concept evolves around the idea of the mind's eye being able to alter injurious movement like stress to avoid strain and injury. This paved the way for an approach to movement education, resulting in improved agility, expression, flexibility, and coordination.

The fundamental key in Ideokinesis is to visualize the movement with the mind's eye without any perceivable sensation of muscular effort. The movement could be within the body or a movement in the space, making way for neural pathways and re-programming unwanted muscular tensions. The motor imagery pioneers consist of Mabel Todd, Barbara Clark, and Lulu Sweigard.

Eric Hawkins, a dancer, first studied Ideokinesis with Mabel Todd, the originator and two of Todd's disciples, Lulu Sweigard, and Barbara Clark. (Celichowska, 2000:16). He developed a system of normative dance training through the lifelong study of kinesiology (the science of movement) and Ideokinesis (the study of "idea" movement).

Movement Imagery can be applied to various ways during moments of stillness or when the body is moving. During stillness, imagery is used to encourage change in "involuntary" movement patterns such as normal respiratory activity or unconscious muscular contraction. "Voluntary" movement is when there is a conscious dialogue between the mind and the body while the body is in motion, such as walking, running and dancing. (Celichowska, 2000:17).

The objective of using imagery in "involuntary" movement is to increase the person's sensitivity to optimal muscular coordination. The central nervous system falls into a pattern of engaging certain muscles during habitual movement patterns whether or not the muscles are needed. Hence, the muscles would fall into a habit of prematurely tensing and overworking. By executing imagery during stillness, the dancer can correct the overworked neuromuscular-skeletal patterns.

"Thinking" a movement of imagining change within the body, allows the body the opportunity to assume its innate, more efficient movement patterns. An Ideokinesis practitioner would instruct students to close their eyes and rethink a movement pattern as if they were watching themselves do it.

By disengaging the body from carrying out a movement temporarily, there lies the potential to visualize the ideal form of the movement. Over time when using movement imagery in stillness alters neuromuscular habits, movement deficiency caused by aberrant muscular patterns can be effectively corrected. This process would require much sensitivity and concentration. (Celichowska, 2000:18).

References:  
Celichowska, R. (2000) *The Eric Hawkins Modern Dance Technique*. Canada: Princeton Book Company, Publishers.

Batson, G. (2009) Somatic Studies and dance. *International Association of Dance Medicine and Science*. Available at: [http://s.yimg.com/sites/www.iadms.org/resource/resmgr/resource\\_papers/somatic\\_studies.pdf](http://s.yimg.com/sites/www.iadms.org/resource/resmgr/resource_papers/somatic_studies.pdf) [Access ed 23 January 2015].

<https://integratedmovement-ideas.weebly.com/integrated-movement-ideas/ideokinesis-and-movement-imagery>

DETERMINED BETWEEN VOLUNTARY & INVOLUNTARY MOVEMENTS  
↓  
UNCONSCIOUS = RESPIRATORY  
↓  
CONSCIOUS = WALKING

GIVE LINGUISTIC CUES TO MOVERS

DOES THIS HAVE TO BE ACTED BY THE BODY

ANSWER: YES!

→ THERAPEUTIC/CORRECTIVE

→ Blind Drawing

"For every thought supported by a feeling there is a muscular change. Primary muscle patterns being the biological heritage of a man, man's whole body records his emotional feeling."  
Mabel Elsworth Todd.

Researching Ideokinesis (thought movement).



# Etsuko Ichikawa

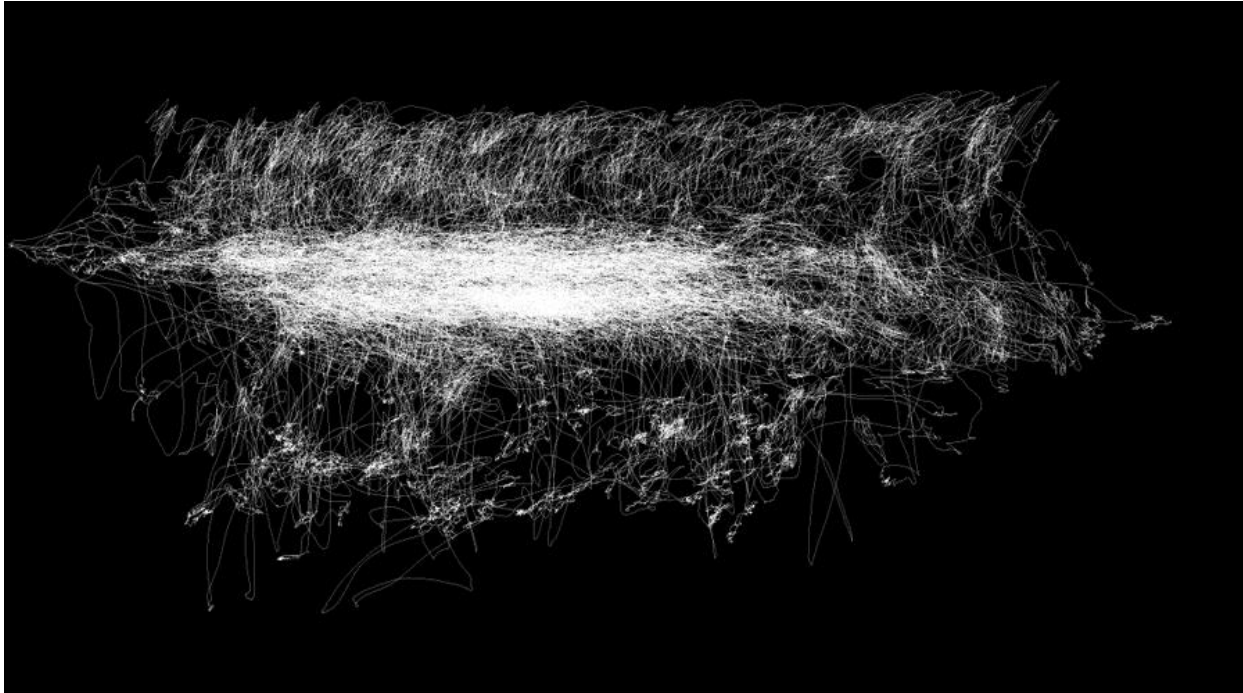


Performance at Pratt Fine Art Centre, 2019

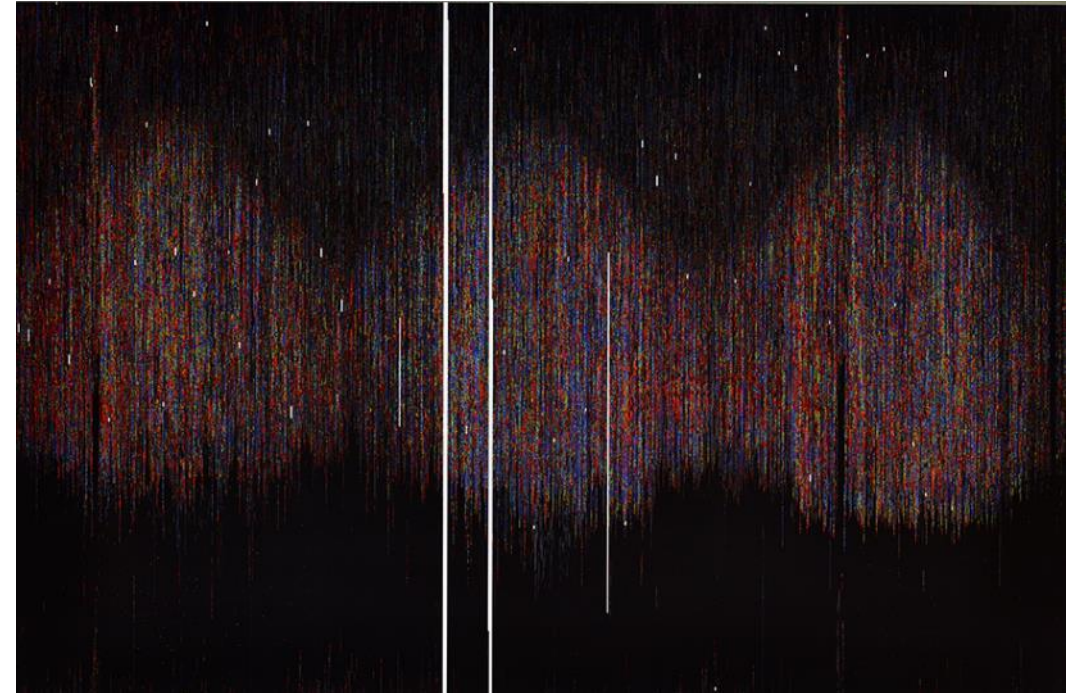


Pyrograph trace 11612, 2013

## Susan Morris



Motion capture drawing 2012



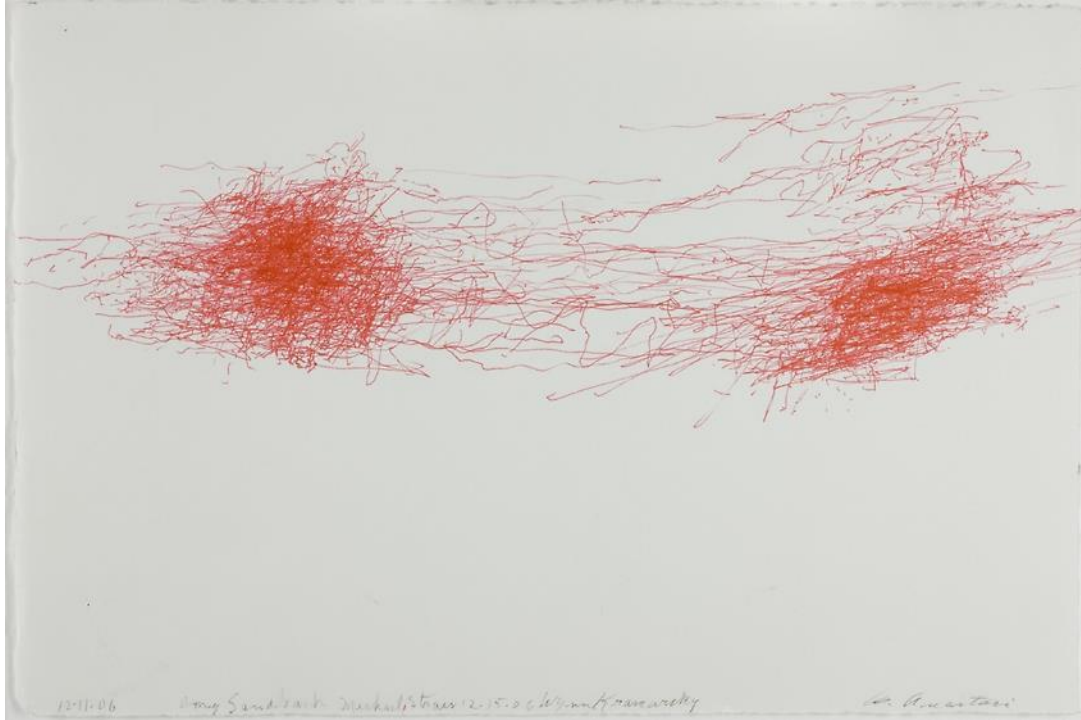
Sundial Nightwatch - Drawing for tapestry, 2015

This paper by Morris was greatly influential to my approach to drawing.

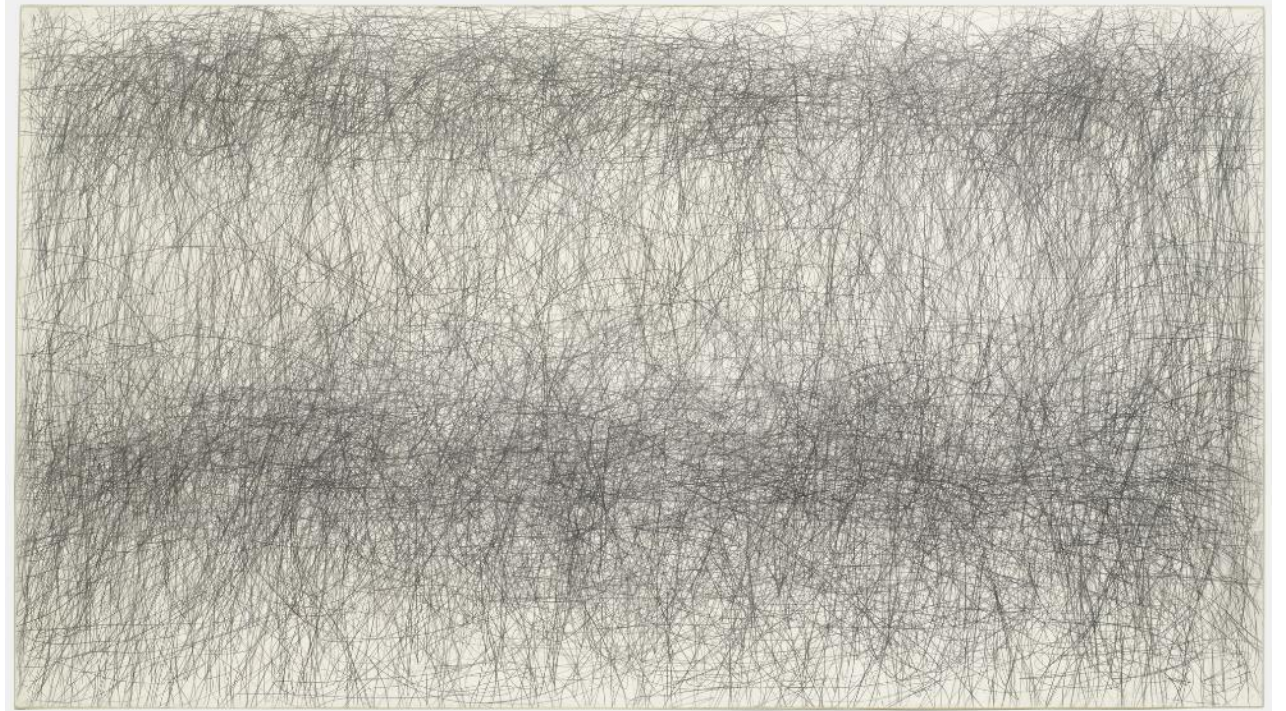
<https://www.tate.org.uk/research/publications/tate-papers/18/drawing-in-the-dark>



# William Anastasi



Untitled (Subway Drawing), 2006

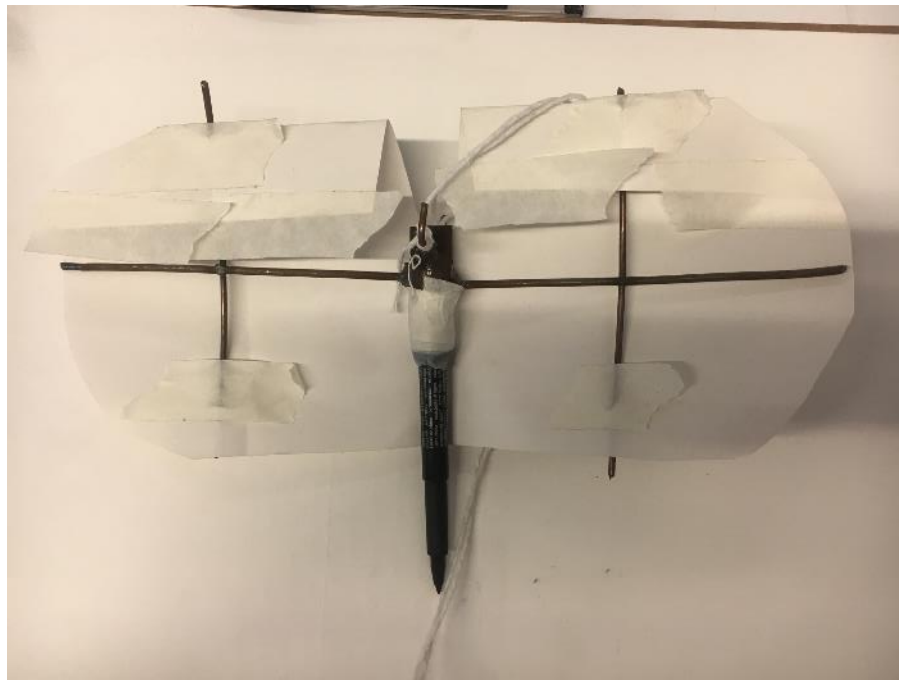


60 minutes, 1987





Drawing with breath



Involuntary drawing experiment, creating a system where a drawing is made autonomously from the artist.

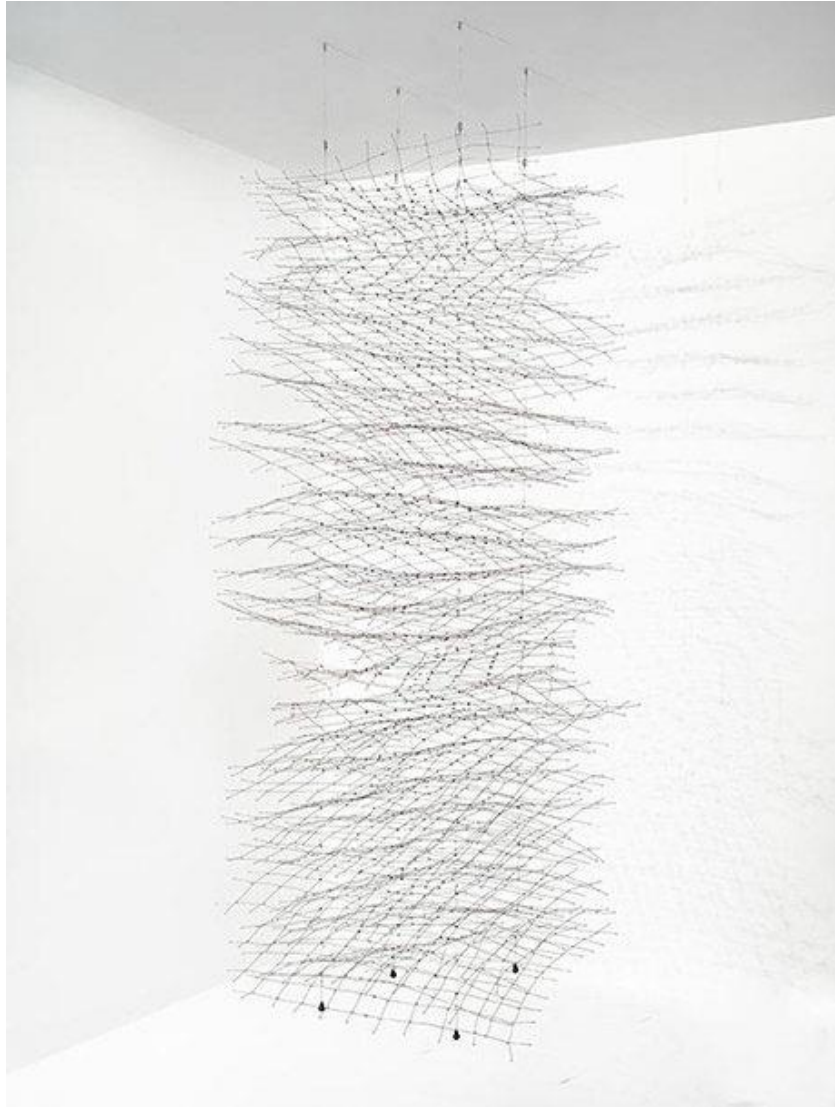


<https://vimeo.com/417237578>





# Gego



Columna, 1972



Reticulárea (ambientación), 1969.



# Ruth Asawa



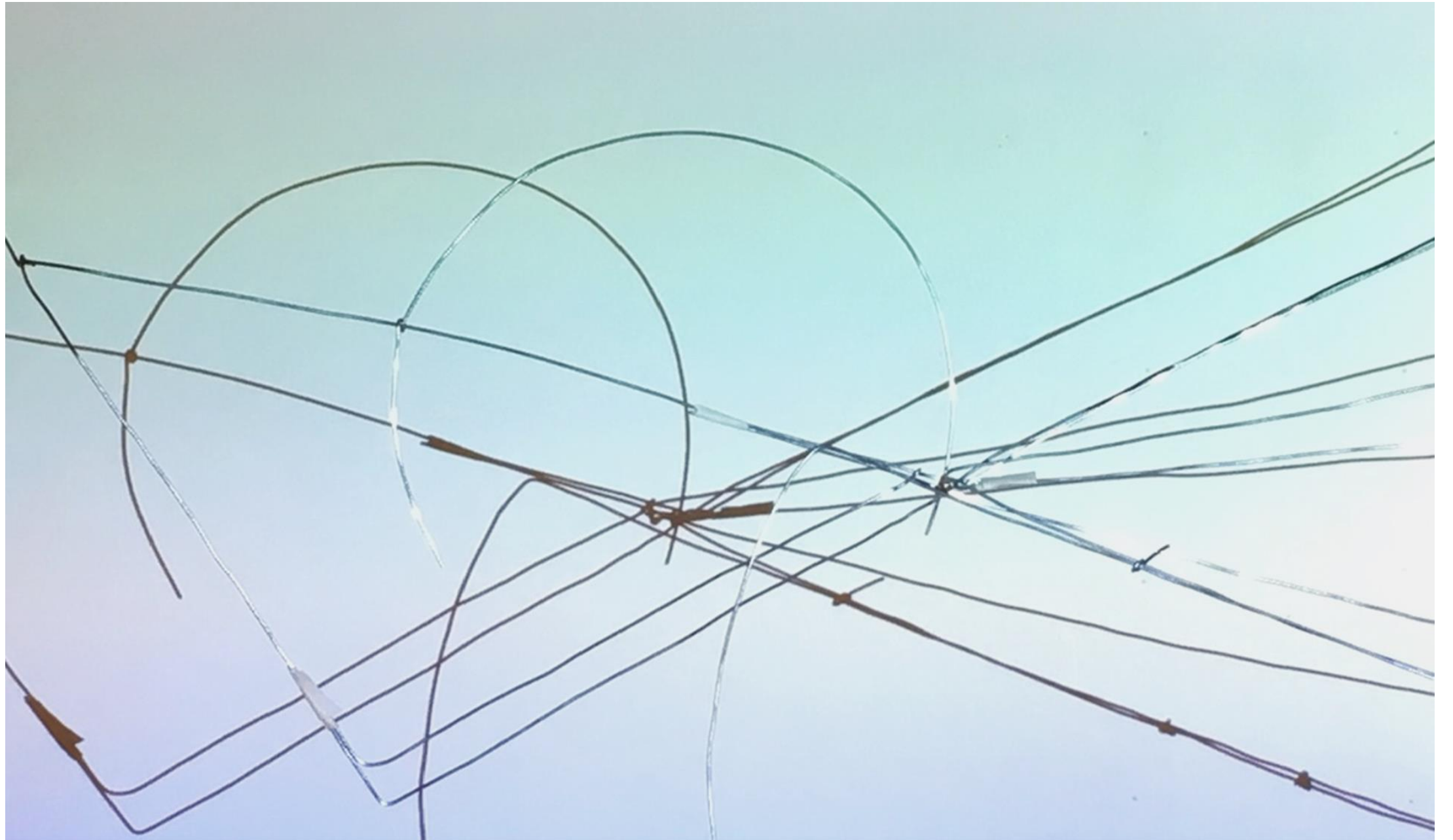




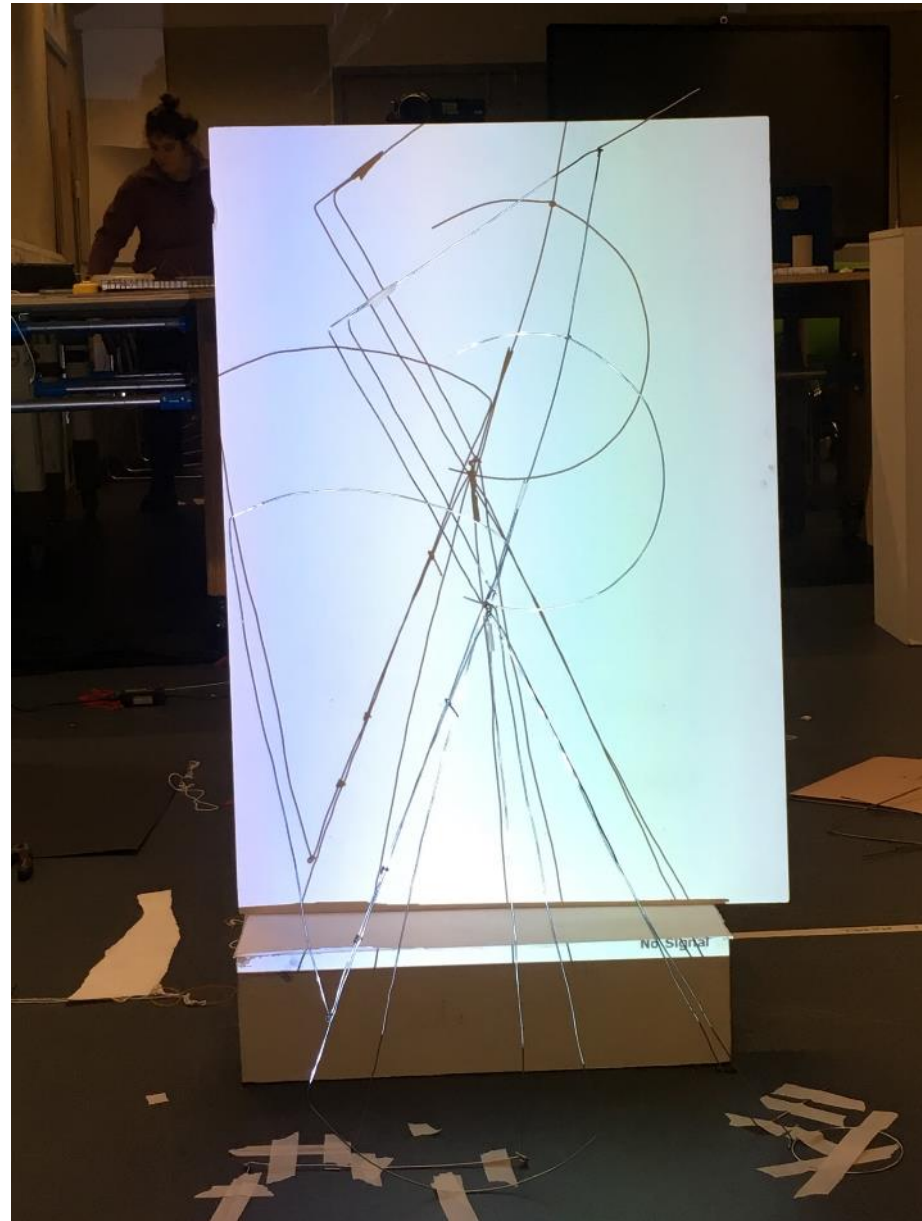
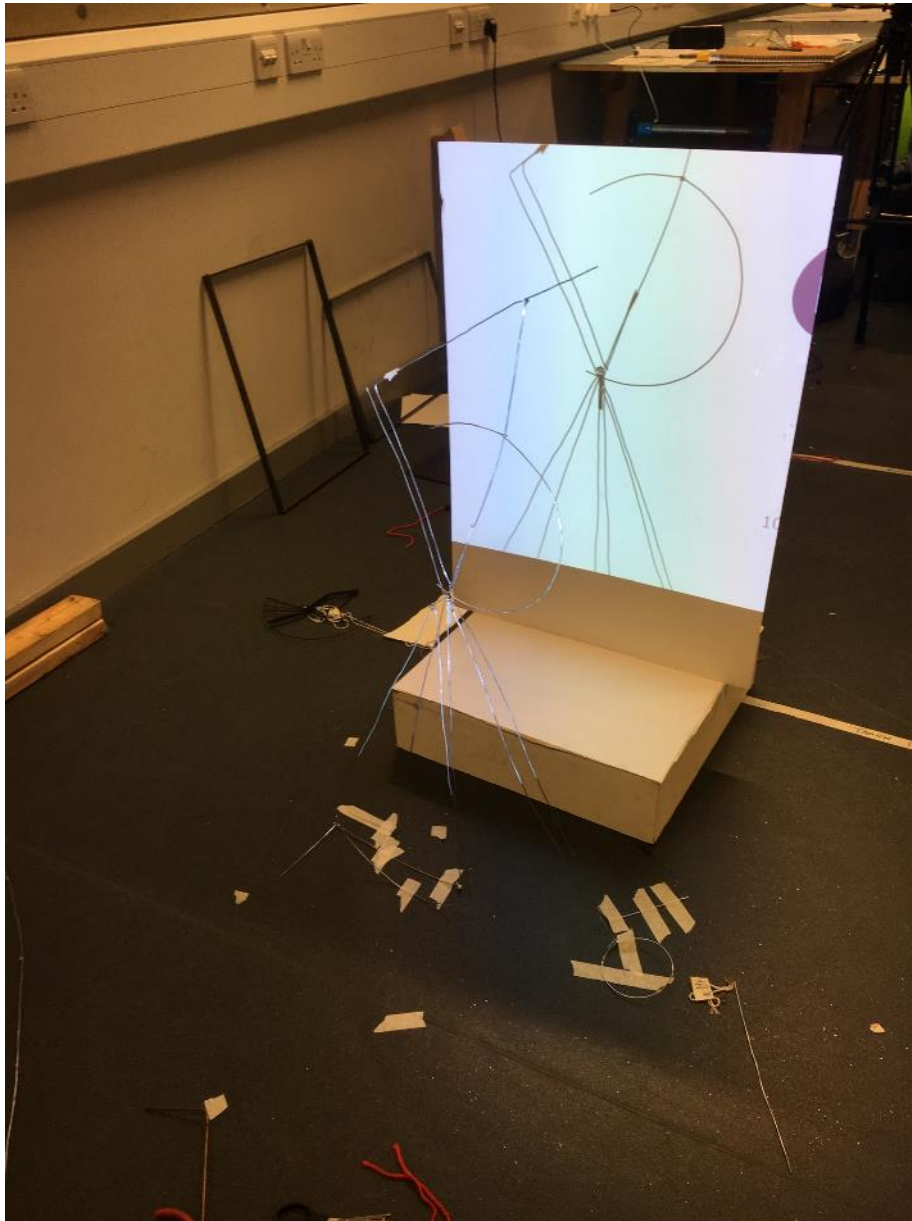


The line in space.

<https://vimeo.com/417238446>



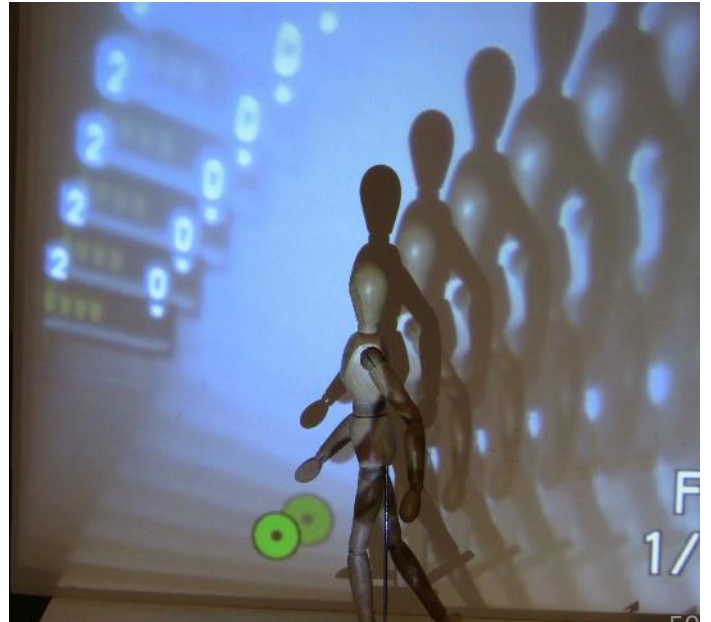
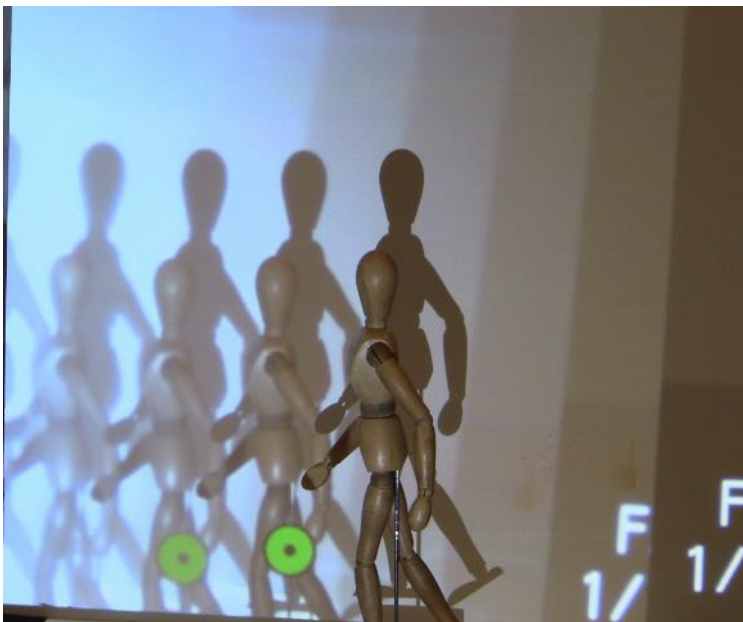
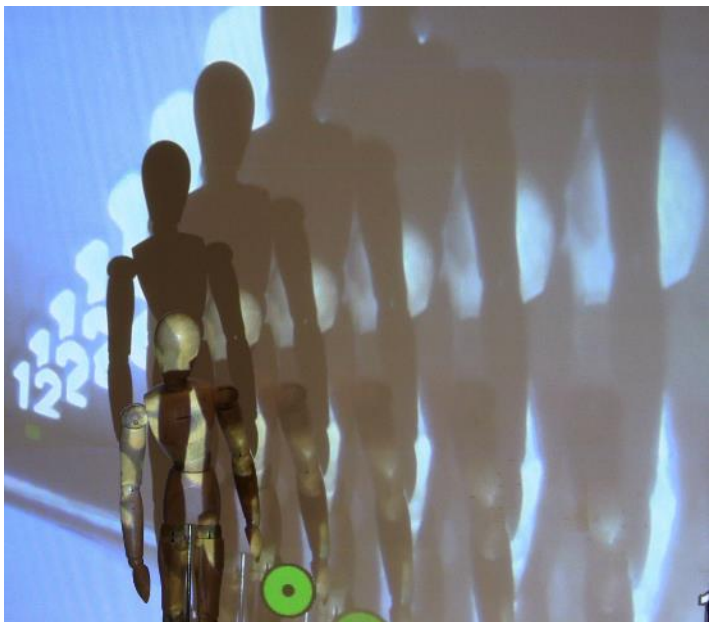
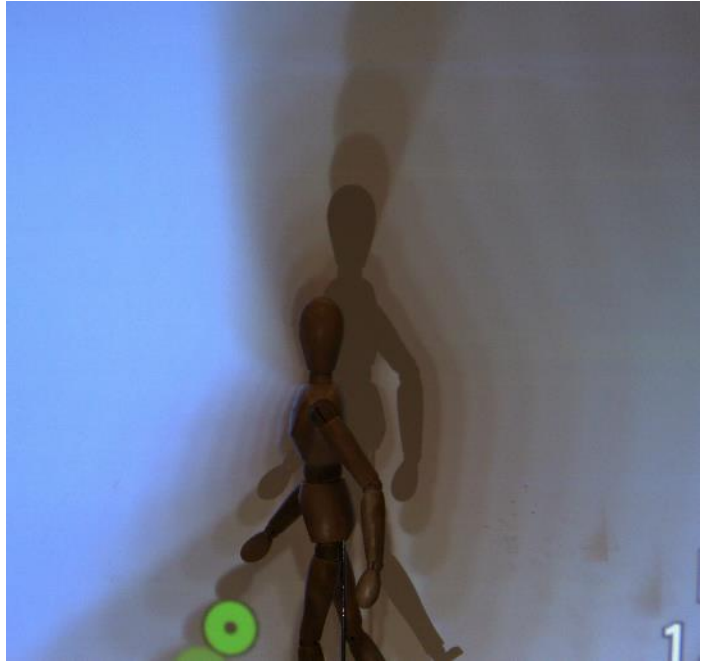
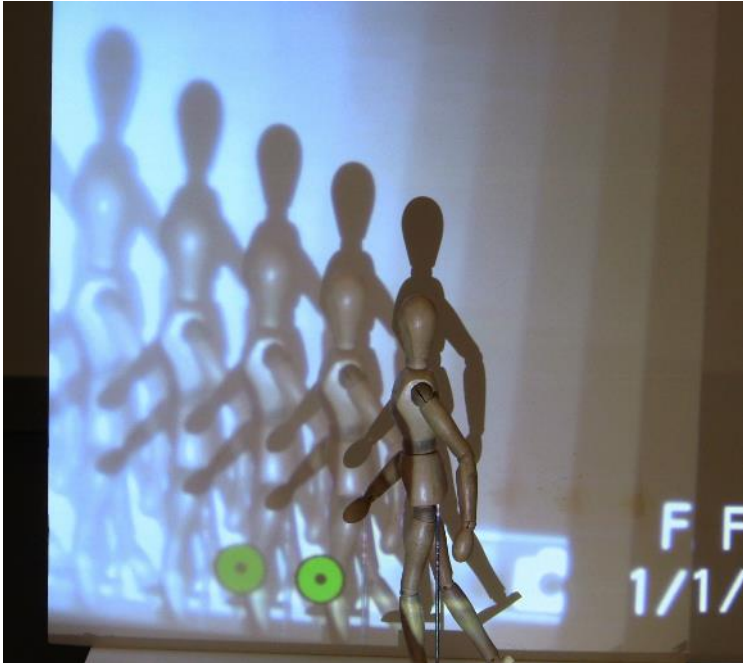




Exploring projection.

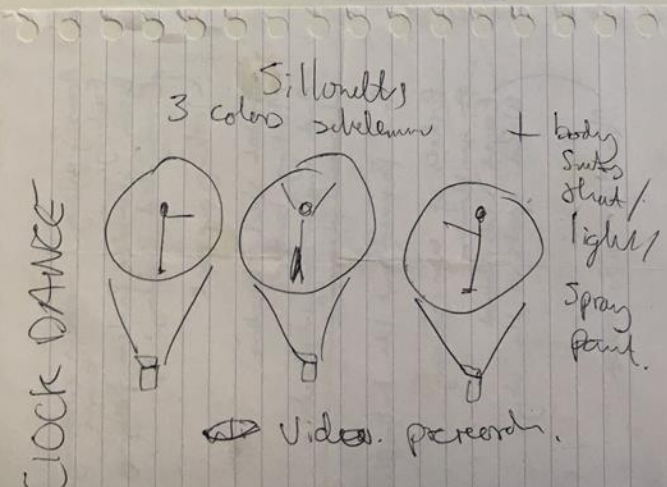
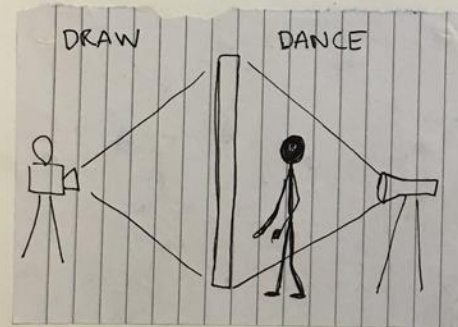
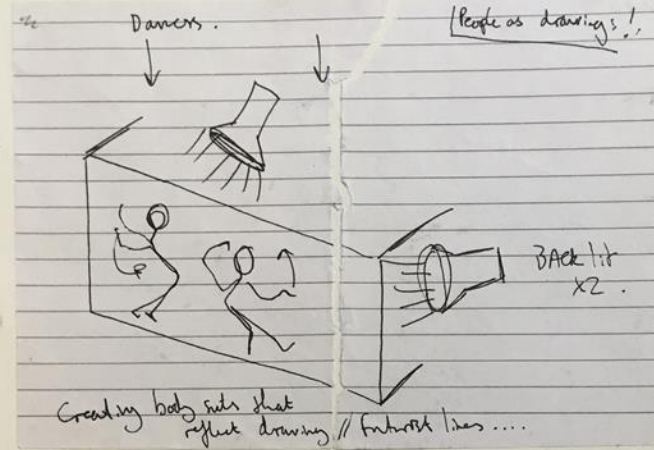


Creating a video feedback loop.





# INITIAL THOUGHTS FOR PROJECTION WORK.



## Tracing the Body Through Space.

I want to continue my exploration into the body/movement and drawing by designing and creating spaces in which a person's movement creates a trace or residue of that movement. This could be interpreted in many ways. At this point I am thinking primarily as of using sound, light, mark making as means of recording movement.

I intend to set up a series of experiments using these principles. The body will be used in tandem with body adornment to create work in which the body activates a space by changing or manipulating a series of objects. This could be as simple as moving through paper whilst covered in paint or more complex.

I want to keep the movement relatively neutral, recording the experiments front on and laterally. This is intended to promote the interaction with the objects, rather than the physical interaction with the space as the most important aspect of these experiments.

I am also aware that it will be slightly unobtrusive where the work becomes 'alive' in these experiments. As the trace of the body is left behind it may seem that is where the final essence of the work is recorded. However, the act itself captured by film and through photography is an important stage.

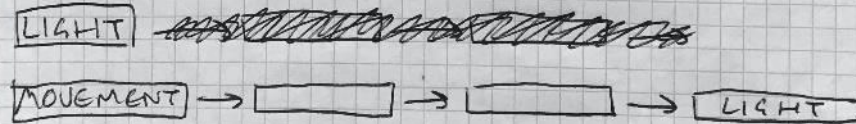
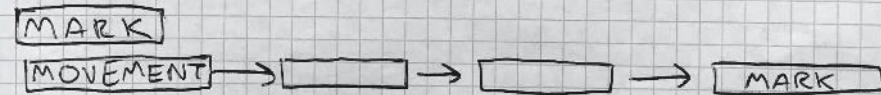
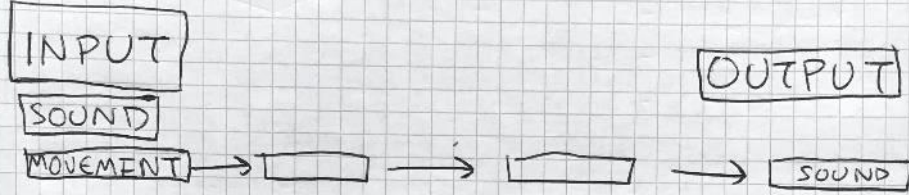


Research Goals :

- Make some genotypes! — LARGE SCALE.

Create 3 spaces that capture the trace of the body.

SOUND  
PAINT/MARK  
SHADOW/LIGHT.



Materials	How to get them into a space	Traces of the body
Cloth strips - Balloons - Metal tubes - Plastic bottles - Beer cans Light bulbs - Paper. Wire.	Hanging Attached to wall On floors - Attached too the body.	Light Shadow Sound Paint Mark - Making.
THINK ABOUT	→ Hanging in space → Attached to body.	→ BODY & ENVIRONMENT
	Pins on a person ↔ Balloons in space. Magnets on a person ↔ Steel rods in space. Paint on a person ↔ Paper in space.	✓



# TRACES -

At present the biggest continuing feature throughout my work is the idea of traces. Drawing at it's most basic form can be considered a literal trace of an action.

I want to push my work towards the idea of using performance as a means to create traces and residues.

I want to explore the framing of space with the use of ephemeral materials to create performative installations

In order to do this I need to rethink the relationship between **Set** and **prop.**  
With the relationship between **set** **work** **thing** and environment linking body to the work.

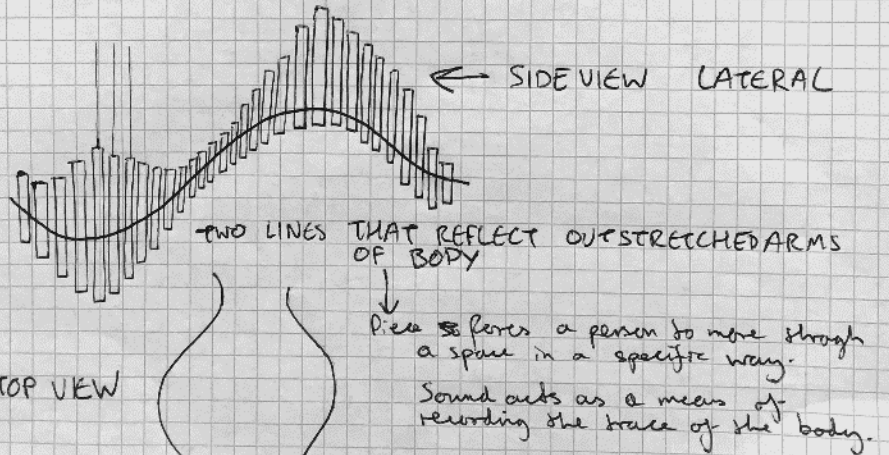
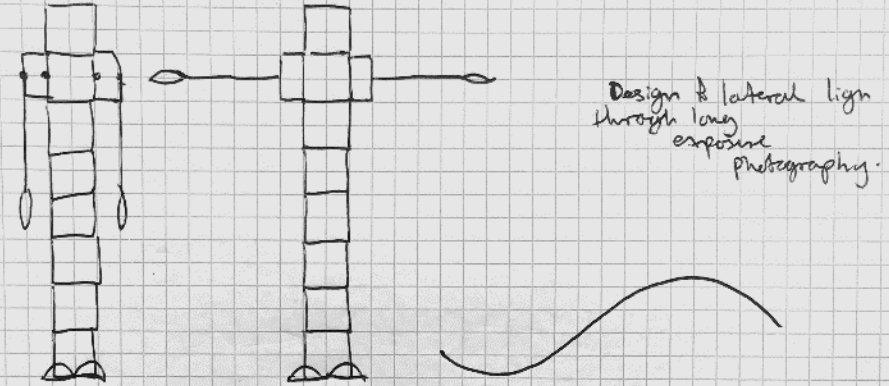
At this point I want to keep the research **ultimately broad** thinking about using the body both as a vessel by which to perceive movement through space and material and also as a means to activate it.

↓  
\* To move forward, I want to test materiality and how they perform & leave traces before applying it to the body.

# IDEA FOR USING SOUND TO RECORD MOVEMENT

Moving through space and leaving a trace!

318 design a series of spaces that leave the trace of the mover.



ORGANIC VS GEOMETRIC LINES  
↳ HOW WOULD YOU

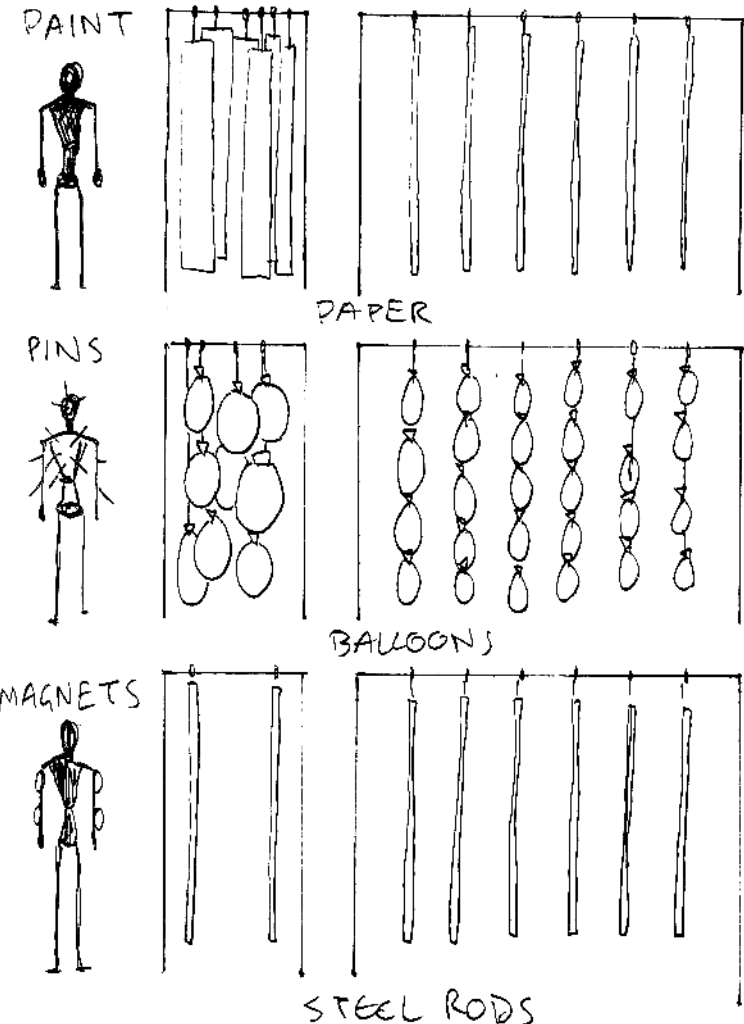


Space that is affected as you move through it.



Body adornment that is affected as you move.

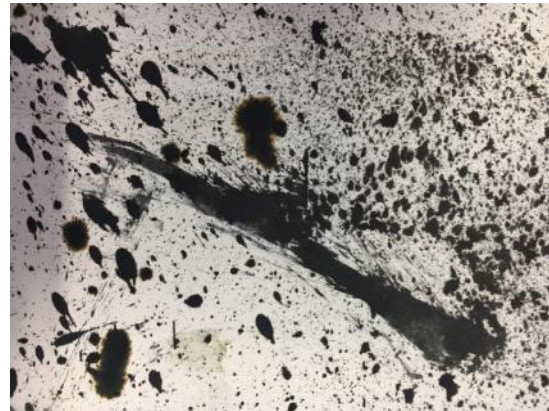
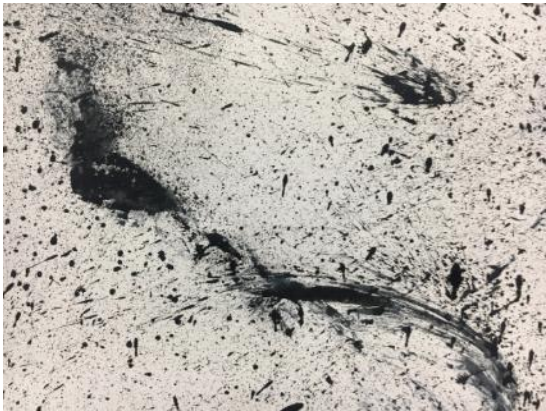
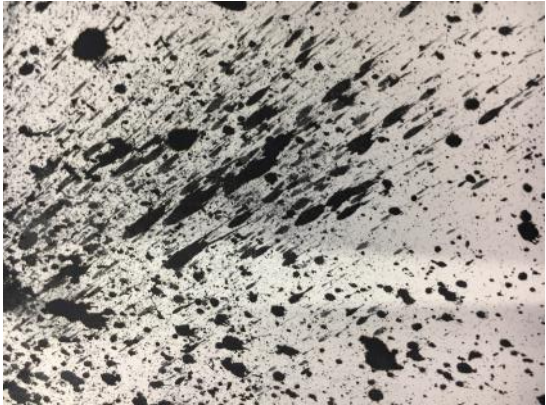




Affecting space as you move through it. Exploring the association between body adornment and material. Using this relationship to create a residual trace.

















# Saburo Murakami



Passing Through, 1956



Work, 1959



# William Forsyth



Choreographic objects, 2010

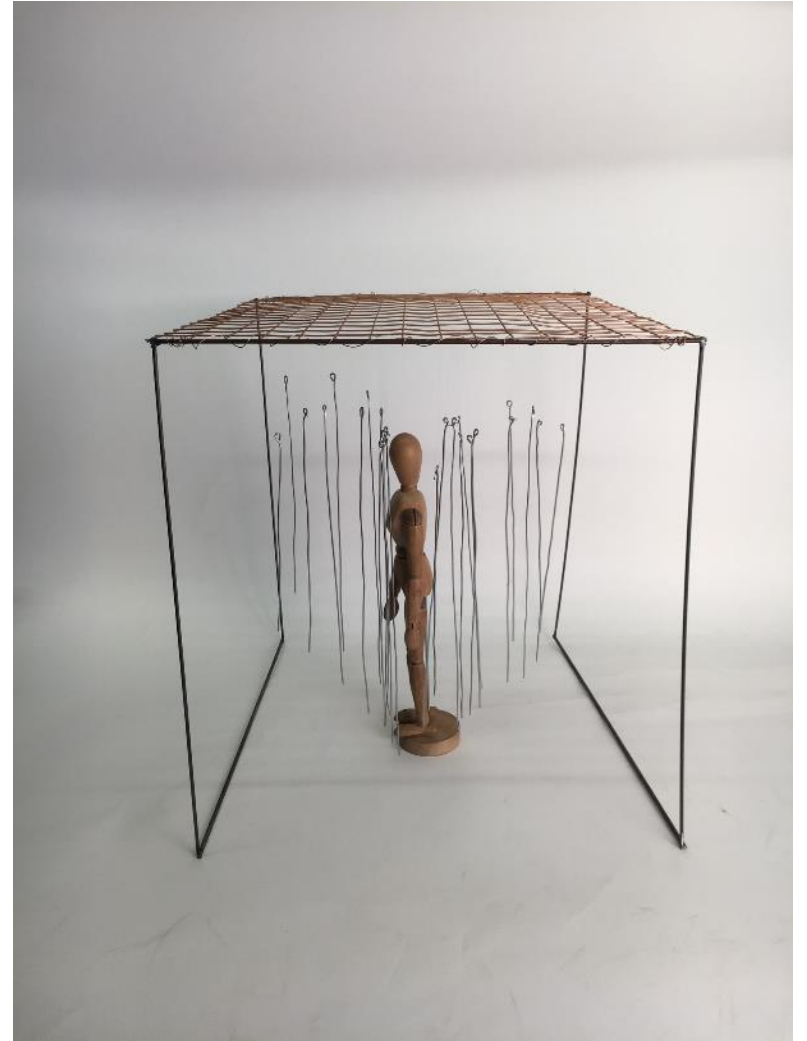


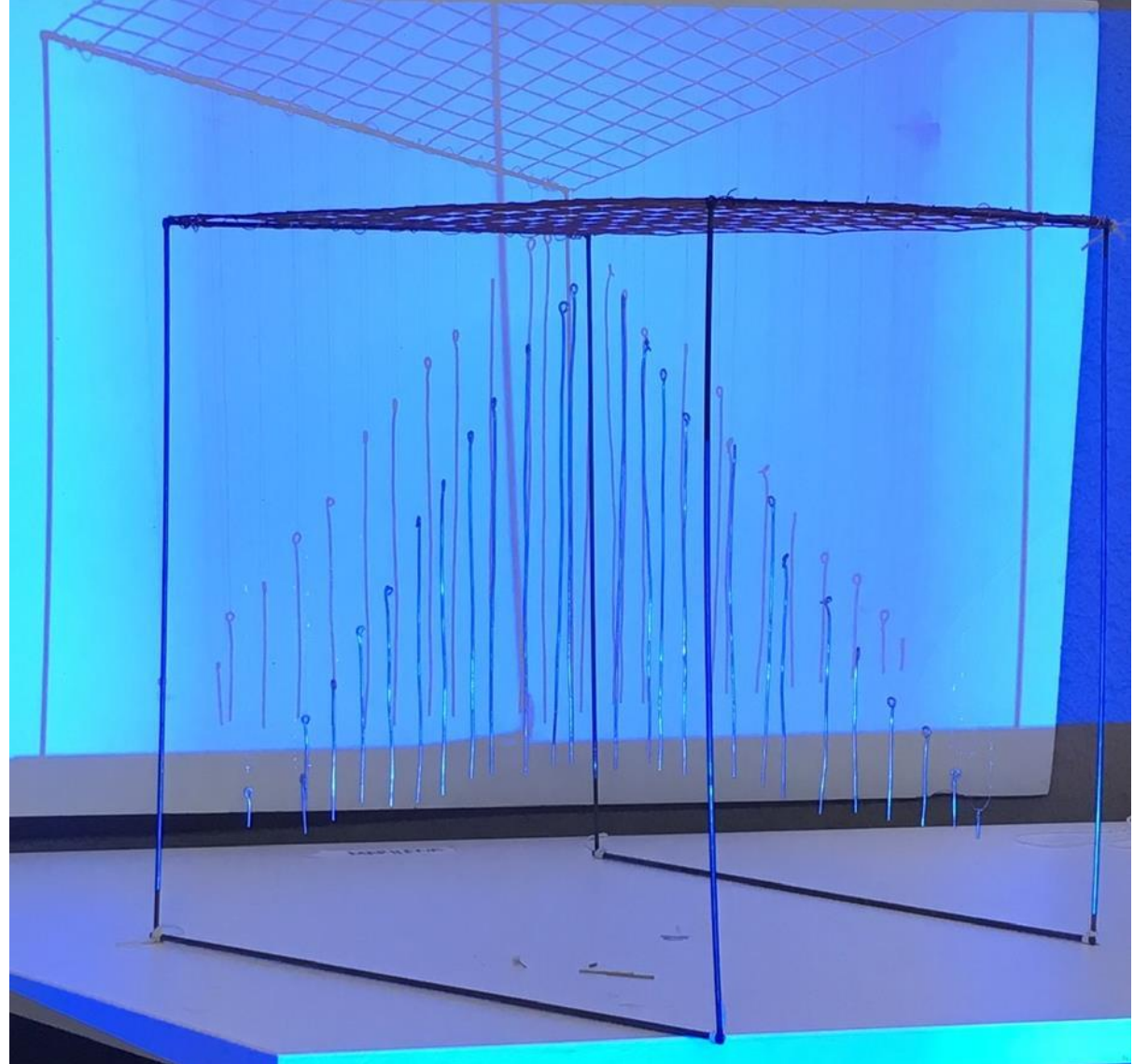
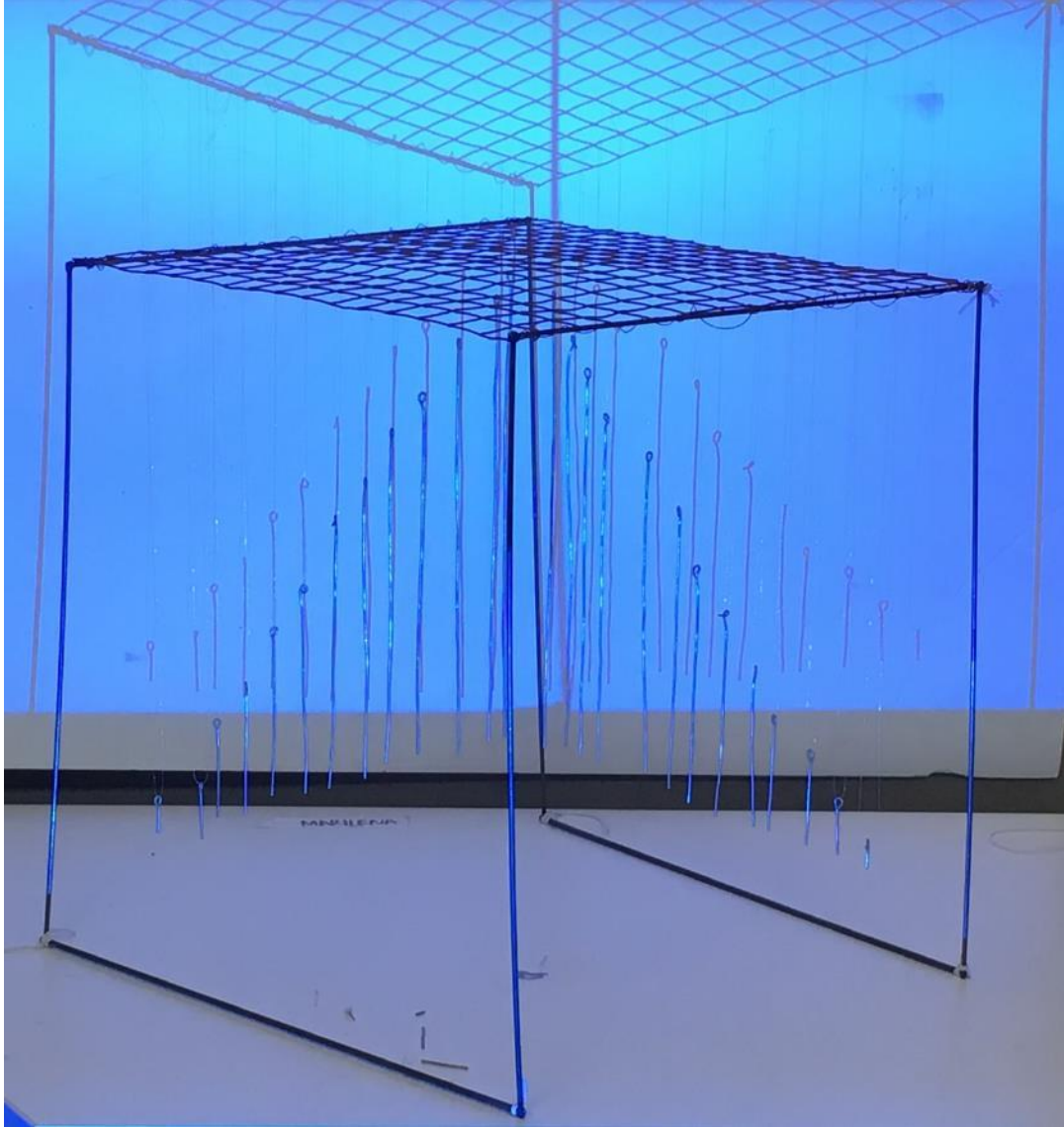
Black flags, 2015



<https://vimeo.com/417238901>





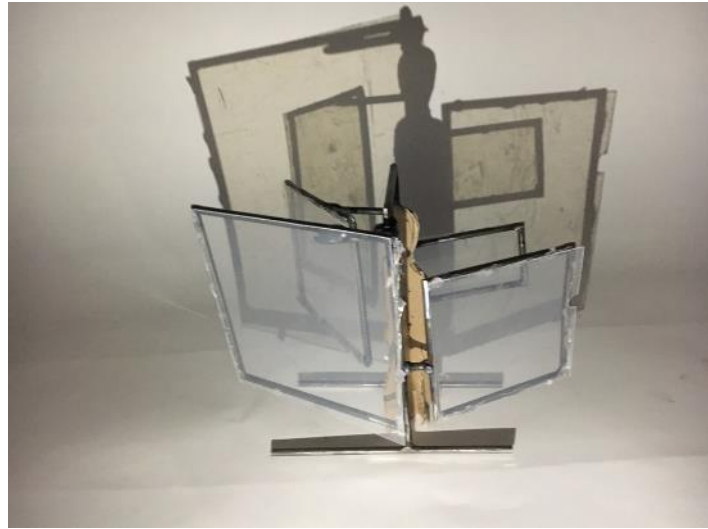














University of Brighton

BA (Hons) 3D Design and Craft

### Level 6 – Group Review Report

Name: Willem <sup>Austin</sup> Keijs

Date: 21/11/19

Tutors at review: Jacqui, Gemma

Name of reviewer: Matti

#### Statement summary, including feedback:

Exploring the movement of the body and distilling this into a linear shape.  
Use of drawing and the conversion of this into materials and 3D.

#### 3D work presented:

Presenting line work in relation to the body. Ink, Wire / Manequin  
Model of manequin in model of a sculpture.

#### Summary of group discussion / response:

Want to distinguish how the body relates to the work <sup>so far</sup> ~~is~~ creating.  
How to capture the process you want in your work.  
Wearable things to make marks. A story.

open up to choreographers

effemeral!

Is it a personal enquiry?

Playful experimentation that ended up in failure.



- Labyrinth

Creating your own storm to produce a concrete project.

#### Actions / recommendations:

Ackram Khan

- Animation behind dancing

Get into contact with choreographer  
Go see performance vids

Pina Bausch

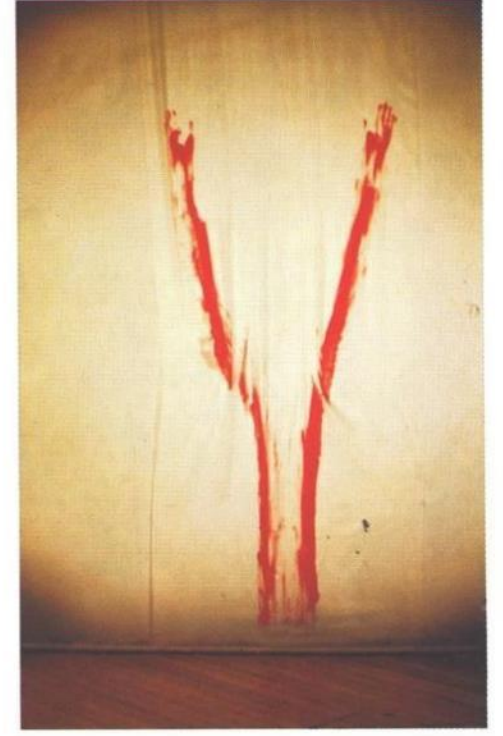
Do you want to be alone or in a team?  
Define who you are -  
What excites you most of all?



# Ana Mendieta



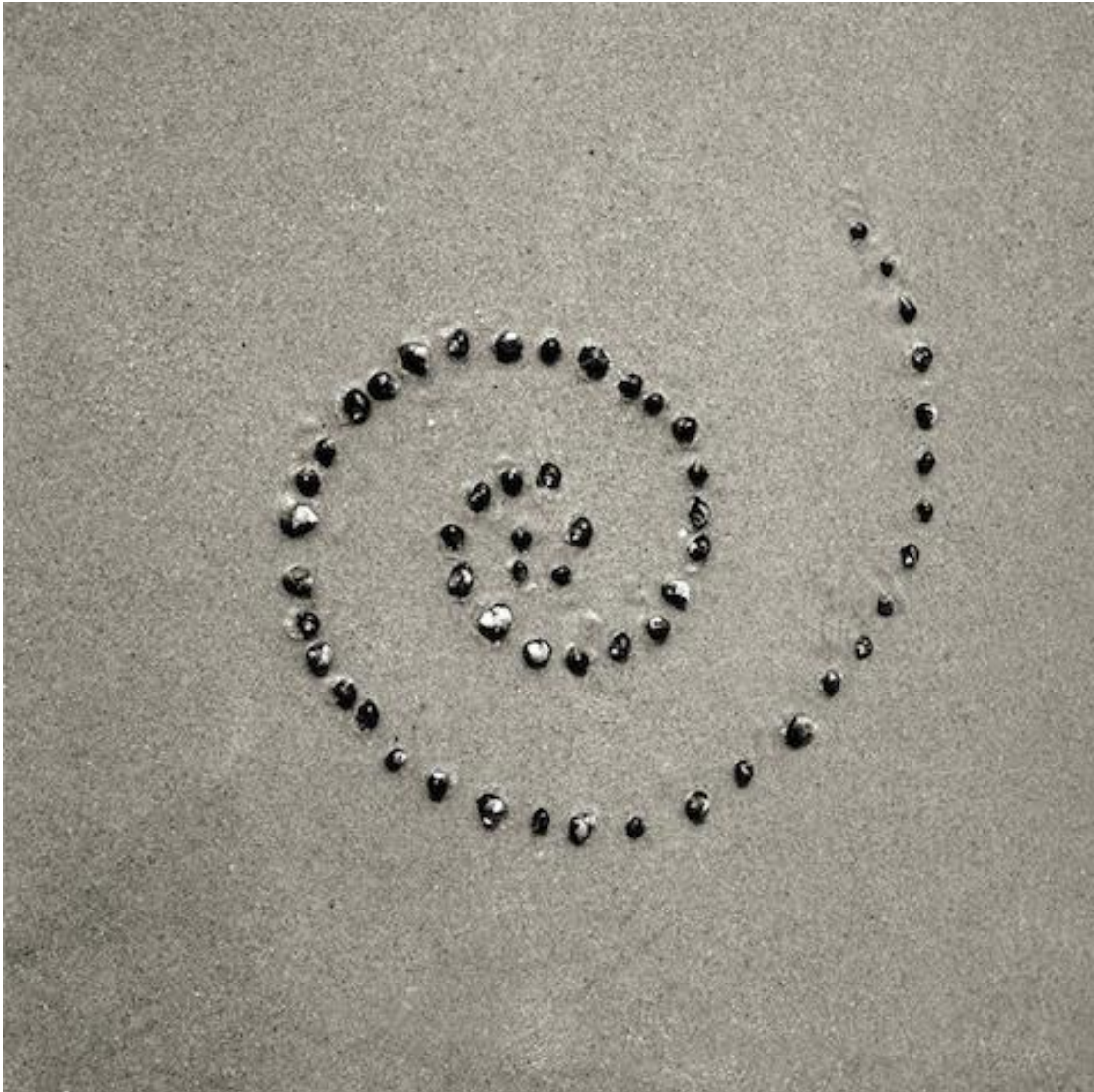
Soul Silhouette on Fire, 1973



Body Tracks, 1982



# Daniel Ranalli

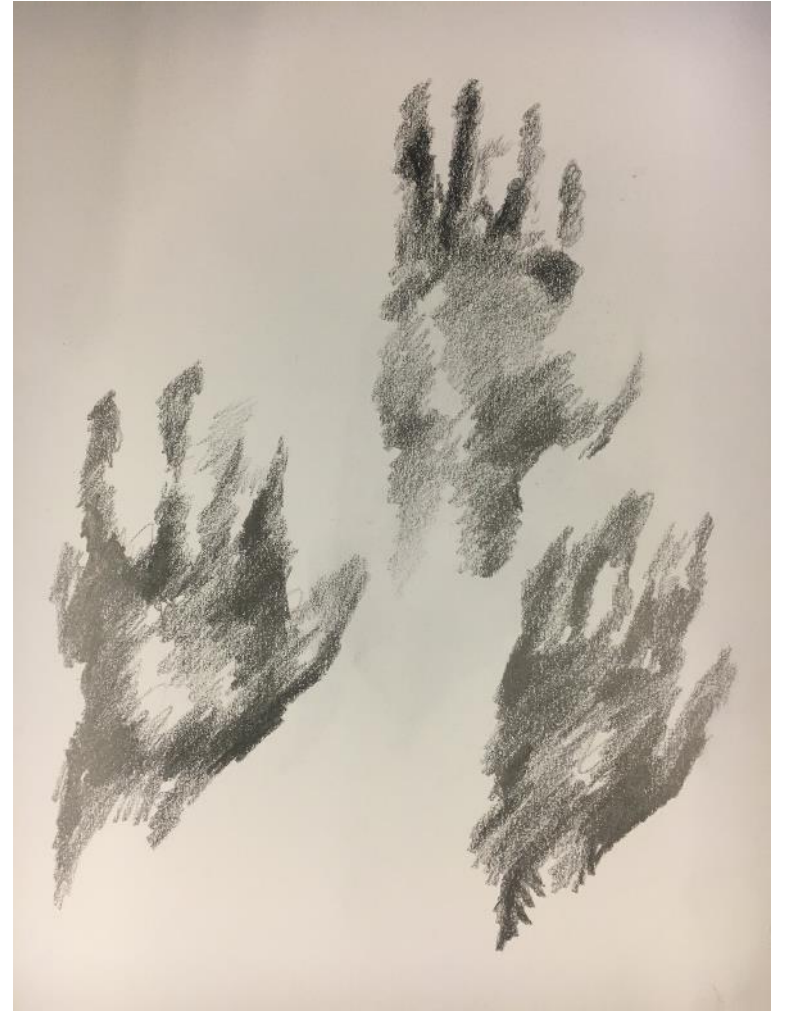
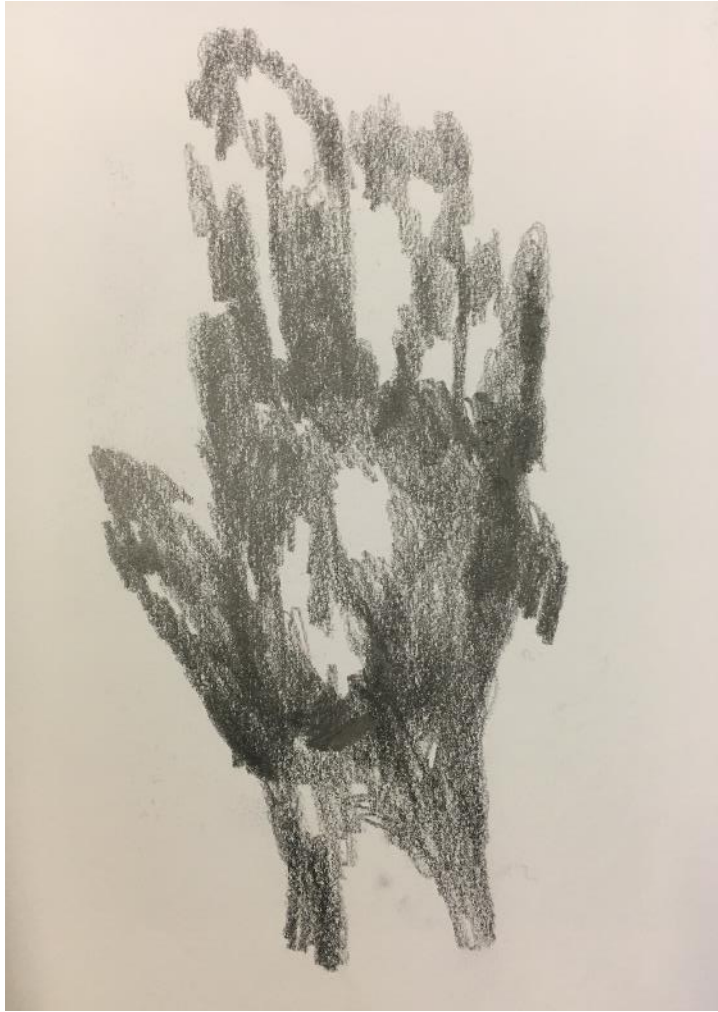


Snail Drawings Series





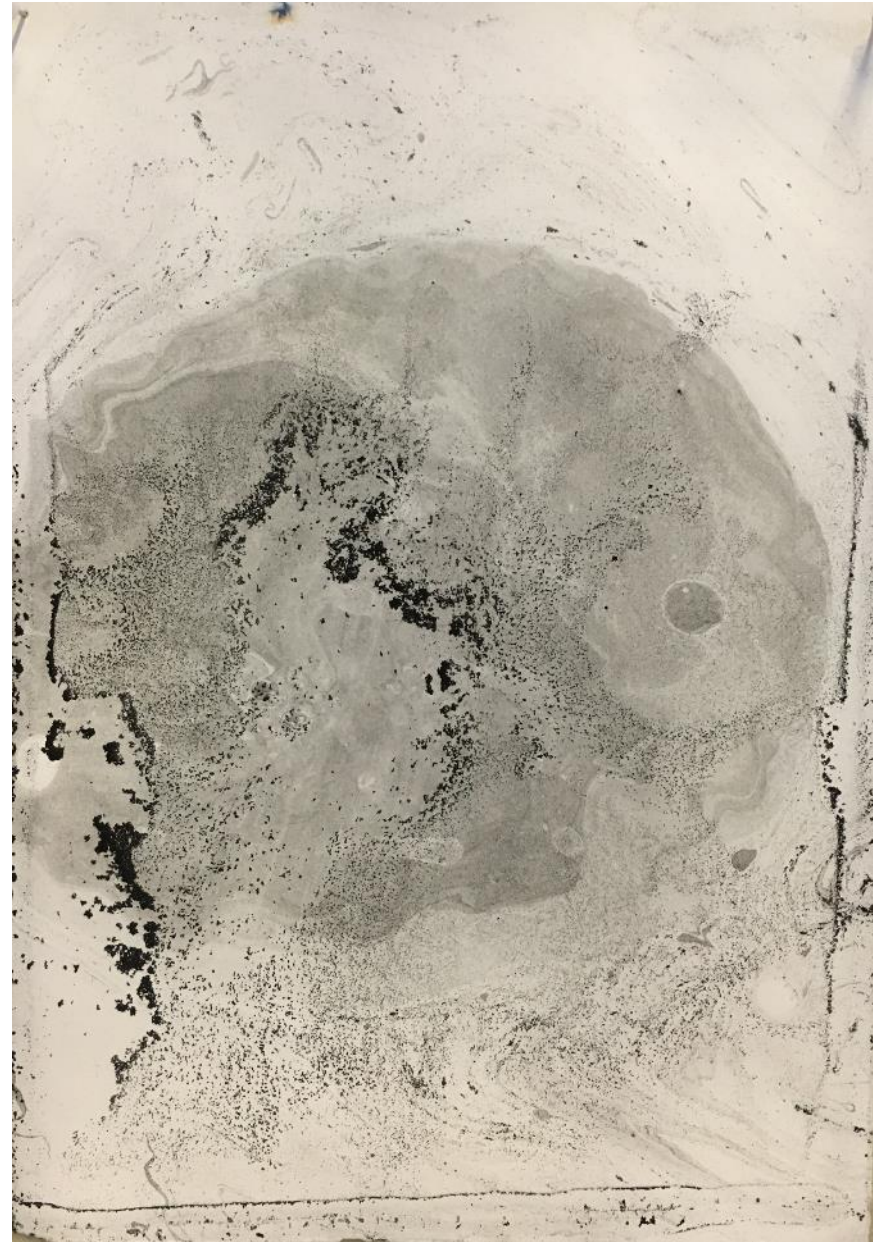
Drawing my hand from the feel of water.





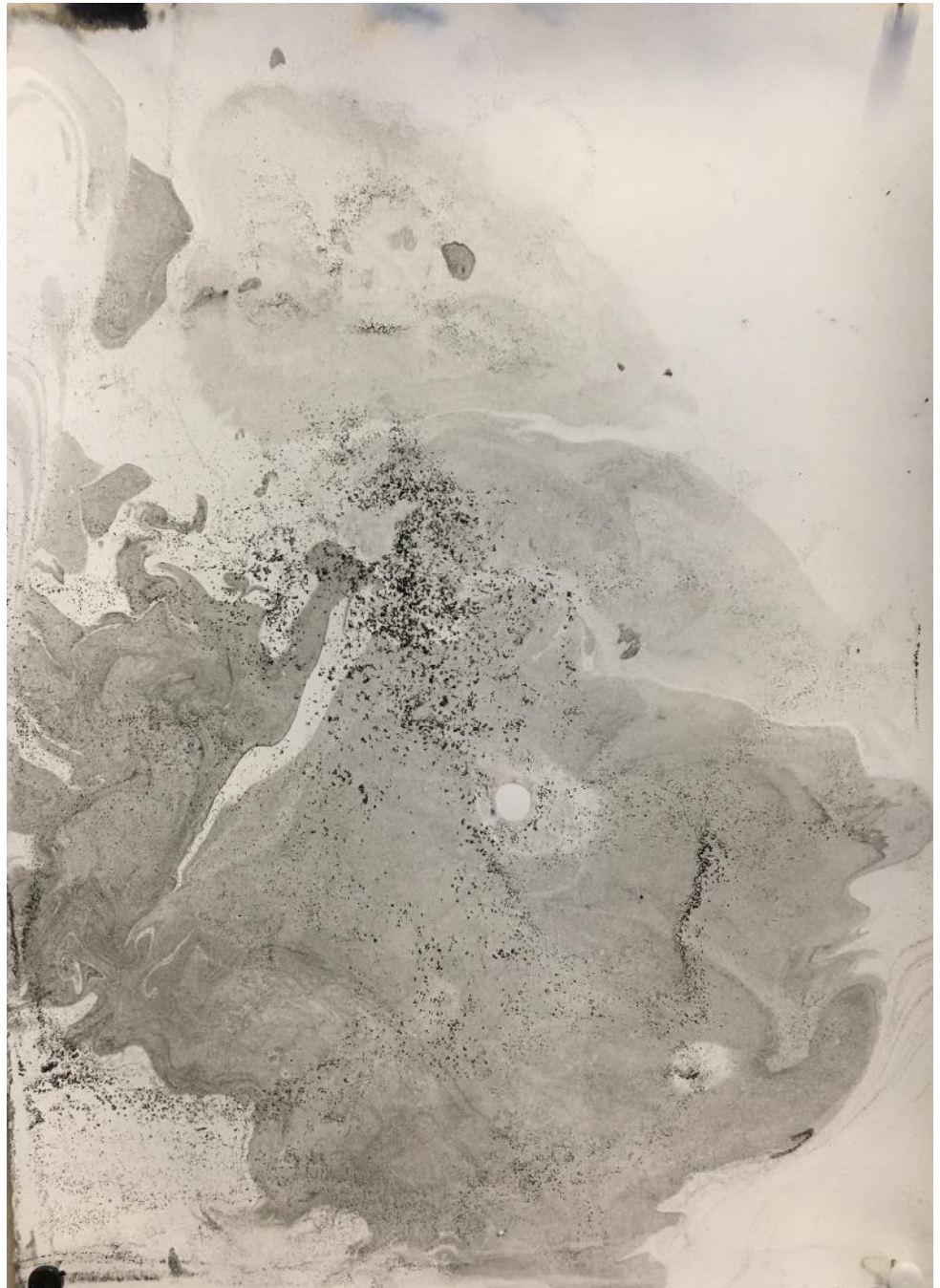
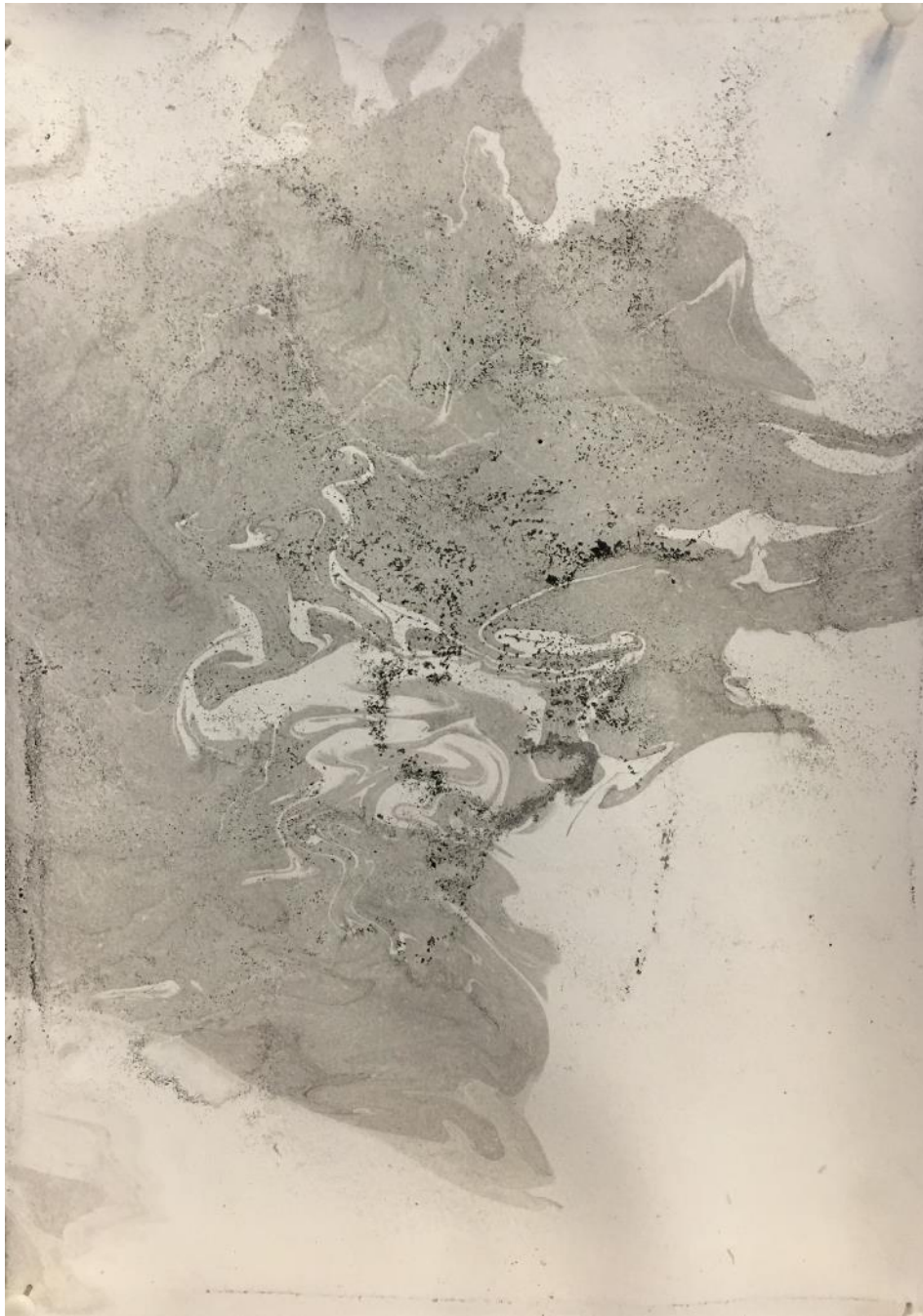




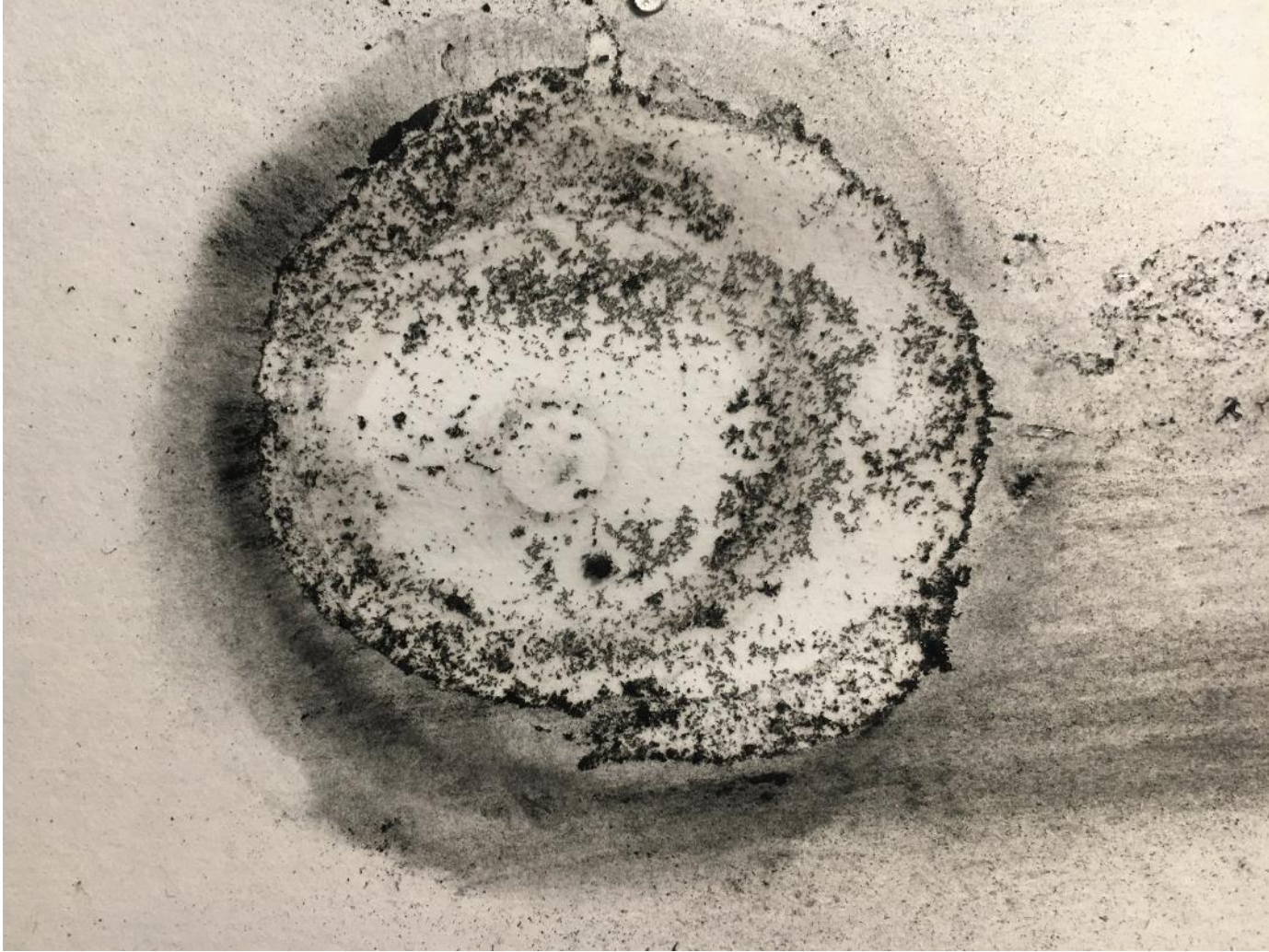


Water traces.



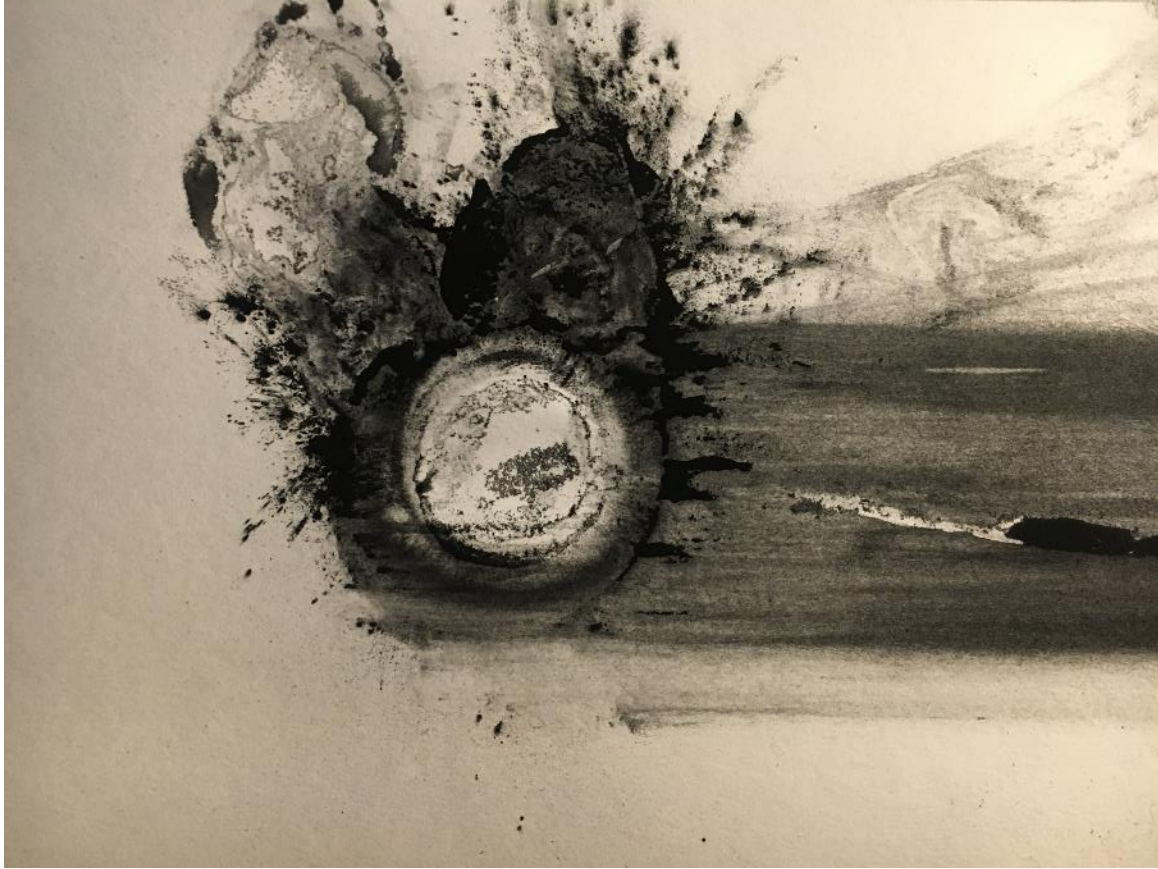






Drawing with magnets, water and magnetic powder.





Theme - Elements :- water  
Body light

why? -

fire  
air  
earth - graphite

Things of the body not on the body.

Why movement of the body

Volume displacement,

PROPS } constructions  
SETS }  
pins [ Films ] [ ICE/INK ]

volute  
dissolvable fabric (habdathary)

balloons - (colour)

water

ink - (colour)

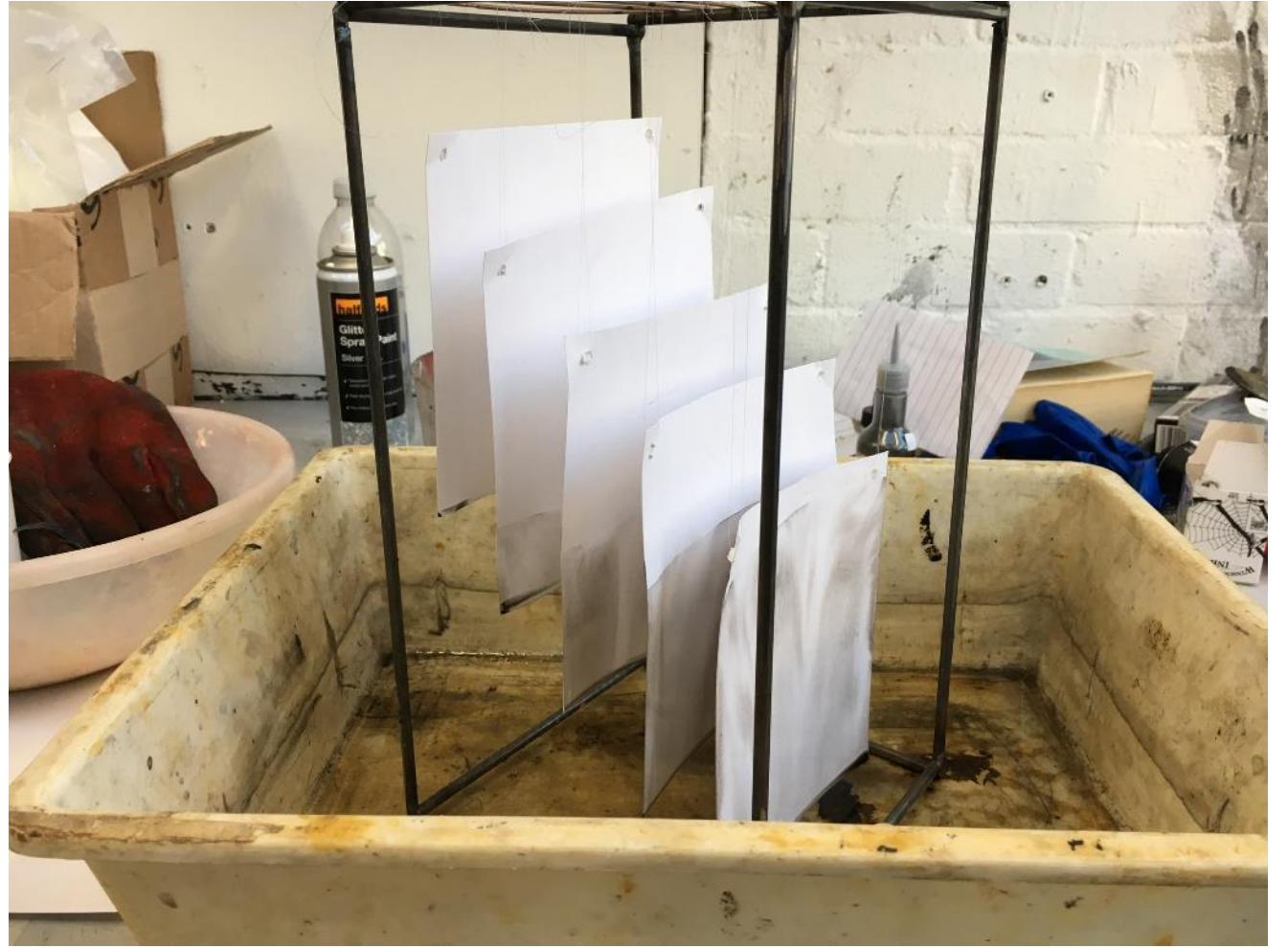
steel / copper

glass - perspex

graphite

raw clay - porcelain - red clay  
(colour) black clay

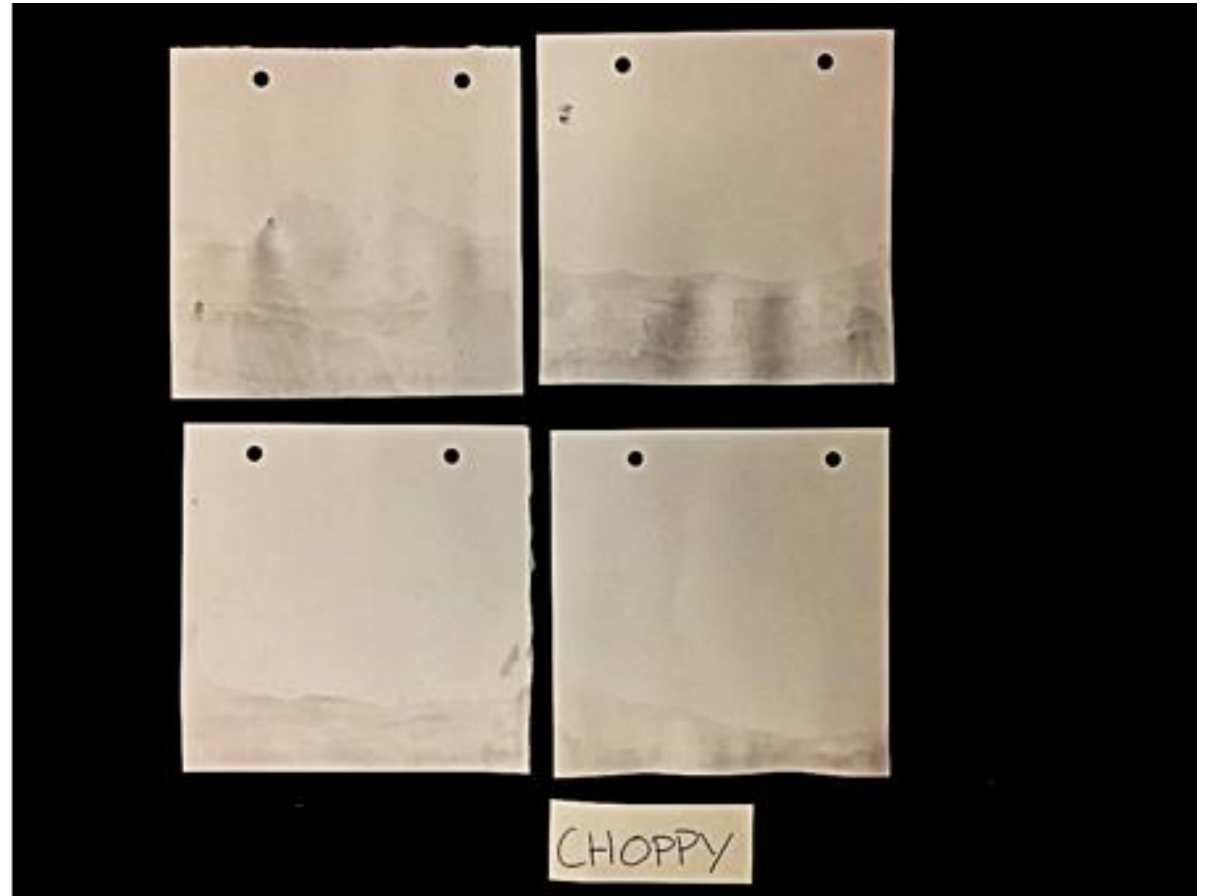






<https://vimeo.com/421648652>







Ink and oil in water. Exploring how different materials perform in water.





Experimenting with different types of inks in water.  
<https://vimeo.com/422192934> ink and glue in water.  
<https://vimeo.com/422192864> ink and paint in water.



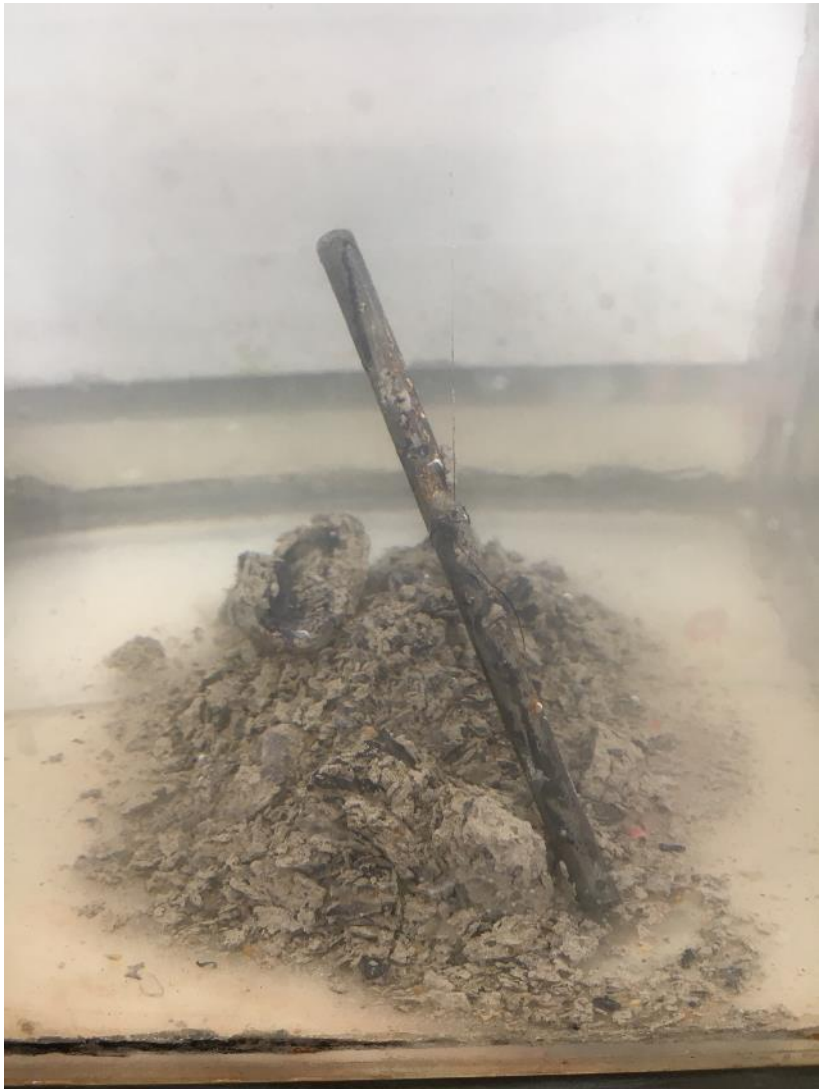
<https://vimeo.com/421631998>











Unfired ceramic in water





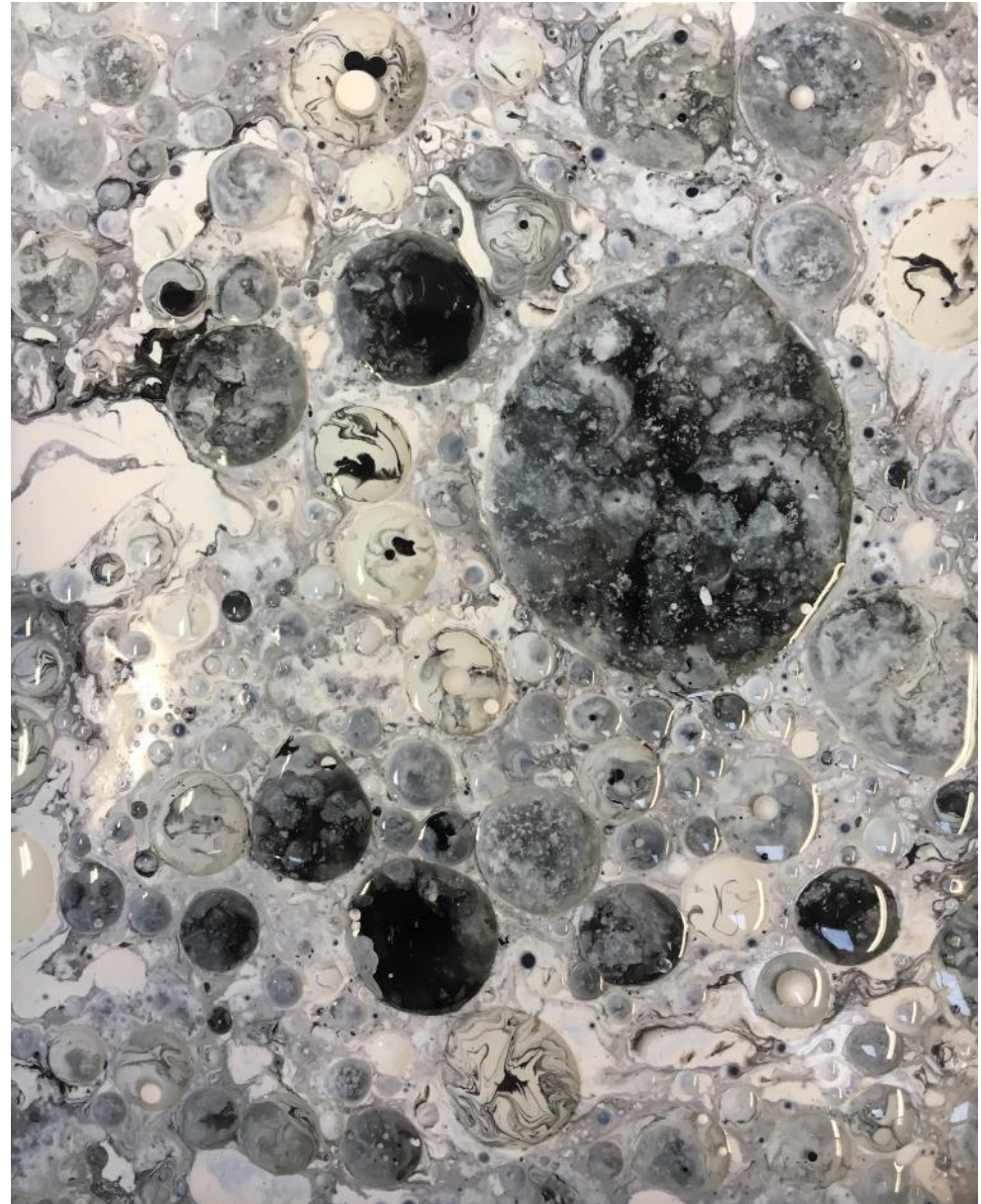


Using balloons as props in water.

<https://vimeo.com/421629369>

<https://vimeo.com/421629887>





Ink, oil and latex in water.



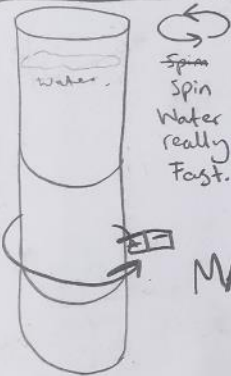




Iron fillings, water and magnetism.



Casting Water.



Spin  
Spin  
Water  
really  
Fast.

Drop in  
the  
Heated  
Metal.

MAGNET

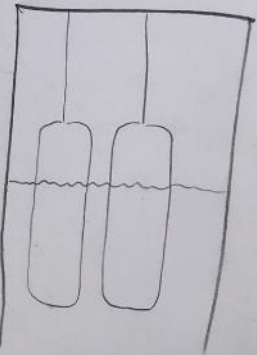
Creating Coats of Water.  
Is it possible to create conditions in which it is possible to pour molten metal / clay or wax / resin. If a whirlpool is created by which a strong enough centrifugal force brings the material together this should be possible.  
→ Consider heat of the water?  
→ Consistency, added material to the liquid.  
→ Using a magnet to draw around the side and draw the metal creating more interesting forms.



Flats  
come off  
as pieces  
disintegrating  
leaving trace.

Weighted  
to  
it  
crumbles  
asymmetrically.

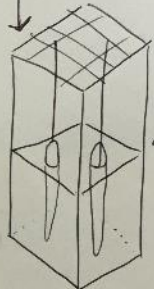
With Unfired Clay there could be a really interesting juxtaposition between the clay above and below the surface of the water. The material below the water will react differently to that above.



Unfired  
Clay.  
has  
react  
above /  
below  
surface.



Unfired Ceramic suspended in water.  
↳ Tried to roll form with ink in it. Ink release as form disintegrates. Didn't work.  
↳ Nice contrast between first and final state of the form.



Test:  
Half form  
in  
Half form  
out.

Unfired Ceramic Vessel in Water with Ink.  
↳ Very interesting reaction with the ink as air is released from the disintegrating form the ink whorls out in almost volcanic eruption. Why?

HOW DO MATERIALS PERFORM IN WATER ??? ? ?



Formative assessment.



School of Art		Student - self assessment	
Course:	3D Design and Craft		
Module Title & Code:	AD318 Self Directed Study Design and Craft		
Date:	31/1/2020	Level:	6
Student Name:	Willem Keyes		
Tutor Name:	Anil Wilster // Jacqui Chanarin		

Indicate in the boxes below what you consider your level of achievement is to date against the following learning outcomes:

	Outstanding 80-100%	Excellent 70-79%	Good - Very Good 60-69%	Sound Competent 50-59%	Adequate but weak 40-49%	Unsatisfactory limited understanding 30-39%	Unsatisfactory very limited understanding 20-29%	Unsatisfactory almost no understanding 0-9%
1. <b>Learning outcome:</b> develop and apply in-depth, systematic understanding of technical, material and process experimentation in the production of a body of three-dimensional work in chosen materials and/or media demonstrating an advanced level of skill, craftsmanship and technical command. <b>Technical</b>					✓			
2. <b>Learning outcome:</b> synthesize concept development, research from a range of sources, reflective practice and critical analysis in the development of the work as identified in the Research Framework Document. <b>Integration</b>				✓		✗		
3. <b>Learning outcome:</b> demonstrate competence in planning, managing and executing a programme of work presented for exhibition. <b>Organisation</b>						✓		
4. <b>Learning outcome:</b> design and produce a coherent and fully resolved body of three-dimensional work, artefacts, objects or products in appropriate materials and media, which demonstrates creativity and consolidates and extends an identified area of knowledge. <b>Resolution</b>							✓	

**Student self assessment: indicate 3 strengths and 3 areas for improvement aligned to the four learning outcomes**

Strength - Research lead, research broad and thorough.

QUESTIONS: What is Creative enquiry??? What goes where?

✗ Degree show space? → ✗ Darkness/blacking out.

Weakness: Resolution → Project is still being formed. Still not sure what it is? Installation? set design?

Weakness = too much 2D resolution, need to bridge gap from 2 to 3D →

For full guidance on University and Marking/ Grading Descriptors follow this link: UG Marking/ Grading Descriptor (copy & paste in new search)

The above Grades/Marks are a guide only. Final marks are not confirmed until they have been ratified by an Examination Board.

School of Art		Formative Assessment Feedback	
Course:	3D Design and Craft		
Module Title & Code:	AD318 Self Directed Study Design and Craft		
Date:		Level:	6
Student Name:	Willem Keyes		
Tutor Name:	Jacqui + Anil		

Indicated in the boxes below are your level of achievement against the following criteria:

	Outstanding 80-100%	Excellent 70-79%	Good - Very Good 60-69%	Sound Competent 50-59%	Adequate but weak 40-49%	Unsatisfactory limited understanding 30-39%	Unsatisfactory very limited understanding 20-29%	Unsatisfactory almost no understanding 0-9%
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2. <b>Learning outcome:</b> synthesize concept development, research from a range of sources, reflective practice and critical analysis in the development of the work as identified in the Research Framework Document. <b>Integration</b>			*					
3. <b>Learning outcome:</b> demonstrate competence in planning, managing and executing a programme of work presented for exhibition. <b>Organisation</b>				*				
4. <b>Learning outcome:</b> Learning outcome 4: design and produce a coherent and fully resolved body of three-dimensional work, artefacts, objects or products in appropriate materials and media, which demonstrates creativity and consolidates and extends an identified area of knowledge. <b>Resolution</b>				*				

**Feedback:**

Your theme and concepts are well established now. This is thorough research and well documented. It is now critical that you address what is models/prototypes to create your drawings or life/human scale experiential object or installation. Start now reviewing your knowledge + skill of presenting your work through photography, animation and film.

**Module Mark:** **Module Grade:**

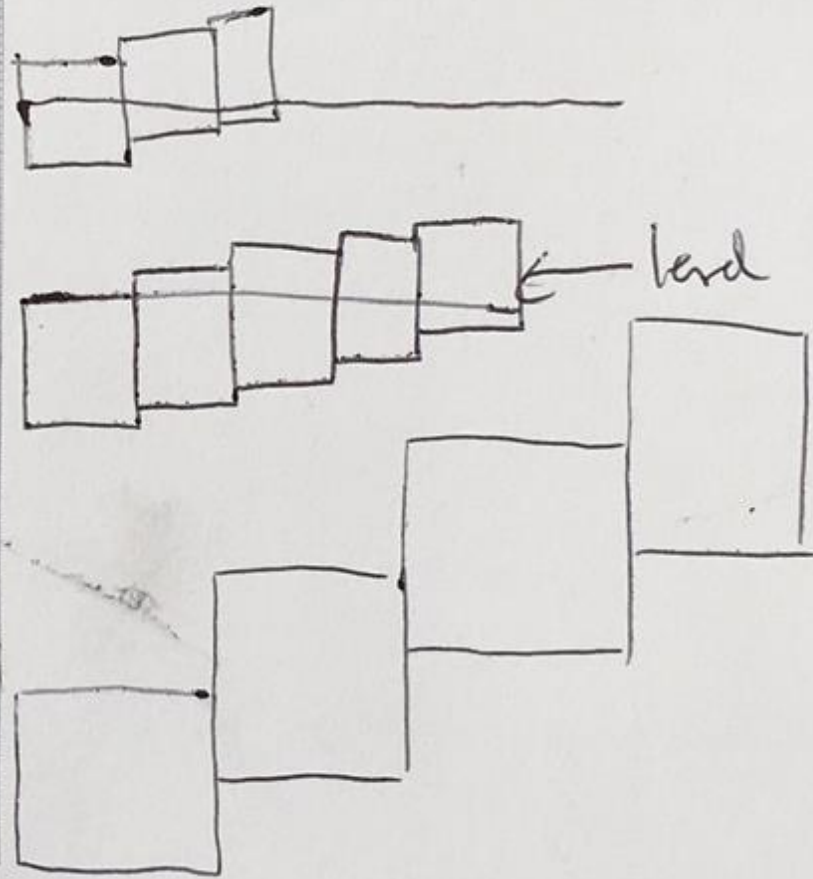
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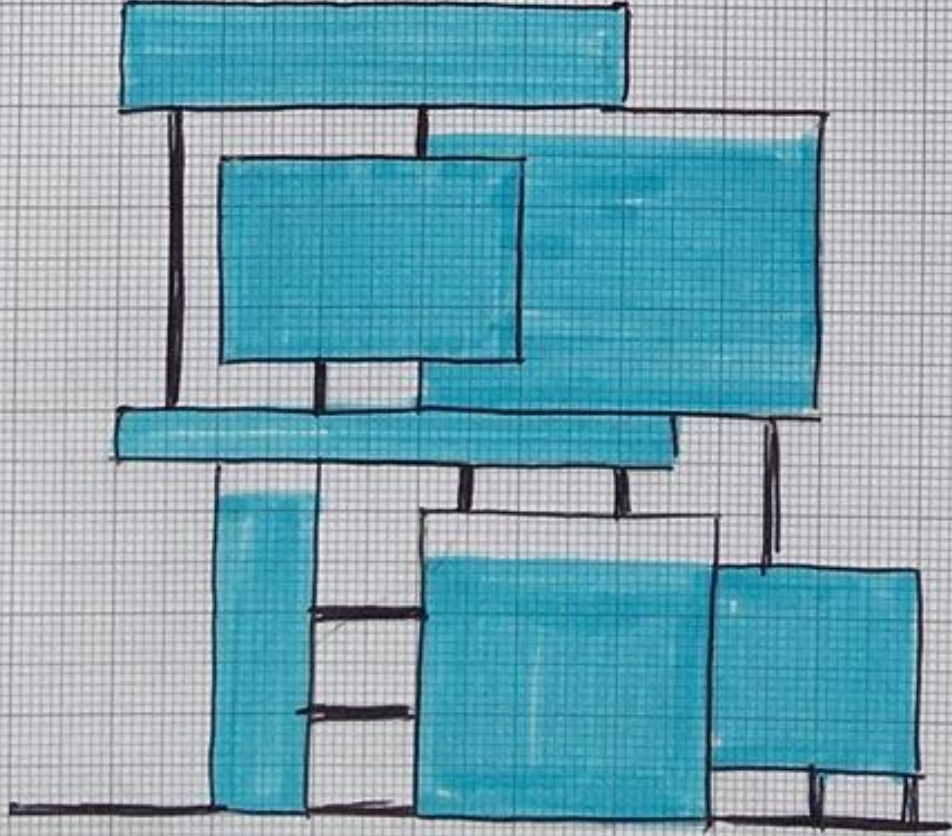
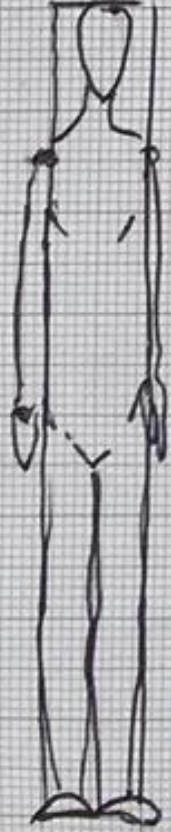


Sculptural structure that houses multiple boxes all showing materials in the midst of performance. Held up with steel struts that links to body dimensions.





WALK THROUGH



How would this change perception.

Could an interactive subjective  
elicit movement from a person?

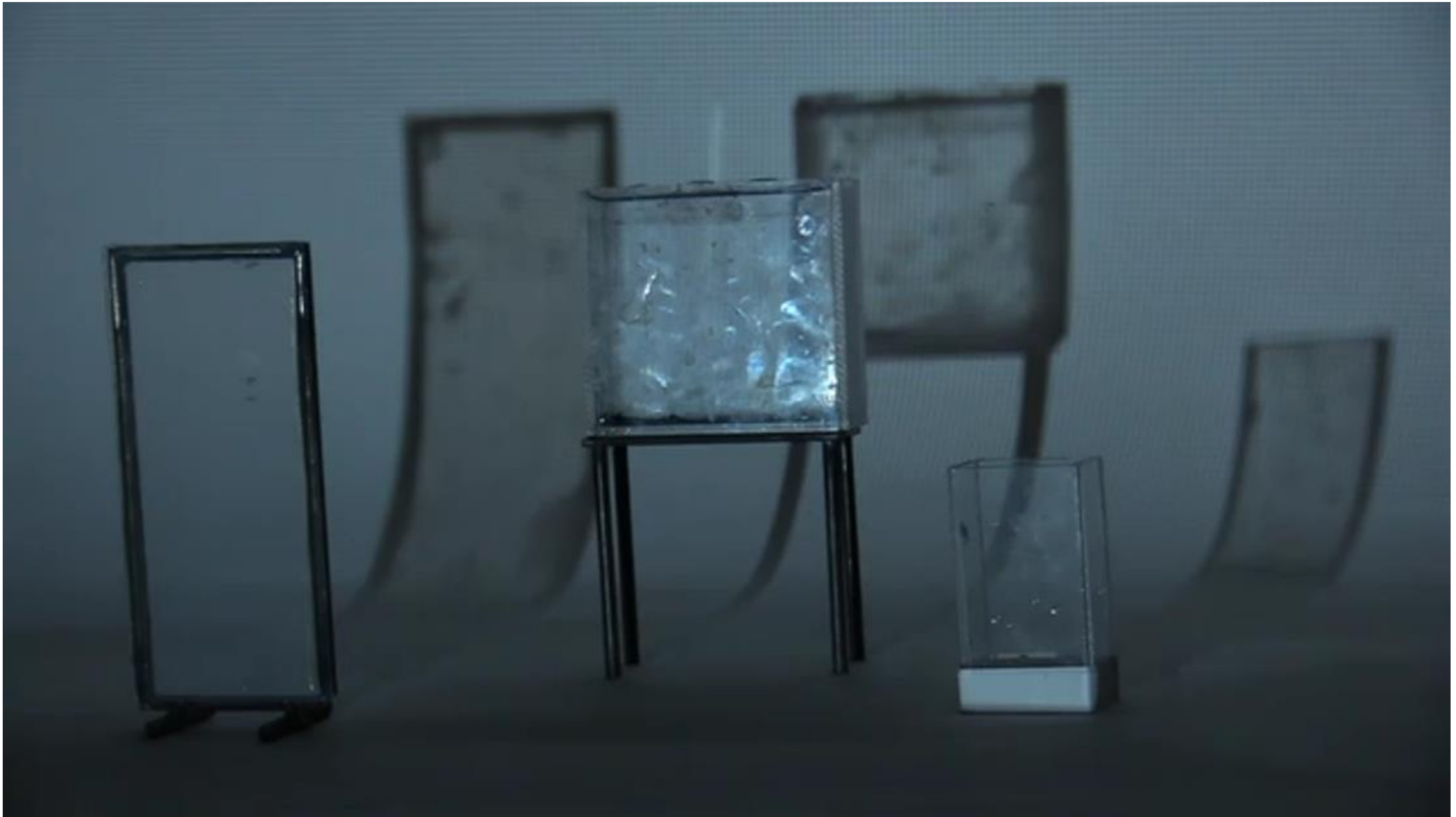
INSTALLATION Elicits  
movement.

Different Amounts // types of liquid  
affect refraction & perception.









<https://vimeo.com/394906354>



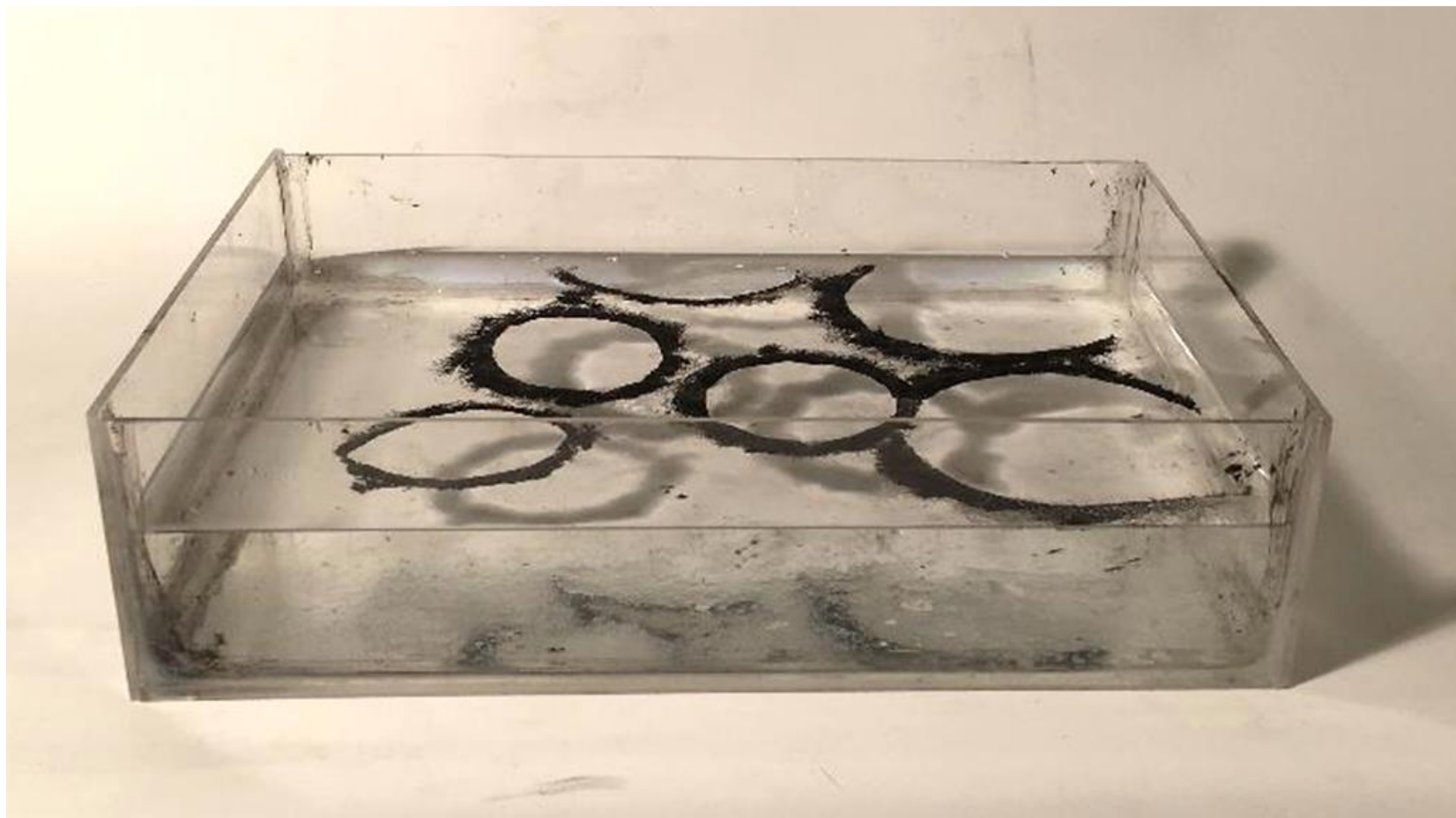


Testing different mediums on dissolving fabric. Graphite, ink and oil paint.













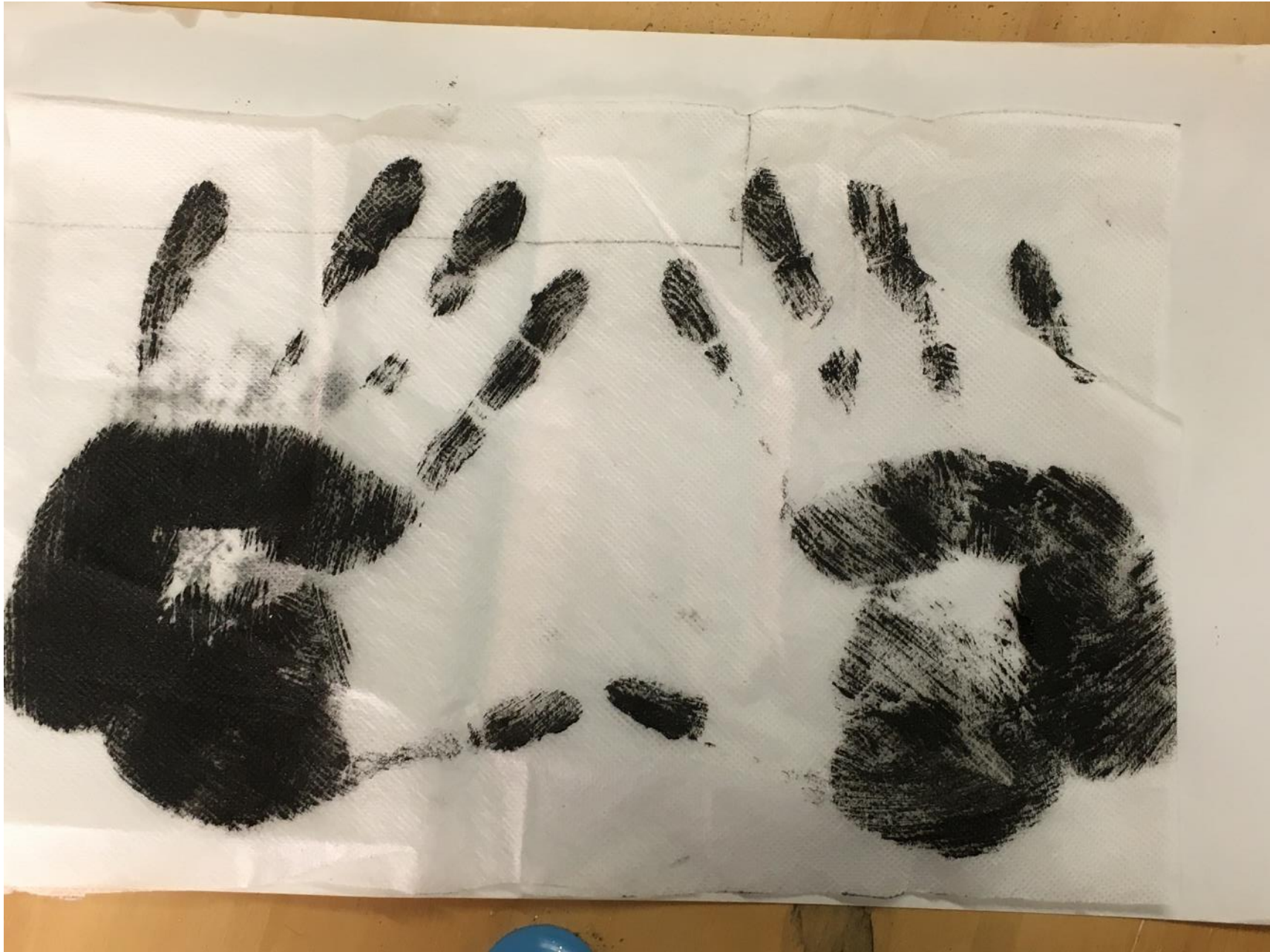


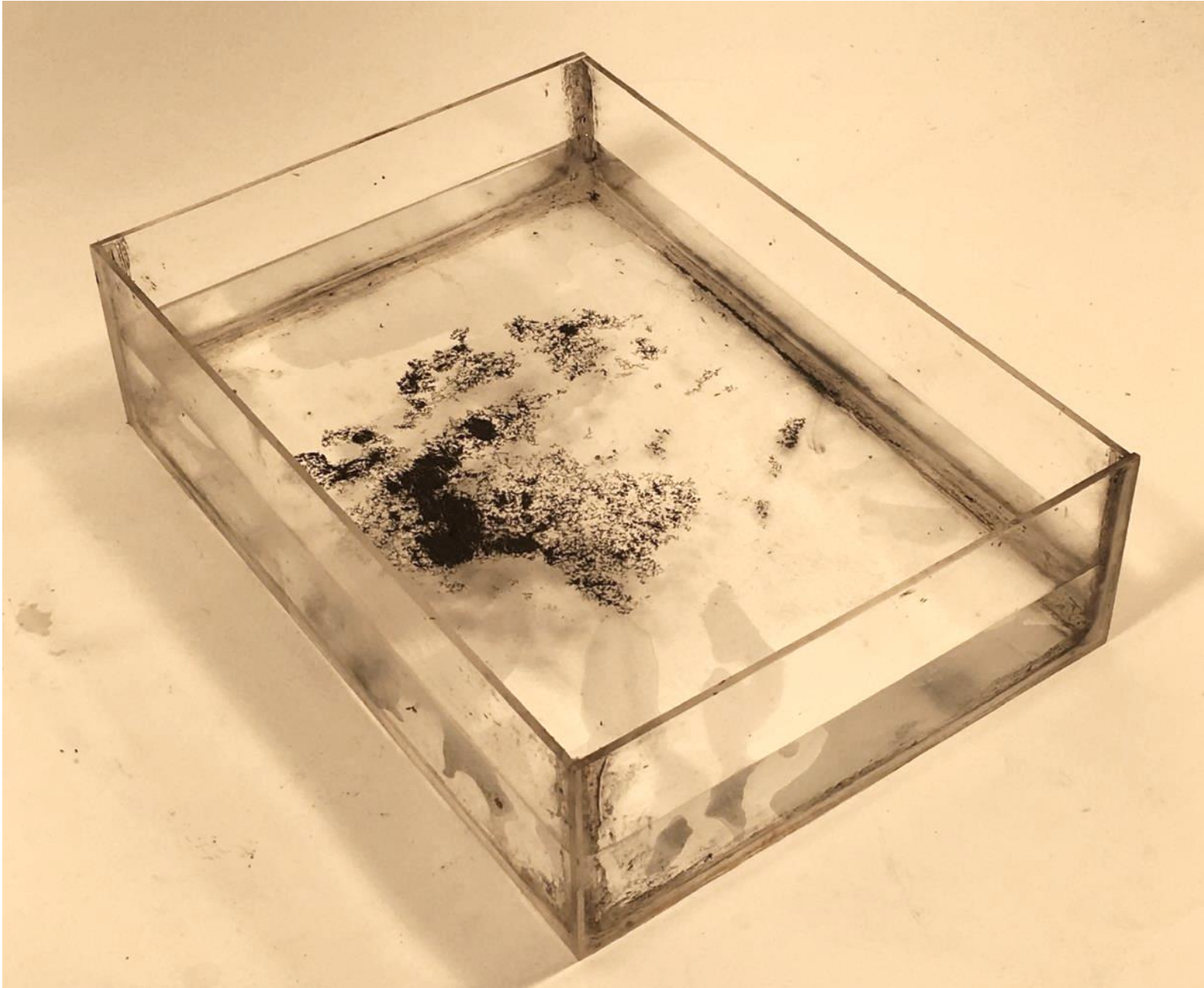
Drawing performances in water. Dissolving fabric and oil paint.



Stills from dissolving fabric films.  
<https://vimeo.com/420319727>









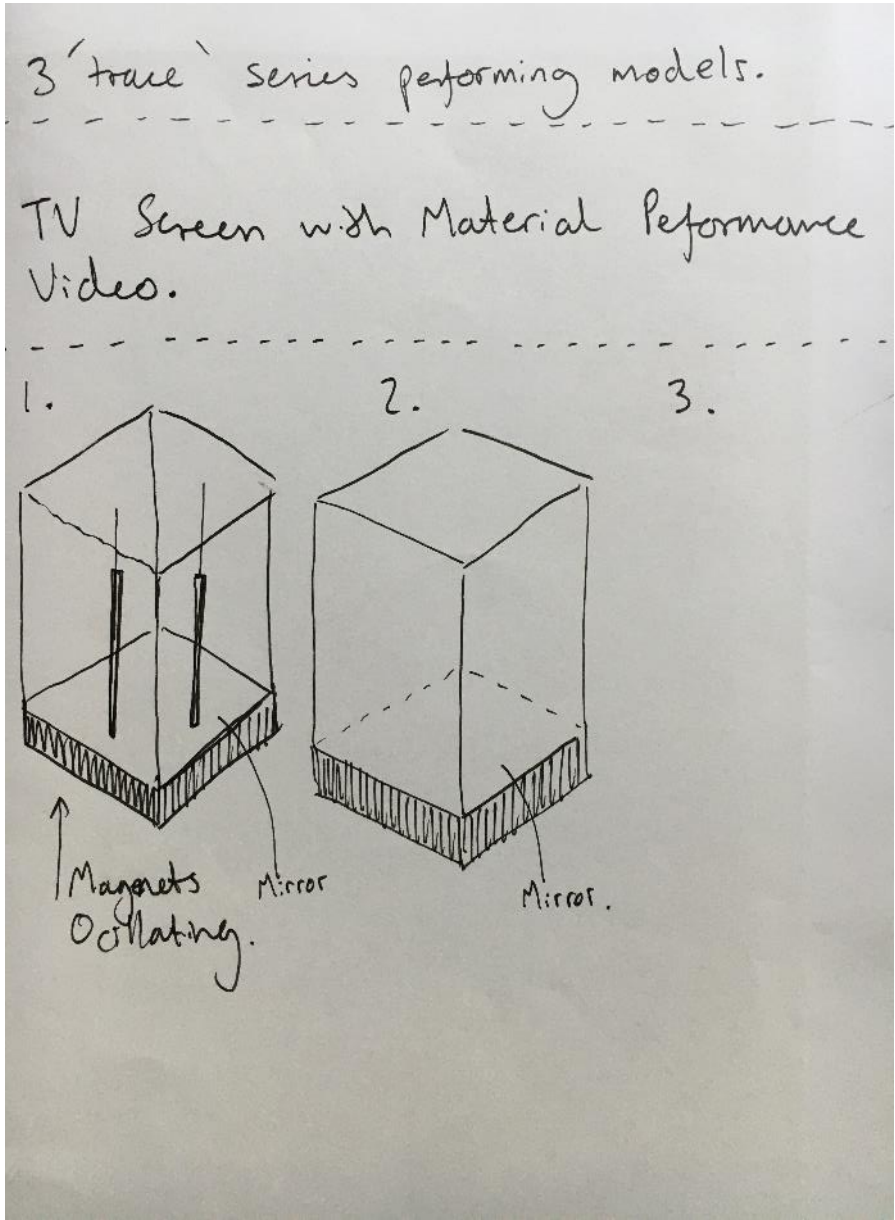
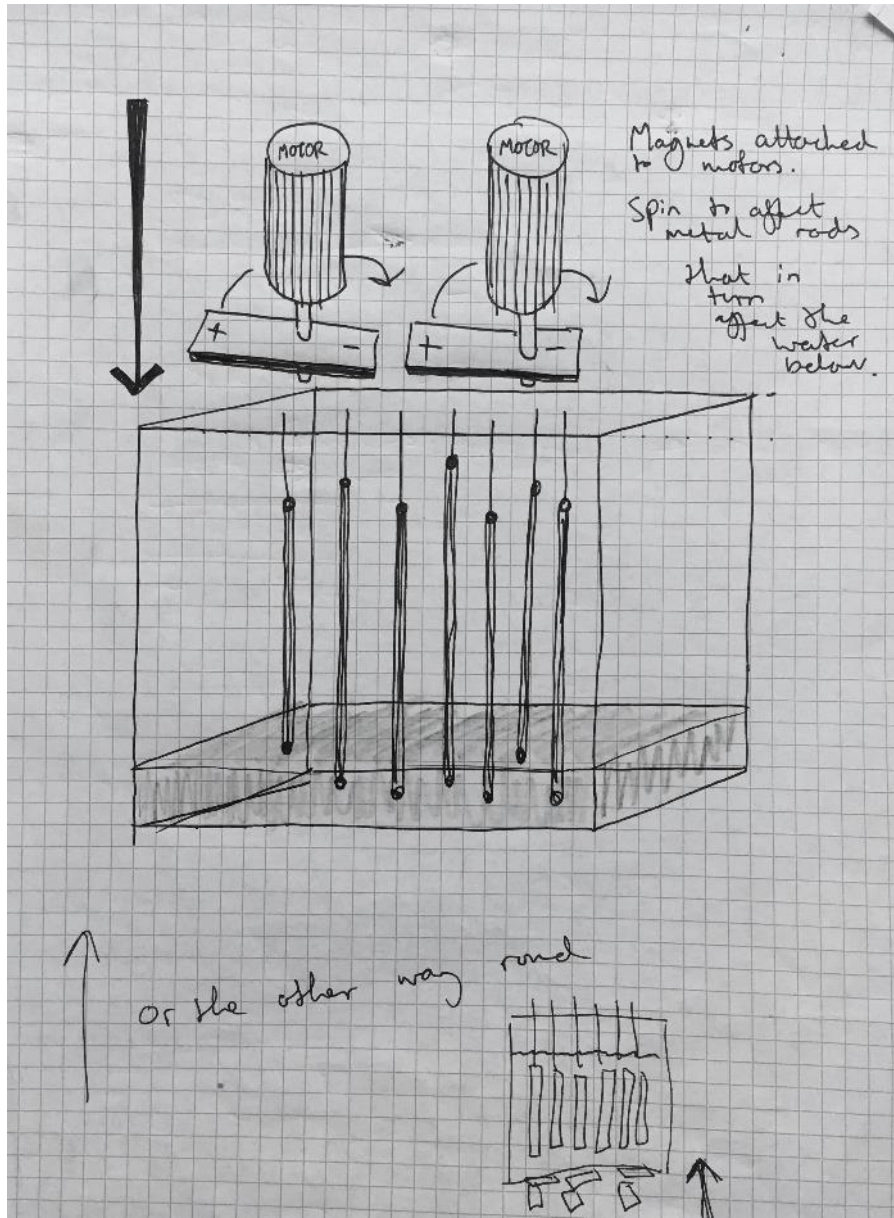


Stills from 'Hand trace in water'.  
<https://vimeo.com/394456515>



An attempt to make an upright dissolving paper drawing performance.





11/2/2020

Professional Practice // Degree Show.

→ Online portfolio

Wix

Square space

Developing a Project to a wider audience

↳ Gov website

↳ Craft's Council Hothouse programme

↳ Calip: & Ash

↳ Ash Com: of England

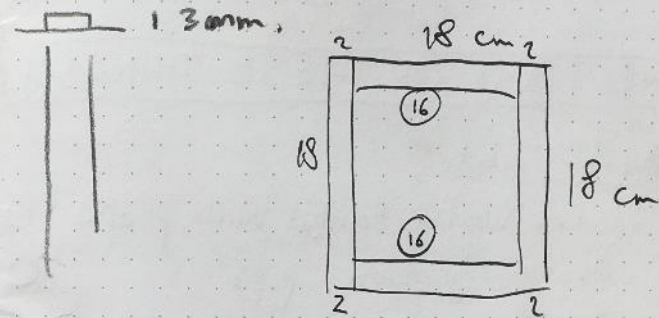
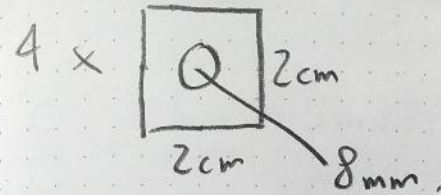
↳ Cultural enterprise Office in Scotland

↓  
Supported through Bee Purple.

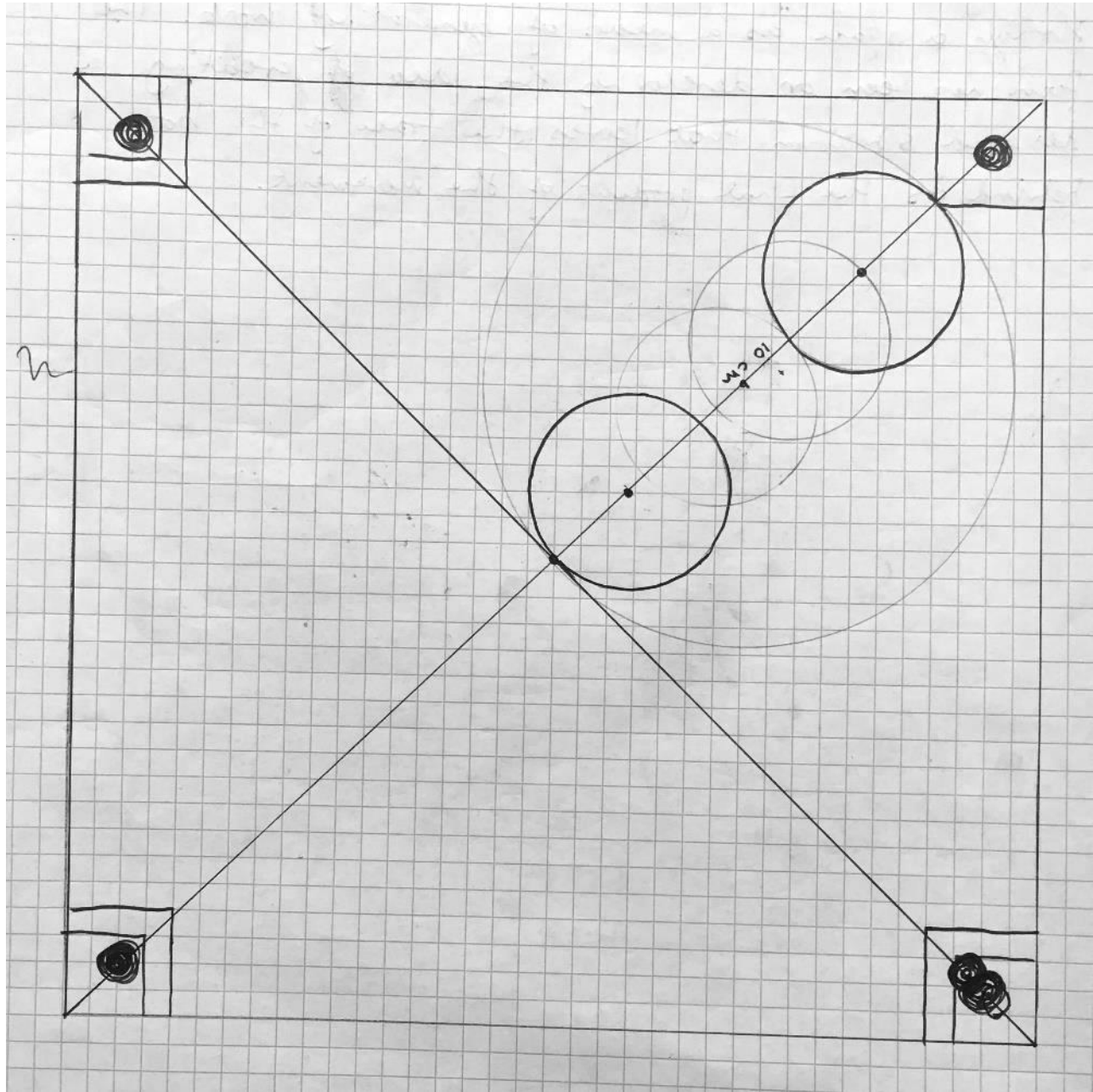
Masters

Quest → loan instead of student loan

Free Money!







## Evidence of

- Unfired Ceramic / Ceramic Vessel ○
- Dissolving paper in water ○
- Light Projection through water ○

↑  
**MAKE FILMS OF THESE THINGS.**

## Sketchbook Update:

- Scale model water tanks with people ○
- Light water projection pics ○

## Pushing Work forwards

- Hanging steel rods over magnets. ○
- Water tank over magnet. ○  
↳ Toner powder.
- How to get a print/mark/drawing? ○
- How would different mechanisms effect? ○
- Dissolving fabric upright ○
- Draw with magnets in gloves ○

## Wednesday.

Morning

- ~~Take~~ Take film/photo of magnet at work
- Try and make it make a drawing.
- Great Steel rods hanging experimentation.

**[STUDIO VISIT]**

Dissolving paper in water film

- Photograph + Cut + Stich Session  
↳ Any relevant contextual ref.  
→ Take all extra stuff out of your space

## THURS

Morning

- Reflect + brainstorm ideas, take from there.

What does exhib look like?

Make.



Focus on resolution → Finding ways to bring project together. Break down elements and work into plan.

## Research Project!

Sketch up ideas for Exam. What do you want it to look like.

How can objects/materials perform in accordance to bodily movements?

12/2/2020

### Materials

\$1 AA batteries

\$6 Printer Toner Ink.

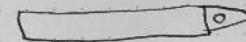
\$1.22 3mm Rod.

~~Materials to buy:~~

Total

\$8.22.

Buy Rod - 3mm 1m.

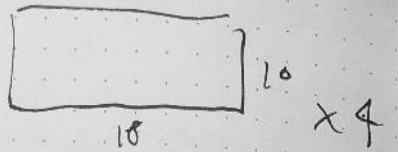


Mirror Acryl. -

Clear acryl. -

13/2/2020

1/2 Clear  
1/2 Mirror



18 \* 18 \* 18 \* 18  
\$ 52 x 40

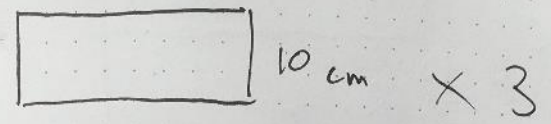
B

Materials

- 30x30 0.9 sheet
- 30x30 0.9 sheet
- 1/2 Sheet Mirror acrylic
- 1/2 Sheet Clear acrylic 3mm.

\$20.96  
 + \$4.18  
 -----  
~~\$24~~ \$25.12

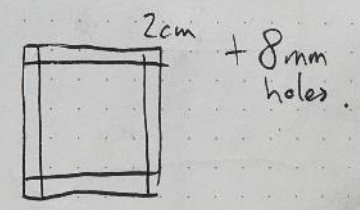
18 cm



1 side has 5mm hole for switch  
and 6mm hole for potentiometer

- 1 chop Metal
- Test drill plug / potentiometer holes.
- ↓ Drill real holes.

- Cut Mirror acrylic.

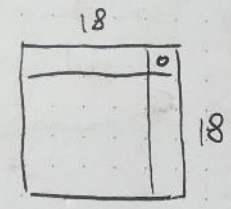




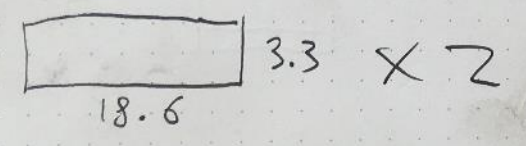
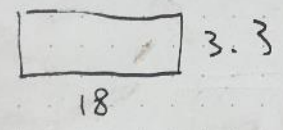
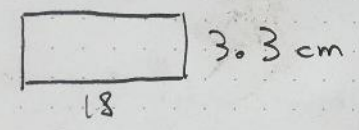
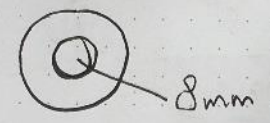
- 1- Drill holes
- 2- Tap
- 3-

14/2/2020

~~4~~

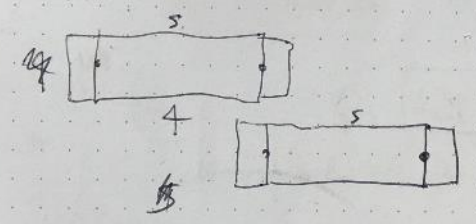
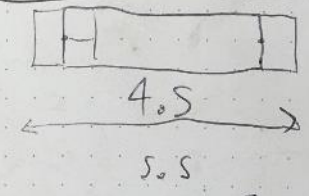


8mm holes.



Materials

3.50 magnets.



17/2/2020

4 cm

5mm bar Rod

4 cm x 4 ✓

3.7 x 1 (M)

5mm Rod

3.5 cm length.

8mm bar Rod

9.7 x 4 finish ends. ○

20mm Bar ○

18 cm x 2 }  
16 cm x 2 } Drill holes 8mm

Sheet 18 cm ○

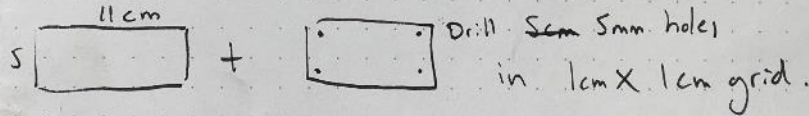
10 cm x 18 cm x 3.

1 x 18 cm for bottom ○

Materials.

8mm bar 1m  
5mm bar 1m

5cm bar

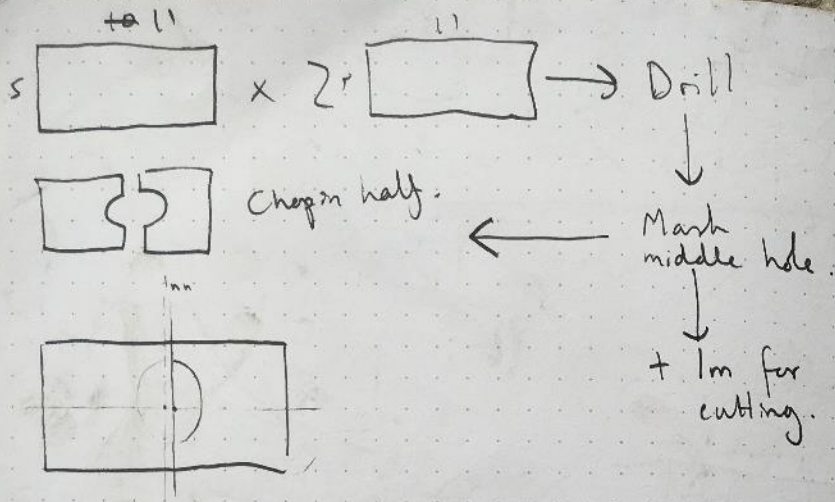


3.3 cm hole in each piece.

66  
30  
96

By  
Ab  
celia





18/2/2020

- Cut sheet. ①
- Finish all ②
- Mark tap + Dye holes ③
- Drill all ④
- Tap + Dye ⑤
- ~~Weld up main rig~~ ⑥
- Weld square frame to bottom ⑦
- & Solder together electronics.
- Glue bit. ⑧

Tap 4 Die

- Switch

Switch = 6.5 drill  
+ M7 tap

Potentiometer = 9mm  
#M11  
tap.

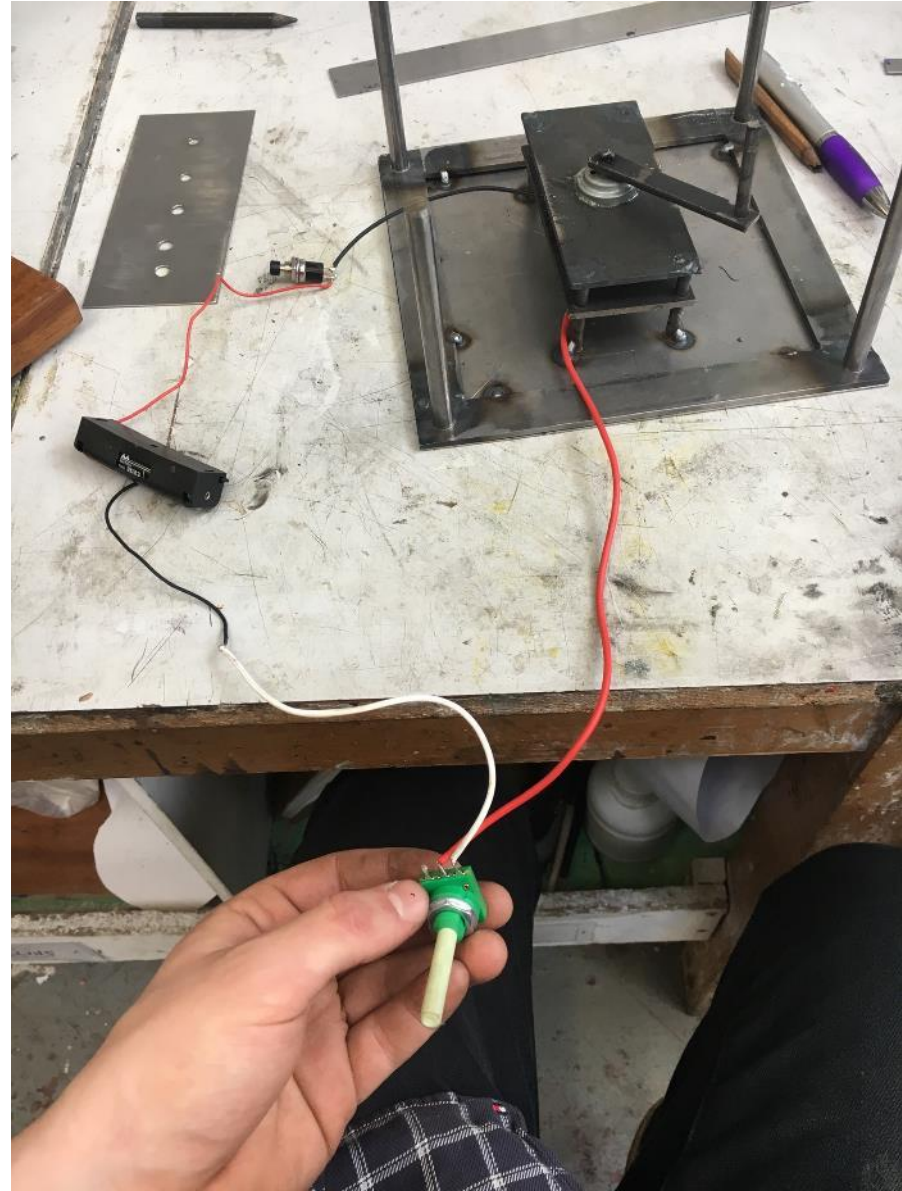
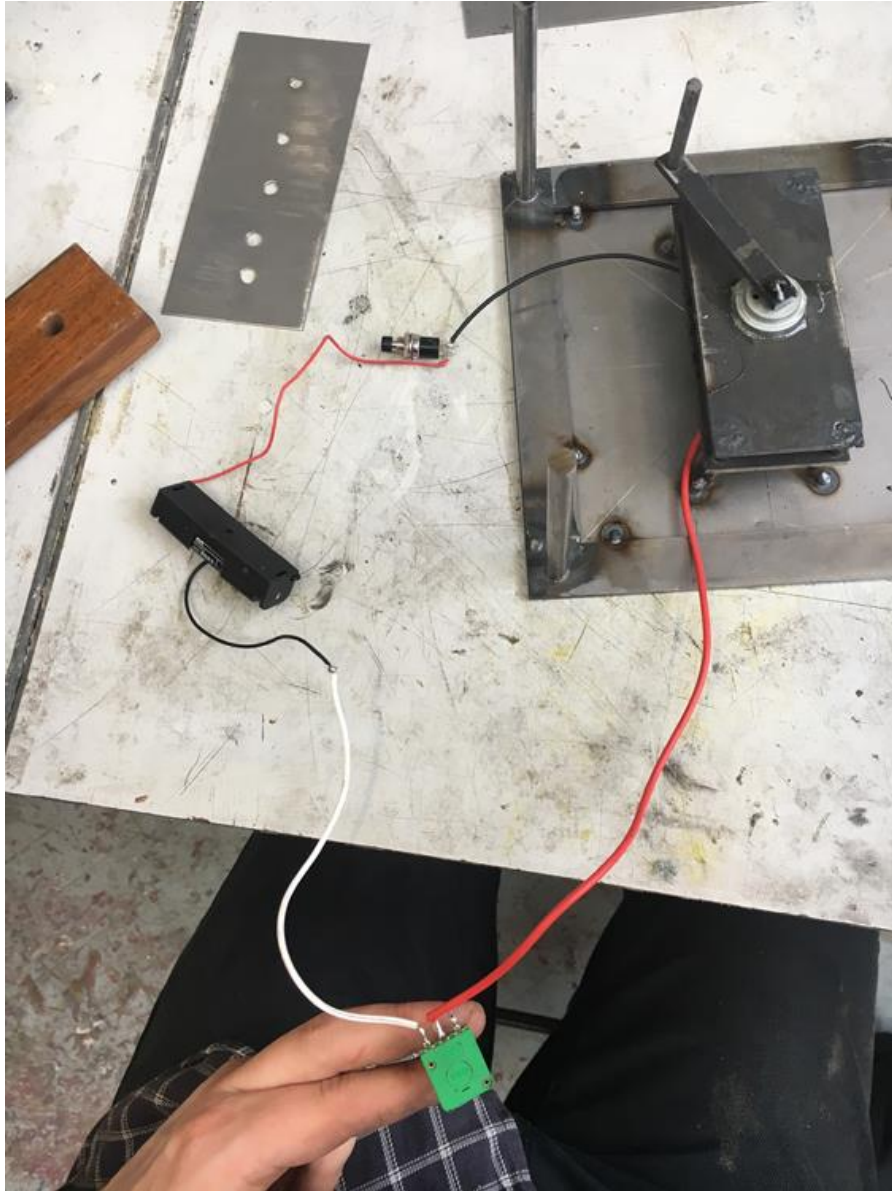
~~Potentiometer = 6.5 drill  
+ M7 tap.~~

9 hole.

Switch hole 6.5 drill  
+ M7 tap

Potentiometer hole 9.0mm  
hole  
+ M11 tap

↑  
This is tight.









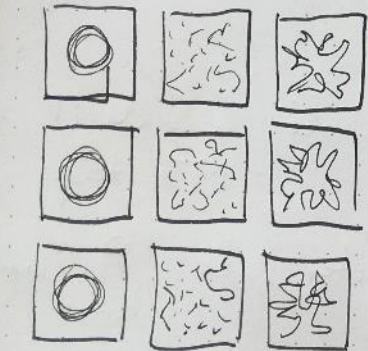
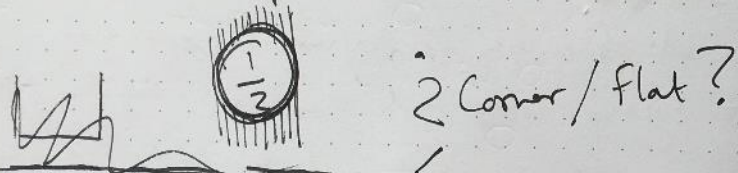
19/02/2020

Exhibition

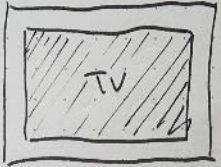
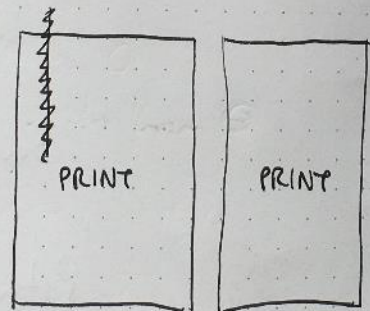
3 'Trace Series' Performing drawings.

↳ Power?

~~has~~ Series of drawings // Prints developed from the series as pieces.

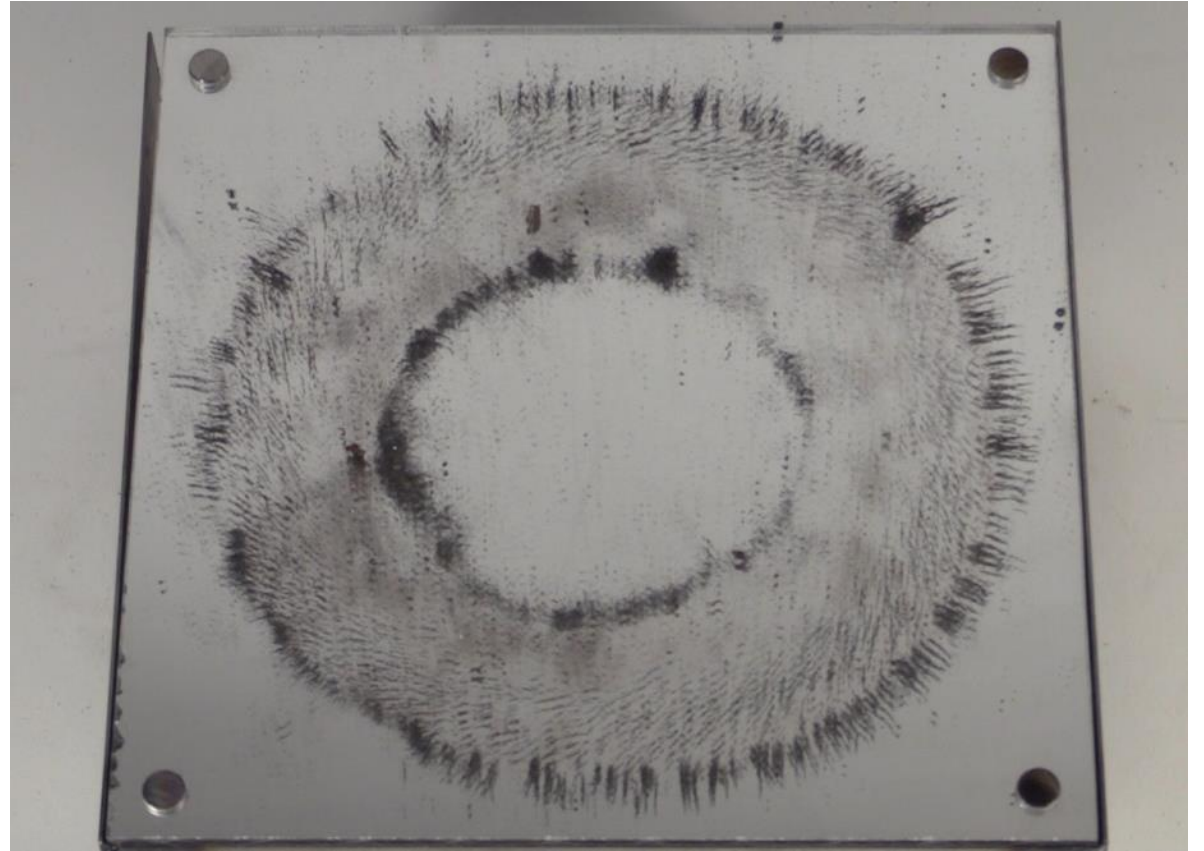
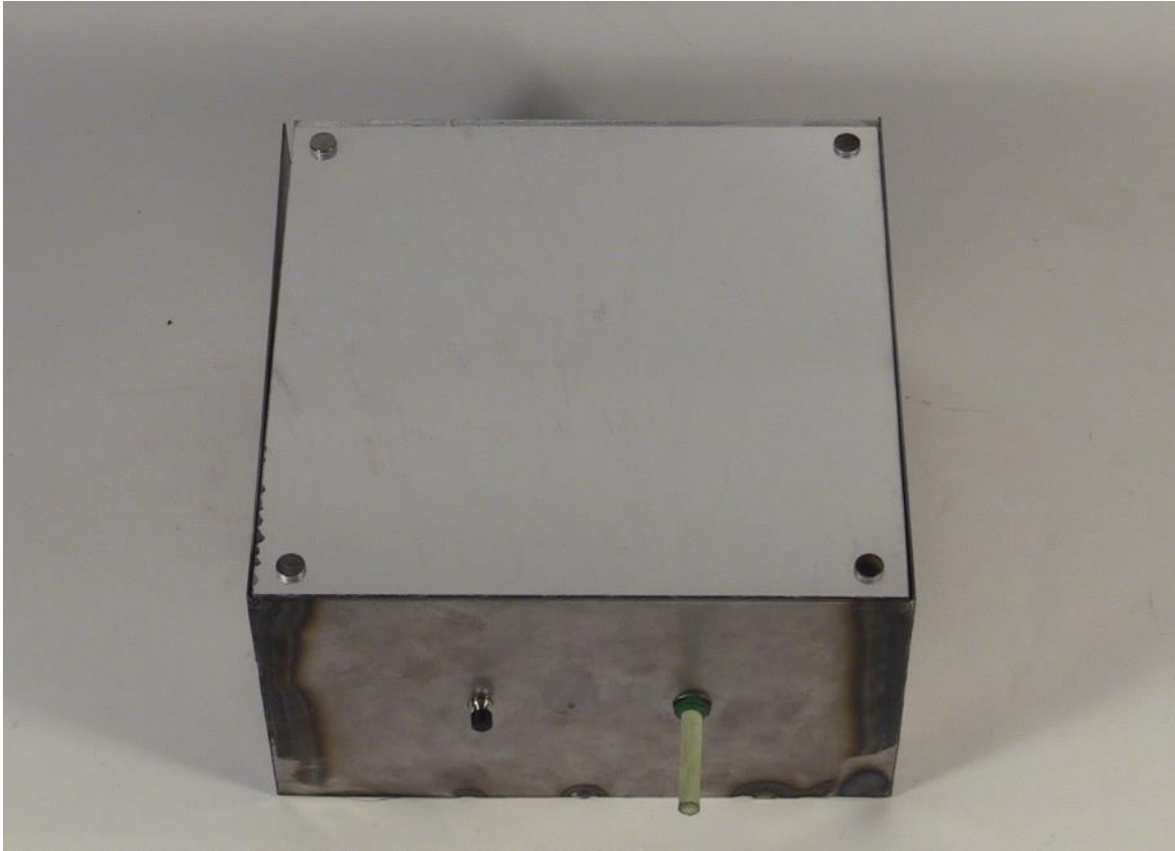


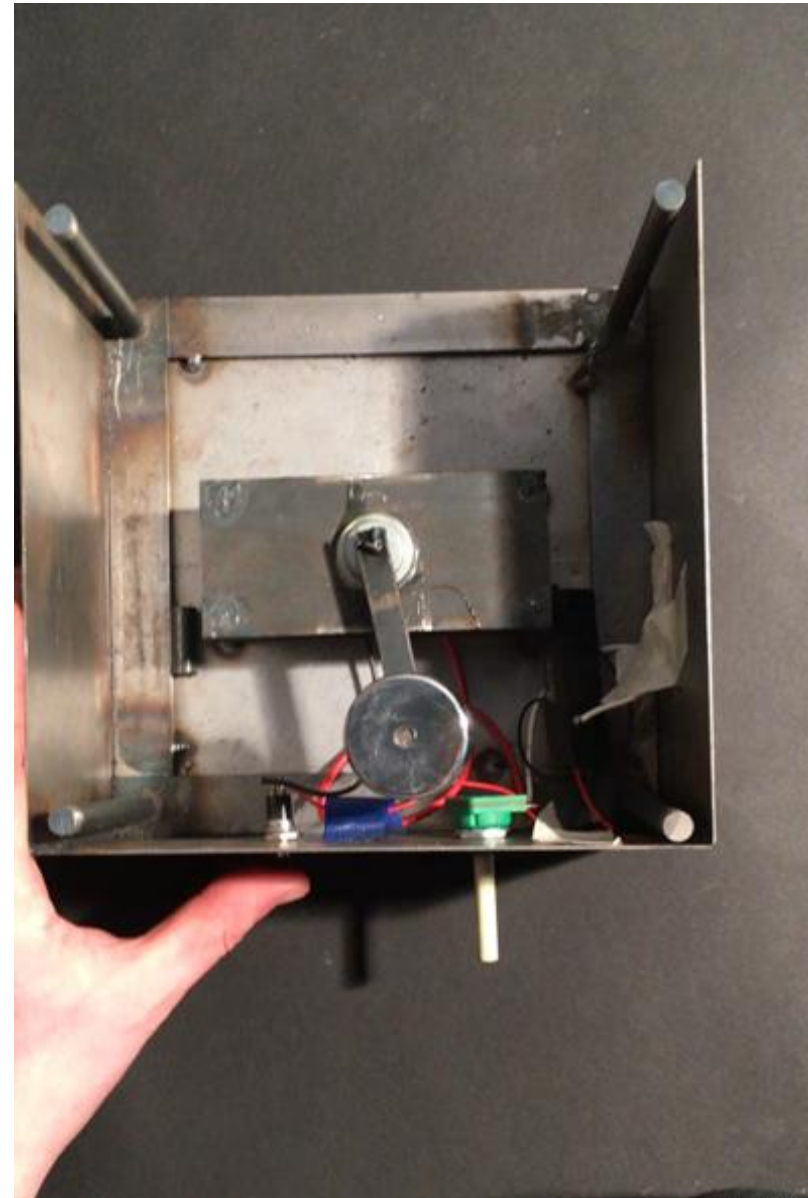
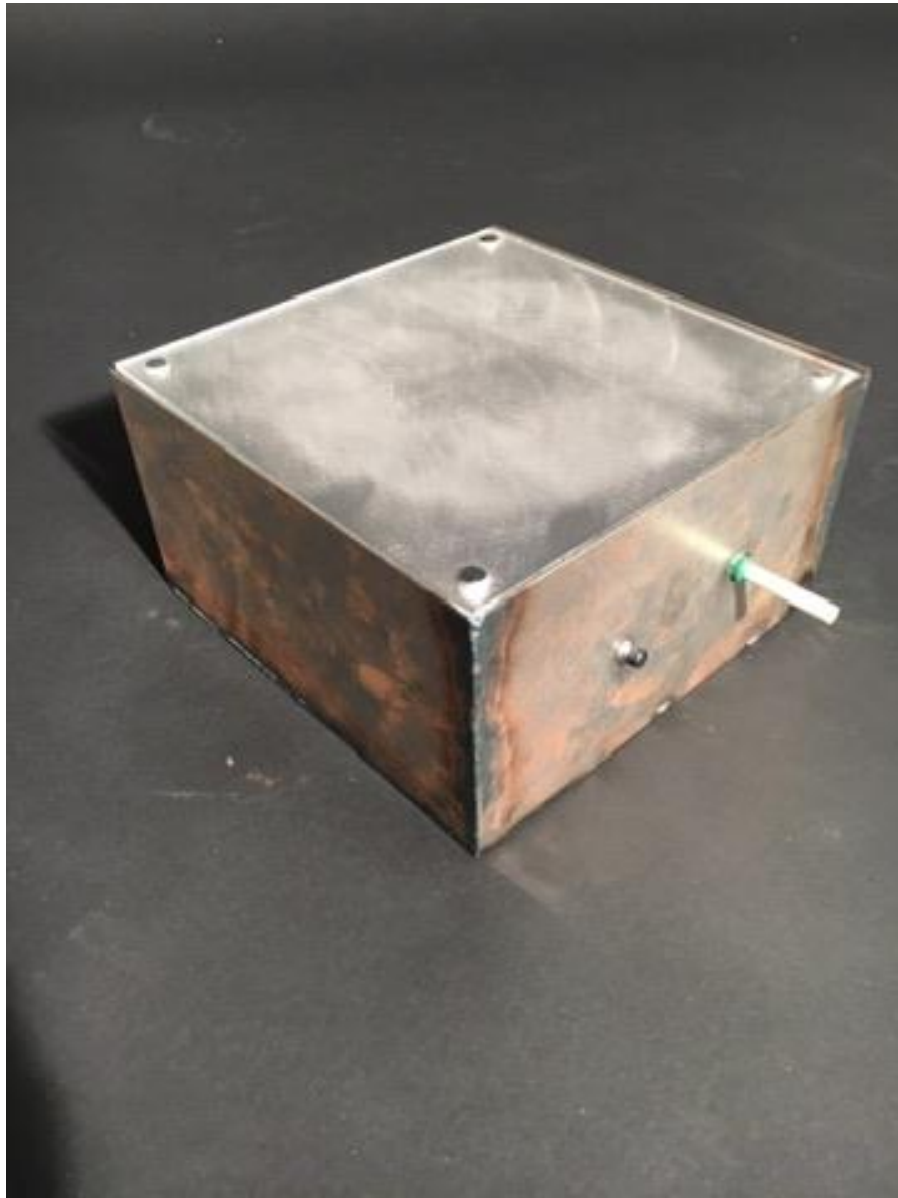
Trace 1      Trace 2      Trace 3



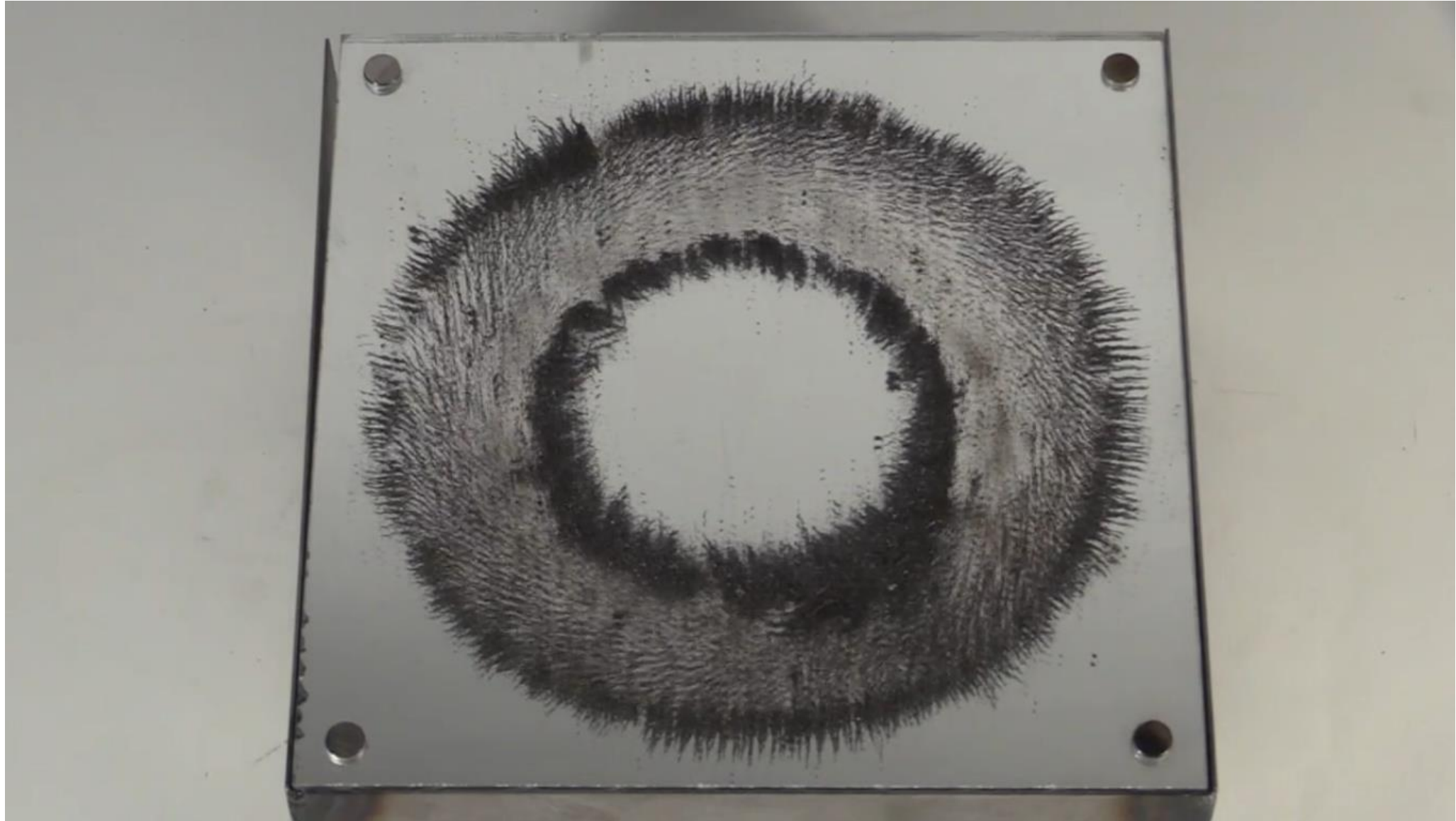
- Arm extension pieces + projection  
- What sort of material do they hold?
- Acid etching. Trace of the body in plate.
- Cyanotypes.











<https://vimeo.com/392776266>

Water box complete ○

- Remove glue ○
- Get Chaos spin going ○
- Add top. ○
- Add water + material ○

Arm Extension ○

- Reevaluate design ○
- Cut pieces to hold fabric ○
- Tap + dye ○
- Go shops
- Buy cheap white fabric ○
- Buy more nuts and bolts from ○
- Attach fabric to arm ext ○

- Talk to Gabby about heavy ○
- Post letter to school ○

20/02/2020

Materials:

£12 laser printer toner powder.

After Uni












More water + oil paint Videos. - ○

- Clean acrylic ○
- Cut new sheets ○ → Smaller sides ○
- File + Sand really well ○
- Attach solvent. ○
- Metal supporting frame. ○
- Fix with sealant ○
- leave to rest. ○



21/02/2020

Aim pieces

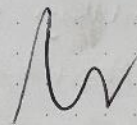
- 1- Remove handles ✓ →  Grand frame 
- ~~Measure out all tap/dye bit~~
- Test tap + dye on scrap.  5mm M7
- Cut all tabs to measure 
- ~~Tap + dye all holes~~. Drill all tabs. 
- Weld all tabs. 
- Tap + dye all tabs. 
- Weld handles on. 
- Go buy fabric + nuts + bolts   
bag
- assemble 
- Generate ideas 

24/02/2020

Materials.

- Red iron Ox 10p
- Torque fl
- Mount board x 2 \$5
- Fabric \$4.99.
- Lithography Paper \$1.38.

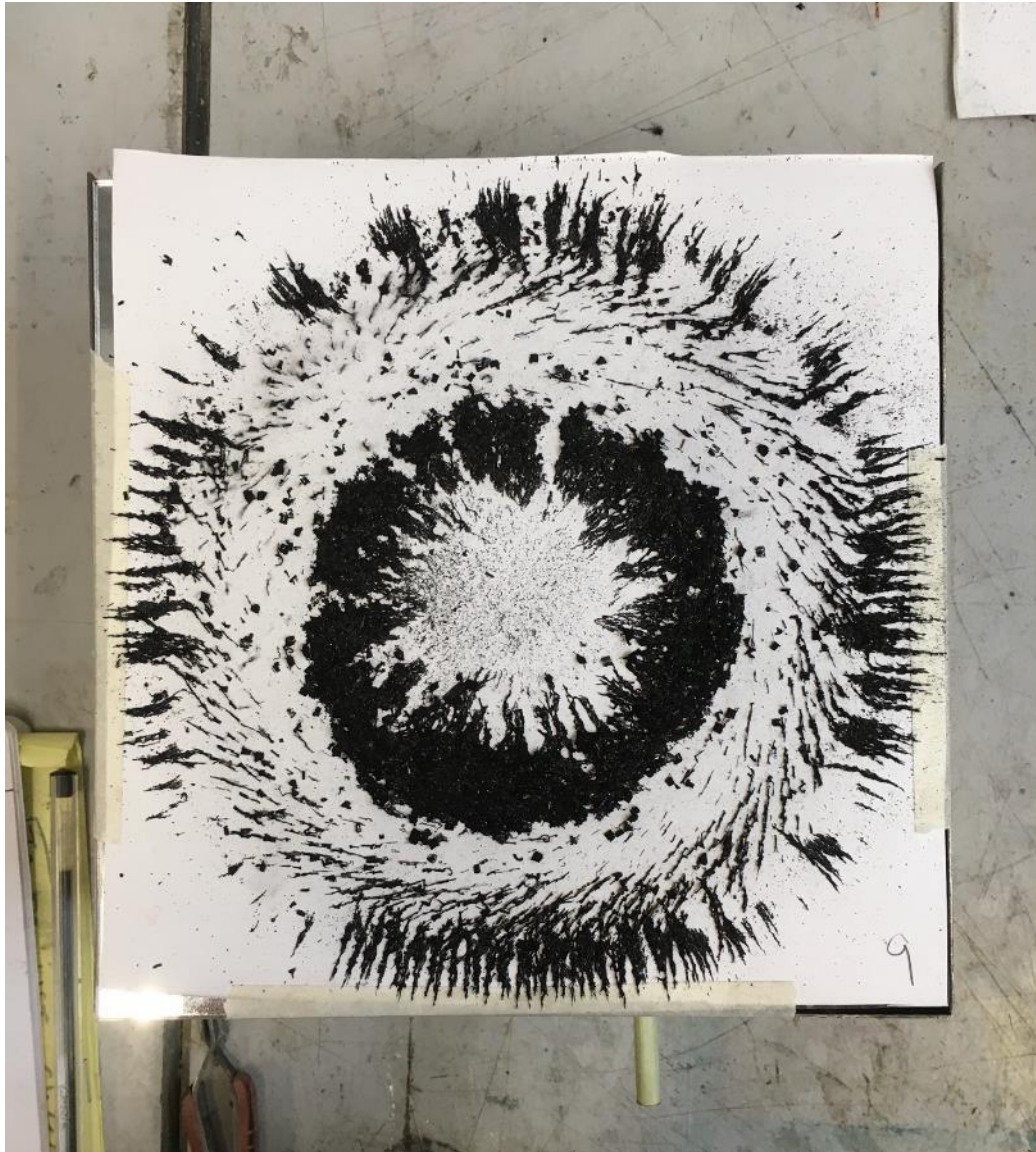
- Chop paper
- Get water in box.
- Create recipes + record





Tests for prints.		PAPER SOAKED FOR			Magnets
1) Water Colour	TONER INK	30 secs	X		2
2) Water Colour	<del>Toner ink</del> Metal filings	20 <del>30</del> secs	X		2
3) 6Sp	Metal filings Toner	0 secs	X		3
4) 6Sp	Metal F/ Toner 50/50	0 secs	✓	Spray Mount.	2
5) 6Sp	Metal F/ <sup>red</sup> Toner 70 <del>30</del> iron ox 36		✓		
6) 6Sp	Red iron + Filings + water	0	X		
7) 6Sp	50% Toner 50% Red iron OX	0	✓		
8) 6S	Turquoise 50 Iron Filings 50	0	✓	Sieved // ( <u>ever</u> so slightly damp)	
9) 6S	Big Metal Fill 50 Printer toner 50	0		Big metal (get one with big pieces fixed)	
10) 6S	Big metal $\frac{3}{1}$ Yellow	0	X		
	Small metal 1				
11) 6S	Small filings Red ox.	0		Sieved / slightly damp.	
12) 6S					





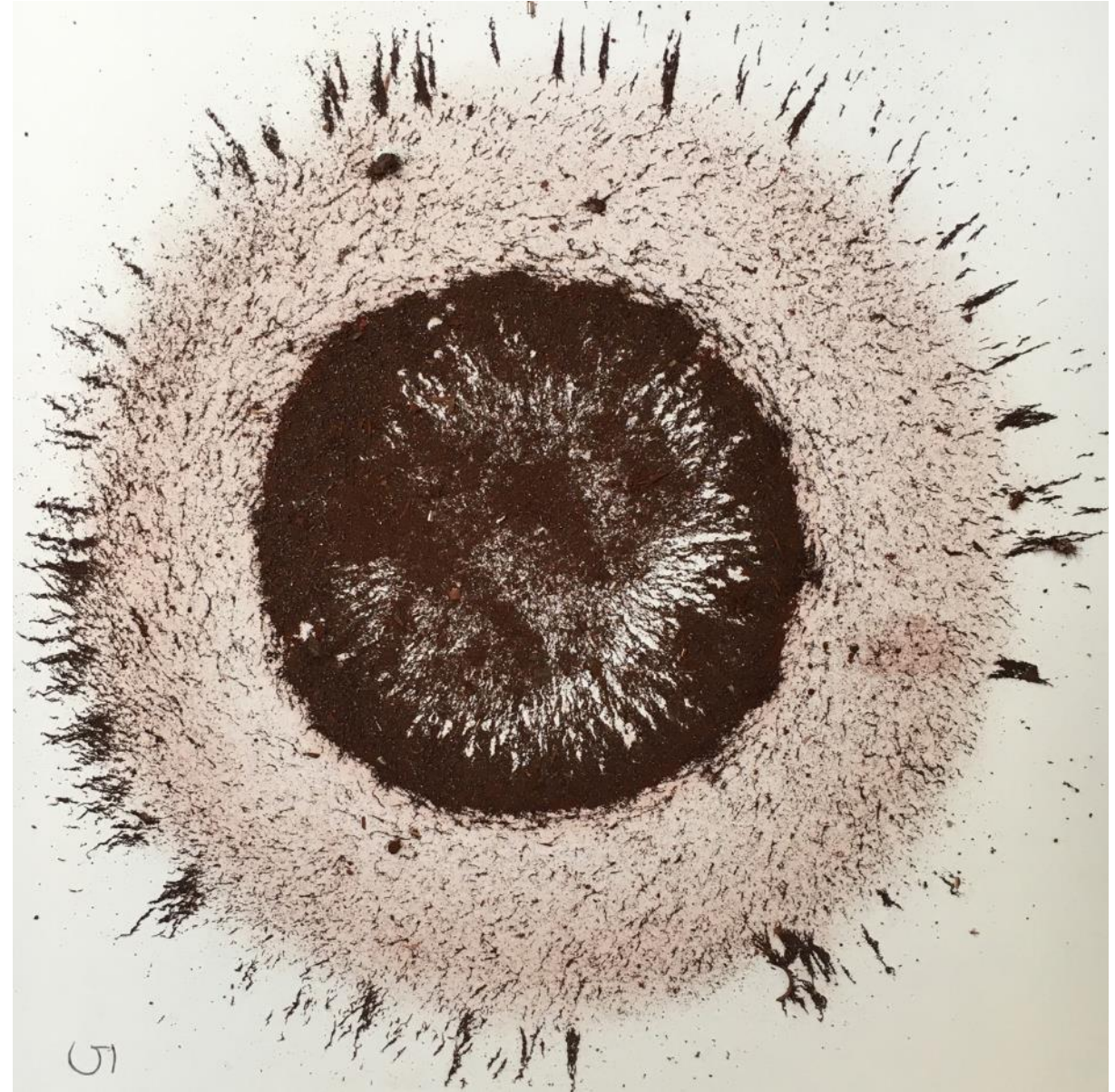
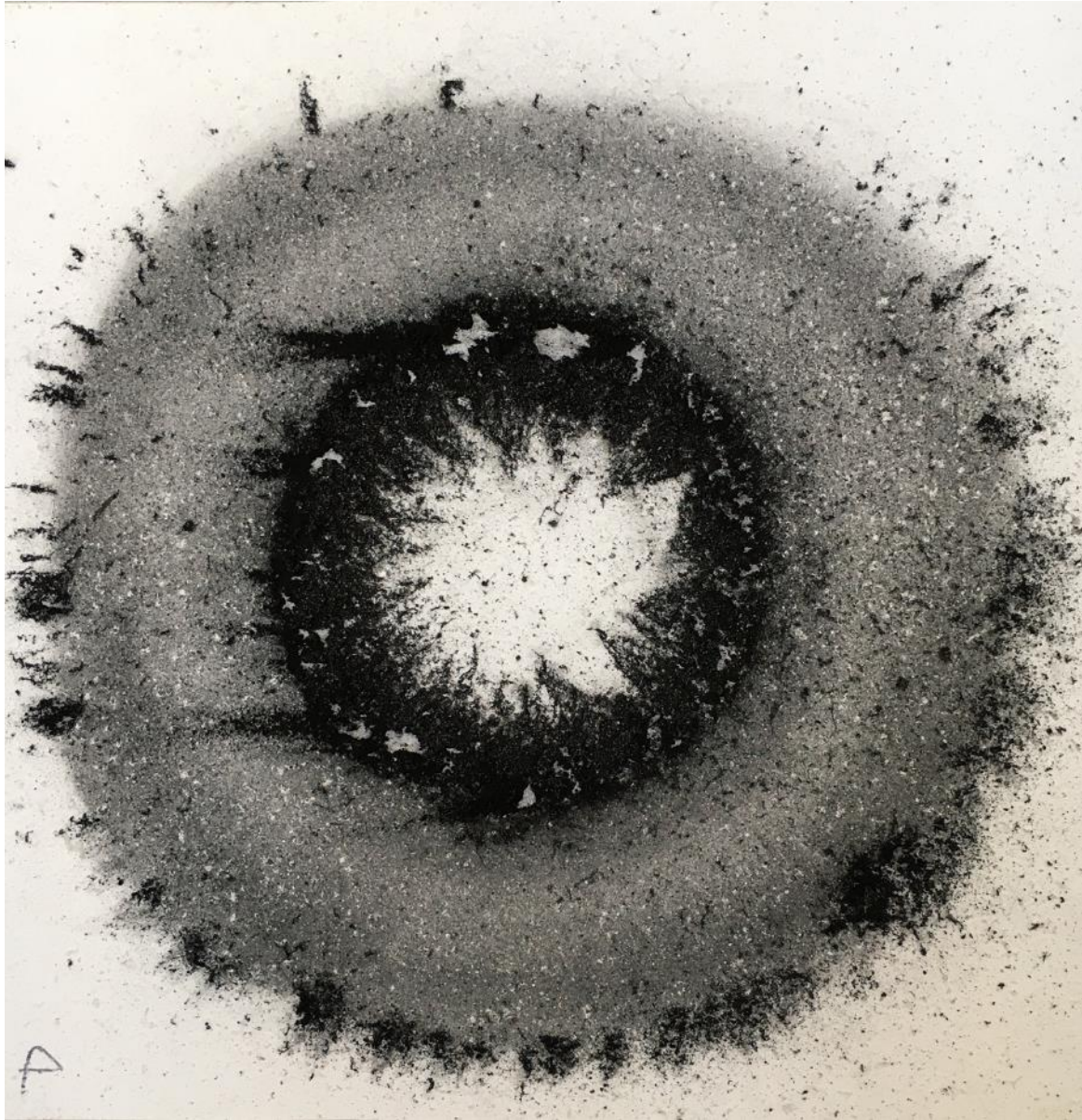
Making prints from Trace box.





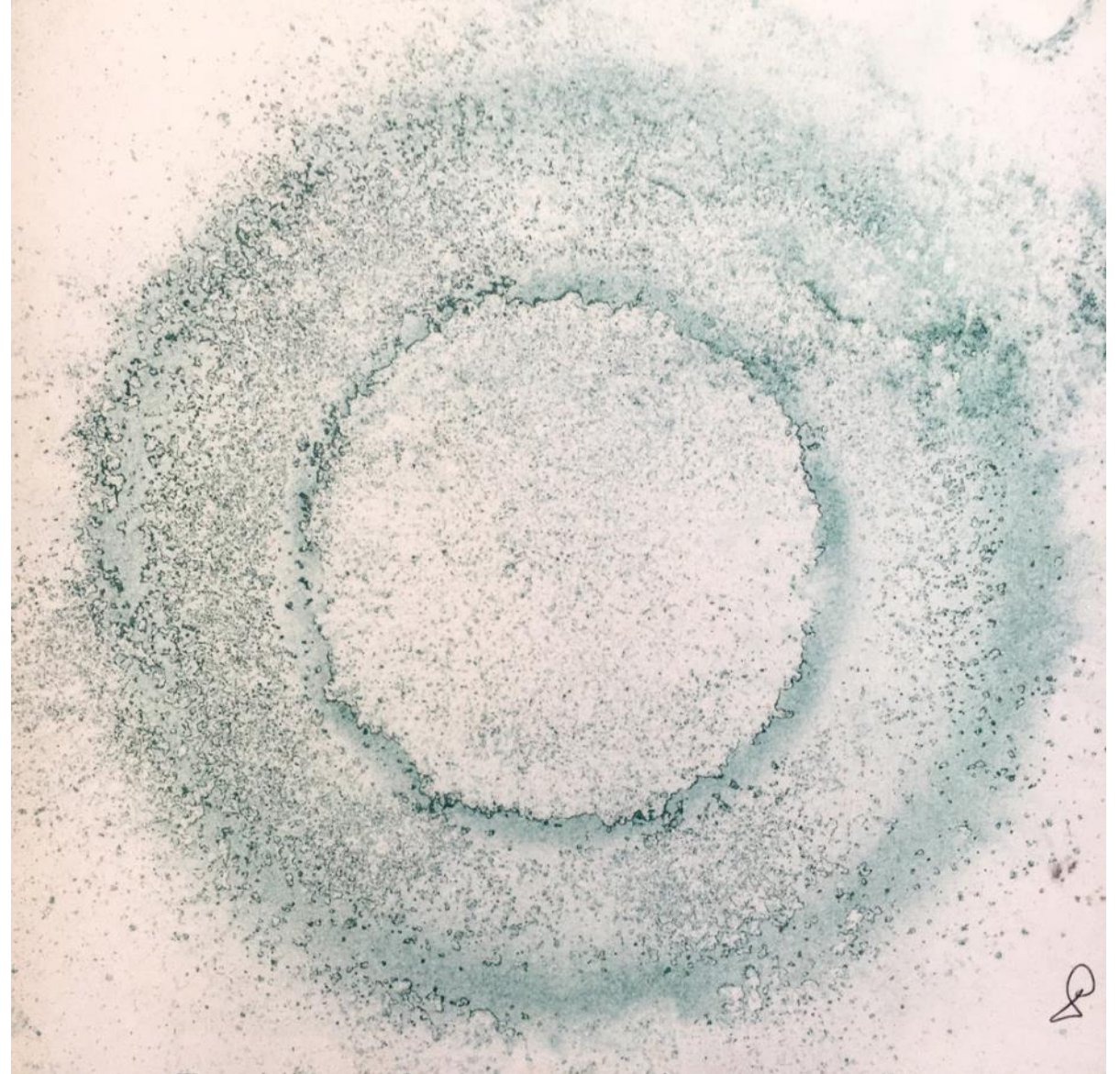
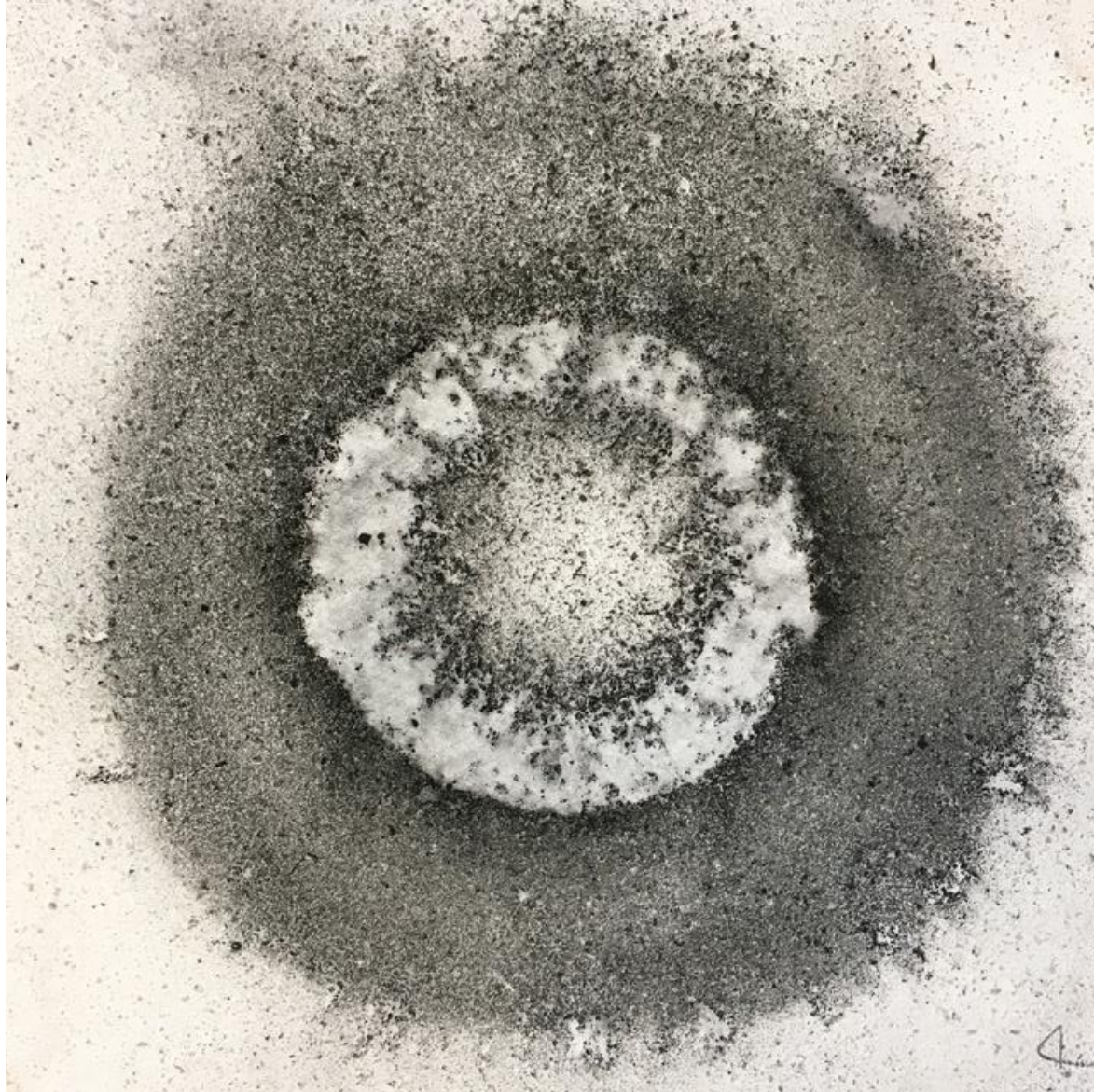
<https://vimeo.com/417231615>





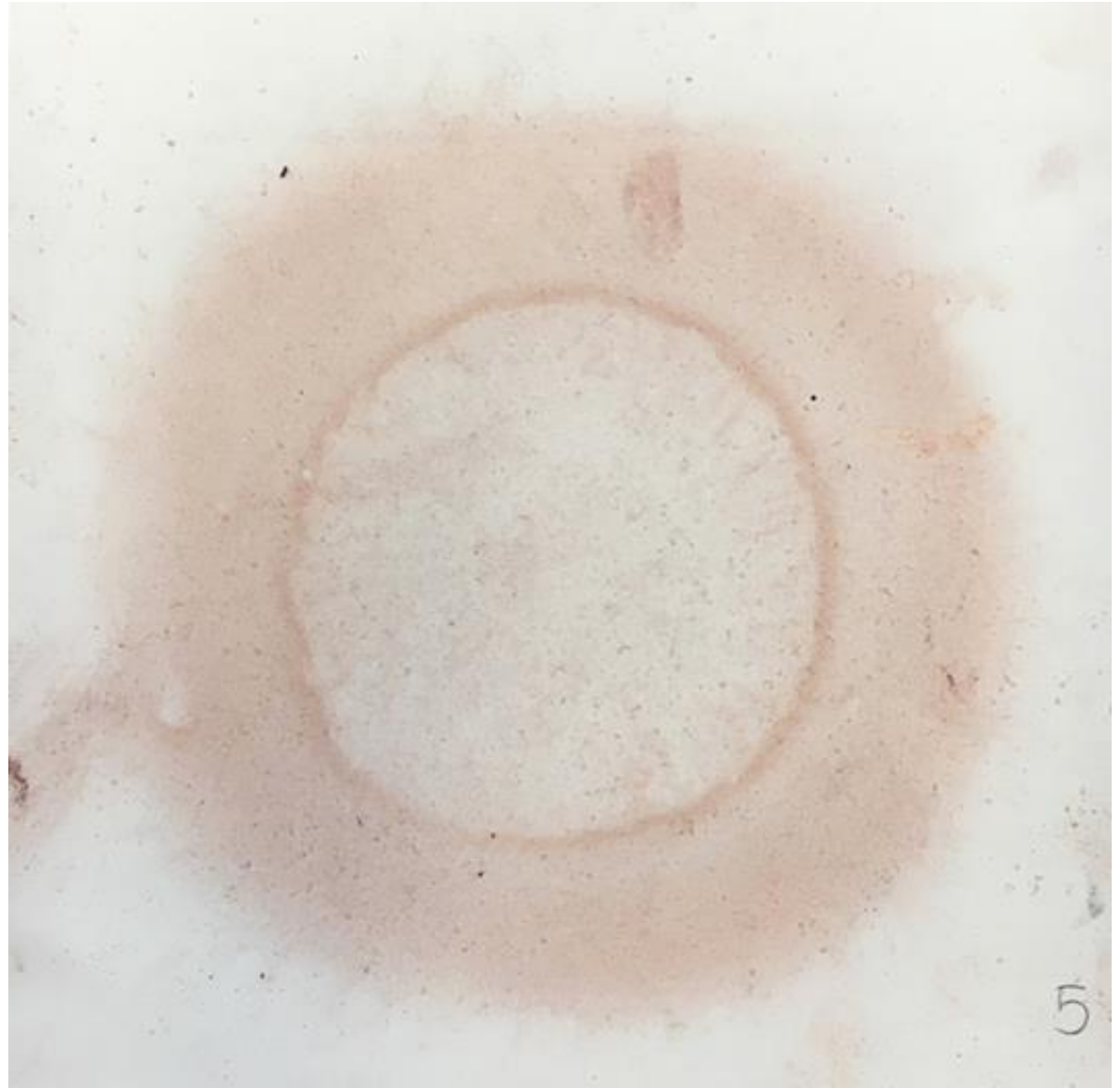
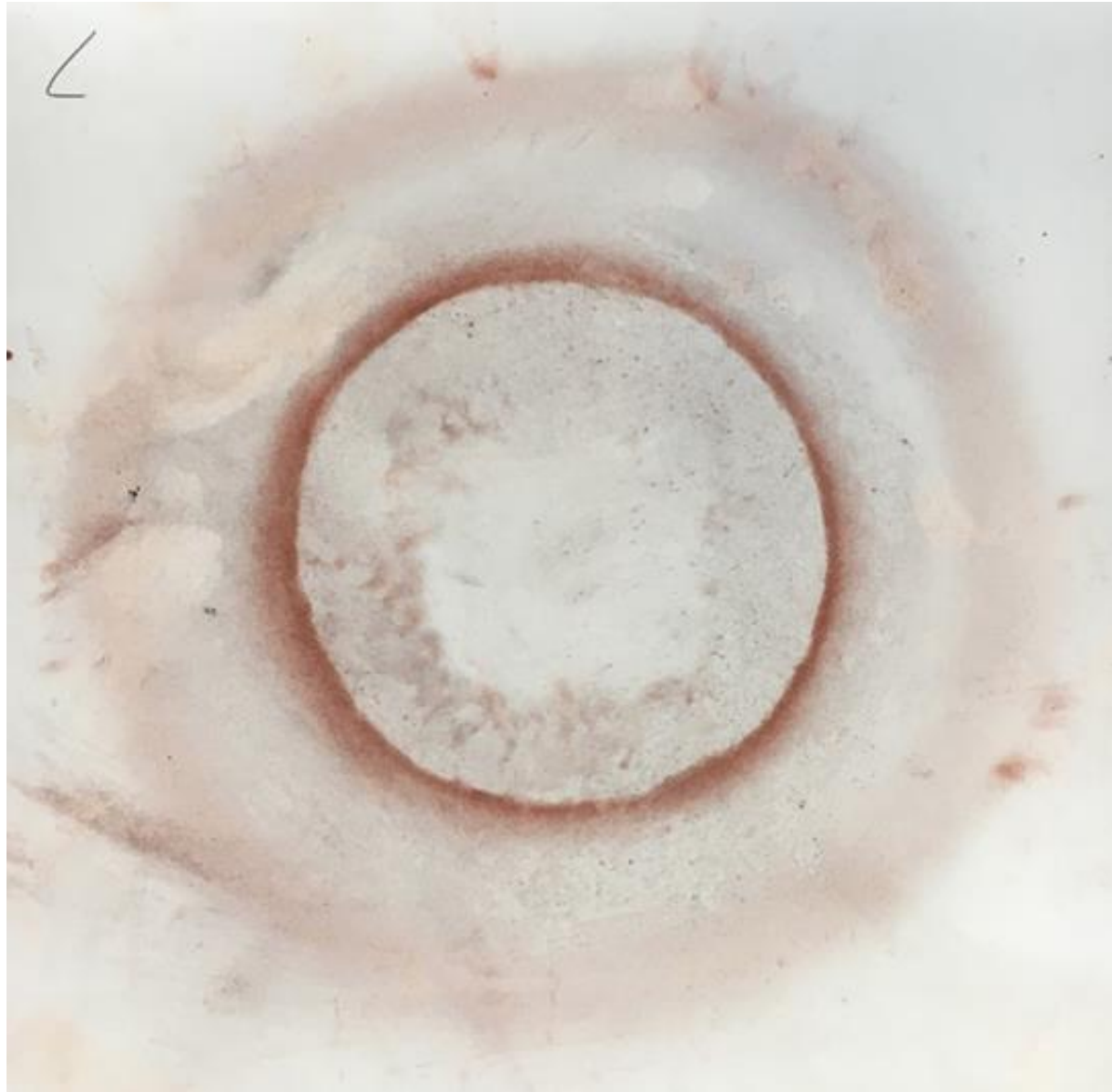
Before excess material is cleaned off.





Final prints





25/02/2020

- 1) Make magnet liquid
- 2) Get it swimming.
- 3) Test prints methodically
- 4) Get hairspray // spray mount
- 5) Fix prints.

LUNCH BREAK.

Sketchbook up to date

Liquid magnet Box

- Different grades/sizes of metal.
- Oxides?

Materials

Iron Filings \$14

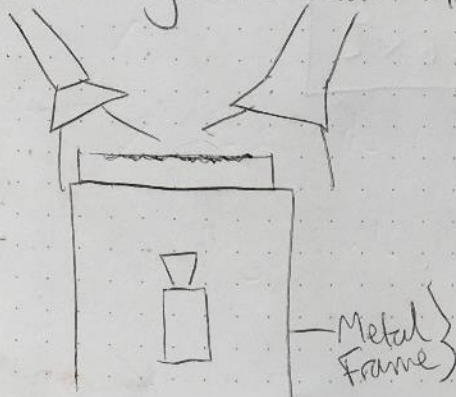
26/02/2020

Sketchbook ?

Professional Practice ?

Water trace performing drawing.

Put together Water final films.

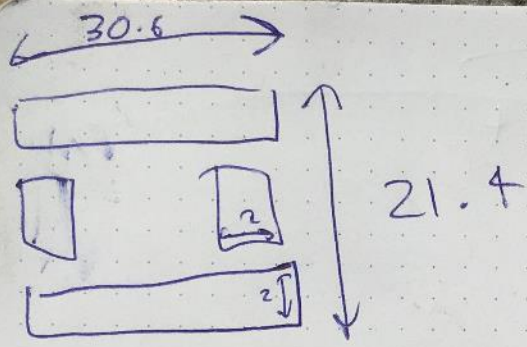


MATERIALS

\$5.35 - steel tube . 3m .

Dissolving Fabric \$7.50.





$$\begin{array}{r} 21.4 \\ - 4 \\ \hline 17.4 \end{array}$$

$$\begin{array}{l} 17.4 \times 2 \\ 30.6 \times 2 \end{array}$$

26/02/2020

Materials:

- Jobs to do today:
- Clean box
  - Make water tight (solvent)
  - Sow magnets into gloves
  - Collect Metal fillings
  - Test out piece in 318 (document + Record)
  - How to make iron fillings sit on water? 
    - Colour / texture / what to elevate it?

2.5 x 2.5 mm cm

2.03 x 2.3

27/02/2020

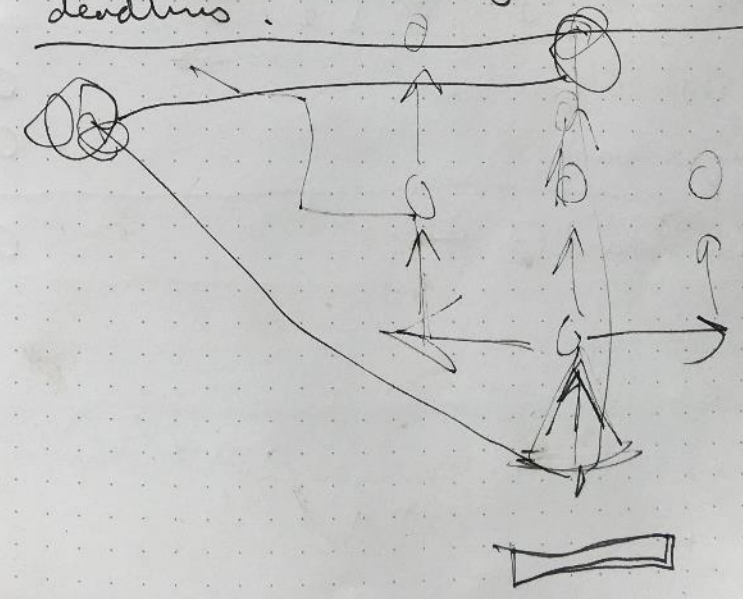
TO DO LIST

- Rewrite and break down to do list ○
- Experiment with magnet gloves + Surface material ○
- Set up projector + frame in design lab and film. Photograph ○
- Film water performance drawings with oil paint hand prints ○
- Performing material in water (box) get it working ○
- Jagui Tutorial ○
- Update sketchbook ○
- Update contextual sketchbook ○
- Enquire Cyanotypes. ○
- Back Phase Up (Google Drive). ○
- Handship fund ○

3 PROJECTS.

- Performing materiality boxes. □
- Magnetism performance projection □
- Collaborative drawing performance (cyanotypes) Traces of the body. □

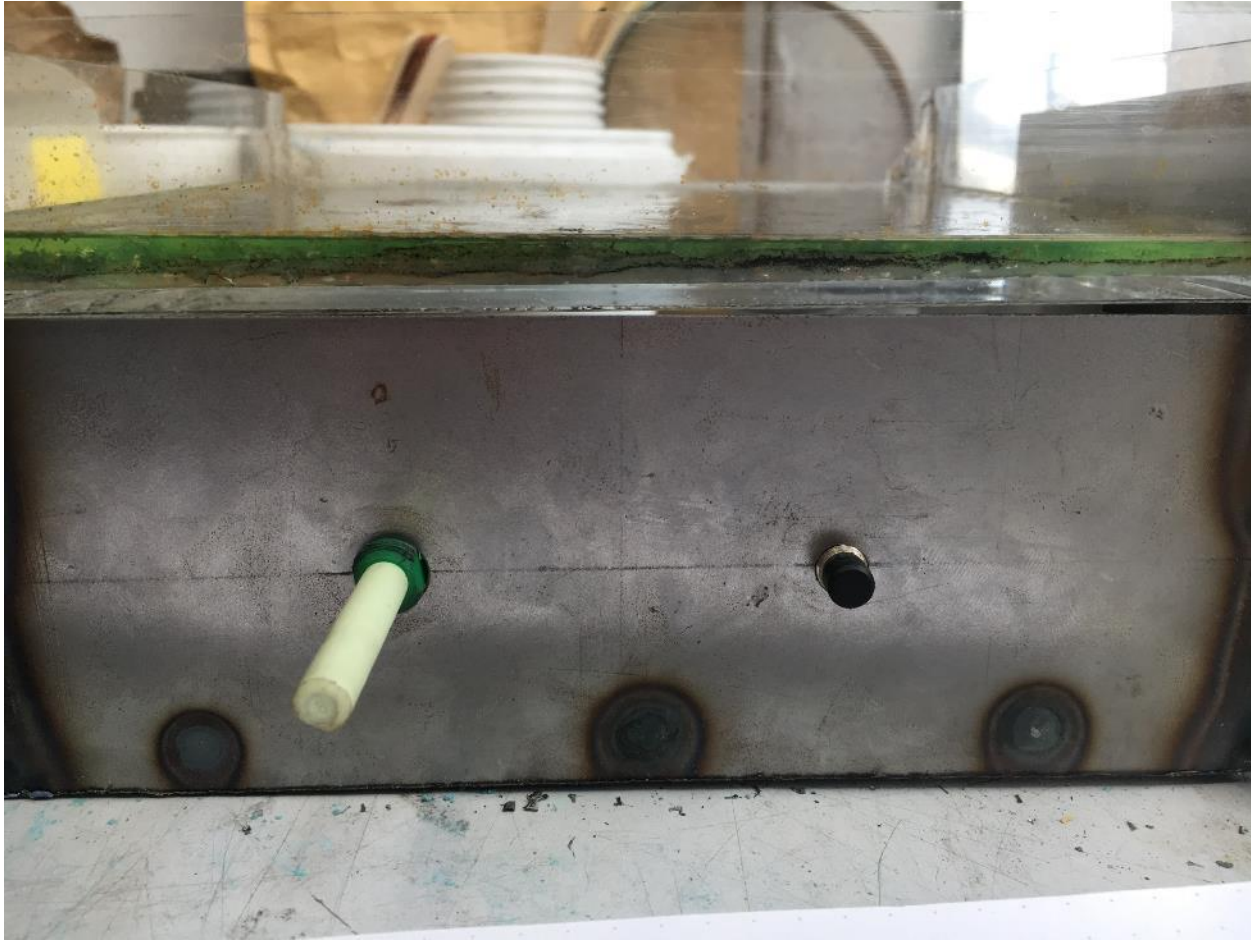
→ Break down into specific to do lists. Plot on planner / diary. Work to deadlines.











Using magnetic fluid in water for Trace box 2.

<https://vimeo.com/417605494>





**Ryman ACADEMIC YEAR PLANNER**

**POTTERY PARTY**

**TO SELL....**

**CRAFT FAIR**

**Salisbury Sale**

**EASTER HOLIDAY**

**DEGREE SHOW SET UP**

**NEW DESIGNERS**

**£3,300 ✓  
1st NEW DESIGNERS PAYMENT!!!**

ryman.co.uk



Next Week.

- MAKE REALLY STRONG DEGREE  
SHOW WORTHY ACRYLIC BOXES.

(Get interactive projection junking nailed)

3 x boxes all printing different material qualities  
- Does one need to be water?

- Many different prints from boxes.

- Interactive installation

↳ Get gloves to successfully manipulate surface material

↳ Design projector // camera holder.

↳

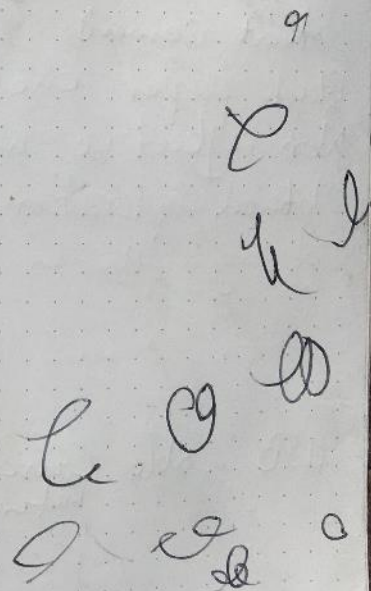
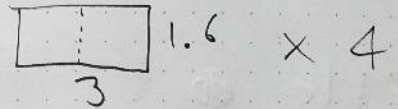
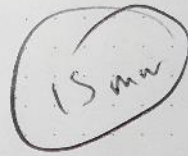
- Dissolving paper in water video // Performing Drawings.

Make last model box. 5mm thick. // Do ammonia tests.

↳ for both glove tests + Body traces films.

5mm Acrylic Sheet 1/2 13.84 -

300 X 210 mm	base.	x 1
184 X 216 mm	top // bottom	x 2
184 X 300 mm	Sides	x 2.





Affecting iron fillings in water with a magnetised prop.



5/3/2020

Materials:

87.13 Steel tube.

After lunch

Box tabs cut + file

Solvent cement

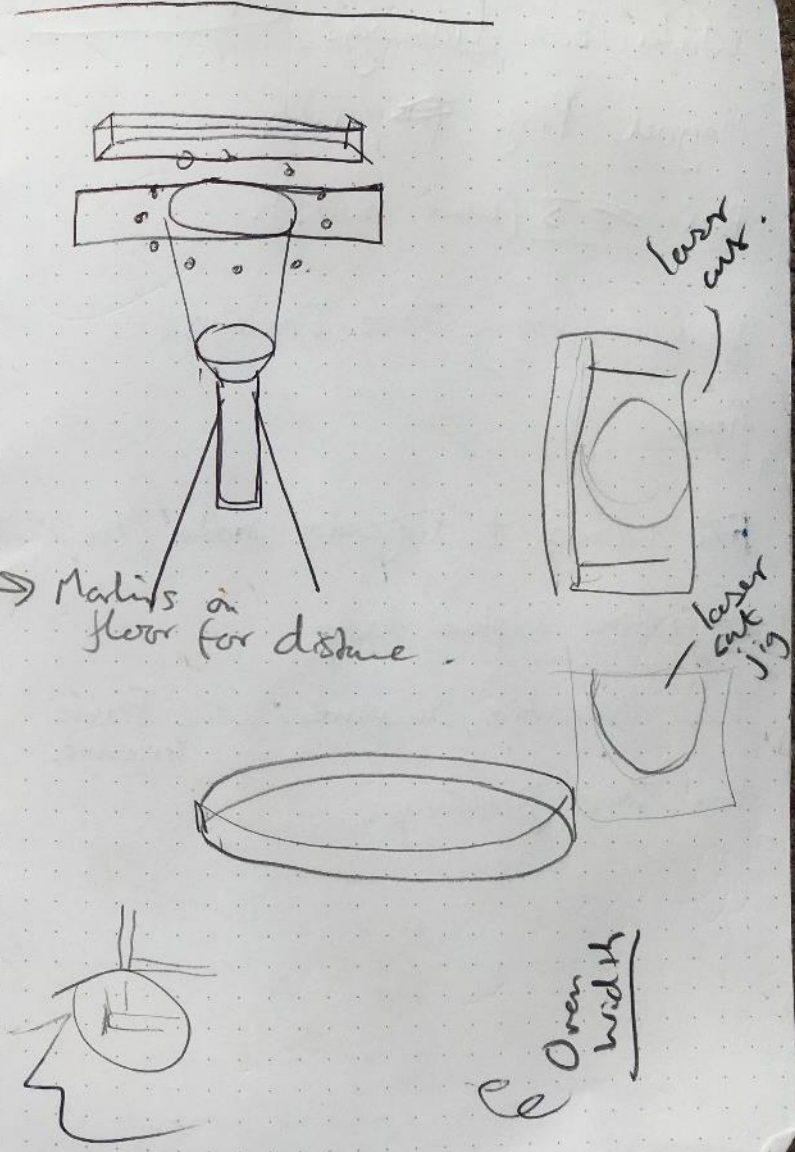
Black paper circle O/Draw Circle

Non reflective material / 2 way Mirror? O

Material exploration / magnet? O:1? O

Lighting? How to light effectively.

USB Cable Camcorder Return O



Water Box drawings. 6/3/2020

Magnet Profs ~~for~~ / rings.

Box #3 (What is it?).

Dissolving body Trace Drawings

Gears.

Full Camera + Projector model (does it work?)

Interactive Sculpture design

Trace Interactive Sculpture: Circle Frame  
Projector.

Box Trace Drawings.

FP -

Writing 1000 words.

Reading out to magazines.

↳ Ceramic Review. Budding writer.

↳ Deadline, Thursday 30th April.

↓ Research

Hourly rate

↳ Object price work out

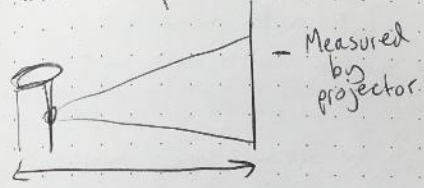


WILLEM KEYS  
07907085962.

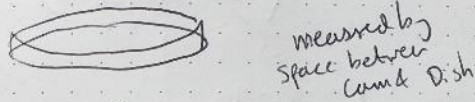
Interactive Sculpture

9/3/2020

Distance from Wall



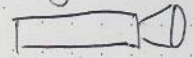
Size of Petry Dish



Space between Camera and Dish



Projector Must be level.



black cont.  
Amount of light blocked for camera.

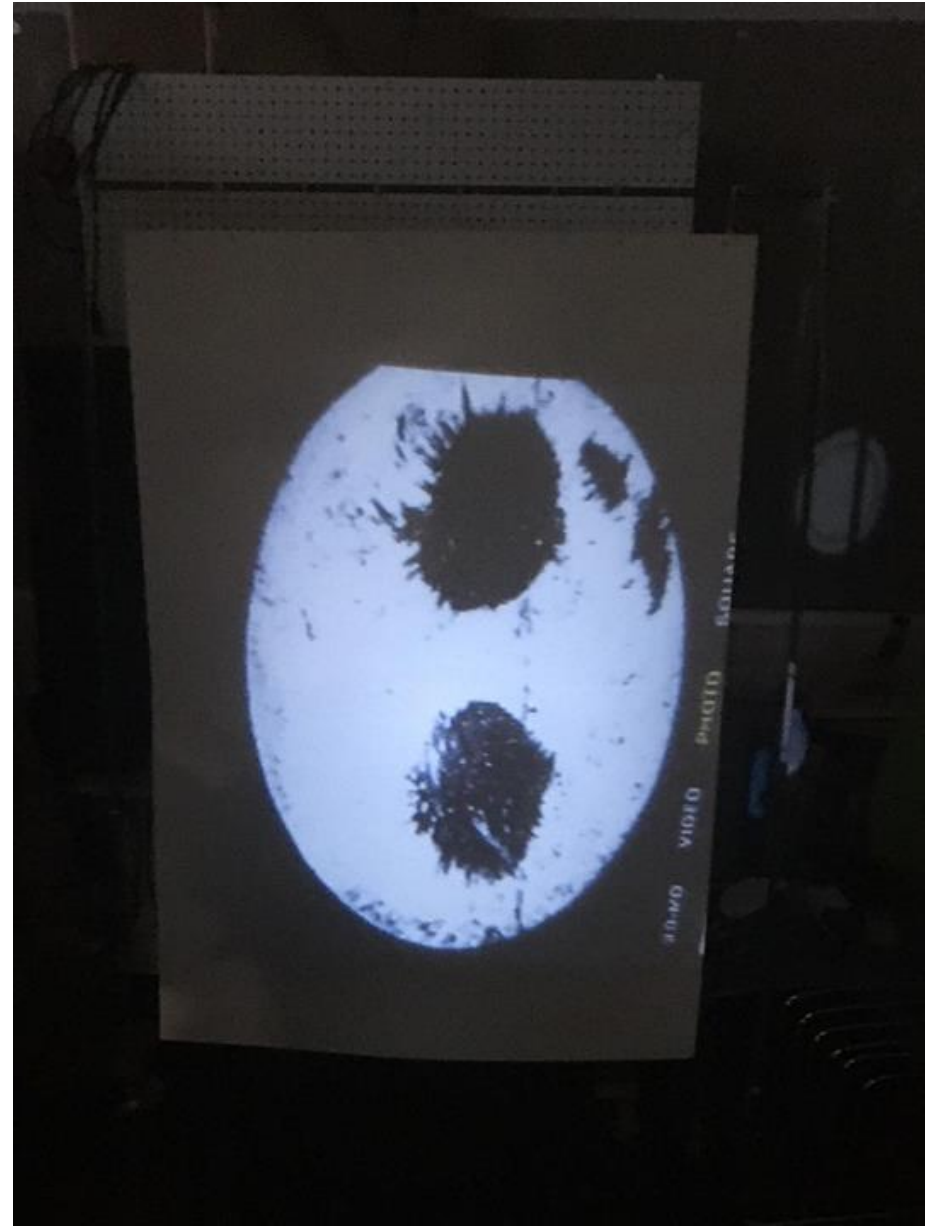
What would you like?

Then work out feasibility from there.



Reintroducing projection to turn material manipulation into drawing performance.





Prototype.

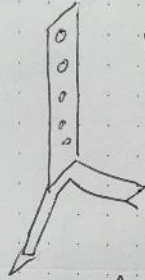
<https://vimeo.com/413073237>





Tomorrow.

- Create light gauge for concorder  
(felix's idea.)



homemade tripod  
basically.

- Dimensions // heights // designs.
- Missing Any smaller projects!

10/3/2020

Materials: 3m 8mm Rod  
1m Teel flat bar 50 x 3mm

11/3/2020

PP shift to actually do.

Art Prices for degree show.

- Craftega, aesthetica, artes Mundi, Turner

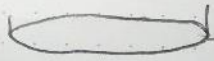
- Ceramics review 300 word journal  
30<sup>th</sup> April.

- Volunteer Once / Fabrice / London?

Capcom Creative Commission







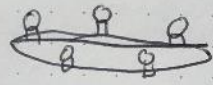
Petri



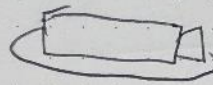
Circle metal with hole at  
black paper with hole cut



Camera on frame with access.



Circle with (light circuit)  
maybe



Projector with access.

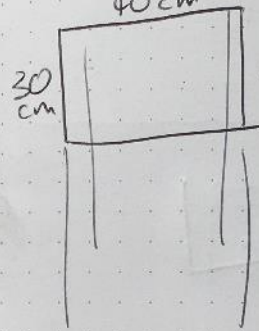
To Circle or not to circle. That is the question.

**SQUARE**

① Distance from wall.

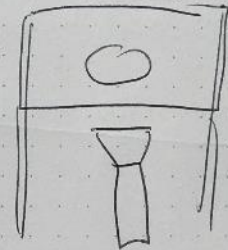
② Distance between camera & water box.

Projector frame  
40 cm



Height  
65 cm

Camera hole  
= 20 x  
20 cm  
with  
x 20  
box.



Test pieces needed.

- Paper cut to right box dimension



Projector frame - working height 65 cm

Materials

3m Steel tube 10mm

1m steel flat bar 10 x 3 mm







Trying to perfect dimensions.



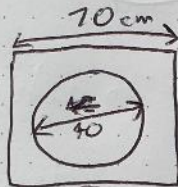


12/3/2020

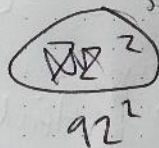
Materials:

Camera Height

1st hole on rig =



52 + 20 cm each side



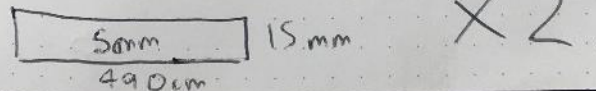
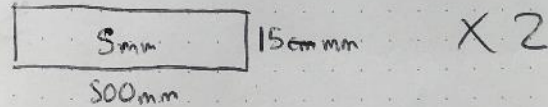
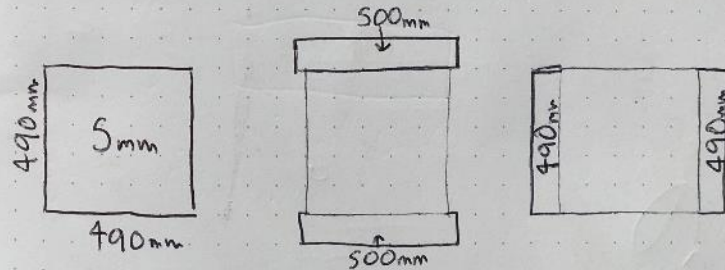
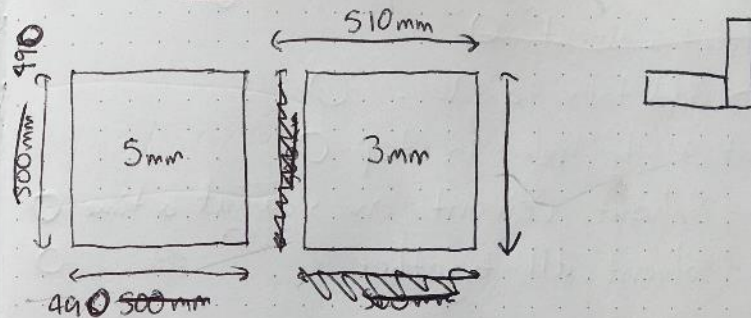
2

13/3/2020

Materials

5mm Clear Acrylex \$22.87

3mm Clear Acrylic \$6.90





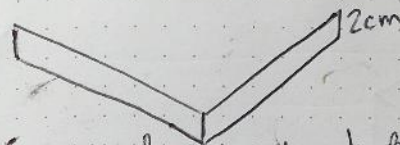
Making final version.



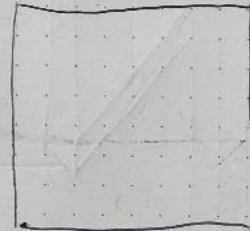
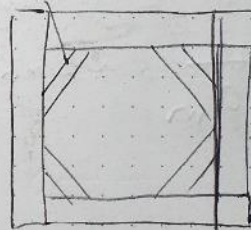
To do list.

- Cut sides ●
- Sand top ●
- Sand all sides gently / remove cutting lines. ●
- ~~Solvent Cement~~ ○
- ~~One~~ Add tabs to sides. ○
- Cut + file holes in top ○
- ~~A~~ - Solvent Cement one side at a time ○
- Re-solvent all together ○

16/03/2020



Supports do not cut into projection



Flat support must be  
3mm bigger on each  
side bigger than  
plastic box.







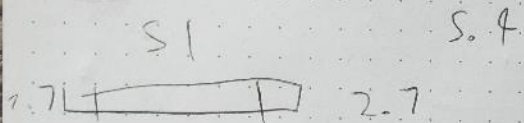
Materials -

6 m - 20 x 3 bar .

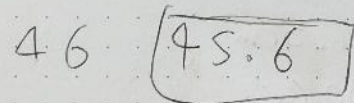
9 m 20 x 5 bar .

8 x 1 m.

2 x 46.6



S1 - S.4



50.6 - 4

~~Perfect dimensions~~

Fix frame to frame ○

Sand acrylic box to fit ○

Solvent Cement bot. ●

Sand top. of box to fit ○?

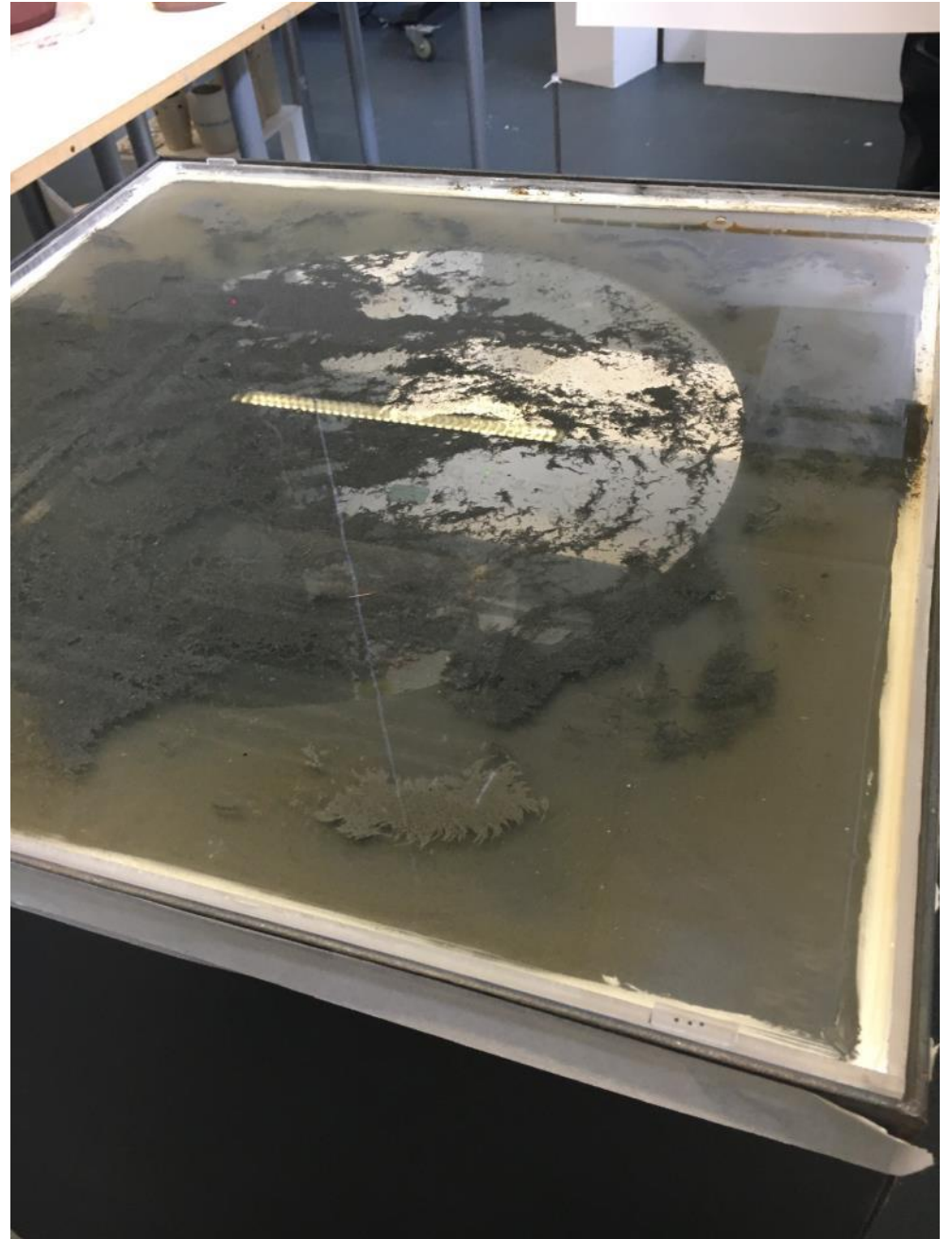
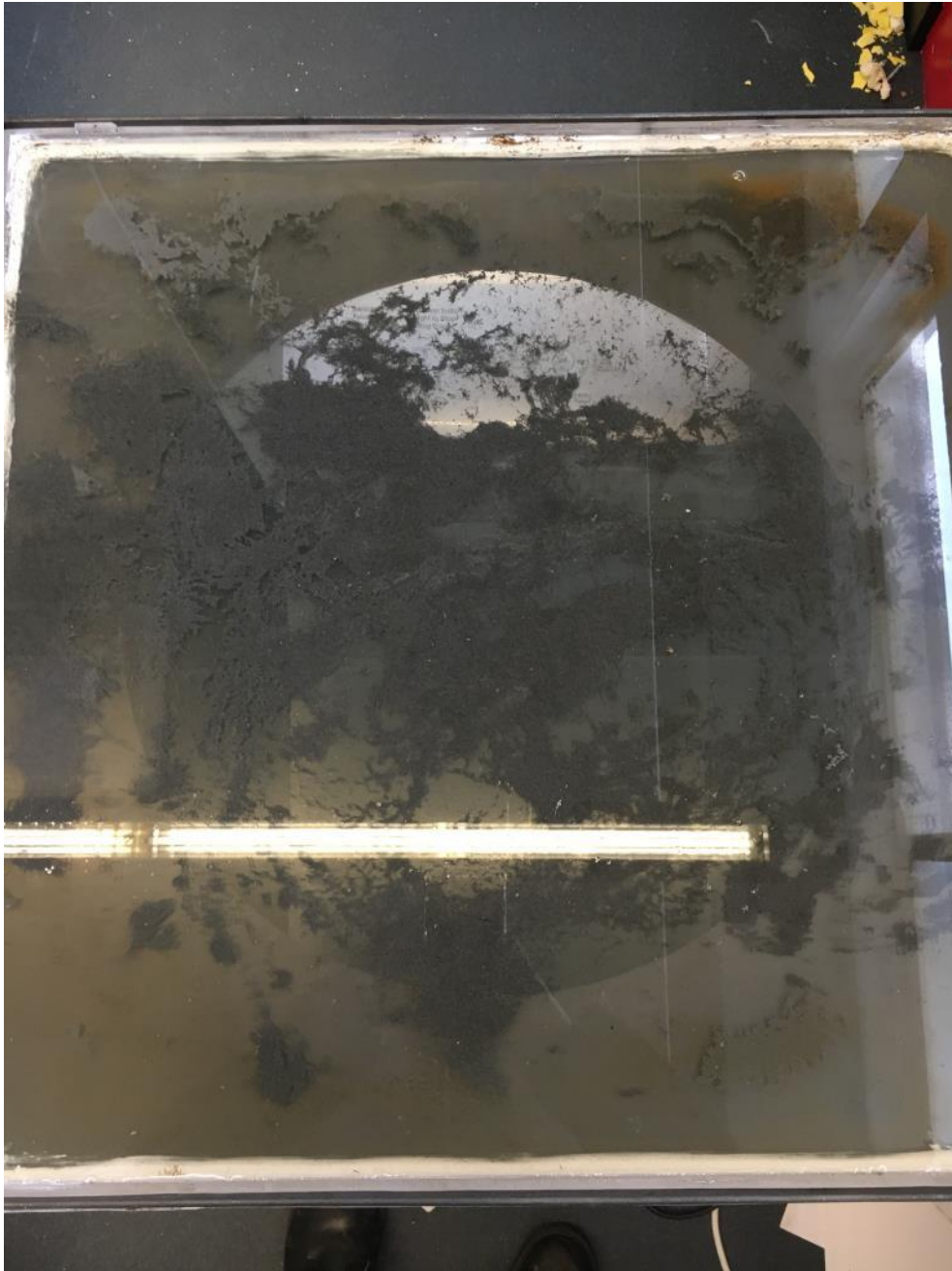
Add attaches to box side. (Mount board) ○

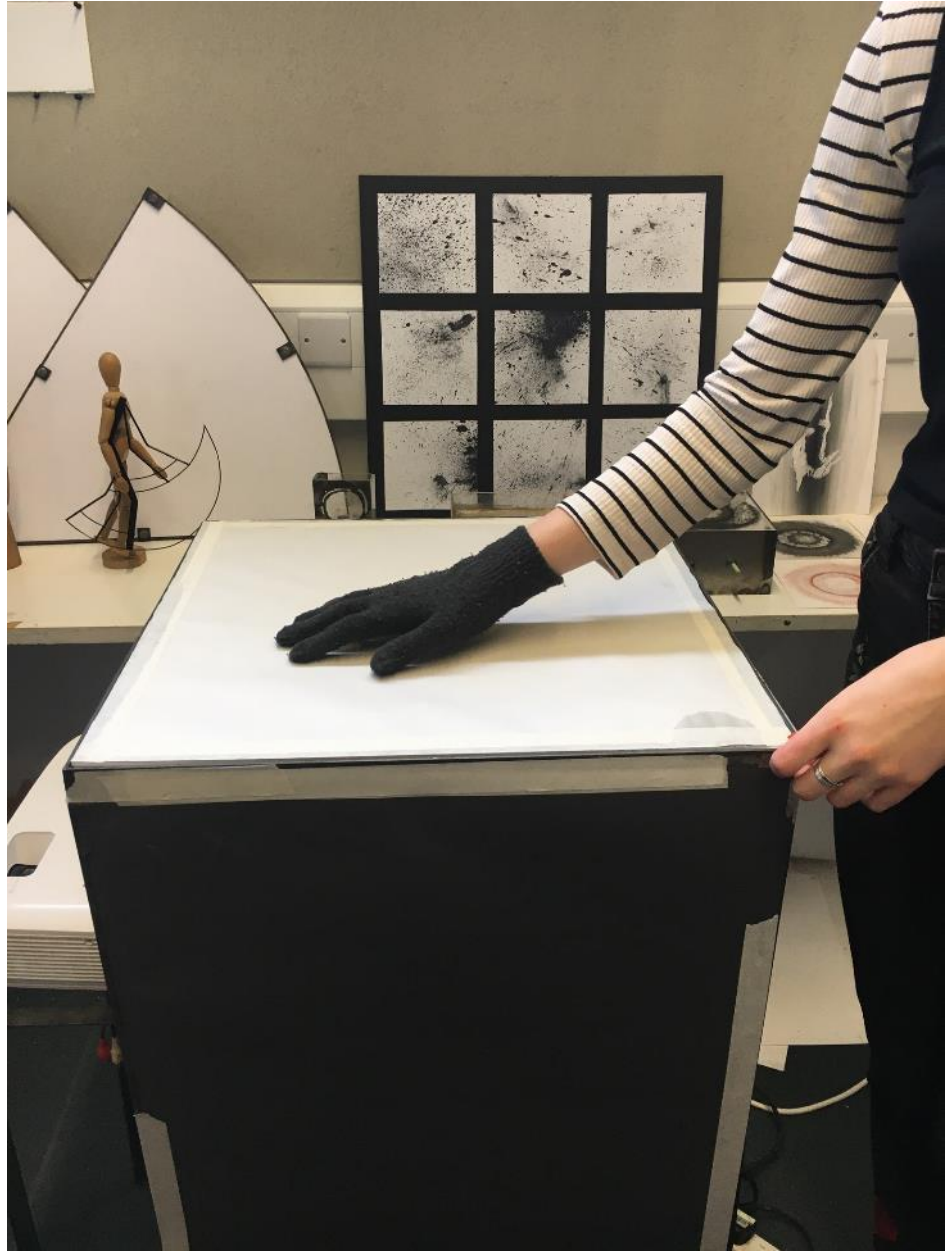
Silicone Seal. ○?

Translucent paper for top 50 x 50

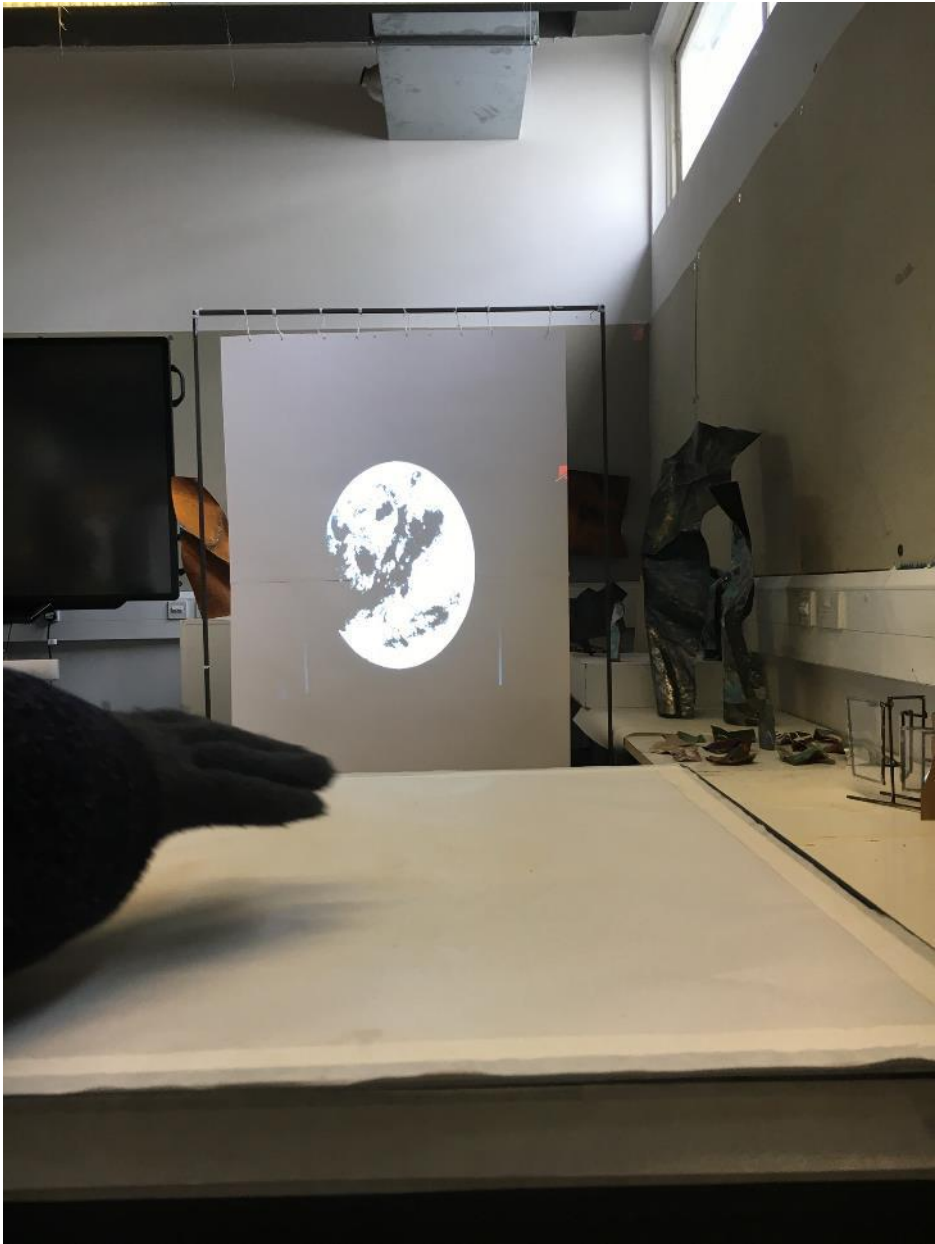
Black paper for bottom.

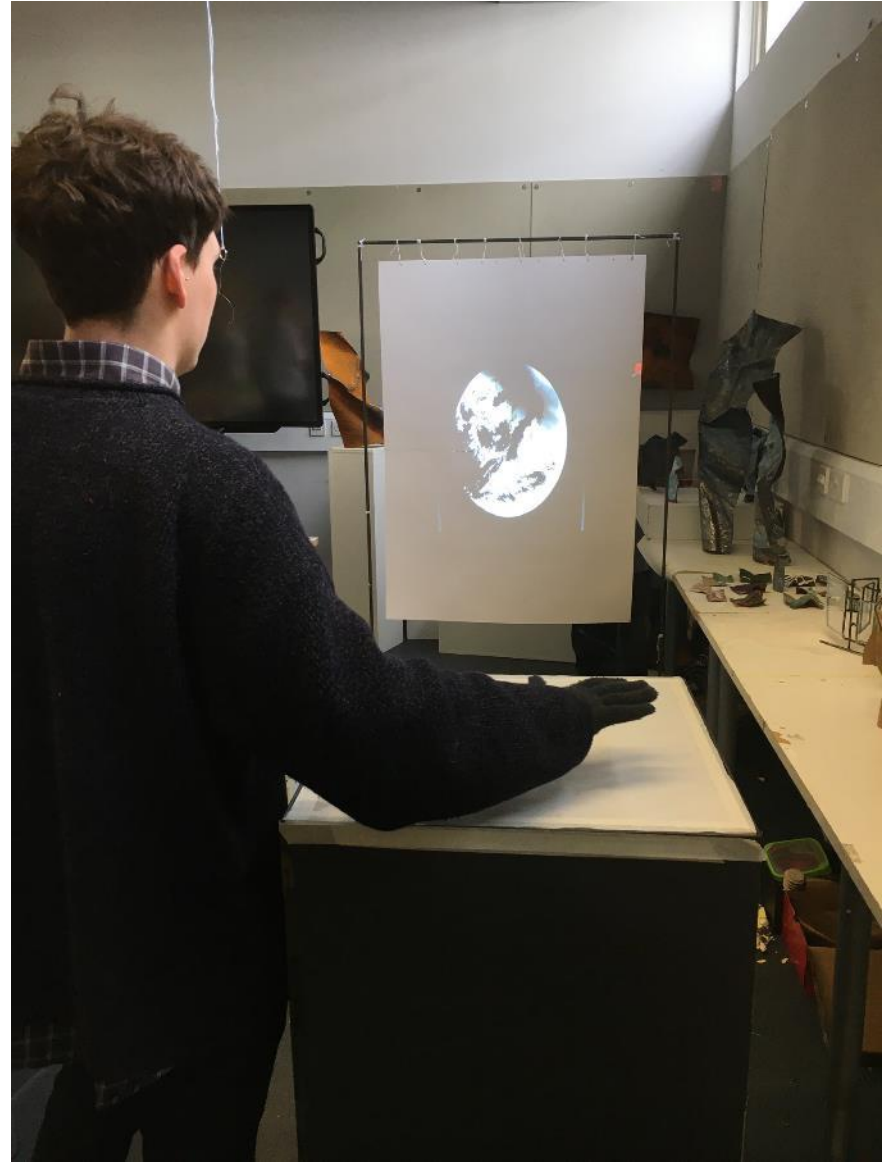
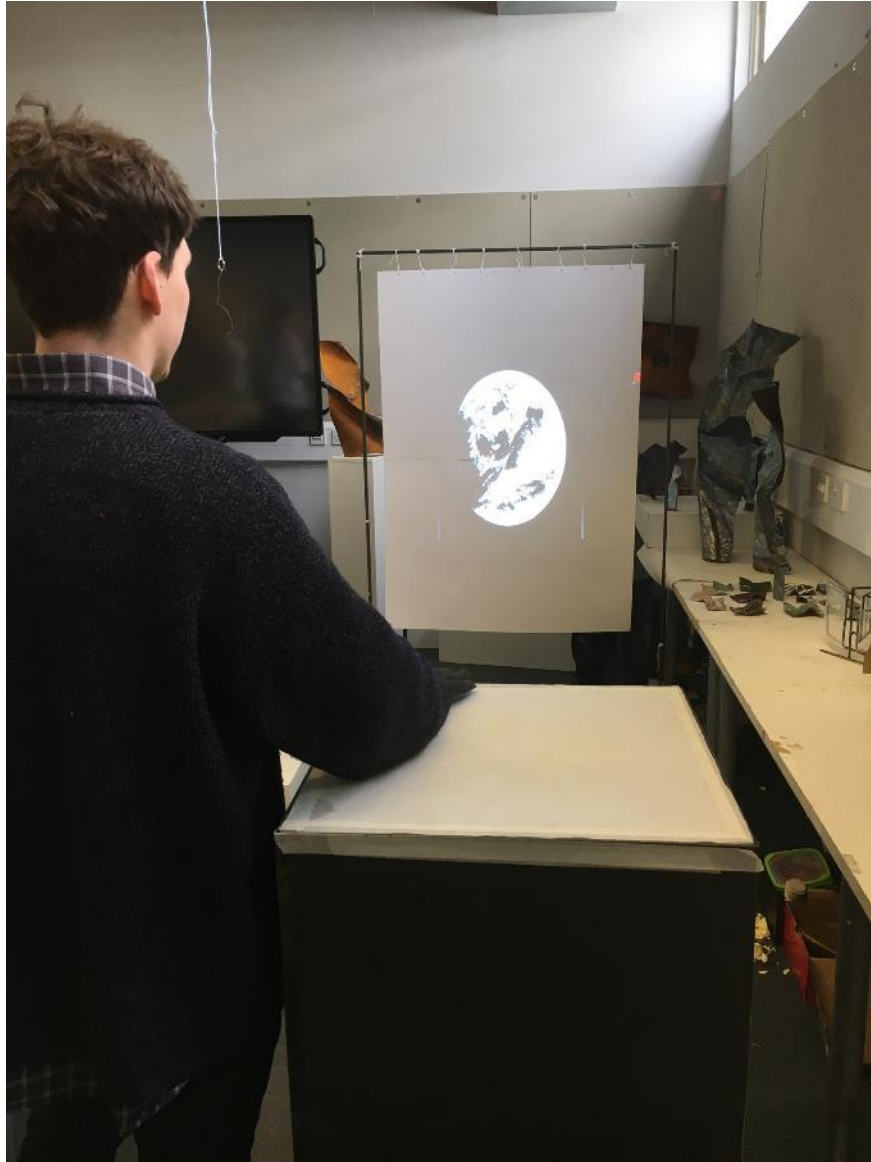








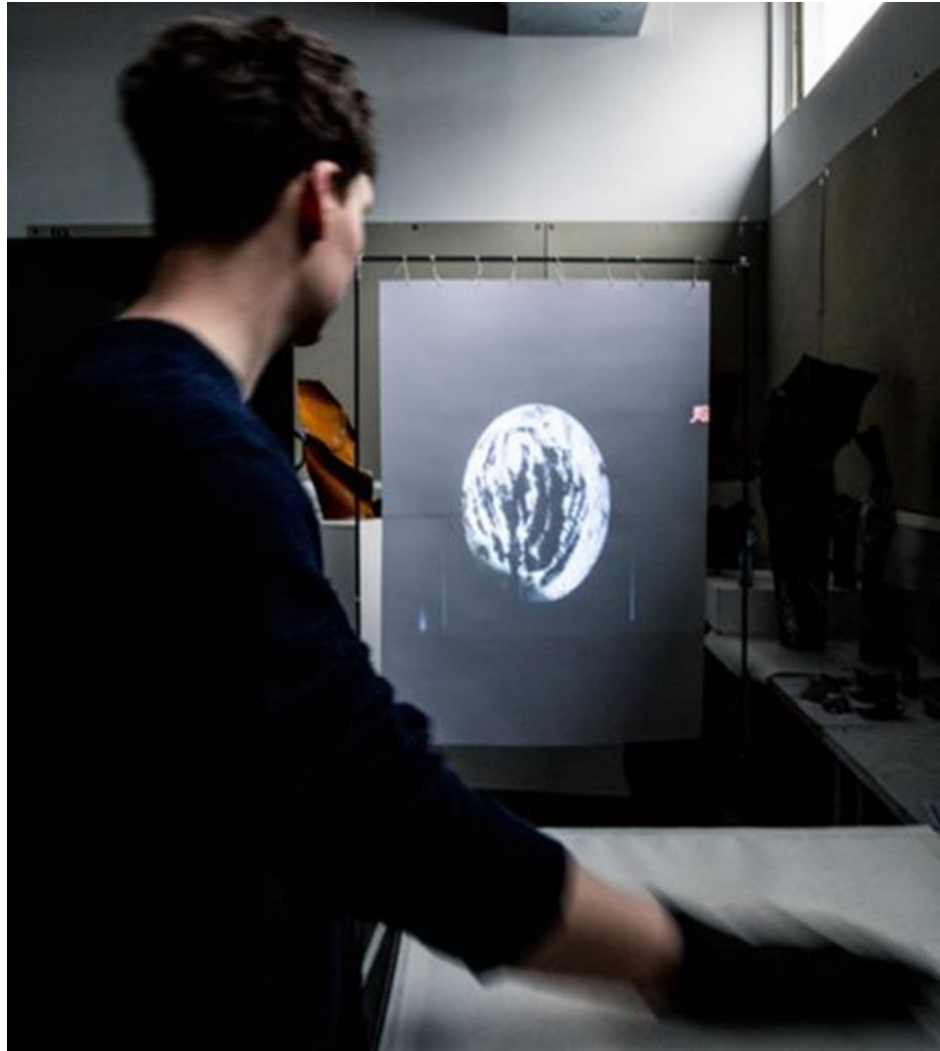


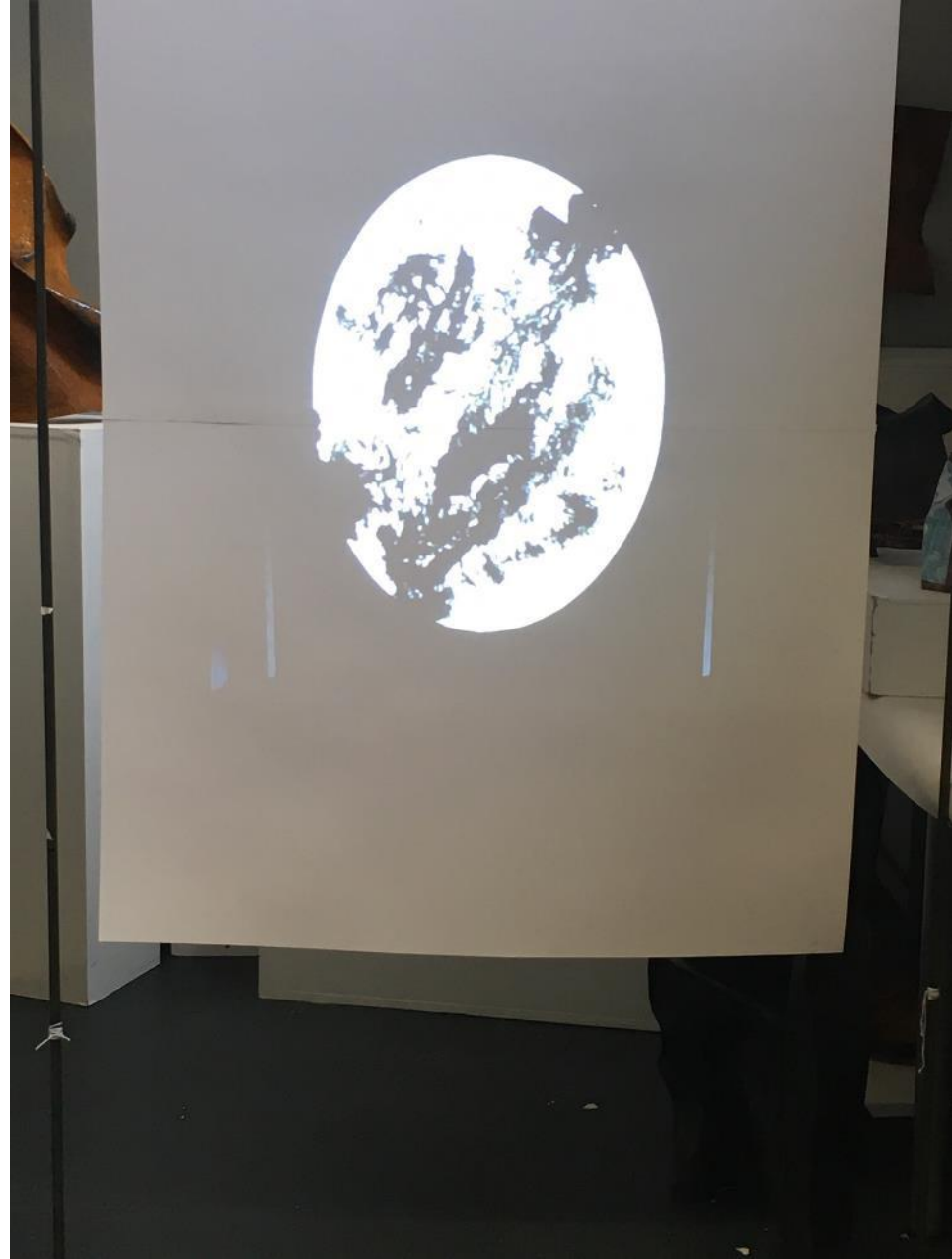


Tracing touch.

<https://vimeo.com/417263352>

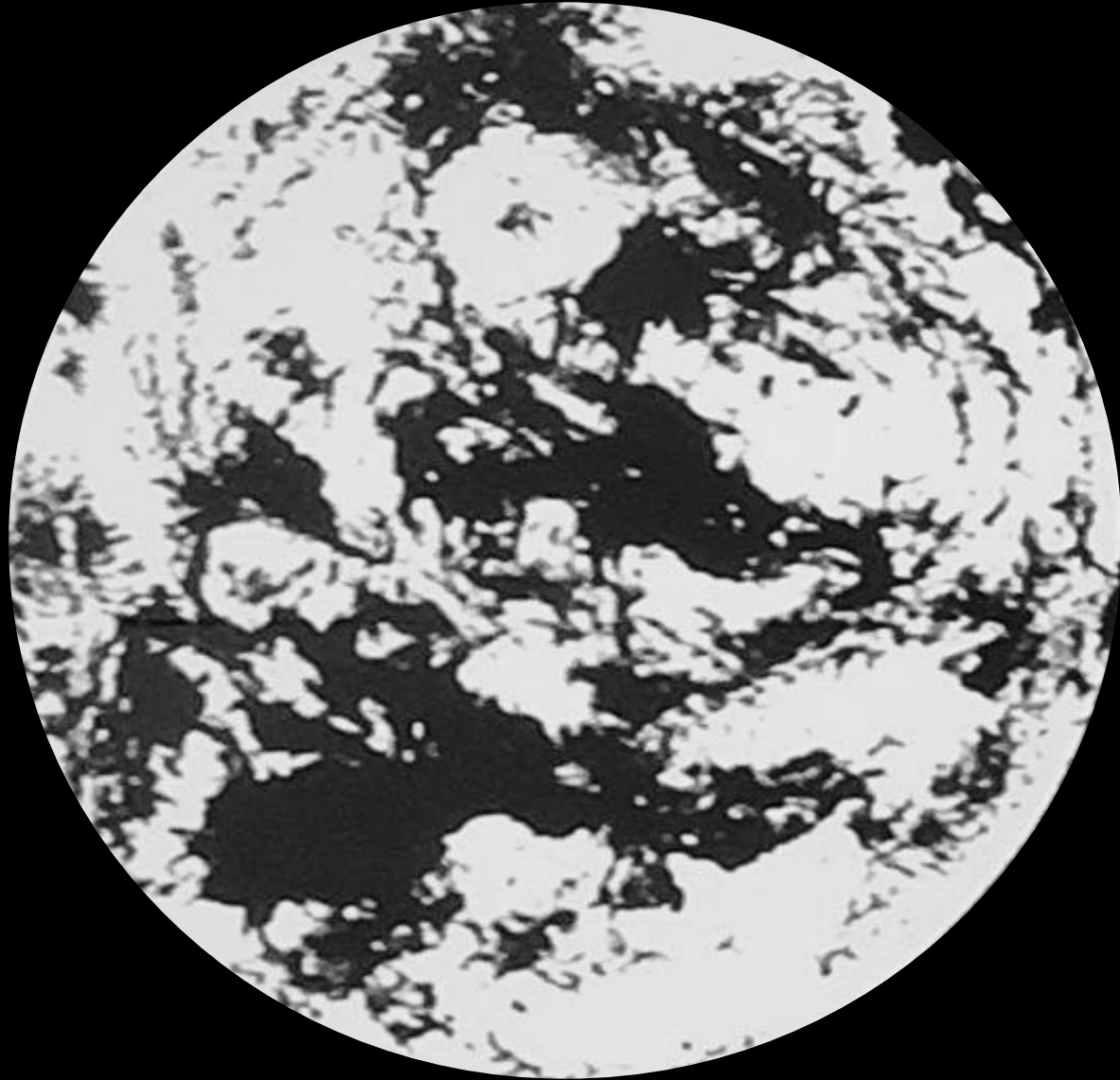






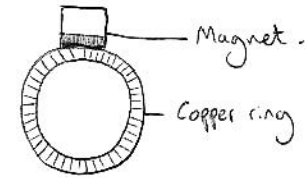
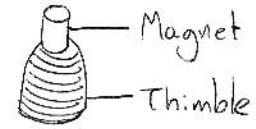
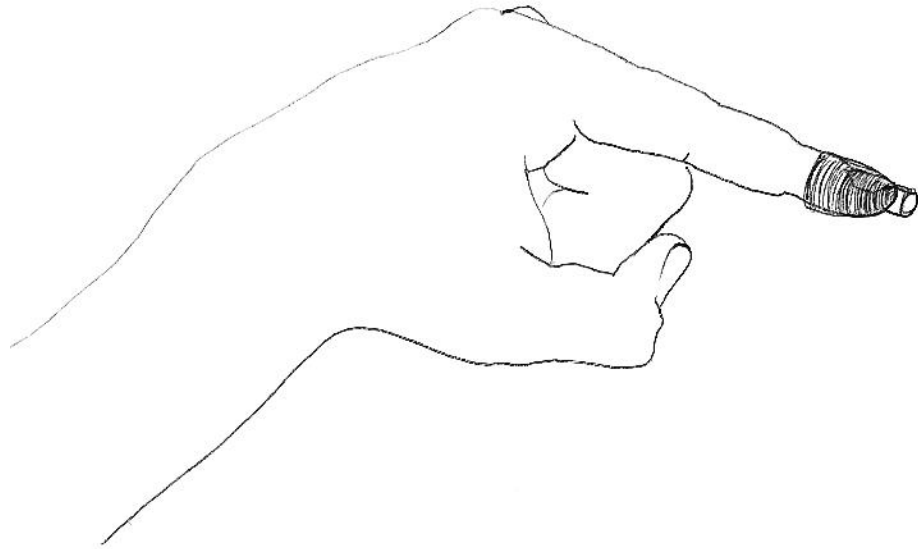




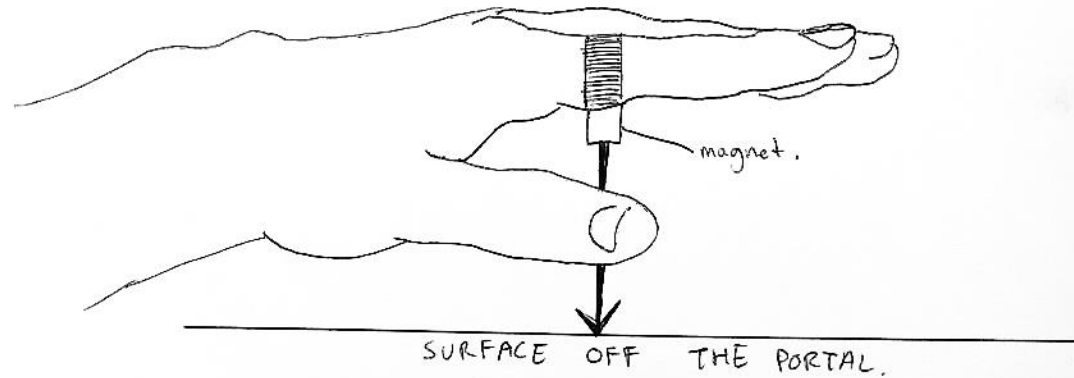






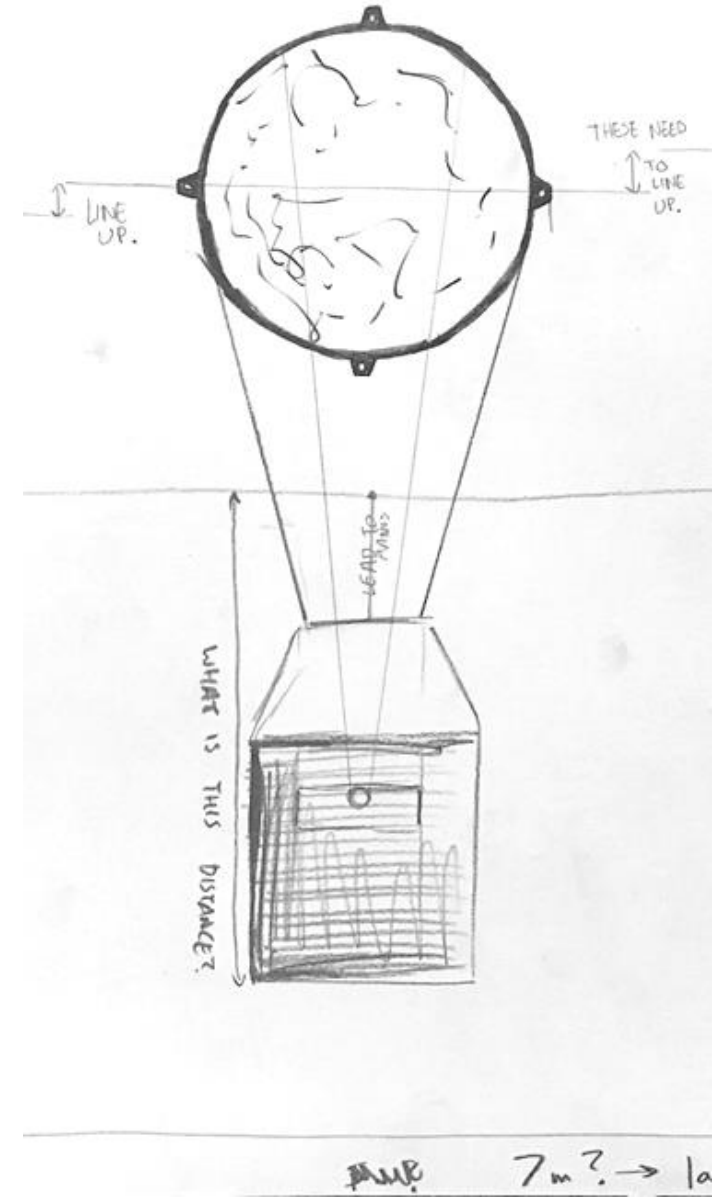


TWO TYPES OF  
PROP FOR  
AFFECTING THE  
PORTAL



Designs for magnetised props.





The final version will be projected onto a circle shaped frame mounted onto the wall.

Workshops with Siemens have all the funding!

NO paper to stop Spillage.

Drawings are the key component the relationship between the 3D objects and the Drawings.

University of Brighton  
BA (Hons) 3D Design and Craft

Level 6 - Group Review Report

Name: Willem Keys

Maybe make a dark room? Or have the projectors going somewhere else?

Date: 6/03/2020

Tutors at review: Jacqui + Anwil

Name of reviewer: Emilia Hunt

(talk to Craig about dark room & building a space for projection)

Statement summary, including feedback: Moving on from things that are on the body performance, to movement + traces or movement. Variety of experimental works. to do with work making with the theme of "trace" <sup>map</sup> <sub>net</sub>

3D work presented:



Summary of group discussion / response:

Projection is very similar to ultra sounds, globe doesn't work. but the rest of it is "magical" very curious and fun. adding human movement to the ~~traces~~ traces. Framing the drawings? loss of movement Felix will help with the ~~tech~~ mechanics. interrupting the drawings are equal? drawings. leaking... is a challenge. equal to the objects

Actions / recommendations:

Dark space problem... the projection needs a dark room. Tv, images, and wall or traces. Shouldn't be in the dark. lighting dark ~~and~~ + <sup>Tech</sup> tech problems. make near electronics making it circular? ? buying a water tight petri dish or doing it in Polymers. recording it as you go along. getting a projector!! do it now!



THINGS STILL TO DO FOR EXHIBITION

- Device to house projector to cut light to a circle.
- Rings, body extensions for device. Gloves?
- Designing piece to have a ledge for the extensions/rings.

- Covering the sides. Fabric? Metal?
- Final trace print films. 10 mins of footage?
- Trace boxes.

- 1 normal.
  - 1 normal chaos.
  - 1 water? normal ferrofluid.
- } Prints.

Making wall attachment for projection idea.

NAMES

18	46	40
13	24	50
13	2	18
4	(66)	16
		18
		18
		12
		156

Q's for Jaqui



- What to call the Interactive Drawing Device, is it an installation.

P4F4 150  
 Imagine your auntie  
 is reading  
 id.  
 150  
 word statement

150  
 P4F4  
 attached  
 template  
 FOR.

- Finger prints.
- Hands
- hand saws.
- Circles.
- Hand circles
- Circles of  
finger prints.

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