Willem Austin Keys

L6 BA Hons 3D Design and Craft

Tracing Motion

My work is guided by an interest in motion and the resultant traces left behind. This interest has been defined and explored through drawing. Driven by a research focused perspective, my ideas and the pieces that result, are concerned with the study of the integral factors that make up the act of drawing; body, mind, movement, material and mark. They examine the relationship between these factors.

I enact drawing performances within which the process of creation and the final residual mark are equally important. Drawings that perform the act of their own making.

Within these drawing performances materials are used in tandem with elemental motion to create traces. The use of phenomena such as magnetism and water are prevalent. These forces act as implements or materials to draw with. The work is also interactive, giving individuals the power to become part of the performance.

Dissertation Title: Elevating Process to Spectacle: Performance art and Contemporary Craft Identity

Overview

Given the nature of the circumstances surrounding our final year exhibition I have devised a set up for my exhibition that would be considered a best-case scenario. This proposition is still intended for exhibition within the context of a university show. However, seeing as the probability of having an actual physical show has diminished, I have taken some liberties with the amount of space provided. My proposed set up requires roughly 5 meters of wall space. While this does not comply with the regulations set out for a standard degree show (in which the proposed space is 2m), I feel that this amount of space is essential to an adequate presentation of my work. Furthermore, if this body of work can be shown at any other galleries or shows in the future then through this proposed set up, I can know exactly how much space is needed for the work to be exhibited well. It is my intention to show this work outside of university in the future. While the set up shown in this document does not comply with the exact floor plan of any specified space, the essential spatial requirements (such as the distance needed between the wall and the work, and the distance between individual works) can be used to inform the curation of any potential future gallery space.

Work to be included

In my exhibition I will show three sperate pieces of work.

The first is an interactive instillation. This piece is the most complicated in terms of curating. It works by having a spectator manipulate iron fillings within a body of water using a magnetised set of props. Making use of a live stream camera and a projector this manipulation is projected onto a spherical frame which is mounted on a wall. The interactive nature of this piece as well as the technical elements requires considered thought regarding spacing. There needs to be adequate space around the portal for several people to interact with it, limited or poorly curated space may result in a lack of engagement. Also, the space immediately in from of the portal facing the wall will be taken up by the path of the projector, I would like to design the space to negate people walking in front of the portal and blocking the projection. There will be magnetised props available for the public to pick up and wear for them to interact with the work. This brings up several issues. Firstly, presenting these props in such a way that it is immediately obvious what they are intended for. I will achieve this by having the items placed on a shelf that is designed into the drawing instillation. This proximity between the magnetised props and the interactive instillation will give a clear visual cue that the two are intended to work together. However, given the somewhat mysterious function of the instillation it will be necessary to include some sort of instruction detailing how to manipulate the projection. This instruction will need to be clearly and succinctly worded to give as little direction as possible. The piece also requires access to the mains. While not a particularly complex technical challenge, it will always need two separate pieces of equipment plugged in.

The second piece of work is a series of three boxes that make use of a mechanised motor with an attached magnet to drag iron fillings and other magnetised materials across a mirrored surface. These boxes will each need a plinth. They are also supported by four prints, each corresponding to the relevant box, which will be framed and hung vertically from each box. Again, these boxes have an interactive element. There is on the front of each box an on/off switch as well as a dial that controls the speed of the motor. Spectators will be at will to manipulate the pace of the motor in order to engage with the work. Measures will need to be put into place to minimize the risk of the public damaging the pieces. There is also a risk of the iron fillings being blown or moved from the tops of the boxes. Instructions will need to be placed next to the work to clarify its intention, that the public can manipulate the speed but not the material on top. Furthermore, these boxes are powered by battery. As such there is no need for mains access. However, it is essential to have a battery charger in proximity to the boxes as the batteries can only feasibly run for a full day before they need charging. These batteries will need to be charged overnight. This will be a challenging but essential part of the curation process and will require organisation and commitment on my part.

The third piece of work is a series of films detailing different drawing performances within water. This will require the use of a TV screen which will require mains as well as a hard drive which I will personally supply. This piece really does not propose any specific curation challenges apart from access to mains

Risk Factors

	Risks	Steps to minimize/negate risk
Interactive Drawing Device	Water near electrical equipment	The box itself is made from 5mm thick Perspex and is joined with solvent cement. This kind off join works in a similar fashion to a weld meaning that the polymer fuses together rather than being simply joined like with glue. Additionally, it is sealed with silicone sealant. I would be confident that the box would not leak. While the camera needs to be uncovered inside the portal to ensure a clear picture, I will make sure the projector is cover from above by a sheet of plastic that will shield it from any potential leakage.
	Public knocking the device over	The structure for the portal is made from mild steel and as such is relatively heavy. I propose that the best way to minimize the risk of the piece being knocked over by a member of the public would be to further weigh down the structure. Rather than having it attached somehow to the floor I feel that designing the structure to be disproportionally heavy towards the bottom would negate the risk of it being knocked over.
	Tripping over mains leads	The mains leads will be firmly taped to the floor in order to negate the risk of tripping. These will be painted accordingly to reduce their noticeability.
	Public stealing the magnetised props	As I have previously mentioned, there is no easy solution to this risk factor. Due to the nature of the work I want spectators to feel free to interact with the work in an uninhibited way. Having the rings and gloves tied down would seriously affect the type of interaction that is necessary for the piece to work. I will have to have a certain amount of faith in the public that they will not steal the magnetised props.
Trace Box Series	Water near electrical equipment	Again, as with the Interactive Drawing device, every possible design element will be put in place to negate the risk of the water near the electronics. As these boxes are battery powered, there is less immediate risk of a serious accident occurring. However, a risk is still present. The boxes will be solvent cemented together and silicone sealed minimising the risk of a leak. The main risk regarding these boxes is long term exposure of small amounts of water that could occur just from the proximity of the circuit and the water box. This will be minimized through constant checking of the circuit for signs of corrosion, if indeed signs show the circuit in disrepair the circuit within the box will have to be replaced immediately.

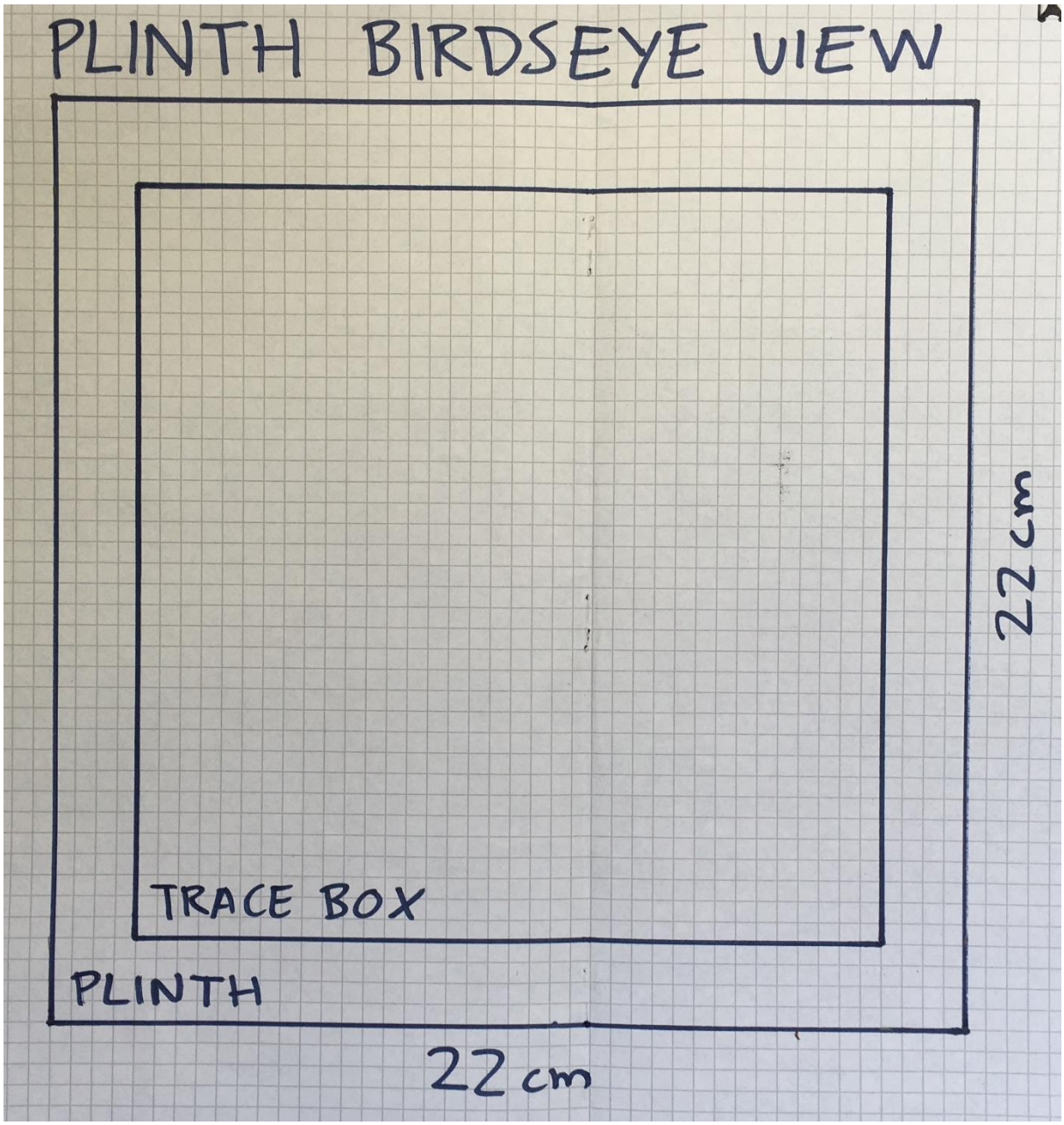
		However, in the short term for the degree show, the risk of corrosion as a result of water in minimal and can be negated through checks and regular tests.
	Public knocking the boxes over	The trace boxes will be attached to their respective plinths. By screwing the boxes directly to the plinths, the risk of the boxes getting knocked off will be minimized, the overall structure will be sounder. This will not affect how the pieces work visually as I will screw them into the plinths from inside the box, meaning that there is no visible indication that they are attached.
	Public touching the performing material	Again, there will be an element of faith placed in the spectator here. By designing any kind of covering or casing for these boxes there in an element of intimacy and wonder lost. I have written concise and clear instructions that will be placed alongside the trace boxes. The placing off these in relation to the pieces will be such that they will be very hard to miss.
	Batteries running out	I will make sure to invest in a charger pack which will be concealed somewhere near to the pieces. The batteries will have to be recharged every night and replaced each morning, so this will be a major curation management task for myself personally. If the batteries run out within the cycle of a day it is not the most disastrous thing as the trace of the material will still be present and the box will still be supported by a series of prints that emphasise the intended motion, only the interactive element of the work will be lost.

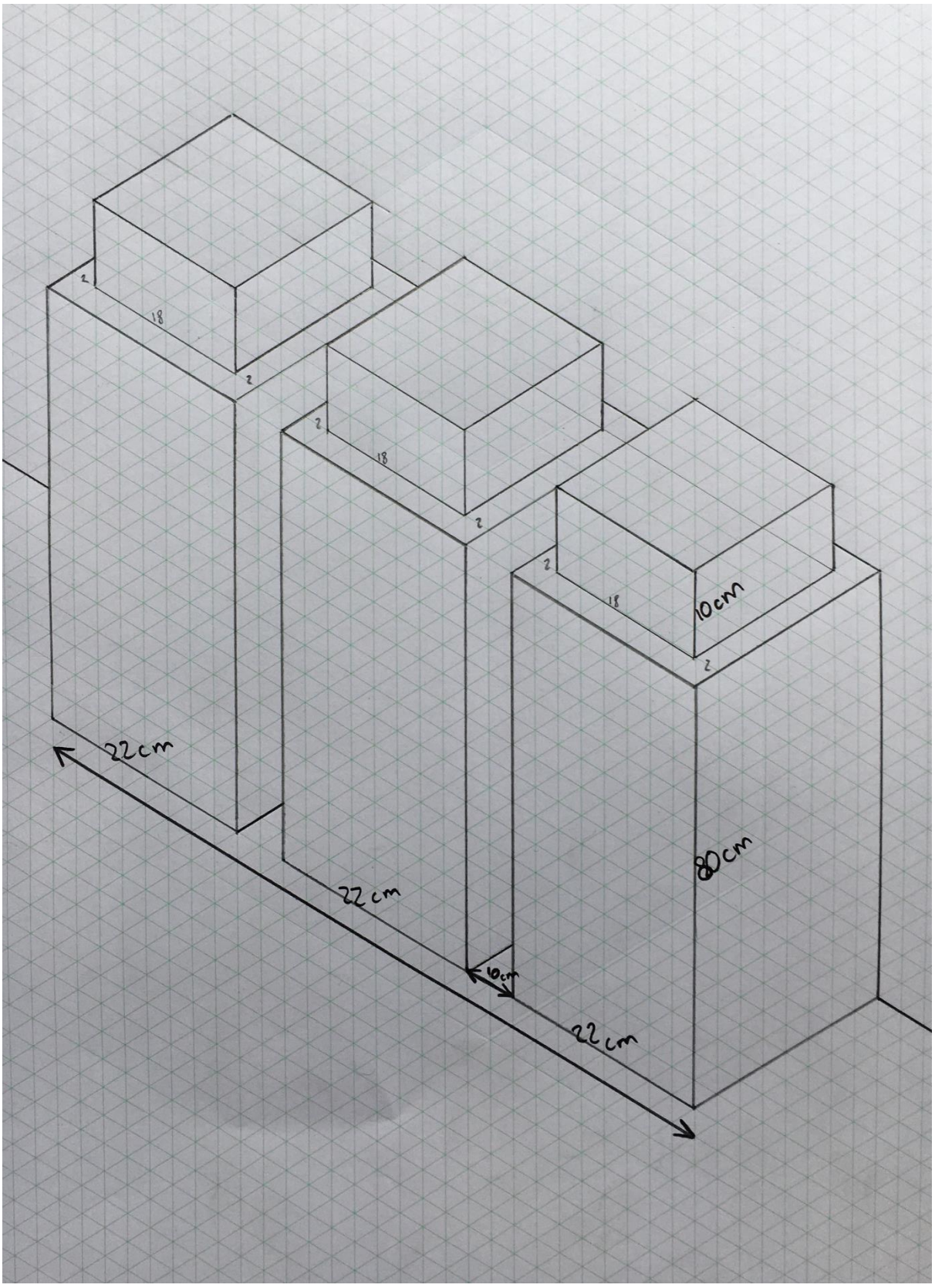
Disability access

There is a recommended distance of 1.3 meters around large-scale work for there to be wheelchair access. My current setup complies with this recommendation. As my three works are curated to sit against a flat wall it would be easy for disabled people to navigate between the pieces. In terms of access to the interactive elements I believe that the work's height would ensure accessibility to those with disabilities. Again, it is stated that plinth height of around 80cm would ensure good accessibility. Both the Interactive Drawing Device and The Trace box Series will sit 90cm from the ground, complying with these accessibility guidelines.

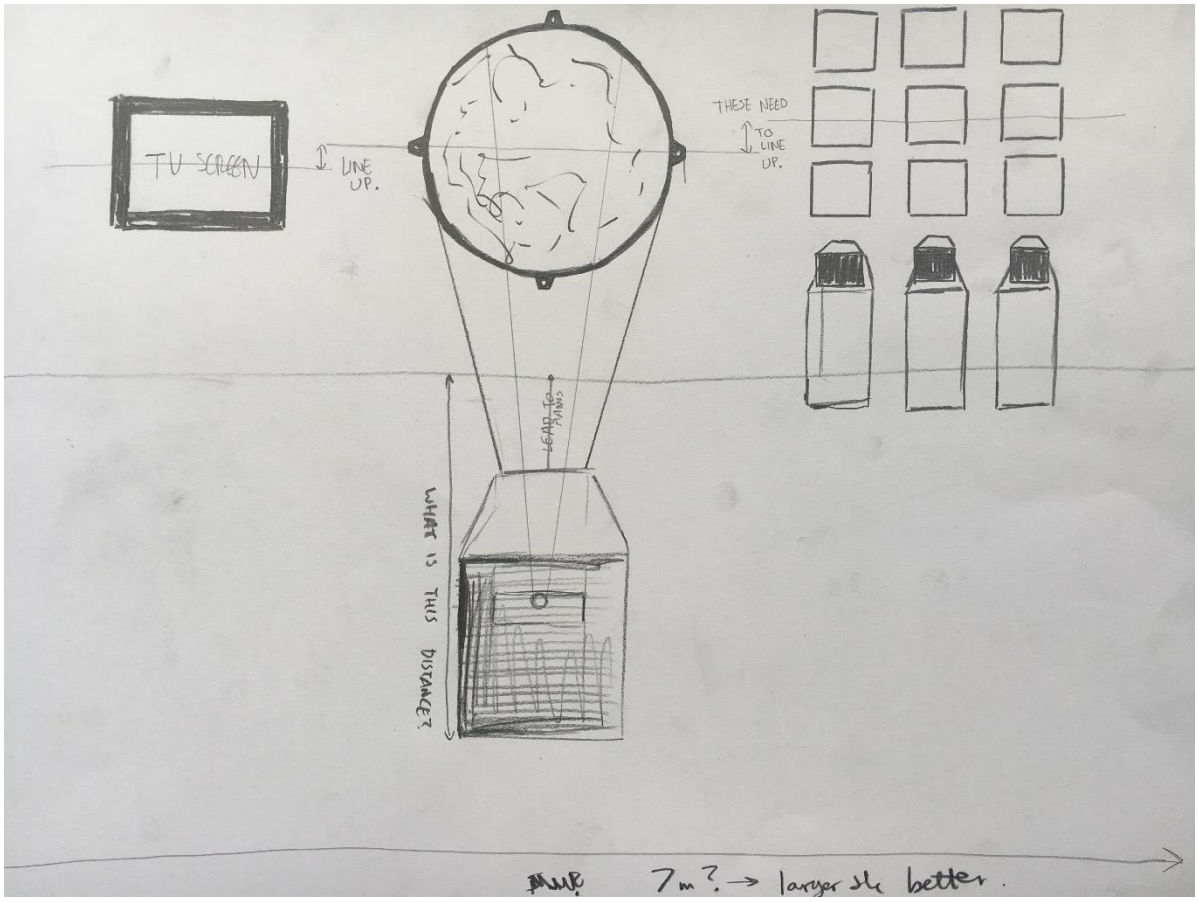
Plinths

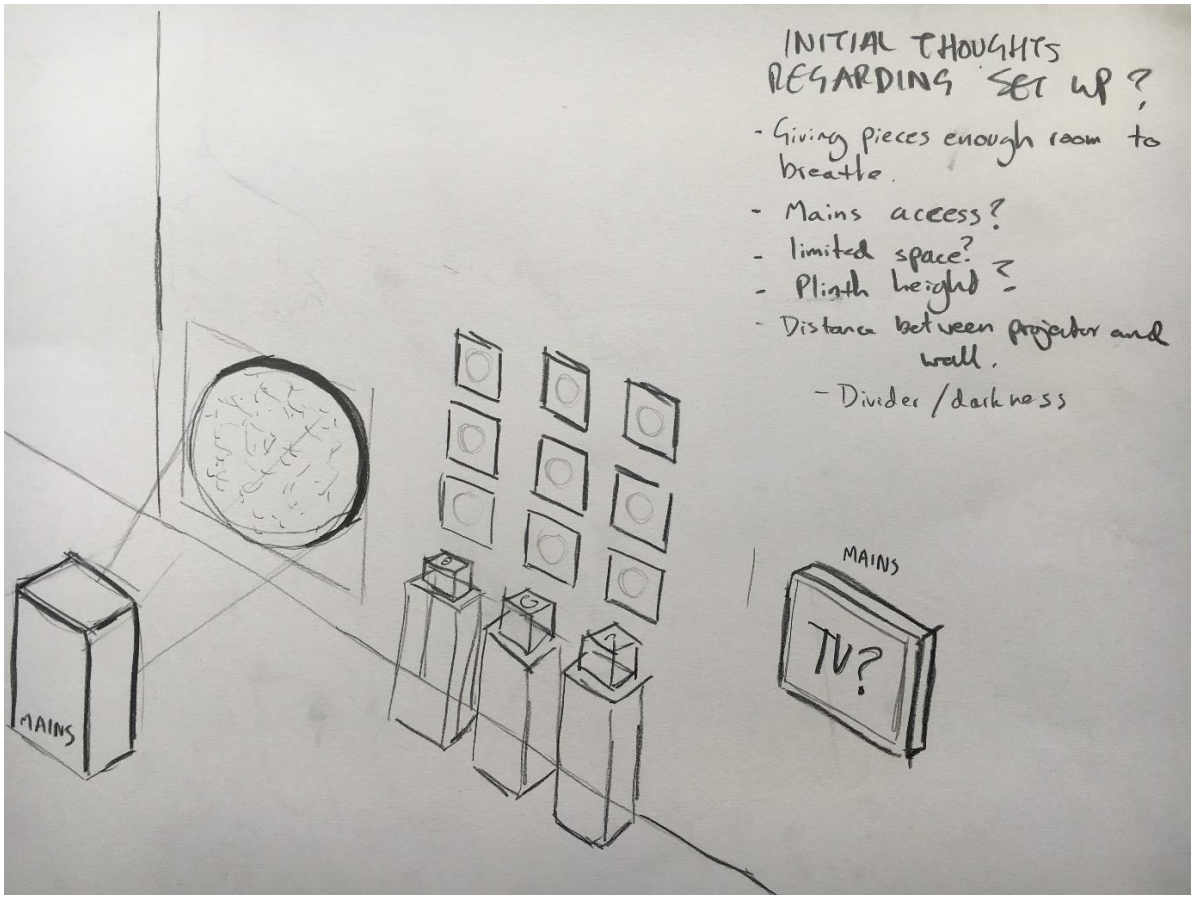
For my Trace box series, each box will need a plinth. These plinths need to be identical. I want the height of the boxes, which includes the height of the plinths to be equal to the portal for the interactive drawing device. This will ensure a formal equality throughout my show and draw a further visual connection between the two works. The portal stands at 90cm from the ground. The trace boxes each have a height of 10cm. Therefore, to ensure continuity the plinths should be made to be 80cm in height. I also want to space these plinths exactly 10cm from each other, again adding to the consistent visual format. The overall wall space taken up by these plinths will be 86cm.



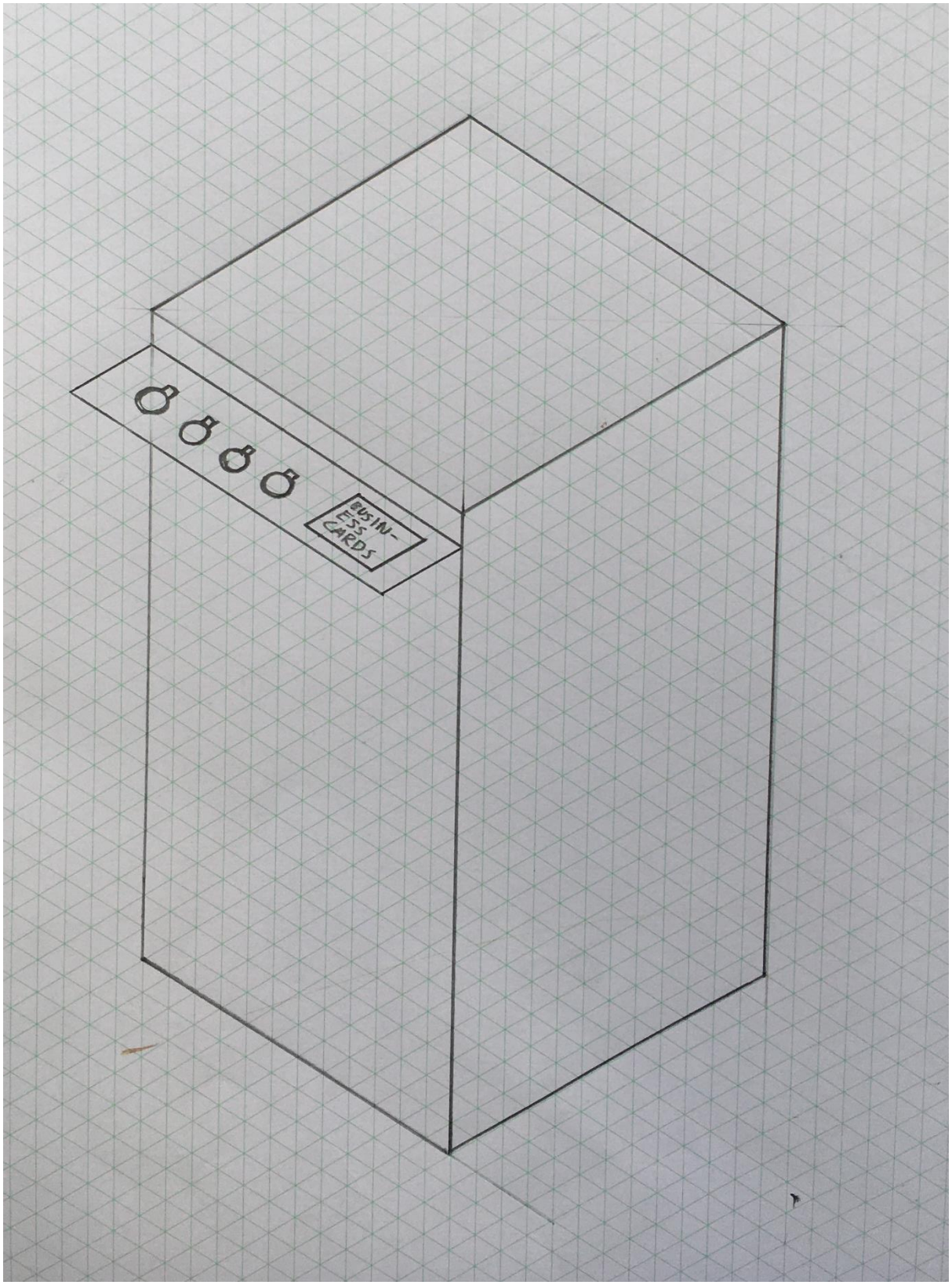

2
18
2
2
18
2
2
18
10cm
2
22cm
22 cm
10cm
80cm
22 cm

Presentation of show

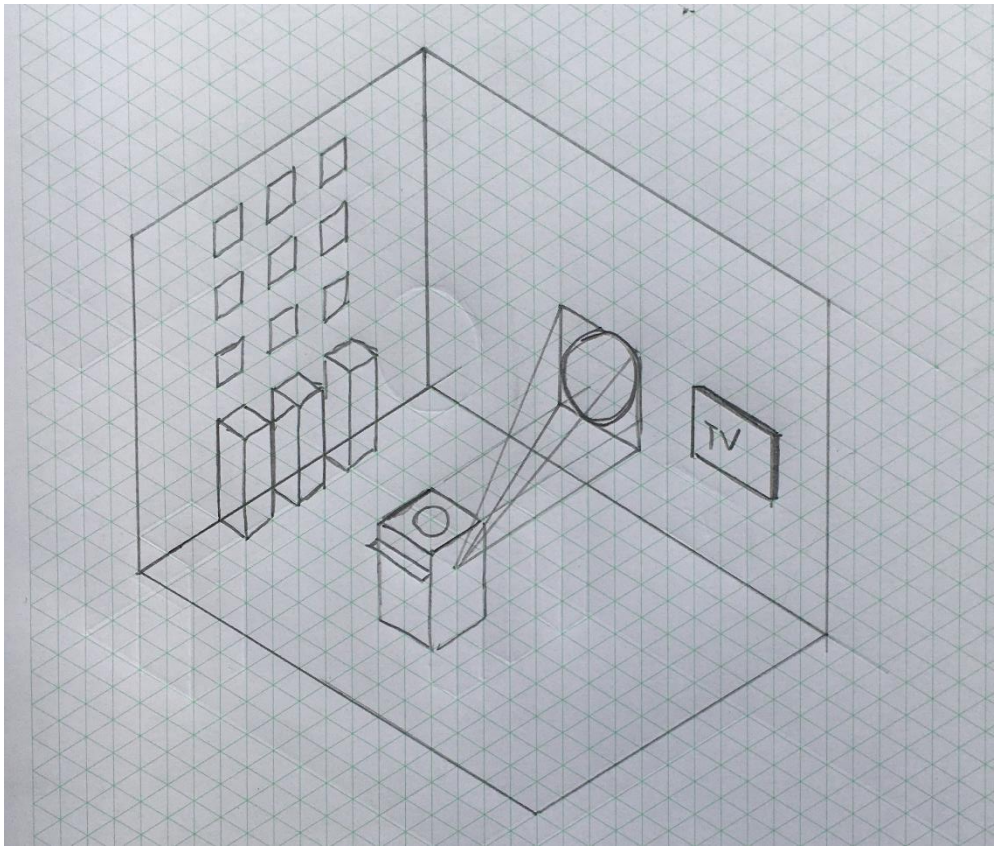


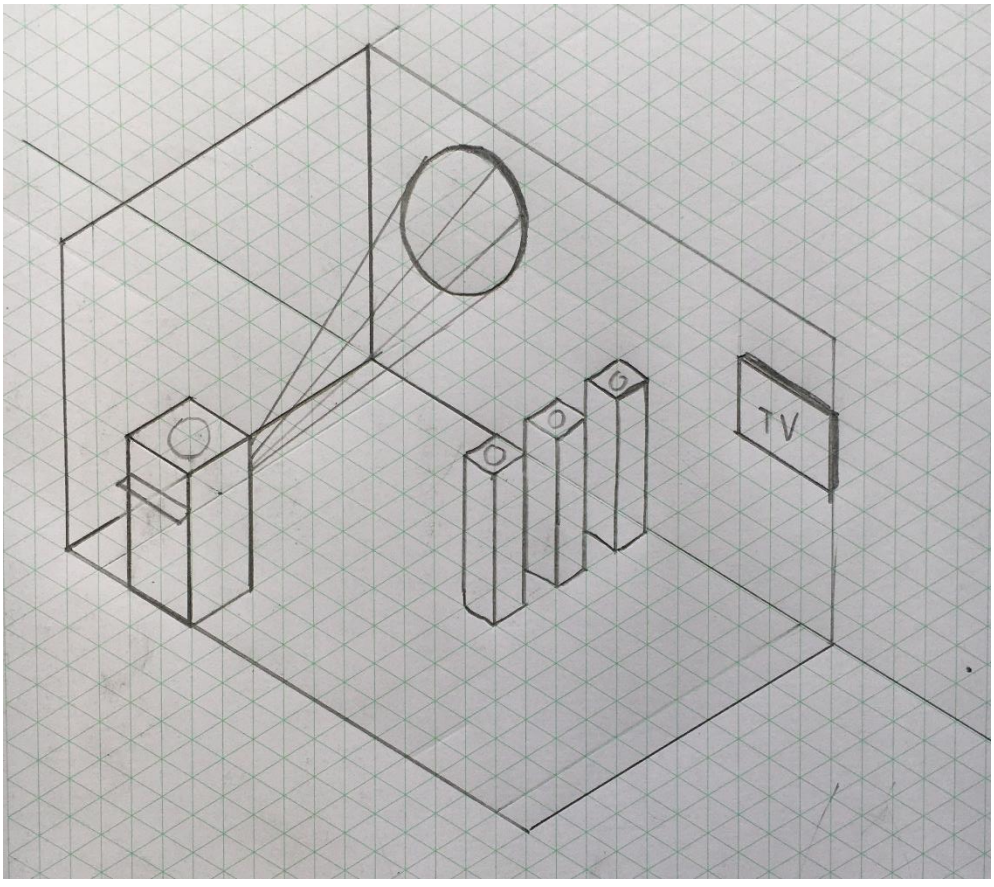


Presentation of props and business cards

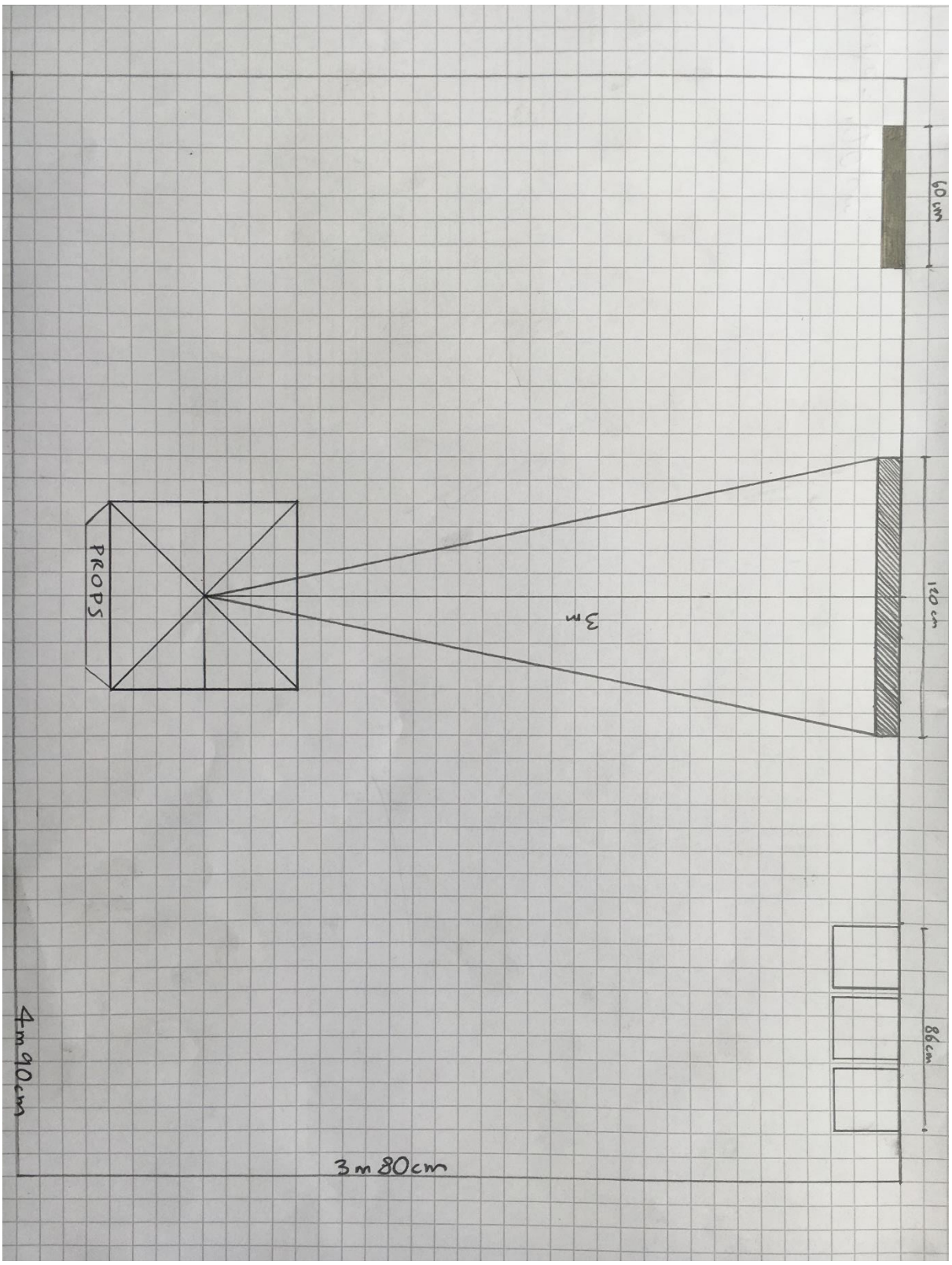


Exploring alternative presentations

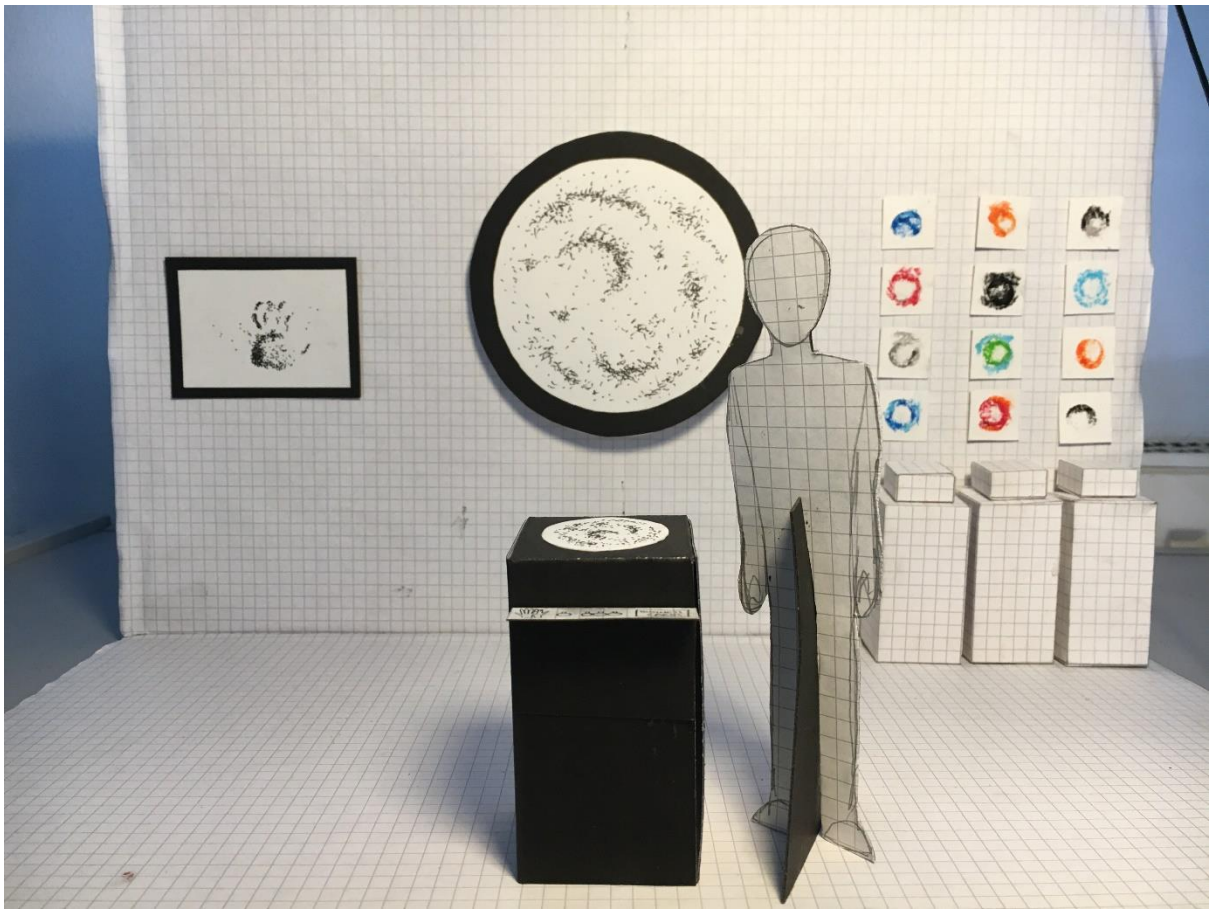


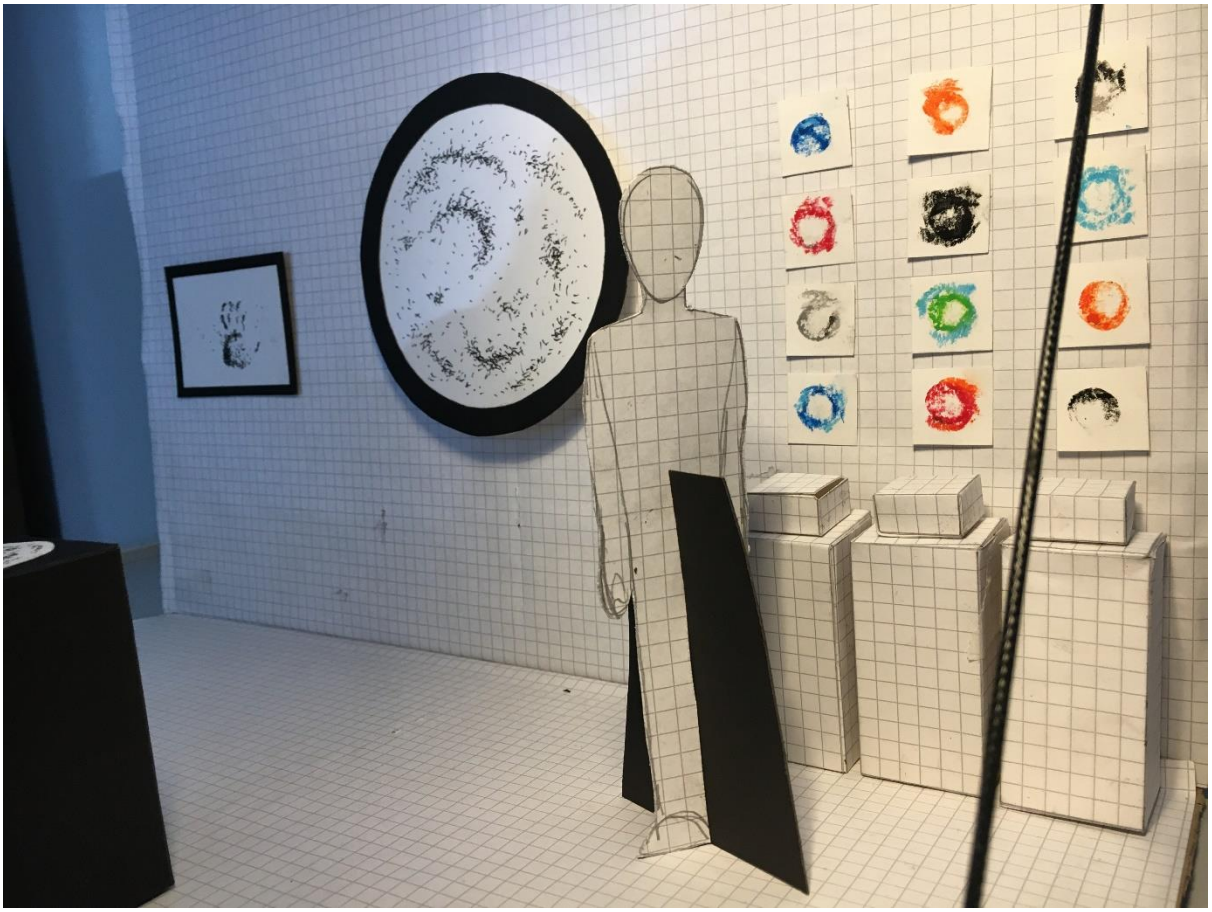


Floor plan for final degree show set up



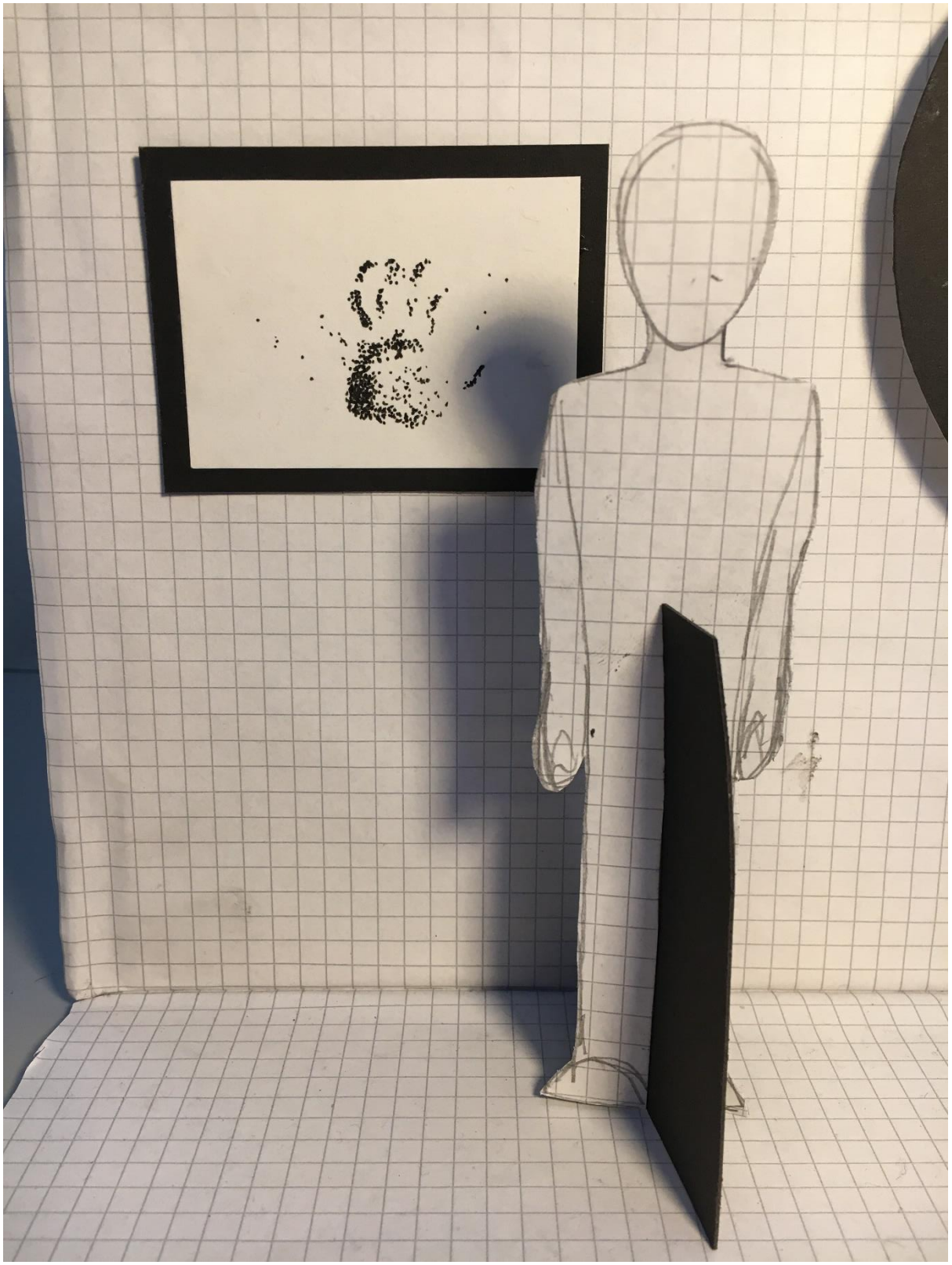
Model of Exhibition Space

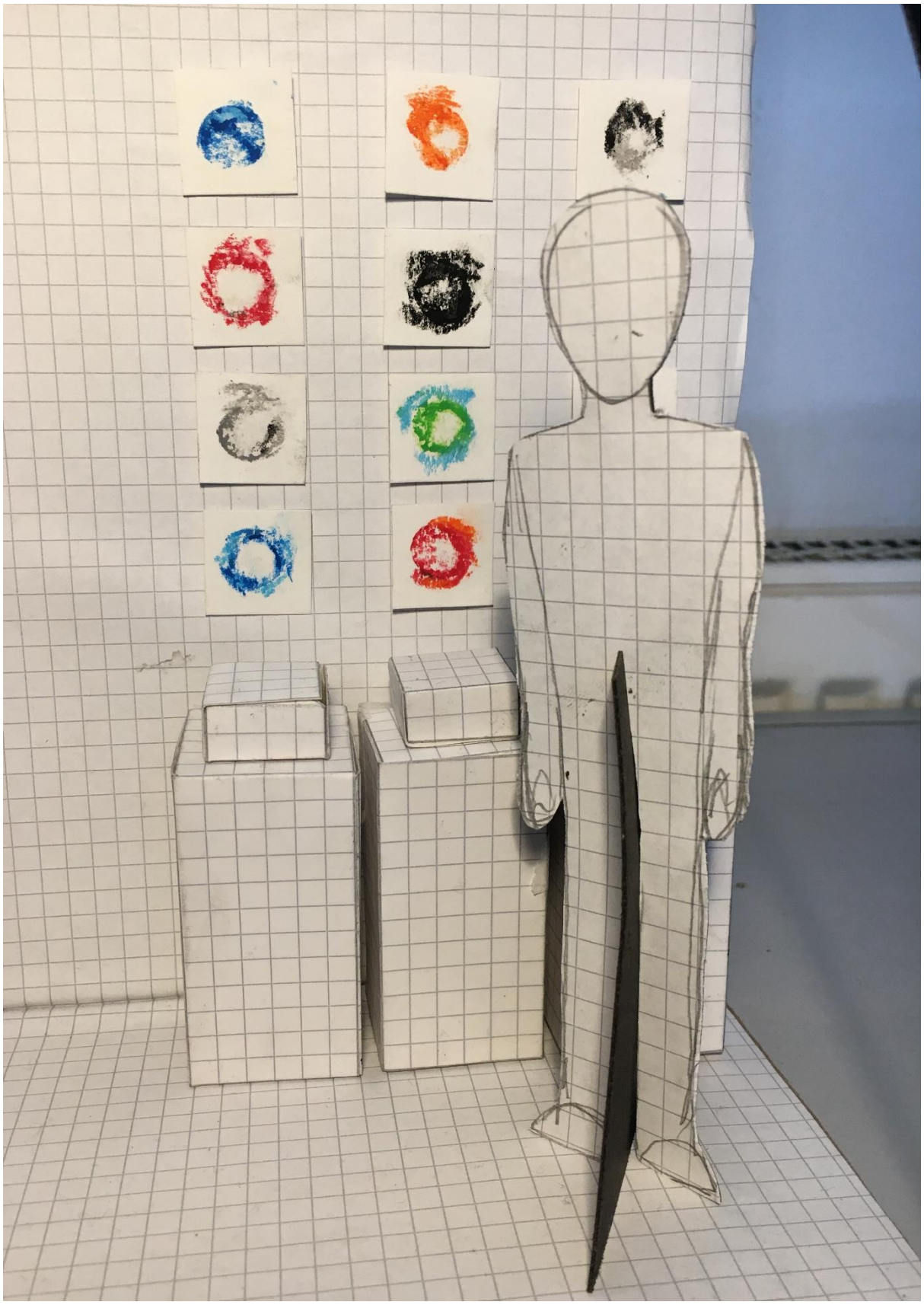


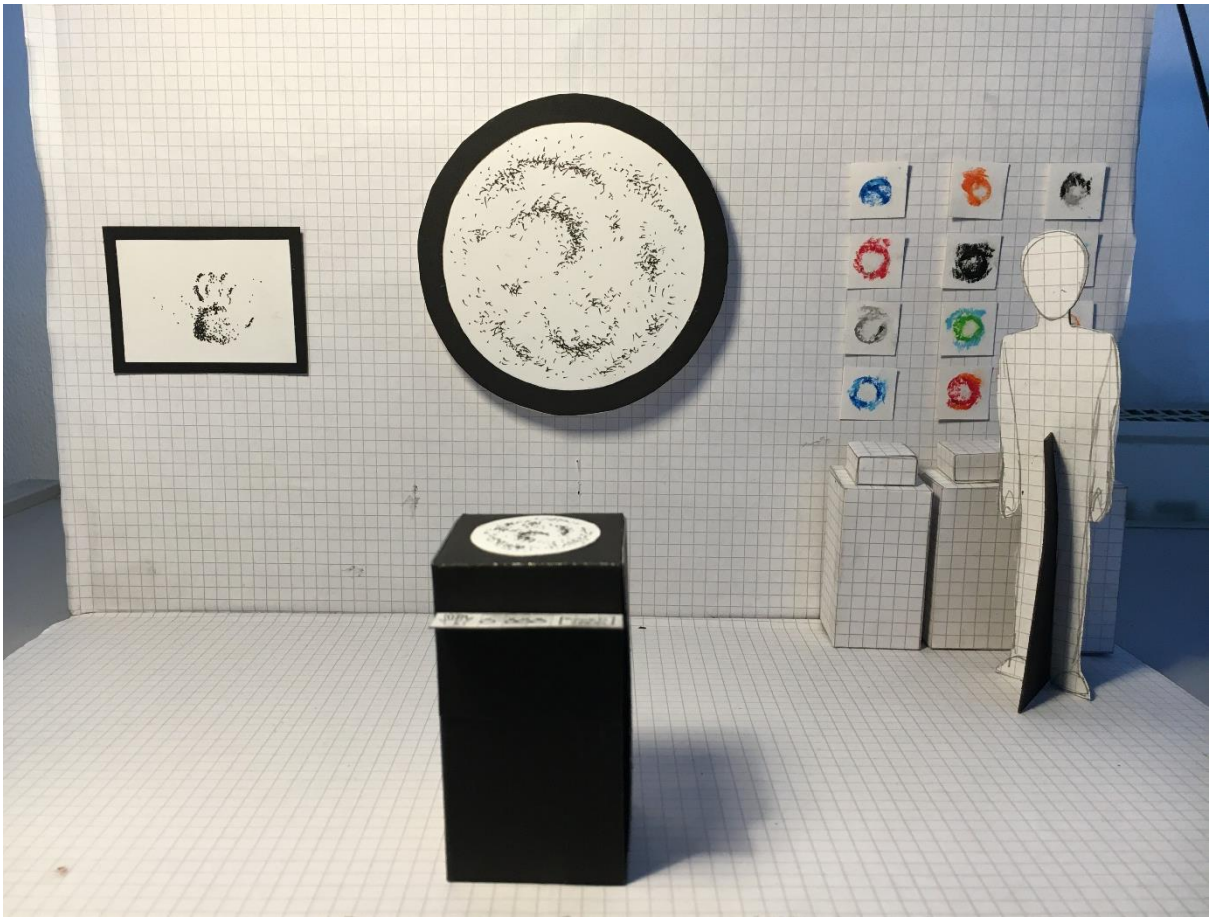



BUSINESS
CARDS


BUSINESS
CARDS







Instructions for the public

Please use these props to touch the surface of The Portal.

This will affect the projection.

Manipulate it as you wish.

Press black button to turn on and off.

Turn green dial to control speed.

Do not touch the performing material.