

Proposal for video and print installation including estimated costs

i will have call you (sic)

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i will have call you (sic)

A multi-layered project which includes video using montage, juxtaposition, filtration and colour with still and moving imagery, accompanied by a portfolio book with unprocessed images, as well as a separate text, exploring ways in which social media extends identity.

i will have call you (sic) is made to honour, celebrate and thank a very good friend, Jennifer Baylis, who gave me her thesis about film and colour several months before she died. We had originally met when our now ten-year-old children were babies. In her MA, for which she received a 1st in 2001, Jenny, whose words appear at the beginning of the video, wrote about the need for colour to be tightly controlled - and how that need was a reflection of control across society. The last time Jenny was able to communicate with me using symbolic linguistic signs via a messenger app, she said, "I will have call you maya deren" (sic) after watching an experimental short video I had made and so this work references Maya Deren's first film, *Meshes of the Afternoon* (1943). The missing word and lower case letters in the title of my film, implications of language being lost, are made use of to reflect society's evolving relationship with the sign due, in part, to developments in digital technology. Relying on eye-gaze software, Jenny blinked it to me roughly six weeks before her death after I told her I had received positive feedback for the earlier project, which had also incorporated some of the ideas she explored in her thesis (2001).

i will have call you (sic) was made with a phone camera and proprietary mobile phone apps. It is part of a larger installation.

Jenny died, aged 46, in February 2018 from Motor Neurone Disease.

Music by Simon Gwynne

Also features Alfred Field

The installation consists of

- A 4-minute video to be projected onto a wall and played on a loop. At a distance of at least 5 meters headsets should be available for viewers to stand and watch while listening. The video is available here: <https://vimeo.com/274325952>
- Still images on the wall. 6-10 images ranging in size from A0 to A2 (tbc) or a number (tbc) several A3 low cost images.
- An essay written on to the wall if possible. Wall to be repainted following installation.

- Two statements, one for the overall installation to be near the video and one for the still images.
- One portfolio book – an A3 scrapbook with still images to be made available for viewers to leaf through.
- A transcript of a redacted What's App conversation pinned to a wall – I am still unsure about this element and need to think about it before confirming it is definitely in.
- A4 hand-outs with the main statement and some very brief info about Maya Deren.

Essay and statement for the stills section of the installation is at the end of this proposal.

A significant issue to consider is light. If we project the video on to the wall (so it loops) with headsets available at a distance we need darkness. A plasma screen is a solution. The stills, however, need some light to be seen, so fine in the day, but how do we light it at night? If a portfolio book with 6x4 stills is made available then an angle poise lamp can be supplied beside it if/when the lighting is low. The issue surrounding light needs addressing. My preference is a projected video in darkness and the printed stills lit somehow with additional lighting shown at night on one or two nights. Further daytimes will need invigilating if they were to happen and we would need to think about how the video was shown.

Mock ups of how an installation might look



Figure 1 Stills at A3 or A2



Figure 2 Projected video and overall statement. Lighting needs to be thought about. An alternative is a screen



Figure 3 Essay written on the wall in an ideal world, and painted over at the end of the installation.



Figure 4 Stills one large, two or three smaller and mirror statement

Various possible costs for printed stills

I could conceivably get A3 prints from DS Colourlabs for a very low cost and should we do that and nothing else (aside from the cost of the projector), the sum for prints would be under £100. These could be pinned to the wall with very simple tacks. I am happy to do this, as the project should have a sense of anti-commodification.

However, if we were to order better quality C-type prints (the problem of what to with them then follows), they would be as follows:

Prints only in order of size from large to smallest

The screenshot shows a print configuration interface. On the left, a sidebar contains settings for 'print size' (46.8" x 31.2"), 'border size' (0" on all sides), and 'print type'. The main area displays a preview of the print in a room setting. On the right, a pricing table is shown:

printing	£58.92
total ex. VAT	£58.92
VAT	£11.78
Total inc. VAT	£70.70

Below the pricing table, the overall artwork size (46.8" x 31.2") and overall print size (46.8" x 31.2") are listed. At the bottom, there are buttons for 'add to cart', 'next image', and 'cancel'.

The screenshot shows a print configuration interface for a smaller print size. The sidebar settings show 'print size' as 33.1" x 22.0" and 'border size' as 0" on all sides. The main area displays a preview of the print in a room setting. On the right, a pricing table is shown:

printing	£32.78
total ex. VAT	£32.78
VAT	£6.56
Total inc. VAT	£39.34

Below the pricing table, the overall artwork size (33.1" x 22.0") and overall print size (33.1" x 22.0") are listed. At the bottom, there are buttons for 'add to cart', 'next image', and 'cancel'.

print size

inches mm

starting print size

as per file custom ⓘ

23.0" × 15.3"

border size ⓘ


top: 0" bottom: 0" left: 0" right: 0"

23.0" × 15.3"

print type ▾

mounting/framing ▾

previous orders for this image ▾



product view 1 view 2

printing	£16.42
total ex. VAT	£16.42
VAT	£3.28
Total inc. VAT	£19.70

overall artwork size (incl. frame if selected)
23.0" × 15.3"

overall print size
23.0" × 15.3"

printed image size
23.0" × 15.3"

add to cart

next image

cancel

print size

inches mm

starting print size

as per file custom ⓘ

16.0" × 10.7"

border size ⓘ


top: 0" bottom: 0" left: 0" right: 0"

16.0" × 10.7"

print type ▾

mounting/framing ▾

previous orders for this image ▾



product view 1 view 2

printing	£8.21
total ex. VAT	£8.21
VAT	£1.64
Total inc. VAT	£9.85

overall artwork size (incl. frame if selected)
16.0" × 10.7"

overall print size
16.0" × 10.7"

printed image size
16.0" × 10.7"

add to cart

next image

cancel

Mounted Prints (Best for the larger sizes. It may work to have one particular image at A0 or A1) We need to think about mounting paraphernalia too in this instance.

The image shows two screenshots of a product configuration interface for mounted prints. Each screenshot displays a central image of a living room with a green sofa and a framed print on the wall. To the left of the image is a configuration panel with the following options:

- print size: dropdown
- print type: dropdown
- mounting/framing: dropdown
- mounting/framing options: mounting, framing, none
- substrate: dropdown (5mm Foamex)
- colour: dropdown (White)
- lamination: dropdown (Matt)
- previous orders for this image: dropdown

To the right of the image is a pricing table and a summary section. The pricing table shows:

printing	£58.92
mounting	£106.19
total ex. VAT	£165.11
VAT	£33.02
Total inc. VAT	£198.13

The summary section shows:

- overall artwork size (incl. frame if selected): 46.8" x 31.2"
- overall print size: 46.8" x 31.2"
- printed image size: 46.8" x 31.2"

Below the summary are three buttons: "add to cart", "next image", and "cancel".

The second screenshot is identical to the first, but the pricing table shows different values:

printing	£32.78
mounting	£63.58
total ex. VAT	£96.36
VAT	£19.27
Total inc. VAT	£115.63

The summary section shows:

- overall artwork size (incl. frame if selected): 33.1" x 22.0"
- overall print size: 33.1" x 22.0"
- printed image size: 33.1" x 22.0"

Below the summary are three buttons: "add to cart", "next image", and "cancel".

print size ▾

print type ▾

mounting/framing ▲

mounting ⓘ framing ⓘ none


substrate colour


5mm Foamex ▾ White ▾

lamination


Matt ▾

previous orders for this image ▾






product



view 1



view 2

printing	£16.42
mounting	£40.90
total ex. VAT	£57.32
VAT	£11.46
Total inc. VAT	£68.78

overall artwork size
(incl. frame if selected)
23.0" × 15.3"

overall print size
23.0" × 15.3"

printed image size
23.0" × 15.3"

[add to cart](#)

[next image](#)

[cancel](#)

print size ▾

print type ▾

mounting/framing ▲

mounting ⓘ framing ⓘ none


substrate colour


5mm Foamex ▾ White ▾

lamination


Matt ▾

previous orders for this image ▾






product



view 1



view 2

printing	£8.21
mounting	£29.75
total ex. VAT	£37.96
VAT	£7.59
Total inc. VAT	£45.55

overall artwork size
(incl. frame if selected)
16.0" × 10.7"

overall print size
16.0" × 10.7"

printed image size
16.0" × 10.7"

[add to cart](#)

[next image](#)

[cancel](#)

AV equipment rental

See email quotes to follow

Cost of paint for repainting wall

£15 - £20 per 5l tin

Poster sized prints with statements

£16 each x2 - Paragon Prints

Handouts (paper and ink)

£5-£10

Essay (to be written on the wall – please note all this written work is made with academia in mind and may be edited further to suit a different audience)

i will have call you (sic)

In Bertold Brecht's *Threepenny Opera* (1928), the Peachams, a family who employ and exploit beggars to make ends meet, tell us in the staccato chorus of *Concerning the Insecurity of the Human Condition*, also translated as *The World is Mean*, "...that is all there is to it.

The world is poor and man's a shit!"

Nowadays a lot of people blame the Internet for the shittiness of man. And it would be naive to argue digital culture isn't affecting notions of who and what we are in ways that are seismic and profound; if nothing else, it operates as a mirror and reinforces an evolving image we have of ourselves. Digital technology may also be responsible for reconfiguring how we have perceived reality for centuries, as pattern and randomness usurp absence and presence. It is worth contemplating how our very selves have become entirely commoditised, witnessed for instance in the way dating apps work; while inner fantasy lives, so valued by Carl Jung (1874-1961), don't seem to be exempt. Digital culture may indeed be significantly responsible for the entrenchment of ideas, along with the over-fetishisation of Other, even when science is leading us towards an understanding about how deeply connected we are, and how it is probably illusory to think of ourselves as discrete objects in a spacious universe.

Meaninglessness

Much in modern life appears potentially drained of meaning, which many have suggested is due to Nietzsche's death of god (1844-1900). Others posit the ease with which we modern subjects are able to become someone new, and are exposed to ideas which would have taken much longer to access in the past - making it simple to adorn ourselves with ideologies, lifestyles, and identities. Meaning frequently looks in danger of disintegrating altogether and words have become empty, obsolete vessels, exemplified by fake news, alternative facts, and the humour of meaninglessness, which has spread around the Internet in the form of memes and strange satirical rumours, such as "Finland doesn't exist" (Lamoureux, 2016) Just as dangerous, but more overtly frightening, is the denial of the Holocaust, distrust about the planet's shape or the reality of dinosaurs. Judging by what we can read on sites like Twitter, we can appear to be inward-looking, self-obsessed, overly concerned about marketing ourselves, lacking in empathy, condescending, sanctimonious, and desperately angry. Social media is a landscape where extreme reactions are the norm, and is, of course, intrinsically connected to our material lives. The right wing can come across as out of touch or callously indifferent, the left, as supercilious and overly pleased with themselves.

Although we may look at our world with despair, we humans have a long history of barbarism and cruelty, of devaluing fellow human beings, of spouting empty rhetoric, and we are probably wrong to blame it on the Internet alone. In the 1960s Guy Debord held 'the spectacle', a metaphysical world of images and advertising, responsible long before the Internet manifested itself (sounds familiar though). The liberal left doesn't escape criticism either; journalism lecturer, Andrew Calcutt wrote for *The Conversation*, "More than 30 years ago, academics started to discredit 'truth' as one of the 'grand narratives' which clever people could no longer bring themselves to believe in. Instead of 'the truth', which was to be rejected as naïve and/or repressive, a new intellectual orthodoxy permitted only 'truths' – always plural, frequently personalised, inevitably relativised." (2016)

The role of imagery

Photography (still and moving) attracts plenty of attention as the possible culprit for destabilising truth and reality. The bombardment of images makes valuing them a challenge. In an article querying their reliability we are told, "...in our social media-frenetic world, images careen at hyper-speed across a politically divisive and dangerous landscape, where they are celebrated, manipulated and often degraded. A picture can be altered and a video edited with such alarming swiftness and precision that it is difficult to scroll back to its unadulterated original...Alternate realities have become hobgoblins of our time." (Miranda/Fleishman, 2018) Andy Grundy for the *New York Times* says, "In the future, it seems almost certain, photographs will appear less like facts and more like factoids – as a kind of unsettled and unsettling hybrid imagery based not so much on observable reality and actual events as on the imagination" [which to me, reads like an accurate description of what I am trying to achieve in my work]. He continues, "This shift, which to a large extent has already occurred within the rarefied precincts of the art world, will fundamentally alter not only conventional ideas about the nature of photography but also many cherished conceptions about reality itself." (1990)

Whatever the cause, conceptions of reality are changing dramatically. However, they've done so frequently in the past, throughout our relatively brief history and often due to technological advances. They will undoubtedly continue to evolve. To borrow Mr Peachum's excellent words: 'that is all there is to it'. And beyond that, humanity is indeed 'shit'. However important and destructive and godlike we think we are as individuals, however collectively critical we might be about NOW, we have long been full of it.

Statement for still images (which is in the portfolio book and may be on the wall but not necessarily, it would need some adjustments if so)

Ferentillo is a small village in Umbria, Italy, known for its mummies. Human bodies, buried and subsequently preserved beneath the church of St. Stephen, stand awkwardly in glass cases for visitors to look at. I am not the first to link mummification to image-making: "Mummification and photography are united against the disappearance of appearances: they are alike in their materiality, their

techniques, and their codes of resemblance” (Alain Fleischer) My mother owns a house in Ferentillo; the semiotic links to the maternal should not be overlooked (ibid).

This book, which was made to accompany a short video, *i will have call you maya deren (sic)*, is a photographic essay referencing the photograph’s place in our collective concept of reality. The video also contains some of the images included in the essay. Taking my cue from Maya Deren, who frequently used mirrors in her films, I placed mirrors in my mother’s garden in Ferentillo and photographed them.

Mirrors were historically seen as a doorway between the living and the dead (Anderson, 2008). Phones nowadays perform the same function as a mirror, amongst many others, seen most notably in relation to selfies. The Internet itself can be described as a mirror, as in an interview with artist (and my tutor), Wendy McMurdo, *The Digital Mirror*. Throughout western-art history, mirrors have been used in paintings and photographs and have been connected to the notion of absence and presence. Kathryn Hayles in *How We Became Posthuman* (1999) argues digital technology means absence and presence have been usurped by pattern and randomness.

This visual essay contains photographs shot on a digital camera, printed digitally by a commercial printer, and in stark contrast to the video it accompanies, have had no processing. The images were shot in RAW format.

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