

# The Located Practice: Segmented worlds

By Bethany Tompkins

# Key Terms

Total Installation

Different Realities

Segmented Life

Perspectives

# Previous work

- ◇ Instinctive Paintings, First year artwork:  
<https://betomfineart.wixsite.com/online/instinctive>
  - ◇ Site specific installation, strobe light on boards in a dark space.
  
- ◇ False Reality
  - ◇ “Who am I to you”  
<https://betomfineart.wixsite.com/online/waity>
  - ◇ “Perceptions and Violent Times”  
<https://betomfineart.wixsite.com/online/violent-times>
  - ◇ “Tank Town Factory”  
<https://tanktownfactory.wixsite.com/exhibition>

all feature the idea of a fake contained worlds or personas to emphasise types of reality.
  
- ◇ Over the summer I had created a painting that represented the separation caused by being in a constant location, and hearing of the deaths, riots, and general chaos reported by the news everyday. The mundane I knew verses the news created a rift between what I knew as just life.
  
- ◇ For this module I have took this idea but shattered the rifts further so that we may look at what is life, not from a philosophical why but a where are the edges of the individual worlds that make this overarching life we all have.



20 days documentation, there was an interest  
In the contained worlds and almost self-  
sufficient ecosystems.



The artwork inspired by the 20 days  
documentation was a site specific installation,  
specifically creating 'Your space' from the stuff  
around you. Even if nobody else will come  
across it you can still make something you like.



# Ilya Kabakov and Total Installation

- ◆ *The man who Flew into Space from his Apartment, 1985. [right]*
  - ◆ This installation has a barrier by a wooden panel preventing entry but the inside is still visible. It is clearly impossible for a man to go to space via bungee cord from his apartment but the scale and seeing it in person could get moments of disbelief.
- ◆ “The idea of the ‘total installation’ offers a very particular model of viewing experience – one that is not just physically immerses the viewer in the three dimensional space, but which psychologically absorptive too.”



- ◇ “The main actor in the total installation, the main centre towards which everything is addressed, for which everything is intended, is the viewer... the whole installation is orientated only towards his perception, and any point of the installation, any of its structures is orientated only towards his reaction is anticipated.” [On the total installation Kabakov, I. 1995, P.275]

# Locations for this art project

## ◆ Life Science Centre, Newcastle:

*“Our purpose is to inspire everyone in North East England to explore and enjoy science and to discover its relevance to their own lives” - Life Science Centre website*

While the work is not explicitly focused on science as an artform, It does invite the discussion of science in people’s individual lives. As this artwork is targeted to for retrospection from the audience and self reflection. Which the life science Centre would be able to pose the question of:

“Where does science involve itself in our lives? How is science integrated, as all these different areas that are depicted in the artwork are?”

## ◆ Welcome Collection, London;

*“Through exhibitions, collections, live programming, digital, broadcast and publishing, we create opportunities for people to think deeply about the connections between science, medicine, life and art.” - Welcome Collection website*

The welcome collective is a key choice for this artwork as this work is heavily targeting the idea of life and art, just like the artwork

# AR



<https://youtu.be/-gGgHsx55UI> [0:21]



[https://www.youtube.com/watch?v=7e7xEeOL4Sw&ab\\_channel=BeTomArt](https://www.youtube.com/watch?v=7e7xEeOL4Sw&ab_channel=BeTomArt) [0:10]

- Simulated/video editing rather than programming that did not work as intended on left.
- Phone app AR [Just a line] drawing test on right

while there are few AR open source programs, few would be able to achieve location based artwork as I would intend or would be easily accessible for the public.

While initially an interesting idea during Covid times, the time needed to learn the programming and correct anchors would be too risky to miss the deadline.



# Derive

- ◆ When I was going on a Derive around Lincoln, I decided to try and find a location that doesn't exist in real life. My goal was to find a location that felt like a dream to me, to help visualise this idea that is completely different and unique for each individual



# Dream World

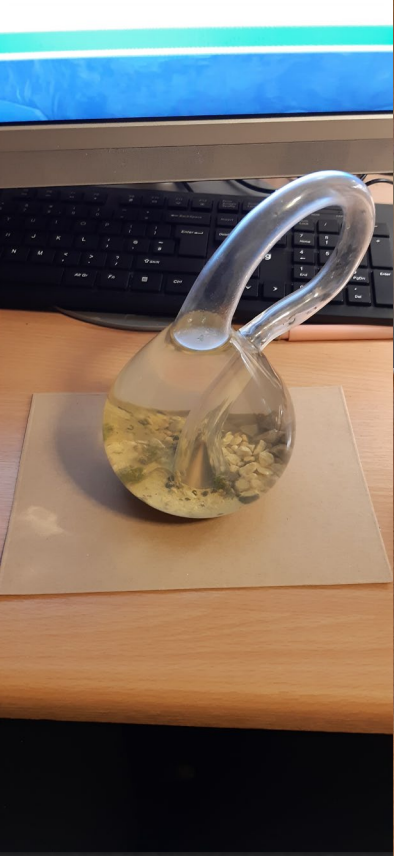


- ◇ I decided to paint into acrylic glass instead to give it more ambiguity and

# Fantasy



- ◇ I decided on using a Klein bottle as it is technically a 4D object and the one I have is a flawed imitation, but since the opening is at the base and the fact it has no edges. Logically it should have no volume as it technically does not have an inside.
- ◇ However, I decided on adding not only liquid into the bottle but using the ecospheres I made prior, I moved that water inside so not only does it have water but it has life. The white dots in the above image is an animal known as copepods.







# Everyday Public



- ◇ I decided to go around Lincoln and recreate the environment based upon what I could collect and what the environment looked like.
- ◇ What do people ignore? What is brushed aside?
- ◇ I decided to highlight that in this world.

# Public bubbles



# Microscopic life

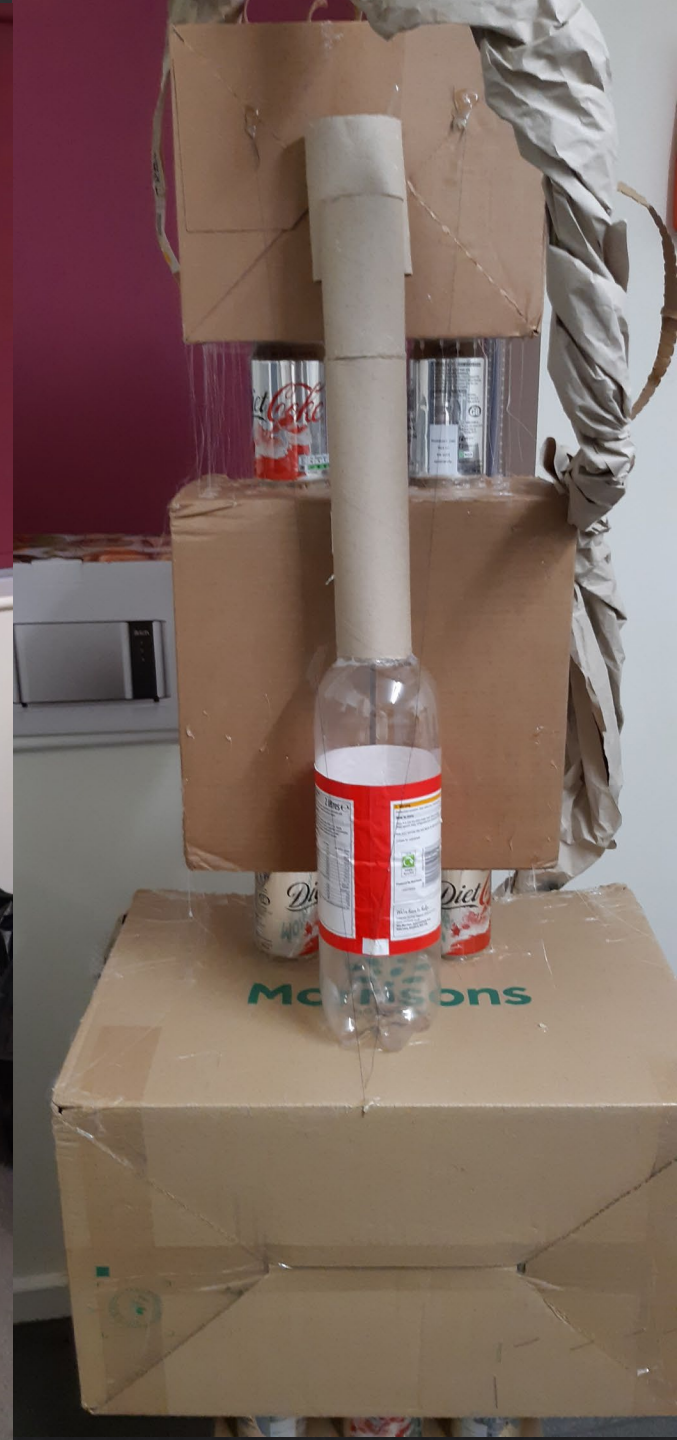
- ◇ <https://www.twitch.tv/videos/792972816>
- ◇ Looked at the ecospheres under a microscope. I decided on projecting them up on the wall, but just as raw footage rather than editing.



# Everyday Self Isolation

For 14 days I had to self isolate inside my flat, and decided to use anything around me to create a sculpture focusing on just feeling rather than planning.

◆ Lean adjustment on sculpture



# Private Worlds



◊ For the private world, I decided to go more abstract for what is contained/ an isolated world. Thus instead of using jars I decided on using a window as a jar.



# Feature Terrarium

- ◇ Originally I was planning a paludarium (part land part water) and recreate a miniature Lincoln, however, since I plan to put the art in locations outside of Lincolnshire I wanted to make it more obscure and vague. I have linked each of the different ‘worlds’ into this design but without trying to make it look too bland.

# Initial set back



- ◇ Before beginning the construction of the feature terrarium, one of the sides of Perspex had been cracked.
- ◇ Luckily it was just one corner so I immediately superglued it and had the cracked bit at the back corner.
- ◇ I also made sure it would be hidden by the wood boarder before continuing.





Cleaning rocks



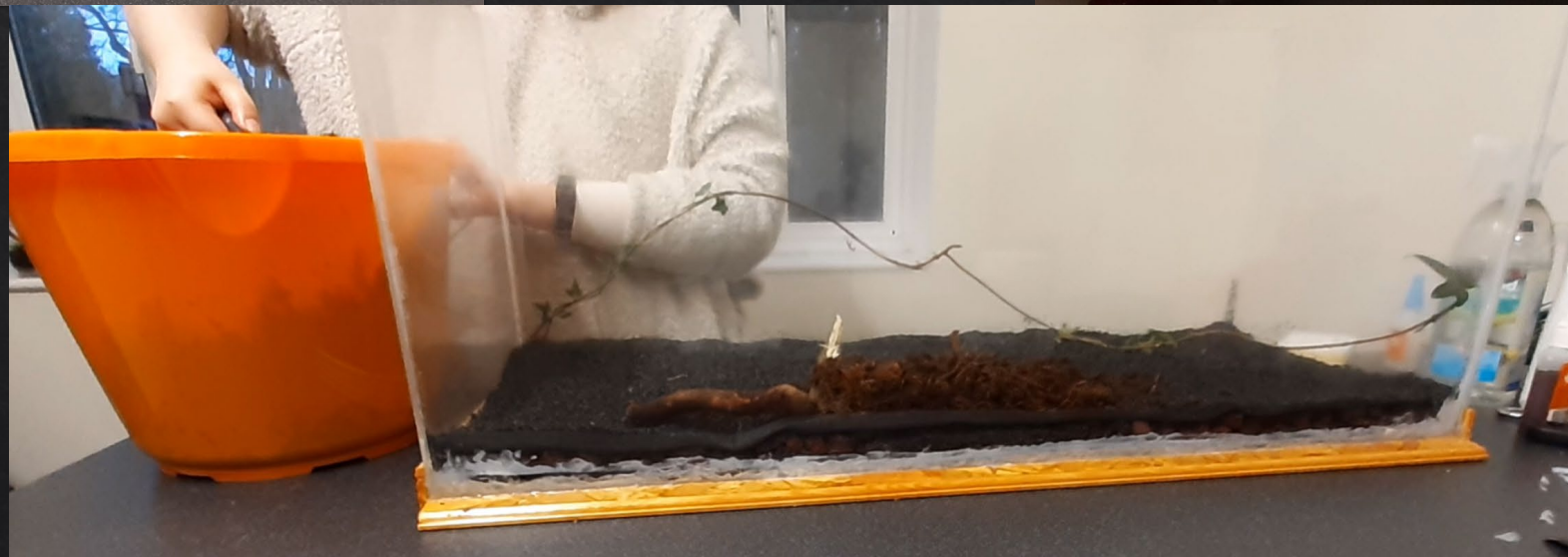


Wet right side after a failed water test.

I added up poorly applying the silicone, I cleaned the glass later on.



The initial water test I attempted I noticed there were at least 2 leaks. This suggested it also wasn't woodlice/springtail proof as they could in theory get through if they managed to get under the netting barrier. To resolve this I used a binbag and tape across the base, with more silicone covering any gaps missed by the tape.



After adding rocks mesh barrier, and adding a layer of carbon, the substrate was now ready to be added.







# References from Tank

- ◇ Public everyday – Moss leaves and twigs, mask (as I see them often just lying on the pavement)
- ◇ Lockdown everyday – cardboard
- ◇ Fantasy – Fake plants and used strips of a plant stalk to make it look like string algae in the twigs.
- ◇ Public bubbles – Shopping cart and bauble sphere, mask inside leaves
- ◇ Dream – Red paint on one half of the baubles.
- ◇ Microscopic -

# Participation/engagement. Recording.

- ◆ Originally I was planning on having a feedback form at the entrance of the flat, however, when I had to move the board in order to hold up the strobe light I used that storage unit as a secure base for the final artwork.
- ◆ Potentially I could have the feedback forms in the kitchen area, or create a page on my website for them to fill in their thoughts of the artwork digitally.

# Health and Safety



## RISK ASSESSMENT SUMMARY SHEET

### 1. Location

Campus: <u>Brayford Pool</u>	Assessment Date: 10/12/20
College / School / Department: LSFPA & LPAC	Re-assessment Date:
Building / Area: Personal Flat, Park Court	Risk assessment team members: Bethany Tompkins
Accountable Manager: Karen Savage	

### 2. Details of further action necessary to control risk (with dates)

Task	Action	Who is Responsible	Date
Lighting	Remove everything from floors, and that it is completely clear so that people cannot trip in the darkness. I have also made sure all artworks are lit up so that it prevents people walking into them.	Bethany Tompkins	10/12/20
Electrical equipment	Taped down wiring across floor to ensure no tripping	Bethany Tompkins	10/12/20
Terrarium Tank Securing	I have made sure the terrarium is watertight at the bottom and wood is covered, which also ensures that any woodlice or springtails cannot escape from below. I have also ensured substrate is correct for them and that it is not overcrowded. I have also made sure that the perspex does not move, even a fraction, on the corners. This is to prevent any escapes. I double checked the perspex is clean as that would make it impossible for woodlice or springtails to climb.	Bethany Tompkins	10/12/20
Strobe light	While setting up the strobe light I will be making sure that the other person in the flat is warned and will keep it tilted towards the floor until it is at the slowest pace of lighting.	Bethany Tompkins	10/12/20
Exposed Glass	There is exposed smashed glass in Tupperware for the artwork. I used tongs to move them into said Tupperware and the only other resident of the flat, I have also informed not to touch it.	Bethany Tompkins	10/12/20
Obstruction	Make sure wood and unit can move for resident and to only keep it on for a short amount of time.	Bethany Tompkins	10/12/20
Covid-19	For all COVID-19 related safety measures please refer to COVID-19 RA01 and SOP specific to the occupied space	Martin Rousseau	

### 3. Summary of risks (with controls in place)

Risk to Pregnant Workers?	Yes	<input type="checkbox"/>	No	<input checked="" type="checkbox"/>
Or to Disabled Workers?	Yes	<input type="checkbox"/>	No	<input checked="" type="checkbox"/>

Assessment of risk	Low	<input checked="" type="checkbox"/>	Medium	<input type="checkbox"/>	High	<input type="checkbox"/>	Very High	<input type="checkbox"/>
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### 4. Evaluation

This assessment is an accurate statement of the known hazards, risks and precautions. I certify that the control measures will prevent or, if this is not possible, control the risk subject to the level shown in section 3 (above) and that staff will be adequately trained and supervised, and the identified control measures implemented. The contents of this assessment will be communicated to staff and all relevant persons.

Signature of Assessor: Bethany Tompkins	Date: 10/12/20
Signature of Accountable Manager (if not Assessor): Tutor/Module leader to complete	Date: Tutor/Module leader to complete

Probability of Injury/Loss/Harm (P)

1	Very Unlikely
2	Possible
3	Probable
4	Very Likely

Severity of Injury/Loss/Harm (S)

1	Minor	Mild bruising, minor cuts, mild chemical irritation to eyes or skin. No absence from work or absence of less than 3 days.	Minor property damage
2	Serious	Loss of consciousness, burns, breaks or injury resulting in absence from work for more than 3 days. Other non-permanent chemical effects.	Serious property damage confined to the workroom or area
3	Major	Permanent disability or other reportable injury or disease.	Major property damage affecting the building
4	Fatal	Death	Property damage affecting the loss of one or more buildings

Score	Overall Risk	Acceptability
1 - 5	Low risk	Reasonably acceptable risk. Modify wherever possible. Implement control measures. Monitor.
6 - 12	Medium risk	Tolerable risk. Review and modify wherever possible. Enforce control measures. Review regularly. Monitor.
13 - 16	Very High risk	Unacceptable risk. Stop work and modify urgently. Enforce control measures.

# Access to final installation documentation

<https://betomfineart.wixsite.com/online/segmented-worlds>

# Bibliography

- ◇ Bishop, C, (2005) *Installation Art*, P.6-14 Tate Publishing; London
- ◇ Kabakov, I. (1995), *On the total installation* P.275
- ◇ Life Science Centre, url: <https://www.life.org.uk/> [Accessed 4/12/2020]
- ◇ Tate, “ILYA AND EMILIA KABAKOV NOT EVERYONE WILL BE TAKEN INTO THE FUTURE” Url: <https://www.tate.org.uk/whats-on/tate-modern/exhibition/ilya-and-emilia-kabakov>
- ◇ Welcome Collection, url: <https://wellcomecollection.org/pages/Wuw2MSIAACtd3Stq>  
[Accessed 1/12/2020]