**ZEPHYR**

What’s in a Name – Nayan Kulkarni 28.06.16

**1** Zephyr is quite a complicated artwork and is rather sensitive to how it might be ‘framed’, both by a name and through its related promotional materials. Ideally the artwork would sit in Queen Victoria Square (QVS) as enigmatically as is possible. As it will be such a dramatic intervention I don’t believe that it will need a caption. The relationship of the artwork to Siemens' production facility in Hull and the very tight relationship between the City and the site are so intact that I am not sure that anyone would really need the pointer. After all, the question of why this blade and why this place is answered. I would be surprised if a Hull resident can’t make the connection, and if they cannot I am pretty sure that a friend, neighbour or newspaper will do it for them. For the visitor, it might be a bit more elusive, but again the scale of the work will necessarily produce the contextual relationship between the artwork and its means of production.

**2** However, there are broader, more sociopolitical and human narratives associated with the production of the B75. The uncompromising installation of the blade will need to also expose these layers. It is my feeling that this would be far better expressed and communicated in a dynamic and immersive form. The actual material fact of Zephyr in QVS will fold the image of technological material production into a spectacular and somewhat confrontational immovable force in the space. Although it might quiver in the wind the material installation will be a static dead weight. Or as expressed by a structural engineer, ‘held down by self weight’. So the complementary video should spin, move and relate much more to the hand, sea and wind. In other words, an immersive visual and aural installation. It is within this complementary work that the Siemens presence will be unavoidable. From the factory, the journey to QVS, and the making of the blade (in whatever form we can achieve) the Siemens’ team will be revealed. There is something about the movement of materials and natural forces that need to be expressed.

**3** It should be clear to the public that the artwork was originated as an artistic response to the context of Hull City Centre as a hub for UK City of Culture 2017, not as a proposal from the blade manufacturer. Also, the proposition came out of this artist being fortunate to have spent time in Hull over the past few years allowing me to listen to and engage with with fragments of its contemporary situation. Furthermore, your curatorial proposition and spirit of inclusivity make the proposal heard. That is to say, it is co-authored and over a long period of time.

**4** Nevertheless, the Siemens presence can be subtly encoded into the work. I was thinking that the way that we detail the supporting structures could include a rather simple technical encoding of the Siemens' brand. Not in the form of a logo though. Rather, laser cut fins could have technical references integrated into the detail that make up the metalwork. For example: Siemens B75 bolting plate a max load 20Kn etc. In this way the actual engineering forces that are being balanced by Arup’s can themselves add a layer of information into the installation. In this way the technical also becomes the promotional and also informs us of another layer of the artworks means of production.

**5** Finally, as we are aware artworks are more usually associated with the artist/s and curator/s. To break this cultural logic would be risky for the veracity of the B75 as an artwork at all. It should be finely poised on the cusp between material fact and interruption, celebration and critique. Zephyr should be asked to do its own exposing, not need exposing, if it needs exposing then it might not be doing enough work (but as we know it might already be doing too much work).

From my notebook:

*This public realm interruption is produced as an image that is also material fact, that is also a hand crafted form, that also closes down the infrastructure, is beautiful, certainly spectacular, and a form that constitutes a partial image of our global moment, oh so contemporary! And simply another readymade fated to enter the endless cycle of repetition, recycling and resuscitation. Sculpture resurrected through an image predicated on ecological disaster that is also inculcated in global finance capital, a form that wants to fly tied to the earth and denied its potential, denied its use in order for us to find another use (a misuse), a washed up 'giant on the beach’ ready to be viewed.*

**6** Zephyrus: a fructifying wind and a messenger of spring, of birth, of rebirth, of new beginnings.