

BLADE: THE FORCE OF AIR

A VIDEO INSTALLATION

(DRAFT PROPOSAL: NAYAN KULKARNI)

INTRODUCTION

On the morning after the storm the body of a downed giant was washed ashore on the beach five miles to the north west of the city. The first news of its arrival was brought by a nearby farmer and subsequently confirmed by the local newspaper reporters and police. Despite this the majority of people, myself among them, remained sceptical, but the return of more and more eye-witnesses attesting to the vast size of the giant was finally too much for curiosity.

The Drowned Giant, J.G. Ballard, 1964

Blade, the installation of a Siemens' B75 wind turbine blade in Queen Victoria Square should be finely poised on the cusp between a material fact and an image. The fact of this object in space folds an image of technological material production into a spectacular and somewhat confrontational immovable force in this central civic space. Although the tip might quiver in the wind the material installation will be a static dead weight.

This suggests an accompanying artwork that expresses movement. The artwork should bring to attention spinning and rotation, relate to the hand and body as well as the sea and, of course, the wind. In other words an immersive video installation. The sociopolitical and human narratives associated with the production of the B75 turbine blade and issues of global power generation can also be better expressed and communicated through this dynamic and immersive form. Rather than adopting a didactic approach the video installation will envelop the audience in a succession of images that make poetic connections between the network of interpretations that *Blade* brings into the public realm.

All electrical power generation is a conversion of one thing into another. In one way or another technology transforms the radiant energy of the sun into the movement of electrons through a material; even when it is indirectly through the embodied form of hydrocarbons locked in the earth. Whether it be steam, wind, wave, or tide the discoveries of Michael Faraday and his contemporaries underpin these human exploitations of natural forces. The force of the wind is best experienced bodily, from the tug of a kite string to the gust that almost takes your legs away.

THE ARTWORK

The Force of Air will bring together three conceptual strands as well as some insight into the movement of the blade from its production facility to the centre of Hull.

Journey will be edited to create a constant horizontal movement and generally shot in close up, the blade's journey through the streets of Hull will provide the installation with what might best be described as a narrative drive: it has a beginning, middle and end. With careful use of focus plane the context (the streets, engineers, production technicians and pedestrians) and the blade in transit can balance the effort of moving it and the mise-en-scene of the city of Hull. The videographer will be able to exploit the unexpected combinations of city and blade, as well as people encountering the spectacle of the *Blade's* journey. There will need to be a very quick turn around for this element of the artwork.

Manufacture is a meditation on the hand and eye and generally shot in extreme close up. Ideally this strand of the work would follow a fictional fabricators day from the first stirring of a cup of tea through the journey to work and details of the making of the blade. The makers hands should, as much as is practicable remain at the centre of the frame and develop a sensuality of tactile movement accentuating touch.

Force will comprise of a series of video fragments that explore rotational movement, the scale of energy consumption and the force of air. Developed over a period of three months these elements will intercut Journey and Manufacture in order to create a different scale for the installation. Here landscape, body and machine, detail and panoramic image will compliment the work though establishing different points of view.

The sound scape for the installation will be developed from the sound recordings taken in the shoots as well as some foley sound created as the final form of the work emerges.

As **Journey** will take place before and during dawn into the early morning this should set the tone for the other two strands.

PRODUCTION

The artwork will be created live from a library of video and sound files. This will produce an emergent video installation whose principle rhythm is that of a turbine blade moving at optimal speed through air. This means that there is no beginning or end to the cycle of images allowing the audience to enter and exit the work informally. At some moments the room will contain one cinematic scale image and at others the installation will morph into dissolving fragments that rotate and move around the room.

Manufacture and Journey: Hull based Videographer

Force: Nayan Kulkarni + assistant

Video Library Editing: Nayan Kulkarni & Videographer

QLab Programming: Nayan Kulkarni

EXHIBITION REQUIREMENTS

Ideally the audience will walk into a space that is one seamless image. In an orthodox room this would be four screens/walls.

Indicative Requirements (for a four wall installation):

- 4 Hi Power High Resolution Video Projector Rental (eg NEC PA622U with correct lens)
- 1 Video/Audio Management System (in-kind supply NKProjects MACPro + software)
- 1 Amplifier and four wide range speakers. (note NKProjects can supply amplifiers)

Gallery Preparation

Technical Installation including projector brackets and cabling

Video Projection Screens Supply and Installation (only if required)

Invigilation

INDICATIVE COSTS¹**FILMING**

NAYAN KULKARNI	£300	15	£4500
NK ASSISTANT	£200	12	£2400
HULL VIDEOGRAPHER	£600	6	£3600
FILMING TOTAL			£12000

EDITING

NAYAN KULKARNI	£350	5	£1750
HULL VIDEOGRAPHER	£350	2	£700
FILMING TOTAL			£2450

PROGRAMMING

NAYAN KULKARNI	£350	2	£700
FILMING TOTAL			£700

EXHIBITION

PROJECTOR HIRE	£3000	4	£12000
VIDEO PC CONTROL	£800	2	£1600
JALARKA IN-KIND	£(800)	2	£(1600)
AMPLIFIER	£250	2	£500
JALARKA IN-KIND	£(250)	2	£(500)
W/RANGE SPEAKER HIRE	£250	4	£1000
GALLERY PREPARATION ²	£5000	1	£5000
GALLERY INVIGILATION	£120	30	£3600
NAYAN KULKARNI	£300	3	£900
NK EXPENSES	£200	1	£200
EXHIBITION TOTAL			£20800

FORCE OF AIR **£36,950**

1 figures in red are provisional

2 screens (if required), wall preparation, technical installation etc