

Boundaries

Social

Social boundaries are boundaries between the rights of the state and the rights of its people. It is an exploration of freedom of information, human rights, the power of the state and the impact of conservative ideas. It spans the globe in its reaches, from the question about the power of the state in China and north Korea, to whether citizens have the right to have their data protested in Europe and North America.

AI Weiwei is an artist who explores just this. Born 28 August 1957 in Beijing, he is a Chinese Contemporary artist and activist who explores social boundaries through his work. In particular, his piece, entitled straight, explores these boundaries to an extreme extent. It is a large piece of art, which represents the outline of China. However, the story it tells is much greater than this. It is constructed from steel reinforcement beam from building in the Sichuan province of China after a devastating earthquake flattened the region. It is particularly opinion, as because of the poor building quality and regulation, many of the buildings were not structurally sound, causing many fatalities. The Chinese government tried to cover this up, but Ai Weiwei was part of the team who recorded all of the deaths, and polished this information to the world, exposing the Chinese government.



Golden Cage



Surveillance Camera



straight

Geo-political boundaries

Geo-political boundaries are another example of boundaries, and have arguably are currently the most debated and decisive type of boundaries that exist. From the Greeks and Romans invading countries, to the modern day refugee crisis, there is a constant debate over the rights of people to cross these often invisible boundaries.

Ed Fairburn is an artist that explores geopolitical boundaries in his work. He uses the topography and other lines on OS maps to depict faces. This questioning of the boundaries between what is real and what is not gives an insight into neither the mind of the artist, but also allows us to see his work in a different and much deeper way.



Work of Ed Fairburn

Personal

Personal boundaries, or boundaries in which humans try to categorize each other, is again a hotly debated issue. The categorization of gender and sexuality is something which has experienced a massive shift within the last 30 years, and now today, we can explore the boundaries without fear of alienation and discrimination.

Shadi Ghadiri's Untitled from the Like Everyday series (2005-2007) challenges the international preconceptions of women's roles within an Islamic state. The Tehran-based artist photographs draws from her own experience as a modern woman living within the ancient codes of Shariah law. Though her images, she explores the objectification and stereotyping of women, but also the boundaries they face, and the limits that are imposed on the by society.



Untitled by Shadi Ghadiri

Landscape

Boundaries can be considered in many different ways, and can take many different forms. First, let us consider the physical boundaries we see in landscapes. Boundaries, when used correctly, can be used to create spaces in which humans can interact in different ways. Boundaries in landscapes can also set the tone of areas, depending on whether they are designed to keep people out or encourage people to come in.

Running Fence was one of the best examples of boundaries in landscape that has been turned into art. Running fence was an installation art piece by Christo and Jeanne-Claude, which was completed on September 10, 1976. The builders removed it 14 days later, leaving no visible trace. It consisted of a fence 24.3 miles long extending across the hills of Sonoma and Marin counties in northern California. The 18-foot high fence was composed of 2,050 panels of white nylon fabric hung from steel cables. It was a beautiful exploration of how we see the boundaries in the topography of landscapes, and has created a beautiful piece of artwork.

Running fence by Christo and Jeanne-Claude



Conclusion

Boundaries can be many things. They can define who we are. They can shape our future. They can cloud our past. However, one thing all boundaries have in common is their significant impact on us as a species, in the past, present and future, and this is something that we should not forget.

Final map exploring boundaries



Man Ray

Man Ray was an American visual artist who spent most of his career in France. He was a significant contributor to the Dada and Surrealist movements, although his ties to each were informal. He produced major works in a variety of media but considered himself a painter above all. He was best known for his photography, and he was a renowned fashion and portrait photographer. Man Ray is also noted for his work with photograms, which he called "rayographs" in reference to himself.

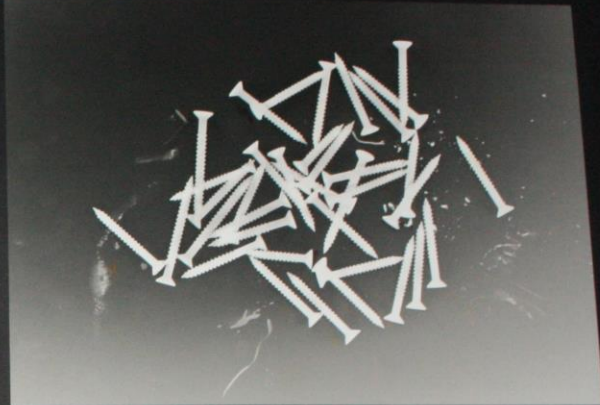
Man Ray was represented in the first Surrealist exhibition with Jean Arp, Max Ernst, Andre Masson, Joan Miro, and Pablo Picasso at the Galerie Pierre in Paris in 1925. Important works from this time were a metronome with an eye, originally titled *Object to Be Destroyed*, and the *Violon d'Ingres*, a stunning photograph of Kai de Montparnasse, styled after the painter/musician Ingres. *Violon d'Ingres* is a popular example of how Man Ray could juxtapose disparate elements in his photography to generate meaning.

Man Ray made his "rayographs" without a camera by placing objects—such as the thumbtacks, coil of wire, and other circular forms used here—directly on a sheet of photosensitized paper and exposing it to light. Man Ray had photographed everyday objects before, but these unique, visionary images immediately put the photographer on par with the avant-garde painters of the day. Hovering between the abstract and the representational, the rayographs revealed a new way of seeing that delighted the Dadaist poets who championed his work, and that pointed the way to the dreamlike visions of the Surrealist writers and painters who followed.



One of Man Ray's original photograms

Through this piece I wanted to explore the boundaries
we place upon objects; and the rift between aggression



Inspired by Man Ray's photograms I created my own image using screws from the construction site I had been photographing.

Contacts sheet

These photos were inspired by the theme of new vs old. They were taken during the demolition and rebuilding of my school in late September 2015. They are an exploration of old vs new, with the old buildings being demolished in front of the new.



The photos were taken at five different sites, from buildings overlooking the buildings works from the north, east and west sides, along with ground photos from within the site on the north and west sides. They were taken around 9:00 to 10:00 am, on a sunny day.

The bigger envelope chick like imaginary, as if playing with blocks

Through this exploration of the form of old vs new, I aimed to explore the build environment's development over time, and to serve as a reminder that we must not forget our past in our drive for development



Within the site



"rising from the rubble"



Sports Hall

collapsed wooden structure, gutters, the destruction of benches between new and old

In these photographs I explore the boundaries between new and old, most poignantly shown in the top right picture which shows twisted old metal against a new building



Exploring aggressive new design styles of material

Chemistry department

wrapped metal beneath a wave metal roof

Italian Classrooms



"Destruction"



These photos explore the boundaries between 'useful' and 'obscure' with their piles of recycled materials

Music School



These photographs were taken on the construction site of school and are backed by more photographs inspired by Ron Foy, this time using camera film



ARCHITECTURE

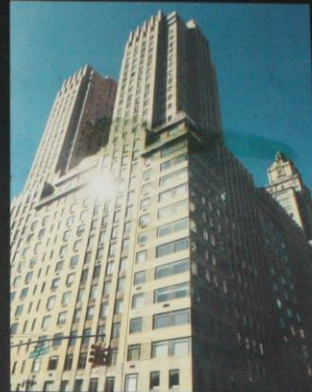
Architectural boundaries are boundaries which divide up buildings and spaces. Architects and other designers employ boundaries to many different gains. One use of them is to change the feel of certain locations, or to create certain atmospheres. Boundaries in architecture can also be as simple as wall placement, shown especially well with Japanese paper walls; boundaries that whilst are not tough and hard like stone walls, can delineate spaces to a great extent

Whilst boundaries are often used in architecture to divide up areas or to encourage how one interacts with a space, a particularly effective use of them comes in the form of the More London. This development on the south bank of the river Thames uses hard physical boundaries to define the space, and create a unique atmosphere. Artificial rivers, 30 cm wide and 10 cm deep, run throughout the site, and the way in which the passers-by interact with them is truly unique. Small children see them as a thing of play, and challenge themselves to cross them, whereas the office workers who turn up in abundance every lunchtime see them as impassable, and rarely make the small step across. It is this interaction with the space that interests me so much, and the change of the interactions that occurs with age appears to be part of a greater trend of how, as we age, many of us lose our passion for adventure and our willingness to push boundaries



Pisa, Italy (taken by me)

This is interesting to explore the boundary between the building and the sky - which one creates the boundary?



Rooftop, NYC, October 2015
(taken by me)



AI WEIWEI

Ai Weiwei, born 28 August 1957, is a Chinese Contemporary artist and activist. His many works include the Beijing National Stadium for the 2008 Olympics, but also more political work. As an activist, he has been highly and openly critical of the Chinese Government's stance on democracy and human rights. In 2011, following his arrest at Beijing Capital International Airport on 3 April, he was held for 81 days without any official charges being filed; officials alluded to their allegations of "economic crimes".

One of my favourite pieces, entitled straight, explores these social boundaries to an extreme extent. It is a large piece of art, which represents the outline of China. However, the story it tells is much greater than this. It is constructed from steel re-enforcement beam from building in the Sichuan province of China after a devastating earthquake flattened the region. It is particularly opinion as because of the poor building quality and regulation, many of the buildings were not structurally sound, causing many fatalities. The Chinese government tried to cover this up, but Ai Weiwei was part of the team who recorded all of the deaths, and polished this information to the world, exposing the Chinese government.

Ai Weiwei explores social boundaries in many different ways through his various works. Social boundaries are boundaries between the rights of the state and the rights of its people. It is an exploration of freedom of information, human rights, the power of the state and the impact of conservative ideas. It spans the globe in its reaches, from the question about the power of the state in China and North Korea, to whether citizens have the right to have their data protected in Europe and North America.

Artist of Ai Weiwei



Art of marble stooler (grass)



Bang



Exploration of Ai Weiwei's work, taken by me at exhibition, Nov 2015



Nov 2015 Exploration of light through materials (Photographs taken by me)



Straight at the Royal Academy exhibition



Further photographs taken by me at exhibition, Nov 2015



Statement made by Ai Weiwei on boundary between past and future



These photographs explore how form and space create boundaries

AI W

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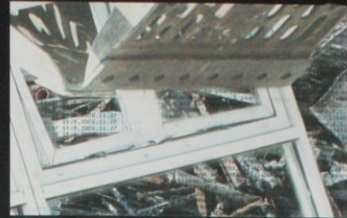
These two photographs were taken during the demolition of part of my school and I have overlaid them with tracking marks of people, inspired by Ai Weiwei's comments on society.

This is an exploration of light and dark and how boundaries are formed.



Darkness through light (sketch by me)

'Tracked' I



'Tracked' II



Exploration of light through materials (Photographs taken by me)



These photographs explore how form and space create boundaries

MEMORIALS

Explanation of memorials: art that commemorates "defending of boundaries"

Memorials are defined as something designed to preserve the memory of a person, event, etc. as a monument or a holiday, or a written statement of facts presented to a sovereign, a legislative body, etc. as the ground of, or expressed in the form of a petition or remonstrance.

I focused on memorials surrounding WW1. One of the most poignant images of this is the poppies, seen on the right, which I took during remembrance day. However, poems and songs are also a big part



The Cenotaph, London (Lutyens)

Sir Edwin Lutyens (1869–1944) was a British architect who is known for imaginatively adapting traditional architectural styles to the requirements of his era. He has been referred to as "the greatest British architect" and is known best for having an environmental role in designing and building a section of the metropolis of Delhi, known as New Delhi, which would later on, serve as the seat of the Government of India. Before the end of World War I, he was appointed one of three principal architects for the Imperial War Graves Commission and was involved with the creation of many memorials to commemorate the dead. Large cemeteries have a Stone of Remembrance, designed by Lutyens. The best known of these monuments are the Cenotaph in Birmingham, Westminster, and the Memorial to the Missing of the Somme, Thiepval.

The Cenotaph was originally commissioned by David Lloyd George as a temporary structure to be the centerpiece of the Allied Victory Parade in 1919. Lloyd George proposed a cathedra, a low empty platform, but it was Lutyens' idea for the taller monument. The design took less than six hours to complete. Many local war memorials (such as the one at All Saints, Northampton), Montreal, Toronto, Hamilton (Ontario), Victoria (British Columbia), and Vancouver are Lutyens' designs, based on the Cenotaph. So is the war memorial in Hyde Park, Sydney. He also designed the War Memorial Gardens in Dublin, which were restored in the 1990s. Other works include the Tower Hill memorial, and (similar to his later India Gate design) a memorial in Victoria Park in Lancaster.



The New Zealand War memorial, London (taken by me)



Contact Sheet: Memorials

I wanted to explore how "defending boundaries" are represented, so visited war memorials in London to investigate
Autographs taken by me during visits to study memorial art and architecture (October 2016)

Wellington Arch



Bomber (German) memorial

The symbolism of the Australian memorial explored the living vs dead through soldiers "marching up the wall"

Australian War Memorial, London



New Zealand memorial London



The cross shaped to the top of each pillar has religious symbol. Also shadows of seats marking boundary were during the movement of the sun during the day

Wellington Arch, London

Victoria Cross Memorial London



Machine Gun Corps

The ark creates an internal boundary and the dominant scale creates impact

Coatway, London



'Peering' using med. Cross taken from Australian War Memorial



Australian War Memorial, London (Taken by me)



Wellington Arch (painted from water colour/pencil by me)

Contact Sheet: Memorials

I wanted to explore how "defending bound war memorials in London to investigate photographs taken by me during visits to study them

Wellington Arch



Sunder (German) Memorial

The symbolism of the Australian memorial explored the living vs dead through soldiers "marching off the walls"

Australian War



New Zealand memorial London

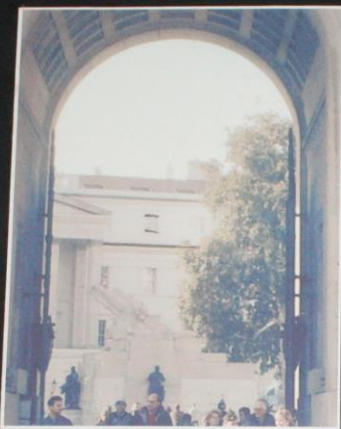


The cross shaped on the top of each pillar has religious symbol. Also, shadows of create moving barriers of like during the movement of like in during the day

Victoria Cr



My photograph of Wellington Arch



Conclusions drawn from exploration of memorials

scale
Physical presence
→ large size
→ imposing
Impact
Symmetry
beauty
repetition
Made from harsh materials → steel, stone
Long lasting
'designed to weather a storm'
order
simplicity
No direct military link or reference



Wellington Arch (created from water colour/mark by me)

Following the theme of memorials, saw Binyon poem written of the Cenotaph, so wanted to understand more about him

LAURENCE BINYON



Here are sketches of Laurence Binyon, a former pupil at St Pauls who explored battlefield through his war poetry



Robert Laurence Binyon, (10 August 1869 – 10 March 1943) [2] was an English poet. His most famous work, For the Fallen, is well known for being used in Remembrance Sunday services. Laurence Binyon was born in Lancaster, England. Binyon studied at St Paul's School, then read Classics at Trinity College, Oxford. I know his work well, as because he attended my school, we have access to lots of his early work.

Moved by the opening of the Great War and the already high number of casualties of the British Expeditionary Force, in 1914 Laurence Binyon wrote his For the Fallen, with its Ode of Remembrance, as he was visiting the cliffs on the north Cornwall coast. The poem was published in The Times on the 21st of September 1914, and received today Binyon's most famous poem, For the Fallen, is often recited at Remembrance Sunday services in the UK.



"For the Fallen" was first published in September 1914, only a month after the war started, after the first bloody battle of the war.

"For the Fallen" → is one of the most known and famous war poems, I wanted to explore this further.

I wanted to explore the structure of this war poem, which commemorates those who lost their lives fighting for their countries

praises and honours

With proud thanksgiving, a mother for her children,
England mourns for her dead across the sea;
Hark! of her flesh they were, spirit of her spirit,
Fallen in the cause of the free. [1]

Solemn the drums thrill, Death-accents and royal
songs sweep up into immortal spheres [1]
There is music in the midst of desolation,
And a glory that shines upon our tears. [1]

They went with songs to the battle, they were young,
Straight of limb, true of eye, steady and aglow [1]
They were staunch to the end against odds uncounted,
They fell with their faces to the foe [1]

They shall grow not old, as we that are left grow old,
Age shall not weary them, nor the years condemn [1]
At the going down of the sun and in the morning
We will remember them [1]

They mingle not with their laughing comrades again;
They sit no more at familiar tables of home [1]
They have no lot in our labour of the day-time;
They sleep beyond England's foam [1]

But where our desires are and our hopes profound,
Felt as a well-spring that is hidden from sight [1]
To the innermost heart of their own land they are known,
As the stars that are starry in the time of our darkness [1]

As the stars that shall be bright when we are dust,
Moving in marches upon the heavenly plain [1]
As the stars that are glory in the time of our darkness,
To the end to the end they remain [1]

negative
to be a military step
constant absence to court line

one seen as physical separation

act of war in August

honour significance of death

feeling fear and not caring to have of being young?

every year of life of

remains + spirit + honour

light/shade

symbolic values

Whilst researching this poem, I discovered that Binyon was educated at St Pauls, my school.

This led my thinking towards looking at how many (and who) from my school gave their lives defending our borders in World War One.

9/11 MEMORIAL

The September 11 attacks were a series of four coordinated terrorist attacks by the Islamic terrorist group al-Qaeda on the United States on the morning of Tuesday, September 11, 2001. The attacks consisted of suicide attacks used to target symbolic U.S. landmarks.

A memorial was planned in the immediate aftermath of the attacks and destruction of the World Trade Center for the victims including those involved in rescue operations. The winner of the World Trade Center Site Memorial Competition was Israeli architect Michael Arad of Handel Architects, a New York- and San Francisco-based firm. Arad worked with landscape-architecture firm Peter Walker and Partners on the design. A forest of trees with two square pools in the center where the Twin Towers stood. In August 2006, the World Trade Center Memorial Foundation and the Port Authority of New York and New Jersey began heavy construction on the memorial and museum. The design is consistent with the original Daniel Libeskind master plan, which called for the memorial to be 30 feet below street level—originally 70 feet in a plaza, and was the only finalist to disregard Libeskind's requirement that the buildings overhang the footprints. The World Trade Center Memorial Foundation was renamed the National September 11 Memorial & Museum in 2007.

The irony of the exoskeleton structure was that the pieces of this is what caused the towers to collapse so quickly

Shows here are my photographs of the original architect sketches for the World Trade Centre. The architect Daniel Libeskind had a vision for the building to signify world unity through trade and was opened in 1973.



Photos by me, October 2015

The construction of the building had the structural elements of the towers being on the outside. This was done to make occupants feel secure because you can see the structure.

These 2 photographs were taken in the 9/11 memorial museum and show some of the original structural foundations of the twin towers

Photos by me, Oct 2015



Photograph by me, October 2015

These are photographs I took to show the reflections from the remaining old new buildings, with the buildings celebrating with the memorial.

This is the plan view of the World Trade Center Memorial site. It is particularly powerful as the reflecting pools have the same footprint as the original buildings acting as a 'shadow' to them. The museum is located underneath the pools where the original foundations are visible - located in the original underground mall.

This is a panoramic photograph I took of one of the two reflecting pools showing both the scale and the invisibility of the names of the victims.

Photos by me, Oct 2015



This art installation located in the underground museum has the blue tiles to represent each victim and the colors of the sky on the fog, each color being unique.

This large scale will provide a place for art to be appropriated by the names world of Victim.

"No day shall exist here from the 'This'!"

Victim



terrace of reflecting pool,
NYC, Oct 2015



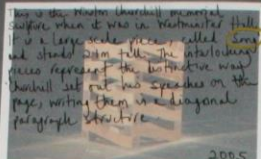
"Reflecting" by David Holmstead

Paul deMonchaux

Sculptor Paul de Monchaux was born in Montreal, Canada, in 1934. He studied at UCL's Slade school of fine art in 1955-8. He became head of sculpture at Camberwell School of art in 1965. He works in woods, bronze and British stones, notably Swaledale limestone and Purbeck spangle.

His work revolves around geometric shapes, and the interactions between the boundaries between shapes. Whilst all his work is done by hand, his pieces are symmetrical, due to the extreme craftsmanship that goes into them.

Below and to the right are some of Paul de Monchaux's sculptures. Included (top right) is his memorial to Winston Churchill containing some of Churchill's most famous words.



2005



Created a memorial to the missing British airmen in the Singapore Islands during World War 2. It stands 1.5m tall, the shape describing the distance they had to walk to build the tunnels.

2007



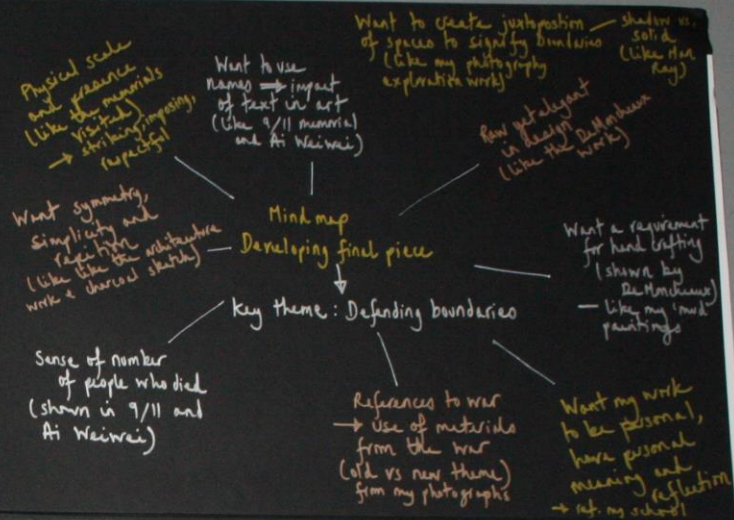
model of Churchill memorial in Paul's workshop



I visited Paul at his studio in London and took the pictures above, which show how he works. I asked him what inspired his work and he told me:

- all his work modelled by hand first, allowing him to see and feel shapes in advance
- he researches in depth about each subject, taking inspiration from poetry, history, geography amongst other sources
- rhythm, repetition, pattern, simplicity and form are all key elements of his work
- the simplicity and beauty of the materials Paul uses is an essential part of the design process.

FINAL PIECE



Explorations for my final piece.....
The Australian War Memorial, London, 2003



Toskin Zolotchev + Janet Lawrence Architects

The blocks in this piece show the support that the soldiers gave to each other by physically rising upon each other

Names along the back of the wall were inspired me due to the powerful symbol they create

Shape rises up from base to high and back again

The idea of handwriting and putting 'med hours' into a piece was very impactful for me and amplifies the message of the art

The idea of having tangible, physical materials in the piece that relate to the message and narrative



'Straight' Ai Weiwei, 2008

'Song' by Paul de Henchaux 2005



I have taken the idea of using text and poetry as an inspiration for the rhythm of a piece of sculpture

I have taken inspiration from 'Song' from the structure being supported by itself, like with the Australian war memorial

Material = wood, reflecting an organic nature and the life of the subject matter

I admire in Paul's work the beauty of shape + form



'Reflecting Pools', NYC 2010

The idea of scale is very impactful at the 9/11 memorial with the reflecting pools being 63m in diameter and being exactly sited on the footprint of the original building - making the message stronger and more impactful

As with the Australian War Memorial (London) and 'Straight' by Ai Weiwei



This delivers a strength of message by using the name of every individual



I started by exploring the shape of my sculpture, thinking of organic forms - I used inspiration from several shapes (as in shells) and circular shapes along with exploring the topographic line/shape of the trench front line



I also explored layering shapes to give the effect that they are being supported by one another. I looked at how the construction of the wire led to different patterns created by the layers, also creating layers of shadow and shadow

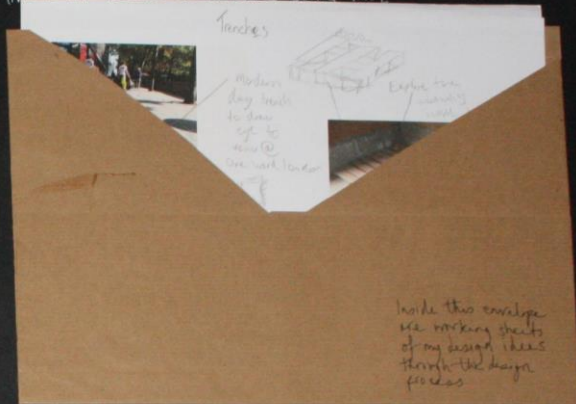


The key forms and ideas used to sort and develop my sculpture were:

- regulation
- support
- embrace
- personal relationship
- symmetry
- light and shade
- materials relationship to subject matter
- scale
- simplicity
- refinement
- distance
- understated
- uniformity
- respect



I wanted my sculpture to honour the 490 sailors (one from my school) who lost their lives in the defence of Biscaya during WW1.



anchors

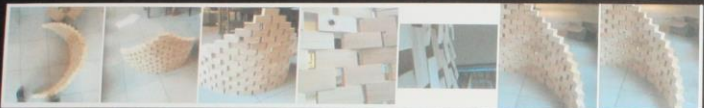
Modern day built to stand up to nature sea level tower

Inside this envelope are working sheets of my current ideas through the design process

'To the end, to the end, they remain' For the Fallen, 1914 Binyon

Testing sculpture construction with final wooden blocks:

These were my first attempts at building the sculpture in order to test both how the final shape would look, but also to allow me to examine the appropriate font and colour to use when printing the Pauline's initials into the blocks. It also gave me a sense of the scale that my project would finally take.



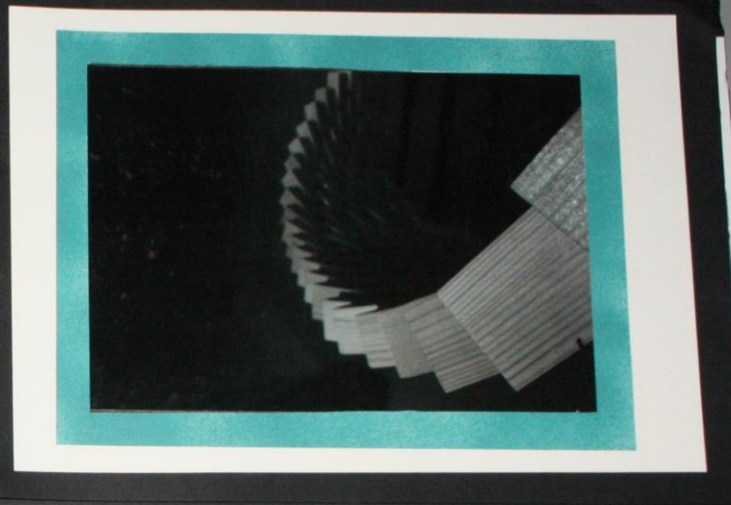
Constructing my sculpture

I used a base, an old wooden pallet to represent the bike boards that supported the trenches. I therefore had to adapt the shape from circular to oval to fit the dimensions of the pallet.

I stamped 490 blocks with the initials of each filler Pauline. In order to retain the symmetry, I needed to add in 6 blocks, so used the last line of the poem 'The Filler' on 6 blocks.



Here I experimented with the medium of photography from my sculpture.





"Trench"
by Daniel
Holden

- a
photograph
taken
through the
base of my
sculpture,
looking up
towards the
blacks
representing
the fallen
Pauline

Burning the Sculpture in response to Ai Wei Wei's portrayal of control and command.

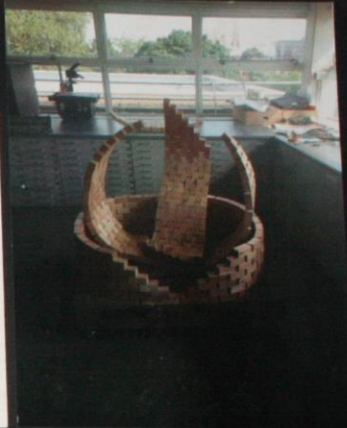
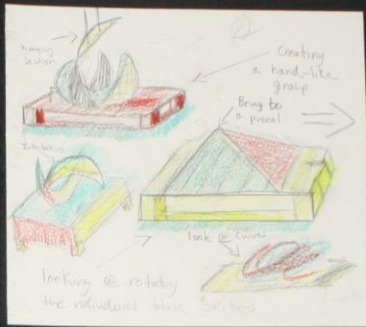




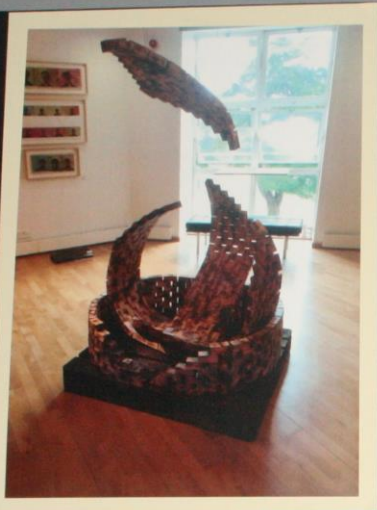
Photos taken during the burning process

Re-shaping the piece

I decided to re shape the final piece, into its current form, as I felt that it would represent the feelings shown in Ai Wei Wei's work to a greater extent. Therefore, I began to experiment with different shapes, and looked at more enclosed and tighter forms of the piece, in order to show the feelings better.



Final piece set up
in gallery =>



Final piece set up
in gallery =>