

EMPLOYING MONOTYPING IN CONTEMPORARY INSTALLATION

توظيف الطباعة الأحادية في الأعمال المركبة المعاصرة

Mohamed Eid Ahmed Ali Habib

Graphic Department – Faculty of Fine Arts – Helwan University

محمد عيد أحمد علي حبيب

قسم جرافيك - كلية الفنون الجميلة - جامعة حلوان

mohamedeid8890@gmail.com

ABSTRACT

Compared to other visual arts, graphic arts are characterized by unique characteristics. Printing for instance, as graphic art, especially monotype, is distinguished by its ability to copy and produce multiple non-identical copies in a short time. Perhaps the graphic nature of the replication process allows more enrichment of installation artworks. Many artists of installation art have been able to produce constructed, or composite works of art, from the repetition of printing copies. Then, they could use that in covering walls and floors, in a certain way that would convey their philosophy. Contemporary artists have used several different techniques to produce a 3D-printed work of art. They have violated the classic rules in that area and could produce monotypes on unconventional surfaces. This was best seen in the cyanotype technique, which is based on light sensitivity, and that, in its turn, witnessed development in different ways as reflected in the works of contemporary artists, who, by introducing such works, have no intention of setting new artistic or technical traditions. They just want to communicate their ideas and highlight their views. The practice of art has shifted rapidly over the last 15 years, Today, we can see printing on an equal footing with the other visual arts, playing part of the vanguard of that area, and witnessing a continuous development, to such extent that it demands a great effort to keep up with its pace.

KEYWORDS

Monotype; Installation Art; Cyanotype

المخلص

فنون الجرافيك تميزت عن الفنون البصرية الأخرى فعلى سبيل المثال تمتاز الطباعة كأحدى الفنون الجرافيكية عن كل الفنون البصرية المختلفة وخاصة "الطباعة الأحادية" في قدرتها على الإستنساخ والتي من شأنها إنتاج نسخ متعددة غير متطابقة في وقت قصير، ولعل الطبيعة الجرافيكية لعملية الإستنساخ وما يترتب عليها من نسخ طباعية يمكن أن يثير "العمل الفني المركب"، وحيث إهتم العديد من فناني "العمل الفني المركب" بإنتاج أعمال فنية مجمعة أو مركبة من النسخ الطباعية ومن خلالها يمكن تغطية الأرضيات أو الحوائط حسب رؤيته الفنان لتحقيق فلسفته. حيث نجد أن الفنان المعاصر قد استخدم عدة أساليب مختلفة بحيث يصبح العمل ثلاثي الأبعاد أو عملاً مركباً. وقد أجاز الفنانون المعاصرون لأنفسهم ترك اتفاقيات الطباعة وراء ظهورهم وتجروا على القيام بما لا يمكن تصوره في هذا المجال فقد قدموا " الطباعة الأحادية " على أسطح غير تقليدية وبالأخص تقنية " السيانوتايب " المعتمدة على حساسية الضوء مما أدى إلى تطوير عملها وبطرق مختلفة وبالأخص نجد أنه عندما عرض الفنانون المعاصرون أعمالهم لم يكن في نيتهم طرح أي ثقافة جديدة أو تعليم من الناحية الفنية والتقنية، وإنما يريدون فقط توصيل أفكارهم وتسلط الضوء على وجهات نظرهم. فقد تحولت ممارسة الفن بسرعة كبيرة على مدى الخمسة عشر عاماً الماضية. فاللوم يمكننا أن نرى الطباعة على قدم المساواة مع غيرها من تخصصات الفنون البصرية. نعم أصبحت الطليعة لفن الطباعة وصار هذا المجال يشهد تطورات جديدة ومستمرة تصعب مواكبتها.

الكلمات المفتاحية

الطباعة الأحادية؛ الأعمال المركبة؛ السيانوتايب

1. INTRODUCTION:

The recent period witnessed the emergence of installation art as a new trend in art that is based on prints, particularly the monotype. Lately, some artists became known for leaving behind traditional graphic techniques to create unique works that would leave a strong impression on the public and be able to convey the meanings of these works precisely. In addition to the ability of these prints to show the meanings of these works precisely. This group of printmakers sought to present their printed works in three-dimensional form and thus found the so-called “Print Installation”, a term comprising both arts of printing and installation, and denoting the aesthetic characteristic of the trend. This term was found by the printing artist, then adopted by the academic, as shown in the term used by Sarah Kirk Hanley in her article “The Lexicon of Tomorrow: Print-based Installation”, which was published on a website of plastic arts Blog. Art 21, as this term was first used, in non-academic artistic publications. However, this term could be considered just as a description of this new artistic approach, to differentiate it from other contemporary artistic trends. Recently, while the number of artists and artistic groups who adopt this trend is exceeding, a few published materials illustrate these new artistic methods and forms. Thus, this recent phenomenon is considered a combination of installation art, and the techniques of printing that date back to the 14th century in Europe, in addition to the 7th century in China. The two forms are typically based on strong artistic and historical ancestry (Hanley, 2022).

1.1 . Research Problem:

Many researchers and artists have dealt with visual arts, intending to analyze and integrate printing arts in the construction of installation works of art, to achieve the idea of horizontal expansion in art. But the graphic arts, especially monotyping, have not yet been given proper attention in the research that seeks an understanding of art philosophy and studies the effects of integrating and hybridizing printing in installation works of art. Thus, the research problem has been defined as follows:

1.1.1 How to employ the monotype in the installation artwork?

1.1.2 Can monotype and other arts be combined?

1.1.3 To what extent the monotype could be used as a visual and interactive medium in the context of installation art?

1.1.4 What are the basic plastic processes and procedures that merge and hybridize the monotype into the installation art?

1.2 Research Importance:

The research is an attempt to define the artistic philosophy and plastic language, that could result from using monotyping in installation art. In addition, it detects the renewable philosophy developing throughout the unique visual language characterizing monotyping. The research also studies the technical and plastic mechanisms required to create an interactive visual medium. Moreover, the research tries to specify a way to engage the public in the presentation system of the artwork, to shift from the “Do Not Touch” tradition, to a new approach that motivates the public interaction with the presented artworks. This, in its turn, would lead to a dynamic relationship between art, society, and the environment. The research also studies the potential of integrating monotyping into other areas of visual arts.

1.3 Research Aim(s)

1.3.1 Monotyping has not yet been thoroughly studied in earlier research where the technique had been mentioned. Thus, it was a necessity to shed lighter on the technique, as applied in artworks, and to analyze these works, to emphasize its role in enriching graphic arts.

1.3.2 Specifying the ways of integrating monotyping into installation artworks.

1.4 Research Hypotheses:

1.4.1 A new approach towards monotyping is being adopted in the present research, which rejects the old idea that monotyping is a technique that has no roots and the subsequent attitude which ignores its importance. On the contrary, monotyping has been, for a while, looked at as a valuable addition to art.

1.4.2 The research also assumes that monotyping, especially the cyanotype technique, is capable of playing an important role in creating installations that could make a great impression on the public.

1.5 Spatial & Temporal Boundaries:

1.5.1 Spatial delimitation: Europe and USA

1.5.2 Temporal delimitation: 21st century

1.6 Research Methodology:

The research follows historical, analytical and descriptive methodology.

1.7 Previous Studies:

Many Arabic and European studies addressed the topic of employing artistic print in Installation Art. From the historical and artistic perspectives.

1.7.1 Shokry, Sherif Mohamed Hosny, 2012, “The Graphic Techniques of Installation Art”, unpublished dissertation of PhD, faculty of fine arts, Department of printed designs, University of Alexandria.

1.7.2 Abd El-Salam, Abd EL-Salam Salem, 2013, “The Graphic Arts and Their Employment in Installations as One of The Contemporary Artistic Trends”, unpublished dissertation of PhD, faculty of fine arts, Department of Printed Designs, Minya University.

2. MONOTYPING, HISTORICALLY:

It was Giovanni Benedetto Castiglione (1616-1669), who lived in the same era as Rembrandt Van Rijn, that is claimed to have produced the first monotype. Both artists, Castiglione in Genoa, and Rembrandt in Amsterdam, were painters and printmakers who tried to experiment with the printing process to create a colour impression in their drawings. Despite the fact that mezzotint was already

on the scene, it was still the very beginning of that technique, and neither of the two artists followed this route. Unlike Rembrandt, who kept certain parts of the etched plates covered with ink, to get this impression, Castiglione created the first true monotype, by drawing into ink which was spread on a copper plate. Still, there is a belief that Castiglione's thoughts were influenced by the etchings of Rembrandt. In his monoprints where day and night were altered, Rembrandt applied the plate wiping technique, on a plate that had an etched image. However, in his efforts to create a method of his own, he made about 22 printed works, in which he managed to separate the bitten line from the plate tone, and thus became the first to practice the monotype process. Nevertheless, the monotype was not applied by any of the pioneering artists for years.

The only major artist before Edgar Degas (1834 - 1917) who adopted the process of monotype was William Blake (1757 - 1827) who began using pigments extracted from eggs to make some paints for his illustrated poems. Maybe by using the hard pressing, Blake managed to print his plates on cardboard, as he replaced the oil medium with a water medium, mainly pigments extracted from eggs, and applied them on the outlines of his designs. The remaining parts of the board were covered with broad areas of colour, then, the printing was done over the first outlines. He would then work over the resulting impressions, with pens and watercolours. But Blake never informed anyone about his technique, and thus it never became popular, or perhaps that was because it was not familiar at the time. Revival of the monotype had not occurred before the 1860s, the time that witnessed the etching revival (Schmitz,2022).

Vicomte Ludovic Napoleon Lepic (1839-1889), during the revival of etching, applied what became known as “Variable Etchings”, a process in which the artist used a set of etched landscape images, to render eighty-five dramatic variations on the basic composition. The technique he used was merely to wipe off the plate. Lepic believed that the artist who uses etching should be a painter or a draughtsman, who is capable of handling the needle and rag, as skillfully as he uses the paintbrush and the pencil. He claimed authorship for the “Variable Etchings” technique, by which he helped artists violate the common practices, and produce such creations, with the liberty characterizing ink and rag. The artist says: “I offer this technique to all artists effortlessly”. His prints were monoprints and not true monotypes, But the way he manipulated etching was minimal in character, and the works where he was trying to do paintings on the plate surface, were so original, that he was believed to influence future artists like Degas. The latter then had the greatest influence on the monotype in the 19th c., due to his innovations and the improvements he made in the field, compared to any other artist previous to him. The most important contribution he made was that he made the monotype a more available process. He utilized the spontaneity of the medium, and applied the technique, in such a way as to achieve effects that couldn't be attained by a pencil or a brush. As a result of his efforts, Degas produced about 300-500 monotypes. The influence of Degas' passion was seen in some artists who lived in his time, who explored the technique as well, such as Camille Pissarro (1830 – 1903), Mary Cassatt (1844- 1926), and Paul Gauguin (1848 -1903) among many others (LaliberteM¹, 2022).



(Fig. 1) *Edgar Degas – A girl wearing socks – monotype – 1876*

<https://spenceralley.blogspot.com/2019/10/the-first-monotype-1642-and-later-ones.html> (12/3/2022)

The main artists who practiced the monotype in America, were Frank Duveneck (1848-1919), William Merritt Chase (1849– 1916), Charles A. Walker (1848 – 1920), and Maurice Prendergast (1858 -1924). The fact that many of Duveneck's monotypes are in Boston and Cincinnati, contributed to his fame, in addition to the documentation of his followers and students, of their Bacher types in Venice, and of their meeting with James Whistler (1834-1903). Chase, who was both a teacher and a painter, and perhaps wasn't the first to exhibit the monotype in America, was also a fashionable artist, and as a teacher, played an essential role in popularizing the technique. However, maybe Walker had discovered the monotype technique on his own. The main subject matter in his works were landscapes and images depicted from the Barbizon school. Moreover, Maurice Prendergast (1859-1924), who created over two-hundred monotypes, seems to be the only real integrative artist among these four artists. He exhibited and sold his monotypes throughout his career and although his monotypes were both well-known and received there were few imitators) LaliberteMÍ, 2022).

The monotype process witnessed continual improvement and growth, both in Europe and the United States. The worst thing related to monotypes is their inconstant practice and thenon-continuous tradition throughout history. It seems that each artist discovered or rediscovered the technique repeatedly in his manner, away from the artists who began to experiment with the process like Pablo Picasso (1881-1973) who created over 100 works, Georges Roualt (1871-1958), and Henri Matisse (1869-1954). On the American side, there was: Milton Avery (1893-1965), Adolph Gottlieb (1903-1974), Richard Diebenkorn (1922), Robert Motherwell (1915), Mary Frank (1933), Nathan Oliveira (1928), Jasper Johns (1930) among other contemporary artists.

3. THE MONOTYPING, TECHNICALLY:

Originally, Monotypes were considered a painting process. Although the monotyping process was the fruit of the painters' imagination and their continuous efforts. It also became an excellent method to explore improvisation. Originally, the first monotype done by Castiglione was created

by the Dark Field technique, which was known as “Reduction, or Subtractive Monotype” as well. In the basic technique, a non-porous surface is rolled up with printing ink, and that was a copperplate, the normally used plate for etching at that time, in the case of Castiglione most likely a copperplate normally used for etching at the time, with printing ink. Most likely it was first printed in the same manner as the etched plate due to its historic relationship to the etching with damp paper and an etching press. Similarly, the plate was most likely prepared in much the same manner as an intaglio plate before wiping. In the dark field or reductive method, the image is wiped with rags, fingers or sticks which may very well have been the back of paintbrushes that can be used later to brush back into the image, to correct an edge or build tone. The removed or wiped areas would appear white in the finished print. (fig. 2) (Schmitz et al.,2022).



(Fig. 2) Giovanni Benedetto Castiglione- *The creature of Adam* – A monotype – 1642
<https://spenceralley.blogspot.com/2019/10/the-first-monotype-1642-and-later-ones.html> (13/2/2022)

The second method that was probably reached from trial and correcting errors was that monotype could be also made from the additive or Light Field method. Here a clean plate is being used as an empty field or and printing ink is applied much like oil paints. While the ink was quite thick and viscous in dark field monotype, in the light field it is thinned with solvent making the ink resemble something like watercolour. Where more tone was desired, more ink was added, when softer tones were desired, more solvent was used (Schmitz et al.,2022).

The main aspect of the monotype is the quantity of ink left over after the first print is taken. Second and even third prints could be made in fainter images known as ghosts. While all printing processes can yield lighter impressions, their ghosts in monotype play a special role because they create a new set of tonal values, which can be, reworked or merely used as references for the next image or series.

4. THE MONOTYPE IN THE INSTALLATIONS ART:

Lately, the recent period witnessed the emergence of a new form of art or art that is installation art based on monotypes. Lately, a group of famous artists including Walead Beshty, Nancy Spero and Paula Roland succeeded in making unique works of art that have impressed the public and were met with great acceptance, in addition to their ability in showing the meanings of these works.

Such as the other artistic trends, this forms the calls Print Installation has its own predecessors and beginnings. Since the age of the renaissance, a mass pile of prints was produced to commemorate military victories, for example, the work that was known as the Triumphal Arch that was made by the German artist Albert Dürer (1471-1528), and the work of The Triumph of Julius Ceaser was made by the Italian artist Andrea Andreani (1540-1623) as a copy for the graphic works of the Italian artist Andrea Mantegna (1430-1506). The artist Jacques Callot etched many scenes of the great combat at the beginning of the 17th century. Other artists attempted to work through this range of big prints during the post-war period, such as the artist Andy Warhol (1928 – 1987), who created his artwork that includes the image of the famous cow on wallpaper in (1966) (Fig. 3) (Hanley, 2022).



(Fig. 3) Andy Warhol - The cow background – Silk screen printed on wallpaper.
<https://www.mumok.at/en/blog/andy-warhol-appetizer-cow-wallpaper> (25/2/2022)

Although the novelty of art installation and being recently emerged, it seems to be a promising art that can prevail in the world to express the new world with its trend to globalization. The thirst and need for the traditional ways of art with their feeling of intellectual motivation invocation never retreated in the case of an art installation. Simply, it could be considered as reorienting the artistic methods and broadening its limitations by including new fields including experience. It could be said that traditional arts (Drawing - Painting - Printmaking - Sculpture) could be refreshed by combining them with installation artwork.

During the 1960s, the combination of the different branches of art reached its peak. For example, the American artists Robert Rosenberg and Richard Hamilton (1922) used silkscreen, in addition to Warhol who managed to use those fabrics in creating 3D forms. For example, the artwork that's known as Brillo Pad Boxes (Fig. 4), as its first edition was exhibited in (1964) in a sole exhibition in New York City, where the commercial products transformed into real art. The trend began with Marcel Duchamp in (1917), in his work The Fountain, as Warhol reworked the same trend again after fifty years in his work Brillo Pad Boxes as he showed loyalty to the artist Duchamp and his important movement in the history of art. Thus, Warhol revived the Dadaist philosophy of transforming materialistic things into artistic forms, as these boxes were presented at the same measurements as the real wooden boxes, then the fabrics were installed to the silkscreens and exhibited in a way that imitates displaying products in markets (Tala, 2022).



(Fig. 4) Andy Warhol - Brillo pad boxes – Installation based on monotype.

[https://www.modernamuseet.se/stockholm/en/exhibitions/andy-warhol-other-voices-other-rooms/with-andy-warhol-1968-text-ol\(12/3/2022\)](https://www.modernamuseet.se/stockholm/en/exhibitions/andy-warhol-other-voices-other-rooms/with-andy-warhol-1968-text-ol(12/3/2022))

The most important section of this research addresses the artists who refuse the traditional ways of display like in the common frames, on the contrary, they wish to transform their works into 3D forms, they want to watch their works scattered through the floor, hung on the ceiling, or popping out from the exhibition easels and outside the walls. The means of display of the artwork is a main point of concern. Those artists aim to integrate the artwork into the surrounding environment, in addition to changing the attitude of the public from just watching the work to being interactive with it. However, many aspects should be included in the process of display: such as the distance between the work and the spectator, the size of the work, its relation to the spectator and activating all different senses and not just the visual, to encourage the spectator to be a part of the environment and to interact and experiment with the installed artwork.

The American artist Paula Roland, for example, used the technique of monotype by heating a box and a wax medium in her installed works based on prints as a reaction after a while of the September 11th disaster of the World Trade Center in the USA. in her installed works that known as The Chant (Fig. 5) that include some prints with repeated ornaments related to ancient chants of healing. This work is in form of paper rolls that reach seven meters in height, hanging from the ceiling of the walls to the ground, thus it links between sky and earth in a 3D space. As to the use of printing technique, this series of The Chant is composed of monotypes made by using oil pastel colours in form of some flowers and Graffiti related to nature. The artist also used beeswax which made the paper more transparent allowing the light to pass through as the spectators should watch the work from both sides (Tala, 2022).



(Fig. 5) Paula Roland – *The chant* – Installation based on monotype - 2003
[https://paularoland.com/roland-hotbox-getting-started/\(12/3/2022\)](https://paularoland.com/roland-hotbox-getting-started/(12/3/2022))

The works of American artist Nancy Spero witnessed replacing some prints of her installed works with the monotype, directly on the walls (Fig. 6). During her art career, she produced many installations based on printing on walls, but none of them left as the walls were being painted after the end of the exhibition. The artist said that this work resembles the plays or dances, it shows then ends and then ends everything. When ends could be saved in memory or the photographs. Among her works is *Ballad Von Der Judenhure Marie Sanders III*, the third edition of her work that was executed in (1998) and exhibited in Barbara Gross Galerie in the city of Munich as she represented the story of a jew woman who was a victim of the Gestapo or the secret German police during the Nazi rule, when police personnel found the girl in a sexual position with a jew person that took her, cut her hair, tore off her clothes, rape her and then left in a bad condition in the street until she felt with shame until death. (Hanley, 2022)



(Fig. 6) Nancy Spero - *Ballad von der Judenhure Marie Sanders* – Installation based on monotype
<https://art21.org/gallery/nancy-spero-artwork-survey-1990s/#/9> (12/3/2022)

5. EMPLOYING THE CYANOTYPE IN THE INSTALLATIONS:

Although it was originally used as a photographic process in the 17th century, contemporary artists used the monotype as an experimental medium for their installations, as the view on the monotype changed, perhaps due to the change of time, from being considered as a rootless kind of art, and became looked upon as valuable art itself.

The origin of name “Cyanotype” comes from the Greek word “Cyan”, meaning dark blue impression, which was invented by the British chemist and astronomer John Fredrick Herschel (1792-1871). The invention was published in June 1842, and submitted to the Royal Society of London, under the title “The Rays of the Solar Spectrum on Vegetable Colours, and on Some New Photographic Processes”, which was presented to the Royal Society of London in June (1842). This technique was first introduced by the British Sir John Herschel (1871-1892), who discovered that united ferric salts could form a sensitive layer to light and could be applied on paper to transform an image. Thus found the first successful photo without using silver halide for the process of light sensitivity. The problem was that the produced photo was in blue, as the notion of printing in blue hues was not familiar to many pioneers of photography during that age when they were trying to perfect black and white photography.

In (1823) Anna Atkins (1799- 1871) produced the first photographic book when she published her photograms in *Photographs of British Algae: Cyanotype Impressions* as she found that this kind of illustration is characterized by a higher degree of accuracy in presenting the details of algae if compared to the handmade sketches, thus found the first book with photographic illustrations, every book was made individually. Anna Atkins continued publishing more studies about plants until the photographers picked the idea of the cyanotype process and began producing their works (Fabbri,2022).

Although the developing processing that depends on silver halide became the standard method, some other factors such as usability and cheapness characterized the cyanotype which paved the way for the emergence and development of this technique in other different forms. The photographers used the Cyanotype in making experimental prints for films (to make corrections before the final printing), thus the architects used it in making copies for their architectural planning. The common feature of the Cyanotypes was that they were all in blue colour, and that is why they were known as the Cyanotypes. The field of photography witnessed rapid changes as the matter of continuous usage of traditional photography cameras in the future became questionable. The artists favoured the recent digital technological evolutions that made, for example, the technique of developing the process of cyanotypes more accessible (Fabbri,2022).

The making method of cyanotypes did not change considerably since its invention by Sir John Herschel in (1842). However, it witnessed some developments by Mike Ware, who used the so-called “second method” or the new method of cyanotype which is characterized by ink liquidation outside the paper borders, thus, the borders that will be cut off will be more limited. This process is characterized by a shorter duration of light exposure, while a longer duration is required if compared to Herschel's process. However, Mike Ware's chemical formula is more complicated slightly than Herschel's, considering the possibility of mixing. As well, Mike Ware used more toxic chemicals than used by Herschel in his chemical composition. The cyanotypes are known by other terms such as Blueprint, Sun Print and Ferro-prussiate Iron print. The characteristic blue colour of cyanotypes is known as Prussian Blue. The cyanotypes use salt composed of Potassium Ferricyanide and Ferric Ammonium Citrate to produce the blue colour, as the term ferric means Ironic composition that includes iron, and the word “Cyan” means the blue colour. The term Prussian Blue is one of the new pigments, it was first made in (1704) by the Swiss professor of regiments Johann Jacob Diesbach, was known in Germany as Berlin Blue, became accessible in (1724), and was very accepted (Fabbri et al.,2022).

Some photographic negatives, discovered recently in the archive of the university Illinois library in Chicago, revealed a side of the works of Robert Rauschenberg (1925-2008), who lived with his wife Susan Weil (1930) in Manhattan, and produced together a series of cyanotypes in (1950) (Figs. 7, 8).



(Figs. 7,8) Susan Weil and Robert Rauschenberg – *The double of Rauschenberg* – Cyanotypes on paper
<https://www.artsy.net/artwork/robert-rauschenberg-and-susan-weil-female-figure> (19/3/2022)

5.1 Walead Beshty, (UK)

His installation art in Barbican Centre’s Curve Gallery for Experimental Arts in London is composed of 12000 Cyanotypes that were made over a full year by using things found in his studio during the year (2015) (Fig. 9). Through his work in London, whether inside or around Barbican Centre, he finished the work on many levels. He collected the cyanotypes together to cover the long-curved wall of the centre to give a good impression. Besides, this work is considered worthy and full of details. On close looking, the spectator can read the prints as a diary for the artist throughout a full year. Here you can see his to-do lists, messages, notes and negatives for a group of his tools that were being used or became a part of his studio. If you explored it more, you will find that his life becomes more ambiguous (Beshty et al.,2022).



(Fig. 9) Walead Beshty – *Installation based on Cyanotypes of 12,000 copies*
[Walead Beshty | Barbican](#) (22/3/2022)

5.2 Yeni Mao (Canada)

His art project, based on Cyanotypes, known as (1725 Sokak, No.43) is a social and installation work, created and presented on-site, at Flash Atöyle, Turkey, (2013). (fig10) (1725 Sokak, No.43) is the Sirribey Pasaji arcade in Izmir, Turkey. The artist expressed his idea in an architectural form to represent the atmosphere of the market. He created cyanotype archives depicting the goods being sold. The four sides of the installation were designed in such a way that each side relates to the facing vendor. The commercial goods were represented in hieroglyphic impressions. The floating cube into which the archive was put together, was the same dimensions as the exhibition space. This installation is a simulator of the Sirribey passage itself, architecturally and the product images were covered with hieroglyphic language. 1725 Sokak No. 43 is a project reacting to the common marketplace, especially to the site of Flash Atöyle location in the Sirribey Pasaji, as well as the larger context of Turkey as the terminus of the Silk Road (Mao, 2022).



(Figs. 10) Yeni Mao – Installation based on Cyanotypes
[Yeni Mao](#) (22/3/2022)

5.3 Bryan David Griffith (USA)

He made a huge installed art project, as he allowed people to be involved (Fig. 11, 12), on silk panels, measurements of each panel 31×16 cm, then were mounted on wooden carved piers. The idea here is that you are moving through the work, not only looking at it. While you are moving on, you can touch the silk that moves by air. Thus, he created a different and more interactive experiment (Wilson, 2022).



(Figs. 11•12) Bryan David Griffith – Installation based on cyanotypes on silk
<https://tashamillergiffith.com/2012/08/15/giant-cyanotype-on-silk> (22/3/2022)

5.4 Danielle Genzel (USA)

She presented her work titled *There are only Pieces*, a Cyanotype Installation that composed of 215 cyanotype diamonds nailed individually. 15x6 cm (figs. 13), The artist says that the places and objects depicted in these photos, are so familiar to her, yet she had not been around them before. Each detail of these revived memories forms a larger picture. This deliberate fragmentation conveys her Broken Memories. By manipulating the Cyanotype process, the artist could produce unpredictable images with different effects (Genzel, 2022).



(Figs. 13) Danielle Genzel, Installation based on cyanotypes –2013
[Danielle Genzel](#) (22/3/2022)

5.5 Traci Marie Lee (Ireland)

The artist presents a set of 300 cyanotypes printed on handkerchiefs. She gave the project the title *I was there; I was never there*. She says: Things get special spiritual power we cannot perceive, when we use them or transferred them to us through a beloved person, however, we can get them. I am trying to ensure the existence of everything I would remember. Every time we recall memories that became unreal, while we still maintain them. Sometimes our minds can forget our beloved ones, however, parts of them will exist, included in the things we left behind. The best part is that we can preserve them. The artist's work on fabrics (fig. 14), was so much adequate to convey the idea that memory is accidental in character, and the handkerchiefs were also a suitable medium to represent the past in a concrete although fluttery way. The images Marie Lee has chosen to print can be hard enough to see but they were included in what looked like old family photos (Lee, 2022).



(Figs. 13) Marie Lee – Installation based on cyanotypes -Corcoran school of arts – 2013.
<https://www.behance.net/gallery/6284523/I-Really-Was-There-I-Was-Never-Really-There> (22/3/2022)

5.6 Tasha Lewis (USA)

Tash Lewis created, around the country, guerrilla installations using 400 cyanotype butterflies printed on cotton fabric, each blue insect is embedded with Powerful magnetic pieces attached to each one of the blue butterflies, making it possible to set them on metallic surfaces without harming them. This presentation goes very well with the temporary nature of street art (Figs. 15,16). Of her work, she says: In this body of work, the artist traces the cultural, scientific, and historical background of cyanotype. The technique, according to the artist, is part of the late 19th c. and early 20th c. recording revolutions, and a process of documentation. The work, which is magnetic Cyanotypes in form of butterflies, illustrates the idea of tracing the original (Lewis, 2022).



(Figs. 15,16) Tasha Lewis – magnetic cyanotypes in form of butterflies – an installation based on cyanotypes
<https://www.thisiscolossal.com/2012/10/magnetized-cyanotype-butterfly-installations-by-tasha-lewis/> (22/3/2022)

6. RESULTS:

The results achieved were as follows:

1. The monotype, particularly the cyanotype, is considered one of the art practices integrated into installation artworks of the recent global art movement.
2. The installation artwork could be created in such composite forms that are capable of rendering different topics with different details in a visual system, which is not to be found in traditional art practices
3. The installation has its characteristic environmental content and once the public steps into the gallery space, they become part of the artwork displaying system.
4. The installation combines many branches of art. Thus, it is characterized by varied formative, aesthetic, and hybrid values, that couldn't be achieved solely. The installation can be duplicated with many other arts.

7. RECOMMENDATIONS

To complete the research, the following points are recommended:

1. The necessity of developing the skills of collective performance between the artists and researchers through cultural centers, institutes of art, workshops, seminars, and conferences.
2. Emphasizing the importance of creating a relationship between the artwork and the society and environment, as a goal to be achieved from the installation artwork concept, through the environmental content, and the principle of interaction between the public and society.

3. The importance of urging the relevant and cultural authorities to establish and supply more art galleries for installations.
4. Focusing on linking the different branches of art together including architecture and décor as an attempt to achieve shared mechanisms to link them together via combined workshops, galleries, etc. Thus, the experiences and artistic skills would make possible the appearance of new collective groups of arts including the practices of installations.

9. REFERENCES:

- Fabbri, Malin, Fabbri, Gary, 2006, Blueprint to cyanotypes Exploring a historical alternative photographic process, Published by Malin Fabbri, Vikingagatan 45, 113 42 Stockholm, Sweden.
- Laliberte, Norman, 1974, The art of monotype, history and modern techniques, Van Nostrand Reinhold Co. in New York.
- Tala, Alexia, 2011, Installations & Experimental Printmaking, Printmaking Handbook.

10. WEBSITES:

- (Beshty, Walead, 2022) Retrieved from: <https://www.barbican.org/whats-on/2014/event/walead-beshty-a-partial-disassembling-of-an-invention> (22/3/2022)
- (Genzel, Danielle, 2022) Retrieved from: <https://daniellegenzel.com/8416226> (22/3/2022)
- (Hanley, Sarah Kirk, 2022) Retrieved from: http://www.orithofshi.com/images/Art_in_Print_vol_1_No_3.pdf (19/3/2022)
- (Hanley, Sarah Kirk, 2022) Retrieved from: [Ink | The Lexicon of Tomorrow: Print-Based Installation | Art21 Magazine](#) (19/3/2022)
- (Lee, Traci Marie, 2022) Retrieved from: <https://www.behance.net/gallery/6284523/I-Really-Was-There-I-Was-Never-Really-There> (22/3/2022)
- (Lewis, Tasha, 2022) Retrieved from: <https://www.thiscolossal.com/2012/10/magnetized-cyanotype-butterfly-installations-by-tasha-lewis> (22/3/2022)
- (Schmitz, Mac, 2022) Retrieved from: https://www.marcschmitz.net/dyn_img/cms/173d0f043ffd812b59a035a24475530e.pdf (15/1/2022)
- (Mao, Yeni, 2022) Retrieved from: http://www.yenimao.com/1725_sokak.html (22/3/2022)
- (Wilson, Tasha, 2022) Retrieved from: [https://tashamillergriffith.com/2012/08/15/giant-cyanotype-on-silk\(22/3/2022\)](https://tashamillergriffith.com/2012/08/15/giant-cyanotype-on-silk(22/3/2022))