

College of Saint Benedict and Saint John's University

DigitalCommons@CSB/SJU

All College Thesis Program, 2016-present

Honors Program

9-3-2019

Beyond the Blue: Cyanotype's Qualities of Light, Time, and Space

Alexus Jungles

College of Saint Benedict/Saint John's University, alijsphotography@gmail.com

Follow this and additional works at: https://digitalcommons.csbsju.edu/honors_thesis

Recommended Citation

Jungles, Alexis, "Beyond the Blue: Cyanotype's Qualities of Light, Time, and Space" (2019). *All College Thesis Program, 2016-present*. 72.

https://digitalcommons.csbsju.edu/honors_thesis/72

This Thesis is brought to you for free and open access by DigitalCommons@CSB/SJU. It has been accepted for inclusion in All College Thesis Program, 2016-present by an authorized administrator of DigitalCommons@CSB/SJU. For more information, please contact digitalcommons@csbsju.edu.

Beyond the Blue:

Cyanotype's Qualities of Light, Time, and Space

AN ALL COLLEGE THESIS

College of Saint Benedict/St. John's University

by

Alexus Jungles

April, 2019

Project Title: *Beyond the Blue:*
Cyanotype's Qualities of Light, Time, and Space

By Alexis Jungles

Approved by:

Elaine Rutherford
Professor of Art, Primary Advisor

Andrea Shaker
Professor of Art

Scott Murphy
Associate Professor of Art

Br. Simon-Hoa
Chair, Department of Art

Elisabeth Wengler
Director, All College Thesis Program

Molly Ewing
Humanities Librarian / All College Thesis Co-Director

Jim Parsons
Associate Director for Research, Reference, and Instruction / All College Thesis Co-Director

TABLE OF CONTENTS:

	Introduction.....	p. 4
PART 1:	The Medium.....	p. 4
PART 2:	Timeline of Cyanotype and Photography.....	p. 6
PART 3:	My Experiments.....	p. 10
PART 4:	Cyanotype on Canvas.....	p. 12
PART 5:	Cyanotype on Paper Towels.....	p. 24
PART 6:	Cyanotype on Vellum.....	p. 28
PART 7:	Light, Time, and Space.....	p. 31
PART 8:	Conclusion.....	p. 40
	Bibliography.....	p. 41

My research and investigation focused on the light sensitive photographic process known as cyanotype. The conventional approaches to photography, traditionally, are to capture representational imagery. The photographic process, historically, is known as a tool in which an individual can record a specific and true moment in time. My focus relies on using cyanotype in a new way. I, as a 21st Century artist, sought to alter the notions of cyanotype as solely a photographic tool by focusing on its innate process while utilizing surface, light, time, and space to create art.

PART 1: THE MEDIUM

In order to create cyanotype, a light sensitive solution, one must use a mix of chemicals to create a solution for photographic documentation. The chemicals, potassium ferricyanide and ferric ammonium each mixed with water and cumulatively combined, create a liquid that is responsive to change under ultraviolet light. Initially green, the chemical transitions to a dull gray or green color once it is revealed to an ultraviolet light source. My research primarily used sunlight as the main source of ultraviolet light. Conventional ways, of recording imagery with cyanotype, used ultraviolet light to pass through a digital negative or objects. Because time and light are an important part of this process, the strength of source of ultraviolet light determines the length of exposure needed for the “best” result. The desired exposure is also dependent on the artist’s decision. After the quantity and quality of light and time are determined, as well as the imagery, the cyanotype coated surface is rinsed in water until it runs clear. The final result is blue. That distinctive blue is always recognizable to those that know the cyanotype process. It is the blue color and the chemical ability record imagery that drew me to the process in the first place.

Author Rebecca Solnit writes poetically about the color blue, “The Blue of Distance,” in

her book *A Field Guide for Getting Lost*:

The world is blue at its edges and in its depths. This blue is the light that got lost... This light that does not touch us does not travel the whole distance, the light that gets lost, gives us the beauty of the world, so much of which is in the color blue. For many years, I have been moved by the blue at the far edge of what can be seen, that color of horizons, of remote mountain ranges, of anything far away. The color of that distance is the color of an emotion, the color of solitude and of desire, the color of there seen from here, the color of where you are not. And the color of where you can never go... Blue is the color of longing for the distances you never arrive in, for the blue world... Some things we have only as long as they remain lost, some things are not lost only so long as they are distant.

The color blue is captivating in its own right as it relates to light and distance. It is longing to be close to something that will forever be distant.

PART 2: TIMELINE OF CYANOTYPE AND PHOTOGRAPHY

John Herschel created the cyanotype process in 1842. The following year, it was Anna Atkins who created an illustrated book that recorded different plants (*Alternativephotography.com*).



Image 1

Anna Atkins
Photographs of British Algae: Cyanotype Impressions, 1843
Cyanotype on Paper
11.5" x 15"

Image 1, from her book *Photographs of British Algae: Cyanotype Impressions*, showcases one way in which the cyanotype process was utilized. Anna Atkins studied and recorded biological plant life. Using cyanotype coated paper, she flattened plants and exposed them on top of the paper. Because the light could not pass through the plant, in order to expose the paper, negative white space was left behind while the rest of the paper received full ultraviolet exposure.

Starting as a scientific discovery and use, photography was created to record truths. Today, it has moved into the realm of artistic and personal expression. Photography tells stories and has traditionally been a way to express visual representations of what is true. An article titled *Installation Photography and the Transformation of the Viewer*, discusses expression and reality of photography. The author writes, “The power of photography as an art form is its ability to challenge the line between representation and expression. It holds that power because audience expectation of what constitutes a ‘photograph’ is deeply embedded in society through the pervasiveness of the camera,” (Thompson, 2). Historically, the photograph was something so accurate, that other art forms could not replicate. Since then, the photographic process has morphed into a highly digital world. Today artists are seeking to break away and challenge the stories in and uses of photographs with the technology. William Mitchell, author of *The Reconfigured Eye*, explains,

Now, after a 150 years, we are faced with a discontinuity, a sudden and decisive rupture. The technology of digital image production, manipulation, and distribution represents a new configuration of intention. It focuses a powerful (though frequently ambivalent and resisted) desire to dismantle the rigidities of photographic seeing and to extend visual discourse beyond the depictive conventions and presumed certitudes of the photographic record (59-60).

Twenty-first century artists are constantly working to refresh and revitalize mediums. Through experimentation, and looking at the past to inform the future, artists are currently investigating new ways to manipulate, incorporate, or utilize a medium. The flexibility that the digital photograph provides through the use of technology continues to coerce contemporary artists into breaking away from the truth of the generic photograph.

Because [photographic images] are so easily distributed, copied, transformed, and recombined, they can readily be appropriated (or misappropriated) and put to uses for which they were not originally intended. Thus they can be used to yield new forms of understanding, but they can also disturb and disorient by blurring the comfortable boundaries and by encouraging transgression of rules on which we have come to rely (Mitchell, 222-223).

Not only is the digital age influencing alterations to photographic processes, but historical processes are being reutilized in new ways by contemporary artists by breaking away from the boundaries and rules of artistic expression. Brittany Nelson, an inspiration of mine, is taking advantage of the mordançage process and utilizing it to her artistic needs. Her online portfolio reads:

Distorting process from photographic history, the vibrant patterns in these reliefs are caused by violent chemical reactions. In applying mordançage solutions to silver gelatin prints, Nelson bleaches selected areas and simultaneously lifts specific dark hues of the emulsion. This late 19th Century technique is commonly appreciated for its stark contrast, precise contours, and depths of light applied to create life-like portraits. In appropriating the historical process, Nelson suspends virtuosity and representation as photographic ideals (<https://brittanynelson.com/>).

Nelson is using an alternative photographic process in an abstract way, aggressively encouraging the process to go beyond “photographic ideals.” Similarly, I used cyanotype in a different way in order to bring light to the beauty of the process. Manipulation, post processing effects, and offering alternative realities in a true-to-life way, creates a new pathway for artists. Photography continues to change, and with it, its artistic followers. As one of those artistic followers, I worked to challenge the conventions of photography by using cyanotype differently than its original intention.

PART 3: MY EXPERIMENTS

In Spring of 2018, I took an Independent Learning Project course (ILP) to learn about alternative photographic processes. I wanted to know the basics of film photography and cyanotype. This course became the springboard for my Senior Thesis focus. Understanding the standard use for the cyanotype was the first step in learning about the medium. I experimented with photograms and used digital negatives to create images using the light sensitive chemical. However, the more I experimented the more I was subconsciously drawn to the textures and results of blue rather than representational renderings. I found that when I created images, I directed the viewer to focus on the image. Gone was the interest in the formal qualities of the cyanotype. I was interested in the same elements that drew me to the medium in the first place: the color, the surface, the light, and the time interacted with the medium and its surface.

I used all sorts of materials such as canvas, different papers, paper towels, and even film photo paper, as shown in Image 2. Image 3 is a detailed experiment from Image 2. I carried these experimentations and their teachings onto the following semester.



Image 2

Alexus Jungles
Untitled: Experiment, 2018
Cyanotype on Paper, Canvas,
Paper Towels, Cardboard



Image 3

Alexus Jungles
Untitled: Experiment, 2018
Cyanotype on Paper
5" x 7"

PART 4: CYANOTYPE ON CANVAS

I delved into my Senior thesis work in Painting II in the Fall of 2018. I knew I wanted to experiment with cyanotype and oil painting on the same surface; two of my favorite mediums. Dorothea Tanning, a surrealist artist, is another inspiration of mine. Her work, Image 4, *Tempest in Yellow*, offers areas of clarity intertwined with mystery through its use of color, form, and texture. I wanted to replicate having moments of abstract weaved together with reality using the cyanotype solution.



Image 4

Dorothea Tanning
Tempest in Yellow, 1956
Oil on Canvas
38 ¼" x 57 ½"
Minneapolis Institute of Art

Through my experimentations in my ILP I learned that the liquid solution resisted the raw canvas. The raw unprimed canvas repelled water, and needed a lot of solution in order to adhere to the fibers. In Image 5, I used a digital negative over partially applied cyanotype solution under a UV lamp. Following the exposure, stabilization through rinsing, and drying process, I applied the oil paint in the negative space, where the light could not expose the cyanotype solution.



Image 5

Alexus Jungles
Bullets: Experimentation, 2018
Cyanotype and Oil on Canvas
4" x 9 1/2"

Because the cyanotype process is important to my work, I felt this experiment failed to live up to what I was hoping. I wondered how a viewer would know the image was created with cyanotype and not blue oil paint. Furthermore, I was not enthralled with the idea that a representational image directs a viewer's thinking. I responded positively to the textures and color of the blue cyanotype rather than the image that was being represented on the raw canvas. Due to the specificity of the photo process, I wanted the uniqueness of that material and method to be the

focus. Therefore, application of the solution and the preparation of the canvas was the next step.

I tested out only cyanotype on raw canvas next. Because the unprimed canvas repelled water on initial coating process, I received the suggestion to run the canvas through a normal wash cycle to rid of any unknown coating. Washing the canvas helped rid of the repellent layer infused in the material. After testing out the effects of the prewashed canvas successfully, I tested out creating an image again with a digital negative as well as a photogram.

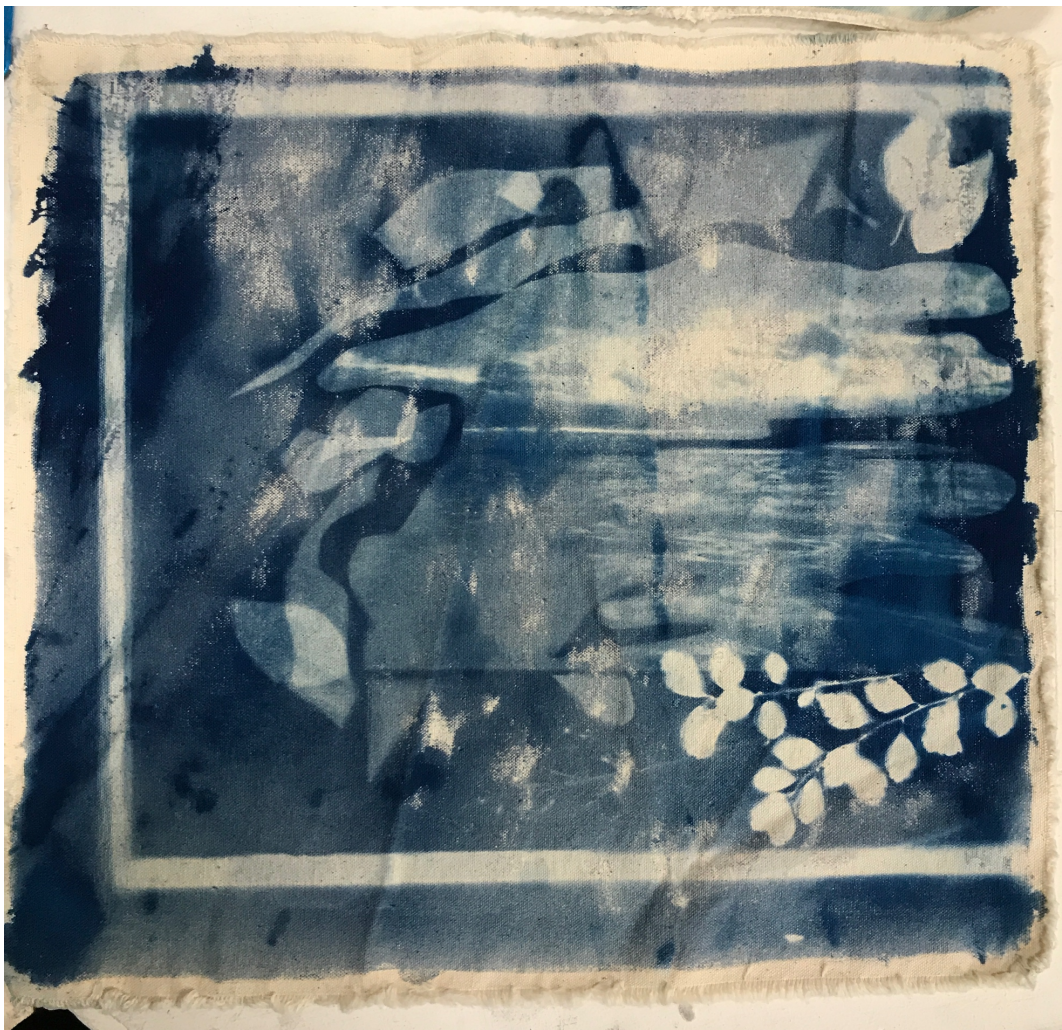


Image 6

Alexus Jungles
Untitled: Experimentation, 2018
Cyanotype on Raw Canvas
15 ½" x 14 ½"

Image 6 was the results of the pre-washed raw canvas experiment. I enjoyed the distinct areas of negative space created from the objects. The sharp lines created from the glass as well as from cutting around the negative were not as tasteful. I found that the uncontrolled and subtle changes in saturation and texture were more intriguing. What would variation in the cyanotype solution on raw canvas, without a negative, look like, I wondered.

I continued to test the application of the cyanotype as well as the surfaces. Image 7 shows the application of gesso and cyanotype on pre-washed raw canvas. While I was focusing on the unprimed canvas, I tested out areas with no, lifted, and saturated areas of solution. In addition, priming a canvas partially in gesso led to the discovery of its interaction with the solution. Once the canvas was coated, I allowed twenty-four hours for the material to fully dry (Image 8). The following day, I exposed the piece outside in direct sunlight for ten minutes (Image 9), and rinsed the canvas afterwards. I wanted to create some variety in pattern and texture, so I decided to use diluted oil paint on top of the large raw canvas piece unlike my technique for Image 5. Image 10 is the rinsed result, while Image 11 is the final installation for the senior exhibition.



Image 7 (Left) Image 8 (Right)

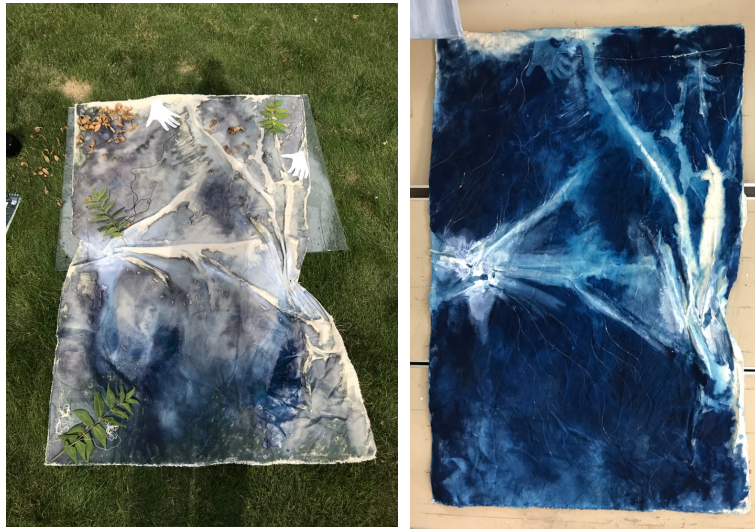


Image 9 (Left) Image 10 (Right)

Image 7-10:
Alexus Jungles
Velvet Blue: Experimentation, 2018
Cyanotype and Oil on Canvas
3' x 4 ½''



Image 11

Velvet Blue
Cyanotype on Raw Canvas
3' and 10'' x 5' and 10''
2019



Image 12 (Left) and Image 13 (Right)

Image 12: *Velvet Blue (detail 1)*
Cyanotype on Raw Canvas
3' and 10" x 5' and 10"
2019

Image 13: *Velvet Blue (detail 2)*
Cyanotype on Raw Canvas
3' and 10" x 5' and 10"
2019

Images 12 and 13 are detailed photographs of the installation that emphasize the raw canvas edges and different surface variation within the cyanotype coated raw canvas.

This specific piece was more about the textures and testing for variations of blue while also exploring the way pre-washed canvas interacted with the solution. I learned that I still did not like the paint in addition to the cyanotype. The variable depth and density of the color was achieved through applying the concentrated solution in one area while also using a damp paper towel to lift

the cyanotype solution. Next, I wondered how the same technique for Image 10 would apply to a fully gesso primed canvas.

I prepped a two by two canvas with gesso and began coating with cyanotype. Image 14 through Image 18 shows the same primed and stretched canvas experiment over a period. The results were unexpected. As with the last canvas test, I diligently applied and subtracted the cyanotype mixture on the surface. I began this test late at night (Image 14). Upon walking outside to catch the bus, exposure to air, and late night dim lights resulted in the gesso reacting with the cyanotype solution to create a cloudy blue effect (Image 15). The next morning the dark blue was still evident, but I wanted to expose it to UV light to see its effect. I left the canvas for a twenty-minute exposure outside (Image 16). Instead of rinsing right after exposure to UV light, I waited twenty-four hours. Image 17 shows the result of twenty-four hours resting in a light neutral environment, unrinsed. In order to understand the stabilized result on gesso primed canvas I prepared to rinse the solution. However, because the gesso is a paint-like surface, I became concerned that the solution failed to fully soak into the primed canvas. After advisement, I stitched the piece in order to preserve the memory of the prominent lines that appeared in case the solution would be completely washed away by the water. Surprisingly, most of the cyanotype solution held, however, once I rinsed the canvas, it washed away the depth and rich blue that was prominent prior to stabilization (Image 18).



Image 14, Image 15, Image 16



Image 17 (Left), Image 18 (Right)

Images 14-18
Alexus Jungles
Untitled: Experimentation, 2018
Cyanotype on Stretched Gesso Primed Canvas
2 ½' x 2 ½'

I really liked the resulting deep blue of the unrinsed gesso primed canvas. After realizing what kind of effect the gesso primed canvas created, I decided to try again, this time allowing the solution to remain in an unstable state, in hopes of replicating the moody blue color. It was this experimentation where I first wondered why the solution need to be rinsed in the first place. I tested out the gesso a second time. I used the same technique of heavily coating the cyanotype solution in other areas while also pulling from others using a damp paper towel. Yet again I was excitedly surprised.

Image 19 shows the result of applying cyanotype on gesso primed canvas, and leaving it unrinsed. As many months have gone by since testing out this piece, curiously there have been no alteration in its color (with the consideration that I have not put it in direct UV light for an extended period of time).

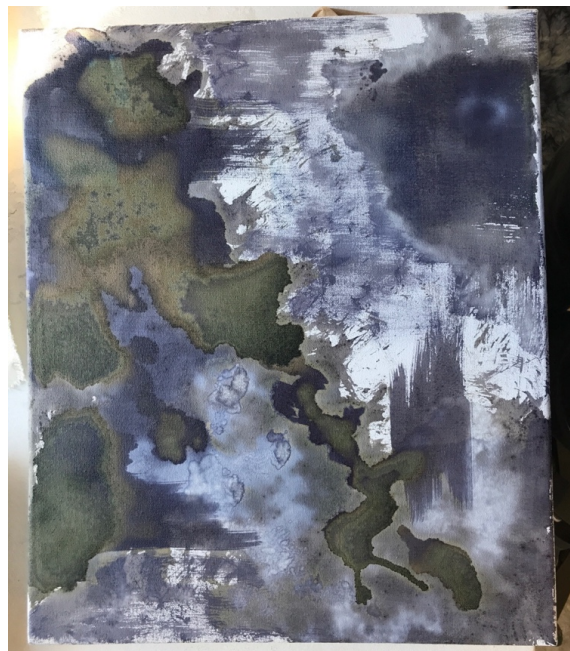


Image 19

Alexis Jungles
Untitled: Experimentation, 2018
Unrinsed Cyanotype on Stretched Gesso Primed Canvas
16" x 19 1/2"

I again thought over what I liked and disliked about the test on gesso primed canvas. The variation of color along with its limited ability for control was intriguing. Even more so, I responded to the conceptual and physical protest of cyanotype's conventions. I was headed in the right direction. Specifically, however, I was not as excited by the starkness of the white gesso surface. Because of that, I tested out some other ways to alter the surface of the canvas. Using a PVA glue and water mixture, I created a clear primer for the raw fabric. Image 20 shows the coating of cyanotype solution prior to exposure on PVA primed canvas.

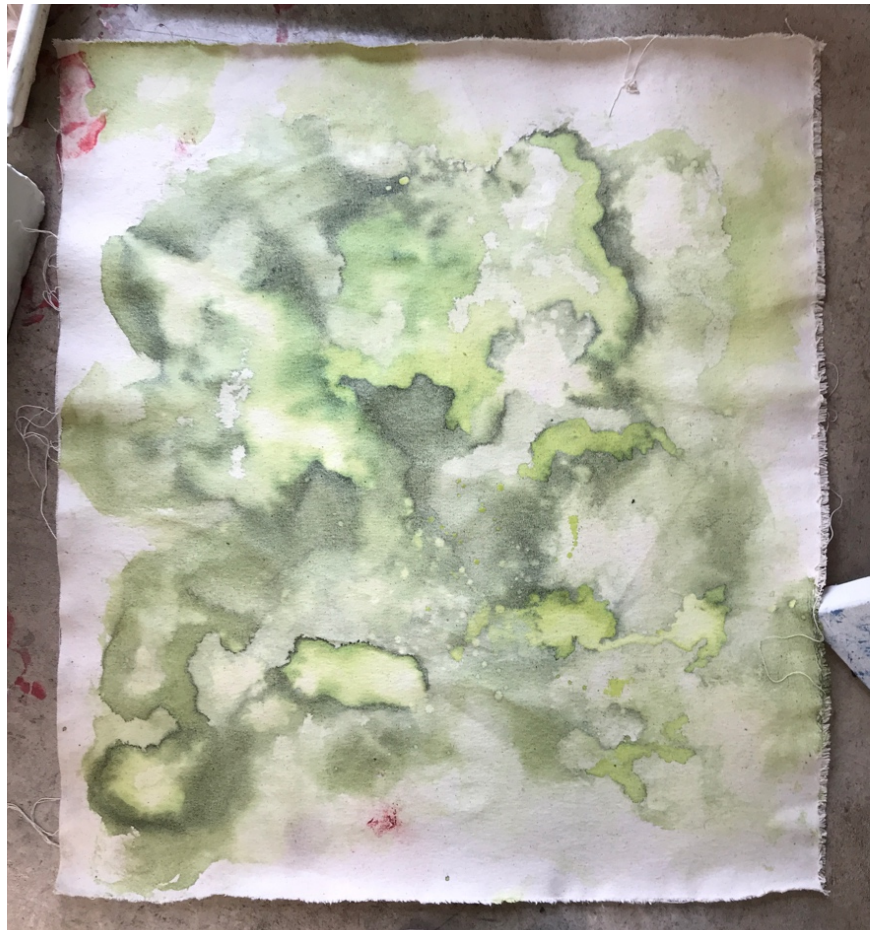


Image 20

Alexus Jungles
Untitled: Experimentation, 2018
Coated Cyanotype on PVA Primed Canvas
28" x 30"

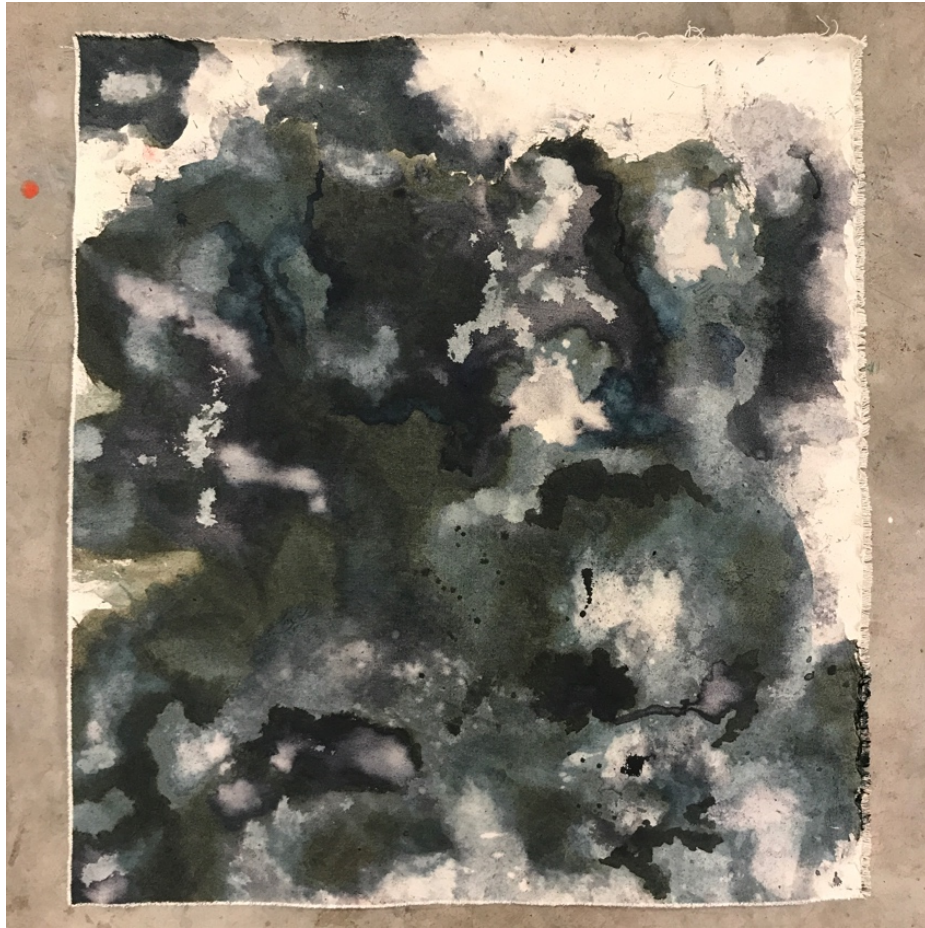


Image 21

Alexis Jungles
Untitled: Experimentation, 2018
Unrinsed Cyanotype on PVA Primed Canvas
26" x 28 ½"

Overall, my experiments lead me to think more conceptually and formally about my pieces. Originally in my experiments, using the cyanotype, creating negatives, and then painting oil paint on top reaffirmed my initial thoughts that the pieces really needed to focus on the cyanotype material itself. I found that it did not work well with the oil paint technically and aesthetically. Next, I tried again to use the cyanotype as an image generator. Yet again, I found myself feeling directed by the images produced. The images in the cyanotype became the focus, as opposed to the surface, color, light, and space. I experimented again, the next time focusing on the raw canvas and

the raw cyanotype material. The result of the large canvas was beautiful. The various blue depths and the velvety visual and textural feeling of the raw canvas moved closer to my goal of centralizing around the cyanotype solution and its surface alone. I wondered, however, what would happen if I altered the canvas with gesso. Upon priming and coating the solution on the first canvas, I was honored with unexpected results. The gesso that primed the canvas reacted and created deep blues. When I rinsed the piece to stabilize the light sensitive solution to learn its reaction with the primer, it led me to think about the necessity of rinsing the cyanotype pieces. Through trying a second time, I received unexpected purples, golds, and greens. The solution was even more out of my control and resulted in atypical colors. These experiments followed on another through a cycle of creation and reaction. Each test of surface or application informed my next decision. By way of manipulation I forced the cyanotype to break further away from its representational, historically true, and blue imagery in order to enhance the beauty of the material alone.

PART 5: PAPER TOWELS

During the application process of the cyanotype liquid onto the canvases, I made an interesting discovery. I found that the paper towels I used to pick up the solution retained that liquid and altered itself when exposed to air. Image 21 shows a paper towel after drying from use during the canvas application process.



Image 21 and Image 22

Image 21:
Alexus Jungles
Untitled: Experimentation, 2018
Unrinsed Cyanotype on Paper Towels
2" x 2"

Image 22:
Alexus Jungles
Untitled: Experimentation, 2018
Unrinsed Cyanotype on Paper Towels
8" x 11"

Out of curiosity unraveled some of the paper towels. Some were more saturated with color; others not as much, as shown in image 22. Again, texture, surface, and color attracted my attention. Next, I thought about how these paper towels could be used sculpturally. Because of the relatable size I creating books (Image 23).



Image 23

Alexus Jungles
Untitled: Experimentation, 2018
Unrinsed Cyanotype on Paper Towels
15" x 8" x 4"

Later, I developed an application technique for the paper towels that involved solution and water. I returned to creating organic paper towel forms, and decided I wanted to create more. I used long rolls of paper towels to create larger bunches as shown in Image 24.



Image 24

Alexus Jungles
Untitled: Experimentation, 2018
Unrinsed Cyanotype on Paper Towels
3" x 2"

Image 25 shows a pile of paper towels on the floor, photographed using flash. I liked the paper towels and their conceptual insignificance while the blue variation brought the focus back to surface and material. Image 26 was the final result for my senior exhibition.



Image 25

Alexus Jungles
Untitled: Experimentation, 2018
Unrinsed Cyanotype on Paper Towels
5" x 5" x 3"



Image 26

Alexus Jungles
Book, 2019
Unrinsed Cyanotype on Paper Towels
15" x 8" x 4"

PART 6: CYANOTYPE ON VELLUM

I discovered vellum, commonly known as tracing paper, in the Spring semester of 2018. I had originally wanted to expose images with the cyanotype but held off due to being concerned about what representational images I would include. However, after I experimented with the canvases, and my focus turned to using cyanotype in a new way that focused on surface, light, time and space, I changed course and coated and exposed the vellum as is. Due to its thin nature, I experimented to see how the solution would react to the paper and how the light would interact if I layered the pieces of vellum. I was really satisfied with the results.

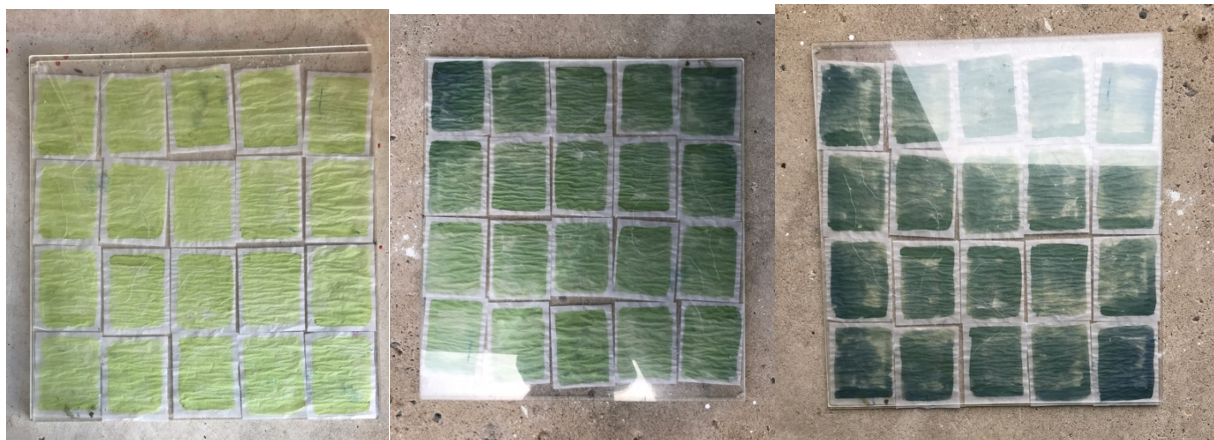


Image 27, Image 28, Image 29 (From left to right: initial coating to 20 minutes exposed)

Images 27-29:
Alexus Jungles
Vellum Experiments, 2018
Cyanotype on Vellum
Multiples of 4 ½" x 6"

Image 27, Image 28, and Image 29 show the way in which I coated the paper, as well as how I exposed them. The tracing paper liked to curl against the cyanotype solution so, to

counteract that, I used a sponge to spread a thin layer of water down underneath the tracing paper as I coated the cyanotype solution on top. After creating enough squares of coated tracing paper, I rinsed them. I found that the length of time in the water or in the air altered the appearance of the vellum.



Image 30, Image 31, Image 32

Images 30-32:
Alexus Jungles
Vellum Experiments, 2018
Cyanotype on Vellum
4 ½" x 6"

Image 30 is a non-rinsed exposed piece of vellum. I took that same piece and rinsed it for fifteen seconds and left it out of the water for two minutes (Image 31). Image 32 shows the piece of vellum put back into the water for thirty seconds. The colors go from gray, to purple-blue to a light turquoise.

The way in which I used the cyanotype coated paper towels and vellum is new and different. By using an alternative photographic process, ephemeral surfaces, and considering them as sculptural forms, I went beyond the historical conventions of cyanotype though the concentrating on cyanotype's qualities: light, time, and space.

PART 7: LIGHT, TIME, SPACE

Each of my experiments led me to discover a new way to use cyanotype that focused on the elements of light, time, and space. The paper towels harness these three elements through the process. Light is used through the making as well as the display. The passage of time is included alongside light and space as it is exposed to its surroundings. Time, or change is understood through process, as well as the use of an ephemeral material. I chose to not instinctually unravel the paper towels back to their original state to see how they would interact with space. I considered multiple different options for display and how the individual forms could make up an installation. Hanging them on the wall, suspending them from the ceiling at various heights, and spreading them throughout the floor were some of my ideas. Light could have been used to enhance the quality of the textures. Considerations for light, time, and space were also reflected in my other cyanotype installation.

The cyanotype and vellum installation ultimately narrowed in on the themes that I was aiming for with the cyanotype. First, I wanted to use cyanotype in a way that was against its original intent. I achieved this by coating the tracing paper with the solution alone. Secondly, I wanted to concentrate on photography's qualities of light, time, and space. I achieved this through the installation display.

Using an illuminate tracing table and thin pieces of double-sided tape, I created pixelated forms by layering the singular small five by seven pieces to create larger pods. I repeated this process, alternating size and tonalities of blue. I utilized the light table in order to prepare how the piece would look once hanging in a naturally lit corridor. I tested it out in the student courtyard of the Benedictine Arts Center (BAC) with one completed form, as seen with Image 33 and Image 34.

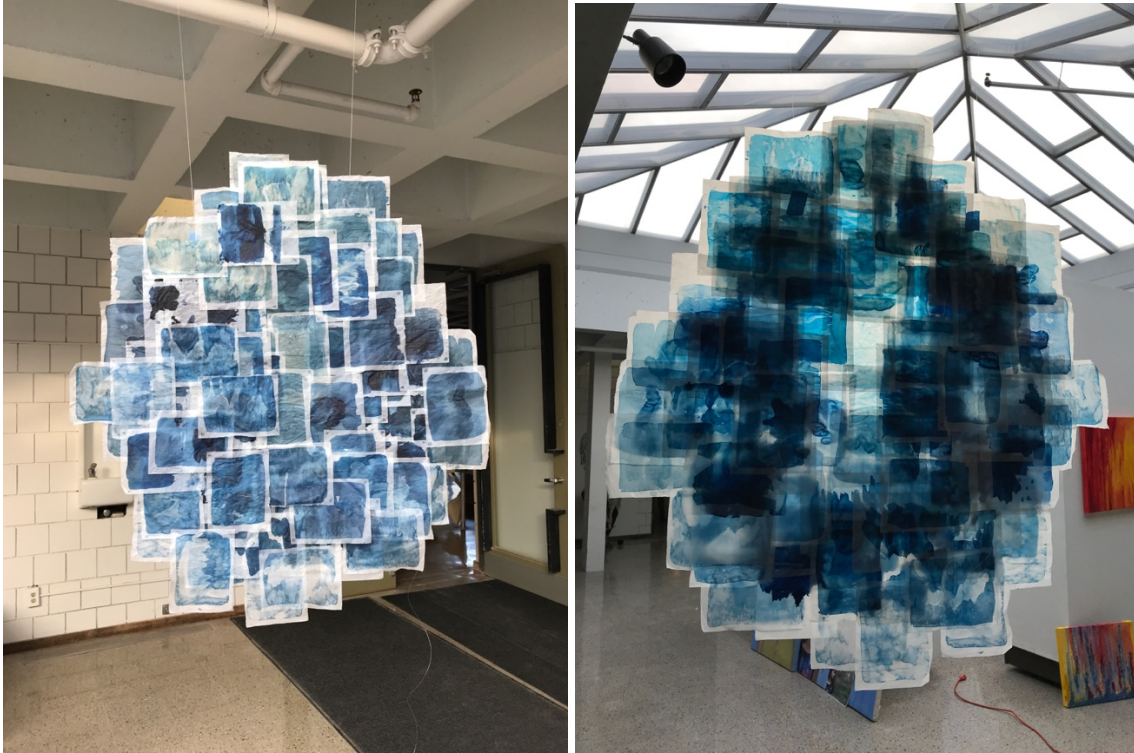


Image 33 (Left: Light Source in Front) Image 34 (Right: Light Source from Behind)

Images 33-34:
Alexus Jungles
Vellum Form 1, 2018
Cyanotype on Vellum
3 ½' x 2'

After creating more forms, I experimented again. Utilizing the window hallway in the BAC, I tested out installing the pieces parallel to the windowed walls (Image 35).



Image 35

Alexus Jungles
Vellum Installation Test (BAC), 2018
Cyanotype on Vellum
Corridor Window 15' x 9'

The delicate transparency of the tracing paper was emphasized by using fishing line to suspend the pixel forms. Displaying the installation in a naturally lit corridor brings attention to light, time, and space. The passage of time is recorded through the movement of light as day turns to night. My pieces' environment is a space where light and time are never static.

The element of time is present through the process of creating the pieces. In order to develop the medium, it requires time. Process art and time are linked. Jean Robertson and Craig McDaniel go in depth about time and its relation to process based art. They write,

Change (which relates closely to movement) is also a condition that reveals time. We become aware of the passage of time if a work of art changes perceptibly as we observe

it...showing the passage of time might build observable physical change...Such art does not have a fixed form but bends, flows, melts, decays, or in other ways changes over time, (Robertson and McDaniel, 130).

Display in an illuminated space considers time and such ephemeral surfaces can be influenced by that passage of time. I noticed after testing out the tracing paper pieces in the BAC and leaving them in the light corridor for months, that they faded over time. The fading of the pieces shows in Image 36. The darkest blue pieces were current pieces that I had assembled and contrasted dramatically with the other cyanotype assemblies. While the visible change was not immediate, time still passes and can physically and visually alter the space as well as the pieces themselves.



Image 36

Alexis Jungles
Vellum Experiments, 2018/2019
Cyanotype on Vellum
Variable size forms – 3 ½' x 2' to 6" x 1'

Image 37 shows details of the installation at the Art Center at Saint John's University. The pixelated forms are hung at various heights throughout the length of the lit corridor, perpendicular to the windows, so that a viewer will see what seems to be a solid mass of free-floating blue forms. Image 38 shows light entering the front of one of the forms which enhances the texture and flattens the piece, while Image 39 shows a different piece where light is shining through from behind, giving it a glowing depth. Image 39 also offers insight into how the pieces were hung in the corridor to give the illusion of floating, lightweight forms.



Image 37

Alexus Jungles
Installation, 2019 (detail 3)
Cyanotype on Vellum
Variable size forms – 3 ½' x 2' to 6" x 1'
Alice R. Rogers Gallery and Target Gallery, Collegetown, MN



Image 38

Alexus Jungles
Installation, 2019 (detail 2)
Cyanotype on Vellum
Variable size forms – 3 ½' x 2' to 6" x 1'
Alice R. Rogers Gallery and Target Gallery, Collegeville, MN

Image 40 introduces the perspective of a viewer about to enter through the installation, while Image 41 offers the perspective of a viewer looking back towards the entrance of the gallery.



Image 39

Alexus Jungles
Installation, 2019 (detail 1)
Cyanotype on Vellum
Variable size forms – 3 ½' x 2' to 6" x 1'
Alice R. Rogers Gallery and Target Gallery, Collegetown, MN



Image 40

Alexus Jungles
Installation, 2019 (looking towards Target Gallery)
Cyanotype on Vellum
Variable size forms – 3 ½' x 2' to 6" x 1'
Alice R. Rogers Gallery and Target Gallery, Collegetown, MN



Image 41

Alexus Jungles
Installation, 2019 (looking towards the Alice R. Rogers Gallery)
Cyanotype on Vellum
Variable size forms – 3 ½' x 2' to 6" x 1'
Alice R. Rogers Gallery and Target Gallery, Collegetown, MN

PART 8: CONCLUSION

My research led me to understand new ways of utilizing a medium. I learned the traditional process, but quickly grew to surpass the norms and expectations. Through experimenting and working with the alternative photographic process of cyanotype, I learned more about the medium. Though a repeating cycle of creation and reaction, I found myself considering cyanotypes possibilities, rather than seeing it as vehicle for representational imagery. This process through play and discovery of the cyanotype material not only showed me new ways in which cyanotype could be artistically utilized, but also showed me a different way to work as an artist. I was able to let go of the expectations of cyanotype, and additionally applied that concept to my process thus, opening myself up to risk new ideas and possibilities. Seek the blue of distance and reach out to find something new. If it is "...the color of there seen from here, the color of where you are not," (Solnit), then find how to get there and do not believe that you cannot find something new. I sought out cyanotype's process to not be limited by its expectations and conventions, but to follow the blue of desire and longing. Look beyond the blue. Look into the distance for the desired possibilities of what could, and what are yet to be.

Bibliography

Alternative photography. *Alternative Photography*, 2000, www.alternativephotography.com.

Accessed 13 Oct. 2018.

Dorothea Tanning. *Tempest in Yellow*, 1956. Minneapolis Institute of Art, Minneapolis.

Mia, <https://collections.artsmia.org/art/102931/tempest-in-yellow-dorothea-tanning>.

Accessed 15 Sept, 2018.

Mitchell, William J. *The Reconfigured Eye : Visual Truth in the Post-Photographic Era*.

MIT Press, 1992.

Nelson, Brittany. *Brittany Nelson*. <https://brittanynelson.com/>.

Roger Thompson. "Installation Photography and the Transformation of The

Viewer." 2 Mar, 2016. *Don't Take Pictures*. Web. [http://www.donttakepictures.com/dtp-](http://www.donttakepictures.com/dtp-blog/2016/3/1/installation-photography-and-the-transformation-of-the-viewer)

[blog/2016/3/1/installation-photography-and-the-transformation-of-the-](http://www.donttakepictures.com/dtp-blog/2016/3/1/installation-photography-and-the-transformation-of-the-viewer)

[viewer](http://www.donttakepictures.com/dtp-blog/2016/3/1/installation-photography-and-the-transformation-of-the-viewer). Accessed 31 Oct 2018.

Robertson, Jean and Craig McDaniel. *Themes of Contemporary Art: Visual Art After 1980*.

3rd ed., Oxford University Press, 2013.

Solnit, Rebecca. "The Blue of Distance," *A Field Guide to Getting Lost*. New York, Viking, 2005.

Spencer Collection, The New York Public Library. "Cystoseira Granulata" The New York Public

Library Digital Collections. 1843-10. [http://digitalcollections.nypl.org/items/510d47d9-](http://digitalcollections.nypl.org/items/510d47d9-4b3f-a3d9-e040-e00a18064a99)

[4b3f-a3d9-e040-e00a18064a99](http://digitalcollections.nypl.org/items/510d47d9-4b3f-a3d9-e040-e00a18064a99)

