

Unit 7 Project Proposal 2017-18 UAL Awarding Body / CSM Foundation

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Curriculum Area: Fine Art

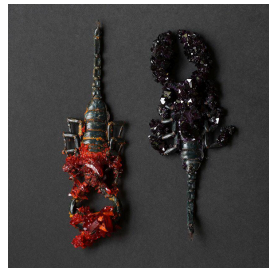
Pathway: FA: 3D2

UALAB Unit: Unit 7: Art & Design Project Proposal & Realisation

Project Title: Everlasting decay



Claes Oldenburg and
Coosje van Bruggen
Apple Core
1992



Tyler Thrasher
Scorpions
2015



Tokuji Yoshiama
Venus Natural Crystal
chair
2008

Project Review

The first six units of the program allowed me to take a position of where Art stands, and how I choose to use it. I chose 3D as a pathway, as I believe Art has to be engaging for the audience. 3D is coherent as the physical presence of a sculpture piece in a room creates a direct impact with a person. These past months I aimed to provoke a reaction from the audience. I consider my artwork to be successful when the public can feel something in its presence, and when without any knowledge of the work there is a connection between the person and the art. This is now possible as I have learnt to let my artwork speak for itself without imposing my own reflection and ideas. Secondly, the regular use of workflow has enabled me to deepen my reflection about my work hence my concept. Last year, I wasn't able to describe my work and the idea behind it clearly as most of the thinking process was done mentally. Having to reflect on your work daily, and draw your ideas as well as recording your process enabled me to create a stronger piece conceptually. Documentation allowed me to discover that sometimes the result is not the most important, but actually the journey to your end piece may be part of the work.

Project Concept & Description

Our responsibility towards our environment is neglected, and everyday instead of cooperation with nature, man tries to defies the law of nature, and one of them is “decay. You’ll find that anything in nature was born, lived, and died and returned to its initial form dust. The beauty and decaying of the nature such as a fruit, or living organisms contrasts with the basic human wish, to make everything everlasting buildings, clothes, life. I would like to use this contrast in my work, and decay the un-decayable. I have been interested in the relationship between biology and art. In part 1 and 2 I have used natural elements to create art piece (apples as a canvas), or to connect nature with my piece (water carrying artwork). Decay is a performance in itself, as everyday the work changes until it becomes dust. My aim is to make biological elements interfere with non-degradable objects, or working with the fact that decay is by definition temporary, what if I could make it everlasting and “freeze” this process forever. I would like to include performative aspect over time much like the decaying process in my work. It could be done by growing microorganisms, or by using chemical reactions such as crystallisation.

Project Evaluation

I will reflect on my work using workflow daily. As my work will evolve and adapt over time due to technical issues, time, better ideas... I will record it using a reflective journal, and photographs. This way my initial decisions will not be lost as the works goes further. I wish for my work to undergo crits, as they will help me to focus my ideas, as my aim is for my work to impact the public it is important for me to have their feedbacks weekly. These analyses will help me to have an objective look of my work, and this will take it further.

Proposed Research Resources and Bibliography

Interview by Amber Imrie-Situnayake 2015 [Internet], Venison Magazine, Available from <
<http://www.venisonmagazine.com/tyler-thrasher.html>>

Claes Oldenburg and Coosje van Bruggen, *Apple Core*, [Image] (1992), Various Materials, Israel Museum Jerusalem



Tokuji Yoshioka, Tornado Exhibition, Written by Masaya Yoshimura, 2015, Saga museum Website, Kyoto, Japan Available from
 <<http://sagamuseum.jp/museum/exhibition/limited/2015/06/000653.html>>

Ross Lynn Fisher, Dried Tears under the Microscope, by Joseph Stromberg, 2013, Santa Monica, US, available from
<https://www.smithsonianmag.com/science-nature/the-microscopic-structures-of-dried-human-tears-180947766/>

Jacques Attali et Michel Draguet, 2050 une brève histoire de l’avenir , 15 september 2015, Snoeck Publisher, Musée Royaux des Beaux art de Belgique, Brussels, Belgium.

Film by Cyril Dion and Melanie Laurent, Tommorrow, 2 september 2015, France.

Project Action Plan and Timetable:

Week	Date Week beginning	Activity / What you are intending to do - including independent study	Resources / What you will need to do it - including access to workshops
Week 23	Feb 19th	Independent Research Week Watch French Film “ Demain” Read Jacques Attali book 2050 Read the microscopic structures of dried human tears by photographer Rose Lynn article. Go to exhibition “Wunderkammer” whitechapel gallery. Go to exhibition “Dale Chihuly” at Halcyon Gallery. Go and see Louise Nevelson work, (permanent exhibition at Tate Modern Go and see Andreas Gursky, Hayward Gallery	Laptop Library Order Amazon Exhibition Tate Modern
Week 24	Feb 26th	Look at crystallisation recipes Final Project proposal on Thursday	Studio Galleries

		Friday: Gagosian Gallery, Nancy Rubbins	
Week 25	March 5th	Start experimenting with crystals on objects Try books, shoes, dresses Draw ideas on sketchbook, plan Progress tutorials (3D: Thursday)	Borax Water Salt Beakers Studio
Week 26	March 12th	Progress Tutorials All pathways: Monday and Tuesday + 4D Wednesday + 3D Wednesday and Thursday	
Week 27	March 19th	Final realisation, go on with making. Charity shops to find objects	Box Charity shops
Easter Break Week 1	March 26th	Collect objects for crystallisation. Attic- Charity shops Side of the road	Workshops closed
Easter Break Week 2	April 2nd		Workshops closed
Week 28	April 9th	Finish the work, finishing touches. Prepare work for exhibition	
Week 29	April 16th	Deadline for work to be assessed: 2pm Tuesday April 17th	

Project Proposal First Draft

Thursday 15th Feb

Project Proposal Final - Electronic Submission Deadline

Thursday March 1st