Unit 4: Project Proposal 2019-20   UAL Awarding Body / CSM Foundation

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Candidate Name: Viking Stendahl   ***Candidate ID Number:*** 19009037

Curriculum Area*:*   **Fine Art**
Pathway*:*   **Sculpture**
UALAB Unit: **Unit 4 - Consolidating Practice**

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Project Title*: Digital Life*

Jon Rafman
Dream Journal
2019

Atsuko Tanaka
Electric Dress
1956

Christina Kubisch
Cloud
2011/2014

Section 1: Project Review

Choosing the sculpture pathway for part 2 has been a rewarding experience in the sense that I have truly begun thinking about the direction in which my practice is going. There seems to exist an intuitive logic to making works which occupy space - not existing as separate matter but having a relation to said space and even to us as spectators. The process of creating physical matter is something I have explored through methods such as knitting. Building upon rows which then evidence our flaws, and so our common humanity - a gentle reminder that we are just that. Organic matter occupying space. Furthermore, I have been introduced to artists such as Atsuko Tanaka, who make work which deals with this awakening of existential awareness - through kinetic sculptures and installations. I feel as though the minds of my generation have become glazed and so used to the mere act of living we have lost the capacity to be truly conscious of the world around us. Slaves to our screens of distraction, acquiring - in the words of Jon Rafman, - "more and more data but in a way less and less meaning."

Section 2: Project Concept & Description

In Part 3 I am interested in exploring our relationship with the digital world. It's fascinating to think about the fact that, for many, their lives are based on what they experience and the relationships they form through avatars online. I want to investigate how to express this physically - through sculptural means - perhaps in combination with works made through digital mediums.

Throughout my project I will continue to use secondhand research to inform what I'm making - reading books on how our perception of reality has changed as well as going to see exhibitions where artists respond to the ever-digitalized world we live in. I will look at artists such as Christina Kubisch who explores space through the use of sound - interacting with the very forces which, arguably, ground us to the physical world. The manner in which her work makes us aware of our surroundings by making us active participants in the art is extremely inspiring in this world where numbness - due to digital existence - seems to have become the norm. Jon Rafman is another artist I am keen to research further as I feel he shares my interest and concern with life lived digitally. I feel as though delving deeper into the pits of the internet might give me a greater understanding of how to physicalize my ideas.

I acknowledge that my project might change slightly as it develops and I will welcome and record these changes as a part of my creative process. I find that my mind seems to jump from one thought to another - presumed randomness which then gradually starts to become logical as ideas comes together.

Section 3: Project Evaluation

I will make use of my sketchbook as a means to document my exploration and progression of ideas along with experimental outcomes - whatever form they might take. Workflow as well as a personal journal will help me to evaluate my decisions and how to proceed with my project. In addition, I believe that the discussions I will be having with my peers will also help me in realizing my aims.

Section 4: Proposed Research Resources and Bibliography

Brandon., L., 2006. *Background noise: perspectives on sound art.* Continuum International.

Godfreysmith, P., 2018. *Other Minds Pb*. William Collins Uk.

Capra, F., 1992. *The Tao Of Physics*. Harpercollins Publishers.

Benjamin, W., 2010. The Work Of Art In The Age Of Mechanical Reproduction. Createspace Independent Publishing Platform.

Arturo, M., 2019. The Art Happens Here: Net Art Anthology. Rhizome.

A., E., 2014. Art And Electronic Media. Phaidon Press.

Joseph., N., 2005. Going Digital: The Practice And Vision Of Digital Artists. Thompson Course Technology Ptr.

Ulrich, H., 2018. Philippe Parreno: Fireflies. Heni Publishing.

Kwastek, K., 2015. Aesthetics Of Interaction In Digital Art (the Mit Press). The Mit Press.

Mullarkey, J., 2008. Refractions Of Reality: Philosophy And The Moving Image. Springer.

Jung, T., 2017. Augmented Reality And Virtual Reality. Springer.

Section 5: 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 17th	- Independent Research Week	Use of the library as well as electronic resources on the internet.
Week 24	Feb 24th	- Final Proposal Hand in Deadline – 27th Feb - Begin experimentation with both physical and digital media. - Find some manner in which they might be combined? - Begin park proposal	Begin making and experimenting in workshops as well as in the studio
Week 25	March 2nd	- Park proposal deadline - 4th March - Continue refining park proposal - Make use of the workshops to continue experimentations as well as further developed outcomes.	Continue secondhand research along with making in workshops - go to the park to find space in which you want to create work
Week 26	March 9th	- Progress Tutorials. - Reflect on feedback given in order to further project efficiently, making sure to catch up on anything which might be seen as lacking.	Make sure to bring all work to the progress tutorial
Week 27	March 16th	- Begin work on final outcome - Begin plan for Lethaby submission	Work mainly at the Archway studio as well as the workshop
Week 28	March 23rd	- Begin completing work for park - Start making the Lethaby gallery work - Easter break planning	Working in the Archway workshops and studio
Easter Break Week 1	March 30th	- Make sure workflow is up to date - Continue working digitally as well as (if possible) physically.	Workshops closed Working from home to regularly update moodle
Easter Break Week 2	April 6th	- Continue adding reflections on workflow - being reflecting on past entries to refine ideas.	Workshops closed Working from home to regularly update moodle

Week 29	April 13th	- Lethaby Exhibition Submission on the 15th - Selected work to be delivered to the Lethaby KX 16th - Final outcome should be finished along with appropriate documentation	I will be able to make use of the workshops and Archway studio
Week 30	April 20th	- Lethaby Private View 4-9pm 22nd April - Install Park work - Park open to public 23rd – 26th April	Archway studio
Week 31	April 29th	- Make sure all work is ready for assessment (workflow and sketchbooks completely up to date)	Archway studio
Week 32	May 4th	- Final Assessment submission. Time TBC.	