

Unit 7 Project Proposal 2018-19 UAL Awarding Body / CSM Foundation

Candidate Name: Morenike Caxton-Martins **Candidate ID Number:** 18004171

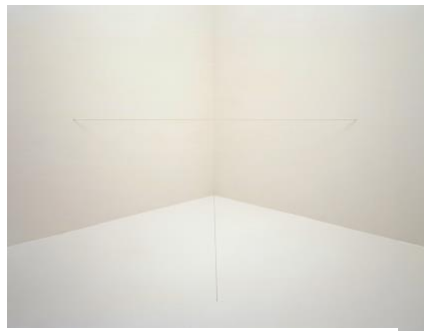
Curriculum Area: Fine Art
Pathway: Sculpture

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

Project Title: Contested Space



Franz West
An Stühlen
2011



Fred Sandback
Pink Corner Piece
1970



The Russian Linesman
Frontiers, Borders and
Thresholds
2009

Project Review

Throughout the foundation I felt challenged because I was constantly tested to see how effectively and productively, I could perform under pressure while attached to a tailored brief. This alone enabled me to understand how to communicate ideas to consumers, peers, curators and other varied audience which prepared me for what I would encounter in the future. I have learnt the art of minimalism- narrowing down over complicated ideas that I created at A level that could be simplified and constructed easily by removing parts of the object, like taking away some geometrical shapes from the piece. Most importantly, I have learnt that as a practicing fine artist that there is no confinement to your practice

despite working in a specialised area. For example, being in sculpture does not mean I am restricted to just creating 3D objects. I can create 2D drawings and developmental sketching and paintings that could either be translated into 3D objects or put at a halt as they are not being taken further. Choosing the sculpture pathway has driven my ideas towards materiality, space and composition. This is due to the fact sculpture has made me question, “what is sculpture?” An object in its own right. A conglomerate of materials to make a sculpture that is unnoticeable. I have learnt about perspective and spacing of your sculpture is as important as the sculpture itself. Therefore, meaning there is more than one dimension in sculpture, and this has inspired my notions of space, ownership and materiality. I feel as if sculpture will open a breadth of career options in the future in both construction and design. This includes: furniture design, architecture, product design, jewellery or simply just an artist.

Section 2: Project Concept & Description

(Approx. 250 words)

I am fascinated by space and how objects occupy a space. Both in a physical and socio-political sense, space is negotiated between bodies who occupy it. This deeply-rooted fascination makes me question notions of ownership and what makes an individual, group or nation feel entitled to a space, area or country. With questions of restoration looming over the art world, my aim as a Nigerian artist has led me to use scale, depth and perception as tools to visually and physically communicate political, social and economic issues especially within Nigeria and in comparison, to other regions of the world. A prime example would be the 700 stolen Benin artefacts that are being negotiated to be loaned to Nigeria. Despite the fact, they are rightfully owned by Nigerians.

To investigate my work physically I will be working with materials that juxtapose themselves in order to be placed in an environment which they did not originally belong to.

To investigate these ideas I will experiment with photography, casting, welding/merging/combining methods (heat, glue), made up experiments by me for testing and development. I will evaluate these processes and outcomes in order to develop ideas that would work towards my final piece. This will include self-evaluation and consultation with peers/tutors and practical technicians.

I will support the development of my practical work with secondary research. This includes analysing how artists such as Kader Attia and Mark Wallinger who both explore the idea of artefacts and touch on areas of colonisation. Kader Attia in particular draws a line from the colonial treatment of France’s immigrant population, Attia argues the “complex control accumulation of objects in cabinets of curiosity...continues today with the accumulation of people in these open sky jails.” I will examine making my own artefactual objects, looking at the configuration of display using Kader Attia and Mark Wallinger. I will also be taking influences from artist such as Franz West; whose technique using materiality fascinates me. This means me exploring materials such as: gauche, mache, plaster, already found objects, gauche and plaster.

Section 3: Project Evaluation

Throughout my project I would like to ensure that I am taking record of what is working successfully throughout my project. To measure and check the success of my physical 3D experimentation of material properties I will be recording my successes and failures/ improvement/further developments using workflow, charting system, documentation of processes and checklist to see if my aims and outcomes correlate with each other. An example of one of these is seen below:

Materials/ Processes	What was successful? Why	What was not successful? Why	What to explore further?

Section 4: Proposed Research Resources and Bibliography

Books

Franz West: Galerue Eva Presenhuber, (95-15)

Exhibitions

Lisson gallery- Peter Joseph

<https://www.lissongallery.com/artists/peter-joseph>

David Zwirner- Tamuna Sirbiladze

<https://www.davidzwirner.com/exhibitions/tamuna-sirbiladze>

Tate Modern- Franz West

<https://www.tate.org.uk/whats-on/tate-modern/exhibition/franz-west>

Alon Zakaim- A New Look At Perspective Patrick Hughes 4th February- 29th March 2019

<https://www.artsy.net/show/alon-zakaim-fine-art-patrick-hughes-a-new-look-at-perspective>

Exhibition Catalogues

The Royal Academy of Arts (2016) Summer Exhibition Illustrated

The Royal Academy of Arts (2017) Summer Exhibition Illustrated 2017

Film

La Tour Robespierre (The Robespierre Tower) (2018) – Kadia Attia

The Repair from Occident to Extra-Occidental Cultures (2012) by Kadia Attia

Section 5: Project Action Plan and Timetable:

Week	Date week begins	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 18th	<p>Independent Research Week</p> <p>Brainstorming- using past lectures/ briefs, exhibitions, catalogues as inspiration.</p> <p>Generating sketchbook ideas and writing reflection and research on workflow</p> <p>Writing proposal</p> <ul style="list-style-type: none"> - Idea generation. Writing 1st draft for Monday 	<ul style="list-style-type: none"> - Exhibitions- Lisson Gallery - Catalogues from exhibitions
Week 24	Feb 25th	<p>Refining Proposal</p> <ul style="list-style-type: none"> - Feedback from tutor and peers with corrections made - Proposal finished (text, bibliography timetable ready for Thursday 29th). 	<ul style="list-style-type: none"> - Tutorial with tutor on Monday or Tuesday or both -
Week 25	March 4th	<p>Experimentation + Refining idea</p> <ul style="list-style-type: none"> - Further brainstorming – investigation based on previous brainstorm - Document on workflow and reflect - Exploring materials- concrete + plaster with paint, soap, heat- items that could cause a reaction - Panting studies using colour as experimentation- maybe to represent reactions - Research and testing of joining and compressing methods 	<p>Casting workshop</p> <p>Plastic/wood workshop</p>

Week 26	March 11th	<p>Progress Tutorials in 202</p> <ul style="list-style-type: none"> - Working on feedback + refinement of idea - Making 3D models using materials that have experienced reaction - Photoshopping these items in environments- famous museums or galleries - Exhibition - Document on workflow 	<p>Wood workshop Casting Workshop</p>
Week 27	March 18 th	<ul style="list-style-type: none"> - Writing reflection and research on workflow - Start constructing final piece - Sourcing material 	<p>Wood/plastic workshop Casting workshop</p>
Week 28	March 25th	<p>Group review of progress Peer assessment of supporting work</p> <p>Tuesday 26th: All contextual texts for Park handed in via Moodle. Work should be completed for Park</p>	
Easter Break Week 1	April 1st	<p>-Exhibition Further development</p> <ul style="list-style-type: none"> - Documentation of ideas that will go further through sketches and collages in sketchbook - Sourcing material for final piece - 	Workshops closed
Easter Break Week 2	April 8th	<p>Exhibition</p> <ul style="list-style-type: none"> - Start constructing parts of final piece and park <p>Making sure prepared for April 15th</p>	Workshops closed
Week 29	April 15th	<p>Tuesday April 16th: Deadline for submissions for King's Cross Final check of work for Sculpture trail Deadline for submission of video for LUX</p> <p>Finishing Park project</p>	
Week 30	April 22nd	<p>Pack and install work for Park Finishing unit 7 final piece</p> <ul style="list-style-type: none"> -Make finished piece ready for assessment and exhibition -Documenting final piece using camera and editing using photoshop -Finishing workflow and sketchbook -Checking if I have fulfilled unit 7 criteria 	

		-Create checklist of criteria and crosscheck against work - Uploading updated timetable and bibliography on workflow	
Week 31	April 29th	Make studio ready for assessment Peer assessment of completed works	
Week 32	May 6th	May 7 th 2pm; Deadline for submission of Unit 7 work	

Thursday 14th Feb

Project Proposal First Draft.

(At least sections 1, 2 and 3 completed).

Printed as hard copy and brought in to class.

Thursday 28th Feb

Project Proposal Final document.

(Sections 1, 2 and 3, improved after draft + section 4 and 5).

Uploaded as an electronic copy in a folder called 'PPP' in your Part 3 Workflow area. Save the proposal using the naming format in the title of this document.

Learning Outcomes for Unit 7

Ask yourself these questions to ensure that your proposed project work will meet the assessment criteria.

1. *What are the critical and contextual perspectives of your proposed project?*
2. *How will you research, analyse and evaluate your ideas to help develop creative solutions?*
3. *How will you solve complex problems through practical, theoretical and technical understanding?*
4. *How will you adapt and use appropriate practical methods and skills for creative production?*
5. *How will you use evaluative and reflective skills in order to take responsibility for your own learning, development and effective decision-making?*

6. How will you critically review the effectiveness and appropriateness of your planning, methods, actions and results?

7. How will you effectively present yourself and your work to appropriate audiences?