

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

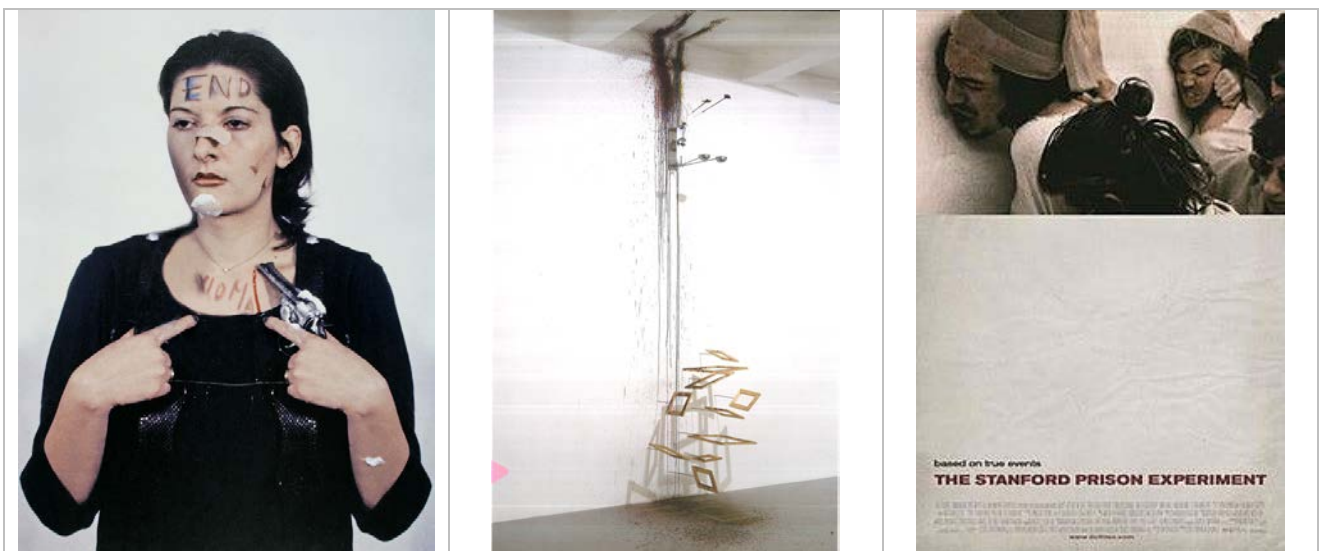
Candidate Name: Fan Gu **Candidate ID Number:** GU_17529880

Curriculum Area: Fine Art

Pathway: FA: 4D

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

Project Title: Does Schrödinger's cat eat mice?



Marina Abramović
Rhythm 0
1974

Rebecca Horn
Painting Machine
1988

Kyle Patrick Alvarez
The Stanford Prison Experiment
2015

Project Review

During the Foundation Course I witnessed a transition in myself as an 'artist', which I would conceive as the most remarkable accomplishment and rewards. From the first research-based project, I have been led across different pathways with idea generation remaining vital to my work. Due to my profound passion and continuous interest towards the humanities and science, all of the outcomes are concept-driven, informative and rich in references, making Fine Art 4D my top option for the very freedom I am guaranteed through all my practices. The course pays special attention to time-based art while dedicated to exceeding the boundaries of the methods, enabling me to go further towards a thorough comprehension of art, mainly performative and conceptual. Now I am attempting to concentrate on the theoretical parts within art or even non-art realms, dig into specific issues instead of just stacking ideas superficially without gaining an insight.

Project Concept & Description

Since performative and installation art has been regarded by me as an effective concept transmitter, I want to proceed my work on related thinking and practice. The 'absence' and 'presence' of a performer in his/her piece function as a new starting point. From my perspective, the lack of the physical existence of performer him/herself doesn't count as absence in that the show remains as predicted. In other words, the performer is still present, spiritually.

To develop with, I want to push my exploration further, seeking the possibility of a performative piece out of control or indicating the unpredictability and uncertainty. The artist's work could take over the authority during the performance and become the dominant force, not just something created and within control the whole time. It somehow gains its own life, turns into an individual existence, carries on in its own way and is about to generate numerous possibilities.

Meanwhile, I am also attempting to apply my exploration to the non-art field, considering from a broader perspective, especially in this changing world. What will the unpredictability anchored in the human nature lead us to? I already put Kevin Kelly's *Out of Control: The New Biology of Machines, Social Systems, and the Economic World* on my reading list. With the rapidly updating technology and accumulating desire, we are actually facing an unstable future. Such an association with real world is another thing I am expecting.

I'm creating a performative piece, probably performance, video or moving installation, which reveals the unpredictability in both human and society. At the same time, inspired by quantum mechanics, the thought experiments related to (de)coherence and objective collapse theories, I am seeking a situation, a still moment right before any actual matters take place. The final piece might be a lifeless moving installation, or an interactive performance which itself gradually wrests the initiative once motivated, breaking the delicate balance between, heading for the unknown. It's capable of self-operating, reversing the positions of its creator. It would probably also be accompanied by some further practice via which I can extend it conceptually.

Project Evaluation

Throughout the whole idea-generating and producing, sketchbook will play a key role as it offers me space to organize my thoughts. Since I tend to keep fixing my direction and polishing my plan, it allows mistake-making and functions as a reminder in case I go too far.

Written works are also vital for documenting as well as further exploration, within which I can conduct my piece again contextually, strengthening self-understanding while looking back in depth. The Research and Reflection sessions on Moodle help organize my thoughts and experience both before and after the practice. Meanwhile I will generally develop the project to a theoretical level via short essays or self-reviews.

I am also looking forward to response from my peers and even random audience, while the former will contribute to inspiring research, the latter bears the very reference value.

Proposed Research Resources and Bibliography

Kholeif, O. (2017). *You Are Here – Art After the Internet*. 2nd ed. London: HOME and SPACE.

Kelly, K. (1995). *Out of Control: The New Biology of Machines, Social Systems, and the Economic World*. 2nd ed. New York: Basic Books.

Die Welle. (2008). [film] Directed by Dennis Gansel. Berlin: Rat Pack Filmproduktion.

Lesson Plan. (2010). [documentary] Directed by David H. Jeffery and Philip Neel. Palo Alto: State of Crisis Productions.

The Wave. (1981). [film] Directed by Alex Grasshoff. USA: Sony Pictures Television.

The Stanford Prison Experiment. (2015). [film] Directed by Kyle Patrick Alvarez. Palo Alto: IFC Films.

Coherence. (2013). [film] Directed by James Ward Byrkit. USA: Oscilloscope Pictures.

YAMAHA, (2018). *Yamaha Artificial Intelligence (AI) Transforms a Dancer into a Pianist*. [online] Available at: https://www.yamaha.com/en/news_release/2018/18013101/.

Stains, T. (2012). Bryan Lewis Saunders' drug-fuelled self-portraits. [video] Available at: <https://www.theguardian.com/artanddesign/video/2012/nov/30/bryan-lewis-saunders-drug-self-portraits-video>.

Stanford Encyclopedia of Philosophy, (2014). *Many-Worlds Interpretation of Quantum Mechanics*. [online] Available at: <https://plato.stanford.edu/entries/qm-manyworlds/#Dew70>.

Laboratoria Art & Science Space. (2014). *Quantum Entanglement*. Moscow: Laboratoria Art & Science Space.

Collyer Bristow Gallery. (2018). *In the Future*. London: Collyer Bristow Gallery.

Ugly Duck. (2018). *Invisible Modernity*. London: Ugly Duck.

White Conduit Projects. (2018). *311 – A Point of No Return*. London: White Conduit Projects.

Lisson Gallery. (2018). *The Self Righting of All Things*. London: Lisson Gallery.

October Gallery. (2018). *Portal*. London: October Gallery.

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 Research about artist Rebecca Horn's installations;	Library/general research; Library artist archive; Sketch book;

		Look into Marina Abramovic and Yoko Ono's performances; Read Kevin Kelly and Omar Kholeif; Idea generating and modification; Sketches;	
Week 24	Feb 26th	Idea generating and modification: narrow down the motif; Keep reading Kevin Kelly and Omar Kholeif; Watch film <i>Coherence</i> (2013); Try to gain a general understanding of Schrödinger's cat, (de)coherence and objective collapse theories; Organize the thoughts about relations between unpredictability to individual and social levels; Progressive sketches;	Library/general research; Books; Laptop; Sketch book;
Week 25	March 5th	Keep reading Kevin Kelly and Omar Kholeif; Research Many-worlds Interpretation; Research and watch materials about Stanford Prison Experiment; Watch movies and documentaries about The Third Wave Experiment; Polish the ideas; Research artists Kaiji Moriyama's and Bryan Lewis Saunders' works as well as others; Visit Bartha Contemporary, Ronchini Gallery, Lisson Gallery, Patrick Heide Contemporary Art, Whitechapel Gallery, October Gallery, White Conduit Projects; Start planning the actual format; Search for and purchase possibly needed materials; Progress tutorials (9 th Friday);	Library/general research; Laptop; Books; Gallery and museum visit; Sketch book;
Week 26	March 12th	Visit Collyer Bristow Gallery, Ugly Duck, Contemporary Art Gallery; Go to south bank of River Thames for more exhibitions; Design the basic frame of the piece; Slight changes and modification to the ideas; Possible media searching; Experiment with the materials;	Gallery and museum visit; Sketch book;
Week 27	March 19th	Final outcome making; (still working on ideas of the formats)	Studio or other chosen sites;
Easter Break Week 1	March 26th	Final outcome making; (still working on ideas of the formats) Attend an artist talk by Greg Dunn and Gerard Houghton on 24 th March at October Gallery;	(Workshops closed) Studio or other chosen sites; Gallery visit;
Easter Break Week 2	April 2nd	Finalize the work and document it in studio or other chosen sites; Seek feedback from peers or other audience; Optional: slight changes to the final work;	(Workshops closed) Studio or other chosen sites;

Week 28	April 9th	Preparation for the assessment; Organize previous works and documentation; Complete sketchbooks, workflow, along with other supporting materials;	Sketchbook; Laptop;
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

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?*