ON YOUR MARKS

A Nomadic Season of Events

PANGAEA SCULPTORS' CENTRE

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Written by **Marsha Bradfield**
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Think sculpture is the stuff you trip over while angling for a better view of the paintings?[1] Wrong. If the six events featured in this publication are any indication, it's sculpture that's tripping – tripping out of its three-dimensional form as it wrestles with the conditions of its own possibility. What are the realities of sculptural practice today? What does it take to not only survive but also thrive as sculptors? What are sculptural resources and what do we mean when we speak about 'material,' 'skill,' 'ambition,' 'space to work' and 'making a living'? These were some of the issues at stake in On Your Marks, Pangaea Sculptors' Centre's nomadic season of events that took place in and around London between June 2013 and January 2014.

When Lucy Tomlins suggested we research the local sculpture scene through a series of participatory events pitched at sculptors and others interested in this art form, I was curious as well as concerned. For if being a practice-based researcher has taught me anything, it's that producing new knowledge through public-facing activities while at the same time offering an experience that is meaningful for all those involved is nothing short of a big ask. But it's exactly this kind of 'and/also' thinking that inspired Lucy to found Pangaea Sculptors' Centre (PSC for short) with fellow sculptor Sam Zealey[2] in early 2013. This sculpture-forward arts organisation is much more than a platform for promoting three-dimensional making. It puts sculptors at its core with this enshrined in its name. Pangaea Sculptors' Centre aims to support these practitioners as they engage and create the broader cultural context and the world beyond.

For better or for worse, this kind of enterprise doesn't come with instructions for easy assembly. There's a lot that's unknown – even the status of 'sculpture' as an art form is up for grabs. By 2013 not even Rosalind Krauss' sense of sculpture as an 'expanded field'[3] seemed to fit, prompting Anna Moszynska to reassess it as 'exploded'.[4] The second event in On Your Marks affirmed this unprecedented expansion. Responding to the provocation, 'true or false: there's no such thing as sculpture,' this curated conversation ranged across issues including material, function, interdisciplinarity, spatial awareness, art history and conservation in a no-holds barred discussion that exercised both the expert panelists and contributors on the floor. In an especially memorable moment, Ossian Ward described the 'sculptural condition' as that intensely felt relationship between you and an object – an electric sensation that's symptomatic of the body's response to sculptural form. But sculpture's explosion and affect aside, three-dimensional art practice and its outcomes are far from redundant, owing in part to their practical and material considerations. Sculpture relies on physical space and material experimentation while sculptors require access to tools, technical assistance, ongoing education and support from peers and champions alike. If PSC's commitment to creating this provision sounds ambitious, that's because it is. It's the kind of big, slow and risky undertaking that most artworlders might contemplate late one night after a drink or two but abandon as folly in the sobering light of morning. For PSC's growing community, though, there's a lot riding on this long shot. It's strange that, while the international art world loves British Sculpture, there are so few amenities to support it – not even in our great capital of culture. With longstanding sculpture-focused organisations in both Glasgow and Edinburgh, London lags behind.

Of course, in some circles of contemporary art, a formal or technical focus like PSC's may be deemed old-fashioned, a throwback to the Fine Arts tradition and its distinction between the disciplines of sculpture, painting, architecture, music and poetry that are blurred in what today is simply called Art. We at PSC are unapologetic for our belief in sculpture as multidimensional technique.[5] For us this goes beyond both craft skills (i.e. carving, casting, constructing) and life skills (including everyday activities like articulating ideas and networking). It also includes the values, principles and commitments of sculpture as a specific sensibility preoccupied with the phenomenological experience of materiality and space. Gaining a better sense of sculptural technique within the broader context of contemporary art and design is one of PSC's main concerns as it aims to meet the needs of twenty-first century practitioners working three-dimensionally.

The educational programming of On Your Marks, especially the skillshare and concrete casting workshop, attracted not only students but emerging and established practitioners too. Some of the latter were already teaching on sculpture programmes and many exhibiting nationally and even internationally. By taking up PSC's educational offer, they affirmed our mandate for teaching and learning: habituating skills is part and parcel of every sculptor's unique development, with the evolution of their practice demanding new knowledge that outstrips what they learned in college and, often, what they can acquire on their own.

When it came to realising the nomadic season of six events that feature in this publication, I assumed the role of Curator and Lucy Tomlins that of its Producer, but in practice our remits often overlapped as we worked closely together. For this reason I speak for us both when I say that, in the case of cultural production, we know all too well that moving from intention to actualisation and then legacy rarely goes as planned. So it is with some hesitation but also a feeling of accomplishment that I share with you that PSC's first event season achieved, to varying degrees and in unexpected ways, the three aims with which it had been tasked: to chart current perceptions of sculpture in and around London; to support the practice of sculpture through education exploring its material, conceptual, historical and sociological aspects; and to assemble a community dedicated to the development and diversification of sculpture as contemporary art.

This publication distills and disseminates insights generated in pursuit of these aims. Research was an important dimension of On Your Marks with it crisscrossing both the season's practical and theoretical concerns. Yet the insights offered in what follows are primarily practical in bent, together proposing an expanded sense of practice-based research beyond the hallowed halls of academia. This publication also documents On Your Marks as a nomadic season composed of six separate and site-specific events that although sectioned in this publication to reflect the season's unfolding, are best understood as a loosely-knit whole. And because the visual and the verbal not only communicate in different ways but also communicate different things, the images included here should have parity with the words. But regardless of how these aspects engage readers, I hope they will appreciate this publication as a resource. It is less a detailed account of PSC's first year than a collection of insights, quotations, observations and suggestions that emerged through the Centre's recent activities. Finally, this publication aims to acknowledge at least some of the unique contributions made by those in PSC's community. Their enthusiastic knowledge and skill-sharing sustained the season as a peer-to-peer exchange, helping to establish PSC's ethos as a community of practice.

I would like to thank everyone involved in On Your Marks, particularly 'Team PSC': Ben Burtenshaw, Miriam Kings, Silvina Soria, Natalie Wills and Sam Zealey and most of all thanks to Lucy Tomlins, who not only anchored the season but is also responsible for jointly editing and producing this publication.

Marsha Bradfield
Curator of ON YOUR MARKS and Co-director of Pangaea Sculptors' Centre

1 This is a variation on the quote attributed to American painter Ad Reinhart, 'Sculpture is something you bump into when you back up to look at a painting'.

2 Sam has left PSC to pursue a solo career, which is something Lucy and I each maintain in parallel with our collaboration. We wish Sam well and look forward to working together again in future.

3 Rosalind Krauss, 'Sculpture in the Expanded Field,' *October*, vol. 8 (1979): 30-44.

4 Anna Moszynska, *Sculpture Now* (London: Thames & Hudson, 2013), 12.

5 For a good discussion on 'technique' as an alternative to 'skill' in art education see Dave Beech, 'Teaching the Unteachable,' *Art Monthly* 377 (June 2014): 8-10.

Once dubbed 'the mad axeman of the art world' for reasons that should soon be clear, British sculptor Richard Wilson has since been recognised as a Royal Academician, with his recent project *Slipstream* for Heathrow's new Terminal 2 confirming that he is one of the most ambitious practitioners of public art working today. So we could think of no one better to invite to kick off PSC's nomadic season of events.

TEN LESSONS

Richard Wilson

In true London fashion, the weather was unpredictable the day we travelled via Thames Clipper to the Greenwich Peninsula. Here we met Wilson to discuss his public commission *A Slice of Reality*, realised as part of the North Meadow Sculpture Project for the Millennium celebrations back in 2000.

In the shadow of this hulking form, Wilson described the *Slice's* transformation from an ocean-going sand dredger into an artwork whose cross section speaks about the hollowing out of the UK's heavy industry. For those who haven't experienced *Slice*, this chunk of ship is technically impressive, experientially melancholy and increasingly charged with reference to readymades and recycling as global warming heats up and manufacturing in the UK cools. *Slice* points to the potential of art to repurpose industrial castoffs by giving them an afterlife. This aligns with Wilson's clear-eyed sense of sculptural practice as an ongoing process that adapts in response to its broader context.

While honouring the English character of Wilson's sensibility, but in marked contrast to his artwork's lasting presence, slices of Victoria sponge were served on bone china for afternoon tea. This was followed by Wilson's talk, after which he invited us aboard to explore *Slice* from the inside out.

PSC's meeting with Wilson made a lasting impression. These ten lessons distill some of the vision, advice and experience that he shared on the day.

1

ON SITE

As Wilson explained, the area adjacent to *Slice* was once home to the East Greenwich Gas Works. To prevent cadmium and other leftover pollutants from leaching up the site is capped with three-foot thick concrete. Any new structures must pay their respects to the area's industrial history by treading lightly to avoid puncturing the pad. Many would see this as an insurmountable impediment. Not Wilson. It provided a compelling rationale for locating *Slice* on the banks of the Thames and in 'the real world [of the river]' as the sculptor put it.

The lesson: Much has been made of public sculpture and 'placemaking' as the design and management of public spaces. But in a context like London, with its millennia of history, 'placemaking' is closer to 'place-unmaking' or 'place-remaking'. The cultural, environmental and political complexity that results from this is something Wilson understands well. Projects like *Slice* explore their site-specificity through activating their surroundings with concurrent reference to past, present and future conditions of possibility.

4

ON COMPROMISE

It was agreed *Slice* would sit on the Prime Meridian to reference Greenwich Mean Time as a 'slice' in the international clock. 'All the plans we worked out [were] for it to be upriver a little bit. But the pile work would be so close to the Blackwall Tunnel that it was made illegal at the last minute.' As Wilson was keen to impress, 'This kind of work is where you're willing to make compromises. I could have said, "Okay. That's it. I'm walking." Or, I could have said, "Okay, hmmm. Let's compromise and move it down river"'. In other words, compromise isn't always *compromising,* especially when it's accepted as part of the process, especially when working large scale. So when it comes to realising ambitious artworks like *Slice*, the trick seems two-fold: First, have a clear vision of what you want them to convey; and second, set about realising this outcome while remaining flexible in your approach. It may seem an obvious thing to say but artwork need not be exactly as envisioned for it to address the artist's chosen concerns.

2

ON REASON

'I had to do a little bit of ducking and diving because there was a very strong reason why I chose to put this piece of work here, but I didn't declare it there and then,' explained Wilson. 'Otherwise it wouldn't have got permission.' So Wilson offered curator Andrea Schlieker and the Commissioning Team another argument to secure their support. 'I sold them on the idea that we were all building up to the year 2000, this moment in time that's supposed to represent all the previous years.' For Wilson *Slice* is indexical. 'Like taking a slice of bread and it talks about the loaf, I wanted to take a moment of something that spoke about something much greater, one little moment of time talking about 2000 years. So that was the idea of having a slice.'

Wilson's pitch also highlighted an alternative history that although vital to the region has gone largely unchronicled. 'In Greenwich, you've got an enormous, heroic blaze to the maritime seaman of the navy but there was nothing to the river worker or the merchant seaman… I wanted to make a statement about the fact that Greenwich has this [alternative] maritime history.'

This reasoning enabled Wilson to realise an artwork that honoured what for him was really important albeit also controversial in London as a post-industrial city. 'I wanted to put a lament back into the river. I wanted this thing to cry itself back into the river and rust away. Now if you say that, you flag bells because people say, "You mean rust? You mean rubbish? You mean it's going to fall apart?" But that would have been a lovely wish if this thing could have just crumbled away as you do see on some shores, these lovely rusting hulls that are a very, very slow event, basically, in time, as they dismantle and disintegrate'. Clearly, when it came to *Slice's* rationale, Wilson's logic was 'and/also' instead of 'either/or'. This strengthened his case for support while also countering a reductive reading of the artwork as little more than 'rubbish in the river'. A nice example of win-win with distinct but complementary concerns coexisting in the same artwork.

3

ON FORM

'I see myself in that period of the very early 1970s,' explained Wilson, 'as coming from a very formalist position of shape and structure and form'. In the case of *Slice*, the sculptor clarified, 'The more formal aspects have to do with masts and parcels of shape or space, inside that structure'. Wilson went on to liken the vessel's cross-section to a house cut vertically à la Gordon Matta Clark to reveal what's inside. 'I work a lot with architecture and I can take a maritime structure and I can play around with it. But in actual fact, the context here has to do with a lost industry.' In its wake, Wilson dissects a remnant in a way that reveals that for him, sculpture is multivalent; neither form nor content nor context dominates. Instead they interact and influence each other in unexpected ways. Hence the importance of thinking holistically about sculptural form in the totality of its practice. This includes the terms and conditions of its production, as in the case of commissioning the large-scale and long-term project, *Slice*.

5

ON NEGOCIATION

For Wilson, negotiating bureaucracy is just par for the course. 'There were a lot of bureaucratic hurdles that one had to overcome [to make *Slice*]. Like who owned the work? Under what kind of conditions the work could be seen? It took about a year of negotiation… In terms of putting this idea together, you're really looking at about 16 to 18 months of work, of which four months only is making, delivering and installing the work.' And the other 12 to 14, the rest of the time? 'It was spent just in negotiation' with bodies to secure permissions. When asked if Wilson enjoyed the organisational aspects of his projects, the sculptor shook his head: 'They are parts of it but, quite honestly, they're not the best parts'. Nevertheless it seems that effective negotiation is what makes committed artists successful, collaborations with multiple stakeholders happy ones and ambitious projects like *Slice* happen.

6

ON RISK

Wilson joked about printing a T-shirt that reads, 'Not taking risks is dangerous'. 'In the real world, danger is everywhere and it's not knowing the real world that *is* dangerous, actually. Not knowing how to light a fire or cross the road or put a plug in a socket.' In other words, we need to do things to appreciate the actual instead of projected risk involved.

In the case of *Slice*, 'The idea was to be as ambitious as we possibly could' while at the same time mitigating risk. This points to a more general crisis of faith in systems, with localised risk-mitigation serving as a plaster in the absence of any supreme regulatory authority in our post-industrial society.[1] Creeping risk aversion is changing how Wilson works. 'In my situation, there are a lot of pieces that I made in the past that I'd not be able to make now.' Health and Safety as a catalyst for this may not be very sexy but it becomes a pressing issue when, to use Wilson's turn of phrase, it starts 'dictating the aesthetic' of sculpture. While a second fire exit makes sense in a newly built office block, building to code may be inappropriate for an installation. And Wilson is unwavering in his conviction that risk-taking is integral to bleeding-edge sculptural practice. 'I think you've got to push the envelop. What will happen [if we don't] is that everything will meet the common denominator in the art world and there won't be any development.' There is also social value to be gained from artworks brave enough to explore risk. When art is understood as a semi-autonomous sphere, we can experiment in ways we can't in 'the real world', as risk-mitigation escalates with growing fear of the unknown.

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1 For an informative discussion of the impact of Health and Safety on artistic practice, see Neil Mulholland, 'Risky Business,' in *Health + Safety Effects*, by David Sherry (Huntly: Deveron Arts, 2010), 4.

2 The Port of London Authority eventually granted Wilson a license in perpetuity that has enabled *Slice* to remain onsite for the last eleven years.

3 For discussions of object-oriented ontology, see, for instance, Graham Harman, *Tool-Being: Heidegger and the Metaphysics of Objects* (Peru, Illinois: Open Court, 2002) and John Law and Vicky Singleton, 'Object Lessons', Centre for Science Studies, Lancaster University, Lancaster LA1 4YN, UK, at http://www.comp.lancs.ac.uk/sociology/papers/Law-Singleton-Object-Lessons.pdf (accessed July 10, 2014).

7

ON SOURCING

'Of course,' enthused Wilson, 'One can dream and one can play around with lots of drawing and maquettes and get an idea but then you hit the fundamental: You've got to go shopping'. Wilson found the ship for *Slice*, the *Amy II*, moored up on the River Tees. 'So I went up north and looked at this ship and thought it was the ugliest thing I'd ever seen because it was built in the 1970s and it was all angular and you can see it was all very box-like and I thought, "Oh God, I don't think I like that"'. The owners, ARC Gravel, wanted the paltry sum of £12,000 for the whole thing and as luck would have it, a shipyard right next door could section the vessel. 'So,' recollected Wilson, 'I kind of thought, "I've got this ship and I've got this shipyard and it's all making sense but I'll carry on looking anyway because I didn't like the aesthetic of that one"'. But Wilson was running out of time. And because no other ships were forthcoming, while the required skills and labour could be resourced nearby, he reached for what was close at hand. Extracting good value from his investment of time and energy, the artist models a pragmatic approach to sourcing materials for his work.

9

ON VOICE

For the North Meadow Sculpture Project, 'One felt that one was designing a shout rather than a whisper,' recollected Wilson. 'That's not to say that something small hasn't got that potency but here they wanted big shouts.' Sometimes, Wilson makes his sculptures literally loud as in the case of *1513: A Ship's Opera* (2013), when an armada rocked the Thames by performing a concert of bells, whistles and other sounds. But a less literal way that Wilson gives his sculptures voice is by bestowing each one with a unique personality. This seems in keeping with a strain of object-oriented ontology that questions the clear-cut distinction between the animate and the inanimate. To find yourself in shouting distance of *Slice* is to feel it calling you into dialogue. 'Come here,' it seems to beckon. 'I'm wide open. Now it's your turn to be vulnerable. Tell me what you make of me and I'll tell you something about yourself.' It's not just sculptors who have something to say, sculptures too.

8

ON DETAIL

Attention to detail drives Wilson's storytelling as he recounts how his projects come together, often against the odds. On this occasion he moved with boundless energy between people and places, materials and measurements, machinery and systems, legislation and other considerations. He explained, for example, that when it came to installing *Slice*, 'What I managed to secure with the Port of London Authority was a year's license[2] to allow the piece to stand here… Obviously it doesn't float. It's actually on a set of legs. There are six legs that are piled down about 15ft to 16ft into the mud. And they bang them down. Basically, you hammer them and you count the number of hammers to get an inch'. Paying attention to this kind of detail is core to how Wilson successfully realises and recollects his projects.

10

ON CARE

Although the artworks commissioned for the North Meadow Sculpture Project were funded, the artists weren't exactly remunerated. 'Basically, they said, there's no fee in this. But you get to keep your work,' Wilson explained, arousing laughter from the crowd. 'It's like what they say about owning a vessel. It's like standing in the shower and tearing up £20 notes,' as you pour money on a situation that wants to fall apart on you. Talk about making a rod for your own back. But Wilson's ongoing ownership has also extended the artwork's narrative in unexpected ways. For several years, this tranquil space served him as a drawing studio and office. *Slice* is also the ideal place for Wilson to bring and impress clients. After their visit, 'they never ever say, "Are you sure you can do the gig?" because to get this [vessel] bought, cut, delivered and left here for 11 years, you're obviously quite used to getting by and making do'. While *Slice's* future is uncertain and the vessel will demand more care and attention with age, Wilson is exploring various possibilities, including as an exclusive arts club and community radio station. The lesson: Because responsibility for artworks often defaults to their artists, it's worth anticipating aftercare from the get go.

As should be evident from these ten lessons, it was with candour and generosity that Wilson narrated *Slice* as an ongoing project that, more than a decade installed, is anything but a *fait accompli*.

SCULPTURE TALKS

A Curated Conversation

True or False: There's No Such Thing as Sculpture was a curated conversation among some of London's leading makers and movers in contemporary art: Liliane Lijn, Elizabeth Neilson, Ossian Ward, Toby Ziegler and Sacha Craddock as Chair. Their exchange crisscrossed issues that are shaping the practice of sculpture *today*, as they discussed the effects of deskilling, the language of definition, the demands of conservation, the role of the art market, the possibilities of interdisciplinarity, the rub between history and globalisation, ongoing gender and other forms of discrimination, the impact of the Internet and other new technologies and many more issues besides.

True or False began mapping a context for PSC's ongoing work with reference to the discourse of sculpture within the broader field of contemporary art. Wanting to take this discourse elsewhere, away from a theoretical and/or institutionalised context, True or False literally moved it into another sphere of lived experience. The curated conversation was hosted in the domestic space of a Shoreditch loft and enjoyed with wine and cheese. The effect was electric, with both the panelists and contributors from the floor engaging in heated debate that lasted late into the night. The lightly edited but heavily abridged transcript below is available in full from PSC's website.

SACHA CRADDOCK The idea of this discussion is incredibly general but incredibly useful. And I'll just, [to start with] and for a very short time, pose some questions and ask each member of the panel to contribute.

Sculpture is one of those funny things. After all, I taught it for years at the Royal College and it's absolutely everything and it's nothing. And there's such a fear about the *notion* of sculpture, and that's why this is such a timely discussion. For instance, the Royal College is talking about changing the title of the sculpture course to 'Critical Spatial Practice'. What does that make painting? [Laughter.] Uncritical, illusionary spatial practice? [More laughter.] The whole thing is, what's in a name? If we're feeling that sculpture *looks* like sculpture, well, I never thought it did. And the whole point to sculpture is that, in a way, there is this dematerialisation and the use of media being anything, and also the use of film and photography and just about anything else. But the minute you're dealing with, as a tutor, something that looks like one of those things, that looks like a sculpture, you're already slightly worried. So I don't think that changing the name is necessarily going to help in that respect.

There has also been a dominant sense of Minimalism and of taste. I'm quite keen on 'maximalism' and I'm also quite keen on *thinking* as a radicalism in making things exist. We think there is a problem with things being made to exist because of the notion of the market, the notion of advertising, when in fact we're surrounded by objects. In a way, in our recycling psychology, we feel that things shouldn't really clutter up the world. But for *me* the existence of something that is in a way useless is still *incredibly radical* and still has potential. So I hope we will be able to talk about things in that way.

Something else I want to introduce, and that we're getting used to by now, is the proliferation of art fairs, which have completely changed the relationship with the object. In the way, you'll find, that people are not able to create a context for themselves, which is what sculptors often have to do to justify what they think they're doing, i.e. make a place to make something exist. So in other words, the proliferation of art fairs encourages much more objectification, the relationship to the market. And there's also the fact that the Internet has totally changed things. For me, since I've started writing about art and when it comes to teaching – particularly when it comes to the manifestation of the *idea* – it can be easier for people to keep the idea in the computer until commissioning. And so the idea that imagery can exist – can exist *there*, on computers – the materiality on the other hand is a real problem. And therefore sculpture is in trouble in some way. It's the whole idea that it's the manifestation of something, the material, the form of something that, in a way, is kept further and further *away* from us.

So, these are just general ideas. And I've got plenty more. But I know the panel is going to introduce their work, their practices generally. And I like the idea of it being a 'curated' conversation and had hoped to do one of those first. So, Liliane, please.

LILIANE LIJN Basically, I think I should say, or I should admit, really, that I did not go to art school. That is quite a premise to start with, because if you don't go to art school, where do you start? Well, I was quite lucky, because I just happened to be in Paris and met many of the artists who were then professionally working there and could look at what they were doing, talk to them, and somehow slowly find my way. So, basically, I actually started with drawing and painting and *then* from a kind of impasse in the drawings I was doing, I started to experiment with materials. I started burning plastics. And *that* was the beginning of *my* sculpture. I'll tell you a story. So basically my work started as experimentation and research. Then, it developed over the years. I made this work [*Cosmic Dramas*] from 1983 to 1986, so quite a while ago. And at the time showed it at Fisher Fine Arts. And this is where the story begins. There was a party after the show, and I was standing there, and I won't mention any names, but there was one dealer who worked with Fisher. And she was talking to someone, maybe a collector, who asked her the question, 'Who are the sculptors in the gallery?'. So who do you represent in sculpture? And she started listing names. And I was listening, waiting for *my* name, but my name did not turn up, you see! So I turned around and I said to her, 'Well, what about *me*?'. And she said, 'Oh! Well I never thought of you as a sculptor'. [Laughter.] So I thought, well, there you go. At that time, there was no terminology for installation. I think 1986 was really too early. There was sculpture, there was painting. It was the beginning of performance, you know, performance art. But now I want to show you what that dealer thought *was not* sculpture.

[Lijn's *Cosmic Dramas* is screened.]

What I want to say about this piece is that this was 1983 to 1986. It was the first use of LEDs in art. And, I was using a laser beam. But the real crux of it was that these two sculptures were interacting with each other, communicating with each other, through the use of computers. So it was a very early use of this particular type of technology. But the point I want to make, is basically, having not being considered a sculptor, and I don't think that dealer was the only one who thought that. But the use of the voice – the use of the *artist's* voice – within a work was also very unusual. And now we have an artist who actually won the Turner Prize with her voice. But back then it was not something that was done. So what I've come to realise is that perhaps these are not sculptures in the normal way in which we conceive of sculpture. But they are actually *dramas*. And that's the way I showed them this year at mima, what I called *Cosmic Dramas* and at which I showed three large works. All three installations, and all three are basically dramas, in that they are not static, they evolve in time, but they are basically about communicating something with sound and with physicality. It involves, if you like, a *Gesamtkunst*.

Since then I have been working with aerogel, which is quite difficult to call sculpture, because, aerogel is only about 2% matter. It hardly exists at all, so it's interesting to work with because you can't actually do anything to it.

You know, you can't cut it. So it's fascinating to think about what you *can* do with something so intractable. Very recently, I've been working with the sun. I've been working with an astronomer in California. And we've been working with the sun in a way that I still consider sculpture but it's across very large installations, if you like, across five to 50 kilometres.

SACHA CRADDOCK Thanks, Liliane. That's brilliant. And that brings in just about everything you could possibly hope for. Ossian?

OSSIAN WARD It was fascinating to watch Liliane's piece, which reminded me a lot of 2013 in sculpture, so practice that I've seen in the last few months. I don't necessarily disagree with changing the sculpture course to be 'Critical and Spatial'… or whatever it was, because sculpture is pretty critical and pretty spatial. But I'm also pretty sure that *there is no such thing as a sculpture*. Because pretty much anything passes for sculpture these days, I'm quite convinced that there is no such thing as a sculpture. We use that word but the kind of idea that sculpture is something plinth-ed or bronzed or statuesque is long gone.

So I can't really talk about *a* sculpture but what I can talk about is what I call a 'sculptural condition', which sounds a bit as though you've got some sort of disease. So you may go to the doctor and say, 'I've got sculpture and it's really bad'. Or 'I've caught a nasty case of sculpture'. And there is some sculpture that can make you feel ill, if you spend too much time with it. But what I mean by a 'sculptural condition' is that we have a relationship with objects, I'm not going to call them sculpture. But a lot of you will have read about the Minimalist idea of theatricality: an object in a space that causes you to interact in a way that is *somehow*. It could be threatening, it could be performative, it makes you think about where you are in the world. It changes your perception. It's the condition between you and the object. That creates the sculptural condition. It *creates* the sculpture.

I don't want to get too complicated because the theatricality notion is about twenty years old now. It was an interesting idea. And Freud talked about something called the 'cathectic orientation', which I don't really understand. But others called it 'the feeling intellect'. And 'cathexis' is a German word, something to do with occupying troops and a charge of electricity. And I think that's what the sculptural condition is. It's a *charge* of electricity between you and a sculptural object. Because we all know that anything, Duchamp's urinal – anything can be a sculpture nowadays. Anything can be a work of art. In order to create that frisson between you and an object, I believe that's where sculpture comes in – or the sculptural condition. Yeah, so it makes me feel ill just to think about it. But that's what I believe. I don't believe there's such a thing as a sculpture anymore. I believe there is this kind of relationship between you and something.

ELIZABETH NEILSON I second that. So I currently run an art collection. I look after the artworks for the future. I also, as part of that, work with artists in the now to create works that might not last into the future because they might be things that aren't *supposed* to survive: performances, things that are just for the *now*. Personally, I'm a visual person and understand the world by looking at visual objects and writing things down. I *can't* understand things just by thinking about them. I have to *see* something. I have to write the thought down. And I imagine that people who make objects, who are sculptors, they do a similar thing. They understand the world through the things that they make. And that's a very important thing to remember. For myself, I often borrow other people's words or other people's artworks and put them in a room together to say what *I* want to say. So that's my caveat; so by the way, I'm not going to say anything new. I'm going to probably say things that you already know.

And following on from Ossian, I think there is a consensus amongst us all in that, when we talk about sculpture, we're talking about something that we know to be something that we're sort of bouncing against, pushing up against. And when I work with an artist or think about an artist, I think of them as an artist. I don't think of them as a sculptor or a filmmaker. I look at them as an artist. And I expect them to be thinking about using all of those things because that's what's available. But then, I'm guilty of saying that somebody is a sculptor. So, it's a confusing position to be in. It's a shortcut to something. It's a shortcut to talking about a series of concerns about being involved with objects, about the electricity that flows between us and object or a thing in a room with us. But I do think we have to acknowledge that there is this slightly complicated consensus among us that it's a defunct term. That maybe the Royal College is *right* when it comes to critical spatial practice. I think that's partly to do with the idea that the materials, and Liliane is a good example of this, are what sculpture or making in three-dimensions is based in. So if materials develop, sculpture will develop. And that's what's really essential. And that's what's getting exciting. But there are always those people who don't know what to do with the materials that are coming out and digital media is a good example of this. So the 3D printing that we're seeing at degree shows and contemporary artistic practice now. People don't really know what to do with it but they've got to try it out and eventually it will become established and the art world will understand it. But it seems that there's been a kind of rinsing of meaning from other media. Bronze isn't acceptable to some people because maybe it's been overused or used to such an extent that it's been understood and therefore has to be resigned from.

There is also a point about understanding the world through our visual senses. The world is not simple anymore. It's not just a global network. It's not just post-modern; it's not just post-conceptual; it's this heavily complicated thing that we're all doing everything in at once. We're connected to people in another room via a smart phone. We're constantly blaring things over other things and therefore, I think sculpture is one of the few art forms that can really embody that interconnectivity because of the frisson, I would say.

And then I come back to the fact that I refer to people as 'sculptors', or 'painters'. And that some things are going to survive and somethings aren't. And that some materials are going to last longer than words on paper, words on servers, and that those things are generally the materials of sculptors. Those things are going to survive.

SACHA CRADDOCK That's very nice. That's great. Toby?

TOBY ZIEGLER When I applied to do a degree in Fine Art a long time ago, I had to decide if I was going to apply for a sculpture course or a painting course. I found it kind of a strange decision because I'd always been someone who had worked with images and I'd always *made* things. My room was full of pictures and peculiar objects. I suppose for me, everything begins with images – even when I make sculptures, they tend to begin with images.

So I applied to a painting course. It was a pretty antiquated course at St. Martins, where they didn't really appreciate the fact that I made objects. It was just *bizarre* that there was this division. And I suppose I'm someone who shows objects and images in relation to one another often, as well. I suppose I'm often interested in what happens when you juxtapose an image with a form. And when I start making sculptures, I do often start by referring to something. Often it's an object that I've never experienced in the flesh, something that maybe I've only ever seen in a photograph – or something that I have seen on a computer. And I suppose that's the thing that's been an enormous shift during my lifetime: the prevalence of computers. And I'm interested in the way that's affected our relationship with objects and with our bodies and with each other – and the fact there are so many things that I experience only as images, only digitally.

I work a lot with computers and 3D modeling before I actually start making physical objects. And I guess I was the first generation really to grow up playing computer games as well – to sort of inhabit this virtual space and I do think it's interesting how it affects our relationships. I think it's very interesting how those kinds of 3D virtual spaces haven't existed for previous generations in the same way. Maybe before the Renaissance there was something similar. There was a kind of solid belief in another space, a heavenly space, a sort of celestial space. And then with the advent of the Renaissance there was sort of this decision that physical space was infinite and so there wasn't room for much else. And all of a sudden, we've now got this communal, virtual space. And I think it's, well, I don't know. I've certainly grown up feeling a disbelief in objects a lot of the time.

SACHA CRADDOCK Did you say 'disbelief'?

TOBY ZIEGLER Disbelief – not being totally convinced of their reality or solidity. But,

having said that, I *do* work a lot on computers. For me, it's important to try and make something material, to try and drag it into a physical process and a material process – something that allows for idiosyncrasy and serendipity and human fallibility. I suppose I'm interested in that kind of slippage between something that is that kind of perfect Euclidean geometry and then as soon as humans get involved, it becomes something else. And I suppose it's a very different speed of making and a speed of looking and that's something that I'm definitely interested in in my work. I suppose, um, I kind of like looking to be quite a slow process. And I like the fact that sculpture, if we can still use that word, is something that you have to walk around and, you know, apprehend. And it's a sort of fugitive thing.

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OSSIAN WARD You were just talking about definitions but we've sort of just run out of definitions. We've stopped *making* them react to what is being made. When I was at *TimeOut* we'd get a lot of grief from the sub-editors if we tried to put through any made up words, whether they're art historical words that are actually factually correct. They'd go, 'Ooh! What is, you know, "Expressionism"'? How can you put a capital 'E' on Expressionism?' And the music section would get away with 'dubstep', 'maxohouse', 'grind-something'. [Laughter.] And I'd be like, how do they get away with that when we can't even get away with a bonefide modernist movement. And yet I think that somehow the art historians or the theorist or whoever we are have forgotten that you can invent new terms. You know, we should call it 'metalominimalexoskeleton' sculpture to describe it. [Laughter.] We shouldn't just try and drag this poor word around. [Laughter.] You can't just keep dragging this old word around and expect it to do the work that you want it do. You have to invent new terms for it.

LILIANE LIJN Well new movements are constantly being invented. But actually, it's interesting that there haven't been that many recently, you know. It's almost as if that's kind of stopped. I mean one thing that interests me, that I feel people don't talk about very much, is what you were saying earlier. Because you were talking about your own development and your own work and I feel in a way that that's something that is missing from looking at art – *how* we look at art. I think every artist is different and these are passages through life, coming to grips with reality. I mean for me that's important. It's about trying to understand, you know, what reality *is*. What the relationship is and I do it through something we call art, or sculpture, whereas I have friends who do it through physics. And we can talk. And the interesting thing about computing, and you [gesturing towards Toby] were talking about images. Well in fact images, perhaps because we're artists, but scientists *only* have data and I found that really extraordinary because I had a residency in a science lab and I found it incredible that someone was a specialist, for example, of the aurora borealis, which is amazingly beautiful, and you'd really want to see, it but he'd never actually seen it. All his understanding of it came from data.

TOBY ZIEGLER But I think they still have aesthetics and, um, I feel that science and maths are much more creative than people suspect or give them credit for.

LILIANE LIJN Oh yeah.

TOBY ZIEGLER But, I guess –

LILIANE LIJN I'm not saying it's not creative.

TOBY ZIEGLER Yeah, yeah. But I suppose it's interesting that the few conversations I have had with scientists or with a pure mathematician, they've said that it's much more aesthetic than people would believe and if an equation looks beautiful then it's more likely to be true. [Laughter.] You know, you can't really *tell* if it's true. But it looks *nice*.

LILIANE LIJN Yeah but I mean accountants say that too, by the way. [Laughter.] Well they do. If the curve is nice, it will be alright. Yeah, I think that's true and I think that scientists do have a deeply aesthetic sense. But each one is a little different from the other just as each aesthetic sense of each artist is a little different from the other. I mean, we always see things in a very different way.

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SACHA CRADDOCK I'll open up to the floor. I'm sure the agent provocateur is going to now start.

JOANNA SPERRYN-JONES Well, I would say that *you're* saying the language is really important and maybe I'd start with Toby and actually say like, is there a difference between when you're doing the painting and with sculpture? You know, those languages. And are you actually using and advancing those languages or is there something else that you're doing? How are you using them? Like is it the language that you're advancing or is it something else that you're utilising, maybe? I'd also be interested in the background that you've come through, whether painting or sculpture and whether you feel that it's important.

TOBY ZIEGLER I've always done both and they've always fed into each other and like I was saying, for a long time, my sculptures have started with images. I mean in fact, I left art school and gave up work feeling thoroughly disillusioned. I felt like there was no way of making work, really. Because I felt like there was this kind of burden of history, this legacy, that made everything feel clichéd. It felt impossible to make a gesture.

So when I did start making work again, it was actually doing something incredibly mechanical. I was sort of trying to stamp out any idiosyncrasy from what I was doing, so just trying to make something. So I started making these 3D models, trying to map the volume of something in the most kind of rudimentary way. So doing something very, very basic. And it was just really a private pastime as well at the point. I wasn't going to show it to anyone. And so I started making 3D models of things and the first thing I started with were these plates, cups and saucers, the way that my dad lays it out every morning for his breakfast. Mundane subject matter. So immediately, again, there was this relationship between form and image.

At that point, I was actually making a 3D form on a computer and doing that to create an image. But it was only through doing that *incredible*, mechanical thing that I suddenly found that I was able to use it as a kind of foil that allowed me to make things happen, making marks or making gestures that *weren't* totally mechanical. Or even, sort of, through trying to turn yourself into a machine, you suddenly find that your humanity sort of bubbles up, basically. So I suppose there has always been this relationship between 2D and 3D in my work. And the paintings involve 3D modeling. And the sculptures involve 2D images. And there is this to and fro. A lot of the sculptures are the kind of things that get folded and unfolded as well. And I suppose there is also a play in my work to do with the *hollowness*, the kind of, the *illusion* of sculpture. They're often very big and they ask you to *believe*

in their form. And you look at them and hopefully, you know, you do get a sense of, *you know*. They're almost inflated forms. But then, you're reminded of the fact that actually, it's just a skin. And they're made, usually, of paper and aluminum and cardboard and some of them are vast but they're almost uniformly hollow. And they kind of puncture themselves, they kind of shatter their own suspension of disbelief.

SACHA CRADDOCK What you're talking about, the issues are very important because what's happening here, it's about this structure that's being set up to help people deal with material – the kind of things that often, people have been a bit sniffy about, when it comes to sculptural practice, the idea of having proper studio support, being able to get material, so that people can actually get on with it in some way. And actually, that might sound slightly retrogressive when we've got people who are saying, 'So what?'. The thing doesn't even have to exist. I can be purely conceptual. It's there on a computer, if at all. So I'm kind of interested in that question. And what you're talking about is, and this is why *sculpture* – or whatever it is, practice – is tricky. When something does come onto this earth, it's a bit like an image that has become real. And somehow is has to do a lot more than it possibly can. What you find out through the equivalent of whittling a stick or life drawing, where you don't really think but you deal with image but you *don't deal* with image. This is what you were doing when you were describing that in sculptural terms. And I feel very worried about people who are trying to make work but are unable to do that equivalent of the mechanical, that repeat of physicality, because that is what does bring about intelligence in work. And sometimes that's very difficult for people because they say, 'Well, *I* could do that'. And then other people go, 'Oh, don't bother with that'. And it's in the bloody computer.

ELIZABETH NEILSON In the interest of transparency I should say that Toby and I have worked together and the collection has collected Toby's paintings, historically it was paintings, before we did the show together. But when we did the show together it seemed really obvious to me as someone who was approaching Toby about his practice that it was the sculpture that needed to be seen. And I suppose that's going back to what I was beginning with, which was about what will survive us. And there was a danger with Toby's work that it was going to be the paintings that he was really known for, even though it's really important to know that it's these things that work together.

So what will survive us, what is being looked after by institutions. Toby's sculptures are in institutional collections, of course, but in terms of what was going out into the world and what was known, what was acceptable to people, it's something that was more of a unit, I suppose, in some ways.

TOBY ZIEGLER It's more convenient [the paintings].

SACHA CRADDOCK And also another element for people to bear in mind, and Liliane will remember this, is that there was a whole time when people said, that something needn't really exist for any length of time, especially in public art. That somehow, it was better for it to enter the consciousness, the collective consciousness, and then in a way it could then disappear. So the idea of something being permanent was really bad news. It reminded you of old sculptors hanging around Basingstoke roundabout outside the insurance office, or something. But it's a strange idea of things being demoted from having any real presence on the earth. Anyway, anymore questions? Yes. And please, will you speak into the recorder. Go!

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FROM THE FLOOR I don't know if anybody saw there was an ice-age show at the British Museum. I think it was about three or four months ago. And these sculptures did hold time. So sometimes sculptures can be made by other people or they can be made by the artist. But the objects that were shown in that show you could really feel the sense of making and the timelessness. Maybe there wasn't a camera 30,000 years ago but looking at those objects I could really sense time. So when we look at a Greek sculpture, and when they were made they looked like mannequins, they were painted pink and yellow. But time changed them and we look at them now and we think this is how it was then.

OSSIAN WARD I had a real problem with that show. I thought it was a great show but I don't think they were sculptures. I know they were carved by people and they said these were the first-ever art objects produced. But they weren't art objects. They were *ritual* objects. They were religious objects. They were keepsakes. They were memories –

SACHA CRADDOCK Souvenirs.

OSSIAN WARD *Souvenirs*. They weren't made as art objects.

FROM THE FLOOR But that's what art is, though! It's pretentious to say that it's anything else. [Laughter.]

OSSIAN WARD But, but really. What *is* a ritual object? Is it a sculpture?

FROM THE FLOOR It is a ritual object! [Murmuring.]

FROM THE FLOOR That's what informed Modernism!

OSSIAN WARD But what's the function if you're not worshiping them? You don't use them in your daily life. You don't carry around sculpture in your pocket to remind you.

FROM THE FLOOR Yes you do!

ELIZABETH NEILSON We carry them around on our phones in pixels. I think you do, I think you definitely do.

FROM THE FLOOR That's a very Eurocentric idea of sculpture!

LILIANE LIJN Whatever it's made for, I still think we're talking about these objects in space and perhaps more than that. As you said [gesturing to Ossian] they give off a kind of electricity, a kind of energy that affects the viewer.

SACHA CRADDOCK Okay –

ELIZABETH NEILSON And, sorry. I think we now get that feeling, that emotional electricity, from images that are onscreen. So from things that aren't physically in the room with us.

LILIANE LIJN I'm not sure I agree with that. [Murmuring.]

SACHA CRADDOCK Hold on! Sorry. I'm going to have to be very tough! *You*, contribute, please.

FROM THE FLOOR The question about the definition of sculpture really caught my interest. I would love to hear from the panelists in, say, ten words or one sentence, their definition of sculpture. [Laughter.]

SACHA CRADDOCK Definitions. We might end up there. Okay, we might do that.

FROM THE FLOOR I mean, *can* we do it? [Murmuring.]

LILIANE LIJN How many words?

SACHA CRADDOCK Ten! Okay wait everybody. I'm going to be a bit bossy about this and say that people will have to think a bit longer to get this little haiku as to what a sculpture is. So that might come at the end. I'd like some more contributions, please. Over there!

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FROM THE FLOOR When we were having that slightly heated debate moments ago, I was thinking that as an artist, you have the role of the objects and then they come into society. But I think as artists, we have our other lives, which are actually our private lives in the studio, so understanding shape and form and objects. And I think in that context, as a person who makes objects, um, I sympathise with the power of the ice age, some of the objects in the ice-age exhibition . Also Grayson Perry's *The Tomb of the Unknown Craftsman*. I almost sense there's a sort of collegiate feeling amongst people who make objects, um, who make things. There's the physicality. I often feel, and I've also heard this anecdotally from other people, and I don't know if it's universally true, but somehow sculptors are *nicer* to each other than painters are. [Laughter.]

We deal in a world where we know the challenges of it. And I always found, you know, more experienced sculptors incredibly warm and supportive to people. And I think it's an interesting thing that we feel when we're battling against things, when we're *trying* to create objects in space. It's an interesting dynamic.

SACHA CRADDOCK I just want to say quickly that for many years, Phyllida Barlow ran a campaign as if sculpture was being the *most* demoted form! You know, everybody is trying to put sculpture down. She's quieted down on that now *but* the idea was that there was this sort of totally beleaguered art form that was like, being completely ignored and I mean, it's just sort of mental.

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OSSIAN WARD It's a bit funny hearing Phyllida Barlow being an advocate for sculpture.

Everyone has gone back to sculpture and now she's a bit quieter because now she's in a good gallery. She sells a lot of sculpture. [Laughter.] So, you know, probably if you could do a graph about the size of sculpture and the size of the market they would be pretty much equal. So at the height of the market you get the bigger sculpture and at the depth of the market you get performance art, you get the disintegration of the art object. [Laughter.] And they just go in waves, just like the art market. And, you know, sculpture is only as big as the art market, if that answers your question?

FROM THE FLOOR I like the wave idea because, we're sort of thinking well, now you want to establish Pangaea Sculptors' Centre where there will be physical material – all these things in the past, well in the recent past, were denigrated. And now they're wanted again. And it's this wave and I like the wave idea. You know, things aren't linear. And I think things have been too intellectual so too little feeling and too much intellect. Art is driven by passion, not trends. And if it's the passion, it's with materials, the wave has gone back there.

SACHA CRADDOCK Yeah, but the passion can be for thought as well, can't it, in my case. Anyway, who else wants to say something because we can't go on all night.

FROM THE FLOOR I am an architect and I'm always very interested in the fine line that skirts between architecture and sculpture. I hear a lot of what we're talking about being talked about in the schools, art school and architectural school. There are words that used to come often. 'Form' but more often 'sculptural form,' so all those sorts of conversations. And artists or sculptors play around in architecture and so what I'm interested in is, do members of the panel view architecture as sculpture? Or do you consider it to be a case of, if you live in the room, then it's not a sculpture. I guess the thing is that I look at it and I see a series of columns and lines and shapes and a series of Richard Serra walls and things like that that combine together to make something that people can use. But I don't know if that's other people's opinion as well.

LIZZIE NEILSON I do think cities are sculptures. You know, if we think about the city as a museum we're constantly rebuilding history and knocking down and erasing things. Yes, I do think of architecture as sculptural because if I was to define sculpture, it would be a thing in a space. But that can be an idea.

LILIANE LIJN I think the city is a kind of alive thing, particularly when it's not too regulated, when you have a diversity of form and practice. The thing is that when you say, 'Is architecture sculpture' – is sculpture architecture? I think there's a certain fluidity. Why do we need to encapsulate these things so stringently? There is a kind of fluid area where architecture becomes sculpture and where sculpture could become architecture.

SACHA CRADDOCK Yeah, Nick?

FROM THE FLOOR I just wanted to mention the whole idea of sculpture and how you get it out there into people's homes, in a way. Because that was partly why I started The Multiple Store all those years ago because I was conscious that sculptural objects were in museums and galleries where people see them, if they're lucky enough to get into those museums, if the artists are well known enough, or manages to get into a rich individual's home. So getting art out into the home was, in a way, what The Multiple Store was about. I'm not sure we've succeeded in that but from an artist's point of view, I just wanted anyone's reaction to that. That idea of replication of their work and getting more than one copy of that work into people's homes, into people's domestic environments. Maybe it's a question for the artists.

TOBY ZIELGER For me it's a tricky one because I feel my work originates with things being infinitely reproducible but the whole point is that I sort of have to drag them into the physical and so they have to become something else along the way, something unique. No, I've not really made editions because I suppose the work kind of deals with that relationship. To then make it something that's reproduced infinitely then robs it of something.

SACHA CRADDOCK In a minute, we're going to stop and I'm going to ask all the members on the panel to do this sculpture haiku. It can be funny. That doesn't matter. I'd say mine's a pint, or something like that. [Laughter.] No, it's not. And I just want to thank you all. I know that some of you have very pressing things to say and therefore I would like us to carry on talking afterwards because we've still got plenty of time and plenty of drink there.

I just want to say that what was brought up recently about the relationship between sculpture and architecture is interesting and just to be quite facetious it's, you know, sculpture can be architecture but architects are really hung up on being artists – or not. They have a real problem. And so you often get that defensiveness when they're not properly educated and all that. [Laughter.]

So I'm just going to sum up very briefly and then I'm going to ask each member of the panel. Oh, thank you all so much for your contributions and I think that's very obvious, but it's so true. People come to these things and they're like "oh my God, you're just on about language all the time and about definition and so on". Well actually, this was set up as a pretty definition-type evening. So I thought that Ossian talking about a sculptural condition as being some sort of illness when you go to the doctor or, 'I've been to the doctor and I'm feeling a bit sculptural' [laughter] was very interesting. Lizzie kind of agreeing or talking also about this very interesting idea: We all know of people who find a formal or technical development and they don't know what the hell to do with it. I had a friend who invented a camera that went around 360° but he could only take a picture of a boy he fancied holding a Stella Artois can. In other words, how one deals with image, and subject and materiality is a bit of a problem and quite interesting. And I just think it's amazing seeing those dancing LEDs. Liliane was ahead of the game with stuff like Twitter, which I don't do. And Toby spoke really brilliantly, especially about this immense range of art historical references, which was totally after my own heart. So, can we have your haikus, each. 'What is sculpture?' in less than ten words.

LILIAN LIJN I'd say it's working with some kind of material, whatever kind of material. So using material to create an energetically unstable situation.

OSSIAN WARD Mine's not that. Ten words, there-is-no-such-thing-as-sculpture-it's-just-called-art. [Laughter.]

ELIZABETH NEILSON It's something that is made to exist in the world and the maker identifies it as sculpture.

TOBY ZIEGLER I like what you were saying, Lizzie, about a thing in space but I think, I think it could be an event in space and it doesn't have to be physical space.

SACHA CRADDOCK Thank you very much.

Contributors

SACHA CRADDOCK (Chair) is a London-based critic, writer, curator, teacher and television presence. Craddock has a reputation for being an incisive interlocutor committed to engaging artists and other cultural producers in reflective and relevant discussion. But she is perhaps best known for chairing 'New Contemporaries' (an annual selection-based exhibition that gives young artists the chance to show in a major gallery) and for co-founding the Bloomberg Space and acting as the Curator between 2002- 2011.

LILIANE LIJN has long been recognised as an artist who innovates through unusual materials, including light and mica. American-born but London-based, Lijn's wide-ranging practice is no stranger to controversy in its explorations of feminist mythology, energy flows and other highly charged themes.

ELIZABETH NEILSON is the Director of the Zabludowicz Collection, a growing private preserve of contemporary art. She oversees the strategy, acquisitions and the direction of the Collection and is also responsible for the exhibition programme and residencies. Neilson's special access to diverse sculptors and their work made her uniquely placed to discuss developments in this art form within the broader context of contemporary culture.

OSSIAN WARD is currently Head of Content at the Lisson Gallery but was until recently the Visual Arts Editor of *Time Out London*. Writing across contexts (public institutions, private galleries, the popular press), Ward is widely regarded as a pundit of the UK's art world(s).

TOBY ZIEGLER blurs the boundary between painting and sculpture. He carefully investigates human perception through a combination of digital technology and painstaking manual production. Internationally collected and exhibited, Ziegler is also an important influence on emerging artists in London and beyond.

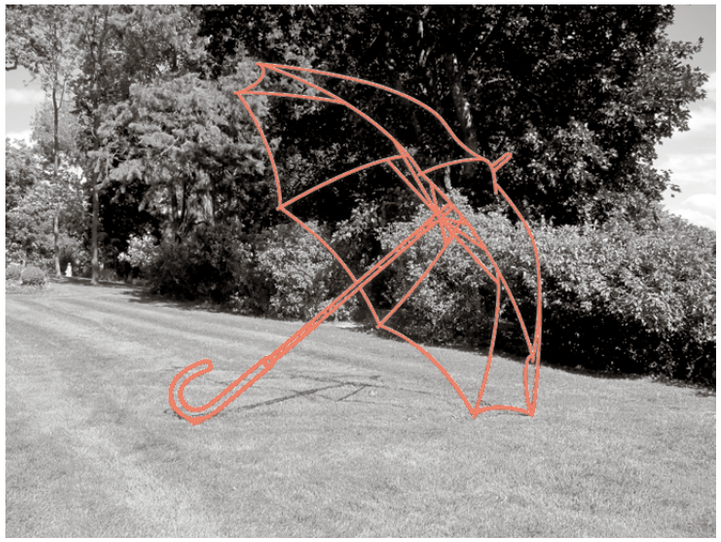
Peter Newman 'Skystation' 2005 Ed. 2 of 7+ AP Credit line: © the Artists' New Art Centre, Roche Court Sculpture Park

TOUCHING AND PHOTOGRAPHY

Image licensing can be complex for even the most legally minded. And PSC is nothing if not conscientious about trying to understand and take a position on copyright issues and the like. Rewind to August 2013 and Sculp*tour*: Destination Roche Court, a chance for PSC and friends to get out of their studios and away from London to enjoy sculpture in the gardens and fields of this stately home. The following gives a flavour of our visit while also describing what happened upon our return, when we set about publishing snaps from our road trip. We share our experience to raise awareness about the mediating effects of copyright on cultural engagement, with this having important implications for sculptors and other creative practitioners as well as those experiencing artwork both firsthand and through documentation.

Some surprising prohibitions against sculptural engagement

At the heart of Roche Court is the New Art Centre, which was founded back in 1958 but only moved its gallery operation to Wiltshire in 1994. As explained on the Centre's website, 'Together with the grounds, Roche Court is now used as a sculpture park and educational centre where work is shown inside and out providing a survey of sculpture for the enjoyment of the public'.[1] Access is free but all the artworks are for sale, making this country retreat a destination for art tourists and collectors alike.



Michael Craig-Martin
***Umbrella* (Orange)**
2011

We explored Roche Court by ambling amongst sculptures by Anthony Caro, Rachel Whiteread, Des Hughes and others while speculating about how these artworks were made. From time to time, one of the artists in our group would be drawn to touch some surface in particular. Based on our experiences, this urge to explore an artwork's material and physical qualities firsthand is a compulsion characterising the sculptor-type. These exchanges were captured in our touristic snaps made for the benefit of others who appreciate the texture of sculpture as much as we do.

As requested by the New Art Centre, we emailed these through for approval prior to publishing them on PSC's website, assuming permission would be granted for their non-commercial use. Image rights to the sculptures are subject to complex copyright but we had discussed with the Centre how best to make photographs in keeping with its policy. We were discouraged from picturing multiple artworks in the same shot and encouraged to include ourselves. Having followed these recommendations, it came as a surprise when permission to publish was not forthcoming. The New Art Centre also recommended that our images be destroyed.

1 The New Art Centre, 'About Us,' http://sculpture.uk.com/about/ (accessed August 10, 2014).

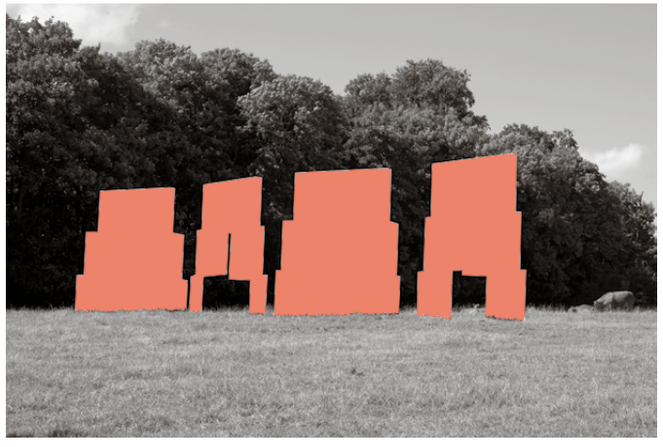
Richard Long
Tame Buzzard Line
2001

Bill Woodrow
Rockswarm
2001

The main reason given for refusing our request was that we were in violation of a no-touch policy that applies to the artworks at Roche Court, something we were not made aware of at the time of our visit either verbally or via any signposting in the park or gallery that we observed. This prohibition extends to all the sculptures, including those installed outside and subject to regular caress by the elements. 'No touching' even extends to ones interactive by design, such as Peter Newman's *Skystation*, which was created as a piece of public seating.

The email outlining our counter argument to the New Art Centre's position is published in full on PSC's website. Suffice to say, for the purposes of this publication, image rights remain an issue. The New Art Centre did eventually agree that we could publish an image of *Skystation* accompanied by the following credit, 'Peter Newman 'Skystation' 2005 Ed. 2 of 7 + AP Credit line: © the Artists' New Art Centre, Roche Court Sculpture Park'.

To draw attention to how proprietary regimes like copyright effect us all by mediating our cultural relations, included here are images from Roche Court that seek to creatively avoid infringement.



Anthony Caro
Millbank Steps
2004

Des Hughes
Angry Pins
2011

An A to Z of Tips, Skills, Hacks and Workarounds for Surviving in the Art World and Developing a Sustainable Career

A compilation of some of the lessons learned from PSC's, How did you do that? An Artistic Skillshare. This four days of peer-to-peer exchange took place as part of the 2014 Art Licks Weekend,* with more than 18 workshop contributors and some 150 attendees.

* The Art Licks Weekend is an up-and-coming festival that celebrates the creative energy of London's emerging art worlds.

As should be obvious, the knowledge sketched here doesn't come from abstract academic theories but from experience hard won through practice. Some suggestions are sourced from sculptors who have been in the business for years. But there are also punts from some much earlier in their careers with the wherewithal to sidestep convention in resourceful ways. But whatever the origins of this knowledge, it turns on a common conviction: There's more, a lot more, than raw talent and hard work, good luck and a positive mindset when it comes to gaining recognition as a serious sculptor.* And let's be honest, this is something that many artists in PSC's community of practice want more than just about anything else.

* Defined as someone whose work is respected and collected.

A

AMBITION
What artist can honestly say they haven't experienced one of the following in response to someone else's ambitious artwork?

- Felt disheartened: 'I *could* have done that, if only I didn't have [fill in the blank with the most appropriate valid/invalid excuse depending on the circumstances].'
- Felt disdain: 'What kind of an ego makes something like *that*? Vanity, vanity.'
- Felt envious: 'I wish *I'd* done that. Time to raise my game.'

It was the latter that PSC was gunning for in the final session of the Skillshare. How Did You Do That? The Nuts and Bolts of Ambitious Sculptural Projects featured Alex Chinneck, Aaron McPeake, Rachel Pimm, David Rickard, Lucy Tomlins and Sam Zealey. They talked about their diverse projects and commissions in relation to their ambitions – in the *plural*. Scale and engineering, sure. But also innovation, social critique and overcoming personal adversity. Above all, ambition is the commitment to achieving something exceptional at the risk of colossal failure. Or at least that's what marks the *ambitious* artists and enterprises championed by PSC, though the characteristics of this exceptionalness varies a great deal.

ARC
A floating structure inspired by Noah's example and built in anticipation of rising waters from climate change? Not exactly. A container designed to incubate biological and other forms of reproduction for future survival? Closer, maybe. 'ARC' stands for 'artist run centres'. ARCs survive by being networked with other arts-based DIYers operating precariously in parallel with publicly funded institutions and the art market. To honour the former and to kick-off the Skillshare, PSC organised a mobile swarm that fanned out across the Opening Night of the Art Licks Weekend. This was tracked in real time on Twitter using the hashtag #ARCPSC. We went in search of ARCs featuring exceptional 3D projects worthy of shout outs. Surprisingly, these were few and far between. Why, we wondered? Maybe it's because ARCs survive on a shoestring and sculpture isn't cheap. There's the cost of making, insuring and transporting. In case PSC needed another rationale for supporting the practice of ambitious sculpture in London, the dearth of exemplars at the Art Licks Weekend is *it*. (See also **AMBITION**.)

AUDIENCE(s)
Audiences – in the plural – is something that Dominic Tschudin and Ben Burtenshaw impacted in the Skillshare, with both focusing on secondary ones in particular. Dominic's session on photo documentation explored re-presenting three-dimensional art practice in a two-dimensional format while Ben's WordPress walkthrough looked at popular ways of disseminating this capture online. In fact, it's not a stretch to say that many sculptures receive more eyeballing as documentation than they do face-to-face. And because audiences are increasingly context savvy, it's worth considering how your practice is experienced in different milieus and the alternative encounters they provide. (See **DOCUMENTATION** and **WORDPRESSING**.)

B

BUILDING (noun and verb)
Annoyingly popular in art speak, 'building' is one of those words. It's a bit like a tune that everyone knows the chorus to but can't recall the verses because they're not the sexy bits. 'Building' says hard bodies wearing hard hats while raising a structure that should, technically, have walls and a roof. Of course, there is metaphorical building too. In the Skillshare we talked about *building* your portfolio, *building* your website, *building* your reputation, *building* your audiences, etc. And, for sure, there was also discussion of public sculpture in relation to buildings and building sculptures too. This implied they were made from stuff that's solid or stable, like wood or brick. You wouldn't build something from marshmallow, would you? Or *would* you? Even if we can agree that 'building' has to do with arranging bits together into a critical mass, it's still a vague word. Verbs like 'clad', 'brick' or 'pile' are so much more precise and make it sound like you know what you're doing too. The likes of 'cobble', 'jerry-build', 'buttress' can also be effective in conjuring up a particular ethic or aesthetic. (See also **THE BUSSEY BUILDING**.)

BUSSEY BUILDING, THE
This 120-year old multi-level warehouse hosted the Skillshare. Located at 133 Rye Lane, Peckham, SE14 4ST, London this notorious hipster hangout self-describes as 'grass roots to cutting edge', while being 'down to earth and without pretension'.[1] It's an obvious example of former squat culture going mainstream. (See also **BUILDING** and **EYE OF THE STORM**.)

1 'The CLF Art Café: The 21st Century Church of the Chill,' http://www.clfartcafe.org, (accessed July 10, 2014).

C

COST CUTTING
This happens when a project runs over budget. But there's an intelligent minority who frontload cost cutting, using it to their advantage to secure funding. Aaron McPeake, for example, spoke of costing a standard closed investment mould for his bronze sculpture *Toll*, a leaf that hangs from a tree in the garden of Camden Arts Centre. But he was able to knock off close to £1,000 by using an open mould instead. Smart is the practitioner who anticipates different ways of accomplishing their ambition and in doing so, can use money saved on one thing to pay for another. (See also **OXYGENATION**.)

CONFIDENCE
They say you have to 'fake it until you make it'. But the truth is this can be stressful and only works for a while in any case. Another approach is to resource skills you already have and then push them to the extreme. Or consider committing to skilling up via more modest projects that can grow iteratively, as in the case of David Rickard dropping spheres made from other materials before hitting on clay as the right stuff for *Test Flights.* (See **DROP**.) The other thing to say is that confidence begets confidence. It takes a determined practitioner to realise a demanding and costly project. But once achieved, it's compelling evidence to do more and, from a commissioner's perspective, to support more. (See **DROP**, **ONBOARD** and **QUITTING**.)

D

DOCUMENTATION (as in photo)
Once upon a time, back in the days when photography relied on negatives, photo documenting three-dimensional artworks was daunting for the amateur. Shooting indoors usually involved an elaborate kit, complete with special tungsten lights. Shadows were pesky and getting the whole subject in the shot depended on its size relative to the studio. Bad results could be calamitous, demanding a re-shoot. But with the advent of digital photography, anyone can photo doc with ease, right? Wrong, with abundant evidence on artists' websites far and wide. In his Skillshare session, Dominic Tschudin (photographer for the Royal College of Art) took the mystery out of this essential skill through demonstrating how to image things like glass, ceramics and multi-media installations. Sympathetic to the constraints faced by artists without easy access to a photo studio, Dominic discussed general considerations (i.e. lighting, backgrounds, camera and lens types) before turning to the participants' specific concerns. (See also **AUDIENCES** and **WORDPRESS**.)

DOWNTIME
Rachel Pimm's after-hours workshop at the Ideal Home Show recalled a format popularised by the Artist Placement Group (APG). 'Betweens' used gallery downtime between exhibitions to host discussions for artists about working in social spaces. Vital to APG's landmark 1971 exhibition *Art & Economics* at the Hayward in London, 'betweens' tapped the conflicted value systems organising the then current art of the 70s. In Rachel's case, hosting artworks at the Ideal Home Show when the exhibition was closed proved an ingenious form of squatting as upcycling. As Rachel put it, 'Calling this sculpture is basically a way of avoiding paying for materials'. (See **THE IDEAL HOME SHOW**.)

DROP
Being dropped is usually bad for sculpture. But this was exactly what David Rickard had in mind for *Test Flights* (2009). Hoisted by cranes as high as the buildings of London's Economist Plaza, three clay spheres succumbed to gravity and came to rest at street level, their once identical shapes dented and dispersed on impact. Ouch. Those encountering the crushed forms were prompted to look up and, in doing so, perhaps see the 'New Brutalism' of the surrounding architecture in a new light. Much has also been made of these destroyed bodies in London's financial district at a time of brutal economic reform. Clearly, when it comes to creative significance, *Test Flights* pays dividends. But for many sculptors, the project's real value springs from using something that's free and prosaic. Reliant on gravity for at least part of its authorship, *Test Flights* questions the role of the sculptor and their skills in the practice of sculpture today. (See also **MEETINGS** and **TWIST**.)

E

EYE (as in 'of the storm')
As anyone who has ever done any kind of multi-day festival knows all too well, there's *never* enough downtime. The desire to create space for relaxing in the crush of the Art Licks Weekend motivated The Eye of The Storm. This lounge night on Friday, 4th October at the CLF Café in the Bussey Building was a chance to chill out while socialising with other festival participants and visitors. (See also **ARC**, **THE BUSSEY BUILDING** and **DOWNTIME**.)

ENTHUSIASM
It's hard to make anything happen without it and for sure, enthusiasm can make the process more fun. But sometimes the constraints of reality overtake even the most fervent keenness. That's the moment when something's gotta give. The 'big ask' then is to embrace this enthusiastically by refusing to succumb to ennui. Or else just quit with enthusiasm. (See also **QUITTING**.)

F

FEEDBACK
Portfolios were submitted anonymously to the Skillshare's 'Cold Critique' and 'Blind Review'. Participants received extensive feedback from expert reviewers, art educator Dr. Katrine Hjelde and freelance curator Ellen Mara De Watcher. We talked about what kind of first impression these bodies of work made as well as how they could be rejigged depending on specific opportunities and submission requirements. The session was exceptionally well received. There's clearly a hankering for this type of focused discussion, especially after leaving college. Why not self-organise your own 'cold critique' and 'blind review' by inviting a few people and chipping in a fiver each to pay for the expertise of an ex-tutor or rising curator in the know? Many are happy to help and looking for work. You could, of course, do it with friends but there's tremendous benefit from getting feedback from someone who has never seen your work before. (See also **REFLECTION**.)

FLAWS
In his short but hugely influential 'The Creative Act', Marcel Duchamp describes the artistic process as 'a chain of totally subjective reactions. [The artist's] struggle toward the realisation of an artwork is a series of efforts, pains, satisfaction, refusals, decisions, which also cannot and must not be fully self-conscious, at least on the aesthetic plane. The result of the struggle is a difference between the intention and its realisation, a difference which the artist is not aware of.'[2] Duchamp goes on to finger the so-called 'art coefficient' as operating in the gap between the artist's relationship with their work and how it's interpreted by others, each from their unique and situated place in the world. Ergo, the art world commonsense that, 'the viewer completes the work'. Although not mentioned, accidents might also be included in Duchamp's catalogue of things influencing an artwork's final outcome. In his Skillshare presentation, Aaron McPeake spoke candidly about the challenges and consequences of being a blind visual artist. In a pragmatic way, Aaron calls for artists to 'Celebrate the Flaws' in their work rather than disparage them. Good isn't it? It's good because in celebrating these flaws an artist develops an intentional relationship with their artwork that is at worst more resigned to its reality and at best empowering when this celebration moves in to the gap between what they intended the artwork to be and how it is received.

2 Marcel Duchamp, as quoted in *Marcel Duchamp*, edited by Robert Lebel (New York: Grover Press, 1959), 78.

FAVOURS
Forget beg, borrow and steal. Think give, give, give. The worlds of art run on favours. They're the commerce in economies of reciprocity. So buy a mate a drink or two in return for delivering your sculpture; cook a friend dinner in exchange for helping you move studios; offer unused materials to the universe in anticipation of needing help in future. (See **GRATITUDE**.)

G

GOING OFF
It's one of the most mysterious expressions to the uninitiated. No, it doesn't mean 'going bad' or 'disappearing'. When it comes to concrete, resin and other materials that change through chemical reactions, 'going off' refers to reduced workability resulting from something starting to set.

GRATITUDE
Gratitude was golden in the case of Alex Chinneck's *From the Knees of My Nose to the Belly of My Toes.* Locals were initially nervous about this large-scale public sculpture but Alex won them over. Not only by transforming the formerly derelict building into a provocative artwork that looks like a façade sliding down the front of a Margate home. He also generated excitement about the project through, among other things, giving the community special access. A cherry picker at the unveiling enabled the largely local crowd a bird's eye view – a different way to experience the sculpture and their neighbourhood to boot. Gestures like this go a long way in cultivating appreciation for an artistic practice, as does publicly expressed gratitude for funding or other types

of help. This features as a simple but prominent 'thank you' on Alex's website.[3] Granted, not everyone likes to have their contribution publicly acknowledged. But it's a safe bet that a nod to those behind the scenes is the decent thing to do. And let's be honest, gratitude also helps with ongoing support, whether it's financial, in-kind, an offer of expertise or simply coming along to future events and exhibitions. (See **AUDIENCE(s)** and **FAVOURS**.)

3 Alex Chinneck, http://www.alexchinneck.com/projects/from-the-knees-of-my-nose-to-the-belly-of-my-toes-2/ (accessed August 24, 2014).

H

HEAVY METAL
Not as in the music featuring big hair and guitar riffs, the one appealing to rebellious adolescent white males in particular; nor the metals or metaloids that contain toxic stuff like lead, mercury and cadmium, though these are of concern too. I'm just talking about metal that weighs a lot – though the same goes for stone, concrete and other heavy materials. Of course historically, lugging this stuff around has been done by male artists. But more and more women ones, like Lucy Tomlins and Rachel Pimm, are breaking the mould by working with these materials on a large scale. An added bonus: It's a pain to move but doing so regularly can be a cheap, effective and efficient alternative to gym membership.

I

IDEAL HOME SHOW, THE
Rachel Pimm was a fan of the Ideal Home Show long before developing a strain of critical artistic practice about the 'model house'. She likes this subject because its accessible despite not being designed for actual habitation. There's neither running water nor proper bedding and the lights never go off in the tradeshow. And Rachel should know, because she was employed onsite, styling the house through, for instance, designing its Christmas staging. In the process, she developed characters, 'Christmas friends' to inhabit the space. This led to a dinner party where method actors played different parts, cohabiting when the tradeshow was closed for business. They got drunk while doing thespian exercises, full of seasonal cheer. The project, *FLATLAND* (2011), is a neat example of using pop culture to blur the line between sculpture and performance. It also points to how we sculpt and perform our day-to-day through habits of consumption. (See also **DOWNTIME**, **INDUSTRY**, **XMAS** and **ZEALOT**.)

INDUSTRY
'This is the great thing about industry,' observed Alex Chinneck in his Skillshare presentation. 'They have great resources. They have the ability to realise [ambitious projects] and they have the finances. And it's a very innovative field but it's not a very visually creative one. So they get really excited about this idea of creative collaborations to generate the material that they otherwise wouldn't have. I guess in theory this helps them get ahead of their competitors and it's such a competitive market, British industry, well international industry.' Listen to Alex. Industry is your friend. (See also, **THE IDEAL HOMESHOW**.)

INTERNSHIPS
Are you thinking about doing an internship? Are you doing an internship? Do you have an internship? Have you had a bad experience interning or feel solidarity with others who have? *Surviving Internships: A Counter Guide to Free Labour in the Arts* is the resource for you. Authored by Carrot Workers Collective, it was referenced by their daughter organisation Precarious Workers Brigade, who used one of its mapping exercises in the Skillshare to raise awareness about the complex and even conflicted expectations in cultural work. This useful resource is readily available online. Google *Surviving Internships.* (See also **QUITTING**.)

J

JUNIOR POW-R-ARM
Meanwhile, back in the workshop, this device is used to secure a work of sculpture so it can be rotated to various angles. While part and parcel of woodworking, it also makes a nice conversation piece when attached to a bench or table in a domestic setting.

K

KISMET
Fate that mysteriously charts our destiny: sometimes we're lucky and things just work out; other times, they just don't.

L

LONG GAME
When will we accept that when it comes to realising a serious and sustainable sculptural practice, we should expect delays, pretty much every step of the way. Alex Chinneck and Sam Zealey both talked in their Skillshare presentations about budgeting extra time to raise money for projects. There's also the lag between acquiring new skills and making them tacit en route to fashioning your own unique sensibility. And then there's the small matter of recognition… Because all these things can take decades, ambitious sculptural practice is best approached as a long game.

M

MEETINGS (as material)
Benjamin Franklin famously wrote, '[In] this world nothing can be said to be certain, except death and taxes.'[4] Well, if you're an ambitious sculptor, something else is guaranteed: There will be meetings, lots of them. So doesn't it make sense to think of the coordination and consultation in this immaterial exchange as akin to working with other types of materials? What would it mean to take a sculptural approach to the time, energy and attention spent by adding a little here, subtracting a bit there? The point is that when we approach sculptural practice holistically, meetings aren't something that sculptors do when they're not making works of art. Making sculpture happens in meetings too.

4 Benjamin Franklin, *The Writings of Benjamin Franklin*, vol 10, edited by Albert Henry Smyth. (London: MacMillan, 1907), 68.

N

NETWORKING
You'd be forgiven for thinking that 'networking' refers to, 'The dark art of pretending to like people in order to advance one's own self – even though that self has preciously nothing to offer the world barring an extraordinary aptitude for self-advancement'.[5] But I'd rather think of networking in terms of heteronomy. Basically, it's the idea that because we're webbed together through strong, weak and other associations, it makes sense to keep stock of our ties through tracing and retracing them. (See also **SPREADING THE WORD**.)

5 Steve Lowe and Alan McArthur, *Is it just me or is everything shit? The Encyclopedia of Modern Life*, (London: Time Warner, 2005), 183.

O

ONBOARD (as in securing supporters for your projects)
Let's face it, one of the reasons why there's a dearth of ambitious sculpture out there is that it's jolly hard to make it happen. In the words of Sam Zealey, 'I think a lot of sculptors will tell you that one of the most difficult things to do is to actually get someone to sponsor you or to put enough trust or belief in your vision and actually to convince somebody that it's a good idea'. Once accomplished, though, it can be better times ahead. David Rickard: 'If you do have someone onboard, it's much easier to get other people on board. So when the Arts Council heard that I had [other support, including the Contemporary Art Society, supporting my project *Test Flights],* they were like, sure, we'll fund the whole… It was a bit convoluted and took about six months of going backwards and forwards'. But it worked. The lesson seems to be that it's akin to confidence: funding begets funding but it's worth just accepting that getting the first bit can be a disproportionately big ask. (See also **CONFIDENCE**.)

OXYGENATION
This one is for the metal-working geeks out there. 'When bronze is poured,' explained Aaron McPeake, 'it usually goes into a closed mould and this stops the surface from oxygenating and becoming puckered.' But because for his commission *Toll*, Aaron used an open mould (a cheaper option) the molten

metal was sure to oxygenate. To reduce this, he inserted phosphorus copper into the meld just before it was poured and then threw sand on it afterwards. The result: a dramatic moment when the meld flashed green before churning into a molten surface that looked like the sun's. Who knew that metal casting was a performative art.

P

PRECARITY
It's the 'new normal' for most of us working in the cultural sector today. The statistics are bad: youth unemployment is high and zero hour contracts the norm. Work is projectised in ways that crush our lives into intense blocks followed by fallow spells. There's little security and its just not good enough. The Precarious Workers Brigade (PWB) is on a mission to takedown capitalism and end the exploitation of workers around the world. True: It's a big commitment and progress is slow. PWB is still in the consciousness-raising phase, running workshops to highlight the atomising effects of precarity as it creeps under your skin, inhabiting you from head and heart. For the Skillshare, PWB tried to debunk some of the myths around being an artist, including the idea that so long as you're 'doing what you like but liking what you do,' it will all work out in the end. Fat chance. For a more accurate picture of working life in the cultural sector, we taped a life-sized graph on the floor. Next, we stood on the graph relative to how we relate to 'luxury' and 'flexibility', 'poverty' and 'stability' and every combination in between. After that, we positioned ourselves relative to how we expect to relate to these categories in a few years, when we're more established. It was a great discussion.

PLAY
We're busy people struggling to make ends meet. But we like children and would enjoy having one, maybe even two. But how to bear and raise a future generation of cultural producers? We'd appreciate a little help, please. It was with this unspoken request in mind that PSC organised the Skillshare's Sculpture Playhouse. Led by Dave Barnett of see 'n' make, this was a fun and practical workshop for kids, with paper folding running continuously over the weekend. It was for those 'young at art' while their folks attended Art Licks events. In practice, though, some local mums used it for child minding, which was fine too.

PITCH
Lucy Tomlins' sound sculpture *Saturday Worship* was about pitch in different ways. To begin with, and to capture West Bromwich Albion football fans singing *The Lord is My Shepherd* in celebration of a goal, Lucy set up a stereo mic at pitch level and recorded them. Picture it: the end of the season, just before the team was to be relegated. West Bromwich Albion might not even score. Praise the Lord they did. Of course the recording also captures the pitch of their enthusiasm: the quality of their sound relative to the rate of vibrations producing its modulating tone. Lucy presented this sonic display in the Chapter House of Worcester Cathedral, where an iteration of the project was installed between 16th April and 5th May 2013. Here the fans' dulcet tones were pitched against the cathedral boys choir in a call-and- response between the two groups. Worcester has one of the oldest chapter houses in the country and it's designed so that wherever you are in this circular structure you can hear what's being expressed. This was ideal for ecclesiastic discourse, ensuring that even one-on-one asides between monks were part of the brethren's larger conversation. Lucy activated this particular acoustic by using snippets of the fan-sung *The Lord is My Shepherd* to pull visitors around the Chapter House, prompting them to look up and consider the surroundings resonant with this religious hymn sung in the service of secular worship. (See also **SCULPTURE** and **WORCESTER CATHEDRAL**.)

Q

QUITTING
Nobody likes a quitter, except maybe when it comes to a drunk, a smoker or some other addict who fails to recognise the collateral damage of their self-destructive activity. Yet perceptions of throwing in the towel may be changing thanks to a new line of thinking being popularised by positive psychology. Many gurus are promoting quitting as an expression of empowerment instead of shame. This is good news in the world(s) of art where success is akin to something like social Darwinism: Only the strongest survive [read: those best suited for their immediate environment]. Some of us, such as the Precarious Workers Brigade, want to change the system so that recognition and resources are more equitably distributed, but this overhaul is going to take some time. If you're fed up with art and wondering if you should ditch it and do something else, Google 'strategic quitting'. You'll find a litany of TED talks, self-help sites and other resources that that promote it as an unlikely ingredient of success. (See also **CONFIDENCE, PRECARITY** and **REJECTION**.)

R

REJECTION
Actors and writers often talk about rejection as a badge of honour that proves you're putting yourselves out there. But artists? Not getting that exhibition, residency or some other opportunity happens to the best of us. So why is discussing it still not the done thing? Alex Chinneck raised the veil on this taboo subject *a bit* by sharing that he'd written literally hundreds of letters before securing support for his projects. Though to be fair, it's a lot easier to acknowledge rejection when you can recuperate it retrospectively as a steppingstone to success. (See also **QUITTING**.)

REFLECTION (in contrast to reflexion)
If you've ever been to art school, you've been reflective. 'Reflection' is the currency of group crits: You reflect on mine and I'll reflect on yours. Donald Schön, otherwise known as Mr Reflection by art and design pedagogues, describes it as the process through which a practitioner is able to 'surface and criticise the tacit understandings that have grown up around the repetitive experiences of a specialised practice, and make new sense of the situations of uncertainty or uniqueness which [they] may allow [themselves] to experience.'[6] Suffice to say the Skillshare's 'Cold Critique' and 'Blind Review' was all about reflection. Art educator Dr. Katrine Hjelde's and freelance curator Ellen Mara De Watcher's feedback encouraged the participants to approach their portfolios from an unfamiliar angle so they might see their practice differently. 'Reflection,' incidentally, shouldn't be confused with 'reflexion', which is also a bread-and-butter skill in art education. 'Reflexion' might actually result from 'reflection', as an artist applies their new understanding to conceptualising and realising their practice. A nice concise definition of 'reflexion' comes from the godfather of conceptual art, Joseph Kosuth: 'Art, it can be argued, describes reality. But unlike language artworks, it can also be argued, simultaneously describe how they describe it…'[7] Granted, this may be a bit unfair to language. But you get the picture: practitioners who reflect on their work think critically about what they're doing; reflexive artworks actively demonstrate how they're doing what they're doing. Or something like that. (See also **FEEDBACK**.)

6 Donald Schön, The Reflective Practitioner: *How Professionals Think in Action* (New York: Basic Books, 1993), 61.
7 Joseph Kosuth, *Art After Philosophy and After: Collected Writings*, 1966-1990 (London: MIT Press, 2002), 247.

S

SCULPTURE
If you've worked with sculpture for more than a while, chances are you have an opinion on what it was, is and could be. Here's Aaron McPeake's: 'It can be an experienced now, whereas if you said that twenty years ago, people would have just gone, "You're nuts". But today, sculpture can come out of a loudspeaker or air or water movement. Light also, especially with recent developments in projection technology; you can hit something with 5000 watts of discharged light and make it a sculpture. So the parameters for locating work in this category are evolving'. (See also **PITCH** and **WORCESTER CATHEDRAL**.)

SPREADING THE WORD
Far too many sculptors, especially women, have waited around for validation, too embarrassed to blow their own trumpet. Some have taken solace in the sense it's making 'good work' that really matters. With a bit of luck they'll be 'discovered', ideally while they're still alive and can reap the rewards. But many of these artists would also settle for posthumous recognition. Well not any more. The new generation is all about self-promotion, spreading the word through social media about what they've done that merits attention to anyone who will listen. Does this translate into validation? It's difficult to say. (See also **NETWORKING**.)

STATEMENT
When it comes to writing an artistic/personal statement, a little editorial feedback can go a long way. This was the idea behind the

Skillshare's Writing Workshop, where I sat one-on-one with practitioners to clean up their language and sharpen the ideas expressed in the drafts they'd brought along. This session was oversubscribed by beginners through to professionals, suggesting that we can all use a second pair of eyes, an honest opinion and a bit of encouragement when translating what we've got to say into text for others to read.

T

TWIST
'Tweak' or 'trick' would also do, with all these expressions naming a trending sculptural sensibility that is part art and part research. Alex Chinneck, for instance, described his practice as using contemporary processes (art, architecture, engineering, etc.) to playfully heighten familiarity. Witness his project, *Telling the Truth through False Teeth* (London, 2013). Alex transformed an old factory in Hackney, previously a grow op, by replacing every single window across the façade – all 312 – with facsimiles of the same cracked pane. It's about taking a very mundane, everyday object and intensifying it by distorting its familiarity – by tweaking it and re-presenting it in a new light. I doubt that Alex would call what he does 'art research' but theorist Estelle Barrett would. Drawing on John Dewey, Michael Polanyi and others, she argues that aesthetic experience is key to elaborating the link between practice and knowledge, with this often stemming from the 'intensification of everyday experiences from which new knowledge or knowing emerges'.[8] I like the idea of art research as taking the readymade or the everyday and twisting it so we can see what's familiar differently.

8 Estelle Barrett, Barrett, 'Experiential learning in practice as research: context, method, knowledge,' *Journal of Visual Art Practice*, 6: 2, 2007, 115.

U

UP
Look up. Also look around. Size, scale, weight, proportion and context all require a measure of looking up. So might research. All important components of making sculpture. (See also **DROP** and **PITCH**.)

V

VALUE ADDED
Do you believe it's your signature that adds value to your work? If not, good. If you do, don't think this is the only way. In fact, you're constantly adding or subtracting value from your practice:
Every time you start something and don't finish it.
Every time you're able to create space to make in your head when you don't have it in your studio, bedroom, garage, etc.
Every time you salvage that sketch or maquette that you'd rather throw away.
Every time you offer firm but fair feedback to your peer.
Every time you post something on your website.
Every time you connect who you are with what you do.

W

WORDPRESS
Here's what WordPress has to say about itself online: '[It] is a state-of-the-art semantic personal publishing platform with a focus on aesthetics, web standards, and usability. WordPress is both free and priceless at the same time. More simply, WordPress is what you use when you want to work with your blogging software, not fight it. And now you can use your favourite – yes, you read that correctly, favourite with a 'u' – web software in the Queen's English, or something closer to it anyway.'[9] No wonder Ben Burtenshaw's workshop for creating your own WordPress site was popular in the Skillshare. What's not to like, except that WordPress has grown so big they could have a monopoly one day. (See also **AUDIENCE(S)** and **DOCUMENTATION**.)

9 'Welcome,' wordpress.org English UK, http://en-gb.wordpress.org, (accessed August 1, 2014).

WORCESTER CATHEDRAL
For art historians, churches are galleries of religious sculpture made from wood, stone or some other resilient materials that testify to God's continuous presence. Not exactly the stuff of Lucy Tomlins' *Saturday Worship*. It used sound to activate Worcester Cathedral's historic Chapter House. Then again, if its form was largely immaterial, its content was religious, in a way: West Bromwich Albion fans belting out *The Lord is My Shepherd* in rousing chorus in celebration of their team having scored a goal. It's nice to think of this old hymn enjoying new kicks and in such an eclectically historic site to boot. The Chapter House that played host to *Saturday Workshop* between 16 April and 5 May 2013 is part of an architectural medley that combines every English style from Norman to Perpendicular Gothic. Sounds positively post-modern, as does the inertextuality of Lucy's sound sculpture. (See also **PITCH**.)

X

XMAS
'Xmas' featured in Rachel Pimm's discussion of interior décor at the Ideal Home Show. While her ambivalence to the consumerism primed by these holidays was palpable, it would be a mistake to think the 'X' in xmas is a green light to shop the season through. It's actually not about lancing the 'Christ' from Christmas and secularising the holiday for the benefit of Hallmark and others in the celebration industry. 'X' has abbreviated Christ's name for yonks, with it featuring in Christian art dating long before the Oxford English Dictionary cited its first linguistic usage in 1485. (See also **THE IDEAL HOME SHOW**.)

Y

YLEM
Okay, 'ylem' wasn't actually part of the Skillshare. But I needed an entry for 'Y' and it's a good word for talking about the 'Pangaea' part of our arts organisation, Pangaea Sculptors' Centre. This is because 'ylem' comes from an obsolete Middle English expression with philosophical connotations. It means something like, 'the primordial substance from which all matter is formed'.[10] In a related vein, we made reference to 'Pangaea' in the name of our arts organisation to pay homage to the supercontinent that coalesced some 300 million years ago and began breaking apart about 200 million later. We liked the idea that Pangaea Sculptors' Centre was grounded in a world-changing process. While supercontinents have rocked the Earth's history, we can think of 'yelm' as the origins for this – matter on the move. Movement is also a Pangaea-like quality of PSC, with the supercontinent undergoing several rifts as it broke apart. PSC is taking shape through forming and reforming, with its hypothetical yelm throwing up new energy, focus, opportunities, etc. as it moves around.

10 Wikipedia contributors, 'Pangaea,' *Wikipedia: The Free Encyclopedia*, http://en.wikipedia.org/wiki/Pangaea (accessed August 15, 2014).

Z

ZEALEY
Born in 1986, Sam Zealey is an artist living and working in London/Essex. According to the artist statement appearing on his website, 'The ideas that stimulate my practice are found in the wonderful natural processes of this world. I am particularly attentive to Earths [*sic*] cyclical activity, natural cycles that are taken for granted and often exploited by humans. I produce work that makes these monumental events conceptually accessible and visually powerful.'[11] Sam gets special mention here because he founded PSC with Lucy Tomlins back in 2013. Despite subsequently leaving to pursue a solo career, Sam remains a strong supporter of PSC. We wish him well in all his endeavors and look forward to working together again in future.

11 Sam Zealey, 'artist statement,' http://www.samzealey.com/index2.php#null (accessed August 15, 2014).

BOTH SIDES NOW

Exploring the Architectural Proposition as an Approach to Sculptural Production

While deskilling trends in art education, PSC's learning programme takes a relevant and rigorous approach to sharing sculpture-related techniques. To pilot this in practice, our first hands-on workshop explored the transferability of architectural principles to three-dimensional art practice through focusing on the arch as the building block of vaulting and domes. By using concrete to create this form we also learned about the practicalities of this ubiquitous building material. Our approach was in-depth and highly experimental, with no one involved having used concrete to create an arch before. Through building collaboratively we also pooled the risk and shared the workload, enabling us to realise an outcome that we'd be hard-pressed to achieve individually in two days.

PSC chose Ken Wilder, Programme Director of Interior and Spatial Design at Chelsea College of Arts, to facilitate the workshop because as a trained architect, practicing artist and experienced educator, he was uniquely placed to help deliver this specific programme while piloting PSC's learning-through-doing approach.

Selecting the artist-participants took place through an open call. We knew from prior experience that this was curatorially optimal for creating a good mix of practitioners while also identifying learners who would benefit from the workshop's educational offer. Although unsure what kind of artists this would attract, we should not, perhaps, have been surprised that so many established ones applied. Several were already teaching on sculpture programmes and most were exhibiting nationally if not internationally.

The workshop's take-up affirmed PSC's educational mandate: not only are opportunities for skill-acquisition in high demand but also, and importantly, this is part and parcel of a sculptor's life-long learning, with the evolution of their practice often demanding new techniques and knowledge that outstrip what they acquired in college.

From the 35 applicants, all of them high-calibre, we selected 12: Simona Brinkman, Marc Cowan, Pablo de Laborde Lascaris, Tom Leahy, Gloria Lin, Tessa Lynch, Julia Parkinson, Scott Schwager, Nina Shen-Poblete, Karen Tang, Georgina Wesley and Jonny Williamson. Their applications made clear how the workshop would benefit their practice, while their sensibilities seemed aligned with PSC's commitment to developing and diversifying sculpture in contemporary art. This was confirmed over the course of our intense workshop with us getting to know each other through practice, by working side-by-side.

A public lecture from Ken contextualised the specific skills that we'd acquired over the weekend while introducing the programme's more theoretical aspect to a broader audience. Both Sides Now culminated with us testing the arch's load-bearing in a performance that engaged both the bodily and an element of risk. Taken as a whole, the weekend modeled a riskier, more comprehensive range of learning-through-doing that challenged the way sculpture is typically taught by pushing the boundaries and taking on more demanding projects, to aim, even at the price of failure, at ever-more rigorous and relevant opportunities for experiential learning.

MATERIALS LIST

1 wheelbarrow
1 gazebo
1 8×4 ft wire mesh, 12 gauge, 1×1 inch
1 cement mixer
1 3050×1220×3.6mm hardwood ply
1 pack 10G×3 inch trade decking screws (80)
1 pack of Ulti-mate 5×30mm hardened recessed woodscrews (200)
1 sandpaper roll, 80 grit
1 plasterers mixing bucket, 30L
1 roll heavy duty rubbish bags
1 mould release oil
1 tressel
1 staple gun and staples
1 scrap board
1 chop saw
1 angle grinder and metal cutting disc
1 tamper stick
1 hammer
1 15m metal chain, interior diameter 8mm
1 T-shaped welded section
2 pairs goggles
2 plastic sheets
2 pliers
2 flood lights
2 metal poles
2 wood glue
2 plastic ice cream tubs
2 shovels
2 jigsaws
2 circular saws
2 palm sanders
2 hand saws
2 adjustable set squares
2 right angles
2 spirit levels
2 tape measures
2 M8 spanners
2 straight edges
2 cartons milk
3 metal strips
4 25kg bags Blue Circle quick set cement
4 2440×1220×18mm structural hardwood ply
4 trade builders buckets, 14L
4 trade respirator cups (dust) FFP1 (pack of 10)
4 trade premium super tarpaulins, 5m×4m 180gsm
4 rolls trade masking tape 24mm×50m
4 galvanised barrel strainers M8, 110×23mm
4 paint brushes
4 measuring jugs
4 extension cables
4 trowels
4 drills
4 rubber mallets
6 1m threaded rods, 8mm
6 marker pens
6 fold-up chairs
6 straps
6 bottles white wine
6 bottles red wine
6 bottles soft drink
8 25kg bags sharp sand
8 2.5 m 77×50mm softwood batons
10 3m 50×50mm softwood batons
10 M10 bolts and M10 washers
12 pizzas
12 pairs trade gloves super grip
16 25kg bags gravel, 6mm
20 pencils
various: drill and screwdriver bits (especially M10s), clamps, teas and coffee, snacks, scraps of paper

1

Day One begins with Lucy introducing PSC and Ken, followed by name-only introductions by the artist-participants to encourage everyone to get to know each other while working side by side. Next, Ken outlines the weekend's workflow and the skills it will explore: creating the moulds, and mixing and packing the concrete composing the arch to be erected and tested on Day Two.

2

A chain is hung in a u-shape so it curves under its own weight when supported only at the ends. When reversed, the inverted form of this arch operates in pure compression. The suspended chain also provides a template for creating the wooden moulds' curve for the arch to be cast in concrete.

3

Plywood is measured against the chain and then cut and screwed to create the moulds' formwork. This is sectioned in two parts which join at the apex of the arch. Two moulds will cast the arch as symmetrical halves mirroring each other in the final form.

4

While some of the artist-participants prepare the moulds' wooden formwork, others measure, cut and install the metal mesh lining that will reinforce the concrete. Release oil is painted inside the moulds to help with easing out the concrete once set.

5

It's time for the concrete pour and the workshop self-organises into two groups. One, lead by Lucy, determines the best consistency as water combines the cement and aggregate. Ken leads the other group as they pack the first mould with the concrete mix. The groups swap activities for the second mould so that everyone learns through doing by engaging firsthand with each step.

6

Because normal cement takes too long to cure, a quick-set variety is used. This accelerates the concrete's hydration, making it hard enough to be turned out the next day. In anticipation, the moulds are wrapped in plastic to retain moisture and optimise setting overnight.

7

Day Two begins with each of the artist-participants presenting their practice, followed by a short Q&A. Doing this later in the programme means this peer-to-peer portfolio exchange is informed by our shared experience of the workshop so far, with this understood as the immediate context for the presentations. We are impressed by the scope, commitment and technical achievement of this practice across the board.

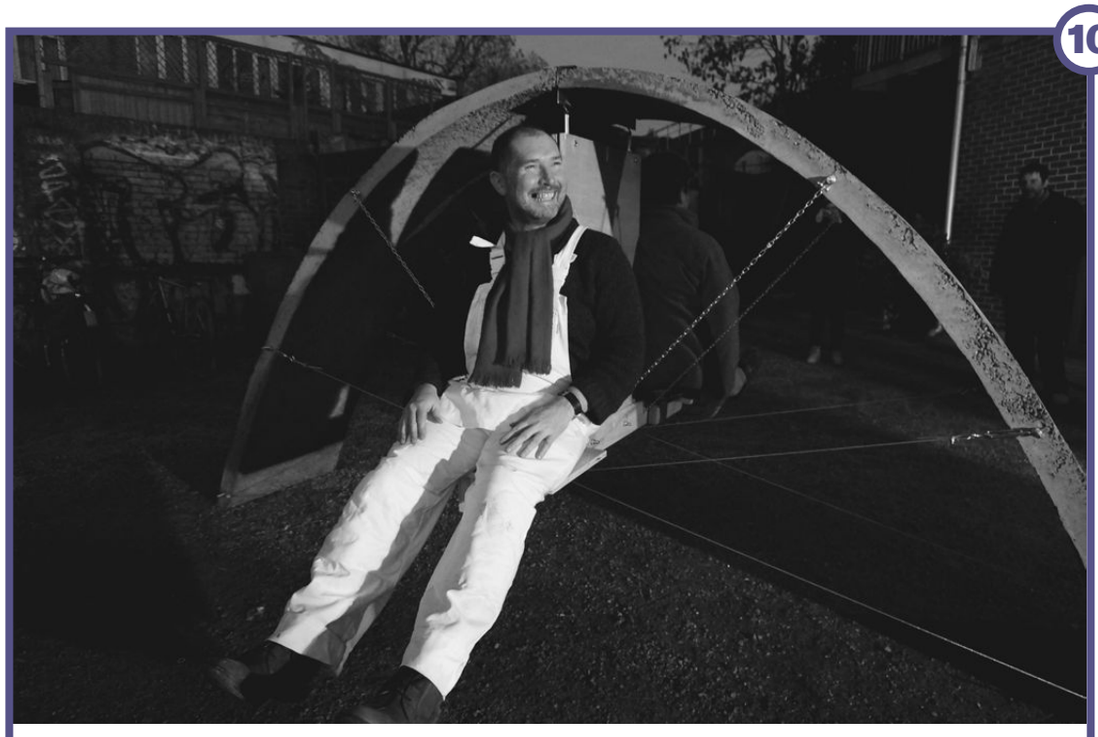
8

Time to release the concrete. After some discussion we decide to raise both halves of the arch in the moulds before removing the formwork. It's a team effort to hoist this heavy load vertically and takes several tries to lower the moulds into place so the two halves meet at the arch's apex. We're relieved the concrete holds and the mix has worked.

9

Next, there are the fixings to install. A metal T-bar is wedged at the apex between the arch's symmetrical halves. Tension cables crisscross its sides, helping to evenly distribute the load countering the tendency for the arch's halves to open up. As the sun is setting a seat is built and installed to test the arch's load-bearing capacity.

10



Finally, Ken, 'the architect,' steps forward to assume the risk and take a seat with brave Scott Schwager joining him. Will the arch support this weight-bearing performance? It does and is met with a round of applause and celebratory toast.

ARE YOU SITTING DOWN?

A catalogue of camera, sound, editing and narrative techniques

In the case of sculpture and moving image, I hesitate to call this coupling promiscuous, especially as both art forms have become so elastic of late.[1] 'Coupling' may not be the best descriptor either. It connotes romantic relations and when it comes to sculpture and moving image, this comparison only goes so far. Here, I think is the outer limit: As long as each art form regards the other with mutual respect and interest, their relationship will continue to be revealing and, with a bit of luck, avoid leaving one or both feeling unsatisfied and wondering if there isn't more to life than *this*.

Draw your own conclusions about which art form and romantic role align in my analogy. But if you assume the dominant one must be 'sculpture,' recall this is a multidimensional technique without material or conceptual constraints. We might think of 'sculpture' as being tough, brawny and assertive while 'moving image' is delicate, light and passive but in actuality, the reverse is often true. Like gender, art forms are socially constructed, with the conditions of their encounter and modes of their address shaping how they're differently received.

Having said this, I'm conscious that it could appear contradictory for me to now go on and observe that Are you Sitting Down? Screening Sculpture in/as Moving Image focused on the latter *in* the service of the former and not the other way around – not sculpture in the service of moving image. Nor did the screening actually take up moving image *in* sculpture, which is to say as part of its formal expression. While this has been engaged through the pioneering video sculptures of Nam June Paik and Tony Oursler's video dummies, the 15 selections composing this program had another concern in mind. If sculpture often takes the form of stationary objects and film and video comprise moving images, how is the experience of sculpture reconfigured by or for this other medium? In keeping with PSC's interest in situated learning, Are you Sitting Down? responded to this question in a space purpose-built for cinematic encounter: the bespoke screening room of Genesis Cinema, a venue which has been entertaining Mile End for more than 150 years. Between the deep-dish lounge chairs and crimson-curtained walls, this historic venue's atmosphere was both sculptural and cinematic.

It is said the phenomenological effect of encountering a three-dimensional artwork in the round affirms, on some deep level, that we engage the world through our bodies. Perception, in other words, isn't something that only occurs between our eyes and our brains but also through our presence in space.[2] This was something the screening explored with the selections translating the three-dimensionality of sculpture into the two-dimensionality of moving image that was then re-presented in the cinema as a specific spatio-temporal context of display. Duration and exhibition were also leitmotis across the selections, as was the sculptor's or sculptors' relationship to their work. Some of the films and clips focused on sculpture as artistic practice, others modelled strategies for documenting and activating particular works of art and still others glimpsed sculpture through the lens of cinema as popular culture. These were things the screening's commentators keyed into. With their brief remarks bracketing the 15 selections, they drew out curatorial concerns while drawing together the diverse films and clips into a loose but textured whole.

Because the potential of moving image in the service of sculpture remains, most valuably, heuristic, the specifics of this screening are re-presented here as a catalogue of camera, sound, editing and narrative techniques, with one being featured from each of the 15 films and clips. Together they aim to inspire other innovative ways of using moving image to convey sculptural meaning. The techniques appear here in fidelity to the screening's running order and alongside the approximate timings that structured the event.

[1] See for example, Rosalind Krauss, *A Voyage on the North Sea: Art in the Age of the Post-Medium Condition* (New York: Thames & Hudson, 1999).
[2] See for example, Maurice Merleau-Ponty, *The Phenomenology of Perception*, trans. Colin Smith (London: Routledge, 2005).

THE DOORS OPENED AT 19:15

19:32 – 19:41

***Life – The Vogelkop Bowerbird: Nature's Great Seducer* (2009) clip; film by David Attenborough and BBC**
Comment by Lucy Tomlins with reference to Toby Ziegler's *My Vegetable Love; Cultural Exchange*

CLOSE-UP: The camera zooms into the bowerbird's natural habitat to show him hard at work creating a sculpture with unique purpose. 'This grand design is no nest,' explains Attenbourough, 'It's the ultimate seduction parlour'. Close-ups capture the rich colours and textures of the sculptures, made from deer dung, charcoal and other natural materials that feature in the bowerbirds' mating ritual. Objects the same colour as the bowerbird's eyes are especially treasured, with experts believing they appeal to the female's gaze.

19:41 – 19:49

***The Italian Job* (1968) clip; film by Peter Colinson**
Comment by Jane Won (read by Marsha Bradfield) with reference to Richard Wilson's *Hang On A Minute Lads, I've Got A Great Idea...*

INTERTEXTUAL REFERENCE TO POPULAR CULTURE: This film just may be the provenance of the 'cliffhanger' ending. The final minutes show a bus containing cockney gangster Charlie Croker (Michael Cain) and his band of robbers teetering on the Alps as their booty of gold slides down, threatening to take them all over the edge. This moment of uncertainty, crystalised in the image of the rocking bus, reappears in Richard Wilson's *Hang On A Minute Lads, I've Got A Great Idea....* The full-sized replica of the bus that perched precariously on top of the De Larr Pavilion in Bexhill on Sea in 2012 also references 'the idea of standing on the brink, barely balancing, in relation to the contemporary conditions that we live in'.[3]

[3] As expressed by Jane Won in her unpublished introduction to *The Italian Job* (January 20 2014, email).

19:49 – 20:16

***Luke Hart: Fractal Weave Structure 1* (2013); film by Daniel Gower**
Comment by Luke Hart

OBJECTIVE/SUBJECTIVE TREATMENT: This film documents the production of a large, three-legged standing sculpture made of metal cylinders joined with cast rubber. The objective treatment positions the viewer as an observer, well placed to watch the sculpture form from its component parts. This point of view shifts at the end, with scenes shot from the sculpture offering a more 'subjective' perspective. It's the equivalent of handheld footage with the camera strapped to the artwork to capture its experience as it bends at the joints when shoved or pushed.

20:18 – 20:34

***The Way Things Go* (German: *Der Lauf der Dinge*) (1987); clip from film by Peter Fischli and David Weiss**
Comment by Lucy Tomlins

THE CONCEIT OF A CONTINUOUS TAKE: This is a story of cause and effect. The camera observes a sequence of activity apparently played out from beginning to end of a 100+ ft long sculptural installation made from everyday objects and materials such as tyres, trash bags, ladders, soap, oil drums, old shoes, water, gasoline and much more. These become agents of change with the help of gravity, pyrotechnics, etc. The narrative advances through cycles of action that build and release with the film's edit implying a continuous take. But look carefully and you will observe the dozens of cuts that construct an unbroken chain of events.

20:34 – 20:40

Blue Bell Hanger Project (2012); film by John Minton
Comment by Mark Halliday of behalf of New British Art

FACTION (FACT + FICTION): Short but dramatic, this film transforms a large, stationary sculpture built from cable ties, wood, paperclips, glue and parachute material into a kind of dream machine. 'Should we fly?' the narrator asks as the sculpture starts to move [or to be moved?] out of it's airplane hanger. This poetic rendering gives the sculpture a second or double life, that signifies differently than when displayed in an exhibition.

20:40 – 20:50

Museum at Night: Connect 10 (2013); film by Julian Wild
Comment by Julian Wild

TIME-LAPSE: Some 500 metres of glow-in-the-dark plumbing tube and too many elbow joints to count are captured coming together in a sequence of stills compressing the sculpture's build into less than minute. A popular technique for capturing slow processes, like the erection of skyscrapers, time-lapse is doubly optimised in this film as it documents both the sculpture's assembly and disassembly. A moment of pause between these phases shows visitors, who may have helped to build the sculpture, encounter the artwork's glowing form in situ at the Shropshire industrial museum in Ironbridge Gorge.

20:50 – 21:07

Cosmic Dramas (2013); film by Liliane Lijn and Richard Wilding
Q&A with Liliane Lijn facilitated by Marsha Bradfield

VOICEOVER: Lijn's verbal montage describes her exhibition at mima, Middlesbrough that brought together four of her goddess archetypes: *Lady of the Wild Things, Woman of War*, The Bride and The Electric Bride. Off camera, Lijn explains, 'I chose to use my voice because the human voice is, in its emotional vulnerability and expressive capacity, as close as we can come to the divine'. The artist's reflexive discussion of the archetypes undulates with energy that compliments the flickering LEDs animating the drama amongst the sculptural figures played out in the exhibition.

INTERMISSION

21:45 – 21:50

Color Film (2012) film by Hector Castells-Matutano
Comment by Hector Castells-Matutano (read by Marsha Bradfield)

SOFT FOCUS: Originally shot on slide film with an anamorphic lens, this rendering uses soft focus to image a series of colour fields. In the context of Are you Sitting Down? these drew attention to the cinema's screen as a flat surface for projection that took on sculptural significance in the context of the event.

21:50 – 21:55

Breathing (2011); film Adeline de Monseignat
Comment by Adeline de Monseignat

SELECTIVE FOCUS: All 42 seconds of this video feature a circular aperture with a textured surface that suggests the flesh-coloured fur of a breathing body. By representing only this action with a shallow depth of field and foregoing sound, the treatment is both abstract and intimate.

21:55 – 22:05

La Dolce Vita (1960) clip from Federico Fellini's film; followed by clip from *Olympia* (1938),a film by Leni Riefenstahl
Comment by Marsha Bradfield embedded in the sequence

BLACK-AND-WHITE: The gray tones in these two clips highlight the majesty of classical culture by capturing the angles and shadows of architecture and statuary from Mt. Olympus and the Trevi Fountain in Rome. With little pure black or pure white in either clip, the colour scheme also operates symbolically. On the one hand, the grey palette refers to the vacuous dilettantism of the *La Dolce Vita;* on the other, it refuses the Third Reich's authoritarian drive for purity that is celebrated in *Olympia's* representation of the 1936 Berlin Olympics.

22:05 – 22:17

Pink Floyd: Live at Pompeii – ECHOES (1972) clip; film by Adrian Maben
Comment by Yana Naidenov

SOUNDTRACK AND FORMAL SIMILARITY: We hear the epic quality of this production first, with the soundtrack pulsing with heartbeat-like consistency. For a full minute and a half it grows louder until the establishing shots of Pompeii's ruins finally appear as a rhythmic sequence. Moments later a sequence of writhing faces carved in stone give way to close-ups of Pink Floyd performing in the stadium. The formal similarities between the shaggy-haired singers and the faces of Pompeii imply a kind of cultural continuity.

22:17 – 22:31

Signer's Koffer (Signer's Suitcase) (1996); clip from film by Peter Liechti and Roman Signer
Comment by Jean-Philippe Dordolo

VIGNETTE: This soulful road movie is a medley of short impressionistic scenes. Some of them show artist Roman Signer driving his three-wheeled Piaga through town and country. Other vignettes document the artist's 'action sculptures' as he prepares for and carries out various quirky experiments. Together, these short scenes and their poetic juxtaposition build an eccentric picture of the artist and his work.

22:31 – 22:53

The Land Art Road Trip: A Gerson Zevi Project (2014), film by Matt K. Firpo; comment by Matteo Zevi on behalf of Gerson Zevi

STILL AND MOVING IMAGE IN COMBINATION: This road movie follows a group of artists on a land-art pilgrimage across the American Southwest. The black-and-white stills interrupting this vibrant production offer welcome moments of pause. The stills' high contrast and rich detail work best as intimate portraits of the participants. When treated with the 'Ken Burns effect' the stills become even more intense as the slow diagonal zoom brings us up close to these artist-travellers and their experience.

22:53 – 23:25

Spiral Jetty (1970), a film by Robert Smithson, Virginia Dawn and Douglas Christmas

BIRD'S-EYE VIEW: With the knowledge of the tragic loss of Smithson in a plane crash in 1973, just three years after making the film, the bird's-eye-views in his poetic treatment feel even more melancholy as they picture *Spiral Jetty* with its huge earthen coil extending into the Great Salt Lake. These are impressions that are only accessible from the air, so different from those experienced on the ground, when encountering the sculpture on the horizon. The most memorable shot shows Smithson's lone figure in the landscape. It captures him finding his footing over mud, salt crystals and basalt rock as he runs the jetty's length in what has been described as an ecstatic ritual[4]. Like so many of the sculptural encounters featured in Are you Sitting Down?, this one is only available to us and for posterity by way of moving image.

4 Electronic Arts Intermix, 'Robert Smitson' http://www.eai.org/title.htm?id=11679 (Accessed August 21, 2014).

FIN

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