

Ewan Pearce
BA Sculpture: Year 3
Study Plan



'Lost, Lost, Lost'
(Excerpt, 1976)
Jonas Mekas

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BA Sculpture: Year 3
Edinburgh College of Art

Study Plan

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1. Current Projects

'Kingdom'

- Approx. 20 paintings (spray paint & decoupage on wood, 30x30cm)
- Life cast of human arm, from elbow to the end of fingers, in a pose that has just lost grip of an object. (Plaster or Jesmonite)
- Cast of royal sceptre. (Plaster or Jesmonite, approx. 60cm length)
- Wall text: 'Tra la la' (Custom handwritten dry transfer text on wall approx 150cm length at around 18pt)

These works are inspired by Italo Calvino's short story 'A King Listens' and the moments preceding the collapse of an established structure. They borrow strategies and motifs from artists such as Sarah Charlesworth and Richard Prince in their use of appropriation and Douglas Gordon's 2017 work 'Black Burns' in his deconstruction, physically and conceptually, of the heroic or heralded figure.

The works are intended to be installed in a single space together, the paintings hung side by side around the walls, with the cast of the arm suspended from the ceiling in the centre of the room. The cast of the sceptre is intended to be on the floor below, as if dropped by the hand above. The wall text will either be inside the room, close to the floor or outside of the main space, acting as a device to lead the viewer in. Much of this work may have to take the form of a proposal for the sake of assessment due to having inadequate studio and facilities access.

'New Pastoral' (Working Title)

A series of paintings, up to 5 or 6, inspired by the aesthetics of post-capitalist suburban and city landscapes. These works are an attempt to use painting as a form of research for producing Sculpture and Film.

In these paintings, I am seeking to materialise the existential horror behind the mundanity of capitalist life by exploring overlooked, or in my view under-appreciated, municipal and semi-rural environments, abstracting their architectural and infrastructural shapes and surfaces. I am employing vivid, flat colour with compressed, overlapping compositions-echoing the history of advertisement painting and the layering of visual matter in the contemporary landscape.



Artist's Impression of me Studying
or
'Living Structure'
(1974)
Ken Isaacs

I so far have established 3 paintings, at varying stages of completion. They are 80x80cm and 70x90cm in size and the media I am using currently is acrylic and oil pastel. Through the use of preparatory drawing but a looser approach in the application of paint/blocking of colour, I hope to allow the painting to reveal new forms that I had not otherwise envisioned that could become part of a film or made into a three dimensional object. Additionally I may further explore connections with advertising painting and sign painting by working with Gouache.

'Butterfly, Maybe (Brightness of Youth)'

A film and sound work accompanied by a collection of drawings, possibly in book form. Depending on how the project develops it may also encompass paintings and ceramic works - specifically, vases and/or pales. It is a very personal project and at this stage, very open-ended. I am seeking to excavate aspects of masculinity, youth, recovery and growth in order to explore the potential of confessional, diaristic and romantic concepts in the contemporary artwork.

There are a wide variety of influences contributing to my thought on this project. Without endlessly listing names or ideas, I can say I hope to look at the marginal aspects of different media (video, sound, sculpture, drawing) and explore how they are able to intersect with one another, how they might 'stand-in' for each other and how they can be representative of a concept through their use and presentation.

I am not sure at this stage of how this project as a singular or collection of finished work(s) will look. I am very interested in Celine Condorelli's notion of 'Display as a Medium' and feel this project will be a chance to begin examining that idea for myself and my practice.



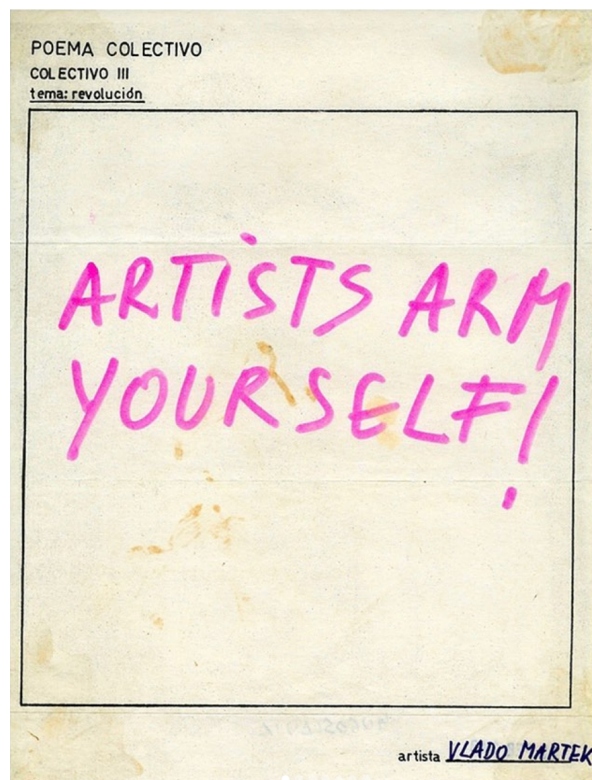
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2. Method & Process

My research and my practice are increasingly enmeshed with one another and I actively seek to work in a way that is de-compartmentalised, non-linear and fluid in nature. In previous years, I had become fixated on carrying out my research and my practice in a particular and often homogenous way. This has only ever led to frustration and I now finally feel able to abandon that way of working and embrace a broader, less prescriptive approach.

I am working to develop my practice as it is, concerned with that which constitutes the condition of contemporary life, towards a more refined and consistent output. Particularly, I make work that, for me, is about language, time, memory and narrative. In much of my research I look for examples of the symbolic and profound in as expansive a variety of material and media as possible. This forms the basis of my practice which begins with observation of a wide and contrasting variety of subject matter, stems into a very broad interpretation of drawing and tends to culminate in an abstraction that aspires to a multitude of narrative possibilities.

I would like to spend time this year editing and consolidating my research, in order to make it easier to discuss it with a greater level of specificity. I often have to resort to listing fields of study, concepts and subject matter which is cumbersome and not conducive to discussion. I am really hoping to take time this year to write more about my research and my practice with an aim to honing the particulars of what it is that is important to me and my ability to express that in words alongside documentation of my work.



'Artiste, Arme-Se!'
(1981)
Vlado Martek

3. Practical & Technical Development

Given the University's complete lack of understanding as to what actually constitutes my degree and indeed what would be in my best interests as a student, the learning I had wanted to develop this year in regards to casting and installation will be drastically impacted where not just impossible to undertake.

Therefore, in adjustment with this, I intend to focus on a few key, manageable areas in terms of developing my technical confidence. I'd like to become confident in using Adobe InDesign and Photoshop and communicating with printers in order to produce higher quality printed matter and book works. I'd also like to develop a reliable workflow for producing and publishing the work I make in sound, this will likely begin by finding an appropriate DAW that suits my needs and is not too challenging to get to grips with in the first instance. Finally, I hope I can learn how to adapt skills I have learnt from more intensive sculptural processes such as casting and metalwork into intuitive, responsive and sporadic acts of making with more readily available materials/processes.

4. Outcomes

Much of what I likely submit for assessment will take a speculative approach and take the form of proposal. I hope to develop a cohesive body of work in reasonable quantity in order to best prepare myself for 4th year and the decisions I will have to make as to what to include in my degree show. If the university lets me have one, that is. Additionally, I'd like to develop a better level of organisation for my research and perhaps begin to categorise material generally, in order to access it more easily across multiple on-going projects rather than it being lost to a less effective chronological system.

This of course is an optimistic outlook given that we still find ourselves within a period of global mass death. At the time of writing this document there are 301 cases of COVID-19 within the university community and it is utterly abhorrent to me that teaching is continuing at all. Of course the university will deflect any criticism as it being a matter for government at the national level. One would have hoped a centuries old institution such as this would have learnt from history when it comes to the starkness of complicity.

*“Do it now. The conditions are
always impossible.”*

Doris Lessing