

GROUNDWERK 7.2 // INVENTORY: EXPLORING OBJECTS & SPACE
developed by Rebecca Sainsot-Reynolds



Inventory: Exploring Objects and Space

Contents

Intro. / p. 4

Preparation / p. 6

Task 1. Choices / p. 7

Task 2. Inventory / p. 8

Task 3. Space / p. 12

Task 4. Play / p. 14

Template / p. 16

Recipe / p. 17

Reading / p. 18

Credits / p. 19

Inventory

noun

a complete list of items such as property, goods in stock, or the contents of a building.

verb

make a complete list of.

“I inventoried her collection of drawings”

Inventory as a tool

To think about objects in space
and as a prompt to model and
reassemble.

- to gather
- take stock of
- to extract
- organise

Preparations

Materials:

Paper, pens and pencils to start

In section 3 you will be given the choice to work on paper, with sculpting materials, digitally, or in combination. It is a point at which you can experiment but prepare accordingly.

Time: 2.5 hour workshop, at home you may want to break each task up and spend more or less time on each. Make sure to take breaks and move around as much as you need.

Task 1.

Choices

Choose a room, a space, a group of objects or a collection to make an inventory of.

Examples:

- the room you are in
- a selection of your favourite possessions
- objects belonging to someone else
- things you are working on for project
- a room or space you can view online

Task 2. Inventory

2.1 Design your inventory page.

This can be:

- A grid on a piece of paper (p. 11.)
- Inspired by a game you have played that may have an 'inventory' tool (p. 9.)

Consider:

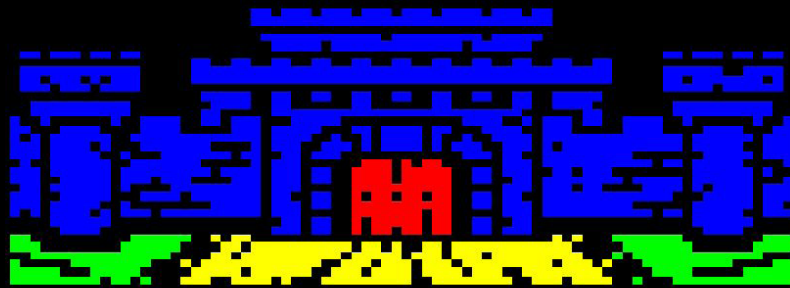
- Does it have a name?
- Space to name or annotate the contents?


2.2 Fill your inventory page with drawings of the objects.


Think about scale, shape, the kinds of objects. Annotate these objects, what are they for.

Remember that scale can be ignored as each object, landmark or feature can be reduced to one box, be it a hill, a fruit, a planet, or a lamp.

HAMURABI: I BEG TO REPORT TO YOU, IN YEAR 1




 0 PEOPLE STARVED

 5 CAME TO THE CITY

 THE POPULATION IS NOW 100

 THE CITY NOW OWNS 1000 ACRES

 YOU HARVESTED 3 BUSHELS PER ACRE

 RATS ATE 200 BUSHELS

 YOU NOW HAVE 2800 BUSHELS IN STORE



BUSHELS:2800 ACRES:1000 PEOPLE:100

YEAR:1



HOW MANY BUSHELS DO YOU WISH TO FEED YOUR PEOPLE?

?



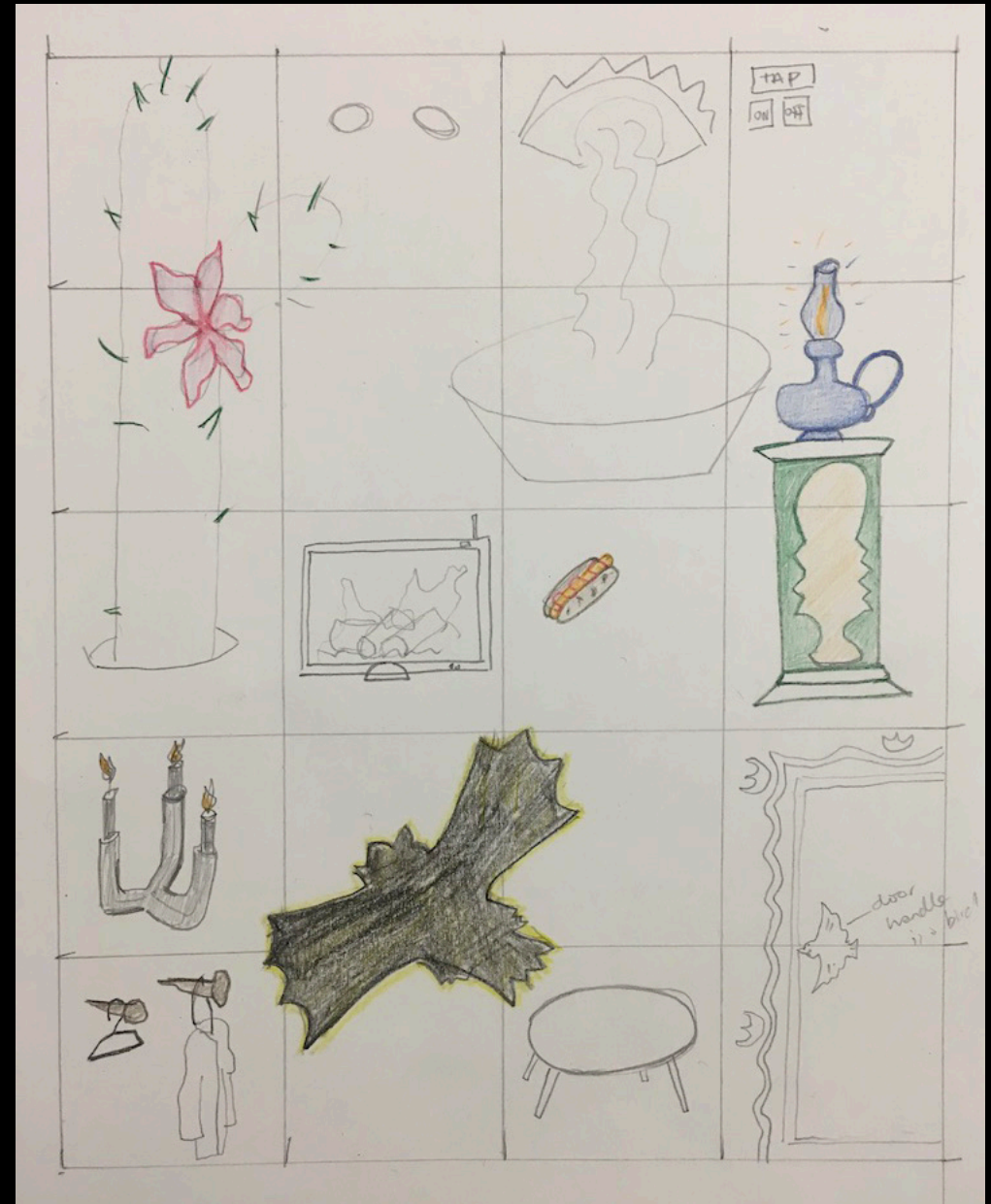
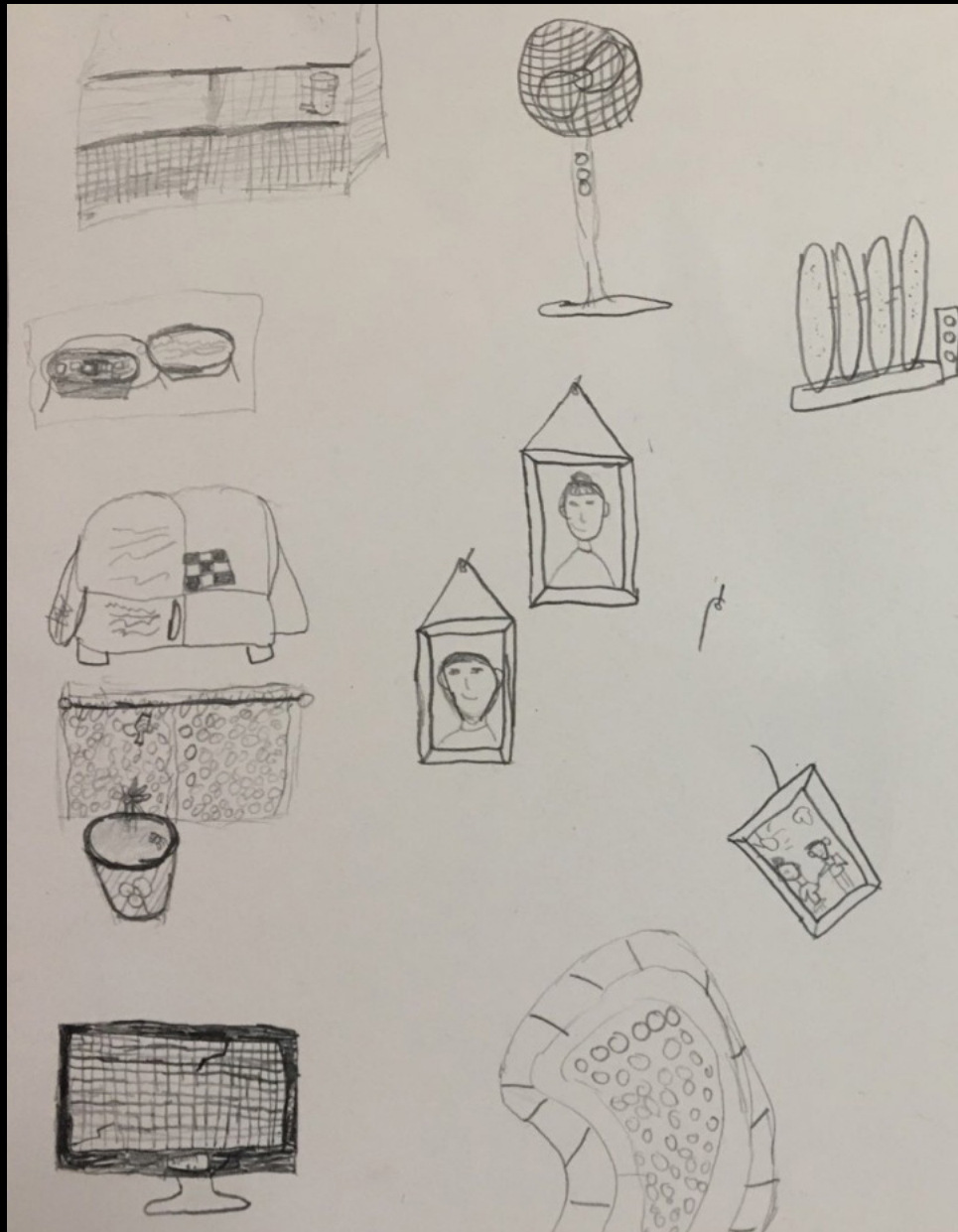
Simon the Sorcerer



Moria, 1975



Scourge



Task 3. Space

3.1 Back into space

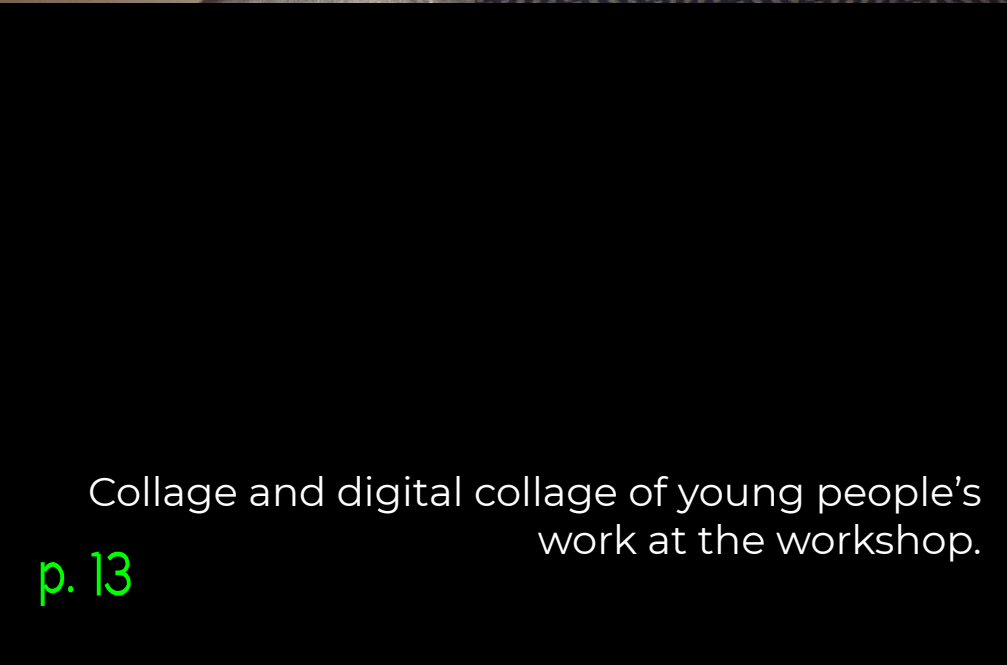
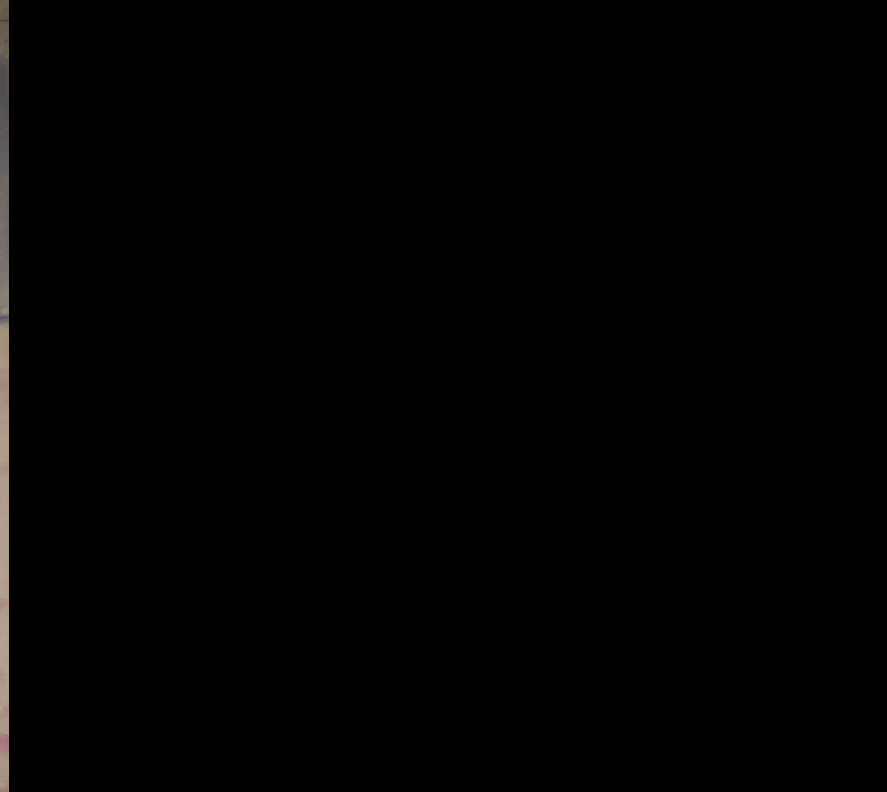
You may want to take the inventoried objects back into space. Is this the space they came from? Is it inside or outside?

Draw that space on a large piece of paper, on your computer program, or using cardboard for a model.

3.2 Choose your medium.

To place the objects onto the space you've made you can use drawing & collage, sculpture, or digital editing.

- Cut your inventory up and stick the objects down. You could photocopy or scan it so you have a copy for reference.
- Sculpt the objects using modelling clay (recipe on page _)
- If you are working digitally then scan and edit.



p. 13

Task 4. Play

Fiction naturally raises questions about what's real or not, it reflects on how things are constructed and how the material presence of things can be counterbalanced by an absence.

I'm particularly interested in that paradox: how it produces something that we invest belief in, that operates as part of the everyday but that simultaneously declares itself a fabrication.

Katrina Palmer

4.1 Play, repeat, change

Mix up the mediums.

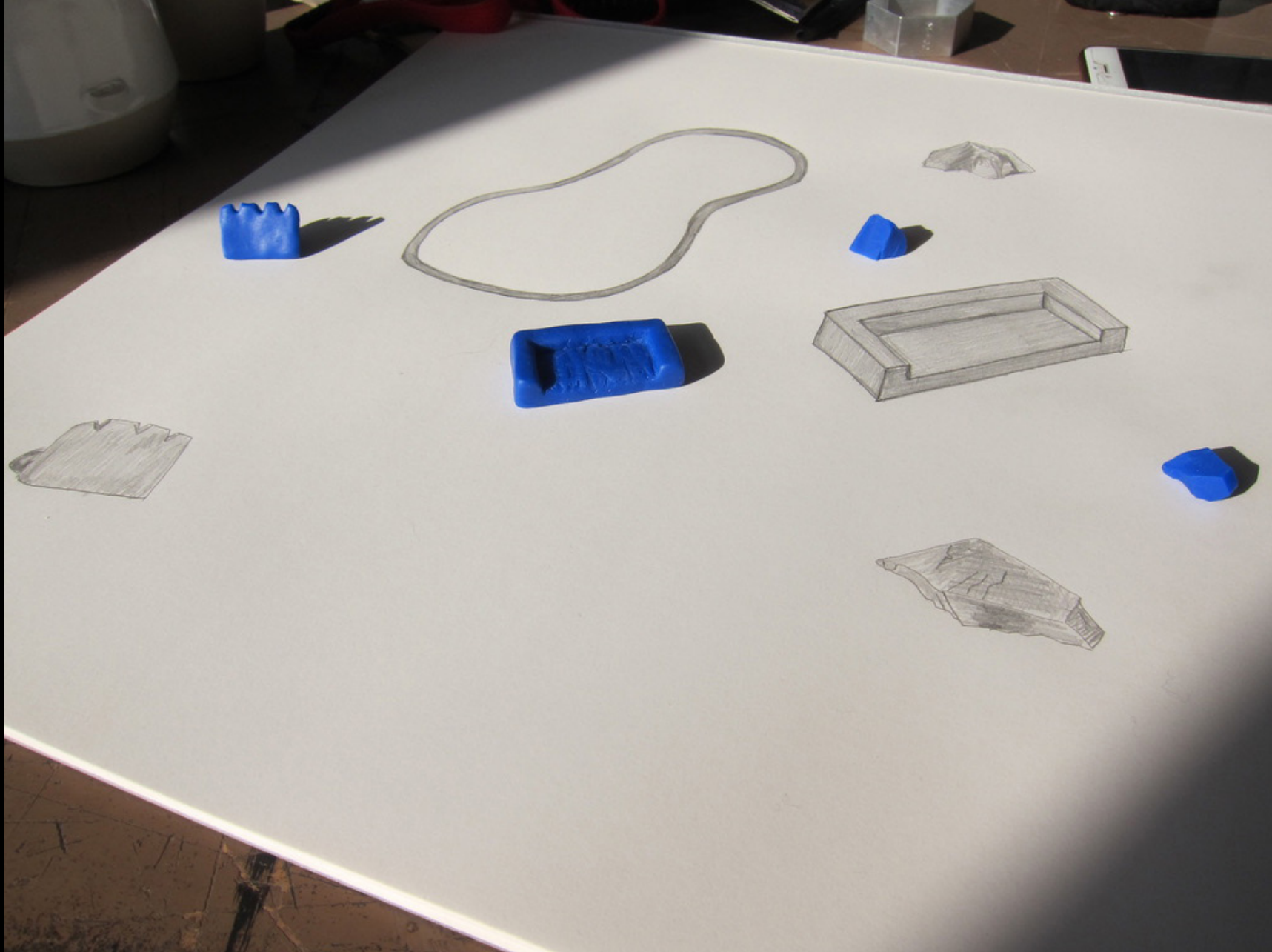
Document the outcomes.

Use the process as a meditation on your collection and your thinking practice as well as space, place, and the things we encounter in them.

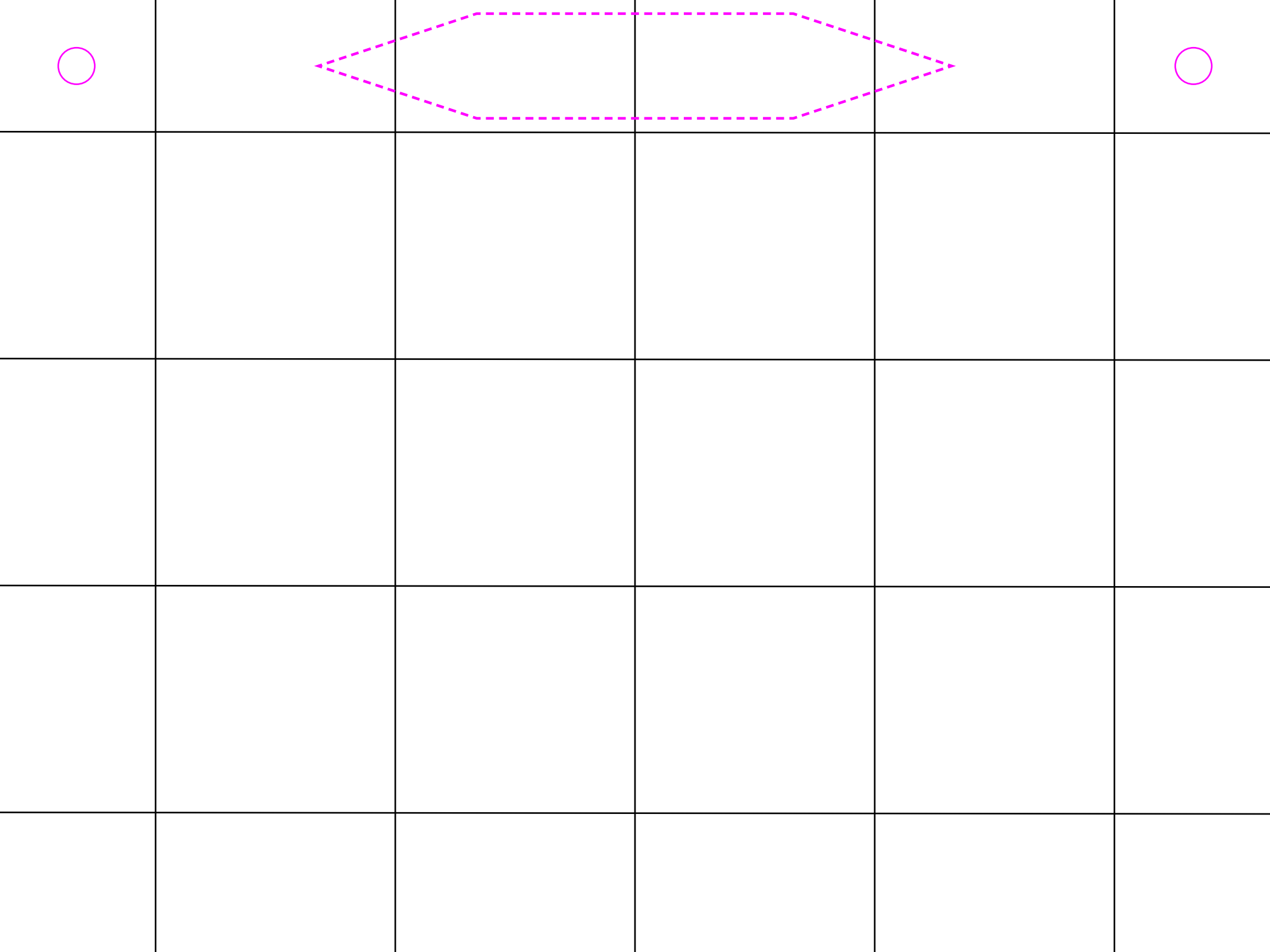
4.2 Think about what you're making.

Is it a model and a representation?

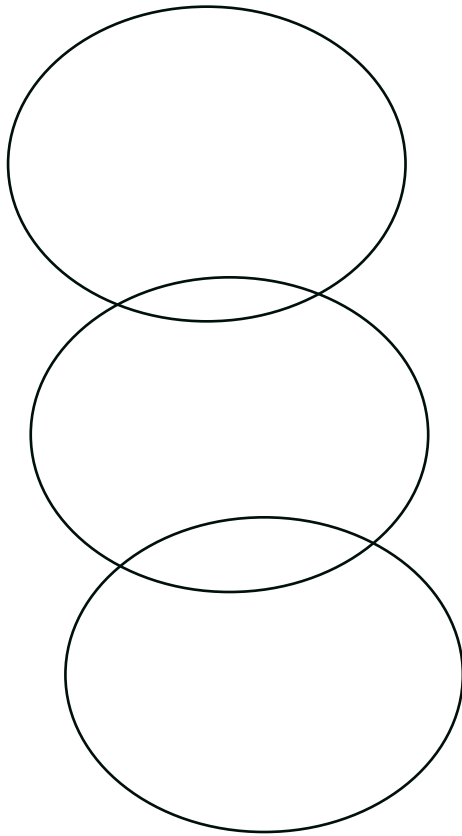
Is it realistic, other wordly, fantastical, diagrammatic? How has it evolved, visually, and in your minds eye?



Shifting between modelling and drawing as an exploration of shape, scale and scene.
(Rebecca Sainsot-Reynolds, *giant, a vista*. © Fuori Visioni 2018)



A Recipe for Salt Dough



Plain flour 1 cup

Water $\frac{1}{2}$ cup

Salt $\frac{1}{2}$ cup

Bowl to mix, add in order listed.

Salt dough can be dried overnight as well as baked in the oven, for timings you will have to play by ear or search online.

These models can then be painted with acrylic paint, inks, pens.

Reading

Alternative Cities: Drifting Towards the Labyrinth, Nancy M. Clark

<https://www.acsa-arch.org/proceedings/International%20Proceedings/ACSA.Intl.1999/ACSA.Intl.1999.80.pdf>

Arcade: Artists and Placemaking

<https://mapmagazine.co.uk/books-arcade-artists-and-pla>

Brief Notes on the Art and Manner of Arranging One's Books, Georges Perec

https://urbigenous.net/library/arranging_books.html/watch?v=Ww4gYNrOkkg&app=desktop

Thinking Spatially, Inventory Systems

<https://improbable.io/blog/thinking-spatially-inventory-systems>

Games for Actors and Non Actors, Augusto Boal

<https://www.deepfun.com/wp-content/uploads/2010/06/Games-for-actors-and-non-actors...Augusto-Boal.pdf>

House of Asterion, Jorge Luis Borges

https://klasrum.weebly.com/uploads/9/0/9/1/9091667/the_house_of_asterion.pdfACSA.Intl.1999.80.pdf

Totems, by Point Supreme, an architectural practice based in Athens

<http://www.pointsupreme.com/content/research/totems.html>

Powers of Ten, 1977 "A film dealing with the relative size of things in the universe", made by the office of Charles and Ray Eames

<https://www.youtube.com/watch?v=Ww4gYNrOkkg&app=desktop>



GROUNDWERK 7.2 // INVENTORY: EXPLORING OBJECTS & SPACE

is a resource developed by Rebecca Sainsot-Reynolds for Turf Projects,
as part of the Groundwerk artist development series, 2020.

With support from Arts Council England and Croydon Council.



Supported using public funding by
**ARTS COUNCIL
ENGLAND**

CROYDON
www.croydon.gov.uk

Delivering
for Croydon