



Slade Graduate
Research 2012

Slade Graduate Research 2012

Slade Research Centre, UCL
Woburn Square, London
Graduate Research Weeks 2011 - 2012

Forward

The Slade Research Centre in Woburn Square has hosted collaborations and events involving researchers from many different fields from the Slade and UCL, as well as from the wider community, national and international. One of the aims of the Slade Research Centre is to encourage and teach students to create artworks of the highest quality, to help them develop and achieve their ambitions as artists, and in so doing to engage in artistic research at the highest level. The Slade Research Centre is used by all our programmes, including undergraduate, graduate and doctorate.

Graduate Research Weeks are held at the Slade Research Centre and provide MFA and MA students across all three areas, Painting, Sculpture and Fine Art Media, the opportunity to explore an aspect of their work under a particular research theme, which can be imaginatively developed in the unique studio space of the Centre. The research themes involve basic notions that continually inform the activity of art-making, and hence are key to the development of artistic research. The research themes this academic year:

Colour
Material
Body
Extra-Large
Light and Shadow

The continual conversation of Fine Art with design, architecture, fashion, and the development of culture and its related industries is often overlooked. Much of what we see around us has been made by some one who went to art school, often working with experts in other fields. The Slade Research Centre and Graduate Research Weeks support emerging artists in providing a forum to help construct the thinking which will allow them to engage positively with other disciplines. In light of exploring the constant themes that run through artistic practice, related questions and ideas shift and change. Context and materials change too, and through this dynamic, artists bring new questions and answers to the fore, interrogating familiar issues in new and different ways. Art school, and one situated in one of the world's great research universities, is here to explore and question existing paradigms, foster innovative research and enable new approaches to thinking and making.

This e-publication represents a selection of the work of MFA and MA students who participated in one or more of this year's Graduate Research Weeks. It demonstrates a range of experimentation, collaboration and discussion, and reflects the spirit of ambition and enthusiasm that has energised the programme. We would like to thank everyone involved, the students and staff within both the Slade and UCL, as well as the artists and researchers from outside the university who have engaged in our debates and given so generously of their time and expertise to help us achieve our aims.

Thank you to Martin John Callanan for editing and designing the publication.

Edward Allington, Director of Graduate Studies. Head of Graduate Sculpture

Lisa Milroy, Head of Graduate Painting

Jayne Parker, Head of Graduate Fine Art Media



Judith Rooze

body

I dance in my studio as much as I paint. Dancing in that sense is as much a part of my studio practice as my painting, although I have never looked at my dancing critically as I would my artwork. I wanted to use the time and seclusion of the Slade Research Centre, and respond to the theme of 'Body', to focus on experimenting with my dancing in a more formal way.

The resulting video documentation changed what is usually an immediate action into a thing that exists more permanently but also changed the dynamic of my dance into something more contrived. I felt the restriction of the camera and the necessity to perform for it in a similar way to painting as much for a viewer as for myself.

My focus with this research was to regard the freedom of dancing without inhibitions in relation to my practice and my work as a painter.





Michal Rubin

light and shadow

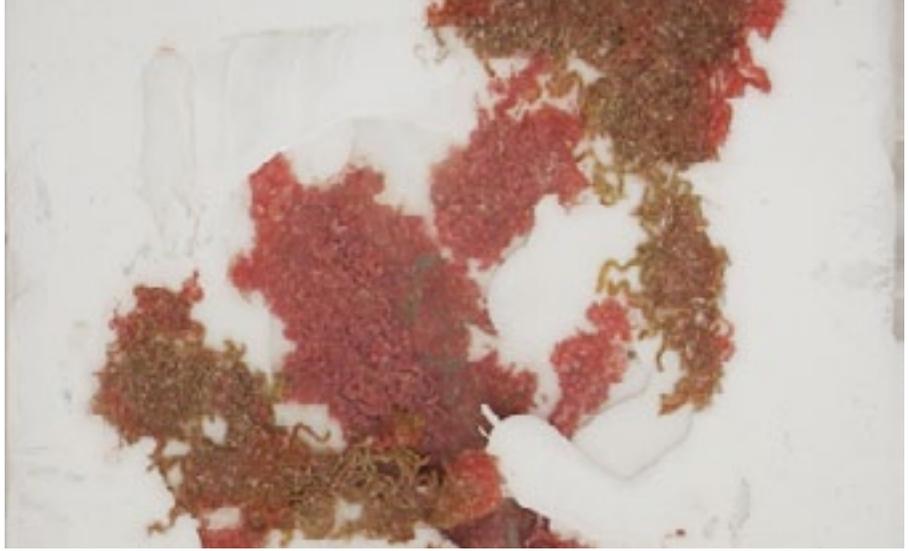
For as long as I have been making art, my motivation to observe and record has never been questioned. Trying to find excitement for my old work, I decided to revisit my archive and rearrange the prints into something different, and so I created the cutouts: A Small “village” of different portraits.

Touching the prints, cutting, pasting and reconstructing them, has opened my practice for further investigation and made me reevaluate my feelings about image making.

It has given fresh meaning to old images that have otherwise been forgotten in my collection.

The Slade Research Centre studios allowed me to explore how the cutouts relate to the space around them, and how scale, proportion and reconfiguration, gave me the ability to create a fantastical world of dreams.





Hyojung Ahn

body

I had the desire to reveal and show inside a body. Visualising inside a body should go through irreparable violence on the assumption that a body is a platform for a living thing.

In my practice, I give importance to uncontrolled process and intuitive gestures, which bring clearer conclusions based on our senses.

The deconstructed pig body, sealed with gesso and epoxy in transparent acrylic sheets, has been shown for five months.

With photographs made on 9th December 2011, 17th February, 22th March and 12th April 2012.



Tulapop Saenjaroen

light and shadow

I tend to look for objects in the space that already exist yet are often ignored in the art gallery. The fire exit signs caught my attention since it suggests direction with emergency tone. This suggests the bridge between the reality within the institutional space and the world outside the space.

I produced an almost identical sign except the texts that are changed, from "Fire exit" to "Fires exist". I replaced all the fire exit signs in the Slade Research Centre with the substituted objects I made.

It is not merely a word play but also both a physical and mental space play as well. Some audiences might never notice the work because of their tendency to ignore familiar objects.

Fires
exist



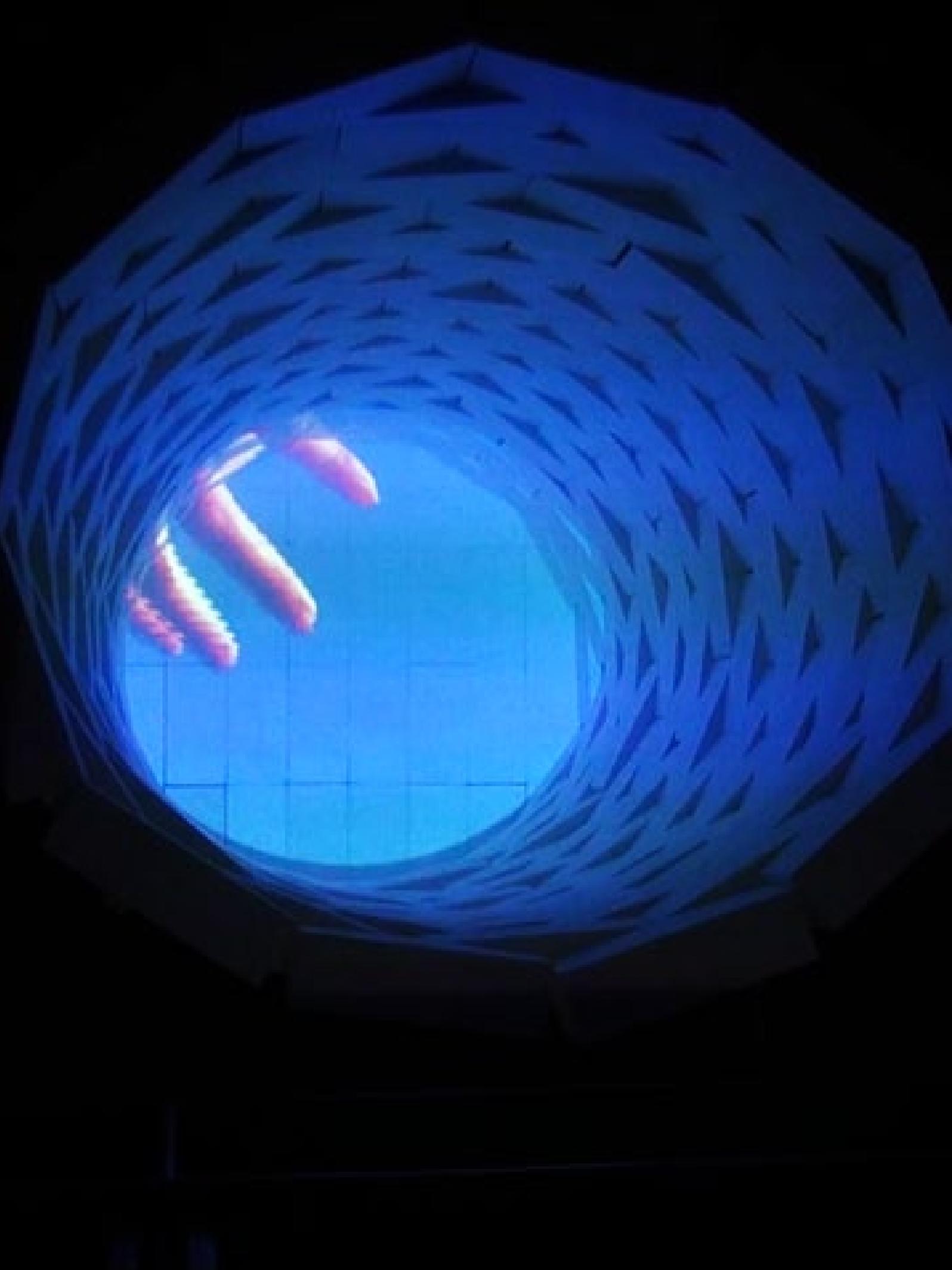


Alyona Larionova

body

High Tower, Deep Well is an installation made for the Slade Research Centre. In my research, I am interested in the process of creating new spaces and realities that are presented in a form of a journey in which the viewer is present. I think that being part of a certain reality creates an urge, a strong desire within me to form new realities, and to question the boundaries between factual and unreal.

When searching in dark places, there are revelations and small things hidden within. The well is not in the ground, the end of the well is not a real end, but a crossing point to an imaginary and elusive world. It is an immersive exploration of colour, perception and our wish for an alternative present where the established notions are broken.



Estelle Holland

extra large

I worked with the last voicemails my French grandmother left me before her phone line was cut. Having moved to a care home and suffering with early Alzheimer's she would call up myself and my mother, one after the other throughout the day and evening leaving us a short voicemail, "see you soon, kisses". Due to the degradation of her memory she wouldn't remember that she had just tried to call us. Her persistence in getting through to one of us took its toll and it was decided that it was in everyone's interest to have her line cut. The day that this happened I was overwhelmed with sadness. Although we could still call her, I knew that she wouldn't understand why she couldn't call out anymore....and that this might panic her.

I kept her voicemails uneasy with the idea of deleting them... knowing that once deleted I would never have them back again. The more I thought about it all I began realising that this concern of deleting was in a broader sense an anxiety or the realisation and fear of the degradation of memory and our physical selves.

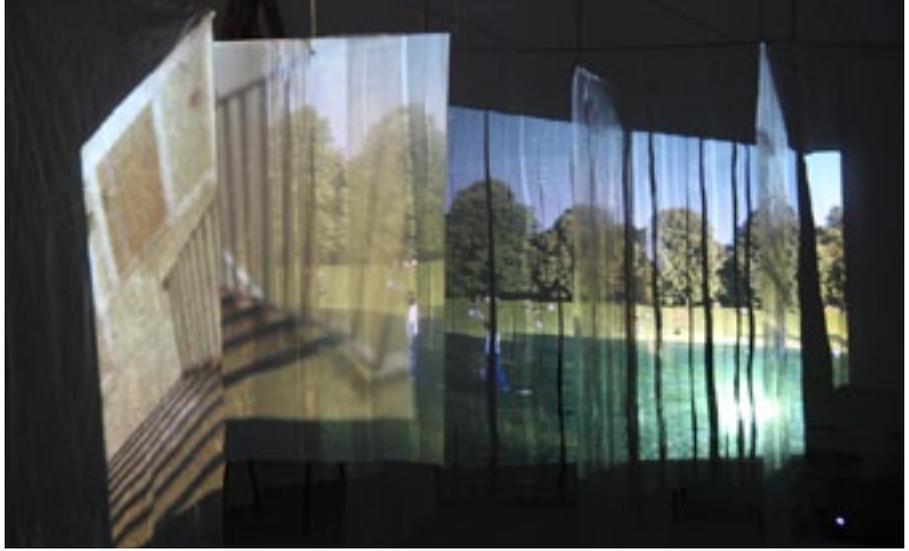
I wanted to explore how I could use the voicemails to illustrate the confusion and gradual breakdown of memory and communication.

I used a computer to play the voicemails, which were then played through a digital delay, an attempt at creating a loop of audio, which finally disappears into nothing...silence.

Memere on a loop

Materials:

67 Voicemails from my French grandmother, detail of wallpaper from *Rue des Lavoirs*, speaker, speaker case, wood, mixer, ams delay, amp, computer



Jay Lee

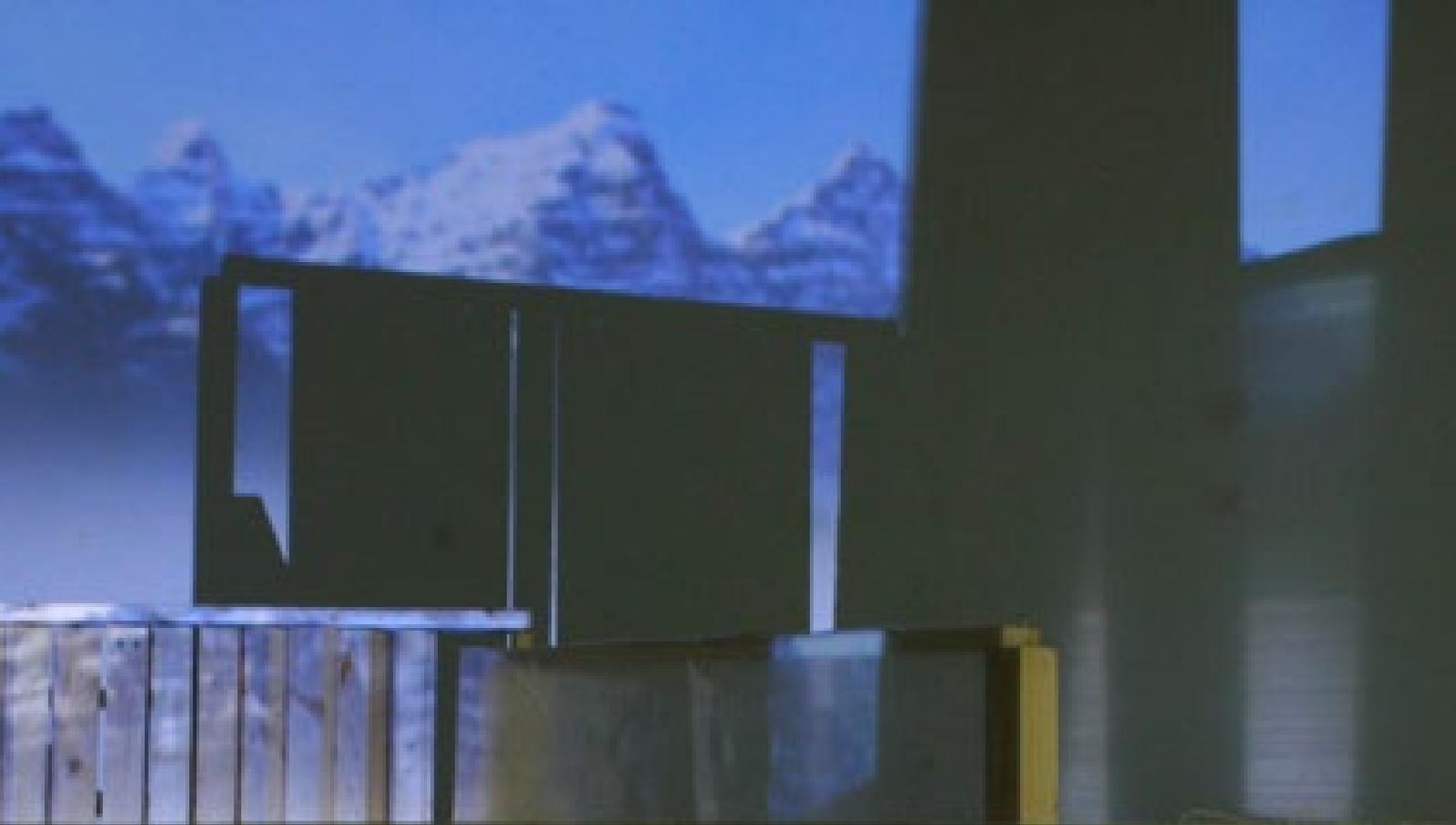
extra large

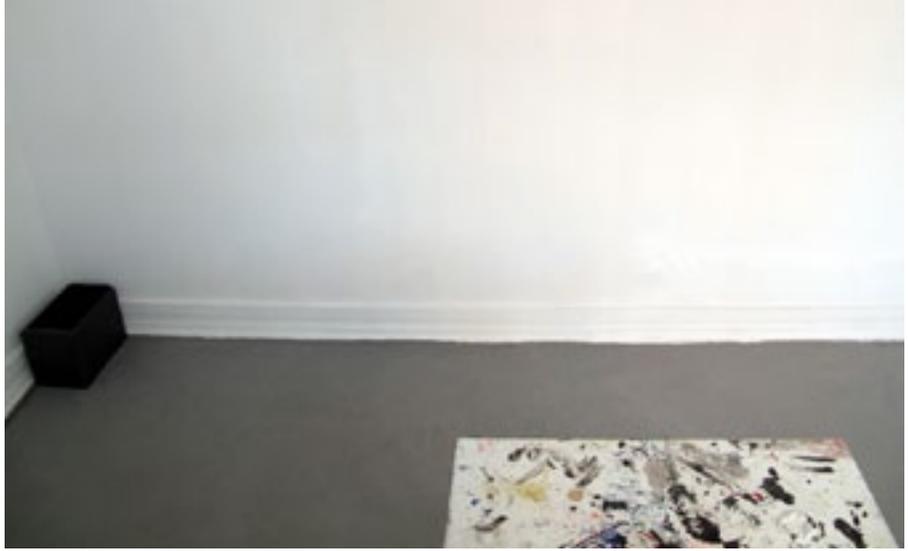
December, 2011

The artwork is a combination of utopian landscape photos and close space photos projected on torn screens so that people can walk through them.

March, 2012

The project was making an interior garden of exterior landscape images. Like cinematic space, people can make their own paths and navigate images spatially. Cropped Google images of lakes and mountains were used.





Patrick White

extra large
light and shadow

Aggrandisement of a Small Room: Inside an insignificant room, four microphones, concealed under a central paint-spattered table, feed four speakers a matrix of signals processed in real time through a convolution reverb plug-in loaded with the impulse response of Chartres cathedral. This mathematical process combines sound sources inside the room with the acoustic profile of the well-known landmark, providing an auditory experience as if within that building.

The transformed room acoustic that results is in opposition to the humble visual environment. Intended as an installation around the themes of loss, memory and death, the viewer/listener (since they are the sound source) is in any event given the opportunity to consider how the sonic character of the architectural spaces around us affect the meaning of what we do and say within them.

The 'Designated Artwork' series, half-text half-performance, is an attempt to come to terms with misunderstandings or ambiguous interpretation of various often insignificant events, frequently reflecting on conversations or actions recently occurring within and around the project space. Included within the series is also an ongoing project which considers and presents the proposal as work.

designated artwork (ornithological imaginings as metaphor for the opera)

6th march 2012

during a discussion about brecht's writings on excess in the opera, a group of people are asked (in order to characterise the desire of luxurious objects invested with time and labour) to think of a scenario in which a pigeon is stuffed with a pheasant.

for reasons unknown, but related to the minimal importance of the practical possibility of the imagining compared with understanding the reference to engastration and the implications of such a reference, bearing similarity to other such errors typical of reasonably ad hoc conversation.

a performance piece by amna malik



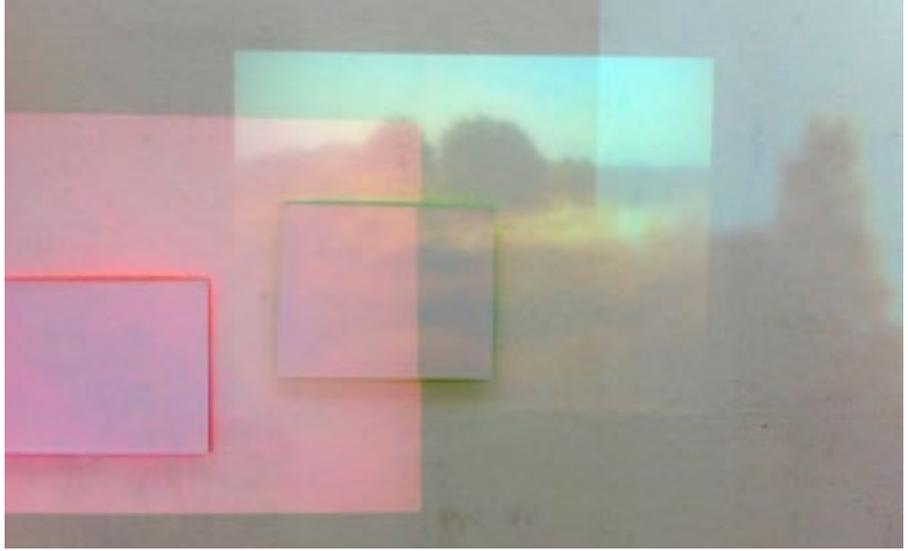


Nicolas Feldmeyer

extra large

Untitled (Quadrangle) is a geometric attempt to bring some ambiguity into a given space. A plane is created that refuses to belong exclusively to the physical space of the room or to the pictorial illusion of depth, but keep oscillating between them in the mind.





Ninna Bohn Pedersen

extra large
light and shadow

These are my Extra Large Rules of Conduct:

1. This is written by my hand, spoken through my mouth and through my body. The purpose of this research is to get nearer to an understanding of my methodology. I am looking for the gaze and I am finding the viewer. I am looking for an ideal, embodied and adapted form of cinema.
2. There is no distinction between fact and fiction. Everything is a construction through its adoption by my tongue and your eyes. I do not believe in a universal truth. I believe in the personal.
3. I shall only be allowed to go beyond that which up until this point has defined me as a filmmaker: Expanding the single screen, beyond the narrative and outside of the representation of the real.



London, 5th March 2012

Dear Roland,

My hand is writing. Words. Making marks. Committing lines onto the paper. My hand acts out the will of my mouth. In fact my hand becomes my mouth, as I speak silently, fictionally in my head. As I address this to you.

The rhythm of the language, the movement of the hand is slow. The words surface with resistance or rather they are weighted down by poignancy and with a stance into time. The hand speaks the words and they carve an appearance onto the world. These words are made by ink sinking into the fibers of a sheet of paper. They can be returned too. They become specific, they can be scrutinized, analyzed, admired and endlessly repeated. Continuously manifested into the now every time they are met by eyes reading.

The mouth speaking. words flung uncontrolled into the air. words left hanging into the untouchable space/ place of memory or indeed into nothingness. They are lost as they are performed, set free into the constellation between people, into the gaps of the charged sphere that is called human relations. They are immediately transformed and lost into narratives constructed by each individual hearing them. Their meaning disappearing and warping at the very moment they are spoken; bound into liquid form endlessly changing.

Hanging nervously, gracefully the white silk flag signifies my stance. It is not to surrender, but to find a territory. To venture into the distance of my own lands. The pink vase appears. It is flattened and it is full-bodied. It is manifest in several forms. Representing and represented. It is a container. It is transparent with a hue. It casts a shadow on the silk and a tunnel of vision binds the two together.

Complete fiction, but utterly authentic.

With Admiration,

Yours truly,
Ninna



Daniela Sarigu

colour

The week spent working at the Slade Research Centre provided an opportunity to experiment with colour and its relationships with the space, while interrogating the concept of painting as an expanded field.

Starting with a basic idea of breaking the boundaries of the frame, my artwork explores the notion of deconstruction in its wider sense.

The installation grows out of an intuitive activity of placement and re-placement and it is constituted mostly by double-sided painted monochromes on newsprint paper. These elements are loosely arranged within the corner of the room using some found wooden stretchers, a metal tressle and the floor as props. Combining both the architectural and the painterly, the space itself was meant to act as material and to become the support medium of the installation.





Vanessa Maurice-Williams

colour

I have used the Slade Research Centre as an experimental base to discuss the issue of the barrier, which is a prevailing metaphor within my research.

My artwork discusses the relationship of painting in three dimensional form, exploring the phenomenological use of spaces. I am interested in making artworks that have a deliberate barrier encasing them in, where people can walk into the artwork but are also restricted to certain degrees; creating an awkward friction of where the frame of the painting lies. The constructions that I make use artificially bright colours, from childlike to industrial and specific art materials, creating densely packed tonal pieces that question the notion of where our boundaries lie and broach this divide between play (backstage) and life (front stage).





Anja Borowicz

colour

My research began as an investigation into colours found in the everyday household: both naturally derived (fruit/vegetables/plants) and artificial (chemicals/detergents/make up). Various products were explored as stand alone colours, their application as pigments; and their chemical make up was probed using methods such as paper chromatography. Widespread associations of some of the materials inspired further quasi-scientific or ritualistic actions. The final artwork was focused on small interventions and re-mapping of household verses artistic situation.

These experiments led me to contemplate the distinctions and similarities between domestic, scientific and artistic gestures (grinding, stretching, measuring, injecting, washing etc.). When does an activity become specific or coded and when is it excluded from being professed as such? Is our perception determined through our intention or maybe through the environment where it is performed/framed/displayed/consumed? What is it that I am actually doing?

Hannah Arendt phrases it beautifully in *The Human Condition*: "What I propose, therefore, is very simple: it is nothing more than to think what we are doing".





Seán Boylan & Sarah Pettitt

light and shadow

Our exploration of portraiture in real time investigates the tension between abstraction and figuration. By averting the gaze traditional in portraiture, a ghostly transfiguration takes place.

Stillness is replaced with breath: subtle movement relays emotion.







Ignacia Mesa

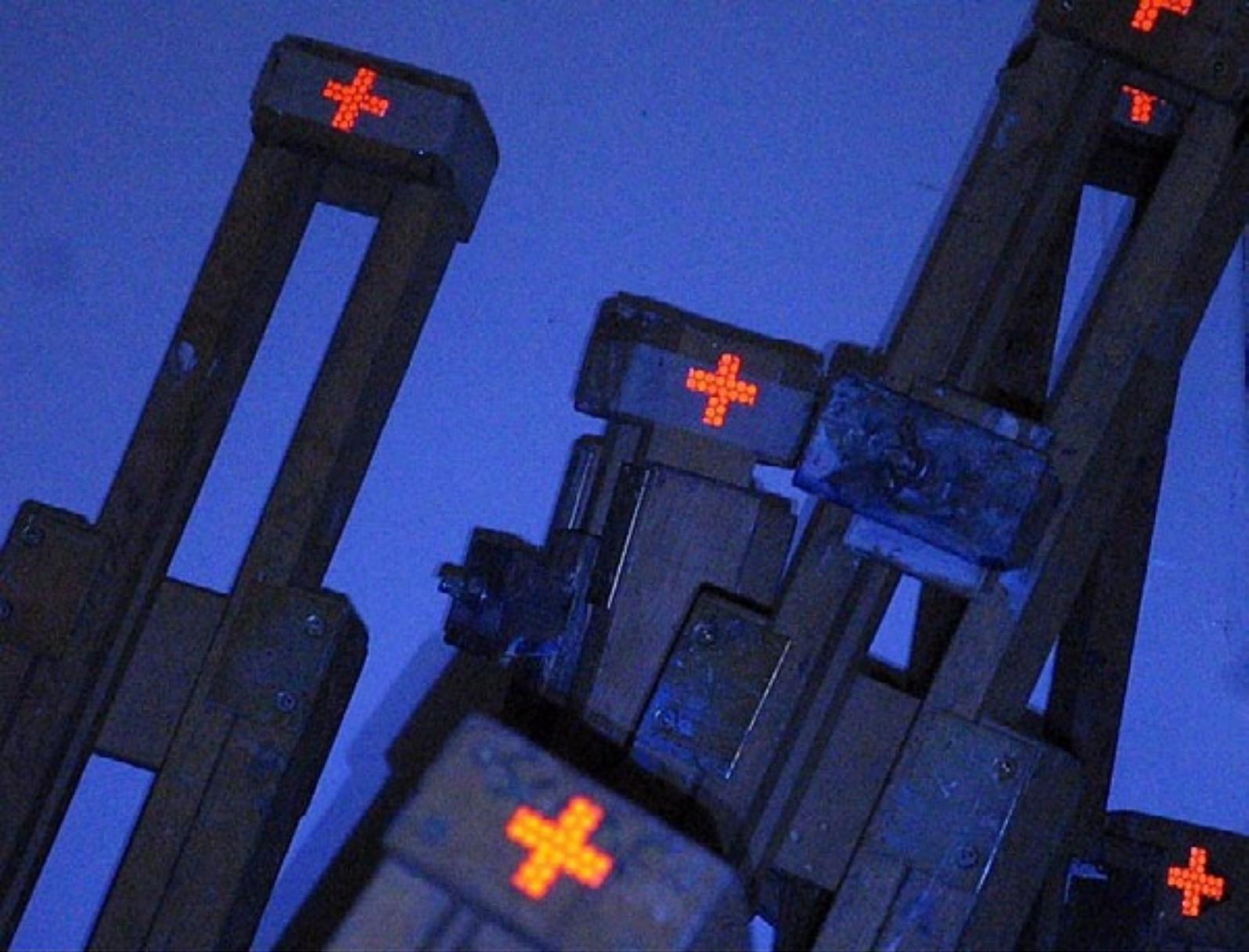
light and shadow

Every day we walk against barriers, we transit around delimited spaces, places that you can surround, but not enter. Those limits shape our memory of the city and establish our relationship with it. Gaps, roofs, drains, factories, abandoned buildings, and even habitable houses we are not allowed access, either because of regulations or simply because we don't know anybody there nor have a reason to enter.

Therefore, the city landscape becomes ambiguous, inaccessible, intransigent, disperse. It is just in that limit where I want to work on.

In the work *Inaccessible Space*, I chose to use a stroboscopic lamp and a reflective tape in a small inaccessible room that was full of painting easels. The shapes and shadows of the easels remind me of the city; the reflective material: the regulations of being seen at night, and the stroboscopic light: the spectator's sight mediated by beacons and city lights.

The room becomes a representation of the limits and regulations of the city. By putting the stroboscopic lamp on a tripod the spectator can move the handle and place his gaze. The reflective material interacts with the spectator as it needs direct light to shine. It turns into a dialog between the spectator and the shapes, materials and spectres of the city.





Jumpei Kinoshita

light and shadow

My research Japanese Paper and Strings is about how different light affects the colour of white Japanese paper and how different light corresponds to the space I have created. Each sheet of paper has several circle cutouts and hangs on string to emphasize the weight of the paper and the different tones of light and shadow.

Depending on the brightness of light, the atmosphere of the space changed. There is a strong contrast between darkness and light when the artwork is lit by bright light, whereas it becomes softer and quieter when the space darkens. I am very curious about how our perception of light affects the colour of Japanese paper.



Mariana Vodanović

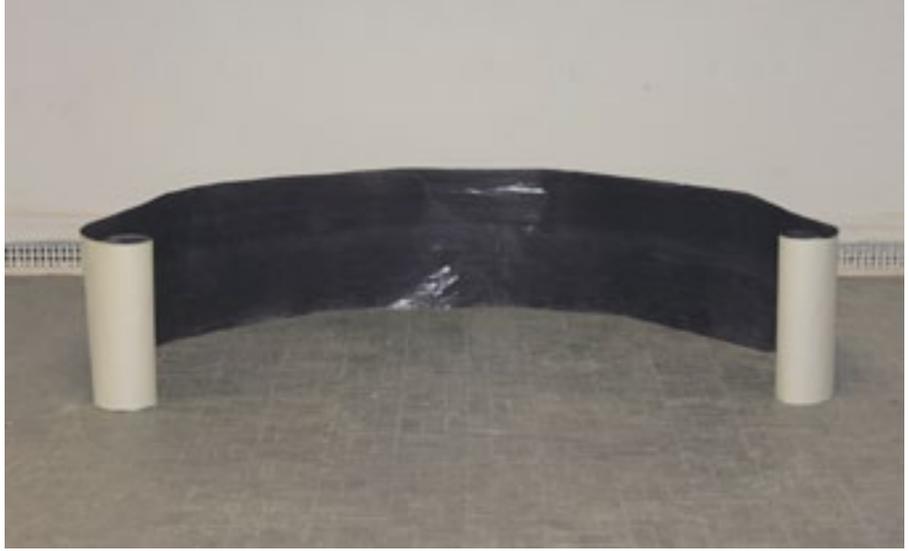
light and shadow

From something that is part of our everyday life - the interaction of light with our world - one can represent reality from a diverse perspective.

I found myself in front of a square full of trees and with that image in my mind, I thought about bringing the outside into the working space. The possibility of capturing the shadows of the trees and of the whole square seemed to be the perfect way to bring that landscape into the studio: capturing a moment through shadows in order to steal it. I decided to take somebody else's shadow; in other words, stealing someone's moment, expressed in a shadow, and keeping it with me.

I asked someone to face a spotlight to steal the image of the shadow projected on the wall. I used a black paper that covered the wall, then, I drew the shadow and cut it out. This left a paper shadow as a trace of the moment the person spent in front of the light. It left me with the possibility to keep that shadow as a trophy, the remains of a stolen moment.





Inês Teles

material

Materiality is an artwork created for the Slade Research Centre and started with a black pen drawing on paper. The long sheet was completely fulfilled with black pen marks. The drawing was washed with water and sustained with glue and varnish. The object stands, allowing the viewer to enter.

I have been researching about themes that connect consciousness with mind and matter. I have been exploring the discussion between scientists who develop different theses about this subject: continuity and discontinuity theories regarding the distribution of consciousness. I realized that the idea of building convictions and searching for truths is appealing to me. On the other hand, once those constructions become facts they fall into an unexciting subject. They are nothing to me anymore, and the subject become obsolete. I am interested in the process.

In my artwork I tend to refuse the idea of an ending, by searching for the gesture and the process of making art. This is present in my drawings and paintings. I am obsessed with the procedure of creating and destroying an image/idea, whether by erasing the ink, adding other elements or through subversion of the initial proposal. The logic of drawing and process art involve a temporality, which usually gives emphasis to the appearance of the matter, instead of a final point.





Lee Suh

material

My interest lies in the transformation of the city environment, the process of construction and destruction, and artistic transformation.

The ongoing regeneration of the city is fascinating. New buildings of residence and commerce are constantly cropping up. These buildings are characterized by walls of exposed brickwork, moist plaster, and paint peeling away over time. Walking through the streets of south-east London this could not be more evident.

In order to capture the destruction and construction of the city and freeze the moment in time, I have been working on casting these environments (walls, radiators) in latex and then using these almost artificially shed 'skins' as objects. What is awkward about the cast latex sheets is how they tend to shrivel and screw up so that the mimetic quality of the casts themselves is mostly hidden: what I end up with are balls of latex that may only suggest a little of my interest in the casting process.





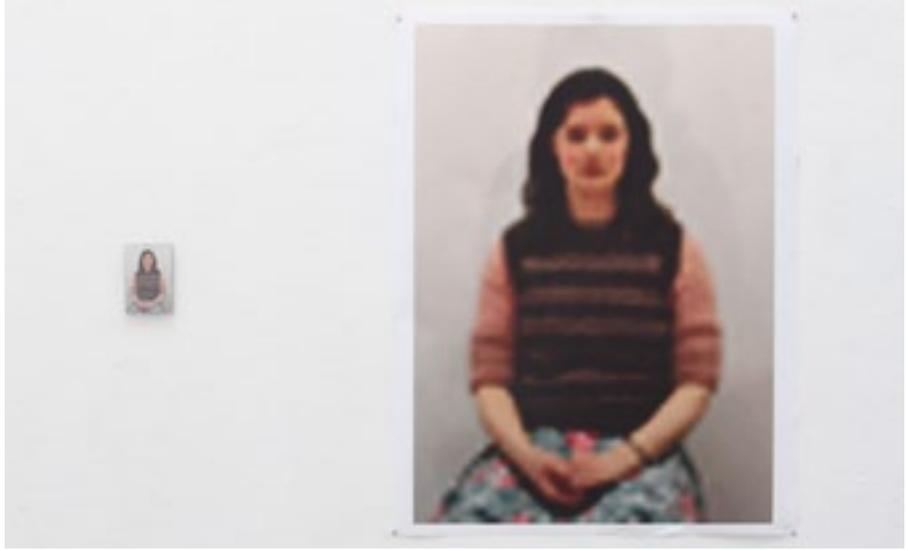
Kasia Depta-Garapich

material

A camera was installed inside a freestanding paper tube 150 cm high and connected directly to a video projector. My intention was to capture images of faces and eyes as people peeped inside the tube. A person looked into an oversize image of their eye would appear on the wall, while the viewer was unable to see it as they gazed into the tube. The artwork was about curiosity and surveillance and how they might materialize in an image and cannot be experienced simultaneously by the subject. In that case, the idea of curiosity was overtaken by surveillance and materialized as an absurd “big brother” eye on the wall.

Unfortunately this idea didn't work very well, some of viewers did not look inside at all without being instructed to. For other people, with all the wires being visible the result was so obvious to avoid trying. Disappointed, I picked up and moved the whole installation around with camera pointing at the ceiling, initially aiming at the lights. Then I captured the round air vent on the ceiling I have not noticed before. The shape and colour of the air vent related to the end of the paper tube. In the resulting artwork a functional device become a decorative object





Seungjae Shin

material

My research focuses on digital reproduction in a manual way, questioning the possibility of creative intervention.

Mechanical reproduction in the digital period can be defined and conducted by the way digital (numerical) information is transferred or transformed into a different shape through a specially-designed software programme.

I am trying to implant myself in the middle of the digital reproduction process by exploiting a manual approach and effort in order to produce many other versions.

Firstly, I downgrade one digital photograph until each colour pixel is perceptible and separate each small colour block one by one and then rearrange all those pixels and colour blocks to make another image that is still comprised of same colour references as the original.

In this subject, I explore the transition, application and preservation of an image in its shift of appearance, quality and nature, which is then able to reveal the conceptual outlook and to reflect the mechanical frame digital information belongs to.



Patrick Furness

material

The Flaneur explores and extrapolates possible playful textures under our feet. For instance, it is common human experience to enjoy the sound of leaves crunching under our weight.

The microphones amplify, record and reprocess the vibrations of the surfaces, allowing for heightened perception of the textures.

There is no end to this path, keep feeling your way through the world with your feet, keeping listening to the surfaces you walk on.





Dana Ariel & Sam Taylor

light and shadow

Our collaboration began with a mutual interest in photography and the image as a sculptural object.

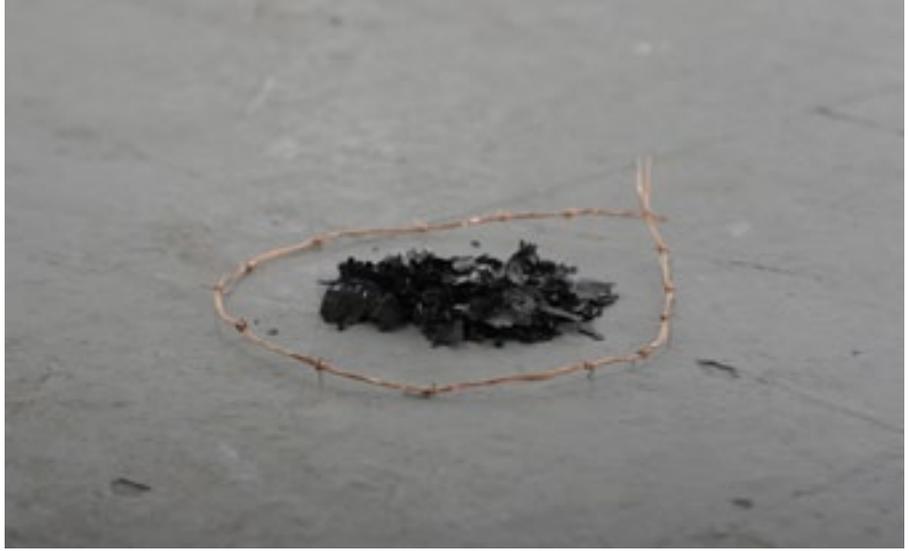
The nature of our research was to bring together the different aspects of image making that maintain our individual practices to explore the reciprocity between landscape, figure and photograph.

Our materials cast shadow and colour. The touching points between parts connect and reflect upon the position of surface to viewer and viewer to object.

The artwork is a constant movement of objects.







Teo Ormond-Skeaping

material

Transmutation of a Martyr is an on-going body of work with the intention of considering the act of martyrdom. Presented within a fenced and gated enclosure, the installation acts to ghettoize the viewer as they cross the threshold to view it. Sculptural objects suggestive of the Detritus ensuing acts of Martyrdom fill the enclosure, placed with near ritual significance.







UCL

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