

# Slade

Postgraduate Research 2011

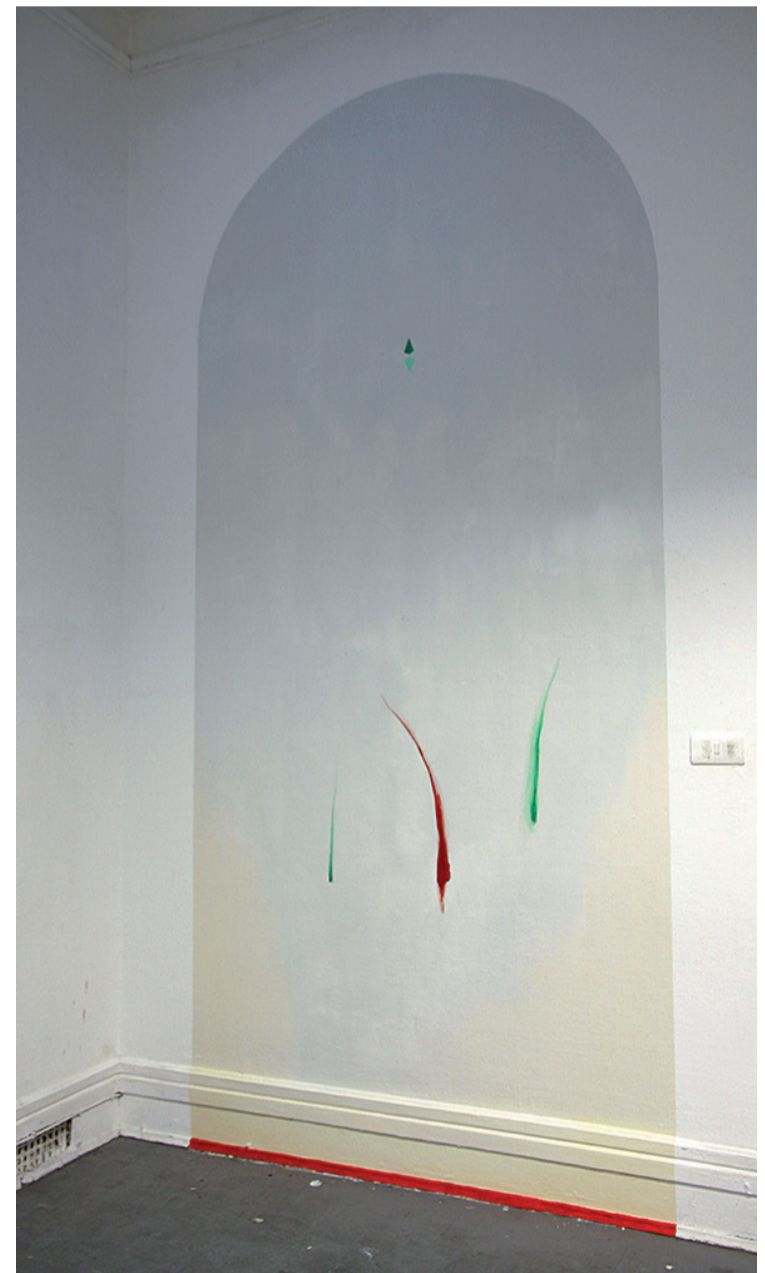
Slade Research Centre, Woburn Square, London

WEIGHT

Thomas Jenkins

Haruka Ono

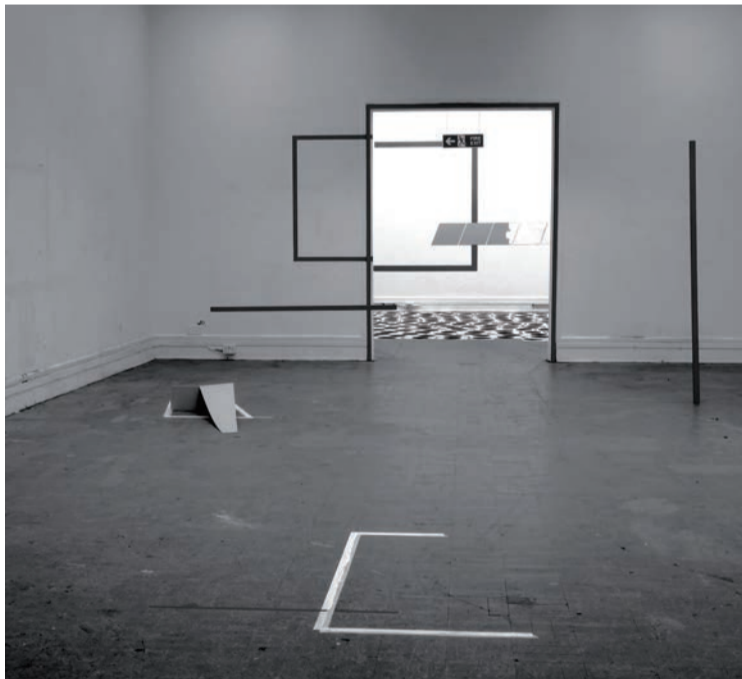
Hannah Marie Luxton



*The indifference of the moon or The hypothetical dropping of two objects from the same height onto the moon's surface, noting a simultaneous landing despite a difference in weight.*

*Furniture sticks.* Photographs from furniture shop catalogues were stuck on pieces of wood. In real life, we cannot have this much furniture in one place at the same time nor can we stack it like this. This work ignores the value and function of furniture and the laws of gravity.

I explored weight as that which is granted importance and holds significance. It is the power of the mark that has weight due to its existence within an indefinable pictorial plane. There is a sense of presence, through the large scale of the projected internal space, and the religious, romantic connotations that the painting makes reference to. At the same time this artwork contains a modesty, because one does not acknowledge its presence until turning to exit – it is the last thing in the room that the audience sees.



A bowl filled with tap water and floating charcoal. These elements are domestic - homemade charcoal (the charcoal was produced from a dead tree in the garden) and a stainless steel cooking bowl. Water and carbon are fundamental. They are the main elements which form the universe, as well as the human body, are based. One of the interesting theories about the universe is that unevenness or imperfection of matter triggered the evolution of life.

My artwork is based on strategies of site intervention, space is thought of as a *Site Construction*, a source of inspiration and a non-passive receptacle by which my work can be influenced. In my *Weight* painting, the surrounding space no longer acted as an empty background but instead, an active part of the installation; as people walked in the natural direction through the rooms the movement disrupted the illusion from the blue painted lines.

An exploration of the moving changing history of the River Thames in London. The Thames was a tributary of the River Rhine (30 million years ago) and more recently the world's busiest port. It has burst its banks, swamped riverside settlements and caused death and destruction. Imagined movements of the river's dense history were created in a stop motion animation. Made from hand cut paper, it formed an organic system of water flow and disturbances. The artwork concentrated on the disruptive collisions and changes of intensities in the river.

Nengi Omuku

Catharina Cronenberger Golebiowska

TOUCH  
Elaine Mullings



I covered furniture in a silver space blanket skin to build different abstract interiors for projections. Experiments led to camouflage and disappearance of some objects or to a fusion of different layers. Projections on the silver surfaces were like reflections of light on water. But the content of my videos, which is about entropy and a disappearing universe, was nearly invisible.

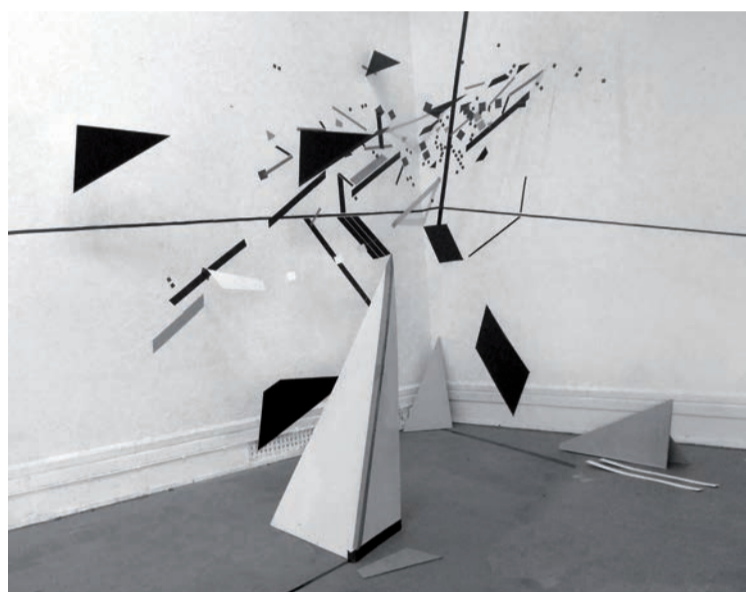
Seeing the Kenyan East River Valley lakes was intriguing for me, especially because it was a spot where pink flamingoes went to die. The shades of pink and the layering of different tones formed my starting point.

I used broken car windscreens to research *touch* as *impact*. I drew on my recent visit to China and how it affected me as a very different, visible foreigner. I focused on the materiality of the windscreens and how they behaved. Folding the windscreens to transport them, transformed them from rigid forms to malleable fragmented glass fabric. Treating them as fabric, I hung the windscreens like sheets on a steel frame. The sound of cracking glass was intriguing.

Katie Aggett

Sam Mould

Julia Vogl & Nicholas Jones



I am interested in the process of logical decision making during the act of painterly practice. How is time, form and space collated in image making. In these paintings I have focused on applying some principles of rhizomatic thinking by allowing the results of the materiality of paint to provoke painterly decisions which then in turn result in new undefined actions. Following on from this I wanted to expand the boundary of painting by using the territories within the painting to over flow into the surrounding space.

To touch is the act of two points meeting or adjoining. Different spaces can be touched, not always physically, but it can be experienced visually. Touching a space with our eyes forces our gaze to move around the defined space from set points. I looked at how the positioning of the artwork forces the viewer to see from only one point of view. Making it more like the experience of a two-dimensional drawing taken back in to a spatial language.

Our aim was to transform exercise balls into artistic interactive objects. Together we explored mark making and painting strategies. *Get in the Zone* extended beyond painting objects and became an installation that resulted in photography.

# BODY

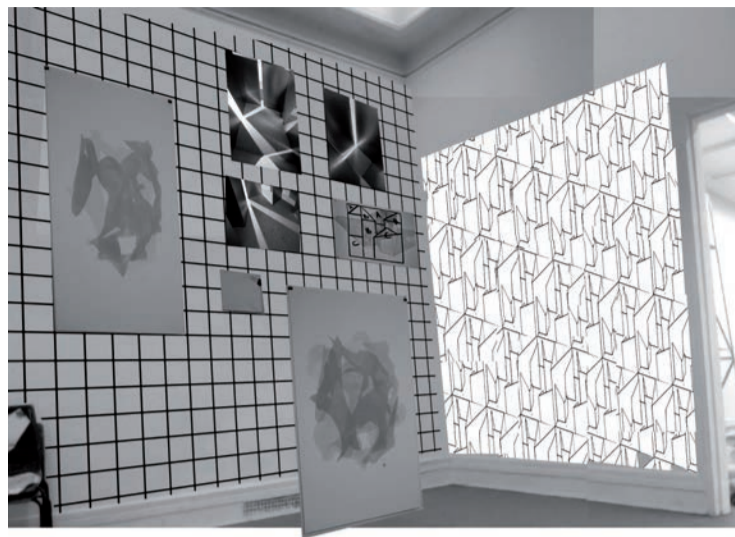
Luuk Schröder & Karl Otto Karl



in this room you can't admire  
in this room you can't be original  
in this room you can't oppose  
in this room you can't get satisfied  
in this room you can't stop  
in this room you can't stand the heat  
in this room you can't imitate  
in this room you can't be deceived  
in this room you can't handle the truth  
in this room you can't go too far  
in this room you can't fight a war  
in this room you can't go mental  
in this room you can't measure value  
in this room you can't reach the next level  
in this room you can't flourish  
in this room you can't apologise  
in this room you can't measure time  
in this room you can't be someone else  
in this room you can't understand  
in this room you can't join the army  
in this room you can't imagine  
in this room you can't connect  
in this room you can't change history  
in this room you can't leave  
in this room you can't have control  
in this room you can't be prosecuted  
in this room you can't admire John Travolta  
in this room you can't refuse  
in this room you can't be sincere  
in this room you can't be poetic  
in this room you can't grow old  
in this room you can't be objective  
in this room you can't turn right  
in this room you can't dump trash  
in this room you can't judge modernism  
in this room you can't haunt your peers  
in this room you can't scratch your balls  
in this room you can't reveal mystical truths  
in this room you can't rule the world  
in this room you can't make a move  
in this room you can't use titanium white  
in this room you can't endure freedom  
in this room you can't be more explicit  
in this room you can't apply for a job  
in this room you can't contribute to the discourse  
in this room you can't unify the human race  
in this room you can't contradict  
in this room you can't return  
in this room you can't impress a girl  
in this room you can't get a guarantee

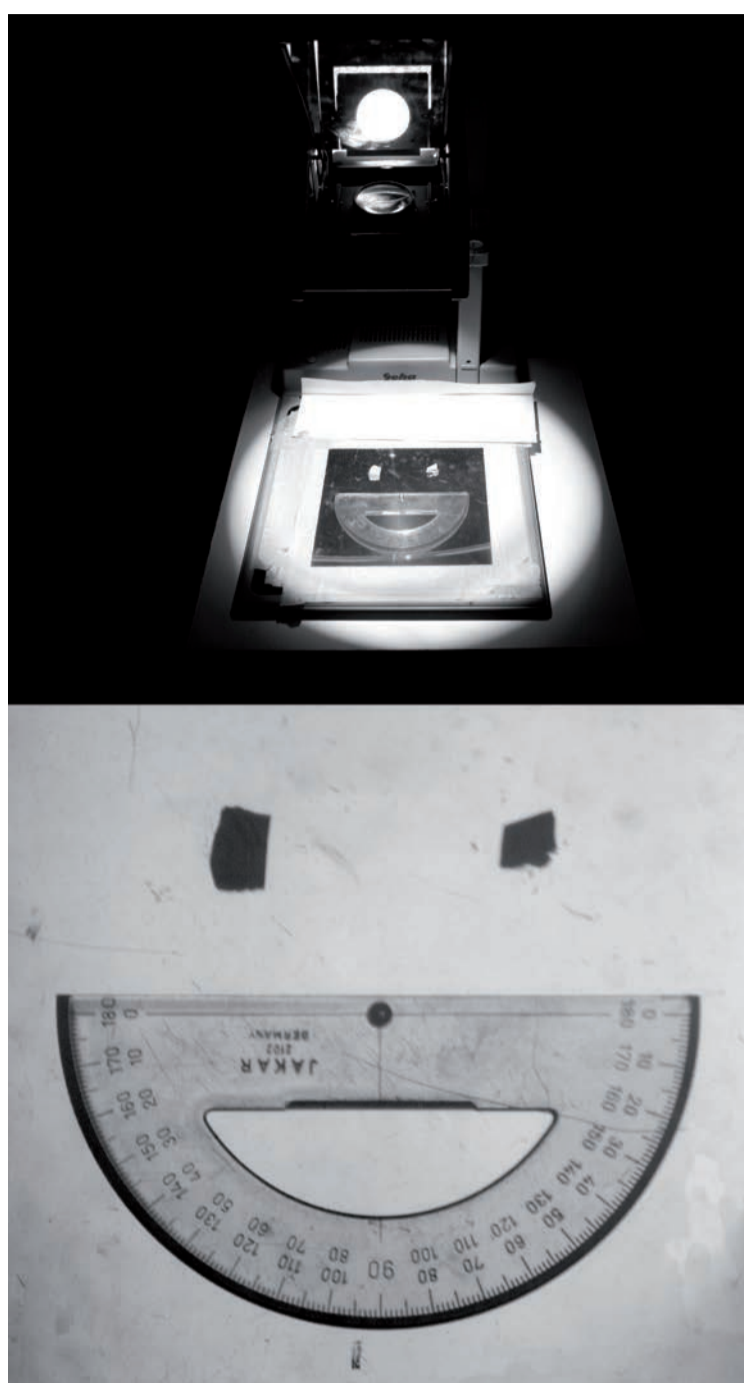
Erika Lieschen Briel

Haruka Ono



*Weekly supermarket brochures in the comic book style. Advertisements not only offer products but also show an ideal world which is complete when we purchase them. The information about the products was covered with black pens. Then the images of the ideal situation were isolated from the original context and we can start reading new stories.*

I displayed my research in an installation that described the sequential developments of my investigations in the series titled, *Steel Investigations [Never/Or Always And/Or: Methodology to a Process]*. The series is a compilation of the evolving investigative progressions that describe the process of exploring the materiality and language of space.



A recreation of a conversation between father and son discussing their relationship with each other. Investigating gestures and poses relating to perceptions of masculinity.

*Hand kebab* was envisioned thinking about low budget horror films, particularly those hammer films made in the 1960's and 1970's. I am interested in gimmicks and the tricks used to shock the viewer, to horrify. I attempted to produce cheap and effective schemes such hand made props that could be used in the set of a horror film. I am interested in notions of horror when it takes the form of popular entertainment such as film can be seeing as sick and likely to degrade the mind; but I am also interested in how horror as a genre, can shame us into recognizing our own capacity for cruelty.

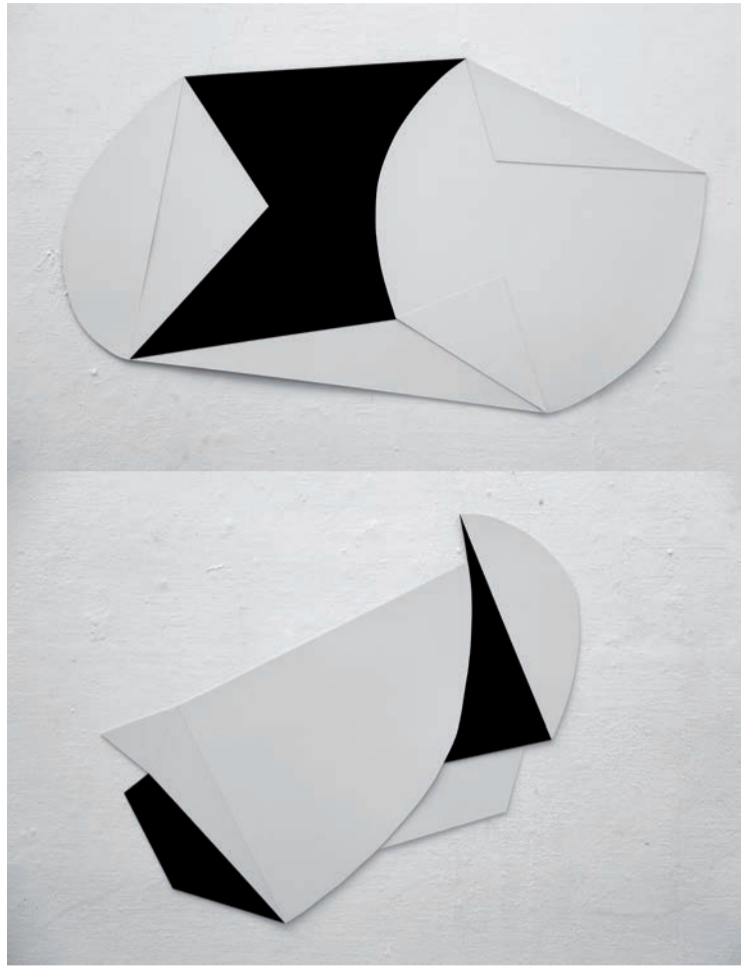


Figure is loosely influenced by a drawing that can be found in many psychology texts that deals about cognitive illusion. These drawings represent a *possible* object, but if we follow its lines in accordance with their special orientation, we realize that the object of this kind cannot exist. It is easy to draw it and therefore it is not geometrically impossible at least in plane geometry.

I set up isolated poses with male and female models, and made a series of monotypes for each pose. The process involved removing areas of ink to carve out the form of the body in to the inked plate.



I looked closer at my physical body. When analyzing the color of my skin, hair, and eyes, it was very hard to separate myself from gender and culture. *Hide and seek* made me play with gender stereotypes and identity based culture. I wanted to play with the sight (unseen and seen) and the human body.





*Cradle* is constructed of parcel tape forming the cocoon like shape. The artwork is process based and allows destructive occurrences (the loose web of tape drops down sticking to the other parts which are then not removable). The artist's performing body makes the artwork, often positioned in the middle (inside) of the structure. People can enter or rest inside.

I was inspired by how the literal re-representation of the human form in painting can be excluded, yet its presence can still be experienced through marks and forms.

I examined the body's history marked or encapsulated in domestic objects. Whilst the body is now absent the use or abuse of the materials/structure of the furniture frames a personal history. The bed frame's break references Lucio Fontana and his breaking of the picture plane and surface.



In the *Ambiguous Spaces* series, I have set up to explore issues of space and its pictorial construction and deconstruction. The experimental context gave me the opportunity to explore these themes at a new scale. The collages suggest a definite sense of space but escape any straightforward depiction. This ambiguity is explored as a lyrical potential to prompt memories and reminiscences in the viewer's mind.

*A Felt Experience: Universal Power Supply* explores the subjectivities of everyday life and the multiple interpretations that an artwork might evoke. The underlying specificity is connected with notions of function and dysfunction in relationship between an artwork, its spatial context and its viewership. Through a hyphenated lens, my sculptures reference traditions in classical sculpture, craft techniques juxtaposed with notions of the readymade. Within this paradox, my main point of departure concerns the synthesis between the handmade, the readymade and the interplay of object and meaning.

Katie Aggett

AIR

Alessandra Price

Ruby Kwon



I investigated the experience of chaotic systems in heterotopian, urban city spaces. The research is discovering a visual language for systems of space. It makes a link between choreographing a space and the possible framework for defining the growth and movement found in cities. It looks to find a way to depict not just one event but many simultaneous events which define our experience of a space and the point they meet. The systematic act of recording these spaces shows the points of confrontation or the clash that can occur visually when the recorded movement and spatial events collide.

SLADE

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Slade Research Centre, Woburn Square, London

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Poppy Whatmore  
Robert Crosse  
Ruby Kwon  
Sam Mould  
Thomas Jenkins  
Vikki del Rosario  
Zoe Schoenherr

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 researchers and practitioners from the wider community, nationally and internationally. The Slade Research Centre is also used by all our students from undergraduate, graduate and doctoral programmes, to facilitate them in developing their ambitions as artists and researchers.

This publication documents the work of MFA and MA students across all three areas of the graduate programme, Painting, Sculpture and Fine Art Media, created during six independent Graduate Research Weeks in the Autumn and Spring terms. The theme of each Research Week allowed students to critically and imaginatively explore their work through a particular focus within the environment of the Slade Research Center. The themes this year were

Weight  
Water  
Touch  
Body  
Land  
Air

There are constant themes and continuing questions which run through artistic practice. However the exploration of these themes, questions and ideas change. As the context and materials shift, artists interrogate these issues in new ways, establishing new sets of questions and answers. An art school is here to question existing paradigms and to enable new approaches, supporting students to create the art of the future.

Fine Art involves an exploration of the sensory world and is part of the continual conversation with design, architecture, fashion and the development of culture and its related industries. These relationships are often overlooked. Virtually everything we see around us has been made by someone who went to art school, in tandem with experts in other fields. The Slade Research Centre is a site where talented emerging artists engage positively with other disciplines and forge valuable links with researchers in other professions and occupations.

This publication represents a range of experimentation and risk, and the spirit of ambition, collaboration and discussion which informs and shapes the excellent art produced by students at the Slade Research Centre. We would like to thank everyone who has made this possible, the staff within both the Slade and UCL and artists and researchers from outside the university who have engaged with our debates, and who have given so generously of their time and expertise. Art is a social activity, it is about action and communication.

Thank you to Martin Callanan for designing and editing 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

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