Slade 150 Trailer, 2021

**Victoria Cantons**: As a teenager, you read music magazines and there are bands that you're interested in and they say 'oh they all met at art school'. It was like oh, there's such a place as an art school. You then become aware of the different institutions including the Slade, and that the Slade was one of the greatest art schools in the world.

I suppose there's a slightly romantic connection for me because I was born in UCLH next door. My parents lived around the corner from Goodge Street tube, so coming to the Slade was like in a way coming home to my neighbourhood, and, quite frankly, it's been a dream.

The love of art, the love of art history, the love of art theory, the love of process and materials. The place gets into your blood.

**Kieren Reed:** It's a phenomenal place to work. It's desperately exciting.

**Phyllida Barlow**: You are surrounded by these great departments of anatomy, zoology, psychology.

**Susan Collins:** This is where you can make mistakes. There's space for people to be able to push themselves, to fail.

**Victoria Cantons**: When I came into the Slade, I was very raw. I went from making artwork that had a lot of reflections and masks. As time went on, the more work I produced, the more conversations I had, it became a case of just drop all the masks, shed my skin, lower the walls, and just... expose.

Hence, I paint self-portraits of myself as a transgender woman. I like paintings that force you to step back to see the picture but at the same time draw you in with tiny details: look at the delicacy of this, for example, but see the wonderful wild bodily gesture of that. In the very early stages of the painting, you're working very much on trust and believing that you know this is going to work. When I started to recognise myself, it completely took me back, it took me back to the time when those photos were taken, the experiences I had as a woman back then, the fear that there was to go out the front door every single day. They make me think about how the decisions I made and outline...get a grip ... how life was for me back then and then I think "this is the right thing to be painting".

**Kieren Reed**: When we've been planning the 150th anniversary, we've thought about where we are now, how it affects us, the students who are here, and how we can reflect on our histories: things that we were very proud of, but also the things that we could have done better.

**Susan Collins**: There's the kind of very known history, but there are also parallel threads that are running through: the Slade's contribution to film, the history of computing, and electronic media, the history of women at the Slade.

**Kieren Reed**: I think it's a really nice opportunity when you think about the anniversary. It's like some of those people who haven't been in the history, haven't been those named important figures, I think about how we can surface them to give them the opportunity to be recognised as well.

**Stella Bruzzi**: Every time a Provost retires from UCL there's a competition amongst the Slade students to do his portrait. Obviously, traditionally it used to be an oil painting. This year we decided it was going to be a photograph.

**Ellis Parkinson**: Tintype is a very old method of photography some people find them to be a bit stoic and emotionless just because that's the way they had to be done. Sometimes people could be sitting for minutes at a time. To use a camera like this with a live sitter is very difficult. You have no idea what it's going to look like until you've done it. So. if you've messed up the lights or whatever that plate is just burned and sort of useless. Initially, my interest came from the tintype totally aesthetically. When I began to research the process, I came across the fact that it already had historical ties to UCL and it very much sort of felt like this is totally the right place to begin reflecting on where we are now, where we're going, and then maybe 100 years later what are people gonna be saying about what we did here.

**Kieren Reed**: Ellis is an exceptional talent. To win the Dean's Prize and the Provost Portrait Award is stand out.

**Ellis Parkinson**: It's definitely an odd feeling, especially considering that this particular arts institution isn't one that focuses on patting you on the back in the sort of same way that you might consider other academic courses do, art being the subjective form that it is.

**Victoria Cantons**: I am very fortunate that I can go straight into a studio. I'm remaining here in London, but there are upcoming shows, there are various projects that are being discussed... so that's a real blessing... long may it continue.

It's a challenge to be an artist. The support that's out there through the arts funding, through the grants, are for many of us difficult to access.

**Ellis Parkinson**: I wouldn't say that arts are under threat...it's not going to disappear. I think there'll be a lot more people considering whether or not it's a sustainable field to go into. There'll be far fewer people like me who come from a background, which doesn't necessarily direct you to the arts.

**Stella Bruzzi**: Seeing the final degree shows in this year, we're now talking about the end of the really difficult year, but they've achieved so much, and they will change the world whether or not they're the main attraction in the Venice Biennale tent, or not.

**Phyllida Barlow**: These are the things that human beings have to produce that evidence themselves: their humanity, their lack of humanity, their cruelty, and their love.

**Victoria Cantons**: Holding on to hope persevering and trusting those are so... so vital for all of us.

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Victoria Cantons graduated from the Slade with a MFA in Fine Art in 2021

Ellis Parikinson graduated from the Slade with a BFA in Fine Art in 2021

Prof. Kieren Reed is Slade Director

Prof. Stella Bruzzi is Dean of Arts and Humanities, UCL

Prof. Susan Collins is Head of Research, Slade School of Fine Art

The Slade 150 trailer was directed and produced by Kate Stonehill and Justin Hardy.