

Slade Press

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Foreword

The Slade Research Centre in Woburn Square hosts collaborations and events that involve researchers from many different fields, from the Slade and UCL as well as from the wider national and international community. The Slade Research Centre is used by students on all our programmes, including undergraduate, graduate and doctorate.

Graduate Research Weeks are held at the Slade Research Centre in the Autumn and Spring Terms and provide MFA, MA and PhD students across all three areas, Painting, Sculpture and Fine Art Media, with a forum to explore an aspect of their work under a particular research theme, which can be imaginatively developed in the unique studio environment of the Centre. The research themes stem from physical sensory outlooks that can inform the processes and experiences of making of art, and hence underpin the development of artistic research.

Graduate Research Weeks aim to cultivate the thinking and making which will allow students to engage critically and imaginatively with other disciplines. In light of exploring the programme's research themes, related questions and ideas emerge, shift and change. Context and materials change too, and through this dynamic, artists can bring new questions and answers to the fore, interrogating familiar issues in fresh and different ways, and fostering innovative research.

The research themes for the academic year 2017/18 are:

Colour Body Sound

This e-book represents a selection of the work of MFA, MA and PhD students who participated in one or more of this year's Graduate Research Weeks during the 2017/18 academic year. 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 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 **Patrick White** for editing and designing this year's Graduate Research Weeks e-book.

Cover image: Bohyeon Kim

Head of PhD Programmes

Lisa Milroy Director of Graduate Studies, Head of Graduate Painting Jayne Parker Head of Graduate Fine Art Media Karin Ruggaber Head of Graduate Sculpture Professor Sharon Morris



rodrigo

ARTEAGA

The Project made during
Research week was an exploration
of the idea of ecology through a
hanging mobile. Balance had to
be achieved with the weight of
each object in order for the mobile
to work. It is a deconstruction of
the Natural History Diorama that
aims to reveal what the museum
normally hides, the theatrical and
even fictional aspect of it. It is also
about the construction of the idea
of nature and our relationship to
the environment.

www.rodrigoarteaga.com





charlotte

BARLOW



Left:

Parched Limbs (2018)

straws, water

Infantile lines wrangled to despair; colour clings to life; dribbles.

Next page:

Alone, Together (2018)

performance, velcro

Black, white but never grey; opposites attract.

Ζ

Charlotte Barlow Alone, Together (2018) performance, velcro



rhona eve

CLEWS

I work with the camera, the darkroom and photographic light sensitive materials, occupying these spaces as sites of transformation where latent energy is stored, revealed and resolved, as in the unconscious mind, a cave or womb.

At Woburn I wanted to work with light sensitive materials in relationship with black, relocating it from an absence of colour and light and instead engaging with it as a physical medium to enter into dialogue with. I thought of something I read by David Lynch: "Black has depth...you can go into it, and because it keeps on continuing to be dark, the mind kicks in, and a lot of things that are going on in there become manifest." This echoes the workings of photography and the unconscious, where visual impressions arise in the mind, or emerge from darkness, revealed via the developing tray.

Intrigued by the proposal that images already exist and may be drawn out and made conscious and tangible, I made contact prints in the darkroom with found glass from a disused telephone box. Placing the paper underneath the panes revealed marks, scratches and the ghosts of communication. I worked simultaneously outdoors at night, making photograms from plants, pressing the paper up against the leaves, wanting the body of the materials to 'pick up' latent images hidden in the landscape. I scanned and combined the prints and looped the work into a digital projection, converting stills into a journey. Balancing the projector on books, I played with scale and projected close to the wall and intimate.

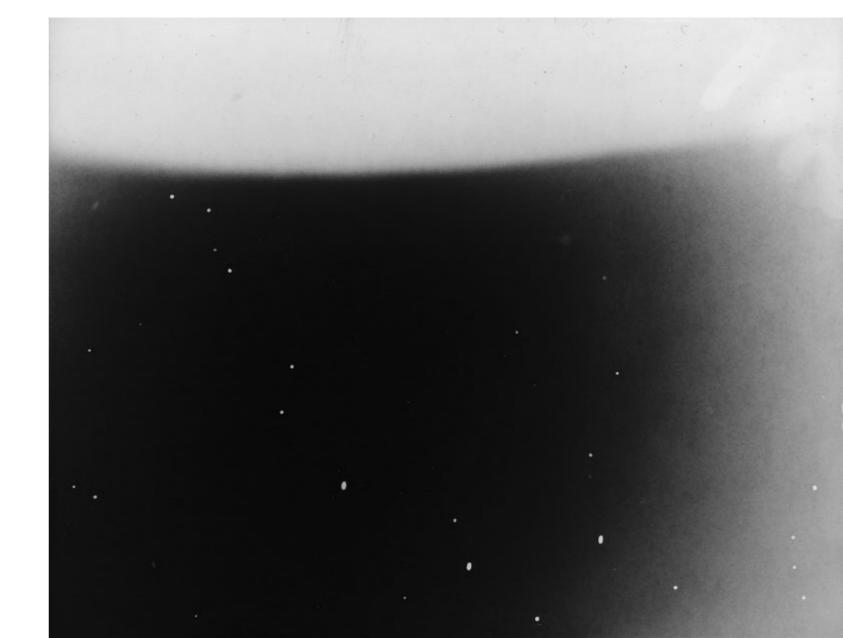
At the completion of the research week we held a speed crit and people commented that the projection looked other-worldly, scientific, and noticed how the light through the long-forgotten glass had became astral and cosmic, three-dimensional. Black, night, glass and nature translated into space.

www.rhonaeveclews.com

Rhona Eve Clews Invoked, if not recalled (2017)

Digital projection from black and white contact prints and photograms made from plants and found glass from disused telephone box, 2 minutes, looped.

Digital projector, art books, stand.



rebecca latourette

CONNOLLY

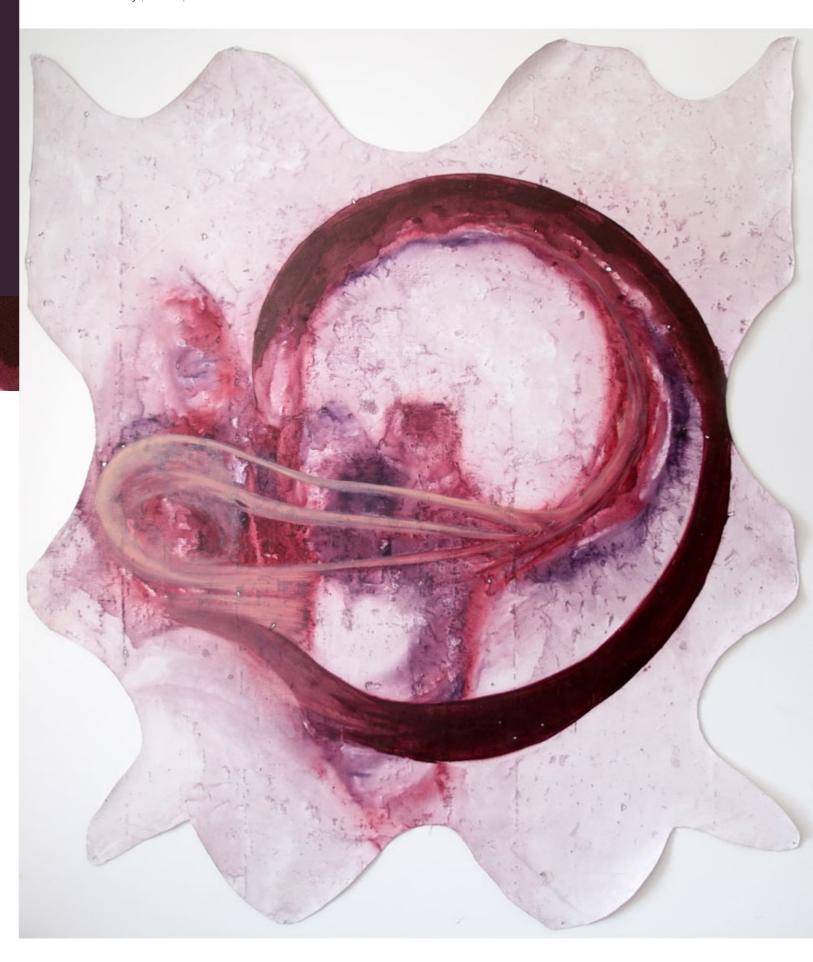


During the Slade Research Week under the theme of 'Body,' I utilized the expanse of space at the Research Centre to experiment with material approaches to canvas. The desired result was to convey characteristics of skin through painting to explore concepts concerning the conflation of interior and exterior, as related to embodiment.

I began my research by priming and sanding the canvas repeatedly to allow for scarring and relief from the wall behind to mar the surface. In this manner the grounding of the painting becomes a frottage, an impression of the location of its creation. Furthermore, I shaped the canvas in the vein of an animal pelt or hide. At roughly human size (2m. x 2m.), this methodology serves to make a visceral impact on the viewer. In this confrontation the work questions what it is to be contained within a skin, in one instance a barrier and yet permeable, pliable to that which impresses upon it.

www.rebeccalconnolly.com

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SGRW 2017-18 16 body | colour | sound

bohyeon



During resarch week I tried to create a sense of distance from the flatness of the painterly body, and also from the structural body of sculpture, which is partly why my installation is spatially deconstructed each component combines relationally, revealing narratives which have their own set of characteristics. With floating images of the digital world as visual experience, in terms of the question of allocation within 'Body', it seems still to be somewhere at the threshold.

I am interested in challenging the boundaries between painting and non-painting, with sculptural concerns exploring structures, materiality, and painting. I tend to combine found objects and digital images into my painting, especially those that can reveal the aspects of three-dimensional anthropomorphic identities, and surreal and mythological qualities. Recently I have made works using digital prints, combining these with sculptural paintings and objects which usually rely on wall and floor for three-dimensional form.



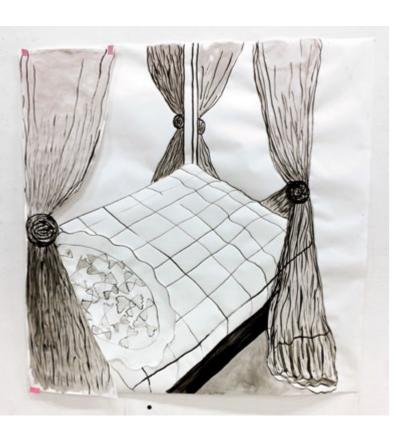


Bohyeon Kim Untitled (2018)



ellie

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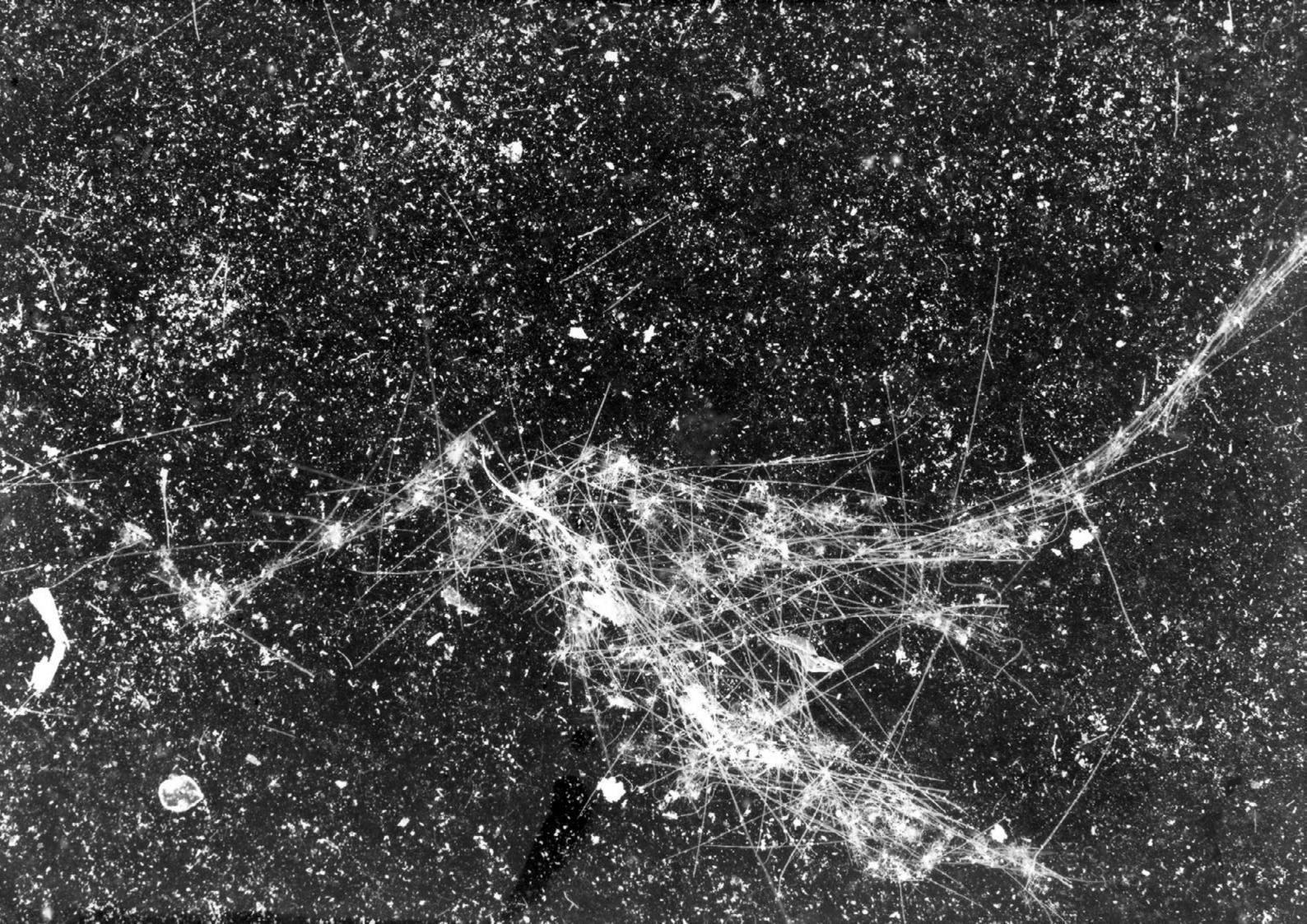


I used the week to address some themes I had been considering in my paintings using just ink and paper. I made several drawings of all different sizes and experimented with cutout and collage. The featured drawings include a collaged work which became a painting titled 'Farfalle in a four poster', another collaged work inspired by Trump's dinnertime bed, and a large ink drawing, 'Masks'.

www.elliemacgarry.com

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florence

MYTUM

My work focuses on how we engage with and understand the world on a physical, material level, rather than through abstract notions of language and intellect. I used the body week at Woburn to explore how I can create site specific installations that encourage the viewers' senses to be activated by the urge to touch, eat, smell, and physically feel the work.

Through the repetition and excess of pattern and material, my work plays on the consumer appeal to the senses. Hence I'm influenced by the way objects such as cleaning products are artificially enhanced to appear edible, scented and sensually captivating. During the research week I incorporated scent into my work for the first time by placing domestic air fresheners on the floor, which informed the title of the piece, Fresh Apple Burst. My bright, synthetic palette is also drawn from this, as well as the aim for my work to border between seduction and sickliness, desire and disgust.

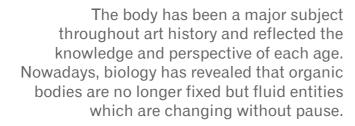
www.florencemytum.com





kazuki

NISHINAGA



The equipment conserves and keeps the clay moist by supplying fresh water constantly. This is a simple model of an organic body, not only in shape, but also in function.

Attempting to make an artificial object close to nature reminds us of other examples. Golem, homunculus, Frankenstein's monster, and Hadaly. It is a history of imagining perfection and immortality which have also been recurring subjects in art history. There is a scene in the novel by Villiers de l'Isle-Adam where "The Wizard of Menlo Park" shows a lifelike artificial hand as a trial product for his android. This made me decide to use the hand as a motif.

www.kazuki-nishinaga.jimdo.com





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claire

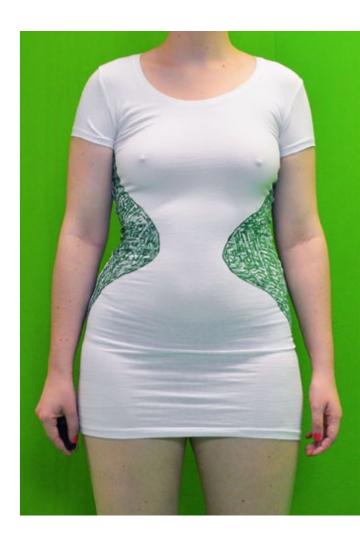
PEARCE a.k.a. Sexy Buggery

Green, chroma key green.

I wanted to explore how I used green screen in relation to the female body; how space can be altered and erased; illusion and manipulation; the female body as a site of transformation.

The female body has the potential to defy the materiality of the green screen technology. For instance, a figure can be mutated without any change to the physical flesh - shape and movement of fabric fitted to the body resist being wholly removed, instead leaving a digital drawing built from shadows and highlights.

www.claire-pearce.com @sexy_buggery



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liqing

TAN

The mystery of visualizing body as landscape and landscape as body leads me to think of the unique forms in figures the same time may display as giant landscape. Zooming into a specific gesture, or connecting the body part with the surroundings, or turning a landscape into a shape of body part in order to create something new are the concepts I have been working on. By using vague and ambiguous way to paint, I am thinking to express a kind of contemporary psychology, the influence of the subjectivity of judging things.

Studio space in Woburn provides good lighting, which makes me think more about the contract between light and dark. Combining with the simplest of brush strokes, I tried to create some colorful but quiet imaginary moments, like a memory, like a dream.









I wanted to grasp colour; somehow see it crumble and make it abandon the illusory tricks it plays on us. Away from the visual, to the physical.

Grass was my main source of colour.
Strained, rubbed and torn, through methods of mono printing and drawing I explored the processes it took to make a mark. Using my energy, stretching, pummelling.

www.sarahtew.co.uk



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maddie

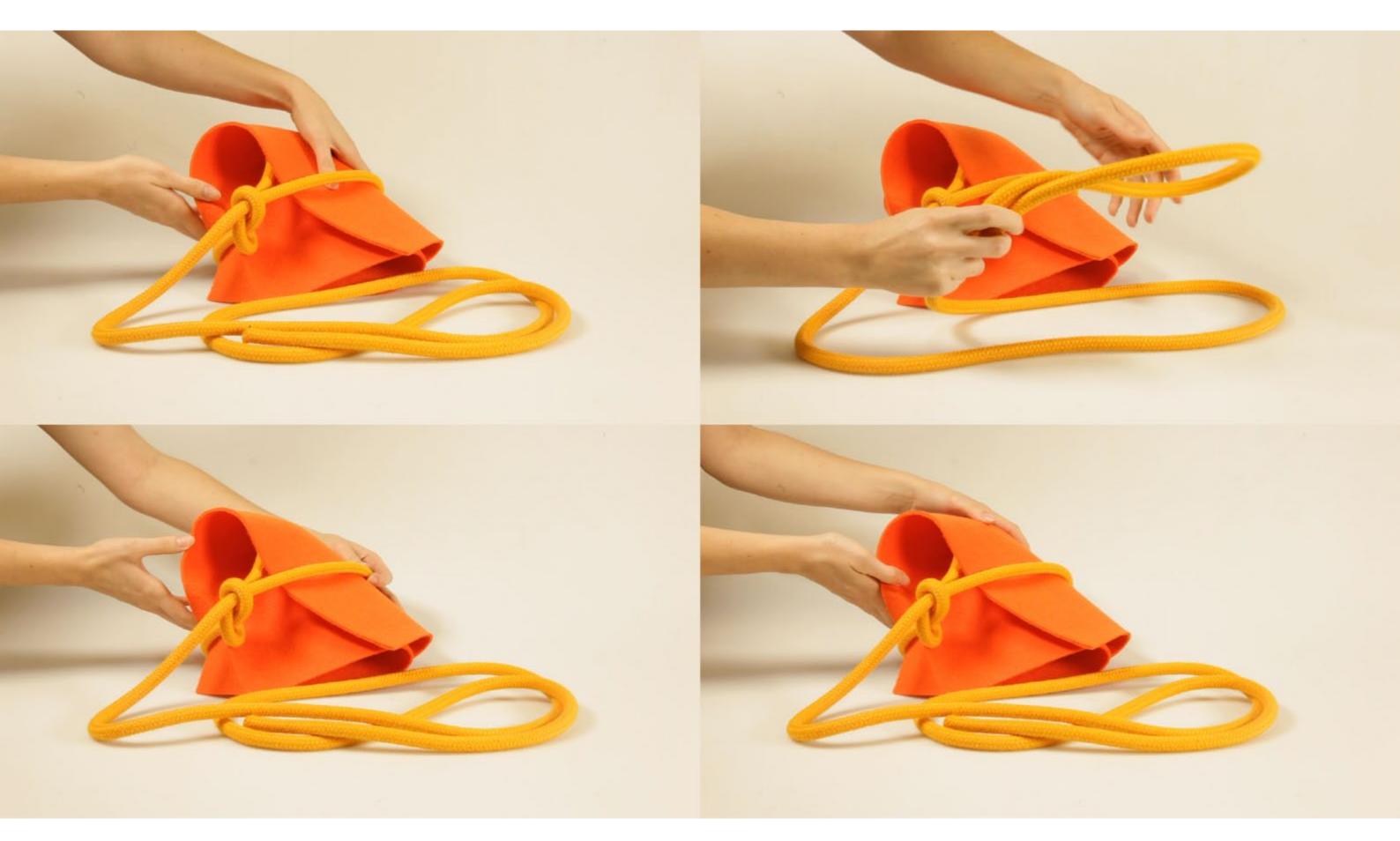
WHEELER

Tweaking A Curve

Colour is often viewed as embodied by objects, but what if we view colour as embodying objects? What if we allowed colour to become something that could communicate with us through touch? This film has resulted from research into what it could be to feel a colour, if colour became a tangible thing we could hold in our hands.



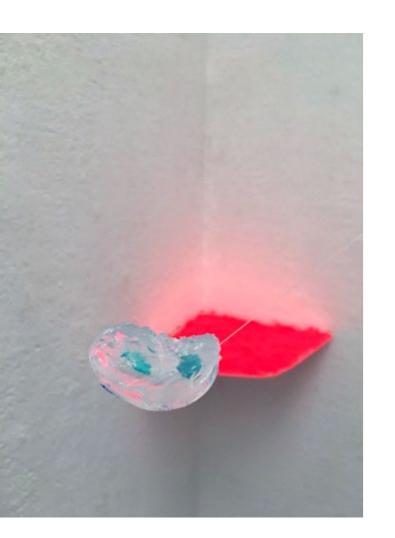




SGRW 2017-18

yijia

YANG



Working with daylight from ceiling windows at a corner of Woburn, this installation welcomes viewer's interaction. Inspired by the colourless gemstones like sapphire or opal that gained their colour by reaction with light, I created a series of silicone 'doughs' filled with various materials, both pigment and acrylic, fluorescent and iridescent, solid and fluid. The body of elements are composed together with elastic fishing wire, enabling the silicones to bounce and reflect natural light from above, as well as pigment from below; the flashes of colour changed with the angle of observation, recalling my own experience of seeking colours in a gemstone from refraction of sunlight.

www.janeyangyijia.com



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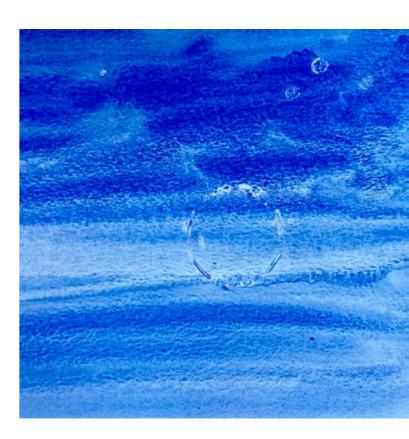
min

ZELA(8)

One Week One Artist One Place

One Colour One Brush One Surface

Several Rhythms Several Touches



www.zhaominart.com

