

SLADE
graduate
research
weeks
2014-15



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. 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 in the Autumn and Spring Terms and provide MFA, MA and PhD 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 for the academic year 2014/15 are:

Body

Colour

Scale

Sound

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 someone 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 and making 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, and fostering innovative research.

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. 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. Special thanks goes to Professor Chris Dean and Dr. Wendy Birch, UCL Anatomy for their generous support in hosting Anatomical Drawing for Slade students in conjunction with "Body Week".

Thank you to Patrick White for editing and designing this year's Graduate Research Weeks e-book.

Lisa Milroy

Director of Graduate Studies and Head of Graduate Painting

Jayne Parker

Head of Graduate Fine Art Media

Professor Edward Allington

Head of Graduate Sculpture

Paresha Amin

Olivia Bax

Mariana Bisti

Harry Bix

David Blackmore

Naomi Bourne

Hannah Dargavel-Leafe

Ndidi Emefiele

Mariana Gomes Gonçalves

Orly Hummel

Robin JungHun Kang

Tess E McKenzie

Anja Olofgörs

Devlin Shea

Mircea Teleagă

Marina Višić

Yuyu Wang



Paresha Amin

During the research week where colour was the theme I wanted to experiment with naturally occurring colours. I wanted to better understand what I was seeing when I was out walking and admired the various hues of the plants in front gardens of the houses I passed. I wanted to see what they would look like in a studio space. So instead of choosing objects with artificial colours I went out into the street and collected leaves of many various plants and flattened and dried them in between sheets of newspaper. As it was autumn, leaves were changing colour and I found intense reds and purples, oranges, yellows and myriads of greens in the leaves. Laying them out in the space in Woburn allowed me to observe them more closely and arrange and rearrange them to make new combinations. As well as the leaves I brought in some natural pigments and richly coloured spices such as turmeric, chilly powder, jeera powder etc. to work with natural pigments. The spices out of their usual kitchen habitat allowed me to perceive them in a new way. I made an installation where the leaves were suspended from the ceiling on a fine cotton thread just hovering over the rich yellow/orange of the turmeric. The streamers of the leaves moved gently as people walked by catching the light and making new colour relationships with the turmeric and the other leaves.

body | colour | scale | sound





Olivia Bax

Body: I had a large body of embossed prints which were made from plastic templates. The week was spent using these prints to cover walls and surfaces. The sculptural work had been inspired by the prints. They were modular and could be presented in different combinations. The week was used researching the methods of display. I concluded that the simple display of two prints seemed more convincing in relation to the sculptural work.

Scale: Hoist was a replication of a smaller piece I had made in the studio. I wanted to scale up my existing studio work by using the architecture in Woburn. The laser cut Perspex was hoisted to the ceiling and the plaster was added in situ, setting in the corner of the room. The original, smaller piece named Pupil, conversed with the site-specific work in the space.

body | colour | scale | sound



Olivia Bax
Left: *Slot and Groove*, 2015
Polystyrene, paper pulp, pigment
138 x 128 x 176 cm

Right: *Templates for More*, 2015
Embossed prints on paper
76 x 57 cm

body | colour | scale | sound



Olivia Bax
Hoist, 2014
 Laser cut perspex,
 plaster, pigment,
 dowels, jubilee clips
 377 x 150 x 158cm

body | colour | scale | sound

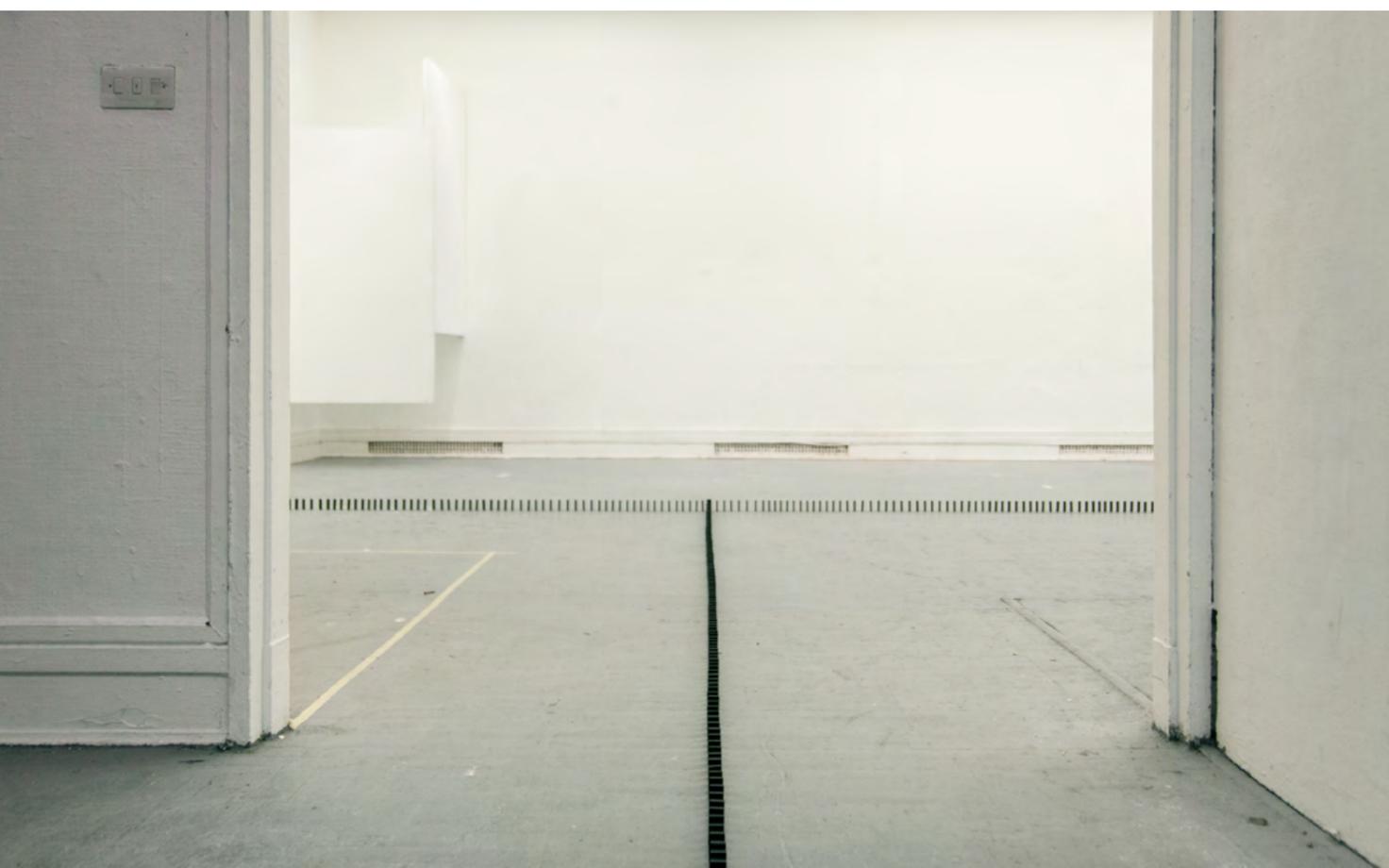
Mariana Bisti

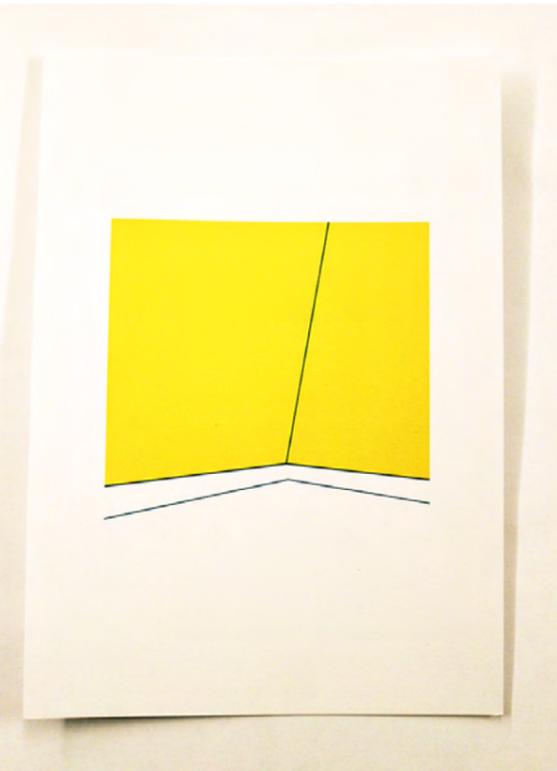
My practice can be described as an exploration of the contours of meaning and identities, through the processes of their equivocal formations and contingent representations. Traces, marks, manifestations of temporal presence are recorded and manipulated in an attempt to investigate the ubiquitous absence of certainty in our contemporary world. Implications of political and social issues are juxtaposed with solid forms and concrete spatial references, informing each other of the current human condition and its contextual ambiguities. This play of contradictions returns as a question regarding the scope and the pleasure involved in creating and crafting art, a question that remains essentially open and insurmountable.

body | colour | scale | sound



The time spent working in the Graduate Research weeks provided an opportunity to experiment with space and dialogue between the installations, while interrogating the concepts of labour, agony, patience, failure as well as balance, anticipation and excitement, that are present in the process of creating an artwork. Cutting, sanding, painting black and setting up 1100 pieces of handmade wooden toppling domino blocks, represent all these aspects: the patience and effort required for the conceptualisation and the installation of an artwork, the repeated failures an attempt to create an artwork may involve, its often ephemeral character. Moreover, while being installed, dominoes represent the obstacles and distractions the maker - as well as the rest of the artists/ fellow students in the space - have to overcome, before reaching the point of excitement and anticipation of the presentation/ performance.

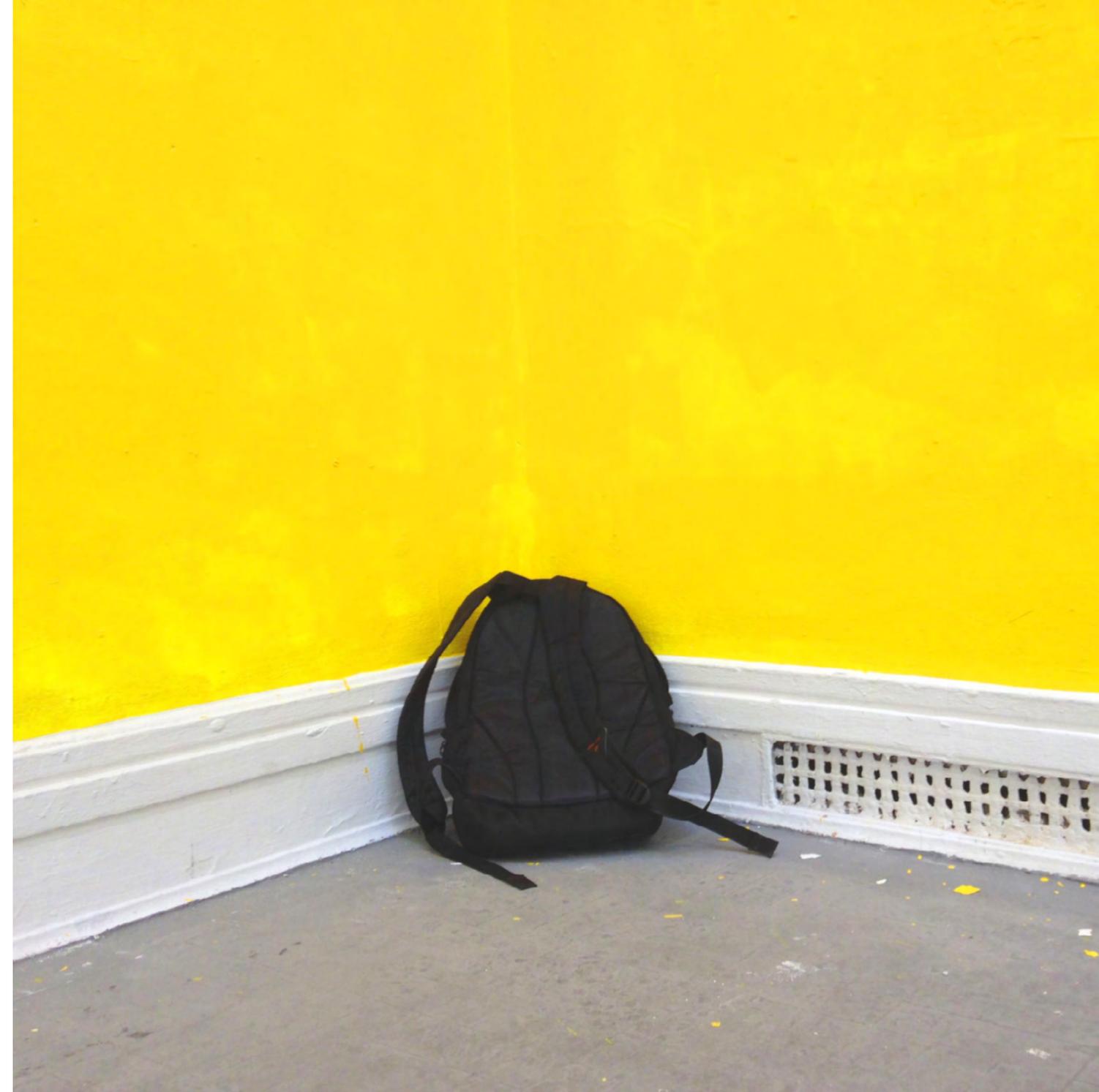




Harry Bix

Dizzee Rascal is omitted from the image of his album 'Boy in da Corner'. The corner is still there for him and others to come and go as they please. Boy in da Corner; boy not da corner; I put my bag in da corner; bag in da corner.

body | colour | scale | sound



body | colour | scale | sound



David Blackmore

I rarely make self portraiture although I do believe that each work made by an artist betrays something of their interior character.

Over the past year I have had a deep seated desire to work with a large stick; a stick to beat yourself with - but one that appears too big to do so.

Whilst in Ireland in December I found the right stick, discarded in the street, and brought it back to the studio. The stick remained in the studio for a number of months - not knowing what to do next other than the knowledge that I wanted to incorporate gold leaf in some way.

The 'Body' research week provided the impetus to resolve the work. I set about breaking the stick across my back, collecting the constituent parts, coating the now visible interior flesh with gold leaf, and piecing the separate parts together so that the stick could be used to beat yourself again.

Above and following page:
A stick to beat yourself with, 2015
Stick, 24 carat gold leaf & archival adhesive.
145 x 2 cm

body | colour | scale | sound



The 'Scale' research week presented an opportunity to work with a larger artefact of public infrastructure; associated with the control, division and separation of 'public space'.

'Jacked' was instigated by my intrigue in the forced gaps evident in park railings and those that surround industrial areas. These gaps, made using car jacks, create a rupture within the veneer of public space; evidence of another's resistance towards the way in which shared space is ordered - dividing and limiting access.

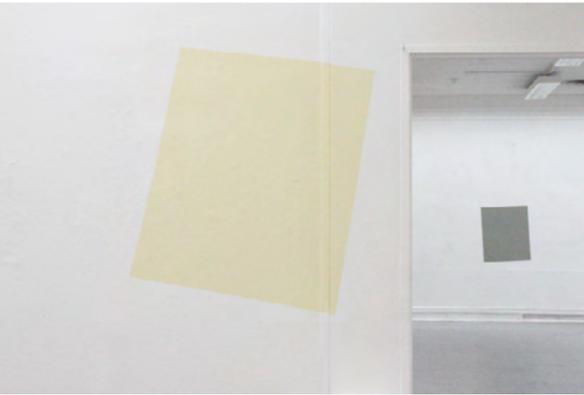
I acquired a set of undisturbed park railings and began to force the bars open using a car jack. As I worked the potential of the jack as a tool for manipulation and as an implement for making sculpture began to interest me; like an unruly child who repeatedly does what they have been told not to. I decided to continue until the fence or the jack broke. The jack broke.



David Blackmore
Jacked, 2014
Steel park fence and broken car jack.
250 x 150 x 50 cm

body | colour | scale | sound

body | colour | scale | sound



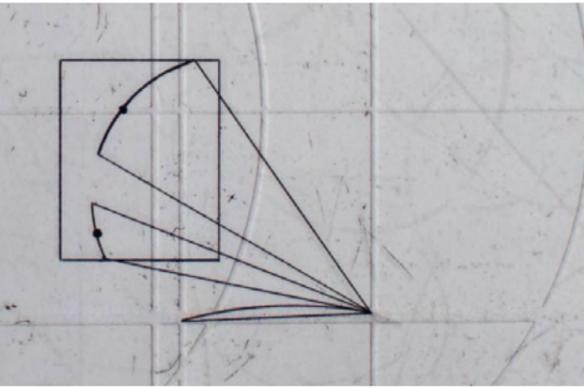
Naomi Bourne

My research was based around looking at the placement of a painting and the relationship between a visual engagement with the work and the body's movement through a space.

body | colour | **scale** | sound



body | colour | **scale** | sound

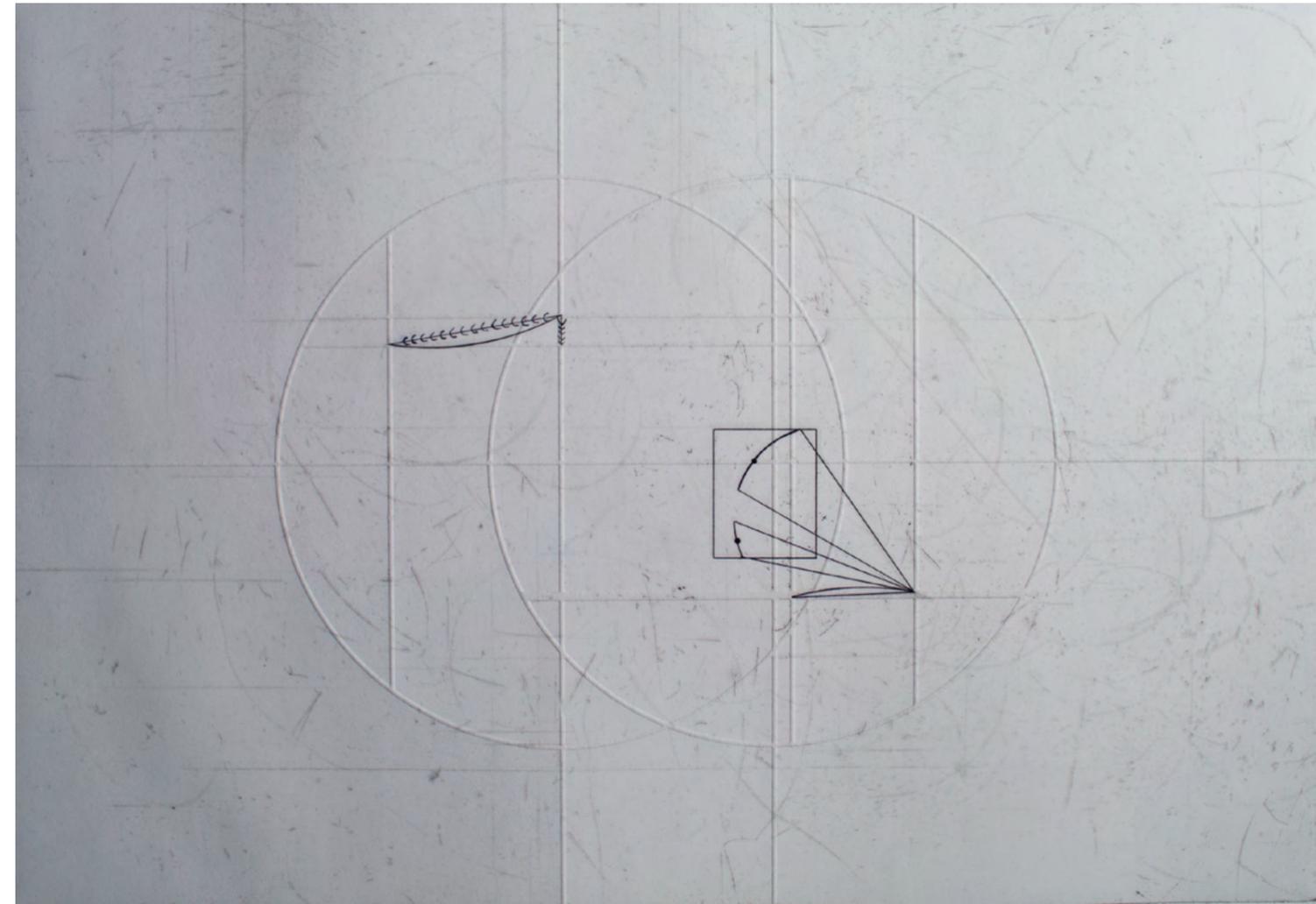


[Link to audio](#)

Hannah Dargavel-Leafe

The first transatlantic cable laid for telecommunications was from Cornwall to Newfoundland. The telegraph signal sent along it was so weak that by the time it was received at the other end it had been drowned out by the Earth's electromagnetic waves. Following a research trip to Telehouse, where submarine internet cables surface in London, I spent the research week with sounds I'd recorded or found online that measured distance in space or time: sonar beeps, a car reversing, Sputnik's first signal back to Earth, the Greenwich Time Signal, a digital watch and recordings by NASA satellites of the Earth's electromagnetic waves. I worked with these samples, stretching and layering them, across a four-speaker setup and made a series of drawings in response to the sounds. The embossed etching *Score for Submarine Cables/Satellites* is a score drawing which was developed from this research.

body | colour | scale | sound



body | colour | scale | sound



Ndidi Emefiele

Working at Woburn during the body week afforded me the space, time and quiet to engage with the female form more intensely. I began to look at making quite differently from my earlier works which involved working rigorously often in a very meticulous manner and sometimes missing the mark. I decided to make the image as fluid and transparent using acrylic washes. I also introduced a veil and a mask with a mix of lines in an avant-garde fashion still incorporating other fabrics such as tulle to give a tactile appeal. Tubes of paints initially placed to hold the materials down to painting but were later merged into the work, a decision I made after taking photographs while putting the piece together.

I went onto a larger scale measuring over 11 feet wide and about 5 feet high to create a human web using tapes, pens and acrylic. Making human and animal-like forms entangled in strings of webs stretching lines across the surface, still using acrylic wash as opposed to heavy layers of paints I would usually apply on a wide surface before outlining or creating motives. Using the body primarily as the motive to create movement, forms often in a repressive gesture in an attempt to wriggle free in a repeated manner with subtle nuances in the bodily movements and tones - leaving several areas of the canvas untouched and paint-free to grant the viewer access into the piece.

body | colour | scale | sound

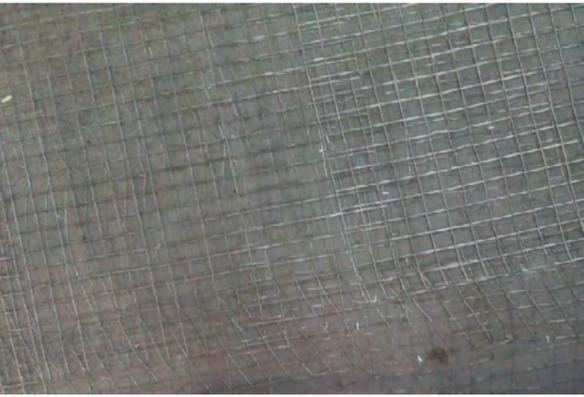


body | colour | scale | sound



body | colour | scale | sound

body | colour | scale | sound



Mariana Gomes Gonçalves

The weight of bodies in relation to the
cartography of the space.

The sound of the steps in relation to the
unreachable recorded marks.

Following pages:
When One, 2015
Video and wire, variable dimensions

body | colour | scale | sound



body | colour | scale | sound



body | colour | scale | sound



Orly Hummel

Identity of objects is what fascinate me. Objects hold a memory of a place and of their use. I am using ready-made furnitures like stools and tables and making an identical copy made of concrete. This act of 'copying' an object and applying such a contradictory material as concrete, challenge me to observe an abstract memory of the figure. The exposed concrete allows me to create objects that looks like their "skin" has been peeled and differentiate them from their "roots". Similar to Brutalist architecture, these objects hold a new esthetic look but still carry their original "historical" form and representation.

The figurative form of an object is its body. I am presenting fragments of that figure while observing the option to complete the body by using its reflection in a mirror.



body | colour | scale | sound



A particle of dust in the universe
2014
Printmaking
10 x 3 cm

Robin JungHun Kang

A human is an extremely tiny particle of dust in comparison with the universe, likewise it means we could be just one pixel in digital world. Of course, the size of dust depends on the standard of size. Likewise, the size of pixel is not to be measured physically in digital. One pixel is just one datum. It is still one pixel even if it has some sizes like 5x5mm or 50x50cm. It just looks larger with my eyes.

I could make any size of work like in the monitor with minimum pixels. If so, what if I make a huge work with minimum pixels? And what is the difference between a mosaic made by small pixel and a mosaic made by big pixels? Initially, I made the police with a lot of pixels to express a detailed depiction. After that, I made a man by using a minimum of pixels whose shape can be distinguished by the human eyes. When you observe that at close range, you cannot know for sure like an abstract painting. On the other hand, you are able to distinguish clearly the shape of people at a distance.

Through this, I have tried to demonstrate about the visualisation of faded memory. I have used pixels with low resolution in the eternal digital world to illustrate a faded memory as if the memory of the human in reality is getting more faded as time goes by. In other words, the more time goes on, the more memory fades out and becoming a faded memory is like to have low resolution in digital.

body | colour | scale | sound



Robin JungHun Kang
Anonymous
2014
Printmaking
Dimensions Variable

Robin JungHun Kang
Anonymous
2014
Printmaking
Dimensions Variable





Untitled (detail), 2015
 iPhone, subwoofer, cables
 iPhone: 10.4 x 5.8cm
 Subwoofer: 37 x 37 x 37cm
 Duration: 2min 18sec (looped)

Tess E McKenzie

My research at the Slade Research Centre centred on the process of collage, in a variety of guises. For the duration of these weeks, I layered sound, video, and digital images along with various ephemera on the surface or fabric of the existing architectural space.

The works 'Robin' and 'Satellites' were also investigations into how I construct connections and develop tangential concepts, through a series of works installed in various rooms throughout the research space. These particular installations referenced celestial bodies, notions of time, and a Sisyphian approach to repetition.

body | colour | scale | sound

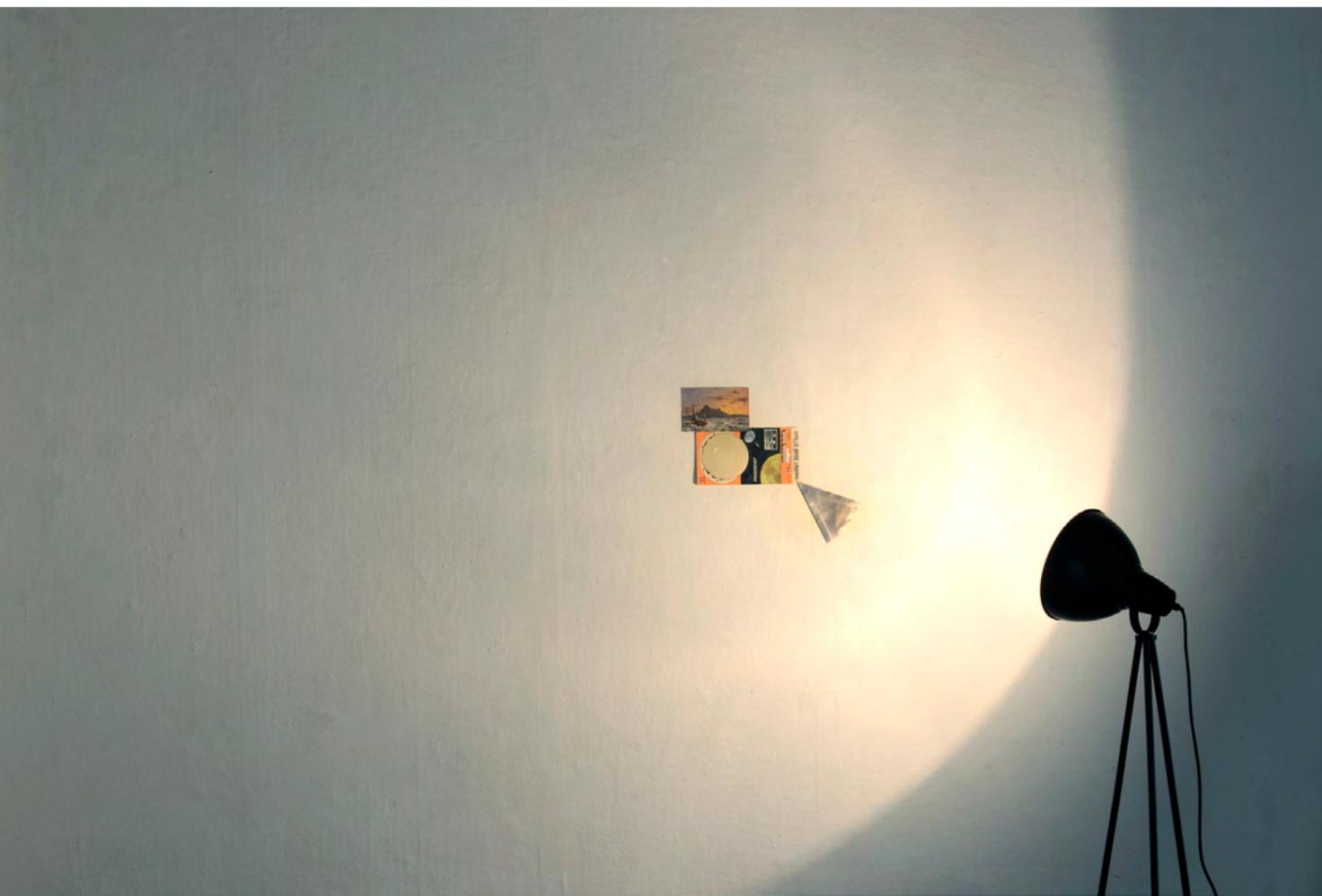


Tess E McKenzie
Robin, 2015
 Framed vintage postcards, iPhone, digital screen shots, recording of a robin, waterproof iPhone cover.
 Each framed postcard: 15 x 10cm, iPhone in cover: 17 x 10.2cm

body | colour | scale | sound

Tess E McKenzie
Satellites (detail), 2015

Vintage postcard, acrylic paint, vintage View Master packaging,
section from a glow in the dark moon decal, timer and lamp.
Collage: 32.5 x 36cm, lamp height: 160cm
Note: light turns on and off every 15min



body | colour | scale | sound



Anja Olofgörs

During this week I worked with long strips of expanded metal that are woven together by pink thread. Through these snakelike constructions, the entire room becomes part of the sculptural field. The installation has been arranged deliberately in order to move the viewer over the work and through the exhibition space.

body | colour | scale | sound



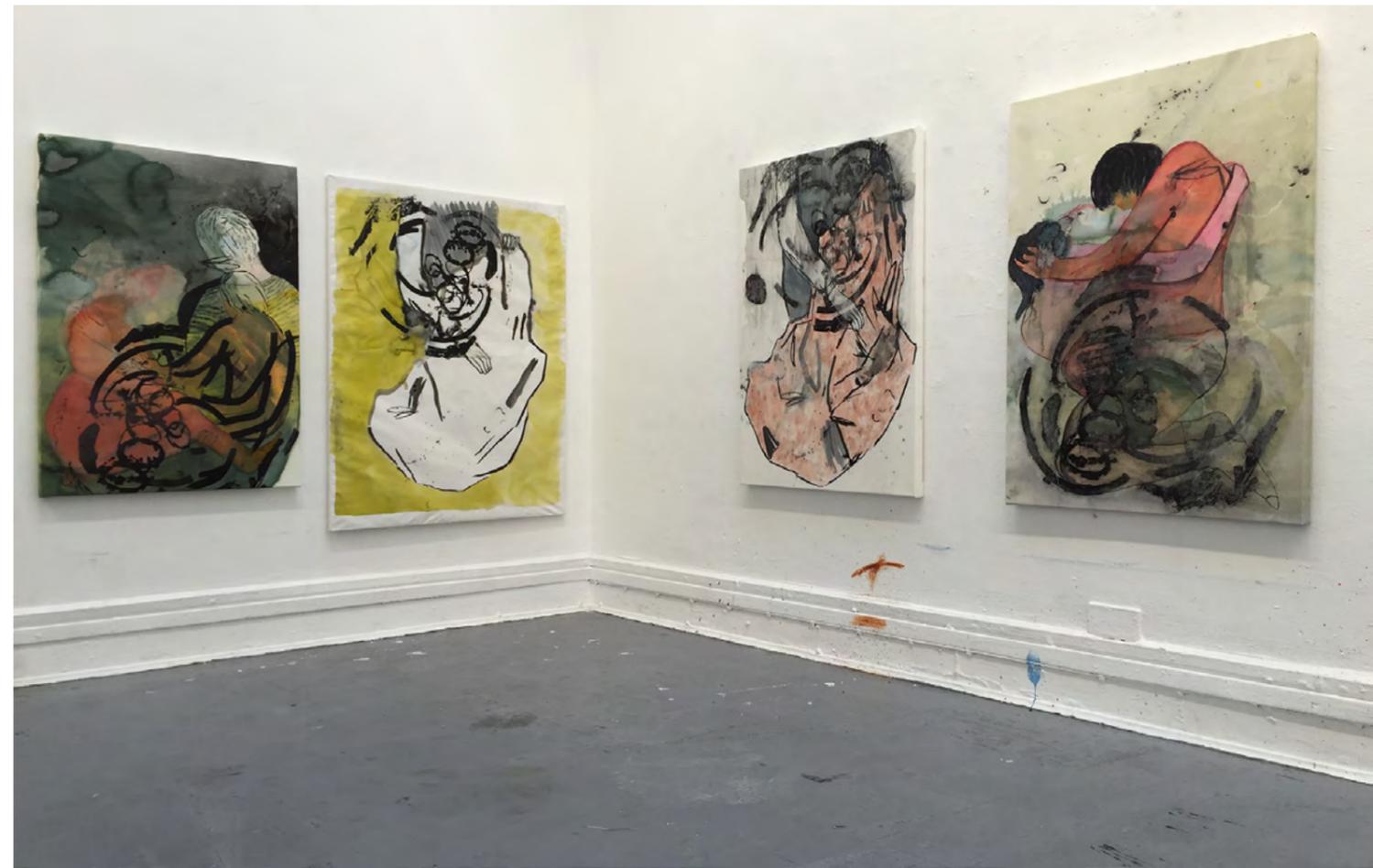


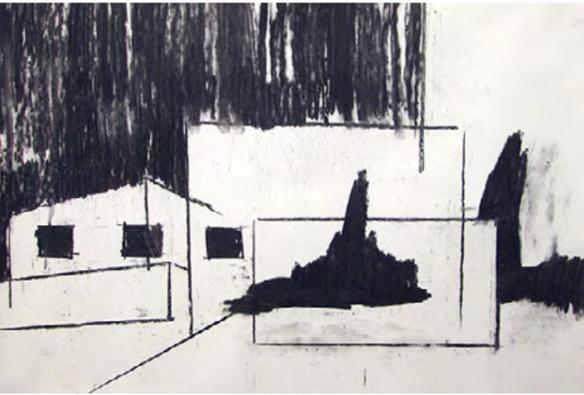
Devlin Shea

During the Woburn research weeks I explored ways of utilizing screen-printing in my paintings. For the Scale themed week, I took figurative images from small paintings and blew them up to human scale. The figures had a somewhat unsettling quality while intimately sized and I was interested in how this would translate when they had a larger presence. These figures were then screen-printed onto paintings on a variety of Asian papers, exploring the transparency, covering, vulnerability and unexpected strength in both the imagery and materials.

For the Body themed week, I used a series of screen prints as my starting point. The prints have cyclical marks, things spiraling out from a point then breaking apart into fragments. The printed marks have the gesture of painted marks. Posing questions of mediation and misidentifying where something comes from. In this series the figurative elements came from responding to the print. I also explored how different printing inks behave and bleed when painted into. The resulting works depicted varying emotional cycles, people trying to grip onto and contain, while others are in the midst of coming apart.

body | colour | scale | sound





Mircea Teleagă

The Sound Week at the Slade Research Centre has given me the chance to experiment and find out new things about my work from different points of view. The most important thing was to let go of the things that I was very used to, to try to forget all the devices I have been using and have a very instinctive approach to my work. It has proven very useful and I managed to view my work in a broader context and feed new things in my practice.

body | colour | scale | sound



body | colour | scale | sound



body | colour | scale | sound



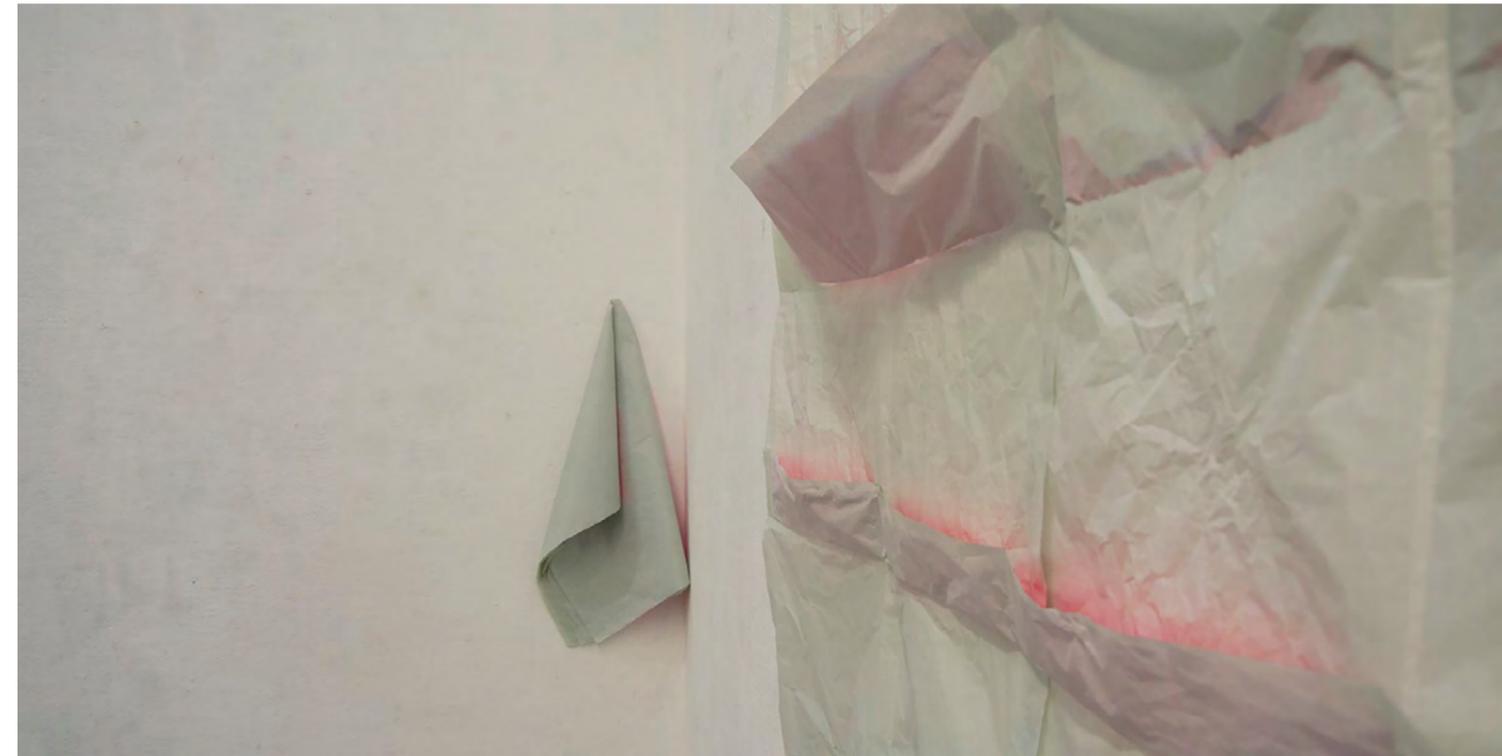
[Link to video](#)

Marina Višić

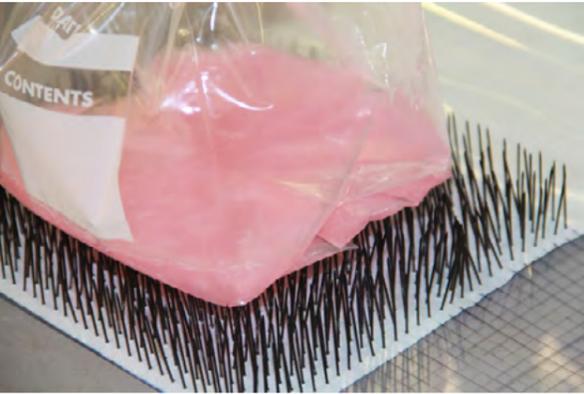
My practice continues to be heavily influenced by the relationship between formal minimalism, geometric patterns and measurements. These elements engage in an ambivalent dialogue with sensual, physical and haptic experience. Recently in my work, I have been scrutinizing the physicality of colour and the way it takes shape in the field of light, materiality, the nature of craft and repetitive processes.

One of my aims during the MFA is to explore new ways of making. The graduate research weeks have been crucial in achieving this objective: I have been investigating a wide range of unfamiliar materials and mediums such as foil, lighting stands, paper and video projection. Together with the continuous experimentation in these fields, it has introduced a new way of processing my thoughts and re-engaging with my subject.

body | colour | scale | sound



body | colour | scale | sound



Yuyu Wang

Above and following page:
Untitled, 2015
Rubber sheet with a lot of pins, plastic bags with water;
tense situation, the participation of the body,
aesthetic space.



body | colour | scale | sound