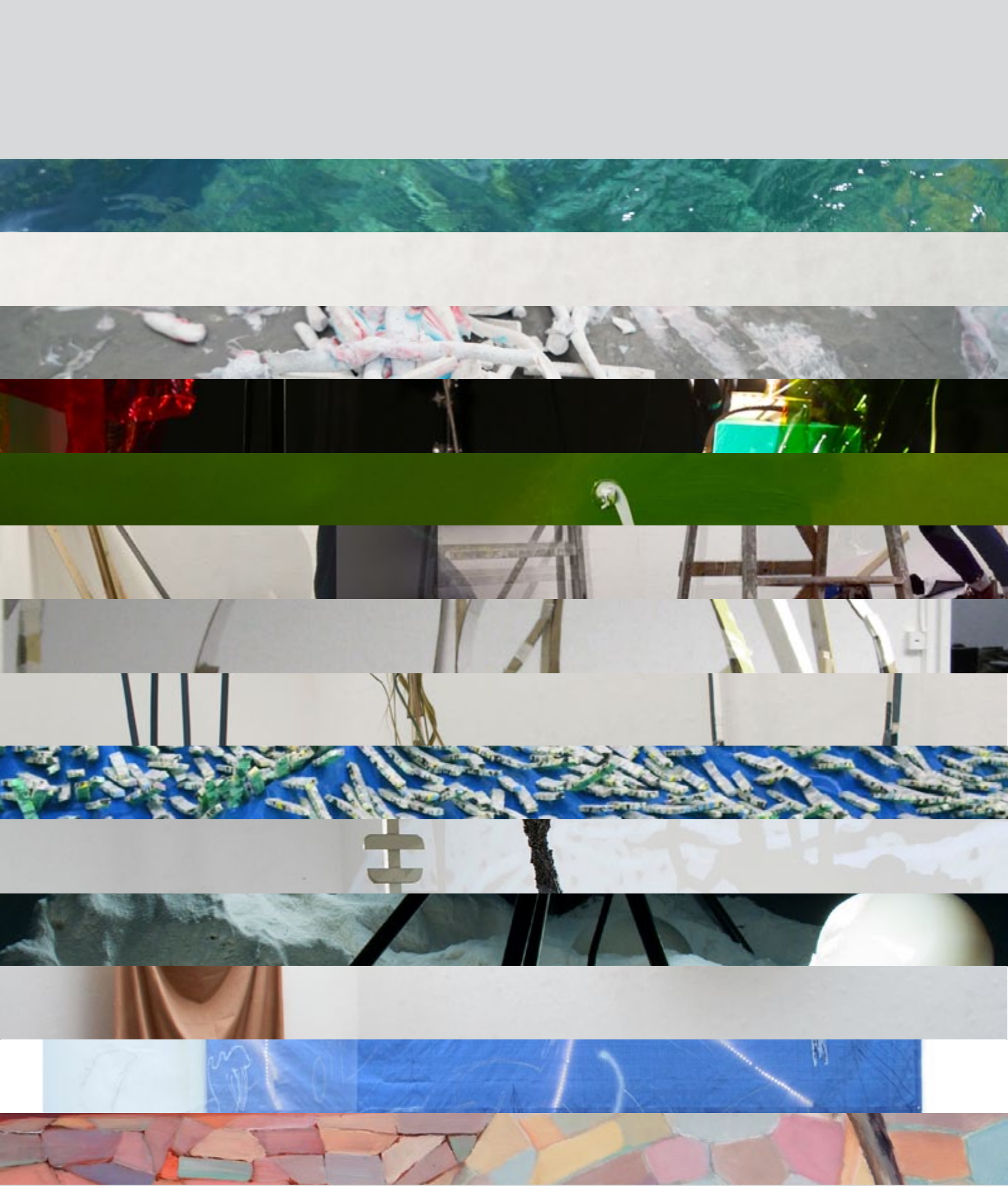


SLADE



GRADUATE RESEARCH WEEKS

2 0 1 6 - 2 0 1 7



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 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, 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 making art, and hence are key to the development of artistic research.

The research themes for the academic year 2016/17 are:

Space

24 – 28 October 2016

Collaboration

14 – 18 – November 2016

Body

30 January – 3 February 2017

Voice

6 – 10 March 2017

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 during the 2016/17 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:

Rodrigo Arteaga

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Director of Graduate Studies

Head of Graduate Fine Art Media

Lisa Milroy

Head of Graduate Painting

Karin Ruggaber

Head of Graduate Sculpture

YARLI ALLISON

RODRIGO ARTEAGA

CHARLOTTE BARLOW

ROSIE CARR

DIANE CHAPPALLEY

EOM JEONGWON

MARIJKE KEYSER

JOCELYN MCGREGOR

FLORENCE MYTUM

ANNA READING

SOLVEIG SETTEMSDAL

FLURINA SOKOLL

DD SPENCE

LIQING TAN



YARLI ALLISON

A Diversity of No things (title in progress)

My research is based on the questions: 'how are adulthood and art-making experiences an extension of childhood experiences?' and 'what does human survival mean?' as influenced by Chinese oriental philosophy.

Feeling like driftwood among my nomadic life, one of the main themes of my art practice is about solving emergency crises in art expression, whether physically or emotionally, reflecting multiple areas in applied psychology and human engineering on the relationship between the mind, bodily experience and emergency environments.

<http://YarliAllison.com>
Instagram: yarliallison



RODRIGO ARTEAGA



This work came after visiting the Earth Sciences department of UCL specializing in Micropaleontology or the study of Microfossils. I was especially interested in the fact that microfossils are indistinguishable from regular grains of sand to the naked eye. One of the sculptures focused on the counterpoint of a microscopic scale study against the vastness of where the object of study is to be found. I also read “el libro de arena” by Jorge Luis Borges which presents the possibility of an object that contains infinity. So the other sculpture consisted in an intervened hourglass with salt, placed in a way that the content of the glass seemed irrelevant next to the whole.

<http://www.rodriarteaga.com/>



CHARLOTTE BARLOW



Above and next page:

Max Fresh (2017)
Toothpaste

Clean mouth
Dirty floor
Grounded speech.

Base words are mint rainbows.

www.charlottebarlow.co.uk



Charlotte Barlow
Grey (2016)

Binbags, staples, helium (with human activation)

Weighted mass
Softly floating.

Burgeoning,
Withering,
Stagnant.

Suffocated by the familiar,
Otherness gives breath
In the plastic interior of the world.

Add then subtract;
Space equals zero.

Charlotte Barlow
Max Fresh (2017)



ROSIE CARR



For the 'Space' week at Woburn, I created a film set / installation called My Foam Laboratory. Inspired by the incomplete 16mm films of Maya Deren, I used the research week to investigate a type of physical and mental space where ideas that never quite reach completion exist. I am interested in the edges of things, the boundaries of the camera lens, trying to forefront sounds and actions that are part of the 'rehearsal' and not the performance.

www.rosiecarr.co.uk



DIANE CHAPPALLEY



It is from sensory experiences; the synthesis and stimulation of new and past perceptions that the work arises. My practice is a constant search in the making. A search guided to reach a sense of the known, but one that is not quite possible to pin down. I see my painting as the feeling of an experience, led by emotional situations issued from memory. Suspended in time, the depicted space allows a timeless and transient quality to coexist. The creation of a reduced world in which colour choice, paint application and a slightly off composition support an uneasy quietness.

The work meets in a singular language, in the feeling contained in its silence. Seemingly on the threshold of meaning, the painting seems to come back to its intrinsic nature.

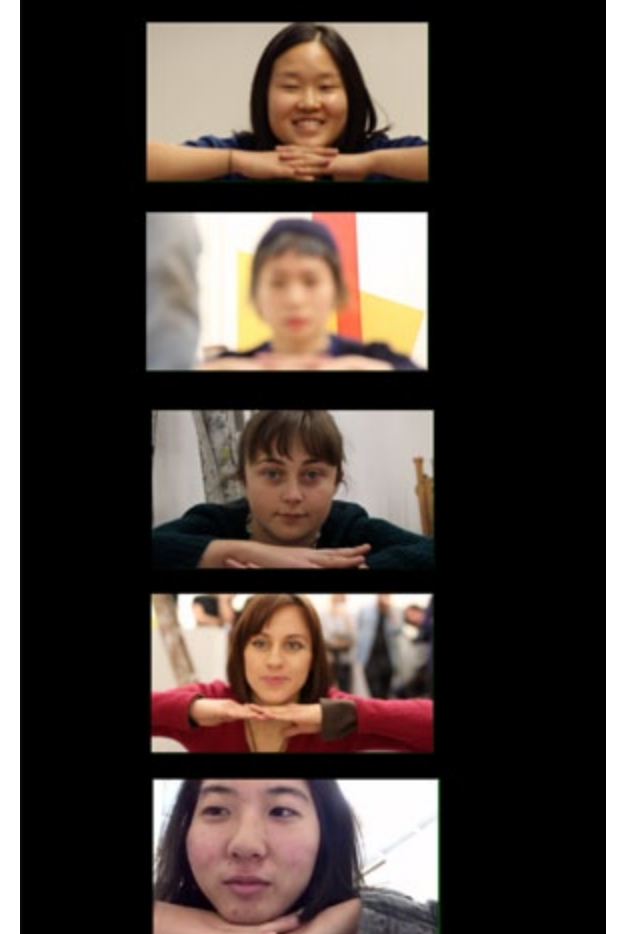
They are an exploration of the world, made with an impulse of diaristic introspection and intimacy: existing in the gap between what is hidden and what is revealed.

Above:
Barn (2017)
Oil on canvas

Next page:
Swan (2017)
Oil on canvas



EOM JEONGWON



The performance titled "Fitting into a frame" has 5 cameras and 5 people to pose themselves inside camera frames. The angle and direction of the cameras are already fixed considering the participant's movement in the space.

1. Performance starts when 5 cameras on the wall are on record.
2. 5 Participants same in height can use table or ladder to level with cameras.
3. To avoid clashes, wait for the person in charge with the top camera then second top person begins.
4. Make a pose : put one hand above the other under your chin.
5. Say "Ja!" which is a signal for the next person.
6. Finally the last person in the bottom poses and says "Ja!".

5 participants finally make pyramid shape outside frames while achieving the same goal inside frames. In this performance, there are many viewpoints depending from where you see. When performers only focus on the small camera screen, audiences can observe on and off screen. Eom has explored a physical approach to digital space by film and performance.

Participating performers:
Eom Jeongwon, Yarli Aliison, Hattie Moore, Michela de Nichilo, Erica Song

eomjeongwonwork.tumblr.com



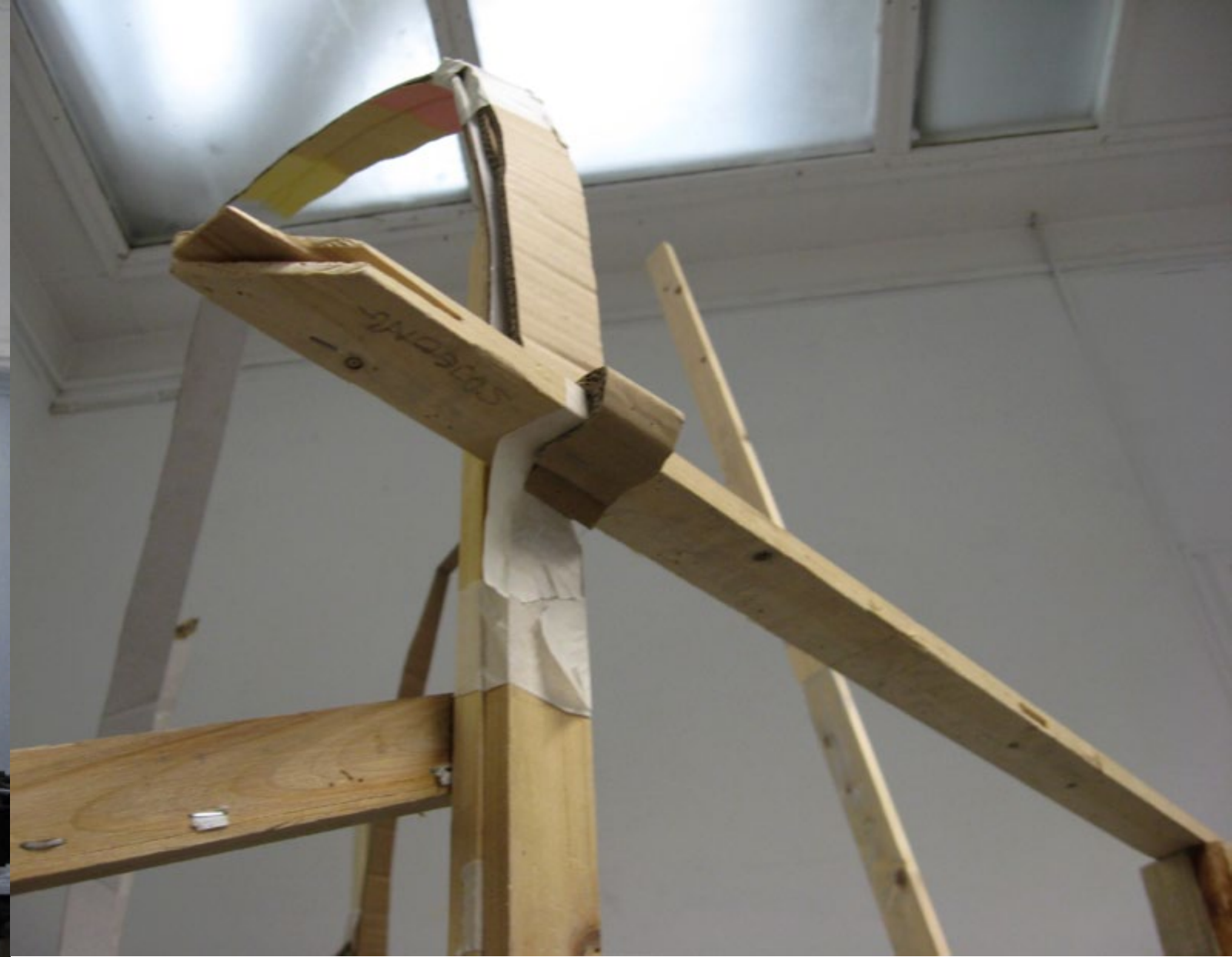
MARIJKE KEYSER



Architecture molds my behaviours, though I am not an architect. I build drawings, and connections, and arguments; but I had never built a structure before Space Research Week. I used the opportunity to create a piece of work that would be actually inhabitable, with my body, rather than just mentally & visually inhabitable, as 2-dimensional work is.

I used only whatever materials were at hand, with any techniques that occurred to me. The resulting Thing is a lopsided, pathetic place to walk through, or to sit inside of; with a sort of desperation embedded in its taped joints. There is a certain trust, or daring, or optimism, involved in entering this space.

<https://youtu.be/O4lydHtY3kg>



Marijke Keyser

JOCELYN McGREGOR



Doppelgänger

For this body of work, I took moulds of the disused RAF aircraft my dad once flew. I wanted to make bodies out of these machines like they made machines out of bodies. I cast them in plaster and heamatite powder.

Heamatite. That's from the Greek word, 'hema', meaning blood. Superstition holds this stuff in association with life sustainment and, of course, also the opposite: death. It was once used to coat bodies before burial.

Long seams, veins of it run through the Cumbrian Landscape. That's where I got my heamatite pigment from, it's 'Egremont Red' made by the Florence Paintmakers working on the site of Florence Mine – the last deep iron ore mine in West Europe when it closed in 2008. It's pretty close to where I grew up. The miners were nicknamed "The Red Men of Cumbria" because they were always covered in the stuff.

I polish my body parts, sorry, aircraft parts in Vaseline. Then they go in the harnesses and between them dangles a creeper – synthetic grass made from synthetic hair extensions.

"The Double as Immortal Self" – that's from Otto Rank's 'The Double' (1914). Rank described the main distinction of the artist from the neurotic as "the artist's ability to present their creation in an acceptable form justifying the survival of the irrational in the midst of our over-rationalised civilisation."

Airborn.



Jocelyn McGregor

FLORENCE MYTUM



Through playing with the relationship between two and three dimensionality, my work is an expansion of painting that encourages the viewer to think about the ways in which we engage with the world on a physical level. I used The Body week at Woburn to explore and develop how my work might animate an awareness of one's own body and its sensual desires through an emphasis on tactility and haptic touch. Building on a sustained reference to the domestic, I used the space at Woburn to create work on a much larger scale, and experimented with ways of installing it in relation to the architecture of the building.



ANNA READING



My practice is rooted in an interest of boundaries and borders and the uncertainty of where one thing ends and another begins. Underpinned by a fascination with paradox, the works often play with the blurring of the body and its built environment. During Body Week at Woburn I experimented with combining sculptures alongside projected hand-drawn animation. The sculptures combine a range of materials including wood, expanded foam, gloss painted surfaces and aeroplane upholstery fabric.

www.annareading.co.uk



Anna Reading



SOLVEIG SETTEMSDAL



Sphe(A)res (2017)

2 x 3 x 1 m

Tungsten studio lights, wire mesh, plaster, pigment, gel spheres

The observer effect refers to changes made by the act of observation on something being observed: Instruments altering the state of what they measure.

A motion sensor triggers the lights at the approach of a viewer. They illuminate the work but also cause the gel spheres to melt into the plaster powder substrate, generating a system of flows.

"It may be that universal history is the history of a handful of metaphors... Nature is an infinite sphere, whose centre is everywhere and whose circumference is nowhere" Jorge Luis Borges, Labyrinths



FLURINA SOKOLL



My sculptures evolve through an ongoing rearranging process. The Woburn space was an empty space I could move into with selected fragments out of my personal collection of found objects. I see gestures of arranging and installing as a process of conquering. The space where this happens is not just a welcoming place but rather one with fragile and precarious moments. All the more, the soft light coming in through the ceiling windows seemed merely comforting. I decided to enhance this with the use of some old fabrics and curtains.



Florina Sokoll

DD SPENCE

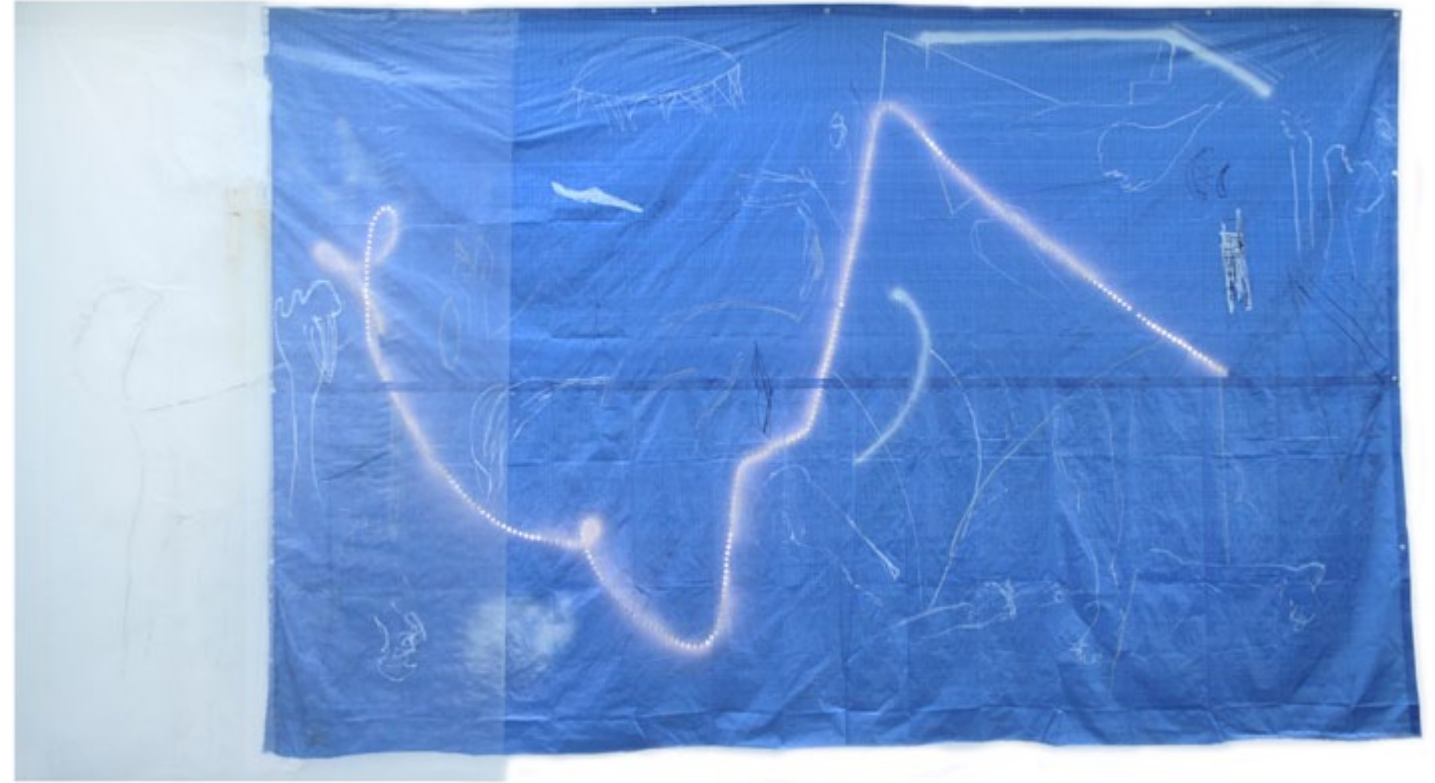


(untitled #8)

Looking out of a glass window pane at a bus shelter at a night bus - the reflections; whether what you see in two dimensional or three dimensional terms. Where you are then situated?

(untitled #12)

Painted on blue tarpaulin, I wanted to notate the screams, cries and voice of the city



DD Spence
(*untitled #8*)



DD Spence
(*untitled #12*)

LIQING TAN



Seeking and experiencing the relationship between feeling and space, I create a small series of experimental paintings from imaginary reality during the research week.

The window ceiling in my space at Woburn catches my interest, the light and shadow changing through movement of the sun and clouds, which reminds me of angle. I selected different angles from the viewer to the space (the mirror, the outsider, the participant), in order to see how they work towards story telling.

“All of my pieces are created in one day – I paint fast; that necessitates concentration. But before I begin to paint something, there's a long and quite painful thought process.” Inspired by Luc Tuymans's painting process, I did my three paintings one in each day, and gave each of them one day forward to deeply think about the structure and content.



Liqing Tan

<http://ucl.ac.uk/slade>