Re-Launch

27 April–12 June 2015

Re-Launch presented a selection of objects, prints and video made in response to our collections and the theme of re-launch. Its contributors hail from the Slade School of Fine Art and have participated as students in our celebrated annual Slade/UCL Art Museum collaborations over the course of the past six years. While some artists investigate the sculptures, prints and drawings in our collections, others experiment with the physical spaces of the Museum to either exploit or explode notions of the archive and its structure.

Amongst the works in the show, visitors will find literal references to the notion of re-launch such as Katja Larsson’s cast digger bucket representing the idea of construction and development. Ian Giles’ Leap of Faith is a revisited video work that expands upon Yoshikuni’s Bat and Full Moon, an early 20th-century Japanese print in the collection, placed by the artist up near the ceiling. Kate Keara Pelen presents a set of ‘ritual objects’ referencing 16th-century prints by Hans Sebald Beham and Lucas Cranach the Elder, creating three-dimensional objects in felt that bring the prints off the paper into a sculptural reality. Sculptor Jonathan Kipps introduces a series of ‘fake bronze pieces’ delicately made from drawing on folded paper, which infiltrate a selection of small sculptures from the Museum’s collections, including works by the Slade Master Alphonse Legros and reproductions after Antiquities once used for teaching at the Slade.

Alongside the works by participating artists, over 8000 works of art remain co-present. With a world class-collection of prints and drawings by past masters ensconced on-site in cabinets and boxes and plaster models by the renowned neoclassicist John Flaxman on open display, visitors are reminded of the art collections’ Victorian origins. At UCL Art Museum, that which is visible is in constant dialogue with the hidden, bringing to the fore the tensions between access to art and the regulation of its visibility.
'Re-Lauch reflects UCL Art Museum’s long-standing interrogation of the relation between the historic and the contemporary’, says Dr Nina Pearlman, UCL Art Museum Manager. ‘The exhibition collapses notions of art-historical past and present, something that continues to inform our partnerships and collaborations as we move forward’.

The exhibition will be accompanied by a public programme that includes events led by participating artists and a symposium Collecting the Emerging in May in partnership with the Zabludowicz Collection, during which leading academics, curators, collectors and artists will examine issues around collecting emerging art practice.

A limited edition printed catalogue will be available alongside the exhibition.

Participating artists in the exhibition included:

- Ian Giles
- Jonathan Kipps
- Katja Larsson
- Nadine Mahoney
- Julia McKinlay
- Milou van der Maaden
- Janne Malmros
- Kate Keara Pelen
- Cyrus Shroff
- Printers’ Symphony

Please find below links to two interviews with Re-Lauch artists:

[Julia McKinlay interview](#)
[Kate Keara Pelen interview](#)

The exhibition was co-curated by UCL Art Museum Curator Andrea Fredericksen and Artist/ Curator Keef Winter. Artists, Gary Woodley and Ian Monroe also contributed to the refurbishment and installation.
The improvements to UCL Art Museum, which include new furnishings, signage and digital platforms, were made possible by an award from the DCMS Wolfson Museum and Galleries Improvement Fund 2014-15 and funds from HEFCE.

For information about our public programme relating to the exhibition please go to www.ucl.ac.uk/museums/whats-on

For more information, email college.art@ucl.ac.uk.