DISCURSIVITY I AND II

Exhibitions of CCW Fine Art PhD students work shown at Camberwell College of Arts (2020) and Chelsea College of Arts (2021)

DISCURSIVITY

A new exhibition platform for CCW PhD students

Discursivity serves not only as a much-needed showcase for the research projects of practice-based PhD students at CCW but also incorporates a day of discussion about their works with the artists alongside a group of Fine Art MA students.

Practice as research at PhD level demands that the student develops a body of work which leads their investigation and which aims to address a particular question. It therefore necessitates situating their artwork (their practice) within a particular body of knowledge and making a specific and new contribution to that field.

The day of discussion, addressing the artworks presented in this exhibition, intends to offer the opportunity for the researcher to engage in a community of like-minded students in discussion about what it is to produce artworks which are capable of critical analysis, evaluation and synthesis of new and complex ideas.

PhD students at CCW have no studio space within the colleges which traditionally has been the place where experimentation and innovation is shared and generated. Much of the PhD students' findings are therefore shared at conferences and in journals. Nevertheless, their research as artists is determined by their ongoing practice which leads this enquiry and necessitates close critical scrutiny. Opportunities to present the practice itself, as we are offering here in this exhibition space within the institution (the art school), as professional propositions must be central to the testing of their practice as research investigations.

Leading this project Mo Throp with Stephen Wilson are concerned, in this day of discussion, to embed the research culture into the curriculum of the art school and sites of learning through the student body; in this case, extending the MA students' understanding of practice as research by engaging with the work presented here as reflecting methodologically on their developing practice. The discussion is therefore framed around the aim to consider alternatives for creative production as an ethical consideration of their practice, not merely concerned with success in the art market. We will be looking at what has been produced, examining the relationships between political, ethical and aesthetic gestures under which new knowledge is possible to research and discover.

Dr Mo Throp

-   Unfortunately due to the Coronavirus lockdown Part I at Camberwell was closed after the first day, but most of those exhibiting are in Part II at Chelsea.

Post—Grad Community

DISCURSIVITY I AND II

DISCURSIVITY I

16 March 2020

Camberwell Space
Camberwell College of Arts
45 - 65 Peckham Road
London, SE5 8UF

DISCURSIVITY II

12 – 14 October 2021

The Triangle Space
Chelsea College of Arts
16 John Islip Street
London SW1P 4JU

Discursivity II Researchers

Dr Denise Ackerl
Adrienne Bennie
Owain Caruana-Davies
Sara Grisewood
Sally Hilal
Karen Piddington
Remi Rana Allen
Srinivas Surti
Ana Teles
Joshua Y'Barbo
Mil Vukovic-Smart

**Discursivity I Researchers who
exhibited in Discursivity I
and not in Part II**

Gavin Edmonds
Greer MacKeogh

Dr Denise Ackerl


Resignation Speeches (Rome, 2016)

Produced during a research residency at the British School of Rome in July 2016, this work was originally published in the form of a blog, in which I posted seven resignation speeches in video form within two weeks of the aftermath of the Brexit referendum. Each speech was an adaptation of an existing speech or text where I inserted women where they were 'missing' before.

For example in the Pope's resignation speech, I replaced the *freres* (Pope Benedict's brothers, whom he solely addressed in his resignation speech) with *sorores* (Latin for "sisters"). While it is possible for the audience to recognize the texts contained within this piece, there is an intention to provoke a feeling that something is "not quite right" while not making it possible to know how or what that might be; the audience is left in a state of indeterminacy, of unresolvedness: meaning and resolution is denied.

In my research I investigate how different positions and their juxtapositions in one piece of work could enable contestation; through positioning them next to each other I am intent on revealing how the contradiction between them or the dominance of one over the other becomes thwarted.

Adrienne Bennie
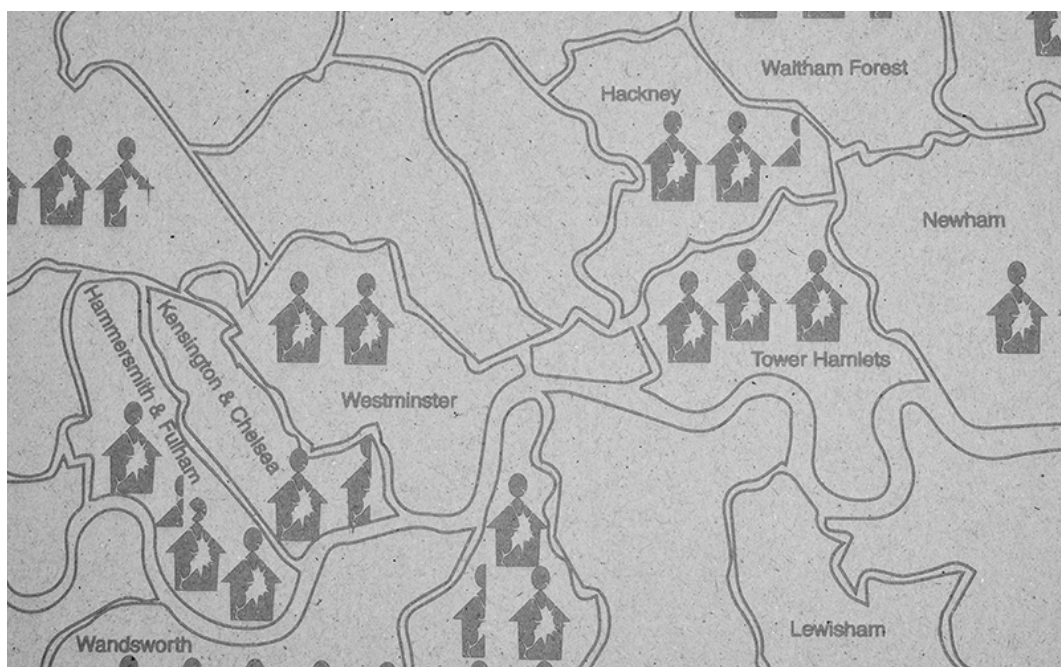
In The Margins

Homelessness impacts communities on many levels, my intent is to emphasise the social justice needed for this area of concern and respond through the lens of a spatial designer to the issues of homelessness that are progressively forced to become less visible in public spaces. This work in progress is a spatial enquiry that shows the boroughs with the highest rate of homelessness according to statistics released by homeless charity Shelter in 2018.

My intention is to create a dialogue about how the city controls space for the homeless through data representation and spatial mapping. The boroughs with no logo were not represented in the report.

This work uses the designed logo of a broken home to represent the statistical value placed on homeless people, it represents societies perception on the issue of homelessness today.

@adrienne_bennie

Owain Caruana-Davies


Holloway Prison Chapel Elevations

This practice-based research investigates architectural obsolescence as a spatial problematic, encompassing emotional investments associated with redundant sites facing demolition. Using an exemplar (Holloway Prison), the research develops site responsive archival processes, gathering information which (i) outlives the building (a 'reflexive tool-kit' for communities 'grieving' local architecture), and (ii) engage wider issues of local/national identity.

Holloway Women's Prison opened in the 1980's and closed in 2016 to be demolished. The research works directly/indirectly with communities and individuals impacted/involved with obsolescent space, reflecting on demolition, knowledge which could be replicated to future obsolescent sites.

The work is of four three-dimensional façade fragments of Holloway Prison's chapel building. Each façade is made from cardboard and uses a combination of merged photographs and online imagery to help understand the complex set of prison spaces, which are currently inaccessible and security protected.

www.humanspatial.co.uk/

Sara Grisewood
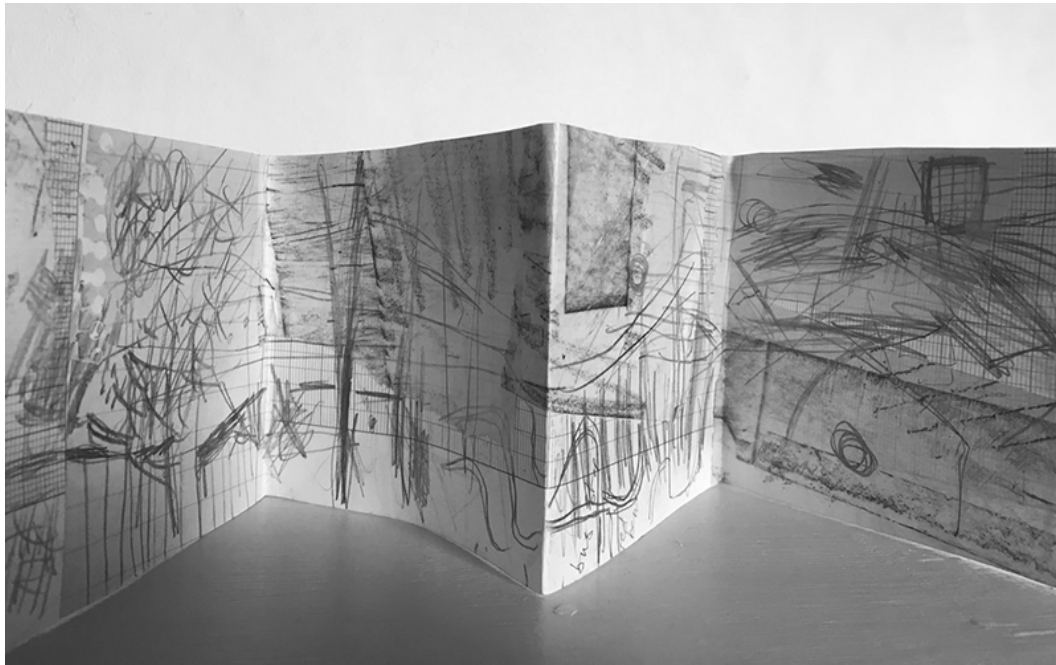
Notes made on train and bus journeys, April to July 2021 and Plants in unlikely places, September 2021.

This work is part of an ongoing project focused on corridors of land running by public transport routes, including railway lines and bus networks. The exhibits include part of a portable studio I am making to accompany residences in bus shelters and by railway lines; together with examples of handmade books made to make drawings on bus and train journeys.

I choose lightweight and portable materials, often reused and recycled, which purposefully fold up.

My PhD is about biodiversity in overlooked bits of land; I am asking can art, in some small way, influence policy, by noticing, by drawing attention to these bits of land: edgelands. The research methodology references the radicalism of, for example the APG, in the 1970s, and feminist artists, such as Marie Yates, working with land and environment.

@saragrisewood1

Sally Hilal
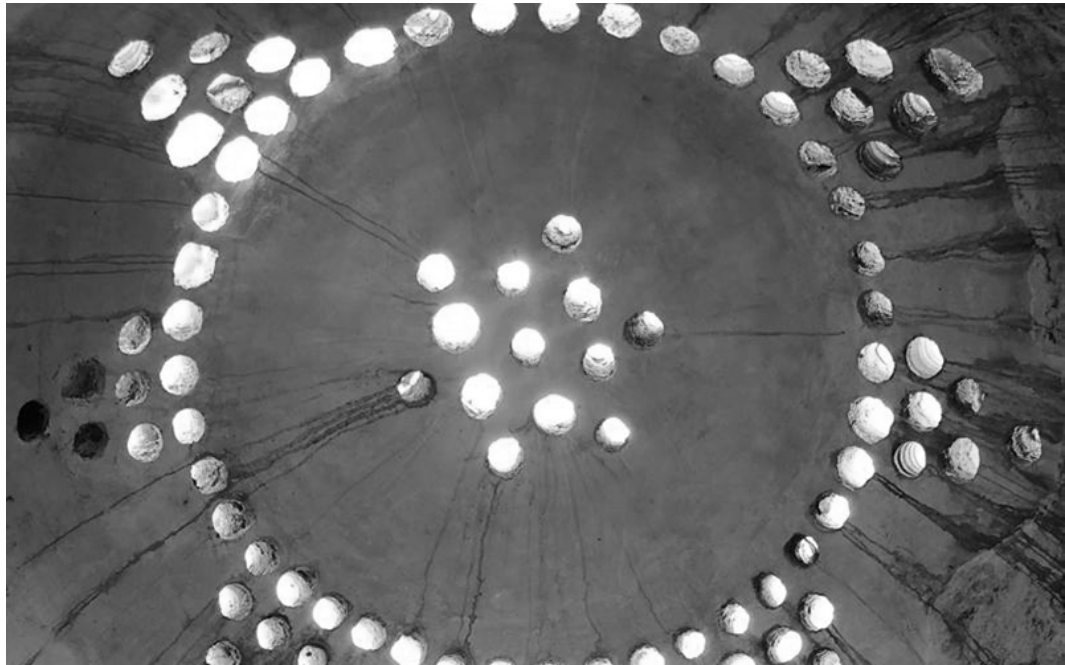
The Bathhouse: The Ritual of Reconnecting

My practice-based research seeks to reassess the important contribution of hammams (public baths) and bimaristans (traditional 'hospitals') to a Syrian cultural identity and collective memory. It focuses on two historical sites in the old city of Aleppo: hammam Yalbugha and bimaristan Arghun.

These structures were both badly damaged during Syria's civil war, and are currently unusable and left to fall further into ruin. Reflecting upon the significance of such hammams for the local community – and their connection to bathing – the thesis addresses how temporary interventions within these structures might articulate questions of healing, affect and participation through the use of water. The contention is that these would aid the processes of memory reconstruction through the reciprocal interactions they engender.

@sallyhilal

Karen Piddington

Untitled

This work is an exploration of the intangible interiority of animality – the inner worlds of nonhuman animals - approached not from a human perspective but from a position of animality. The work focuses on insects, which inhabit a narrow paradoxical space between the wild and the domestic, between notions of rewilding and the destruction of 'pests'. Being unable to return the gaze or reciprocate corporal communication places these animals across an abyss of non-comprehension(Berger, 2009). For Elizabeth Grosz (2011), duration is the field in which difference lives and plays itself out – the domain of becoming.

'Duration' is that which undoes, as well as makes. This unbecoming is the very motor of becoming. The work tests this concept of duration through a multiplicity of speeds, intensities, trajectories and sensations. The viewer is invited to become caught up in a duration that has capacity to lure us into a web of becoming.

www.karenpiddington.co.uk

Remi Rana-Allen

BIDE RACE KISS FLARE

1947 and Khoon

Rana-Allen questions her Indian heritage through British eyes. It is with this in mind - as a cultural insider – that she interprets its coded behaviour relatable to both east and west. This is informed by the context of her personal life experiences as the British Indian woman, who has an Indian body (biology) a western mind (construct), constantly reminded that she is not 'white' (ideology). She examines the stereotyping of brown women with long dark hair perceived as the evil "other" of the good white western self. Rana-Allen intersects race, gender and sex, bringing visibility to the autonomous Brown female.

By morphing sourced materials from Delhi with Western site specific found objects this ever-evolving hybrid identity dislocated from geographic heritage is relocated. Where Khoon explores her maternal family's diasporic trajectory through found footage,1947 considers the genocide of Indian women during the Partition of India. Rana-Allen questions whether a myth, story, dance or song can prevent the slow dilution of a cultural identity from seeping away?

remiranaallen.com

Srinivas Surti

Stance Remix 1

Stance Remix 1 is part of a new series of photographic works where the artist re-stages classical sculptural postures to think about how they might be inhabited and remade in the moment. The notion of the remix is viewed as a type of historical and cultural montage which emerges through the act of image-making, where the selected posture is offset and reconfigured by the artist's ethnicity, style of dress and location.

Srinivas Surti's research focuses on the material and graphic qualities of shell-suit sportswear from the mid 1980s to early 1990s to consider how the aesthetics of style, pattern and colour can be used to think about collective identity.

He is particularly interested in how specific brands of that period became adopted by different racial and social groups within hip-hop, rave and casual subcultures as a form of aspiration and belonging.

Ana Teles

Copy by Ana Teles of 'Lent' by Frank Bowling

Copy by Ana Teles of 'Lent' by Frank Bowling is part of my research that investigates the process of copying the work of other artists, in collaboration with them, to understand how the participation of the maker of the original work can contribute to making of the copy, not just with respect to the aesthetic qualities of the painting but also its ontological qualities, that is, its standing and reception within the art world.

I approached four artists, to ask if I could copy their work. Two male artists – Frank Bowling and Andrew Bick - agreed and I have made copies of works of their choosing with their consent. Two female artists – Artist A and Artist B – refused to allow me to copy their work.

Joshua Y'Barbo

Core Arts Showreel from, Nov 2012

The Chelsea Salon is a forum for dialogue and experimentation in artistic practice. The show reel was created and shown for a salon event held at Core Arts on the 9th of November 2012. The seven artists featured here are recent graduates from Chelsea College and used the Chelsea Salon platform to experiment with the medium of film within their practices. Katriona Beales - Ikjung Cho - Michal Cole - Mei Homma - Cheryl Papasian & Alex J Wood Liang Wang

I argue that institutional critique has neglected the art school. Existing research on institutional critique after the educational turn needs to be reimagined I claim by using the tools of interstitial pedagogy, which is teaching and learning that takes place in between institutions and both inside and outside art school curriculum. Through narrative and reflexive auto-ethnography, I expand the framework of institutional critique by contesting the operations of the art school as one of the primary institutional sites of art's formation and reproduction. As such, this practice-led study contributes a unique perspective on being part of the art school culture in the UK with moments of accepting and rejecting certain cultural identities.

www.joshuaybarbo.com

Mil Vukovic-Smart

From choreographic objects to choreographic dwellings - art research as a situated practice
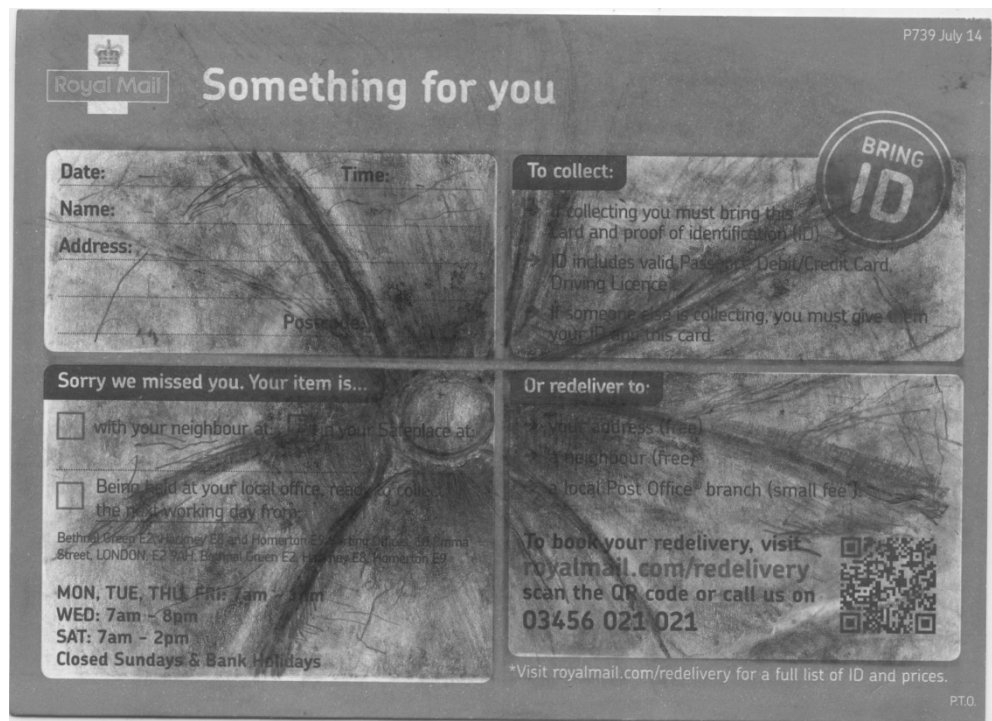
By engaging with historic gardens as 'choreographic objects' (William Forsythe) – through weekly volunteering gardening practice undertaken at Chiswick House and Gardens, the birthplace of the English Landscape Movement – my practice explores the notion of situated art research as a methodology to re-think and re-imagine historical environments through acts of care and maintenance.

By drawing on history of dance and embodied movement practices, it conceives gardening practice as a form of choreographic dwelling (Schiller/Rubidge) and tests how choreographic thinking could permeate creative practice and generate new knowledge about labour and social capital involved in the stewardship of historic landscape designs.

With special thanks to Goosefoot Volunteers and the Gardening Team at Chiswick House.

@milvukovicsmart

Gavin Edmonds

Royal Mail
P739 July 14

Something for you

Date: _____ Time: _____

Name: _____

Address: _____

Postcode: _____

To collect:

BRING ID

- If collecting you must bring this card and proof of identification (ID)
- ID includes valid Passport, Debit/Credit Card, Driving Licence.
- If someone else is collecting, you must give them your ID and this card.

Sorry we missed you. Your item is...

☐ with your neighbour at _____ ☐ in your Safeplace at _____

☐ Being held at your local office, ready to collect the next working day from:

Bethnal Green E2, Hackney E8 and Homerton E9 Sorting Office, 36 Emma Street, LONDON, E2 9AH, Bethnal Green E2, Hackney E8, Homerton E9

MON, TUE, THU, FRI: 7am – 6pm
WED: 7am – 8pm
SAT: 7am – 2pm
Closed Sundays & Bank Holidays

Or redeliver to:

- your address (free)
- a neighbour (free)
- a local Post Office* branch (small fee)

To book your redelivery, visit
royalmail.com/redelivery
scan the QR code or call us on
03456 021 021

*Visit royalmail.com/redelivery for a full list of ID and prices.

P.T.O.

Listening for echoes: Afterwardsness as a model for artistic practice

Building on Freud's ideas on *Nachträglichkeit (Afterwardsness)*, this practice-based research asks why and how an artwork may become a site of emotional/ psychological investment. *Nachträglichkeit* is a Freudian concept 'that describes the ways in which an experience that is either incomprehensible or traumatic is nonetheless somehow retained by memory unconsciously and reactivated at a later time in a different context'. The research employs this biphasic concept as a way to think about how we engage with art, which is outside conventional ideas of the direction of time in terms of past/present/future.

Through a practice-based response to three artworks, the diachronic and synchronic associations (or echoes), are mapped through a framework of transdisciplinary methods, that provide the basis for case-studies. These case-studies represent a model of practice designed to provide a structure for speculation on meaning and dynamics, in relation to psychic causality in artistic practice.

Greer MacKeogh

The Hotel

The Hotel encompasses conversations, discussions, storytelling, walks and cups of tea as ways of getting to know people. As a guest in Boyle, a town in the midlands of Ireland, it's been surprising how much about a place is unseen or unknowable unless you engage in conversations. For my hosts, who I have in turned hosted in a series of interviews and archiving sessions, there is also a realisation of what is not obvious to an 'outsider' but rich and meaningful, and how when speaking about a place, object or memory, it can bring the past into the present and vice versa.

greermackeogh.wixsite.com

Post—Grad Community

Established in 2013, Post-Grad Community is an inclusive platform for all UAL postgrad students to share work, find opportunities and connect with other creatives within the University and beyond.

The platform provides an additional resource to the postgraduate student experience. Seeking to compliment postgraduate course and college environments.

We do this by connecting postgraduate students to UAL services and exclusive opportunities. Acting as an agency for finding other creatives with which to collaborate. Documenting and celebrating practices, individual voices and promoting work across our online platforms. Overall giving extra value to postgraduate education at UAL

Post-Grad Interest Groups

There are growing number of issue-specific, cross-disciplinary interest groups led by UAL postgraduate students and academics. These groups connect creatives with shared research/practice interests across different specialisms and subject areas.

PhD students have launched Post-Grad Interest Groups in the past to coincide with exhibitions and symposiums that they have organised under the same theme. Students have also used Interest Groups as a working group towards research or a standalone event or series.

Want to start an Interest Group?
Get in touch with pgcommunity@arts.ac.uk

Find out more about UAL Post-Grad Community
arts.ac.uk/postgradcommunity

Image credit: Silvia Whitman, Passing Through, performance at Sonnabend Gallery, NY, May 20th 1977

—————————

—————————

—————————

Discover a PhD or MPhil awarded in any subject area at UAL with qualified and inspiring research supervision.

www.arts.ac.uk/research/

Calling Postgraduate Students (MA and PhD)

Learn more about Post-Grad Community,
a UAL-wide postgraduate platform to share work,
find opportunities and connect with other creatives.