

Message from the Slade Professor John Aiken, August 2007

Nothing stands still for very long (if at all) and the Slade continues to develop and incorporate change. The main area of change this year has been in terms of staffing. After several years of being restricted in our scope to make new appointments, the Slade is now in a position to take on new academic staff.

I am delighted to welcome Dryden Goodwin to Print, Simon Patterson, Karin Ruggaber and Gary Stevens to Sculpture, and Peter Davies to Painting. In addition, Jody Patterson will be working in the History and Theory of Art area for the next academic year.

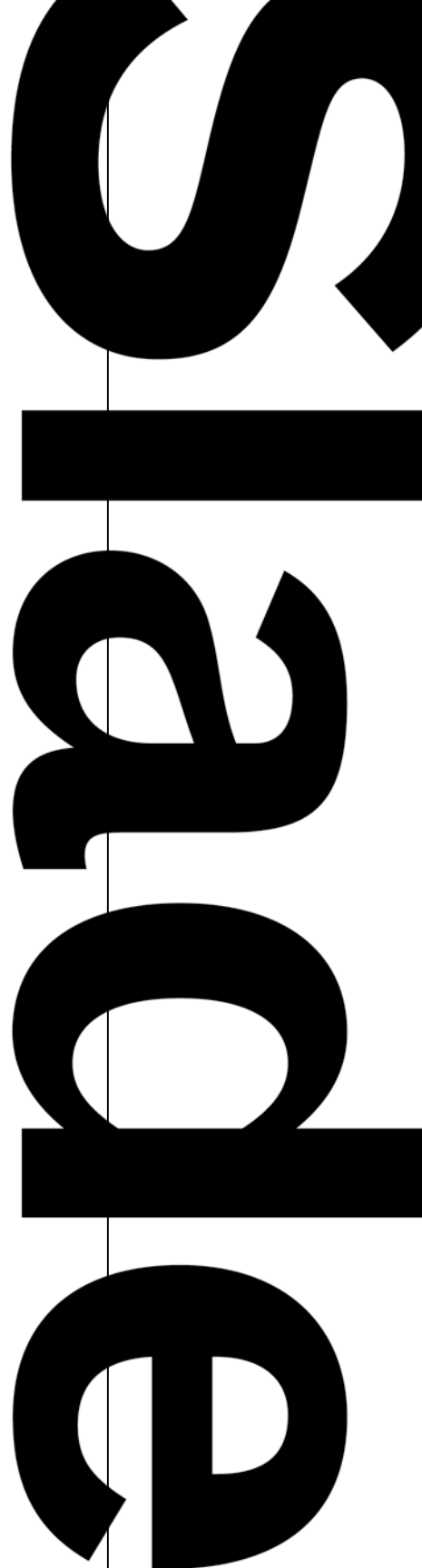
Several other major projects have occurred, or are in progress, regarding the development of the School. The Internal Quality Review took place in December 2006 and involved a considerable amount of organisation and input from all areas of the School. The Review, chaired by Professor Iain Borden from the Bartlett School of Architecture, went well and the Slade was commended for a wide range of achievements including “the commitment and enthusiasm of the staff and the support provided to students” and “the spirit, ethos and exciting atmosphere” of the School.

The other very demanding project that is currently in progress is the 2008 Research Assessment Exercise (RAE). This exercise, last carried out in 2001, looks at and makes an assessment of all aspects of research in the School over the last seven years. A massive amount of collation of information and preparation of research narratives and supporting documentation is currently being undertaken across the whole Higher Education sector. Much depends on a successful outcome as a significant proportion of the Slade’s budget has come from research funding in recent years. This has enabled us to maintain an excellent staff/student ratio and allows staff to have time to develop their own professional careers as artists and researchers.

The RAE is a demanding exercise but also a useful one. It is useful in the sense that the numerous and diverse projects in which Slade staff and research students are involved have become more visible. It is expected that the Slade will again score highly in the RAE and it has been particularly interesting for me to see the quality of staff research over the last seven years.

Many other aspects of the School’s activities, mainly from a student perspective, are outlined in this Newsletter. I look forward to the new academic year and to further achievements for the Slade.

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Contemporary Art lecture series

The Slade's Contemporary Art lecture series features prestigious artists and speakers from the UK and abroad. Friends of the Slade are welcome to attend the lectures, which take place on Wednesday afternoons throughout the autumn and spring terms. For details of the 2007-2008 lecture programme please check the Slade website: www.ucl.ac.uk/slade/news/news1.html or call Jenny Goepel on 020 7679 7040.

Mark Godfrey, Lecturer in History and Theory of Art, and organiser of the 2006-2007 lectures, writes:

This year's Contemporary Art lecture series started with an extremely popular talk by Thomas Demand, who had just taken down his exhibition at the Serpentine Gallery. Speaking English faster than any British artist who came this year, he described the various ways in which he has installed his work over his past few shows. Demand's talk was a great example of how an artist can present his work: he had assembled a proficient slide show, incorporating small films which he screened in between stills.

Next up was Francesco Vezzoli, this year's Italian representative at the Venice Biennale, and best known for his short and explosive films that have featured several Hollywood A-listers. The following lectures were given by Ian Kiaer, an alumnus of the Slade, who described his work with painting and found-objects, and Emma Kay who came to speak about her interest in memory.

Other speakers in the autumn term included Gerard Byrne, Ireland's representative at Venice Biennale, who introduced various projects completed over the past few years, and Matthew Buckingham, whose show at Camden Arts Centre has run this spring. Buckingham discussed the new works that he was then researching for this show. Janet Cardiff and George Burres Millar came over from Berlin to speak about their walks and the complex installation realised at the Kunstmuseum Bregenz.

Olivia Plender, a recent recipient of the Paul Hamlyn Award, discussed her work with

performance and her interest in Victorian spiritualist movements. One of the other highlights of the term was Nils Norman's talk, a survey of his work on adventure playgrounds. As Norman spoke, he was accompanied by a musician whose 'instrument' was a collection of cheap, obsolete electronic toys and keyboards. It was really during the question session that the musician became active: each student's question was all but drowned out by loud squeaks and bleeps.

The spring term opened with a presentation by Dexter Dalwood, focusing on the series of paintings he was then showing at the Gagosian Gallery in King's Cross, London. Next up was Matt Mullican, who gave a performance at Tate Modern later in the week. Over two and a half hours, Matt talked us through his series of drawings and his personal cosmologies, ending by describing his hypnosis performances. This was an extraordinary event as it seemed that Matt was sometimes on the verge of entering this state of hypnosis.

Zineb Sedira, an ex-Slade student, discussed the film she had made in Morocco, shown recently at the Photographer's Gallery in London. Hans Ulrich Obrist, co-director of the Serpentine Gallery, talked us through a range of recent curatorial projects, focussing on China Power Station, the first in a series of exhibitions of Chinese artists, this one realised at the Battersea Power Station in the autumn.

The Slade's AHRC Research Fellow Janice Kerbel followed, playing her radio play 'Nick Silver Can't Sleep', commissioned by Artangel, and describing her research on ghost towns. For the third year running, the Turner Prize winner was due to speak (previous years have featured Jeremy Deller and Simon Starling) but Tomma Abts had to postpone: good news for next year's students, who will hopefully hear her talk about her paintings. Anthony McCall connected his work of the 1970s to his current projections, and the year ended with Fiona Tan's talk, covering a range of her work with portraiture, archival footage and photography.

Slade students design labels for the Wine Society

By Jenny Goepel

In January 2007 Slade students were invited to redesign labels for the Wine Society's New World range.

The competition required students not only to respond creatively to the individual character and regional identity of each wine but also to think practically in terms of a business project, a useful skill for future employment.



Nir Segal, 2007

The judging panel included Slade Professor and Director John Aiken, the Wine Society's Chief Executive Oliver Johnson and Australasia and America buyer Pierre Mansour, as well as wine critic and Master of Wine Liz Morcom.

The panel selected the work of Daniele Genadry (MFA 2007) for the Society's New Zealand Sauvignon Blanc label; Nir Segal (current undergraduate) for the Society's Australian range of Chardonnay, Semillon Sauvignon Blanc, Shiraz and Shiraz Cabernet; and Tanya Tanaka (MFA 2007) for the Society's Argentine Malbec, South African Cape Red and Chenin Blanc.

Oliver Johnson of the Wine Society said: "The best wines are creative and full of character, just like great art. We challenged the Slade's students to come up with bold and interesting work and we were delighted with the innovative results."

Nir Segal's work explores the relationship between domestic space and the outdoors, including the importance of nature in personal environment. Nir was particularly excited to take part in the competition as he hails from a wine-producing family. He has always been "fascinated with the idea of using a bottle as a display wall". Having visited Australia in the past, Nir felt inspired to create works which represented "both the tremendous space in Australia and the liveliness of the culture, which creates a meeting point for art and wine."

Tanya Tanaka's designs reflect her interest in lines, planes, geometry, charts and maps: "As a consumer I always notice packaging and appreciate the role product design has on creating a mood. I was inspired by maps of the regions and the idea of an Old World product in a New World environment."



Tanya Tanaka, 2007

The three winning students will see their work appearing on bottles from September 2007. The wine will be available for purchase by members of the Wine Society. Visit <http://www.thewinesociety.com/> or call 01438 741177 for joining details.

Art's great loner is truly valued – at last

David Bomberg, [Slade alumnus], died penniless but now his work sells for millions. **Julia Weiner** [of the *Jewish Chronicle*] looks at how his reputation has grown:

The artist David Bomberg died 50 years ago in what his widow described as a “whirlwind of anger and despair”, his ill-health aggravated by the realization that he was regarded by the art establishment as merely a minor figure in 20th century British art. In the half century since then, his reputation has gradually grown as his paintings have been bought for museum collections and exhibitions have been organised of his work. ...

But why did it take so long for Bomberg's paintings to be appreciated? The award-winning art critic Richard Cork, who has written about the artist, sees one major reason: “Bomberg was a real loner. He wasn't any good at promoting himself or at establishing relationships with dealers. He went off all the time travelling and spent years living abroad. He hardly ever showed his work so nobody knew what he was doing. He was one of the great unknown quantities of British art.”

Another factor Cork identifies is “the extraordinary change of style that Bomberg underwent. Before the First World War he had been very caught up in the machine age and in the dynamism of it all. But when he came back from a harrowing experience at the Western Front, having seen what the machine could actually unleash on the battlefield, he decided that mankind needed to re-establish its relationship with nature. It was almost as if he started all over again. He started painting landscapes and got more and more close to what he saw as the spirit of nature, or what he described as ‘the spirit in the mass.’”

Bomberg's reputation was established with a major exhibition at the Tate in 1988 and the publication of Cork's monograph on him, but his paintings were still relatively affordable until recently. In the past five

years prices have soared, and in November 2006, one of his paintings fetched more than £1million at Christie's auction house in London.

His step-daughter Dinora Davies-Rees admitted mixed feelings when she heard the news. “I was pleased for David's reputation but deeply, deeply saddened. When David died, he left just £5. It is very difficult for me to accept his worldwide recognition now because my mother had to struggle for so many years to get his work appreciated.”



David Bomberg, *Mt Zion with the Church of the Dormition: Moonlight*, signed and dated 1923, oil on canvas, 40.5 x 50.5cm, Ben Uri Gallery, the London Jewish Museum of Art

Until recently, most Bomberg collectors were based in the UK. But according to James Rawlin, director of modern British paintings at Sotheby's auction house: “People are starting to look at Bomberg as one of the major British artists of the 20th century. Traditional collectors are finding there is a lot more competition. There is definitely a rising interest in him from all over the world.”

Bomberg was also a hugely influential teacher whose classes at the Borough Polytechnic, London, were attended by two leading artists, Frank Auerbach and Leon Kossoff. Auerbach has described him as “probably the most original, stubborn, radical intelligence that was to be found in art schools”, while Kossoff has said: “It was through my contact with Bomberg that I felt that I might actually function as a painter. Coming to Bomberg's classes was like

coming home.” Another student Miles Richmond explains what made the classes so special. “I was used to art teachers who taught what other people had taught them. But Bomberg taught passionately things that he had discovered from his own experience as a painter and that was a revelation. Drawing and painting for Bomberg weren’t ways of making a living. What mattered to him was he used drawing and painting as tools of research. He spent 40 years doing some pretty serious research and he wanted to pass on as much as he could. To meet that kind of commitment was exceptional.”

Even young artists born after Bomberg’s death in 1957 continue to be inspired by his example. Sarah Lightman says of her time at the Slade School of Fine Art in London: “I really loved studying in the same place that Bomberg had. I was so proud when I was awarded the Slade Life Drawing Prize in 1999 by Bomberg’s student Dennis Creffield for a drawing that he said reminded him of work by a young Bomberg.” In August, Lightman will curate an exhibition at the Ben Uri Gallery, in London, bringing together the work of a group of young artists influenced by Bomberg. ...

Cork is certain that Bomberg’s reputation will continue to grow. “What he realized about the world out there still has an extraordinary amount of resonance. We are still confronted by the same sort of issues and problems now to do with technology. He seems to me to get more and more pertinent as we go on into the 21st century.”

This article was first published in the *Jewish Chronicle* on 25 May 2007.

‘Bomberg’s Relevance’ Exhibition By Sarah Lightman (MFA 2001)

David Bomberg studied at the Slade School of Fine Art from 1911 to 1913. To commemorate the 50th anniversary of the his death in 1957, a group of emerging contemporary artists have been invited to respond to one of Bomberg’s works from the permanent collection at the Ben Uri Gallery, London Jewish Museum of Art.

The exhibition intends to explore Bomberg’s legacy – how his accomplishments and struggles as an artist continue to engage later generations. What still attracts artists to Bomberg’s visual language? Are there associations between the contemporary artists who respond to Bomberg’s practice? To what extent can an artist communicate and engage with another artist’s practice years after his death?

The exhibition is curated by Sarah Lightman with assistance from Beth Greenacre, Co-Director of Rokeby Gallery, London.



Polly Townsend, *Himalayan sketch*, charcoal on paper, 40.6 x 30.5cm. In response to Bomberg’s *Mt Zion with the Church of the Dormition: Moonlight* (see left).

Artists include Slade alumni Michael Ajerman (MFA 2003), Sarah Lightman (MFA 2001), Jane Millican (MFA 2002), Gideon Rubin (MFA 2002), Adriana Swierszczek (MFA 2000) and Polly Townsend (MFA 2001), as well as Joe Schneider, and Simon Keenleyside.

There will be a **talk and tour of the exhibition** with Colin Wiggins (Deputy Head of Education, National Gallery) and the exhibiting artists on **Sun 19 August at 3pm.**

For more information on this and other Bomberg-related talks please see <http://www.benuri.org.uk/>

**‘Bomberg’s Relevance’
12 August – 2 September 2007**

Ben Uri Gallery, London Jewish Museum of Art, 108a Boundary Road, London NW8 0RH. Tel: 020 7604 3991.

Slade students' exhibition in the newly-renovated Gordon Square

By Jenny Goepel

Slade Painting students were invited to put on an exhibition for the re-opening of Gordon and Woburn Squares by Her Royal Highness The Princess Royal on 15 May 2007. This was an excellent opportunity for students to exhibit their work in a public space.

Undergraduate students Lucinda Graves, Esther Yuan, Nir Segal, Nick Barratt, Zach Yeo, Steven Allan, Joanna Goldberg and Katy Kirbach all contributed work and were invited to attend the opening ceremony.

The two squares, owned by the University of London, have undergone major restoration thanks to funding from English Heritage, the Heritage Lottery Fund and the Wolfson Foundation.

Project Awards 2007

Each term students can submit a proposal for a Project Award. The Project Awards, which are generously funded by the Friends of the Slade, are designed to encourage students to develop ideas outside their main body of work and to extend their practice.

Earth-Moon-Earth (Moonlight Sonata Reflected from the Surface of the Moon)

By Katie Paterson (MFA 2007)

This spring, with the help of a Slade Project Award, I was able to carry out the project 'Earth-Moon-Earth (Moonlight Sonata Reflected from the Surface of the Moon)', a piece exhibited at the MA/MFA Degree Show.

E.M.E/Moonbounce is a form of radio transmission whereby messages in morse code are sent from earth, reflected from the surface of the moon and then received back on earth. There is a 2.5 second gap between the sending and receiving, and the moon only partially reflects the information

back – some is absorbed in its shadows, 'lost' in its craters.

For 'Earth-Moon-Earth', I translated Beethoven's 'Moonlight Sonata' into morse code and sent it to the moon via E.M.E. After it had been returned to earth 'fragmented' by the moon's surface I re-translated it into a new score, the gaps and absences becoming intervals and rests. In my Degree Show exhibition space at the Slade this new 'moon-altered' sonata played intermittently through a Disklavier grand piano, a digital piano in which the keys play without a human performer.



Katie Paterson, *Earth-Moon-Earth (Moonlight Sonata Reflected from the Surface of the Moon)*, 2007, Disklavier grand piano

'Earth-Moon-Earth' explores the idea of technology and human effort breaking down in the face of the vast, mysterious and remote landscape of the moon; the poetics of the absurd journey from earth to moon and back; the futility of the broken score; the 'grandness' of the piano and the sadness of the fragmented music - both absurd and

melancholic.

I am interested in the gaps and slippages between the real and the imaginary, the visible and the invisible, the seen and the unseen, and in notions of absence and loss. In 'Earth-Moon-Earth', it is the silences, gaps and absences in the score that interest me – middle C is absorbed by the moon, lost as a trace on its surface.

The realisation of this piece of work has opened up many opportunities for me, and I would like to give my thanks to the Friends of the Slade.

Just Hanging Out **By Aisling Bolger (MFA 2007)**

This June with the financial assistance of a Slade Project Award I was able to realise a work which I had been planning since January 2007.

The final piece which was exhibited in the MA/MFA Degree Show consisted of a 12 x 12ft farm shed reaching 10ft in height which was built from reclaimed wood and iron. The shed was filled with 30 bales of straw and I also used mud. There was a live element to the piece – one teenage boy and one teenage girl sleeping side by side at the highest point of the straw bales. Viewers entered the piece one at a time. This was orchestrated by the use of a doorman at the entrance to the installation.

There were various types of research required before actualizing the piece. These included sourcing the materials, visiting similar environments and finding a boy and a girl. I had first searched for a ready built shed which I could dismantle and then reconstruct within the gallery space. I searched on various websites and visited farms throughout the UK. In the end I could not find a shed with the specific dimensions that would fit within my space, so I searched and found reclaimed wood and metal from many different sites.

I also visited lots of city farms to collect straw. It was very interesting to visit these

as an integral aspect of the piece was that it would be exhibited in central London, adding to the heightened sense of dislocation I wanted to achieve: that of entering a countryside environment within the city.



Aisling Bolger, *Just Hanging Out*, 2007

As for finding a boy and girl, again I researched and advertised mainly on the internet. I received many applications and spent many weeks developing email relationships with the applicants until I decided on the two I used for the piece – Talia Noque and Ryan Endicott. I had constant communication with them right up until the exhibition.

Some of my work is concerned with everyday life, preservation and perfection in relation to youth. I have also been interested in the controversy and speculation which comes with adults either working with or having friendships with children. I have mainly observed this issue through the media. These issues were also apparent in this piece.

The relationship that I wanted to represent in the work was influenced by the brother and sister relationship in the film 'Les Enfants Terribles'. I was particularly interested in how they were incapable of entering adulthood and how they preserved or prolonged childhood.

The positioning of the teenagers in my piece was very important in relation to how viewers would interpret what they saw and form their own narrative suggestions. For example, did it make viewers feel they were

intruding on something which was either about to occur or which had already occurred? Or, as I suggested, were they 'Just Hanging Out'?

I wanted the piece to be constructed in such a way that it would be viewed firstly as an object and then, through entering inside and smelling the straw, it would become a complete environmental experience. It was a very sculptural and spatial piece but also suggested painterly aspects through the use of live models and lighting.

The piece was autobiographical in some respects, as I grew up mostly in the countryside and sometimes played in farm sheds. I am interested in how memory is composed from experience which transforms itself into re-representation and becomes a narrative. The piece started with an autobiographical influence but in the end was much more idealistic and romantic.

Overall, the piece allowed me to further explore the sculptural aspect of my work, so many thanks to the Friends of the Slade for their support.

PP5963 & PP5972

By Jonathan Velardi (BA 2007)

With the financial help of a Slade Project Award, I was able to fund 'PP5963 & PP5972' – a pair of obelisks that were exhibited at my BA Degree Show in May 2007.

My practice produces works such as wallpapers and video installations that possess a strongly decorative aesthetic. By placing these works into a decorative environment they become subtle interventions that play with ideas of stereotype and social hierarchy.

I am interested in producing my own visual language by exploring familiar imagery of the 21st century. In borrowing images from a capitalist context such as advertising, I invite audiences to view, what I term, an 'aspirational' society that has been born

from a hybrid of social-stereotype and media coverage.

I had not dealt with three-dimensionality before, so I decided to set myself a challenge and produce a pair of large-scale obelisks. The obelisk is an example of a symbol of Ancient origin which has turned into an icon through the centuries. Its symbolism has evolved over time with its physical voyage from East to West.

My sculptures were to hold their recognition as ancient monuments yet my design lent itself to the miniature reproductions of mantelpiece decoration common in Neo-classical home interiors. I soon found myself asking the question: "What can be done to an iconic sculpture that had not been done before?"

DIY was the answer. Aspirational ideology resonates with trompe-l'oeil aesthetic: a facade of curiosity over reality. I therefore chose to veneer the obelisks in marble-finish Formica. Produced through a process of high-resolution digital printing, the laminate represented technology of the modern day.

The obelisks towered at a height of 2.8m. A skeletal structure of plywood was cut and built in the workshop at the Slade. The base and middle tiers are detachable and are made to easily slot into their adjoining pieces. Once the plywood interior was built, every angle, side and surface had to be covered with Formica. To produce smooth edges it was a case of hand filing each panel of Formica. Having begun the project at the beginning of March, the result is a bespoke work that was completed in May.

'PP5963 & PP5972' (named after the manufacturing codes of the Formica finishes) was installed in the rotunda on the first floor of the Slade for the BA Degree Show. The pair of obelisks stood monumentally grand in their surroundings of institutional architecture.

I would like to thank the Slade Project Awards for allowing me the opportunity to realise 'PP5963 & PP5972'. It was a pleasure to work with a material such as

Formica. With the skills I have had to learn to produce the pair of works to such a high standard I am confident in continuing to use Formica in my practice.



Jonathan Velardi, *PP5963 & PP5972*, 2007, Formica and plywood, 280 x 64cm

'PP5963 & PP5972' has been selected to be part of a group exhibition at the premises of Slade sponsors Gissings (Finsbury House, 23 Finsbury Circus London, EC2M 7UH) from July to September 2007.

Student Hardship

Donations and legacies continue to help students facing financial hardship. Every year a committee of Slade staff considers around a hundred applications for a number of £500 bursaries given by Friends of the Slade and other benefactors.

If you would like to help by making a donation to our bursary fund, or if you are interested in setting up a scholarship or prize, please contact John Aiken, Slade Professor and Director, tel: 020 7679 7040, email: sladeprofessor@ucl.ac.uk

Japanese Artists at the Slade: Past, Present and Future

By Hana Sakuma (Honorary Research Fellow)

In June 2007 the Slade School of Fine Art hosted a one week exhibition to celebrate the many Japanese Artists who have visited, graduated and will graduate from the Slade. The event was supported by the Sasakawa Foundation. The Slade's new research project, 'Nihon Gendai Chokoku' (Japanese Contemporary Sculpture), was also announced at the event.

The Slade and UCL have a long-standing relationship with Japan. The first Japanese students to visit the UK came to UCL in 1863. One of these visitors, Hirobume Ito, went on to become Japan's first Prime Minister. The first Japanese artist to visit the Slade was Professor Takao Miyashita in 1921 but it was not until much later that a Japanese student graduated from the Slade – Kiyo Kusano in 1990.

Since that time 94 Japanese students have graduated from the Slade with BA or Masters degrees and 11 Japanese students are currently studying at the Slade. This exhibition celebrated their work and our long-standing association with artists and academics from Japan past, present and future.

The research project, 'Nihon Gendai Chokoku', directed by Professor Edward Allington (Head of Graduate Sculpture) and Dr Hana Sakuma (Honorary Research Fellow), aims to establish an understanding of the development of Japanese contemporary sculpture from the Meiji period (1868-1912) onwards, and to make this history available to Western audiences. We hope that the project will grow to take on a much wider remit, including exhibitions and collaborations of past and current contemporary art both here and in Japan, and establishing working partnerships between the Slade and major art schools in Japan. This will ensure that the relationship between the Slade and Japanese artists can enjoy a long and fruitful future.

Clare Winsten Memorial Award 2006

The Clare Winsten Memorial Award is given annually to one or two outstanding female graduating students. The award, worth £10,000, was set up in memory of Clare Winsten, Slade student 1910-1912.

Ellie Reid (MFA 2006) writes:

I was very excited to be one of the two graduating students to receive the Clare Winsten Memorial Award on completing my MFA in Sculpture in 2006. The immediate concern of how to fund a studio and materials were relieved in part by this monetary prize. Moreover, it allowed my fellow recipient Lisa Peachey (MFA 2006) and I to continue ongoing research initiated during our time studying.

Through conversations surrounding our work, we became interested in the cross-overs of our practices, which converged on the idea of matter and the materiality of art. Through wider research and an awareness of contemporary practice it seemed important for us to devise a project which investigated these concerns and their wider implications and influences.



Transformer

To explore these questions we decided to bring together a number of contemporary practitioners to form a group exhibition and take part in a symposium event, providing a context for discussion. The Slade Research Centre projects committee accepted our proposal, and so our first concern of finding

a space was resolved. Months of research, selection, funding applications and general grovelling followed as we worked on the concept of the event and the practicalities of tackling the Slade Research Centre space.



Transformer

The 'Transformer' event took place in April 2007 and resulted in our showing the works of fifteen artists and hosting a day of talks and panelled discussion from diverse and exciting contributors. Although only open for a week it attracted over 600 visitors. The feedback from the artists involved and from the general public was very positive. We were most rewarded by the engaging conversations ignited between the artists and speakers about the work.

Lisa and I both feel the experience to have been invaluable. We have gained useful knowledge in the practicalities of how to (and how not to) organise such an event, we were able to explore our own work in a space free from certain constraints, and we were fortunate to form a context for our research concerns. The experience of the event and the network of conversations it perpetuated have inspired us to look for our next venue. We are receiving assistance with this having formed useful relationships during the organisation of 'Transformer'.

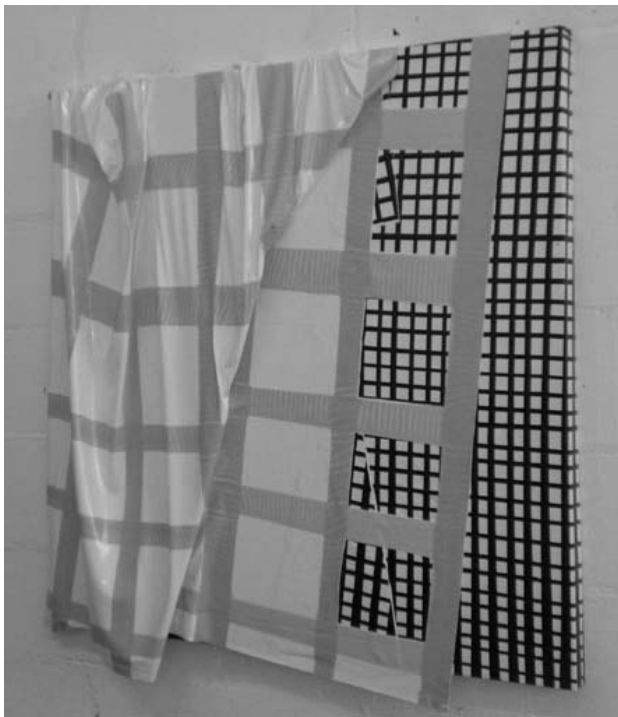
We are very grateful that the Clare Winsten Memorial Award allowed us to engage with a project on this scale. It is vital that at this stage of our careers we can be ambitious and challenge our practices. This award will continue to affect the way in which we work in the future. Further information can be found at <http://www.trans-former.net/>

Adrian Carruthers Studio Award 2006

The Adrian Carruthers Studio Award provides a bursary and free studio in south-east London for one year for an outstanding completing graduate student. The award was established in the name of Slade alumnus Adrian Carruthers who died in 2001 at the age of 40. A fundraising drive in 2006 has allowed the award to continue for another two years.

The recipient of the 2006 award, **Nicola Wallis (MFA 2006)**, writes:

It has been both a privilege and an honour to have been the Adrian Carruthers studio and bursary award holder. This fantastic award has given me precious space, time and financial assistance which are vital for the development of my work, research and ideas. It has served as an essential stage in my professional development which may otherwise have been stalled.



Nicola Wallis, *Untitled*, 2007, household gloss paint, pigment, varnish & PVA on MDF, 121.92 x 121.92cm

The studio space has enabled me to focus on my work without the distractions that generally occur within an institution. Although at times isolating and daunting,

this has enabled me to develop and mature my practice. The space has also given me an excellent opportunity to present my work professionally and I am currently working towards future exhibition opportunities.

New space for UCL's Art library By Jenny Goepel and Liz Lawes (Subject Librarian: Art and History of Art)

In November 2007, UCL Library's Art collection will be moved from its current home in the Donaldson Library to a newly refurbished space thanks to funding from the Wolfson Foundation. The new environment will allow vastly improved access to the collection, including a display area for current periodicals and exhibition catalogues, soft seating to encourage browsing, easy access shelving and more spacious study areas. It will also be wirelessly networked.

UCL Subject Librarian for Art, Liz Lawes, says: "The new space will be a much more user-friendly environment. The numbers of contemporary art periodicals and exhibition catalogues have been steadily growing over the past couple of years but they are largely hidden due to the constraints of the current space. The idea is to create an environment which will encourage students and staff to come in and browse new acquisitions on a regular basis, but which will also be comfortable to work in for longer periods of time."

Since her appointment in December 2005, Liz has worked hard to improve and update the Art collection in liaison with Slade staff and students. There is now a collection of audio CDs consisting of soundworks by contemporary artists including Turner Prize winner Jeremy Deller, recordings of interviews with 20th century artists such as Marcel Duchamp and Joseph Beuys, and avant-garde and Minimalist music which has had a direct influence on visual art.

Private researchers can apply to join UCL Library. For further information call the Head of Membership on 020 7679 7953 or visit <http://www.ucl.ac.uk/Library/joining.shtml>

In search of the Sublime

Duveen Travel Scholarship 2005

Charlotte Anderson (MFA 2005) was awarded a Duveen Travel Scholarship in her final term at the Slade. The scholarship of around £3,000 is given through the generosity of the Dorothy Burns Charity. Charlotte reports on how she used and benefited from the scholarship:

In the 18th century the Alps attracted people to embark on a 'Grand Tour' to complete their education and to find inspiration within the landscape. The 'Grand Tourists' traversed alpine passes where the landscape was both inspirational and dangerous. The grandeur of their surroundings posed questions of 'the self' within a world that is powerful and limitless.

Inspired by the search for the Sublime I decided to travel to Tibet. My plan was to walk around the sacred Mount Kailash in the far west of the country. In Tibet there are no roads and much of the country is without electricity or running water. The landscape is both beautiful and formidable and the altitude is punishing. The pilgrims turn to the landscape in search of a dimension more powerful than themselves. They believe the land is imbued with holy power and that the mountains and rocks possess spiritual dimensions. It is thought that if you walk a circuit (kora) of Mount Kailash you are granted a new celestial body.

The Tibetans commonly talk about the space that exists between the land and the sky. You are born from the earth and when you die you pass to the sky and the space between land and sky is your lifetime. Space is therefore not a physical entity but an ever-changing journey that has a beginning and an end.

My journey took me from London to Kathmandu where I boarded an old Air China plane. Having crossed the Himalayas we landed in the Tibetan capital, Lhasa. As I stepped off the plane into very clean, fresh air my heart started pounding. The elevation of Lhasa is 3,595m above sea level and the air is very thin. On arriving at

such high altitude it is very important to rest and acclimatise gradually. I spent the first five days of my trip in Lhasa adjusting to the oxygen levels and moving slowly around the city, visiting the beautiful temples.



Potala Palace

Two of the most memorable sites that I visited were the Jokhang, a Buddhist temple, and the Potala Palace, the Dalai Lama's residence. The Jokhang is known to be the most religious structure in Tibet and dates back to the 7th century. The temple, which is situated in the main square, is coloured orange, blue and yellow and is adorned with a golden roof. Inside, the darkness of the crimson walls suffocates the sounds of monks chanting and the smell of flickering yak-butter candles.

The Potala Palace, which sits proudly watching over the city, was originally carved out of a large rock. There are 100 steps leading up to the entrance. Inside the gates there are further temples, twisting step ladders, golden Buddhas adorned with silk scarves, walls painted with symbols, carved wooden structures, bright yellow canopies, silent halls and cold, cavernous rooms. It is a lost world of stillness, spaces and statues.

Following my days in Lhasa I travelled in the direction of Mount Kailash. We bumped through fields and rivers, through sites of nomad tents, yaks grazing and children playing in the endless expanses of landscape. The earth went on for miles with uninterrupted views of land, sky and the clouds. We fortified ourselves with yak noodle soup, stale bread and green tea and camped or slept in flea-ridden guesthouses.

As I stared out of the window at the beautiful scenery, the jeep became a travelling studio. I had made a drawing machine during my time at the Slade and as we moved through the landscape I made long rolls of drawings. I also made films by strapping a camera in various positions on the jeep and letting it run in real time.

Eventually, after seven days, we arrived at Darchen, a small village at the base of Mount Kailash full of bustling pilgrims. I was now at an altitude of 5,500m and the temperature was minus 5 degrees. We started our trek at 6am on a very damp and cold morning. Having loaded up the yaks with our rucksacks and supplies, we (two guides, two yaks, a yak herder, a friend and I) headed towards the sacred mountain. The walk would take four days and as we headed up the hills behind Darchen we could see the snow-covered peaks looming in the distance. At such a high altitude the pace is very slow. Our yaks went on ahead but we were left taking small steps behind.



Yaks take the burden

The landscape was haunting – high rocky peaks dusted with snow and coated in clouds, large lumps of stone streaked brown and orange by running water. An eagle circled above our heads as we followed a path along a green valley. There were small rocky monasteries perched on the cliff tops and the snow-covered peak of Mount Kailash could be seen like the large fin of a killer whale. On the first day, my head started pounding. I had no appetite and felt very dizzy. I had been taking the local herbal medicine to combat the dreaded altitude sickness but it did not seem to have worked. Altitude sickness can be fatal and

the only cure is to go down to a lower altitude in the hope that it goes away. I had no choice – I had to turn back to Darchen.

After I recovered from altitude sickness I spent a further two weeks in Tibet. We retraced our steps to where we had camped beside the sacred lake Mansahovar. Then we went to Everest base camp before venturing down the Friendship Highway to Kathmandu.



Mount Everest

In Tibet I experienced the immensity of the landscape and a sense of my own insignificance within the space. Just as the Grand Tourists had embarked on their journeys in order to question the self in relation to a world that is powerful and limitless, in Tibet I experienced my self relative to the vast and infinite landscape.

I am interested in the work of German Romantic painter Casper David Friedrich and the notion that Romanticism's belief in nature's correspondence to the mind caused a heightened sensitivity to the natural world. It also encompassed the ideas of the celebration of the self and the morbid desire for the self to be lost in nature's infinites. In Tibet I experienced a greatness beyond calculation, measurement or limitation.

During my travels I made a series of long landscape drawings using my drawing machine. These drawings represent a length of time moving through my surroundings. I also made numerous films of the landscape shot in real time. I will never forget my time in Tibet and I would like to thank the Slade for giving me such a wonderful opportunity.

Image/Music/Text/TURTLE

By Sharon Morris (Head of Film & Video)

In March 2007, the Slade Research Centre hosted 'Image/Music/Text/TURTLE', an event at which Slade students and staff exhibited and performed with other artists, musicians and poets using text, sound and image. The Slade invited two guests to work with the students: cellist and artist Anton Lukoszevics and artist Michael Shambert, who evolved the concept of the TURTLE salon. According to Shambert, this "anarchic salon" is "an open and chaotic network of diverse but interconnecting ideas, people, projects, events and venues." TURTLE pays homage to the Turtle sanctuary on the border of Lebanon, which was protected during the war, allowing the species to survive. This ethos inspired the Slade to produce a collective event which included musicians invited by Shambert and Lukoszevics, and poets invited by Sharon Morris (Head of Film & Video at the Slade). All of these participants contributed their time for the love of the event.

a few. It was indeed not only an exhibition, it was a salon for creatives from different fields, encouraging on-site collaboration.

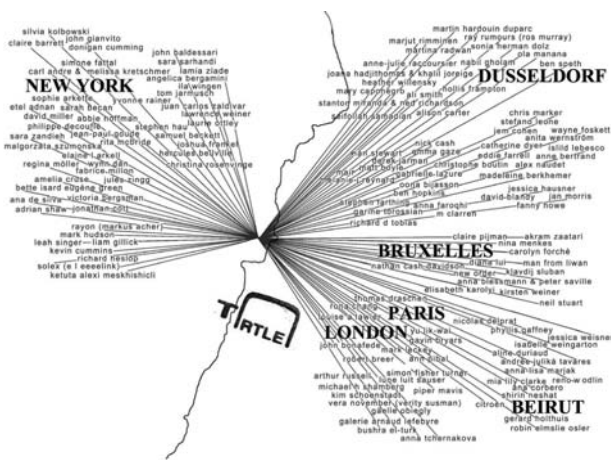


Turtle desk

Having mingled and curated for three days, the participants produced an elaborate two-night public exhibition packed full of live music, performance, visual art and poetry. There was even Lebanese finger food, lovingly-cooked, to feed the artists at the event.

'TURTLE' even had its own press. What was initially an attempt to produce a catalogue of the artists' work developed into a performative piece of work in its own right. The 'Turtle Live Press', as we called it, lives up to its name: it was literally a live press. A compact press unit consisting of us two undergraduates, the 'Turtle Live Press' was what we called "a performative approach to documentation". It provided a huge desk, reading material, lots of chairs and of course tea and biscuits for exhibitors and visitors alike. The publication served as an alternative site to exhibit small-scale works, on-the-go documentation. It was also a great place to sip some freshly brewed coffee and exchange some freshly brewed ideas. Submissions ranged from page-specific interventions to academic essays – in sum, another 'TURTLE' happening on paper.

'TURTLE' provided us with the opportunity to bring together undergraduates, postgraduates, academic staff and technicians, as well as artists from outside the Slade. It has been a great experience for



Undergraduate students **Ana Čavić** and **Renée O'Drobinak** explain how they contributed to TURTLE:

The one-week event, which included over 70 artists, musicians and poets from the Slade and elsewhere, incorporated a myriad of art forms – two opera singers, a harpist, a 'French artist' parading through the rooms with a megaphone, video, film, and sound installations, painting, live conversation with a leopard-woman about a unicorn, graphic scores to be played and read, and a wall full of translucent paper pebbles to name but

all of us, and the connections that were cultivated during the event still live on today.

“That’s the great thing about London, I think. One, two, three different languages are taught in schools in London. I love that all these people live next to each other. They speak different languages, have different ideas; like this event actually. There’s lots of difference here.” (Sharon Morris).

The Live Press team is now operating under the name ‘Čavić + O’Drobinak’, and is currently in the process of producing an independent large-scale publication project that continues the collaborative spirit of ‘TURTLE’, now involving the London creative community at large. We certainly owe a lot to ‘TURTLE’.

The event’s iconic pink logo and generous, fun-filled events have now travelled across the English Channel, and the next ‘TURTLE’ event is due in Paris. Details can be found at www.turtlesalon.com along with the fruits of the ‘Turtle Live Press’.

Slade students shortlisted for Saatchi Gallery/Channel 4 prize By Jenny Goepel

Three Slade graduates were shortlisted for the ‘4 New Sensations’ art prize, organised by the Saatchi Gallery and Channel 4, in June 2007.

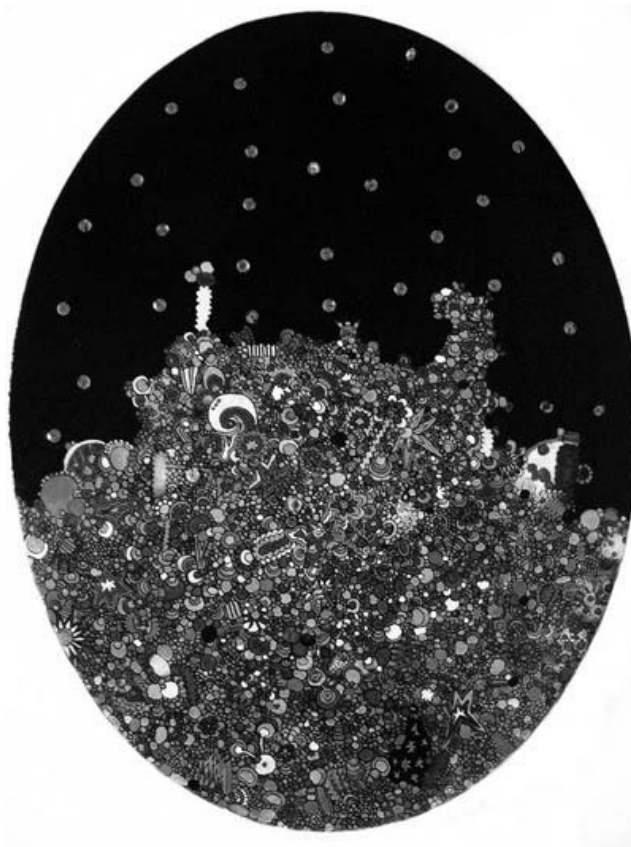
Ian Larson (MFA 2007), Gemma Nelson (BA 2007) and Victoria McGeoch (BA 2007) will have the opportunity to exhibit at the prestigious Frieze Art Fair in London, along with seventeen other shortlisted students. Four winners will be invited to create a work of art in response to the theme ‘the world in 25 years’. Each winner’s work will then feature in a ‘3 Minute Wonder’ film on Channel 4 in October 2007.

The judging panel will include prominent figures in the contemporary art world: critic, broadcaster and Director of Exhibitions at White Cube gallery Tim Marlow; sculptor Antony Gormley (who studied at the Slade);

Anita Zabludowicz, co-founder of the Zabludowicz Collection; London gallery director Sadie Coles; and Kevin Lygo, Channel 4’s Director of Television and Content.

Gemma Nelson, who heard about the competition through word of mouth, said she was “over the moon” to have been shortlisted. As a result of the competition Gemma has been contacted by several gallerists interested in exhibiting her paintings.

Ian Larson agreed that being shortlisted for the prize would be beneficial for his future career: “Just to be in the Show [Frieze Art Fair] is a great stepping-stone for getting more exposure.”



Gemma Nelson, *Madonna*, 2007, ink and sequins on canvas

The ‘4 New Sensations’ competition was facilitated by the Saatchi Gallery’s online gallery, ‘STUART’ (as in ‘Student Art’), which was launched in November 2006. This virtual exhibition space allows art students to show and sell their work without being charged commission.

UCL Art Collections **By Andrea Fredericksen (Acting Curator)**

UCL Art Collections, which is located in the Strang Print Room (UCL South Cloisters), holds over 10,000 fine art objects, including prize-winning student work from the Slade School of Fine Art, prints and drawings by Old Master artists such as Dürer, Rembrandt, Turner and Constable, and sculpture models by the Neo-Classical artist John Flaxman.

The Strang Print Room is open to the public between 1pm and 5pm from Monday to Friday, and by appointment at other times.

For further information, please contact the Strang Print Room, tel: 020 7679 2540, email: college.art@ucl.ac.uk

Current Exhibition **Tradition Aside: Slade Printmakers of the 1960s**

30 April – 21 September 2007

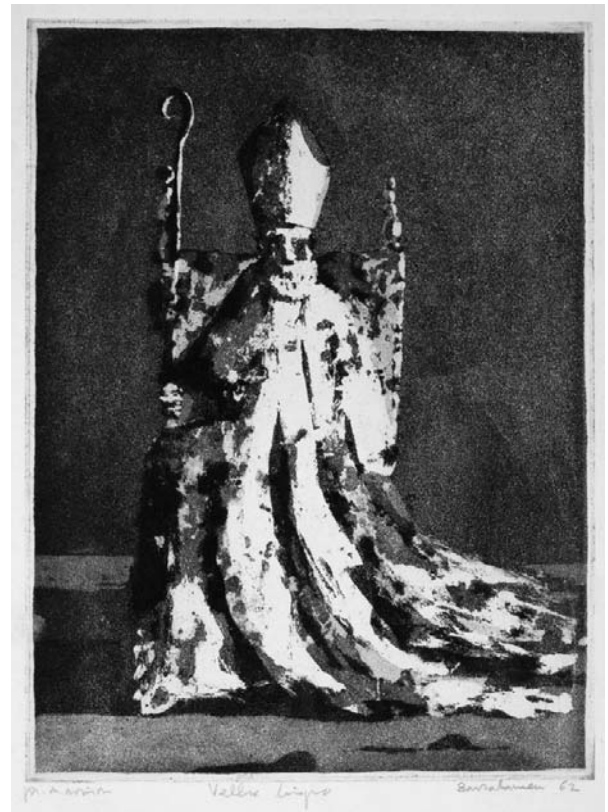
This exhibition explores the training of printmakers at the Slade in the 1960s. It investigates the particular role played by the Slade as an Art School in an era of experimentation. From copperplate etching to the emerging process of screenprinting and from the treatment of traditional motifs, such as the female nude, to the representation of figures from the civil rights movement, 'Slade Printmakers in the 1960s' presents the range of techniques and subjects undertaken by artists in the Slade print studio in this dynamic decade.

The exhibition draws from the Slade Archives and first-hand accounts from the students and teachers of the period and looks at how changes in art education (in particular the effects of the Coldstream Report's recommendations on a national curriculum) influenced work in the printmaking studio.

The exhibition is curated by students on the History of the Print MA course in UCL's History of Art department.

Artists exhibited include Pauline Aitken,

Michael Challenger, Harold Cohen, Anthony Gross, Denis Masi, Santiago Pericot, Colin Self and Bartolomeu dos Santos.



Bartolomeu dos Santos (b.1931), *Velho Bispo [Old Bishop]*, 1962, aquatint (UCL Art Collections SPC8651)

Catalogue: full-colour with accompanying essays, available from April 2007. Images: a selection of colour or black & white images (TIF or jpeg) available upon request. Please contact UCL Art Collections (contact details above).

Forthcoming exhibition **From Idea to Object, Painting Practices Revealed**

8 October 2007 – December 2007

Investigating the materials and physical structure of paintings by technical analysis and interpretation can lay bare the progression of the painter not only from the moment he or she began to paint, but well before that.

This exhibition makes a study of the methods and materials used in a selection of paintings, and presents a discussion of what this knowledge contributes to our understanding of the artists and the works.

Callers take part in art

The work of Slade graduate Katie Paterson (MFA 2007) featured in an article in 'The Guardian' on 8 June 2007. **Maev Kennedy** wrote:

A unique work of art ... invites viewers to phone a glacier in Iceland - and listen to its death throes, live, through a microphone submerged deep in the bitterly cold lagoon which relays the splashes, creaks and groans as great masses of melting ice sheer off and crash into the water.



Vatnajokull

The dying glacier sounds clearer than the snuffly artist, Katie Paterson, who has been camping out in torrential rain and bitter cold installing the piece.

The visible tip of the project in Britain is her neon sign in the Slade gallery, London, part of her degree show, which gives the mobile number 07758 225698 ... which anyone can call and make direct contact with the polar icecap, and Vatnajokull, the largest though rapidly eroding glacier in Europe.

"This lagoon is a graveyard of glaciers," Paterson said ... from her tent by the water. "In a way there is something heartbreaking about this, knowing that you are listening to something magnificent being destroyed – but it is also very beautiful, a celebration of nature." ...

She won sponsorship and technical help from Virgin Mobile to produce this more complicated piece, which involved sinking a

waterproof microphone into the lagoon, linked to a phone on land. ...

<http://www.ucl.ac.uk/news/news-articles/0706/070609805>

Anatomical drawings restored By Jenny Goepel

UCL Library Services has restored the Carswell Drawings Collection thanks to a £40,000 grant from the Wellcome Trust. The collection includes over 1,000 watercolours and pen and ink drawings of diseased organs and limbs produced by Sir Robert Carswell, Professor of Pathological Anatomy at UCL from 1831-1840.

Carswell was a talented draughtsman and was able to produce detailed and accurate illustrations. The colour drawings, which range in size from 4 x 4cm to 45 x 30cm, were originally used as a teaching resource for medical students but are also extremely beautiful works of art. Having been cleaned and repaired, the drawings are now housed in UCL Library's Special Collections.

The Slade Library Committee has followed the restoration process with interest and hopes that the improved resource will complement the Slade's existing links with UCL's Anatomy department. UCL Anatomy started running the 'Anatomy for Artists' course, still available to current Slade students, in 1893. The course was first taught by Henry Tonks, artist and surgeon, who was appointed Slade Professor in 1918.



Sir Robert Carswell, *Atrophy of the brain*, 1838, lithograph

On Space and Time Boise Travel Scholarship 2006

The Boise Travel Scholarship has been awarded annually since 1955. The award enables a Slade graduate to pursue an extended period of study abroad. **Philip Hausmeier (MFA 2005)**, one of the recipients of the 2006 Scholarship, travelled to Spain and Japan. Philip writes:

The starting point for my scholarship was Richard Serra's exhibition 'The Matter of Time' at the Guggenheim Museum in Bilbao. According to a recent interview Serra's works at the Guggenheim are a direct consequence of his seminal journey to Japan in 1970. Serra spent six weeks in Kyoto studying the temple and garden complexes of Myoshin-ji. The gardens introduced him to new ways of relating to space and time. The Japanese space-time concepts of Uji and Ma and the emphasis on peripatetic perception, movement, meditation and motion changed his artistic practice radically.

To understand this influence I examined his exhibition in Bilbao for one week. Eight works, most of them spirals and ellipses, are displayed in a carefully composed field. The experience is based on walking and looking: walking not only into, through, and around each individual piece but walking into and through the space that the installation creates. Serra stresses that this installation does not exist independently from the viewer's experience: the viewer is the subject of the installation. My experience was discontinuous, fragmented, decentred and disorientating.

I then followed Serra's journey to Kyoto. For one month I studied the temples and gardens, especially those of the Myoshin-ji and Daitoku-ji of the Rinzaï sect of Zen Buddhism. As a sculptor with a strong concern for bodily perception and phenomenology I really wanted to experience and understand the gardens myself, as there is a big difference between studying them conceptually and experiencing them in a physical way with my

body, my motion and my movement in space and time.

One of the finest gardens I visited is Katsura. It is the earliest known 'stroll garden' and became the model for subsequent noble landscapes throughout the Edo period. Stroll gardens, as the name implies, invite the visitor to walk along a predetermined route. Gravel or stepping stones pave the featured path, with landscape elements such as shrubs, hedges, and fences modulating the pace, eye level and vistas opening to more distant parts of the garden. The stroll garden uses sequential movement to reveal an almost limitless succession of views – like a grand drama whose scenes only unfold through time. In these kinds of gardens I saw Serra's concepts reflected.



Katsura villa

After exploring the gardens of Kyoto I decided to live in a Zen monastery for a week to get an insight into the relationship between the gardens and their caretakers.

I spent the week in the Kokusai temple of the Myoshin-ji branch of the Rinzaï sect. It is situated in the countryside, half an hour away from Kyoto. Temple life follows a strict schedule of service, chanting and meditation. During my time there I helped with maintaining the garden which is an important part of the monks' practice. This daily work really made me appreciate how close and interconnected the relationship is between garden and monk. Each one influences the other. In the bigger picture this daily work nurtures the general

relationship between universe and man: mutually connected and interpenetrating.

My journey then continued with an investigation of form and materiality. Serra uses industrial materials such as steel and lead whereas I have made works out of paper, bin-bags or twigs and feel a strong connection to the handcraft and ideas of the Mingei movement, the 'art of the people'. The philosopher Soetsu Yanagi and the potters Shoji Hamada and Bernard Leach (who studied at the Slade from 1903-04) founded this Japanese handcraft movement. Confronted with the rise of industrialization Soetsu Yanagi emphasized in his book 'The Unknown Craftsman' the importance of cultivating a certain sensitivity that is based on gentleness, humility and care. Having studied this influential book before my travels I was excited to continue my research in Tokyo.

During my month-long stay I made frequent visits to the Mingeikan, the Japan Folk Craft Museum founded by Soetsu Yanagi in 1936. On my first visit to the museum I was fortunate to meet its director Mrs Teiko Utsumi. When she heard that I was a Slade scholar investigating the Mingei movement she offered me tremendous help in every respect. She showed me around the museum, introduced me to curators and conservators, and talked me through the displays. The ceramics of the Korean Yi dynasty particularly touched me. The blue and white porcelain jars emanate a quiet beauty that is hard to express in words.

I spent the last week of my journey in Japan with an in-depth study of the famous Zenko-ji temple in Nagano. This temple contains several spaces and sculptures that I feel relate to my own work, for example the pitch-black tunnel underneath the temple which is meant to lead to the Western Paradise and the three hidden Amida Buddha statues. These features have strong similarities to my own investigations of darkness and invisibility. To me the use of darkness symbolizes a human condition in which one needs to develop faith to confront the unknown challenges of life. I find it fascinating to see how something is

taken away or hidden to create religious meaning.



Zenko-ji temple

The investigation of Serra's works, the gardens in Kyoto, the Mingei movement and Zenko-ji greatly broadened and deepened my sculptural understanding of space, time, form and materiality. This journey has been a challenge to my artistic practice and now forces my work to find new, exciting and unpredictable ways of expression.

Do you have a friend who would be interested in joining the Friends of the Slade?

Membership fees and donations fund many important activities such as a programme of visiting artists, life models, a Project Awards fund, scholarships and bursaries.

Friends are invited to the Slade Degree Shows, Open Studios and continuing graduates' Interim Show. They also receive invitations to the Christmas Drinks and William Townsend Memorial lecture.

Membership costs just £25 per year. If you are a UK tax-payer you can increase your contribution by nearly a third at no extra cost to you by signing a Gift Aid declaration.

Please contact Jenny Goepel, tel: 020 7679 7040, email: jenny.goepel@ucl.ac.uk, or see <http://www.ucl.ac.uk/slade/aboutus/friends.html> for further information.

Public sculpture competition

In September 2006 Wigan Council Street Scene contacted the Slade to find a student to design a sculpture which would become the main focus of a regenerated site in the centre of Wigan. The winning student, **Maria Fernanda Barrero** (currently studying for her MFA), writes:

In February 2007 proposals from five postgraduate students at the Slade were short-listed for the Dicconson Terrace public sculpture competition in Wigan, Lancashire. Having further developed our ideas, including budgeting and health and safety considerations, we presented our final proposals to a committee at Wigan Council. They were to select one project to be installed in Wigan town centre. My proposal, 'House', now called 'The Blue House' by the Wigan newspapers, was chosen.

My sculptural practice has focused on researching the bond between humans and nature. I am interested in issues such as perception, illusion, light and containment of space. My aim was to depict the essence of everyday life in Wigan, through analysing the construction of space and its relationship to its inhabitants, since human habitation has an impact on geometrical form, and form has an impact on inhabitants.

Terraced housing, also called 'back to back' housing, was the main urbanisation scheme for living-accommodation in Wigan and the north of England after the Industrial Revolution. I decided to explore the relationship between this particular geometric shape, its link to the geographic context and the inhabitants.

My proposed model for Dicconson Terrace is a direct result of folded paper maquettes and the 'Paper House' sculpture I made for the project 'A Room within a Room' at the Slade Research Centre, Woburn Square, in February/March 2007. 'The Blue House' will be made out of laser-cut, folded and welded sheets of metal and painted bright sky-blue. At the moment we are waiting for the planning applications to be accepted by the council and I expect the pieces to be installed by autumn 2007.



Maria Fernanda Barrero, proposal for *House*, 2007

This project has been a wonderful opportunity. It has been an occasion for me to learn about the technical requirements of a public commission and it will enable me to further my research by creating a public sculpture that will form part of a town's everyday life. I am very grateful to the Slade, my tutor Tom Lomax and Paul Dandy of Wigan Council for believing in my proposal, and for giving me the opportunity for my first large-scale public sculpture.

Dates for your diary 2007 – 2008

MFA/MA Interim Show, Woburn Square
Private view: Mon 1 Oct 2007, 6pm

Undergraduate Open Studios, Woburn Square
Wed 12 Dec – Thur 13 Dec 2007

Friends of the Slade Christmas drinks, Woburn Square
Wed 12 Dec 2007, 6pm

Undergraduate Summer Exhibition, Gower Street
Private view: Fri 16 May 2008, 6pm
Exhibition open: Sat 17 – Thur 22 May 2008

Graduate Summer Exhibition, Gower Street
Private view: Wed 4 June 2008, 6pm
Exhibition open: Thur 5 – Wed 11 Jun 2008

Produced and edited by Jenny Goepel
