





SURGE  
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# INTRODUCTION

– Eleanor Goodman, Head of Exhibition

SURGE represents the vibrancy and talent of emerging artists studying in London today. In 1991 Joshua Compston began The East Wing Collection to restore art to ‘its rightful position’ in the seminar rooms of The Courtauld Institute of Art. The biennial exhibition, now in its thirteenth edition, continues to do just that.

This year’s exhibition has been a fantastic opportunity to build something out of tradition, aware of its history and ambitious for its future. As a student at a London University it was important to me to celebrate the talent that pools in this city. It has been fascinating to unite and juxtapose artists across schools in a place committed to the study of the History of Art.

The works on display grapple with that the traditions of art mean in the present and what role gender plays in students’ futures. Two major themes have emerged in the selections, as discussed by Claire and Aileen in the insightful essays that follow. Tradition and gender preoccupy many of the artists whose mediums and concepts explore and challenge past definitions to discuss what is worth holding onto for the future.

I am particularly pleased that we have organised events and tours dedicated to the championing of female artists. As an insight into the future of the contemporary art scene, SURGE is dedicated to supporting the incredible artistic talent of women. Female artists make up over half of this year’s exhibition and we are proud to support greater representation for women, especially at this crucial stage of their careers’.

At a critical juncture in The Courtauld’s history this is the last exhibition before major renovations begin for Courtauld Connects. We hope that the East Wing tradition will continue throughout the moves ahead and are pleased to have been able to contribute our own bit of history to The East Wing Collection.

On behalf of the whole committee I would like to say thank you to Deborah Swallow, Jo Applin, Anthony Tyrrell, Michael Sherry, Kary Kelly and Emily Dodgson for their guidance and support with this project. Libby Ayres for her advice at every turn and everyone at The Courtauld who has given their time to help make SURGE happen. I’d also like to thank the friends and family who have been there for the team as we’ve tackled this project.

# SURGE: RE-APPROPRIATING TRADITIONS

– Claire Ping, Curator

It may seem strange to speak of traditions in relation to contemporary student works of art. Tradition, defined as that which is passed down from the past to the present, has been largely undermined in intellectual discussions as progress occupied the minds of most Western and a growing number of non-Western societies in the past few centuries.<sup>i</sup> Nonetheless, traditions have always remained an inspiration to artists working with new media, materials and ideas. Hosted in a prominent institution for the research of art history, SURGE presents a myriad of works that re-appropriate and re-conceptualize artistic traditions to consider the ways in which emerging artists today are engaging with the history of art to address contemporary conditions.

After more than a century of modernist secular pursuits in art and society, there appears to be a resurgence of religion in artistic practices. This renewed interest echoes the return of radical religious ideologies as a source of sociopolitical tensions in the 21st century.<sup>ii</sup> Young artists sensing the ideological shift begin to revisit centuries-old belief systems. Instead of a return to devotional art, they demonstrate growing interests in the history of religion and the role it has played in shaping contemporary societies. Sara Sigurdardottir explores the relationship between the body and God in *Being and Becoming*, wall-based installations that emulate Christian home altars. Constructed to Marilyn Monroe's hip to waist ratio, her work takes on a feminist perspective and questions the impact of Christian notions on the female body. In his *Untitled* series, Gabriel Carucci explores the "aura" of Catholic relics. By depicting decontextualized structures and objects behind a metaphorical veil consisting of ecclesiastical and Renaissance motifs, his drawings attempt to capture the spatial and visual effects generated by the veil in Catholic confessionals.

While new technologies and media have become popular materials and even a trope in contemporary art-making, several artists in this exhibition are interested in reviving and re-adopting traditional techniques or practices. Cecilia Charlton's work makes use of the Bargello technique, a family of needlepoint stitches and motifs associated with Florentine embroidery.<sup>iii</sup> Employing a traditionally undermined technique, her work contributes to the remapping of boundaries between high art and craft. Meanwhile, Zhouxiong Wulin's painting practices engage with non-Western artistic traditions. Although the incorporation of traditional ink and calligraphy is far from new

in contemporary Chinese paintings<sup>iv</sup>, Wulin's works combine these practices with childhood impressions of the Inner Mongolian prairies to address the experiences of growing up with mixed cultural influences.

When Joshua Crompton founded the East Wing Biennial in 1991, he envisioned the exhibition as a radical intrusion into an institution devoted to the teaching and research of the traditions of art history. The biennial has since been dedicated to the exhibition of contemporary art that often departed considerably in form and media from objects studied in the very classrooms in which they are displayed. Placing works of contemporary art in the labyrinth of corridors and seminar rooms is in itself a physical disruption to the 18th-century Neoclassical space of the Institute. By involving works that engage with the history and traditions of art, SURGE seeks to remove this disjunction between the artworks exhibited and the space that hosts them.

<sup>i</sup>Edward Shils, *Tradition* (Chicago: The University of Chicago Press, 1981), 2 and 12.

<sup>ii</sup>Hanne Paterson, "Introduction," *Religion in the 21st century: Challenges and Transformations*, edited by Lisbet Christoffersen et al. (Surrey, England: Ashgate, 2010), 1.

<sup>iii</sup>Carol Cheney Rome, *A New Look at Bargello: The Florentine Needlepoint Stitch Book* (United States: Crown, 1973), 7.

# (UN)DOING GENDER & THE RISE OF AMBIGUITY

– Aileen Dowling, Curator

What is refreshing and enthralling about the artists featured in this exhibition is that they operate within a space beyond taxonomic obsession. With the success of the New Museum's recent exhibition *Trigger: Gender as a Tool and a Weapon*, it is clear contemporary artists have begun to embrace the unclear and uncertain, working across media to warp and shift gender identities through interrogation, distortion, and renegotiation. Nothing remains untouched or unquestioned. In SURGE, young, emerging artists are engaging in and articulating the next conversation. Robert O'Leary and Grace Woodcock collapse traditional gender roles and embrace ambiguity.<sup>i</sup>

Gender presents itself as a falsehood with potentially fatal consequences for those lingering outside of clearly delineated gender roles. As queer theory and the acknowledgment of the continuously expanding spectrum of gender non-conforming identities has permeated contemporary culture, the desire to categorize, and even regulate, every possible gender and sexuality has begun to dominate. Writer and filmmaker Alexis Clements has noted that 'the English language itself, along with capitalist frameworks..., is in many ways to blame for this deep desire to draw boundaries around each object, person, and idea.' This taxonomical approach, though at times beneficial, hinders the embrace of ambiguity and constant change.

Judith Butler asks us to rethink the distinction between sex and gender by questioning the very terms with which we understand bodies as gendered.<sup>ii</sup> This radical shift requires a fundamental understanding that the real (i.e. bodies, body parts) is no longer separate from the immaterial (i.e. gender, identity). Gordon Hall writes that people of nonnormative gender identities embody the fusion of materiality and immateriality, 'testing the limits of our ability to see ourselves and one another according to this shifted framework.'<sup>iii</sup>

Pillars erected in the name of absurdity and conflation, *Red* and *Pink* stand as eccentric objects incapable of categorisation. Concrete blocks saturated with raspberry hues, O'Leary alters the stark, aggressive Minimalist object through the insertion of anthropomorphic qualities. Their stretched feet twist and turn, jutting out slightly askew to produce an absurd figure, recalling the work of Gary Kuehn, Louise Bourgeois and Eva Hesse. The work of Kuehn holds particular interest when reading O'Leary's objects. In the mid-1960s, Kuehn rejected the rigid geometry and uninflected surfaces of high minimalism in favor of a rougher and readier formalism, thus offering a significant contribution to the historical shift in 1960s sculpture towards a material, procedural methodology.<sup>iv</sup>

Produced as whole objects, O’Leary creates a steel interior structure (which is only visible from the feet that project outward) and handcrafts the mold out of a combination of plastic and wood. When viewing these sculptures, their materiality is extremely evident and its surfaces clash against one another. Smooth and glossed exterior via the plastic cast conflicts with the rough, texturised wooden cast edges. Much like Kuehn’s use of everyday, industrial materials, O’Leary repeatedly creates visual representations of matter’s unfixed potential.

In much the same fashion, Woodcock offers us a plush biomorphic object imbued with ambiguity. Referring to ergonomic furniture and rituals of self-care, Woodcock’s wall-based sculpture provides an indefinable object that harkens to the female body yet rejects such a simplistic classification. Upon first glance, *Melting Butter* certainly appears visually ambiguous, yet strangely biomorphic. Woodcock produces a tactile, plush object that investigates the role gender plays in professional spaces.

The soft sculptures of Claes Oldenburg and John Chamberlain comes to mind possibly, both of whom engaged with materiality and subjectivity. Oldenburg, Chamberlain, and Woodcock, have produced tactile (and seemingly soft) works that seek to help us discover our relationship to the world through objects. Cleverly biomorphic, the viewer must acknowledge their bodily presence alongside Woodcock’s object and produces ‘a staging of relations between bodies [that] establishes sexuality’s potential to emerge within those relations.’<sup>v</sup> In the case of *Melting Butter*, we are asked to think about professional spaces through a gendered body that is itself constantly shifting and transforming, a pregnant body.

The work of O’Leary and Woodcock visualizes sexual difference as unfixed and manifold. Bodies are transformable, malleable entities that no longer prescribe to a taxonomical order. Emphasis on gender ambiguity within abstraction has grown exponentially in the last decade, and it’s been thrilling to discover its continued growth and development within the work presented at this year’s East Wing Biennial.

<sup>i</sup>Alexis Clements, “How Contemporary Artists Are Embracing the Ambiguities of Gender,” *Hyperallergic*, December 7, 2017.

<sup>ii</sup>Gordon Hall, “Object Lessons: Thinking Gender Variance through Minimalism,” *Art Journal* 72, no. 4 (2013), 51-2.

<sup>iii</sup>Hall, “Object Lessons,” 52.

<sup>iv</sup>Gary Kuehn, ‘*The New Yorker*, accessed 23 April, 2018.

<sup>v</sup>Deborah Keller, ‘Gary Kuehn: Rational Procedures,’ *Haeusler Contemporary*, published October 2017.

<sup>vi</sup>Jennifer Doyle and David Getsy, “Queer Formalisms: Jennifer Doyle and David Getsy in Conversation,” *Art Journal* 72, no. 4 (2013), 59.

# ARTISTS

Henny  
Acloque

Elise Fuller  
Broadway

Hoa Dung  
Clerget

Larry  
Amponsah

Giulia  
Cacciuttolo

Rosanna  
Dean

Sarah  
Alagroobi

Gabriel  
Carucci

Malcy  
Delacour

Agata  
Bara

Cecilia  
Charlton

Ben  
Edmunds

Katie  
Bonner

Rhona Eve  
Clews

Emma  
Fineman



Gabriella  
Hirst

Ava  
Moradi

Elliot Jack  
Stew

Vanya  
Horwath

Robert  
O'Leary

Ta' Yali  
Wetzel

Hiroki  
Ishikawa

Sara  
Sigurdardottir

Paul  
Wood

Minhee  
Kim

James  
Sirrell

Grace  
Woodcock

Sijong  
Kim

Katrina  
Stamatopoulos

Zhuoxiong  
Wulin

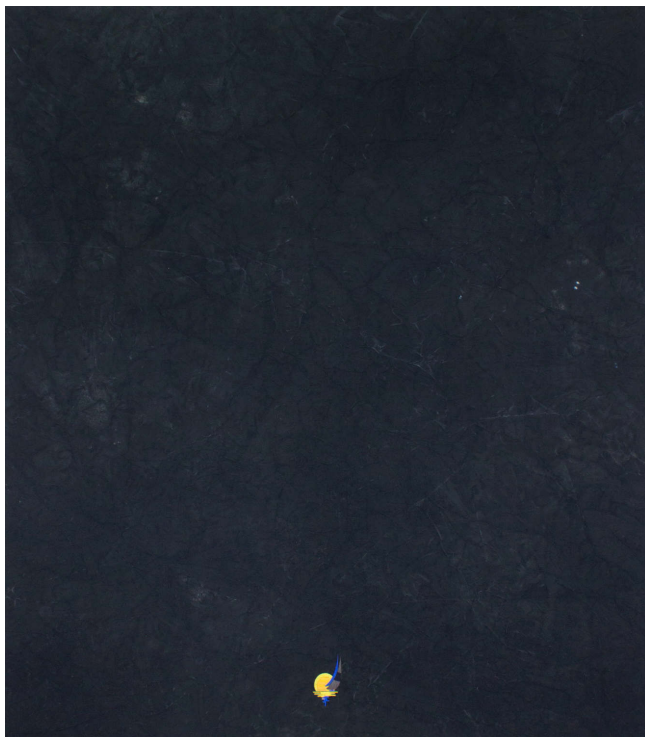
*I Felt a Presence in the Room, I  
feel the Air Was Thick*, 2018  
Oil and charcoal on canvas  
213 x 178 cm

# EMMA FINEMAN

MA Painting, Royal College of Art



Emma Fineman's practice is focused on painting, a medium through which she is able to explore her interests in time, space and memory. *I Felt a Presence in the Room, I feel the Air was Thick* is one of her most recent works completed earlier this year. Painting solely from memory, the artist's process of creation is reflected in the almost life-size scale of her works. Fineman was born in Berkeley, California, and raised in the San Francisco Bay Area.



Initially invoking the transcendental nature of mid-century colourfield abstraction, Ben Edmunds produces large-scale paintings that challenge the current consumption of images. Produced through layering thin mists of fabric dye onto cotton canvas, colours become deep, rich landscapes that constantly transform in different lights and atmospheres. Edmunds describes his work as unravelling slowly, ‘creating contemplative spaces that allude to seascapes, snowy mountains or the cosmos.’ This intended slowness, however, is juxtaposed by the use of sports graphics and practical equipment such as bungee cords and karabiner clips. Edmunds contrasts these varying paces to highlight the way we live versus the way we paint: ‘Images are consumed faster and faster, but meaning reveals itself much more slowly than recognition. Brands and marketing are a distraction, they deny you the chance to stop. The spectacle is vacuous.’

*Raining Happiness*, 2018  
Acrylic on canvas  
160 x 120 cm

# HENNY ACLOQUE

MA Painting, Royal College of Art



Henny Acloque's practice is a continuing investigation into how truth and fiction are intertwined, allowing for moments of humour and darkness to coexist within her paintings. Her works often feature a curious landscape, which serves as an anchor and a place of security for the artist, encapsulating fantastic creatures and motifs drawn from myths and memories. *Raining Happiness* marks the end of a group of works created while the artist underwent IVF treatment.

*Duality Grid*  
Acrylic on canvas, spray paint  
on welded metal  
50 x 40 cm

# AGATA BARA

MA Painting, Royal College of Art



Agata Bara's practice focuses on the relationships between subjectivity, technology, and human experience. Creating across media, Bara incorporates painting, drawing, and textiles into her work in exciting and unexpected ways. Sculptural elements fashioned in part by her father, a welder by trade, produce a tenuous dialogue between reality and experience as well as trade and fine art. Her most recent endeavors involve textiles as physical manifestations of a computer glitch. Interested in the uncontrollability of the digital world, Bara creates digital patterns that are printed on large-scale textiles and irregularly arranged to represent the failure of human knowledge.

*Memory Jacket*  
Monofilament  
65 x 73 cm

**MINHEE KIM**

MA Textile, Royal College of Art



Minhee Kim considers the memory of ‘Comfort Women,’ primarily in Korea and a few Asian countries. These minorities were sexual slaves for the Japanese military during World War II. The work investigates and confronts the translation of tragic life, memory and trauma through a visual language. These garments are a continuing project in order to understand the vulnerability of the women’s lives. Inspired by the history and personality intertwined with hair, Kim makes these pieces out of Monofilament. As an on going project the works respect and reflect the protests of women in Korea. 200,000 women suffered abuse in this way and those still alive, now over 90 years old, protest every Wednesday for the recovery of their lives.

*Once/Under*, 2017  
Hand printed latex, wood, metal  
200 x 60 x 15 cm

# GIULIA CACCIUTTOLO

MA Fine Art, Central Saint Martins



Giulia Cacciuttolo's practice is concerned with concepts of memory, time and the relation between human beings and the space surrounding them. *Once/Under* connects her research on archives with the concept of prohibition and censorship. The top part of the installation is out of reach for the public and covered with banned pages of the poems of Polish writer and Nobel laureate Wislawa Szymborska. The lower section presents these censored parts as black rectangles for the public to read. The two combine to give a physical form to censorship.

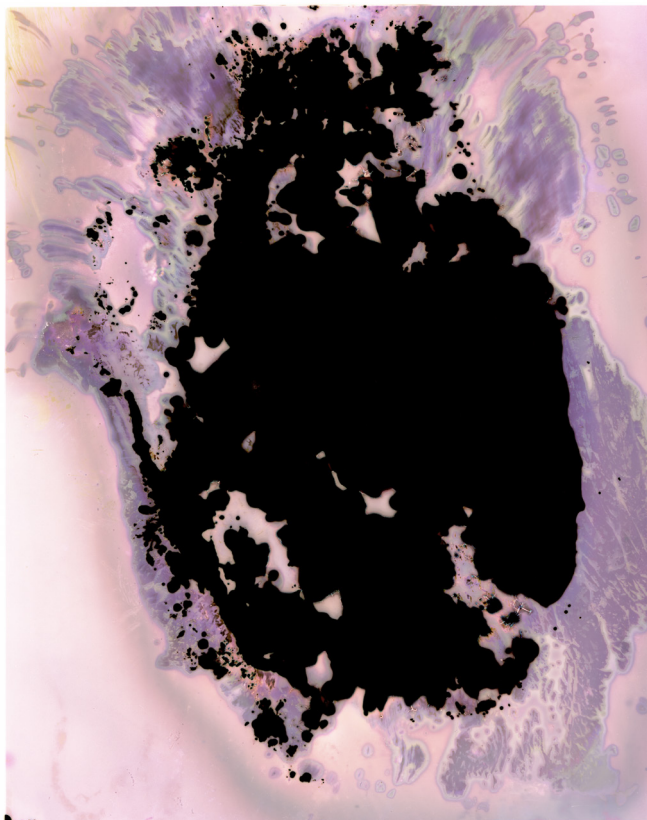


*Fleshed 1*, 2018

C-type print from a chemigram  
negative mounted on aluminium  
105 x 132 cm

# KATRINA STAMATOPOULOS

MA Fine Art, Goldsmiths, University of London



Katrina Stamatopoulos regards sight as an ‘estimate.’ Encountering the organic entity of the body, sight, for Stamatopoulos proves insufficient. She explains, ‘we are unable to see our interior change in relation to our exterior,’ and it is this interaction that her works interrogate. Stamatopoulos manipulates the medium of photography to create textures, using organic and artificial elements such as discarded food. These images are reflections of the body, making visible the estimations and negotiations between sight and self. The subjects blur between natural and unnatural, surreal and scientific instigating confusion and prompting questions about what is real and what is delusional.



*Drawing a Photograph, 2017*  
Analogue photography on Canson  
Baryta archival paper  
79 x 97 cm

# MALCY DELACOUR

MRes Exhibition Studies, Central Saint Martins



Malcy Delacour attends to materialising the experience of travel. Through analogue photography, Delacour captures the velocity of the spectator and the rhythm of the train, resulting in images that unite layers of perspective. “They depict the scene as a painter would do. But in this story the brush is the apparatus, the traces are called grains, and the shape changes every second.” The images lack that of a human existence but create a presence of humanity. The abstract presentation provides an opportunity for a state of self-reflection in this bustling urban community.

*Sediment of a Day*, 2018  
Newspaper  
36.5 x 29 cm each

# HIROKI ISHIKAWA

MA Fine Art, Goldsmiths, University of London



Hiroki Ishikawa's practice focuses on performance, videos and photographs mainly based on sculptural methods or perception. He is interested in visualizing that which is invisible under current socio-political systems. Engaging with Joseph Beuys' social sculpture, Ishikawa tries to sculpt an invisible social movement. *Sediment of a Day* makes visible the depths of information, which is often lost in the digital age. Ishikawa was born in Japan and practiced as a gymnastic athlete in the past.

*Contact* (detail), 2015

From *'Lunar Observations/ Indecent Rays'* series

Digital C-type contact print of complete 35mm

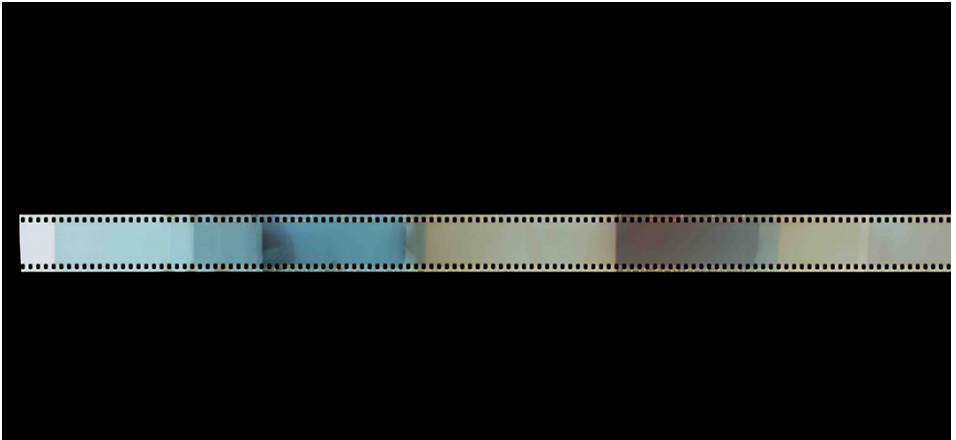
colour negative directly and incrementally exposed

by hand to the sky for the duration of a lunar eclipse

342 x 180 cm

# RHONA EVE CLEWS

MA Fine Art, Slade School of Art, UCL



Rhona Eve Clews works in photography, installation and performance, working predominately with analogue photographic processes. She attempts to challenge notions of photographic stability, reproduction and representation, by deliberately referencing painting, drawing and performance art histories. Nature becomes her darkroom, in which she propels herself into experiential performances that place her in direct physical relationship with the elements. Sunlight, moonlight, fire, and ocean interact with the work, resulting in unique and engaging images in which the viewer is drawn into a state of reflection and awe.

*Contemplating my own life and  
death I-VII* (2017)  
Bargello  
32 x 20 cm each

# CECILIA CHARLTON

MA Painting, Royal College of Art



Cecilia Charlton investigates the relationship between materiality, history, and social convention in her experimental textile-based work. Employing the bargello technique, Charlton transforms fibres into vibrant, intricate designs that interrogate the traditional understandings of craft and fine art. Charlton produces works that not only test the limits of painting but also the boundaries of sculpture, for Charlton's intimately sized works often feel three-dimensional in depth. Charlton writes of her paintings: 'Paramount is the implication of disarray, buoyed by the meticulousness with which the elements are constructed; the paintings push the viewer into a space where science and humanity overlap and eerily begin to speak the same language.'

*Iqraa (Arabic translation: read)*, 2018  
Resin acrylic on panel  
60 x 60 x 4 cm

# SARAH ALAGROOBI

MA Painting, Royal College of Art

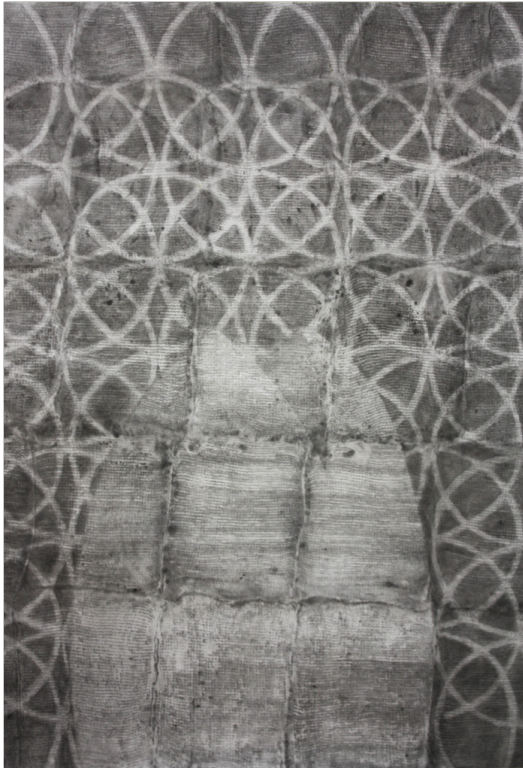


Notions of culture and identity in both Middle Eastern and Western contexts inform Sarah Alagroobi's colourful works of abstraction. Mining collective experiences, her works are expressions of place, borders and a sense of belonging, carving out a place for personal contemplation. Alagroobi works with the 'seductive' media of resin and acrylic, which can be densely layered, enabling her to create highly evocative dreamscapes. Each work has been created with the layering of material that is then removed, excavated into striated forms. The process of building becomes a fight between revealing and concealing, legibility and readability. The end result is a moment in time, exposing the entire process that goes into constructing each work of art.

*Untitled 01* (2018)  
Graphite and watercolor on paper  
122 x 155 cm

# GABRIEL CARUCCI

MA Painting, Royal College of Art

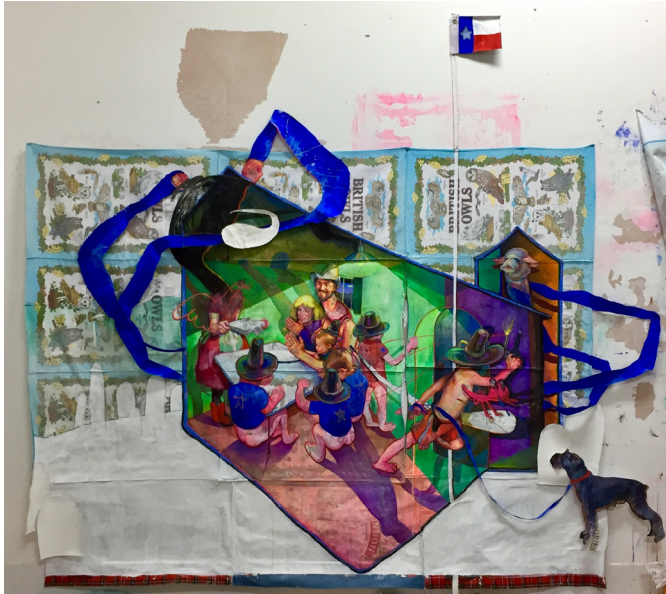


The analysis of Catholic relics is a central theme within Gabriel Carucci's practice. Relics and rituals are essential tools within Catholicism to maintain a connection between an individual and the divine. The *Untitled* series explores the veil in Catholic confessionals. Through a series of drawings depicting decontextualised structures and objects placed behind a veil, Carucci explores the physical qualities of the veil and the ways in which it disturbs the full reading of the image behind it.

*Texas Thanksgiving, 2018*  
Gouache, gesso, and thread  
on cut tea towels  
243cm x 228cm

# ELISE FULLER BROADWAY

MA Painting, Royal College of Art



Elise Fuller Broadway draws on childhood memories, art history, and pop culture to produce vibrant, semi-serious and semi-satirical works that critique societal issues present in the American South. Born in Texas, Broadway uses her work to understand Texas as an entity, filled with unique, culturally-specific imagery and subject matter. Broadway writes of her work: ‘Through the narrative of the paintings I examine parallels between private problems surrounding my family, and my own tumultuous discontent with pressing world issues—racism, xenophobia, religious discrimination.’ The combination of personal imagery and UK-specific materials, such as tea towels, attempts to visualise the cultural shock Broadway experienced when relocating, becoming aware of the liminal space she occupies as both an ‘insider’ and ‘outsider.’



*Labour I (Petra Cortright)* (2017)  
Oil on linen  
60 x 90 cm

**PAUL WOOD**

MA Fine Art, Goldsmiths, University of London



Paul Wood investigates the relation between painting and digital works. He is inspired by the ever-evolving canon of painting and its physical materiality with which he feels a visceral connection. Combined with his interest in technology and its influence on contemporary art, his work is influenced by images based on captured video stills from the work of L.A. based video and internet artist Petra Cortright. His concentration on the labour of transferring native digital images into oil painting results in these abstract, intrinsic creations in which the viewer is compelled to question subjects of modern identity.



*Musical Chairs*, 2017  
Acrylic, PVA glue, and emulsion on canvas  
183 x 153 cm

# VANYA HORWATH

MA Painting, Royal College of Art



Horwath's attraction to craft is inspired by patterns derived from traditional textiles, folk, and craft art. Folk arts contain a democratised language that can be understood cross-culturally and evoke a strong sense of humanity. She re-contextualises the visual language of pattern making, which traditionally exists as a meditative yet dexterous task in domestic settings. Within her practice, Horwath explores a process of squeegeeing: a method which allows for illusive textures to be accumulated throughout the painting layers. The process of layering and squeegeeing reveals the trace of the artist, emphasising the performative aspect of painting.

*Deathmask #2*  
Wax  
7 x 64 x 89 cm

# JAMES SIRRELL

MA Fine Art, Chelsea College of Arts



James Sirrell describes his practice as a search, ‘a dig.’ Using photographs, documents and found objects, Sirrell critiques concepts of the museum to construct narratives and alternative histories. Through the process of casting, using wax as this primary medium, Sirrell amalgamates objects such as clothes and personal trinkets, and makes them glisten, sweat and come alive. The ritualistic process results in ‘remains,’ a suggestion of humanization. These cultural artifacts exhume the past in order for the viewer to reinterpret and reinvent.

*Being and Becoming*  
Oil on panel  
'Marilyn Monroe's hipt-to-waist ratio' cm

# SARA SIGURDARDOTTIR

MA Painting, Royal College of Art



Sara Sigurdardottir's paintings are somewhat tongue-in-cheek reinventions of religious subject matter, engaging with the theological debate regarding the duality of the body and spirit. Her practice inquires into the boundaries of the physical body and its history as an object, with particular emphasis on the connection between the body and self, conveying a connection between the two through the process of artistic creation.

*The Long Tune in Mongolia*  
Oil paint and acrylic on canvas  
100 x 75 cm each

# ZHUOXIONG WULIN

MA Painting, Royal College of Art



Zhuoxiong Wulin's practice is influenced by Mongolian nomadic cultures, drawing from childhood experiences growing up in an ancient village in the Inner Mongolia prairie. Inner Mongolia is a province of China deeply connected to its unique historic traditions. Wulin reflects, 'when I was young, there was a mount of odd architectures, clothes and music in my hometown. In my memories, children were dressed in Chinese-style costumes and playing Mongolian wrestling with their companions, and while humming Mongolian long tune and Khoomei.' Now it is hard to find the unique buildings and clothes and only professional teachers know these songs. Wu uses childhood impressions and Chinese calligraphy and ink techniques to express attitudes and feelings. Wulin hopes that *The Long Tune in Mongolia* will attract the attention of local government in Inner Mongolia to the essence of Mongolian traditional culture and allow others to experience the culture and lifestyle.

*One bathtub full of spit*, 2018  
Oil on canvas and phototransfer  
85 x 65 cm

# ELLIOT JACK STEW

BA Fine Art, Central Saint Martins



Elliot Jack Stew merges art with life. After being diagnosed with HIV in his first year of university, Stew has focused his practice on the issues surrounding an HIV positive existence and the accompanying, social stigma. Diaristic in nature, Stew uses painting as a vessel to discuss, as he states, ‘the sentimentality and impracticality of life.’ Through the use of image collection and collage, Stew reinvents narratives and interrogates contemporary understandings of HIV and illness. Though directly invested in social issues, Stew does not view his work or practice as social activism but as representative of intimate stories. Currently, his practice focuses on the developing, and at times contested, narrative of the AIDS epidemic. Interested in exploring issues of public versus private, Stew sees painting as ‘an activity that becomes a way to embrace failure, contingency and unpredictability.’



*Hunger, Curiosity & Urgency*  
Mixed Media Collage & Painting  
on Somerset velvet paper  
342 x 180 cm

# LARRY AMPONSAH

MA Painting, Royal College of Art



Larry Amponsah stretches the boundaries of collage, using archival images and materials sampled from various cultures to experiment with the medium. His works approach unresolved questions of representation in order to create compositions of ‘entities in spaces and spaces in entities.’ Presenting fictional stories that deal with issues on a global platform, the entities created are not just figures. Even as they become monstrous and grotesque they are intriguing vessels that impart a state of urgency. Amponsah’s works reflect the instability of the systems upon which our identity is built.

*The Space Within*, 2017  
Digital Photography 40 x  
26.5 cm

# KATIE BONNER

Foundation, Ravensbourne



Katie Bonner's photography draws on her personal experiences of the world and her environment is a platform for the construction of ideas. Bonner describes her works as documents of inner emotions and thoughts. She draws influence from the unconscious, reconstructing and materialising the concept of dreams. Her experience of insomnia has led Bonner to manipulate photography as a tool for uncovering her unconscious. Keeping a dream diary allowed her to log the imagery and symbolism created within her mind and it is these narratives that her photography brings to life.

*Invasion*, 2018  
Digital printed photographs and  
old frames  
Dimensions vary

**SIJONG KIM**

MA Sculpture, Royal College of Art



*Invasion* is a work that exposes conflicts between external environment and internal self. Sijong Kim, a South Korean currently living in Great Britain, contemplates his 'floating' identity across intercontinental and national boundaries. 'I am a person who does not have such a place that could be called a "hometown" due to moving around often', Kim states. His artistic practice involves inserting his face into historical photographs and, by reimagining himself in British history, Kim seeks the possibility of blurring his identity. Each manipulated photograph expresses hope and an embrace of distorted self-identity, away from its ascribed condition.



*The Seduction*  
Engraved relief stone, dark  
asterix granite  
91 x 140 cm

**AVA MORADI**

MRes Exhibition Studies, Central Saint Martins



Ava Moradi creates two- and three-dimensional engraved stone installations that explore possibility and potential. Venturing to the mines of Mexico, Brazil and South Iran, Moradi inscribes narratives onto these stones repeatedly until the ideal form emerges. The visual integration of image and stone produces what Moradi calls ‘a “chasm” between nature, freedom and pleasure.’ Moradi writes of the role each stone’s design plays within her work: ‘The designs reinforce the preexisting patterns of individual subjects and social formations and illuminate the sensual differences that control the erotic gaze.’ The artwork *The Seduction* interrogates obsession, objectification, and fetishization—highlighting that although desire can be pleasurable, it’s often met with the forboding, determining male gaze.

*Monument for D. Flavin*, 2018  
Perpex box, neon, faux fur  
140 x 30 x 5 cm

# HOA DUNG CLERGET

BA Fine Art, Central Saint Martins



Hoa Dung Clerget's research focuses on design history and seeks to understand political and ideological movements that gave form to changing styles. Her works fluctuate in the narrow tunnel between art and design, erasing boundaries between the two and questioning the relationship between the aesthetic and the utilitarian object. *Monument for D. Flavin* is a critical transformation of Dan Flavin's *Monument for V. Tatlin* (1964), itself an appropriation of the Russian artist's *Monument to the Third International*. The artist explores the interconnectedness between life and art through appropriating ready-made objects.

*Untitled*, 2018  
Weave and embroidery  
130 x 130 cm

# TA' YALI WETZEL

MA Textile Design, Royal College of Art



A background in textile engineering and handweaving has led Ta'Yali Wetzel to apply industrial processes in artistic practice. Wetzel's experiences as a German person of colour, dealing with being disabled, intersex and identifying as non-binary defied categorisation and this revealed the constructed nature of identity and experience, a theme Wetzel continues to explore. In weaving, the restrictions of the machine dictate the outcome rather than the artist, and this negotiation of expectation and reality define the work. *Untitled* takes the traditional woven rectangle out of its restrictive frame and into an undulating form. By blurring the lines between industrial process and fine art, Wetzel toys with the distinctions between art and craft within art history.

*Red and Pink*, 2017-18  
Concrete, pigment, steel  
110 x 30 x 30 cm  
190 x 35 x 35 cm

# ROBERT O'LEARY

BA Fine Art, Chelsea College of Art



Robert O'Leary creates large-scale sculptures that explore masculinity and the 'masculine' through anthropomorphised forms. By employing traditionally industrial media, he playfully subverts preconceived notions of sculpture as well as the materials of their construction.

*Interlude*, 2018  
Single channel video, looped

# GABRIELLA HIRST

MFA Media, Slade School of Fine Art, UCL



Gabriella Hirst's artistic practice spans a range of media including painting, sculpture, video and performance. Her work engages with the notion of permanence and processes of forgetting. *Interlude* is a performance in which the artist reflects on the historical, Neoclassical space of The Courtauld Institute of Art. Recorded on video, the piece features Hirst gradually transforming her body into a chair. Hirst is from Sydney, Australia.

*Melting Butter*, 2018  
Oil paint, canvas, upholstery  
foam and wood  
70 x 100 x 5 cm

# GRACE WOODCOCK

MA Painting, Royal College of Art



Disillusioned by our crisis of touch and the hyper-vigilance of our social boundaries, Grace Woodcock looks for sensuality and eroticism in a clinical culture of wellness. Her work absorbs the visual language of professional spaces of physiotherapy and massage salons while assimilating the somatic forms of biomorphic, ergonomic furniture, and rituals of self-care. Over the past year, Woodcock has explored gendered conceptions of the domestic interior. Woodcock is unveiling a new artwork, *Melting Butter* (2018), at SURGE.



*As no one on earth could bleach*, 2016  
Oil on canvas  
92 x 121 cm

# ROSANNA DEAN

MA Fine Art, Royal College of Art

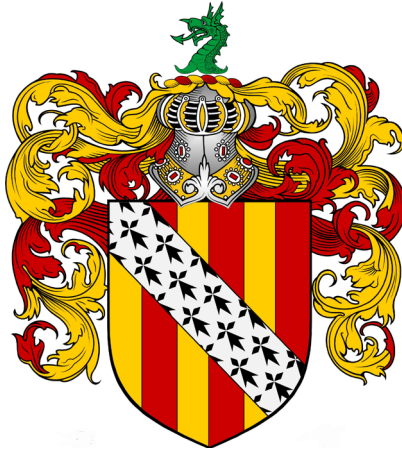


Rosanna Dean's practice engages with conflicting ideologies surrounding representations of the divine. She combines divergent practices from the East and the West to explore subtle connections between the ways in which different societies have represented religious beliefs over time. Having studied religious painting in the past, she is interested in researching how religious art achieves its transformative and transcendent effect. Familiar figures become decontextualized and ambiguous in her paintings to form a site where different perspectives, viewpoints and histories collide.





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