CHASMA might refer either to an abyss or a meteor and seems an apt metaphor for the processes of research.

PhD research is required to add to existing knowledge about a topic: to contribute towards filling the breach. Sometimes the new knowledge acts like a meteor shedding light as it travels out into the public space.

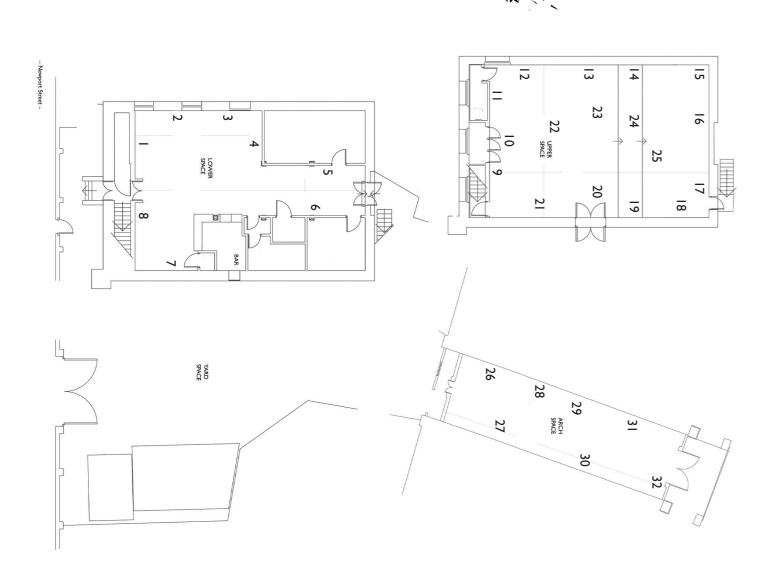
We are delighted to welcome back artist-researchers from the RCA's School of Arts and Humanities in another exhibition mentored by Beaconsfield. Some students return with new works, and many more have not previously exhibited here. The works in this 2024 exhibition are all further steps in the process of excavating new knowledge - new expressions of the untold and yet unseen.

Further insights into the research are offered through performative actions on three days as follows:

Thursday I February:Varvara Keidan Shavrova (6.30pm), Gabrielle Mowat (6.45pm), Anju Marie Kasturiraj (7pm) Katrine Skovsgaard (7.30pm).

Saturday 3 February: Sohaila Baluch (12-5pm), Katrine Skovsgaard (4pm).

Saturday 10 February: roundtable discussion and performances with contributions from Sohaila Baluch (12-5pm), Hannah Clarkson (12-5pm), Alexis Pearse Flynn (12-5pm), Varvara Keidan Shavrova (1pm), Minna Pöllänen (1.30pm), Gabrielle Mowat (2pm), Martin Bonney (2.30pm), Roshana Rubin Mayhew (3.30pm), Katrine Skovsgaard (4pm).



BEACONS

**LINN PHYLLIS SEEGER 32** MESSUR WOLFF 31 05 NANÄJJÖS ANNIM FOLASHADE ELIZABETH OLUKOYA 29 82 YANNO8 NITRAM **ΥΑΤRINE SKOVSGAARD 27** DVAIEL DURNIN 26 **ΣΣ ΠΑΑΑΒΟΛΟΣΕΑΑRD 25** AMY PEACE BUZZARD 24 **20HAILA BALUCH 23 ΣΣ ΑΥΟΑΥΑΗΣ ΙΛΑΙΕΙΑΝ ΑΛΑΥΑΑΥ** ΓΕDΕΚΙCO CLAVARINO 21 ος (Αλιγυτραχική) 20 DAMIEN ROACH 19 CHARLIE LEE-POTTER 18 CLIRIS/CHRISTINA SIMONIS 6 GABRIELLE MOWAT 16 **ZI NNYJA JZAASA ZIXAJA ΑΙ ΙΥΑΛΟΜ-ΜΑΗΧΑΤΑΧΙΙ** FLORA BOWDEN 13 **XIANGYIN GU 12** HENGZHI GONG II И ИОСХИВАТО НАИИАН KAHYUN LEE 9 HENCZHI CONC 8 **50HAILA BALUCH 7** A ARISA FERREIRA 6 2 WAHYAM NIBUA ANAHZOA 4 AASIMAM MARISCAL 4 E OAHZ AYNIL **CAROLINE DOUGLAS 2** 

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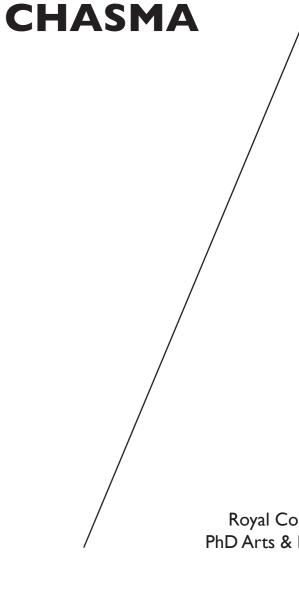
**Royal College of Art** 

Group show PhD Arts & Humanities Royal College of Art

YA3 I I 32 nobno1 22 Newport Street Beaconsfield 2-10 February 2024

Preview I February 2024

udg-9



# Royal College of Art PhD Arts & Humanities

XIAO YU Underbelly (2023) Pencil on paper, mixed media

Underbelly' is both a journey and a dialogue-a primordial whisper beneath the surface of paint. It's the canvas's unseen verso, a space where abstraction dwells in vulnerability, a liminal inbetweenness that defies the hierarchy. The underbelly, often veiled in silence, holds a latent strength-if unveiled, it could unveil a rebirth of vision. But should we dare to expose this post-painting phenomenon? What truths might emerge? Through this lens, the abstract underbelly itself becomes a form of representation, a silent yet potent narration

CAROLINE DOUGLAS

The chloride of silver answers perfectly, 25 October 1835 (2024)

unfixed lumen print on fibre paper, 16 x 20 inches (framed), from experiments concerning the transmission of the chemical rays of the solar spectrum through different media

This photograph is part of a larger series of work re-visiting, re-enacting and re-touching marginal histories of early photography. Scottish Polymath Mary Somerville's (1780–1872) protophotographic experiments of 1835 were first published as Expériences sur la transmission des rayons chumiques du spectre solaire, à travers différents milieux in Comptes rendus. Made in an age before photographic images could be fixed (rendered permanent), her photochemi cal experiments exist today only in written word. This work re-enacts Somerville's chemical and optical experiments, producing a physical encounter that offers an

insight into the perception and experience of colour before the so-called 'invention' of photography in 1839.

IINYA ZHAO The Other Dreaming (2023) Kiln-formed glass powder painting, Glass / Wood

The Verdant Moss of the Forest (2023) Kiln-formed glass powder painting, Glass / Wood

Celestial Horizons (2023) Kiln-formed glass powder painting, Glass / Wood

It is instrumental in forging sensory connections through the depth and texture it imparts, and in evoking specific moods based on its application. I present the concept of 'layerspace', an idea that has emerged from my deep dive into the interplay of spatial dimensions within layers across my artistic endeavours. This concept was sparked by my realization of the intricate interplay between layers and space-they are inextricably linked, often relying on one another to define their existence.

This new series aim to challenge the perception of audiences when they encounter my works.

### CARMEN MARISCAL Skin Site (2024)

video (running time: 2'38") and wallpaper, photographs adhered to carboard and wood

Skin-site is a sculptural and moving image installation that records the process of peeling off the layers of wallpaper in my grandparent's house prior to its demolition. The skin is a place; it is our first means to communicate with others, a site to establish meaningful relationships,

and a surface where the traces of these relationships are inscribed. In our skin-site dwells the memory of our lives Likewise, wallpaper bears the marks of people and time, such as scratches, spills on its surface in the same manner that our skin carries its scars and wrinkle

By ripping off the wallpaper and touching it, my skin carries out one of its phenomenological functions: to record, ughout my embodied actions here and in other architectural sites, I touch and feel with my skin and limbs to recall and think through and with the skin.

ROSHANA RUBIN MAYHEW tenderness, 2024 Various

This is a collection of performance remains and materials to think-with from Movement One: 4'45", hold and Movement Two: MAKE MEWET, edging towards Movement Three. These include two suits. The first wrestled with an equivalent bodyweight of malleable clay. The second, tailored with frictive materials, broke down the same, dried body of clay, from which the rhythmic sounds were remixed live. The sounding movement scores of both performances are present, frameworks from which to improvise. Feeling-through wrestling holds and 12-bar structures, this is interested in how within improvisation the wrong (or wrongful) note becomes the point of departure: picked up, held, and moved-with. A generative leaning into dissonance that responsively seeks out the rub of the sweet spot,

resolutely tender in its pleasure-generating pleasure-seeking. Stills from documentation filmed by Sophie Chapman, Southwark Park Galleries 2022 and Ames Pennington, Cope land Gallery 2023.

MARISA FERREIRA Cartographic Series "White Gold" Dreams (2024) Valchromat, approx. 70x122x2cm

"White Gold" Dreams is a cartographic series examining the matrix of power that exists between extractive practices and land exploitation. This ongoing project documents the changing landscapes that are emerging in the future lithium mines of Covas do Barroso, northern Portugal, and present it through fictional counter maps drawn from drone and aerial imagery. The series seeks to investigate how the territorial dispossession by powerful national and multinational corporations is being imposed by their assumptions about the environment

7 23 SOHAILA BALUCH Made In England (2024) moving image, looped, duration approx. 4 mins

We are here because you went there (2021 - ongoing) damask curtains, thread and human hai (A durational performance will accompany this artwork on Saturday 3 and 10 February, from 12 pm to 5 pm)

These two works offer distinct yet interconnected explorations of the ongoing consequences and complexities of colonial legacies. They assert the need for acknowledging and rectifying historical injustices responsible for prevailing systemic and societal imbalances by drawing from embodied female diasporic lived experiences. Both works employ strategies of direct address to confront the 'tropes' and stereotypes imposed on British South Asian women. These pieces navigate complex notions of home, belonging, double consciousness and identity within this diasporic commu-nity, offering nuanced insights into their material realities and challenging their (in)visibility in diverse contexts.

HENGHZI GONG Welcome Dinner Oil on canvas, 120x150cm

Road to Dinner I, II Oil on canvas 30x40cm

Eating humans is a constant theme in literature. In Lu Xun's novel Medicine, a political militant was killed by the government, and ignorant parents bought bread with his blood in order to cure their kid's disease. The kids died, anyway, because blood is never medicine. By examining this novel, Jameson believes that the fate of the individual is always a national allegory. I play upon this concept and reverse the object and subject of eating humans. In this painting, cows offer me steak as a welcome dinner. Where does it come from? We have no idea if cows eat their own meat, and such a disguise creates more mysteries that we need to find out.

KAHYUN LEE Reading Room: Behind the Display of Gutai (2024) Books, digital prints, a desk and a stool ensions Variable

In 2000, Tate Modern was founded at a pivotal conjuncture of internationalist vision restructuring the art world. The global shift underpinned curatorial practices aiming to showcase a multitude of art practices transnationally and transhistorically. The turn was a drive to depart from the perpetuated singular art historical doctrine of modernism rooted in the Euro-American axis.

Directed by a vision to replace one history with many histories of art, Tate Modern introduced a thematic curating of the collection display. In contrast to a chronological or regional display, a thematic display allowed art and ideas from plural locations and time to intersect. Newly acquired works by artists from Asia Latin America, Africa and beyond informed the collection to devise multiple modernism narratives. Currently, under the theme of 'Performer and Participant', Gutai art display demonstrates the possibility of transnational curating of modernism. The Reading Room presents a series of materials charting different interpretation of Gutai art within Tate Modern and beyond.

HANNAH CLARKSON all the time the buzzing (2024) Upholstered salon chairs: voice

Watching Beckett's Not I (1973), one sees only the floating 'Mouth' and, barely visible, a shrouded, silent 'Auditor' stage left. The audience cannot see the chair keeping actress Billie Whitelaw in her place: "My head was clamped in otherwise I'd get the shakes and it would start to quiver". Blindfolded, Whitelaw is situated in the comfort of her choosing, in a cage-chaise constructed for her in a gesture of care.

What if Mouth were to settle into a salon chair instead, side-by-side with a listening companion rather than a silent Auditor? What would they talk about? How might the care designed into this chair prompt conversations around 'self-care' and friendship, an opportunity for togetherness and transformation?

12 XIANGYIN GU It Says Forget (2024) Photographic Collage Installation 50 individual images combining into a large on-wall piece of installation in the form of photographic collage

It Says Forget is a continuation of the project Fragmented Ocean. It combines the elements of fragmented nature of images and seeks to convey the underlying parts of the screened memory.

Freud wrote about screen memory and pointed out how one could only memorise tangibly visual yet insignificant details of specific scenes or settings without recalling the actual events. Memory is the beginning of everything as well as the ending of everything. The fountain square is the mid station in life. The trivial parts of memories are representatives of the screen itself, the screen then serves to be the tools to protect ourselves By surrendering our memories to the sea, through recognizing the screening nature of memory. We reveal the reality not by telling the callous truth but through piecing together the fabrics of webs in the most gentle manner. Rathe than creating an unlived memory, I aim to seek the sense of living in memory.

FLORA BOWDEN Untitled (2022) Acrylic on liner

The Wavering Image is a project concerned with ideas of change through time, shifting states, vulnerability and instability, in the space of the image. It is interested in how an image is affected by the passage of time – how social, cultural and political forces act upon the image and what this means for memory and longevity within it. This piece works with these ideas and with the fluidity of paint, as well as a process of cutting and segmenting sections to create a whole, to explore these questions of change and precarity in the work.

LIKA TARKHAN-MOURAVI Untitled (2023) Gouache on paper, 22x14 cm each

Plantago (2023) video projection. 01:47 min

Marijan: a translation. The book of missing words (2024) Edition of 30 (Special thanks to Ian Gabb and Sharon Lee for helping to create this publication)

How does uncertainty manifest itself in translation? The work consists of various attempts to translate a text. Failing and refusing to create seamless translations in the English language. I use various other methods, as forms of code switching, to convey the sensibility of texts. Here I deal with the disappeared texts of Marijan, a Georgian proto-feminist writer from 1920.

The book consists of translations of Marijan's poems. The 2 incomplete poems you were not my lover, and the eyes of a guilty dog were discovered in the archives a few years ago. They were supposed to belong to a collection of Marijan's book Seascape from 1926. Whilst other poems were subsequently published as part of the collection, the two were never printed. In this book I create two incomplete translations of these poems, whilst filling the rest of the book with blind embossed drawings, as gestures of making visible the erasure.

ALEXIS PEARCE FLYNIN Double Drift (2023) Oil on canvas 180 x 200 cm

Tear aft (2023) Oil and acrylic on gesso board 20 x 30 cm

Double Drift and Tear aft take ruined sites of colonial expansion in South Africa and Ireland as their central motif, conceived as vehicles through which I might pick at the interwoven threads knotting the skeins of my own history in a way that emphasises the revelatory over self-exculpation in addressing questions of historical shame, guilt, and complicity.

Aiming to construct the kind of psychophysical space restive ghosts might linger to dwell, I set out to make paintings capable of graduating beyond the singularly subjective rendering implied by figurative reproduction towards a hybrid testimony constituting a transitional structure between memory and history.

GARRIELLE MOWAT

Study of Voice in Two Parts: Form and Coming into Consciousness (2024) 2-Channel Video (running time: approx. 4.5 mi Sound/Performance (running time: approx. 9 mins)

Voice connects to the gaze and to aural reception and response. The anamorphic images used in the video channels suggest an exploration of form; a coming into something else, a deliberate slippage that entices misrecognition and through which an alternative form is revealed. The sound and performance elements generate creative output: the predetermined text has been extracted from pieces of writing provoked by the images; a collaborative partner responds verbally to these unseen prompts locating voice as an expression of consciou

CHRIS/CHRISTINA SIMONS Scrapnel (2024) Mixed Media

"I just need you to recognize that this shit is killing you, too, however much more softly..." (Fred Moten) Sound in headphones and performance on 1, 3 and 10 Feb This gallery installation is a circular performance. It performs at being a scrapbook. The scrapbook itself Collaboration with composer Rosanna Gunnarss Performed by Hvitfeldtska Dubbelkvartett performs as a gallery installation. The images include recovered photographs and rediscovered domestic crafts from my family archive alongside documentation from my recent returns to the American Midwest, where the archive had been damaged. This work-in-progress gleans from absence and scraps—creating a living archive that attempts to bear radical with-ness, transformation, and repair to cultural discardability and trash-making. How are imperialist Six Infinity activates lived experiences of chronic headaches through lyrics inspired by conversations with people and capitalist projects performed as class, gender, sexuality, and race in the streets, in communities, and in the home? with chronic headaches and professionals working in medicine, touch, philosophy and art. What are the processes of resistance and survival? What kinds of cultural capital might be created from the shrapnel Thanks to the Swedish Arts Grants Committee, Röhsska Museum, Lene Baad-Hansen, Michael Banissy, Katerina of these toxic projects?

CHARLIE LEE-POTTER Holding It In, Letting It Out (2024) Recycled bottles, wool, paper, bookbinder's frame

The work is a materialised conversation between marginalised fictional women: Lucy from Charlotte Bronte's novel Villette and Maggie from George Eliot's The Mill on the Floss. Eliot repeatedly references the vigour of Maggie's hair, judged inappropriate in a woman. Maggie's father recommends it be 'thinned' but, in a fit of defiance, Maggie slashes it herself. The paper artwork fights the constraints of a bookbinder's frame.

The companion piece, a 4-metre carpet, is knotted with a complete copy of Villette, Brontë's portrait of introverted, isolated Lucy. The text, printed on recycled milk bottles, pours out and embodies the three Brontë sisters' unique method of summoning their creativity: by walking around their dining-room table together. When Emily and Anne died of TB within five months of each other. Charlotte completed her portrait of Lucy by walking alone.

DAMIEN ROACH

Stream #1 (2024) 30 minute digital animation, video projector, media player, USB stick, power adaptor, industrial shelving unit, artificial intelligence, electricity, time, water, air, light.

ANJU MARIE KASTURIRAJ Autofiction I (2024) Letterpress prints, blood

is a two-part performatively assembled text. The phantom image was made with a traditional letterpress, white ink, and a drop of blood from my index finger. My work frames performance as materiality and as a method of making objects through rituals. With the exception

of a quote that appears towards the end of the text, I limited myself to using a singular type case. This forced me to create codes with numbers and symbols when the letters I needed ran out. The text took 18 hours to assemble and print, and the process served as a meditation on the ownership and loss of narrative autonomy.

The original text is from a hand written surrealist automatism project titled Venerative Autofiction, which details my personal experiences with South Indian coming of age rites, intercut with prose confronting the politics of desire.

FEDERICO CLAVARINO In the Flesh (RGB), (2023) Triptych: c-type prints, 100x125 cm each, hung with darkroom magnets Booklet: laser printed, four pages

It has been suggested that the first time we experienced an image as a species was when we first saw a corpse.We were faced with something that was as present in flesh as it was absent in spirit. These photographs of meat are not images of corpses, as there is no likeness of an animal to be beheld. The body parts seen here evoke other things: a stomach is a shroud, a head is a bust, the tongue is a snake.

This is photography's trick. It does not produce copies of what we see but rather speaks to us of the potential things have of becoming something else. We are taught that by taking a photograph we are producing the trace of an event, but photographic processes might actually work as traps that lure us into establishing new relations with ourselves and our surroundings.

VARVARA KEIDAN SHAVROVA memory/loss (2023-2024) Digitally knitted merino wool and gasolina yarn Approx. dimensions 4.5m x 2m To experience this piece it is recommended to lie down under it, with your head facing towards the entrance door,

memory/loss is a new artwork that explores experiences of flight, trauma, memory and loss. The installation takes on the form of a knitted object that is suspended above the floor of the Main Gallery in the shape that is reminiscent of an upside down balloon, or a giant tear drop. Drawing on her PhD research into feminism and flight, Keidan Shavroya knits complex images and reveals hidden narratives that she uncovers through researching the Shavrov-Keidan family archives and documents, that tell something about the lives of her family members who were aviators in the 1930s USSR. The photographs that Keidan Shavrova refers to reveal only part of the truth, whilst a significant- and often sinister chapters from the family history- remains obscured. Drawing a parallel with today's global militarism that dominates flight and its technologies, Keidan Shavrova invites the viewer to reflect on the real and the imagined phenomenology of flight, exploring freefall, floating, suspension and landing, whilst also pointing at the struggles that women, who dedicate their lives to the skies, face today.

AMY PEACE BUZZARD Stirring, Still. (2023) text on tea bag paper

www.varvarashavrova.com

on a downward slope)

A tea stain on the counter, witness to my present. Material witness to a collective past. (2024)

### I have been house sitting for my parents for the past week.

There are sheets of kitchen roll everywhere. On all surfaces that could, that would, potentially rest a cup of tea. They follow me around their home. They inform me that our axis' are repeating. That I am tracing paths that are theirs. Fridge, sink, kettle, cup, I follow.

Stirring, Still, and A tea stain on the counter, witness to my present. Material witness to a collective past, are connect ed works questioning my habitual tea making, highlighting colonial histories embedded within, whilst situating this habit generationally. I look towards my domestic surfaces as absorbing, present to this habitual act and its history. Kitchen roll catches the spill.

#### Six Infinity

Cerna, Hannah Clarkson, Peter Drummond, Peter Goadsby, Sonya Huber, Ted Jonesig, Melinda Nicola, Jes Olesen, Cameron O'Loan Joanna Zakrzewska Matilde Gimenez Bahl Ludvig Broman Margit Gabrielson Axel Korsgren Norrby, Ingrid Öh, Ella Rudbäck, Ellen Tillberg, Rasmus Johansson Wiborg

Aura represents visual migraine auras, the vision that many people get as the warning of the onset of a migraine attack. Inspired by The Migraine Art Competition Collection housed by The Wellcome Collection and Hubert Airy's migraine aura drawings housed by The Royal Society.

DANIEL DURNIN Meto-Silo (2024) Recycled plastic, Wood, ABS, ratchet

Meto-silo proposes a speculative modular system for the preservation of food resources. Grounded in a notion of production, labour, and agency, how do we seek and define the future value systems and cultural signifiers in radical post digital communities

Using bread bags from the waste production of mass baking that in turn is used in the feed of the beef finishing units, ubiquitous in the rural environs, the work looks at the reorientation of current implemented global policy frameworks

MARTIN BONNEY

Interconnectedness (2023) Silk embroidery on cottor

In this pivotal moment in our existence, as we bear witness to planetary devastation driven by human progress and the conveniences of daily life. Despite our unprecedented access to vast knowledge and global connectivity, we find ourselves entangled in the thick of 'wicked problems' - complex challenges arising from the interplay of geographical, historical, socio-cultural, economic, and ecological factors. As we navigate these intricacies, the embroidery work invites you to pause, offering a moment of stillness. How can we untangle the complexities we've stitched into the fabric of our world? This delicate craft prompts reflection on our interconnectedness and the urgent need to address the intricate threads of our shared challenges. Together, let's pause and reimagine a more sustainable and harmonious future.

FOLASHADE ELIZABETH OLUKOYA

'Re-pairing the re-ruined' (women empowerment).

My experiential journey into research is one of passion for re-tooling. My practice roots into the materiality of papier mâché - an ancient material that has historically been employed for functional and decorative purposes, yet often overlooked as a medium for artistic expression. Concentrating on the use of paper processing into papier mâché—an entity bereft of its original form—I employ this method as a vehicle to convey the essence of trauma in marginalised women. Simultaneously, my art research explores how papier mâché, as a medium of material transformation, can embody a practice of resistance and hope. The medium, expressing both the dispossession and re-possession of female power through trauma recovery, represents women's encounters with violence while concurrently acting as a conduit for re-empowerment and restoration of dignity. These core aspects in my practice are complexly connected to the material culture of papier mâché, evidencing its ability to articulate the knowledge of trauma in abused women, challenging established norms framed in disfavour of women's "space" and "say", and ultimately advocating for women's power re-gain.

MINNA PÖLLÄNEN Tender Orbits (PAM-D in the desert), (2024)

Tactile sculpture from off-cuts of wood, decommissioned sun lounger from a resort, used plastic packaging, leather from repurposed artwork, hand-stitching.

lanuary 21st. 2001

PAM-D, a piece of Delta-2 rocket falls into the Saudi Arabian desert 40 km west of Riyadh. Please take a seat and hold the object

## MESSUA WOLFF As above, so below (2023)

Charcoal ink, carob, logwood and iron sulfate on canvas, charcoal, wood and clay, 210x320 cn

The hermetic aphorism "as above, so below" refers to the correspondences between macrocosm/microcosm and different planes of reality. This work belongs to a series investigating alchemy prompted by the slow transformation processes in my practice, particularly through colour-making, in which substances are recycled to birth new forms and states. Black here references the first alchemical phase.

The work rises from decomposition, destruction and waste. First, a canvas is buried with leftover homegrown beetroot to imprint decomposition and nonhuman processes. Leftover wood and discarded rudimentary drawing tools are charred. Initially motivated by the need for colour, it then becomes part of the piece. Charcoal is the index of the fire that took place, marking the starting point of my work and mythologizing the invention of pigment. Carob dye and handmade ink are layered on the canvas over weeks. From the residue of mould and ashes emerges a glimpse of the cosmos

LINN PHYLLIS SEEGER lupiter (2023) Moving Image, single-channel video loop, 9 Min Slanted screen, neon tube, speakers Dimensions variable

Based on the historical intertwining of photography, telegraphy and the railroad as technologies for annihilating time and space, Linn Phyllis Seeger's moving image piece lupiter considers the presence of these very technologies in the suicide of a close friend in 2020. Through a set of recursive audio-visual patterns, the contingency of the event is being explored with regards to the artist's decision to not answer their friend's incoming call 9 minutes before they had their life taken by a train. Simultaneously contracting and expanding the experience of that slice of time, the interval of 9 minutes is being carved out as an enclosed space between life and death that is impossible to traverse