

surfaced 22

NEWPORT STREET
BEACONSFIELD
GALLERY
LONDON

VAUXHALL
SE11 6AY

PV. 12th Nov 6-9PM

13.11.25 - 18.11.25 12-5pm

ALICE HARRY ISIS AMELIE
HJORTH ANDREI NACU
ANJU M. KASTURIRAJ
ANN-MARIE JAMES DAFNE
SALIS DANIEL DURNIN
EMMA STIRLING EMMA FINN
GABRIELLE MOWAT JIAMIN
HONG JULIA KOTZIAMANI
KATE BROCK LIKA
TARKHAN-MOURAVI LISA
ODONNELL MARTIN BONNEY
MING ZHAO MINNA
PÖLLÄNEN PHILLIP RHYS
OLNEY NELSON RUTH
GILMOUR SOHAILA BALUCH
STUART LEE XIANGYIN GU
XUEFEI WANG ZHIGANG YE

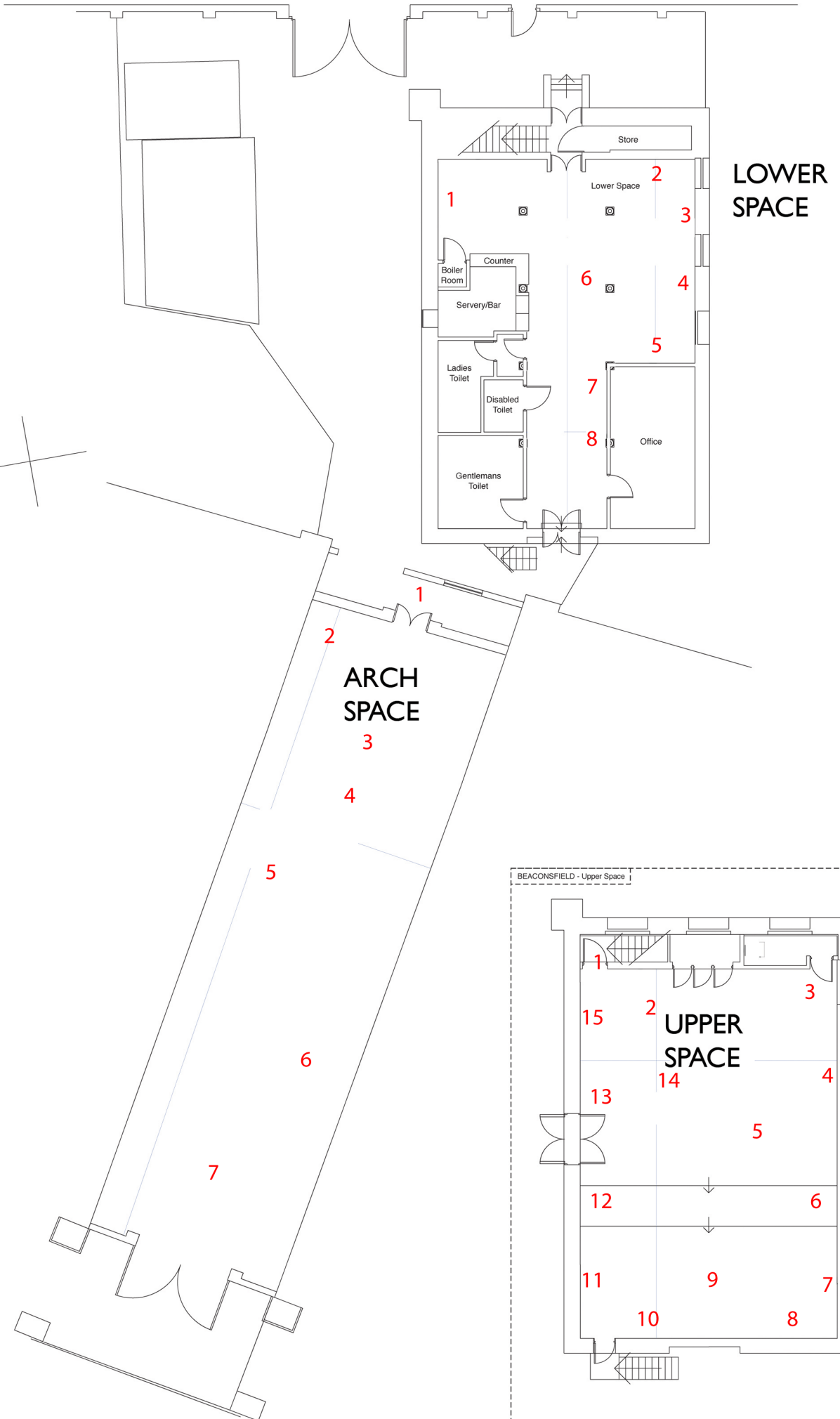


BEACONSFIELD

– NEWPORT STREET –

SITE MAP
SCALE 1:200

NORTH



13 - 18 November 2025

Open daily 12.00-17.00

Exhibition of new PhD research from
Royal College of Art curated by
Beaconsfield

PhD research is required to bring new
knowledge to a topic: to surface
unspoken truths, share esoteric
findings and contribute towards new
ways of thinking and doing things.

'*Surfaced*' speaks to what arises from
the deep thinking and material
experimentation of the doctoral
research process, inviting artist -
researchers from the RCA's School of
Arts and Humanities to share their
most recent findings in the annual
PhD exhibition. Some researchers are
at the end of their journey while
others right at the beginning. The
works in this 2025 exhibition, curated
by Beaconsfield, have been woven
together to reveal the processes of
surfacing new ideas and materialities
in the field of contemporary art and
design.



Lower Gallery

Isis Amelie Hjorth (1)

Hallucinations of A Large Language Model

Installation (1.8 × 3.2 × 2.5 m) with single-channel digital video (13 min, looping, 5 chapters) of performances shot in domestic spaces, incorporating green screen compositing and AI-altered imagery; machine-stitched textile collages on wool using custom-printed cotton (performance documentation, Dada and feminist art historical sources, synthetic data), hand-cut, with oil pastel and Posca marker accents; additional cutouts pinned to furniture; screen-printed propaganda on A4 wallpaper; mass-produced institutional furniture; objects cut with the kitchen knife and assembled creatures.

Contemporary AI systems operationalise century-old philosophical errors: mistaking abstractions for lived experience. This practice-based research uses collage, fragments, and performative acts to materially resist AI systems before they calcify further into infrastructures of violence. The installation *Hallucinations of A Large Kitchen Model* draws on Dada photomontage and feminist performance traditions; the video references the utensils in Martha Rosler's *Semiotics of the Kitchen*. Ultimately, the project seeks to test whether domestic practice can operate as recruitment mechanisms for collective action towards the building of AI systems founded on ontologies of feminist situated knowledge.

Gabrielle Mowat (2)

Portals

20 x 24 framed Giclee Fine Art Prints, Rag Smooth (x2), 21 inch screen and headphones

My research looks at voice as decay and the erotic through *Les Mains Négatives* (1979), a short film by Marguerite Duras. The stills exhibited are elements from a signification chain, as seen in the accompanying 2-minute clip, which make up part of *Portals* - the construction of a contemporary parallel to Duras' work. The work informs and is informed by psychoanalytical, literary and film theory.

Lika Tarkhan-Mouravi (3)

Raw Material

3 pieces of 22x39cm

“ნედლი მასალა

მე თვით განგებამ, ხელში მომცა მასალა სველი,
ნედლი მასალა, სულ ახალი, ხელუხლებელი,
სხვა ნიადაგზე, მზის ნამტვერში ამონაკვეთი
და ზეციური ბალსამოსით ნაპკურ-ნანვეთი.
მე უსიცოცხლოს კიდევ შემწვევს იმდენი ძალა,
რომ დამწვარ სულში ჩავაქსოვო ნედლი მასალა,
და სისხლის ზვირთით ისე შევკრა და შევამზადო,
რომ შევქმნა ლექსი, ლექსი წმინდა, ლექსი უზადო.
მე შიგ ჩავაქსოვ: დაჭრილ მკერდის კვნესა-წვალეზას,
მაჯის ცხელ ცემას, სნეულ სახის გაფერმკრთალებას,
დამსხვრეულ იმედს, ყალბ სიყვარულს, მუნჯ ხვაშიადსა,
დაგროვილ ვნების ქარტეხილის ქროლვას დიადსა.
...მე ხელთ მიჭირავს მშვენიერი ნედლი მასალა,
თუ ამ წყეულმა, დაჭრილ გულმა ცოტა მაცალა...

Marijan, 1921"

Sohaila Baluch

(4)

Ritual of a Smile (performance/installation) & *Baluchi Woman,*

Leaning to the Right (small photographic print)

Dimensions variable, chair/ tripod spotlight and fan/Baluchi dress;

22 x 27 cm, photographic print

Ritual of a Smile is a performance that turns the small, polite gesture of a smile into a quiet measure of emotional, historical and bodily endurance. The work draws on my research into how British women artists of South Asian heritage negotiate visibility and belonging within inherited colonial frames. Here, the smile buckles under its own weight, revealing strain, resistance and survival. The accompanying photograph, *Baluchi Woman Leaning to the Right*, echoes this tension between image and body, between how we are seen and what we carry.

Emma Finn

(5)

The Great Unease

6 minutes

The Great Unease (2025) examines the unsettling spectacle of the British Royal Horse Guard. Mixing hand-drawn animation with 16mm filmmaking, it contemplates what stillness, in any form, can conceal and reveal.

My research explores places of power where authorities hold horses to 'tame' others. By destabilising this relational dynamic, other possibilities emerge. The project's 'Slant Inquiry' arises from the impossibility of direct access, whether due to institutional restrictions, ethical boundaries, or the instability of the material itself. This oblique approach to creative research invokes the slow, subtle leaking of felt sense from archives, interviews, and documentation.

Alice Harry

(6)

My type on paper

Print, installation

I have always collected, probably because my Mother has always collected - I have a hunch that she married my Father because he owns a scrapyard. A place that is ripe for scavenging. It is not the final collection that is most important, but rather the hunt. Hunting to find gems, become a fan, summon a voice. Navigating diversions along the way. My research takes the act of citation to be a kind of dense thickening through time and space. I wonder about how citation creeps, deviantly enriching - how it meddles and misbehaves as it works upon, with and through us.

Ann-Marie James

(7)

(Overtly) Resist Change and (Secretly) Allow It Through A Back Door

42 x 29.7 cm risograph on paper

This text-based work on paper – free for visitors to take – explores the use of Brian Eno and Peter Schmidt's Oblique Strategies as AI prompts.

I am interested in artists and musicians whose practices sit at the intersection of fine art and popular music; examining the similarities and differences between the historical and contemporary perception of the use of quotation, citation, appropriation and sampling of 'the found' in both disciplines. I am particularly interested in the impact of the exponential development of artificial intelligence, itself a form of hyper-accelerated sampling.

Daniel Durnin

(8)

Interflumentopia

approx 1.5 x 1.5 x 0.5 m, coracle, willow, mylar, duct-tape, string; 0.3 x 1.5 x 0.2 m, paddle, willow, string, steel wire

Interflumentopia is an ongoing research project exploring how marshscapes can shape our collective imagination. It investigates our shifting relationships with landscapes defined by hydrological flux, human intervention, and ecological negotiation. Working within these liminal terrains, *Interflumentopia* reimagines how such sites can serve as fertile grounds for rethinking our entanglement with the more-than-human world.

Guided by intuitive, materially grounded practices, the coracle emerges not only as a tool but as a bearer of stories, knowledge, and interconnection. Transforming into an instrument through which the act of navigating marshscapes becomes inseparable from the stories they carry and futures they might yet hold.

Upper Gallery

Alice Harry

(1)

My type on paper

Print, installation

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Jiamin Hong

(2)

The Mutually Haunting Presences

100 x 285 cm, Textile, knitted in monofilament (fishing line), polyester, and woven labels

This project reflects on the entanglement between (wo)man and machine through the artist's encounter with the Dubied — a Swiss hand-powered knitting machine born two centuries ago. The Dubied becomes both a companion and a ghost, tracing mutual imprints of touch and labour. Rooted in the artist's fascination with this obsolete European machine and its afterlife in China's Pearl River Delta — where it once intertwined with the region's industrial and urban fabric — the work reimagines this landscape through the spectral transparency of monofilament, hovering between the visible and the invisible.

Zhigang Ye

(3)

I Wish You Were Here, My Friend

120 x 80 cm / 30 x 20 cm / 12 x 8 cm C-type print / digital print

My research investigates how AI image and video models use autoethnographic photographic data to sense, predict, and visualise scenes of their own death. In this work, I devised a ludic mechanism in which the numbers on a twelve-sided die map onto a GPT-generated rule table for photographic actions and image production. Real, generated, and quasi-real images intermingle to form a network, a map, or a stage. Within it, the machine perceives and recognises the subjects, spaces and context, then constructs those understandings. Circling the question "Where is the spider(web)?" Once it was asked, the being of a spider, which had never appeared on stage, surfaced from the background.

Kate Brock

(4)

Dirty Pictures

30 x 30 cm / 20 x 30 cm, six panels, oil on wood

I'm working with and against the temptation for painting to be 'of something,' instead, mining the possibility of painting to suspend ongoing density and attention. This concern is interwoven with my research into the lives and works of post-war women painters such as Sheila Fell, Carolee Schneemann, and Carol Rhodes. Their approaches to painting in landscapes of deindustrialisation and extraction haunt mine, as do the geographies of the Solway Firth and Appalachia that connect my life to theirs across time. This methodology takes a promiscuous embrace of history that accepts the past as an active presence within the now.

Daniel Durnin

(5)

Interflumentopia

approx 1.5 x 1.5 x 0.5 m, coracle, willow, mylar, duct-tape, string; 0.3 x 1.5 x 0.2 m, paddle, willow, string, steel wire

Interflumentopia is an ongoing research project exploring how marshscapes can shape our collective imagination. It investigates our shifting relationships with landscapes defined by hydrological flux, human intervention, and ecological negotiation. Working within these liminal terrains, *Interflumentopia* reimagines how such sites can serve as fertile grounds for rethinking our entanglement with the more-than-human world.

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Emma Stirling

(6)

Unstill Life I & II

7-minute multi-channel film (3 × 3 grid) and 50 × 68 cm digital print on canvas paper.

Unstill Life I & II form part of the practice-based research project 'Self-portrait as memento mori: memory, grief, and repetition in feminist performance art'. The seven-minute film (I) reconfigures the still life as an iterative self-portrait: the artist's hand enters a classical arrangement, removing fruit, seeds, vines, and shells collected by her late mother, until only an empty surface remains. Nine subtly distinct versions disassemble in a grid, each recording the gesture anew. Beside it, a printed still (II) suspends a single moment. Together, the works explore the tension between movement and stillness, presence and loss, and the re-collection of memory through repetition.



Dafne Salis (7)

Vaginal Camera
80 x 100 cm fine art prints

Through a parallel between the darkroom and the maternal womb, I build a pinhole camera to be used inside the vagina, which becomes a photographic device. By inserting the film inside the vulva and letting the light in, the film returns an image. I am the camera taking the pictures, reclaiming subjectivity and agency over the act of looking.

The work shown comprises two moments of the same shoot. By performing the photographer, I assume an inclined position, I offer my body to be seen, while simultaneously looking at you. The vulnerability thus experienced creates a relationship during the shooting.

Minna Pöllänen (8)

Tender orbits (SpaceX), 2025

Hand-manipulated steel sheet, hand-chiselled wooden object tender orbits is an ongoing series of installations and performances that probe on our lacking relationality to space debris. Despite having enabled communication, monetary transactions, warfare, weather tracking and space exploration, orbital debris remains detached from our visual, material and sensuous understandings. In the installation at Beaconsfield a wooden object takes its form from fallen SpaceX debris. The sculpture sits in front of a slowly hand-corrupted steel sheet, which alludes to the erosion of materials re-entering from outer space. This PhD research is supported by the Kone Foundation.

Martin Bonney (9)

Mapping the Unspoken
100 x 115 cm, Silk embroidery on linen, marked with indigo and graphite

Stitched in silk on linen, marked with indigo and graphite, this work unfolds as a quiet map of encounters. Drawn from time spent with craft practitioners in London and Yogyakarta, it gathers the traces of conversation, gesture, and shared making. Each thread carries fragments of dialogue that resist transcription, a soft record of the relational, the felt, the tacit. Through embroidery, the work translates presence into pattern, turning ethnographic experience into material reflection. It is both document and meditation, a textile of memory where stories, care, and time are held in the slow rhythm of the stitch.

Xiangyin Gu (10)

Failure of Memory 1
20 x 160 cm Inkjet print

Failure of Memory revisits the family house after the death of its owner, confronting the impossibility of return. What began as an attempt to document becomes a meditation on loss, as the camera's mechanical failure renders every image unfocused, suspended between presence and disappearance. The blown up inkjet print transforms the blurred transparencies into material surfaces where affect, error, and recollection intertwine. In this misted visual field, the failure of the photographic apparatus mirrors the limits of remembrance itself. The work questions how memory - familial, historical, and personal - persists not through precision, but through the fragile traces that refuse to resolve.

Nelson (11)

Glee
90 x 70 x 5 cm, needlefelted wool on linen

Glee is the first piece in a series of needle-felted portraits within the *Unheimlich: A Mother's Album* series. This series uses photographs captured during my quotidian experiences as a mother to highlight the often uncanny, unsettling, and abject interactions that occur between mother and child. What insights do these glimpses into transgressive spaces offer mothers about alternative ways of being that challenge Western ideals of rationality, individuality, relentless progress, and conformity?

This work forms the initial phase of my PhD research, which aims to challenge deep-rooted Western ideas of motherhood by rethinking mothering as a form of resistance akin to the defiant figure of the witch.

Julia Kotziamani (12)

Administrations: The Archive
Roughly 1.2 m square, 10 archival boxes, spotlight can be arranged in a variety of ways

My PhD research explores how storytelling navigates institutional silencing, legality, and violence. My work examines the aesthetics of bureaucracy and the psychological experience of a life invaded by administrative systems. Through institutional objects, writing, and performance, I expose the intimacy and horror of everyday encounters with power, reimagining bureaucracy as both site and subject of resistance. This installation presents the complete archive of a decade of family court proceedings inside sealed boxes. It is an offence to publish, quote, or disclose the contents of these documents, in part or in full.

Ruth Gilmour

(13)

Thin Skin, Thin Places

15 x 12 cm silk samples dyed with rosemary, 32 x 21 cm digital print,
28 x 21 cm digital print

Positioned within feminist, crip and new materialist traditions, my research unfolds a porous dialogue between my dis-eased bodymind and the vitality of the more-than-human world. Using a text/ile approach to practice, I fray material and text in response to my lived experience, compiling material and emotional residues that flood text/iles with bodymind sensations. I investigate silk's medicinal properties, high saturation rate, and conceptual potential, demanding that it absorbs dis-ease while secreting its own medicinal qualities. In *Thin Skin, Thin Places*, I dye silk with rosemary to generate healing and theorise porosity as a contronymic condition of containment and exposure.

Anju M Kasturiraj

(14)

Four Hundred and Four Ways of Entering

1.5 x 500 x 500 cm

Four Hundred and Four Ways of Entering is part of an ongoing examination of dis/embodied memory, rituals, and the archive. Notes App dream journal entries and Google Maps coordinates of ancestral burial sites in Madurai, Tamil Nadu, are laser-cut onto muslin, transforming digital traces into fragile devotional matter. Through mechanical and oneiric gestures, the work traces how spiritual, digital, and bodily archives reach confluence through both erosion and repetition.

Lisa O'Donnell

(15)

Doris and the Gridiron Widows, Oil on canvas, 150 x 200 cm, 2025.

Set of 3 drawings: *The Gridiron Widows* (1), Water-soluble graphite on paper, 21 x 29 cm, 2025. *Doris and Little Doris*, Water-soluble graphite on paper, 21 x 29 cm, 2025. *Paper Dolls*, Water-soluble graphite on paper, 21 x 29 cm, 2025

This practice-based PhD develops feminist contemporary history painting as a critical mode of knowledge production. The narratives of groundbreaking twentieth-century Irish women are expanded in paintings that challenge patriarchal narratives and the reductive trope of the Irish woman as mother and homemaker. The work in this show focuses on journalist Doris Fleeson (1901–1970), who was the first woman in the US to have a nationally syndicated political column. Using archival photographs as starting points, the paintings embrace artifice and an imaginative approach that plays with painterly sensation and construction in order to question historical authority.

Upper Gallery

Alice Harry (1)

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Print, installation

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Ming Zhao (2)

12 0-g Water
Variable size. Glass, Light tube.

Craft has long faced the dilemma between undermining (material science and techniques) and overmining (cultural symbolism). Inspired by Timothy Morton's hyperobjects, I seek to reawaken tacit knowledge and redefine posthuman craft through an object-oriented lens. *12 0-g Water* embodies fluidity as a narrative metaphor: twelve glass casts of water droplets, each captured from a simulated loop of zero-gravity motion, forming a non-linear sequence of time. The zero-gravity form evokes human imagination of liberated matter, yet such conditions exist only in artificial environments - where centrifugal force cancels gravity - illuminating the tension between material autonomy and human projection.

Sohaila Baluch (3)

Ritual of a Smile (performance/installation) & *Baluchi Woman, Leaning to the Right* (small photographic print)
Dimensions variable, chair/ tripod spotlight and fan/Baluchi dress;
22 x 27 cm, photographic print

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Stuart Lee

(4)

An Artist Learning the Cello
9 screen installation with Cello

My project, titled *An Artist Learning the Cello: Ethical Reorientation as Radical Empathy*, consists of a series of films (which I call iterations) that explore ecological grief. Using John Cage's 4:33 as performed with a cello, in locations that provide a dialogue with those spaces we - as humans - inhabit. These spaces may be able to communicate in a real way how we as planetary cohabitants understand ecological grief in a changing world. Understanding the demands of production, as makers and practitioners, is crucial to the methodology, as some relations may refuse collaboration with the human. *An Artist Learning the Cello: Ethical Reorientation as Radical Empathy* investigates how interventions might care for ecological grief without defaulting to human-centric connections or output.

Andrei Nacu

(5)

Except in the context of time...
digital video, no sound, 4 min.

Filmed at the Prut River, on the border between Romania and the Republic of Moldova, this performance involves carrying water in a bucket across a 160-metre shortcut formed by a natural river loop, attempting to "accelerate" the current and short-circuit its rhythm. The work reflects on the intertwined flows of bodies, water, and borders, and on the ethics of human intervention in natural systems. Echoing my PhD research, it explores the river as a socio-material infrastructure shaped by labour, ecology, and design, questioning extractivist histories while invoking hydrofeminist ideas of trans-corporeal connection and shared materiality.

Xuefei Wang

(7)

Echoing
4 x 6 m Cloth (woven in cassette tapes) 3.5 x 2 m white cloth (for projection)

My PhD research will explore Chinese women's melancholia through a psychoanalytic lens, treating melancholia not as an illness to be cured but as a language to be learned. This topic grows out of my seven-year experience of depression. Time becomes a space of wandering and circling, where remnants of the past echo. I am unable to return to the past or move toward the future, only suspended in a still, looping, eternal present without origin or end. In this short film, the artist approaches melancholia sideways, describing a state of being through enigmatic imagery with poetic text.



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