At the outset, we thought that Ambika P3 might just be a temporary project. We planned ahead for three years. This project was to bring disused space back into use, after 10 years of being mothballed. We intended it to be used in a productive and creative way — it was to be sustainable in economic terms, and not a drain on the university’s resources.

By the end of the first three years we had achieved success recognised by Sir Nicholas Serota in his opening remarks for the Jannis Kounellis exhibition in April 2010 in which he said: “In order to achieve our initial aim, and our mandate, we divided the annual calendar into three categories — external commercial lets, internal events, and self-generated or partnered public exhibitions. The first earned an income to cover our running costs, the second saved the university the cost of hiring external spaces, and the third to promote our exhibitions and generate a high level of critical acclaim to support the university’s reputation. The whole would provide links to London’s burgeoning creative economy of the art and design worlds, where many of our graduates will find work.”

By year 3, it was clear that we had a major success on our hands, and we started to plan more than three years ahead. From 2009 to 2011 we established our reputation as a sought-after venue for Fashion Show where famous faces such as Anna Wintour, Samantha Cameron, or Kate Moss were snapped by the paparazzi. In the art world we partnered Niccolo Sprovieri in a new installation by Arte Povera legend Jannis Kounellis; we paid homage to Peter Kardia as a great teacher who selected an early work and a late from each of 34 former students including Richard Long, Alison Wilding, Richard Deacon, Bill Woodrow, and Richard Wentworth, with our own curator Michael Mazière. In collaboration with Sprüth Magers, Anthony McCall Light Works developed an entirely different kind of projection appearing as vertical cones of light — mesmerising to all who came and lay on the floor enclosed by light in an ephemeral Architecture.

In this period we made new and valued external partnerships with the Photographers Gallery; Open City and their workshops for young people; Dance Umbrella who built an installation to act as an armature to a new dance piece; with the Sunday Art Fair who followed Limoncello as young gallerists showing at the time of Frieze and being ‘off-Frieze’; with the Photographers Gallery to host the installation of three finalists in the Deutchebank Prize.

During this exceptionally diverse programme we developed new and interesting projects within the university. The degree shows, undergraduate and post-graduate, continued to be high-lights in their university experience. First Year Architecture showed what an inventive programme can produce after just one term of a seven year education. Land Architecture People (LAP) was the exhibition that resulted from a collaboration of two architects and an anthropologist beautifully composed with various classic design tools of an architect — drawing, model making, table top layouts.

As ever the extraordinary qualities of the space known as Ambika P3, was an inspiration to all who visited, and they came in their numbers. The creative eye of the artist, designer, architect and curator brought new ideas, insights, usage and audiences. The space and the activities it supported had become part of the London’s Cultural Offer, and the future held promise for much more.

Katharine Heron
Director, Ambika P3
A substantial part of the exhibition programme at Ambika P3 has been developed through a variety of partnerships. From the outset Ambika P3’s has been open to proposals and actively sought individuals and organisations to collaborate with from inside and outside the University of Westminster. Each of these relationships has been unique and tailored to suit the projects involved. From simply providing the space to advising, producing and co-curating, the degrees of co-operation have been broad and flexible. When Artangel proposed to stage Heiner Goebbels’ Stifter’s Dinge (2008) very soon after our launch we were keen to host such an experienced and prestigious organisation and simply oversee the management of the space. The result was stunning and became a yardstick by which we would measure our own accomplishments in the space. It worked so well that they returned with an expanded version of the piece in 2012 – staging it as both an installation and a performance.

Other forms of collaboration have been of a nurturing nature, incubating projects such as the first Kinetica and Sunday Art Fair exhibitions. In these events we facilitated the development of the projects by initially providing advice and consultation with the space at no cost until these yearly events took on their own identity and volition and became part of our commercial portfolio. This allowed these alternative and more adventurous projects time to consolidate both their financial and cultural strategies.

Large visual arts partnerships such as hosting of the Photographer’s Gallery Deutsche Börse Photography Prize (2011) provided both a new audience for Ambika P3 but also the context for a 3 day conference ‘Exhibiting Photography’ organised by our Centre for Research and Education in Arts and Media (CREAM). This brought together international speakers to examine the curation and display of photography and the on-going obsession with photographic specificity in the art world.

The Jannis Kounellis (2010) exhibition engaged with the space through a vast site specific commission and was delivered through a different type of collaboration – that of partnering with a commercial gallery. Working with the Sprüth Magers Gallery we were able to present a major exhibition of the artist on a scale and in an environment which suited his work. This vast new installation made of coal, metal and glass was commissioned specially for Ambika P3 and funded by Sprüth Magers Gallery. It was Kounellis’ first public gallery exhibition in the UK since 1982. This form of partnership with commercial galleries was to become a future model, leading to new commissions by Anthony McCall with Sprüth Magers Gallery (2011) and Chantal Akerman with Marian Goodman Gallery (2015).

Curating is not so much the product of curators as it is the fruit of the labour of a network of agents. The curatorial involves not just representing but presenting and testing; it performs something here and now instead of merely mapping something from there and then.¹

¹ Curating is not so much the product of curators as it is the fruit of the labour of a network of agents. The curatorial involves not just representing but presenting and testing; it performs something here and now instead of merely mapping something from there and then.
Another engaged form of partnerships, here with an artist led project involved further exploration in the curatorial, production and installation of exhibitions. The exhibition From Floor To Sky, British Sculpture and The Studio Experience (2010) was brought to our attention by one of the participating artists Roderick Coyne. This was a group interdisciplinary exhibition which included new and historical work by 28 key British artists to examine the influence of their teacher Peter Kardia. This project tested the limits of collective participation in the curatorial process with an open form of collective curation involving Kardia, myself as the Ambika P3 curator and the participating artists. All three parties would engage in the design and selection of the works of the exhibition in a series of regular workshops and meetings which were held weekly over a period of months.

The process of producing an exhibition is usually divided into clear areas of commission & curation, design, production, delivery, installation and exhibition. In the case of Floor to Sky, barriers broke down, categories collapsed and many of these activities ran in parallel and overlapped in a way which challenged the hegemony of curatorial practice. The boundaries between studio and gallery were also blurred as artists started producing and experimenting with works in situ. The exhibition resulted in both the staging of new and historical works, but also of reinvigorating Kardia’s methodological processes as a form of living case study which re-established some of the dynamic of the original pedagogic relationships. The curatorial responsibilities were shared across the artists, the curators and, to some extent, the participating audience, who had to navigate an exhibition that offered, not a fixed history, but a series of possibilities and new links between practices, influence, history and creativity.

These selected examples of Ambika P3’s diverse and flexible partnerships were developed through both opportunity and planning and delivered innovative and immersive exhibitions where space, site, material and collaboration operated as a matrix to be explored and tested.


Dr Michael Mazière
Curator Ambika P3
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Open City 2009

Open City celebrates all that is best about the capital's buildings, places and neighbourhoods. A summer school programme designed for young people in August provided a unique opportunity to get out and under the skin of London's amazing architecture, with over 700 buildings of all kinds opening their doors to everyone – all for free.

26.08.09
An independently curated graduate exhibition of the Master of Arts of Photographic Studies.
A Graduate exhibition titled 'Off the Page' featured the work of 23 emerging photojournalists showcasing a diverse series of projects from around the UK and abroad.
FASHION WEEK

TOPSHOP
Diesel hosted the London leg of the Diesel:U:Music World Tour. Including New York’s The Terror Pigeon Dance Revolt, HEARTSREVOLUTION as well as Japan’s own Amwe. DJs includes UK funky pioneers Crazy Cousinz and dubstep giants Joker & MC. Rapped with Nadia Kaabi and Captain Magic.
The event gathered a collective of music producers – Goldie, Layo & Bushwacka!, Sister Bliss & Tom Middleton, teamed them with Kano, Scroobius Pip, Ms Dynamite & Booty Luv. Support from The Bays and The Heritage Orchestra, with visuals provided by DJ Yoda who mixed footage provided by Academy Award winning film Director Andrea Arnold shot on the new Satio handset.
DANCE UMBRELLA

Cabane by Paul-André Fortier

The trio of dancer and choreographer Paul-André Fortier, visual artist/writer/performer/musician Robert Racine and filmmaker Robert Morin came together for Cabane. The shack in question is a real, portable and readily convertible hut. It is a world unto itself – a shelter, a workshop, a screen or perhaps a mausoleum – enmeshed in spaces strongly evocative of luxury, poverty and artifice. A work that is part in situ performance and part installation art that journeys in unusual places such as an indoor parking lot or a ballroom.
The artist David Ward was commissioned by Ambika P3 for this new work which transformed the floor of P3 into a huge light drawing.

‘RINK is about our relationship to the ground – the vertical body in relation to the horizontal plane – and the passing of time. It is a work in which the floor plane becomes a screen illuminated by projected light, like taking the cinema screen and rotating it through 90 degrees and inviting the viewer to step, physically, onto that surface.

As visitors entered P3 they came first to a projection of a black and white negative image of Sir Henry Raeburn’s painting The Reverend Robert Walker Skating on Duddingston Loch. This negative image was first shown in 1991 and the painting itself really started off the idea of skating as a performative way of drawing. Raeburn’s method of representing the lines engraved on the ice by the skates is very physical and visceral but the beauty of the painting lies in the experience of the figure always being in the act of passing by – always about to leave the frame, held in a perpetual glide.

RINK was some thirty metres long, illuminated by a constantly changing, twenty-one minute, looped cycle of light-drawings projected down onto the floor from high up in the roof of the space. The imagery of these projections was subject to continuous shifts: fades, cross fades and the movement of lines drawing themselves across the floor. This linear activity related to the drawing that ice skaters make on the horizontal plane of the ice rink. The abstract imagery of RINK partly originated photographically from unique photograms, and also includes linear images from scientific sources, such as astronomy and the beautiful lines generated by particle collisions in the study of Particle Physics. Still further elements derive from sources as varied as curlicues from a Dürer woodcut and notations from figure skating instructions and diagrams.”

David Ward
Initially a painter, David Ward’s work draws on a range of media including painting, photography, light and performance and he has worked extensively with choreographers and architects. He has exhibited widely in the UK, across Europe and in the USA. He was Visiting Artist at Harvard University, Artist in Residence at King’s College, Cambridge and a research fellow at the Henry Moore Institute. His works in relation to architecture and performance include Chorus, Royal Festival Hall; Weight & Measure, Sir John Soane’s Museum; Bird Song, Linbury Studio, Royal Opera House and he exhibited in Filmperformance at Modern Art Oxford. In 2007 his exhibition Orinoco with Richard Deacon, was held at the New Art Centre, Wiltshire. His solo exhibition Slow Time was shown at the John Hansard Gallery, Southampton and Kettle’s Yard, Cambridge in 2008-09.

Supported with Video Design and Installation by Sam Collins.
WAR GAMES
LAUNCH CALL OF DUTY: MODERN WARFARE 2
WAREHOUSE LAUNCH
In a project reminiscent of the Surrealists invention called Exquisite Corpse, or the Children's drawing game of ‘Heads Bodies and Legs’, Natalie Newey and the first year tutorial team devised a two week workshop and exhibition. Students were asked to work in small groups, and to work with an abandoned piece of furniture. The item of furniture was to be cut up and reassembled, exchanging parts with another group’s dismembered furniture, and to make a new hybrid item. At critical stages, drawings were made to explain the process, and this provided a vehicle to learn how to make measured drawings and reduce them to scaled plan and section. The resultant exhibition of items of new furniture and drawings, marked the end of the first term in the first year of architecture study.
The photography competition on the theme of Sustainability was open to students both past and present at the University of Westminster. On display were the forty shortlisted photographers and the winners from this years’ competition, including a sound installation of recycled Casio SK-1 keyboards by Moshi Honn.
Launch of MAG, a multiplayer-only first-person shooter video game developed by Zipper Interactive for the PlayStation 3. The game used a server architecture to support online battles with up to 256 players, with users divided into eight-player squads, with four squads forming a platoon, and four platoons forming a company.
VAUXHALL ICE SKATE

London's Vauxhall Ice Skate winter event with the Caraoke Corsa and designed by illustrator Si Scott.
The annual Kinetica Art Fair may be likened to the great international exhibitions of the Victorian era, which combined the arts, science and technology in an entertaining mix. In 2010 there were 25 galleries and organisations specialising in kinetic, electronic and new media art taking part and over 150 artists exhibiting. It provided collectors, curators and the public with a unique opportunity to view and purchase artworks from leading contemporary arts organisations and artists specialising in kinetic, electronic, robotic, light, sound, time-based and interdisciplinary new media art.
Peter Kardia, he was so good we didn’t need anyone else.

Richard Long

FROM FLOOR TO SKY
An exhibition which brought together early and recent work by key British artists of our time to celebrate the influential teacher Peter Kardia who is widely recognised for his work as a radical and pioneering teacher at both Saint Martins and the Royal College of Art during the 60s and 70s. All 28 artists in this exhibition were former students and each contributed two pieces of work, one from the earliest period of their career and one contemporary piece. The show, which included sculpture, painting, film and performance, bridging up to 30 years provided a crucial assessment of contemporary British sculpture and gave a unique insight into the development of each artist’s work. Artists were selected by Peter Kardia, and the exhibition was produced by Roderick Coyne and Michael Mazière with support from the artists.


Peter Kardia studied for three years in the Sculpture School at the Slade under Professor Gerrard during the 1950s. In this period he met Henry Moore who made periodic visits to the Slade. When he completed his course he was invited by Moore to work as a studio assistant at Perry Green, near Much Hadham. From 1964 he worked on a full-time basis at St Martin’s to coordinate the studies between Painting and Sculpture for the first year. Subsequently he worked on the Advanced Course before in the late sixties setting up the radical experimental “Locked Room Course”. In 1973 he left St Martin’s to set up the Environmental Media Department at the Royal College of Art. He took early retirement in 1986.
Artists in From Floor to Sky:
ALISON WILDING, BILL WOODROW, BOYD WEBB, RICHARD DEACON, RICHARD LONG RICHARD WENTWORTH, ROGER ACKLING, NIGEL SLIGHT, RODERICK COYNE, JOHN PANTING, CAROLYNE KARDIA, CARL PLACKMAN, ISMAIL SARAY JEAN MATHEE, TERRY NEW, MARTIN IVE, HAMISH FULTON, GILLIAN COOK, BRIAN CATLING, GUY MARTIN, PETER VENN, NINA DANINO, PAUL ETIENNE LINCOLN, KATHARINE MEYNELL, ROGER ACKLING, JOHN HILLIARD, IAN KIRKWOOD, KEITH BROWN, FRANCES EARNSHORE
back wall: Roderick Coyne, Wing Broken by Shadow, Mixed Media, 750x250cm, 1970
right: Alison Wilding, Untitled, 1974, Mixed Media, (now destroyed but remake 2010)
front: Carl Plackman, Decoy, Sculpture, Mixed Media, 75x154x110cm, 2002
back wall: Richard Long, Day to Day, Wall piece, text, 2010
front: Ismail Saraj, Air, 5 Oxygen cylinders 151 cm high, 1969
back wall: Nina Danino, Communion, 35mm black and white film, silent, High Definition Projection, 10 minutes 2010
front: Keith Brown, Clone Installation, wood, 1980-1982
JANNIS KOUNELLIS
SPROVIERI GALLERY

06.04.10
Jannis Kounellis, *A, Steel, Coal, Glass, 2010*
A major exhibition of works by Kounellis including 'K' made for the Ambika P3 space. Funded by Henry Moore Foundation and Sprovieri Gallery, co-ordinated by Judy Adam.

Italian artist Jannis Kounellis, a key figure in international contemporary art for over forty years created major new works, especially conceived for Ambika P3. Using the unique characteristics offered by the spaces of Ambika P3 as his canvas, this major new exhibition, presented in collaboration with Sprovieri Gallery, was the first solo presentation by Kounellis in a public London space since the Whitechapel Art Gallery exhibition in 1982.

Jannis Kounellis was initially associated with the Italian Arte Povera of the late 1960s, a movement that tried to free art from the conventions, structures and the market place restrictions of the day, and also (through the nature of the materials used) to make an art much closer to the everyday life of people. In 1969 he was made famous by a work he presented in Rome in which he temporarily turned a gallery into a stable for twelve horses.

Since then, through his continued pushing of the boundaries of what is considered art, Kounellis has remained at the forefront of developments in contemporary art.

While his works are perhaps best known for their frequently epic scale, it is in the details of their making that they are at their most human. Always made from a gathering of everyday materials (such as wool, sacking, used clothing, old musical instruments or pieces of steel), when grouped together these disparate ingredients take on new meanings and associations. In one famous untitled work from 1967, Kounellis cut a sheet of steel into the shape of a flower, and inserted a gas flame at its centre – the hard, metallic cold of the steel contrasting with the form of the inanimate flower, which in turn gave forth a hot, (life and death giving) lick of fire. In another piece from 2004, installed in a space filled with oriental carpets and covered by an army of falling steel crosses suggesting the encounter of two different cultures, he again contrasted the textures, strengths and uses of the materials, while reconnecting them to man through their histories.

Starting his career as a painter, Kounellis still describes his practice as painting. His first paintings were exactly the size of one of the walls in his house. Physical space then became his canvas and in this respect the actual making of his works also becomes something of a performance, in which the space is articulated by the placing of the objects within it. It is no surprise therefore that Kounellis works only within carefully selected spaces.

Born in the Greek port of Piraeus in 1936, Kounellis has lived in Rome since 1956. A key protagonist of Arte Povera, he is one of the world’s leading contemporary artists, with a career spanning more than forty years. He has exhibited all over the world, and is represented in major museum collections internationally. His first exhibition in Rome, in 1960, was entitled Kounellis’ Alphabet. Arising from a compositional relationship between living and inert materials, Kounellis’ new artistic language was intended to provoke a critical attitude towards society and the creative process. He chose to substitute canvas with steel, to which he applied his alphabet, made up, among other things, of fire, earth, coal, wool, plants, and living and dead animals.

Since his earliest works Kounellis has charged certain signs with metaphorical values and symbolic functions. Never restricting his ‘paintings’ to two dimensions, his works are an integration of different artistic forms: painting, sculpture, music, theatre and poetry.

Kounellis’ artistic language was intended to provoke a critical attitude towards society and the creative process.
MEDIA, ARTS AND DESIGN DEGREE SHOWS 2010

Annual BA Degree exhibition of students from the Media, Arts and Design School of the University of Westminster.

Fashion Design BA Honours
Mixed Media Fine Art BA Honours
Graphic Information Design BA Honours
Illustration BA Honours
Land Architecture People was an exhibition which offered behind-the-scenes insights into how buildings are made – from the mysterious rules and conditions of land ownership through to the symbiotic relationship between architect and client. Conceived by award-winning architects Pierre d'Avoine and Andrew Houlton and anthropologist Clare Melhuish, the show dispels some of the mystique around the architectural design process.

The exhibition explored the scope of the ‘one off’, as well as the potential for repetition and serial production, both within and beyond the realm of domestic architecture. It showed a selection of built and unbuilt projects of different scales by Pierre d’Avoine Architects and Houlton Architects, including some collaborations. At the centre of the show was a striking group of twelve large floor-mounted architectural models.

They were complemented by drawings, pattern books, maquettes, writings, photographs and films. Clare Melhuish specially interviewed a number of clients about their aims and aspirations for their projects and their relationship with the architect. Transcripts of the interviews were shown alongside photo portraits of the clients, uniquely emphasizing the significance of the relationship between the different players in the design process.

Supported by the Royal Danish Academy of Fine Arts and School of Architecture of the University of Westminster.
Pierre d’Avoine
Pierre d’Avoine is principal of Pierre d’Avoine Architects based in London. He practises internationally, with work currently on site in Italy and Mozambique, where he is designing a crèche for street children with Article 25. The practice is well known for innovative residential design. In November 2009 their house in Greenwich won the national Brick Development Association Refurbishment Award. Pierre is currently Velux Guest Professor at The Royal Danish Academy of Fine Arts School of Architecture in Copenhagen and external examiner and critic at several architecture schools in the UK and Europe. His work has been widely published and exhibited.

Andrew Houlton
Andrew Houlton is principal of Houlton Architects based in London and was previously in partnership with Stephen Taylor as Houlton Taylor Architects. The practice has established a reputation designing for special needs environments and educational buildings for children. He is a CABE enabler (Commission for Architecture & the Built Environment) advising upon Children’s Centres and Schools. Andrew has taught and lectured at many schools of architecture and is now regularly invited as visiting critic in Britain and abroad. His work has been published internationally.

Clare Melhuish
Dr Clare Melhuish is Visiting Research Fellow in Anthropology at Brunel University working on the study of the modern built environment as social setting, and an architecture critic and writer with a wide range of publications to her name. She was Reviews Editor of Building Design during the 1990s and ran the newly-founded cross-disciplinary journal Home Cultures (Berg) from 2004 to 2008. She is co-author with Pierre d’Avoine of the influential book Housey Housey: a Pattern Book of Ideal Homes (2005) and collaborated with the practice on the exhibition of the same name at the RIBA that year as well as on a number of other projects.
The Light Sensitive graduate exhibition was curated by Elizabeth Upper, Arts Editor of Above Magazine, and the catalogue features essays by Laura Noble of the Dieman/Noble Photography Gallery and David Bate, Course Leader for the MA Photographic Studies course at University of Westminster.
SUNDAY is an international, gallery-led art fair showing a selection artwork from 20 young galleries, representing over 60 international artists at the fore of emerging talent. SUNDAY was organised by three participating galleries: Limoncello (London), Croy Nielsen (Berlin) and Tulips and Roses (Brussels). Sponsored by the Zabludowicz Collection.


Independent contemporary bookshop and publisher Aye Aye Books (Glasgow) and publishing house Archive Books (Berlin) were also at SUNDAY with a selection of journals and publications. The Zabludowicz Collection presented a selection of their sculptures, photographs and prints.
A programme of raw high resolution digital works by artist and cinematographer, Terry Flaxton. Highlights included the ‘World Portraits’ series shot in Beijing, Venice, Glastonbury, London and New York as well as selection of 16 installation works made worldwide.

The exhibition featured 12 High Definition works from single screen to installation and represented one of the largest gatherings of high definition display, yet made in the UK (there will be six 20 by 10 foot displays). Four major installation pieces were also showcased including the acclaimed ‘In Other People’s Skins’, experienced by audiences of over 300,000 people in locations as diverse as Xi-an Fine Art Academy in China, Vasteras Cathedral, Sweden and New York’s St John the Divine Cathedral. A UK tour was funded by the Arts Council and was seen at eight cathedrals & Bath Abbey. This exhibition is the culmination of three years work and investigation, and perfectly showcases the nature of the high definition medium through the innovative projection of Terry’s works.

To complement the exhibition, the Centre for Research and Education in Arts and Media (CREAM) hosted a programme of talks presented by academics and specialists focusing on the relationship between material and digital practice within the domain of Digital Art including Professor Steve Partridge, Dundee University; Dr Tony Dowmunt, Goldsmiths, University of London; Dr Richard Misak, Bristol University; Professor Chris Meigh-Andrews, Lancaster University; Professor Chris Meigh-Andrews, Lancaster University; Stephen Ball, Central St Martins; Dr Uriel Orlow, University of Westminster; John Wyver, University of Westminster.

Terry Flaxton

After 30 years in the UK industry as both cinematographer and practicing artist, Flaxton currently holds the post of Senior Research Fellow at Bristol University. Between 2007 and August 2010 he completed a Bristol University AHRC Senior Research Fellowship, ‘Time and Resolution: Experiments in High Definition Image Making’. His research material has been published in peer-reviewed publications and he has presented papers in Europe, Asia and America at international conferences and Universities as well as showing his work internationally. The AHRC awarded him a Knowledge Transfer Fellowship which ran from September 2010 to August 2012.

The exhibition was supported by: Arts Council England, Arts and Humanities Research Council, The Centre for Research and Education in Arts and Media (CREAM), South West Screen, University of Bristol, Watershed Media Centre Bristol, Somerset County Council and Butcombe Beer.

HIGH RESOLUTION MOVING IMAGE WORKS
left: Terry Flaxton, Silver Hands, Projection, 2010
right: Terry Flaxton, Portraits of the Somerset Carnivals, High Resolution Digital Installation, 2010
03 – 06.02.11 | Kinetica Art Fair
21 – 22.02.11 | Fashion Week, Erdem
24.02 – 27.03.11 | Anthony McCall Vertical Works
28.03 – 01.05.11 | Deutsche Börse Photography Prize
26.05.11 | Fashion Design, BA Honours
04 – 06.06.11 | Mixed Media Fine Art, BA Honours
09 – 14.06.11 | Graphic Information Design, BA Honours & Illustration, BA Honours
19 – 22.06.11 | Contemporary Media Practice, BA Honours & Ceramics, BA Honours
16.07 – 19.08.11 | Architecture Club: 1960 – 2010
02 – 04.09.11 | MA Photojournalism
08 – 12.09.11 | MA Photographic Studies
13 – 16.10.11 | Sunday Art Fair
29.10.11 | Keith Lemon
03.11.11 | Paul Khera, Adventures In Nightlife
28 – 30.11.11 | St Matthew Passion by Vocal Futures
09.12.11 | MAC
KINETICA ART FAIR

The Kinetica art fair provides an international platform for museums, collectors, curators and the public to view and buy artworks in this thriving and advancing field. Alongside the fair there will be special events, screenings, tours, talks, workshops and performances. In 2011 these included performance by Stelarc and work by Jason Bruges Studio, Vincent Leclerc, Roseline De Thelin and Musion Academy.
ANTHONY MCCALL
VERTICAL WORKS
SPRÜTH MAGERS GALLERY
LONDON
Vertical Works was a new McCall’s work commissioned for Ambika P3 with Sprüth Magers Gallery London & Berlin. Internationally recognised for groundbreaking work which occupies a space between sculpture, cinema and drawing, British-born McCall trained at Ravensbourne College of Art & Design in the mid-1960s. Shortly afterwards, in the early 1970s, he began working with performance and film, initially through a series of open-air performances which were significant for their minimal use of elements such as fire.

On March 1, McCall gave an Artist’s talk in the Starr Auditorium of Tate Modern followed by the first showing of his just-completed Line Describing a Cone 2.0, the much anticipated digital re-make of his 16mm film Line Describing a Cone (1973).
McCall is known for his “solid-light” installations, a series that he began in 1973 with his seminal “Line Describing a Cone,” in which a volumetric form composed of projected light slowly evolves in three-dimensional space. Working in a space between sculpture, cinema and drawing, his work’s historical importance has been internationally recognised. Solo exhibitions of McCall’s work include Centre Pompidou, Paris, 2004; Tate Britain, London, 2004; Institut d’Art Contemporain, Villeurbanne, France, (2006); Serpentine Gallery, London (2007/8); Hangar Bicocca, Milan (2009), and Moderna Museet, Stockholm (2009).

Since 2004 McCall has explored solid-light works that are oriented vertically projecting downwards from the ceiling onto the floor, forming 10-metre tall, conical ‘tents’ of light, with a base of about 4 metres. Here, the projected line-drawing on the floor is, quite literally, the footprint of the work, with the three-dimensional ‘body’ rising up from the floor and finally narrowing to a point at the lens of the projector, well-above one’s head. Four of these works, each of them showing in the UK for the first time, will be presented as a single installation. The works are Breath (2004), Breath III (2005), Meeting You Halfway (2009) and You (2010).
McCall gave an Artist's talk at Ambika P3 about the Vertical Works.
The Deutsche Börse Photography Prize rewards one living modern photographer, who has made the most significant contribution to the photographic medium in Europe over the previous year. The Photographers’ Gallery in London created the prize in 1996 and since 2005 Deutsche Börse has sponsored the event. The Prize highlights the finest photographic works, showcasing fresh talents.

Thomas Demand, Roe Ethridge, Jim Goldberg and Elad Lassry were nominated for the Deutsche Börse Photography Prize 2011. This selection, the fifteenth year of the Prize and the 40th anniversary of The Photographers’ Gallery, illustrated the diversity of the photographic medium, ranging from conceptual to social documentary photography.

Thomas Demand was nominated for his exhibition Nationalgalerie at Neue Nationalgalerie, Berlin, Germany (18 September 2009 – 17 January 2010), travelling to Boijmans van Beuningen, Rotterdam, Netherlands (29 May – 22 August 2010). In this exhibition, Demand’s concise yet strangely unsettling images explore German social and political public life. Often using photographs drawn from the media, Demand turns these scenes into life-size and meticulously constructed three-dimensional paper models, that he then photographs.

Roe Ethridge was nominated for his solo exhibition at Les Rencontres d’Arles 2010, France (3 July – 19 September 2010). Blurring the boundaries of the commercial with the editorial, and the mundane with the highbrow, Ethridge’s conceptual approach to photography is a playful attack on the traditions and conventions of the medium itself.

Jim Goldberg was nominated for his exhibition Open See at The Photographers’ Gallery, London (16 October 2009 – 31 January 2010). Initiated through a Magnum commission, Open See documents the experiences of refugee, immigrant and trafficked populations who travel from war torn, socially and economically devastated countries to make new lives in Europe.

Elad Lassry was nominated for his exhibition Elad Lassry at Kunsthalle Zürich, Switzerland (13 February – 25 April 2010). In his seductive yet detached photographic and filmic works, Lassry renders the over-familiar and clichéd, whether it be a kitten, an attractive model, lipsticks, a carton of eggs, peculiar. Drawing on analogue source material as inspiration, such as advertising and stock imagery, Lassry’s over-saturated photographs are often collages of pre-existing images or newly staged studio photographs alluding to the visual language of product photography.
This three-day conference organised by the Centre for Research and Education in Arts and Media (CREAM), University of Westminster addressed issues central to the curation and display of photography; the relationship between galleries, contemporary art and documentary practices; the notion of influence on photographic thought and practice; and the on-going obsession with photographic specificity in the art world. Speakers included Victor Burgin, John Stezaker, Jorge Ribalta, Hannah Collins, Marysia Lewandowska, Rut Blees Luxemburg and Simon Baker.
MEDIA, ARTS AND DESIGN DEGREE SHOWS

Annual BA Degree exhibition of students from the Media, Arts and Design School of the University of Westminster.

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Jamil Kounellis at Ambika P3, review - Telegraph

Jamil Kounellis has created a powerful memorial to 20th-century manufacture.

By: Adam Bocek
15 May 2013

Jamil Kounellis is not especially well-known in Britain, but he is currently enjoying a deserved rise in the spotlight in this country.

He recently had a room devoted to his work at Tate Modern. Now, exactly three decades after his last London show, the eminent Greek-Italian painter, performance artist and sculptor, born in 1939, has created a simmer but meticulously satisfying new installation for the soaring Ambika P3 exhibition space. It feels like an application for the annual Turner Commission at Tate Modern’s Turbine Hall.

Ambika P3 is a 10,000 sq ft subterranean space once used as a concrete construction hall. It still has the atmosphere of an industrial warehouse, full of pipes, wires and air-conditioning ducts. The room is thought to be huge, so it feels a perfect setting for Kounellis’s new work, presented by London’s Spalding Gallery.

The central installation consists of 12 large rectangular containers, each filled with shifts hundreds of coal, arranged in a shape of a large letter "K" (an anagrammatic autodidact, as well as a reference to the letter’s shape). The charcoal pieces characteristically Kounellis’s mark.

The sides of these receptacles are decorated with panels of painted cotton dust; black steel. In other pieces of course working (Kounellis has made using hardy bricks cut to create a lodge of the Italian Auto Torino movement in the late 1960s) and raw and roasted black charcoal, the charcoal is stained, stained and stained in an inanimate rustet form.

At first it isn’t terribly clear that we are looking at a piece of sculpture. Kounellis’s work is in a subtly changing line of the green, basic and dirty transparent bodies in the same way (and a paper assemblage) the tart fulks of the redoubled, smoky black fabric start to resemble organic, expressionistic fabric.

But the work is purely fundamental; on the canvas are a heraldic anthropomorphic quality, as a showtimes or broken booths: they feel like work for anonymous factory workers built and approved by the capitalist machine. Indeed, the whole piece conjures up an atmosphere of mindless artist pushing heavy industry. The fact that the exhibition was held on 11 June, and was described black fabric start to resemble psychic, expressionistic fabric.

Nearly an equal smaller work in the same vein (men black ears and ears forever), plus the soft-sculpted bodies, as well as a piece pink woman’s multiple string-up from another book - an image as stirring as any of Goya’s "Diarists of War" prints, and evocative of the editions of moments trampled by the machine and conflict of the 20th century.

None of this, perhaps, is tremendously sublime. But, as it packs an14 unsettlingly powerful punch.

Unit 406. Box 999. 33-40 Chelsea St. London W6 9BN

http://www.telegraph.co.uk/art/artreviews/7506303/Jamil-Kounellis-at-Ambika-P3-review.html

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How We Met: Fabio Capello & Jannis Kounellis

"For my fellow artist, Kounellis was a god, and it was a pleasure to have dinner with god"

Interviews by Adam Bocek

Saturday, 23 May 2009

• Badge
• Music
• Email

Jannis Kounellis, 74, is a Greek painter, installation artist and sculptor. A founding father of the 1960s Arte Povera movement, which made use of "found" objects and spaces, Kounellis installations juxtapose materials such as mud and coal with food, fire and live animals. He came to Rome with his wife.

In 2008, the Greek commissar, Mr Costas Katsaros, was among a group of writers and artists who were invited to Rome. Fabio Capello, the coach of the Italian national football team, and Jannis Kounellis, the Italian painter, are close friends and both share a love of art. Fabio Capello is a fan of Kounellis’ work, and it was a pleasure to have dinner with god.

My interest in football and Fabio were different. I’m fascinated with how football is woven into the fabric of our society – it’s a very democratic and universal sport, while many of the social issues of Italy are expressed through football.

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The other artist always had lots of opinions about the latest Naples matte, but what attracted me to Fabio was more tangential. He’s a very beautiful character, while I’m cleaner – I’m not an easy person to know – he is open, he has a feeling for people, and has a great imagination, which is crucial for someone in his position.

While we didn’t share, though, we did enunciate our respect for each other’s work.

As far as art is concerned, Capello became very passionate; he talks about the things he loves and hatreds. For me, it’s all about the matter – what I take in the morning, I might have in the evening. Boredom! It’s a black bellflower to have a friend who buys your work, or Kounellis’s case, it makes him a double fixed - I’ve survived until today because of the friends who believe these.

An’s a regular at home three days a week; it’s a huge pleasure to see him twice in the week too. For dinner, it’s always pleasure to have a friend being such an interesting and unique person. We’ve been in touch and talked about his films, the new film art and give one another recommendations. We would love to have him back in Rome, but nobody knows where he will go next – he told me how much he loves Italy, so maybe farewell...

As for the football, as Fabio (Kounellis travels to Italy aged 25), I went there with him, but it’s obvious with England, I have no influence so.

Fabio Capello, 60, is the manager of the English football team. In his playing days, he lined up for AC Milan and Juventus in his native Italy. He went on to manage both teams, as well as Italian Serie A side, Lazio, in London with his brother.

I started to collect art when I was 23, buying two or three pieces every year, and the Art Museum was always an important part. In the 80s when I was done in Rome with some artist friends in Rome and Jannis Kounellis was there, it was a dream. He was a very great artist in Italy and I thought always followed his work.

As a young man, Capello was quite taken with football, soccer, which he was happening in Rome. There was a certain connection between us, but Kounellis is strong and I’m not sure we have friends with him. He puts a barrier between himself and others. I do that, too, which is the reason I think we have such respect between us.

After that we started meeting whenever possible. While I was working in Rome, I talked about dinner at his house and talk the good idea of seeing his art collection. Otherwise, we would go to a typical Italian restaurant and eat spaghetti carbonara. We had fun, and it’s always around a table that we meet, and always with same friends, usually other artists.

I was even painting with Jannis. When I saw his work, it produced such an extraordinary sensation – you see the world in one of his pictures. I had to talk him for a while before we met for his new exhibition, and it was nice to consider what we have both done with our lives.

As far as about football? Well, I can’t say, I’ve been so busy of my children although he’s often congratulated me in my successes, I am still with them. Each exhibition for Capello is important, as each game is for me. I think football is a form of art – it’s a feeling of 11 people.

It’s impossible to arrive at the top without a big personality. Somewhere we are angry and we need communication – that we are talking about Konsanks, I know the price reception thing for me (Italy’s lack of respect) before Rinsaks was president of AC Milan (Barzagli etc) but it’s obviously the other side of things very against Konsanks. Other times, it’s more relaxed.

As for artistic fetes, we discuss what is happening in art and what he does. I live art, as I live art, and when speaks to the professor, I find Italian and not art. When I speak about football, he must listen.
From Floor to Sky

London Gilbert & Knight

This exhibition is a tribute to the legacy of an educationist, Frances Earnshaw, who taught at St Martin's School of Art from 1957-64 and the Royal College of Art from 1974-98. London Gilbert & Knight, the directors of the exhibition, have curated a show that celebrates her life and work. The majority of the artworks feature in the show are sculptural and viscerally prescriptive and the works of many of these artists were inspired by Frances Earnshaw's teaching methods.

The exhibition includes work by a number of artists who were students at St Martin's during Frances Earnshaw's time and they have been invited to contribute to the show. The works on display range from the early 1970s to the present day and they include painting, sculpture, installation, photography, video and sound. The artists who have contributed to the show include: Anthony McCall, Richard Billingham, Bill Brandt, Gillian Wearing, and Jonathan Darnell. This show is a tribute to the legacy of Frances Earnshaw and her influence on the work of many of these artists.
Volume 2
2009 – 11

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