



# VOLUME 2

08.09 –  
05.11

# INTRODUCTION

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

“I want to congratulate the University of Westminster for adding to the repertoire of spaces in London in this magnificent way, and it really is incredible what you’ve been able to do here already. But this show I think demonstrates what potential this space has for the future, so thank you.”

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 both areas we had become known in London and internationally, for the diverse range of high class events. We commissioned new work from David Ward entitled Rink choreographed moving light video project onto the floor as if made by an ice skater.

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 Deutschebank Prize. We continued our partnership with Kinetica attracting huge varied audiences to their varied programme – part art-fair part festival of events. The boundaries blurred between our own curated projects, and those developed by others, and the events brought to us by the commercial sector. This tri-partite relationship between commercial, academic and the work of artists, and it's resultant synergy, is a cornerstone of Ambika P3 ambition.

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





VOLUME TWO

SEPTEMBER 2009  
MAY 2011







## COLLABORATIONS AND PARTNERSHIPS AT AMBIKA P3



*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.<sup>1</sup>*

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 tailor made 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 Sprovieri 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 Sprovieri 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).

above: Alison Wilding installing her works for From Floor to Sky  
below: Heiner Goebbels rehearsing Stifter's Dinge





left: Peter Kardia leading a discussion of the exhibition From Floor to Sky  
right: Richard Wentworth installing his work for Floor to Sky



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 where 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.

1. Lind, M. (2009) 'On the curatorial', Art Forum, October, pp. 15-16.

Dr Michael Mazière  
Curator Ambika P3



# VOLUME TWO

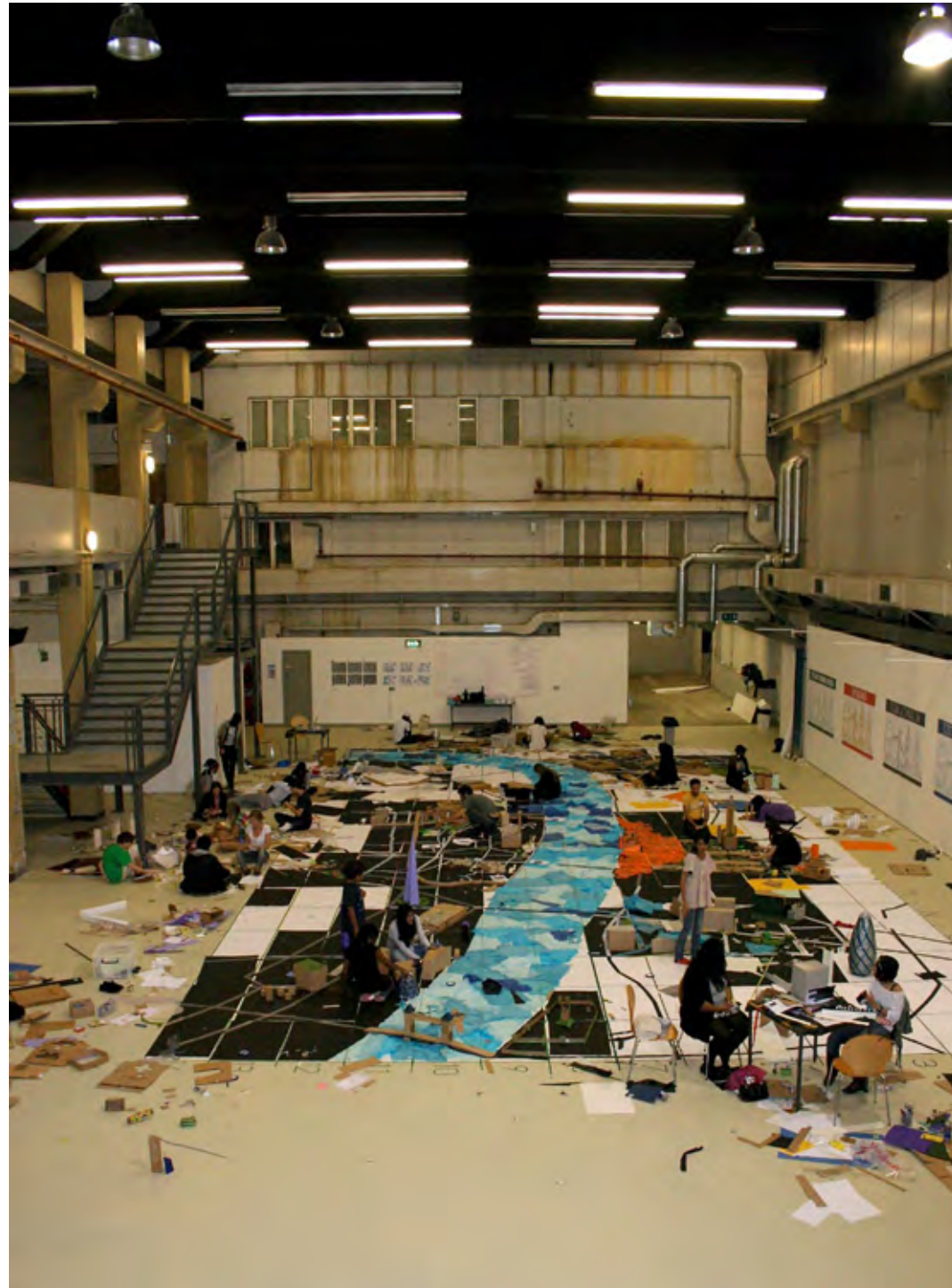
|  | 2009  |  | 2010  | 2011  |                         |
|--|---|--|---|---|-------------------------|
| INTRODUCTION<br>KATHARINE HERON<br>2                                       | OPEN CITY<br>12   | DAVID WARD - RINK, A<br>SKATING DRAWING FLOOR<br>28                | MAG, LAUNCH PS3<br>MASSIVE ACTION GAME<br>50                              | KINETICA<br>102                               | SELECTED PRESS<br>120   |
| COLLABORATIONS<br>AND PARTNERSHIPS<br>AT AMBIKA P3<br>MICHAEL MAZIÈRE<br>6 | MA PHOTOGRAPHIC<br>STUDIES<br>14                        | WAR GAMES LAUNCH<br>CALL OF DUTY: MODERN<br>WARFARE 2<br>40        | VAUXHALL ICE SKATE<br>52  | ANTHONY MCCALL<br>VERTICAL WORKS<br>104       | ACKNOWLEDGEMENTS<br>126 |
|  | MA PHOTOJOURNALISM<br>16                                | WAREHOUSE LAUNCH<br>42   | KINETICA<br>54  | DEUTSCHE BÖRSE<br>PHOTOGRAPHY PRIZE<br>112    |                         |
|  | FASHION WEEK - TOPSHOP<br>18                            | FIRST YEAR<br>ARCHITECTURE<br>44                                   | FROM FLOOR TO SKY<br>BRITISH SCULPTURE AND<br>THE STUDIO EXPERIENCE<br>56 | EXHIBITING<br>PHOTOGRAPHY<br>116              |                         |
|  | DIESEL U MUSIC WORLD<br>TOUR PARTY<br>20                | SUSTAINABILITY: 3RD<br>ANNUAL WESTPHOTO<br>PHOTOGRAPHY PRIZE<br>46 | JANNIS KOUNELLIS<br>68  | MEDIA, ARTS AND<br>DESIGN DEGREE SHOWS<br>118 |                         |
|  | SONY ERICSSON SATIO<br>LAUNCH PARTY<br>22               |  | MEDIA, ARTS AND DESIGN<br>DEGREE SHOWS<br>82                              |   |                         |
|  | DANCE UMBRELLA<br>CABANE BY PAUL-ANDRÉ<br>FORTIER<br>24 |  | LAND ARCHITECTURE<br>PEOPLE<br>84   |   |                         |
|  |   |  | MA PHOTOGRAPHIC<br>STUDIES<br>90  |   |                         |
|  |   |  | SUNDAY ART FAIR<br>92   |   |                         |
|  |   |  | TERRY FLAXTON<br>94   |   |                         |



P3 2009

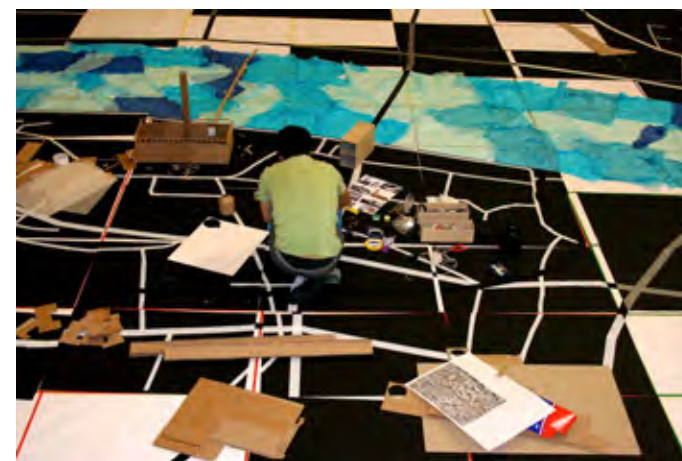
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| FEB |               |  |
| MAR |               |  |
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| MAY |               |  |
| JUN |               |  |
| JUL |               |  |
| AUG | 26 – 27.08.09 | Open City  |
| SEP | 04 – 10.09.09 | MA Photographic Studies                                |
|     | 11 – 15.09.09 | MA Photojournalism                                     |
|     | 20 – 21.09.09 | Fashion Week – Topshop                                 |
|     | 01.10.09      | Diesel U Music World Tour Party                        |
| OCT | 07.10.09      | Sony Ericsson Satio Launch Party                       |
|     | 11.10.09      | Dance Umbrella   |
|     |               | Cabane by Paul-André Fortier                           |
| NOV | 10.11.09      | War Games Launch Call of Duty: Modern Warfare 2        |
|     | 04 – 22.11.09 | David Ward – Rink, A Skating Drawing Floor             |
|     | 25.11.09      | Warehouse Launch                                       |
| DEC | 16 – 20.12.09 | Sustainability: 3rd Annual westPHOTO Photography Prize |





## 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.





04.09.09

# MA PHOTOGRAPHY



An independently curated graduate exhibition of the Master of Arts of Photographic Studies.



11.09.09



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.



20.09.09



FASHION WEEK

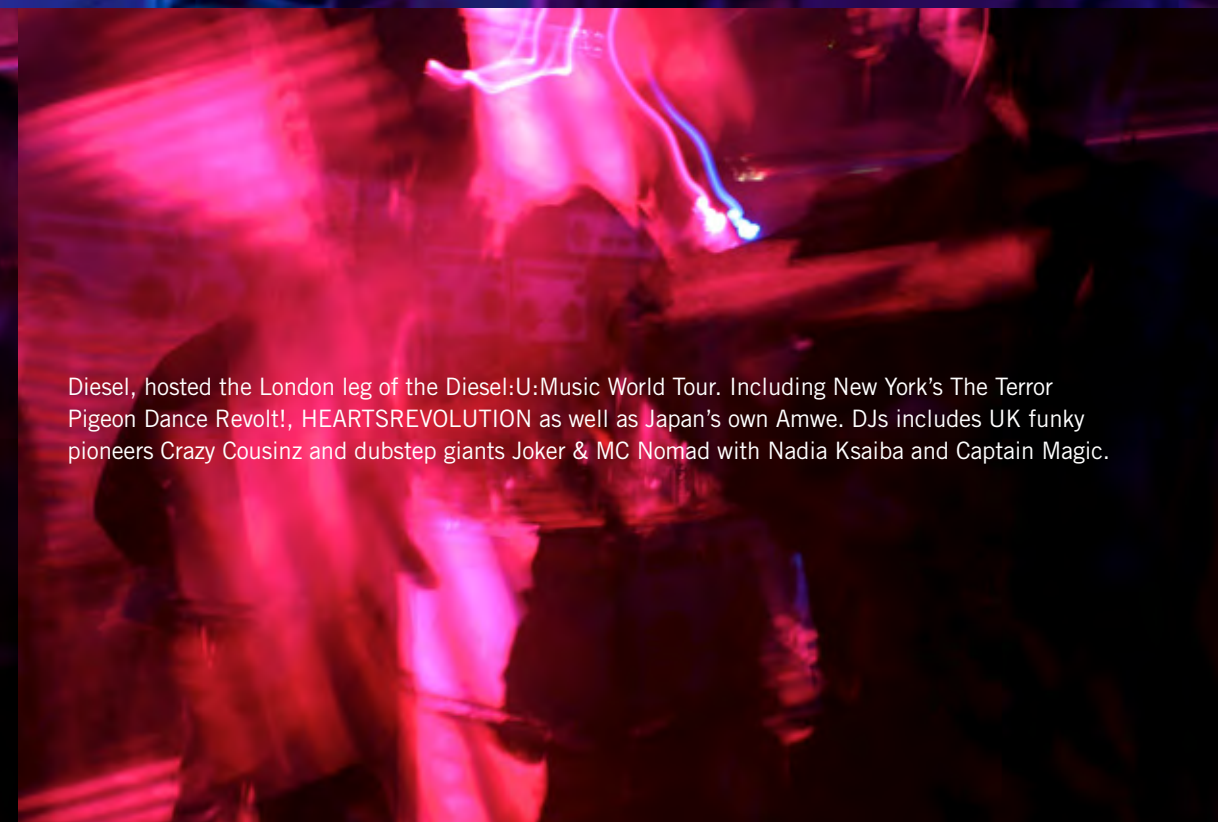
TOPSHOP



01.10.09

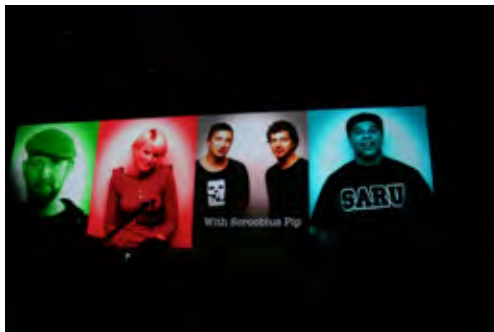


# DIESEL LAUNCH



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 Nomad with Nadia Ksaiba and Captain Magic.



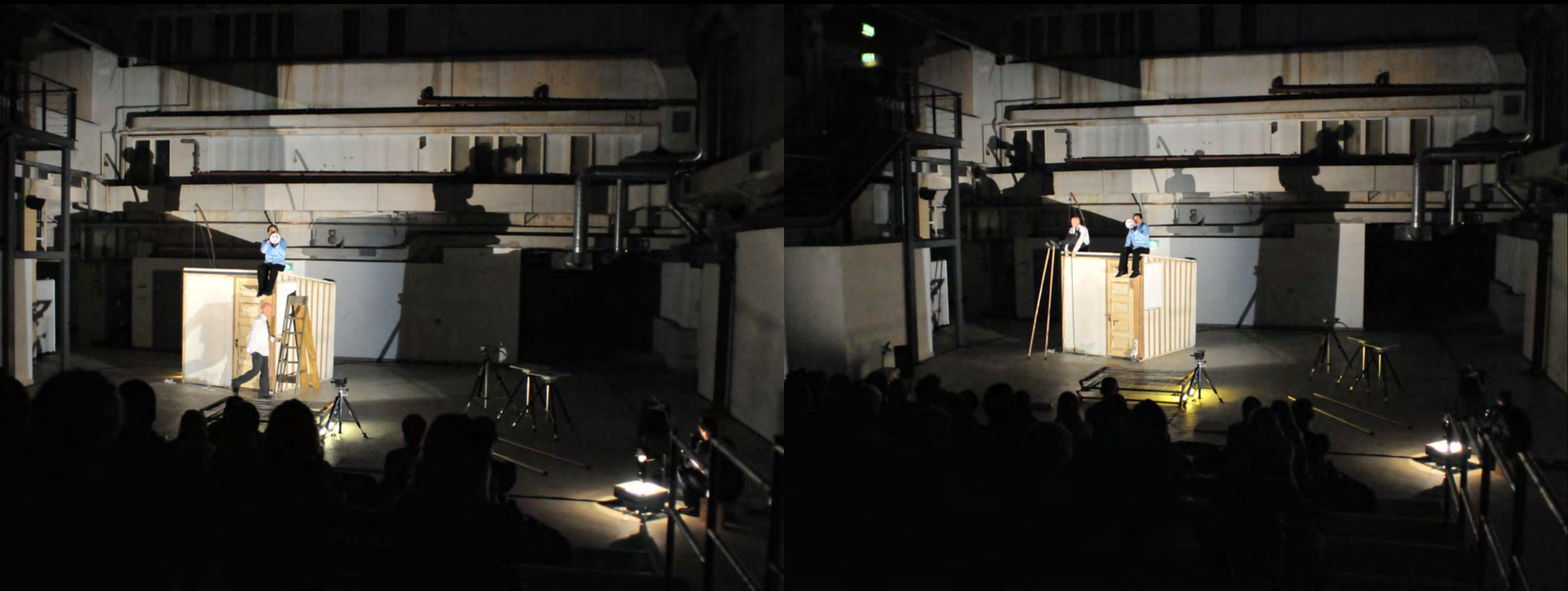


# SONY ERICSSON

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.



11.10.09



# DANCE UMBRELLA

Cabane by Paul-André Fortier

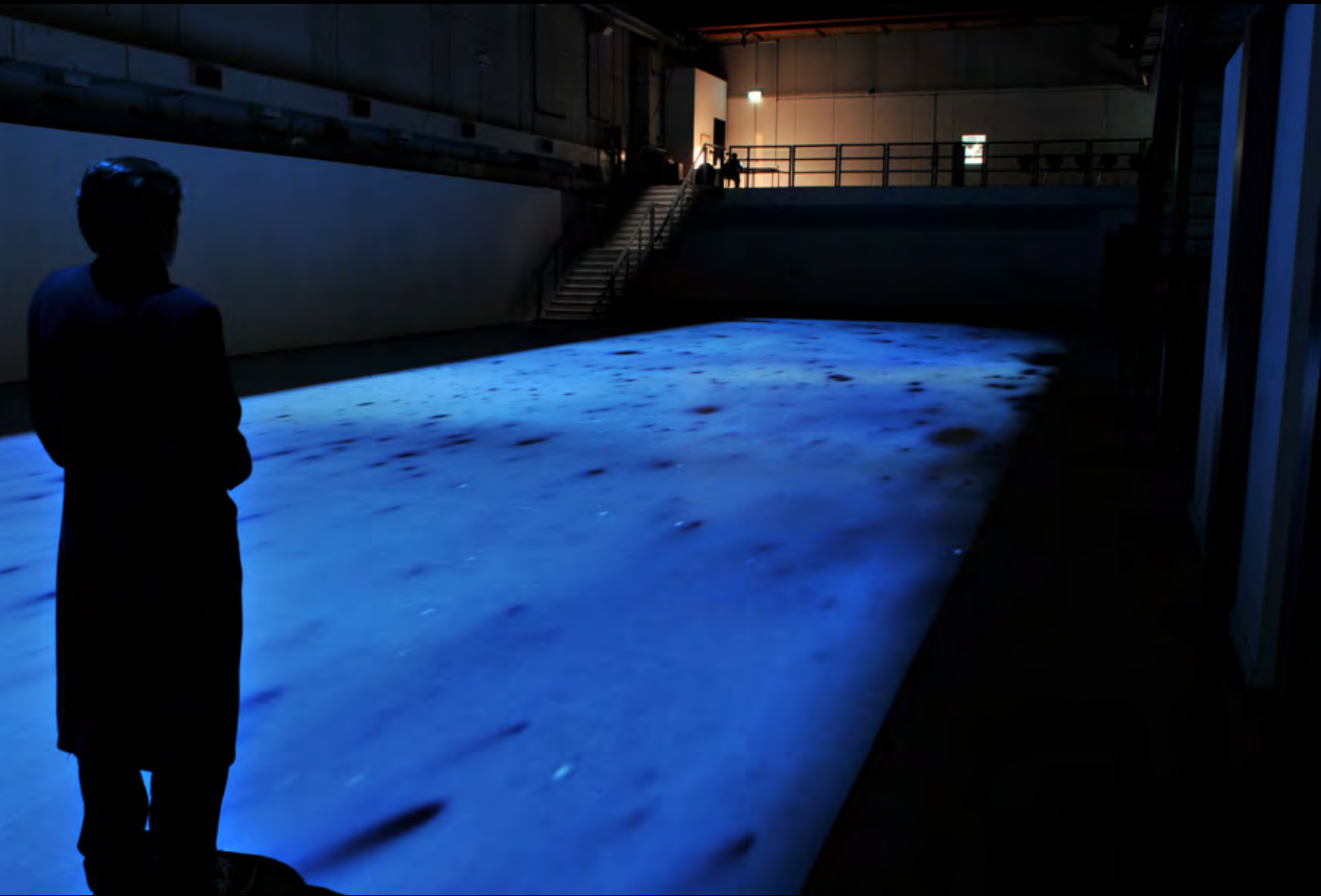
The trio of dancer and choreographer Paul-André Fortier, visual artist /writer/performer/ musician Rober Racine and filmmaker Robert Morin came together for Cabane. The shack in question is a real, portable and readily convertible hut. It is a world unto itself – a shelter, a workshop, a screen or perhaps 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.



04.11.09

DAVID WARD





# RINK, A SKATING DRAWING FLOOR

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

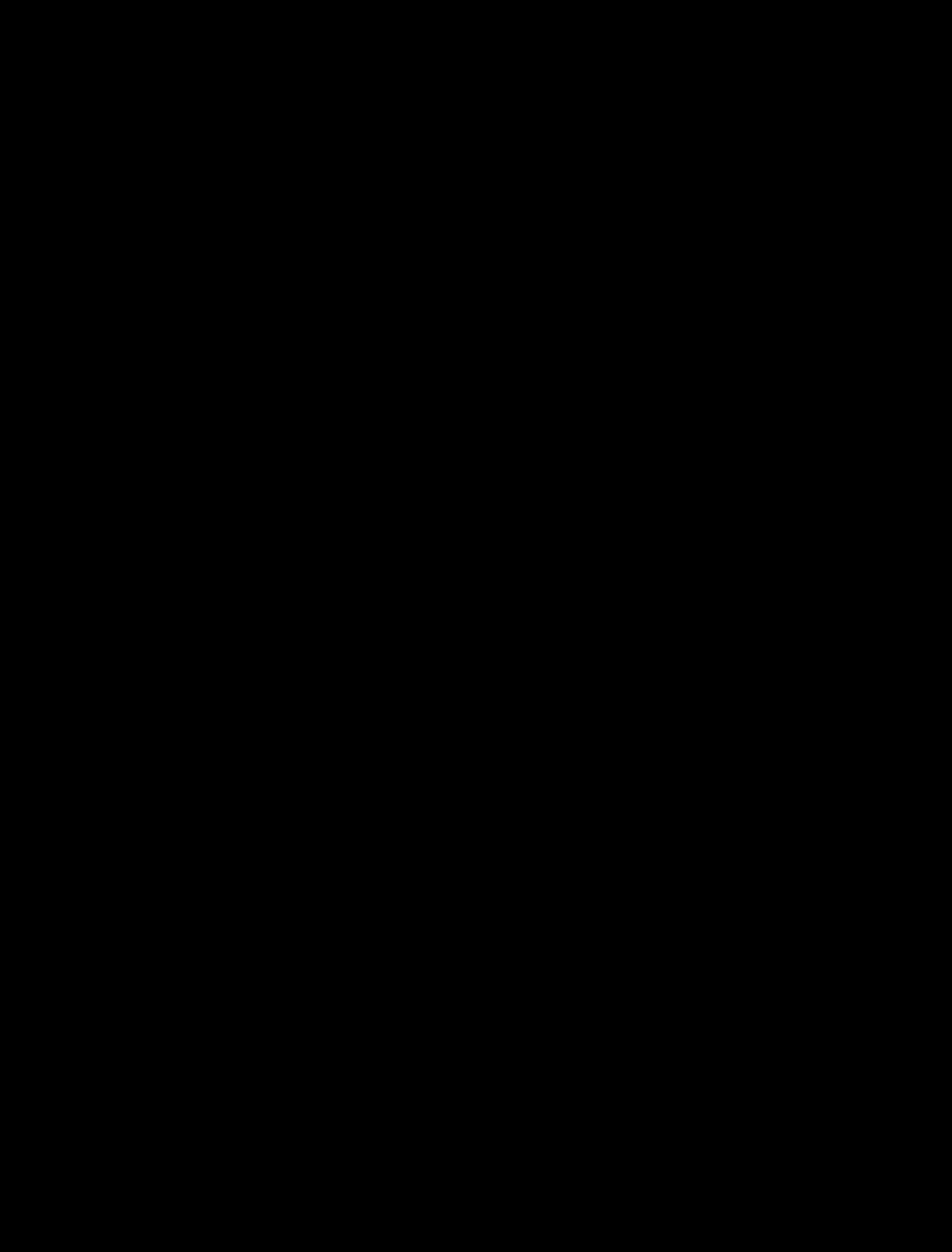
to the drawing that ice skaters make on the horizontal plane of the ice rink. The abstract imagery of *RINK* partly originated photographically from unique photograms, and also includes linear images from scientific sources, such as astronomy and the beautiful lines generated by particle collisions in 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

## David Ward

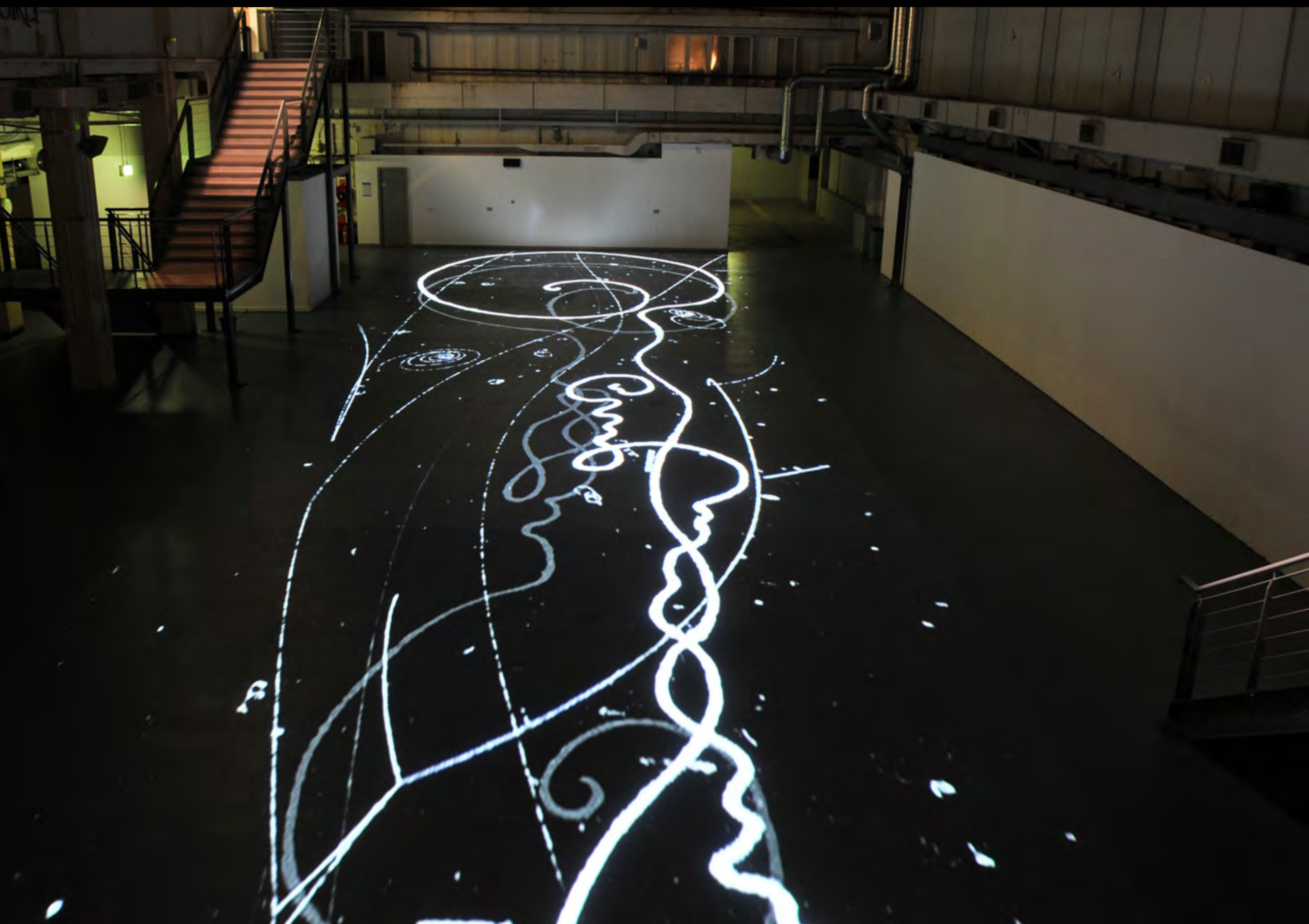
Initially a painter, David Ward 's work draws on a range of media including painting, photography, light and performance and he has worked extensively with choreographers and architects. He has exhibited widely in the UK, across Europe and in the USA. He was Visiting Artist at Harvard University, Artist 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*, with Siobhan Davies Dance, Linbury Studio, Royal Opera House and he exhibited in *Filmpformance* 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.





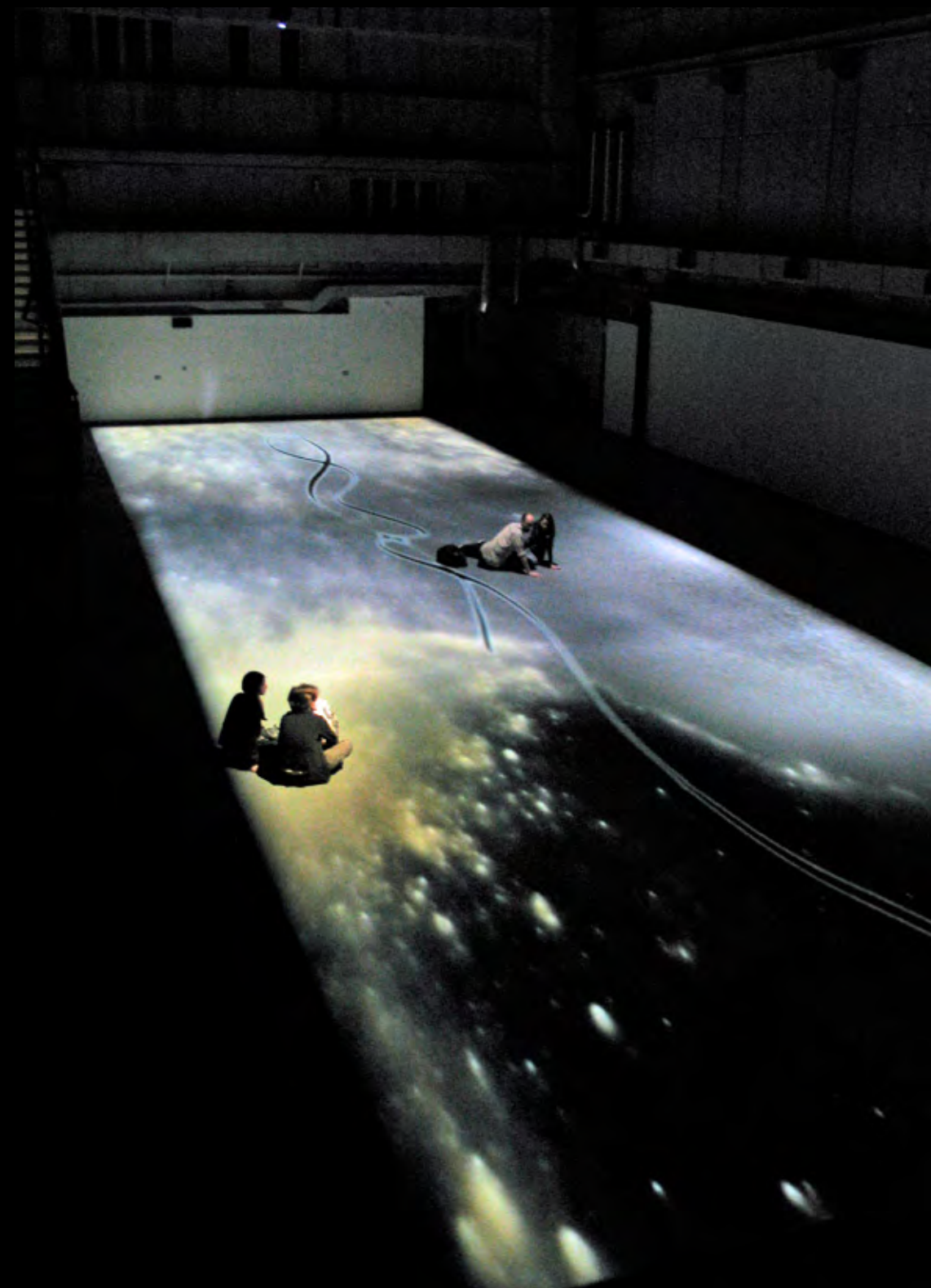
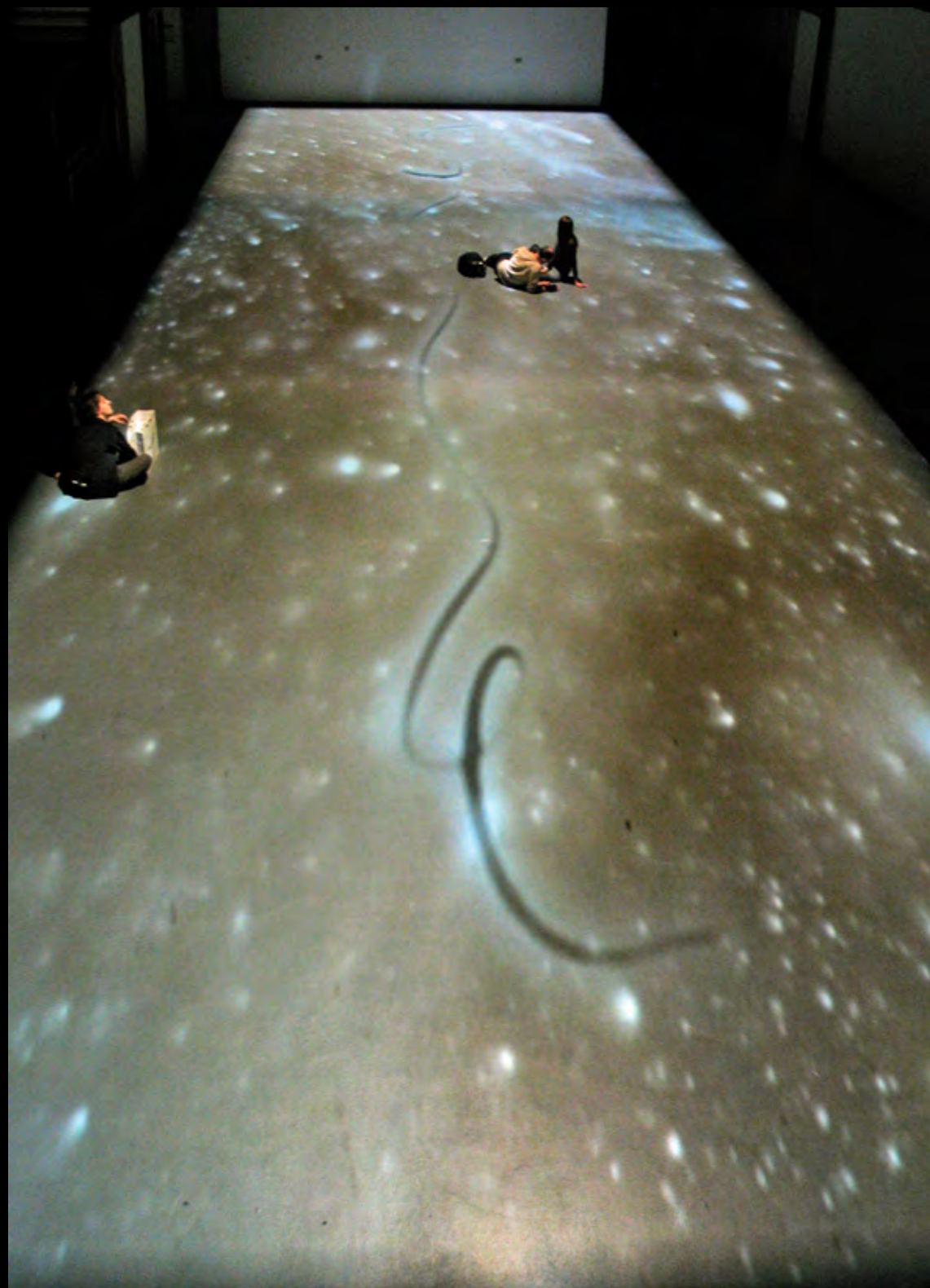














10.11.09



# WAR GAMES LAUNCH CALL OF DUTY: MODERN WARFARE 2







# WAREHOUSE LAUNCH



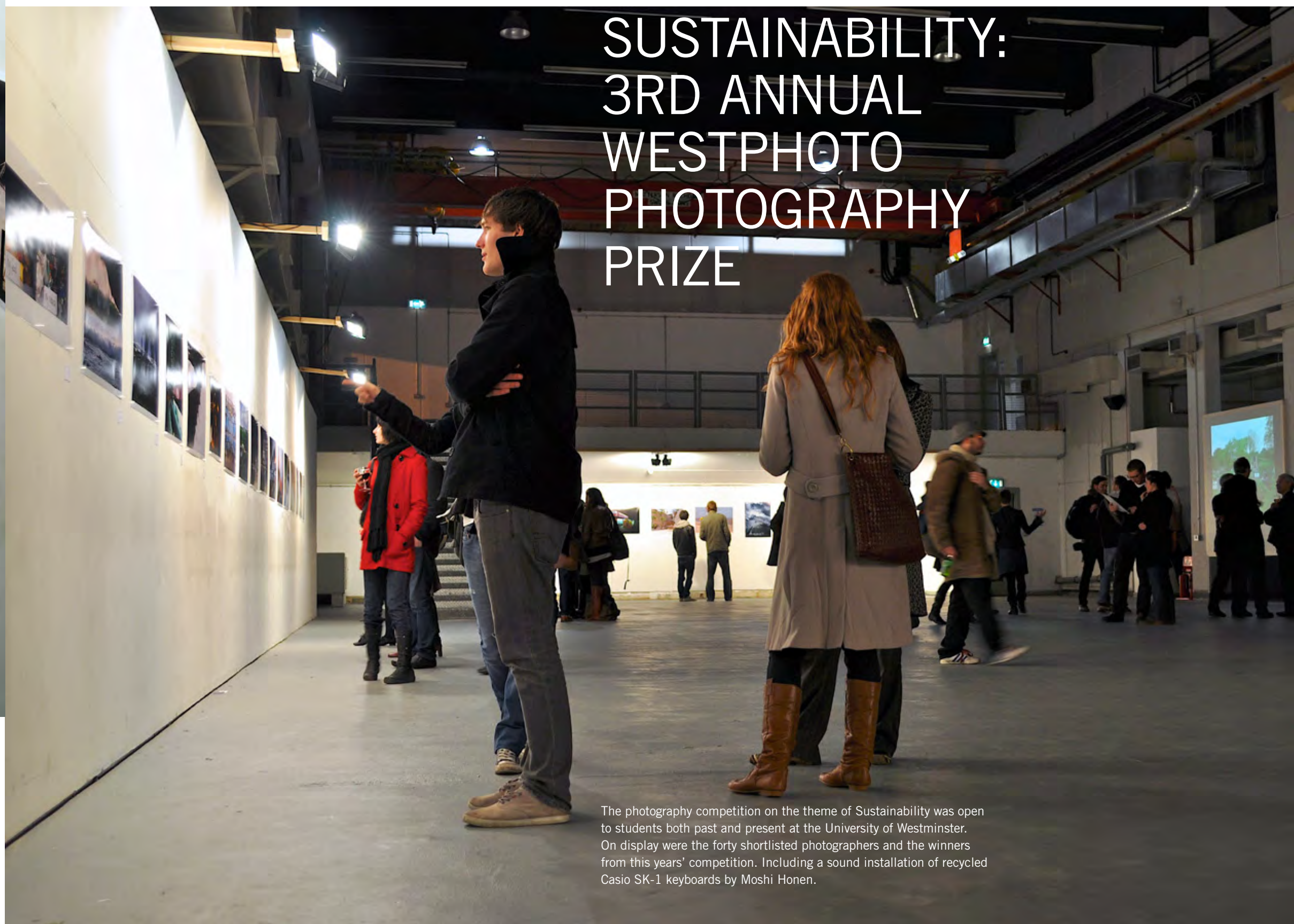


# 1ST YEAR ARCHITECTURE

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.





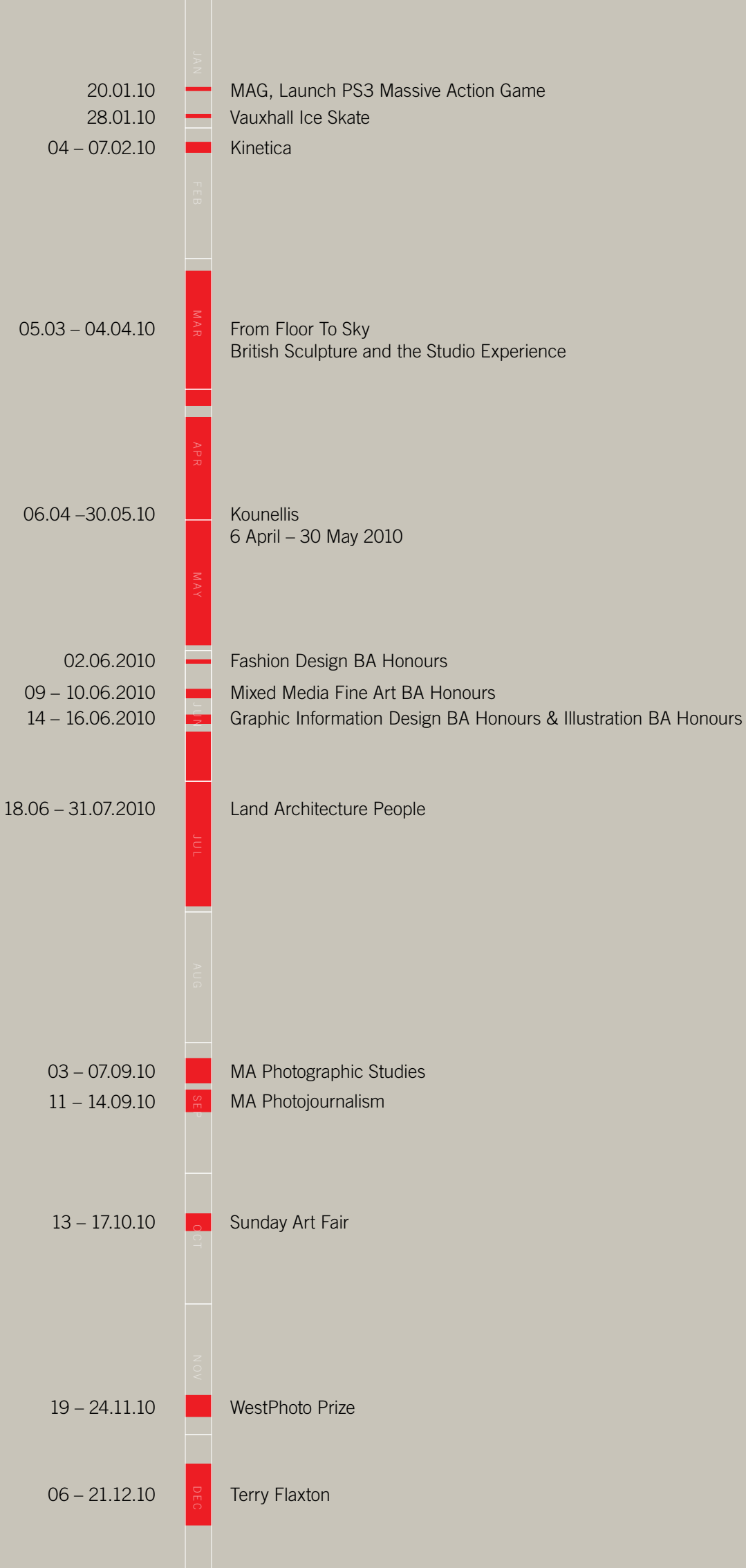


# SUSTAINABILITY: 3RD ANNUAL WESTPHOTO PHOTOGRAPHY PRIZE

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 Honen.



P3 2010





20.01.10

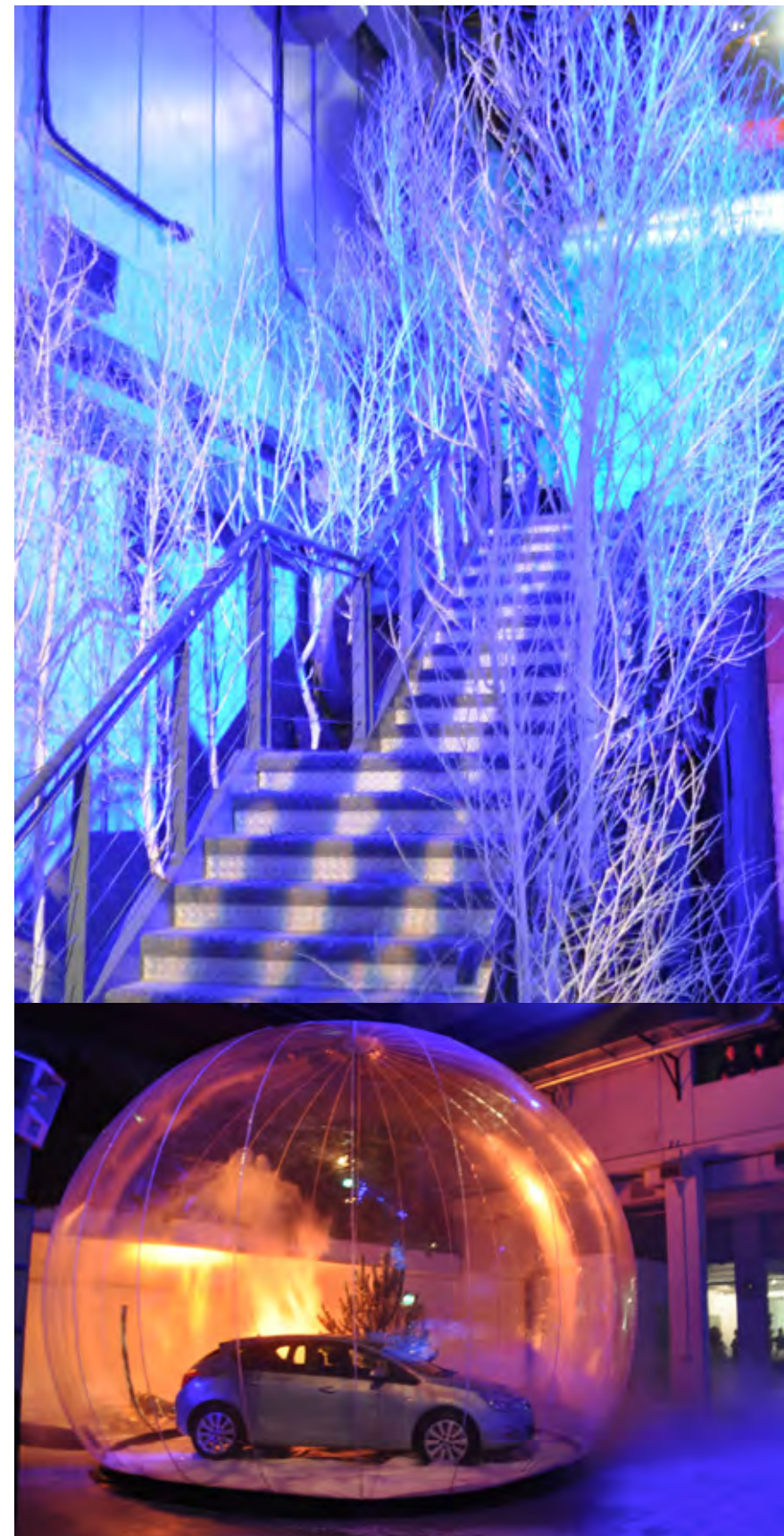
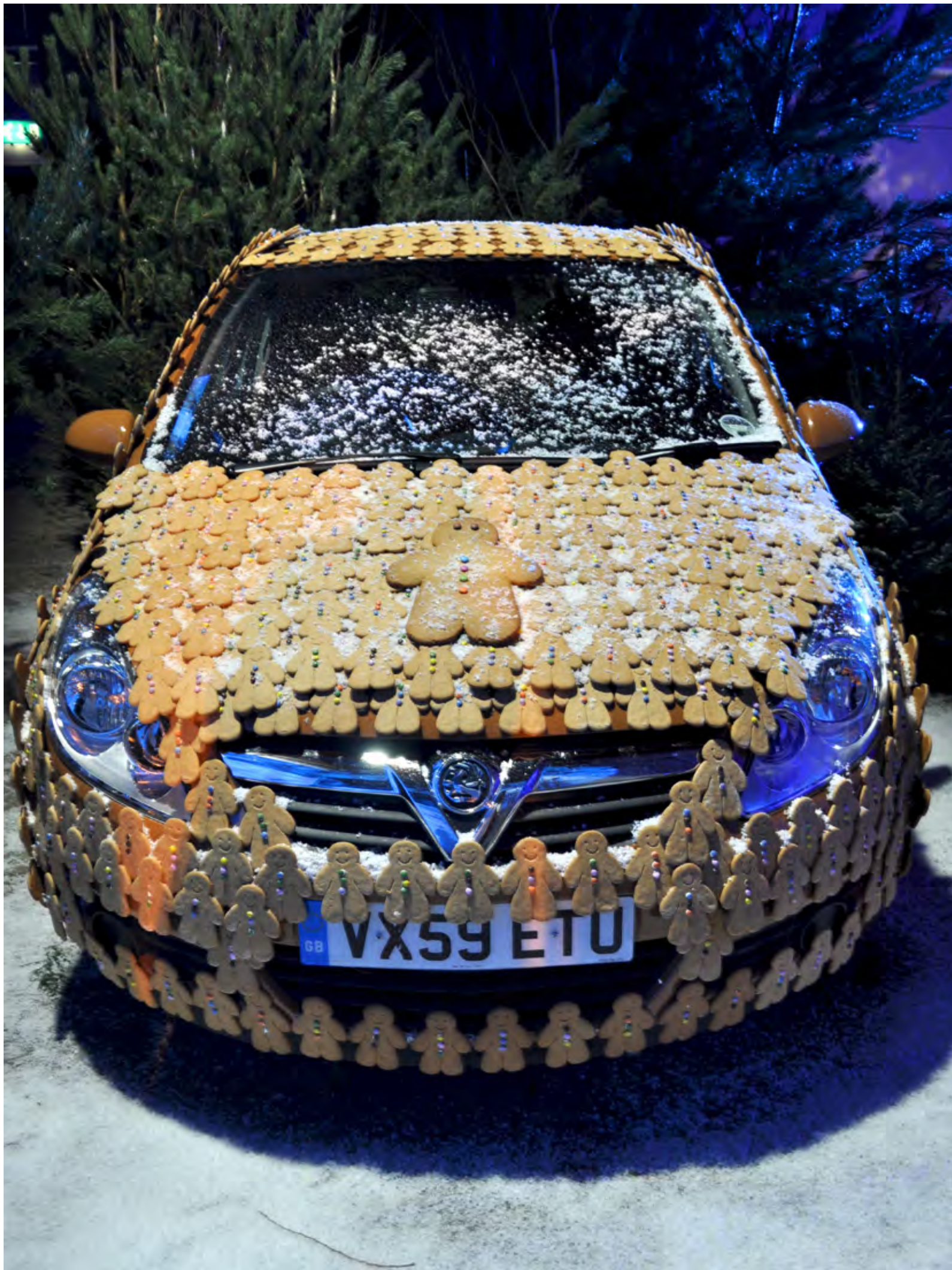


## MAG, LAUNCH PS3 MASSIVE ACTION GAME

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.



28.01.10



## 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.



# KINETICA



05.03.10



Peter Kardia, he was so good  
we didn't need anyone else.

Richard Long

FROM FLOOR  
TO SKY



# BRITISH SCULPTURE AND THE STUDIO EXPERIENCE

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.

To mark the exhibition, A&C Black published "From Floor to Sky: The Experience of the Art School Studio" with text by Hester Westley, Malcolm Le Grice and Peter Kardia. An evening discussion "Contemporary Teaching & Research Practice in the Visual Arts" took place at Tate Britain with a panel of speakers — Richard Deacon, Peter Kardia, Jean Matthee, Richard Wentworth and Malcolm Le Grice.

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.

opposite left. Bill Woodrow, *Untitled*, two photographs, wood panels, wood, 185x198x190cm, 1970  
opposite right. Bill Woodrow, *Revelator 3*, Bronze, 185x198x190cm, 2006.





left: Richard Deacon, *Untitled*, Wood, 122x214x102cm, 1977  
 right: Carl Plackman, *Decoy*, Sculpture, Mixed Media, 70x154x110cm, 2002  
 front: Richard Deacon, *Siamese Metal*, Steel, 176x220x133cm, 2008



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, 700x250cm, 1970  
right: Alison Wilding, *Untitled*, 1974, Mixed Media, (now destroyed but remade 2010)  
front: Carl Plackman, *Decoy*, Sculpture, Mixed Media, 70x154x110cm, 2002







back wall: Richard Long, *Day to Day*, Wall piece, text, 2010  
front: Ismail Saray, *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







Jannis Kounellis, *K*, 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 described 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.

Solo exhibitions by Kounellis at UK public venues since the Whitechapel Art Gallery in 1982 have included the Henry Moore Studio, Dean Clough, Halifax 1991; Modern Art Oxford, 2004-5 and a joint exhibition at Edinburgh College of Art and the Scottish National Gallery of Modern Art, Edinburgh. 2005.

















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





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.

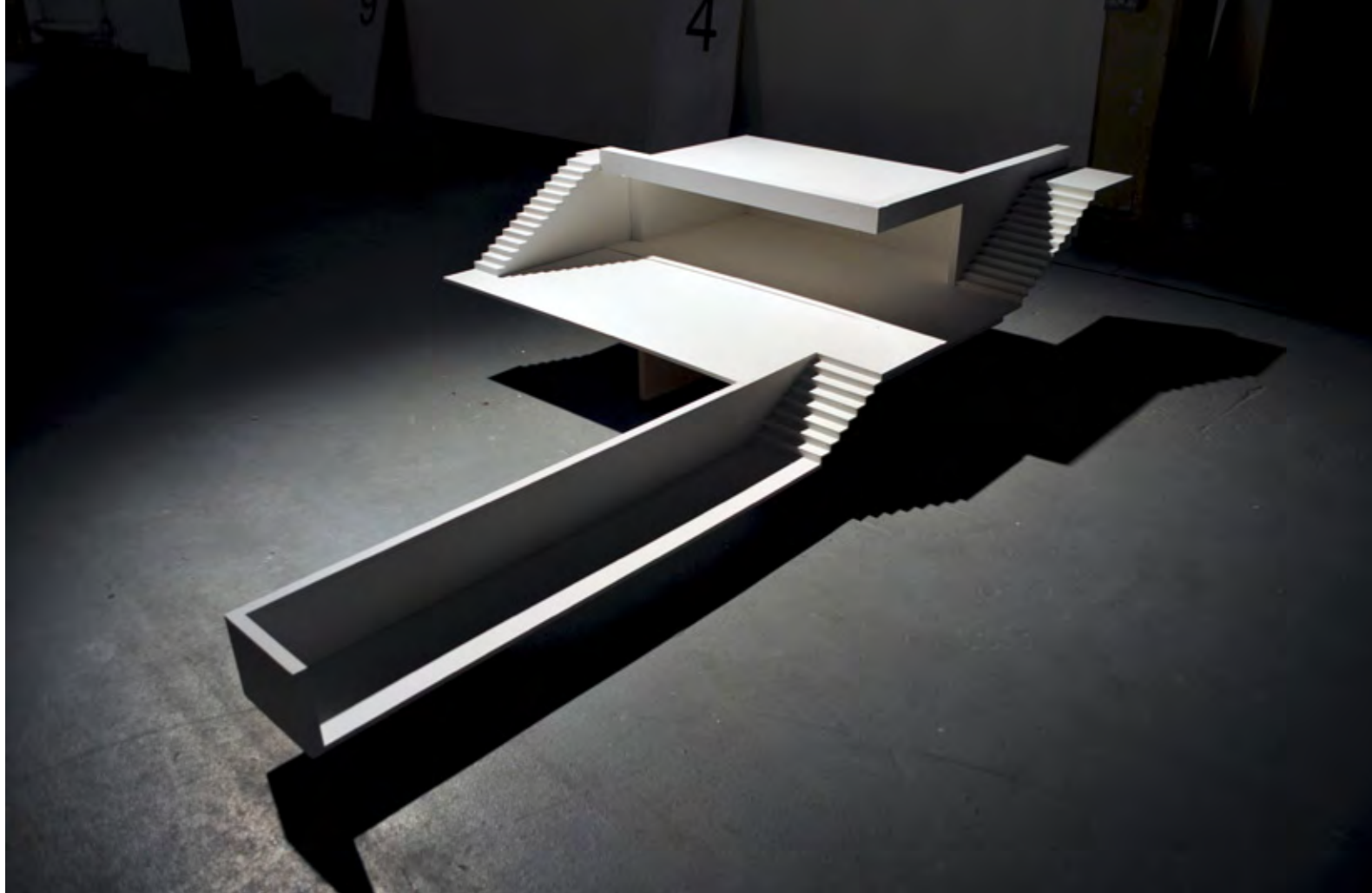
The exhibition explored the scope of the ‘one off’, as well as the potential for repetition and serial production, both within and beyond the realm of domestic architecture. It showed a selection of built and unbuilt projects of different scales by Pierre d’Avoine Architects and Houlton Architects, including 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.





# MA PHOTOGRAPHIC STUDIES

## LIGHT SENSITIVE



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 Diemar/Noble Photography Gallery and David Bate, Course Leader for the MA Photographic Studies course at University of Westminster.





14.10.10



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 Neilsen (Berlin) and Tulips and Roses (Brussels). Sponsored by the Zabludowicz Collection.

Among the artists on show were: Jesse Ash, Edwina Ashton, Francesco Barocco, Michael Bauer, Luca Bertolo, Armin Boehm, Wolfgang Breuer, Sophie Bueno-Boutellier, Liudvikas Buklys, Nicolas Ceccaldi, Kit Craig, Gintaras Didžiapetris, Chris Evans, John Finneran, Zipora Fried, Aurélien Froment, Simon Fujiwara, Ryan Gander, Andy Holden, Judith Hopf, Takaaki Izumi, Jessica Jackson Hutchins, Thomas Kratz, Deborah Ligorio, Anissa Mack, David Mackintosh, Joseph Montgomery, Rosalind Nashashibi, Dominique Petitgand, Riccardo Previdi, Ruth Proctor, Matthew Smith, Jack Strange, Megan Francis Sullivan, The Hut Project, Richard Wilson, Richard Woods and Katarina Zdjelar.

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.

# SUNDAY ART FAIR





09.12.10



TERRY FLAXTON





# HIGH RESOLUTION MOVING IMAGE WORKS

A programme of new 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 year's 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 Misek, Bristol University; Professor Chris Meigh Andrews, Lancaster University; Dr Steve Gibson, Northumbria University; Gary Thomas, Animate; Professor Chris Meigh Andrews, Lancaster University; Stephen Ball, Central St Martins; Dr Uriel Orlow, University of Westminster, John Wyver, University of Westminster.

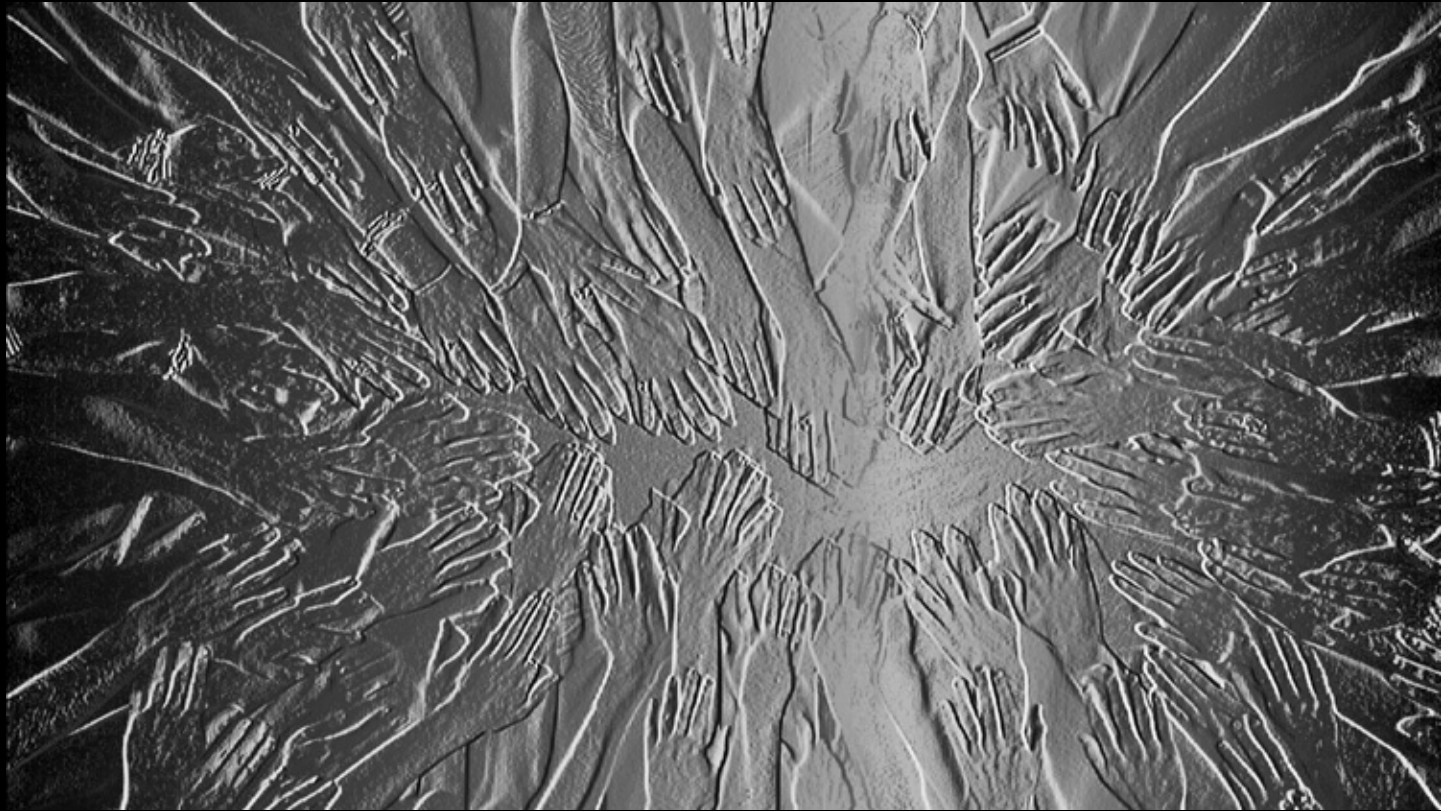
## **Terry Flaxton**

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.







left: Terry Flaxton. *Silver Hands*. Projection, 2010



right: Terry Flaxton, *Portraits of the Somerset Carnivals*, High Resolution Digital Installation, 2010



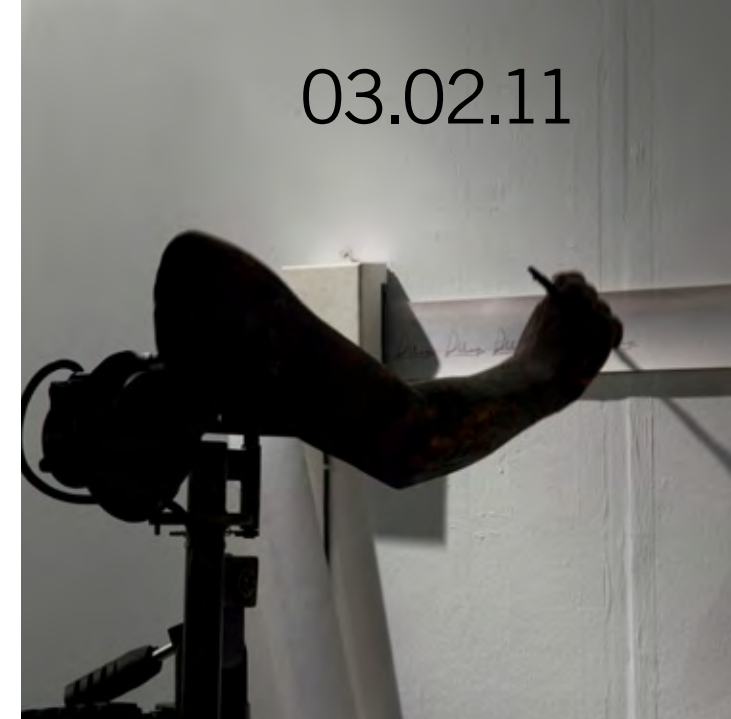
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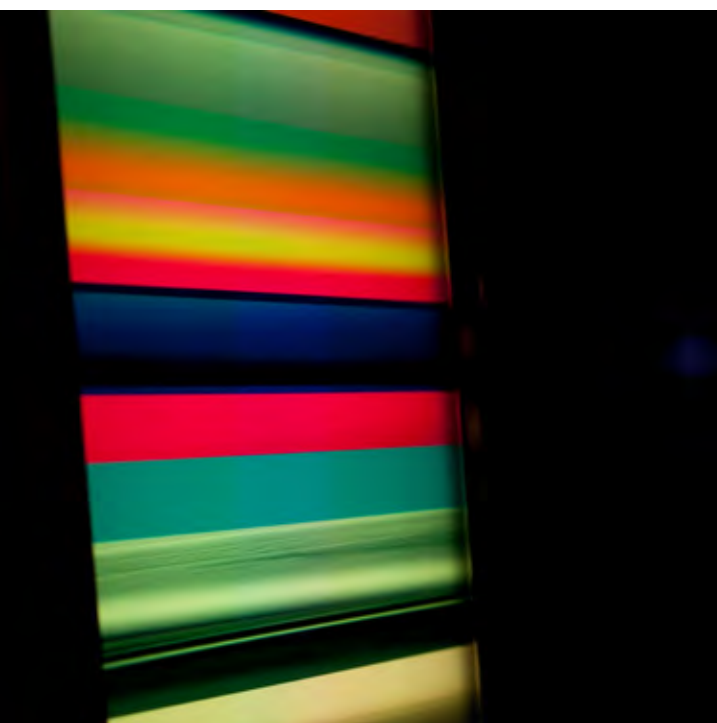
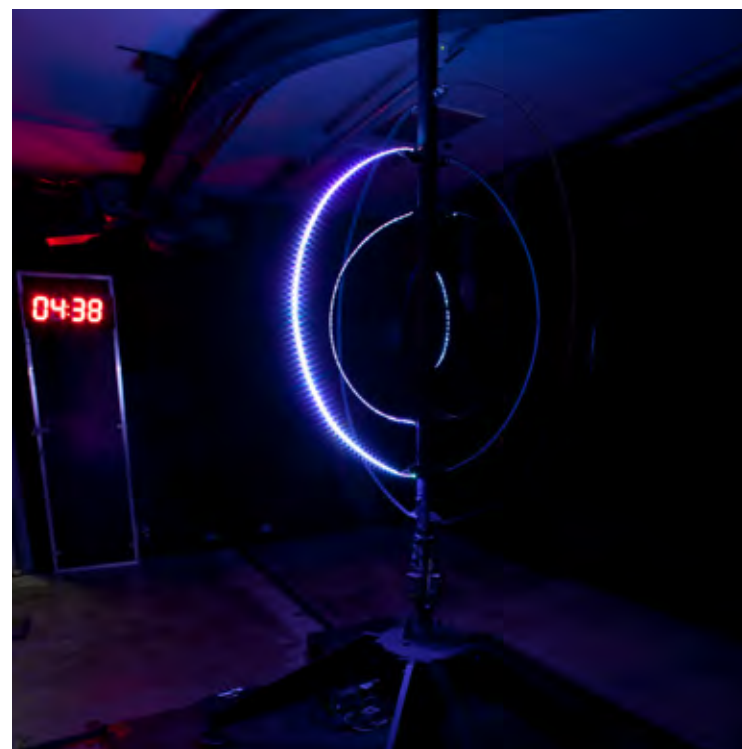
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|------------------|-----|---|
|                  | JAN |   |
| 03 – 06.02.11    |     | Kinetica Art Fair   |
|                  | FEB |   |
| 21 – 22.02.11    |     | Fashion Week, Erdem   |
|                  | MAR |   |
| 24.02 – 27.03.11 |     | Anthony McCall<br>Vertical Works                                  |
|                  | APR |   |
| 28.03 – 01.05.11 |     | Deutsche Börse Photography Prize                                  |
|                  | MAY |   |
| 26.05.11         |     | Fashion Design, BA Honours  |
|                  | JUN |   |
| 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    |
|                  | JUL |   |
| 16.07 – 19.08.11 |     | Architecture Club. 1960 – 2010                                    |
|                  | AUG |   |
|                  | SEP |   |
| 02 – 04.09.11    |     | MA Photojournalism  |
| 08 – 12.09.11    |     | MA Photographic Studies   |
|                  | OCT |   |
| 13 – 16.10.11    |     | Sunday Art Fair   |
|                  | NOV |   |
| 29.10.11         |     | Keith Lemon   |
| 03.11.11         |     | Paul Khera, Adventures In Nightlife                               |
|                  | DEC |   |
| 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





24.02.11

The image features a large, abstract, three-dimensional sculpture on the left side. It consists of several translucent, white, conical or funnel-like structures that are nested and layered, creating a sense of depth and movement. The sculpture is set against a dark, black background. To the right of the sculpture, the text 'ANTHONY MCCALL' is displayed in a clean, white, sans-serif font. Below this, the words 'VERTICAL WORKS' are written in the same font. Further down, 'SPRÜTH MAGERS GALLERY' is written, and at the bottom of the text block, 'LONDON' is displayed. The overall composition is minimalist and modern.

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).

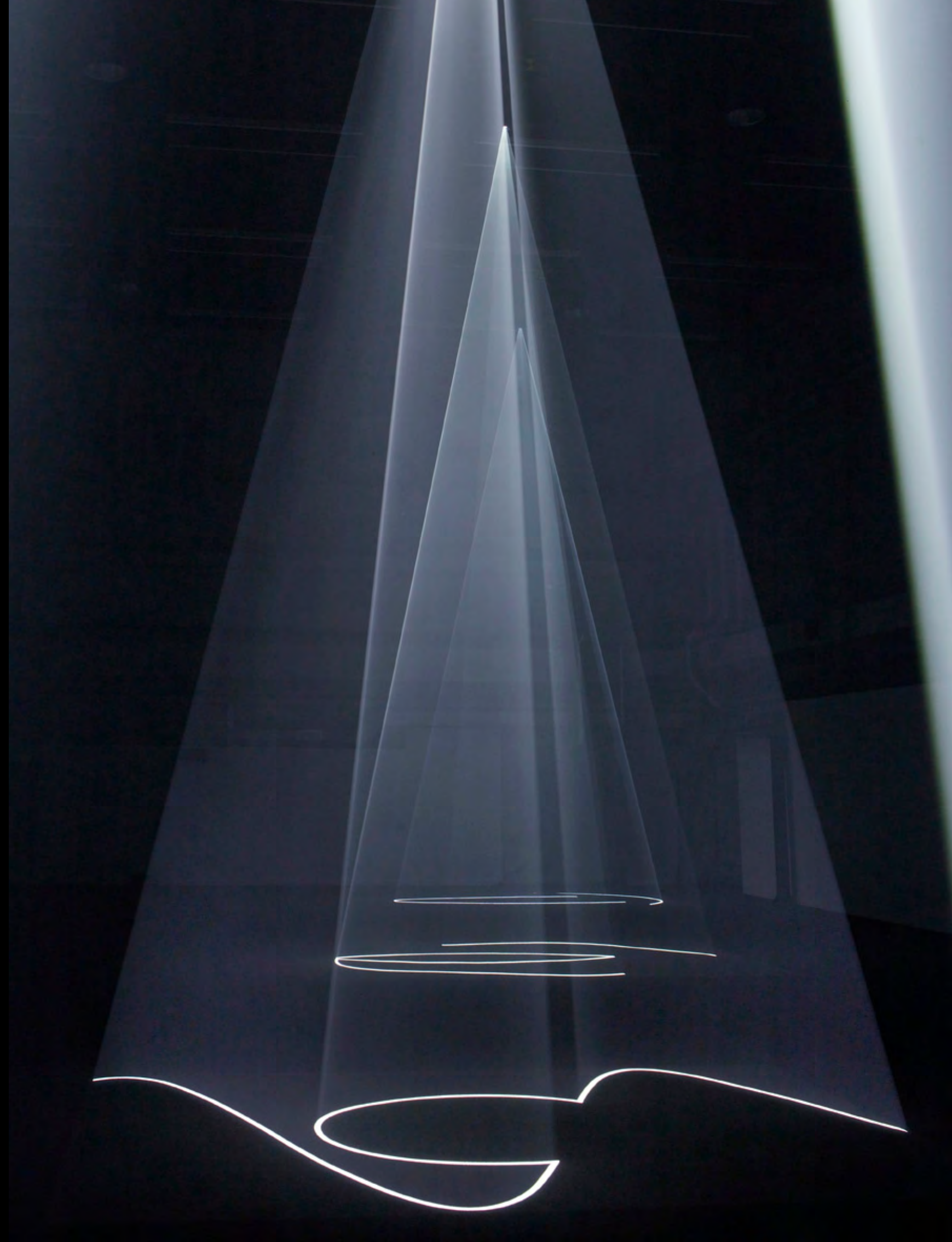




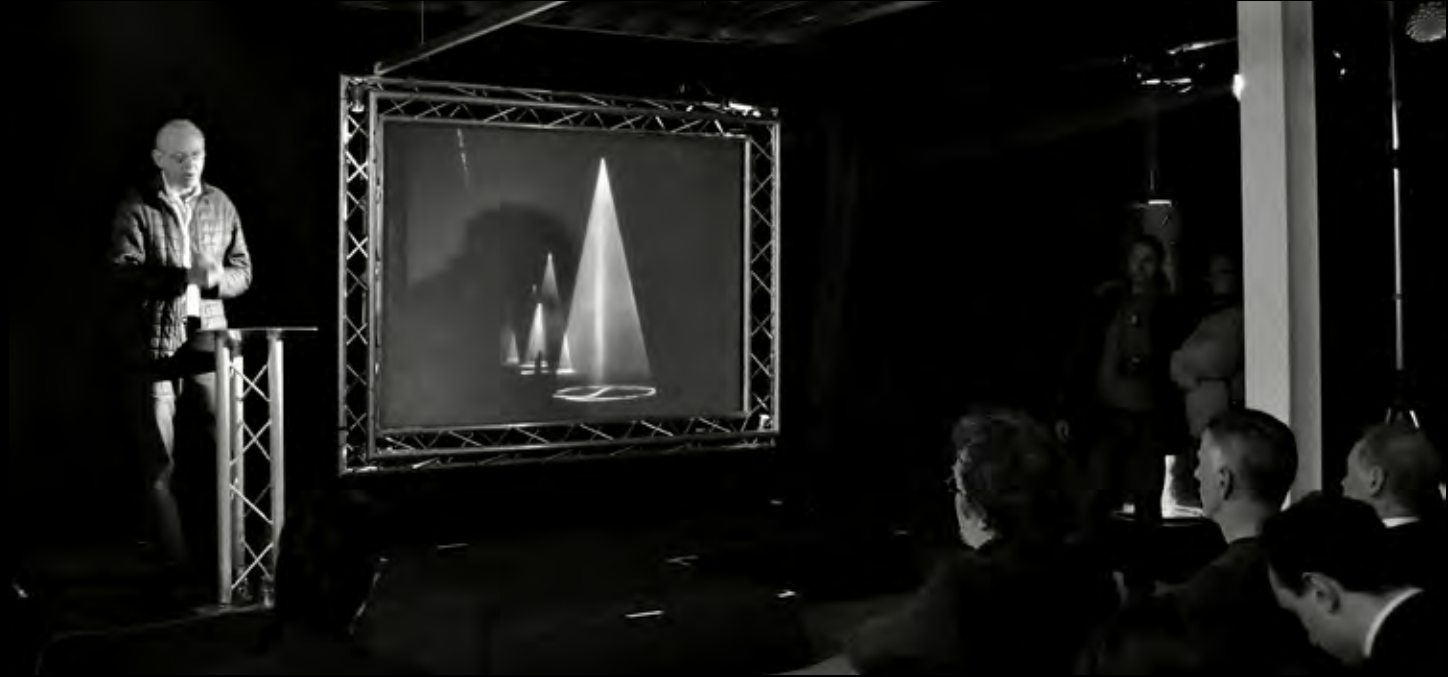


McCall is known for his 'solid-light' installations, a series that he began in 1973 with his seminal "Line Describing a Cone," in which a volumetric form composed of projected light slowly evolves in three-dimensional space. Working in a space between sculpture, cinema and drawing, his work's historical 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).

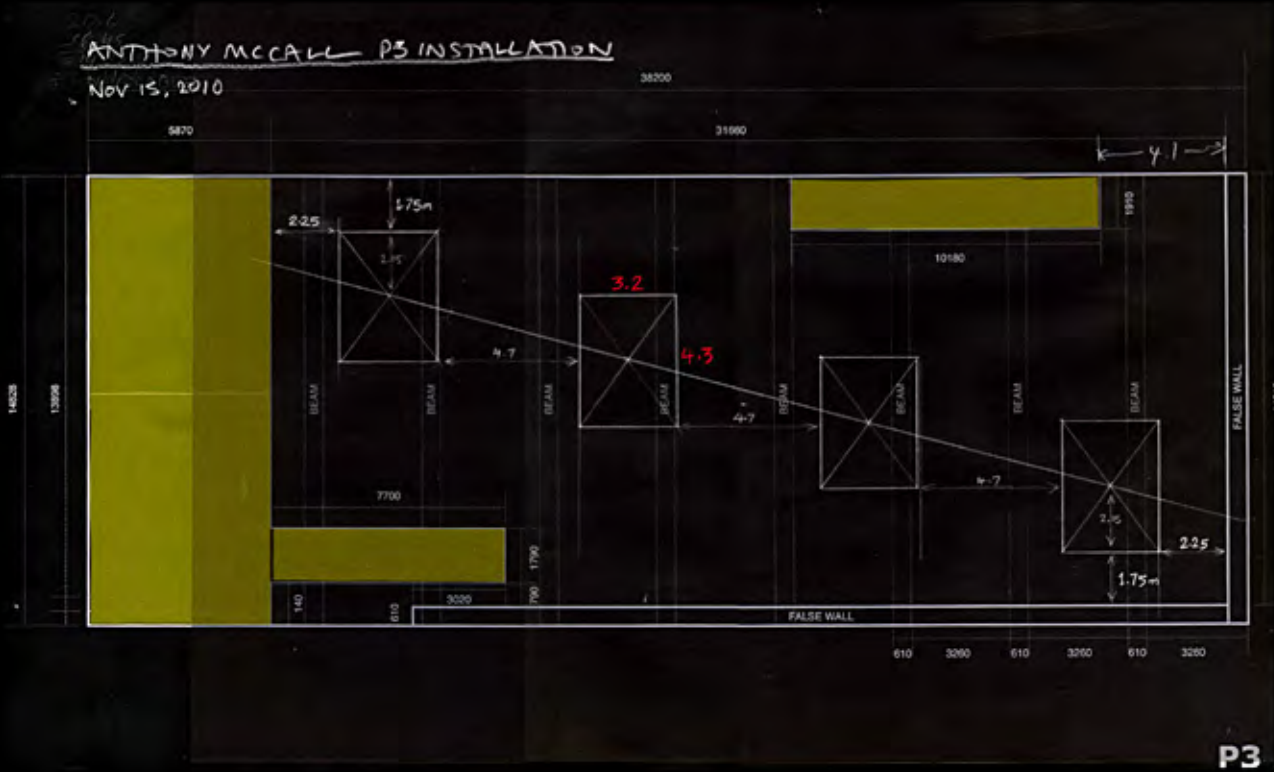
Since 2004 McCall has explored solid-light works that are oriented vertically projecting downwards from the ceiling onto the floor, forming 10-metre tall, conical 'tents' of light, with a base of about 4 metres. Here, the projected line-drawing on the floor is, quite literally, the footprint of the work, 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





28.03.11



DEUTSCHE BÖRSE  
PHOTOGRAPHY PRIZE  
THE PHOTOGRAPHER'S  
GALLERY





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..



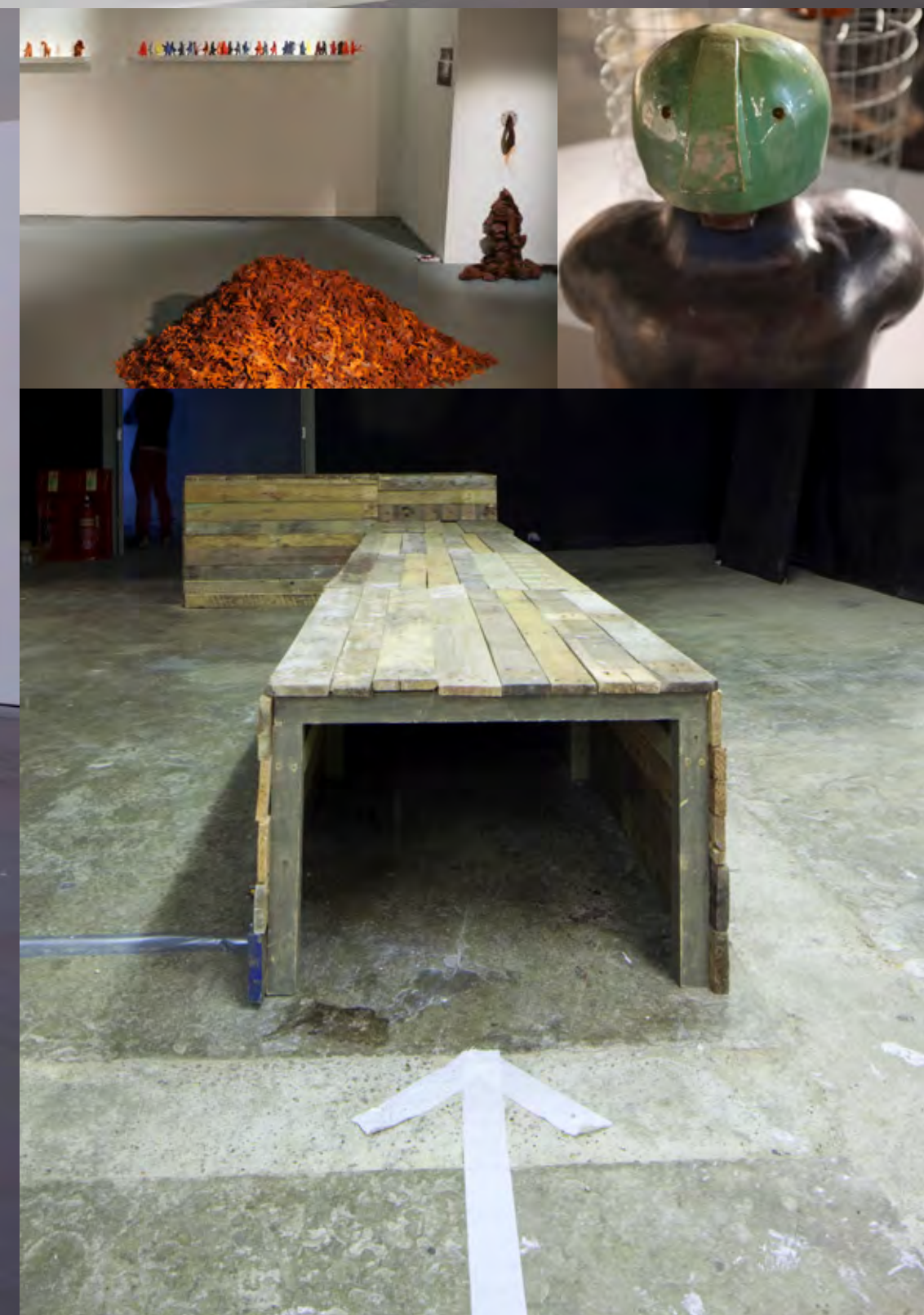


## EXHIBITING PHOTOGRAPHY

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.



26.05.11



# MEDIA, ARTS AND DESIGN DEGREE SHOWS

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
- Contemporary Media Practice BA Honours
- Ceramics BA Honours



# SELECTED PRESS

Jannis Kounellis at Ambika P3, review - Telegraph

## Jannis Kounellis at Ambika P3, review

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



A detail from Jannis Kounellis's installation at Ambika p3

By Alastair Sooke  
5:25PM BST 10 May 2010

Jannis Kounellis is not especially well-known in Britain, but he is currently enjoying a deserved turn in the limelight in this country.

He recently had a room devoted to his work at Tate Modern. Now, nearly three decades after his last London show, the eminent Greco-Italian painter, performance artist and sculptor, born in 1936, has created a sinister but immensely satisfying new installation for the echoing Ambika P3 exhibition space. It feels like an application for the annual Unilever commission in Tate Modern's Turbine Hall.

Ambika P3 is a 14,000 sq ft subterranean space once used as a concrete construction hall. It still has the atmosphere of an industrial workplace, full of pipes, wires and air-conditioning ducts that nobody thought it necessary to hide. It proves the perfect setting for Kounellis's new work, presented by London's Sprovieri Gallery.

The central installation consists of 12 large rectangular containers, each filled with chunky lumps of coal, and arranged in the shape of a large letter "K" (an autobiographical note, as well as a reference to the hapless, persecuted characters of Kafka's novels).

The sides of these receptacles are decorated with panels of empty wine bottles, in neat rows. Lashed to these are pieces of coarse sacking (Kounellis has made art using burlap sacks ever since he emerged as a leader of the Italian Arte Povera movement in the late 1960s), and lots of crumpled, thick black overcoats. Impaled upon brutal butcher's hooks, and tied down with thick metal cables, the coats are mangled, mutilated and crucified in ingeniously torturous ways.

At first it isn't entirely clear that we are looking at a piece of sculpture. Kounellis uses the subtly changing hues of the green, sepia and silvery-transparent bottles in the same way that a painter manipulates pigment. The stark folds of the twisted, stretched black fabric start to resemble splashy, expressionistic brushwork.

But this isn't a purely formal exercise: the coats have a vivid anthropomorphic quality, too. Skewered on those hooks, they feel like stand-ins for anonymous factory workers bent and oppressed by the capitalist machine. Indeed, the whole piece conjures an atmosphere of fossil fuel-powered heavy industry. This is a memorial to 20th-century manufacture, as well as a lamentation and a critique – recording the martyrdom, as it were, of the everyman.

Nearby are several smaller works in the same vein (more black coats and wine bottles, plus the odd sewing machine), as well as a peachy-pink woman's negligée strung up from another hook – an image as stinging as any of Goya's "Disasters of War" prints, and evocative of the millions of innocents trampled by the mayhem and conflict of the 20th century.

None of this, perhaps, is tremendously subtle. But, as art, it packs an undeniably powerful punch.

Until May 30. See [www.p3exhibitions.com](http://www.p3exhibitions.com).

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<http://www.telegraph.co.uk/culture/art/art-reviews/7706830/Jannis-Kounellis-at-Ambika-P3-review.html>



Independent blogs: Musa Okwongo on Mesut Ozil's praise for Jose Mourinho

## How We Met: Fabio Capello & Jannis Kounellis

'For my fellow artists, Capello was a god; and it was a pleasure to have dinner with god'

Interviews by Adam Jacques

Sunday, 23 May 2010

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**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 iron and coal with food, fire and even live animals. He lives in Rome with his wife**

In 2000, the San Lorenzo neighbourhood in Rome housed a big community of artists who I was friends with – Piero Pizzi Cannella, Claudio Abate, Giuseppe Gallo – and we all used to meet up once a week at a restaurant. Fabio was the coach for Roma, and as an avid art collector he'd started to get to know a few of them and one night he joined us there for dinner. These artists were all huge fans of Roma football club, so for them, Capello was a god; and it was a pleasure to have dinner with god.

My interest in football and Fabio was different. I'm fascinated with how football is woven into the fabric of our society – it's a way to communicate and connect, while many of the social issues of Italy are expressed through football.

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- [World Cup 2010: An essential guide to commentator babble](#)
- [Paul Gascoigne: The truth behind the tears](#)
- [You'll never play for England!: Meet the weekend warriors who represent the true spirit of football](#)

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The other artists always had lots of opinions about the latest Roma match, but what attracted me to Fabio was more tangential. He's a very loveable character. While I'm closed – I'm not an easy person to know – he is open; he has a feeling for people and is a great communicator, which is crucial for someone in his position. What we did share, though, was an iron discipline towards our respective work.

Naturally, as we met up again and again, we didn't just talk football. We talked about art, and politics, on which we have very different opinions. But it's part of the game to be on the other side of someone politically [Capello is friendly with right-wing Italian Prime Minister Silvio Berlusconi].

As far as art is concerned, Capello becomes very passionate: he talks about the things he loves and hates. As for me, it's all about the moment – what I hate in the morning, I might love in the evening; luckily I met him in the evening. It's always a big fortune to have a friend who buys your work; in Fabio's case, it makes him a double friend – I've survived until today because of friends like these.

As he's no longer at Roma these days it was a huge pleasure to see him again with my recent trip to London for my new exhibition. It's always a pleasure to have a friend taking such an interest in your work. We had lunch and talked about his life here. He likes the YBA artists and goes to see their exhibitions. I would love to have him back in Rome, but nobody knows where he will go next – he told me how much he loves it here, so maybe he'll stay.

As for the World Cup, I am Italian [Kounellis moved to Italy aged 20], so I want them to win, but if it's England instead, with Fabio in charge, I won't have any mourning to do.

**Fabio Capello, 63, is the manager of the England 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 Spain's Real Madrid. He lives in London with his wife**

I started to collect art when I was 23, buying two or three pieces every year, and Arte Povera was always an interest for me. So when I went to dinner one night with some artist friends in Rome and Jannis Kounellis was there, it was a dream. He was the greatest artist in Italy and I had always followed his work.

We had a nice dinner, drank wine, talked about politics, football, artists, what's happening in Rome. There was a chemical connection between us, but Jannis is strong and it's not easy to be 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 visited Jannis for dinner at his house and had the privilege of seeing his art collection. Otherwise, we would go to a typical Roman restaurant and eat spaghetti carbonara. We love food, so it's always around a table that we meet, and always with some friends, usually other artists.

I own three paintings by Jannis. When I see his work, it produces a very strong sensation – you can see the world in one of his pictures. I hadn't seen him for a while before we met for his new exhibition, and it was nice to consider what we have both done with our time.

Do we talk about football? Not so much. He's not been to any of my matches although he's often congratulated me on my successes, as have I with him. Each exhibition for Jannis is important, as each game is for me. I think football is a form of art – it's a ballet of 11 people.

It's impossible to arrive at the top without a big personality. So sometimes we are angry and we speak passionately – like when we are talking about Berlusconi. I know the prime minister from my time in [Italy's top league] Serie A [Berlusconi was president of AC Milan from 1986 to 2004] but Jannis is probably on the other side of things and very against Berlusconi. Other times, it's more relaxed.

As for similar tastes, we discuss what is happening in art and what he likes. I like art, but when I speak to the professional, I must listen and not speak. When I speak about football, he must listen.

*Jannis Kounellis' exhibition runs until 30 May at Ambika P3, 35 Marylebone Road, London NW1. A new book, 'Jannis Kounellis: XXII Stations on an Odyssey 1969-2010' by Marc Scheps is published by Prestel in June*

[Recommend](#)

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STEVE SCHOFIELD

*Funny old game: mKounellis (right) is not really a football fan, but he won't 'have any mourning to do' if England win the World Cup*



EXHIBITIONS

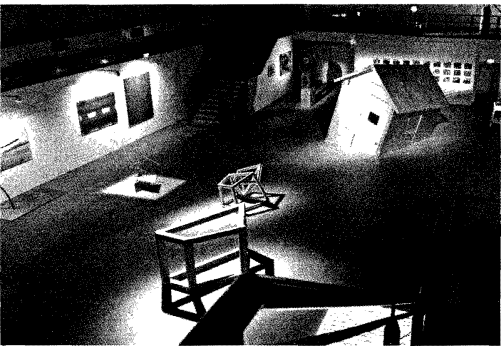


From Floor to Sky  
P3 London 5 March to 4 April

This exhibition is a tribute to the legacy of art educationalist Peter Kardia, who taught at St Martin's School of Art in the 1960s and the Royal College of Art in the 1970s and 80s. Kardia's pedagogic experiments include the infamous 'Locked Room' at St Martin's, in which students were trapped in a studio and left to fend for themselves with blocks of polystyrene, sheets of brown paper or balls of string. Coercive and intimidating as this may have been, Kardia certainly impressed his students with his erudite and questioning approach to art education. Twenty-eight former students have each selected and contributed one early and one more recent work from their own archives. A few have chosen to make new pieces (Nina Danino and Kardia's wife Carolyne Kardia). Several re-present or remake their graduation pieces (Guy Martin, Katharine Meynell, Alison Wilding and Danino). At least one is dead (Carl Plackman). Some are blue-chip artists (Richard Deacon, Richard Long, Richard Wentworth); others were largely unknown to me (Frances Earnshaw, Martin Iye, Ismail Saray). Still disparities - as well as the sheer number of works here - give the show the air of either a belated degree show or a school reunion for the UK's baby boomer generation.

The most common concern here is a commitment to materiality. The majority of the works are sculptural and viscerally present, although there are also several intermedia works that engage with the physical world in more oblique ways. Many of the earlier works reveal a by-now deeply unfashionable concern for nature. Deacon's early *Untitled* #1, 1971, is a gritty and gripping post-minimalist work constructed from rough-hewn wooden beams. Bill Woodrow's classic *Untitled*, 1971, is a witty fusion of photographic and sculptural elements in which an eviscerated branch is propped on a photographic image of water lying on the floor, and lent against an image of a landscape hanging on the wall. Brian Catling's *Standing Bowl*, 1978, is an arrangement of steel parts that bears a resemblance to a plough. More obviously, Long and Hamish Fulton have made entire careers from treading the ground in search of a vacant meaning, some absent poetics or

From Floor to Sky  
installation view



salt-of-the-earth authenticity.

Kardia taught - or rather demanded - that his students grasp both the 'scientific and philosophic study of perception' and 'undertake a "study from nature" in the traditional sense'. This equivocation has haunted many of these artists' careers. Roderick Coyne's brilliantly austere early installation *Wing Broken By Shadow*, 1970, consists of a series of painted yellow lines - like road markings - on the floor that have been 'broken' by the dark shadow thrown by a spotlight hitting a structural column. However, his *Redrawn Landscape*, 2010 - a large digital print of a landscape featuring some cyber-looking shapes superimposed on top - seems crudely dualistic in its contrast between 'nature' and 'technology'. Terry New's earlier work, *Untitled* 1968, represented here by photographic documentation, looks sleek and minimalist but his latest work, *Totem*, 2009, has the hallmarks of a deeply conservative mysticism. Fulton's lively early work *London 2 February* 1967, 1967, a photographic documentation of an organised walk in which a group of students were tied together in a corral with a piece of string and instructed to walk from the front entrance of St Martin's School on Charing Cross Road to 'the countryside', was a participatory group effort (Kardia appears in the image). His *A view from the highest point in North America* 2003-04, however, suggests a rather more indulgent sporting feat. Nature, in many of these works, seems to be a form of salvation.

Wentworth's laconic approach to the natural world (and our human encounter with it) has aged better, with his just-so placement of plaster rings around the base of trees in *Untitled*, 1971, and *South*, 2010, a hooked walking stick hung high above viewers' heads. Roger Ackling's subtly attractive works are the result of lines burnt with the aid of a magnifying glass on wooden surfaces. I had never seen them before, and their quiet power knocked me back. In print, Gillian Cook's work sounds dull - she makes sculptures ofleaves and facsimiles of natural forms - but when you encounter them, they are ghostly and affecting. Carolyne Kardia's presence here could attenuate the not-sa-subtle overtones of nepotism that permeate this exhibition. Indeed, the show gets its name from one of her works, *From Floor to Sky*, 2010. Thankfully, the work itself is full oflife: it is a process piece that lasts the duration of the show, during which time the artist will create a tower made from great folded sheets of plaster.

After leaving St Martin's, Kardia was appointed head of Environmental Media at the Royal College of Art, a new department that sought to promote the use of new technologies such as film, video and sound. Martin Iye's video and photographic work is bonkers and brilliant: in his 1977 graduation performance *The Voice*, Iye, dressed as a Japanese geisha, performed bad kabuki impressions around Hyde Park. He has recycled the performance into a series of photo works here: *Mountain Scene*, 2008, in which jocular self-referential text - 'the painting suffered deep bouts of remorse' - is overlaid on images of kitsch Japanese-style landscapes. Paul Etienne Lincoln's practice pre-dates Matthew Barney's explorations of the interplay between myth, scientific endeavour and materiality. *Velocity of Thought*, 1976-2006, documents the recreation of the Panhard Special, a motorcar constructed in 1976 in the middle of the first oil crisis whose engine was, Lincoln claims, fuelled by a mixture of linseed oil, nitrous oxide and natural gas. More restrained, complex and elegiac was Damno's *First Memory*, 1981, a work that explores 'the woman's voice, which was a marginalised form in

experimental film and art' at this time. A series of slides of interior fragments - the corner of a room, the top of a dressing table - melt into each other as we listen to an audio account of everyday encounters.

The presence of female voices is what really shakes things up here. Kardia's authority may have been well earned, but it is distinctly patriarchal, progressivist and univocal. From the late 1970s, the influence of Lacan and a host of feminist and post-structural thinkers would confront the watching eyes of the male gaze. Meynell's *Diary*, 1983, which incorporates photographs and found objects (rank hair from the bath plug, dried clove buds), seeks to redirect the image of women's bodies away from the male gaze. Jean Matthee's sprawling archive housed in vitrines, and her projected image of a time-line, reveal a more de-centred approach to art, one that incorporates significant events and tragedies, including her sisters suicide and filmmaker and tutor Stuart Marshall's death from AIDS in 1993. In the book that accompanies this show, itself a resource and insight into the art school experience of the mid 1960s to late 70s, several artists praise Kardia with a hint of awe and reserve (Boyd Webb remembers Kardia as a 'fearsome, laser-eyed truth seeker'). Several artists here who are now themselves teachers credit Kardia with influencing their own pedagogy. John Hilliard notes his 'lasting effect' on his work and teaching, and Catling states that Kardia 'taught me everything I needed to know about teaching by demonstrating the gnosis of reflection'. Yet Cook described her experience as 'not always comfortable', and Wilding remembers the RCA as being 'dominated by men'. We can be stary eyed about many things from this period, but I don't think the fearsome patriarchy of the 1960s and 70s is something to be envied.

COLIN PERRY is a writer and critic.



Anthony McCall talks about his exhibition of illuminating 'Solid Light' films

Art: Column



Anthony McCall with 'Vertcail Works' at P3 Ambika - Rob Greig

By Helen Sumpter

Posted: Fri Mar 4 2011

As an expat avant garde filmmaker living in New York in the 1970s, Anthony McCall's movie-making experiments culminated in a series of 'solid light' films that pared down the cinematic process to just light and duration. When McCall projected simple animated sequences of lines and ellipses, either horizontally or vertically, the effect of dust particles caught in the pyramidal light beam transformed the two-dimensional lines into three-dimensional, shifting, gossamer planes and curves. After a two-decade hiatus from making art between 1978-1998 McCall's return to his 'solid light' series has resulted in a renewed international interest in his work, including a two-venue London exhibition featuring an installation of four vertical pieces at Ambika P3 and related drawings at Sprüth Magers.

So, what made you leave the art world and then, after 20 years, come back?

'One of the reasons why I stopped making the solid light films was that in the 1970s their visibility was dependent on dust in the air, which you always had in good old grotty, downtown, New York loft spaces, plus there were always a few people smoking. But when I began showing in brand new museum spaces I discovered to my horror that the works couldn't be seen. In the 1990s the invention of haze machines, which produce a fine translucent mist of microscopic water droplets, re-opened the way.'

It's interesting that after that gap your work is more likely to be described as installation than film, in the same genre as Olafur Eliasson's Tate Turbine Hall 'Weather Project'...

'That's true. My initial interest was very much about the medium of film and the cinematic problem of how to make a film which only exists at the moment of its projection. Having done that I gradually realised that I was also now engaged with three-dimensional, volumetric space. When I took up the "Solid Light" works again in early 2000 it was with the idea of sculptural rather than cinematic space, although the series can only be really understood as existing somewhere between the two. In the 1970s it was an issue as to where this kind of work belonged. It was written about as avant garde cinema, which I was perfectly happy with, but I felt that I was a conceptual artist working with film, rather than a filmmaker. Now artists are not required to define what they do in terms of medium. The only issue is - is it interesting?'

Why choose these particular four vertical works to show at P3?

'My exhibition at the Serpentine Gallery in 2007 was all horizontal works but the experience of the vertical works is very different because their structure is almost tent-like and suggests chambers or rooms. It creates a sort of strange mutating architecture. I work with a very limited vocabulary of forms - lines, circles and waves and each of these four works involves two forms in some kind of exchange, such as a wave interacting with an ellipse or two ellipses interacting. Another reference is that the footprint of the works relates to the traditional cinematic screen ratio of 4:3. It still all comes back to cinema.'

overleaf: P3 office



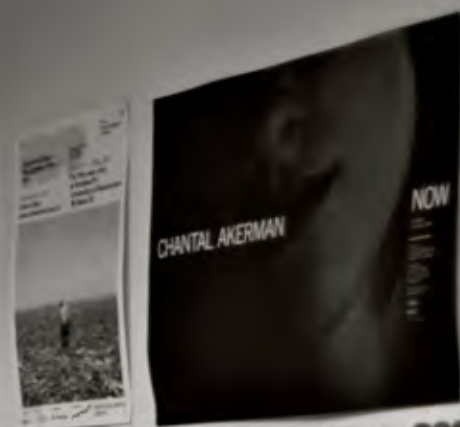




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page 1, 125  
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**Volume 2**  
2009 – 11

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