

SPACE LAPSE

CONTENTS

6	doorstep — Jaspar Joseph Lester
10	catalogue A > Z
12	on space lapse — Tom Morton
16	floor plan
18	reception
28	salon
48	corridor
56	studio
84	terrace
88	back door — Sarah Staton
90	acknowledgements / credits

doorstep

(front door/entrance)

by

jaspar

joseph lester

Here we are, on the threshold of the main entrance to Space Lapse. Before you enter, I will need to take your temperature. While you are waiting on the doorstep, let me take the opportunity to pass on some useful information about the exhibition. You might be thinking that the gallery beyond the main entrance is where you will find the work of thirty MA Sculpture graduates from the Royal College of Art. Yes, the group of students who had their Degree show online back in June 2020 and are finally showing their work in physical form, here and now, at the Royal Society of Sculptors. This is all correct but before you move beyond the main entrance into the reception area, I would like to tell you more about the show. I choose this moment because the doorstep is perhaps the best place to pass on information. As a liminal, in-between space, the doorstep is perfect for framing some context. I could tell you that the exhibition has a connection with H.G. Wells' 'A Door in the Wall', a story where the main character Lionel Wallace passes through a doorway from a busy street to encounter another extraordinary world of tame animals, exotic flowers and beautiful trees. I could talk of time being out of joint, of there being a lapse in time - a hiatus, an interval - the time it has taken for physical space to be shared once again. I could draw on Wells' fictional narrative to summon up tales of a good number of eerie and deeply psychological encounters. But as we stand here on the cusp

of the entrance, we are equally aware that this manner of introduction is not what is needed. As we are all living through an extended lapse in time and sharing the experience of life being put on hold, you might agree when I say that speculative fiction no longer has the same buzz. Space Lapse is instead connected more closely to the altered state of the real, more aligned to the uncertainties and questions emerging from our shared experience of waiting. Space Lapse is then to some degree an expression of the remarkable temporal and spatial changes that have been occurring in lived reality. The rest of the interpretation of Space Lapse will be for you to decide. By the way, your temperature is fine, you can now proceed to the reception area but please be sure to exit the premises using the back door.

Jaspar Joseph Lester
March 2021

EXHIBITING ARTISTS A > Z

30	Abigail Burt
80	Alejandro Villa Duran
64	Arthur Cohen
52	Daniel Carnevale
20	Dolly Kershaw
50	Ellie Antoniou
76	Eva Roovers
22	Flore Mycek
38	Huiyi Li
42	Jakob Rava
40	Julie Maurin
46	Katharina Siegel
44	Laura Robertson
62	Lina Choi
70	Marc-Aurele Debut

72	Michael Forbes
24	Nanzhen Yang
74	Nuka Nayu & Harry Appleyard
66	Oliver Collins & Simone Eisele
54	Opper Zaman
32	Romane Courdacher
82	Sara Wu
60	Sasha Cherkas
78	Sean Tseng
58	Solanne Bernard
36	Sophie Kemp
34	Tamir Erlich & Noy Haimovitz
86	Tere Chad
26	Yixin Zhang

ON SPACE LAPSE

by
tom
morton

Although a coronavirus is invisible to the naked eye, it is nevertheless an object, with all the primary qualities of objecthood identified by John Locke in his 1698 Essay Concerning Human Understanding. This submicroscopic infectious agent has number (meaning individual viruses may be counted), extension (a diameter of between 80 and 120 nanometres), mass (an average molecular weight of 40,000 kilodaltons), and form (with its spherical lipid bilayer bristling with spike proteins, it bears a striking resemblance to the pomanders prescribed by medieval apothecaries, in the belief that an orange studded with dried cloves was proof against airborne disease). Unfortunately for us, it also possesses mobility – the potential to occupy more than one point in space.

If a single coronavirus might be described as an object, then the planetary CoVID-19 pandemic belongs to a different ontological category. For the environmental philosopher Timothy Morton, writing in his recent text *Thank Virus for Symbiosis* (2020), it is nothing less than “the hyperobject of our age”. Like the other great contemporary hyperobject in which it is embedded, global heating, the coronavirus crisis may be studied, computed, and theorised, but its scale is so vast, its effects so transformative and yet at the same time so diffuse, that it keeps slipping our cognitive grasp.

To live with the pandemic is to live with anxiety, but also with a strange mixture of

astonishment and boredom. We have witnessed the sudden (temporary?) reconfiguration of our economics and our politics, our work and our leisure. Many of us have been faced with a surplus of empty time, while our experience of space has been sharply curtailed. Perhaps most tangibly, CoVID-19 has changed how we relate to each other as bodies. And yet, the very thing that obliges us to keep our distance from each other defeats our sensory apparatus. The eeriness of the world in lockdown is not merely a product of the sight of shuttered high streets, and the silence that has settled on once-noisy school yards. At a deep and perhaps atavistic level, it has to do with the fact that something we cannot see has reordered so much of what we can.

The exhibition *Space Lapse* at the Royal Sculpture Society brings together works by 30 alumni of the Royal College of Art’s Sculpture MA, all of whom graduated in the plague year of 2020. Before the beginning of the pandemic, these artists expected to stage their degree show in the College’s buildings, which would be open to the public over two weeks in July. The logic of this was the logic of their chosen form: to risk a reductive definition, sculpture is concerned with human subjects encountering objects in space. However, add a highly contagious virus to this equation – an invisible hyperobject – and inviting an audience to see physical works in physical galleries becomes insupportable.

Following the introduction of CoVID-19 legislation, this cohort migrated the first presentation of their graduate work to a digital platform, and in the process exchanged the material for the virtual, three dimensions for two, and a particular location in South London for a collection of web pages that were accessible, near instantaneously, from almost anywhere on Earth. For all that these measures were necessary (and, in the absence of a better available alternative, welcome) few would argue that they were sufficient to meet the needs of the students or their work. We remain a stubbornly embodied species, and it is not conservative to note that digital space is no substitute for the real thing.

Graduate exhibitions are about much more than the individual works that they put before the public. Anybody who has studied or taught in an art school will be familiar with the transformative energies that course through a student cohort in the final months leading up to their degree show. This is a time of intense learning, when previously fuzzy practices achieve a new clarity, when what once felt incoherent takes on a firm and persuasive shape. The accelerated activity in the studios and workshops – carried out in a sparky, occasionally combustible atmosphere in which excitement rubs up against apprehension – also forges a feeling of deep fellowship. Artists who have walked through the fire of their graduate exhibition together often remain each other's

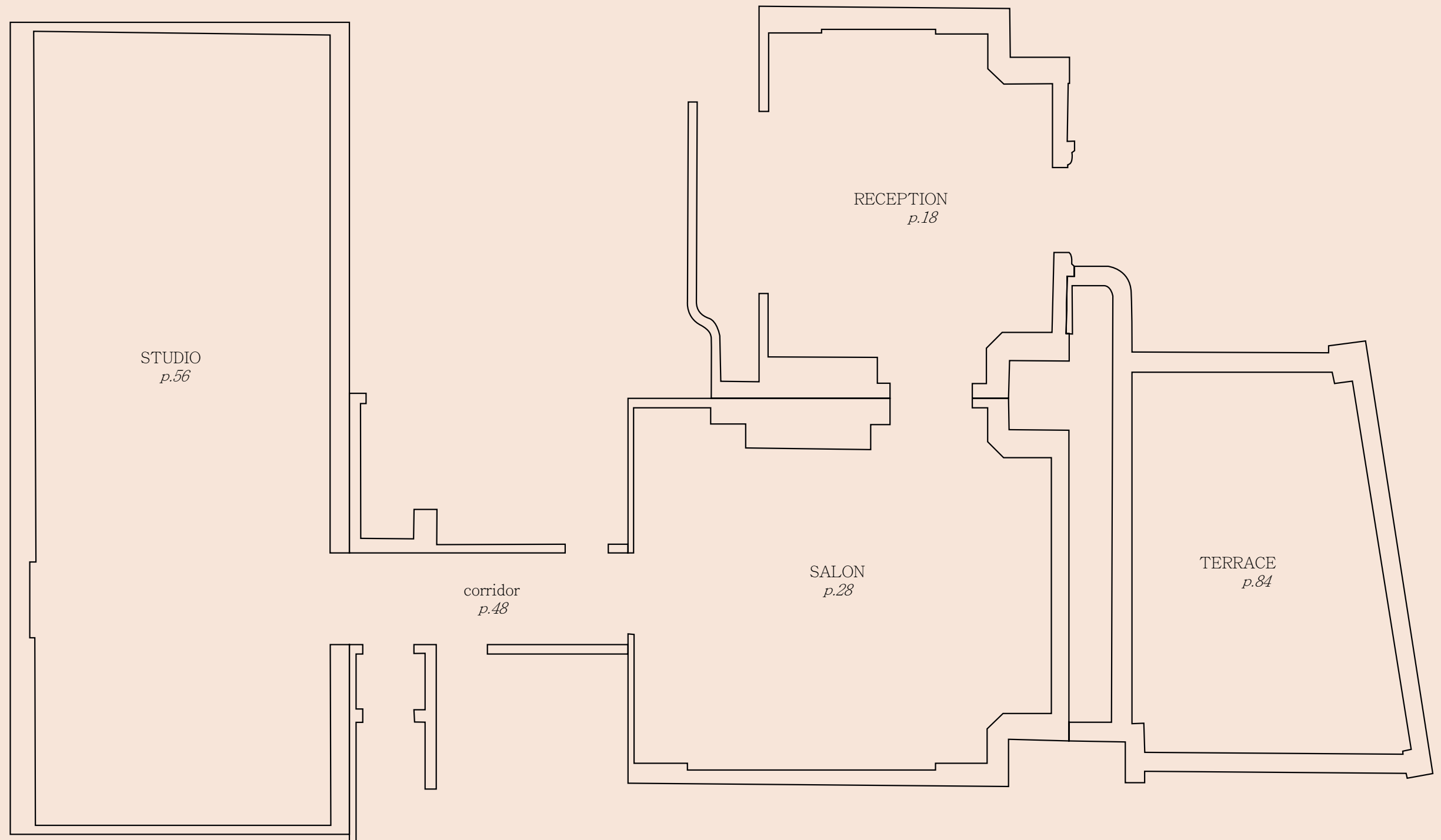
most trusted allies and advisors throughout their careers. We should remember, too, the opportunities a physical degree show opening offers its participants for what's sometimes referred to (in a kind of lumpen anti-poetry) as "professional development" – i.e. introducing their work to potentially supportive visiting curators, critics, gallerists and collectors. These displays are not an inert proposition, then, but rather a catalyst.

The pandemic made much of this impossible. Instead of working alongside each other in spacious neighbouring studios, the RCA's 2020 Sculpture MA cohort made their graduate work alone, typically in cramped student digs, with no recourse to the College's workshops or other technical facilities, and able to consult their tutors only via the virus-proof interface of the screen. While the title of their 2021 exhibition *Space Lapse* speaks to these (almost definitively unideal) conditions of production, it also perhaps points to a wider human experience, common during the CoVID crisis. Confined to our homes, our neighbourhoods, our nations, we have developed a hunger not only for new spaces, but also for new objects through which space – both physical and psychological, familiar and unfamiliar – might be newly articulated. This is one of the great promises of sculpture, and one that this exhibition keeps.

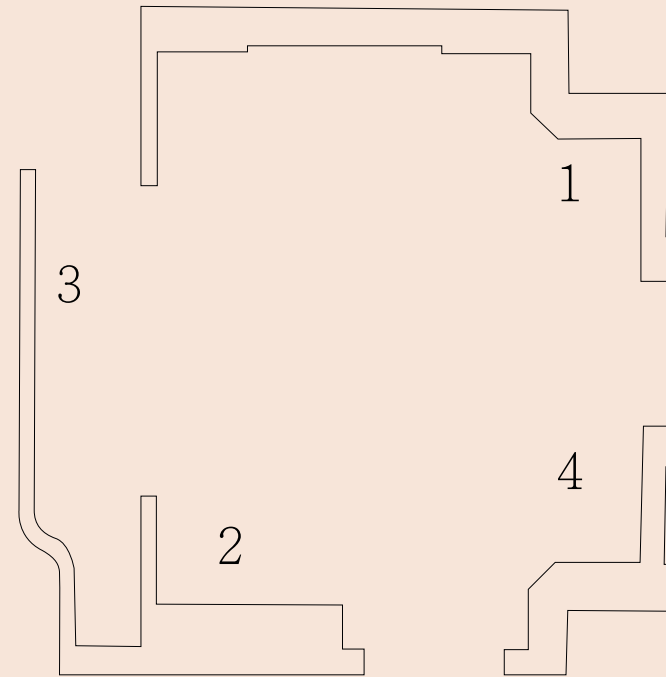
Is *Space Lapse* a 'CoVID Show'? Not

thematically. The concerns of the participating artists are far too varied for that. Rather, it is an exhibition that has lived with – has mutated and survived within – the hyperobject of the pandemic. Back in the Spring of 2020, during the first coronavirus lockdown, there was much talk about 'The Great Pause'. While this phrase contained echoes of the Great Plague of 1665 and the Great War of 1914-18, its purpose was not to alarm through historical comparison, but to reassure. After all, what follows a 'Great Pause' is surely a Great Resumption, a return to an interrupted status quo. On scales large and small, we have discovered that this is unlikely. For many of us – especially those at the sharp end of the inequalities that have, if anything, only become more pronounced and destructive over the CoVID crisis – it is also profoundly undesirable. To hone back in on *Space Lapse*, we should consider the show not as a relic recovered from a lost summer, from a past that never was. Rather, the exhibition – and the works it contains – are utterly contemporary.

Tom Morton
February 2021

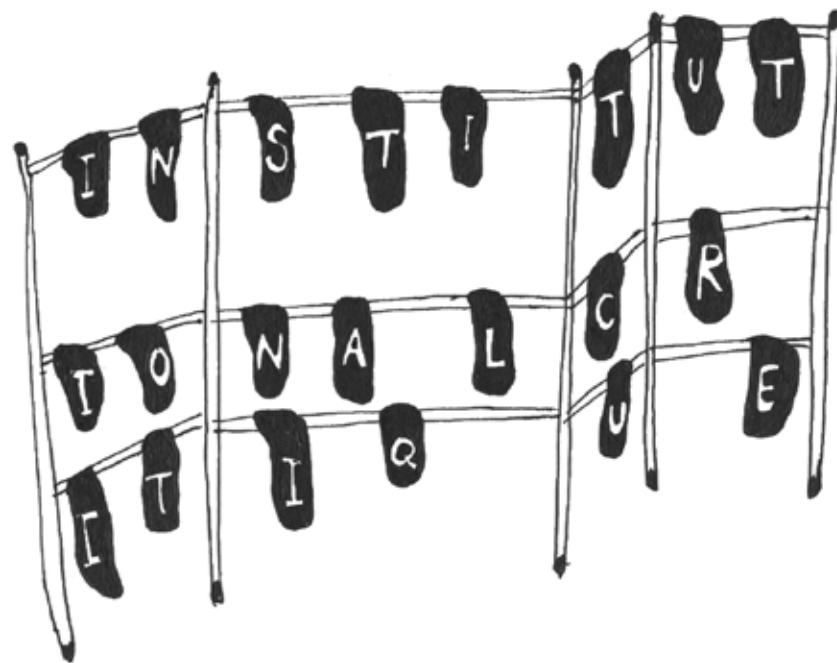


RE- CEPTION- TION



1. DOLLY KERSHAW
2. FLORE MYCEK
3. NANZHEN YANG
4. YIXIN ZHANG

DOLLY KERSHAW



When Attitudes Become Worn, 2020.

150 x 100 x 50 cm.

Laundry rack, socks, thread.

My work responds to social situations, boundaries and often its perceived audience, depending on its location and timing. I am interested in how provocation can hide beneath foolishness and the pathetic, which might serve as a distraction. Language is an important component to my process, the result might not be as it states itself to be, or will use double entendre so that one implied meaning relates to current popular discourse. In materialising these devices, sincerity is derailed by my childlike aesthetic choices that implore a slapstick pity and insist that a naive blatancy be factored in so as to shy from clarity and resolve. In one ongoing series, I borrow established art terms and titles, and therefore the additional implications that come with them. In another I replicate everyday objects at a larger-than-life scale, working intuitively with materials such as paper mache to inflate, deflate and shine a light on the things that we do and don't laugh at in everyday life. These relate to the body, and can be seen buckling, dancing or collapsing with embarrassment.

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FLORE MYCEK

Trofesse (bubblebut), 2021.

16 x 14 x 8 cm.

Orangina glass bottles, hot glue.

hi



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NANZHEN YANG

Message From The Deep Web, 2020.
Part I Tickets to The Guided Tour, 2020.
Part II An Audio-visual Essay, 2020.

variable dimensions.

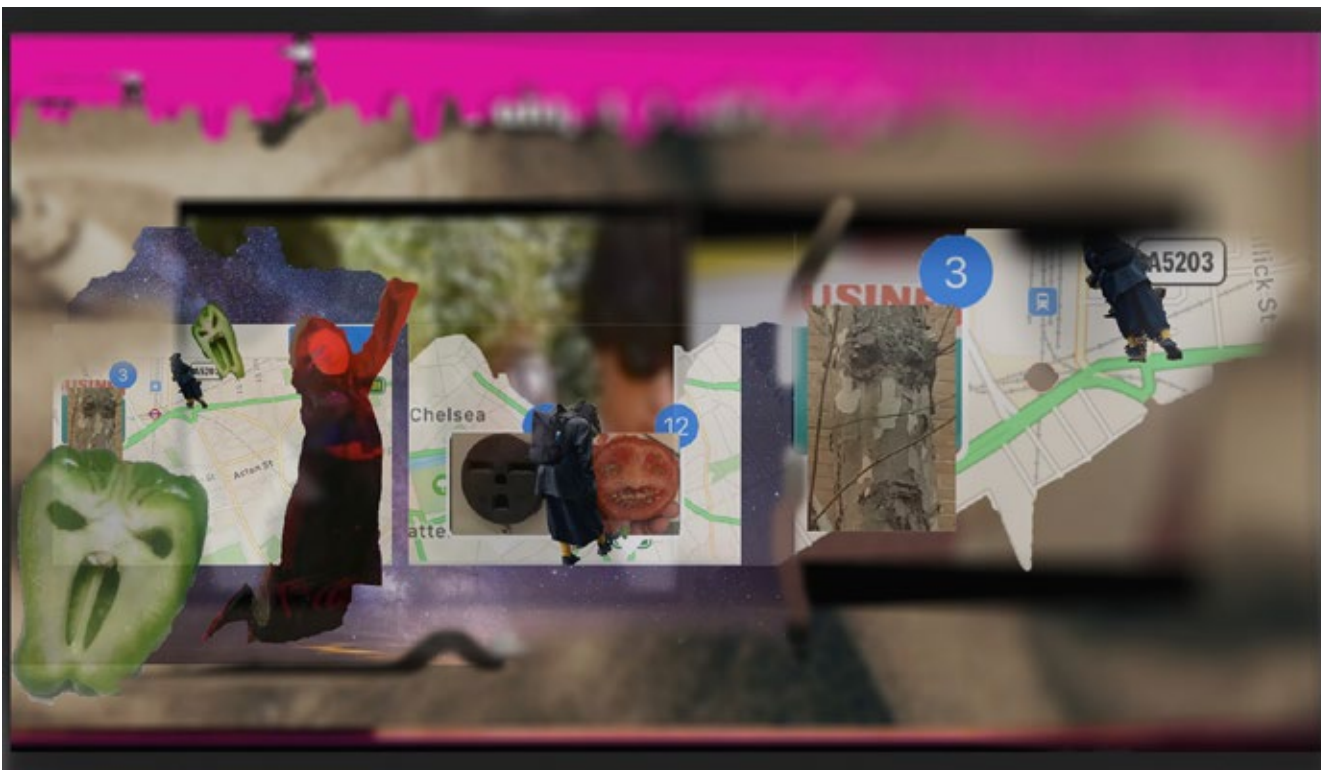
Videos on 2 monitors.

f I can keep all narrative into one place –

The story of *Message from the deep web* was happening in an architectural modeling container – an industrialized mushroom compost factory. The hints in “Tickets to The Guided Tour” tend to point out when/why/where the story happened in this apocalyptic structure. Also, you can see all productions of humanity in the scene but cannot see any mankind there.

Part II “An audio-visual essay” worked as a brief sequel on the first part, to let people dive into the context meanwhile to explain the cause and effect. Feel free to encode the order of part I&II, as all stories are not linear.

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YIXIN ZHANG

Ancestry, 2021.

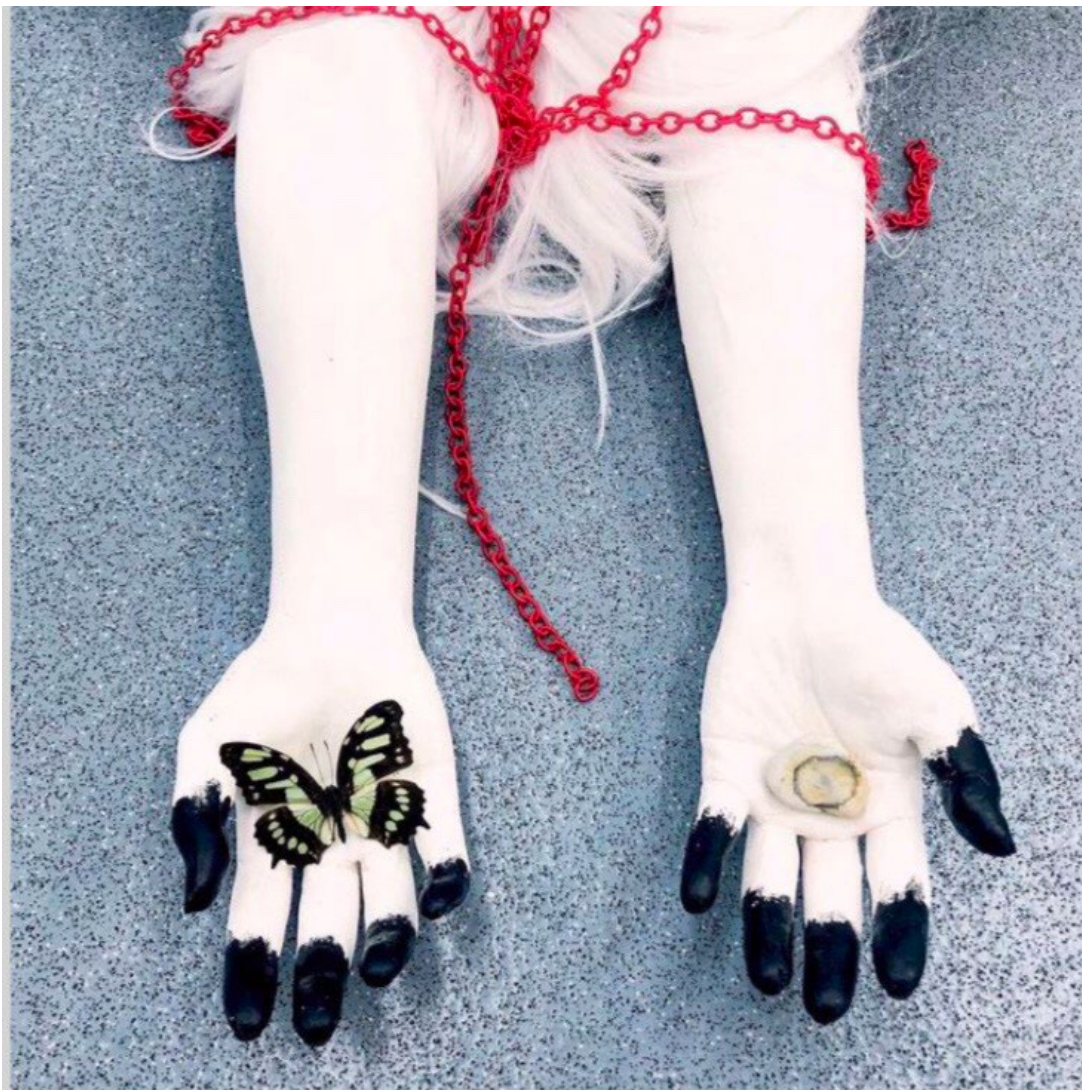
120 x 100 x 60 cm.

Plaster, metal, butterfly specimen, stone,
leather, ox horn, polyester, wax.

In this disconnected era
In this world defined by the eternal struggle

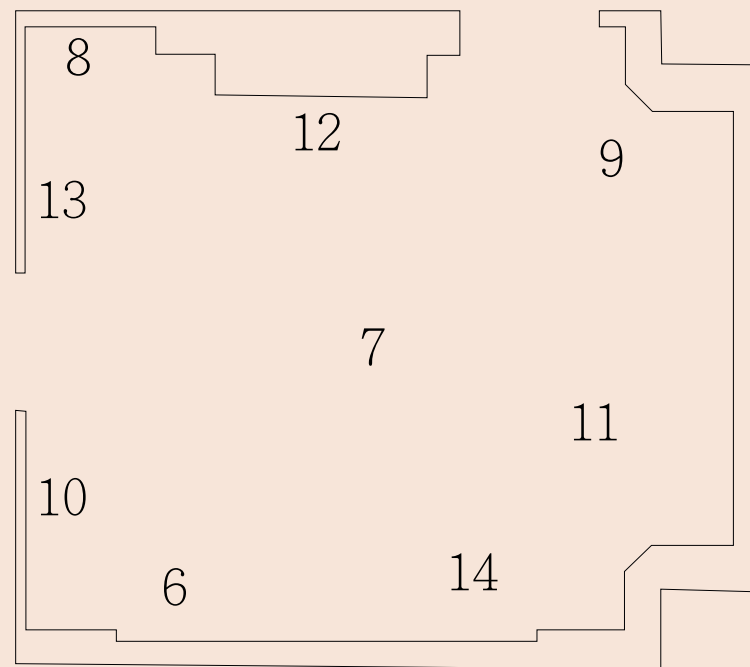
All those prophets or seers are often
Both the rescuers and the rescued

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SALON

- 6. ABIGAIL BURT
- 7. ROMANE COURDACHER
- 8. TAMIR ERLICH & NOY
HAIMOVITZ
- 9. SOPHIE KEMP
- 10. HUIYI LI
- 11. JULIE MAURIN
- 12. JAKOB RAVA
- 13. LAURA ROBERTSON
- 14. KATHARINA SIEGEL



ABIGAIL BURT



30

SPACE LAPSE

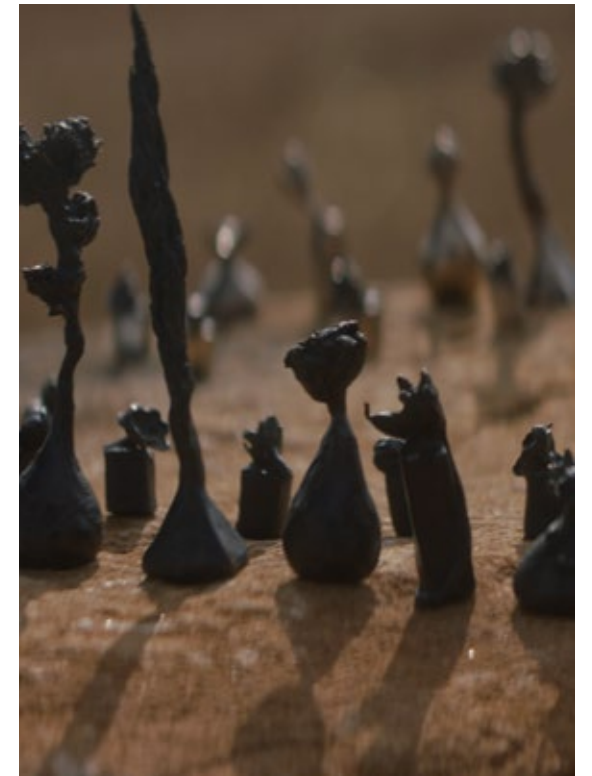
Must One Kiss, 2020.

variable dimensions.

Bronze, ironstone.

Must One Kiss is based on a chess set, cast in bronze from foraged plants around the artist's home during the pandemic lockdown. The chess set acts as a metaphor for the decisions we face as humans moving into the future, when our interconnectness with the materials around us forces us to face the responsibilities we have, to respond to a world in a climate crisis. The title is taken from a poem by Sylvia Townsend Warner, which celebrates the reign of the wild over anthropocentric activity by contemplating the pause in *Sleeping Beauty* - 'And must one kiss, revoke the silent house, the birdsong wilderness?' This felt poignant and relevant during the pause enforced by the covid pandemic, giving us the opportunity to change the course of how we remobilise our relationship with our resources moving forwards. This is another sentence because we need 150 words and this is it.

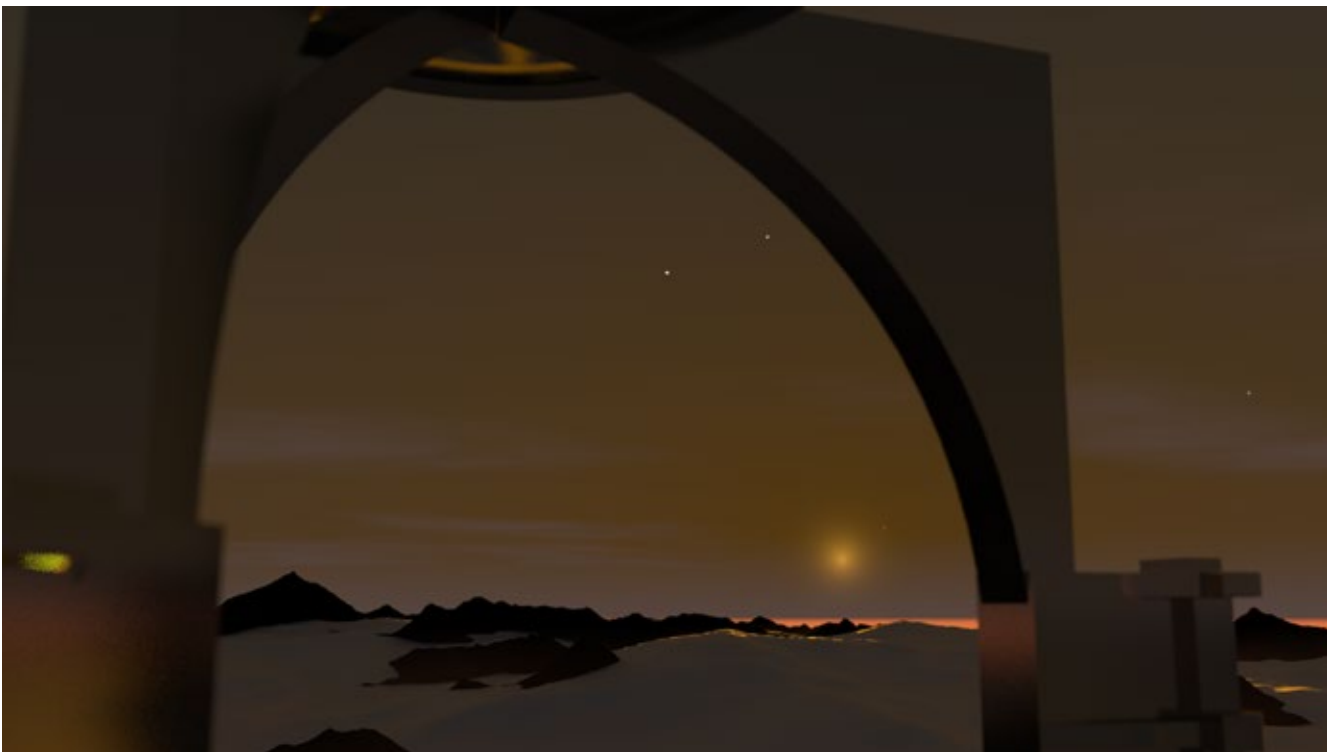
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31

SALON

ROMANE COURDACHER



32

SPACE LAPSE



CALLING AT:
Off-World Suburbia, 2021.

188 x 47 x 59 cm.

Steel, concrete, plaster filler, polystyrene,
clock, spray paint, 6'05\"/>

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When? who knows?
maybe in an hour, maybe twice a day.
the bus schedule was changed for the
holiday.

There's only one direction anyways, or
none at all.
A bus to Off-World Suburbia,
a bus to nowhere.

Make yourself comfortable
You might be waiting here a while.

sunset, moonrise, shifting skies
just as shown on the brochure.
Do you like maraschino cherries?

'Like an autumn in Beijing, or spring in the
Sahara'
that's all I heard about Off-World Suburbia.

Charge your phone, have a drink maybe?
Tequila sunrise. That's what locals always
order.
I guess they like to think sunsets are just
diluted and mixed sunrises

oh, you're still here? I thought by now
you'd have understood this bus won't come

And look, again, ahead of us glimmer the
green lights of a new electronic day.

33

SALON

TAMIR ERLICH & NOY HAIMOVITZ



34

SPACE LAPSE

Never Again, 2021.

25 x 30 x 1 cm.

Ceramic.



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35

SALON

SOPHIE KEMP



36

SPACE LAPSE

Two Bells, 2021.

orange: 151 x 59 x 37 cm ;
lemon: 137 x 47 x 40 cm.

EPS, papier-mâché, paint, steel.

Fun is an alternative, and play an alternative aesthetics. Entities at the periphery are at the core, for me. The unanticipated joy of detritus on the street pulling itself into new shape, denying its timescale and place in the hierarchy as auxiliary with unique, temporary and located form, cites a resistant, playful body, seeking joy in the moment as way to exist culturally. *Two sticks and an apple sing the bells of Whitechapel, brickbats and tiles sing the bells of St. Giles.* Reimagined at absurd scale, made in paper-mâché and polystyrene, my sculptures of everyday objects are offered above our heads as potential props for collective play, positing games and their shared experience as another way to be with art objects.



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37

RECEPTION

HUIYI LI



38

SPACE LAPSE

Thanatos of a ghost character, 2021.

86 x 55 x 39 cm.

Silicon, dice, dirt, dried lotus, test tubes, clinic
cart, digital print.

Thanatos, a fated serendipity.
Thanatos, the ace of ghosts.
Time chaps, fluidity-ing, dicing time.
-Predator: 'I bet on seduction.'
-Prophet: 'I bet on futures.'
-Protector: 'I bet on terror.'
-Programmer: 'I bet on crisis.'
Erratics of bones and stones



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39

SALON

JULIE MAURIN



40

SPACE LAPSE

Estoquefiche, 2021.

160 x 160 x 60 cm.

Expanding foam, silicone, iron powder.

«Estoquefich» is what people from Provence (South East of France) say when describing someone really skinny. It directly comes from the English word stockfish. In her book «Femme Fatale», Swiss writer Mona Chollet writes about women and the normalization of their appearances. « We encourage the teasingly silly, the brainless seduction, the dead-fish look. » In my sculpture, the female body appears to be inactive. Her pose suggests that once under-attack, after trying to break free from the hands of her abductor, she's now resting on the floor. With creature-like extremities, she's slowly mutating into a big fish. In the depths of this world, all kinds of creatures exist. There is the old female addicted to retail and there is the old man who beat his wife a hundred times a day, to prove himself he's worth it. There is simplicity and there is horror, but you can't stop the woman from screaming.

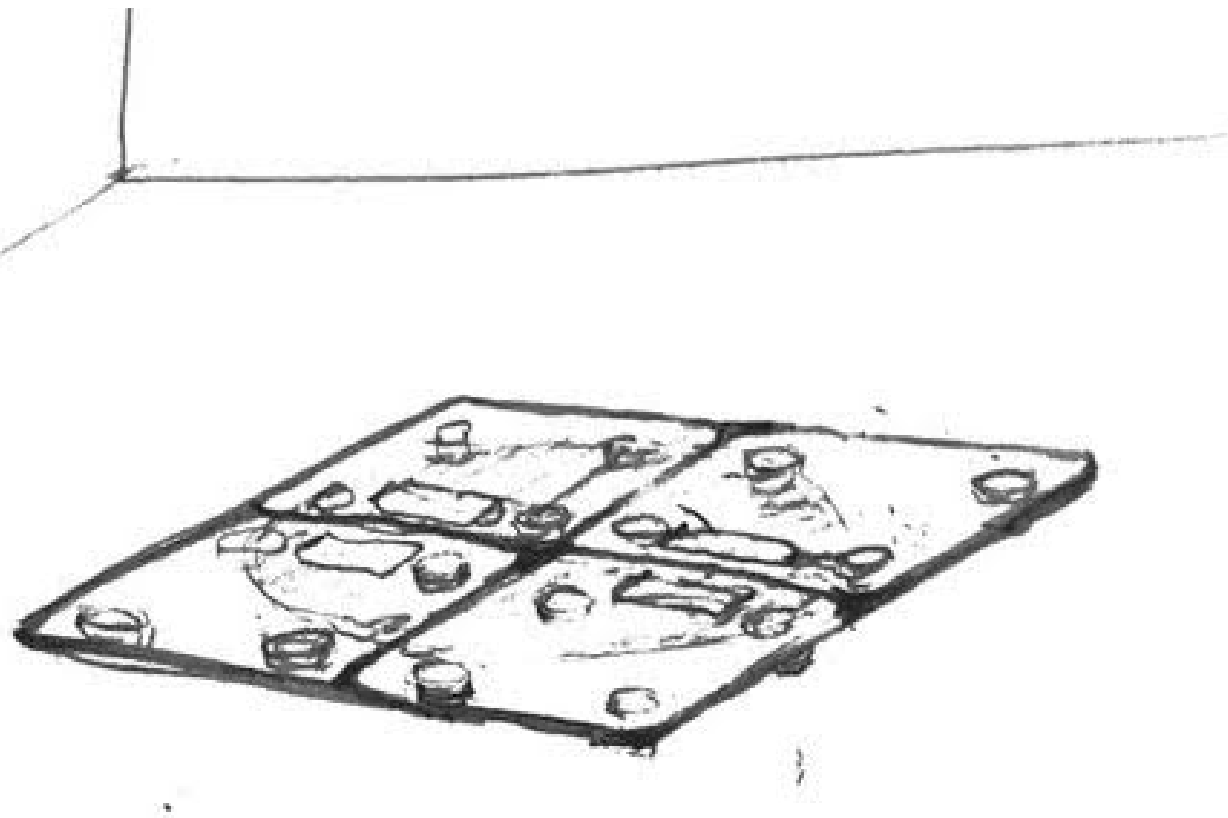
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41

SALON

JAKOB RAVA



Lead-framed bathroom scales

42

SPACE LAPSE

Mosaic, 2021.

63 x 63 x 3 cm.

Used bathroom scales, lead.

If you enter a bourgeois room of the 1880s, for all the coziness it radiates, the strongest impression you receive may well be, 'You've got no business here'. And in fact you have no business in that room, for there is no spot on which the owner has not left his mark—the ornaments on the mantelpiece, the antimacassars on the armchairs, the transparencies in the windows, the screen in front of the fire. (Walter Benjamin, *Poverty and Experience* in *Selected Writings* (Volume 2 1927–1934) (London: Belknap Press) p. 734.)



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43

SALON

LAURA ROBERTSON



44

SPACE LAPSE

EVERYTHING THAT HAS
TRANSPIRED HAS DONE SO
ACCORDING TO MY DESIGN,
2021.

install dimensions variable;
step ladder: 42 x 51 x 100 cm;
castle: 16 x 18 x 18 cm;
hand: 20 x 11 x 7 cm.

Mixed media including step ladder,
newspaper, cardboard, PVA, hardened
plaster, watercolour, oil paint and cucumber.

Robertson's practice weaves complex symbols
and narratives, bringing together references
from popular culture and internet phenomena
to personal themes via mythology and image
making. Her sculptures and installations
sometimes involve performance as an integral
element to their making or are born of a
collaborative event. The work often comprises
combinations of sculptural materials such as
paper pulp and ceramics with novelty items,
discarded accoutrements and perishables.

The title for this work is a quote taken from
the evil Emperor Palpatine in episode six of Star
Wars; used as a tongue in cheek reference to
empires, human experience and art making.

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45

SALON

KATHARINA SIEGEL



46

SPACE LAPSE

Jumping Weights IV, 2020.

27 x 12 x 4 cm ; 20 x 8 x 4 cm.

Fired and glazed clay.

Katharina Siegel is an artist based in London and Berlin, who gained a Diploma in Fine Art from the Academy of Fine Arts Leipzig (HGB) and a Master's in Sculpture from the Royal College of Art London.

Her multidisciplinary art practice is often research-based and explores concepts of experience, space, temporality and process.

Siegel works across sculpture, drawing and writing. Taking her own drawing practice as a starting point of investigation, she focuses on the question of how aesthetic experience can be (re-)presented, in order to become communicable. More specifically, Siegel explores whether there is an interrelationship between aesthetic perception and aesthetic production that manifests itself in the creative artistic process as a response to an aesthetic experience of one's own presence.

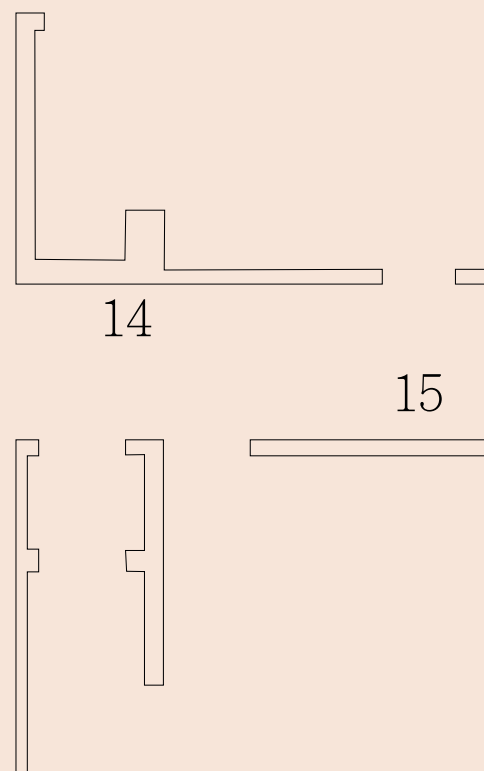
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47

SALON

- 14. ELLIE ANTONIOU
- 15. DANIEL CARNEVALE



COR- RI- DOR

ELLIE ANTONIOU

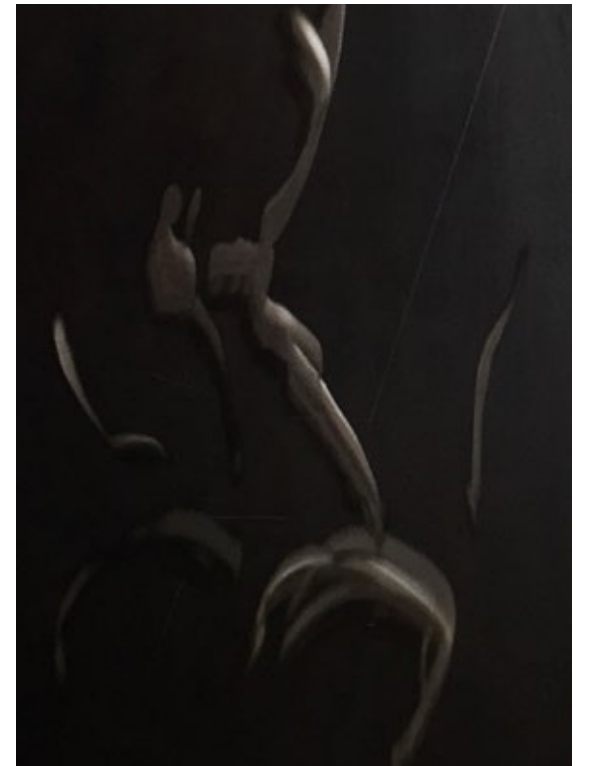
AlphaWave, 2021.
DeltaWave, 2021.
ThetaWave, 2021.

20 x 40 x 0.2 cm each.
Steel.

romantic speculations of virtual environments are my way of exploring the irreducibly complex subject of our relation to time. a compulsive escapism drives my need for world making, which realises within a hybrid understanding between physical and digital layers of reality. memories of the past and the future explore possible realities of the now:
_time as space [overlapping moments of a slightly present]

Inspired by my latest CGI-based practise, *DepartingFromBetaState* series is part of a body of work, focusing on the properties of steel. Lucid images of the mind are brought to life through reflections, corrosion patterns and colours, native to the metal's own materiality.

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DANIEL CARNEVALE

Orangina Friends, 2020.

21.5 x 28 cm (28.5 x 36 x 1.8 cm framed).

Uniball pen and wite-out on paper, artist's frame.

The drawing Orangina Friends, 2020 depicts artists Daniel Carnevale and Flore Mycek enjoying their favorite drink Orangina. For years Daniel Carnevale believed that the drink was of Italian origin, after meeting Flore Mycek she enlightened him that the drink was actually French and Algerian. The drawing is rendered in Uniball pen and wite-out on paper, and framed in an artist's frame. The artist is concerned with making artworks, in more or less explicit ways leveraging sculpture as conceptual process.



OPPER ZAMAN



54

SPACE LAPSE

Ascension (phase iii) — Godmode, 2021.

Ascension (phase iii) — Lateralus, 2021.

variable dimensions.

Hessian, bamboo, stones, tabij, ghorar naal, concrete, ropes, pigments, halogen light.

9 mild steel light stands, LED, halogen lights.

Opper's research is to explore displacements and complexities within structures of narratives (of the self/conditioning/biases), which he investigates by working across an expansive toolkit of methods to create installations that challenge the ideas surrounding "belief systems". The essence of this gets translated in the reading of the work, which activates the narrative by understanding the behaviours of the mediums, which mediates the real and imagined sentience of methods which are active in the experience.

Opper works sequentially, creating a chorus of situations by adopting a logic that translates "what stuff does" in working modes. This may be through writing, working with sounds, installations,

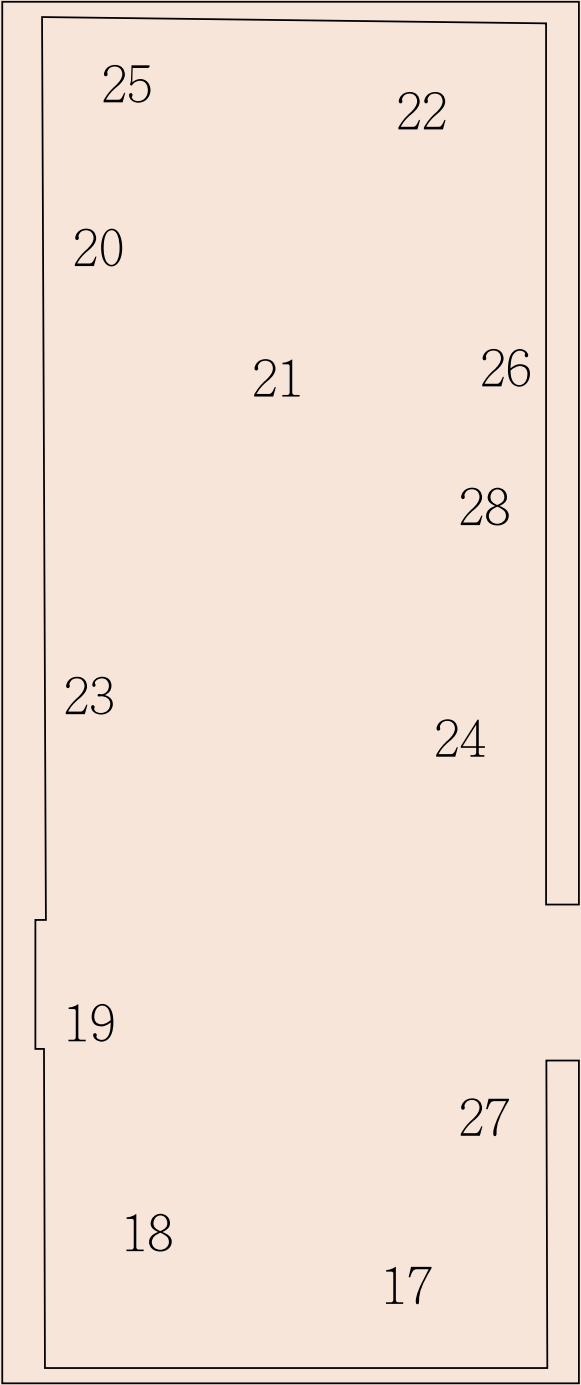
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moving image or performances. These act as vernaculars to find patterns or interconnectedness by inspecting or becoming curious about what social relations might mean within the context of the work. Where ethics, morality and the time invested in the process acts out in non-human/human forms.

55

CORRIDOR



- 17. SOLANNE BERNARD
- 18. SASHA CHERKAS
- 19. LINA CHOI
- 20. ARTHUR COHEN
- 21. OLIVER COLLINS & SIMONE EISELE
- 22. MARC-AURELE DEBUT
- 23. MICHAEL FORBES
- 24. NUKA NAYU & HARRY APPLEYARD
- 25. EVA ROOVERS
- 26. SEAN TSENG
- 27. ALEJANDRO VILLA DURAN
- 28. SARA WU

STU- DIO

SOLANNE BERNARD



58

SPACE LAPSE

Mandibule, 2021.
Muted Lick, 2021.
Smoothed, 2021.

wall pieces:
20 x 33 x 21 cm (Smoothed);
47 x 23 x 1.5 cm (Mandibule).

floor piece:
110 x 50 x 50 cm (Muted Lick).

Glazed ceramic, aluminium plinth, silicone.

I work predominantly on large-scale installations - with ceramics as a central component - merging the imagery of abstracted body parts, plants and animals into hybrid sculptural forms. The hybridity of my works helps highlight the roles the fluidity and intertwinement of things together have in constructing a sense of unease and visceral displacement. In this way, the work explores how subjectivity can oscillate between human/animal/plant and object, pushing the material to see what it can do as subject, and find ways to act out the complexities between desire, violence and disgust.

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59

STUDIO

SASHA CHERKAS



60

SPACE LAPSE

Emotional Gymnasium: Chapter 1,
2020-2021.

towel: 86 x 36 x 22 cm ;
standing screen: 214 x 130 x 90.

Pewter, foam, wood, metal frame.

What private language is embedded in public spaces?
Row upon row concrete wash pens filled with water.
The ability for word to vanish through the act of squeezing and beating and twisting again until its clean.
It's a body language escapism.
Purity of thoughts of dhobis, you feel through their movements.
The duality between feminine and masculine – a crucible of energies mutation twisting in some sort of DNA structure is a formula of love until reaches its low melting point and mutates into another form, as an organism subject to metamorphoses.
Liquidity between people and culture, between language and thought.
A freeze-frame on the reflection upon human qualities converting labour into love and love back into labour and blurring the horizon between private and public spheres.
It is as much sculptural, as living.

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61

STUDIO

LINA CHOI

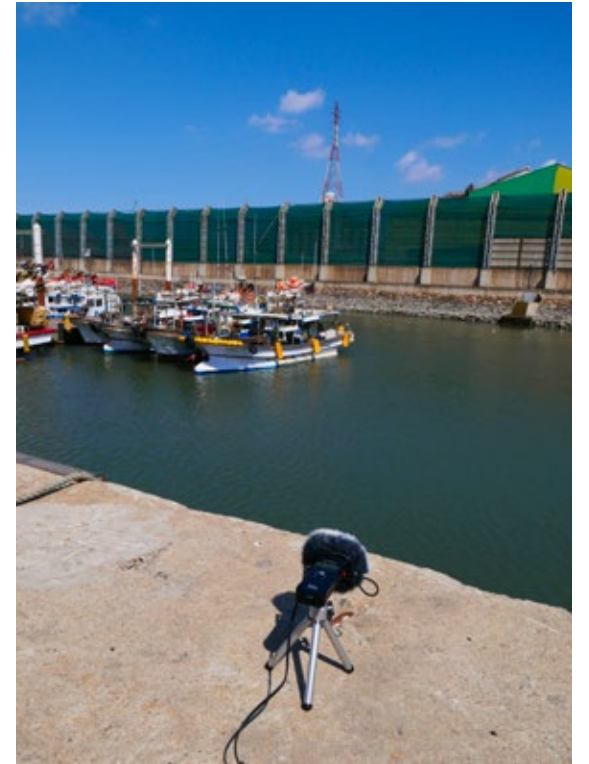
Water and Dreams, 2021.

variable dimensions.

3'00" sound piece.

As a sound-based artist my practice consists of recording sound, voice, and creating sounds which I then merge, edit and compose with. I transform my recordings into incomprehensible noises or vibrations which are intended to give visual power to individuals' personal narratives. For me, sound in itself can be a piece of work or part of an installation. I love listening to people's stories which helps me find their true individualities. And I create auditory/visual forms with what I hear and experience through these person-to-person interactions. I am interested in how each individual expresses his/her own identity under the invisible or visible social rules and cultural hegemony. We belong to a society and we are expected to conform to social rules being naturally educated. As George Herbert Mead states that individuals find their true selves within the context of social relationships and cultural norms, I think we desire for difference.

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ARTHUR COHEN

The Mama (ceremonial garment),
2020-2021.

190 x 140 x 100 cm.

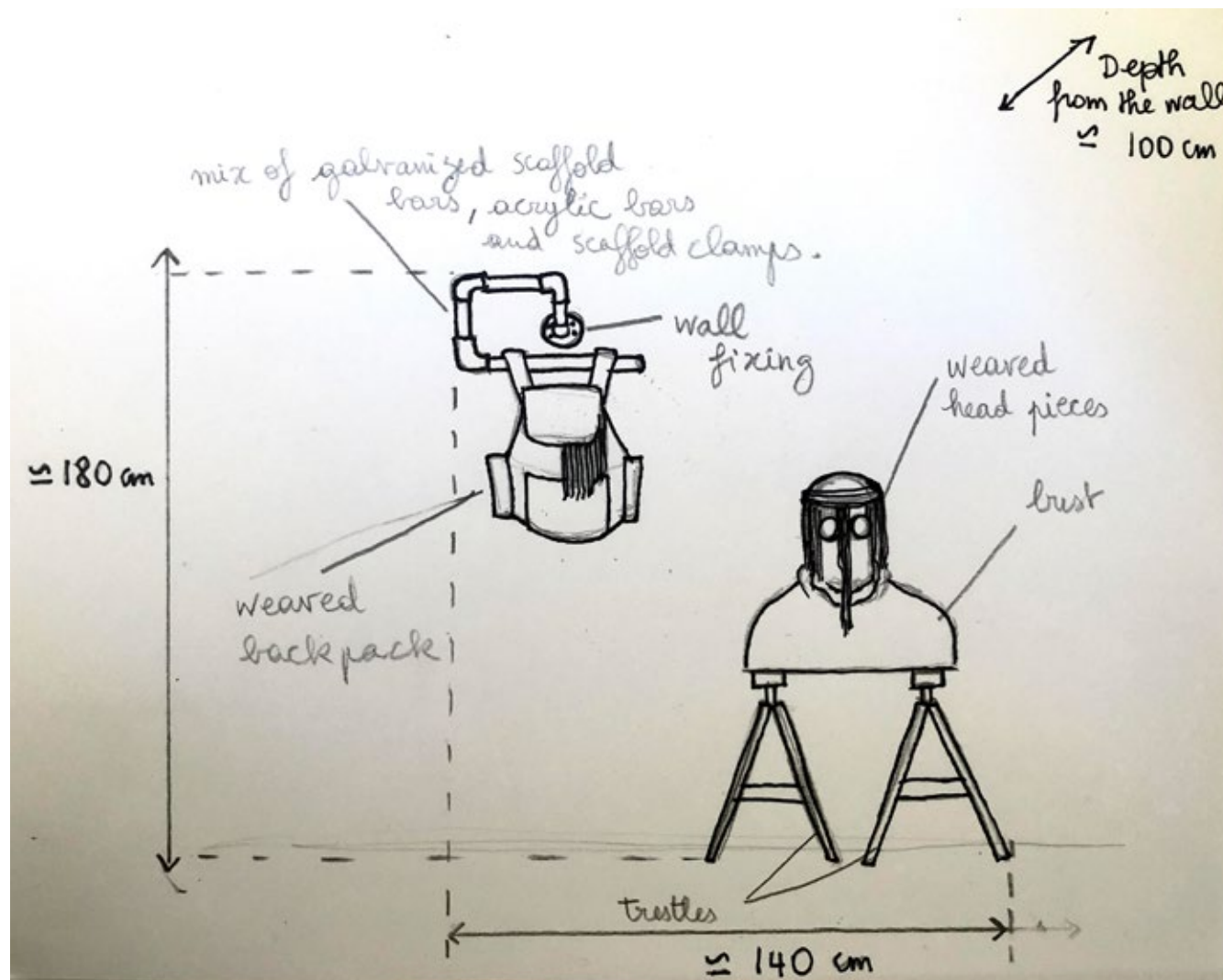
Mixed media.

Dancing organic architectures activating
our crafted ornaments
Let us weave the way through our blended
souls.

Ruined metal factory, our temple.
Weaving garments, our guild's banner.
Material compromise, bring us beyond the
illusion of a tangible space-time-mattering.
From ashes, we build the broken bridges
with new threads.
Growing polymorphic youth, celebrate the
essence of your hybridity.
Drown yourself into someplace where
boredom has no room.
Porous is our temple, welcoming the
organic will surrounding us,
Porous is our temple, awarding our
nomadic nature
Within this space, only consensus matters
Within this space, no knowledge can
anchor
Within this space, time is only one
Forgive the young brothers who's hierarchy
neglected your strength
Let us operate your gifts to connect and
become one,



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OLIVER COLLINS & SIMONE EISELE

It's a long way back from Pleasure Island, 2021.

250 x 250 x 100 cm.

Papier-mâché, paint.

Still, solitary shimmers of morning mist rang off the placid waters, as a solvent sea devoured an azure sky. A sea - as idle as a painted ship upon a painted ocean, with its bodies set adrift in a now distant, splintering storm - had left only two vessels at its top. From my own, I could see the dim, shadowy form of the other. Chilled at once by the static stillness of its resonant rigor mortis, I concealed my breath like someone stealthily eavesdropping at another one's door. As reason wrestled my pulse, I focused on the shadow: a hard, sharp silhouette cut out of the sky; seemingly lifeless and anchored within the water. Could this be the cause of my voyage? I have set sail after something that I cannot recall - something that through time has been lost to the ocean - perhaps the cartography of memory itself . . .

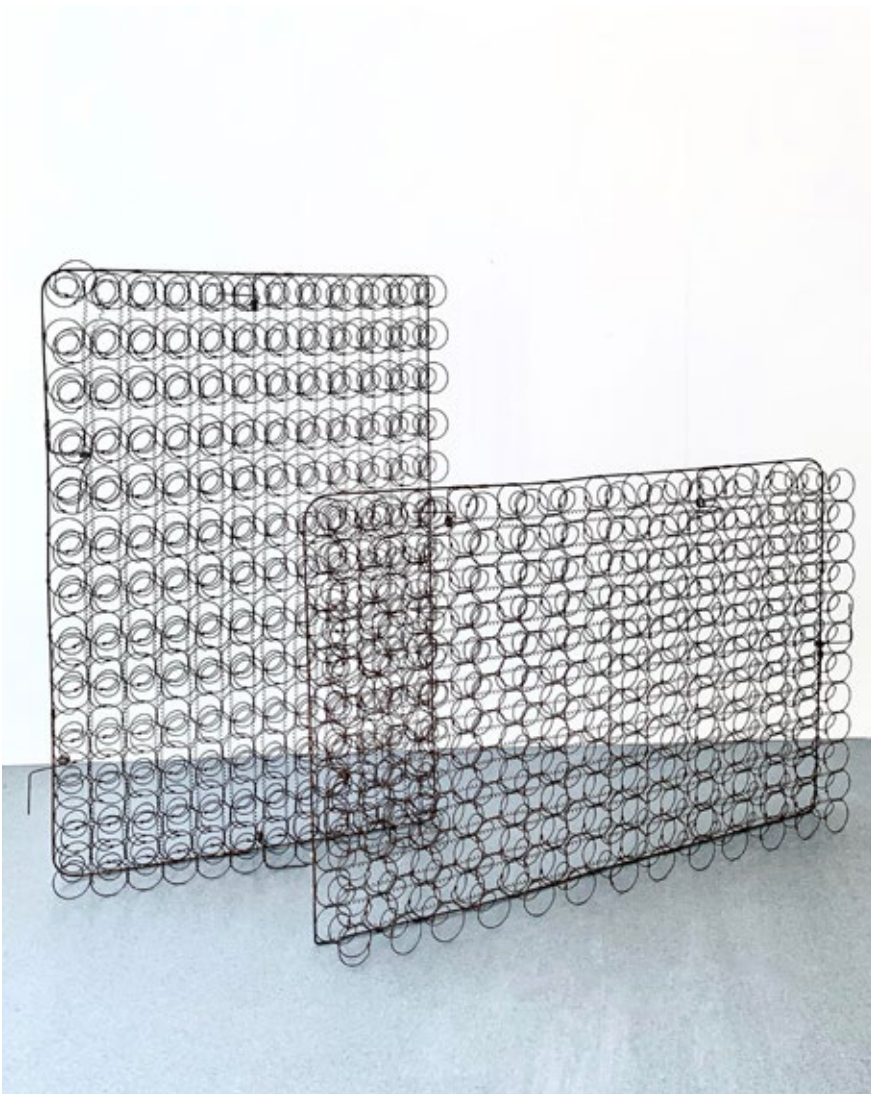
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The sea, encoded with traces of our latent movement, remembers and stores our histories as shadows that, once found, resurface from its infinite archive. Only in pure, placid waters can the sea retain such shadows visibly. Every attempted approach towards it, is a disruption of the water surface that, in turn, falsifies its history. All that is left is to observe from afar; attempts at physical notation lead to uncontrollable, fragmentary ripples, and for every glance away, there is a diminishment of its form. Subsequently, I chart these shadows in my memory - my own shadow - which is always at my side: I have to believe that this action still has meaning, even if I cannot grasp it. I am yet to find a body of water still enough to perceive my own crystalline reflection - as this thought floated away, a mirrored image reflecting off drifting sunglasses caught my eye . . .



MARC-AURELE DEBUT



70

SPACE LAPSE

Lovers, 2020.

mattresses: 180 x 90 x 10 cm each ;
aluminium prints: 152.4 x 101.6 cm.

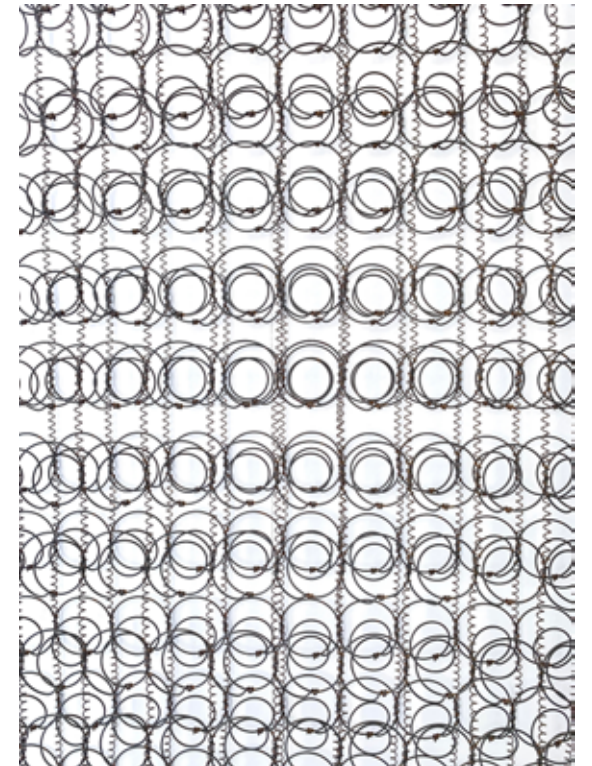
Two found single coil spring mattresses,
chromaluxe print on aluminium panel.

The Internal Human Being and its reactions to the environment constitute M-A D's source of inspiration and study. He explores the cultural and psychological complexities of sexuality, body language, human anatomy and its physiology. Particularly the emotional state of an individual when one reacts to the structural and environmental influences of an object or towards another human being.

Lovers, 2020 is composed of tow found single mattresses and a series of twenty four different photographed poses. A metaphorical performative piece representing the daily routine of a couple with its life moments, feelings and ups & dows of relationships.

For M-A D the human print (memories, dreams, emotions, fluids) isn't on the outside layer of a mattress but in its core. In the case of spring mattresses the emotional charge is engraved in the coil springs of its structure.

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71

STUDIO

MICHAEL FORBES



72

SPACE LAPSE

The Black Paintings, 2020.

diptych: 200 x 100 x 80 cm.

Mixed media.

Forbes practice explores contemporary racial politics, migration, blackness and whiteness in relation to universal debates on history and religion. The work has evolved from previous masquerade sculptural work, which explored a post-colonial conversation in relation to the black / African and white / European. With the evolution of man, comes the evolution of racial politics. Wrapping the objects / work in the black shiny plastic 'skin' acknowledges our visual, physical and metaphysical presence. The party wigs carry connotations of dis-ease with ones' heritage; with whiteness, white supremacy and white beauty, challenging the notion of decolonisation. The work may attempt to wrap up contemporary and historical racial politics into a convenient package, which allows us to stride forward, but the bulging lumps and stretch marks suggests there is more tension lying beneath the surface – with the far right are on the move again, the warning signs are there.

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73

STUDIO

NUKA NAYU & HARRY APPLEYARD



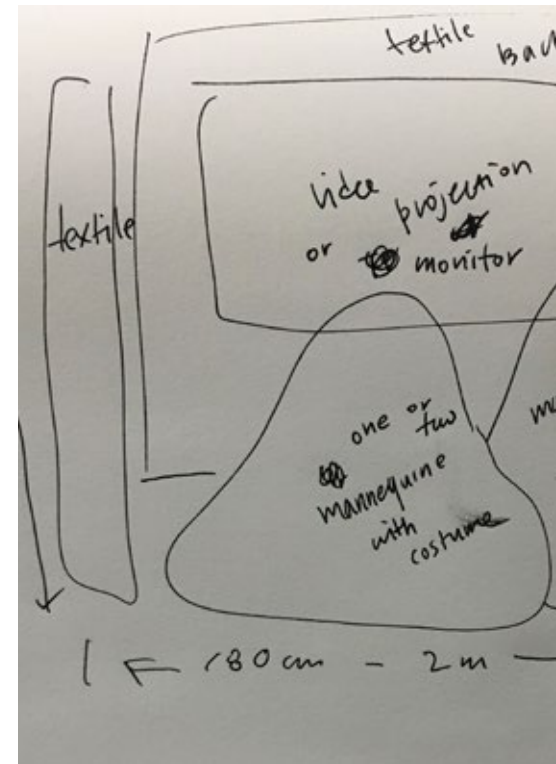
74

SPACE LAPSE

h(A)unt yet, augmented nostalgia,
2021.

variable dimensions.

Textile, polyester hollow-fibre filling, video
projection.



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Quote of the day.
'*You speak vertically*'

Staircase:

At lower level,
Shimmering letters,
lustrums are shocked, manipulated and
feasible.
Stumbling around mountains for slander

You:

Touret of the B.
Inhealer of short-ice,
Frailing of upnobs.

Baby:

comes in '*swallow me*'
h(A)unt yet,
augmented nostalgia,
you are innumbered undre your
meetflowers.

Me:

Ambit-Vision un-horizonal,
Cut forward, ellaborated skepticism,
Excerpt in hexadecimal,

Pre(tty)qual:

of the metallic gesture, bedent in the xone.
get_monadic core of evened hellium.
let laminate all in-crease

75

STUDIO

EVA ROOVERS



76

SPACE LAPSE

Moving Moments in Time, 2020.
100 x 150 cm.
Photography, moving image, installation.

<Formless could be a representation of metamorphism like the shredding of skin, or remaining stable in its form as a feedback loop; constantly folding into itself while not necessarily expanding outwardly but rather/hopefully an inner-journey of transformation.

My work is created from an intuitive instinct that first arises in an abstract, clearly outlined form; often voluptuous and playful with a sense of clumsiness.

Never ending, never starting but in constant flux, matter and form are in constant movement posing questions about what reality really is.

Lucretius speaks about Venus, a goddess who creates, but is not divided from or beyond that which she creates. She is fully immanent. Venus is not only the external object of desire, she is desire herself. Hence she can be seen as both the process and object. Venus is the immanent process of desire/pleasure, which desires itself.>

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77

STUDIO

SEAN TSENG

Sea of Tenderness, 2019-2020.

70.6 x 53.4 cm each, framed.

Giclée fine art print (diptych).

I started walking towards the shore. However, I felt myself falling—the sea surrounding me was reflecting the light from the waves, the sand, and the sky. They were not simply above me, or before me, but around me. Everything was filled with glimmering ripples of water. Immersed in its depth, I was within the waves, sand, sky, and the sea. I was in the space, becoming part of the surroundings.

When the three dimensional again transforms into photographic space, objects become relative and referential to one another. Their colour and shape bring about unique and rhythmic relationships distinct from what is bodily perceived in the physical installation—the sense of rhythm is spatialised and dependant on our relation to the forms in this two-dimensional space, in which the bodily memories of weight and gravity flow. The flux of becoming falls into stillness, quiet but lived.

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ALEJANDRO VILLA DURAN



80

SPACE LAPSE

Lo que sueña una flor, conscious
flower, dry fast, 2021.

40 x 50 cm.

Oil on canvas.



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81

STUDIO

SARA WU

Framing the Ordinary, 2020.

variable dimensions.

Found objects, concrete, wood, white mesh, tiles, paint.

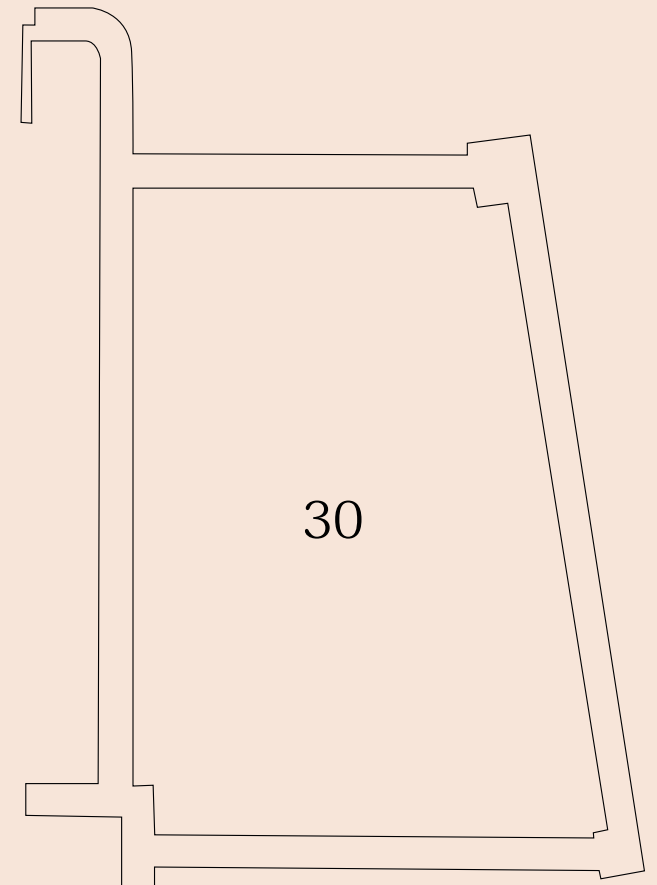
Developing her ideas from photography, Wu believes the forms displayed in images are no longer merely representations of the physical world, but a new two-dimensional state of vision—a collection of sensations waiting to be noticed. By re-examining the images and noticing its essential qualities, a further visual experience can be born. After working with photography for years, she has been able to research the physical world in an objectified way and has gained insights into the overlooked objects and spaces of daily life. In recent years, she has mainly worked with found objects whose interpretations have mostly been discarded. The objects presented in her work live in a state of instability and uncertainty, emphasising their form of existence by detaching the objects from the system in which they are usually embedded.

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TER- RA- CE

30. TERE CHAD



TERE CHAD

Are We Sinking?, 2020.

boat: 250 x 85 x 120 cm.
vultures: 45 x 85 x 30 cm (approx.).

Metal structure, paper and wire coated with
fiberglass and waterproof jesmonite.

Covid-19 Pandemic + Climate Change +
Debt = 85.4% of GDP + BREXIT + Populism
+ Unstable Democracies + China-USA Trade
War + AI Taking Jobs + Social Unrest + etc.
+ etc. + etc. = Are We Sinking?

This sculpture showcases three vultures
staring at an origami paper boat sinking.
It makes reference to the current world
collapse in a theatrical way. The birds
will not save humanity as in the biblical
story 'Noah's Ark', but in a world where
institutions and religion appear to have
lost their value and credibility, the vultures
just stare, waiting to see humanity sink.

The piece was initially made to be presented
during the Valley of Vision exhibition last
summer in Shoreham, but the show was
cancelled due to Covid-19. It remained
as an unfinished piece in a warehouse for
several months and finally the piece can
now be exhibited.

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back door

(exit/way out)

by
sarah
staton

Located incongruously against the bright neon and noxious aroma of a small 20th century petrol station, the 19th century Dora House, is an altogether softer proposition. Containing a linked suite of rooms, embellished with ornament, texture, tiling, panelling, we find a space dedicated to sculpture. It is here that we've experienced the spatial juxtapositions of Space Lapse, an energetic and timely coming together of 21st century artists and artwork. Space Lapse, a graduation presentation made in the twisted temporal space lapse where digital and analogue collided and warped, changing us, and changing art too.

We have stepped through the gallery, and we have reached the exit. To get here, we have been with the work of the 2020 RCA Sculpture year group. The year group that wears the magical boots, who despite their broken path to graduation, have stepped boldly, seven leagues at least through time and space, bringing their 2020 graduate satellite show into being here in the summer of 2021. This is the year group who have been through the looking glass and back in a journey in which they have shared great resilience and capacity to respond to changed circumstances, stretching their mental capacities to the full, in order to reimagine their positions. And at Dora House we have the pleasure of being with their work, in real space dimensionality, reflecting on how even 18 months ago we never thought

to specify the IRL. As we reach the exit, we have shared the tangible experience of sculpture, depth, form, space, colour. It's slippages between analogue material presence, and fugitive digital. Perceptual shifts in the work that reach beyond extraction models and look for new ways to bring their futures into being. Space lapsed but now moving forward, as they leave the academy, the exit becomes the next beginning.

Sarah Staton
April 2021

Acknowledgements

RCA 2020 MA Sculpture Year Group
Royal College of Art
Royal Society of Sculptors
Zohier Beig
Asher Levitas
The Sculpture Staff

Special Thanks

Jaspar Jospheh Lester
Tom Morton
Sarah Staton
Caroline Worthington

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