

Millbank London
SW1P 4QP

14-16 August
2024

a f t e r w a l l s :
of the panopticon and its ruins

Shirley
Sara
James
Tara

Paula
Dien
Tataneh
Jacob
Hannah
Meredith
Cheo
Owen

Kai Fung
Mriganka

Cameron
Choudhrey
Lang
White
M. Lohrum
Oberndorfer
Berziga
Dana
Clayton
Butcher
Gunderson
González
Herbert
Ngan
Singh

Curated by Catherine Li, Yaqi Liang, Wanjing Lin & Charmaine Wah

14-16 August 2024

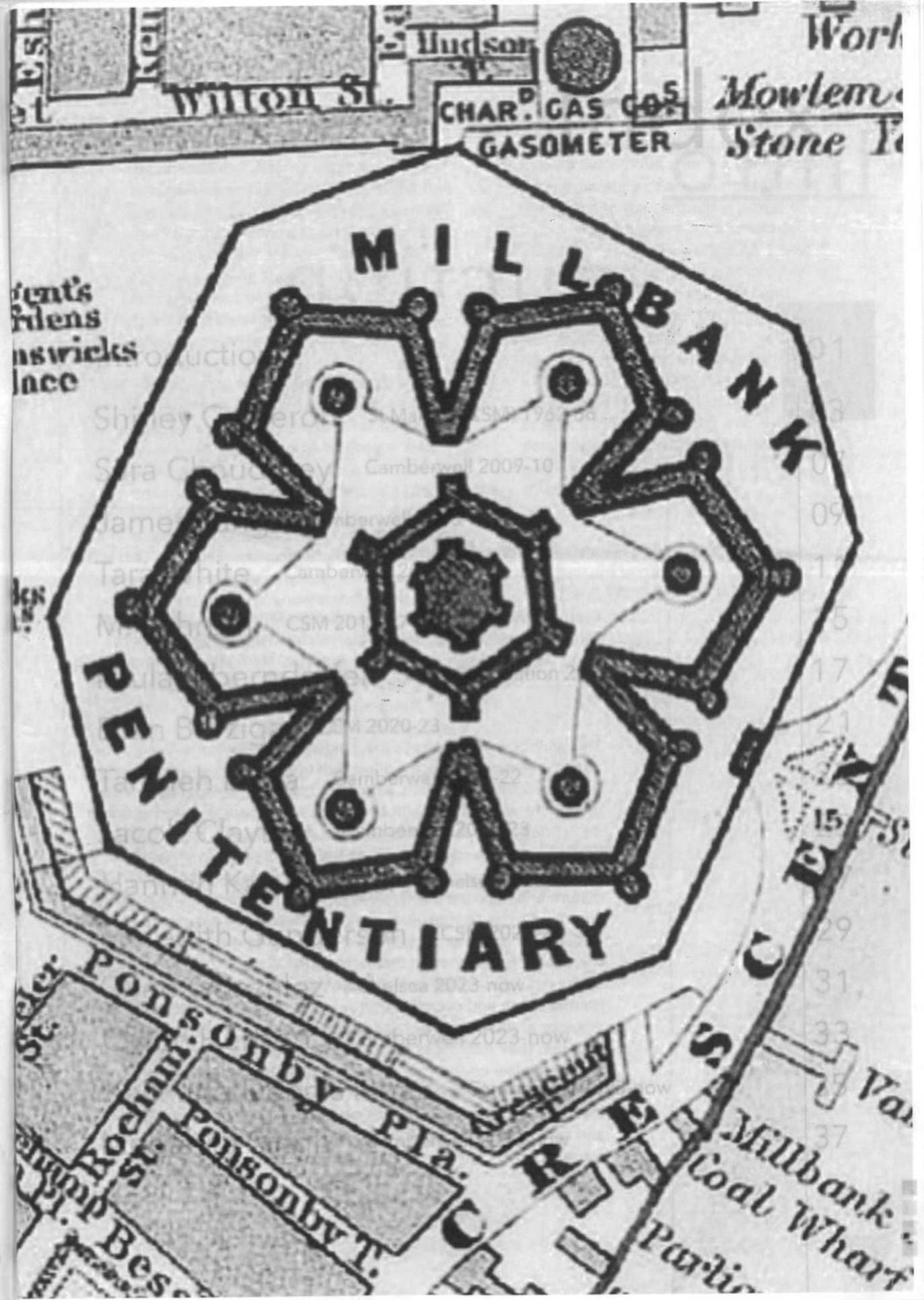
Millbank London SW1P 4QP

Afters : of the panopticon and its ruins

Cameron
Choudhrey
Lang
White
M. Lohrum
Operndorfer
Berziga
Dana
Clayton
Butcher
Gunderson
Gonzalez
Herbert
Ngan
Singh

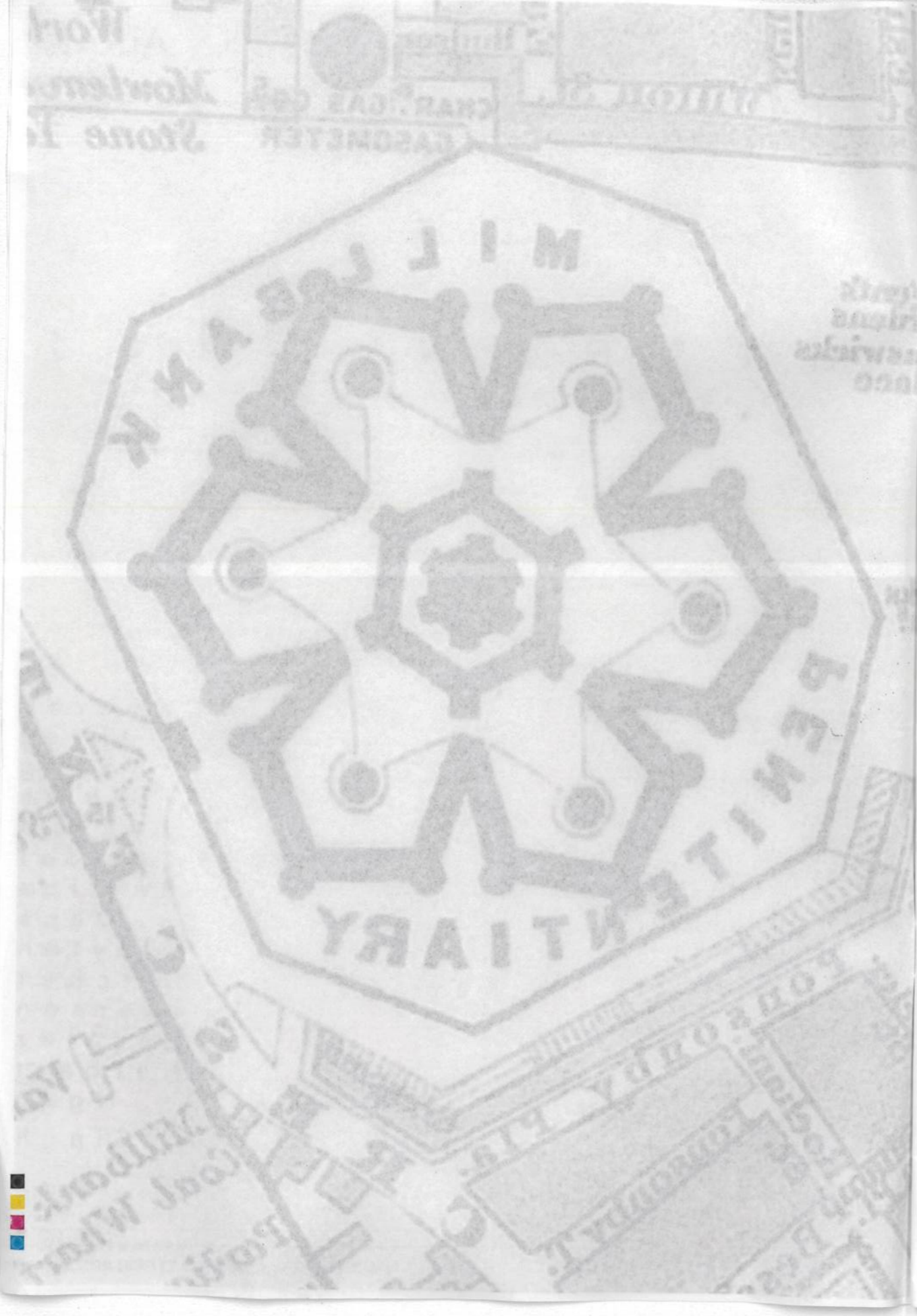
Key

Shirley
Sara
James
Tara
Paula
Dien
Tataneh
Jacob
Hannah
Meredith
Chen
Owen
Kai
Mriganka



Index

Introduction	01
Shirley Cameron St Martins (CSM) 1962-66	03
Sara Choudhrey Camberwell 2009-10	07
James Lang Camberwell 2013-14	09
Tara White Camberwell 2015-16	11
M. Lohrum CSM 2015-17	15
Paula Oberndorfer CCW Foundation 2016-17	17
Dien Berziga CSM 2020-23	21
Taraneh Dana Camberwell 2021-22	23
Jacob Clayton Camberwell 2022-23	25
Hannah Kay Butcher Chelsea 2022-23	27
Meredith Gunderson CSM 2023-24	29
Cheo González Chelsea 2023-now	31
Owen Herbert Camberwell 2023-now	33
Kai Fung Dennis Ngan Camberwell 2023-now	35
Mriganka Singh Camberwell 2023-now	37



Intro

-duction



07
09
11
15
17
21
23
25
27
29
31
33
35
37

Afterwalls: of the panopticon and its ruins

Featuring works by Shirley Cameron, Sara Choudhrey, James Lang, Tara White, M. Lohrum, Paula Oberndorfer, Dien Berziga, Taraneh Dana, Jacob Clayton, Hannah Kay Butcher, Meredith Gunderson, Cheo González, Owen Herbert, Kai Fung Dennis Ngan, and Mriganka Singh

The exhibition *Afterwalls: Of the Panopticon and Its Ruins* explores how artists engage the complex power relations in art institutions through the lens of the panopticon, a concept coined by Jeremy Bentham. In modern society, art institutions such as museums, galleries and art schools have played a crucial role in shaping the art world. They have been critiqued for solidifying the hierarchical power systems in society by absorbing avant-garde movements into mainstream culture and rejecting the diversity of artists' discourses. Institutions are found to be becoming more exclusive and untrustworthy. The art institution's power is not just about dominating the culture; it also mirrors the panopticon in that it holds the disciplinary power which subtly regulates artists' notions, behaviours and identities through normalisation and surveillance. On the other hand, the art institution provides artists with the space and resources to conduct their practice. Their interdependent relationship generates a controlled but productive environment for creating and disseminating art. *Afterwalls* invites visitors to reconsider the relationship between the individual and the institution beyond the dichotomy of dominance and resistance and how it contributes to shaping the art world in the future.

The panopticon is an institutional building type initially proposed and designed by the philosopher Jeremy Bentham in the 18th century. In his design, the architecture consists of a circular prison with a central tower for surveillance. Such a structure allows one or a few supervisors to observe all inmates living in each cell of the facility without being seen and constantly communicate with them, creating a highly efficient prison system.

There has yet to be a perfect physical realisation of Bentham's concept. As one of Bentham's legacies, Millbank Penitentiary heavily reflected his original design. The uncertainty of surveillance would lead prisoners to unconsciously regulate their behaviours and internalise the facility's discipline. In the late 20th century, inspired by this phenomenon, Michel Foucault reinterpreted the concept of the panopticon as a metaphor for understanding the subtle and pervasive control of the institution in modern society.

In response to these histories and the physical structure of the panopticon, 11 UAL alumni and 4 residents from the Millbank Summer Residency are invited to present their diverse perspectives on institutional power in *Afterwalls*. The featured artists employ a variety of materials and techniques to articulate their interactions with internal and external forms of discipline, such as the use of visual illusions to highlight surveillance in daily life, critiquing self-regulation and reevaluating their engagement with the art educational system. In Kai Fung Dennis Ngan's work *Something* (2024) and *Attracts Me Like a Record Player* (2024), the artist encourages audiences to interpret and reflect on how people shape their behaviours under surveillance through extracted footage of pedestrians' postures from a web camera. It makes the audience an integral part of the work as they stand from the view of inspectors.

M. Lohrum's *Infinite Walk* (2023) shows the artist's similar interest in walking by making performers create a continuous loop, illustrating people's unquestioning obedience to the controlling power of the neoliberal system. As a seasoned artist, Shirley Cameron's text *My Life in 5 Art Schools* offers an insight into her extensive experience studying in art schools since she was 13. Cameron's text provides an overview of how the development of the art school system has impacted her creative practice as an art student over the past decades. The text evokes a reflection on the ever-evolving power dynamic between individuals and educational institutions over the dispersion of knowledge.

The exhibition *Afterwalls: Of the Panopticon and Its Ruins* is curated by Catherine Li, Yaqi Liang, Wanjing Lin and Charmaine Wah.

Text written by: Yaqi Liang
Edited by: Charmaine Wah

Title: Spotted Window
Date: 1975
Medium: Print on paper
Dimensions: Size variable
Bath: ...

Shirley Cameron

Year: 1962–1966
 Course: Sculpture Department
 College: St. Martins School of Art

Shirley Cameron exhibited sculpture mainly in London then worked as a performance artist and installation artist in the UK, Europe and Canada. More recently, Cameron exhibited in the Women in Revolt! at Tate Britain, London and If Not Now, When, an exhibition on women sculptors, at the Hepworth, Wakefield and Saatchi Gallery, London. Cameron is currently seeking funding for the film that her work "My Life in 5 Art Schools" and "On Being 80" will become.



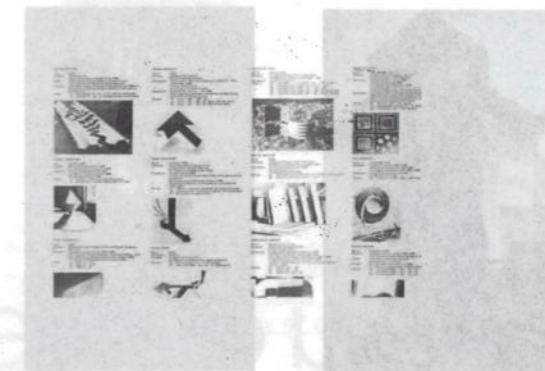
Title: Reunion gathering of St Martin's
 Sculpture Dept. students
 Date: Early 1960s
 Medium: Reprint on paper
 Dimensions: Size variable

Held at Anthony Caro's studio, plus my daughters Lois and Colette with Caro.



Title: Containers,
 Cages, Homes
 Date: 1973
 Medium: Reprint on paper
 Dimensions: Size variable

Oval House Art Centre, London and Crucible Theatre, Sheffield.



Title: Grabowski Gallery
 sculpture catalogue
 Date: 1966
 Medium: Reprint on paper
 Dimensions: Size variable



Title: Spotted Window
 Date: 1975
 Medium: Reprint on paper
 Dimensions: Size variable

Bath.



Title: User Boxes
Date: 1975
Medium: Reprint on paper
Dimensions: Size variable

Angela Flowers Gallery, London.



Title: Washing the Twins
Date: 1977
Medium: Reprint on paper
Dimensions: Size variable

Caldas de Rainha Festival, Portugal, with Angela Carter, my twins, Lois and Colette and a sculpture of twins.



Title: Three Cages
Date: 1977
Medium: Reprint on paper
Dimensions: Size variable

Caldas de Rainha festival, Portugal, with Lois and Colette.



Title: Tree Knitting
Date: 1981
Medium: Reprint on paper
Dimensions: Size variable

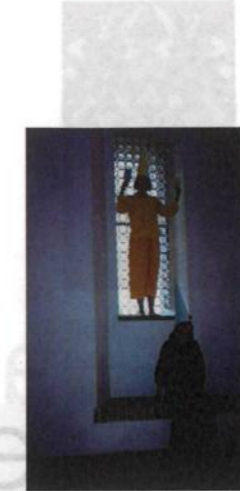


Kassel, Germany.



Title: Brides Against the Bomb
Date: 1984
Medium: Reprint on paper
Dimensions: Size variable

Glastonbury Festival, with Evelyn Silver.



Title: Castle of Imagination
Date: 1995
Medium: Reprint on paper
Dimensions: Size variable

Poland, with Colette Cameron.



Title: The Artist Signs (Look at Life)
Date: 1985
Medium: Reprint on paper
Dimensions: Size variable

Presented in Lyon, France and several other venues.

Title: DW04
Date: 2018
Medium: Acrylic ink and gouache
on laser engraved wood
Dimensions: 55 x 55 cm

Title: My Life in 5 Art Schools
Date: 2024
Medium: Text, paper
Dimensions: Size variable

Title: On Being 80
Date: 2024
Medium: Text, paper
Dimensions: Size variable

Sara Choudhrey

Year: 2009–2010
 Course: MA Digital Arts
 College: Camberwell College of Arts

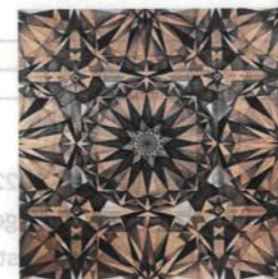
Sara Choudhrey is an artist and researcher based in London, UK. She uses an investigative process to explore themes of space, place, identity and heritage through visual and material culture. Through research and study of historical collections, archives and architectural sites, Sara raises the question of hybrid creative practice evolving in affinity with art historical narratives. Sara has been shortlisted for a number of awards including the Trinity Buoy Wharf Drawing Prize 2024 and the Aesthetica Art Prize 2022. She holds a Masters in Digital Arts from UAL London, and a PhD in Digital Arts from the University of Kent.



Title: DW09
 Date: 2022
 Medium: Acrylic ink and gouache
 on laser engraved wood
 Dimensions: 85 x 85 cm



Title: DW07
 Date: 2024
 Medium: Acrylic ink and gouache
 on laser engraved wood
 Dimensions: 27 x 47 cm



Title: DW10
 Date: 2022
 Medium: Acrylic ink and gouache
 on laser engraved wood
 Dimensions: 85 x 85 cm



Title: DW04
 Date: 2018
 Medium: Acrylic ink and gouache
 on laser engraved wood
 Dimensions: 55 x 55 cm

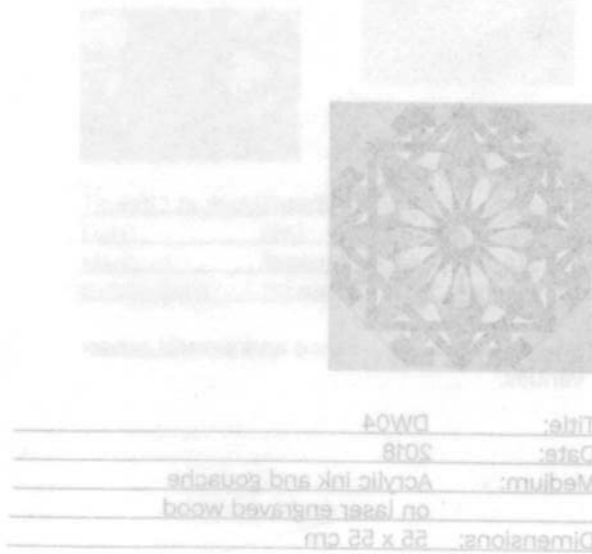
Changes in environment, man-made output and hybrid adaptability govern and manipulate interactions within and without natural spaces. In Choudhrey's Driftwood series, driftwood merges the physical flow of water into the material form of wood to provide a visual interplay, an interaction that signifies resistance, compromise and conformity. The conceptual element explores our relationship with the environment, our impact on space and its impact on us. Yet the materiality of form and medium creates a juxtaposition of free-flowing medium absorbed and solidified over time within the surface of the wood. This becomes a documentation of process as well as physical materiality. Etched with shapes forming borders, the use of geometry is not simply a surface design but a demonstration of purpose and adherence.

Sara Choudhrey

James Lang

Year: 2013-2014
 Course: MA Visual Arts
 College: Camberwell College of Arts

James Lang is a British currently living and working in London having returned from Beijing in June 2022 after almost 5 years in China. He graduated from Liverpool School of Art in 2011 and Camberwell College of Art in 2014 with a Master of Visual Arts. Living in China was a transformative experience for the artist. The geographical distance made him feel closer to the culture that he left behind. This led to an interest in western art and history which form the main influence of his current work which is derived from medieval art and artifacts particularly illuminated manuscripts and church wall paintings.



Title: Honah Lee
 Date: 2024
 Medium: Acrylic ink and gouache on laser engraved wood
 Dimensions: 55 x 55 cm



Title: Travesty
 Date: 2023
 Medium: Reclaimed London Plane timber from Southwark Park, anill ironwood seeds epoxy
 Dimensions: 20cm x 14.7cm x 3.4 cm (variable)



Title: Travesty
 Date: 2023
 Medium: Reclaimed London Plane timber from Southwark Park, anill ironwood seeds epoxy
 Dimensions: 20cm x 14.7cm x 3.4 cm (variable)

Title: Honah Lee
 Date: 2024
 Medium: Acrylic and mixed media on canvas
 Dimensions: 170 x 160 cm

This painting shows an imagery map based loosely on the children's poem Puff the magic dragon but it shows the land without the characters in the poem just the land itself.

"This limp yet humourous faux moustache was made from my hair. Depictions of torn or cut hair in Iranian and Kurdish cultures are often used to symbolise mourning or protest. Utilising hair in this way was also an exploration of sustainable methods of making prosthetics, disguise, modes of everyday performance and the politics of hair. The work also touches upon gender identity, thinking through which parts of my body are deemed acceptably hairy and which are perceived as unclear/unattractive. This work allowed me to take agency of my non-binary body, to repaste my head-hair, creating a much desired moustache!"

- Tara White

This work was shown as part of White's solo exhibition, *Beyond These Walls There's Courage*.

Tara White

Year: 2015-2016
 Course: Foundation Diploma
 College: Camberwell College of Arts

Tara White is a British-Iranian artist working across drawing, print, sculpture, writing and installation. They examine constructions of 'the self' by conceptualising sensitivity as a form of intuitive wisdom and as a projection of inner impulses, such as joy, anguish or grief. They investigate personal histories and petro-subjectivity by observing visual and cultural mechanisms within wider structures of imperial legacy. Tara debuted their 2023 solo show at Southwark Park Galleries, and has also exhibited at Bluecoat, Light Beams Under a Bridge Film Festival, Dundee Contemporary Arts, Tate Britain, South London Gallery, Printed Matter, W139 Gallery, APT Gallery, Safehouse and HFBK.

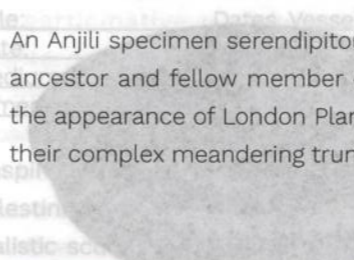


Title: Travesty
 Date: 2023
 Medium: Reclaimed London Plane timber from Southwark Park, anjili ironwood seeds, epoxy
 Dimensions: 32cm x 147cm x 34 cm (variable)

"Beyond These Walls There's Courage (Southwark Park Galleries, 2023) tenderly mapped the entangled dynamics between intergenerational relationships, gender and protest. Operating in the overlaps in these frames of experience, I used Anjili Ironwood trees (native to Iran) as a botanical motif, anchoring my exploration of grief on micro/macro scales. They're renowned for having extremely dense trunks, making them almost impossible to fell, symbolic of resistance across West-Asia."

Tara White -

Travesty was carved from London Plane timber retrieved from Southwark Park. The discarded wood revealed lacerations/wounds to its surface, which I carefully mended with the seeds from the Anjili tree.



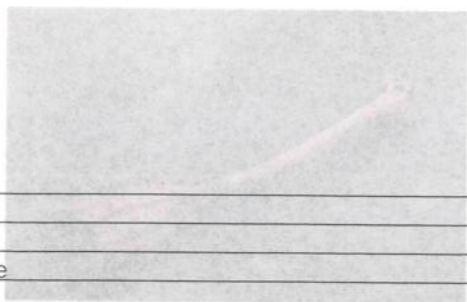
Title: Trans/plant
 Date: 2023
 Medium: Artist's hair, yak hair, lace, spirit gum remnants
 Dimensions: 9 x 3 cm

"This limp yet humorous faux moustache was made from my hair. Depictions of torn or cut hair in Iranian and Kurdish cultures are often used to symbolise mourning or protest. Utilising hair in this way was also an exploration of sustainable methods of making prosthetics, disguise, modes of everyday performance and the politics of hair. The work also touches upon gender identity, thinking through which parts of my body are deemed acceptably hairy and which are perceived as unclean/unattractive. This work allowed me to take agency of my non-binary body, to repaste my head-hair, creating a much desired moustache."

Tara White

This work was shown as part of White's solo exhibition, *Beyond These Walls There's Courage*.

Title: Trans/plant
 Date: 2023
 Medium: 25 x 20 x 4 cm
 Dimensions: Digital print on photorag, walnut frame



"I worked with photographer Sarah Howe for a day, experimenting with costume and conversation which resulted in this photograph. At the beginning of the day, we didn't know what we might achieve, or if we conclude our session with a resolved work at all. We tested ways of inserting sculptures and objects from past installations as props in new scenarios. This felt like an interesting way of adapting standard forms of art documentation. This work also considers speculative fictions, where I thought through both my close and distant relatives. My limited knowledge of a Trans elder in my lineage provoked me to think about how may have influenced one another (myself as a younger non-binary family member) in solidarity. In this photograph, I wore my own hair as a carefully crafted moustache, performing the character of my own queer ancestor."

- Tara White

This work was shown as part of White's solo exhibition, *Beyond These Walls There's Courage*.

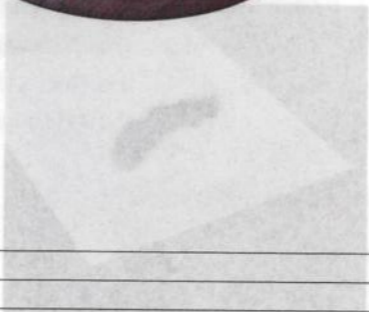


Title: Dates, Vessel
 Date: 2023
 Medium: Bronze, turned oak
 Dimensions: 4 x 14 x 4 cm

"Inspired by a Roman glass flask held at the British Museum, these bronze works are cast from Palestinian dates, exploring the ancient and spiritual significance of dates across West Asia. These realistic sculptures are housed in a dish I hand-turned from English oak. This combination speaks to the intersection between museology, material, craft and colonial histories."

- Tara White

Title: Robin, CCTV
 Date: 2023
 Medium: Resin, acrylic
 Dimensions: 9 x 5 x 10 cm



"As part of the installation (of *Beyond These Walls There's Courage*), I included this to-scale sculptural replica of a robin. Robins are sometimes considered messengers sent from loved ones at times of grief. I presented this work high up in the corner of the room, observing visitors as they entered/exited the space, echoing a surveillance camera."

- Tara White

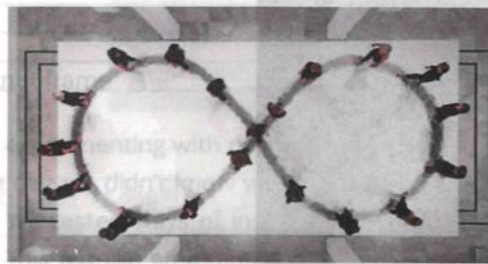


Title: ...
 Date: ...
 Medium: ...
 Dimensions: ...

Title: ...
 Date: ...
 Medium: ...
 Dimensions: ...



M. Lohrum



Year: 2015-2017
 Course: MA Fine Art
 College: Central Saint Martins

Title: Infinite Walk
 Date: 2023
 Medium: Video
 Runtime: 10:47

- Tara White

M. Lohrum was born in the Canary Islands (Spain) where she graduated in Fine Arts (University of La Laguna, 2013). She later studied a Masters in Fine Art at Central Saint Martins (2017), where she developed in depth her abilities in video and performative drawing. She holds a PhD in Fine Arts from Universidad de La Laguna (2023). Among her solo exhibitions are Re-Thinking the Trace (2019, Tenerife Espacio de las Artes, Spain, and 2022, The Stone Space, London, UK), and Drawing is Action (2023, Centro de Arte La Regenta, Spain). She won the Trinity Buoy Wharf Drawing Prize 2020.

'Infinite Walk' is a moving image work of a participative performative drawing. The participants produced a collaborative drawing by following the rules below:

- Spread graphite powder with your feet
- Walk describing an infinite trajectory.
- Alternate your crossings in the centre.

It was originally inspired by the idea of walking meditation. The ambient sound acts as a kind of white noise that enhances such experiences. However, the work also functions as a metaphor for how we are caught up in a continuous loop of activities inherent to the neoliberal system that we often do without even questioning them, such as consuming, accumulating, and contributing to 'progress' and economic 'development'. Filmed from above with a drone, it also suggests a group of people who are being monitored and under control.

- Tara White



Title: Braiding Together
 Date: 2023
 Medium: Video
 Runtime: 8:54

Dimensions: 80 x 160 x 11 cm

A participative performative drawing performed as part of the solo show 'Drawing is Action', at Centro de Arte La Regenta. 'Braiding Together' is a participative performative drawing that aims to question the notion of 'authorship' and the individualistic attitude that has a negative impact on societies by emphasising collectivity and collaboration. The participants created a collaborative drawing by following the rules below:

- Work in pairs.
- Take a diagonal step away from the paper and draw a curved line.
- Approach the paper and bend down as you continue to draw the rest of the line, allowing your partner to do step two as he/she overtakes you.
- Move forward by braiding your lines until you reach the end of the paper.

While following these instructions, the participants were also allowed to improvise to some extent, for example varying the speed they moved, or the intensity, length and trajectory of their marks.



Title: 6 Feet
 Date: 2021
 Medium: Video
 Runtime: 5:04

Made during the Covid-19 global pandemic and based on the idea of social distancing, '6 Feet' is a participative performative drawing that aims to question the notion of 'authorship' and the individualistic attitude that has a negative impact in societies, by emphasising collectivity and collaboration. Ten participants created a collaborative drawing by following these rules:

- Draw as far as you can reach.
- Drive the people next to you, but also let them drive you.

The participants' wrists were joined with a wooden stick, which emphasises the 6ft distance between them but also caused that, like in society, the movements and decisions of each of them affected the performance of all the others.

This work has been shortlisted for the Trinity Buoy Wharf Drawing Prize 2022 and the ING Discerning Eye Exhibition 2021. In the creative process, the artist expands on these contradictions—for instance, transforming the needle into something that appears soft yet remains hard, and seems hard yet is fragile.

M Paula Oberndorfer

Year: 2016–2017
 Course: Foundation Diploma in Art and Design
 College: CCW

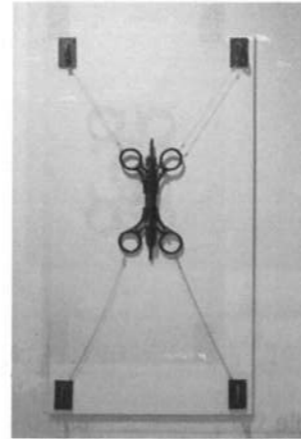
Paula Oberndorfer, born in 1996 in Vienna, Austria, studied at the Academy of Fine Arts Vienna, after completing a Foundation Diploma in Art and Design at UAL CCW. Followed by exchange periods in Estonia and at the China Academy of Arts in Hangzhou. The artist was a nominee for the Estonian Young Sculptor Award 2023 and a resident at Copper Leg Residency, commissioned with the production of an outdoor installation. Paula Oberndorfer is known for her fragile and sensitive creations from metal and ceramics. Building on the artist's background in performance, the objects relate to physical form and exist in relation to the body. Oberndorfer investigates the fragile stability of beauty by creating sculptures that hang in suspension. Mimicking metal through glaze and shape, these fragile objects appear deceptively robust.

The participants' wrists were joined with a wooden stick, which emphasizes the fit distance between them but also caused that, like in society, the movements and decisions of each of them affected the performance of all the others.

This work has been shortlisted for the Thinly Busy What Drawing Prize 2022 and the ING Discerning Eye Exhibition 2021.

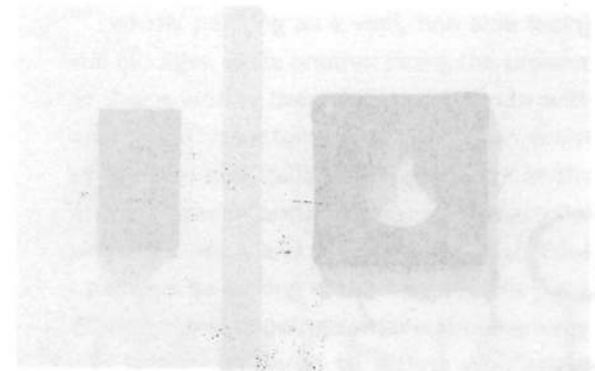
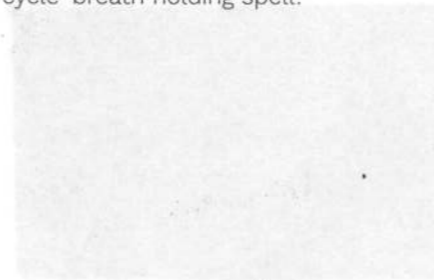


Title: *curved*
 Date: 2024
 Medium: Ceramic, steel wire, wood
 Dimensions: 80 x 160 x 11 cm



Title: Klinge
 Date: 2024
 Medium: Ceramic, steel wire, wood
 Dimensions: 80 x 160 x 11 cm

This work includes 4 wood fired tiles giving a heavily withered look, as if they became rusty or exposed to salty water for an extended amount of time. As the wood firing process is not completely predictable, some of the glaze from other pieces dripped onto it, as well as the remains of ashes, are visible. The title 'Klinge' is a German word, translated to blade, or the sharp part of knives and scissors. The form of the work may evoke the idea of bolt connections, a metalworking connection technique used in shipbuilding and aircraft manufacturing. In this piece a missing nail in the top left corner catches attention. This missing nail is a homage to Nairy Baghramian's cycle 'breath holding spell'.

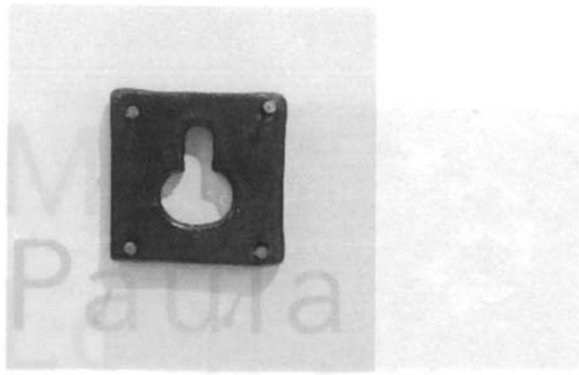


Title: *needle VI; needle VIII*
 Date: 2024
 Medium: Ceramic
 Dimensions: 21 x 16 x 1 cm; 24 x 14 x 1 cm



Title: *needle VI; needle VIII*
 Date: 2024
 Medium: Ceramic
 Dimensions: 21 x 16 x 1 cm; 24 x 14 x 1 cm

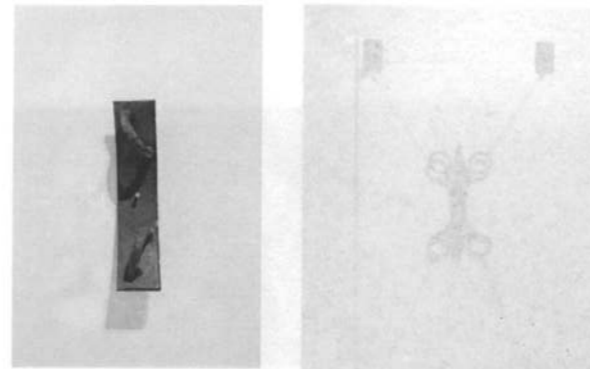
This series of works is a group of needles that also serves as a study for the glazes used in Oberndorfer's solo exhibition, *Withered Orchid*, *Broken Jade* (Godown Space, 2024). Different textures were tried out to give different feelings to the work. As a slender yet hard object, the needle exemplifies the inherent contradictions that the artist is interested in. In the creative process, the artist expands on these contradictions—for instance, transforming the needle into something that appears soft yet remains hard, and seems hard yet is fragile.



Title: xiao dong xi
Date: 2024
Medium: Ceramic
Dimensions: 4 x 4 x 1 cm

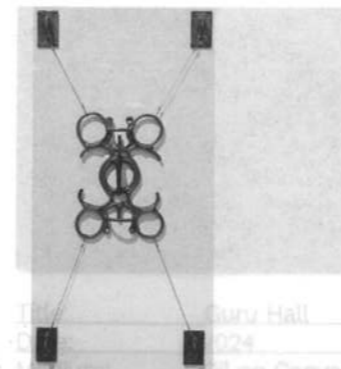
"This work represents the backside mounting system of a wooden frame for painting, where a nail can go safely without damaging anything. The tile relates to the 'little by little, step by step' progress of my basic understanding of the Chinese language that is used in the ceramic kiln room, as well as my progress in the local craft."

- Paula Oberndorfer



Title: curved tile
Date: 2024
Medium: Ceramic
Dimensions: 27x6x9cm

This work is fired in the Fuyang wood firing kiln. The shape of the hook tile is entirely dedicated to a function. In this case, this concept is negated by the curved appearance of the tile and its mounting by a singular nail. The appearance is withered, old, rusty, with colours ranging from blue, green to yellow, brown and purple and a grainy surface. Hanged in a vertical way on a flat wall, the viewer can seriously question what use this shape should fulfil.



Title: b12
Date: 2024
Medium: Ceramic, steel wire
Dimensions: 114 x 56 x 8 cm

"This work has a more airy feeling. Its surface reflects unusual light, while also highlighting my concept of modularity in sculpture. The title of the piece comes from the name of the glaze I renamed. This work features a golden brass sheen and simultaneously exhibits an aged appearance. Upon closer inspection, the edges and indentations appear dull, reminiscent of an ancient artefact weathered and oxidised over time."

- Paula Oberndorfer



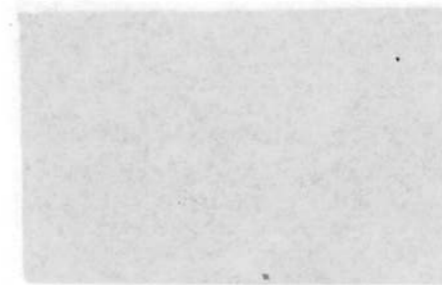
Title: mixing oil and water
Date: 2024
Medium: Ceramic
Dimensions: 18x9x6cm

Mixing oil and water, a more difficult process than splitting it, only through the addition of other chemical components and fierce motion. This work has a blueish tint, also from the wood firing kiln in Fuyang. The surface is heavily cooked, like burned iron. Here a double hook is present, also seriously questioning its possible function.

The exploration of ancient architectural façades through modern technology resonates deeply with the curatorial themes of "Afterwalls". My work is seeking for the boundaries between past and present, craft and technology, much like the exhibition seeks to explore the historical and philosophical layers embedded in its site."

- Dien Berziga

Title: Heritage
Date: 2024
Medium: Oil on Canvas
with Gilded-PLA printed frame
Dimensions: 35 x 25 cm



Title: Orchards
Date: 2023
Medium: Oil on Canvas
with Gilded 3D printed frame
Dimensions: 45 x 85 cm

Dien Berziga

Year: 2020–2023
 Course: BA Fine Art
 College: Central Saint Martins

Dien Berziga is based in Thames-side Studios Woolwich. Central to Dien's artistic approach lies a profound fascination with materiality. Employing a multidisciplinary methodology including painting, digital collage, 3D printing, and the integration of found materials, Dien's works question notions of individuality and value within urban landscapes.



Title: Guru Hall 祖师殿
 Date: 2024
 Medium: Oil on Canvas
 with Gilded Plaster
 Dimensions: 25 x 35 cm



Title: Heritage
 Date: 2024
 Medium: Oil on Canvas
 with Gilded PLA printed frame
 Dimensions: 35 x 25 cm



Title: Orchards
 Date: 2023
 Medium: Oil on Canvas
 with Gilded 3D printed frame
 Dimensions: 45 x 85 cm

"I see my painting as a wall, one side facing the old ages, while another facing the present. In these works, there is an obsession with ancient architectural façades. As an artist of Chinese and Italian heritage, I look at the architectures of ancient Rome as paragons of professionalism and craftsmanship—qualities I perceive as lacking in our contemporary era. While new technologies save time, energy, and labor compared to artists who spent entire lifetimes on single projects, my work confronts this with irony by using the tools of the digital age to produce these forms. Through my particular use and transformation of 3D prints, I critique our present situation at the conjunction of the past and the future. I incorporate multiple layers and fill the printed forms with plaster to give them weight, creating a tangible connection to the past.

My work plays with the concept of forgery, replicating the appearance of handcrafted architecture while maintaining a distance from the actual craft. This decision to use 3D printing—an accessible technology—emphasises the contrast between ancient dedication and modern convenience. I enjoy the surprise when viewers discover that my works are 3D printed, reminding us that we can use new technologies to create representations of old forms.

The exploration of ancient architectural façades through modern technology resonates deeply with the curatorial themes of "Afterwalls". My work is seeking for the boundaries between past and present, craft and technology, much like the exhibition seeks to explore the historical and philosophical layers embedded in its site."

- Dien Berziga

- Taraneh Dana

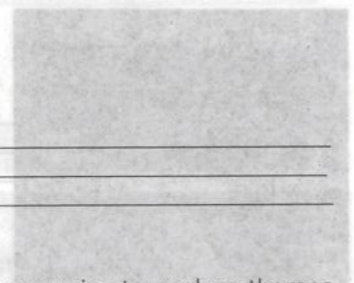
Taraneh Dana

Year: 2021-2022
 Course: MA Painting
 College: Camberwell College of Arts

As an immigrant visual artist from Iran now in the UK, Taraneh Dana uses ceramics to explore themes of identity, displacement, and belonging. The medium's qualities serve as powerful metaphors, allowing Dana to express the immigrant journey through vessels that embody complex emotions and experiences. Rooted in personal experience yet resonating universally, Dana's work invites viewers to engage with cultural heritage, migration, and the search for home. Central to Dana's practice is the concept of "belonging," explored in projects like "Container for No Land's Soil," which addresses longing to integrate into new communities. Through symbolic creations, Dana encourages dialogue and connection.



Title: Guru Hall
 Date: 2024
 Medium: Oil on Canvas
 with Gilded Plaster
 Dimensions: 25 x 35 cm



Title: [Illegible]
 Date: [Illegible]
 Medium: [Illegible]
 Dimensions: [Illegible]



Title: Orchards
 Date: 2023
 Medium: Oil on Canvas
 with Gilded 3D printed frame
 Dimensions: 45 x 85 cm



Title: Acropolis
 Date: 2024
 Medium: Photo cut-outs, ply, mahogany acrylic,
 oil pastel, plaster, yacht varnish
 Dimensions: 40 x 60 cm (approx)



Title: Philip K. Dick Was In The
 Date: 2024
 Medium: Pencil and marker
 on stretched cotton and calico
 Dimensions: 100 x 100 cm (approx)



Title: Negar
 Date: 2022
 Medium: Glazed earthenware ceramic
 Dimensions: 25 x 25 x 22 cm

"Pain has been a significant part of my life, and I believe we have instinctive ways of handling it. This belief led me to explore how we hold, process, and release pain. My research began when my cousin Negar, 22, was arrested in June 2022 for being a Baha'i in Shiraz, Iran.

Negar has always brought joy to my life, from her birth to her adulthood. Her arrest by Ministry of Information officials devastated me; I couldn't stop crying, imagining her in prison. This pain, tied to the ongoing genocide of Baha'is in Iran, has haunted me since childhood.

While Negar was imprisoned, I delved into my pain, realising it was both personal and communal, spanning generations. Humans often close off to protect themselves from further pain. My artwork "Negar" embodies this exploration. The form of the piece represents this closing off in pain and symbolises being captivated."

- Jacob Clayton
 - Taraneh Dana

Jacob Clayton

Year: 2021-2022
 Course: MA Painting
 College: Camberwell College of Arts

Year: 2022-2023
 Course: MA Fine Art Photography
 College: Camberwell College of Arts

Jacob Clayton's work fosters an interplay of diverse influences within a mixed media and assemblage practice; building enigmatic worlds inspired by Alejandro Jodorowsky's re-interpretation of the Marseille Tarot, allegories of quantum mechanics in science fiction novels, and the conceptualisation of the artwork as a container, as outlined in Ursula K. Le Guin's 'Carrier bag theory of fiction'.

My research began when my cousin Negar, 32, was arrested in June 2022 for being a Bahá'í in Shiraz, Iran.

Negar has always brought joy to my life, from her birth to her adulthood. Her arrest by Ministry of Information officials devastated me; I couldn't stop crying, imagining her in prison. The pain, tied to the ongoing genocide of Bahá'ís in Iran, has haunted me since childhood.

Write Negar was imprisoned, I delved into my pain, realising it was both personal and communal, spanning generations. Humans often close off to protect themselves from further pain. My artwork 'Negar' embodies this exploration. The form of the piece represents this closing off in pain and symbolises being captivated.

- Taraneh Dana



Title: Acropolis
 Date: 2024
 Medium: Photo cut-outs, ply, mahogany, acrylic, oil pastel, plaster, yacht varnish
 Dimensions: 40 x 60 cm (approx)



Title: Philip K. Dick Was In Love and Terrified With God
 Date: 2024
 Medium: Pencil and marker on stretched cotton and calico
 Dimensions: 100 x 100 cm (approx)

Hannah Kay Butcher is a multidisciplinary Contemporary Artist that specialises in mixed media textiles, sculpture and installation, creating situations and environments in which the audience can encounter and respond to through the visual and suggested movement of the work, creating movement through the viewer. Butcher's work encompasses not only the space but the viewer giving them the opportunity to interact, question and play in a conscious state of mind. Visitors are offered an invitation to become physically engaged with the work to create an almost playground in which feelings of excitement and "Reading Hannah Arendt and Simone Weil, a lot of recent work is still playing with ideas of power, labour, and the weaponisation of information. Their work considers widespread institutions of (potentially threatening) information, such as the TV/film industry, and the fictions within that become embedded within pop culture (one prominent example being the phenomenon of the alien). Hollywood cinema was essentially being visualised as a half-conscious parody of freedom, a capitalist propaganda weakly discussed or a mirror intentionally ignored. My recent work combines scavenged second-hand information, repurposed from old Star Trek catalogues for example, and places such information—imprinted on our sub-conscious—in situ with what I would describe in comparison as first-hand information, which is the intuitive mark of the artist's hand, through processes of playful sculpture building and mark-making. In this way, I am producing objects that mimic a mind at war—a searching for some truth, but caught somewhere between what we feel and what we are told."

- Jacob Clayton

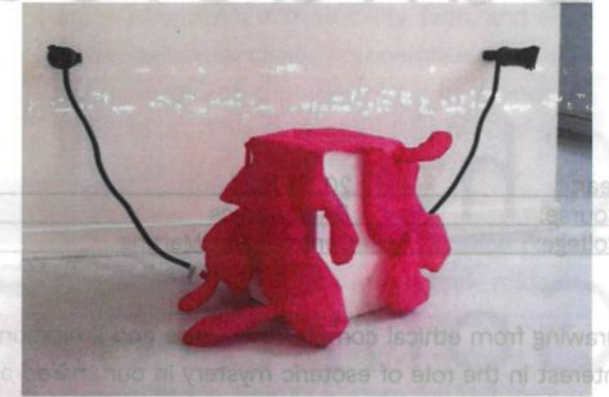
Hannah Kay Butcher

Year: 2022–2023
 Course: MA Fine Art
 College: Chelsea College of Arts

Hannah Kay Butcher is a multidisciplinary Contemporary Artist that specialises in mixed media textiles, sculpture and installation, creating 'situations' and environments in which the audience can encounter and respond to through the visual and suggested movement of the work, creating movement through the viewer. Butcher's works encompass not only the space but the viewer giving them the opportunity to interact, question and play in a conscious state of mind. Visitors are offered an invitation to become physically engaged with the work to create an almost playground in which feelings of excitement and a childlike state may be encountered. Butcher's works can be seen as comical and curious; yet they are always open to interpretation.



Meredith Gunderson



Title: *That's it, yeah!*
 Date: 2023
 Medium: Rip stow nylon, thread, hand pumps
 Dimensions: Size variable

Title: *That's it, yeah!*
 Date: 2023
 Medium: 3D printed porcelain, acrylic
 Dimensions: 100 x 100 x 100 cm

That's it, yeah! Through the use of pumps the audience are invited to get physical and participate in the 'awakening' of *That's it, yeah!* Through the motion of pumping the sculpture inflates and grows to show its hidden and final form. Kay opens the gallery space to new possibilities installing unfinished works that the audience can play and perceive on an evolution of process. These works are intended to be joyous, gestural, and presented as a critique to the 'White cube dynamics'.

Meredith
Gunderson

Cheo González

Year: 2023–Now
Course: MA Fine Art
College: Chelsea College of Arts

Cheo González is a Chilean artist based in London, currently completing his MA in Fine Arts at UAL. In 2023, he was the recipient of the prestigious UAL International Postgraduate Scholarship and Accommodation Award. In 2024, he received the UAL Bounce Found and was selected for the Weatherbys Private Bank Exhibition, the ADEMA residency in Majorca, the International Festival by the Academy of Visual Arts in Ljubljana, the Arts Chaplaincy Project, the Art Week Exhibition in Spain, the Millbank Residency in London, and was invited by UAL to lead critiques for the Singapore art group. Additionally, he was a finalist for the Mead Fellowship 2024 for his book, 'The Queer Art Atlas'. Throughout 2024, he curated and organized five exhibitions in London galleries. These included 'The International Queer Art Exhibition 2024', which saw participation from 25 countries and was a collaboration between UAL and The Queer Museum. In addition to his artistic endeavors, González is a queer political activist. Since 2019, he has been the director of The Queer Museum, a non-profit organization that promotes queer artists worldwide. His work is featured in private collections and museums, including the Museum of Sexual Diversity in Brazil, The Lusophone Museum of Diversity in Portugal, and the Diversa Institute.



Title: Veronica's Veil 1
Date: 2024
Medium: Fly Posters's backside, transfer print, paint, golden leaf, resin
Dimensions: 43 x 60 cm



Title: Veronica's Veil 2
Date: 2024
Medium: Fly Posters's backside, transfer print, golden leaf
Dimensions: 43 x 60 cm



Title: Veronica's Veil 3
Date: 2024
Medium: Fly Posters's backside, transfer print, golden leaf
Dimensions: 43 x 60 cm

"My work analyses how the Church used homoerotic art, primarily from the Renaissance, as a form of propaganda to validate its power. This was done by deifying the European man in the form of a blond, muscular Jesus, imposing this race and gender vision as moral attributes. This led to institutionalised racism, misogyny, and, paradoxically, homophobia, which have been inherited through colonialism to the present day.

In this project, I will focus on how Christian art romanticized detention, torture, and executions, associating them with humility, faith, and even strong sadomasochistic homoeroticism through the pornographic power plays in scenes of martyrdom. This is exemplified by Christian art's obsession with the Passion of Christ.

To analyse the communication between power groups and the population, I seek material in the liminal space between private urban infrastructure and the public domain. This minimal space, found between the last layer of building paint and the posters that cover it, is where I collect the papers used in my work."

- Cheo González



Title: 4th Station of the Cross: Scourged
Date: 2024
Medium: Fly Posters's backside, transfer print, golden leaf
Dimensions: 100 x 150 cm

Owen Herbert

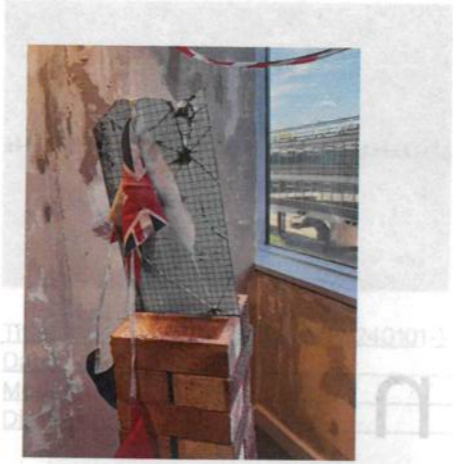
Year: 2023–Now
 Course: MA Sculpture
 College: Camberwell College of Arts

Owen Herbert works with a research question around the idea of the monument/the monumental. Given the changing social context of monuments, what will this mean for the next generation of sculptors—in the studio and in public? How do we deal with the residue left behind after a celebration? Who is the 'we' here? Where is the monumental? What is this relationship to scale and duration? What is this instinct to narrativize? Using mostly construction materials I explore what is constructed, illusory and what—after testing—remains true—through a mixture of a deadpan humour, resistant sculptures, written word and event.

London, currently completing his MA in Sculpture at UAL International Postgraduate School. He was the recipient of the UAL Bounce Fund and was awarded the UAL Accommodation Award. He has exhibited at the UAL Bounce Found and was awarded the UAL Bounce Found and was awarded the UAL Accommodation Award. He has exhibited at the UAL Bounce Found and was awarded the UAL Accommodation Award. He has exhibited at the UAL Bounce Found and was awarded the UAL Accommodation Award.

Since 2018, he has been a member of the UAL Museum of Diversity in Postgraduate School. He has exhibited at the UAL Bounce Found and was awarded the UAL Accommodation Award. He has exhibited at the UAL Bounce Found and was awarded the UAL Accommodation Award.

Title: Veronica's Veil
 Date: 2024
 Medium: Fly Posters's packside transfer, print, paint, golden leaf resin
 Dimensions: 43 x 60 cm



Title: White sugar
 Date: 2024
 Medium: Found glass from Millbank Tower, London stock bricks and et cetera
 Dimensions: Size variable

The artist has built into one corner a "monument to rupture and remains." It explores how a moment of rupture can illuminate social fabric and social context through a sudden shift—how a frozen moment illustrates changes taking place over much longer spans.



Title: Fugitive
 Date: 2024
 Medium: Insulation foam, acrylic paint, 'Easy Plaster', steel, glue, spray paint, calibration weight, electronics, silicone
 Dimensions: 85 x 80 x 110 cm (approx)

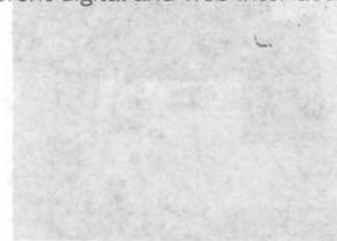
A blockish form with an under-the-kitchen-sink, broken-air-conditioner or architectural-mishap quality, inhabits the space with us. This quadrupedal body, apparently heavy and precarious, evokes threat, the body and the everyday. The 'drawn-on' legs and yellow feet evoke one's own body's relationship to the floor, and the road. Despite being hollow, thus perhaps waiting to relate, nonetheless it—to borrow Pope L.'s phrase—primarily 'shows up to not show up,' a position of resistance. The title points to either some evasive and opaque quality, or the possible concealment of a crime.

Kai Fung Dennis Ngan



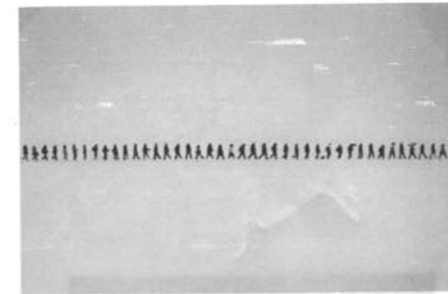
Year: 2023–Now
 Course: MA Fine Art: Photography
 College: Camberwell College of Arts

Dennis Ngan is an artist and spectator who makes and curates images. He was born in Hong Kong and is currently based in London. He works on internet art and installation works that inquire how images are presented, concealed and consumed on the cyberspace, highlighted by the prevalence of screens, surveillance and spectacles. His works benefit from the interaction with different digital and web interfaces, which he considers as the “materiality” of the digital age.



Title: *Something* (20240101-)
 Date: 2024
 Medium: Digital print
 Dimensions: Size variable

A blocky form with an under-the-kitchen-sink, broken-air-conditioner or architectural mishap quality inhabits the space with us. This quadrupedal body, apparently heavy, and precarious, evokes threat, the body and the everyday. The blown-on legs and yellow feet evoke one's own body's relationship to the floor and the road. Despite being hollow, this perhaps waiting to relate, nonetheless it—to borrow Pope Le's phrase—primarily shows up to not show up, a position of resistance. The title points to either some evasive and opaque quality, or the possible concealment of a crime.



Title: *Something* (20240101-)
 Date: 2024
 Medium: Digital print
 Dimensions: Size variable



Title: *Attracts Me Like a Record Player*
 Date: 2024
 Medium: Vinyl record and turntable, mobile phone
 Dimensions: Size variable

Something (20240101-) and *Attracts Me Like a Record Player* are part of the series of work entitled *Phantasmagoria*, which explores surveillance and spectacles through the walking posture. Beginning on 1 January 2024, footage is taken daily from the Abbey Road Cam, a 24/7 webcam that captures the pedestrian crossing made famous by the Beatles' album cover 55 years ago. Every day, pilgrims from all around the world follow the band's footsteps and pose for a picture. This cultural icon activates the crossing to become a stage for “live” performances, whether it be normal walking, re-enactments or other impromptu moves. Pedestrian figures are extracted from the footage to form a body of work that illustrates the dynamics between voyeurism and exhibitionism, as well as the viewer's

fascination with the moving image. In *Something* (20240101-), a pedestrian figure is extracted each day to form a series of the walking posture, tracing back to Eadweard Muybridge's photographic experiments in the late 19th century that look at human locomotion.

Like Muybridge's work, *Attracts Me Like a Record Player* explores the nuance between still and moving images. Frames of surveillance footage are printed on a vinyl record and are reanimated with the phone's camera, the all-seeing device of our times. It also makes use of early film technology to create the illusion of motion.

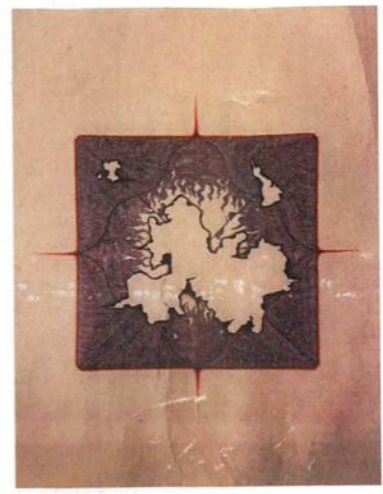
Kai Fung Deni Mriganka Singh



Title: Something (2024)
Date: 2024
Medium: Digital print
Dimensions: Size variable

Year: 2023–Now
Course: MA Fine Art: Drawing
College: Camberwell College of Arts

Using drawing as a tool to document my spiritual enquiry, Mriganka Singh investigates some of the core philosophies of Hindu and Buddhist spirituality like the self, reincarnation, detachment, sacrifice, transcendence and meditation as described in Vedic and supporting literature. Researching philosophies that extend to changing everything Singh does including and beyond drawing, Singh often finds herself overwhelmed. Unable to enquire in a vacuum, Singh questions these teachings in light of the current events of growing religious extremism in India, with the lens of a woman and as a student of these endless questions.

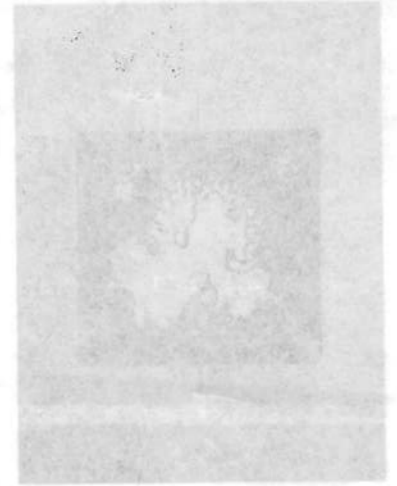
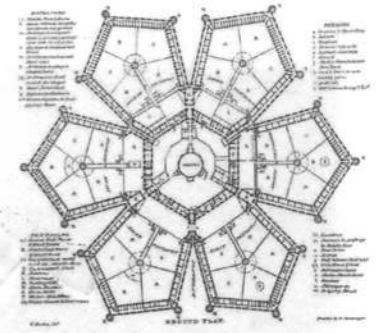


Title: **खाली कुंडली** / Khaali Kundli
Date: 2024
Medium: Ballpen and coloured pencils on hemp paper
Dimensions: 80 x 60 cm

'Khaali Kundli' is a diagram of an empty and unmarked birth chart (as drawn in Vedic astrology). The chart is burnt from the middle to represent our futile attempts at understanding destiny through ancient texts that only show their relevance as tools of control in this age.

Back cover image © G.P. Holford, An Account of Millbank Penitentiary, 1828
All text and images courtesy of the artists.

Mriganka Singh



Year: 2022-Now
Course: MA Fine Art Drawing
College: Camberwell College of Arts

Lead Curator

Catherine Li

Curators

Charmaine Wah
Yaqi Liang
Wanjing Lin

Producer

Calie Calatayud

Production Assistant

Martha Short

Exhibition Build Technicians

Lenny Terrones-Huet
Sam Hewland
Jamie Measure-Hughes
George Hill-Baker

Special Thanks

Ian Monroe – MA Fine Art Course Leader
Lynton Talbot – MA Curating and Collections Senior Lecturer
Matthew Evans - Projects and Showcase Build and Logistics Manager
Samantha Elliott - Associate Dean Student Journey
Adriano Digaudio - Professional Practice Manager

This exhibition catalogue is designed by Wanjing Lin, with text edited by Charmaine Wah.