



# GoldsmithsCollegeTheSladeSchoolofArt

Alice Tuppen (nee) Corps

Beginnings 1991-1997. Realisations 2013.



'Creative practice'...can be an everyday or intermittent activity and a life's work, during which there are many transformations in thought and works.'

(Candy and Edmonds, 2011:33)



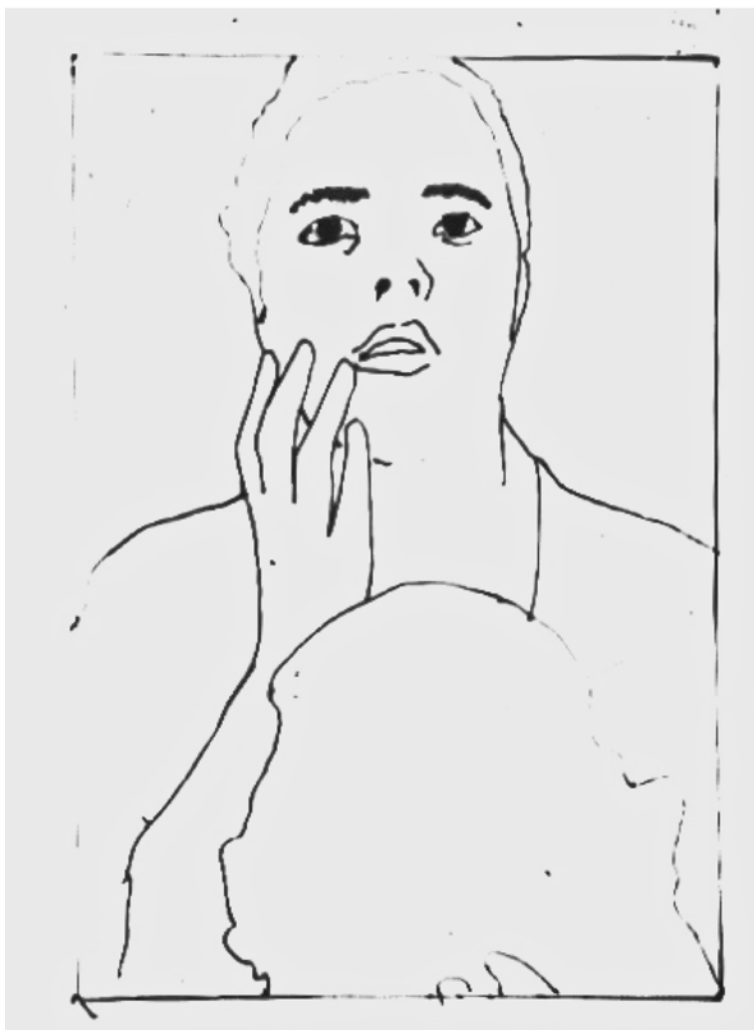
# Goldsmiths College The Slade School of Art

'Creative practice'...can be an everyday or intermittent activity and a life's work, during which there are many transformations in thought and works.'  
(Candy and Edmonds, 2011:33)

I felt it was important to revisit and document the beginnings of my art making when at Goldsmiths College and The Slade School because it laid the foundations for my current artistic practice today. My artistic process is characteristic of intense long-term bursts of activity; small moments slotted around life, or incomplete artworks left silently waiting. Linda Candy's quote above resonated with my internal world, I felt encouraged that my art could still become a life's work and was not just an externalised product of potential fame and youth. The MA in Creative Technologies has reconnected myself with my art processes and I now wish to continue my practice unbroken to PhD. What surprises me when looking through old sketchbooks, is that the things I currently experience as new; ideas, thoughts, realisations, feelings of the now, were always there in my work. That the 'unknown, know'ings that I seek now, I had already discovered then, but forgotten. That being older, doesn't make me wiser, but that wisdom reveals what was lost or unseen in youth, for re-experiencing and exploring afresh, with gentler eyes.

**Alice Tuppen, May 2013.**





# DISCLOSURE

A CULMINATION OF WORK BY TWENTY 1ST YEAR  
PAINTERS AND SCULPTORS FROM THE SLADE SCHOOL  
OF ART AND THE CENTRAL SAINT MARTINS COLLEGE  
OF ART AND DESIGN

8 th - 22nd June 1994, 12 - 6pm Tuesday – Thursday,  
12 - 8pm Friday, 12 - 5pm Saturday & Sunday  
19 – 22 Charlotte Road, EC2A  
Private View: Tuesday 7th June 6 – 9pm

# DISCLOSURE

19-22 Charlotte Road, EC2. (opposite 'Factual Nonsense')  
-Old Street tube station-

8th-22nd June 1994

Tue-Thur 12-6pm, Fri 12-8pm, Sat & Sun 12-5pm.

Private View: Tuesday 7th June, 6-9pm.

PRESS RELEASE--PRESS RELEASE--PRESS RELEASE--PRESS RELEASE

'Disclosure' sees the meeting of 20 first year fine art students from two of London's finest art education establishments - Central St. Martins and the Slade. This show was conceived and realized through an overwhelming curiosity, optimism, and enthusiasm; and -without even a hint of competition- a desire to communicate, to discover, to divulge, to exhibit, to impart, to make known, to uncover (and de-clothe), to unveil (and de-clothe), to utter, to reveal, to tell, and to disclose. With disclosure comes exposure: this exposure is self-conscious (but also self-confident), always with one foot being kept firmly on the ground. The works are as varied as the artists taking part; their uniting factor, and indeed the energy of the show, being that of youthful eclecticism and an understanding that this is neither a conclusion nor closure, but a beginning - a **disclosure**.

**Andrew Brightman** (CSM): "Innumerable entities falling open in the magic mothswarm of heaven...or more succinctly, loads of little wax giraffes".

**Caitlin Clarke** (CSM) addresses personal body space and (language) disability.

**Jules Cockburn** (CSM): "it's about living in a city and not looking at anything (and sex)".

**Alice Corps** (Slade): "concealed or revealed / given or taken / shared or retained".

**Melita Couta** (CSM): "Slim lines suggesting bodies with defined heads and their dogs".

**Jan Coutts** (CSM): "The impossibility of organizing chaos".

**Sunshine Coward** (Slade) shows a work relating to the war in Yugoslavia.

**Wendy Gahan** (CSM) investigates materials and processes.

**Izi Glover** (Slade) does paintings about "boys, bars and hangovers".

**Dan Good** (CSM): "A relevant quote"

**Ashley Hipkin** (CSM): "screw the space".

**Anderson Inge** (CSM) engages in "a variety of spatial, visual and narrative issues".

**Les Joynes** (CSM): "negation and beautification of symbols of mortality".

**Anthony O'Flaherty** (CSM): "Sense of play, movement, tension, humour".

**Lucy Philips** (Slade) uses a mechanically repetitive process to de-personalize her work.

**Paul Ryan** (CSM) presents a seated figure using tar and wood.

**Tamsyn Salt** (Slade): "Reclaiming".

**Louise Tebbs** (Slade): "seeking secrets, for secret work".

**Michael Peter Tye** (CSM): "I make things that I think will look good".

**Will West** (CSM): "the conflict between the luxury to be able to make sculpture and the right to be able to feed oneself".





D i s c l o s u r e

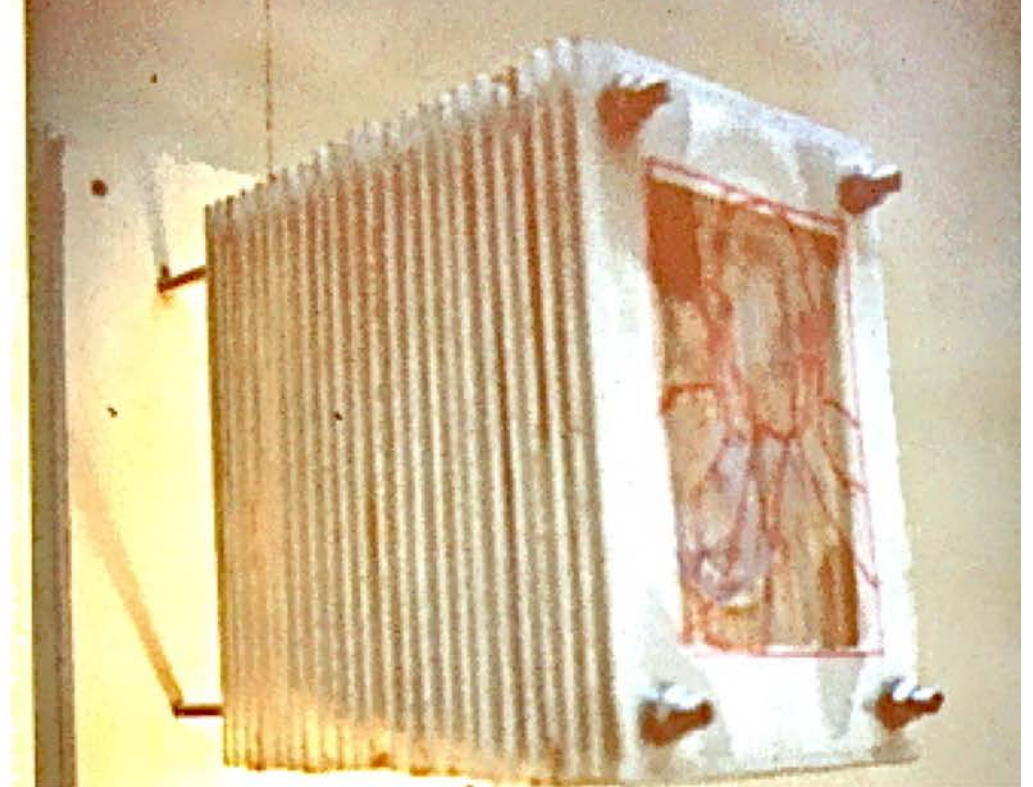


1994

**‘Concealed or revealed/given  
or taken/shared or retained’.**

**Part 1: 24 Boards, 24 Self Portraits, White  
Emulsion, Line Engravings**

**Part 2: Acetates, Coloured Pen Line  
Drawings, Board Windows with a  
Revealing Light.**



# DOORMAT INSTALLATION

To use fourteen identical doormats in an installation for the exhibition of residents art, Astor College, 1994. One mat located outside each door for the twin lifts that service the seven floors of Astor College (i.e. two mats per floor). Words were painted onto the mats in the format normally used for messages such as *Home Sweet Home* or *Welcome*. The mats were intended to be inconspicuous and functional in appearance blending in with the surroundings; not obviously a work of art.

Two sentences were made:

*Do you know where you are going*

*Do you know where you came from*

One word was allocated to each mat and they were arranged so that the first sentence read from the ground to the seventh floor outside lift one, and visa versa for the second sentence outside lift two.

People could then read the sentences in relation to their movement; each word in isolation, each floor as an unintelligible pair, two individual sentences running parallel, or as a whole message. Just as movement within the building could be viewed in microcosmic terms, or in relation to a greater macrocosm (London, Europe, the World, the Universe etc.) so the complete message could be read literally or from a metaphysical perspective.

'Do you know where you are going? Do you know where you came from?' 1994

GOING

DO

ARE

YOU

YOU

KNOW

WHERE

WHERE

KNOW

YOU

YOU

CAME

DO

FROM





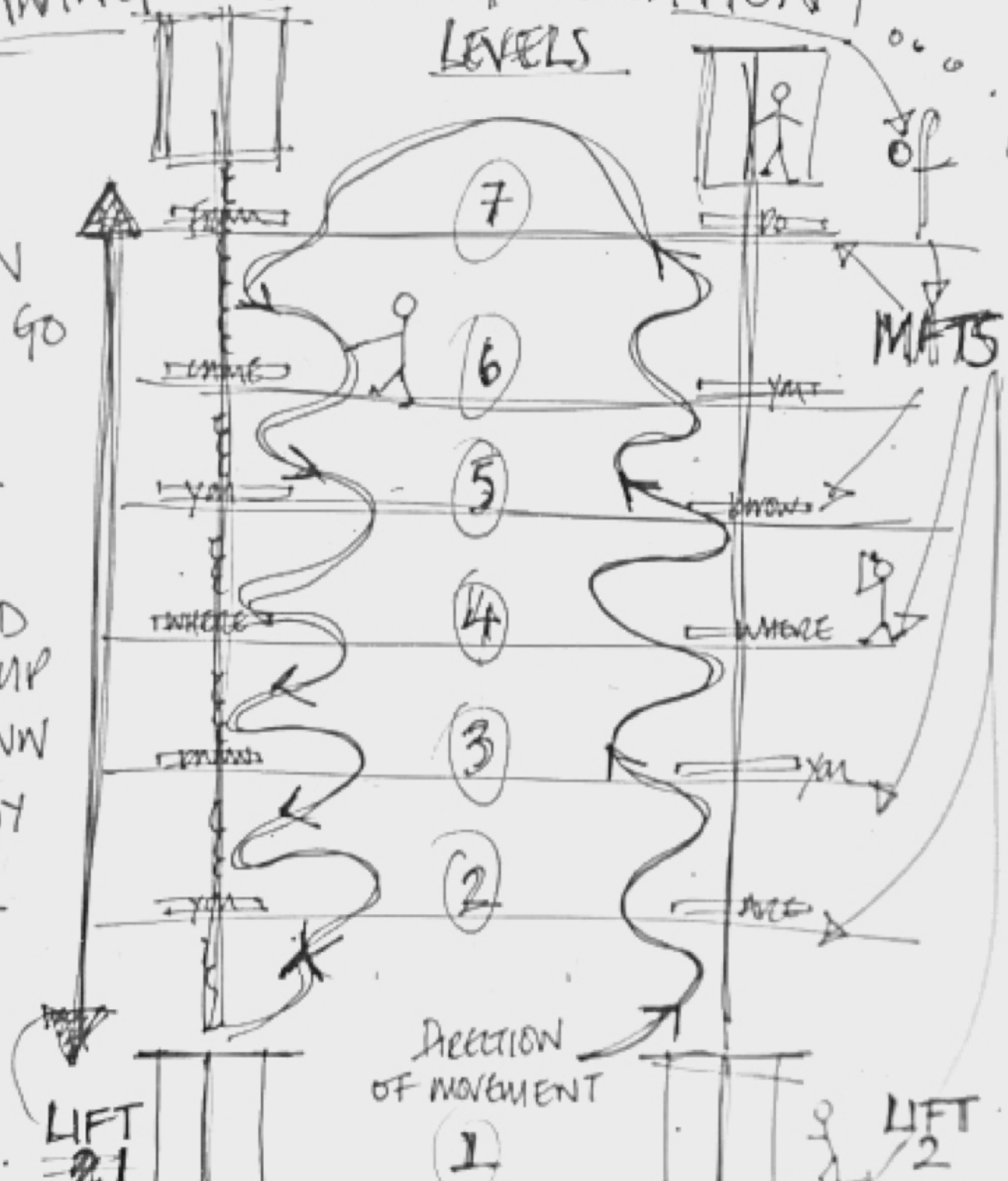


# DRAWING INDICATING LOCATION LEVELS

LOCATION OF LIFTS IN A STUDENT HALL OF RESIDENCE ASTOR COLLEGE 99 CHARLOTTE ST.

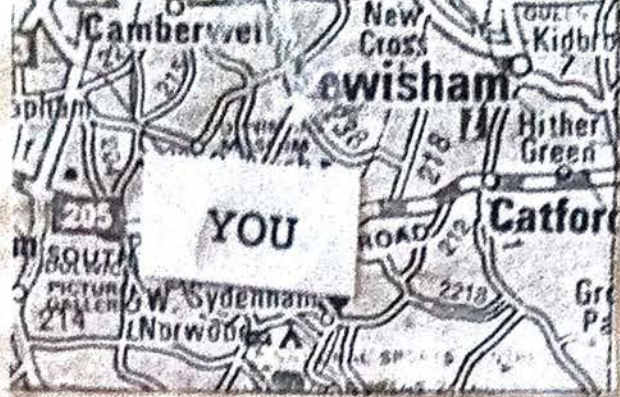
PERSON CAN GO IN AND OUT, UP + DOWN ON ANY LEVEL

- Everyone reads message differently.

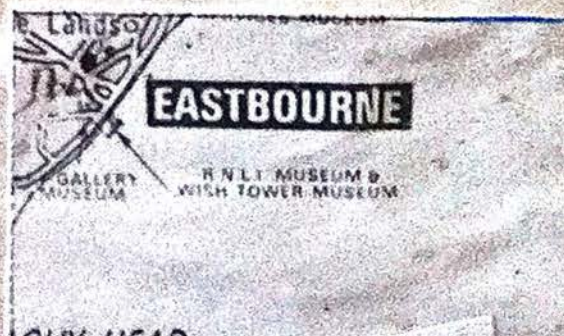


Direction OF MOVEMENT





After dismantling the installation I distributed the mats to fourteen friends around the country to use as they chose. Most returned the mats to there intended use as doormats. The message is now fragmented across the country, unintelligible individually but still part of a whole that reaches beyond any tangible boundaries. The realms of the piece has moved from the confined to the free. Micro to macro.









Some participants who attended the live event/private view then signed up to have their ID cards posted back. Out of the 100 participants encountered on the street 40 turned up. 60 people have my photo and I never saw them again.





Slade School of Art  
Gower St  
WC1E 6BT  
March 15th 1995  
6.30 - 7.30pm

Nearest tubes: Euston SQ  
Euston Station, Warren St.

Slough,  
Berks,  
SL1 AJX.

Dear Jackie Corriette,

Following my conversation with a member of your staff today, I was referred to you as regards sponsorship for a current project I am making. I am a second year undergraduate at the Slade School of Art, London. I am proposing to create a piece that involves the use of identification cards as means of communication. These cards involve the use of your packaging as a metaphor, please see enclosed example, hopefully provoking thoughts that relate to the wrapper and photograph contained within it; taste, luxury, representation, packaging, symbolism labeling, classification etc... I am particularly interested in the Galaxy bar wrapper and wondered if you could provide me with some.

I am wanting to use these 'fake' identification cards as a means of exchange, distributing them on the street; a photograph of me in exchange for a photograph of them. The outcome of this project is to curate an exhibition of these photographs which the subjects and yourself will be invited to, which will of course include your name as sponsors.

Looking forward to hearing from you in the near future in hope that the provision of 150 Galaxy wrappers, including the gold inside wrappers will be possible.

Yours faithfully,



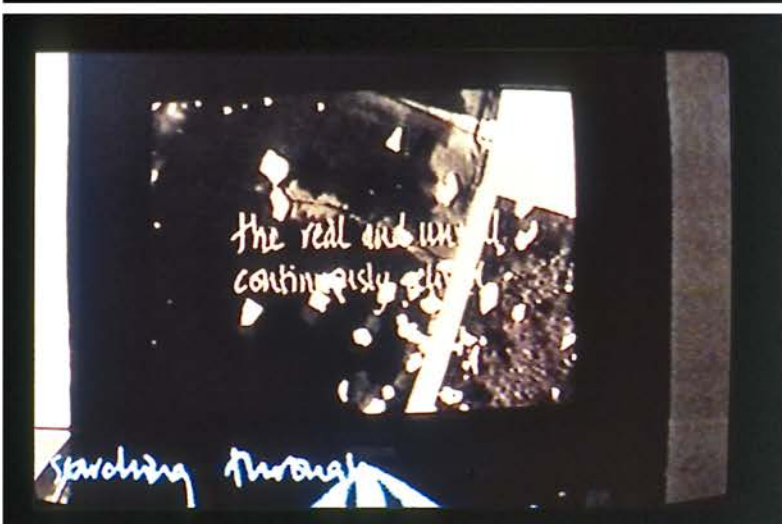


## My Two Frames of Reference 1995

Shot in Finland, my Two-Frames of Reference is a 8mm film documenting the inner and outer world of one woman.



The inner world shot on Super 8 B/W handheld, dreamlike and nostalgic, the other contemporary, shot on Hi-8, colourful, everyday, shot purely from a camera attached to my neck.



Transferred to Beta-cam, edited on a liner system with hand-drawn overlays, sculptural puppetry, a playful dialogue between words, images, onscreen personas and the physicality of the film.









# EVERYONE

## KNIT... UNRAVEL...KNIT

I am a student performance artist from England. I am studying at the Kuvataideakatemia in Helsinki for four months. I make work that involves a visual and verbal communication between people of all nationalities, male and female, young and old, often face to face. I am asking you if you would contribute to my current piece of work, 'Knit... Unravel... Knit...'. This work involves me collecting old and unwanted jumpers from people and using them in a performance that reuses these clothes. It will be an act that symbolizes for me the connecting of people and their lives, past and present. It is also an activity that questions the use of clothes to cover ourselves both as a protection and an identity. Your jumper will be part of this act which will, I hope, take place in the week of December 4th-10th 1995 in the Esplanade Bandstand.

### Proposal Outline:

#### Day One:

I will cut each jumper into a continuous strip of fabric. I hope to collect enough jumpers to keep me cutting all day, for eight hours so that a huge pile of unravelled wool will build up around me..

#### Day Two:

I will begin to join all the lengths together to create a huge ball of wool. At frequent intervals I will attach a message to the wool which will explain in both Finnish and English what I am doing and why.

#### Day Three:

I will roll the ball of wool around the centre of Helsinki wearing any of the remaining jumpers. Pieces of the woollen ball will break off as it is unrolled. These pieces of the ball can be picked up by people passing by and the messages read and questions asked.

#### Day Four:

Any remaining jumpers will be given to people that would like one or given to the Kierratyskeskus recycling centre.

**Knit-Unravel-Knit 1995.** A 2 day solo performance piece. This message was distributed in Finnish and English.





“KNIT-UNRAVEL-KNIT”. THIS WOOLLEN BALL SYMBOLIZES THE WEAVING AND UNWEAVING OF OUR LIVES, PAST, PRESENT AND FUTURE. ALICE CORPS. 95.

THIS PIECE OF WOOL IS FROM ONE OF THE MANY JUMPERS GIVEN BY DIFFERENT PEOPLE FOR THIS PERFORMANCE “KNIT-UNRAVEL-KNIT”. THIS WOOLLEN BALL SYMBOLIZES THE WEAVING AND UNWEAVING OF OUR LIVES, PAST, PRESENT AND FUTURE. ALICE CORPS. 95.

THIS PIECE OF WOOL IS FROM ONE OF THE MANY JUMPERS GIVEN BY DIFFERENT PEOPLE FOR THIS PERFORMANCE “KNIT-UNRAVEL-KNIT”. THIS WOOLLEN

VILLAPALLO SYMBOLISOI MENNEEN, NYKYISEN JA TULEVAN ELÄMÄMME KUTOUTUMISTA JA PURKAUTUMISTA.

ALICE CORPS 95

TÄMÄ PALA VILLAKANGASTA ON KUULUNUT YHTEEN MONISTA VILLAPAIKASTA, JOITA IHMISET OVAT LAHJOITTANEET KÄYTETTÄVÄKSI PERFORMANCESSA “KUTOA-PURKAA-KUTOA”. VILLAPALLO SYMBOLISOI MENNEEN, NYKYISEN JA TULEVAN ELÄMÄMME KUTOUTUMISTA JA PURKAUTUMISTA.

ALICE CORPS 95

TÄMÄ PALA VILLAKANGASTA ON KUULUNUT YHTEEN MONISTA VILLAPAIKASTA, JOITA IHMISET OVAT LAHJOITTANEET KÄYTETTÄVÄKSI PERFORMANCESSA “KUTOA-PURKAA-KUTOA”. VILLAPALLO SYMBOLISOI MENNEEN, NYKYISEN











The Players Faces. (working title was;  
Gestures) 16mm Film 1996

Sound Camera in order to continue with work initiated whilst in Finland. This camera will be secondhand and will cost between £60 - £150. I need to buy this camera in order to continue my 'drawings' on film and to enable experimentation with ideas on Super 8 and towards 16mm.

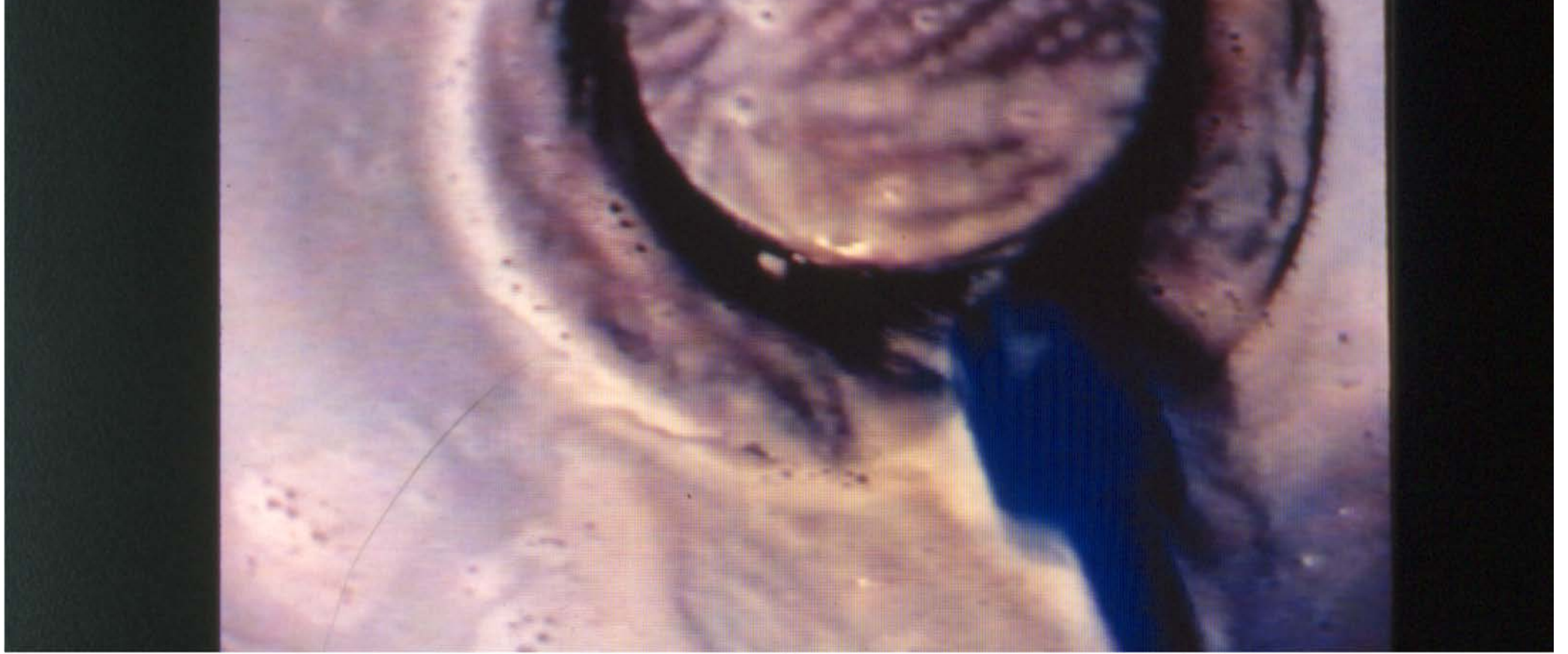
At present I am working on a 16mm short, '*Gestures*'. This will, I hope, be shot on both Black and White and Colour negative stock. To keep costs to a minimum I aim to shoot 2 rolls of film only, (approx £30 per 400ft roll, each 2mins 40secs long) however the costs of later transferring a combined black and white and colour film to a final print, on coloured stock, will increase the costs, (approx £60 for 600ft). Also throughout the process I will have to fund a rush print and any need for colour adjustments along the way, (between £20-£80).

Approx costs: £200

This film is intended both to further my interest in exploring themes of communication and exchange through the visual dialogue/story on film, but also to experiment for the first time with the possibilities of 16mm film technically, in terms of colour, light and texture. I should like to do these things now with a view towards the fourth year, so that I can gain a better understanding of what could be possible next year.

I understand that the cost of all these things greatly exceeds the grants awarded by the project committee, but I hope that in the light of the things I wish to achieve you will consider giving me an award which I can use *towards* the costs of my intentions. The costs involved in making work of this kind are extremely high. Additional funding is needed and will be put to immediate use.





Displaced Rituals. 1997.

3 x Hi 8 film loops with sound



Mirror long and narrow. Tall dark wood. Cause a scene. Fight beneath the tree. Laugh near the pond. Plant knowledge. Eat the apple.

His room. Her reflection. Murder. Hair fell. Locks fall. Acts are dramatic.

In plaits. A big gap. A celluloid smile.

Hair in a box with pencils. Pencils combing dead flesh. Points pierce waves that curl encased.

Cut before the crime and tied in a ribbon. A memory in his top draw. Fruit in her hand.

They built houses, hand in hand, brick by brick, to which some return. Out of touch. A changed toothbrush. A new Oral B used.

Small heads. A small white head, with two lines of blue bristles.

They shared toothbrushes. An act of tenderness, trust, right. Scrubbing in the mirrors reflection.

Mother told her bleeding gums breed AIDS so "*Don't share toothbrushes*". She fear's every time it enters her mouth. But it doesn't stop her.

After the crime a polaroid arrived. Two rear behinds with toothbrushes disappearing into holes.

3 voices. 3 booths. 3 screens. 3 original scripts delivered in 3 different voices. Stories overlapping and contradicting each other. Secret Screens. Private Viewings. Displaced. Unknown. Intimate. Truths?

# “Displaced rituals”

## Voice 2

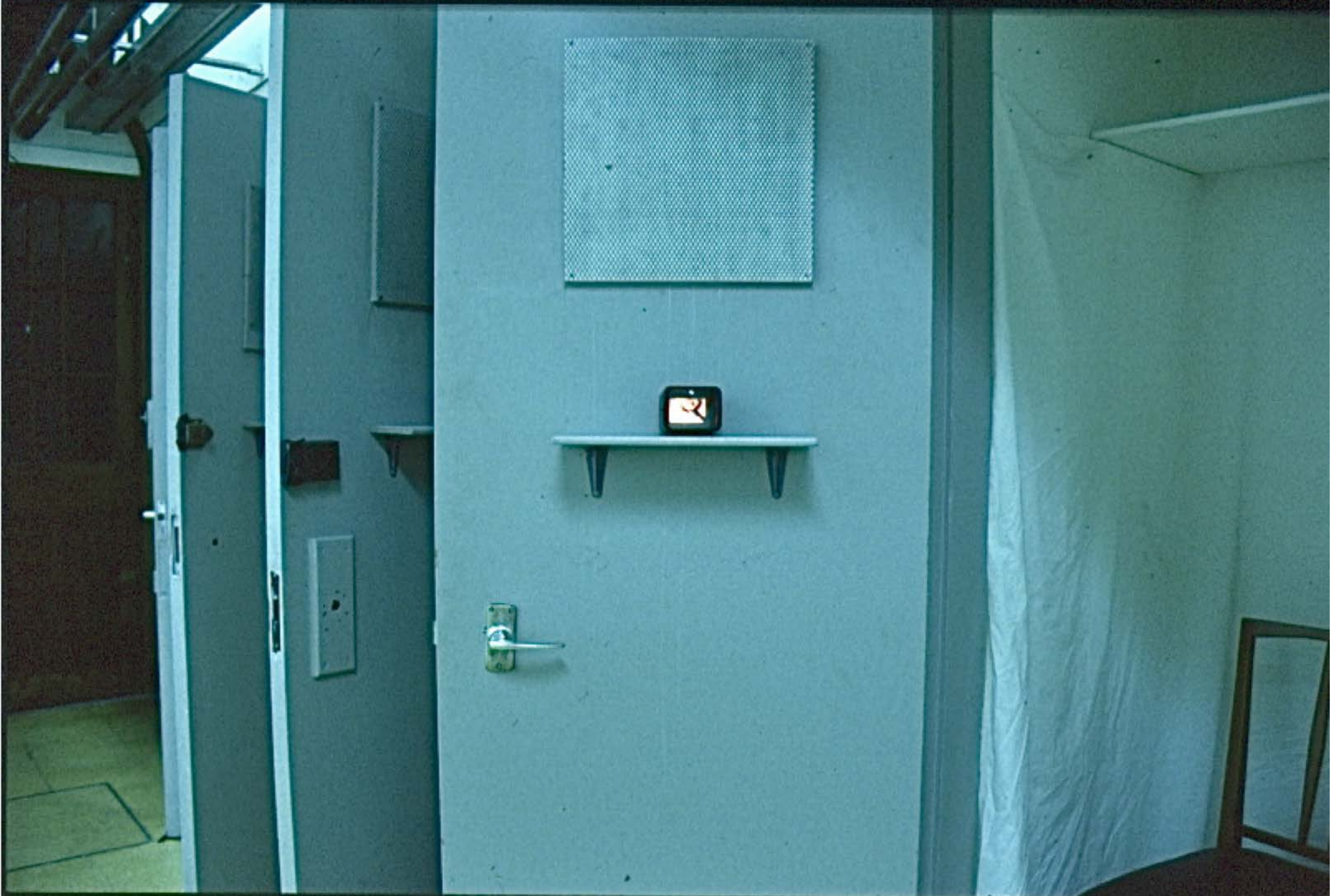
dark tall handsome city. Came  
She. Left. Him. He. Her. left,  
them.

locks

little plaits. big gap. celluloid  
smiles.

tied in a ribbon.







street. Her at 21. At four  
beneath the tree, beside the  
pond eating apples. She sat  
crumpled. Ignored she  
ignored him. She wandered  
off into the city. He never  
came. She . Left. Him.

Sitting in *his* room, in front  
of *my* reflection, I plan  
murder. I cut off *all* my hair  
and let the long locks fall. I  
am a dramatic alien, my acts  
are dramatic (*I want short  
hair*)

Dad liked it long, long  
natural and perfect just like  
little girls should be. I wore it  
in plaits when I was eight -  
grinning a big gap in my  
teeth when I was four -  
pinching my sister beneath a

woman.                      touched erection.

chest, pill, lover.

wonderful invention

world

oyster

Fucking hairs. electronneedle nipple

Clean flat at night.

pluck it.      alone,      hair curls  
direct.

bait.

on fridge, photographed.

frozen.

## 'They're not getting off, they're getting on' 1997

A devised  
installation,  
constructed from  
an original script  
written by the  
artist, based on  
overheard  
conversation and  
observations on a  
train journey from  
London to Melton  
Mowbray.

Three characters:  
Wife, Husband and  
Woman.

Durational piece  
consisting of film,  
slide projections,  
sculptural objects,  
dialogues within  
the space,  
audience  
interaction.





The images will be projected onto the walls of the room. The viewers will be encouraged to sit in the space in much the same way as the actors did before them. The visuals drawing attention to the parameters of the room, that we are in a box, a confined space, in a sense going nowhere. These slides detail the actors through the visual representation of parts of themselves in the same way viewers will see people who sit in close proximity to themselves whilst experiencing the work and in similar social situations beyond the work. The soundtrack will convey an actual conversation that was lifted from such a situation, in this instance from a train journey. The dialogue that takes place takes the viewer beyond the room into imagined spaces, listening, eavesdropping, reflecting, whilst the close proximity of other viewers and the space of the room reminds the viewers of their own self consciousness in the situation. The performers will each be recorded separately and then compiled again together to emphasize through editing the disfunctional content of the conversation. The typically English social politeness of verbally filling the silences in conversation with strangers. The convoluted methods of defining identity through exaggeration, or an evasion of describing reality. The barrenness of expression between the intimacy of couples. An awkwardness of silence, space, absence, a verbal and physical battle for control through inferences of speech and possession of objects.

The viewer is engaged in a three dimensional sense rather than just as a voyeur in front of a single screen. We are reminded that this is all reconstructed. The reality of a conversation similar to one we could all engage in or over hear at some point is removed into an empty space and photographed and recorded. It is then replayed in that same space but the actors are no longer substantial they are images projected on a wall. The audience is substantial and we now bring our own experience to an experience, of a recreated experience.

I would appreciate and put to immediate use any financial support available. I





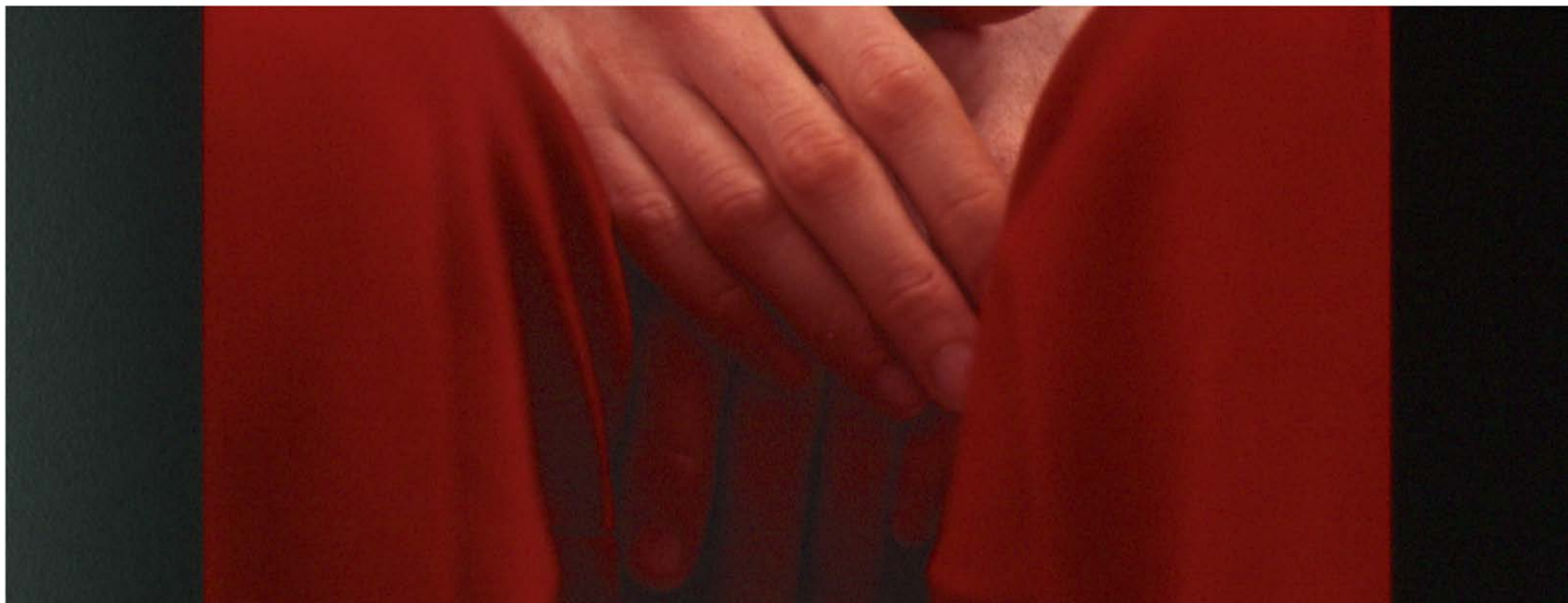
















I have spent a great deal of time in the past four years travelling. Travel always serves to feed my work in a positive way in my constant search to communicate across boundaries, geographical and social. Much of my work functions within a *real-time* structure, as opposed to the *condensed* sense of time we experience today, brought about through the intensifying developments in the communication networks and transport systems.

I am involved in making work that questions our ready appropriation of such new technology, but that doesn't just do so through my appropriation of the machines themselves. Whilst referring to this subject matter, I hope that my work will also serve to express the possible consequences of such information and concurrent material, expanse and inequality.

At present my work is aiming to explore such issues through various means of expression. Whether the concept of the work appropriates the language of the market researcher and the aesthetic of the fake I.D card, or it takes on the more elemental and sculptural clothes of earth, water, fire and air. Whatever the *final(?) appearance* of my work looks like, I am concerned that every part of the process is recorded or is self evident in some form. The location of the work is as important as the materials it is made from and the people I had to negotiate with and explain my intentions to, along the way. Like a painter reworks and alters his canvas throughout his process, I too interact with each component of the work, within my own compositional boundaries but, I hope, with an openness to change and take on board the unexpected circumstances that often effect the work.

Underlining all pieces is my attempt to express something that I feel is *sadly* fading, missed, overlooked, lost. Like a magpie, I look to express that *something* I see glimmer amongst the dust or through the wires. It is maybe something about beauty, but not conventional beauty, maybe more a beauty that Charlie Chaplin saw in a ray of light across a dustbin lid or of a rose in the gutter. It is inturn concerned with the value systems attached to beauty and the gift of human touch. Value systems of the World market, the Art market, the consumer and the consumed.

In Mexico, in Poland, in the histories of Americas past and our own pasts, I feel lie the clues to what I see as *universal truths* and patterns of life. Wherever you are and whoever you are the world still turns, the seasons come and go, rain, wind, fire and the earth exist. Women if they allow their bodys to still flow, menstruate together whether they are nuns in a monastery, girls in a boarding school, or women of a forest tribe. Information technology whilst proposing to bring us together as a whole *could* I feel just serve to perpetuate separations that already exist. The control of, opportunity for and choice of information networked is already channelled from West to West. Middle class to Upper class, bouncing across the lower classes and lesser countries on its way. I see the uncensored transmission as positive and negative. Positive in the way in which it *supposes* to involve anyone and everyone, but negative in the means that it is still *only* a machine, which in a sense serves to carry its very own weight and power. A system understood by very few of its users, if even by it's designers, functioning almost of its own

unanimity, networking around it's own breakdowns almost without need for human assistance. What I want to do is pose suggestions, to use my art as the means through which a discussion arises, between me and the viewer or between the work and the viewer and the viewer beside him. It was in Mexico that I realised I couldn't in an instant remember what my five sense were, that I couldn't remember off hand what the four elements were or which were the seasons that governed my life. Was that because I didn't know or because I didn't notice anymore? I know to an outsider another culture can be viewed through rose tinted glasses, I know that nothing is ideal, at all. But in the people of the most *forgotten* and remote parts of Mexico, and even to an extent in the capital itself there still seemed to be a certain reverence for life that many of us, as a culture, seemed to have moved so far away from. In the streets of Hackney with all it's poverty, crime and decay, their is still more humanity than in the cold and often empty back streets of Kensington and Chelsea or in the Cyberspace cafes of Charlotte St. Here people are quite prepared to converse through the internet with some stranger across the world, who doesn't even use his own name, on 'how to commit the perfect murder', all in the name of entertainment, exchange, communication and fun, rather than talk to the person sitting right next to them.

I guess what I am trying to ask is that have we in our creation of such complex machines actually stopped looking and talking and sharing and giving? Have we stopped caring for each other and accepted that the all seeing, all governing eye of the surviellance camera will do it for us? Have we stopped engaging with each other face to face allowing ourselves the *freedom* of not having to *properly* engage at all, as *real people* and with the *real world* around us. Is it the state of our mechanical age and of the city environment that removes us from the need to reflect beyond ourselves and *act* beyond ourselves?

"A work of art is a gift, not a commodity  
..Every modern artist who has chosen to labour with the gift must sooner or later wonder how he or she is to survive in a society dominated by market exchange. And if the fruits of the artist are gifts themselves, how is the artist to nourish himself, spiritually as well materially, in an age whose values are market values and whose commerce consists almost exclusively in the purchase and sale of commodities?"

Lewis Hyde, The Gift.

Alice Corps, March 1995

Forgotten Essays and a few quotes.

"...the union of opposites through the middle path..."

I believe that the organisation of a society: its religious and spiritual beliefs are closely interlinked and reflected in its artistic production. I feel that all art is in some form a manifestation of the everyday experience of a particular society. In our present stage of development as a species I feel art is needed perhaps more than ever before as we become more and more removed each day from any kind reflective existence. Everything is designed to be fast, catchy, and easy, filling our lives with information and entertainment that requires little thought beyond the trivia. In this sense people expect art to be of the same mentality: quick and easy and I feel that artists such as Jenny Holzer, and Barbara Kruger etc are addressing this situation by producing art in an 'easy' material but with statements that challenge the status quo and are designed to awaken some form of self questioning. This approach of verbal bombardment fascinates me and I like the way they locate their work in the realm of the everyday, so that their message can be taken or left according to whether it just washes over the viewer or is actually recognised. However, its political approach and one way transmission leaves no path for retaliation on the part of the viewer and its tendency to shock and disturb dispells a sense of despair and urgency but with no indication or direction as to a way out.

By looking at the art of past civilisations, and the myths in which their creativity is embodied I feel we can also learn alot about the our present humanity and artistic endeavours. These societies such as the ancient peoples of the Americas: the Aztecs, Mayas, and present day Lacondonian indians used art as a deeply sacred spiritual and transcendental element of their lives. Closely interwoven with their pagan rituals and beliefs it was also an extremely powerful tool of manipulation and maintainance of their own power structures : probably just as effective at maintaining the status quo as the media of our own lives. Art in this sense served to unify a community creating stability and giving meaning and purpose to daily life. Artistic production was encouraged and honoured. The artist an integral part of the whole community in which everyones position was clearly defined, valued and important to the successfulness of the whole. Although hierarchys of power existed as in all societies, life was planned in response to the cycles of nature; the movement of the planets and the seasons. Living in fear of the God's and serving them with daily human sacrifices in order to subdue their wrath is a practice justifiably barbaric by Christian terms and a good reason for colonisers to educate and pacify the practice. However what the Spanish, (and other colonisers all around the world) failed to recognise in the imposition of their rule, religion and culture was that education is a two way process. Maybe this was the begining of a breakdown in communication brought about by man hearing and seeing but never listening and obserbving, charging ahead without looking behind or pausing for thought. I believe the ancient peoples had an understanding of the land and

all its gifts far deeper than we could imagine. That their Gods although barbaric and threatening and deeply rooted in superstition were manifestations of the fundamental forces that goven our lives: Quetzcoatal, Sun - Fire, Thaloc, Rain - Water, Gods of Wind - air, life ,breathe and of the earth, man - war and destruction. They noticed in the plants the cycles of reproduction, growth and decay and the intuition and instinct of each individual animal in its path through life. They tried to fullfil their lives to the full for their families, communities and Gods while on earth, seeing sacrifice as an honour because their firm belief in a afterlife mean't they could unite with their Gods all the sooner.

I like to see our existance on earth as part of a cycle of birth, growth, maturity and decay, like every other animated thing in nature I am perhaps no different, part of a cycle and continuum which has no end. In our society in which our religion has submerged our spirituality, and technology and information is becoming our new religion where complexity and accumulation of knowledge is valued above simplisity and experience I think we can learn from the wise interrelation with life of the ancient peoples. I am not advocating a 'back to basics' regime like John Major and his conservatives because we must live in the present and respond to our present circumstance. Values of the Victoria era are of the Victorian era and so are the paintings that upheld that society and the societies that came before. Neither am I advocating a return to a 'primitive' society although I feel they still, in their present peoples have retained an 'understanding' far deeper and closer to our real purpose than the removed existance of the Western world. I think we need as a society, as I know I need as an individual, to look to these ancient people as reminders to our origins if we are unable now to find insight in our own busy lives. Instead we are sadly sweeping the world with our religion of progress and civilisation while the 'poor' on Mexico's streets sit with dignity in the gutters selling there wares, their voices and their souls in a world that will not listen.

*The importance of hearing a skill*



"...In my particular case the more I learned, the more I less understand; about life, reality, magic, love... But there is something I understand better. Life is only a successsion of moments, we have only one life (thats what I think), we are lucky to be alive; so, we must live with plentitude all the moments of our lives. I don't care if I die with some unanswared questions, that makes me happy, we will never understand everything, is impossible, the universe does not have end is infinite..."

Words of a friend, Joshua, Mexico 1994.

.....the important thing is that you remember the cycle that is neverending and necessary in which to move. You will never stay in either state for long and that is the joy. Again and again we spiral up or down ever increasing or decreasing but never ending,  
always journeying to infinitesimal points of expansion and reduction to no conceivable end. That's why it is exciting because we only have to be to respond and flow, with neverending opportunities of change.....

Mexico 1994.



Need: In this present moment.  
Addressing the problem of modern citylife.  
Whirl, noise, rush, isolation, social decay.

Out of touch with the rhythms of the world/nature  
/life/cycles/essences of being.  
recovering what is fundamental to our existence, essences  
gifts, the offerings of our planet.  
To produce reminders of our connectedness as a species in  
interrelation with the natural world.  
To produce work that celebrates life and unity in a society  
that lives in fear and is driven by ambition.  
Reconnection with the energies of life.

How:

'Interactive Art' that can be touched, heard, felt, smelt,  
tasted. Work that encourages open involvement and exploration.  
That is hoped to bring surprise, hope and happiness as opposed to  
shock, despair and sadness. Work that actively involves both the  
creator and the audience in contribution and reflection.

'Collection art'- Art that is a product of many different  
peoples lives possessions, ideas. I see no idea as an original  
but as a product of many peoples ideas before and to follow.  
I feel no 'knowledge' is useful unless it is shared, used  
experienced, interchanged and set free.

Jigsaws.  
Patchwork Quilts.  
Maps.  
Family Trees.  
Recipe Books.

The importance of a duality in my work between gathering and  
construction: as a manifestation of the balance of giving and  
receiving, a cyclic exchange.

A collection from the world in terms of bringing together or  
bringing into focus, offerings from the lives of Man and Nature.  
Combining these 'gifts' with appropriate skills of construction  
be this in carpentry, electrical wiring, water, sound and light  
systems, methods of cooking and knitting. In a society in which  
the traditions of handing down family trades, stories, recipes is  
being replaced by machines and mass production I am interested in  
learning skills of craftsmen and women before individual  
creativity outside the 'artistic' realm in everyday life is  
completely lost

Work made from aspects of peoples lives : Unravelling handknitted  
jumpers brought together and knitted together into a new coat. A  
symbolic interweaving of peoples lives into one.

'Doors of Sense'- Doors as a symbol of entry and departure. Four  
doors each involved in a different 'sensual' activity. One you  
can taste, one you can smell, one you hear and one you can feel.



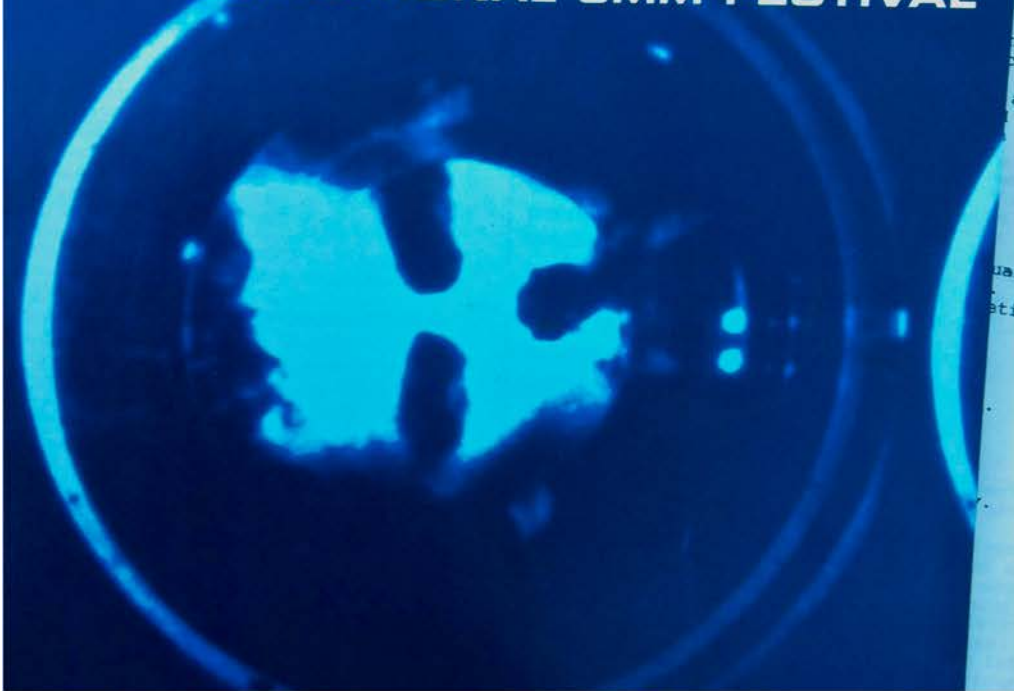
## Exhibitions

- June 1997, *We'll nice you up*, group show, joint curation, The Cleveland Gallery, London.
- May 1997, *BA(Hons) Fine Art Degree Show*, The Slade School of Fine Art
- May 1997, *My Two Frames of Reference*, screening, Betacam/Hi8 video, The Tramway Film Festival, Glasgow.
- Feb 1997, *To hear, to see, to speak*, installation, collaborative show between The Slade School of Fine Art, Central St Martins School of Art and Design, and Dartington College, The Slade School of Fine Art, University College London
- Nov 1996, *Touched-Found-Kissed*, screening, 16mm film in collaboration with "The Very Vear Trio" band, The New Works Festival, Phoenix Theatre, Leicester
- Feb 1996, *Moving Still*, screening, Super 8mm animation, Viva 8 Festival, London Filmakers Co-op and The Lumiere Festival, London
- Dec 1996, *Knit-Unravel-Knit*, performance, Esplanade Bandstand, Helsinki, Finland
- May 1995, *Face to Face*, solo exhibition/event, The Slade Gallery, The Slade School of Fine Art, University College London
- Mar 1995, *Exposure*, documentation circulation of a previous show *Face to Face* in the touring exhibition *Chain Letter*
- Oct 1994, *Mexico*, photographic and text works of a summer spent in Mexico exploring ancient and contemporary rituals, use of Duveen Scholarship Award, The Slade Gallery, The Slade School of Fine Art, University College London
- Jun 1994, *Disclosure*, group show, joint curation, The Slade School of Fine Art and Central St Martins first-year students, London
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## Publications

- 1994, 'Do you know where you are going-do you know where you came from', publication of documentation for the installation PINT
- 1997, 'Could you put that in writing please', four works for The Slade Journal





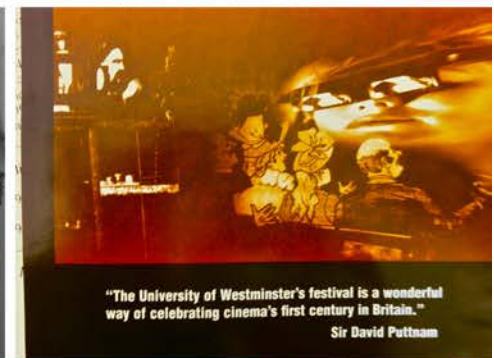
**THE WATERSHED (1994)**  
80W 16min Dir: Ale Spal Dur: 7 mins  
"The *Waterhead* is a film of testimonies: a testimony of love, of betrayal and a testimony of abuse. The testimony of self that you take to another.  
Sleep walking  
Sleep talking  
Talking of home  
and a photograph  
A photograph of your Mother  
that you never had..." A.S.

**SALAMANDER (1994)**  
16min Dir: Torpa Spal Dur: 15mins  
"Set in an urban landscape this film fragments conventional narrative into a playful, experimental structure which merges its 'broken mirror' with the power of a ten foot truck. The course of traffic, light, sound and movement creates a dynamic, transient reality. Sometimes we cannot place things, or people. Sometimes moments and people slip away. The trapeze runs over my eyes, fluid like water." T.S.

**LADY LAZARUS (1991)**  
16min Dir: Sandra Labin Dur: 23 mins



Ola  
Zoe  
Dorian  
Damian  
Pence  
Mason  
Natalasha  
Shaw  
David  
12



the Slade School of Fine Art is still faithful to its founder's simple philosophy. Felix Slad wished for an enlightened environment that would welcome those who wanted to use their eyes and their imaginations to excite them to draw, paint and make sculpture regardless of the dictates of current fashions, commerce or art markets. Through dialogue with arts and sciences within University College London, Slade students continue to have the freedom to see, think and make. That is what we call the Slade tradition.

The Summer School is the creation of Jo Volley and her friends on the staff of the Slade. Their planning throughout the year ensures that you will find fulfilment on the course of your choice at the Slade during the summer months.

Jo Volley had the idea for the Summer School back in 1985. 'Education not recreation' was how she summed up what the school would offer. Everyone would be taken seriously and encouraged to work in the same dedicated way as the professional artists who taught them. The school would cater for all levels of development and given that it would take place in the beautiful Slade studios and be taught by artists who had themselves studied and/or taught at the school, it would be a truly Slade community.

Like the Slade School itself, which began in 1871 with one small drawing studio, the Summer School began modestly. Only three students enrolled for its first year, but when forty five attended the second Summer School, and Jo Volley saw how quickly teachers and students formed into a team,

# NEW WORKS STIVAL 1996

## 25-27 OCTOBER

**NEW WORKS in the Community**  
NEW WORKS have facilitated their development projects. These initiatives were run by emerging artists and developed to extend contacts within Leicester City and County. The dance and performance project will be presented in their own right and as part of the NEW WORKS FESTIVAL, 1996. (See leaflets for details)

**Visual Art Project**  
An exhibition of twelve large scale sculptures depicting four art disciplines: Music, Dance, Theatre and Visual Art. These Sculptures will be shown on the outside of the YMCA building, opening up to and among the Festival. These sculptures are a result of workshops involving residents of the V&L.

**Music Project**  
An exhibition of a special workshop using junk as the medium at the Phoenix Arts Centre. This piece of sculpture is a result of a two-week project involving people with learning difficulties at Wagon Day Centre.

**NEW WORKS Training**  
NEW WORKS Training has been developed to extend contacts between emerging artists, arts organisations and representatives from venues. Regional Arts Boards and practitioners working in new performance. Getting a feedback and 'How can we help you?' will enable guest speakers to talk about their work and experiences. As well as offering advice and support to the emerging artists present.

**Accommodation**  
You require accommodation for the duration is part of the Festival. NEW WORKS are working in partnership with The Prebend Hotel to offer a substantial discount on any booking made between 25-28 October.

**Ticket information**

Ticket prices:  
Thursday/Friday evening £2.50 / £3.50  
Saturday/Sunday daytime £2.50 / £3.50

Saturday evening at Phoenix £3.50 / £5.00  
Weekend pass £8.50 / £12.00

**NEW WORKS FESTIVAL 1996**

The Festival Weekend begins at 8pm on Friday 25 October at the Theatre, East Street, Leicester (Opposite Leicester Train Station)

Dangerous Baggage presents their new show *Shrimps* on Thursday 26 October at 8pm at the Theatre

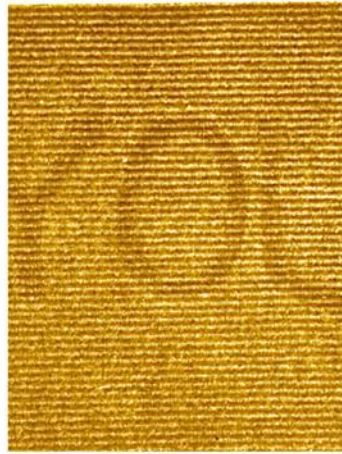
Exciting events happening all weekend at:

- PHOENIX ARTS THEATRE
- YMCA
- THE GALLERY
- RAYMANET PAVILION
- CITY GALLERY
- LEICESTER CITY CENTRE

**The Alamo Marietas**

YAPING

Exhibitions







Alice Tuppen (nee) Corps

GoldsmithsCollegeTheSladeSchoolofArt

1993-1997