UAL: Camberwell College of Arts

MA Fine Art exhibition proposal form
Copeland and SPG Dilston Grove, November 2022

Answering these questions as clearly as possible will help us allocate show spaces. We will do our best to provide you with what you need, but we cannot guarantee it, as the needs of the entire group will have to be considered when spaces are allocated.

Please complete this form and upload it to the ShareDrive by 12noon on Friday 23 September:
https://artslondon.sharepoint.com/teams/MACAM2122/Shared%20Documents/Forms/AllItems.aspx?CT=1663056067634&FolderCTID=0x0120005163411A20A8C7438D3005BBEF1240FD&id=%2Fteams%2FMACAM2122%2FShared%20Documents%2FGeneral%2FCopeland%20%26%20Dilston%20Gallery%20Exh

Name: **Michaela D'Agati**

Pathway: **Drawing**

What do you intend to exhibit? Please describe up to three pieces of work that you would like to be considered for the exhibition - this may be work-in-progress (works will be selected depending on scale and appropriateness to the overall curation of the show). Be as specific as you can e.g., include titles, dimensions and materials of the work.

Use the space provided here for images/diagrams of your work:

Option 1
A-bodying (working title)
To continue pushing the linear forms/sculptures I have been making to make new forms reconstructed from my previous work, *Oversite* (see images included attached).

To combine steel and modroc/plaster into this linear form. The steel will act as a skeleton or backbone, foundation, and framework. This will be visible in parts and covered by the plaster/modroc body in others. The plaster body will be pigmented in chalky colours, particularly pinks and potentially yellow and blue.

These will be free-standing works for the most part; some could scale/climb the walls.
They will be separate entities from one another, so they have the scope to be positioned individually around a space or grouped/clustered together.
Each one will vary in scale (generally having a littler one, a larger one)
They will be scaled in relation to human proportions (i.e., as high as average human height, waist height, hip height) with parts that mimic the body, like legs, arms, elbows, and knees, evoking human stances of standing or walking (the works are static, they will not move)

There will be max. 3/4 parts to this installation because that is how many I will make for this work in progress, which can then be selected and edited out as necessary for this show.

If given the space early on in this process, there is the potential to make these works site responsive and interact with architecture.

Option 2
Following on with the works of **Option 1**, there is the possibility of a digital element to this work. Embedding tiny screen(s) (max x3) into a part of the sculpture which plays hand-drawn stop motion animations of breathing/cell-like morphing/interactions. The screens are 5 inches and the animation plays on a continuous loop. Wires will trail out of the works either with or without a function (e.g., a wire will need to feed to the screen to power it, but other cables could protrude/come and go with no power needed)

See images for more details.

Option 3
A hand-drawn stop motion video plays on a small screen and is embedded into a 3d shape. The screens are 5 inches, and the animation plays on a continuous loop of breathing/cell-like morphing/interactions.
Previously, I have been making these in MDF but would like to consider a more rounded 3d form - the MDF shapes I have been making are flat/revolve around an element of flatness – I want to move this on so it can expand out of this flat realm.
This would likely be a hollow plaster form, chalky pink in colour. It will have a hole in it where the screen can be seen. It will be a small shape, big enough to hold the 5-inch screen, with an excessive amount of lead trailing from it. The lead will also be pink.

I am trying to stretch out the anatomy of these things that are of the body/not of the body, and in this case, making it more absurd with 100 metres of cable and this tiny thing/form at the end.

It would be floor based but could be made to be wall based too.
It will require direct access to a plug socket.

Regarding the trailing leads – ideally, it would have a shorter cable to run the power to the screen via. So, a plug socket must be located very close because these cables tend to be only 2m long. In an ideal situation, there would be a plug socket on the ground that could be hidden/covered by the work. Or the plug would be close to the works so the cables, or a small additional plaster form/piece, could cover it, so it can't be seen.
The rest of the 'excessive' leads trailing from it would need to work on an illusion of it all being connected up to the same thing (this is because the longer the lead, the poorer the connection from the power supply to the screen – unless you can tell me something I don't yet know about how to get around this issue!)

Please see attached images.

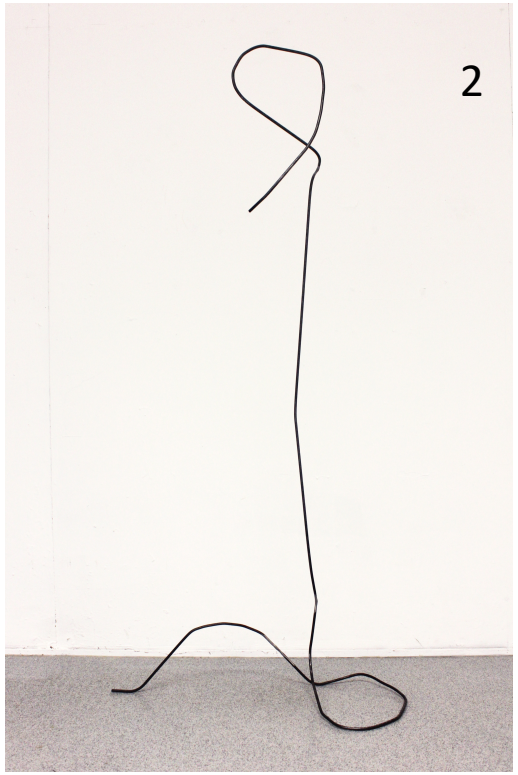
Do you have any other specific requests? e.g., power supply, a corner, floor space, a darkened area? Does the work have the potential to 'interfere' with other exhibits (sound etc)? Is the work a live event?

My works request floor space specifically, wall space is not necessary unless selected to be.

If the digital elements are included in the works, then it will require access to a power supply, this will need to be 2-3 working plug sockets located nearby depending on which option is selected.

Images: Option 1

Steel Line (Crap/Care)
2021 Steel (6mm) 99 x 94 x 72 cm



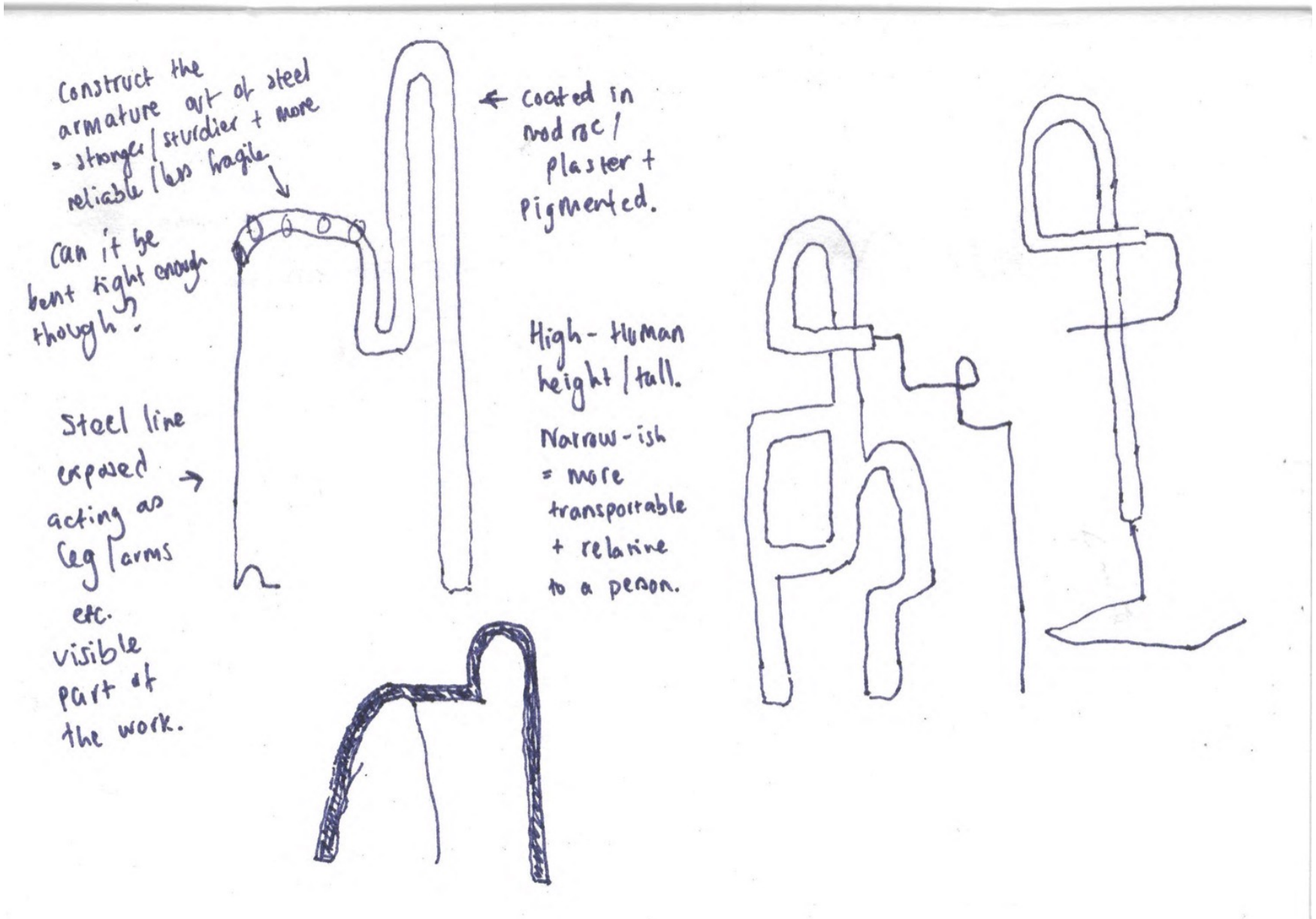
Steel Line (Head)
2021 Steel (6mm) 67 x 142 x 27 cm

Images 1 & 2 document where my linear forms have come from originally working in steel, to their literal 'fleshing out' (image 3) for the interim exhibition at Wilson Road. Image 4 shows the same work from image 3, but it had to be deinstalled in sections for transportation purposes. It was in doing this and the holes it made, that the works began to have a curious relationship between inside and outside. I began to consider the internal framework as something to be visible and to push – not just in the literal sense of structural integrity – but as a way of looking at the work, to work with the inner armature as an active component in the work.

OverSite
2022 Mod roc, plaster, pigment, hessian, wire, mesh, chicken wire 155 x 160 x 285 cm

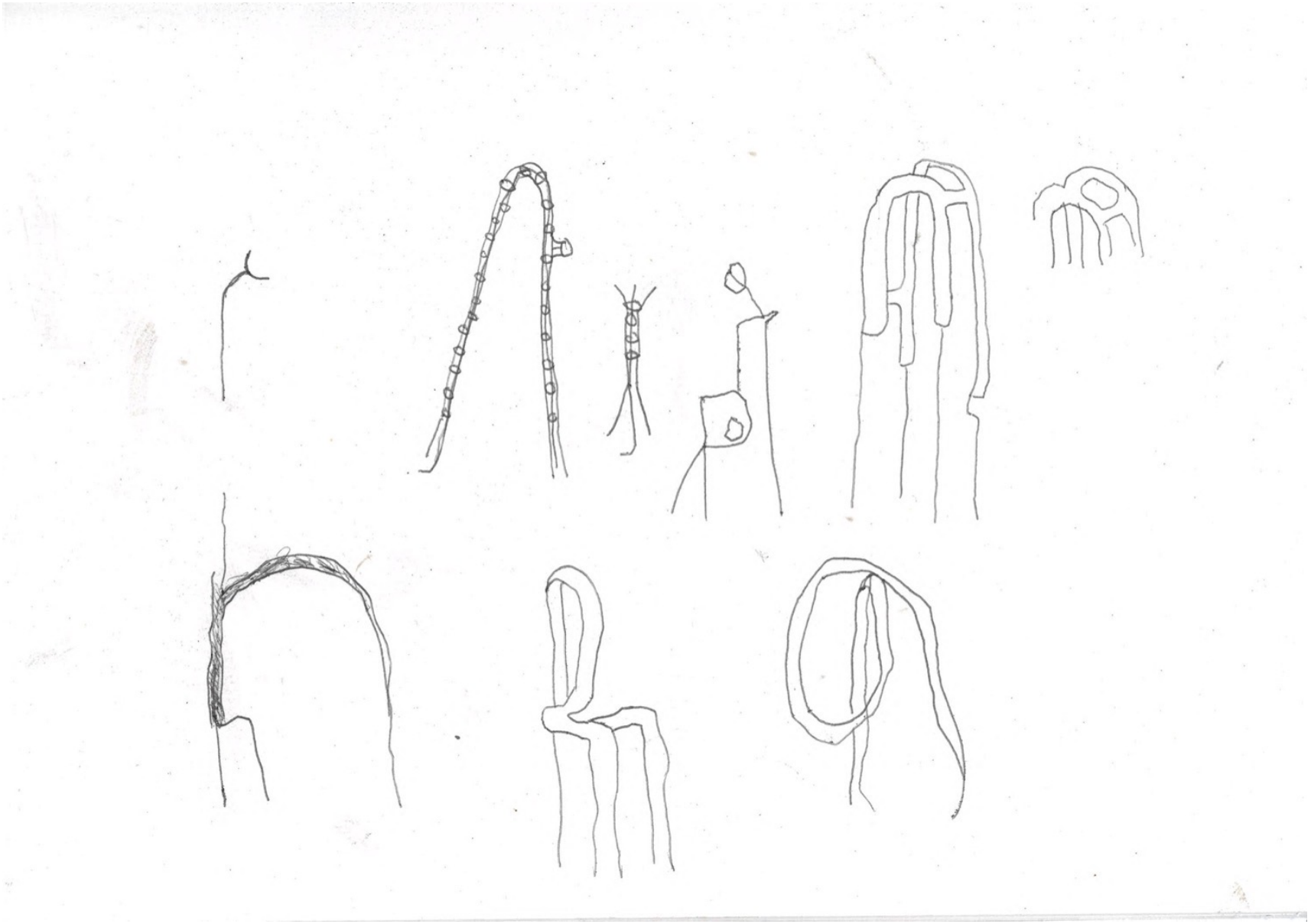
I do not have the measurements for the individual parts (sorry)

Images: Option 1



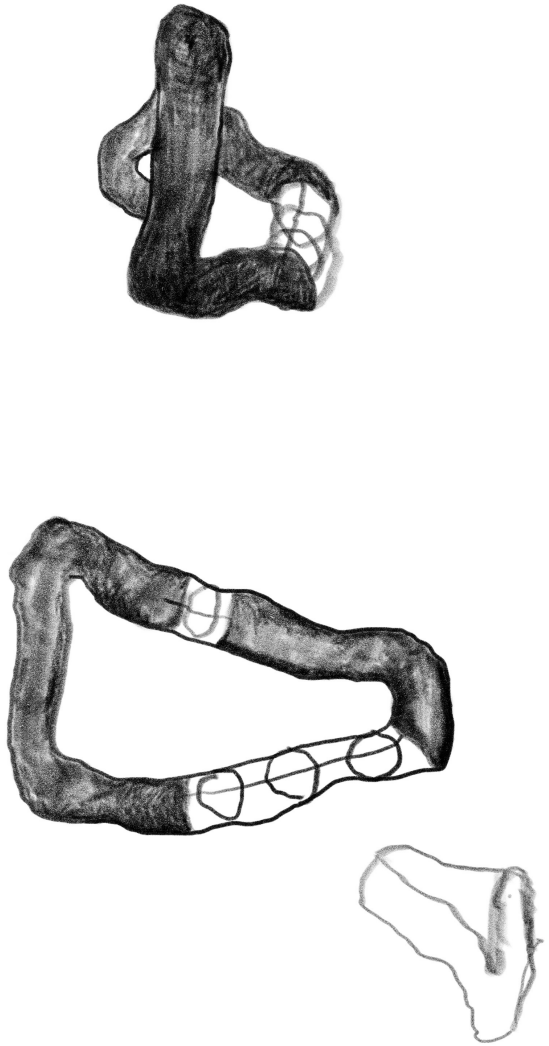
Sketched ideas – possible shapes, stances

Images: Option 1



Sketched ideas – possible shapes, stances

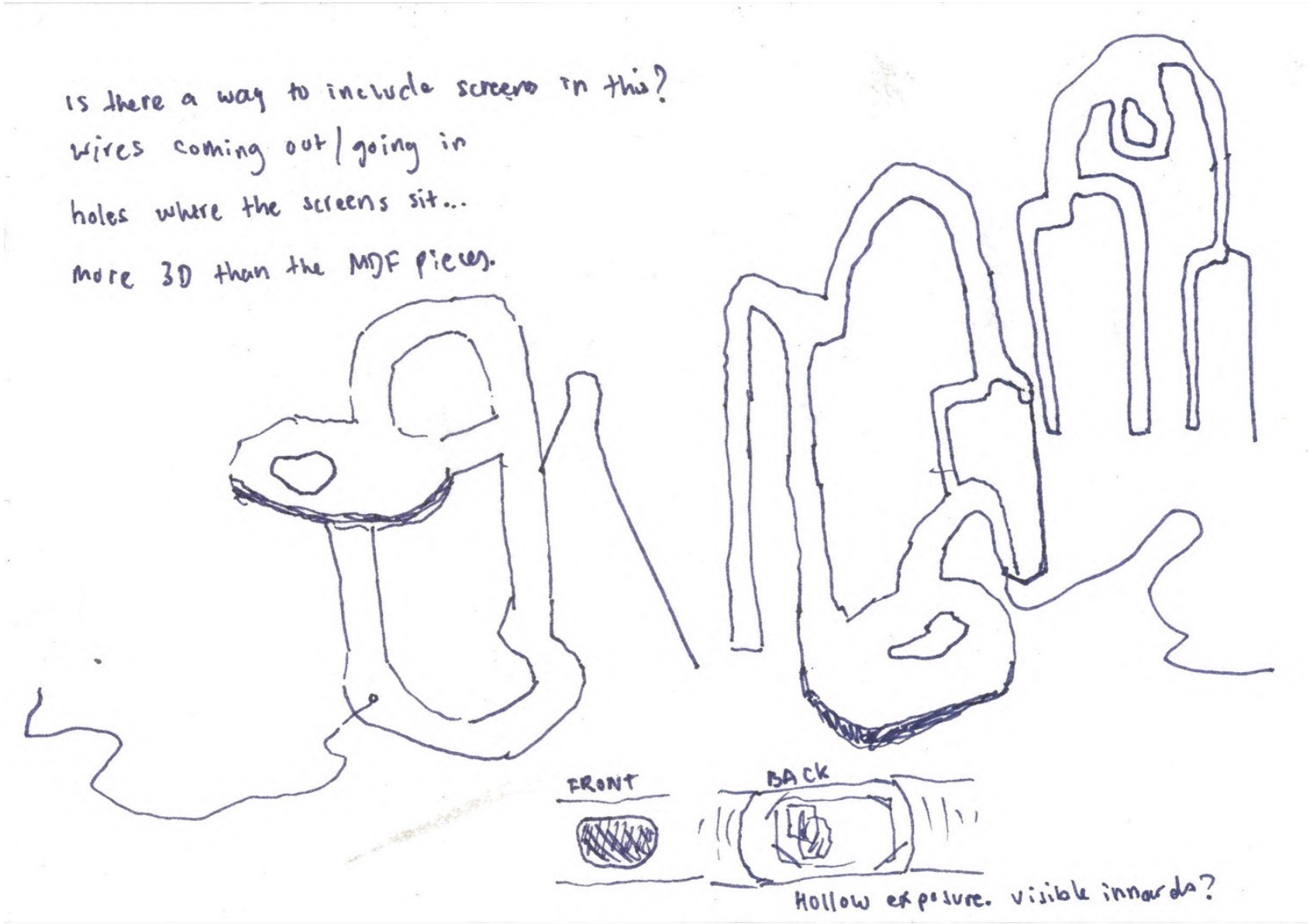
Images: Option 1



Detail of the plaster/modroc sections – the solid sections of the armature will be covered by this material

Images: Option 2

Option 2 is the same works as option 1, with the addition of screens sitting within them.

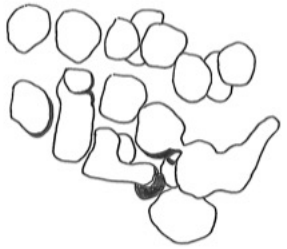


Sketched ideas – adding screens

Images: Option 2

Hand drawn stop motion animations which play on a continuous loop – it would be either these animations of another similar that would play within the works

Lung Lobes
2022 ink, paper stop frame, drawn animation, video loop



Sinus to diaphragm morph
2022 ink, paper stop frame, drawn animation, video loop

Images: Option 2

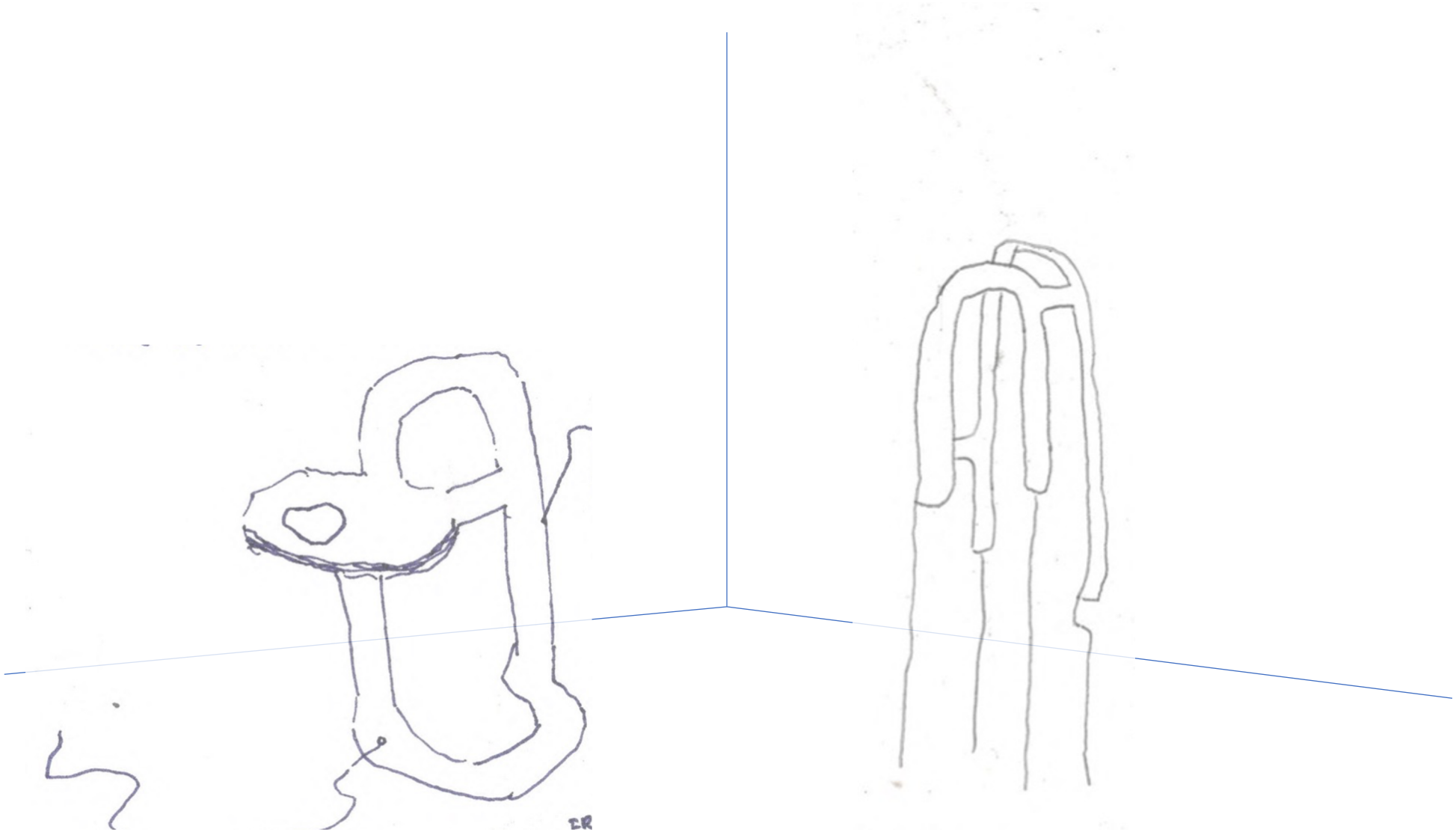
Examples of how my video works have previously been embedded into MDF shapes

Animation detail

Installation view floor-based

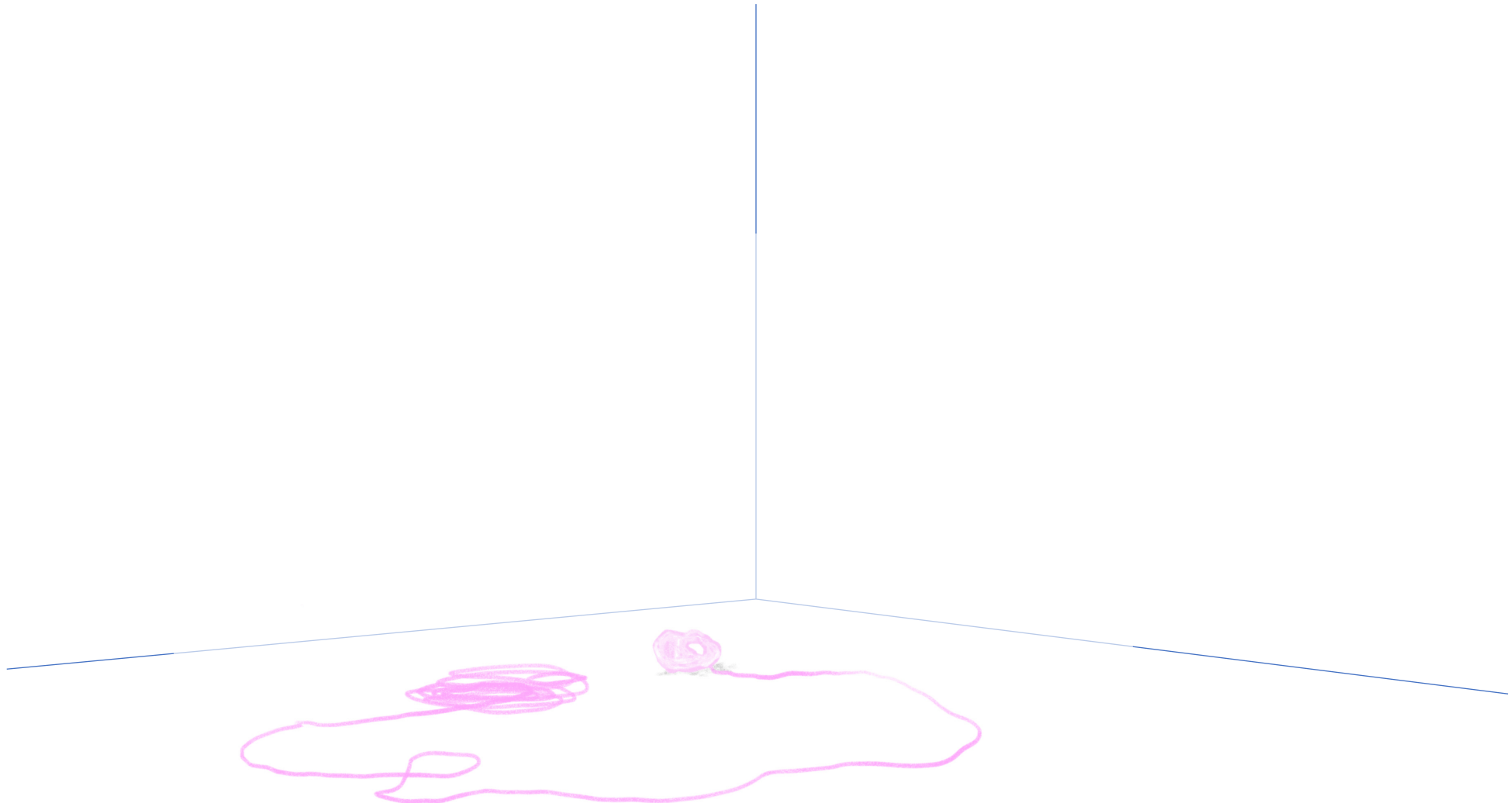
Installation view wall based

Images: Option 2



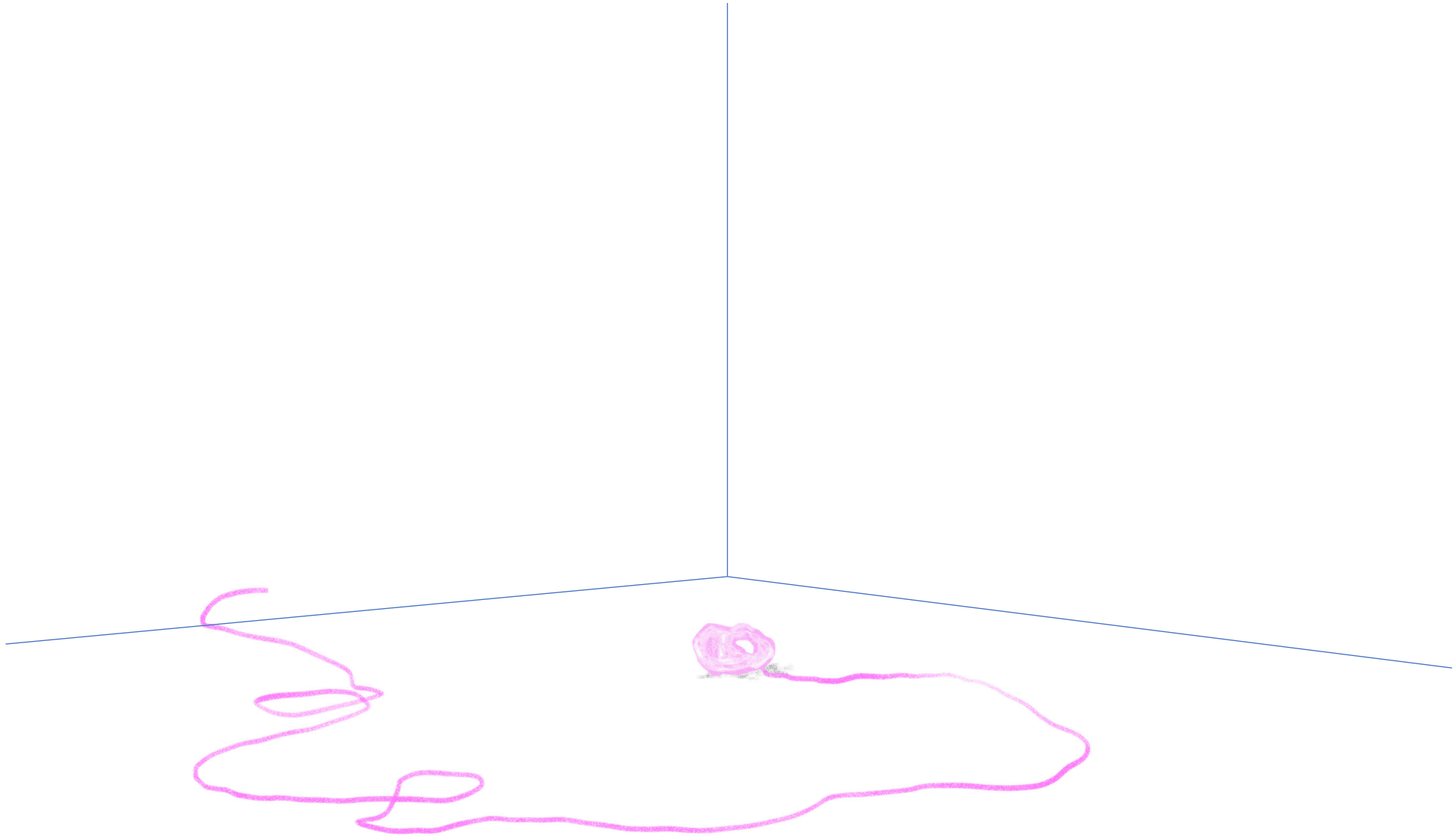
Rough install sketch idea

Images: Option 3



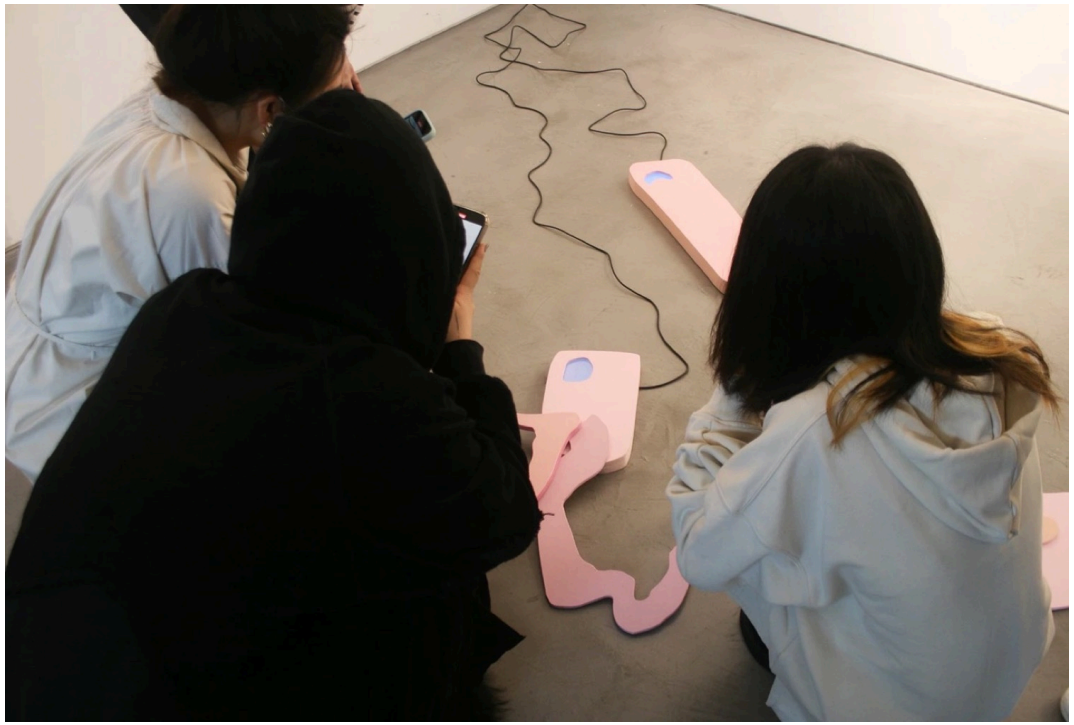
Sketch ideas for possible layout of shape and cables piled up (no visible power source)

Images: Option 3



Sketch ideas for possible layout of shape and cables spread out leading to a power source

Images: Option 3



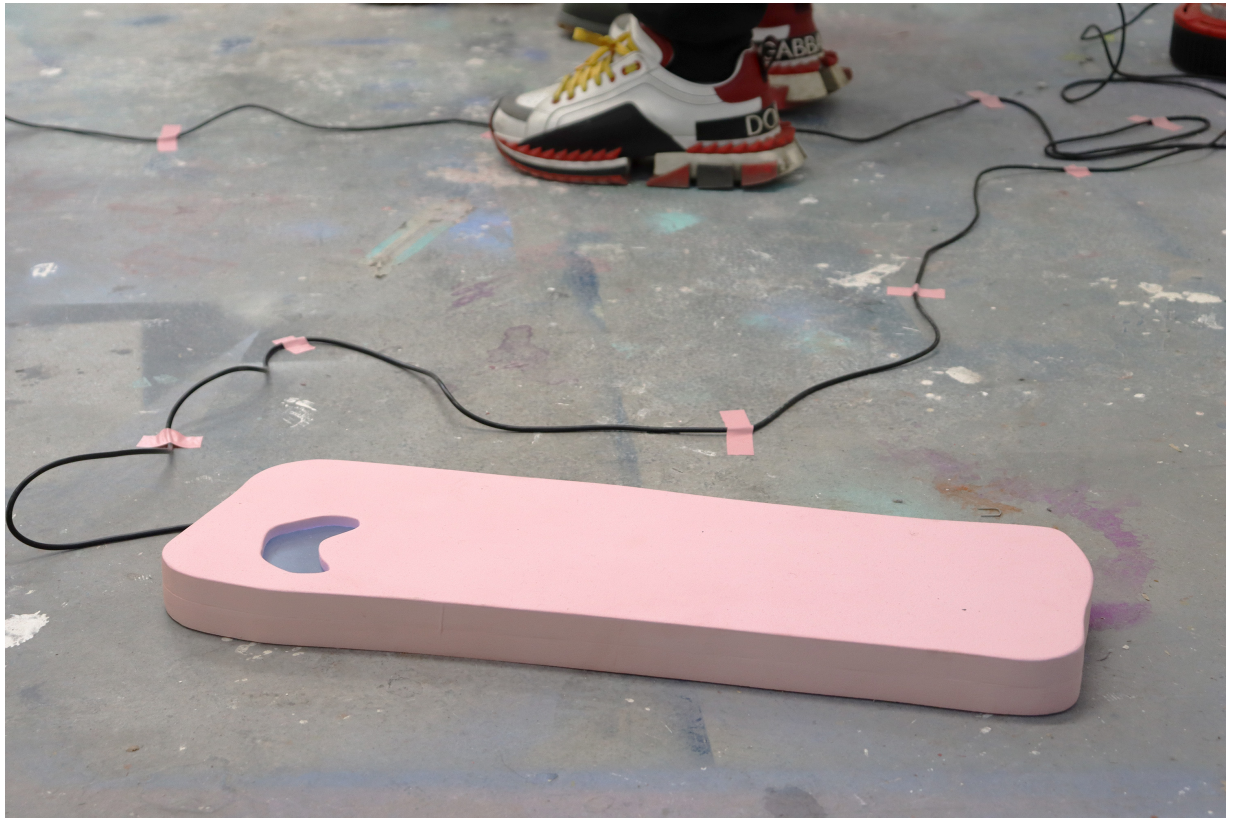
Invitation to automatic bodily interactions with the works - hunkering down to see

Examples of how the digital component of my work has been previously shown

Dialogues
Installation 2022 Steel, MDF, household paint, stop frame drawn animation video loop, digital screens, cables. Dimensions various
Camberwell Space
March 2022

Video works embedded into MDF shapes

Images: Option 3



Examples of how the digital component of my work has been previously shown

Expanded Curation (curated by Liv Preston)
Walkabout
Installation 2022 MDF, household paint, stop frame drawn animation video loop, digital screens, cables, tape. Dimensions various
Camberwell
May 2022

Images: Option 3

Installation view

Cable/Tape detail

Examples of how the leads/cables have been a part of the work – feeding to and from a power source (in this instance it was unresolved re. the extension lead because it was a pop up show)

Expanded Curation (curated by Liv Preston)
Walkabout
Installation 2022 MDF, household paint, stop frame drawn animation video loop, digital screens, cables, tape. Dimensions various
Camberwell
May 2022

What are the health and safety considerations?

Risk Assessment information: This is a public show in professional gallery spaces so it's imperative that you inform us of potential issues regarding your proposed work and that **everyone completes a Risk Assessment.**
Risk assessments cover anticipated potential dangers associated with installing artwork, from time lost through breakages and repairs, to accidents and potential public risk during the exhibition.
Risk assessment forms will be available on Moodle to download.

Please see the attached RA

Common risks include potentially hazardous materials, handling objects over 25kg, exceptionally large or long work, installing with ladders, suspended work above head height, sharp edges, trip hazards, exposed moving parts, self-made or repurposed powered electrical components, unbalanced or unsecured objects, the inclusion of water, flammable liquids, airborne chemicals, solvents, any preserved, unrefrigerated, or decomposing organic matter: insects, animal or human.
If you are unsure, include the details.

If you are requested to be on-site to install, you must also complete a UAL Risk Assessment Form **that describes the process of installation,** and the risk assessment **must** be signed off by a tutor with **all safety issues resolved before installation (see below)**.

Materials: describe any potential **hazardous materials**. If in doubt about hazardous materials or processes, see a technician or tutor for advice:

Use the space provided here to list hazardous materials:

N/A – no hazardous materials included.

Installation methodology: describe here BRIEFLY how you anticipate we will need to install the work and include any specific assistance or method needed e.g., working at height or with large scale work. For example:

- **2d work:** how will the work hang and what tools do we need? Will the work be framed?
- **3d work**: how will the work be installed? What tools do we need? Do you anticipate we will need a ladder?
- **Projection/monitors/sound**: do you need to make plinths, brackets for mounting? Cable covers for power cables? Test sound levels in an empty space? Explore different projection sizes? Ensure compatibility/availability of hardware or software and technical advice?
- **Power outlets:** If relevant, state the number of power outlets and plugs will you require? Have you had all electrical equipment PAT tested?

Use the space provided here to describe the installation method:

Installation instructions for **Option 1** and **2** are relatively straightforward.
For standing works, it would just be a matter of positioning them in their chosen place.
Fixings would need to be considered for works that (could) scale the wall. In the past, the steel elements had hook-like parts, so they could literally hook onto and cling to the walls. This often means (depending on the size of the works) that it will sit quite high up on the wall. There is an aspect of them unnecessarily finding their way about the space, which can be quite playful. A ladder would be necessary for this.

For a lower wall positioning, hole(s) could be drilled into the wall to slot the steel parts into and be held in that way instead. A drill with the adequate drill bit to make a hole 6mm in size would be needed.
The plaster elements of the structure will be fragile in places (straining joins or bumping/knocking/rubbing against hard surfaces will damage the surface of the plaster). The internal structure where the plaster/modroc is, is hollow, so it must not be put under undue pressure, or it will collapse/crush, so care will be needed in handling the works to avoid strain on the plaster areas.

It will likely take x2 people to handle/move the works. While they are not heavy, they are awkward.

Installation of **Option 2** has the same considerations as **Option 1** plus the consideration of the digital element and cables. Installation instructions of a step-by-step process to insert the screen(s) would be necessary as the work would not travel with the screens inside as this could cause damage to the screen and cause a H&S risk. I could be on hand to install the screen(s) if required. Once installed, switching the power on/off is a very simple process. Technical instructions will be provided here.
Access to x3 working plug sockets would be needed. The electrical components I use were PAT tested in June 2022. The works are made with the gubbins to hold these components and the hardware/software is my own.

Re. installation for **Option 3** - the work and wires (minus the screen) would be very portable and small-scale, so easy to pick up and move about in order to place works in situ

Installation instructions of a step-by-step process to insert the screen would be necessary as the work would not travel with the screens inside as this could cause damage to the screen and cause a H&S risk. I could be on hand to insert the screen if required. Once installed, switching the power on/off is a very simple process. Technical instructions will be provided here.
Access to x1 working plug socket would be needed here. The electrical components I use were PAT tested in June 2022. The work is made with the gubbins to hold these components and the hardware/software is my own.

Ethical: If you foresee any ethical issues involved with the work that are not listed in the risk assessment, please state them here:

N/A - there are no ethical issues with my works