WHY WOULD I LIE?

With exhibiting doctoral researchers from across fine art, design, humanities, materials and communication, this show provides contemporary reflections on questions of ethics, truth and fiction and the role of the researcher-practitioner. Alongside exhibited works, there will also be a 'discursive space' within the gallery with researchers leading discussions on these topics. Visit lie.rca.ac.uk for more information. @WhyWouldILieRCA #WWIL

DYSON BUILDING FOYER

DYSON GALLERY
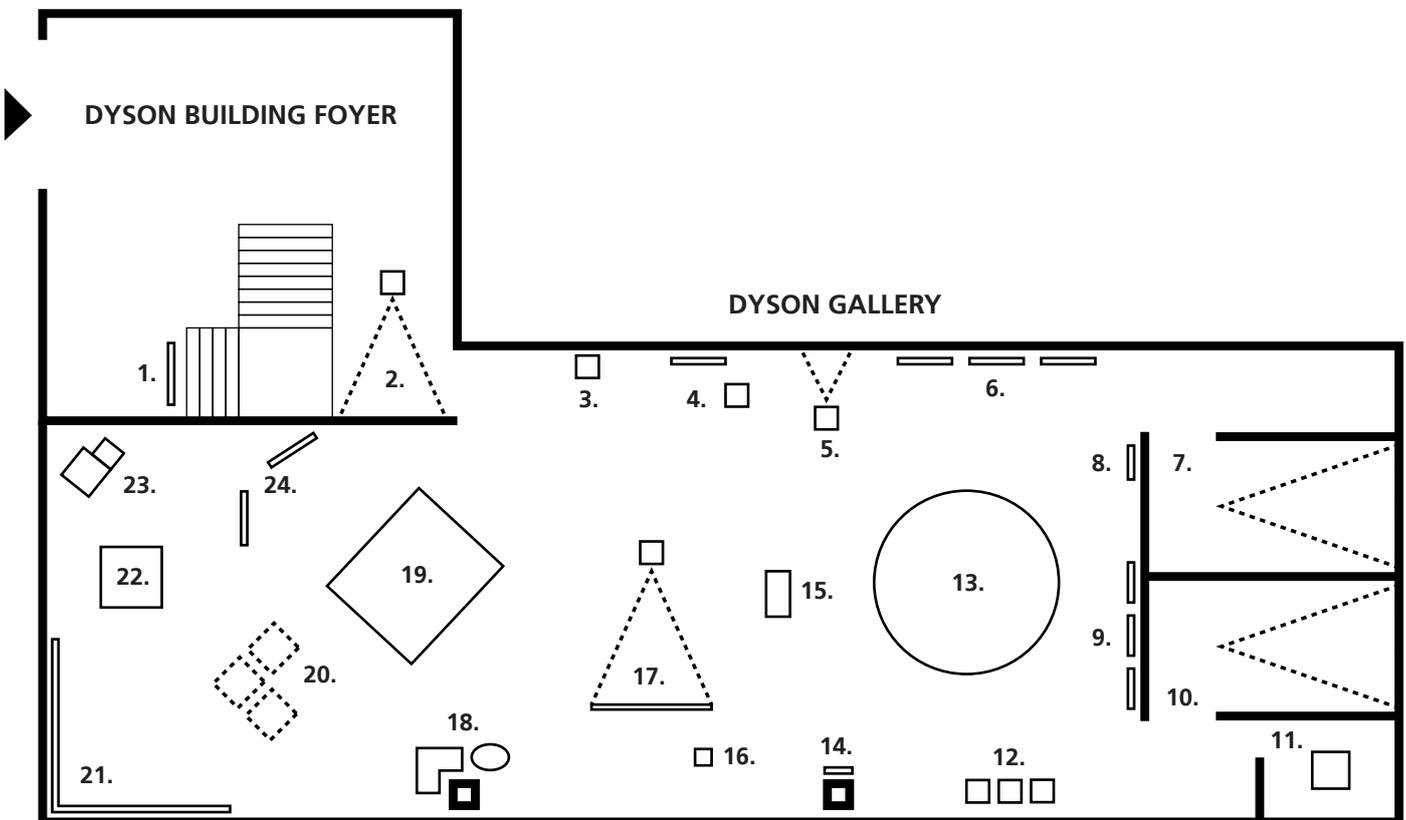
DYSON BUILDING FOYER

1. Manon Awst Walther (Sculpture)
Ground Control, 2015
Digital animation, infinite loop.
In collaboration with Benjamin Walther, this piece is part of a larger project exploring the contemporary construction and politics of landscape. The artist-duo question how we perceive and inhabit environments instrumentalized by ideological motives, and ask for a shift of perspective when considering basic grounds of existence.
post@awst-walther.com
www.awst-walther.com

2 . Christina Mamakos (Painting)
apnea, 2015
Video: Interactive Programming made in collaboration with Riccardo Lardi (IED).
My research unfolds in studio practice, and in combination with theoretical research and empirical study, seeks to investigate meaning as a circular continuum derived from the physical nature of our brains, our bodies, and our physical experiences. My approach points to ideas of consciousness and the relation of the perceiver and the perceived.
christina@mamakos.com
www.mamakos.com

Royal College of Art

DYSON GALLERY

3. Austin Houldsworth
(Design Interactions)
Wealth beyond big brother, 2015
Electroplated SLA prints, African black-wood and gunpowder.
A monetary system designed within the disputed territories of the Orwellian world. This payment method embodies two ideas of value: on the one hand wealth and on the other life. The trader's greed for gold is often tempered by the penultimate meaning of loss.
austin.houldsworth@network.rca.ac.uk
www.austinhouldsworth.co.uk

4. Helena Bonett
(Curating Contemporary Art)
An Ethical Object, 2015
Photographic print, documentation.
What mode of ethical action can an object precipitate? This photograph shows a chisel that has been preserved since 1975 in the studios at the Barbara Hepworth Museum and Sculpture Garden in St Ives, Cornwall (documentation shows it on display through the decades). The chisel is now exhibited at Tate St Ives to instigate dialogue on Hepworth's legacy.
helena.bonett@network.rca.ac.uk
#HepworthChisel

5. Steven Scott (Printmaking)
Point of Departure (next-previous), 2015
Two photographic slides. Slide projector. Stand.
The first and last frames of a 360-degree panning shot from Guy Debord's 1961 film *A Critique of Separation* are transferred to two slides and projected together. The original film addressed issues of cinematic illusion, the reception of the filmic image and the mediation of time and subject matter.
mail@steven.scott.co.uk
www.steven.scott.co.uk

6. Anja Borowicz (Sculpture)
Substitutes (Scaffolds & Pouches), 2014-5
Mixed media with recycled signs.
The project proposes to work with and through transitional objects to probe possibilities of negotiating multiple spaces and layers of activities. Here, the estate agents signs are re-appropriated to create provisional structures and correx print is transferred to decorate fabric pouches. Presented without a narrative, do these objects stand apart from this idea and become purely aesthetic propositions?
anjaborowicz@yahoo.co.uk
www.anjaborowicz.com

7. Ruth Maclennan (Photography)
Call of North, 2014-5
HD video, 25 mins (film begins on the hour and on the half hour).
Call of North was filmed near the Arctic Circle in Karelia in Northern Russia. It follows people's relationships with the sea, and the changes associated with climate change and the geo-political shift northward. The traumatic past of the 'Zone' - Stalin's labour camps - continues to haunt. The economic collapse and recent political tensions are alluded to obliquely, hanging in the air. Ruth Maclennan's films are distributed by LUX.
ruth.maclennan@network.rca.ac.uk
www.ruthmaclennan.com

8. Gentil Porto Filho
(Humanities - postdoctoral)
Royal Life series, Aug 2014 - Mar 2015
Video.
This series emerged from the search for independence in relation to the framework of art as well as from the criticism of the work abstraction itself, implying not only the continuous exploration of everyday situations but also the rejection of any technical or conceptual expertise.
gentil.porto-filho@rca.ac.uk
https://www.youtube.com/channel/UCCGQG1c6Qiot6pwqUmpQZSQ

9. Christina Mamakos (Painting)
cloud of associations, 2015
Steel.
My approach to visual practice and aesthetics circles around how we generate meaning. I am interested in haptic qualities present in the relationship between the handmade and the digital as a means to explore distinctions between natural and artificial.
christina@mamakos.com
www.mamakos.com

10. Gayle Chong Kwan (Printmaking)
Plot, 2014
HD video, 12 mins, looped.
Plot journeys behind the paradise image of Mauritius, to explore the poetics and ethics of Imaginal Travel. It moves through tourist developments, plots of land teeming with waste, and night-time hauntings, in search of the island's sole remaining palm, which faces the same fate as that of the island's dodo in the 17th century.
studio@gaylechongkwan.com
www.gaylechongkwan.com

11. Finlay McInally (Printmaking)
The Rose Madder Affect (It Wasn't Me It Was My False Self), 2015
Wood, card, textiles, wool, pink paint.
Rose is a fictional patient and a case study for a wider research project that explores patient identity and the hospital environment. The initial process of hospital institutionalisation, *The Rose Madder Affect* involves the development of a False Self as a means of surviving the experience.
finlay.mcinally@network.rca.ac.uk
www.finlaymcinally.com

12. Izabela Dziepak (Ceramics & Glass)
Untitled, 2009, 2015
Transparent and opaque glass.
I focus on making sculptures in colour glass and my research question is strongly tied with the commitment that the art event takes place within the process. Like light, colour may dominate the form - take control of it. In this respect, my research is based upon the idea that colour may be perceived integrally as a dimensional constituent of form.
izabela.dziepak@network.rca.ac.uk

13. Carol Mancke (Sculpture)
Table 18, 2015
Birch ply, hinges, metal angles, brass-plated steel screws, 18 chairs.
One aspect of Carol's research looks at public spaces that have been transformed into spaces of action. *Table 18*, which functions as a discursive space for the *Why Would I Lie?* exhibition, is engraved with a drawing of a piece of an imaginary city that knits together Tahrir Square (Cairo), Puerto del Sol (Madrid), Taksim Square (Istanbul), Zuccotti Park (New York), St Paul's (London) and the Maidan (Kyiv).
carol@machinaloci.com
www.machinaloci.com

14. Annabelle Craven-Jones (Sculpture)
live shadow position (observer effect), 2015
Wifi connection, livestream platform, iPod, laptop.
An interior space along with a disembodied voice is live streamed into the exhibition from another location. The voice uses a psychotherapeutic register to guide the listener's thoughts, hoping to enter into their stream-of-consciousness. It conflates our recognition of spatiality through the shadow, the shadow aspect in psychology and presentness in relation to the remote-local transmission of a livestream.
annabellecraven-jones@live.co.uk
www.cruisecallas.com

15. Benjamin Koslowski (Information Experience Design)
The House of Lies, 2015
Watercolour paper, plaster, steel.
The House of Lies proposes the dream-scape as a kind of involuntary memory theatre, that benefits from a vocabulary of existing spaces - experienced and remembered. The architectural model is tested as a form of representation to communicate the somewhat uncontrolled intimate mental construction of the setting of the dream.
benjamin.koslowski@network.rca.ac.uk
www.benjaminkoslowski.co.uk

16. Manca Bajec (Sculpture)
THEY, 2015
Bronze, grass turf.
THEY is a sculptural installation that includes a bronze hand-carved QR code and a patch of grass turf. The QR code represents a sentence that appears once the code is read. It refers to the problem of competitive memory and the transferral of blame between victims of opposite sides during a conflict. The work, placed this time on the grass turf, will be exhibited differently in every space/framework it is shown. The experience between the object and the sentence behind the object creates an invisible space, which questions a balance of the absence and presence.
manca.bajec@network.rca.ac.uk

17. Brigid McLeer (Photography)
What is this Figure of the Other in Me?,
2015
HD digital projection.
Comprised of dozens of still images shot on one summer's day on Regents Street, London, this work stages multiple scenes of encounter in public space between the viewer/artist and passers-by. It was partly inspired by Paul Fusco's 1968 photographic series, *RFK Funeral Train*.
brigid.mcleer@network.rca.ac.uk
www.brigidmcleer.com

18. Ben Dalton (The Creative Exchange, Visual Communication)
False Faces, 2015
Personal projector, single-board computer, computer-vision software and mannequin; screenprints and digital prints on sustainable cotton t-shirts.
Decorative patterns derived from face biometrics appear to humans as abstract forms but can trigger some face-detection systems to record 'false positives' as if a face was there. This project presents algorithmic Elvis sightings - as t-shirts designed to over-stimulate surveillance systems - offering a form of machine invisibility.
ben+rca@noii.net
bendalton.noii.net

19. Kyung Hwa Shon (Painting)
Visibility, Non-Visibility, Invisibility, 2015
Text with phosphorescent powder pigment.
My project focuses on the rediscovery of psychological heteromorphic identification, the presence of invisible substance, and the relation between specular images and the identity of urbanites' perception through the eyes of a city phantom, Stillman. The work implies the opening of the urban landscape to a distinct poetics of the city in which mythology, sign, symbol, voice, text, and trace occurs.
kyunghwa.shon@network.rca.ac.uk /
shonkyunghwa@gmail.com

20. Jules Findley (Textiles)
Edge of Grief 1, 2, & 3, April 2015
Handmade paper stitched to nylon thread and suspended from aluminium.
Fragile, torn handmade paper strung up with fine thread, exposes an uneven, raw edge that creates a metaphor for the rawness of tears we weep from our loss, the ritual tearing of fabric or the urge to tear in anger, and the pain of how we feel. Making handmade paper, my research questions how the making can give data to promote an understanding of grief? Kindly supported by Tecni-cable.
jules.findley@network.rca.ac.uk
www.julesfindley.com

21. Peter Le Couteur (Sculpture)
The Poles Are Not: Notes from the Transnational Whaling Museum, 2015
Chalk markers on glass.
What happens if we consider structures of knowledge aesthetically? Is there a sculptural space between fact and fiction, between real and imaginary? Collecting ideas from diverse disciplines, this associative network navigates bi-polar territory. At its heart is an out-dated conspiracy, Frederic Jameson's failed 'cognitive mapping': the Hollow Earth.
peter.le-couteur@network.rca.ac.uk
http://www.rca.ac.uk/research-innovation/research/student-research/research-students/peter-le-couteur/

22. Nata Vikulina
(Visual Communication)
Out of (the) Place, 2014
C-type print, archival box.
The *Out of (the) Place* project features a series of photographs made from everyday objects found in the houses of Latvian people living in Riga and London.
nvikulina@gmail.com

23. Mark Selby (Sculpture)
Boil, 2015
Typewriter, light bulb, aluminium frame and video.
Through continually typing the word 'boil' on a typewriter wired to a dimmer switch, an attempt is made to boil water via a light bulb.
mark.selby@network.rca.ac.uk
www.markselbyartist.com

24. Adam Knight (Printmaking)
Haus Wittgenstein - Nietzsche Memorial Hall (Acts I, II, III), 2015
Two painted frames on castors, printed screenplays, photographs and clips.
*Nietzsche Memorial Bar*, 2015
Unfolded plan print.
The exhibited work forms part of an ongoing research project into the Nietzsche Memorial Hall and Haus Wittgenstein (2012-). The screenplay uses real and imagined scenarios to reflect upon the transitional states of the two buildings, both before and after architectural preservation.
info@adamknight.co.uk
www.adamknight.co.uk
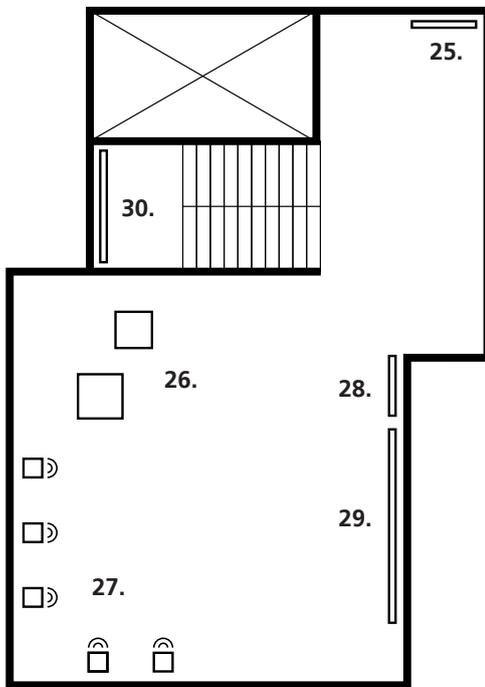
FIRST FLOOR

25. Janina Lange (Sculpture)
Sarah Limbo, 2015
Projection, 3D animation.
Sarah Duhammel, a French comedienne who came to some fame in the 1910s, is resurrected in 3D space. She tentatively begins to explore her new world and the laws of physics therein. Sarah is a fully rigged, low-mid poly 3D character who will be set free on various online platforms. She can be cast, downloaded and worked with, performing again today.
janina.lange@network.rca.ac.uk

26. Ronit Mirsky (Printmaking)
Bab-el-Wad, 2014
Concrete.
A failed pilgrimage leads to a failed cast; fake relics lead to a fake cast. Which one is the original, the authentic one? Does it matter? *Bab-el-Wad* is the absent of present. It is an authentic memory of non-authentic relics, a trace of effaced traces.
ronit.mirsky@network.rca.ac.uk
www.ronitmirsky.com

27. Nayan Kulkarni (Sculpture)
So? What?, 2015
Recorded voice (female), three digital controlled sound players, six channel amplifier, six passive speakers.
A 6 channel component of an 18 channel work in progress (19 infinite loops stereo loops).
nayan.kulkarni@network.rca.ac.uk

28. Cradeaux Alexander (Sculpture)
Fascism Gets Me Hot, 2015
Live event, documented on video.
Fascism Gets Me Hot is inspired by anti-gay laws globally and inequalities in government policy which inform the lives of non-heterosexual persons/couples, and the artist's personal biography which has been radically shaped by them, he invited 10 male participants to join him onstage for a 2-minute passionate kiss for the biennial audience. Exhibited here is documentation of that event.
cx.alexander@gmail.com
www.cradeaux.com

29. Carol Mancke (Sculpture)
Constellation, 2015
Graphite, tape.
Collaborative drawing produced during the *Why Would I Lie?* exhibition, from the design of *Table 18*.
carol@machinaloci.com
www.machinaloci.com

30. Tom Howey (Visual Communication)
THOU SHALT (not) COMMIT ADULTERY: how to deceive the reader with animated, spatial typography, 2015
Light on walls.
'Thou shalt commit adultery', read the 1631 King James Bible. A most terrible typo but, presumably, an honest mistake. Modern marketing, however, routinely deceives *intentionally*, with false promises writ large, and the catch buried in the smallprint. This piece investigates how typographic trickery - in physical spaces - might be used for Evil.
thomas.howey@network.rca.ac.uk
www.tomhowey.com