

INTUITIVE GEOMETRIES: ~~WOMEN~~ MAKING CONTEMPORARY SCULPTURE

Saturday 17 October

3 - 5pm

Free, [click here to sign up.](#)

An online symposium in collaboration with Standpoint Gallery as part of Olivia Bax's Mark Tanner Sculpture Award exhibition *OFF GRID*.

This event marks the launch of the *yellowfields* publication, *Intuitive Geometries*. The project features artist texts by Olivia Bax, Nika Neelova, Linda Brothwell and Solveig Settemsdal connected through an essay by art historian and curator Jennifer Dudley. Connected through the making of sculpture, this group's work delve into critical ideas around material and process, space, ergonomics, and responsibility.

Online programme

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| 3 pm | Welcome and introduction to the project and participating artists.
Questions are welcome throughout this event with each speaker giving time to respond after their presentation |
| 3.05 pm | 'A sculptural history told between two depictions of Laocoon'
Art historian Jennifer Dudley discusses the changing priorities of sculptural artworks, from the classical to the contemporary. |
| 3:20 pm | A reading with visuals by Nika Neelova |
| 3:40 pm | Film by Solveig Settemsdal |
| 4:00 pm | Reading by Linda Brothwell |
| 4:15 pm | Join artist Olivia Bax discussing her Mark Tanner Sculpture Award exhibition <i>OFF GRID</i> at Standpoint Gallery, followed by a live Q&A featuring the reading of 'Sloe Gin' |
| 5pm | Thank you, end. |

This event has formed from an ACE supported R&D project called *yellowfields* which produced three publications with twelve artists. These limited handmade prints are available [online](#) and are £10 per print / £20 for all volumes 1,2 & 3. Publications have been designed and produced by designers [Conway and Young](#).

Biographies

Jennifer Dudley is a Curator, Art Historian, Lecturer and PhD candidate at Coventry University. Her current research explores women's sculptural practices in Britain, highlighting the ongoing contribution of women to an ever-expanding field. Other research interests include accessible exhibition design, the participatory museum, installation artworks and works activated by touch. She gained her BA in History of Art from the University of Bristol in 2013 and an MA in Curating from the University of the West of England in 2016.

Solveig Settemsdal is a multi-disciplinary artist working across mediums including sculpture, video, photography and drawing. Her practice studies the fluidity and transience of materials, and how ideas and objects transform over time. Settemsdal won the Jerwood Drawing Prize for her video work *Singularity* (2016) and recently completed an MFA in sculpture at the Slade School of Fine Art (2018). Settemsdal has exhibited widely across the UK, Europe and Australia. Selected exhibitions include; *Ozeanische Gefühle*, Landesmuseum Darmstadt (2019), *ENTANGLE*, Bildmuseet, Umeå, Sweden (2018), *Ars Electronica*, Linz, Austria (2017), *Sonica* at CCA, Glasgow (2017), *Imagine*, Gippsland Art Gallery, Sale, Australia (2017), *Drawing Biennial* at Drawing Room, London (2017), *Shadow Optics*, Lubomirov/Angus-Hughes Gallery, London (2016), *A Solid Above*, Hardwick Gallery, Cheltenham (2016), *Høstutstillingen*, Statens Kunstforening, Oslo, Norway (2014).

Olivia Bax (Singapore, 1988, lives and works in London). Bax studied at Byam Shaw School of Art, London (2010) and the Slade School of Fine Art, University College London, London (2016). Recent exhibitions include: *Chute*, RIBOT gallery, Milan, Italy (solo, 2019-20); *Roost*, Lily Brooke Gallery, London (solo, 2018); at large, VO Curations, London (solo, 2018); *Choi & Lager*, Cologne (2019-20); *Saatchi Gallery*, London (2017-18); *Larsen Warner*, Stockholm (2017); *Academy of Visual Arts*, HKBU, Hong Kong (2017); *Royal Academy of Arts*, London (2016). Awards include: *Mark Tanner Sculpture Award*, London (2019-20) and *Kenneth Armitage Young Sculptor Prize*, London (2016).

Linda Brothwell (b.1981) is a visual artist renowned for initiating a repair movement in the arts. She is currently pioneering a new understanding of the significance of British crafts skills and tools illustrating the importance of their value to economic, social and cultural development. Brothwell's work has been included in many solo and group exhibitions, including the British Pavilion at Cheongju Biennial, S.Korea (2017), 'l'usage des formes' Palais de Tokyo (2015) and 'The Tool Appreciation Society' (2017) a solo exhibition with an accompanying co-produced BBC4 Documentary 'Handmade in Hull'. Her work is housed in the V&A Museum and the Royal College collection. Brothwell currently lives and works in Bristol, UK.

Nika Neelova (Moscow, Russia and lives and works in London, UK). Neelova graduated with a BA degree from the Royal Art Academy in The Hague and an MA degree in Sculpture from the Slade School of Art in London. She was awarded the Kenneth Armitage Young Sculptor Prize, the Land Security Prize Award, the Royal British Society of Sculptors Bursary Award and was the winner of Saatchi New Sensations. In 2017 Neelova attended Syllabus, an alternative study program run by Wysing Art Centre. In 2019 she was awarded the Arts Council National Lottery Grant supporting the development of her practice.

Neelova's work has been exhibited in the United Kingdom and internationally. Recent solo exhibitions include, 'EVER' at The Tetley, Leeds (2019) and 'Glyphs' curated by Domenico de Chirico in Turin (2019). Selected group shows include; 'Silence is so accurate' at Geukens de Vil Antwerp (2020); 'Seventeen. The Age of Nymphs' curated by Daria Khan at Mimosa House London (2019); *Hortus Conclusus* at Fondazione 107 in Turin (2019); 'She Sees the Shadows' curated by Olivia Leahy and Adam Carr for DRAF & Mostyn (2018). Upcoming 2020 exhibitions include, solo show at Brighton CCA and group show 'Inhabited Sculpture' at the New Art Centre.

Conway and Young are graphic designers and lecturers interested in people, environment and learning. They are motivated by designs critical, social and political potential. They have been working on commissioned and self-initiated projects together since 2006. Currently Based in Bristol, where they have a studio at Spike Island and lecture at the University of the West of England.

Georgia Hall is a contemporary art curator who builds instructional community-based projects to support and enable the production of new works. Georgia developed this project exploring community-focused, conversational, critical development and peer networking as curatorial methods to commissioning new work. She has previously worked for arts organisations including Spike Island and the Arnolfini, Bristol.

Reading list connected to the word within this publication:

Lisa Tickner, 'Mediating Generation: The Mother-Daughter Plot'. *Art History*, Vol. 25, no.1 (2002)

Rosemary Barrow, 'The Body, Human and Divine in Greek Sculpture', in *A Companion to Ancient Aesthetics*, ed. by Pierre Desr  e and Penelope Murray (Chichester: Wiley Blackwell, 2015),

Rosalind Krauss, 'Sculpture in the Expanded Field' *October* 8 (1979)

Lynne Cooke, 'Alison Wilding' [exhibition catalogue] (London: Arts Council of Great Britain, 1985) unpaginated.

Anne Ellegood, 'Motley Efforts: Sculpture's Ever-Expanding Field' in *Vitamin 3-D: New Perspectives in Sculpture and Installation* (London/New York: Phaidon Press, 2009)

Renamed the Trinity Buoy Wharf Drawing Prize in 2017.

Richard Serra 'Essay on Sculpture' [a continued variation on the work Verb List, 1967-68] (1967-75)

Rosalind Krauss, *Passages in Modern Sculpture* (Cambridge and London: The MIT Press, 1977)

Lisa Wainwright, 'Foreward' in *The Studio Reader: On the Space of Artists* (University of Chicago Press, 2010)

Herbert Read, *The Art of Sculpture* (London: Faber and Faber Ltd, 1956)

Daniel Buren, 'The Function of the Studio'. *October*, 10 (1979)

Susan Stewart, *On Longing: Narratives of the Miniature, the Gigantic, the Souvenir, the Collection* (Durham, North Carolina: Duke University Press Books, 1992)

Caroline Criado Perez, *Invisible Women: Exposing Data Bias in a World Designed for Men*. (London: Vintage, 2019)

Friedrich Kiesler 1890-1965 : Inside the Endless House', B  hlau, 1997

David Wallace-Wells, *The Uninhabitable Earth: Life After Warming*. Disasters no longer natural, Tim Duggan Books, 2019

Timothy Morton 'Hyperobjects' *Philosophy and Ecology After the End of the World*. The Age of Asymmetry, 2013

Virginia Woolf 'The Waves', page 75, Oxford University Press; New edition 2015

McKenzie Wark. 'An Inhuman Fiction of Forces' *LEPER CREATIVITY: CYCLONOPEDIA SYMPOSIUM*, page 39, Punctum books, 2012.

Joseph Conrad *The Heart of Darkness*, fragments from pages 39-42, The Floating Press 2008

Ursula K. Le Guin, 1986. *The Carrier Bag Theory of Fiction*

Ovid, 8AD. 'The Metamorphoses' (*Translated Books of Transformations*)

William Harvey, 1628. *De Motu Cordis* (translated 'An Anatomical Exercise on the Motion of the Heart and Blood in Living Beings')

Wooden Water Pipe, *The Manufacturer and Builder*, Volume 18, Issue 1. Jan. 1886.

The History of Sanitation. Plumbing then and now, 1927. Bridgeport Brass Company

Astrida Neimanis, 2017. *Bodies of Water: Posthuman Feminist Phenomenology*