



Royal College of Art

PIGEON PARK

presents

UNFOLDING TRACES



CAROLINA AGUIRRE
CHRISTOPHER STEAD
JULIET FERGUSON-ROSE
LIBERTY QUINN
MAKIKO HARRIS
MARIA POSITANO
RICHIE CULVER
THERESA WEBER



PV :

TUES 28 MARCH 2023, 6-9PM

SCAN QR CODE TO RSVP

GENERAL VIEW :

WED 29 - FRI 31 MARCH, 9AM-9PM

SAT 1 APRIL, 10AM-8PM

PUBLIC BY APPOINTMENT ONLY

LOCATION:

THE HANGAR GALLERY, RCA,
BATTERSEA CAMPUS

15-25 HOWIE STREET, SW11 4AY



@pigeon__park



Unfolding Traces is a Royal College of Art student-led exhibition that works collaboratively with students from Sculpture, Painting, CAP, Print and Ceramics & Glass MA Programmes. With the aim to produce a show that explores questions surrounding hybrid identities and future worlding, manifested through the magic of collective thinking.

Please join us for the Private View on Tuesday 28th of March at The Hangar Gallery, Royal College of Art, Battersea Campus, 15-25 Howie Street, London, SW11 4AY

Private View:

Tuesday 28 March 2023, 6-9pm

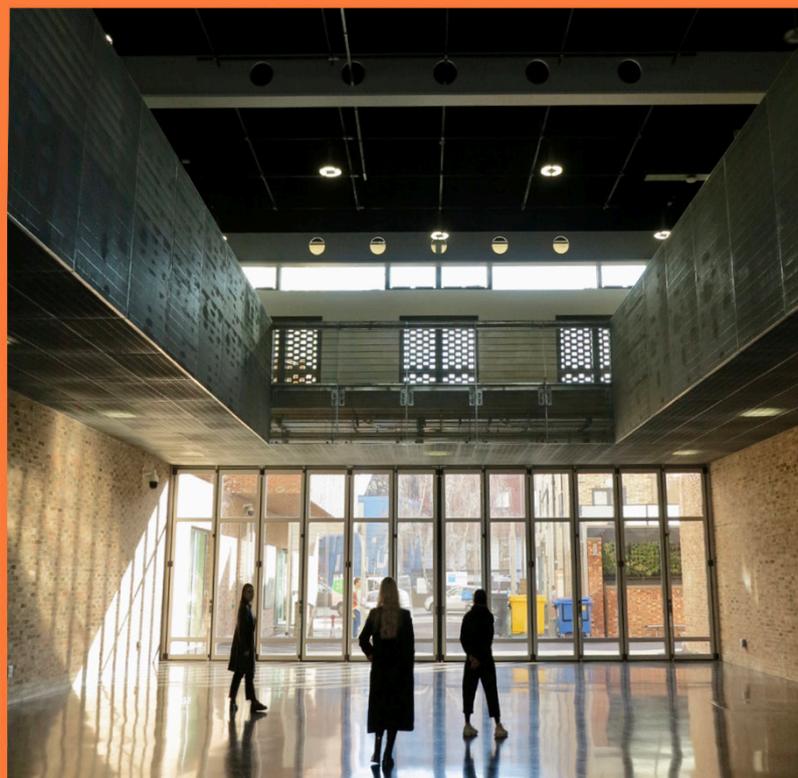
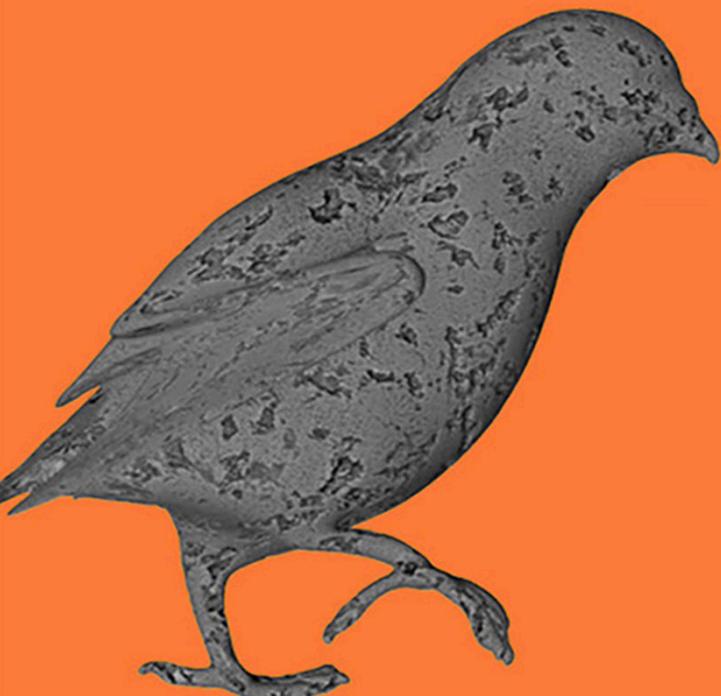
RSVP via link in [@pigeon__park](#) instagram bio or scan code on flyer above

General View:

Wednesday 29 - Friday 31 March, 9am-9pm

Saturday 1 April, 10am-8pm

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UNFOLDING TRACES

As we emerge from the post-pandemic vacuum that saw human experience morph in new metaphysical and unphysical ways, we begin to reimagine our utopias. Can we still be whole when we are fluid and un-fixed? By working collaboratively and through improvisation, 'Unfolding Traces' transforms The Hangar into an immersive space that has the marks and aesthetic values of individual ecosystems yet presents a new being, frozen mid-flux. This complex entity tells stories of infinite transformation, inviting the audience to explore what our cyborg and hybrid identities mean to our sense of community, place, and future worlding.

The exhibition weaves together divergent perspectives across the Painting, Sculpture, CAP, Print, Ceramics & Glass departments bound by themes of displacement, cultural bodies and transient identity. Multifaceted approaches suggest fragmental thinking, fluid borders and the blurring of spatial boundaries. Theme and method become one as we work to expand notions of distinct disciplines by rejecting the boundaries and definitions implied by tradition, and forge new ways of being and creating through interpersonal and interdisciplinary play.



Christopher Stead, Pamela Evelyn, Ellie Dragone & Safira Taylor
Up, Up & Away exhibition view, 2020
Hockney Gallery, Royal College of Art

THE TEAM

Maria Positano (she/they) juxtaposes subjective and symbolic narrative embedding their discourse within material cultures, cultural bodies and personal histories. Their work shifts between speculative, personal and pseudo-ethnographic. Drawing from their own nomadic upbringing has informed a practice which pieces together desire, contextual identity in relation to culture and place. Their present work stems from an interest in armour and defence objects, hybridising these with body extension and fragile feathered textures. Thinking about the relationship between protection, vulnerability and cultural responses to current political climate (war, pandemic infection, immigration crisis, climate crisis). Maria Positano completed her BA (Hons) in Sculpture at The City and Guilds of London Art School in 2018 with a First Class Degree and won the Madame Tussauds Project Fund and the end-of-year Sculpture Prize for excellence shown at the final degree show. They are currently completing an MA in Sculpture at The Royal College of Arts and due to graduate in July 2023.

Their work has been shown in internationally and lives in private collections nationally and internationally. Positano was invited to work in various residency programs, recent ones include Mason&Fifth x Hyphastudios, London UK, and ViaFarini.org, Milan IT. Recent solo and group exhibitions include: *A Perfect Place*, M74, March 2022, Mexico City MX; *Baggage Reclaim*, Staffordshire St, 2023, London UK; *The Appearance Formula*, Andrea Festa Fine Art, 2022, Roma, IT; *Karusiall*, Lothringer13 Halle 2022, Munich, DE; *Feria CLAVO Movimiento* 2022, Presented by Galeria 54. Mexico City, MX.



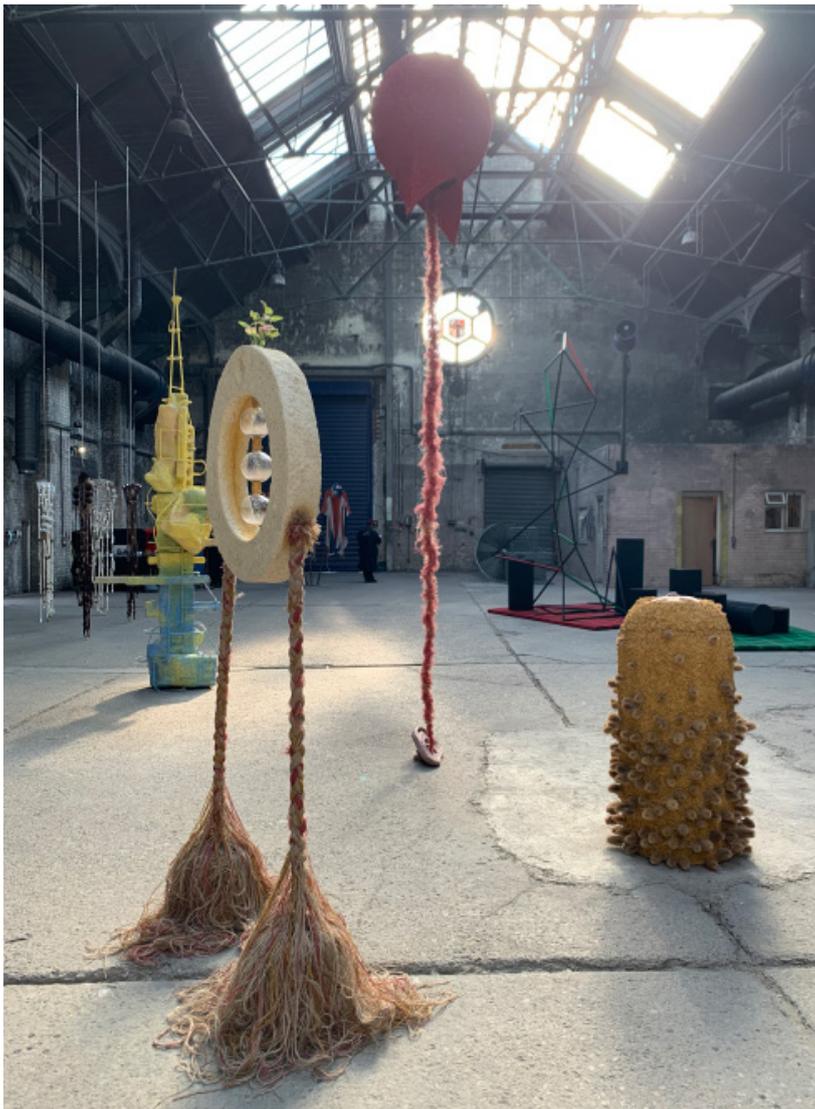
Maria Positano, *The Perfect Place* installation view at Studio Block M74, Mexico City, 2022

[Christopher Stead](#) is a multi-disciplinary artist and curator. In 2016 Christopher graduated with a First Class BA Hons in Fine Art at the City and Guilds of London Art School, where he received the Painter-Stainers Scholarship Prize. Driven by a fear of 'white cube' boredom, his work questions inherited social hierarchies and cultural hegemony. Consisting of recovered industrial waste and studio detritus, material is woven into spaces that invite human presence, participation and play, and addresses how we interact with our daily waste. The recycled matter grows and gathers in a fecund manner into a reusable source, which can be repurposed time and time again, producing a more sustainable studio practice. He is currently midway through the MA Painting programme at the RCA and is the co-founder and director of the London based curatorial collective [Pigeon Park](#), which was created in response to the post-pandemic threat posed to artists' working conditions in the wake of the Covid crisis. Through collaboration, Pigeon Park works with artists and communities to create immersive sculpture and painting exhibitions in unique spaces, fostering artistic growth and social engagement within the public sphere in times of restrictions, cutbacks and uncertainty.



Christopher Stead, *Hung Out to Dry*, 2022
Electrical wires, ropes, and hand-torn 'tagliatelle' woven into industrial netting and hung with polymer-lichen canvas and printed debris nets.
670 x 274 x 238 cm
Part of the Pigeon Park 2 exhibition, London 2022

[Carolina Aguirre](#) is an Argentinean artist based in London. Her interdisciplinary practice spans painting, photography, writing, sculpture and installation. The work relishes in the confusion of boundaries, telling psychological stories that interrupt our personal and political presents by rekindling with the free, complex and earthy languages of childhood, nature, the subconscious and the ancestral. Having lived in Chile, South Africa, and Egypt, Carolina graduated with a BA First Class Honours in Graphic Design from Central Saint Martins before working in the film industry. She is currently a recipient of the Alkazzi Scholarship at the Royal College of Art, MA Painting programme, and has been selected for the 2022 Kyoto University of the Arts Exchange Programme. She is co-curator of [Pigeon Park](#), an immersive exhibition hosted in non-traditional spaces that challenges inherited hierarchies through collaboration, diversity and public outreach.



Carolina Aguirre, *Route to Root* (trptych), 2022
Human ashes, Egyptian and South African soil, live and dry plants,
papier-mâché, air-dry clay, jute
Dimensions variable
Part of the Pigeon Park 2 exhibition, London 2022

Theresa Weber grew up in Düsseldorf, Germany and graduated at the Düsseldorf Kunstakademie in 2021 after studying in the classes of Ellen Gallagher and Katharina Grosse. She is now based in London while studying for her postgraduate Master in Sculpture at the Royal College of Art.

Her first institutional solo shows took place in Germany in 2021, in addition to several institutional and independent shows in Germany, Slovakia, Italy, Belgium and Germany in 2021 and 2022.

Through developing conceptual multimedia installations, Theresa Weber's work suggests a wider understanding of being as becoming. While critically examining cultural hierarchies in the lens of postcolonial studies, she suggests that her and every hybrid identity can be understood as a network - fluid, complex and unfixd. Embodied through collaged arrangements of "cultural material" and body extensions, which are woven together, rearranged or poured into resin, her work deals with the constant reinvention within the idea of chaos-theory and creolisation. Her practice exemplifies the ongoing transformation in every matter and is located in the dynamic field between transparency and opacity. It includes temporal layers, mythological and historical story-telling, contemporary body-marks and archival techniques. Weber's practice consists of assemblages and traces that seem intuitive, fragile, ambivalent and infinite.



Theresa Weber, *Woven Memories* installation view, Dortmunder Kunstverein, Dortmund. 2021

[Liberty Quinn](#) is a multi-disciplinary artist studying Print at the Royal College of Art. In 2019 she graduated with a first class honours at the University of Brighton, receiving the Breakthrough Award from the Artist's Collecting Society during her time there. Her work endeavours to distort and disrupt the acceleration that is the technological and geological world in which we exist – inhabiting micro-temporalities, speeds and experience of the anthropogenic age. Through the sublime experience of landscape and what that means in modern times, Liberty seeks to alter perceptions of this expanse through transferring image-data to unfold the language of technical images. She was recently an artist in residence at Wysing Arts Centre, Cambridgeshire. Most recent exhibitions include 'Stack' at 67 York Street, London. 'Pure Class', a group show with the RCA Working Class Collective, and 'Un/Sense' at Christie's, London, which showcased the rising talent of artists based in London.



Liberty Quinn, *A Traumatic Loss of Coordinates*. Digital print on vinyl, monitor. Install shot at *Stack* group exhibition, London. 2022

[Juliet Ferguson-Rose](#) is a Sculptor and Ceramic artist. “I am both the maker and the ‘archaeologist’, imagined space, time and objects.” Ferguson-Rose’s material based practice focuses on mixing and excavating material to reveal textural layers within the clay object. (cont.)

She unearths planes of space to reveal topographical and broken screen trip imagery, taking inspiration from petroglyphs made prior to the written word, found on Neolithic archaeological findings. Ferguson-Rose is interested in these markings and how many have transcended time, reoccurring symbols throughout history. The language of clay itself is of prime importance, embodying how hidden layers have the potential to reveal the tactile nature of the clay and the human need to make. The final form is both the object and the map to where it resides. No layer is the same, it is all a process of discovery. She completed her BA (Hons) in Fine Art at Newcastle University in 2015 with a First Class Degree. Artist in Resident at Collective Matter, SugarHouse Studios 2019. Ferguson-Rose has been the director, curator and artist of several exhibition projects funded by Arts Council England 2016-2019. She is currently completing her MA in Ceramics and Glass at the Royal College of Art and has been awarded the Sir Alistair and Lady Pilkington Scholarship Award RCA, 2022.



Juliet Ferguson - Rose, *Chalice*,
Glazed white and red stoneware, 200 x 70 x 70cm.
2021

[Makiko Harris](#) (she/her) is a multimedia visual artist working across painting, sculpture, installation, and sound. Originally from San Francisco, CA, she lives and works in London, UK and is currently studying on the Contemporary Art Practice MA course at the Royal College of Art (2023). She earned her BA in Philosophy and Studio Art at Tufts University in Boston, MA (2011). She was born in The Netherlands, and has lived in Tokyo, Boston, New York, and California. Makiko studied Philosophy and Studio Art at Tufts University with a focus on Aesthetics, Philosophy of Art, and Feminist Philosophy. From 2012 - 2020, Makiko continued her art education at the California College of Arts and in 2019, attended an artist residency in Truth or Consequences, New Mexico. Her work explores themes of hybridity, ambiguous identity, the precarity and performance of femininity, agency, and power. She investigates these themes through the scale and materiality of her work. Her painting practice reclaims her own body's agency and the centrality of corporeal subjectivity in its physical, labour-intensive making process. Sculptural tapestries made of hand-welded chain and reflective acrylic explore fragmented identity and the constructed self.



Makiko Harris. Solo pop-up exhibit at Matt's Gallery, London. 2022

Richie Culver (b.1979) is a British artist based London and Portugal. His multidisciplinary practice encompasses painting, sculpture and photography through to digital and physical performances. Embodying a spirit of satire and self-deprecating humour, his largely biographical work focuses on some of the idiosyncrasies of contemporary masculinity and the British class system, as viewed through the digital lens of social media. Using technological motifs such as screenshots of his Apple Notes app, google translate and iPhone photography, he employs a wide range of tricks drawing the online audience into unwilling participants within his comments section, only to be screengrabbed and used as material for future work. Selected solo exhibitions include: Sunday-S, Copenhagen, 2020; Annka Kultys, London, 2020; L21 Residency, Mallorca, 2020; Wet Dreams Die Hard, The Bomb Factory Art Foundation, 2019; C'est sombre vers le nord, Lehmann + Silva, Porto, 2018. Richie is currently completing his MA in Painting at the Royal College of Arts in London.



Richie Culver. From *Leisure & Tourism*, Installation view at Galerie Kandlhofer, Vienna. 2021