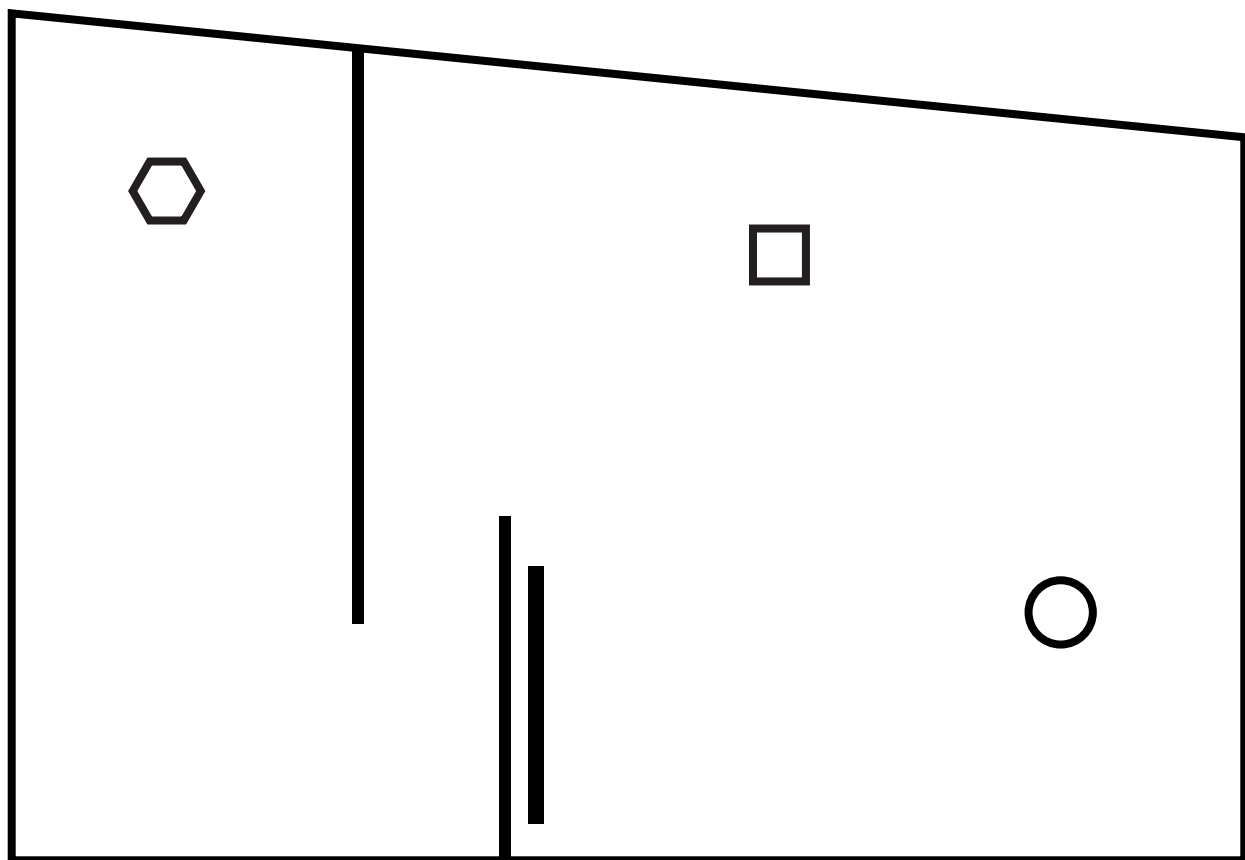


Sarking.

25 July — 5 August 2016

Floorplan



+ +
Project
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Project Space Plus is the University of Lincoln's
space for exhibition, creative enquiry,
experimentation, and contemporary thinking.



Veronica Proud

Domestic Services

2016

Wood, china, terracotta, slate, metal, paint and wax
2.15m x 4.10m x 10cm (HxWxD)

Family Tree

2016

Wood, cotton, wool, acrylic paint, metal
2.92m x 9cm x 6cm (HxWxD)

Transition

2016

Plaster, concrete, stone, pigments.
Various dimensions

In my work I have an ongoing interest in personal trauma, transition and transformation.

The work for this exhibition has been largely created using building materials. I have utilised plaster and concrete as well as scaffolding boards and a redundant floor joist. I like the utilitarian aspect of these materials and the evidence of the previous life of the used objects.

Because I wanted to explore fracture and disruption I haven't used the construction materials and objects in a traditional sense. In these works I have been testing how materials can alter as well as how damage can be either hidden, incorporated, covered or exposed. I have tried to highlight a sense of disjuncture and sometimes recovery.

With a hybridised approach, my work spans across photography and printmaking when investigating surface and materiality in the photographic print.

Attracted to ruinous spaces intended to survive the test of time, I am intrigued by the interplay between the past, present and future where ruins act as a reminder of the fleetingness of human existence and at times, our self-destructive nature.

Moving away from classically picturesque ruin, this series explores the monumental sublime in brutalist architecture, otherwise known as "concrete monstrosities". Despite being inherent to the recovery of post-war Britain originating from WW2 bunkers and similar defensive structures, these Brutalist specimens are being demolished in favour of modern regeneration due to their discordance with popular taste.

Interested in subverting this notion of the beautiful, this work has developed into collapsing reality and transforming these structures into the monumental. Drawing upon the dichotomy between destruction and repair within the Japanese concept Kintsukuroi, these ugly monstrosities are transformed into objects of value in reaction against their current endangered status.

Mike Bruce

Web 1 & 2

2016

Screenprint on paper with Lascaux inks
25 x 25cm

Much of my work is based on man made paths worn into the environment and are generally on a human scale. In these pieces I am exploring the evidence of routes/paths taken by a spider whilst creating a web - they are taken from close up images of webs created in a small square of space and I hope the viewer will reflect on the thought that vast journeys can take place in a tiny spaces.



G Â S T

New Town

2016

Hardwood dowel, steel, cement and plaster with found footage projection
Various dimensions

When there aren't enough Old uns,
you hafta build New uns.



Sian Wright

Obsolete

2016

Digital photo-montage with screen-printed gold ink
100 x 300cm

Impression

2016

Photo-etching on zinc plates with gold leaf
11 x 14cm

The Monumental

2016

Photo manipulation digital print
42 x 59.4cm

We would like to take this opportunity to thank the following members of staff: Rob Britt, Richard Black, Kevin Hallsworth, Pauline Lancaster, Jeff Pashley and Felicity Shum. We could not have done the work in this exhibition without their invaluable assistance.