

# MASTER CLASSES 2017 - APPLICATION FORM

PLEASE TYPE OR WRITE CLEARLY - COMPLETE ALL SECTIONS.

**Name:** Adam Spain

**Course:** BA Fine Art and Art History

**Level:** 3

**Goldsmiths Email:** aspai001@gold.ac.uk

**Mobile No:** 07495579877

---

## **WHICH MASTER CLASS?**

**Write their name here:** Anthea Hamilton

---

## **Briefly outline why you would like to participate in your selected Master Class: Why is it relevant for your research and practice? What questions might you ask?**

While Anthea Hamilton's work is mainly sculptural, it is directly concerned with image; she frequently works from or with photographs acquired through extensive research which are then enlarged, manipulated and transformed, often into 3D forms. For example, in *Manblind*, Hamilton re-contextualises images of male fitness models onto everyday office blinds, creating a playful tension between the glamour of the photographs and their new-found functionality. Something I am very interested in, and that my work often toys with, is forming polarities and dichotomies through the juxtaposition of unexpected images and objects.

In my practice there is an attentiveness to the reconfiguration of the body into an image, into an object through the use of image and back into an image again through the use of photography and social media. I am fascinated by how the effect of and response to images can shift radically depending on the use of size, scale, material and repetition. In my photomontage work I like to take images found in fashion magazines and combine them with words and phrases taken from instant messaging conversations and emails, among other things, to create bittersweet juxtapositions of glitzy aspiration and the melancholic everyday. The resultant collages are printed as posters and then used as props along with fabric, packaging and other objects as part of larger sculptural assemblages. Photographs of these forms are themselves then printed as posters and used in later sculptures, playing with repetition and the effect of turning a sculpture into an image and vice versa. During the masterclass I would like to learn more about the way Anthea Hamilton works with materials and what I could take away from her processes so as to push and improve my own manipulation and teasing of images.

Like Hamilton, I am also interested in pulling images, objects and ideas from a wide variety of sources including art theory and philosophy, high fashion, politics, popular culture and the internet. Drawing on themes of gender, childhood, youth culture and socio-economic politics, the work I showed in my last convenor was heavily influenced by George Lukacs' notion of "transcendental homelessness" and highlights the importance for me of contrasting materials from different sources; the work consisted of a freestanding MDF wall plastered with ripped posters like a billboard or teenager's bedroom wall would be. This was surrounded by images and objects referencing both the hedonism and nihilism of modern youth culture including fast food, fashion catalogues and text describing the anxiety of living up to expectation. Through repetition and self-aware stylising of a fashion photograph, I wanted to explore the contrived nature of the image. The process of lifting straight from prior sources is a recurring element of Hamilton's work and I would be keen to discuss it with her and ask how a work that is produced in this way functions compared to other work. I would also like to ask her about what specifically is done to an idea, an image or a form when its context and setting is changed from that of its origin to that of an art context – how does the perception/functionality change? etc.

I believe the most notable similarity between my practice and Hamilton's is an interest in play, which she herself describes as "the skill in [her] work", celebrating the importance of "spotting associations of material rather than manipulating them through craft." This is exactly how I view my practice – a fascination and love for certain images and materials. I make work through playing and finding combinations that create interest, humour and meaning. Studying Art History I often find it hard to negotiate the relationship between theory and making so I would be interested to learn her approach to incorporating more theoretical material into this process of play. Moreover, I am interested in her specific methods of research and archiving and the pragmatics of gaining access to various institutions and bodies of material.

I think the relevant similarities between my practice and Hamilton's that I have described and my enthusiasm for learning from her work make me perfectly suited to her masterclass and I really think I would take a great deal away from the experience.

**DEADLINE 12 noon MONDAY 6 MARCH 2017**

*Either hand your completed form into the Art Office or email it to Rosie: [r.lonsdale@gold.ac.uk](mailto:r.lonsdale@gold.ac.uk)*

**Name:** Adamantia Kyritsopoulou  
**Course:** BA Fine Art & History of Art  
**Level:** 3  
**Goldsmiths Email:** akyri006@gold.ac.uk  
**Mobile No:** 07923519664

### **WHICH MASTER CLASS?**

**Write their name here:** *Anthea Hamilton*

**Briefly outline why you would like to participate in your selected Master Class: Why is it relevant for your research and practice? What questions might you ask?**

To begin with, it has been a challenge to narrow my decision down to one single Master Class, as there are numerous overlapping elements of practice approaches among the offered options, from which I could potentially draw from. Therefore, I chose to apply for Anthea Hamilton based on a precise set of questions in terms of my own work, during this specific period of time, while in preparation for my final degree show.

Before I get into further details, maybe it's useful to point that I have been familiar with Hamilton's work since 2015, as displayed in Athens, as part of a curatorial project between the Whitechapel Gallery and NEON in Greece<sup>1</sup>. One year after that, I attended her artist talk at Goldsmiths, which I found particularly interesting at the time. That was mostly because of the way she described her practice as an open-ended process, producing loosely subject-mattered and slightly ambiguous work, which however was not at all in my opinion distant or indecipherable (in the way that a significant number of contemporary artworks and sculptural practices are). Through her Turner Prize show this year, I also appreciated the way in which her chosen works formed a body through a sense of conversation among themselves, revealing a practice which is probably less based on stretching or repeating a somewhat established set of making strategies; everything was different to the next thing in quite a playful way.

Reflecting on my own work therefore, and given my sculpture oriented practice, I have been extensively preoccupied with making work which references the performing body and self within everyday space, as simultaneously subjective and institutionalized, in the form of fabricating furniture/toy/design like objects. Without wanting to get into overelaborate descriptions of what I've been making, I would summarize my interest in Hamilton's Master Class based on three separate aspects of her work which I find relevant to mine: (1) the everyday object in conjunction to the popular image as significant points of reference/research, (2) her approach to design histories and (3) her standpoint towards making work which could potentially provoke physical interaction but retains its status as art object, primarily to be viewed.

In relation to the first point, it would be relevant to say that I have been drawing from published visual and text material from catalogues, educational manuals, vintage encyclopedias that I've been collecting for a while. Within the content of this material there is a number of reoccurring images which I am particularly interested in, such as the playing/learning child, the mechanism, the instructor. My latest focus for example is placed on the famous yogi B.K.S. Iyengar and his extensive 'manualization' of yoga practice for western audiences, as another form of everyday institutional practice which places the human body within a state of extended performativity (for the sake of 'sanity' in this case).

---

<sup>1</sup> [TERRAPOLIS, NEON and the Whitechapel Gallery, École de Française d'Athènes, Athens, GR](#)

My ongoing question, which I could bring out in a hypothetical conversation with A. Hamilton would be around the ways in which I can process all of that initial material in a way that doesn't repeat itself in terms of the work, but also exhaust itself in terms of the research. For example, I am precisely interested in the way that she doesn't shy away from direct material/pictorial representations and how she actually uses them to counterbalance the more ambiguous elements within her sculptural pieces; so that could turn into a potentially helpful conversation.

Based on the second point of relevance, design, my questions would be more encyclopedic maybe. The way I have so far talked about the design element in my own work, comes from questioning functionality as a combined performance of the object and its user, building up a kind of sculptural 'dictionary' for all sorts of design strategies and technologies designating the status of an object (eg. Handles, round edges, dints, articulations, openings, shiny/dirty surfaces, sleeves, ties etc.). Hamilton's design references range from material re-enactment of sketches and images, to ready-made / found object strategies as well as 'wearable' objects in general; I would be interested to ask about the undercurrent of all those references, as well as maybe have a conversation around design and art in the present moment and what sort of overlaps are potentially interesting within the art front.

Last but not least (3<sup>rd</sup> point), and maybe digging into the more difficult question of intentionality towards audience, I would be very interested to hear more about how she approaches the critical, political and affective tensions that can be created when one delivers a work which invites some physical interaction with it, but eventually denies it within the setting of the gallery space. This is because my works have often been contemplated more as potentially interactive than merely sculptural; my descriptions of provoking 'the user' within the viewer without however enacting it, have at times been interpreted as sticking to the service of the 'art' object more than anything else and has often come out as a problematic in my work. I would be thrilled to talk about that with her, because I see a relevance in her decisions around display and the objects themselves.

Stepping out of the practicalities of my own work however, I am also looking forward to the group session itself, looking forward to a nice and chatty group. It is quite interesting to see the sort of conversations that can come together based on the mere choice of an artist preference. I have the feeling that Hamilton, apart from her popularity right now, is the kind of artist who could attract diverse sets of practices in terms of people applying for her master class, one more compelling possibility for me.

# MASTER CLASSES 2017 - APPLICATION FORM

PLEASE TYPE OR WRITE CLEARLY - COMPLETE ALL SECTIONS.

**Name:** Amber Hahn

**Course:** BAFA

**Level:** 2

**Goldsmiths Email:** ahahn001@gold.ac.uk

**Mobile No:** 07843898302

---

## **WHICH MASTER CLASS?**

**Write their name here:** *Anthea Hamilton*

---

**Briefly outline why you would like to participate in your selected Master Class: Why is it relevant for your research and practice? What questions might you ask?**

I would love to participate in a Master Class with Anthea Hamilton as it would be an invaluable opportunity to learn about her practise and research, to help me understand and question my on-going work as I plan to re-visit sculpture. Last year I presented a choreographed performance around a set of constructed asymmetric gymnastics bars alongside prop-like objects ie chalk bucket and plastic water bottles. This term I am more focused towards performance (choreographing gestures of support and care using my knowledge as a gymnastics coach) and film (exploring the social body of an elite gymnastics squad). I would like to question Anthea about her recurring use of the 'cut out' in her work and and if there was a particular book she read during her research for her installation *Gymnasium* at Chisenhale Gallery that would be useful for my interest in gymnastics.

**DEADLINE 12 noon MONDAY 6 MARCH 2017**

Either hand your completed form into the Art Office or email it to Rosie: [r.lonsdale@gold.ac.uk](mailto:r.lonsdale@gold.ac.uk)

# MASTER CLASSES 2017 - APPLICATION FORM

PLEASE TYPE OR WRITE CLEARLY - COMPLETE ALL SECTIONS.

**Name:** Amy Holt

**Course:** BAFA

**Level:** 3

**Goldsmiths Email:** aholt001@gold.ac.uk

**Mobile No:** 07748503857

---

## **WHICH MASTER CLASS?**

**Write their name here:** ANTHEA HAMILTON

---

### ***Briefly outline why you would like to participate in your selected Master Class: Why is it relevant for your research and practice? What questions might you ask?***

At a time when I will be coming to the end of my degree at Goldsmiths, to get the opportunity to meet and question Anthea Hamilton, I feel would be an invaluable experience at a very significant moment. There are many similarities in our practices, on a basic level that we both engage in sculpture and installation but more importantly in the themes and motifs running through the work.

Hamilton often uses the human form or implied bodies within her work, something that is very much present in my work too. Be this literal bodily forms like her cut out legs taken directly from her own body and the towering gold tinted bum or her chastity belts, brick suit or lichen boots which imply an absent body, her engagement with the human form and scale is something I feel is always considered resulting in humorous, yet thought provoking work. When I have experienced her work at the Turner prize show and the Hepworth gallery it often produces a personal physical response where I am forced to think about my own embodiment in my interaction with the space, my own scale and my own female subjectivity. The navigation of bodies around an installation is something I always try and consider within my own work therefore it would be constructive to me to talk to someone who I feel has done this successfully.

Furthermore, the way in which she researches such a wide breadth of fields of information from film, fashion and philosophy condenses them into ambiguous installations which are full of references is something I struggle with in my practice. I often feel as if I have to convey all of my thinking through clues of a narrative which guides and audience yet she seems to reject this and confidently allows an altered experience to each individual as they have their own relationship to the amalgamation of references and found, everyday objects. Often this merging of materiality achieves a balance of light hearted wit with more serious undercurrents of sexuality or feminism, there is a particular sculpture of hers where a cabbage hangs precariously between two of her leg cut outs which I have always admired for the way it played with a relationship of the comic and serious. To find this equilibrium is something I am often trying to portray in my own work so it would be helpful to talk about how she achieves these multifaceted installations.

The disruption of the white cube is something I am often thinking about within my practice and particularly for my degree show work. With her Matisse blue rooms or her clouded sky backdrop, Hamilton often plays with the surreal which seems to create a more immersive space, with a set-like almost theatrical quality. I often think of my sculptures as prop-like forms something which I have heard her talk about with her own work.

In terms of specific questions to ask, I know she studied painting at the royal collage so it would be interesting to hear about the transition into a more three dimensional practice but also at a precarious time for third years who will soon graduate, it will be helpful to talk to an artist that is based in London and the processes and the relationships with the studios and galleries that allowed for this, as this does not seem a particularly viable option for many young artists as prices increase.

A more specific question I would like to ask is about Project for Door (After Gaetano Pesce) I am interested in the way in which her appropriated 'grand remake' bum, through social media seemed to take on its own new virtual narrative. When people 'hashtagged' her name the internet was flooded with images of posing people dwarfed by the two giant cheeks, I wonder if there are any socio-political comments to be made about the mass images of people encased within a (seemingly male) glorified gold arse or if it all was just one big joke. Also more generally about the turner prize nominees as a whole and the supposed 'resurgence of sculpture' or 'resurgence of materiality' which many people seemed to be talking about.

**DEADLINE 12 noon MONDAY 6 MARCH 2017**

# MASTER CLASSES 2017 - APPLICATION FORM

PLEASE TYPE OR WRITE CLEARLY - COMPLETE ALL SECTIONS.

**Name:** Chanel Viegas

**Course:** Fine Art

**Level:** Year 3

**Goldsmiths Email:** va301cv@gold.ac.uk

**Mobile No:** 07804251382

---

## **WHICH MASTER CLASS?**

**Write their name here:** Anthea Hamilton

---

**Briefly outline why you would like to participate in your selected Master Class: Why is it relevant for your research and practice? What questions might you ask?**

I am interested in the way that Hamilton has a narrative throughout her work whether they are obvious or not. I like her use of surrealism and dream like objects that seem as if you are entering a dream world or a sense of captured thoughts. I am extremely interested in the way that she uses different materials and objects but still manages to produce the same outcome in her witty and bold style. From cardboard cut outs, to pipes to even gym equipment I am inspired how the use of different materials doesn't effect or change her style or the messages she wants to portray. They remain true to themselves. No matter what material used, the viewer can tell it is one of Hamilton's.

The master class would be relevant to my practise and research as I too make work that at first glance seems funny and absurd but has layers and meanings underneath that façade, I am interested in the narrative and story telling within my work and would like to know how to play with it further. Questions I might ask are:

What comes first the narrative? Or materials?

Do you mind if people don't see the narratives or understand it fully and just appreciate your work at face value?

How is it like surviving as an artist in London?

How did you feel being nominated for the Turner Prize? Did you ever think you would?

Have you ever had any doubts within your practise? What were they and how did you overcome it?

How do you feel being a woman of colour within the art world in this day and age? As I am a woman of colour too and sometimes I feel isolated and find it hard within the arts world. What experiences have you had and how did you overcome It

**DEADLINE 12 noon MONDAY 6 MARCH 2017**

*Either hand your completed form into the Art Office or email it to Rosie: [r.lonsdale@gold.ac.uk](mailto:r.lonsdale@gold.ac.uk)*

# MASTER CLASSES 2017 - APPLICATION FORM

PLEASE TYPE OR WRITE CLEARLY - COMPLETE ALL SECTIONS.

**Name:** Charlie Lockyer

**Course:** BAFA

**Level:** 2

**Goldsmiths Email:** clock003@gold.ac.uk

**Mobile No:** 07540404743

---

## **WHICH MASTER CLASS?**

**Write their name here:** *Anthea Hamilton*

---

***Briefly outline why you would like to participate in your selected Master Class: Why is it relevant for your research and practice? What questions might you ask?***

Similarly to Anthea Hamilton my work to a certain extent is involved in the ludic. I deal most often with playful subject matter. I use predominantly photography and the still image and I have placed a huge amount of research in my practice into developing how I physically present photographic images. Similarly to the piece *Luke Perry, 2009*, in which a photographic print, a portrait of a man is pinned to a plaster column with the cast of a wax cauliflower, I have used sculptural objects to give my photographs a secondary dimension to bring them off the flat wall. I am also interested in finding out about the research elements of Anthea Hamilton's work as I have placed an ever-increasing importance on a research around the subject matter of my work; predominantly love, death, southern rock and country music icons and romanticized images of pop-cultural figures of the early 2000's. Although I do not directly deal with the same subject matter as Anthea Hamilton, I am interested in seeing not only how an artist that has a focus on research in their practice operates, but also on discussing how the artist combines sculpture and photographic imagery.

**DEADLINE 12 noon MONDAY 6 MARCH 2017**

# MASTER CLASSES 2017 - APPLICATION FORM

PLEASE TYPE OR WRITE CLEARLY - COMPLETE ALL SECTIONS.

**Name:** Bruno Clementine

**Course:** BA Fine Art and History of Art

**Level:** 3 year

**Goldsmiths Email:** cbrun001@gmail.com

**Mobile No:** 0033668869457

---

## **WHICH MASTER CLASS?**

**Write their name here:** *Anthea Hamilton*

---

***Briefly outline why you would like to participate in your selected Master Class: Why is it relevant for your research and practice? What questions might you ask?***

For this Master Class I have chosen Anthea Hamilton, Indeed I was firstly interested in her approach through using mix media, sculpture and performance and thus the implication of time and space as a major aspect of her work. I also believe in the potential for images to project into another space.

Moreover, it is her humouristic approach that attracted me, as I believe she looks into the image as a platform, a starting point for engaging physical emotions with the viewer. Through painting and using expended sources of materials as wax, wood, textile, silicone, I am personally looking to produce somekind of physical relation for the spectator with the viewer and I believe that Anthea could open my knowledge to a different conception for once. As usually engaging with more traditional painter, I believe this meeting could project my work to another level.

Indeed I have started this year to move toward a much more playful tone when associating materials together, thus I believe I could benefit from this masterclass in this research.

I am interested in investigating how the use of various object, as visuals materials and their juxtaposition in the space are creating their own narratives. I would also like to question the potential for an image to convey further information, physical, cultural, historical and to understand her if there is a hierarchy in the scale of the work, how does she start at the beginning with her research.

**DEADLINE 12 noon MONDAY 6 MARCH 2017**

*Either hand your completed form into the Art Office or email it to Rosie: [r.lonsdale@gold.ac.uk](mailto:r.lonsdale@gold.ac.uk)*

# MASTER CLASSES 2017 - APPLICATION FORM

PLEASE TYPE OR WRITE CLEARLY - COMPLETE ALL SECTIONS.

**Name:** Coral Brookes  
**Course:** BA Fine Art & History of Art  
**Level:** 3  
**Goldsmiths Email:** cbroo013@gold.ac.uk  
**Mobile No:** 07495711295

---

## **WHICH MASTER CLASS?**

**Write their name here:** *Anthea Hamilton*

---

***Briefly outline why you would like to participate in your selected Master Class: Why is it relevant for your research and practice? What questions might you ask?***

I want my work to be humorous. Is this something you can aim for in the work or is it a sneaky side effect that seeps in? I also want it to be shaped by research but through playful pulls and tugs and through the thrust in material language and in stretching out meaning. I am particularly interested in participating in a masterclass with Hamilton as I am interested in how her very broad and extensive research manifests in her playful installations and sculptural objects. Working through processes of casting, I am attempting to jostle with meaning through play and humour in cartoon imagery in sculpture (image example below), while drawing influence from design objects, modernist sculpture, museum objects, child's play and pedagogy and surrealism. How do I get these contexts to surface seamlessly in the work? Can they? Furthermore, I am very engaged in ideas of play, focussing my dissertation research on the 'play object and porous subject' considering affect and object(less)ness in neo concrete practices. The master class will be extremely useful in developing this area of research around play and also critically considering the relationship between thinking, writing and making.

How much knowing should there be in making and how decided or intentional should my moves in making be? Also when is the making really taking place - in the thinking, in the encounter with the material or in the space? I feel the session with Hamilton will allow me to work through these reflections on process to allow more criticality in decision making within my work.

Furthermore, I am particularly interested in reflecting on the fluidity between things playfully sprawling, but with a certain slickness and seriousness to the work in their form and context. I am currently thinking a lot about motion and the body in cartoons and the physics they present in a language of never-ending fluidity of flopping, folding, dropping, stretching, running with speed. Cartoons are seamless in many ways and also surreal but equally I am also interested in things with more stickiness, a stickiness in language. I am considering at the moment how the two can or cannot coexist in the work: a slickness and stickiness and what the purpose of that is. I feel that the masterclass with Hamilton will allow me to engage with these reflections critically as well as considering these ideas of motion and flatness that I see visceral in her practice.

**DEADLINE 12 noon MONDAY 6 MARCH 2017**

*Either hand your completed form into the Art Office or email it to Rosie: [r.lonsdale@gold.ac.uk](mailto:r.lonsdale@gold.ac.uk)*

# MASTER CLASSES 2017 - APPLICATION FORM

PLEASE TYPE OR WRITE CLEARLY - COMPLETE ALL SECTIONS.



**DEADLINE 12 noon MONDAY 6 MARCH 2017**

*Either hand your completed form into the Art Office or email it to Rosie: [r.lonsdale@gold.ac.uk](mailto:r.lonsdale@gold.ac.uk)*

# MASTER CLASSES 2017 - APPLICATION FORM

PLEASE TYPE OR WRITE CLEARLY - COMPLETE ALL SECTIONS.

**Name:** Francesco Palombi

**Course:** BAFA

**Level:** 2

**Goldsmiths Email:** [fpalo001@gold.ac.uk](mailto:fpalo001@gold.ac.uk)

**IMobile No:** 07414565219

---

## **WHICH MASTER CLASS?**

**Write their name here:** *Anthea Hamilton*

---

***Briefly outline why you would like to participate in your selected Master Class: Why is it relevant for your research and practice? What questions might you ask?***

Attracted and aware of the similarities between Anthea Hamilton's aesthetic language and the visual curiosity I have been developing in the last years, I would be thrilled to have the chance to access a closer relationship to the process of making of these *things*, rather than having to relate to them uniquely as final and finished products - to be able to observe their in-between states, and consequentially observe the in-between states of mind of the artist producing them. Such close and intimate relationships can only happen through these unique and rare formats (such as Masterclasses), which should be attended with sensitive slyness in in order to absorb, by observing, the details of an artist's production (mental and physical).

Therefore, my curiosity would definitely thrive in this opportunity and I would take all the possible advantages out of it.

**DEADLINE 12 noon MONDAY 6 MARCH 2017**

*Either hand your completed form into the Art Office or email it to Rosie: [r.lonsdale@gold.ac.uk](mailto:r.lonsdale@gold.ac.uk)*



As the blue of the screen as the blue of the sky as the blue of your background,  
silhouettes,  
dance,

while sitting on a garden chair  
on a Tuesday morning on a  
square of soil.

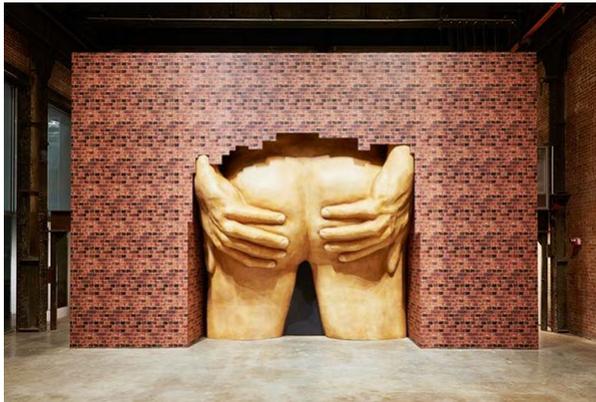
Or.

Show me your ass,



but where is the hole which weirdly reassemble the shape of a toilet,  
which speaks to you as your closest pet,  
and words have never been so honest.

Flat images stand  
observed.



straight once again but they're yet still original and curios to be



And I take you inside my  
your kitchen.

And then we share  
burned fish fingers,



kitchen and you take me inside  
stories about rice cakes and  
as if,

the ultimate truth is contained in their surfaces.



And we laugh,  
as I learn and observe the gesture  
of creating something out of that laugh.



Attracted and aware of the similarities between Anthea Hamilton's aesthetic language and the visual curiosity I have been developing in the last years, I would be thrilled to have the chance to access a closer relationship to the process of making of these things, rather than having to relate to them uniquely as final and finished products - to be able to observe their in-between states, and consequentially observe the in-between states of mind of the artist producing them.

# MASTER CLASSES 2017 - APPLICATION FORM

PLEASE TYPE OR WRITE CLEARLY - COMPLETE ALL SECTIONS.

**Name:** Georgia-May Travers Cook  
**Course:** BA Fine Art-Art History  
**Level:** Year 3  
**Goldsmiths Email:** gtrav001@gold.ac.uk  
**Mobile No:** 07543649435

---

## **WHICH MASTER CLASS?**

**Write their name here:** *Anthea Hamilton*

---

**Briefly outline why you would like to participate in your selected Master Class: Why is it relevant for your research and practice? What questions might you ask?**

With a practice that flickers between excessive set design and composed sculpture with a strange paradoxical ease, Anthea Hamilton's work encapsulates an absurdity and tinges of the uncanny that I try to meet in my own practice. Anthea Hamilton discussing her sculpture 'The Piano Lesson' states the work 'started life as props. I wanted to make my own narratives' continuing that 'they suggest sets and characters, the cinematic or theatrical and are always composed to be seen from the front just as you would see a stage set.'

Hamilton's reference to her work as 'props' and her placement of her practice in the arena of theatre is what engages me most in her practice, seeing my sculptural work is always described as 'sculptural props' or 'sculptural vehicles', existing in theatrically staged immersive worlds. Also Hamilton's reference to fiction, which also works as my main source of inspiration in all my work is very interesting. Whether from my motivating interest in Greek tragedy and Greek notions of excess and Catharism or from my personal written stories fiction also generates my work.

Recalling the exhibition catalogue for the Turner Prize discussing Hamilton's work, the piece Brick Suit 2010 referenced the sordid conspiracy and death of director Pier Paolo Pasolini. In the work a brick suit hangs bodiless before a brick wall, the work references the director's brutal mafia style murder with Hamilton's sculpture working as a pastiche of references to cinema history, myth and literature. With what appeared originally as a comical sculpture, when contextualized, the image becomes a disturbing crime scene with sinister connotations. How Hamilton effortlessly marries a vast magnitude of references in her work but with extreme subtlety I would like to understand more, as my work always performs as a visualization of varying references. I also try to create a balance between comedy and more sinister undertones, seeing my work as playing out like Roald Dahl stories; a comedy which approaches horror. My most recent work, a performance I directed, I referenced the short story 'Marionettes Inc' by Ray Bradbury. In the work I created a factory style environment, where large and abstracted body parts were vacuum packed and a performer went around taking the parts out and weighing them on a pair of enormous weighing scales I had made. In this work I tried to marry my interest in flash-fiction and sci-fi narratives; the viewer walked in on an environment where the performance was already happen, appearing like a snippet of a story but was also immersed in a completely theatrical environment. Discussing fictioning with Hamilton I feel would be very useful for me, particularly asking her questions about accessibility and how important it is a fiction is explained or made known so the work can be got across properly.

From my research of Hamilton's practice, I know she also regularly references Antonin Artaud's 'Theatre of Cruelty', a writer who has been a large theatrical inspiration in my practice. The way Artaud describes immersion in his book 'The Theatre and its Double' as trying to create a 'vortex' and how the spectator should be as exposed as the actor, I try to regularly achieve in my practice. This exposure of the viewer is seen in her work 'Project for Door' (After Gaetano Pesce), where you are made to feel as equally as uncovered as the enormous male bottom that engulfs you. Hamilton's execution of theatricality is something I would appreciate a closer understanding of and her consideration of what makes things 'theatrical' as she achieves theatricality in a plethora of ways. Similar to Hamilton my sculptures always reference set design and characteristically exist as frontal images; lustful rich skins of surface but always left with their skeletons or backs left exposed. I try to, similar to Hamilton, create a paradoxical experience for the viewer when faced with this intensely visual surface and by leaving the backs and crudity of the materials exposed, create

**DEADLINE 12 noon MONDAY 6 MARCH 2017**

# **MASTER CLASSES 2017 - APPLICATION FORM**

*PLEASE TYPE OR WRITE CLEARLY - COMPLETE ALL SECTIONS.*

a questioning about capitalist image making and authenticity. Other similarities are found in our making process where we both seem to reference the uncanny and create quite absurdist imagery. Her use of scale is something similar to in my practice, seen recently in how I recently created excessively large body parts out of malleable materials like silicon, so when picked up by the performer they dropped and slumped in their hands, creating an absurdist theatricality, similar seen in Hamilton's work Project for Door. Therefore if I was given the opportunity to talk with Hamilton, I would ask her formal sculptural questions but also ideas about creating a viewer exposure and also about her creation of comedy/slapstick in her practice.

When approaching my degree show, where I am proposing a theatrical sculptural show with similar absurdist connotations as Hamilton's, I feel an opportunity to talk with an artist whose work addresses such similar ideas to me would be extremely helpful. Trying to achieve a paradox where I lace a comical fiction that will also outplay sinister themes too, is something I try to do in each of my works with varying success, but meeting an artist who achieves it so effortlessly would be extremely inspiring.

***DEADLINE 12 noon MONDAY 6 MARCH 2017***

# MASTER CLASSES 2017 - APPLICATION FORM

PLEASE TYPE OR WRITE CLEARLY - COMPLETE ALL SECTIONS.

**Name:** Kirsten Bergman

**Course:** Fine art and art history

**Level:** 3

**Goldsmiths Email:** kberg001@goldmail.ac.uk

**Mobile No:** 07855558795

---

## WHICH MASTER CLASS?

**Write their name here:** *Anthea Hamilton*

---

Bridging the gap between sophistication through linear geometric shiny surfaces with clumsily and quickly produced distorted forms, my work generates a relationship which skims the surface of reality. Time embodies a fluctuating presence within the objects through elongations, indentations and captured growth where objects appear to be frozen in time. Subsequently, the work, in totalisation, reveals itself to the viewer over a spatial and temporal unfolding; the immediate, initial pictorial viewing dissolves, as humorous and mocking characteristics embedded within each piece, hack away at the glorified meaning of the sculptural object, through the revelation of mockery within the small details. My work references the in-between spaces of the everyday, and architectural forms of people management where time perception appears slowed down or sped up - placing these objects into an abstract environmental construct allows the objects to perform in a certain way, evoking a sense of play in their slightly performative nature as they diverge from everyday experience and historical definitions of the sculptural, through their cheeky, evocative and poetic play. Ultimately, it is a visceral impulse which allows me to arrange and layer sculptural objects in a certain way. A dialogue of colour is a pleasure of mine; as with richness in pigmentation, the sensorial can be realised, colour can cause disruptions in linearity, evoke chaos through clashes and seriousness through muted colour, whilst evoking notions of play through the primary and the pastel. Secondly to that, surfaces, both smooth and overly textured, open up another sculptural dimension which plays on the tension between the shiny and the shitty - bringing to bear this juxtaposed position of the mocking of the historical language of sculpture. Taking the micky out of themselves, spewed legs, potty holes, and bruised surfaces, layered over the top of polished ones, exercise a teasing, comical, yet poetic narrative.

Anthea Hamilton's work is relevant to my art practice/theory because:

As we approach the degree show, I have been reading closely J.G Ballards *'The drowned world'*, whilst, for my dissertation I have been looking closely at Crossness Pumping station an ornate, surreal heterotopian space, which was built by Joseph Balzagette to combat the Great Stink in 1865. In *'The Drowned World'* the invisible underbelly of the city, is reaped up from below and put on display, as the city of London becomes submerged in water. There is a specific scene in the book whereby the main character is residing in the hotel bathroom of the Ritz whilst looking out at the collapsed world - the bourgeoisie infused interiors of this scene are particular important to me as I furnish bourgeoisie/ Mediterranean surfaces against industrial infrastructures and 'shitty' deformed forms - bringing in either childish humour (through potty connotations - see images overleaf)— or often forms which skim the surface of reality. Anthea Hamilton's work will be helpful for me in the lead up to the degree show because she is a London based artist whom works with specific research which in turn produces narrative, humour and sculptural/architectural assemblages - Sometimes I have struggled to deliver a narrative within my work which people haven't been able to read that well, or haven't really been able to 'get it' - so, this masterclass, post-turner prize, will be excellent to dig deeper into the research that inspired both 'Project for Door' (After Gaetano Pesce), and Lichen! Libido! Chastity! - both works engaging with architectural narratives which is very much at the heart of my practice too - with bourgeois surfaces and the network of intercepting invisible sewers of London!

Questions I might ask:

- Is there a specific time frame in which your research is based?
- What architectural references are at the heart of your research?
- Have you ever struggled with trying to get narrative across to the viewer?

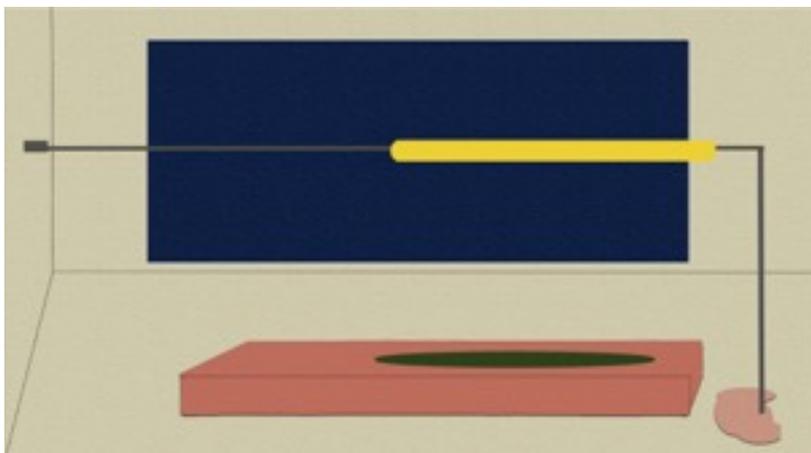
(P.T.O) for images of my own work which I felt were relevant for the application...

**DEADLINE 12 noon MONDAY 6 MARCH 2017**

*Either hand your completed form into the Art Office or email it to Rosie: [r.lonsdale@gold.ac.uk](mailto:r.lonsdale@gold.ac.uk)*

# MASTER CLASSES 2017 - APPLICATION FORM

PLEASE TYPE OR WRITE CLEARLY - COMPLETE ALL SECTIONS.



Degree show proposed idea - with an intention to bubble

**DEADLINE 12 noon MONDAY 6 MARCH 2017**

Either hand your completed form into the Art Office or email it to Rosie: [r.lonsdale@gold.ac.uk](mailto:r.lonsdale@gold.ac.uk)

# MASTER CLASSES 2017 - APPLICATION FORM

PLEASE TYPE OR WRITE CLEARLY - COMPLETE ALL SECTIONS.

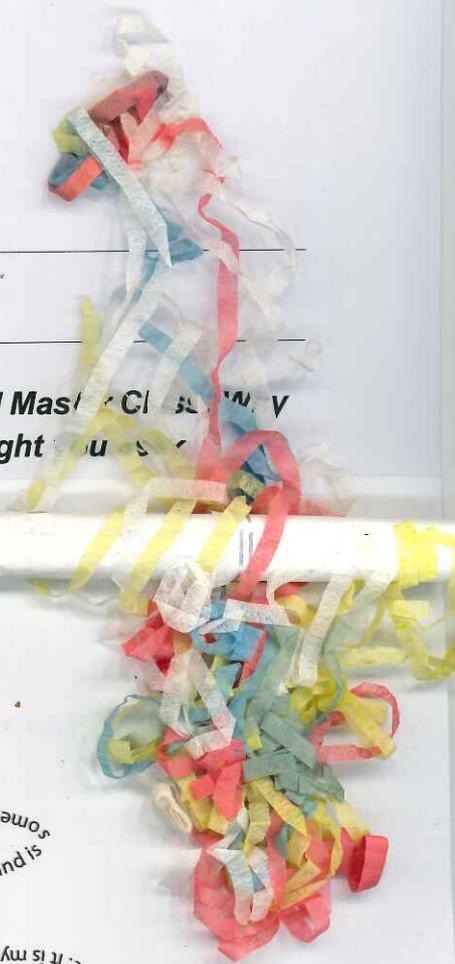
**Name:** Laurence Greenberg  
**Course:** BAFA  
**Level:** Year 2  
**Goldsmiths Email:** lgree011@gold.ac.uk  
**Mobile No:** 0748984674

## WHICH MASTER CLASS?

Write their name here: *Anthea Hamilton*

Briefly outline why you would like to participate in your selected Master Class. Why is it relevant for your research and practice? What questions might you have?

Both engaging with the material of the everyday and forming new languages as production of the physical manifestation of our experiences; combined with an energetic material intrigue, forms become subverted and inverted. Anthea uses research as the mortar to build the lens where the foundation of the work exists; using research as the mortar to which I build the wall of my practice the bricks often contain my personal experiences of life. Often forming a newly worked production or narrative of characters. I would be interested to engage with the process Anthea goes through in her research, and to discuss more how she uses this in a way that derives meaningful matters so seamlessly. Both our practices exist in a similar she uses; also the interplay of the viewer being caught with the sculptural landscape. It is my strong belief that this masterclass would be extremely useful for my practice and is something I am very excited about.



**DEADLINE 12 noon MONDAY 6 MARCH 2017**

Either hand your completed form into the Art Office or email it to Rosie: [r.lonsdale@gold.ac.uk](mailto:r.lonsdale@gold.ac.uk)

# MASTER CLASSES 2017 - APPLICATION FORM

PLEASE TYPE OR WRITE CLEARLY - COMPLETE ALL SECTIONS.

**Name:** Louisa Stark

**Course:** BA Fine Art and History of Art

**Level:** 3

**Goldsmiths Email:** lstar001@gold.ac.uk

**Mobile No:** 07841908037

---

## **WHICH MASTER CLASS?**

**Write their name here:** *Anthea Hamilton*

---

***Briefly outline why you would like to participate in your selected Master Class: Why is it relevant for your research and practice? What questions might you ask?***

I would like to participate in Anthea Hamilton's Master Class because I think it would be really useful for helping me in expanding my practise. I make work using a variety of different materials as surfaces for pattern, colour and drawing, and install them in a space almost as an expanded collage. Through my use of shape and materials I reference high and low culture, industrial and domestic space, to create either a sense of tension or harmony between them; this comes through the way I handle or alter materials, in terms of scale, colour and texture. At the moment, I view my own work as a collection of images and objects that are propositions, poetic but unresolved. Seeing Anthea's exhibition for the Turner prize I really enjoyed her combinations of objects that held references that could be both personal and universal, yet within a framework that was itself substantial, referential and highly visual.

An area of difficulty in my practise that I have been trying to resolve recently is how my work occupies space. I admire Anthea's activation of a space; for me, she creates a striking initial environment which visually draws in the viewer and, once inside, allows them space to make their own connections and narratives between seemingly disparate works placed at intervals throughout the room. I would like to ask her about her process for creating an installation or curating a space: whether she begins by making work which she then arranges or has an idea or plan about the entire space from the start. I am also interested to know more about the way in which she makes individual objects: for example the importance of using techniques that carry with them their own narrative and history in comparison to being made exclusively by the artist.

**DEADLINE 12 noon MONDAY 6 MARCH 2017**

# MASTER CLASSES 2017 - APPLICATION FORM

PLEASE TYPE OR WRITE CLEARLY - COMPLETE ALL SECTIONS.

**Name:** Milo Kester

**Course:** BAFA

**Level:** 2

**Goldsmiths Email:** mkest001@gold.ac.uk

**Mobile No:** 07926642427

---

## **WHICH MASTER CLASS?**

**Write their name here:** Anthea Hamilton

---

***Briefly outline why you would like to participate in your selected Master Class: Why is it relevant for your research and practice? What questions might you ask?***

A few years ago, on a trip to Cambridge, I visited Kettle's Yard with my mum and sister. I loved the collections of curated objects and artworks Jim Ede had amassed over the years, elevating ordinary, found objects into works of art; in a sensitive way I had never seen before. I haven't been back to Kettle's Yard since, however just before Christmas 2016 I went on a family holiday to Yorkshire. We stopped off at The Hepworth Wakefield, where Anthea Hamilton had curated a space in collaboration with Kettle's Yard. She had displayed her own pieces of work along side objects and artworks from the Kettle's Yard collection. Much of my work is created through found image and reaction to materials, in a way I feel Anthea Hamilton's reimagining of Kettle's Yard does too. The way the objects converse with one another through their form and materiality in this piece is something I am particularly interested in. In my last piece I created a space containing four sculptures; a concrete block with a clay leaf placed on top, a rubber sculpture referencing plughole spillways, an unfired terracotta clay bowl filled with bitumen, and two concrete blocks holding apart two red metal frames strapped together with strips of black rubber. Although I felt that all of these objects were sculptures in their own right I was interested in the way they reacted to one another through their materiality and form. Having lived the past five years with just my mother and sister there is a sensitivity and domestic quality to the sculptures, despite the industrial materials and weight of the objects. And yet these sculptures were created and curated through playing with materials and how they work together. Anthea Hamilton too works through play, either through materials or scale or even just the humour of imagery.

The piece I am currently working on is centred on rolls of acetate and glass panels from fruit machines and slot machines my mum and dad found when clearing out a warehouse, which I have allowed myself to be utterly seduced by. The sculpture I am creating with them also incorporates industrial materials with a much gentler colour palette. I am interested in the way the bright, shiny, gaudy prints react to the heavy, drab colours of the metal and concrete. The slot machine is surrounded by the corporate imagery and ideology of consumerism, something that was appropriated by the pop artists of the 1950s. Anthea Hamilton has re-appropriated this use of pop art imagery in her work, such as in The Leg Chair series and her Turner Prize nominated piece Project For Door.

**DEADLINE 12 noon MONDAY 6 MARCH 2017**

# **MASTER CLASSES 2017 - APPLICATION FORM**

*PLEASE TYPE OR WRITE CLEARLY - COMPLETE ALL SECTIONS.*

In the artist talk last year Hamilton talked about her interest in 'looking at things'. The city provides me with constant stimulation and inspiration. There is a constant flow of visual information coming from all directions. I have an image bank on the wall of studio as well as in digital form on my laptop, which contains photos of what I like to call 'urban sculptures', sculptures that have been created by collections of objects that have arranged themselves so that their texture and form and materiality creates an internal conversation that an observant passer-by can discover. These photos provide visual stimulation for me in creating my work. I would love to talk to Anthea about all of these things that I have mentioned: the act (or art) of looking, the conversation of materials and form.

Also I am listening back to a recording of the artist talk she did and she sounds really lovely.

***DEADLINE 12 noon MONDAY 6 MARCH 2017***

# MASTER CLASSES 2017 - APPLICATION FORM

PLEASE TYPE OR WRITE CLEARLY - COMPLETE ALL SECTIONS.

**Name:** Rachel Irons

**Course:** BAFA

**Level:** 3

**Goldsmiths Email:** riron001@campus.goldsmiths.ac.uk

**Mobile No:** 07415347153

---

## **WHICH MASTER CLASS?**

**Write their name here:** *Anthea Hamilton*

---

***Briefly outline why you would like to participate in your selected Master Class: Why is it relevant for your research and practice? What questions might you ask?***

I'm applying for the masterclass with Anthea Hamilton in early May 2017.

I am interested with what I see in Hamilton's work as the way image as a 2d cut out is so present in contemporary society, reduction of a loaded or historical concept or intention into an image. I see Hamilton as engaged in the act of embracing it can creating new language and associative connections.

My own work deals with language and the way it can be regimented and exclusionary. I try to work with images that can engage with a specific language structure but at the same time disrupt it by weakening its connection to the original source. For instance, I often work within imagery from advertising or cinema taking it into a new or confusing context.

Hamilton manages to keep her work in constant flux that seems to mirror the world of blown-up images, throw away materials and icon creation she draws her material from. Her images and objects are instantly familiar in one way but keep a distance from their source. They also maintain a distance as they seem to know more of their own power than the viewer is aware. My own research is very much involved with the idea of offering of seduction and yet denial. I look at a lot of low level conspiracies and the way their over analysis or explanation of an image distances their position further away from a believable truth, they offer a reveal of truth and yet deny the viewer an understanding.

My work is similarly research based, translated into image and video. However, where Hamilton's appears seamless and suggestive I think my own can appear bulky or illustrative of my research themes. I would be interested to learn of her working practices and how she makes this translation from research to execution without bewildering or alienating the viewer, as her work remains fun and engaging.

**DEADLINE 12 noon MONDAY 6 MARCH 2017**

# MASTER CLASSES 2017 - APPLICATION FORM

PLEASE TYPE OR WRITE CLEARLY - COMPLETE ALL SECTIONS.

**Name:** Rhiane Aurielle

**Course:** BAFA

**Level:** Year 3

**Goldsmiths Email:** rauri001@gold.ac.uk

**Mobile No:** 07882412942

---

## **WHICH MASTER CLASS?**

**Write their name here:** **Anthea Hamilton**

---

Assemblages and amalgamations of objects and sculptures are at the center of Hamilton's works. Materials are taken from diverse ranging sources and there is a significance of the body throughout many of her pieces. I am particularly interested in Hamilton's portrayal and construction of the body. I feel that there are subtle bodily hints in works such as 'Volcano Table' where multiple globule-like forms fall with fragility over a table; perhaps they are static and solidified droplets of bodily fluid. Additionally, there are more explicit realizations of the body in works such as 'Leg Chair' and 'Project for a Door' where the external physicality of the body is overwhelming. I am interested in the large scale of many of Hamilton's works, particularly in relation to the body as much of my own work that focuses on the body is of a very intimate, small and close scale, entirely opposite to Hamilton's. I feel that these larger scale works can be situated within a realm of props or prop-like objects yet I also have often associated my own smaller sculptures/object assemblages with props. Therefore, I am particularly interested in this drastic alteration of scale i.e. how something deemed as a prop can be small and able to fit within the diameter of the hands but also be increasingly larger than the body itself.

Within my own work I combine a multiplicity of materials that vary from clay, jesmonite and wax to materials of less permanence such as gelatine, tea leaves and herbs. Materials that exist within states of in-between-ness or liquid states are of continued significance throughout my making processes; cornflour, butter, syrup, vaseline, lubricant and vegetable glycerine are amongst some. I am wanting to further explore the amalgamations and juxtapositions of these domestic and often malleable, decaying materials with those that are more permanent and I feel that within some of Hamilton's works this is apparent. A specific work of Hamilton's that I have previously expressed interest in is 'Kabuki Chefs' (2012), an installation consisting of material abundance, ranging from resin, steel and rubber to garlic, lentils and tomatoes. This work is of particular interest to me due to the relationships occurring between more commonly used art materials such as resin with the use of perishable, consumable and edible food items. These material relationships are ones in which I am continually in conflict with in relation to my own work and I am intrigued by Hamilton's use of perishable items and how they sit alongside materials that perhaps have firmer historical roots within an art context.

**DEADLINE 12 noon MONDAY 6 MARCH 2017**

*Either hand your completed form into the Art Office or email it to Rosie: [r.lonsdale@gold.ac.uk](mailto:r.lonsdale@gold.ac.uk)*

# MASTER CLASSES 2017 - APPLICATION FORM

PLEASE TYPE OR WRITE CLEARLY - COMPLETE ALL SECTIONS.

**Name:** Rosie Dowd-Smyth

**Course:** BA Fine Art

**Level:** 3

**Goldsmiths Email:** rdowd001@gold.ac.uk

**Mobile No:** 07966252663

---

## **WHICH MASTER CLASS?**

**Write their name here:** *Anthea Hamilton*

---

***Briefly outline why you would like to participate in your selected Master Class: Why is it relevant for your research and practice? What questions might you ask?***

I wish to participate in Anthea Hamilton's Master Class because I believe there are correlations in the way we approach art making.

Hamilton talks about ways of accessing work, and the duality that can occur here. Her sculptural forms can be accessed through knowledge of the contextual background of the work, or it can be viewed directly, as an autonomous object. For example, Project for Door (After Gaetano Pesce) was an unrealized proposal (put forth by Gaetano Pesce) for a door. Hamilton made this, with Pesce's specification in mind, and by doing so it takes on the history of the original proposal. Yet simultaneously, it can be viewed very simply as a large-scale sculpture. Her work is both highly direct ("it is what it is"), and also grounded in complex references points.

Recently, I have found the starting point for sculptures in cinematic references. For example, I made a replica of a bent lamppost that was in a scene in Charlie Chaplin's *The Kid* (1921). I was interested in knowing what happened when you removed a 'prop' from its original setting, and made this 'prop' a focus of attention, instead of a background decoration. Much the same as Hamilton, I am interested in ways of viewing, how a work can be direct and autonomous, whilst simultaneously filled with a history and grounding in filmic references. Neither of which negate nor refute the other, but are simply just alternate ways of looking. By using cinematic references, there is a removal of context, which allows a more open relationship with narratives.

At the master class, I wish to examine and question Anthea Hamilton's research process, and how she chooses to edit her reference points. I want to understand the duality between contextual background and the autonomy of an object within her work. I am intrigued to know her opinion on authorship, particularly due to the fact that she is interested in the communication within collaboration. Also, Anthea Hamilton is often attracted to everyday objects, and allows the sculptural potentiality of an object to become clear over time through play. I identify with this greatly, and again I wish to better understand her editing process, as well as understand how this highly intuitive fascination with objects fits in to her more contextual research. I am a huge admirer of how Anthea Hamilton appreciates one's own creative understanding of a subject, whilst still allowing the work to be open and diverse. She both welcomes and questions the notion of "it is what it is", which is why I am very excited by the prospect of meeting her.

**DEADLINE 12 noon MONDAY 6 MARCH 2017**

# MASTER CLASSES 2017 - APPLICATION FORM

PLEASE TYPE OR WRITE CLEARLY - COMPLETE ALL SECTIONS.  
PLEASE TYPE OR WRITE CLEARLY - COMPLETE ALL SECTIONS.

**Name:** Sabrina Mumtaz Hasan  
**Course:** BA Fine Art and Art History  
**Level:** 3  
**Goldsmiths Email:** shasa001@gold.ac.uk  
**Mobile No:** 07542335529

---

## WHICH MASTER CLASS?

**Write their name here:** Anthea Hamilton

My subject matter pivots around human behaviour running parallel to parasitic behaviour, so that the human can be understood as embodying the parasite. In order to materialise the parasite, my research is an examination of understanding human behaviour through sculptural forms that incarnate gesture and performativity; relaying a two part vector-recipient relationship that occurs in exchanges of communication. I have been exercising ways of materialising what I conduct to be the positive parasite, taking particular care on the very close selection of colours that are requirements such as the browns, oranges, reds and yellows; it imprints a connection between the parasites in conversation, evoking a control factor for the environment that mimics species-interactions.

My research on the dialectic of art and science has aided me in reaching this point now, where I am being constantly stimulated by the idea of behaviour being a problematic area of understanding for me. My own personal writing on the observations I have made on interactions between two subjects, I think are important to relay here, such as 'understanding parasitic conditioning to be how emotional responses get established in the recipient of the exchange'. Human conditioning can be understood as collective gestural layering as there is a primary mood that initiates the behaviour from one subject to another. The sculptures I have produced, carry this gestural presence with them as they are embodying having a sense of being; the parasites in question have a tangible physical connection to the human. I have an awkward output with what I see and understand as behaviour, presenting such conversations through performative slumps and monstrous overshadowing. I will definitely be continuing to edit this part of my practice, aiming to find new forms of gestural representation; ideally finding new ways to materialise humour and play with behaviour.

Anthea Hamilton shares this connectivity with me, where her practice encompasses work that produces bodily responses and creates an experience with unfamiliar materiality, which runs concurrently with my practical methods mentioned above. My material selection ranges from metal to acrylic; creating comical sculptures similar but amateur in a sense, in comparison to Anthea's large-scale pieces. I also find her interest in scientific research and pictorial sculptures engaging and find this very exciting, as there is biology of play here.

Please check out some of my work here, on my website: <http://www.sabrinamumtazhasan.co.uk/>

### Areas of inquiry

- How do you inject and cast humour into a material?
- How does the relationship between scientific research and gesture interplay in your surroundings as an artist?
- How specifically is the gesture in your practice relatable to feminism, such as the monstrously large *Project for Door*?
- Would you consider the pictorial image a vital starting point for the front-on pictorial sculptures?

# MASTER CLASSES 2017 - APPLICATION FORM

PLEASE TYPE OR WRITE CLEARLY - COMPLETE ALL SECTIONS.

**Name:** Samuel White

**Course:** BA Fine Art

**Level:** Year 2

**Goldsmiths Email:** swhit057@gold.ac.uk

**Mobile No:** 07525733739

---

## **WHICH MASTER CLASS?**

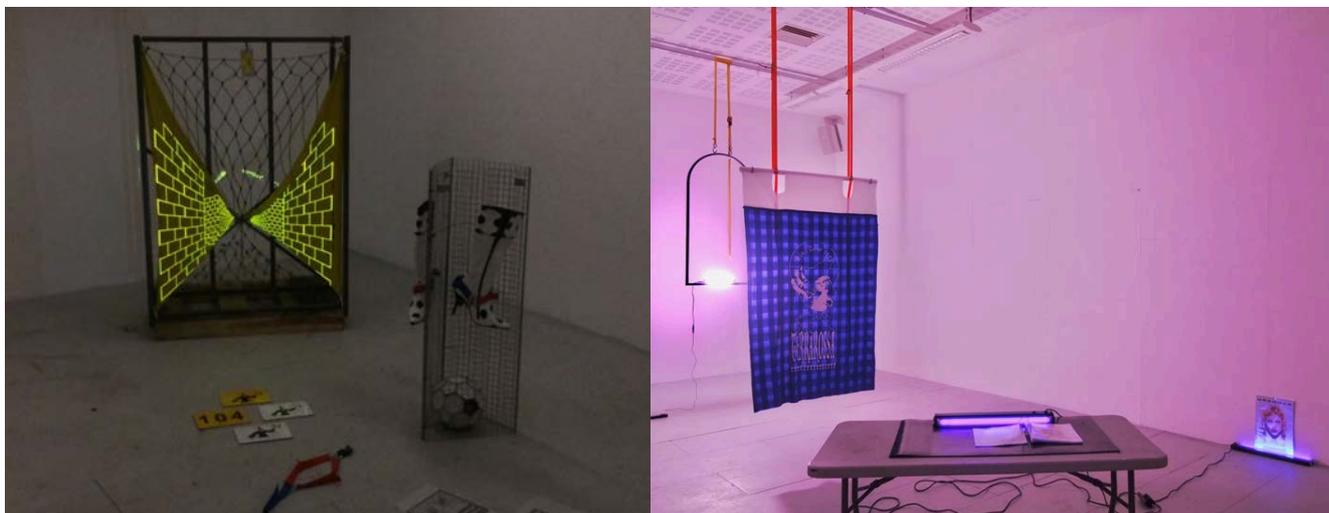
**Write their name here:** Anthea Hamilton

---

**Briefly outline why you would like to participate in your selected Master Class: Why is it relevant for your research and practice? What questions might you ask?**

Anthea Hamilton's work and its playful nets of lateral connections that revolve around the bodily experience seem to mirror the place my work is heading. Currently I create domestic scale installations that resemble amateur theatre sets, they inhabit futures and past versions of the future. They are crafted through a process of world building in which I mentally inhabit that time-space and mirror it in my surroundings until they crystallise in prints, garments and pieces of "furniture". My collaborative practice involves a similar process, where my collaborator employs me to channel her story though it is so personal to her it can only be mistranslated to me. This myth is then manifested in the personal effects of these mistranslated characters.

From this I would like to discuss Hamilton's use of assemblage. I see it in her work as a flattening of disparate cultural spheres and periods to create some kind general human image; to which there are many doors for the audience to access the work through. In addition I want to discuss her archival approach to research, how an organic and semi subconscious accumulation of imagery can create something charged and specific. Finally, her use of staging, or more specifically uninhabited staging, and how that forces the audience to mentally participate and project themselves into the works is a subject of great interest to me.



**DEADLINE 12 noon MONDAY 6 MARCH 2017**

*Either hand your completed form into the Art Office or email it to Rosie: [r.lonsdale@gold.ac.uk](mailto:r.lonsdale@gold.ac.uk)*

# MASTER CLASSES 2017 - APPLICATION FORM

PLEASE TYPE OR WRITE CLEARLY - COMPLETE ALL SECTIONS.

**Name:** Sebastian Sochan  
**Course:** BA Fine Art  
**Level:** Year 2  
**Goldsmiths Email:** ssoch001@gold.ac.uk  
**Mobile No:** 07415128196

---

## **WHICH MASTER CLASS?**

**Write their name here:** *Anthea Hamilton*

---

***Briefly outline why you would like to participate in your selected Master Class: Why is it relevant for your research and practice? What questions might you ask?***

My work is mainly sculpture and assemblage that often finds its way into playing with other disciplines such as painting, textiles, drawing, performance, text, and printmaking. Anthea Hamilton also plays with various disciplines at hand and is guided by our relationship to materials rather than limiting herself just to one discipline. The confusion and difficulty to distinguish disciplines really interests me and for me exploring everyday imagery with materials blurs those boundaries even more. On the other hand, Anthea Hamilton also explores those aspects but her work can manifest that more clearly therefore I'm interested in finding out the artist's relationship to the disciplines she utilises and what they mean to her, whether they are interchangeable or quite fixed – something I am still questioning and trying to figure out. I'm also curious in how something that is around us (the everyday) can be made into something tangible and be made sense of, whether it's from research, other works or intuition, as often it is quite a hard and complex imagery to grasp.

Anthea Hamilton's work is also described as monumental where as my approach is overall 'unmonumental' due to its makeshift creation with materials. My work is only monumental in what it represents and the way it elevates everyday thoughts and feelings but not in its creation therefore I'm interested in what it means to make something monumental, whether it can become a burden for the subject matter or the artist? I'm curious how that monumentality comes through in her work when her execution of precision and playful approach to the space seems to form simultaneously. In my practice, anthropomorphism and personification is also a common thread due to the emotional responses to materials and objects I use and I wonder whether that is something that interests the artist and if so is that an advantage in helping the viewer respond to the work or whether it is something that limits the associations and therefore puts the work in a smaller box? Those are some of the things I would like to find out from the artist.

**DEADLINE 12 noon MONDAY 6 MARCH 2017**

# MASTER CLASSES 2017 - APPLICATION FORM

PLEASE TYPE OR WRITE CLEARLY - COMPLETE ALL SECTIONS.

**Name:** Sooin Huh

**Course:** BA Fine Art

**Level:** 2<sup>nd</sup> year

**Goldsmiths Email:** shuh001@gold.ac.uk

**Mobile No:**

07490427250

---

## **WHICH MASTER CLASS?**

**Write their name here:** *Anthea Hamilton*

***Briefly outline why you would like to participate in your selected Master Class: Why is it relevant for your research and practice? What questions might you ask?***

It would be a great chance for me if I could participate the Master Class of Anthea Hamilton as my works are strongly relevant to the artist's interests. In my first year, I was interested in fiction and reality and also the image of the language. Since the first term of my second year, my fundamental interests have expanded to the way how I experience the world. and my recent works have changed to the bigger scale of installation putting the physical objects mostly on the ground of the space. Meanwhile, I sometimes brought the found objects, sometimes have manipulate the objects, considering my autonomy in the work with the interests of physical bodies of the objects connected to the physical bodies of the architectures. I do believe I certainly have lots of questions to the artists that at the moment I am suffering from the balance of my work how I should articulate the work with intuitive decisions. Also the decision of image making in the work as the artist assemblages the strong images but weaving them in very intriguing ways.

Please check the attached files- they are the photos of my recent work. I hope the photos could help me prove my points. I eagerly hope I could join the artist's Master Class!

**DEADLINE 12 noon MONDAY 6 MARCH 2017**



# MASTER CLASSES 2017 - APPLICATION FORM

PLEASE TYPE OR WRITE CLEARLY - COMPLETE ALL SECTIONS.  
PLEASE TYPE OR WRITE CLEARLY - COMPLETE ALL SECTIONS.

**Name:** Tanoa Sasraku-Ansah  
**Course:** BA FINE ART  
**Level:** 2  
**Goldsmiths Email:** tsasr002@gold.ac.uk  
**Mobile No:** 07868498574

---

## **WHICH MASTER CLASS?**

**Write their name here:** ANTHEA HAMILTON

---

## **Briefly outline why you would like to participate in your selected Master Class: Why is it relevant for your research and practice? What questions might you ask?**

As Anthea Hamilton uses her avenues of research as a lens through which to view the world, in my practice this year I have been utilising uniforms, props and materials as an expansion of notions of human nature and as a vehicle to discuss facets of the human experience and the ways in which they can create both synergies and abrasions against one another. In the narrative of my work, I consider the product of the synergies and abrasions in question to be myself and thus, I use my work in part, as a vehicle to navigate my own identity as someone who perceives themselves to be an outsider in relation to their familial structure and domestic surroundings as a result of race, sexuality, and world view. The parafictional characters that I have sculpted thus far facilitate this conversation, evolved out of obsessive research into topics ranging from bioluminescence to Madonna (Ciccone). My approach to art making seems to greatly align with that of Hamilton's after reading her provided biography and I feel that time spent in a master class with her could allow me develop my editorial ability, as I feel that I require the ability to mine my - at times - oversaturated work for the most functional qualities that lie within.

As someone that has begun creating martial arts uniforms for my characters, I am also interested in Hamilton's form of production and presentation of her Wrestler's Kimono and related works.

Examples of my work (both solo and collaborative):



**DEADLINE 12 noon MONDAY 6 MARCH 2017**

*Either hand your completed form into the Art Office or email it to Rosie: [r.lonsdale@gold.ac.uk](mailto:r.lonsdale@gold.ac.uk)*

# MASTER CLASSES 2017 - APPLICATION FORM

PLEASE TYPE OR WRITE CLEARLY - COMPLETE ALL SECTIONS.  
PLEASE TYPE OR WRITE CLEARLY - COMPLETE ALL SECTIONS.



**DEADLINE 12 noon MONDAY 6 MARCH 2017**

Either hand your completed form into the Art Office or email it to Rosie: [r.lonsdale@gold.ac.uk](mailto:r.lonsdale@gold.ac.uk)