Tracing Entropy

Kelly Cumberland

The output is an exhibition bringing together the work of Kelly Cumberland, Hondartza Fraga, and Eirini Boukla. Cumberland constructed new work responding to the space, comprising of a video accompanied by a site-responsive installation.

Research Process:

Practice research investigating systems, material executions, and expanded definitions of drawing. Through employing 'tracing' and sequential methods of reproduction, the work plays host to its own systems of entropy and breakdown reflecting spatial and cognitive thinking. The research explores biomorphic elements referencing naturally occurring patterns or shapes reminiscent of living organisms with a focus on microbiology. Material research was undertaken on-site as Cumberland employed new fabrication methods.

Research Insights:

It was found that in the work ‘Stitched’ 2019, the mix of analogue and digital technology allowed the work to be reconsidered across nine screens. The digital version, of the original projected piece, enabled expansion of the serial aspect to create a new body of work by recording the gradual material destruction, capturing the history and narrative of the decomposition of the original concept.

In addition to this, repetition and systematic methods of drawing were employed throughout a 45-metre drawing on aluminium cinefoil, ‘Vestigium Pulvis [ffoyle]’ 2020. Responding to the format of existing vitrines, the material research and presentation remains fluid and open ended. This resulted in the drawing being seen as an object or a material to make marks in space. This sequential work is manipulated from two-dimensional to three-dimensional forms, retaining the ability to revert back to a two-dimensional presentation.

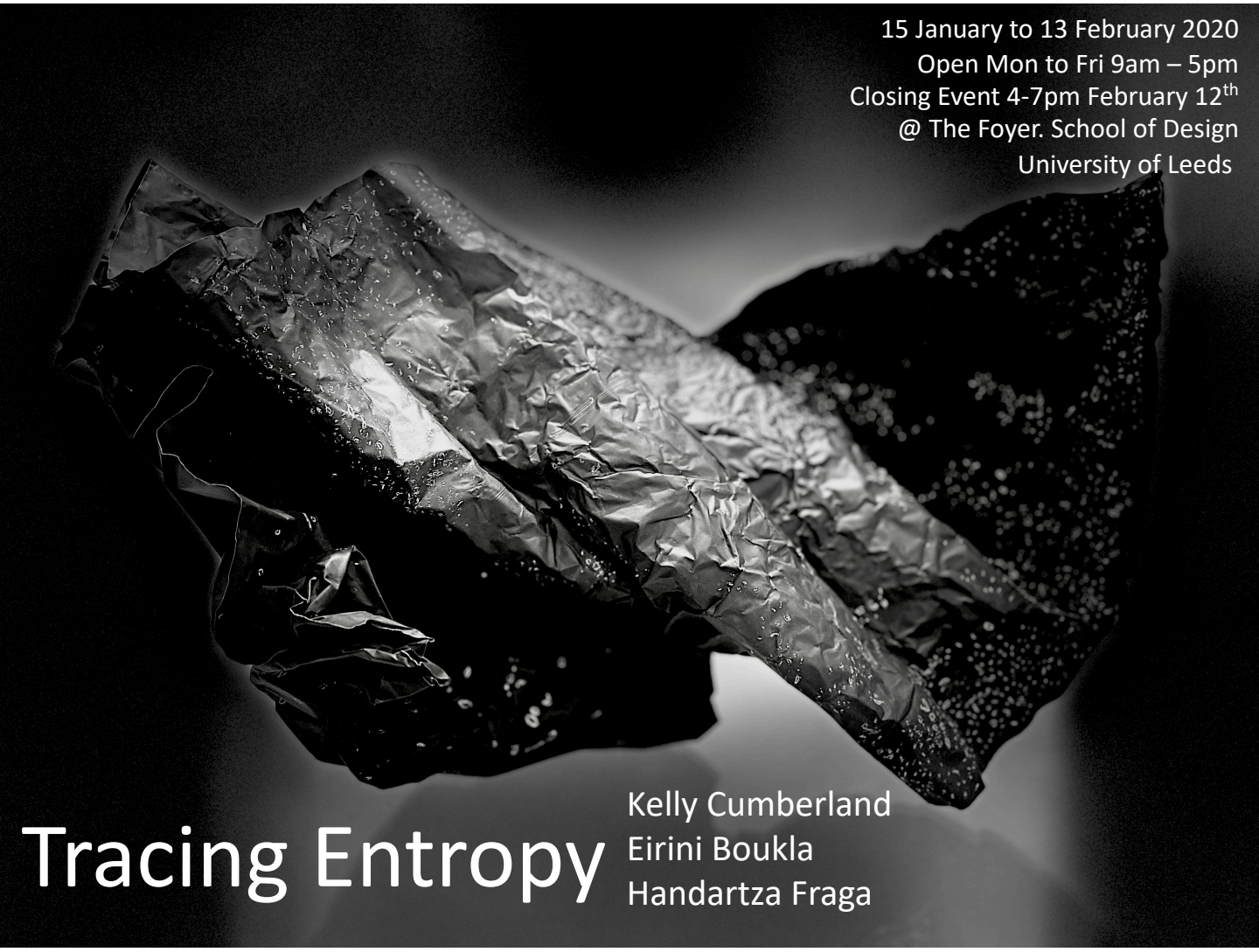
Dissemination:

The research was disseminated through an exhibition in January & February 2020, Tracing Entropy at The Foyer Gallery, University of Leeds.

The work was also disseminated at an Art-Design-Technology taster afternoon event with Artist Talks and a closing event in February 2020 in the Foyer Gallery Exhibition.

www.kellycumberland.art

Kelly Cumberland
Tracing Entropy
The Foyer Gallery, University of Leeds
13th January 2020 to 13th February 2020



Installation View

Kelly Cumberland Tracing Entropy, The Foyer Gallery, University of Leeds

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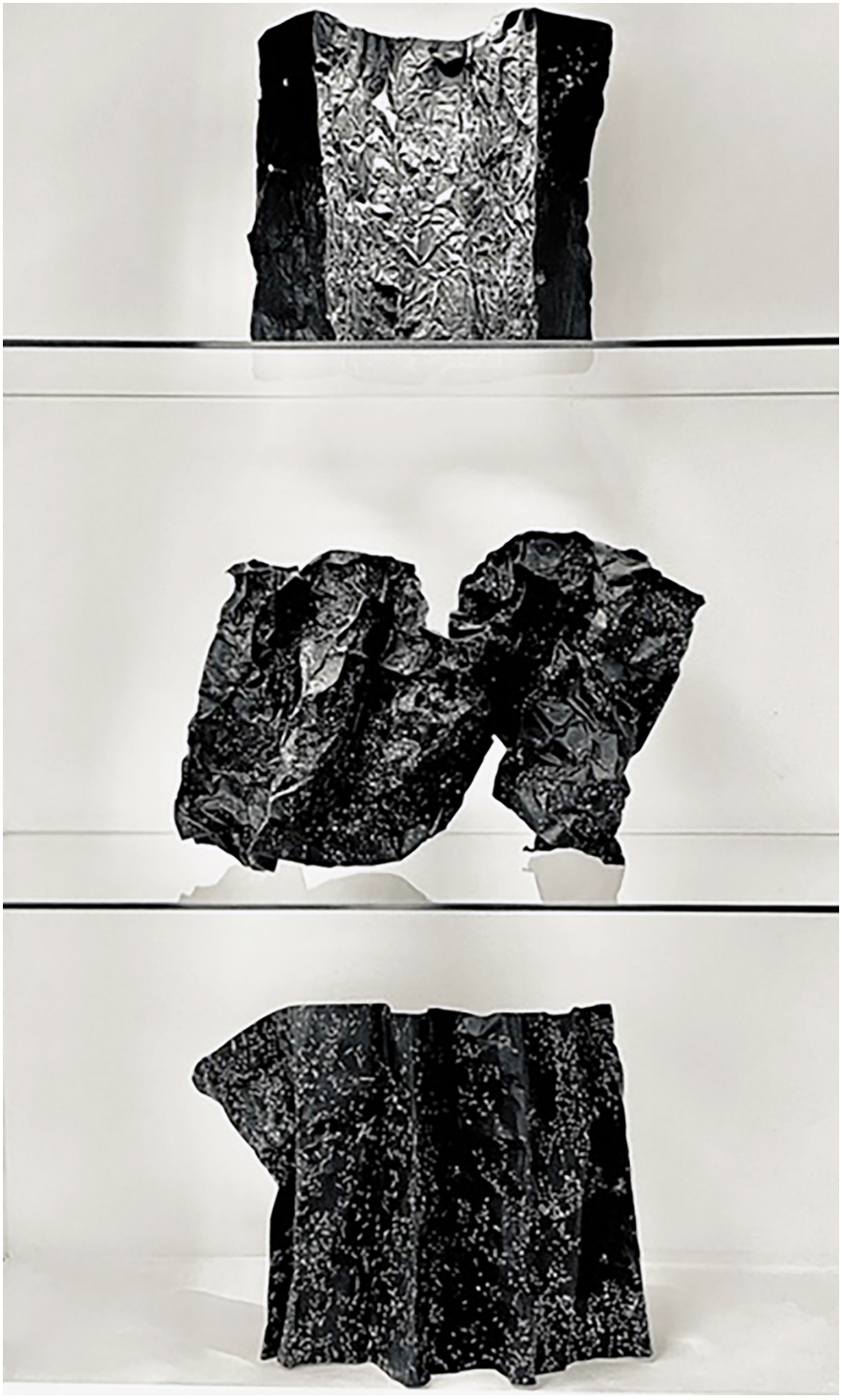

Vestigium Pulvis [ffoyle] 2020, aluminium cinefoil, carbon, overall dimensions variable

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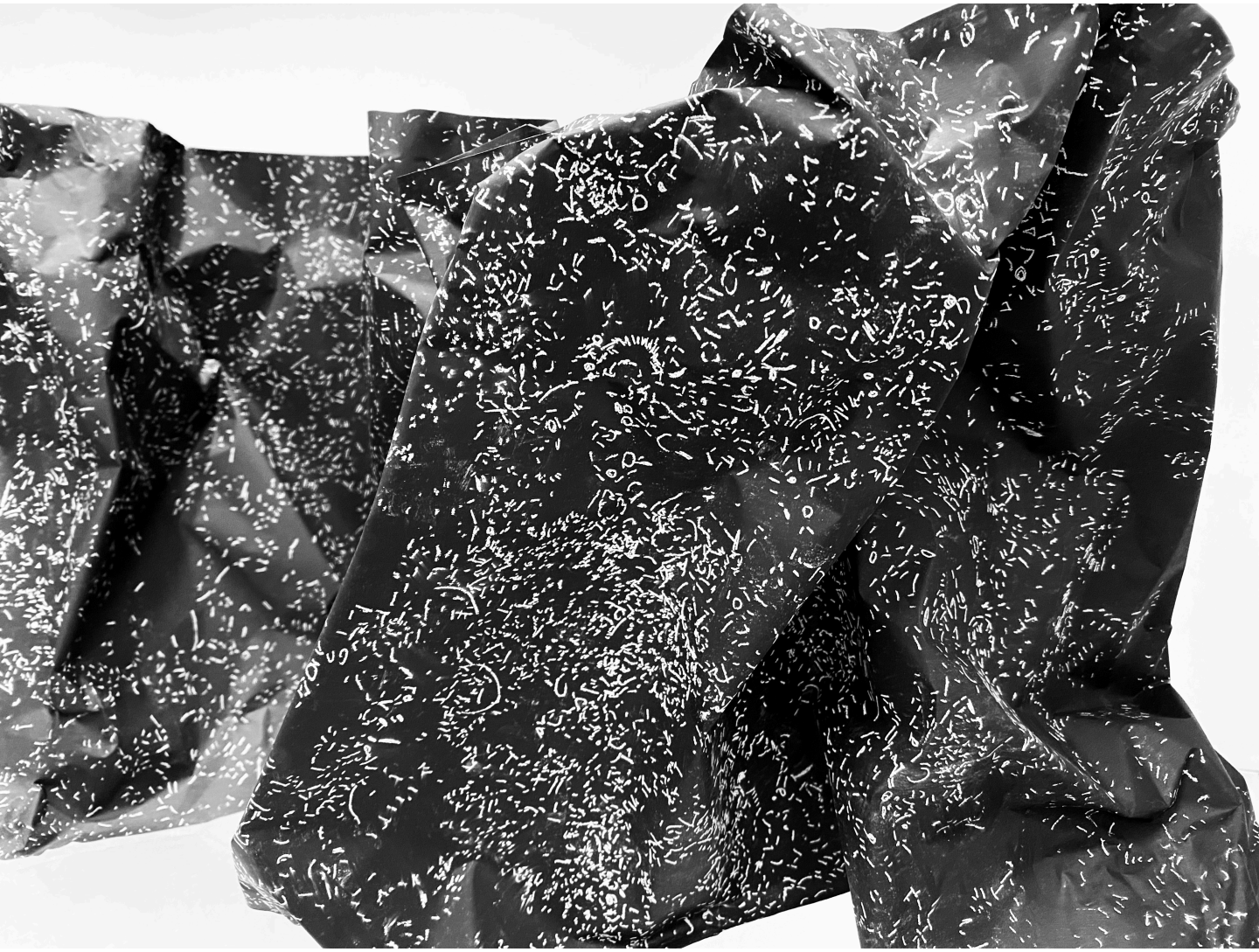

Vestigium Pulvis [ffoyle] 2020, aluminium cinefoil, carbon, overall dimensions variable

‘Stitched’, 2006 – 2019, film, overall dimensions variable

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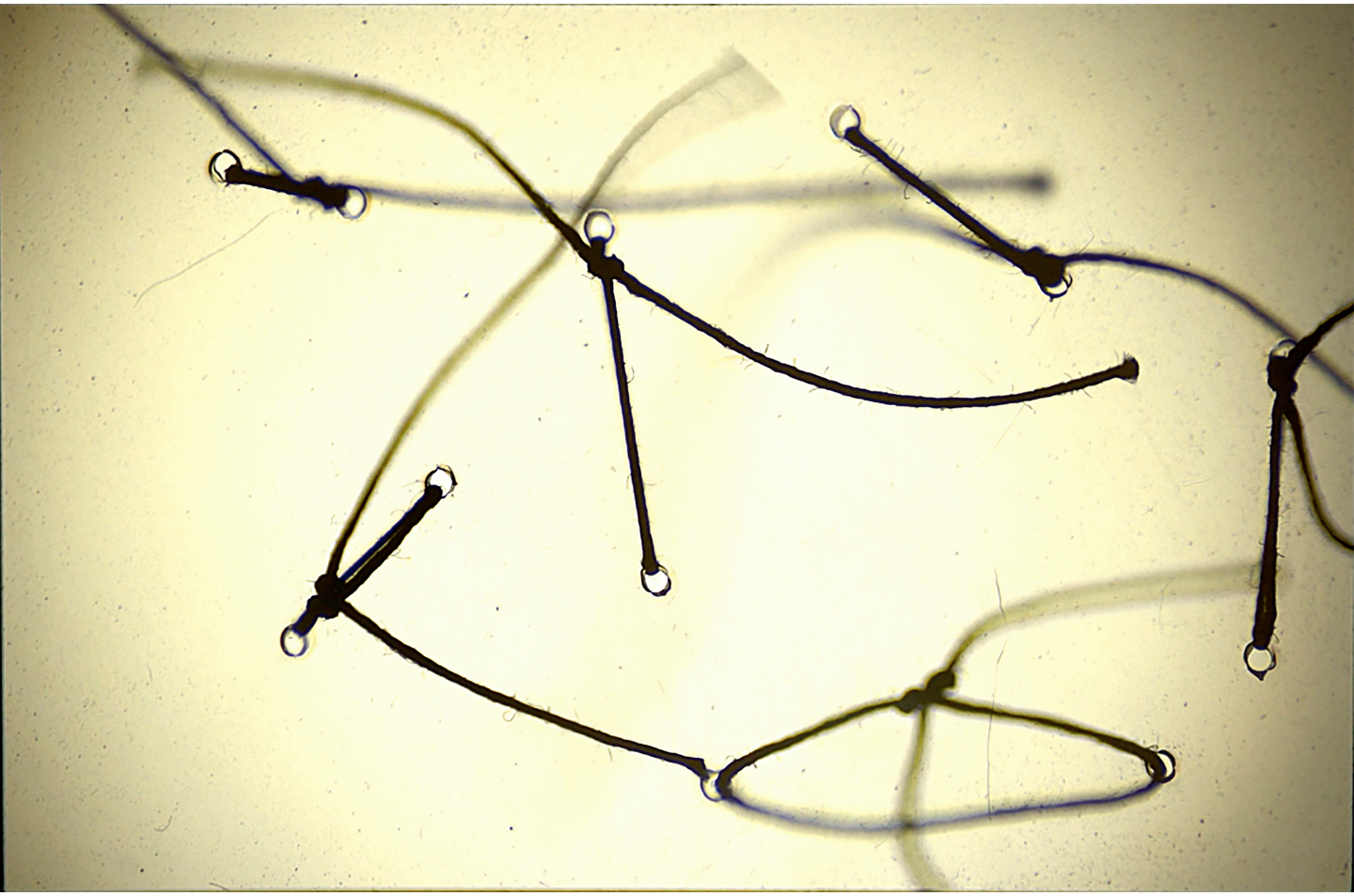


‘Stitched’, 2006 – 2019, film, detail

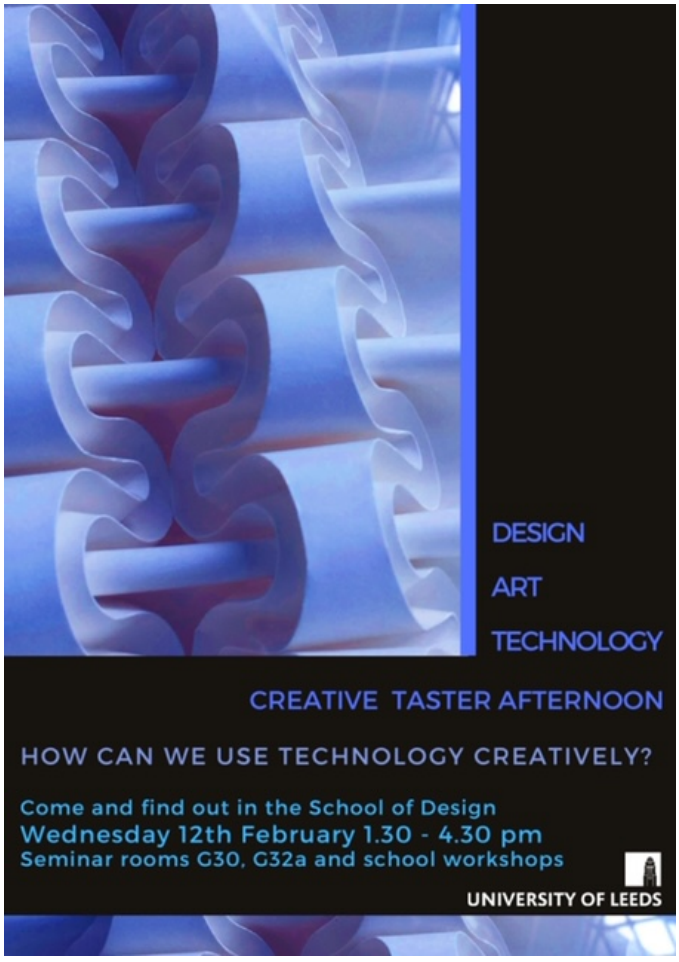
Kelly Cumberland
Statement 2020

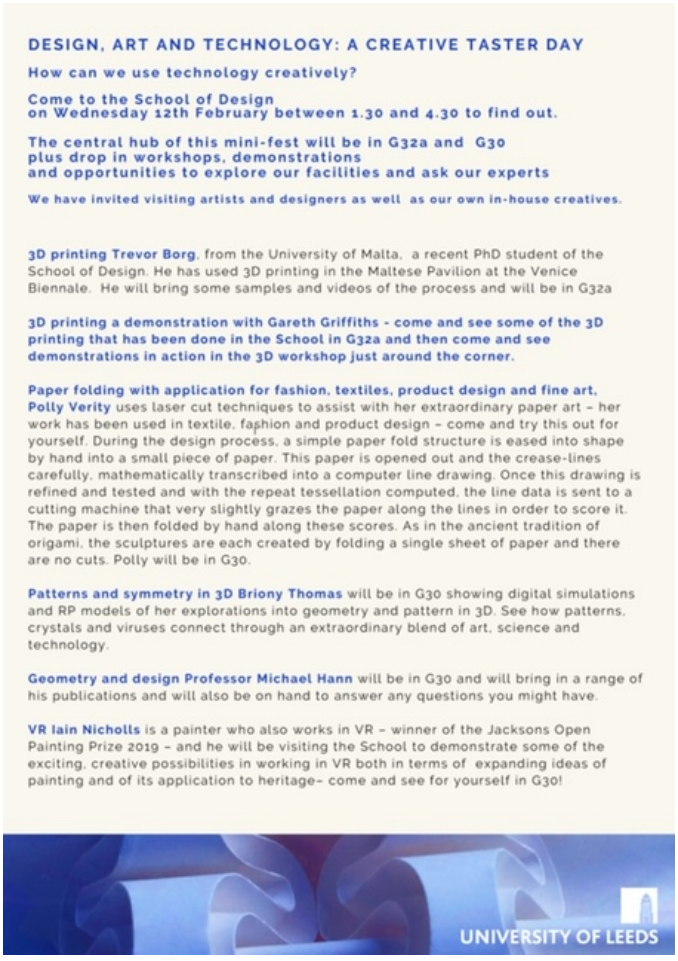
Expanded definitions of drawing have always been central to Kelly Cumberland's practice, with a specific focus on scientific and medical research and imagery. During her Masters Degree she pioneered the first collaboration between the microbiology, radiology and fine art departments at Leeds Metropolitan University and, more recently, she engaged in a six-month residency at St James's hospital, Leeds, with the Haematological Malignancy Diagnostic Services, culminating in an exhibition at the Atrium Gallery at St James's Hospital. She continues to exhibit her work both nationally and internationally.

The imagery within the work is underpinned by its link to the viral and cellular referents she uses as her motifs. The use of biomorphic elements reference naturally occurring patterns or shapes reminiscent of nature and living organisms. Opposing principals of disorganisation (entropy) and organisation (syntropy) are explored to transform the potential for the evolution of systems and differentiation and/or deterioration, to bring together two quantities, and ever-increasing complex forms to create something new. The mimetic function of drawing remains, however her work is not about illustrating a viral life cycle; she uses drawing processes and transpositions in a metaphoric way in order to evoke the unrelenting and pernicious viral breach of the body.

Installations and objects demonstrate how something seemingly delicate and insubstantial can overwhelm its environment, whilst dissected drawings represent the paradoxical fragility and strength of microbiological structures.

Continuous addition and removal, (re)production and reduction result in a coherent body of structural variations. Working in sequence, the components initially appear identical, however, the process ensures each work is unique, retaining the possibility for expansion and modification.
The works reveal how drawing is expanded through space, place, form, process, materials and meaning. The sequential work is often transposed from two-dimensional to three-dimensional forms, moving into expanded drawing.
Forms are translated through a variety of materials; paper, thread, celluloid, vinyl and ink. The materiality of her work and its relationship to place is important and she experiments with the documentation and representation of her drawings, expanding them into the print and publishing field.





Closing Event Information