



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 [ffoyale]' 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

LEEDS
ARTS
UNIVERSITY
EST. 1846

15 January to 13 February 2020
Open Mon to Fri 9am – 5pm
Closing Event 4-7pm February 12th
@ The Foyer. School of Design
University of Leeds



Tracing Entropy

Kelly Cumberland
Eirini Boukla
Handartza Fraga

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



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



Installation View

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



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

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



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

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

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



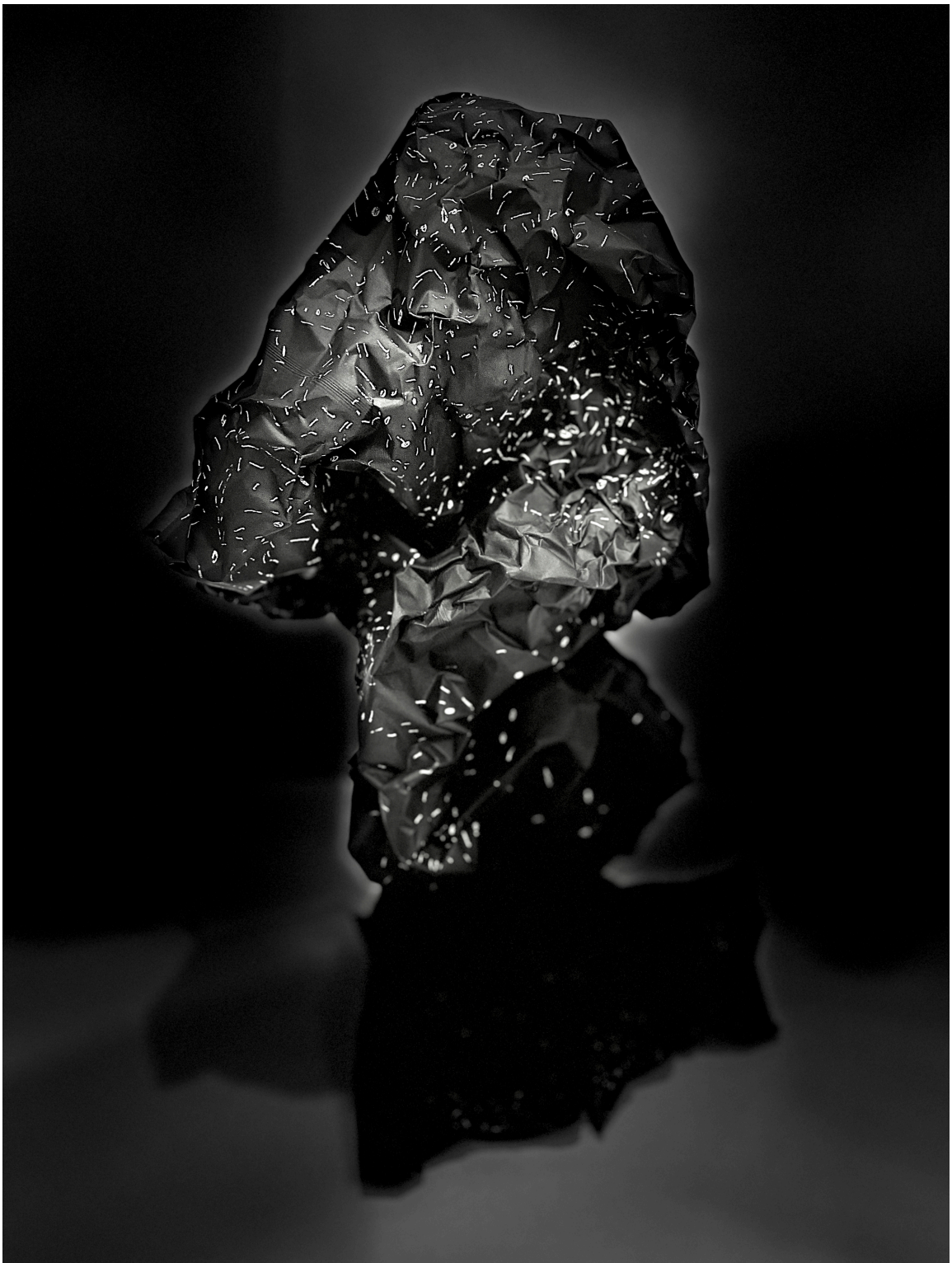
Vestigium Pulvis [ffoyle] 2020, aluminium cinefoil, carbon,
overall dimensions variable

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



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

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Entropy, The Foyer Gallery,
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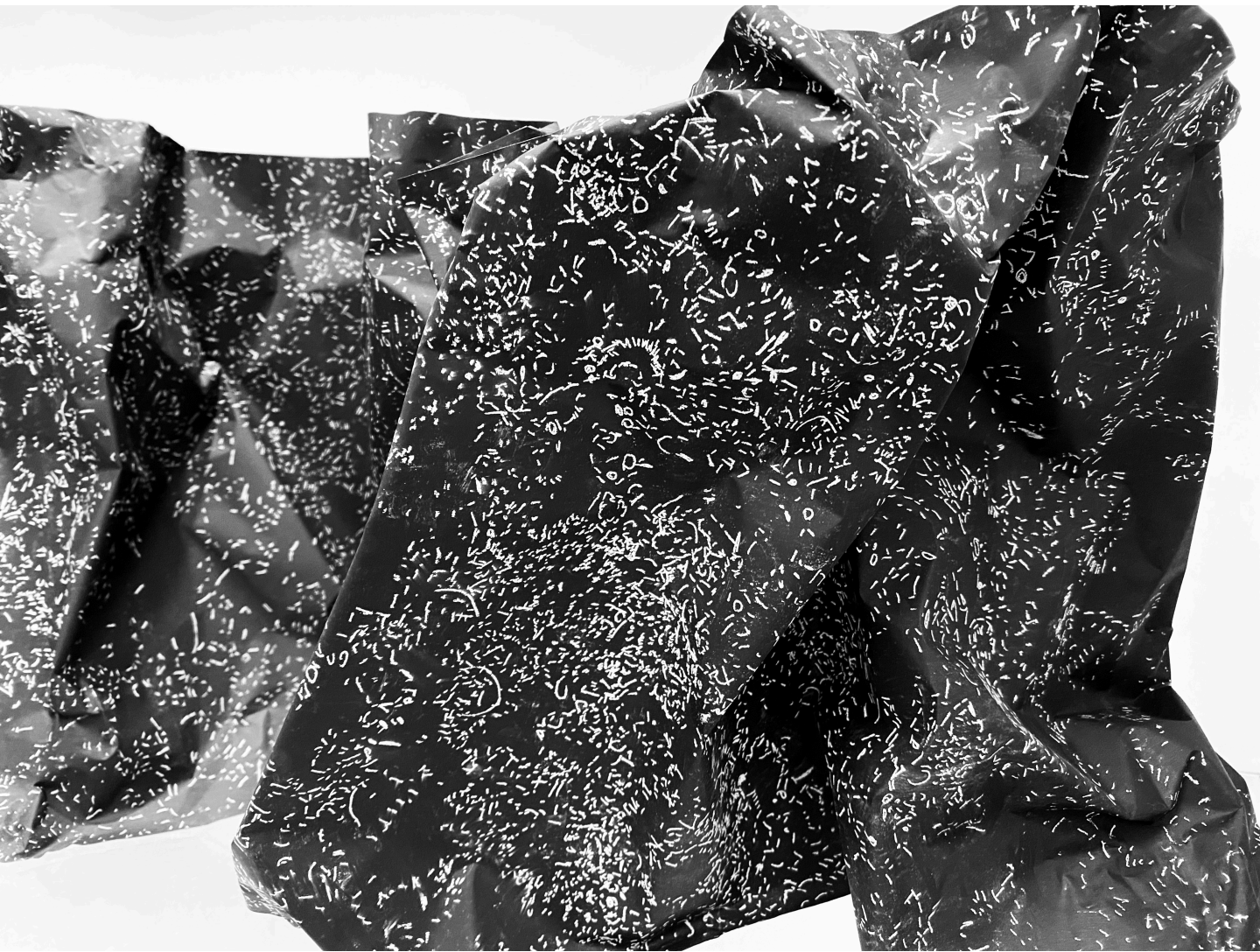


Vestigium Pulvis [ffoyle] 2020, aluminium cinefoil, carbon,
overall dimensions variable

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



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



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

Kelly Cumberland Tracing
Entropy, The Foyer Gallery,
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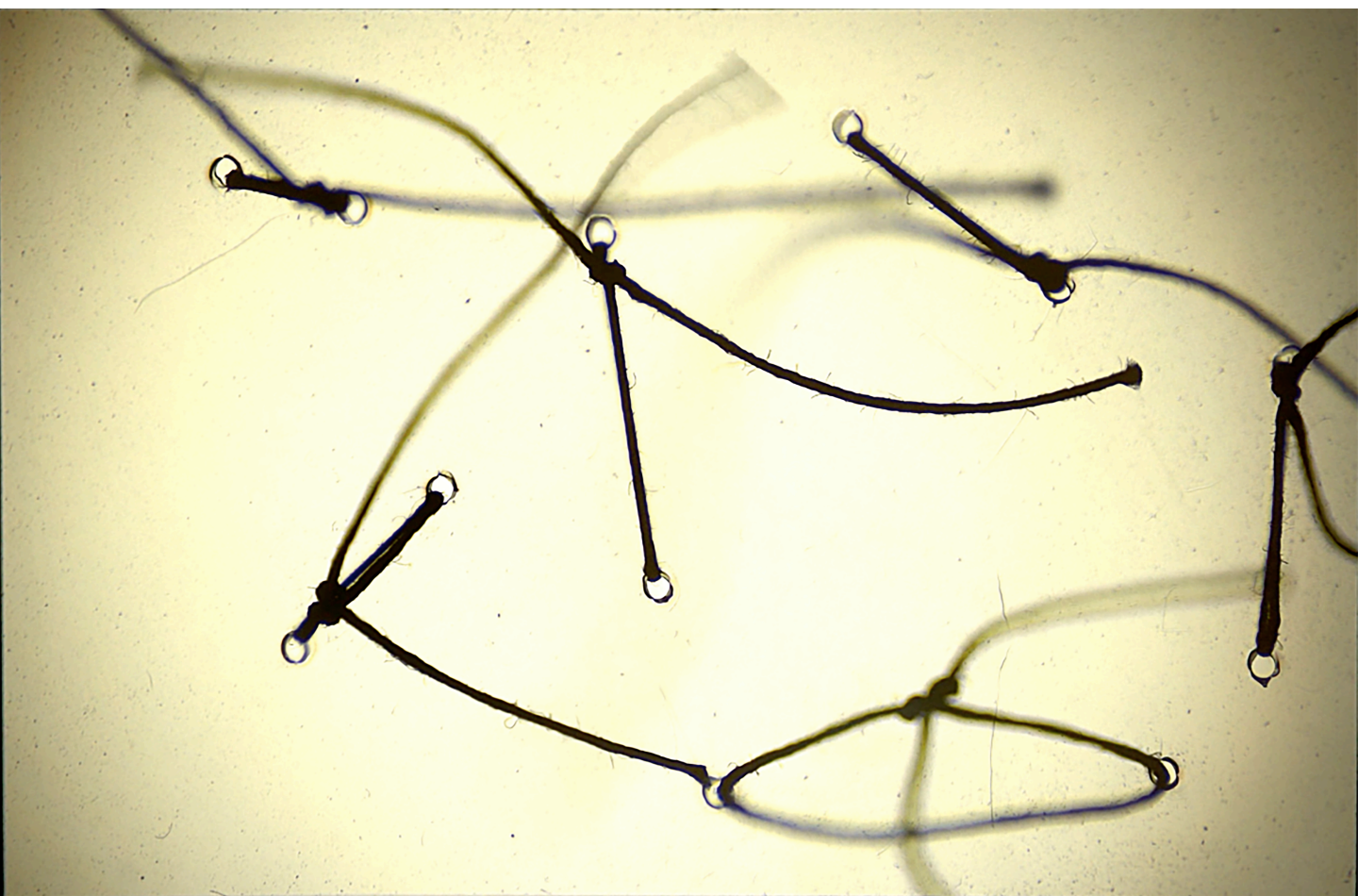
'Stitched', 2006 – 2019, film, overall dimensions variable

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



'Stitched', 2006 – 2019, film, overall dimensions variable

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'Stitched', 2006 – 2019, film, detail

Kelly Cumberland 'Biomórfica'
Liliput Gallery, Puebla, Mexico

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.



**DESIGN
ART
TECHNOLOGY**

CREATIVE TASTER AFTERNOON

HOW CAN WE USE TECHNOLOGY CREATIVELY?

Come and find out in the School of Design
Wednesday 12th February 1.30 - 4.30 pm
 Seminar rooms G30, G32a and school workshops



UNIVERSITY OF LEEDS

DESIGN, ART AND TECHNOLOGY: A CREATIVE TASTER DAY

How can we use technology creatively?

Come to the School of Design
 on Wednesday 12th February between 1.30 and 4.30 to find out.

The central hub of this mini-fest will be in G32a and G30
 plus drop in workshops, demonstrations
 and opportunities to explore our facilities and ask our experts

We have invited visiting artists and designers as well as our own in-house creatives.

3D printing Trevor Borg, from the University of Malta, a recent PhD student of the School of Design. He has used 3D printing in the Maltese Pavilion at the Venice Biennale. He will bring some samples and videos of the process and will be in G32a

3D printing a demonstration with Gareth Griffiths - come and see some of the 3D printing that has been done in the School in G32a and then come and see demonstrations in action in the 3D workshop just around the corner.

Paper folding with application for fashion, textiles, product design and fine art. Polly Verity uses laser cut techniques to assist with her extraordinary paper art - her work has been used in textile, fashion and product design - come and try this out for yourself. During the design process, a simple paper fold structure is eased into shape by hand into a small piece of paper. This paper is opened out and the crease-lines carefully, mathematically transcribed into a computer line drawing. Once this drawing is refined and tested and with the repeat tessellation computed, the line data is sent to a cutting machine that very slightly grazes the paper along the lines in order to score it. The paper is then folded by hand along these scores. As in the ancient tradition of origami, the sculptures are each created by folding a single sheet of paper and there are no cuts. Polly will be in G30.

Patterns and symmetry in 3D Briony Thomas will be in G30 showing digital simulations and RP models of her explorations into geometry and pattern in 3D. See how patterns, crystals and viruses connect through an extraordinary blend of art, science and technology.

Geometry and design Professor Michael Hann will be in G30 and will bring in a range of his publications and will also be on hand to answer any questions you might have.

VR Iain Nicholls is a painter who also works in VR - winner of the Jacksons Open Painting Prize 2019 - and he will be visiting the School to demonstrate some of the exciting, creative possibilities in working in VR both in terms of expanding ideas of painting and of its application to heritage- come and see for yourself in G30!



Closing Event Information

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