



ROYAL CENTRAL

SCHOOL OF SPEECH & DRAMA • UNIVERSITY OF LONDON

SCENOGRAPHY ONLINE EXHIBITION

22-26 June 2020 • www.cssd.ac.uk/scenography-online-exhibition-2020

WELCOME

Our annual exhibition is taking place online, in the virtual environments of our exhibitors' own websites and other digital platforms. There, you will find their final practical projects in the form of permanent and ephemeral presentations reimagining our relationship to spaces and others. Thumbnails, hyperlinks and livestreams have become the new frameworks of these projects, as well as opportunities to occupy, inhabit, nest in, or disrupt the digital space. The catalogue introduces and provides links to the exhibitors' projects. Be mindful that some live events will also be taking place, so don't forget to click your way to them via the programme to be published on the exhibition webpage.

MA/MFA Scenography Course Team

Have a seat

EXHIBITORS

- 01 ABIGAIL CAYWOOD [USA] *Transformation Through Repetition*
- 02 ALBERT GAVALDA MARTINEZ [SPAIN] *Future Melancholic Structures*
- 03 CHENG KENG [TAIWAN] *Interiority. Exteriority. Interaction.*
- 04 CHENWEI WANG [CHINA] *Multi-Layered Space*
- 05 DEEPANJALI [INDIA] *The Spiced Kitchen*
- 06 ELODIE CHIPER [ROMANIA] *Exit*
- 07 INGERID GULLERUD [NORWAY] *Solid Translucency*
- 08 J. CHILDE PENDERGAST [USA] *The Chairs*
- 09 JAMIE LU [CHINA] *Do you hear/see what I hear/see?*
- 10 JESSIE NING [CANADA] *A Promenade in Harmony*
- 11 KEVIN HUYNH [USA] *Kinetic Modularity – Grasp*
- 12 LAURA HONEYBUN [UK] *Tracing the Score*
- 13 ORANGE ZHU [CHINA] *Feel FRee*
- 14 REBECCA VAN BEECK [SOUTH AFRICA] *Patterns of Failure*
- 15 SOPHIE AUBZ [UK] *Washing and Drowning in the Male Gaze*

ABIGAIL CAYWOOD (USA)

Transformation Through Repetition

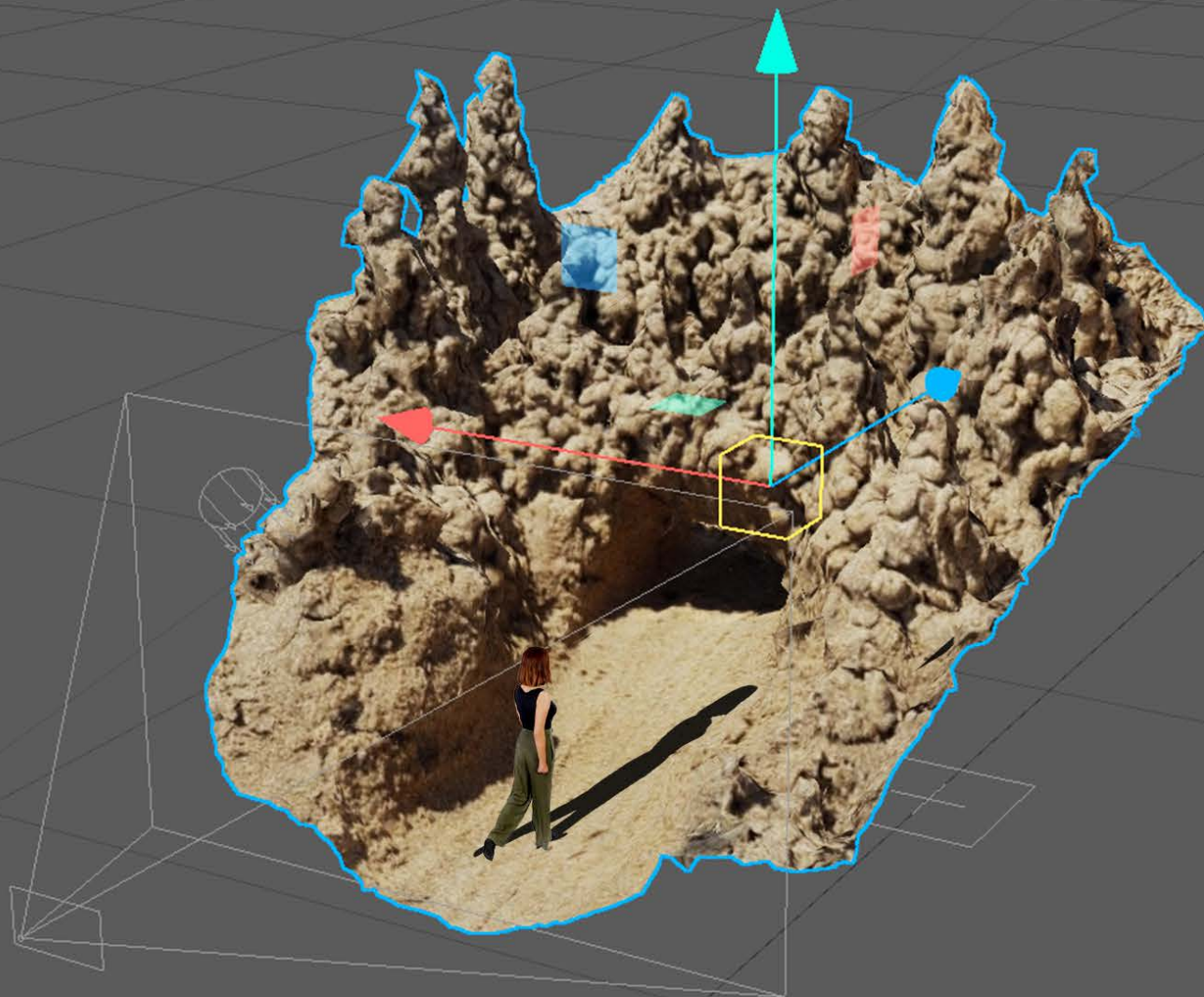
How does the repetition of design revision produce new meaning and progression? I am exploring the rituals of the design process while designing for ritualistic theatre.

acaywood93@gmail.com

<https://abigailcaywood.wixsite.com/theatredesign>

Photo by Abigail Caywood.





ALBERT GAVALDA MARTINEZ (SPAIN)

Future Melancholic Structures

This is an augmented reality project that pretends to create theatrical spaces easily and accessible to as many people as possible in these times, where people have to be physically distant and show spaces have to remain closed.

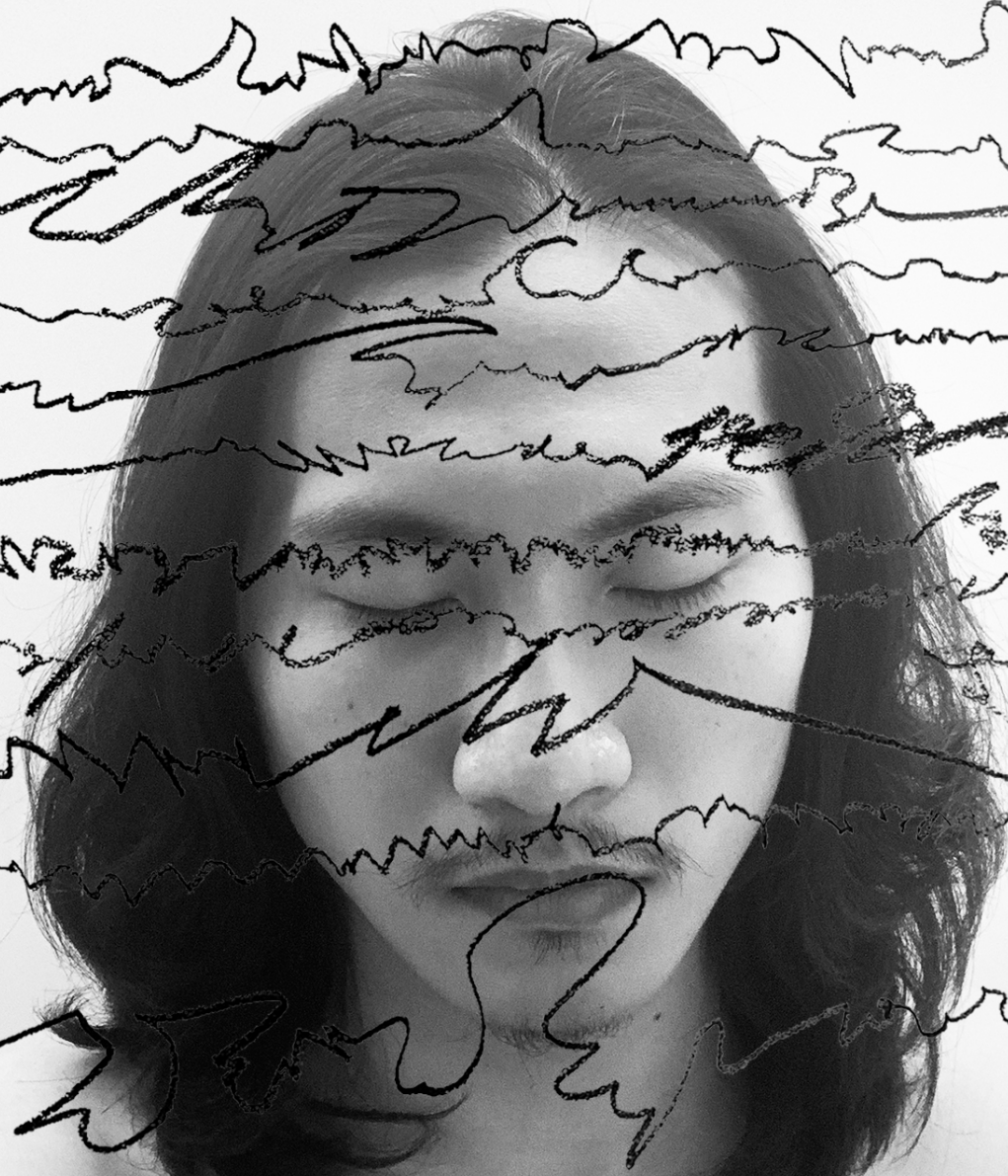
www.melancholicstructures.com
www.albertgavalda.com

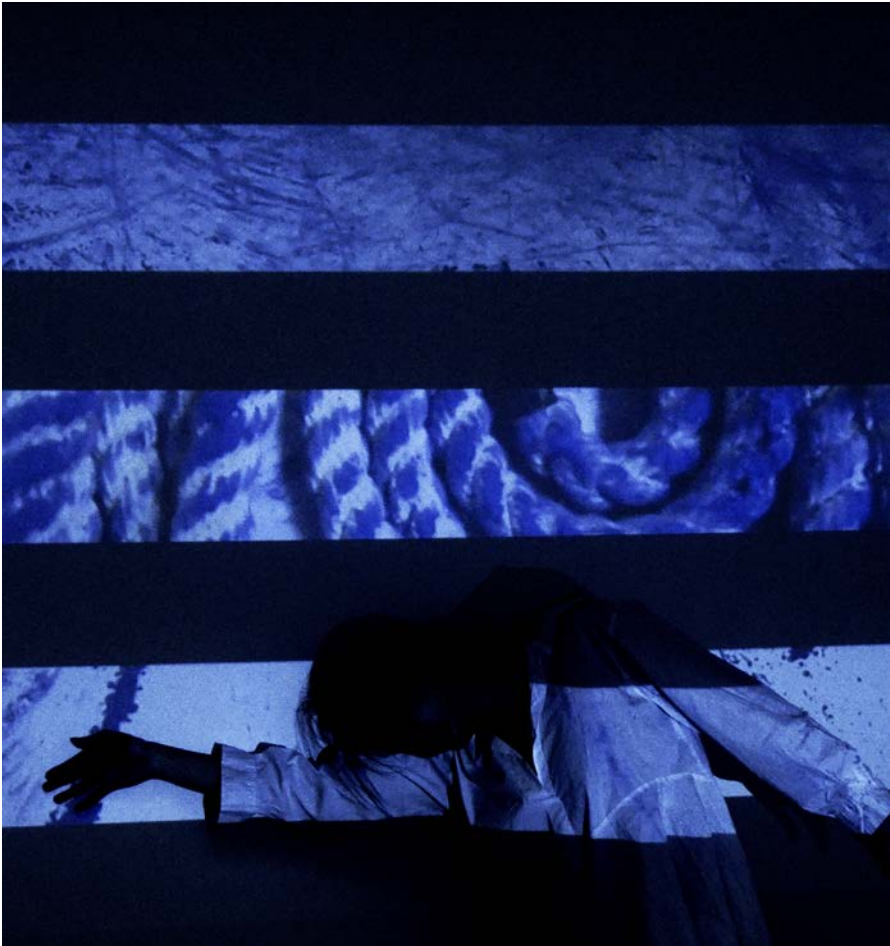
CHENG KENG (TAIWAN)

Interiority. Exteriority. Interaction.

Have you ever noticed your inner thoughts? Do they come as a flash or gradually? I will be collecting the interior activities of my participants and then will translate, transform and project them into the exterior space with the participants. What relationship and interaction will they engage in?

kengwork642@gmail.com
www.cheng-keng.com





CHENWEI WANG (CHINA)

Multi-Layered Space

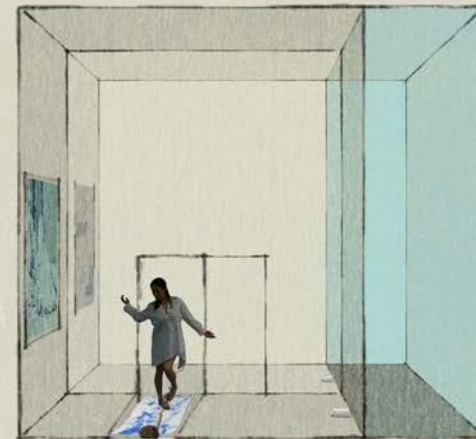
The performance is a collaboration between with dancer Lin Yun Hsin. Yun's body left traces in a past experiment, these traces were presented again in a new performing space and in a new relationship to her. We are now exploring different ways for the audience to enter this space.

chenwei_wang@163.com
www.chenweiwang.com

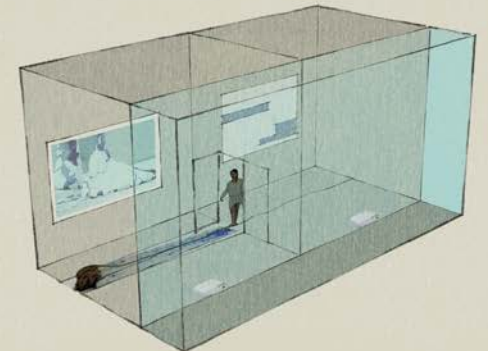
SPACE OVERVIEW



FRONT



LEFT



LEFT TOP



DEEPANJALI (INDIA)

The Spiced Kitchen

Entering into the spiced kitchen, let's take a journey through the intermingling of spices across heritages, making way into kitchens by unique means yet rooted from common grounds. Spices seeping into fabric and crawling through kitchens across strata.

design.deepanjali@gmail.com
www.deepanjalidesign.com

Photo by Deepanjali.



ELODIE CHIPER (ROMANIA)

Exit

Starting from Jean-Paul Sartre's play *No Exit*, I made a series of short videos in which I'm exploring the body from different angles in the frame and the gaze in its various forms – the gaze of the camera, the gaze of the audience and the gaze of the performer, and ultimately the relationship that is formed between them.

chiper.elodie@gmail.com

[@elodiechiper](https://www.instagram.com/elodiechiper)

www.elodiechiper.com

<https://vimeo.com/elodiechiper>

INGERID GULLERUD (NORWAY)

Solid Translucency

ingeridbgullerud@gmail.com

<https://ingeridbgullerud.wixsite.com/ingeridgullerud>

Photo by Ingerid Gullerud.



J. CHILDE PENDERGAST (USA)

The Chairs

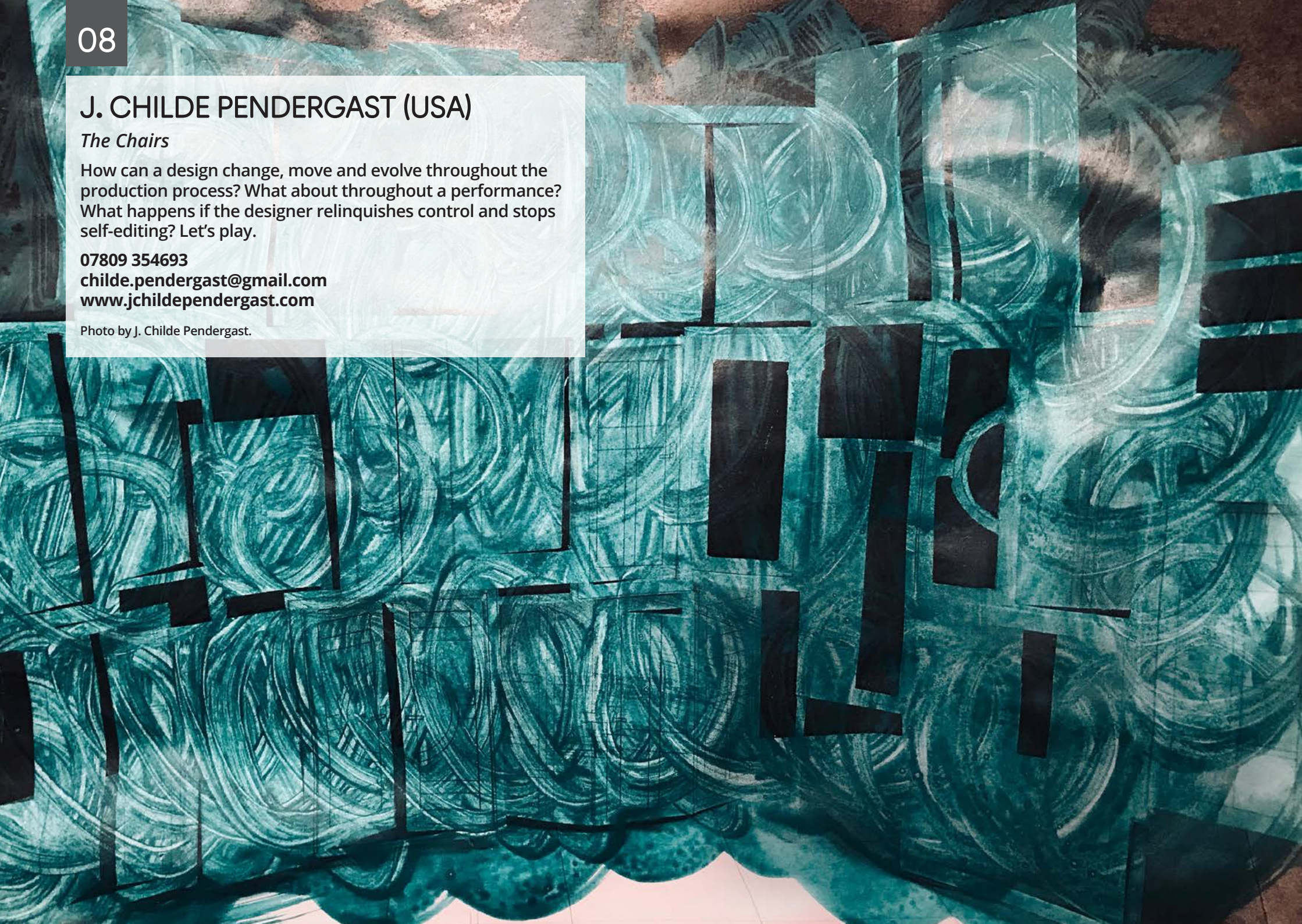
How can a design change, move and evolve throughout the production process? What about throughout a performance? What happens if the designer relinquishes control and stops self-editing? Let's play.

07809 354693

childe.pendergast@gmail.com

www.jchildependergast.com

Photo by J. Childe Pendergast.



JAMIE LU (CHINA)

Do you hear/see what I hear/see?

A speculative design based on Bertolt Brecht's *Fear and Misery of the Third Reich*. By restricting the audience's visual and auditory perception, to put them into an experience of uncertainty and make them question the "reality" they see and hear, also everything and everyone around them. I'll be showing the speculative design through model and stop motion animations, and the ongoing process of modelling and filming during the exhibition.

Jamielu1991@gmail.com
@jamieludesign

Photo by Jamie Lu.



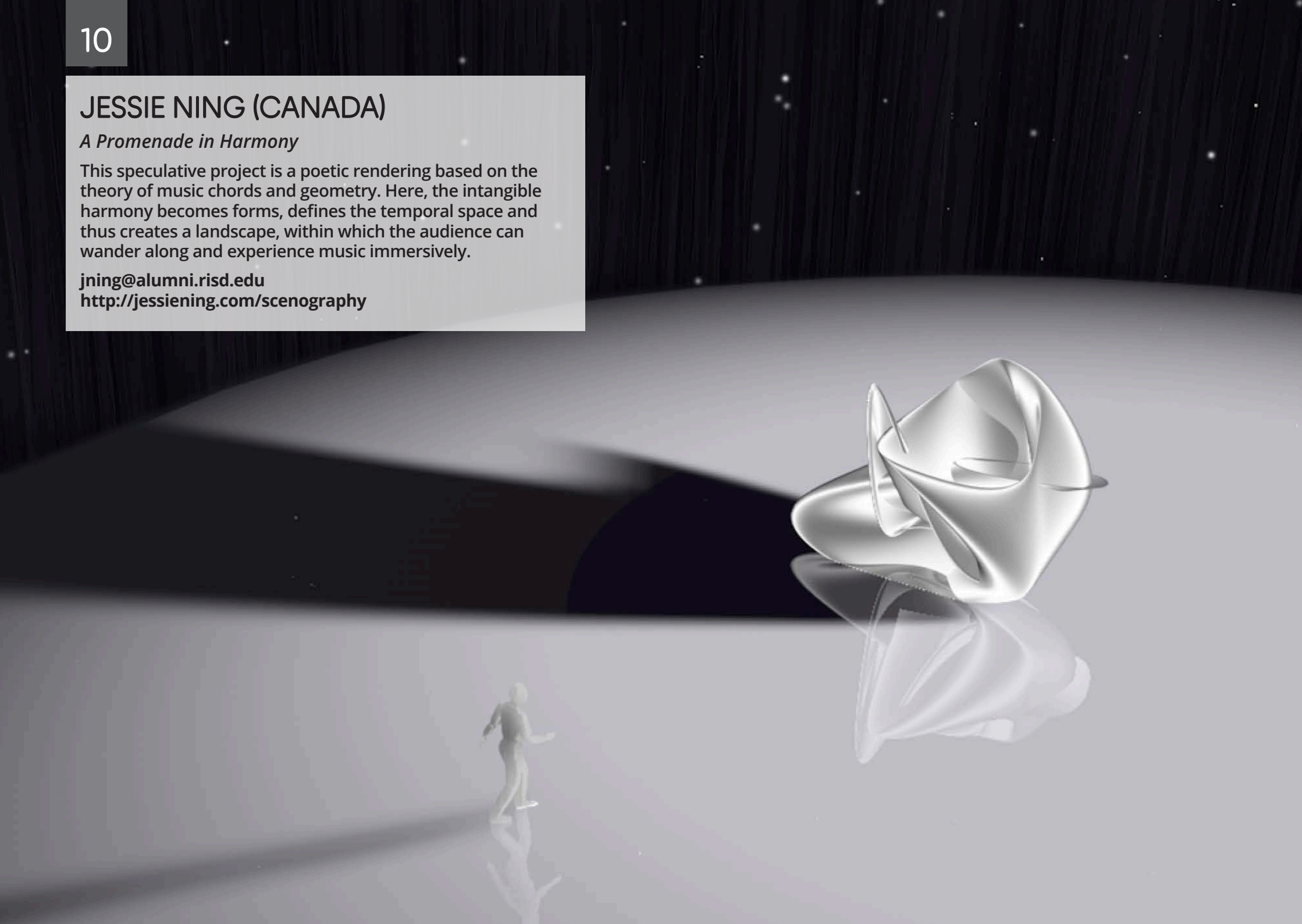
JESSIE NING (CANADA)

A Promenade in Harmony

This speculative project is a poetic rendering based on the theory of music chords and geometry. Here, the intangible harmony becomes forms, defines the temporal space and thus creates a landscape, within which the audience can wander along and experience music immersively.

jning@alumni.risd.edu

<http://jessiening.com/scenography>





KEVIN HUYNH (USA)

Kinetic Modularity – Grasp

Investigate what it means to have control over something. Believe that you're an autonomous being capable of empathising with chaos. Sometimes that chaos snaps back at you. Sometimes you try to have a dialogue as a form of resolution. Whatever it is you wish to grasp, reach out.

knhuynh3@gmail.com

@kevin_n_huynh

<https://kevinhuynh.squarespace.com/>

Photo by km95.

LAURA HONEYBUN (UK)

Tracing the Score

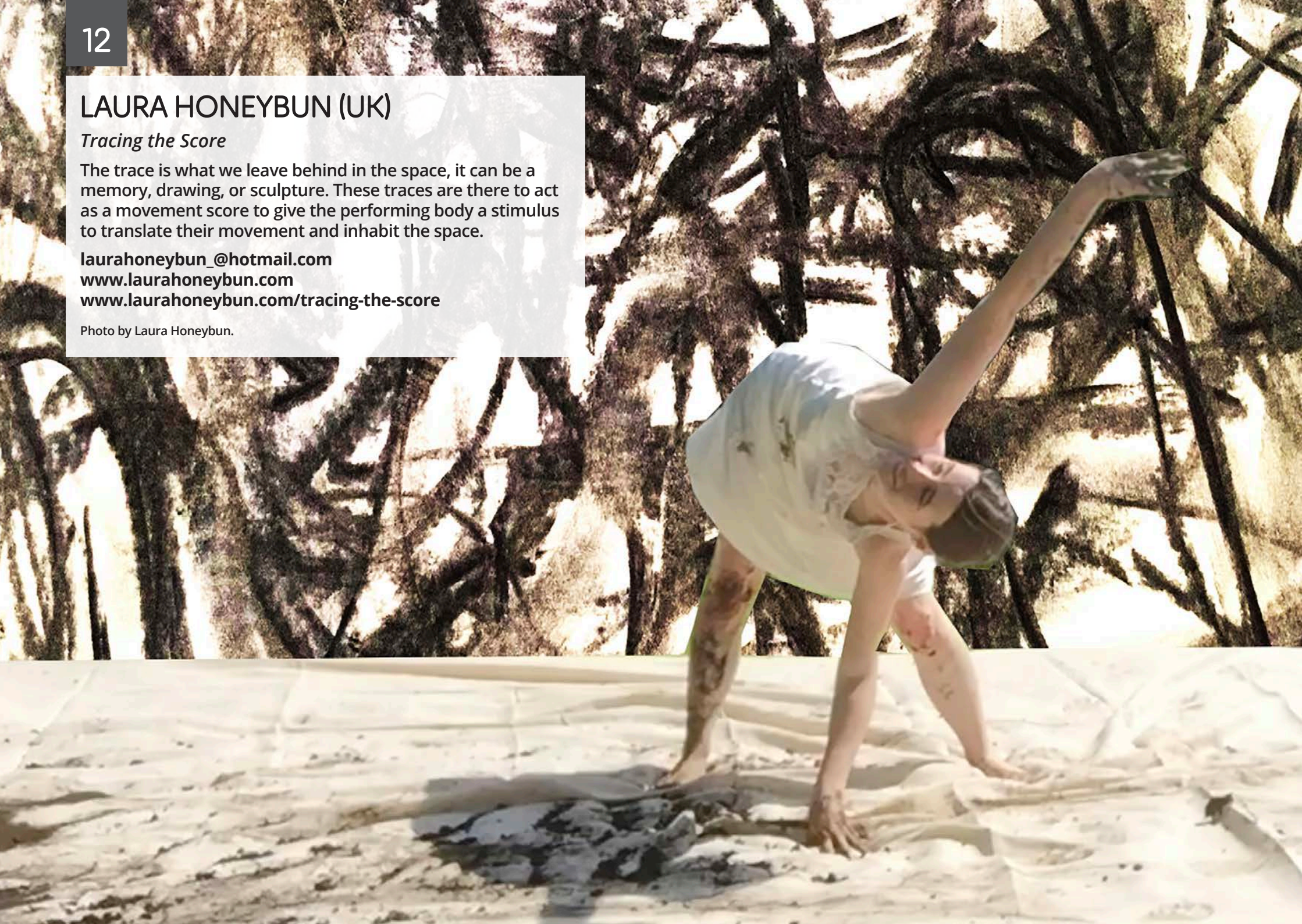
The trace is what we leave behind in the space, it can be a memory, drawing, or sculpture. These traces are there to act as a movement score to give the performing body a stimulus to translate their movement and inhabit the space.

laurahoneybun@hotmail.com

www.laurahoneybun.com

www.laurahoneybun.com/tracing-the-score

Photo by Laura Honeybun.



ORANGE ZHU (CHINA)

Feel Free

When watching a play, do you feel invited or forced? No chat, no phone, no snack, no toilet... Could it be more comfortable and free for the audience? This is an exploration about audience spectatorship and to find out how might it change in a theatrical space. Please feel free to come, and feel free to leave.

Design.Orange@outlook.com
www.byorange.art

Photo by Orange Zhu.





REBECCA VAN BEECK (SOUTH AFRICA)

Patterns of Failure

Costume design is framed as participatory performance. The drama – of struggling to make – is built into the work, as I fight against pressures to perform, while performing. Fabric offcuts and failed attempts, the residues of a creative process, accumulate as scenes of possibility (and personality).

rebeccavanbeeck@gmail.com

<https://rebeccamakes.space/>

Photos by Rebecca van Beeck.



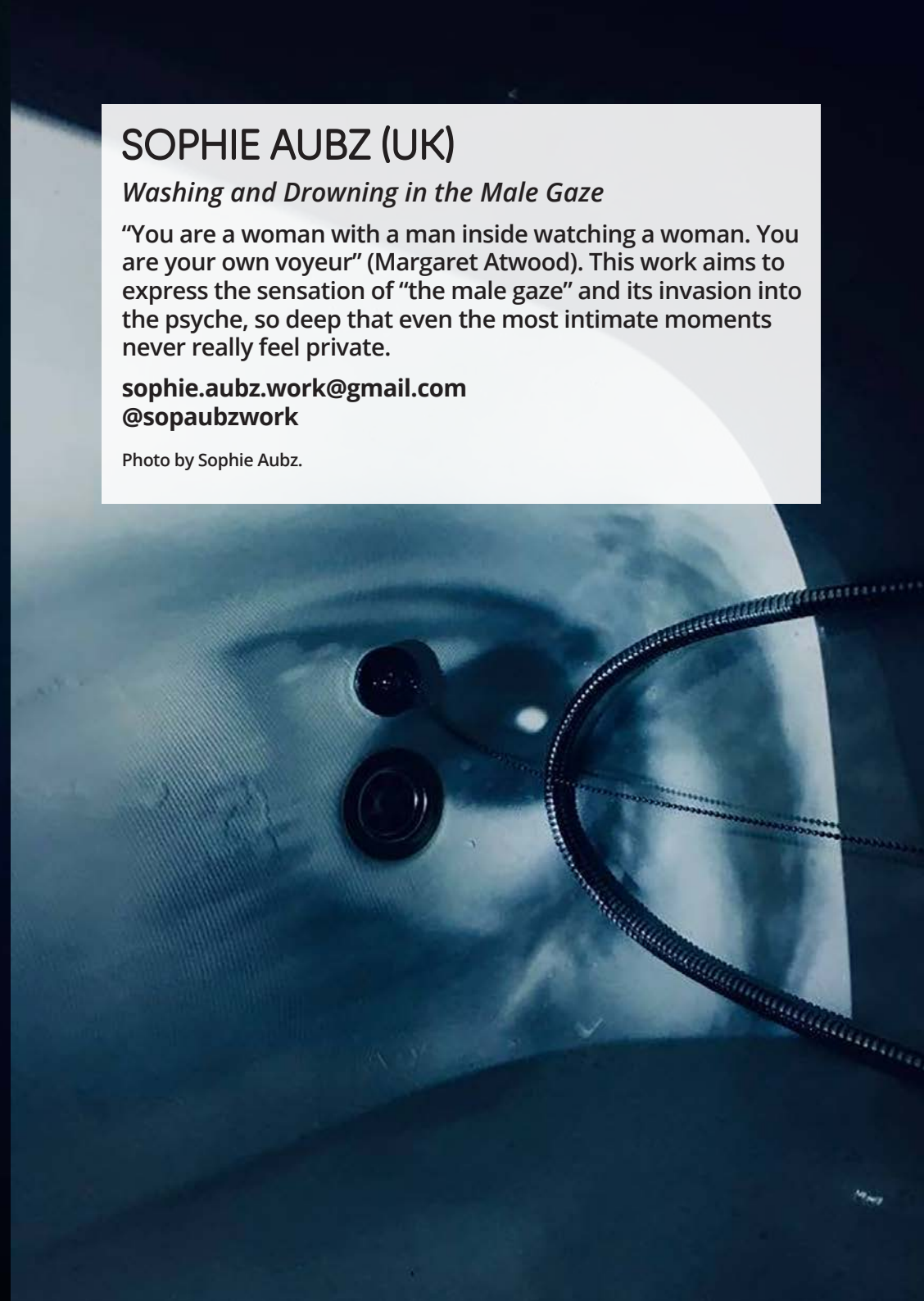
SOPHIE AUBZ (UK)

Washing and Drowning in the Male Gaze

"You are a woman with a man inside watching a woman. You are your own voyeur" (Margaret Atwood). This work aims to express the sensation of "the male gaze" and its invasion into the psyche, so deep that even the most intimate moments never really feel private.

sophie.aubz.work@gmail.com
@sopaubzwork

Photo by Sophie Aubz.



On the MA/MFA Scenography course we aim to facilitate our students to explore a variety of methods and creative approaches. They are encouraged to constructively challenge notions of hierarchy and authority that maybe implicit within some creative structures.

We favour co-authorship, and sensitive critical dialogues that acknowledge and allow for difference. We are interested in traditional texts and models of practice only inasmuch as these are opportunities to expose, critique, destabilise, subvert and move beyond the problematic values they may carry.

We strive to act as a hub for reimagining and implementing better and more diverse standards promoting artistic intersubjectivity and creative well-being.

For more information about the MA/MFA Scenography, please see www.cssd.ac.uk/course/scenography-ma-mfa.

Archives of works made by past students can be found at www.mascenography.com.

Credits

Cover page model by Constance Villemot, photo by Patrick Baldwin.

Welcome page installation by Elodie Chiper, photo by Patrick Baldwin.

Final page work and photograph by Chiara La Ferlita.

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