

BETTS PROJECT

Not only, but also

10 September – 19 September 2020

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Opening reception: Wednesday 9th September, 17:00 – 20:00pm

Betts Project is pleased to announce *Not only, but also*, a group exhibition featuring works sampled from twelve architects from five architecture schools around the UK.

Due to the coronavirus pandemic, architecture departments in UK schools were forced to cancel or postpone their end of year shows. These shows sought to share and conclude up to seven years worth of study and development, standing as a crucial step for students to initiate their future practice and expand to the wider world.

With an intention to support the proceeding generation of architects, and utilising both up and downstairs gallery spaces, the exhibition features new work by twelve graduating students from the academic year 2019-2020. The selected projects engage with a range of media including sculpture, painting, ceramics, sound, film, tapestry, drawing and publication while demonstrating a unique ability to recognise, provoke and challenge contemporary architectural discourse.

Shawn Adams

The Royal College of Art

Fai Chung

The Architectural Association School of Architecture

Max Cooper-Clark

University of Cambridge

Semilore Delano

University of Cambridge

Gregory Kirby

University of Cambridge

Louie Levison

The Manchester School of Architecture

Georgie McEwan

The Royal College of Art

Benjamin Mehigan

The Royal College of Art

Grace Schofield

The Royal College of Art

Isaac Nanabeyin Simpson

The Bartlett School of Architecture, UCL

Jade Tang

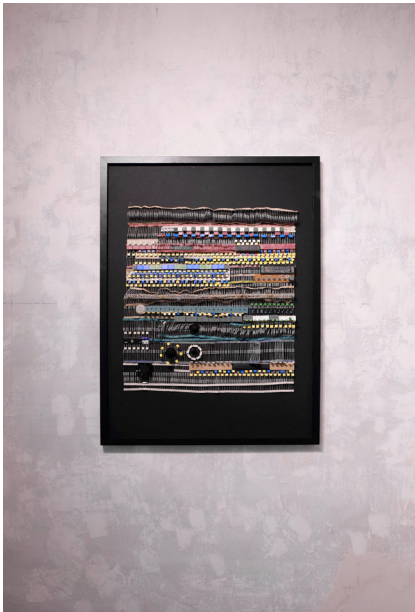
The Royal College of Art

Serhan Ahmet Tekbas

The Bartlett School of Architecture, UCL

* 10% of sale proceeds go to Bebw'shebbek, a local NGO providing doors and windows for the 80.000 Lebanese homes that were damaged in the Beirut explosion on the 4th of August, while the rest of proceeds goes directly to the architects.

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Shawn Adams

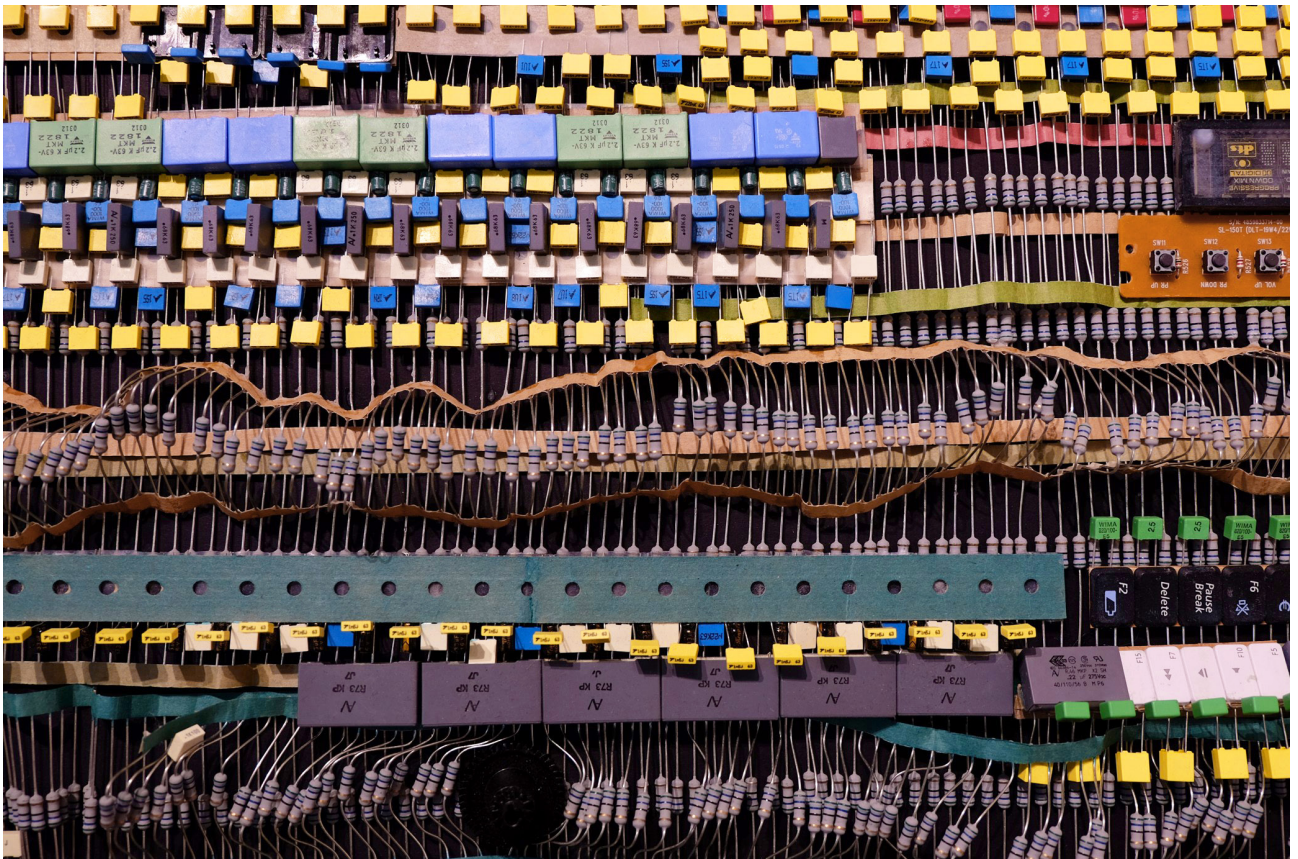
ADS 9, The Royal College of Art

Electronic Tapestry, 2020

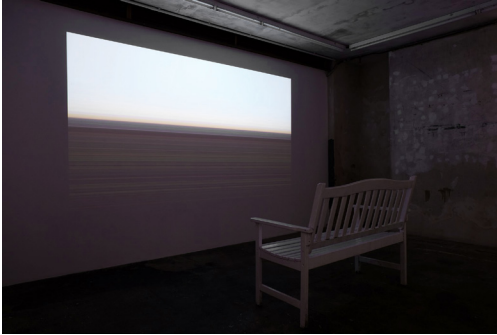
Electronic waste, keyboard keys, capacitors, resistors and retired components
68 cm x 56.6cm
£600

Electronic Tapestry stems from Shawn Adams' final year research project "Plinths and Tapestry" which aims to explore new ways of reading value by dismantling electronic items and stripping them of their previous constraints. By reconstructing electronics we can transform the way they are understood and ultimately give them new values. Here e-waste can be read as an electronic tapestry, it is a rhythmic score of materials as opposed to a series of retired components.

Shawn Adams is a recent MA Architecture graduate from the Royal College of Art. His work has featured on the cover of The Architects' Journal and in the Financial Times. A member of the New Architecture Writers, he has written for magazines such as VICE and has spoken on news platforms which include Sky and The Guardian. Shawn is also the co-founder of Power Out of Restriction, (POoR) a collective which focuses on the development of communities through the elevation of young people.



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Fai Chung

Diploma 12, Architectural Association School of Architecture

FieldNotField, 2020

Video and Sound Installation

10:00 min

Edition of 3, £250

Titled 'FieldNotField', this audio and video work is material collated from Fai Chung's design thesis that proposed the spatial experience of an open field that was generated from audio-receive pixels. Drawing from bodies of research surrounding the health benefits of naturalistic stimuli, the thesis investigates the aesthetics of ecology and therapy, while confronting the melancholy, necessity, and potential for architecture to re-imagine relationships between land and health.

During his study at the AA School of Architecture, Fai Chung has investigated many different forms of architectural praxis. From designing a mural for the London Chinese Community Centre, building school infrastructure in Cambodia, to making devices for interviewing the landscape - he continues to enquire into ideas of agency and practices of architecture in order to contribute to others and the environment.



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Max Cooper Clark

Studio 2, Cambridge School of Architecture

Curtain, 2020

Giclée ink on watercolour paper

20 x 12.8 cm

Work not for sale.

Hovering on a lake, the yellow drapery of a timber folly arrests the dappled milieu of its woodland scene. *Curtain*, is a digital painting sampled from Max Cooper Clark's final year proposal for a rehabilitation centre amid an abeyant Gasworks in Bedford that explores recovery in the post-industrial landscape.

Max Cooper-Clark received a BA from the University of Cambridge in 2020, where he won the Cadell prize for the best performance in Architecture and Art History. A recipient of a scholarship from the Kenneth Clark Trust, his work has been featured in journals by the University of Toronto and Cambridge Association of Architecture as well as in exhibitions at the Baltic Centre for Contemporary Art and in conjunction with the Northumbria University.



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Semilore Delano

Studio 2, Cambridge School of Architecture

Below the bridge, Canal edge, 2020

Oil painting and graphite drawing

80 x 42 cm

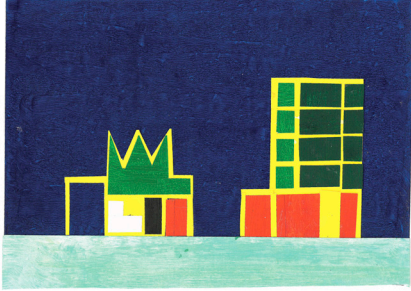
£250

Below the bridge, Canal edge, is part of Semilore Delano's exploration into a recovering post industrial landscape. Her final year project titled 95%, provides a framework in which plants, animals and architecture work in a synchronised system, but with the green as the weighted majority.

Oluwasemilore Delano is a recent Architecture graduate from the University of Cambridge. Her portfolio spans between art and architecture, working between ambiguity and precision simultaneously. Her work is tethered to a daily dwelling of space, moments which elaborate on the complexity of spatial occupancy. Prior to university her work was selected as part of the Royal Drawing School private collection and in 2018, she was awarded the Rylands Art Prize by Kings College Cambridge. In May 2019, she held her own first solo exhibition, *Retelling Retrospect*, upon request from the Cambridge University. In June 2020, Semilore was awarded the Purcell Miller Tritton prize, by the Department of Architecture, given to students who demonstrate exceptional drawing ability.



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Gregory Kirby

Studio 2, University of Cambridge

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Studio 2, University of Cambridge

Space and Form 1, 2, 4, 5, 6, 2020

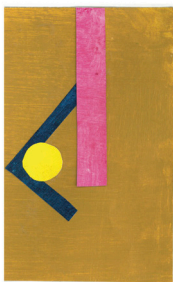
Acrylic, paper, collage

21 x 29.5 cm, 16 x 10.5 cm, 15 x 12.5 cm, 14.5 x 12 cm, 16.5 x 13 cm

£120, £90, £90, £90, £90

These collages demonstrate the iterative process of experiencing space through form. Treating the voids and the physical structure as having equal importance in the site influenced the method used in these collages - space is now entirely understood through interactions of multiple elements. Colours, cuts, layers and rotations which collapse individual moments into a unified spatial strategy.

Gregory Kirby is particularly interested in exploring the intersection between abstraction and the precision of architectural design. Grisha's work has been exhibited at the National Students Art Exhibition at the Mall Galleries where he was awarded the title Scholar of the Royal Society of British Artists. His paintings have been featured in the Royal Overseas League at the RBA Rising Stars exhibition. In 2018 he was asked to curate and present his first solo exhibition at the Radlett and Bushey Reform Synagogue, and more recently his Part I portfolio was given first-class honours from the University of Cambridge.



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Louie Levison

Urban Spatial Experimentation, Manchester School of Architecture

Pomona Island: A videographic exploration, 2019

540i MiniDV cassette converted to digital MP4

03:51 min

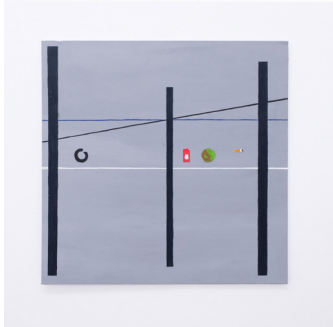
Work not for sale.

Pomona Island : A videographic exploration, was shot using a Panasonic Palm-corder PV-DV910 on MiniDV cassette, an ordinary and outdated camera, not dissimilar in feel to Pomona's overlooked beauty. Analogue effects and distortions are used to add to the discourse around the contrasts of Pomona Island and its future. The effects are juxtaposed by the archive audio of Paul Graney that capture the history of the island and the people that knew it. Louie's final year project ultimately explores an alternative scenario for Pomona which involves a digital future, drawing relationships between technology and nature.

Louie Levison graduated Manchester school of architecture with first class honours in 2020 and is currently the head of the student design collective/ non-profit organisation WOAH (without a home), which focuses on issues of homelessness, poverty, community and the housing crisis. Through the use of film Louie Levison endeavours to capture authentic moments of people and place, emotion and atmosphere that exists as it is.



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Georgie McEwan

ADS 6, The Royal College of Art

A Poetry of Objects, Landscape Painting Series of 4, 2020

Paper and acrylic on canvas

40 x 40 cm

£120

Giant Spork Stage Prop, 2020

Acrylic on MDF

190 x 40 cm

£200



A Poetry of Objects explores a collection of discarded, overlooked and forgotten everyday objects which are scattered in curious otherworldly landscapes. The chance encounter of the found object places trust in an unknown outcome, to provide an alternative way of looking at the world; a filter through which to observe and reinterpret, driven by the adventure of not knowing. The works displayed in the show and in Georgie's final year work are greatly influenced by Derek Jarman's overlooked stage designs discovered in the V&A Theatre and Performance archives.

Georgie has just completed her MA in Architecture at the Royal College of Art, during which her thesis project, *A Poetry of Fragments*, was exhibited as part of ADS6's Garden of Making exhibition at Seminario 12 in Mexico City (February 2020). Georgie's spatial practice and research interests range from architectural interventions, archiving, stage design, film, assemblage and material re-use. After completing her undergraduate degree in Architecture at Newcastle University in 2016, Georgie worked as an Architectural Assistant at Charlie Luxton Design and BDP, followed by internships at Studio Prototype and multidisciplinary studio PolyLester in Amsterdam.



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Benjamin Mehigan

ADSO, The Royal College of Art

Insurance, 2020

Giclée ink on Hahnemühle paper

24 x 33 cm

£65 (Framed)

Western, 2020

Giclée ink on Hahnemühle paper

33.7 x 25 cm

£65 (Framed), £25 (Unframed)

Implementation, 2020

Giclée ink on Hahnemühle paper

33.7 x 25 cm

£65 (Framed), £25 (Unframed)

A Golden State, 2020

Hard bound photobook with Buckram cloth and silk coated paper

21 x 29.7 cm

21 individual prints. 15 x 23 cm, £25 each. Printed on demand.

Price available upon request.

The images presented as part of The Golden State photobook and accompanying prints, attempt to shift the focus of ecological breakdown away from the sublime image of catastrophic destruction and towards those architectural icons which record the deep circumstances of its emergence. Paying homage to the medium of the photo book, a series of images are produced in which to document the present condition of nature while engaging with it creatively and critically in the context of pre and post-wildfire adaptation.

Graduating from the Royal College of Art in 2020, Ben was the recipient of the MA Architecture Head of Programme Prize and the Image/Drawing Prize. Having completed his undergraduate studies at the Bartlett School of Architecture, Ben's professional practice has been in the design and delivery of permanent and temporary gallery spaces for museums across the UK and worldwide.



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Grace Schofield

ADS4, The Royal College of Art

Machines of Loving Grace Volumes 1-4, 2020

Perfect bound books

17.6 x 12.5 cm

£130

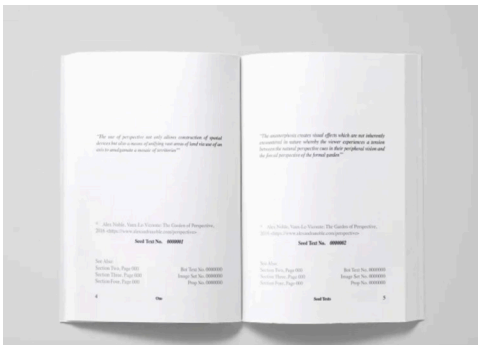
Printed on demand.

Staging Diagrams, 2020

Digital prints

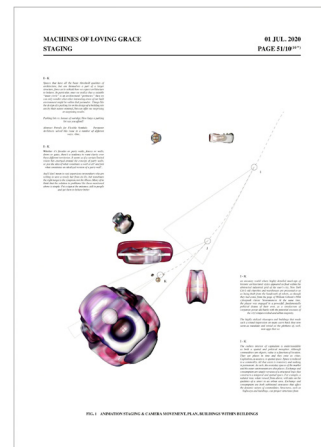
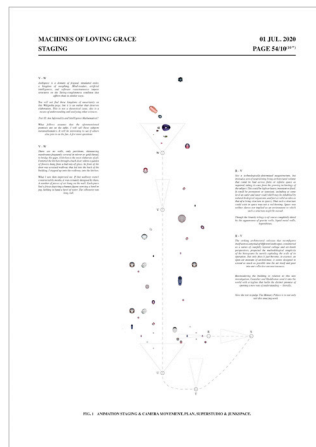
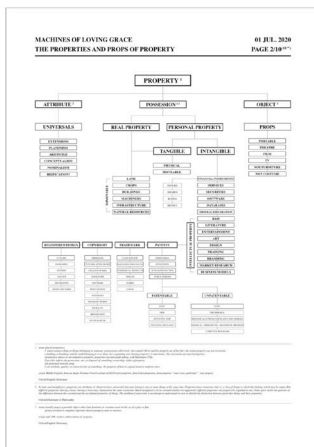
42 x 29.7 cm

£25 per print.



Machines of Loving Grace Volumes 1-4, include AI generated from the seed texts; AI generated images that correspond to each text; and props, or the objects that are designed from the images and texts. Each of the four volumes of the catalogue is arguably a design for the intellectual property trust landscape in its own right. *Staging Diagrams* illustrate how specific methods of staging can be derived through a reading of the text sources of the landscape.

Grace Schofield's interests lie at the intersection of art and design, digital technology and economics. She used her two years at the RCA to make work that responds to these themes, with a particular focus on the social and spatial significance of data, and the notion of information as an asset. Her projects have explored these ideas through infrastructural and material investigations, as well as more speculative, theoretical enquiries that seek to expand her own definitions of architectural practice. Grace studied architecture at the Glasgow School of Art (2014-2017), where she was nominated for the RIBA Bronze Medal, as well being the recipient of the Glasgow Institute of Architects Student Award and the Holmes Miller Award for her final year project.



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Isaac Nanabeyin Simpson

Unit 12, The Bartlett School of Architecture, UCL

Four Pillars, 2020
Acrylic on cartridge, Collage
84 cm x 42 cm
£750



Dancing Child, 2020
Acrylic on cartridge, Collage
84 cm x 42 cm
Unit 12, The Bartlett School of Architecture, UCL
£250

Isaac's work aims to question cultural separation by architectural re-imaginings. It dwells on the narratives of liminality, negotiation and hybridity, tracing these narratives from the field of cultural studies and into the territory of architecture. Lost to interpretation, his work asks to be misinterpreted; questioning and provoking new readings which unsettle cultural and racial binaries.

Isaac Simpson graduated from the Bartlett School of Architecture BSc Architecture (First Class Honours) and MArch Architecture (Distinction) respectively. He has been awarded the Narinder Sagoo Drawing Prize in 2015 and The Bartlett Architecture Medal in 2020.



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Jade Tang

ADS 06, The Royal College of Art

Qi/Air, 2020

Pen on paper

21 x 29.7, 34 x 43 cm (Framed with anti UV non-reflective glass)

£160

Tingjué/Sound, 2020

Pen on paper

29.7 x 42 cm

£160

Jade's pen on paper works explore the sonic experience of the Living Room in Jorn Utzon's 'Can Lis', which is documented as a soundscape drawing. The piece represents the bodily reactions to minute changes in materiality, depth and intensity. They are taken at set time intervals, as an individual interacts with the varying surfaces in the space. In *Qi/Air*, the rate of breathing induced by walking through the Observatory in Jorn Utzon's 'Can Lis', is reinterpreted as a collection of drawn lines. For each new breath, a line is created, an upward trajectory suggesting the intake of air, and a downward, the exhalation.

Jade Tang's work is strongly driven by embodied experience and a rich engagement with both new technologies and traditional tools. Her first year project, 'Listening to the Void', was shortlisted for the RIBA West Student Prize in 2019, where a selection of her work was also exhibited on the same year as part of the Seoul Biennale of Architecture and Urbanism. Prior to the RCA, she completed her BSc in Architecture at The Welsh School of Architecture in 2016, where she was taught by Peter Salter in her final year. Jade has also taken part in voluntary design and build projects for local communities in Indonesia with CAUKIN Studio (2016), and Japan as part of the Koshirakura Landscape Workshop, AA Visiting School (2018).



BETTS PROJECT



Serhan Ahmet Tekbas
Unit 12, The Bartlett School of Architecture, UCL

Artifact No.49: Reading Room for The Woodland Architect, 2020
Terracotta cast, iron grit, sea shells, marble dust
20 x 14 x 5 cm
Edition of 3, £180

Artifact No.23: Wall of Dichotomies, 2020
Terracotta cast, iron grit, marble dust
46 x 16 x 11 cm
Edition of 3, £250

Inspired by the narrative of Umberto Eco's 'Six Walks in the Fictional Woods', Serhan's work explores the intersection between principles of literary narrative and architectural design, which offers ground for how architecture may encourage collective imagination once celebrated by the story-teller architects of the renaissance.

Having recently graduated from the Bartlett School of Architecture and previously studied at Central Saint Martins, Serhan is a spatial-storyteller who uses fiction and narrative to discover, explore, and invent unique architectural propositions encompassing all scales. Operating across the fields of architecture, literature, sculpture, film, and installation, his interests have led him across disciplines. Previously, Serhan has exhibited work at The Jerwood Gallery, Milan Design Week and Victoria and Albert Museum.



The artworks described above are subject to changes in availability and price without prior notice.
Betts Project is not VAT registered.

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