

Zoe Schoenherr MSc, MFA, BA (Hons)

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Artist Statement

Multidisciplinary artists Zoe Schoenherr and Susie Olczak began working collaboratively in 2019. Their sculptural and installation work draws upon dance and behavioural science to consider how the human relationship with urban space and architecture makes people feel and move.

The works convey something that is paused for a moment in time, framing the world around and inviting reflection. Their sculptures are created using hardwood, metal and rubber. To consider how movement can be choreographed within cities their work is inspired by gymnastic, dance and Pilates' equipment.

Schoenherr and Olczak reflect upon the human relationship with place and incorporate this research into their work to imply or encourage engagement. Olczak's research into the idea of adaptation, how people intuitively wrap, stack, tie and slot materials together and use of print and colour combines with Schoenherr's research into psychological science theory and models which analyse the user experience of the built environment.

The duo create works that has a focus on balance, materiality and geometry. They often suggest movement, the possibility for the forms to be reconfigured and relate dimensionally to the human body. Traditional Japanese architecture, in both the colour palette used and the methods of construction in wood using slotting and stacking mechanisms is further inspiration.

Collage, observations of how the public move through and spend time in urban space and material tests are often starting points in developing the work. Olczak and Schoenherr have an ongoing dialogue where they exchange their interpretations, references and perceptions of public space and merge their training in disciplines outside of the arts, including behavioural science and dance.

Biographies

Zoe Schoenherr Lives and works in London, UK

Schoenherr is a multidisciplinary artist/designer who creates sculptures that are informed by behavioural research. Specifically her research focuses on the interrelationship between the design of the built environment and behaviour change for supporting place attachment and the multi-sensory. Schoenherr holds a Masters in Fine Art from Slade School of Fine Art, UCL, 2012 and an MSc in Environmental Psychology from University of Surrey, 2019. Her work has been developed in collaboration with professionals from sectors including dance, engineering, architecture and choreography and her work has been produced in world-renowned facilities such the UCL laboratory called PAMELA (Pedestrian Accessibility Movement Laboratory). She has exhibited and participated in national and international residencies including QatarUK, Qatar, 18th Street Arts Centre, Los Angeles and APT Gallery, London. She has been nominated and awarded a fully funded scholarship from Art Humanities Research Council and funded by British Council and the Leverhulme Trust.

Susie Olczak Lives and works in England, UK

Graduated with a BA Honours in Fine Art, Sculpture and Environmental Art from the Glasgow School of Art in 2010 and with an MA in Sculpture at the Royal College of Art in 2019. Olczak is a multidisciplinary artist with a focus on sculpture. Her work asks the viewer to look again at the world. It is about the perception of geometry, pattern, and light while moving through transitional spaces, such as corridors, underpasses, and the walkways between buildings. Her work has been shown internationally and around the UK. She has been commissioned to produce public artworks by BBC Scotland, Charles Saatchi at the Big Chill Festival, and the National Trust. Olczak was a bursary award winner at the Royal Society of Sculptors. In 2019 she showed in the Ingram Collection Purchase Prize Exhibition and in 2020 she completed the Mark Tanner Sculpture Award residency and exhibited the work at Standpoint Gallery.

Concept

Act I Act II

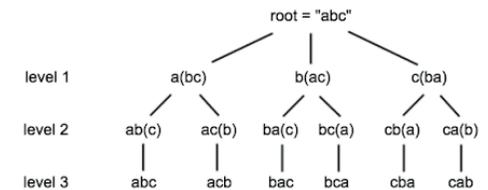
Zoe Schoenherr and Susie Olczak

Underpinning the narrative of our work is the notion of the word *resolve* meaning the balance between finding a solution and the point of collapse. The piece reflects upon our changing relationship to place and how the dimensions, materials, colour and configuration of the fabric of place influences the user and their needs. Reminiscent of theatre sets and how one stage can be reconfigured to support a different scene and set of person/environment interrelations, our work will permutate over the course of its installation.

Like the construction of a play, the work starts with an introduction to the sculpture, Act I. Once the introduction is complete, the piece moves onto rising action, Act II, through the incorporation of performers. Here those central to the performance are aware of the need to find a resolution but are currently unable to achieve this goal. However, unlike a play, our work cannot find a resolution and remains in a state of doing and undoing.

The piece starts as a simple minimal structure. The work then transforms with the introduction of performers, who further adapt the sculpture through bending, folding and moving components to suit their needs and movement. Once the performance is complete, the sculpture remains in this new state until moving to the Olympic Park.

Context



Top: Wayne McGregor - Triptych
Centre: Sauer-Utley - Permutations of a String
Bottom: Superhumanity - Erik and Ronald Rietveld - Affordances and Architecture

Concept

To achieve a design that supports the subtle movement of the dancers, we plan to collaborate with the choreographer Janine Harrington and WSP at the outset of the project. During these conversations, we will analyse the sculpture to align with the dancer's movement so that the work can call for continuous collaboration between the body and the materiality of the sculpture.

When designing the prototype model, we have drawn upon architectural aspects in Dora House and Queen Elizabeth Olympic Park to reflect on historical changes in these sites. The work will be made from metal, wood and perspex, with parts that a performer can reconfigure. Front and backlighting will transform the work after dark and highlight the monochrome imagery imprinted onto the surface of the perspex.

Our work will develop from multi-disciplinary exchange across sculpture, engineering and choreography. The resulting work will include elements that can be reconfigured, changing the spectators experience of the work from RSS to the Olympic park. The piece will reflect the needs of the moving body and the notion of a space or the sculpture striving for resolution through careful engineering of its components.

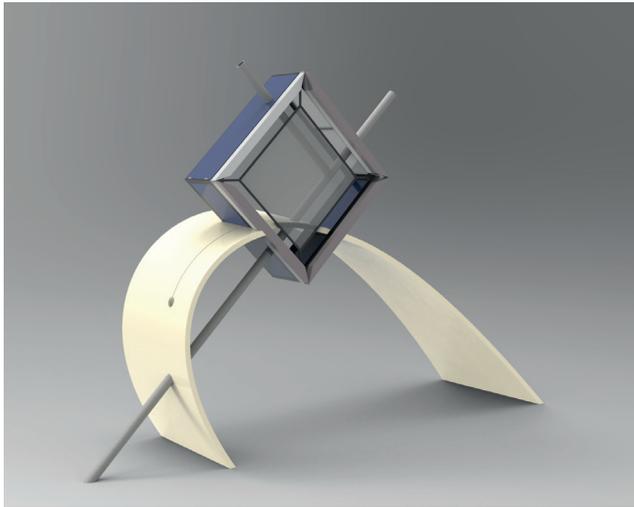
Context



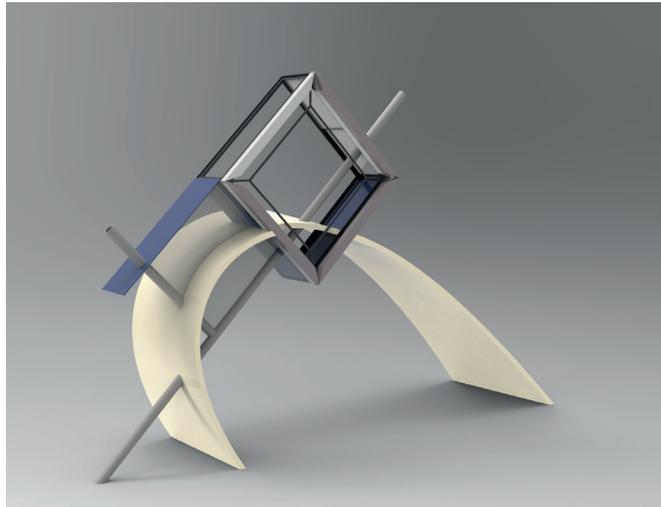
Top: Sidi Larbi & Antony Gormley
with the Shaolin Monks - Sutra
Bottom: National Ballet

Prototype CAD Images and Incremental Changes

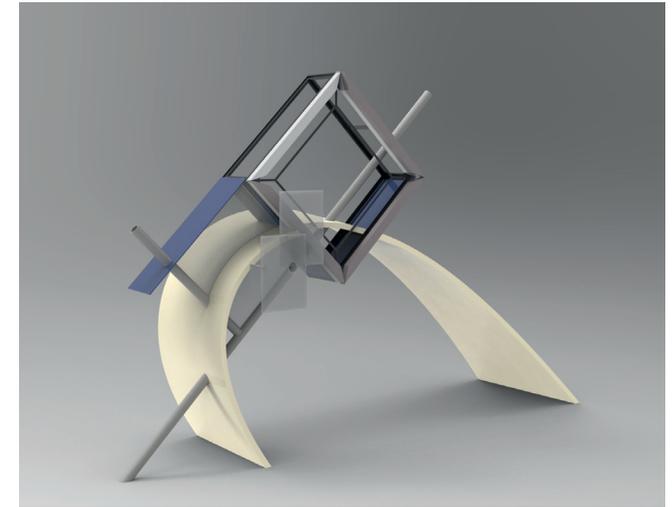
This work will start with a finite number of components. These components will then be adjusted on separate occasions, once by dancers and a second time by us (the lead artists). It is these adjustments that explore its potential for change and influence on interaction and behaviour.



Initial Installation at Dora House

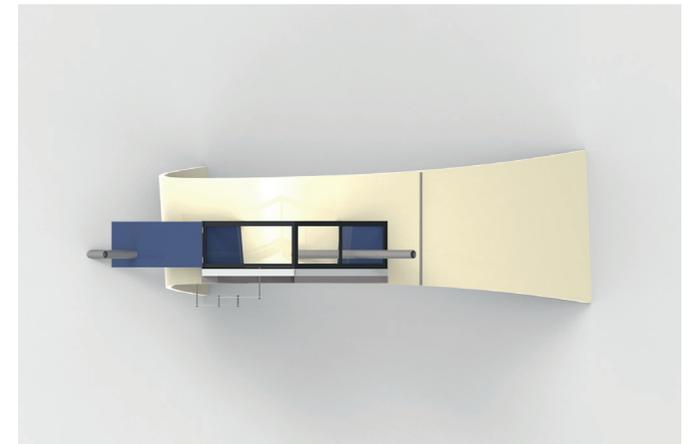
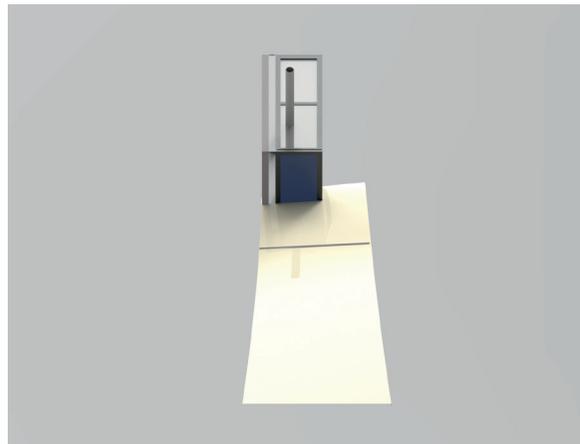


Installation after performance at Dora House



Installation at Olympic Park

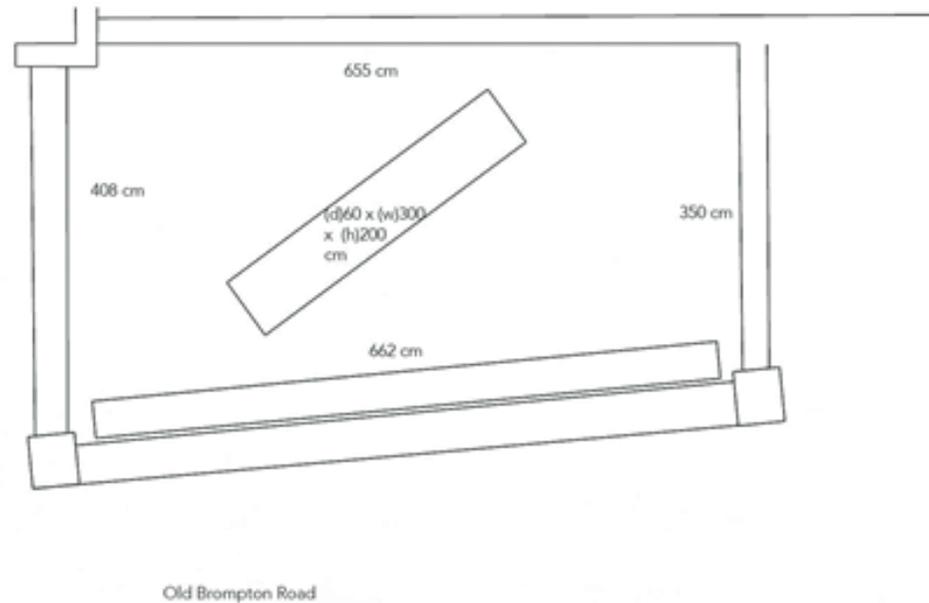
Left to Right:
Rear view of sculpture
Ariel view - Variation of the curve. Wide at the bottom and slim at the top.



Site 1



Dora House



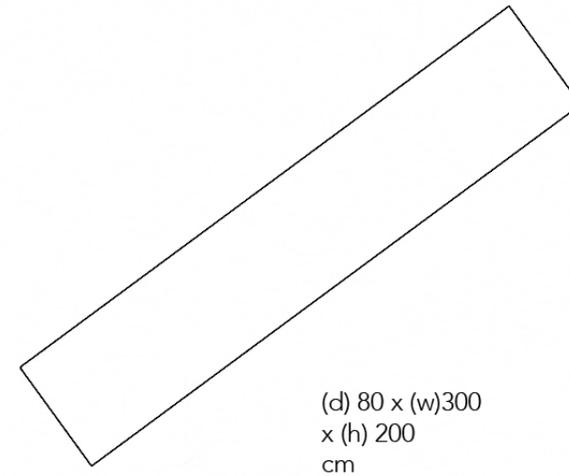
Installation Position and Dimensions

The work takes inspiration from the facade of Dora House and its history as a place where its use has changed over time. When curating the position of the work we have considered how the audience views the sculpture from a set view point and how this relationship between the spectator and sculpture and performance relates to the language of a theatre production. To emphasise the theatrical aspect within the work, lighting will be designed into the installation.

Site 2



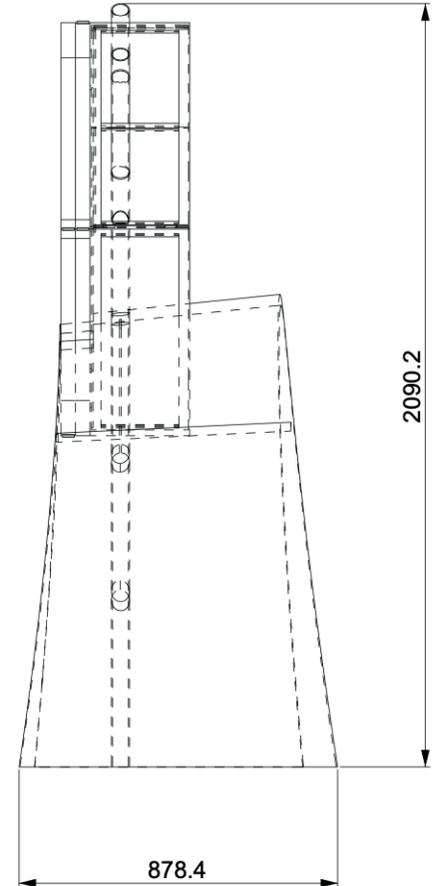
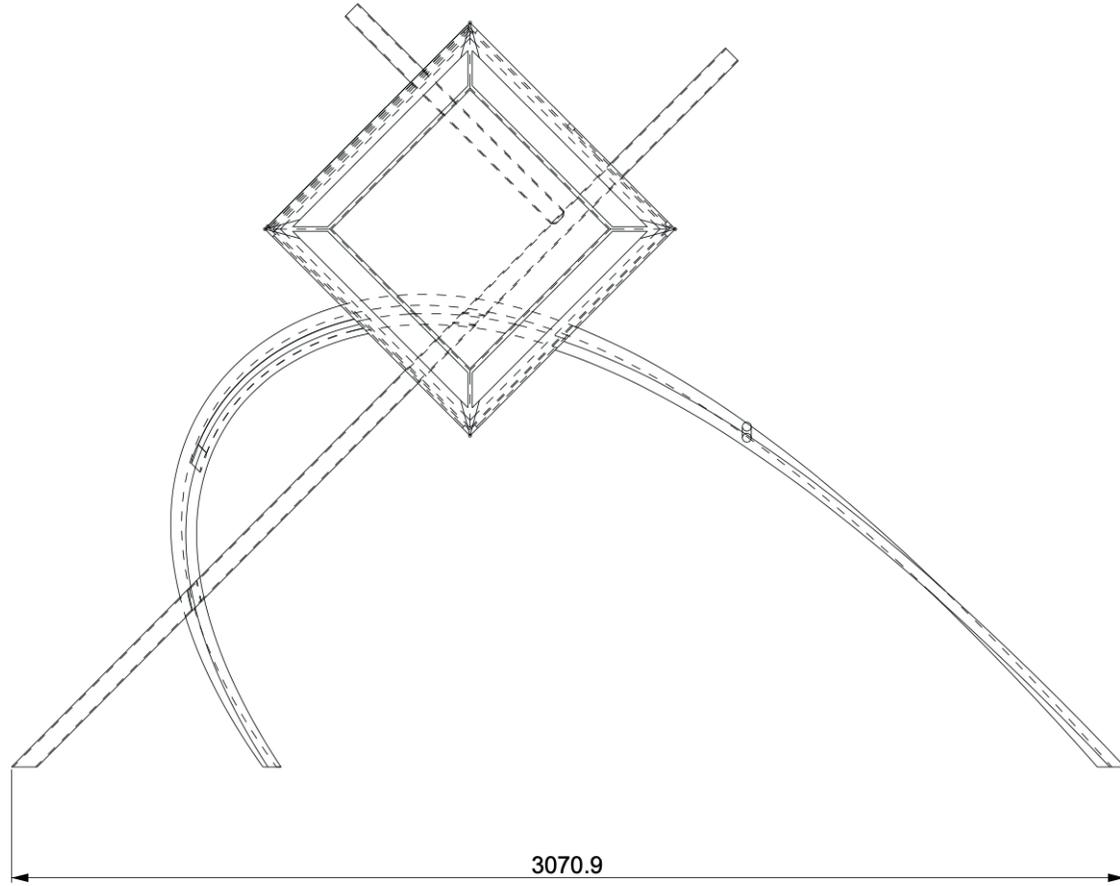
Queen Elizabeth Olympic Park



Installation Position and Dimensions

At the Olympic site we have layered white transparent images on the printed perspex to encourage the viewer to be more active and to view the work from different angles. The images will be enlarged details from the RSS and Olympic Park, to suggest a transition or change within the history of the work and how it was once experienced.

Specifications



Specifications

Materials

Direct to media printing onto perspex sheeting.

Painted mild steel.

Lacquered plywood.

Lighting for RSS only (unless possible to have at Olympic Park as well)- 2 x outdoor Garpa LED Garden Spotlight With Spike. Plugs into RSS external power socket for additional electricity/lighting. Used during the performance and to highlight the work at night.

Logistics

The piece can be installed with the use of hand held power tools and a ladder. We would use a masonry drill which plugs into the mains to drill the floor fixings and the rest of the installation can be done with hand tools. The work will be pre-assembled off-site and delivered to both sites to be configured. We plan to work with Benson Sedgwick and MDM Props on this commission and have already sought advice from them. The works will be moved during the two installations by the artist team only and secured into place after each reconfiguration.

Installation

We intend to work closely with the fabrication team for this and to do a risk assessment near to the time for both sites and detailed method statement.

Finishes

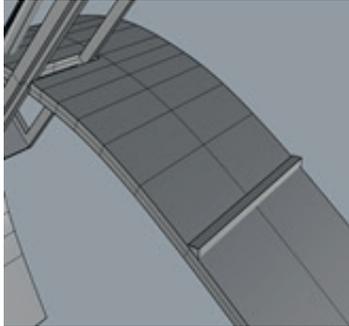
Wood- lacquer for weatherproofing

Metal- Benson Sedgwick and MDM props both advised to hand paint the metal for treatment so that a high-end finish is achieved that is long lasting.

Maintenance

Cleaning arranged as necessary - once installed at Dora House, before and after performance at Dora House, once after installation at Olympic Park and once during display at Olympic Park.

Design, Engineering and Installation Considerations



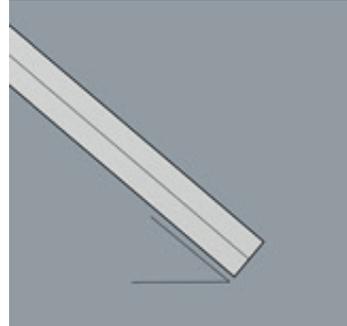
Method to ensure people do not try to climb on the work.



Hinging and sliding mechanisms suitable for movement of the dancers.



Spot lighting at RSS to support performance and emphasis aspects within the sculpture.



Minimal methods for securing the work into site, considered during design process to ensure outcome is discreet.

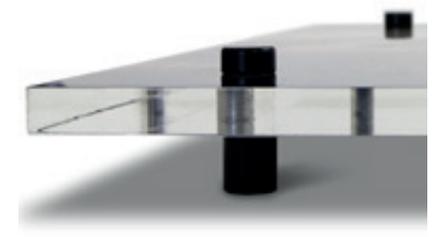
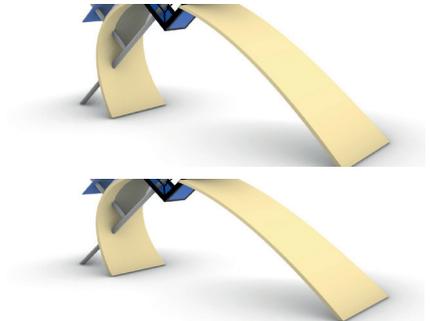
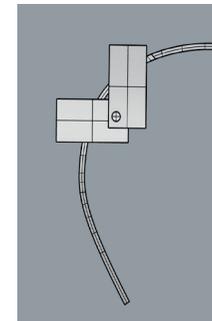
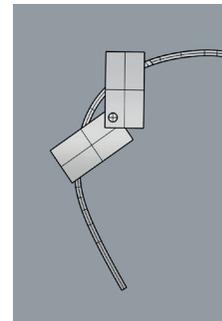


Image production for printing onto perspex- Creation and development of images from RSS and Olympic Park architectural details.



Nestled into the sculpture will layer of subtle printed imagery. Evidence of such experience is in our work called 'Forcing Distance' where we have printed a grid direct onto metal



With the model being a prototype there are numerous discussion points to develop with WSP and choreographer Janine Harrington. This can include the twists in the curve or the appearance of the perspex falling down the edge of the sculpture.

Partnerships

Janine Harrington

www.janineharrington.com

Dance Artist. Janine Harrington, a previous work partner of Schoenherr's has been invited to collaborate. Harrington has created numerous works for the public realm and has experience of choreographing performance with sculpture. She has been the recipient of numerous awards including Bonnie Bird New Choreography Award 2020, DanceWed scholarship to ImPulsTanz Vienna, 2013 and 2016 scholarship to Banff Centre, Canada. She has been a board member of Chisenhale Dance Space since 2020.



WSP

By working in collaboration with WSP this commission provides the opportunity to advance the ambition within our work and introduce new methods for designing interaction. Therefore, we anticipate exciting multidisciplinary exchange and collaboration with choreographer Janine Harrington and WSP, discussing methods for merging the design with the moving body.



Ned Quinney

Designer and flexible plywood specialist.

<https://nedquinney.myportfolio.com/>



SUSIE OLCZAK

Sculpture | Installation | Perception | www.susieolczak.co.uk

EDUCATION

MA Sculpture, Royal College of Art, 2019

BA Honours Sculpture, Glasgow School of Art, 2010

BA Sculpture Exchange. Kyoto Seika University, Japan, 2009

AWARDS/BURSARIES/ REPRESENTATION

Arts Council England, 2020 | Artiq (representation) 2020 | Scholarship: International Summer, 2018 |

Villiers David Travel Grant to visit Iceland, 2018 | Bursary Award. Royal Society of Sculptors, London, 2016

VISITING ARTIST/TEACHING

Royal College of Art | HelloWood Hungary | University of Creative Arts | University of Arts London, Camberwell | University of Gloucestershire | University of Brighton | University of Westminster | University of Cambridge | Royal Society of Sculptors | Goldsmiths University | Anglia Ruskin University

CONFERENCES

China-UK Youth Art and Science Education Forum. Looking Across the East and West, Fate Begins in Ceramics | University of Falmouth | Goldsmiths University

SELECTED RESIDENCIES AND COMMISSIONS (selected)

Residency | Ingram Collection Purchase Prize Residency at Hestercombe Gallery. 2020-current

Research project within the gardens, working towards outcomes for gallery exhibition, outdoor display and digital screening. Managed budget and worked to a number of deadlines.

Commission | The National Trust, Eastbury Manor House. *Glow*. 2017 Created large-scale temporary light installation. Presented ideas, managed budget (£10,000), led installation team, ensured safety measures were met and assisted with marketing to the public.

Commission | Futurecity Visualise Commission at Cambridge Institute of Astronomy. *Point of View*. 2012 Created large-scale temporary artwork for a one day event. Installed and deinstalled work. Ensured safety for the public to interact.

Workshop/residency Tomas Saraceno. *Aerocene Workshop at Palais de Tokyo, Paris*. 2018.

Created a large-scale site specific projection for inside the Palais de Tokyo. Audio-visual and sound.

Commission | Glasgow International Festival. *Void*. Collaboration with Jennifer Argo. 2012.

Created four metal and perspex sculptures for temporary installation outdoors as part of the festival. Created digital work for inside The Lighthouse in Glasgow.

EXHIBITIONS (selected)

- 2020 Discerning Eye. Judges Selection by Jo Baring
- 2020 Ori, Berlin. Utopie
- 2020 Royal Society of Sculptors, London. Summer Exhibition
- 2020 Standpoint Gallery, London. Mark Tanner Sculpture Award Residency Presentation
- 2019 Ingram Collection at the Cello Factory, London
- 2019 Purchase Prize Finalist Exhibition
- 2019 Royal College of Art. Graduate Show
- 2019 Royal College of Art Courtyard Gallery. The Slade and The RCA. Teaser
- 2019 South London Gallery, Everything You Ever Wanted To Know About Sculpture
- 2018 Anise Gallery. Graduate Exhibition
- 2018 Palazzo de Zenobio, Venice. Summer Exhibition Royal College of Art. Work-in-Progress Exhibition
- 2017 Ugly Duck, London. Constructed Reality (Solo)
- 2017 Royal Society of Sculptors, London. Bursary Award Exhibition
- 2017 Ugly Duck, London. Lumen School of Light
- 2016 The Undercroft Norwich. Beneath the Surface
- 2016 Mark Devereux Projects at Artwork Atelier, Manchester. Studiobook
- 2015 Mile End Art Pavilion. Eureka
- 2014 Aid and Abet, Cambridge. Demolition Golden Thread Gallery, Connecticut. Pioneer
- 2013 Tower 42, London. Volume (Solo)
- 2011 Makers Gallery, Cambridge. Transition (Solo)

ZOE SCHOENHERR

Sculpture | Relationship between People and Place | www.zoeschoenherr.co.uk

EDUCATION

MSc Environmental Psychology, University of Surrey, 2019/20 | Psychological theories and models for the analysis of behaviour in the built and natural environment.

MFA Fine Art, Slade School of Fine Art, UCL, 2012

BA, (Hons) Fine Art, Wimbledon School of Art, 2006 (1:1) | Studio practice and Critical Studies.
Exchange to NASCAD University, Canada 2005

AWARDS

Arts Humanity & Research Council (2 years) | British Council | Sir Idris Pearce (short-listed) | Mark Tanner Prize (short-listed) | UCL Civil Engineering | The Leverhulme Trust (1 year)

CONFERENCES/GUEST SPEAKER

Ingram Art Prize 2020 | University of Hertfordshire 'Material Matters' | QatarUK 'Culture Exchange' | APT Gallery 'Exchange Project' | Northumbria University, 'Research and Development Funding in the Arts' | NBBJ architects | WSP

VISITING ARTIST/ TEACHING

Fellow at City and Guilds London School of Art | Bartlett School of Architecture, UCL | Accessibility Research Group, UCL | Wimbledon School of Art, University of the Arts | Biola University, Los Angeles

RESIDENCIES AND RESEARCH (selected)

Research | Acme Artists Studios 2020: Research: The Role of Knowledge and Behavioural Control in Live/Work Apartments in Response to the Perception of Air Pollution. Collaborative researcher: Artist Needs for Sustaining Creative Practice during Covid-19

Fellowship | City and Guilds of London Art School 2015 – 2017: Advancing technical skills and knowledge for designing and producing person/environment sculptures.

Research Associate/ Residency | UCL, Civil Engineering 2014 – 2015: The Role of Touch and Movement in Constructing Perception of Place. Selected by Prof Nick Tyler Civil Engineering, UCL. Funded by The Leverhulme Trust and UCL. Designed a collaborative project, recruited partners from dance, choreography and sound engineering. Directed project, delivered public presentations, managed awarded budget (£17,000), managed time-scale and meetings.

Artist, British Council | QatarUK 2013: An analysis of human traces: Development of research based on the changing landscape of Doha. Nominated and awarded to participate in QatarUK international celebration, representing emerging British artists. Designed sculpture within awarded budget.

EXHIBITIONS (selected)

- 2018 Cello Factory | Transcendence, curated by Sarah Jeffries and Alex Hinks
- 2018 Thames-Side Gallery | New Relics, curated by Tim Ellis and Kate Terry
- 2017 City and Guilds London School of Art | Fellowship Exhibition
- 2015 Malleable Architecture, PAMELA, UCL Funded by The Leverhulme Trust and supported by Civil Engineering UCL (solo)
- 2015 Old Doha Prize, Qatar Supported by British Council
- 2015 Eureka! Art Pavilion, London | Supported by Arts Council England
- 2015 Induction Loop, TFL Bus, London | Supported by PAMELA, UCL
- 2015 Festival of the Arts, London | Supported by UCL
- 2014 Pitzhanger Manor House and Gallery, London | Nothing Lasts Forever
- 2014 Tisna hArts Lane, London | Again from Here
- 2014 No Format Gallery | Points of Contact | Supported by Second Floor Studios
- 2013 Foundry Gallery, Chelsea, London | Curated by Liz Goode, supported by Le Lay architects (solo)
- 2013 APT Gallery, London | Exchange Project, curated by Claire Undy | Funded by Arts Council England
- 2013 Kingsgate Workshop Trust, Chance/Action | Invited by curator Marcus Orlandi
- 2013 Kings College Hospital Auction | supported by Rosebery's Auction House.
- 2013 Katara Qatar | Funded by British Council & supported by Qatar Museum Authority & UCL

Examples of Existing Work: Zoe Schoenherr and Susie Olczak



Above: Prototype models
Right: Sculpture realised from a model above

Details of realised work:
Forcing Distance, 2021
Sapele hardwood, digitally printed aluminium,
Rubber, Ceramic, Gilding.
180 x 30 x 40 cm



Examples of Existing Work: Zoe Schoenherr - Performance



Partners: Janine Harrington and Holly Thomas

Malleable Architecture.

Plywood, paper and latex.

600cm x 240cm x 135cm.

Location: PAMELA (Pedestrian Accessibility Movement Laboratory)

Examples of Existing Work: Zoe Schoenherr - Subtle Twists



Temporal Transition
Meranti wood and aluminium
135cm x 140cm x 30cm



Relevance.
Oak and Greek white marble.
180cm x 120cm x 120cm

Examples of Existing Work: Susie Olczak - Achieving Delicacy with Metal



Temple
Glass, aluminium and neon
150 x 100 x 40 cm



Rotate 1,2,3,4....
Aluminium, neon, sensors.
600 x 250 x 300 cm

Examples of Existing Work: Susie Olczak - Integrating Colour



From Left to Right:

Chain Reaction I
Steel, perspex and
paint.
48 x 44 x 25 cm

Chain Reaction II
Mixed media
70 x 30 x 25cm

