

Alessia Arcuri

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I am lecturer and independent designer working in arts and cultural sectors as well as in education. I have experience in rolling out and leading on the design of large scale outdoor print campaigns, unpacking brand identities into coherent visual languages, as well as designing and supervising print production for project at large scale. I also take on selected digital projects, including animation and web.

I work as an Associate Lecturer at Kingston School of Art and Central Saint Martins College of Arts and Design.

Services

2D graphic design for environments
Design for exhibition and interpretation
Editorial and book design
Learning and educational resources
Consultancy
Campaigns
Brand identities
Selected digital projects and motion

Selected Clients

TATE
Arebyte Gallery
The British Museum
Natural History Museum (London)
City University London
Goethe Institute
Mozilla Foundation
Institute of Italian Culture London
CELL Projects

Arts and culture

Since 2017, I have been commissioned by Tate Design Studio to lead on the design of interpretation graphics and campaigns for large scale exhibitions and displays.

Selected exhibitions and displays:

Natalia Goncharova, Tate modern

Nam June Paik, Tate Modern

The Rossettis, Tate Britain

Expressionists, Tate Modern

Hogarth And Europe, Tate Britain

Thao Nguyen Phan, Tate St Ives

Madgalena Abakanowicz, Tate Modern

Do Ho Suh, Tate Modern

Do Ho Suh, Tate Modern

Concept, lead design and artworking for *Do Ho Suh* onsite and outdoor exhibition campaign, concourse graphics, interpretation texts.

THE
GENESIS
EXHIBITION

DO
HO
SUH

WALK
THE
HOUSE

EXHIBITION ENTRANCE

THE GENESIS EXHIBITION
DO HO SUH: WALK THE HOUSE
1 MAY - 16 OCTOBER 2011

Do Ho Suh's work explores the relationship between architecture and memory. His translucent, hand-painted paper houses are a metaphor for the fragility of memory and the way we construct our sense of place. The artist's work is a celebration of the power of imagination and the ability to create a home wherever we go.

Do Ho Suh is a Korean-born artist who has lived and worked in the United States for over 20 years. He is known for his large-scale, translucent paper houses that he has installed in galleries and public spaces around the world. His work is a celebration of the power of imagination and the ability to create a home wherever we go.



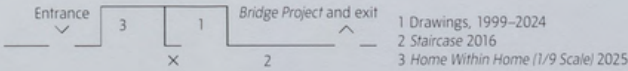
WHERE DO SPACE AND MEMORY BEGIN OR END?

Early in his career, Suh often used drawing to develop ideas as well as work through technical issues with his installations. The works on paper displayed here date from 1999 to 2024 and trace how Suh’s approach has evolved over the years. They move from immersive to intimate, demonstrating Suh’s sensitivity to scale across his practice. You can see how he continually returns to places, forms and subjects as time passes.

Suh’s artworks have roots in his training in Korean ink painting, which he studied before emigrating to the United States. This practice traditionally uses paper as its base. Suh plays with the principles of ink painting, describing his interest in the artist’s surrendering of control as ink marks expand through the absorbent paper fibres. He initially used ink, watercolour and pencil for his paper-based works, but for more than a decade he has developed his own experimental techniques. In *Staircase*, shown nearby on the right, Suh has worked with threads embroidered on gelatine tissue paper to collapse a three-dimensional

form onto a two-dimensional plane. Like the fabric architectures, which can be packed away like clothing, this process allows Suh to create portable versions of meaningful spaces.

The constant return to spaces, or the feeling of being ‘haunted’ by them, is visualised in the work *Home Within Home*, on the left. Suh uses 3D printing techniques to merge two buildings in which he has previously lived, one in South Korea and the other a house of rented apartments in the US. This process blurs the distinctions between the buildings, which are at a shrunken, more intimate scale. Suh has talked about the cultural collisions and language barriers he experienced on moving from South Korea to the US. His work explores how, as we move through the world, we constantly reconsider who we are, through contact with the places in which we find ourselves.



Do Ho Suh, Tate Modern



Tate Galleries

Photo: © Tate



Do Ho Suh, Tate Modern



Tate Galleries

Nam June Paik, Tate Modern

Concept, lead design and artworking for *Nam June Paik* onsite and outdoor exhibition campaign, concourse graphics, interpretation texts and booklet.

17 OCT 2019 – 9 FEB 2020

NAM JUNE PAIK

THE EYAL OFER
GALLERIES

NAM JUNE PAIK
17 OCT 2019 – 9 FEB 2020

Curated by Soek-Hwang Lim, Senior Curator, International Art Department, Tate
Research Centre, Singapore, and Soek-Hwang Lim, Curator,
at Moderna Museet, San Francisco Museum of Modern Art, with co-curators: Soek-Hwang
Lim, Curator, International Art and Michael Kimmelman, Assistant Curator

Exhibition organized by Tate Modern and San Francisco Museum of Modern Art
in collaboration with Soek-Hwang Lim, Curator, International Art Department, Tate
Research Centre, Singapore, and Soek-Hwang Lim, Curator, at Moderna Museet, San Francisco
Museum of Modern Art, with co-curators: Soek-Hwang Lim, Curator, International Art and
Michael Kimmelman, Assistant Curator

This exhibition has been made possible by the generous support of the
Government of Singapore through the Government of Singapore, and the Department for Digital, Culture,
Media and Sport and Arts Council England for arranging the exhibition.

Sponsored by

TERRA

with additional support from

HYUNDAI LIFE

RESEARCH CENTER

TRANSNATIONAL

in partnership with

HYUNDAI

Media Partner

THE SPACE

Ticket required
Free to Tate Members
and Patrons

No flash photography

Photography allowed for personal
non-commercial use only, unless
otherwise indicated. No tripods,
camera supports, or selfie-sticks.

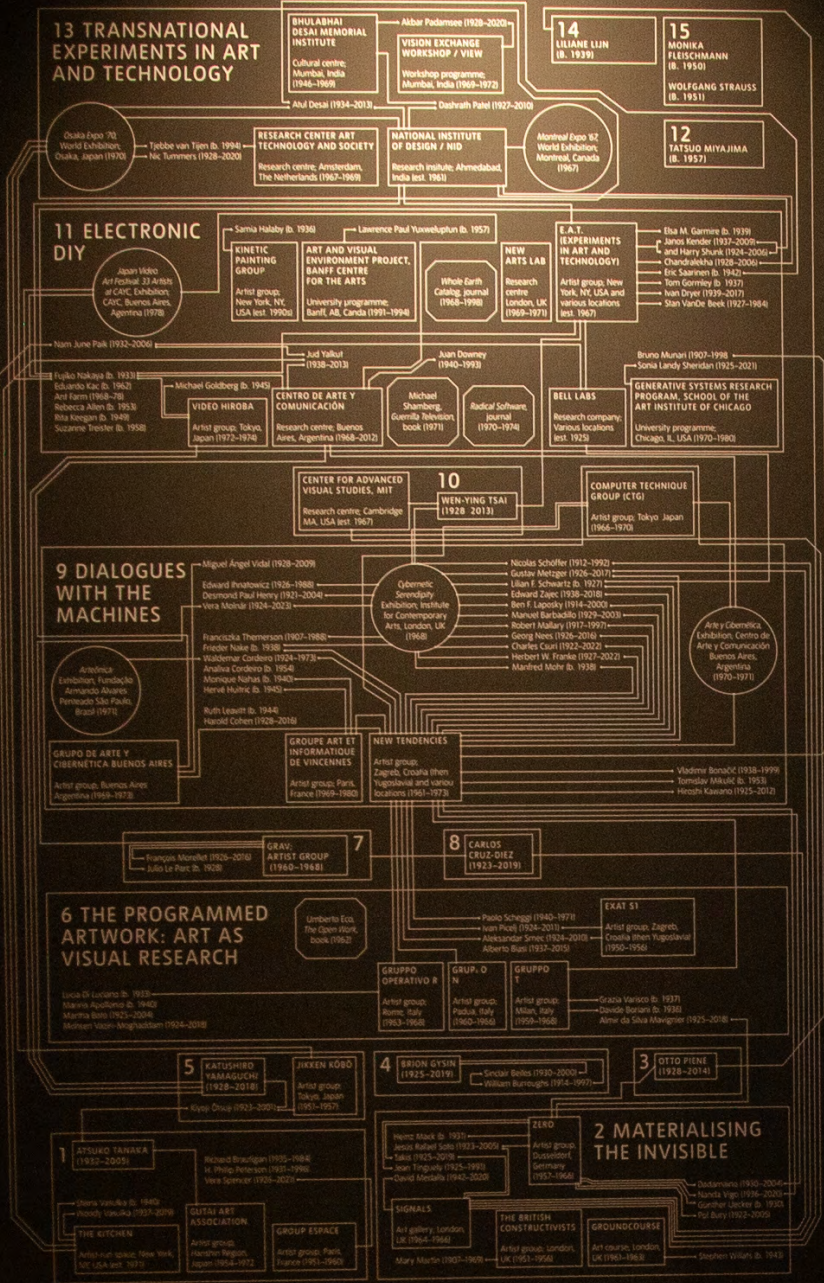
Visual aids available

Tate Galleries

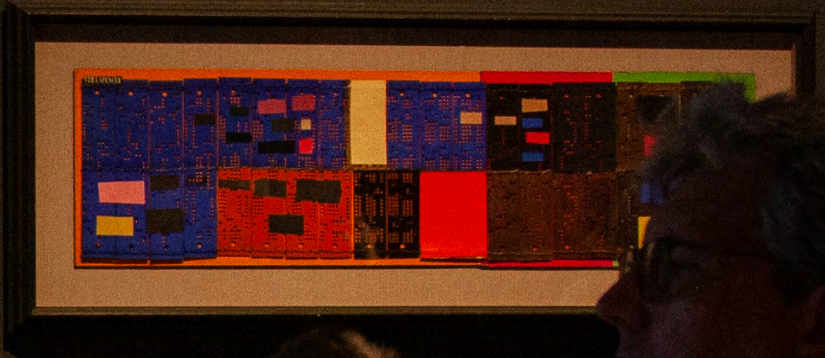








Exhibition map and infographic for *Electric Dreams*. Co-designed with and commissioned by Val Ravaglia, Curator of Display and International Art, and Elliott Higgs, Assistant Curator Interpretation and Research.



Harold Cohen (1928–2016)

GROUPE ART ET
INFORMATIQUE
DE VINCENNES

Artist group; Paris,
France (1969–1980)

NEW TENDENCIES

Artist group;
Zagreb, Croatia (then
Yugoslavia) and various
locations (1961–1973)

→ Vladimir Bonafant

→ Tomislav Miksevic

→ Hiroshi Kawano

GRAV;
ARTIST GROUP
(1960–1968)

7

→ François Morellet (1926–2016)
→ Julio Le Parc (b. 1928)

8

CARL
CR

PROGRAMMED
WORK: ART AS
RESEARCH

Umberto Eco,
The Open Work,
book (1962)

XAT 51

Artist group; Zagreb,
Croatia (then Yugoslavia)
(1950–1956)

GRUPPO
OPERATIVO R

Artist group;
Rome, Italy
(1963–1968)

→ Grazia Varisco (b. 1937)

→ Davide Boriani (b. 1936)

→ Almir da Silva Mavignier (1925–2018)

Magdalena Abakanowicz, Tate Modern

Concept and lead design for *Madgalena Abakanowicz* onsite and outdoor exhibition campaign, concourse graphics, interpretation texts and booklet. Artworking support by Tate Design Studio.



Tate Galleries



3. A FIBROUS FOREST



Baffled by the ambiguity of Abakanowicz's work, in 1964 an art critic first coined the term 'Abakans', after the artist's surname. Abakanowicz later adopted this term to refer to her large three-dimensional works, which she presented in dense arrangements. When installing an exhibition she determined their placement, often clustering works together in dialogue with each other and the surrounding gallery space.

In the late 1960s and early 1970s, Abakanowicz participated in an increasing number of international exhibitions. She referred to her installations as 'situations' and later as 'environments' into which she introduced found elements alongside her hand-woven forms. The artist was interested in the immersive and performative possibilities of each arrangement in a particular space, lighting the artworks to produce dramatic shadows on the surrounding walls.

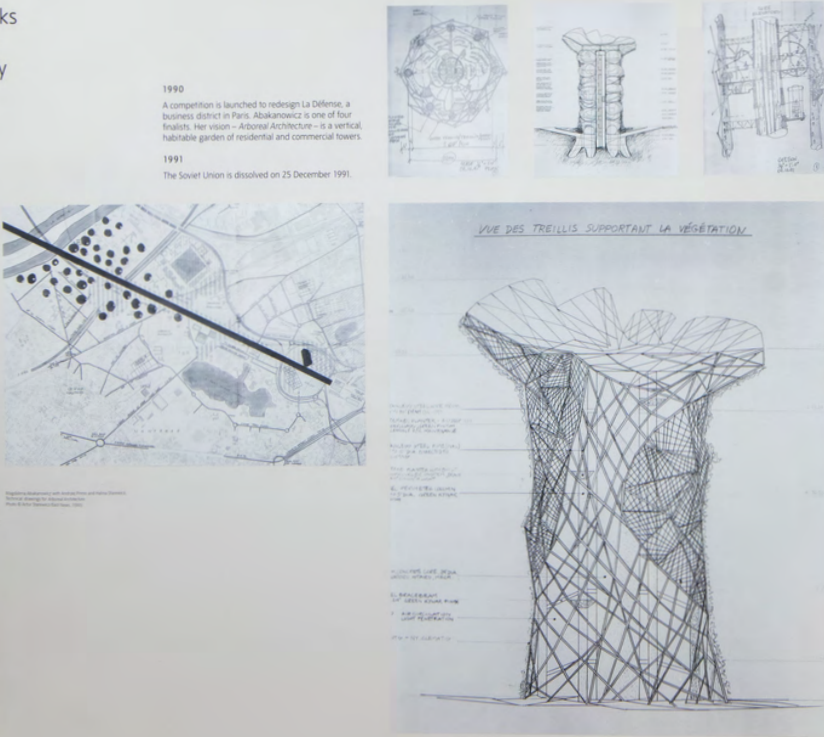
The works presented in the central space here are grouped together to echo some of Abakanowicz's own installations. They also recall her interest in the forest's ability to provide shelter. 'The Abakans ...' she stated, '... were my escape from categories in art, they could not be classified. Larger than me, they were safe like the hollow trunk of the old willow I could enter as a child in search of hidden secrets.'

‘Arboreals symbolise our concern with nature which, neglected and abused by man, now turns against him with vengeance. They remind us that a tree is our friend: it gives shade and oxygen, bears fruit, shelters birds and animals, and makes climate hospitable to all.’

HUMAN/NATURE
1985–98

Beginning in the 1980s Abakanowicz’s work reflects her thoughts on our capacity for violence to each other and to the natural world.

‘Like my *Abakans* – magic totemic forms, similar to tree trunks and animal bristle – *Arboreal Architecture* is the result of the same fascination by organic corporeality, the same necessity to touch the mystery of nature.’



1985
Abakanowicz begins the *Crowd* series 1985–2014: anonymous, headless, yet individual figures.

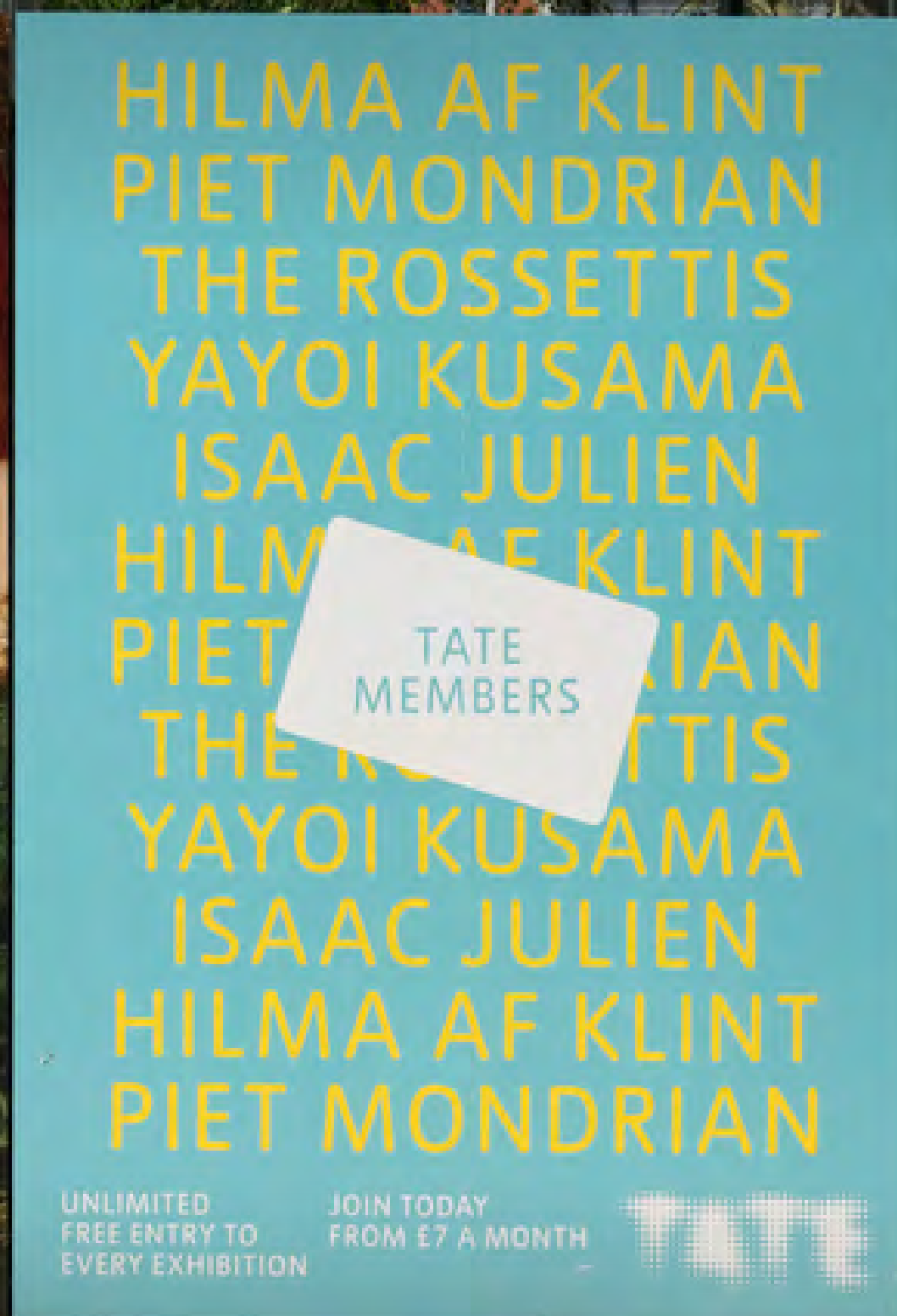
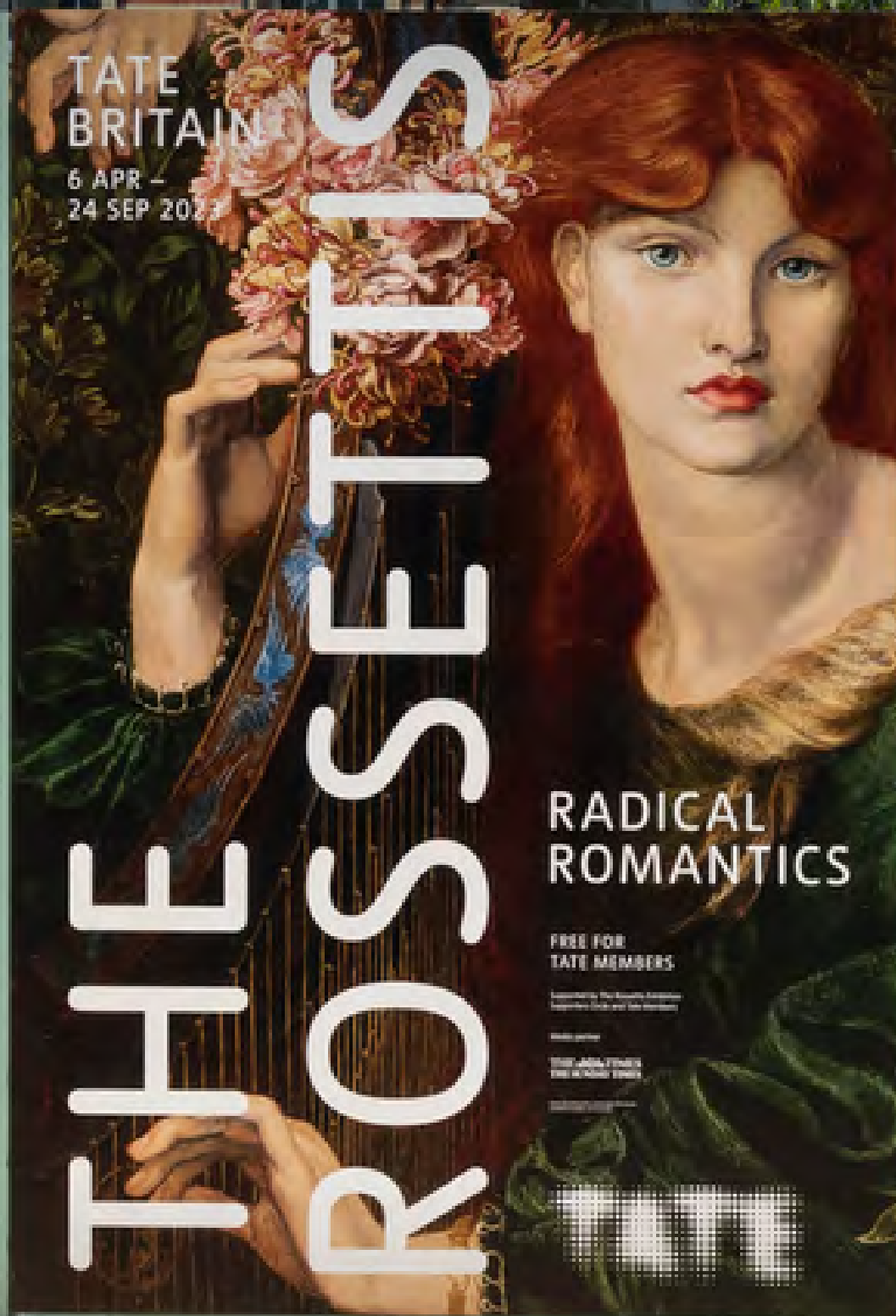
1987
She begins the series *War Games* 1987–95. Encountering felled trees in the Masurian Lake District, Poland, she creates a total of 21 huge forms that suggest both weapons and bodies. *Anasta* 1988, displayed in this room, is part of this series.

1989
The fall of communism begins peacefully in Poland on 4 June 1989.

‘I use the tree as a metaphor for the ecological architecture of the 21st century, just as the human body served as a metaphor for the shape of a Romanesque cathedral.’

The Rossettis, Tate Britain

Concept, lead design for *The Rossettis* onsite and outdoor exhibition campaign, concourse graphics, interpretation texts and booklet. Artworking support from Tate Design Studio.



I never said I loved you, John:
Why will you teaze me, day by day,
And wax a weariness to think upon
With always "do" and "pray"?
....
I dare say Meg or Moll would take
Pity upon you, if you'd ask:
And pray don't remain single for my sake
When I perform that task.
I have not perhaps I have not;
But time is mad to take offence
That I have what I have not got:
Common sense.
Let by, who owed not to be true:
Don't be so fiftty Johns
I'd rather be to you.
From Christina Rossetti, "What is pink?" 1872

What is pink? a rose is pink
By a fountain's brink.
What is red? a poppy's red
In its barley bed.
What is blue? the sky is blue
Where the clouds float thro'.
What is white? a swan is white
In the light.
What is yellow? pears are yellow,
And ripe and mellow.
What is green? the grass is green,
With small flowers between.
What is violet? clouds are violet
In the summer twilight.
What is orange? why, an orange,
Just an orange!



He lured me to his palace home—
Woe's me for joy thereof—
A shameless shameful life,
Living and his love
Like a silken knot,
Ged me like a glove;
Cousin Kate 1859

I took my heart in my hand
O my love, O my love,
I said: Let me fall or stand,
Let me live or die,
But this once hear me speak—
O my love, O my love—
Yet a woman's words are weak:
You should speak, not I.
You took my heart in your hand
With a friendly smile,
With a critical eye you scanned,
Then set it down,
And said: It is still unripe,
Better wait awhile,
Wait while the skylarks pipe,
Till the corn grows brown.
From Christina Rossetti, "Cousin Kate" 1859

In the bleak mid-winter
Frosty wind made moan,
Earth stood hard as iron,
Water like a stone;
Snow had fallen, snow on snow,
Snow on snow,
In the bleak mid-winter
Long ago.

Enough for Him, whom cherubim
Worship night and day,
A breastful of milk
And a mangerful of hay;
Enough for Him whom angels
Fall down before,
The ox and ass and camel
Which adore.

What can I give Him,
Poor as I am?
If I were a shepherd
I would bring a lamb,
If I were a wise man
I would do my part, —
Yet what I can I give Him,
Give my heart.

Morning and evening
Maids heard the goblins cry:
"Come buy our orchard fruits,
Come buy, come buy:
Apples and quinces,
Lemons and oranges,
Plump unpecked cherries,
Melons and raspberries,
Bloom-down-cheeked peaches,
Smart-headed mulberries,
Wild free-born cranberries,
Crab-apples, dewberries,
Pine-apples, blackberries,
Apricots, strawberries; —
All ripe together
In a summer weather, —
Morns that pass by,
Fair eves that fly,
Come buy, come buy.



How sky-breadth and field-silence and this day
Are symbols also, a much deeper way.

Dante Gabriel Rossetti 'Old and New Art, St Luke the Painter' 1849

'I wish that he were come to me,
For he will come,' she said.

Dante Gabriel Rossetti 'The Blessed Damsel' 1847





Learning Programmes

I work closely with the learning departments of prominent cultural institutions to design resources and spaces that facilitate, challenge and inform the experiences of young visitors and their carers.

Selected projects:

Tate Galleries

British Museum

Natural History Museum

Clay Studio, Tate Britain

Concept, lead design and artworking for Tate Britain's Clay Studio: an informal space for young visitors and their carers to engage with clay and play therapy.

CLAY STUDIO

A child-led space for families of all ages
to explore, play, experiment and
create with clay.

Tate Galleries



Play Studio, Tate Britain



Tate Galleries

Design and artworking for Tate Britain's Play Studio:
Dream Worlds. an immersive play space created in
collaboration with artist Rosemary Jane Cronin



TAROT QUEST

Which cards are you
curious about today?
Can you tell a story
with your choice of cards?

Tarot was popular with Surrealist artists.
It can be a playful tool to explore thoughts,
feelings and questions about your life.

Play Studio, Tate Britain

Concept, lead design and artwork for Tate Britain's Play Studio, an immersive space created with GF Smith colourplan sticker paper and floor vinyls.

Tate Galleries





ART

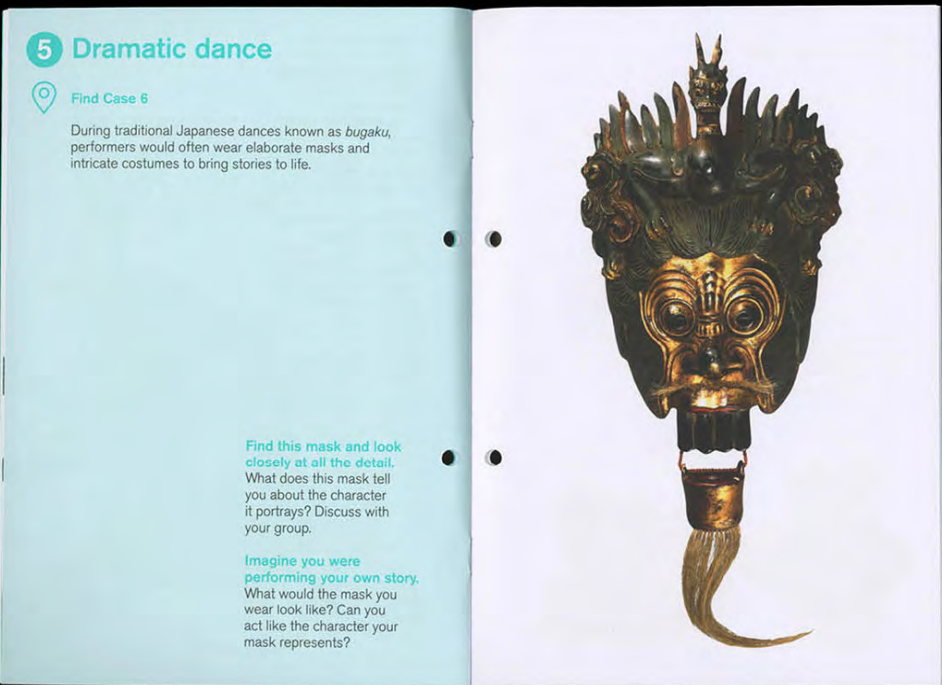
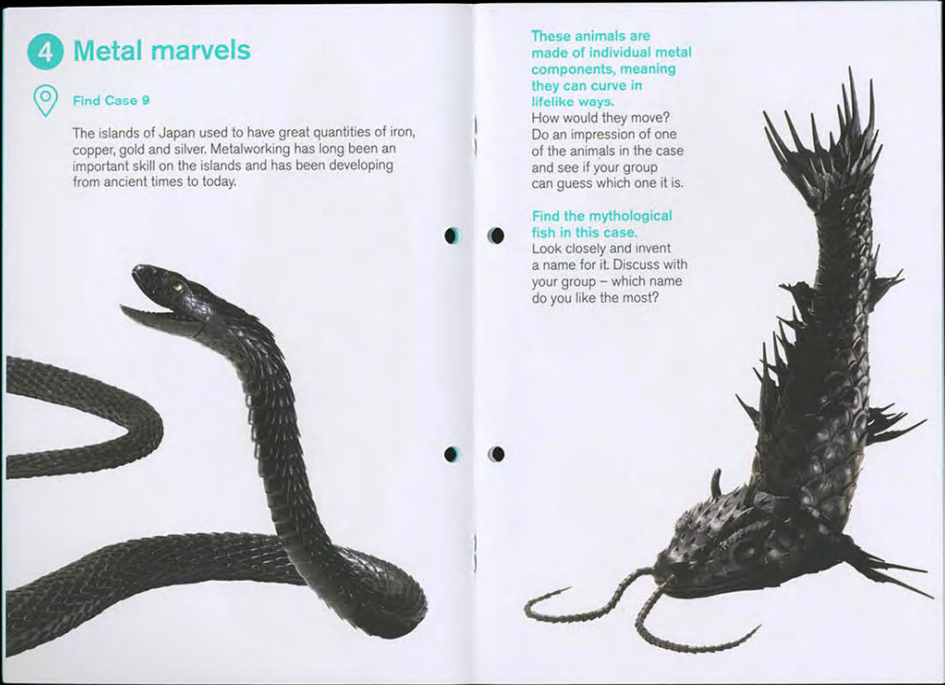
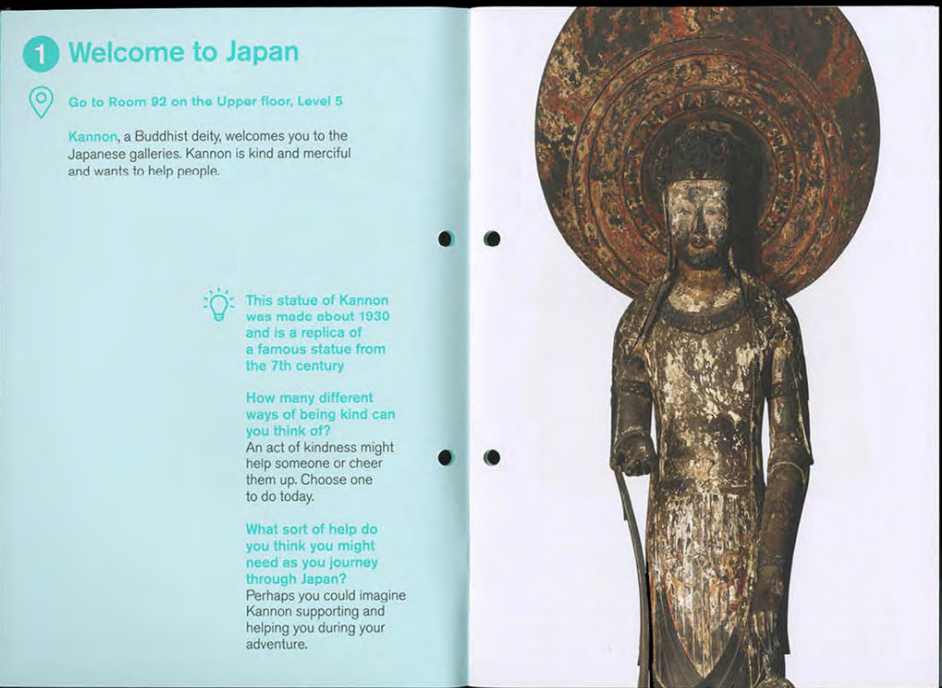
Pick up some drawing materials or a range of loose parts and connecting tools. Create drawings and sculptures together.












The British Museum



Families
Ages 6+

Museum explorers
fantastic creatures



The Hamlyn family trails are supported by

 THE HELEN HAMLYN TRUST

Welcome

This trail guides you on a journey of exploration and discovery around the Museum. On the way you'll track down some amazing treasures and learn tales of human history. Whenever we pause and whatever you discover, enjoy yourself! If you ever feel lost, just ask a member of staff for help.

Useful information for families

- Accessible toilets and baby changing facilities are available. You can breastfeed and bottle feed anywhere on the Museum grounds but if you would like more privacy, please use the feeding room in the Ford Centre for Young Visitors in the Clore Centre for Education on the Lower Level, or one of our baby changing spaces. For details, ask at the Families Desk or Information Desk in the Great Court or pick up a map of the whole Museum.
- You can leave fold-up pushchairs in the cloakroom free of charge.
- You can find child-friendly food at the cafes. High chairs are available.
- You can use the Ford Centre for Young Visitors to picnic with your family at weekends and during school holidays.

Museum explorers
fantastic creatures



Ancient peoples used fantastic creatures like camels for transport. What is your favourite way to get around?

 THE HELEN HAMLYN TRUST

3 Animals from animals

Go to Room 26 and find Case 19

The peoples and cultures of North America placed great importance on the value of animals. They used animals for food and made tools, clothing and decorative objects from them too. This case contains many fantastic creatures in the form of tools carved from ivory.




Look at the bow drills and snow beaters. They're long, thin and decorated with different scenes. Choose the object nearest to your eye level and describe the scene to the rest of your group. What animals can you see? What are the people doing?

The relationship between humans and animals has existed for thousands of years. Explore the gallery. Can you find any other objects made from animals? What are they? What's the most unusual object you can find?

5 Creatures and cultures

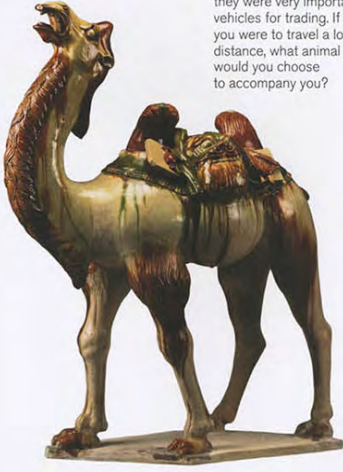
Go to Room 33, turn right and find the jar shown below

Animals are very important to the customs, cultures and lives of Chinese people. Dragons are symbols of power and good luck. They are also believed to control the rain.



This beautiful covered jar was made for the imperial palace in China over 500 years ago. Any dragon with five claws is a symbol of the emperor. How many dragons can you see flying through the clouds on the vase? How many claws do they have?

Find the nearby tomb figures. These figures were found in a tomb and may have been used to ward off evil spirits and to go with the deceased in the afterlife. Although camels did not originally come from China, they were very important vehicles for trading. If you were to travel a long distance, what animal would you choose to accompany you?



6 Strike a pose!

Turn around and walk back through the gallery until you find the golden sculpture of Garuda



Garuda (meaning 'devourer') is a mythical bird-like creature popular in both Hindu and Buddhist beliefs. He is often represented with the body of a male warrior.

Garuda acts as a guardian and is sometimes referred to as the enemy of all snakes

Garuda is often shown holding a snake in each of his claws. Sadly this Garuda lost his before coming to the British Museum. What do you think might have happened to the snakes? Can you find the snakes around his neck?

Curious combinations. If you could be half human and half animal, what animal would you choose and why? What special power would you have?

Copy his pose! Whose pose was the best?

Independent practice

I value working with smaller, independent groups and researchers to support them in publishing, disseminating and activating their work and research. My research interests are information mapping, workshop facilitation and co-research and co-design for collective engagement.

Selected projects:

Feminist Duration Reading Group

Deleuzine

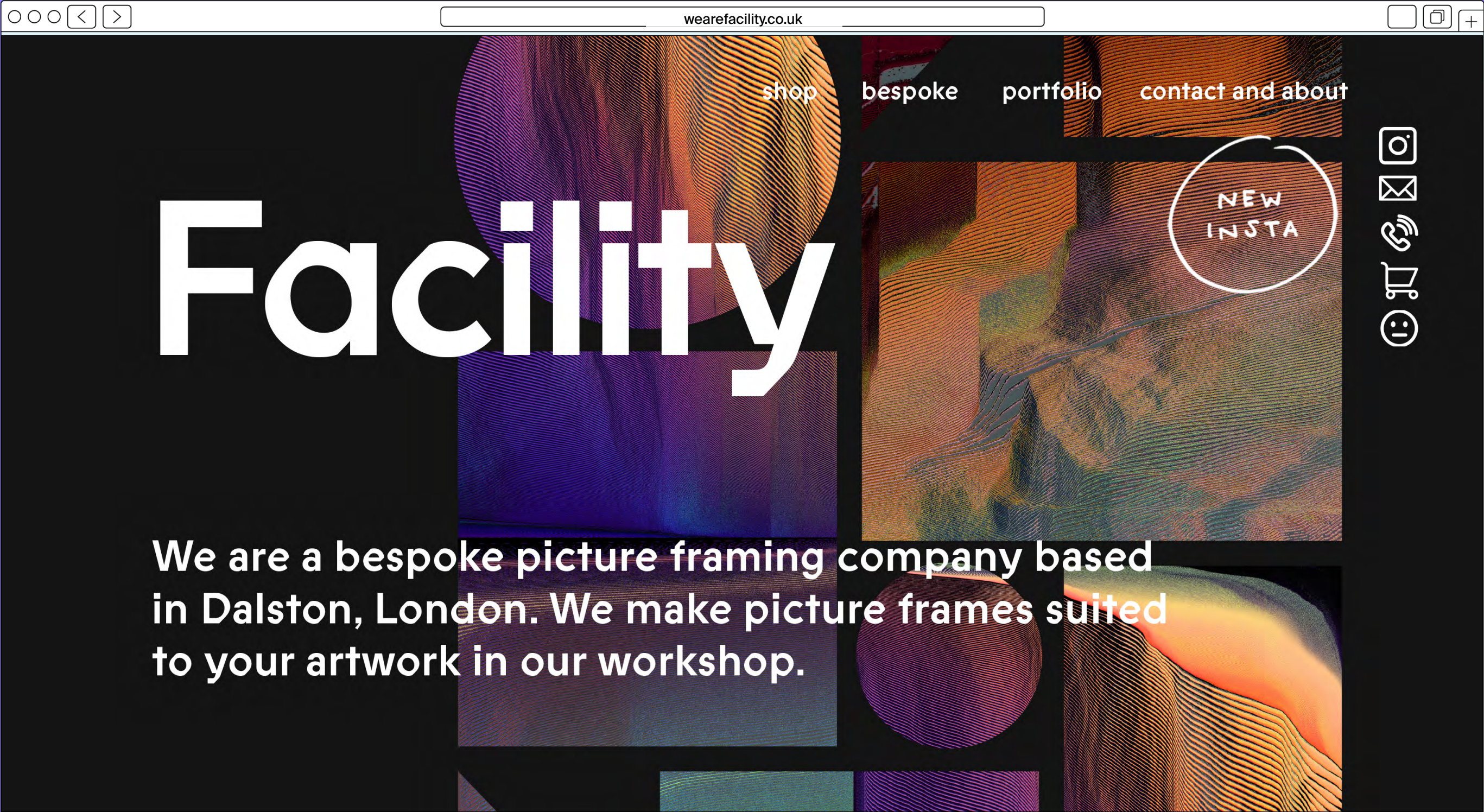
CELL studios

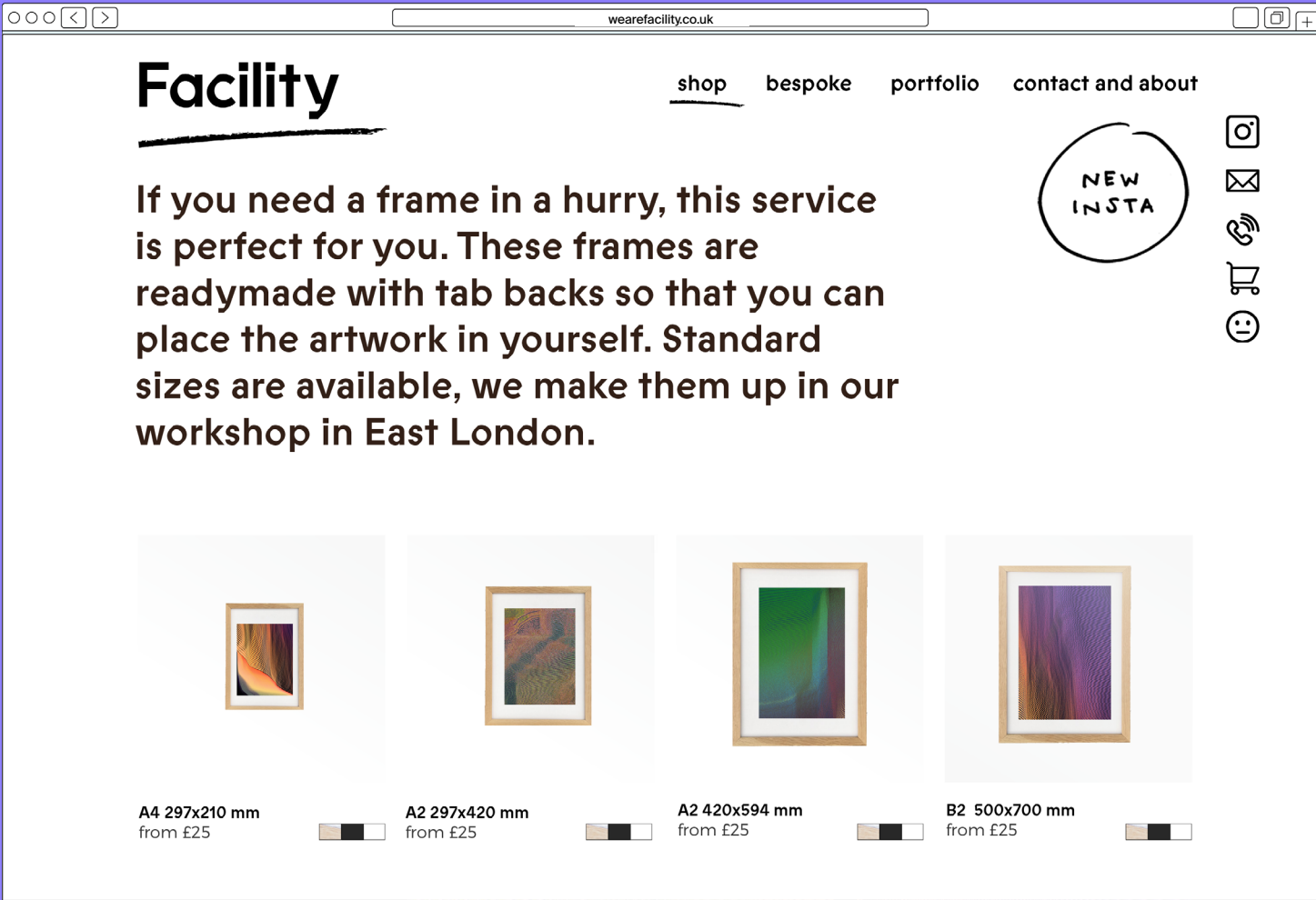
Arebyte Gallery

Mozilla Foundation

Kingston School of Art

Central Saint Martins College of Arts and Design

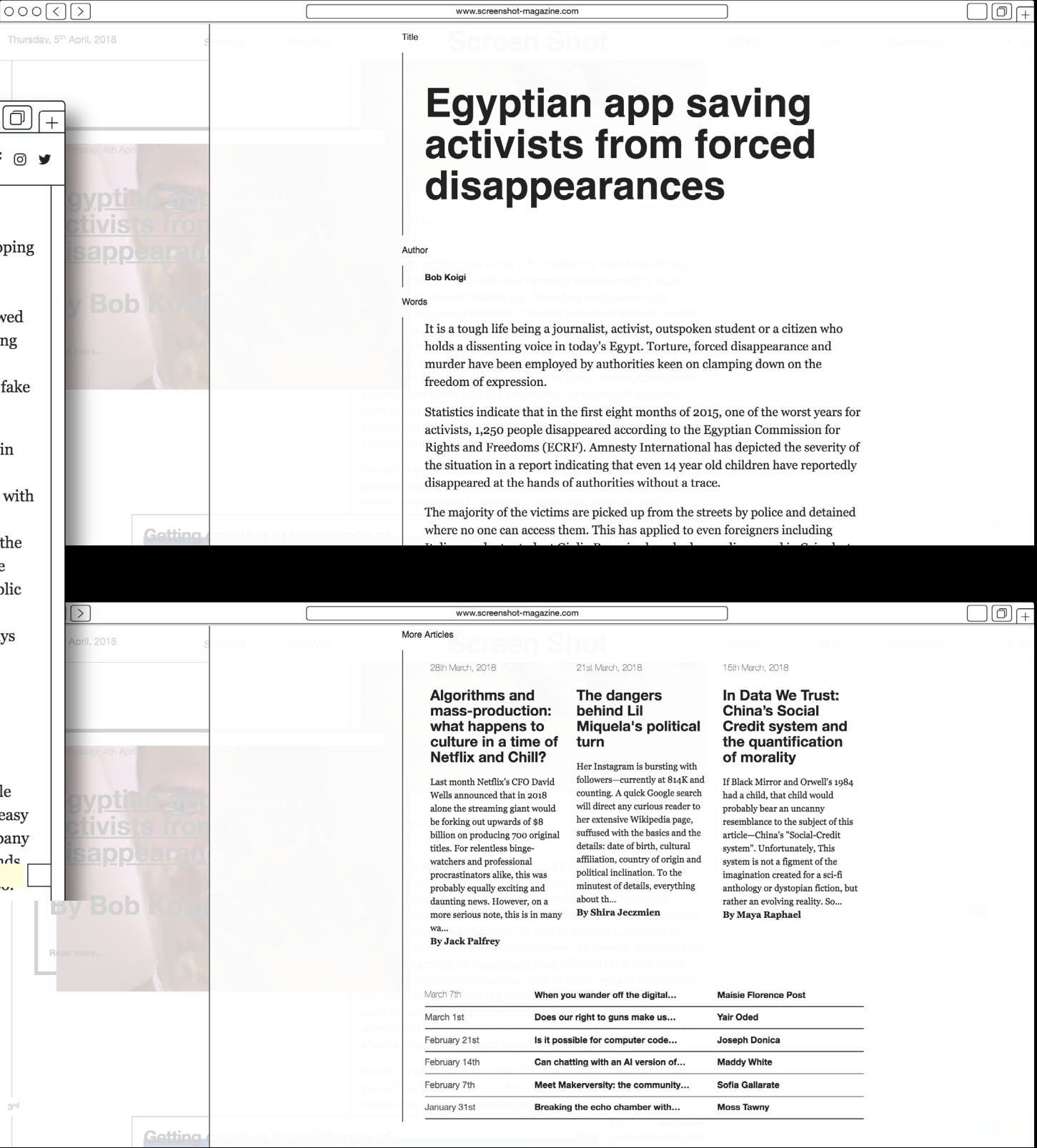






Website re-design

Concept and lead design for Screen Shot Media digital editorial platform and printed biannual publication.



Screen Shot

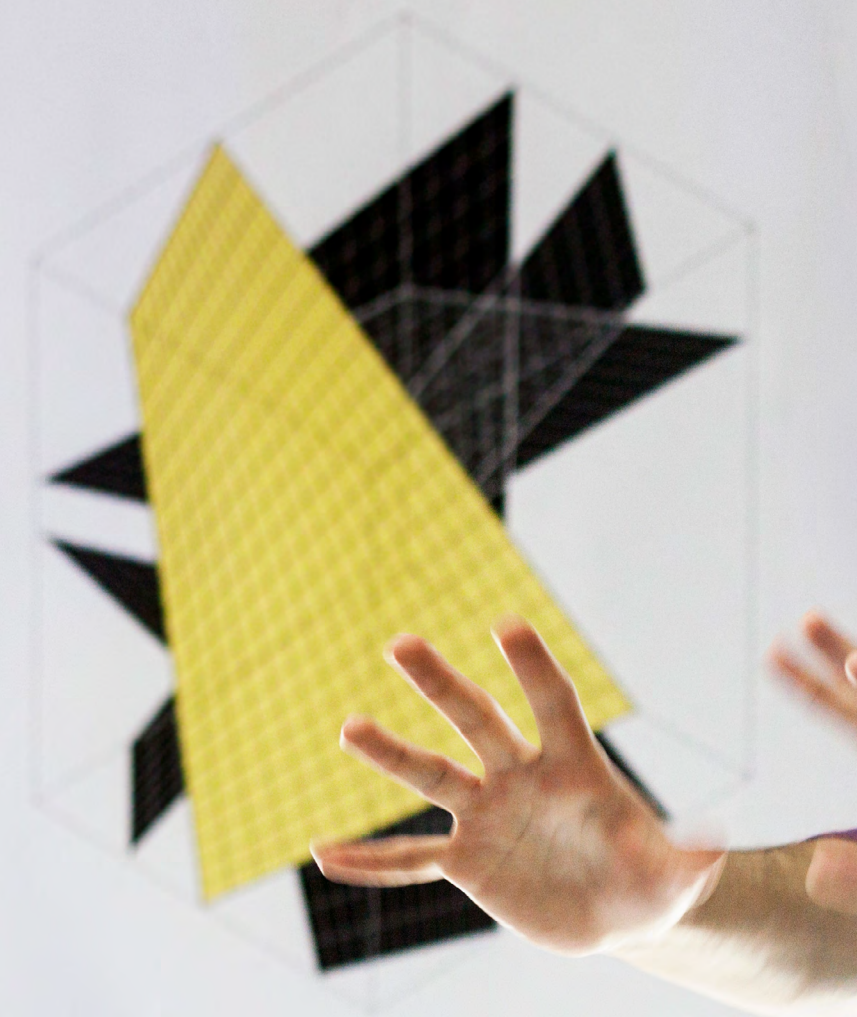
CENTRAL
EASTERN
EUROPEAN
& DIASPORIC
FEMINISMS

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Artist Open Studio

ARTIST



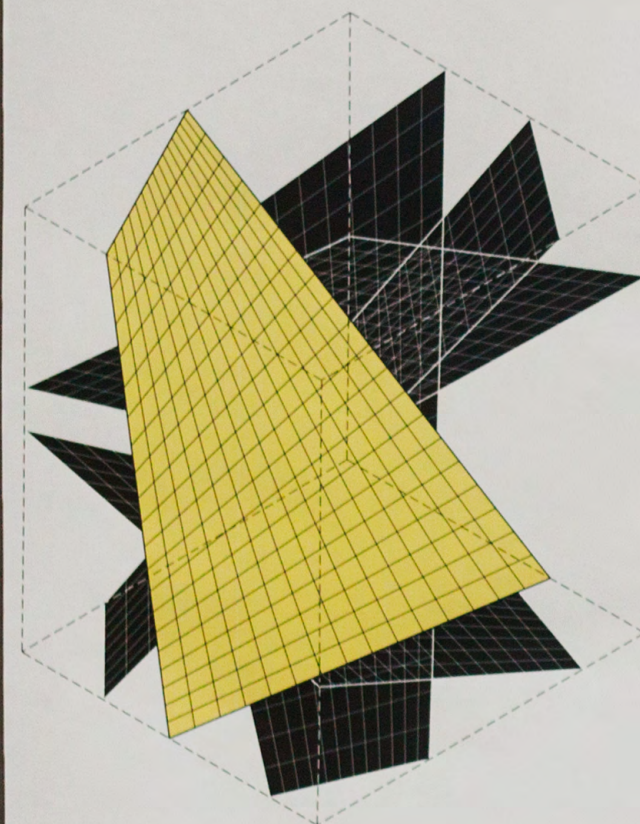
OPEN STUDIOS

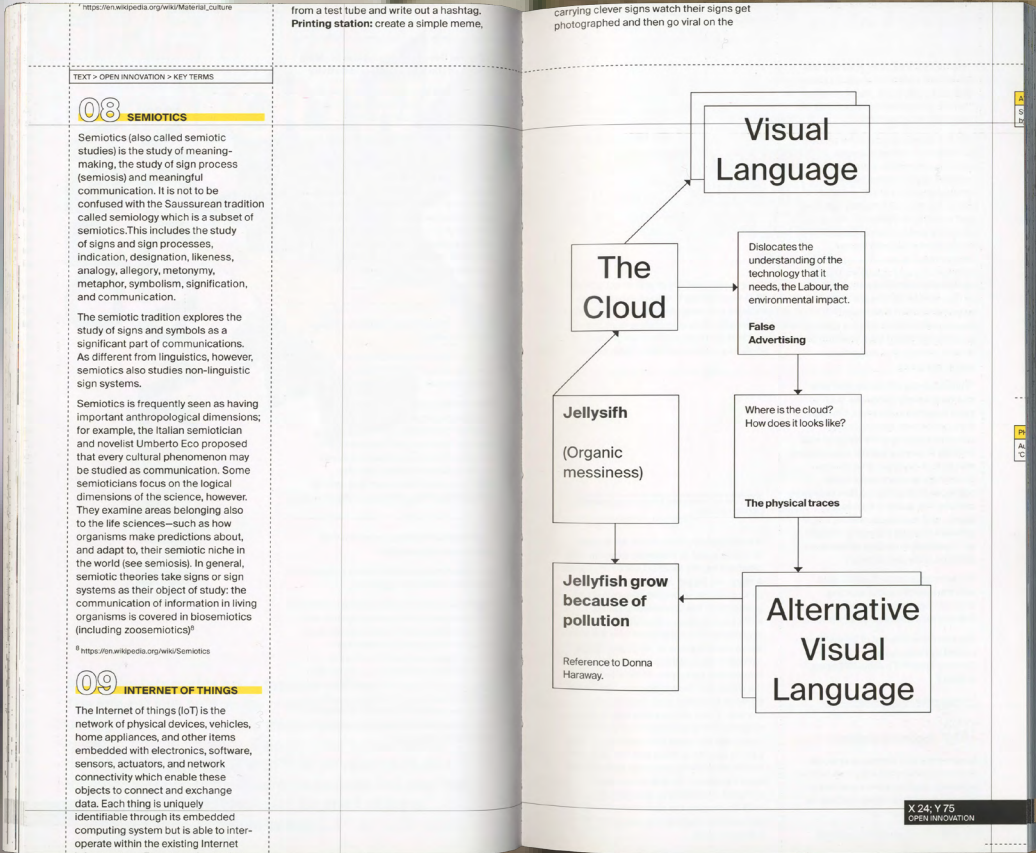
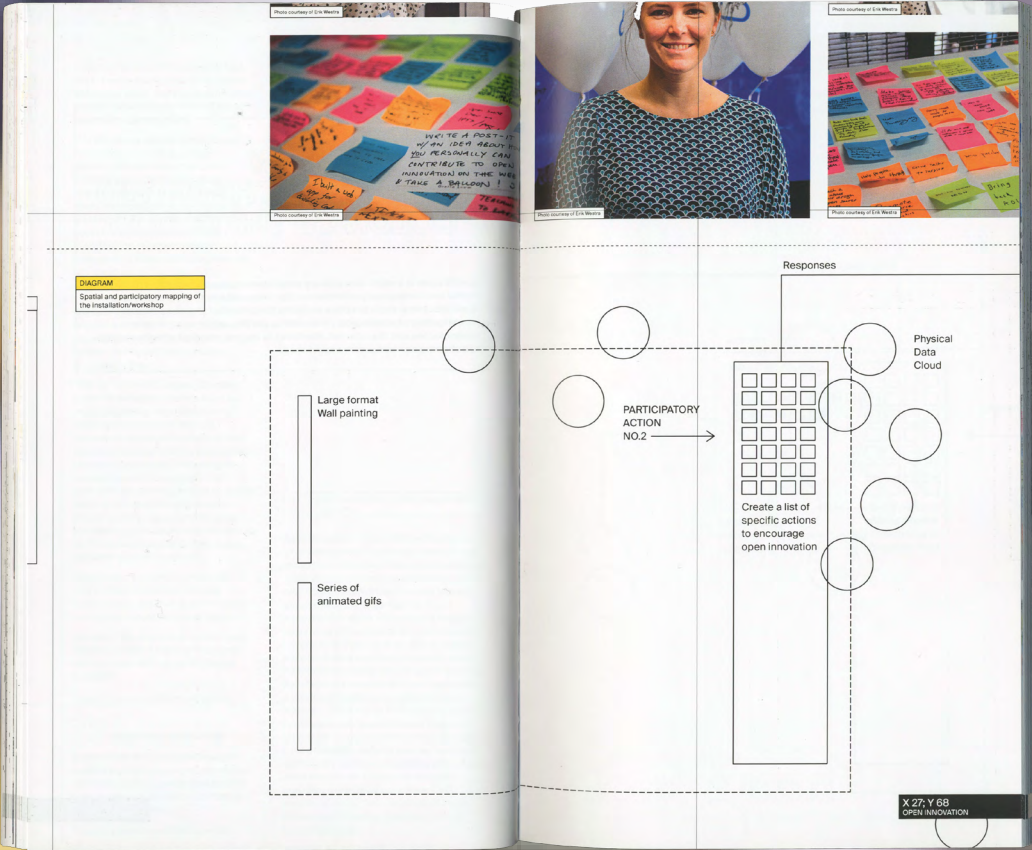
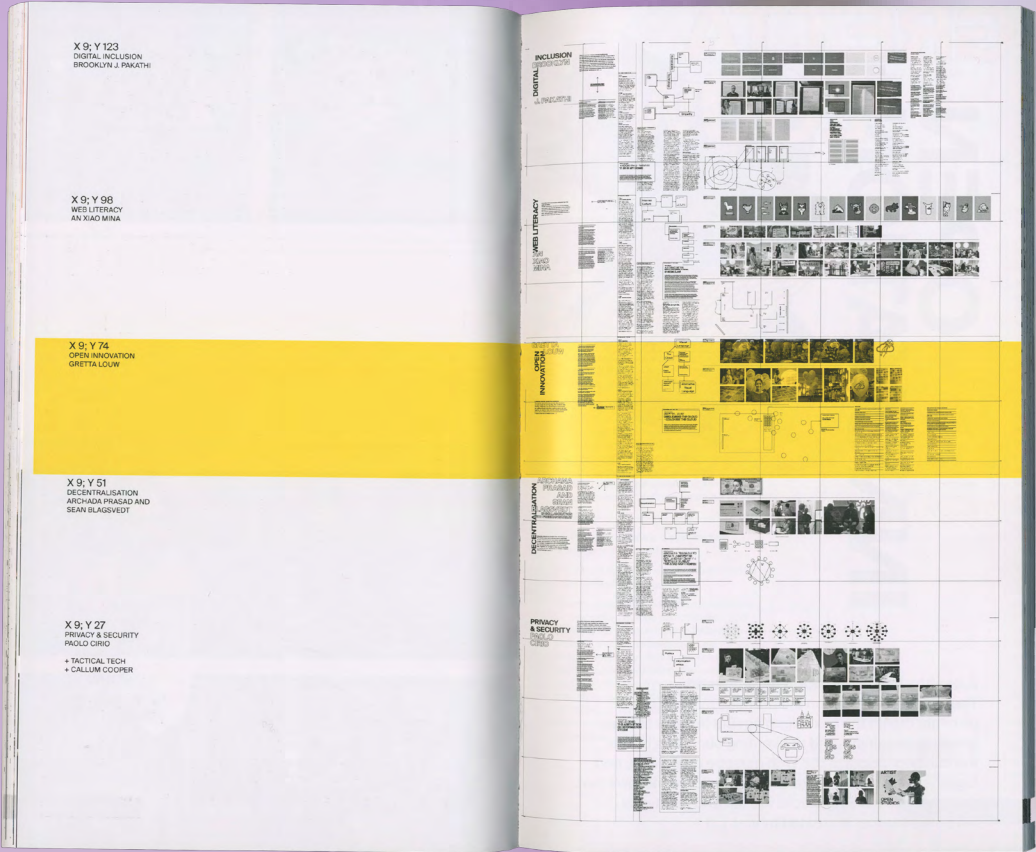
Mozilla Foundation



Concept and design for identity and catalogue
of *Artist Open Studios* exhibition at MozFest.
With John Philip Sage.

DIGITAL INCLUSION
BROOKLYN PAKATHI
THIS IS MY HOME



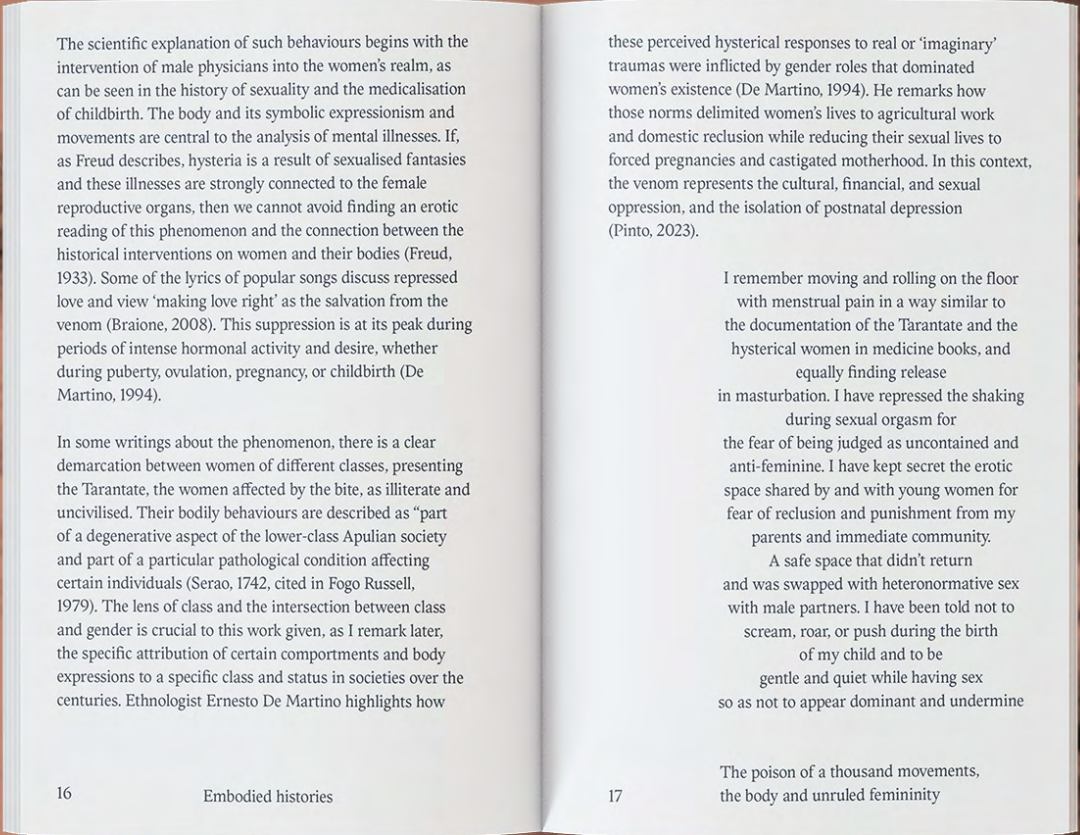
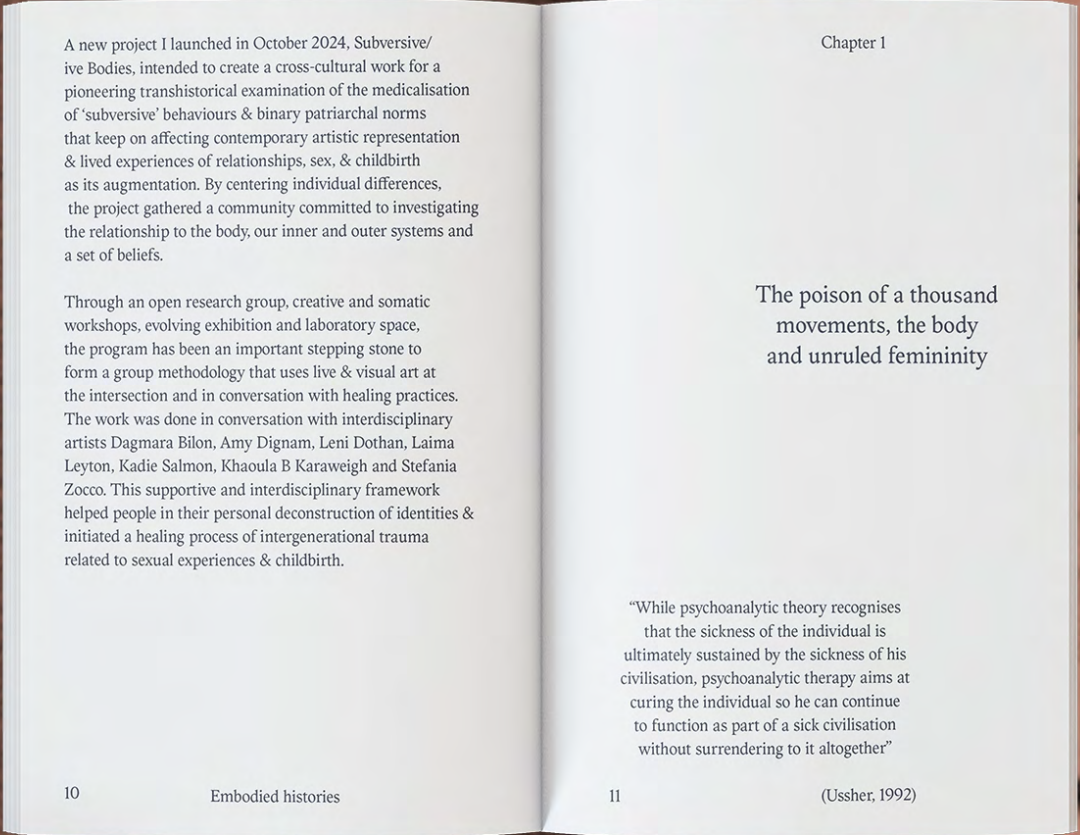
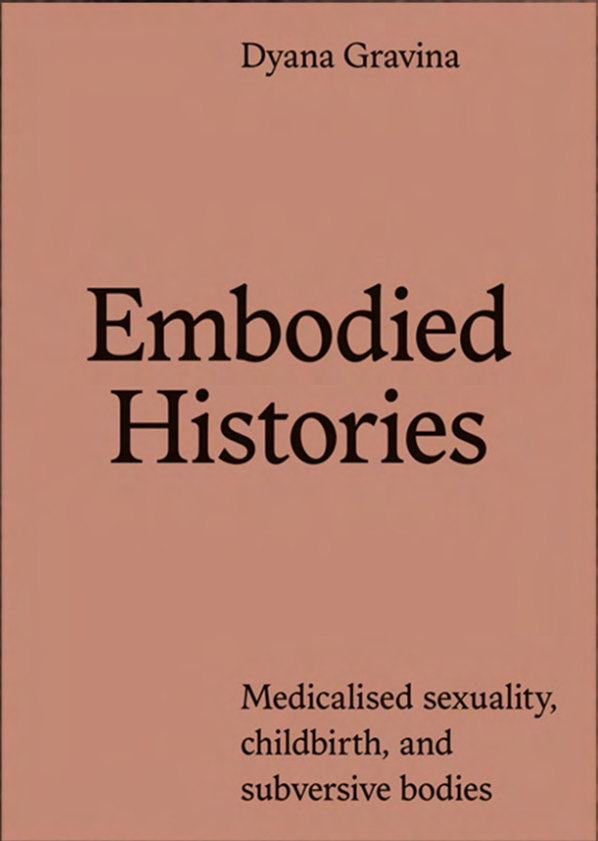


Artist Open Studio



Mozilla Foundation





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Thank you!