

# University Centre Colchester (UCC)

## Staff Profile

The content below, and the accompanying profile image, will be used for the purpose of documenting your work at UCC, as well as promoting UCC's academic provision. This includes, but is not limited to, print (such as leaflets and prospectuses) and digital fora (such as on the College's website), as well as by external organisations authorised by UCC.

The College will retain and use the information and image(s) for the purpose(s) outlined above for the period you are an employee of Colchester Institute.

Name:	Neil Ayling
Job title/role:	Lecturer in Fine Art
Subjects taught/administrative responsibilities:	Neil teaches the following modules: The Studio Wall Divide and Multiply
Qualifications and Membership of Professional bodies: (At degree level: subject and level only; no dates required).	BA (Hons) Fine Art, Winchester School of Art MA Sculpture, Royal College of Art Art Foundation/City and Guilds Photography, Yeovil College.  Neil is a member of the Royal British Sculptors Society.
Experience in Education: (where you studied/ have taught/ have worked)	Neil's career combines his ongoing studio practice with lecturing in Higher Education. He has given guest lectures, workshops and masterclasses at a number of universities, including Central St.Martins, Manchester Metropolitan University, Loughborough University, Plymouth University and Bath Spa University.  He works as a studio assistant at Sir Anthony Caro's Studio, Barford Sculptures Ltd, where he also delivers educational workshops for schools.
Biography and personal interests: (50-75 words) NB: As part of your profile page, UCC may wish to record a short video interview with you for inclusion on the website.	Hierarchy between imagery and materials in Neil's practice doesn't exist. At least that is his intent. He explores ways to fragment, isolate, self-reference and manipulate imagery through the making process. Images are cut and folded, absorbed into materiality, looking for ways to restore three-dimensionality to the 2D image. Spatial forms that explore the relationship between image and structure are created. The image becomes a tool to dictate scale, form, material and surface - all of which are defined or entwined through the making process.
Professional practice / research interests: NB: If you wish to do so, please submit separately up to three examples of your work, which you would be happy to see published on your UCC staff webpage. This may include past conference papers, links to publications (if not included in this section), filmed/recorded performances, or visual images.	As viewers we've become adept at absorbing vast amounts of visual data, sifting through, selecting and rejecting in the blink of an eye or a swipe of the finger across the screen. Our reliance on the screen has developed into an affinity with the illuminated flat image. With his sculpture, Neil hopes to invert this phenomenon.  He uses photography to capture specific vantage points of architecture. Our viewpoints have an inherent human scale, which identify with spatial interaction. With his camera, Neil hopes to capture the city's physical construct that we perhaps take for granted. An intersection of architecture; a wall meets a floor, a ceiling or overpass supported by a beam or a pillar. So fundamental are these physical illustrations of weight, scale and volume that all it takes is a cropped image of two or three intersecting lines and we know it. Our familiarity is basic, and instinctive.

Link to personal (professional) website: (where applicable)	<a href="http://www.neilayling.co.uk">www.neilayling.co.uk</a>
Publications/consultancy/knowledge transfer: (where applicable)	<p>Publications featuring Neil Ayling's work and contributions</p> <p>Ambit Magazine 215, Limited Edition Print Artist. February 2014</p> <p>Bax, O &amp; Hoyle, S (eds.) <i>Neil Ayling, Anthony Caro, Claire Bailey, Olivia Bax, Jean-Philippe Dordolo, Charles Hewlings, John Wallbank</i>. Pool vol.1, May 2012</p> <p>Dunseath, J. (2016) <i>Artist Boss</i>. N.L: Wunderkammer Press</p> <p>Honigman, A.F. <i>Critic's Choice</i>. Art Forum, March 2014</p> <p>Hoyle, S. <i>Fractured Living: Looking at the work of Neil Ayling and Frauke Dannert</i>. A-N Magazine, November 2011</p> <p>Renshaw, A. (ed.) <i>Caro</i>. N.L: Phaidon Press, 2014</p> <p>Shifting Between Dimensions, by Griselda Murray Brow. Financial Times, October 26. 2011</p> <p>Spencer, B. (ed.) <i>The Thing is the Thing: Show Catalogue</i>. ASC Gallery, Anglia Ruskin University, November 2011</p> <p>Warner, D. (ed.) <i>Flection: Show Catalogue</i>. EB &amp; Flow Gallery, October 2011</p>
Current projects: (where applicable)	Ongoing studio practice as seen in images of his featured work.

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