

CENTRAL SAINT MARTINS FOUNDATION 2020

FINE ART

PATHWAYS:

4D PAINTING SCULPTURE

The Foundation Diploma in Art and Design is many students' first experience of art school. At Central Saint Martins, we encourage an exploratory approach; the course provides students with a critically creative environment and a wide range of skills to begin defining their own practices. Some students embark on this journey confident of the future direction they will take while others explore disciplines as a means of identifying their path.

The diagnostic Foundation mode offers students an introduction to, and an experience of, different disciplines aimed at providing greater understanding of how their skills and interests may be applied further in specialist study. For students on one of the specialist modes, the experience is focused within one subject but still encompasses a range of disciplines, processes and approaches.

Our course community is based in a fully-supported building in London's Archway where students have access to a range of specialist workshops, technical facilities and equipment. The course is taught by a team of highly committed staff, lecturers and practitioners and attracts a diverse body of students from across the UK and the whole world. It is a true reflection of the city in which it is delivered.

The culmination of the students' Foundation year is usually an exhibition in the Lethaby Gallery at our King's Cross campus. This year is anything but usual. Due to the coronavirus lockdown we stopped teaching in our studios and

workshops before the end of the course. This hasn't prevented our students from continuing to develop their projects. We have been impressed by their ingenuity and resilience to continue making their work despite the restrictions they've been placed under – this is reflected across the pages of this publication. We decided to present the work in this format making it accessible to our students wherever they are in the world right now.

This catalogue is dedicated to work from the Fine Art curriculum area.

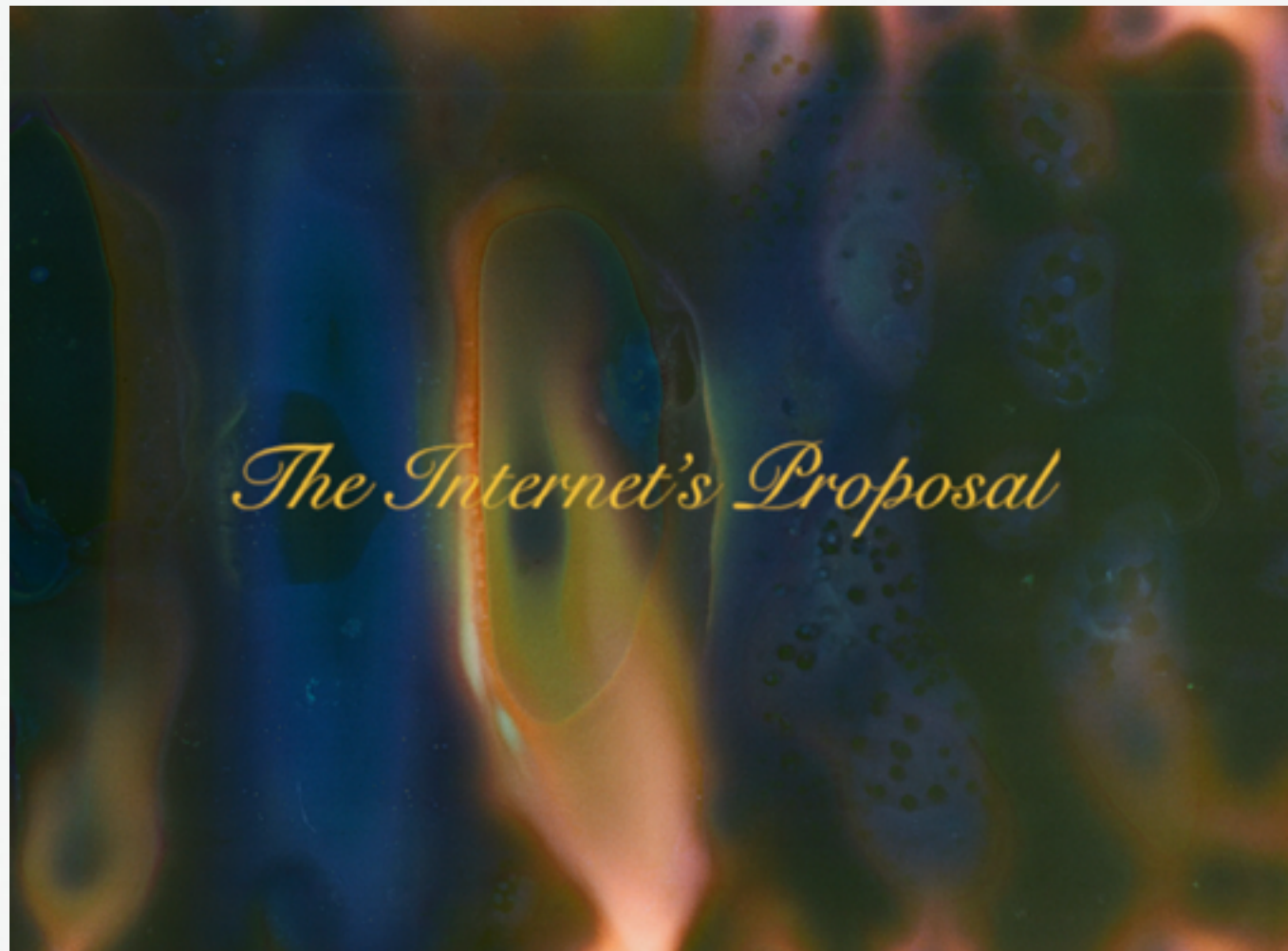
Chris Roberts,
Programme Director,
Access and Progression in Higher Education

The three pathways in the Fine Art curriculum area allow students the freedom to find and develop their own visual language. Through regular lectures and critiques, our students can position their emerging ideas in relation to the long history of art-making and the work of practicing artists today. Teaching also promotes technical skills and a level of independence, adaptability and resourcefulness. Our three pathways are concerned with the same language but place different emphasis on visual vocabulary and grammar.

Adrian Scrivener,
Curriculum Area Leader, Fine Art



I wondered what it would be like to combine slow motion recordings of some leaves burning and the sound of the catastrophic Australian wildfires that were occurring at the time. I was interested in editing the video in sync to the audio so the soundtrack would give a heightened sense of peril. I used Photoshop to apply sharpness, colour grading, blurring, dodging and burning to focus attention to specific parts of the image.



Due to the saturated documentation of death in the news this year, I began to consider how we are unable to allow past versions of ourselves, now digitally archived on social media, to organically 'die'. This then led me to consider how the concept of death might have to now be explained to children much earlier than usual due to the current situation. I wanted to explain it in a gentle way.

ATHENA ANASTASSOPOULOS

PAINTING



8

Seeing with the skin

Using thermochromic fabric, I aim to use breath as material. The social distancing measures have fuelled my process, prompting me to visually track the spread of breath and consider how we can control the air. I wonder whether a piece of sculpture would provide the intimacy of human touch, offering comfort or easing a feeling of loneliness. Conversely, with the temperature and texture of a human body, might such a sculpture simply disturb the viewer?

ISHBEL ANGUS

PAINTING



9

The Value of Value

I've tended to gravitate towards certain colours within my paintings. I wanted to explore the fundamentals of colour experimentation through investigating the use of subtlety and its contrasting vibrancy through paint. I then decided to break this notion down even further – questioning how something I value can be diminished through the way in which it is presented or drawn attention to.



10
Eternal Panopticon
of The Domesticated

I wanted to engage with the evolution of human society in parallel with the development of animal domestication. I was curious to explore any links that could be made between the taming of animals for human use and ideas around the repression of interpersonal violence and the social control of humans.



11
Painting with light

Throughout my project I have been exploring ways in which light can be used as a tool for art rather than just being the subject. I began by creating pieces in which the outcome depends on how much light hits the piece when viewed by an audience. I gradually moved on to spray painting textured surfaces as I noticed how this creates its own light and shadow effect.



In this project I was interested in exploring the fear of death and its anticipation through superstition and ritual. Originally intended as a live performance meant to take place at Waterlow Park, I combined the act of walking backwards, believed to be an omen of death, with references to memento mori and vanitas paintings. By confronting the viewer with a raw documentation of the action I seek to interrogate ideas relating to the passing of time and mortality.



I believe in the poetry of everyday interactions. This piece was originally intended as a site-specific piece for Waterlow Park. Due to the current situation, instructions now invite the audience to tell a story to a virtual tree hosted on a website. I transformed the piece into a format where people are able to share their story with me using Instagram or text message. I wanted to explore an alternative method of storytelling. → www.kuula.co/post/7FJdv/collection/7IZb9

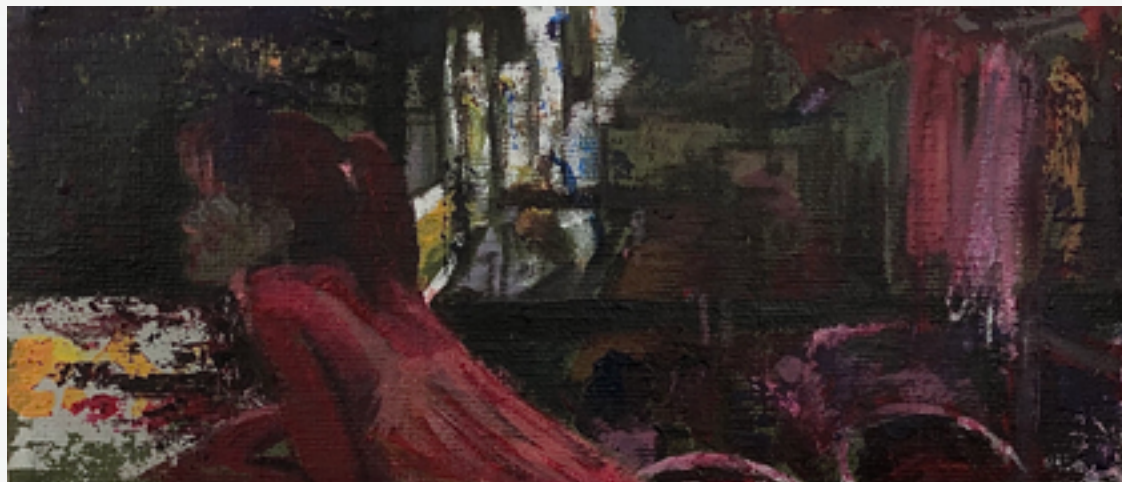


I am looking at the displacement of people across the world and how disastrous the imaginary land borders that cross it have become. How does the value of human life change?



I have been thinking about childhood and how it's often represented as a carefree time. Balancing structures of cards precariously references the fragile nature of time – both then and now.

I have explored memory by creating representations of spaces which I'm emotionally attached to. By painting "over" these spaces I accentuate them and, in peeling away the paper, physically preserve the memory.



16

Are you moving
much too fast?

I am interested in investigating how time can be captured and explored through painting, and thus painting's relationship to lens-based media particularly cinematography and photography. My explorations revolve around observing moments of inaction, of waiting, of 'pause', when intimate, fleeting and irreproducible things can be captured. Here I have used a film still from *Enter the Void* (Gaspard Noé) as a starting point.



17

Windrush

I am interested in realism and how it can be tested by weaving together elements of truth and fiction. I am exploring it with regards to boundaries of collective memory, inclusion and exclusivity. I wondered what would happen if I combined the images together along with fictional elements to create new narratives.

→ www.youtube.com/watch?v=MuoA8Qj7hrA&feature=youtu.be

→ www.youtube.com/watch?v=2ElbKZCIsX0&feature=youtu.be

FATIMAZOKRA
CHELAULAU

SCULPTURE



18

Conflicts of black
cultural identity

My project is concerned with the injustice and discrimination towards the black community. I want to investigate why topics like racism and slavery are so silenced. Why would something as virtuous as the truth be a burden for some? Is it because when the truth is held up, it reflects the false securities that our society rests on: the capitalism, racism, sexism, homophobia, transphobia, anti-blackness? To escape these truths, silencing has very often been the answer.

BESSIE
CHUNG

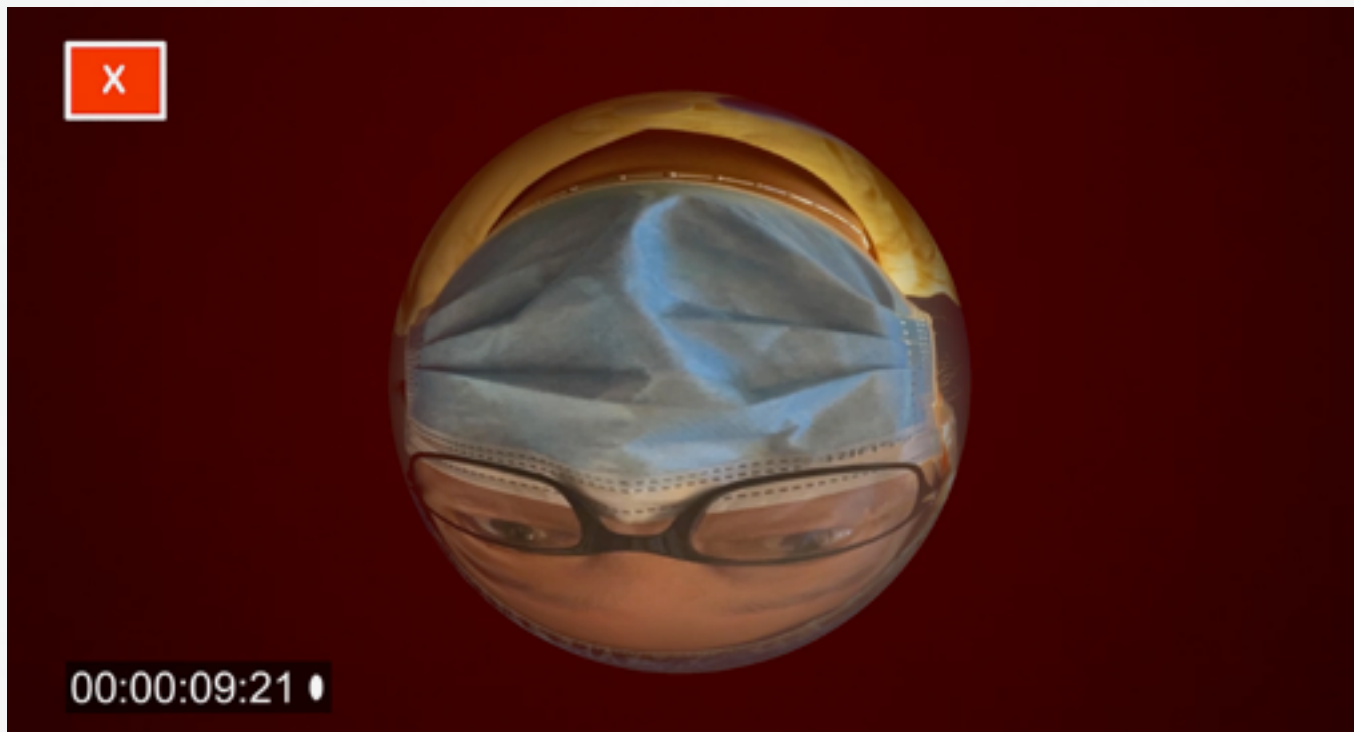
SCULPTURE



19

More than one
journey at a time

I am exploring how personal journeys and histories are expressed through their connections with geography. I am particularly interested in the ideas of the vessel and timescales. My final piece *Semiquaver* is conducted against the cliffs of Shek O, Hong Kong.



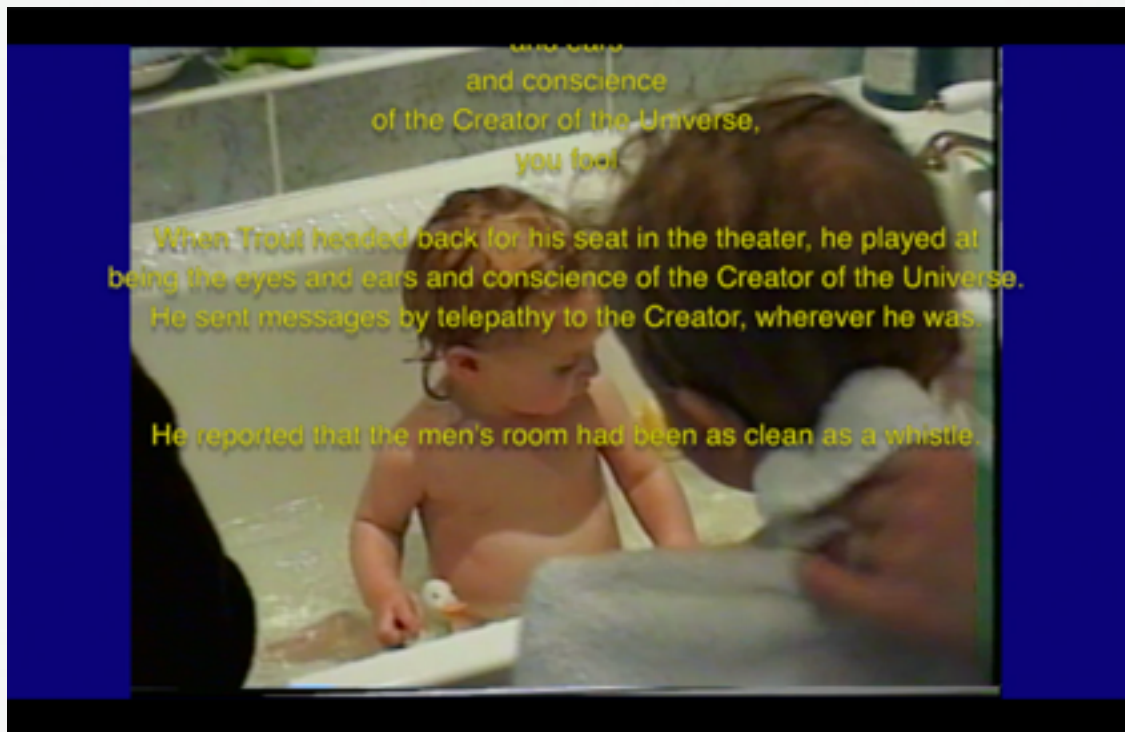
20

I am exploring the excitement and newness of youth and a baby's first exposure to the sensory experience of life. I shot the video using a fisheye lens and replicated a camcorder's playback facility to explore how I think our early memories could be stored inside our brains.



21

During my studies this year, I have noticed how the labour-intensiveness of processes such as hand sewing can add to the significance of a work. I wanted to develop this method to convey the idea of personal growth and building on personal trauma.



I wanted to conduct a personal exploration into the emotions and observations I have been experiencing due to the unease and uncertainty that has come from moving out of my parents' house to attend university in London. I became interested in two questions: 'Who was I?' and 'What have I become'?



I am interested in exploring how my 'self' is made up of material items and possessions. Using these, I have investigated how they can resolve a conflict with my womanhood: both feminine and feminist.



24

I am focusing on the intense dreams many have been experiencing during isolation. With this film I'm exploring how quarantine – specifically the altered space we now inhabit – affects our subconscious mind and our imagination.



25

Looking into the beauty and possibilities of sexual liberation has been really empowering, so sharing a comedic approach to sex and fetish is close to me. I would love my work to feel like you're reading through someone's most intimate thoughts, flicking through the pages of a diary, secretive, personal, visceral.



26

Portraying a passage of time

I'm interested in the ways we reflect on the past, considering time as a continuum as well as a material. I wanted to explore ways to present duration and a passing of time, the idea of reflection, and how time can alter our memories. In these images I have looked at ways of examining and comparing changes to an environment over time, representing the idea of memory loss and death as time passes, and ways to show movement and duration in a still image.



27

Our Bonds with Nature

I'm focusing on the interactions between humans and the environment, exploring themes of desolation and growth in nature. I have also been exploring varied ways of image making. In this case, through a chemical process, I aim to produce sci-fi, surreal, apocalyptic, ambiguous images.

JADE
DESMOND

4D



28
A world of deception,
perception and
evil attraction

Female hysteria is a term historically used to describe female sexual desires as a disease and an abnormality. I am exploring how the legacy of this definition has affected female sexuality, individual status and identity today.

LAURA
DOWELL-BALLESTA

4D

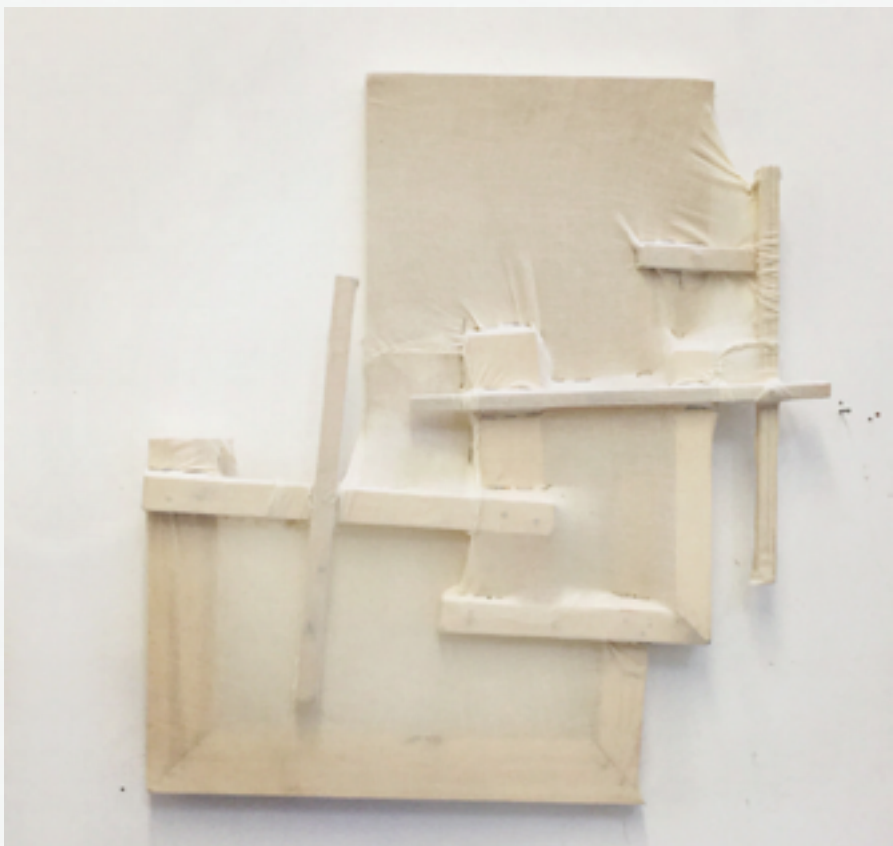


29
Appropriating the Self

I'm interested in unblurring the line between the individual and society by replacing passivity and doubt with a faithful affirmation of the self. I want to create situations deliberately constructed for the purpose of reawakening and pursuing authentic desires, experiencing the feeling of life, adventure and the liberation of everyday life. I use performance to question the established order and create my own moments of truth.



With this project I am examining human narcissism and our need to simulate false nature in the name of vanity by exploring the dialogue between relative size and perceived importance.



I am interested in behavioural inheritance whether it's medical or environmental, as my experience with surgery and healthcare has made me curious about physiology and material structures. I have been altering the painting supports I work with to explore how these changes might affect how the audience perceives the work. I am interested in how the conventions of painting might be challenged by using unconventional processes and materials.



I have been working with illusion and the unseen. I am trying to find the link between these concepts and psychological tension. I wondered what would happen if I made a series of subtle tricks around my house and observe how my family reacts to them. I wanted to find out how it makes them feel and what they think they are looking at.

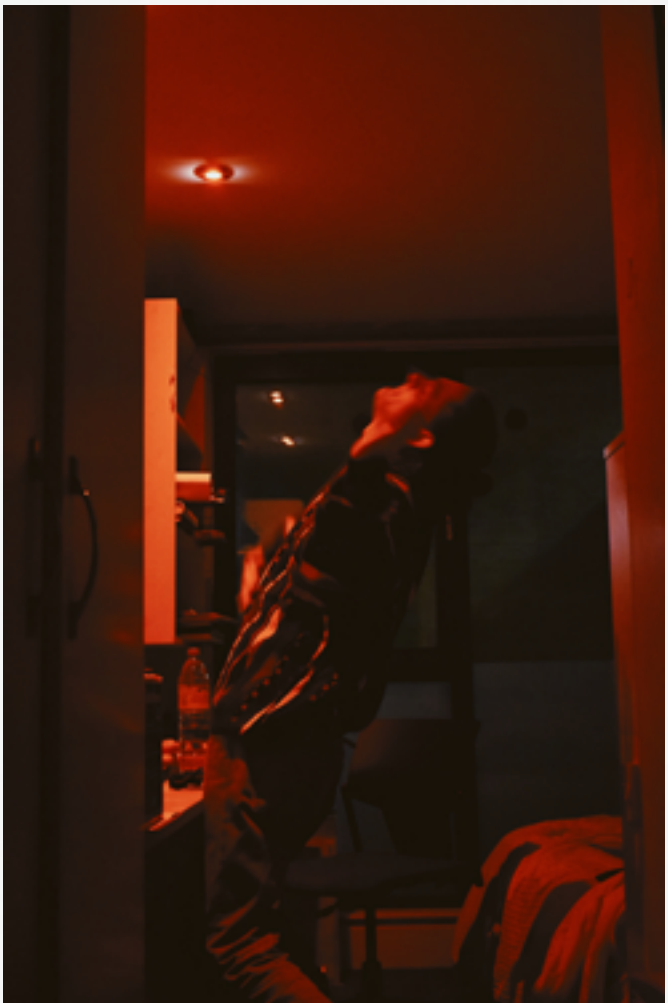


The Future Of Green Spaces explores how our green spaces are changing through processes like urbanisation and the use of artificial nature (fake grass and plants) over the natural.

Why You Should Accept Cookies explores the growing domination of computer cookies in reference to big data.



Whether it be places, spaces or emotions, I wanted to find out if documenting the displacement of the familiar could render it unfamiliar or change the perspective we have on it entirely. If we alter the context in which we find something, does this change how it is perceived?



Passed out in the yard of angles Sunday Morning with the Reluctant Cowboy

I wanted to explore the idea of spirituality in the modern age by delving into my own personal struggle with racial identity politics within the context of religion.

I am interested in the ways in which people allow themselves to become vulnerable with me, and the intimacy we find in those situations.



I am attempting to interrogate science and technology's ability to bind communities together in a way similar to ancient mythical orthodoxies. I am fascinated by the dialogue between human and material and want to consider my works as live character studies, with which the audience can be in constant interaction. Through this I hope to manifest modern mythical beings.



This series focuses on using the 'garden' as a stage. This was the only space I had available and it helped me explore nature as the catalyst for physical actions. I used surrounding objects, such as a photograph, which I noticed had a former meaning, creating nostalgia. I'm interested in the impact of these actions and how patterns provide comfortable repetition. This began my interest in human traits, such as ignoring collapse and not wanting to miss out.



During this project I have been looking at the conventions of Hyperrealism and the European tradition of Still Life Painting. Working with video and photography I have explored a series of compositions which reflect painterly concerns. The subjects are snacks I remember from my childhood as well as symbolic fruits and nuts in Persian culture enjoyed during spring. I have looked at how light, framing and scale might enlarge the subjects, creating a sense of the monumental.



By using textiles and mediums of a three-dimensional nature paired with two-dimensional imagery, I am exploring class divisions, representing them by subverting what we know as 'the dimensions'. As class is often chosen not to be seen by society and instead the myth of meritocracy is highly favoured, I aim to make the idea of class into a tangible entity through textiles.



40

Airing Your Dirty
Linen in Public

I've been using clothes all year. For my final project I wanted to bury clean underwear in the soil, and see how they dematerialised. The aim was to hang them on a line in a London park, but I ended up in Suffolk during the lockdown so instead hung them in the middle of nowhere. I see the photographs as representing my life through the lockdown.



41

Under Pressure,
Under Anxiety

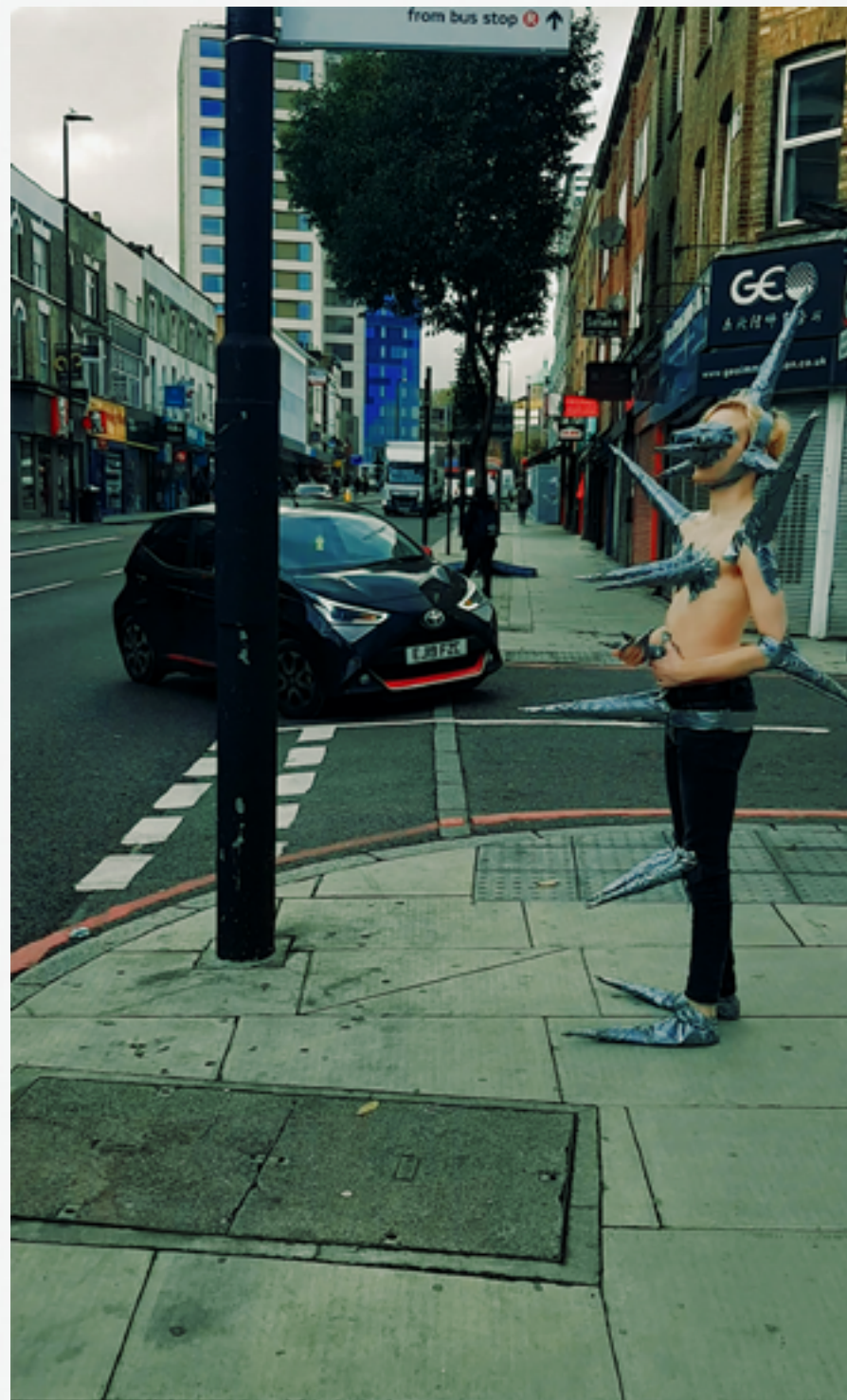
I am interested in how the digital world is reconstructing and remapping reality, leading to a sense of disorientation. I aimed to create a site-specific work which would allow public interaction, but lockdown made this impossible. The images are of a work made earlier in the course, when I first explored these issues.



I have been experimenting with the reflection and refraction of light, while investigating the psychology of perception. I have used projection to control the perception of space, retaining the existing architecture but also aiming to transform the surrounding domestic space. I have tested light's ability to illuminate, reveal and obscure. I want to evoke an emotional response by revealing the ephemeral and solid material properties of light.



I am exploring how the five senses can recreate emotions from my dreams. I'm wondering: Is a written poem an 'audio piece' if you can hear the sounds in your head?



44

Escaping Entropy

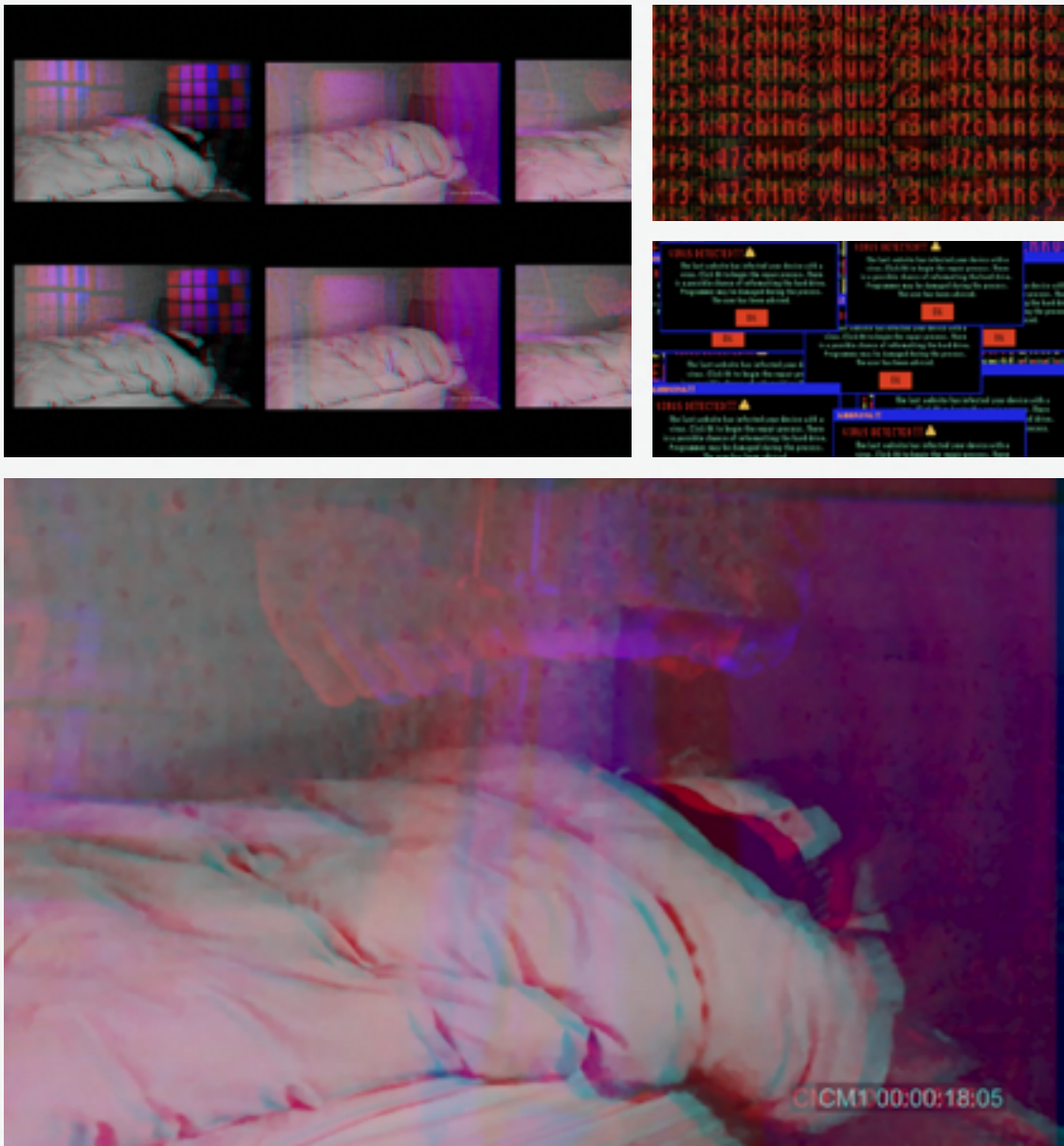
I am interested in how materials interact with the body, and how they can push each other and blur the line between the two. My works aspire to be a commentary on the processes and behaviours that control our lives, and in so doing, I aim to not only challenge these norms, but also to create moments of escapism that allow us to distance ourselves from our reality and enable thinking into other possibilities.



45

Liquified Dream

This is an installation combining sculpture and video. I gathered data associated with my sleeping schedule from November 2019 using a bedtime app. I have visualised and edited the data to follow my sleeping pattern during this month. The black ferrofluid follows the movement of the clock and leaves a trace, just like our most natural habit, sleep, creates digital footprints nowadays.



DeKcarTru

Have you thought about the consequences of accepting blindly the terms and conditions required by websites? With this project I question what is the information used for, and why they are taking your information.

Elevator Maze

With this project I explored the theme of repressed memories through the use of sound, audio and hypnotism. I wanted to find out how traumatic memories can be revealed from the unconscious.



Diane Dyke's guide
to Female Revenge

It is interesting to me how women's experiences of harassment often go unnoticed and male entitlement is left unchallenged. While I find that it is often unconsciously that expectations are placed on women, seemingly for male pleasure, it is something that I am interested in challenging through humour.



Can you sense this? Recipe for experience

Before proceeding with this activity, **please do not** watch the video beforehand. Please prepare everything in the following order:

Ingredients and equipment:

- Leather shoes or bag/anything of a similar material if leather is not available
- A matchbox and match
- Small bowl of sugar (about a tablespoon)
- Small bowl of salt (about a teaspoon)
- A small bowl of water

If you do not have an item, replace it with one that is similar.

Before you start, darken the room by either turning off the main light or closing the curtains. Ensure that you have the screen that you are using in front of you with its brightness turned up and the volume on (headphones are recommended). Organize the equipment mentioned above in order in front of you, similar to the image below. Once you have everything assembled, start the video and follow instructions in the video. When you have finished the activity, have your own go, and experiment!



I am aiming to deepen my understanding of self-awareness. I aimed to see how an audience would connect with this piece through their senses and how this bodily interaction would influence the mind. I wondered what would happen if they used different materials and stimuli for the different senses. Can you sense this?

→ www.youtube.be/h-0thK84lso



Unseen Reciprocity—
“Where Can We
Go from Here?”

I am interested in the media-made idea of the feminine and the interaction between female and the environment, in which I wonder if patriarchal morals and phallus power are heavily involved. In this performance, I attempt to explore these ideas alongside the male gaze and the objectification of women through myself wearing a headpiece made with corset-like metal structure and fresh flowers, walking in the public to see what reactions I would receive from the passer-by.



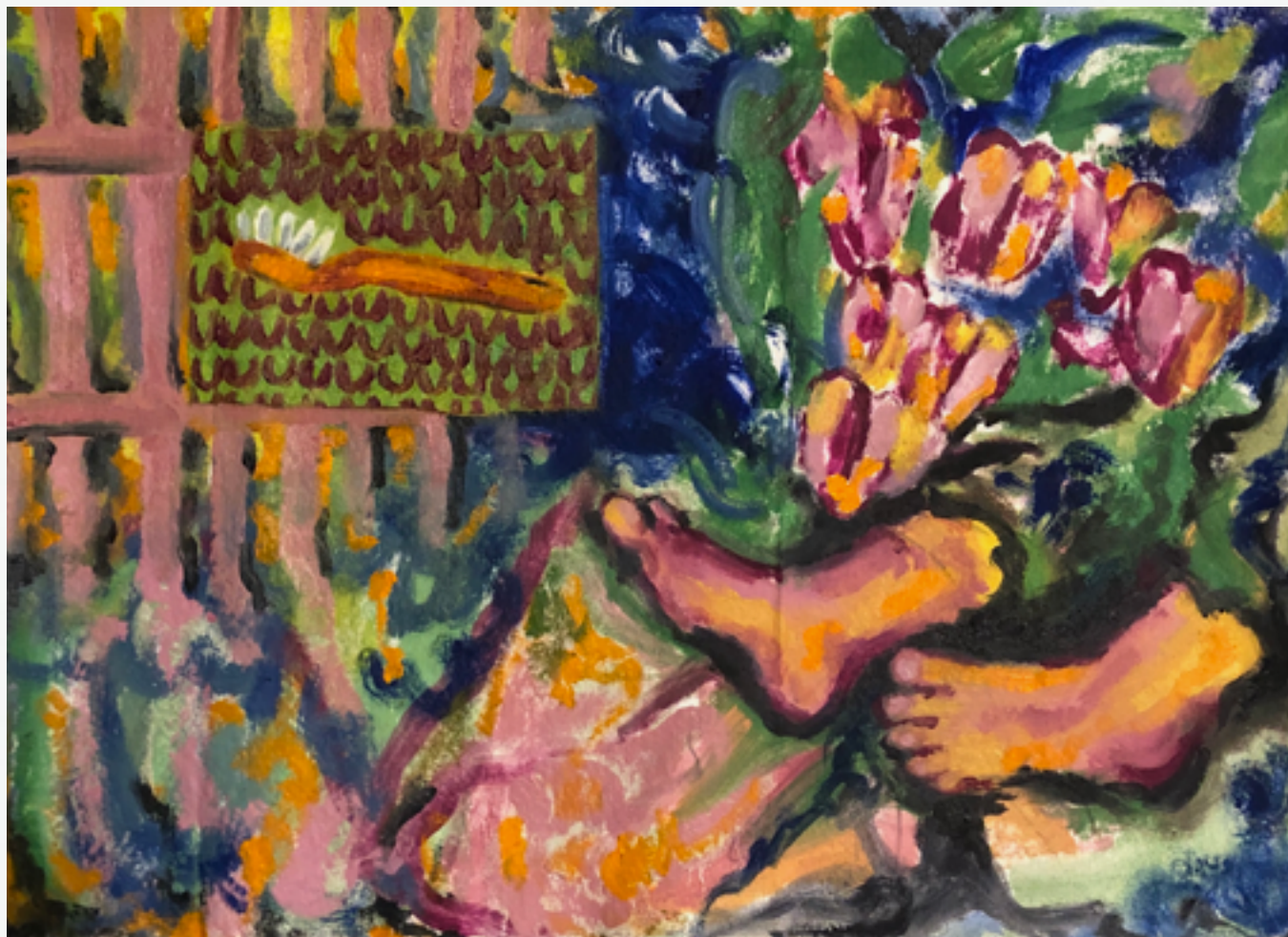
It's as if their
skin was liquid

I have been exploring how speed and time can change our perception of our body and the impact they have on our appearance. I started with videos of my friends jumping in slow motion which made their skin sag therefore making them appear old. I then progressed to explore how we attempt to reverse or prevent skin decay.



Revival of Vernacular
Architecture in the City

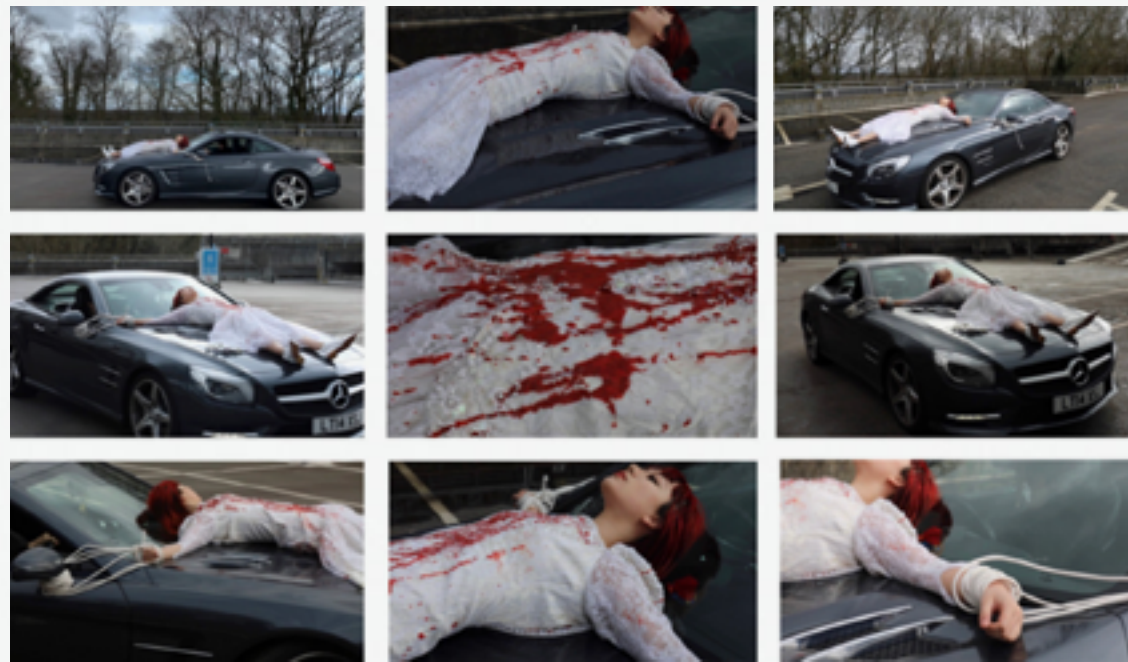
In this project I aimed to explore the theme of vernacular architecture, specifically traditional building skills used in Southern England. These older techniques based on natural materials can be considered as the legacy of cultural traditions of the past. Man-made materials and global warming are the legacy of our modern civilisation. I like the idea of bringing these materials and practices together to focus the minds of a contemporary audience.



52

I am exploring the notion of queer time as an extension of my own developmental journey in a parallel time frame of existence through image manipulation with paint.

Intersections in Time



53

I am interested in how certain power mechanisms in society lead to people being left with little or no choice. I have been increasingly exploring this through performance, specifically in terms of how a body becomes materialised through an interaction with an installation.

The Power
Mechanism in Art



54

Sometimes I feel like I have never existed in this world, and wonder, will I leave any trace? When I look in the mirror I often doubt whether I am living in life or whether I am just a phantom.

Mirror



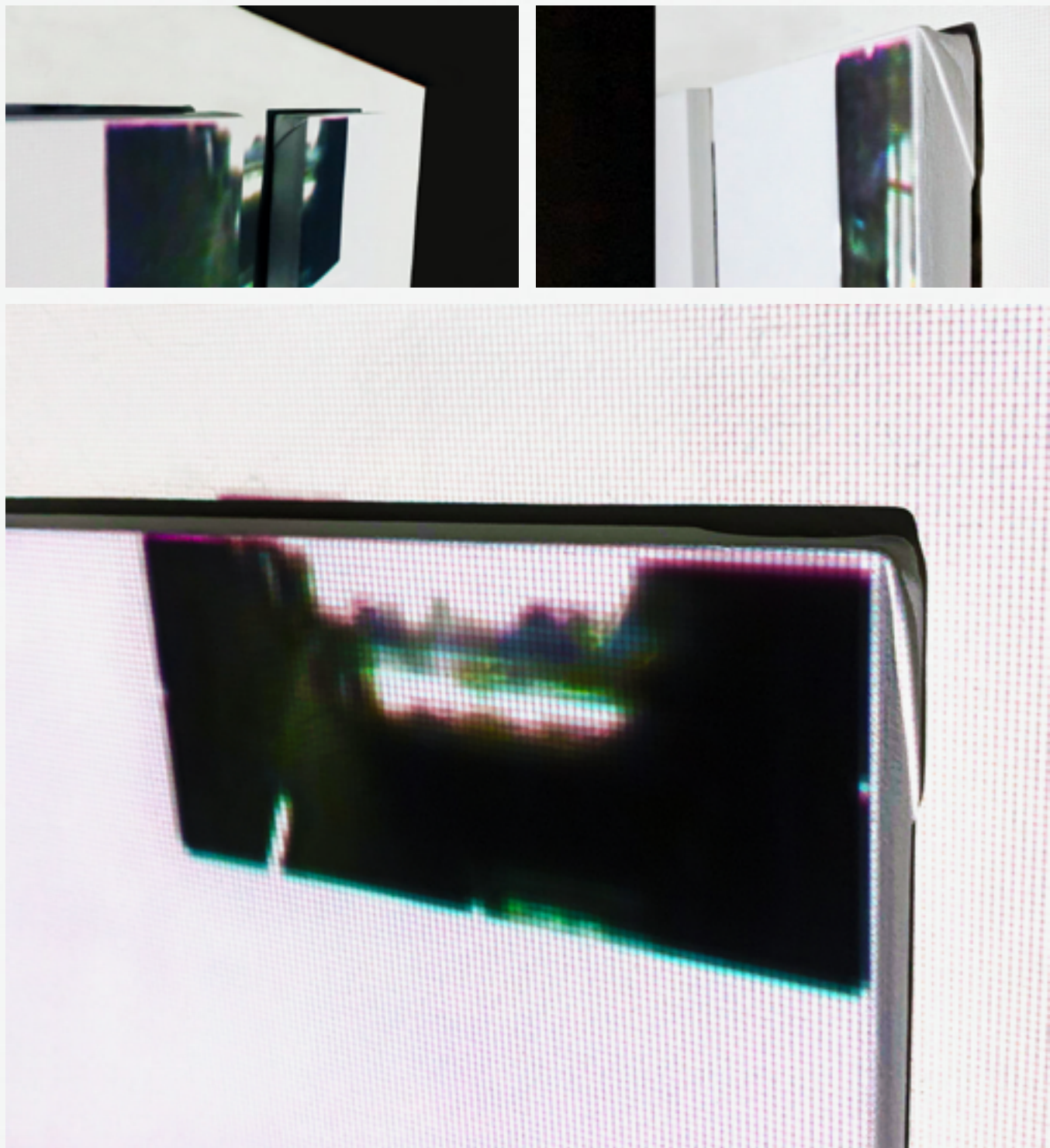
55

15:37:23, 06/04/2020

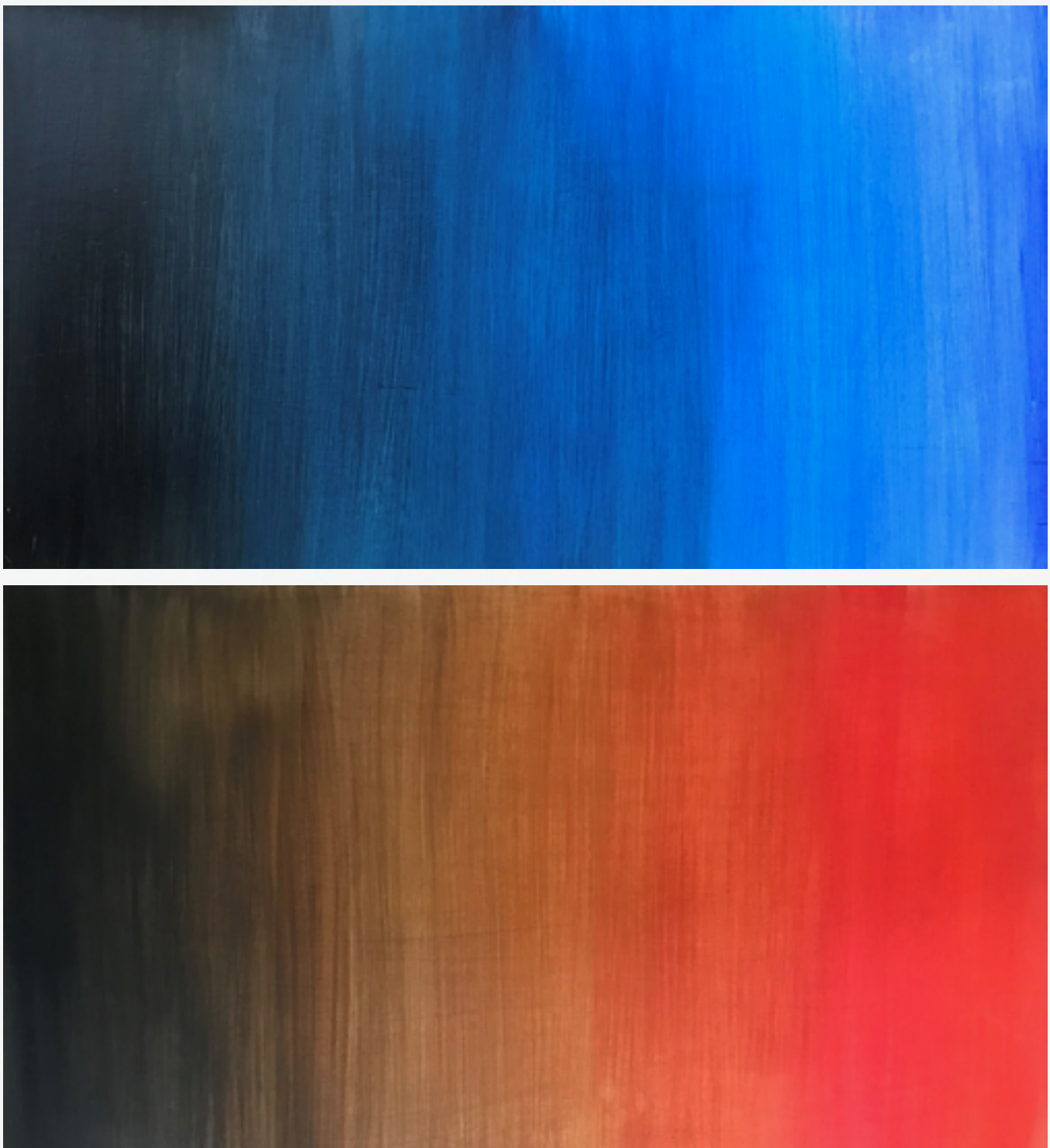
I placed a white piece of paper at the base of a tree, exposing shadows cast by the sun and branches. I was exploring how much we see of our landscapes during daily life and to make a record of it.

15:39:45, 06/04/2020

I placed a ceramic plate at the base of a tree, exposing the shadows the sun and branches cast. I was exploring how much we really see of our landscapes in daily life and to make a record of it.



I try to achieve a sense of vibrancy and quiet momentum in my work. There is a vulnerability in remembered memory that I have explored using images distorted by my continuous interference. The result is a series of projections where the remnants of the image create a new version of events. I want to see if this can lead to a sense of awe or trepidation.



I am interested in how colour can be defined through maths. Despite an infinite number of colours in the natural world, there are a finite number in the digital world, each of which has been given a name and a code. Can we and should we define colour in this way? The application of paint to the canvas is done methodically, applied in circular motions, straight lines or in dabs. I am asking myself if the motion of applying the paint translates into imagery within the painting.



58 I'm interested in language and the gap between content and message. I set out to create fictional scenarios within my work through the repositioning of found images, photographs, text, video and painting in multiple ways.



59 My paintings are based on the disconnection between spatial experience and one's surroundings. I aim to make paintings that are fluid. I am interested in cyanotypes, fire paintings, spectroscopy and images of the sun's aura.



I've been studying Sculpture this year because I wanted to extend my making skills, but I always intended to go on to study animation and special effects for screen and TV. In isolation I felt trapped, and I found myself associating with the character of the Joker in the recent film. I made myself up, and reenacted particular scenes of rampant emotion, but this time in a more controlled manner.



Our identities, which are built from our memories, sometimes reflect a wrong image because we cannot memorise our experience perfectly. However, as long as I choose an image by myself, I continue to be me. There is no wrong or right answer. Because I want you to choose the image that you prefer, I made two images, one which is analogue and one which is digital and looks like a bug screen from a videogame.



I am interested in experimenting with how sensory input through symbols, myths and archetypal figures can invoke experiences that transcend rationalisation, intellectualisation and cultural conditioning.

‘There is a system of symbols that no one will vouch for, everyone uses but no one believes. There is a dog in the yard with a manner that’s rough. Yet there’s something about you that he understands’ – Chairlift, *Amanaemonesia*



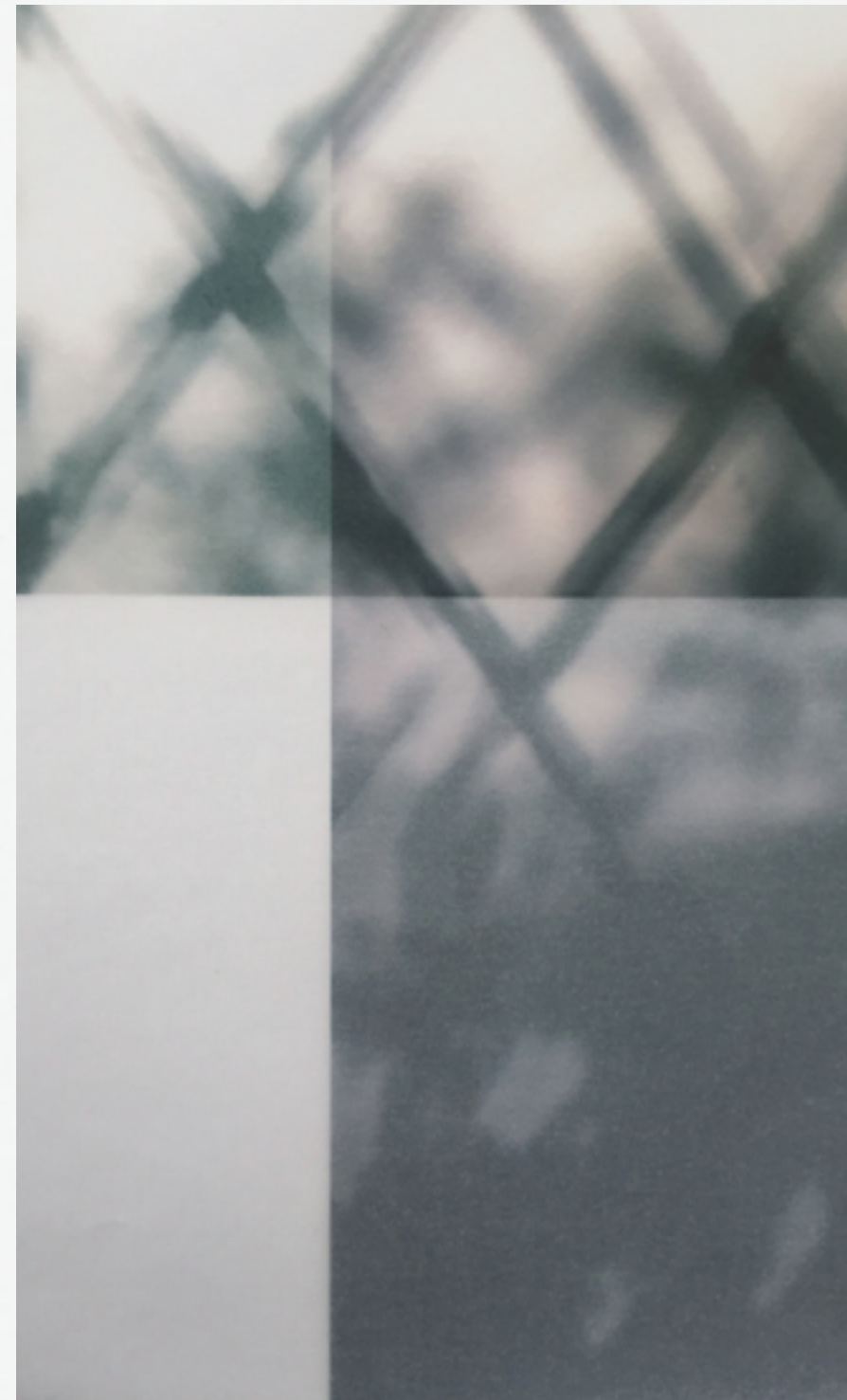
I often feel the desire to forget and escape from reality. This is why fantastical universes have always been my safe haven. In this project I discovered that I could create new universes to escape reality. Now I present these worlds to my audience. What would it be like to dive into a different dimension for a while?



64

This was a collaborative piece in which my classmate Viking and I wanted to respond to the absurdity of being human. We decided to make a film in which I cut off Viking's hair with kitchen knives and made bread with the hair as an ingredient. Good times.

Being Human/Bread



65

I have been exploring time and the everyday. I have come to think of time as a fabric that folds, stretches, layers, wraps and can be broken into segments. The COVID-19 crisis has meant that I have spent many weeks at home and my windows have crept into my work with their diamond pattern. Whether it is longing, or reflection, the window has become a centre point of my whiling away the time.

Time and the Everyday



The power struggle between the human race and nature is an area I am drawn to. I have been exploring how people interact with nature, its man-made artifice and the interplay between these two opposing realities whilst in lockdown.



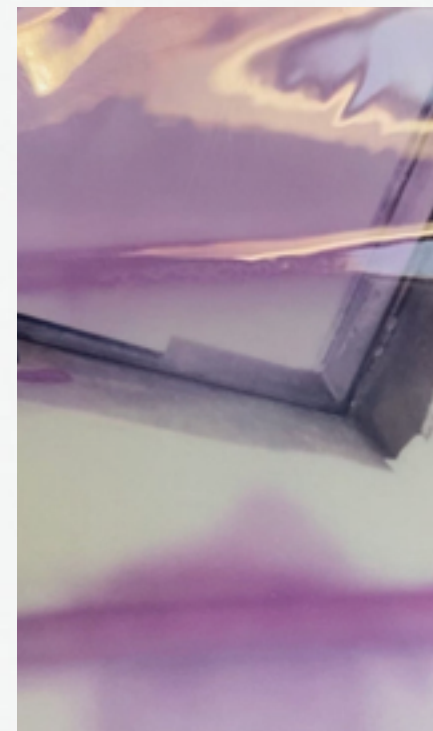
Images are created everywhere, at all times of day or night and by anyone. We relate to the world through images. They accumulate and even resurrect memory – true or false. I'm exploring how images are duplicated, layered and modified and the effect this has on what is perceived to be true. Everything is uncertain and changeable.



68

Food for thought

My project explores the perception of women in daily life, and looks closely at how women's bodies are commonly objectified. By linking the female body directly to food, I aim to add a sinister tone to my performance work and mock the commonly misconstrued idea that women's bodies are something to consume. Overall, I want my audience to become aware of sexualised, objectifying commentary which has affected women throughout history and is still prevalent today.



69

Art as Play



During this project I began by destroying and removing parts of the photographs I was making. I became interested in how this lack of information meant that the viewer must spend much more time with the image in order to understand it. This is at odds with a digital world where things that are slow and unresponsive are considered unsuccessful.

SAPPHIRE PRUST

SCULPTURE



70

City Scale VS
Human Scale

I am drawn to urban areas and infrastructure that should be inhabited but which are empty, especially those where the massive scale of the city overshadows the personal scale. These often are liminal spaces of transition and movement. I like the eerie feeling of these situations. The pandemic led to an interest in dystopian architecture and the exploration of isolation through physical separation rather than distance. I was inspired by Japanese sliding paper doors and the translucent barrier they create.

HANNAH QIAN

PAINTING



71

Pillow talk patterns

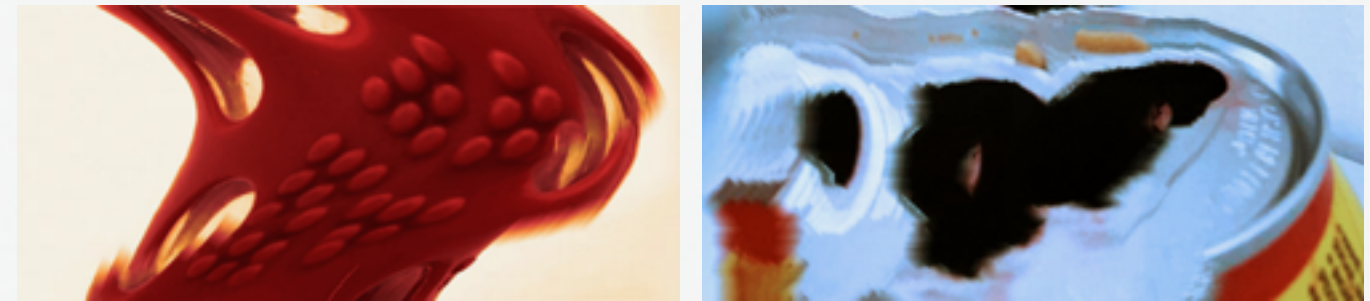
I am interested in working with pattern, repetition and abstraction to explore sensory, emotional and psychological states. I would like to develop a fresh visual language which communicates in a visceral way to new audiences. I have been investigating how painting might engage audiences through a physical and emotional response, and how thought or felt experiences can be reflected in a visual language.



As the title suggests, the photographs document a temporary sculptural work consisting of a 127m long washing line stretching the length of a field in Devon. I was inspired by The nature-culture dichotomy, however instead of accentuating the differences, I wanted to simply suggest there is a tension between this interaction.



I am intrigued by dependence on objects, especially ones which we use routinely. Since returning to Portugal, I started observing in my family how objects around cleaning and eating began to predominate. I began using everyday objects such as the mop, baking tray and apron, which have an association with the housewife, against more sexualised objects such as bra and panties.





Over 100 photographs taken over the last two years that I have been unable to share are edited in sync with a contrasting piece of music. In *ii*, I am exploring all the ways in which myself and others around me have and continue to rebel against the unfair Establishment in this country today. Causing us all to question: why are the working class so angry?



Even though I studied Sculpture all year, I knew I wanted to go on to study Architecture. I've been mainly concerned with the way that people interact with their environment. In *Students*, I was interested in making sculptures of my classmates' behaviour in class and the two extreme ends of the spectrums I observed.





80

GAME OVER
—A Virtual Reality

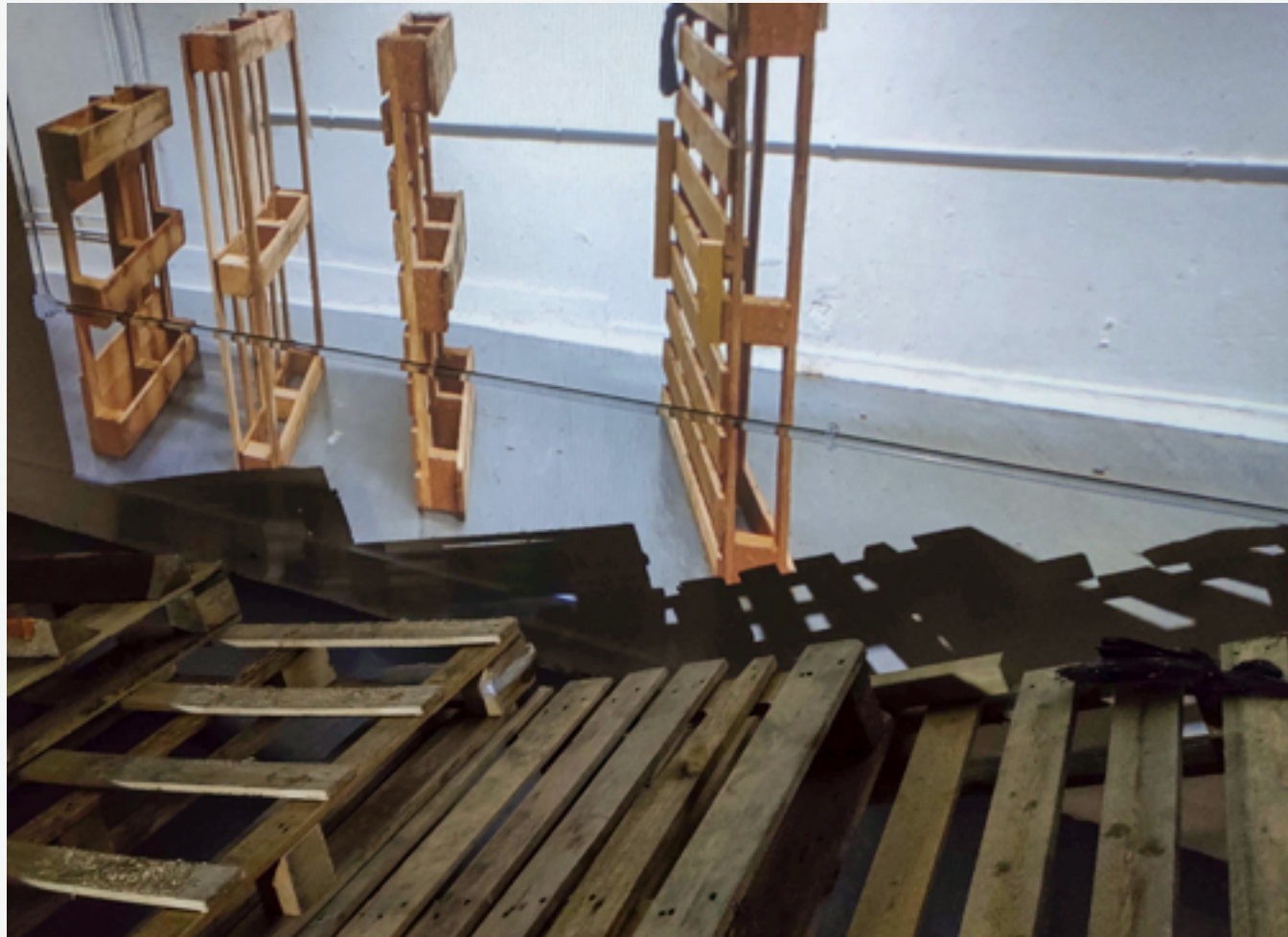
Having set out to explore video game culture, I found my interest began to gravitate towards a new concern with surveillance capitalism, where our online behaviours are monitored for profit. In a video game, we are represented by an avatar. In the real world, we have an invisible digital blueprint, made up of everything we do online. It seems as though suddenly, we are all in a game, one where we have lost control.



81

Artist in Operation:
Proposal for
Waterlow Art Park

I proposed to create a fake surveillance system consisting of four cabins that would go together with warning signs. A performer would be inside just one of the boxes or in none at all and the audience wouldn't know if there was a person inside. I hoped that the realisation of being watched would cause a sense of confusion, self-consciousness and eventually a change in behaviour.



82

Space Time:
Pallet Projection

I was exploring the concept of entropy and how we understand the world around us in relation to both space and time. I wanted to invite my audience to take a step back and reflect on their perception.



83

Do These Look Real?

The sculptures in these photographs, all made of clay, are three dimensional versions of drawings that I have made during this Foundation year. These drawings are doodles really, because I started to draw them without being aware of my consciousness. They could be creatures or just shapes that are in my unconscious mind. These photos are taken in different places to show that they can move from one place to another. One is a proposal for how it might have been in Waterlow Park.



84

Value

I have covered a baby chair and a dress with rocks found in and around my home town of Amsterdam. I am interested in playing with different aspects of what makes an object valuable. An object can possess emotional and sentimental value, value in terms of its physical presence such as its weight, or because of its age or how long it has taken to make.



85

Digital life

In my project I aimed to explore our relationship to the digital world. I am interested in how interlinked and dependent we have become on all aspects of the internet and other new technologies.

→ www.youtube.be/gqeYi0xlu_g
→ www.youtube.be/b6FLKzP-ao8

→ www.youtube.be/_QInjEuoVE0
→ www.youtube.be/Y1gB-fSeGH4

REBECCA STENFORS

PAINTING



86

Colour, Through
Memory's Lens

I am interested in how our memories are able to infest our perception. I wanted to explore the ability of memories to act as vehicles for the mangling of the real and the fabricated, particularly in terms of time and space. The spaces within memories become confused, hence our perception of borders and thresholds becomes disturbed.

WILLEM STRAUSS

SCULPTURE



87

Sacred Objects
& the Anthropocene

I have been interested in how our personal relationships with worship and sacred objects have changed throughout human history, especially in the context of the current health crisis. I aimed to explore this through the use of purely natural materials to ask what significance sacred objects and rituals have in a post-industrial revolution world.



88

My aim was to transfer, via painting, natural motifs onto a material from the anthropocene, creating a hybrid object, as defined by Bruno Latour (1991), and then to install this artefact outdoors. I tried to explore the tension generated by the plastic element, a ubiquitous pollutant, which serves as a support for organic forms inspired by nature and momentarily introduced into a wild environment.

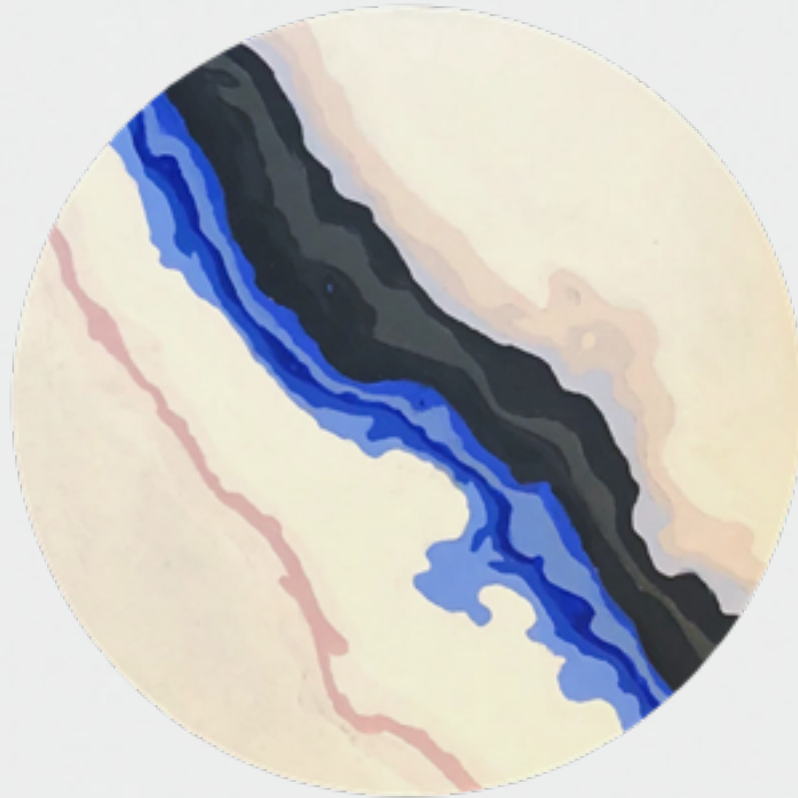
Ubiquity



89

Up to 60% of the human body is water, our body is a container filled up with all kinds of bodily fluids. I have collected and preserved body fluids by using spherification – a process which used sodium alginate to shape liquid into mailable spheres.

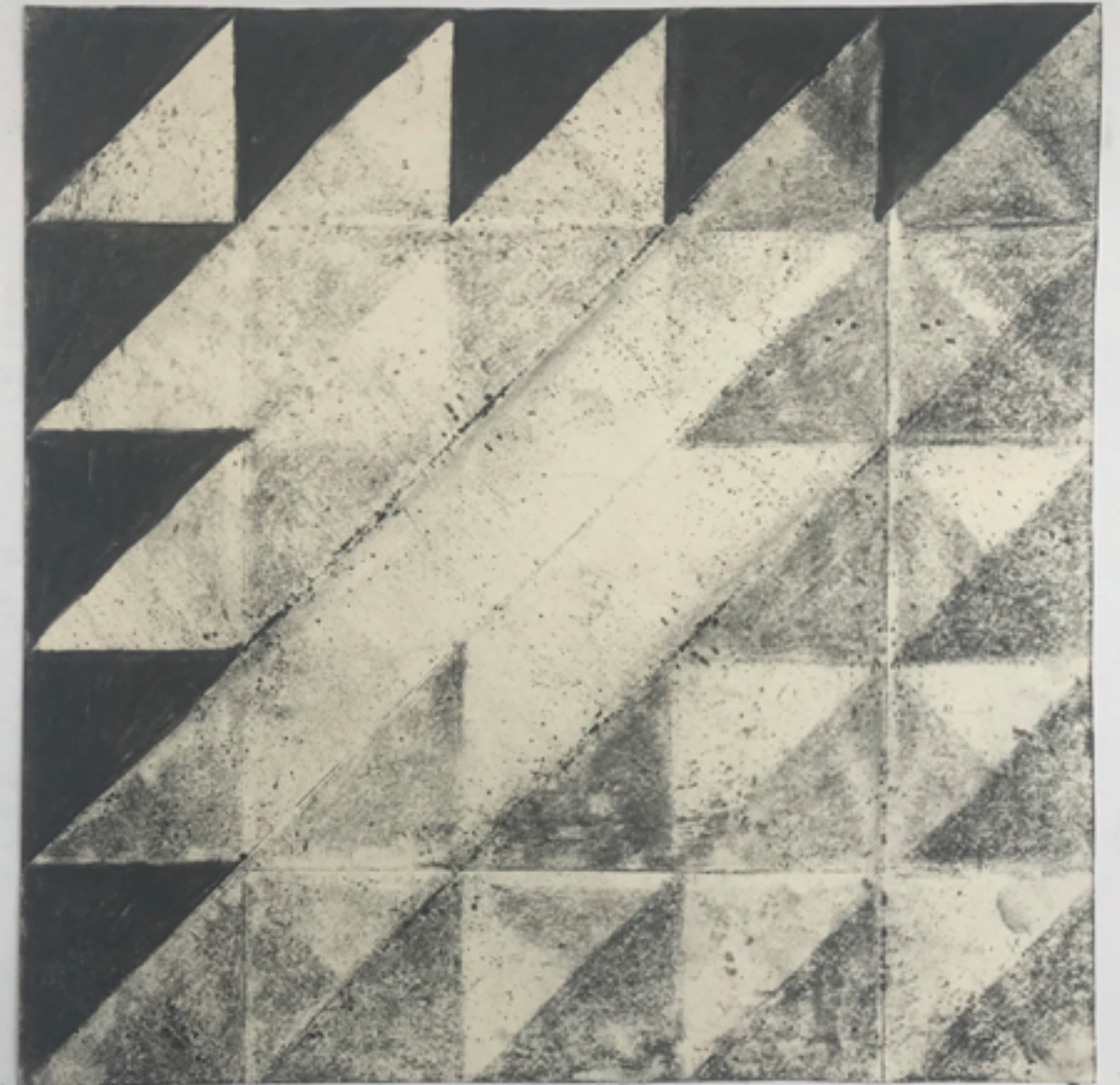
Human Capsule



90

This three-piece project depicts a series of photo abstractions. By manipulating the colours and forms from my initial photographs, the original information becomes concealed from viewers, and as a result, is hidden. These works form a part of my invisibility project, where I explore trust, decay, and the unseen.

hidden in the wind



91

I am exploring how chance can become part of the artistic process, and how this can work in balance with repetition and following a process. By displaying the records of a dice rolling I am looking at the relationship between the process and end outcome. I am trying to question the traditional autonomy of the artist, and how this relates to the amount of control we have over our own lives.

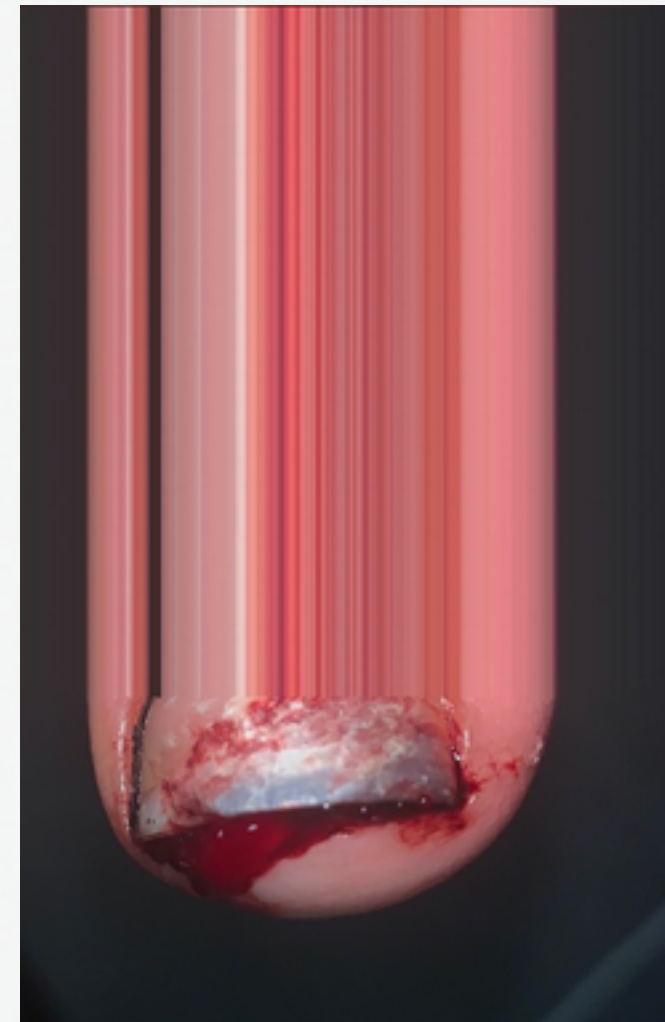
The Art of Chance



92

Disoriented
Perspectives

I aimed to challenge the viewer on how things or materials can be seen from different perspectives or angles. By blurring the distinction between art forms, I wanted to distract our normal perception of things by directly participating in the space. Every meaning of perspective has something to do with looking, and the only thing we sometimes have control over is 'perspective'.



93

Beyond the Object

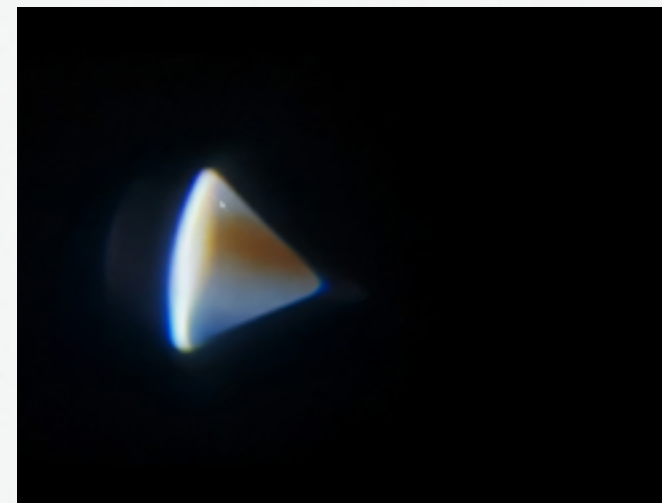
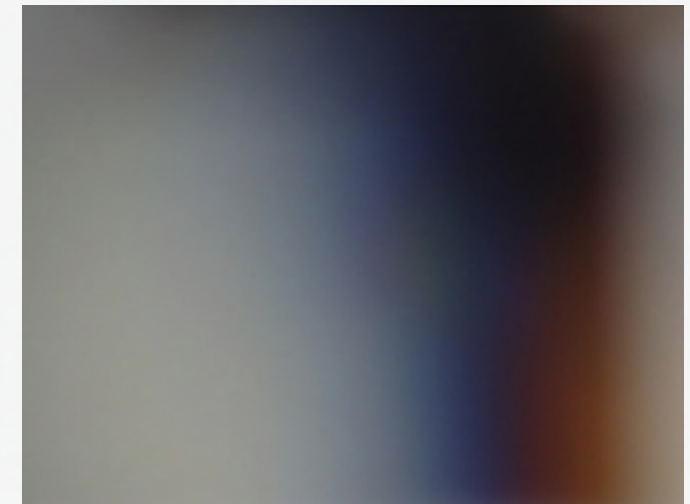
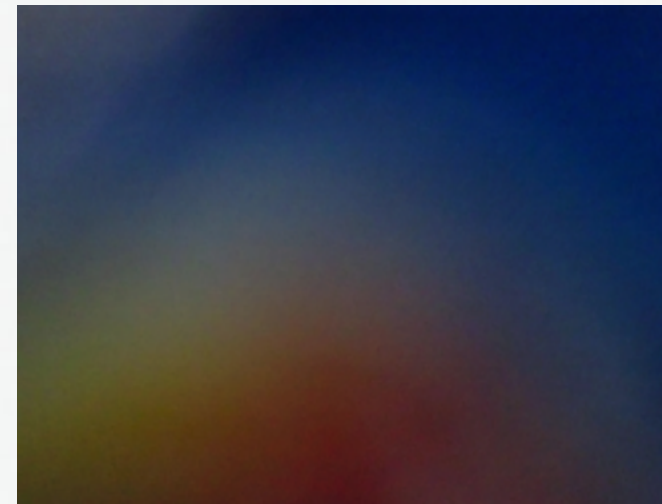
I am exploring the object within art and its ability to create a range of emotions for different audiences. I want to find out whether two dimensional pieces can be as effective in creating overwhelming encounters. I'm interested in bodies – particularly openings and waste – as a catalyst to form and shape an experience. What do you see beyond the object?



94

The Power of Conformity

How does social conformity shape human behaviour? Focusing on body image, body language and women's domestic roles, I developed an interest in the psychology of conformity and the fear of standing out. My project was subliminally influenced by the lockdown; I began to look more closely at the objects within my home and patterns emerged suggesting that conformity plays a role in the choices we make on many levels.



95

A Myopic Reconstruction

I'm interested in how the virtualisation of landscapes has affected the way we value them. I wanted to reconstruct and deconstruct my perceptual experiences to help me examine how and why we perceive landscapes the way we do in a culture saturated with technological mediation. How much 'experience' is enough for us to value the landscapes we encounter?



96

I aim to discover more about our relationship with animals and plants by comparing their similarities and differences. Animals reflect some of the problems of human beings. My purpose is to study whether my understanding, painting and research can encourage people to think about themselves differently in relation to nature.

Exit Humanity



97

In this project, I intended to continue exploring the human figure and playing with scale. I am interested in the human figure and mosaic tiling. I'm also drawn to early American comic books and manga. I also liked the idea of personal narrative and wanted the works to be some kind of reflection of myself.

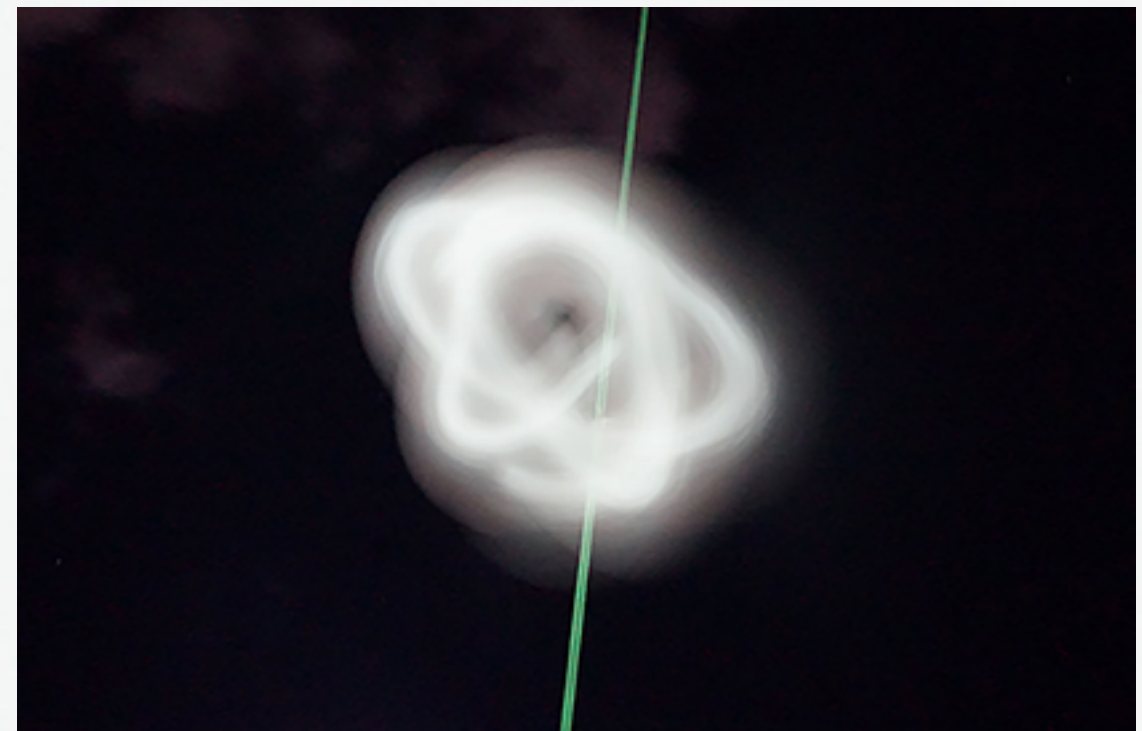
Solid as a rock



98

Torture Goggles:
Holiday Edition

This is a sculptural and video-based piece. In the video, the girl is wearing the goggles and is blindly moving around the space.



99

Alone in a
crowded universe

I am working with ideas about free will and the concept of the 'observable universe'. If the laws of physics dictate everything we know, even down to the atoms in our brain, then do we really have free will? The universe is said to have no end, but can anything physical really be infinite? Do we place too much value on the advancement of humanity given the inevitable, universal physical processes beyond our control?





COLOPHON

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*Each year, the identity for the Central Saint Martins' graduate show is designed by a group of third-year students from BA Graphic Communication Design.
The 2020 show identity is designed by Julia Luckmann and Scene Peng, who both completed the Foundation Diploma in Art and Design in 2017.

