uwn, photo art, 2012

Off the menu

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Paying Attention
Liam Devlin

The graduation of this year's students of the BA (Hons) in Photographic Art coincides with the at the University of Wales, celebration of an incredible, 100 years of photographic study at Newport. The marking of this centenary affords me an opportunity to chart a brief historical rationale for the importance of the educational process that these students have undertaken and to celebrate the successful completion of this chapter of their journey.

From the beginning of the twentieth century photography has been utilised as the quintessentially modern medium for our modern times. Whether it was the radical, revolutionary perspective offered by Russian constructivists, or Taryn Simon's conceptually cool documentation of unseen American institutions, artists have been using photography in a multitude of practices, formats and discourses; to not only represent the world as it is, but to challenge prevailing perceptions. Indeed Walter Benjamin in his seminal essay 'Art in the Age of Mechanical Reproduction' (1936) hoped that this new technically reproducible form of visual representation, would herald a radically new understanding of art itself.

While Benjamin's predictions did not play out as he had hoped, the past 100 years have witnessed the rise of the photographic communication to the point where photographic technologies of capture, manipulation and dissemination have become increasingly ubiquitous. Through 'smart phone' technology and the web communications, photographic images circulate around the globe at an unquantifiable pace and quantity. The convergence of these developments has had the function of transforming our understanding and use of photographic images from objects that could be described as factual statements, into flows of data, becoming ephemeral gestures more equivalent to speech.

It no longer seems possible, as Roland Barthes did in Camera Lucida, to seek the ontology of photography, nor is it useful to redefine genres of photographic practice such as art or documentary. The search for rigid definitions for a photographic discourse is for me, politically unwise and philosophically doomed to failure. The history of photography is old enough to have gone through a multitude of transformations both technically and culturally that illustrate its endless mutability and utility. As Fred Ritchin writes in After Photography (2009):

Like all media, photography is a reflection of the societies that have spawned and embraced it. It can also be a powerful instigator, in both obvious and highly subtle ways, for societal and personal change. The process is dialectical, evolutionary, and largely unconscious, opening new possibilities while others are defused. (Ritchin 2009: 15)

I would argue however that the students whose work you will encounter through this publication are perfectly placed to go onto explore and even create new possibilities for societal and personal change through their understanding and use of photography. This is in evidence through the broad variation in the subject matters tackled, along with the individual strategies employed by the students.

One of the characteristics of this new paradigm for photography has been a transformation of the image from a distinct object, into another stream within the multimedia flow of data or information. This is reflected in the various platforms that this years catalogue is available in, but also in the students embrace of a multitude of techniques as part of their developing practice.

For many of this year's students the use of video has become an important tool. Sion Padrig Jones' "So it's half past ten on the 22nd February and today I feel…" is a profound record of his daily struggle to deal with intense emotional states. Katy Marshall's Lost in Translation re-performs her need to create an ordered domestic space in the search for a home, to feel secure, while Michaela Budd uses memories of her childhood dream of becoming a ballerina, in an attempt to recreate a feeling of perfection or completeness. The relationship to photographic media and time is artfully explored in Gemma Tremlett's, 'two fifths of a second' that uses a combination of the still frame of the photograph and the moving image of film to highlight the cultural construction of time, and in the process, provides us with 'time out' to think about the world and our precarious existence within it.

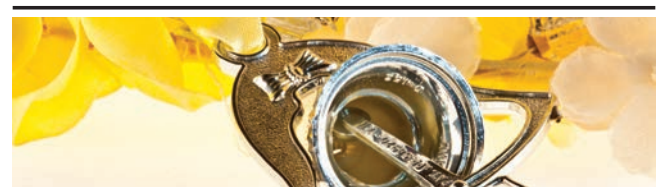
There are of course artworks here that use photography in a more straightforward manner such as Amy Palmer's celebration of the pride and dignity of working Welsh miner, from the perspective of a loving daughter. Meg Beaumont on the other hand has used the ambiguous fragmentary quality of photographs; both appropriated family snapshots as well as her own images, to create a poignant and poetic evocation of love, and longing. Sara Louis Cooley has used the act of photographing, an activity that's tied, intrinsically to the real world, in her search for the sublime. Fittingly, as we mark this important moment of transition in the history of photographic practice, Lloyd Millar has created a time capsule for his images for future generations to unearth, puzzle over, reconstruct or invent their own narrative from these visual fragments.

It would be impossible in this introduction to do justice fully to the range and quality of artworks that all of the students have created for this year's graduation. The works that I have cited are chosen to help illustrate and appreciate the complexity and sophistication of this entire cohort of students. This publication pulls together a wide variety of artworks, which utilise: still images, text, and video that are presented through combinations of framed prints, books, screenings and the Internet. The subjects tackled include: interrogations of forgotten or overlooked spaces, explorations of identity, memory and desire, the exposure and exploration inner struggles, and a search for beauty, perfection and the sublime. It's been quite a journey. Importantly however, regardless their eclectic range, the artworks all share a common thread that runs throughout their work. All the projects embody the powerful act of 'paying attention' to the world around us. They are manifestations of the act of looking with a critical mind and a questioning gaze. In doing so the students have carried on the important and necessary artistic tradition of challenging perceptions. Each artwork is an invitation from the artist to enter into an active relationship of ideas, opinions and questions, which cannot exist without your involvement. As such I will end on a request from you the reader, as you turn these pages that you pay attention to the artworks contained within. It's your journey now. Enjoy.

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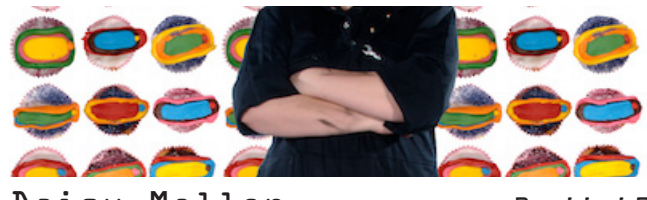
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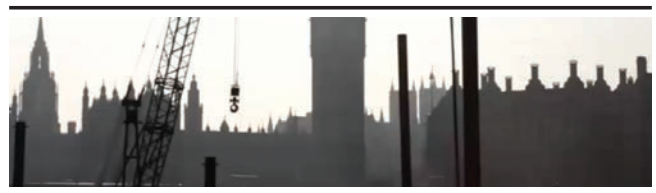
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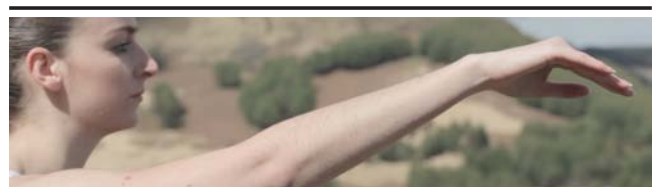
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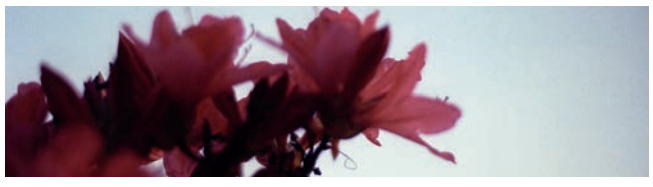
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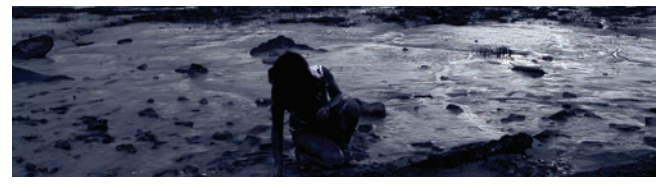
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No More Healings

Laura Mawby

‘Ruins are not organized, or identied as exemplary or typical or special. They cannot be narrated and woven into orderly schemes of sequential display. Instead, they are replete with fantasies, desires and conjectures, memories which are able to implode into the present in ways that unsettle fundamental social imaginary signications, haunting the certainties proffered by the powerful and the normative material apparatus through which memories are invoked. Stripped of their use and exchange values and the magic of the commodity, they can be reinterpreted anew.’

- Tim Edensor, Journal of material culture, 2005.

Since the 1960’s, photographers such as Bernd and Hilla Becher, have been documenting the demise that are ruins. This photographing of ruination increased throughout the period of the industrial revolution and resulted in observers becoming indifferent to these wastelands.

Abandoned buildings have a forgotten past, many of which have been be devastating to the local populace. These architectural spaces are left as reminders, often evoking their nostalgic past.

Having documented Healings Mill in Tewkesbury, there was a need to bring back a part of the ruins identity. Through intervention, the strewn flour acts as an enlightener and returns an element to the ruin that had once been lost.

This violent display is also representational of its downfall. Milling flour is a delicate process and was extremely high risk. By having this flour freely scattered and wasted around the devastation, acts as a symbolic ash or dust, signifying the industries collapse, where an enduring, established industry has been discarded affecting many a civilisation.

lauz.mawbs@hotmail.com


ABRASIVE WHEELS
Foam




GOOD HOUSEKEEPING




ALL DRIVERS
DO NOT RAISE
LORRY BED TO
HIGH SPRINKLERS
IN LINE ABOVE



My work during the last 18 months takes a critical view of cultural, political and social issues it considers human relationships; the brutality of language between people. The original concept I had concerned Rwanda and the use of the radio for one group of people to commit Genocide on a different group. Speech can make a nation rise and can produce hatred, it is probably the most horrific weapon we can possess. I explored the idea of Genocide throughout history. The use of language is at the forefront of attack on a person, group or nation.

I had to look closer to my own life to discover why anger rises within me concerning some ones treatment of another person. What intrigued me is why a person would wish to harm someone, and what pleasure they may derive from it. The use of speech has a way of tormenting a person, make them believe they are worthless or from the perpetrators viewpoint they consider themselves dominate. Why is there a need to control someone's finance, emotional needs and friends'. There is supposed to be love between these people but one feels the need to control the needs of another.

The perpetrator will search out for a vulnerable person and start to use it to their advantage I decided to address the fragility of the dynamics between a husband and wife. Men are more likely to abuse woman but women are capable of abuse as well. The fact I was in a verbally abusive marriage made me appreciate why I felt so strongly.

My artwork is more visual so I wanted to take an item that is important to a couple. The wedding cake is a symbol of love which they both cut together to show unity harmony and partnership, the mutual commitment of the bride and groom to provide for each other. The top tier is saved for the anniversary for the 1st year of marriage, or the christening of their first child. The cake is a symbol of love and unity so the ornament on the top of the wedding cake is kept as a reminder of that symbol. This ornament is often not valuable but it has meaningful value, as it ages it becomes faded and the plastic becomes yellowed. I used this ornament in my images, it reflected the hope we placed on that day, sometimes cracks and distress appear in a marriage as with the ornament.

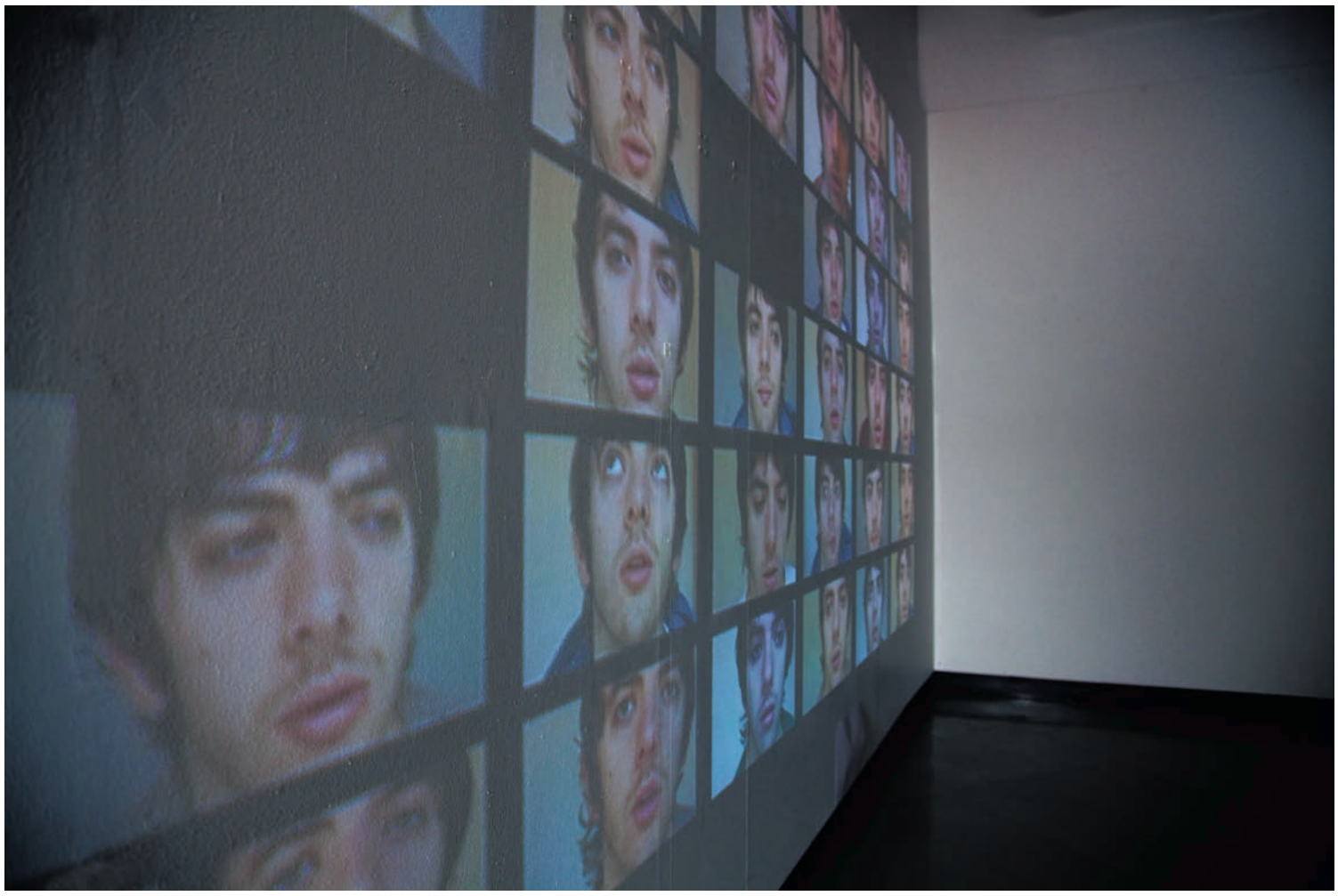
The images is an item we covet most when we marry but as you look at them carefully you realise they are just plastic and fabrics we view them as love symbols. They are chosen carefully as we carefully choose our partners. We believe in our judgements we trust that someone loves us and would not cause us harm. Verbal abuse is insidious like a cancer, and it steals into a marriage by degrees. It is only with the help of outsiders that the victim may realise they are not the person their partner has made them out to be.











"So it's half past ten on the 22nd February and today I feel…"

Siôn Padrig Jones

There are 48 known human emotions. Recorded here are some of those emotions spoken out aloud to camera. As people we are capable of experiencing emotions as intense and varied as ecstasy and anguish, or as mundane as boredom and shyness. We can work to affect these emotions and push them our own way but ultimately if we are to believe Eastern philosophy then happiness comes from within. We own our own agency, our own destiny, it is up to us if we let our fears and anxieties take a grip and control our lives. We live in our own minds, battling the ego, making sure it does not envelop us, however, rarely are we capable of hearing our own wisdom. Need life be a strugle? The human mind is capable of good feelings as well as bad feelings, if we come to accept these and welcome these feelings as simple human emotions, as chemicals running around our minds, do we then remove the fear and pain many of us struggle with on a day to day basis, or do we get caught up in existentialist despair? Surely these feelings we have and live through, be they intensely positive or intensely negative are at the end of the day just feelings, simple human feelings.





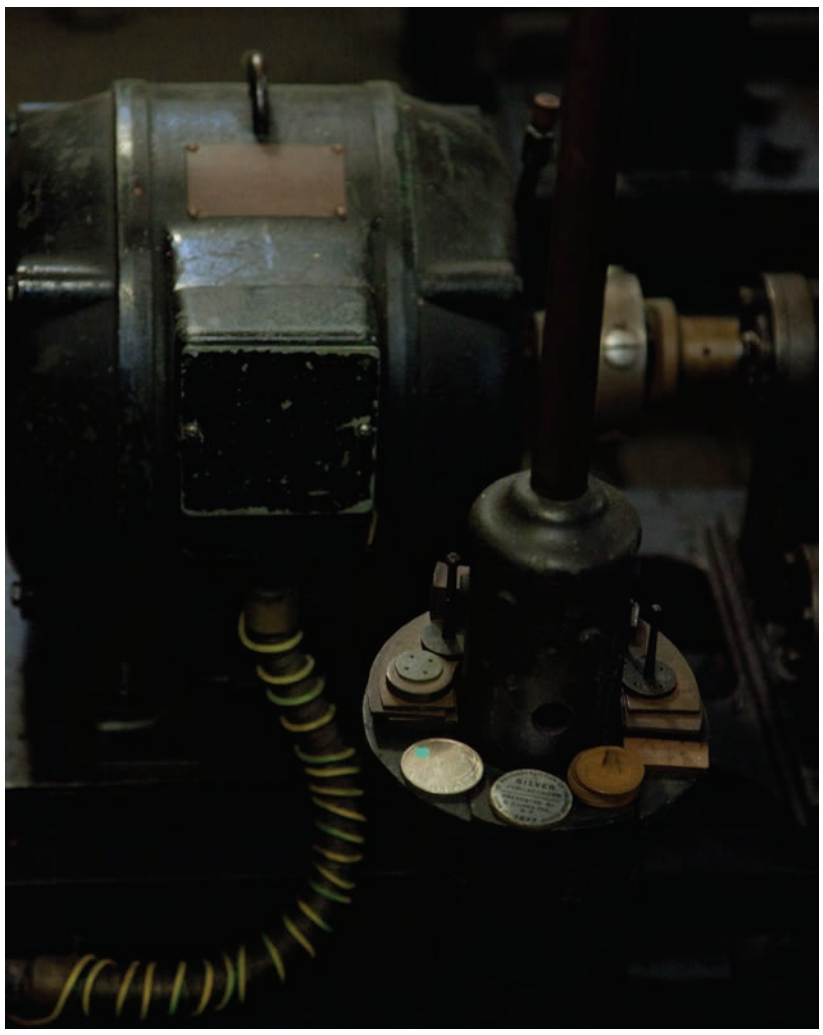












Two Fifths of a Second
Gemma Tremlett

"We live in time - it holds us and molds us - but I never felt I understood it very well. And I'm not referring to theories about how it bends and doubles back, or may exist elsewhere in parallel versions. No, I mean ordinary, everyday time, which clocks and watches assure us passes regularly: tick-tock, click-clock. Is there anything more plausible than a second hand? And yet it takes only the smallest pleasure or pain to teach us time's malleability. Some emotions speed it up, others slow it down; occasionally, it seems to go missing - until the eventual point when it really does go missing, never to return."

from The Sense of an Ending by Julian Barnes, published by Jonathan Cape. Used by permission of The Random House Group Limited

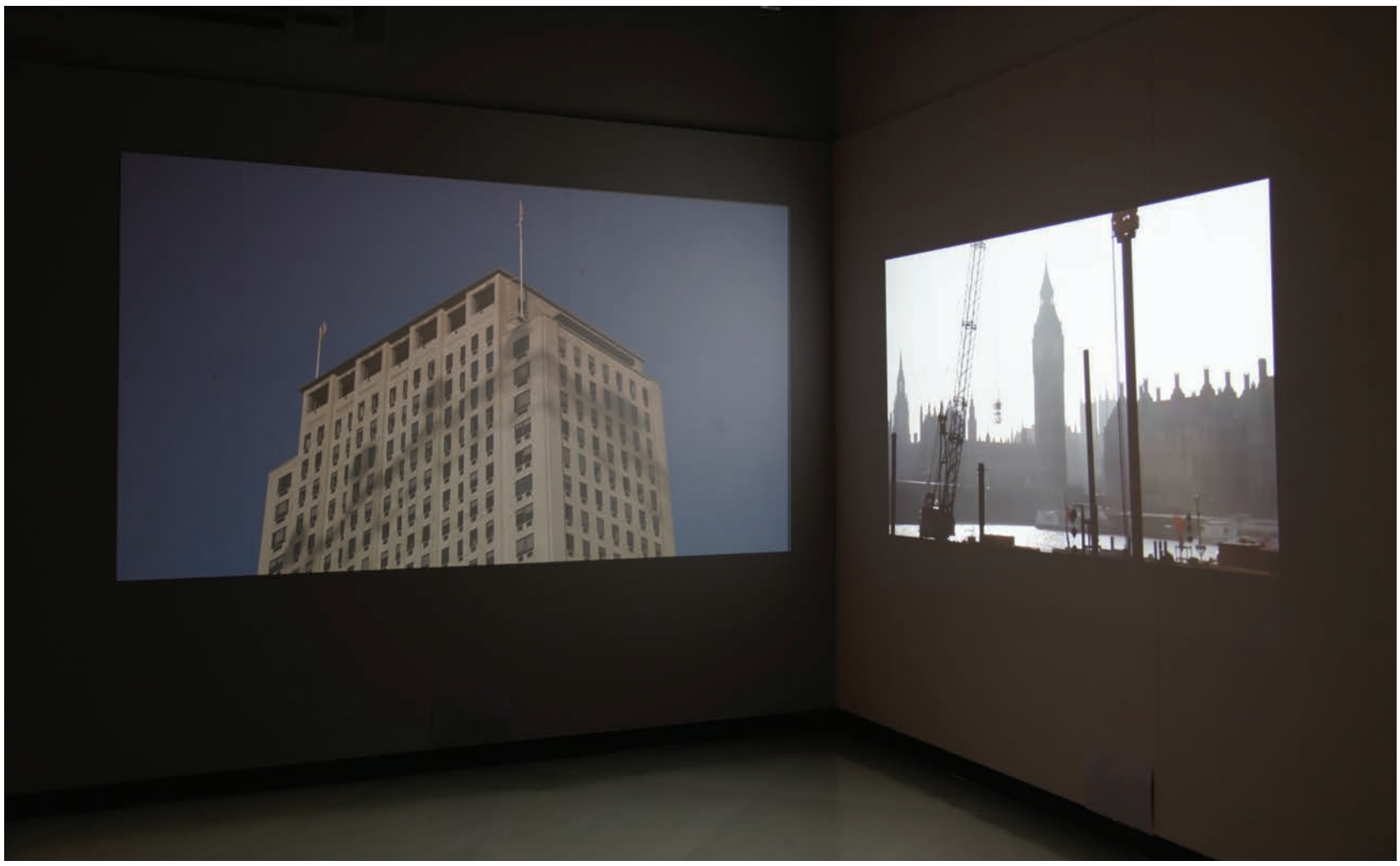
Time is a constant we humans have always lived with and it now rules our lives, as clocks have become a part of our every day. They're in every building and built into many electronic devices; phones, laptops, televisions; we have little chance to escape a life governed by the proverbial ticking clock. So much so that some say "time is money", as though it is something that can be bought or traded. Yet in The Clock Tower of the Houses of Parliament, which is often mistakenly referred to as Big Ben, time is kept accurate through the use of pennies. Adding or removing a penny from the clock's pendulum changes the speed of the clock by 2/5th of a second per day.

Big Ben standing at the centre of our busy metropolitan capital has come to represent many things. This monument has become both a well known landmark and symbol, not just of London but of the United Kingdom and has come to mean much more than just time. It represents tourism, politics, government and Britishness. Yet this clock that we rely on to mark important events, such as New Year's and Remembrance Day is kept in rhythm by the smallest and least valuable amount of our currency, making us rethink our preconceptions of time.

What is it we're counting down and waiting for?











The sublime contemplated
Sarah Louis Cooley

"Whereas the beautiful is limited, the sublime is limitless, so that the mind in the presence of the sublime, attempting to imagine what it cannot, has pain in the failure but pleasure in contemplating the immensity of the attempt"

Immanuel Kant - Critique of Pure Reason





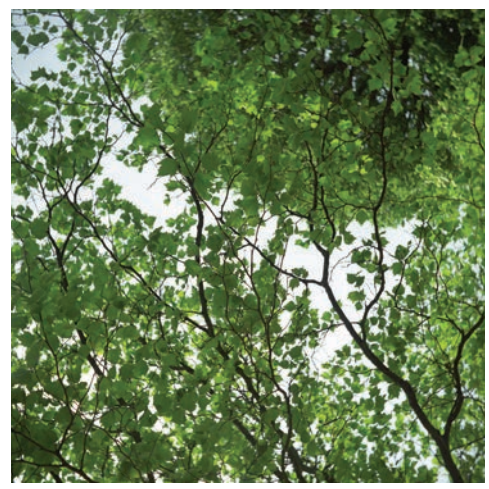
It's as though I'm a cameraman documenting my own life.

I've pulled the shot out as wide as possible.



Detached from the self.

I'm looking at me - but it's not me.



A stranger.

A single life in this world teaming with life forms.



Transcending the self.

All memories and
experiences left behind.



Meaning I'm back.

My life is small, microscopic in terms of the bigger picture.



For a moment I exist outside of myself.

The camera then returns to my point of view.

This life is real and, for whatever
purpose, it matters.

Because the bigger picture matters.







Tran.sience
Amy Souter

'For them, the idea of transience laced the beauty with a foretaste of mourning'
Sigmund Freud, On Transience

Human life is fleeting.

Yet why should it be perceived as anything less beautiful?

For does life's fragility and temporal nature not raise its beauty and worth?



Screen Based work

Filmed on a Canon 60D,
50mm 1.8 lens,
16:9 format,

Video duration: 1h 26 mins

Original footage duration: 15 hours

Previous top: 0 h 0 min 30 sec

Previous bottom: 0 h 5 min 0 sec

Top: 14 h 0 min 0 sec

Bottom: Installation shot



Ultimate fascination

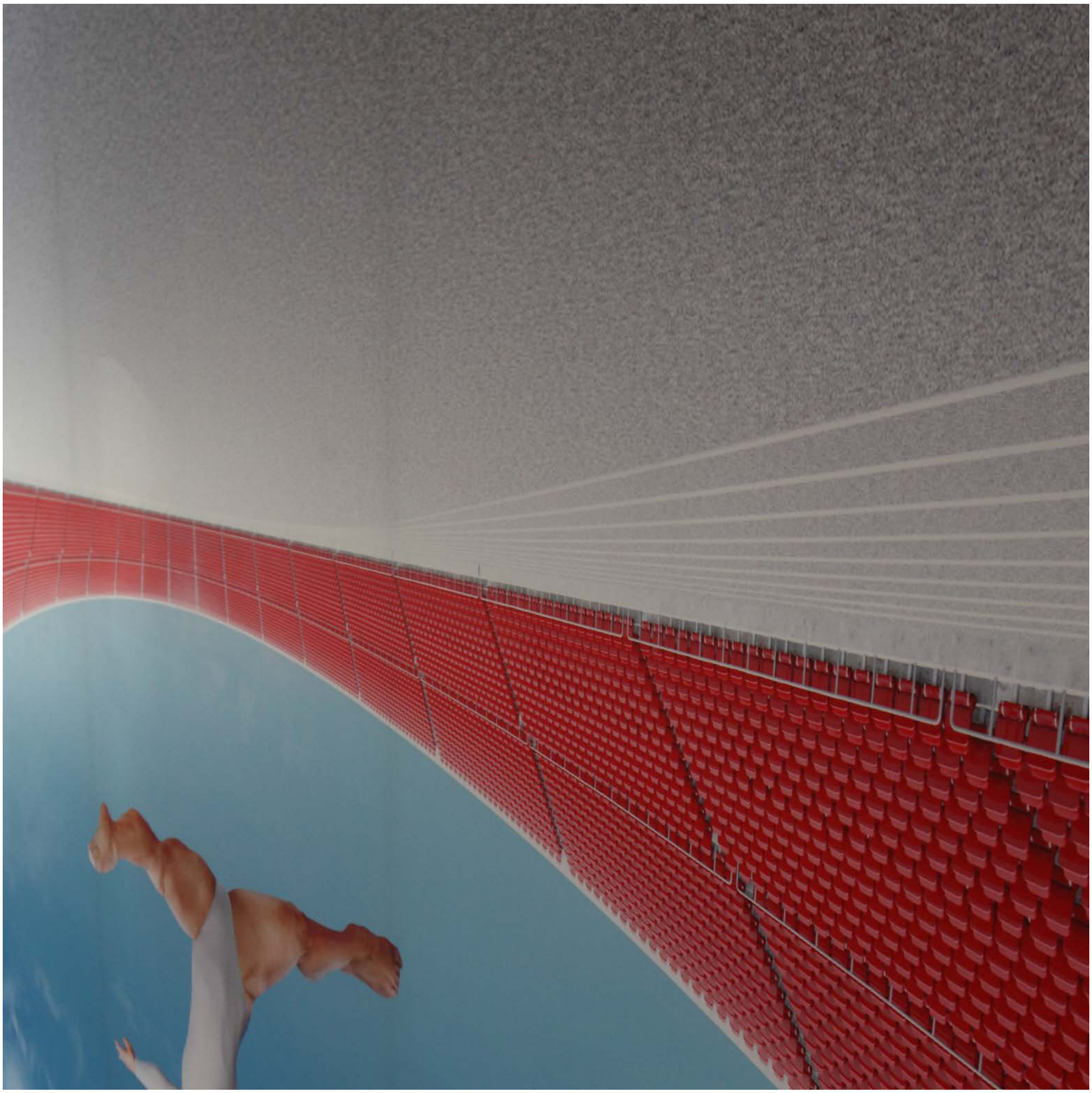
Aston Parrot

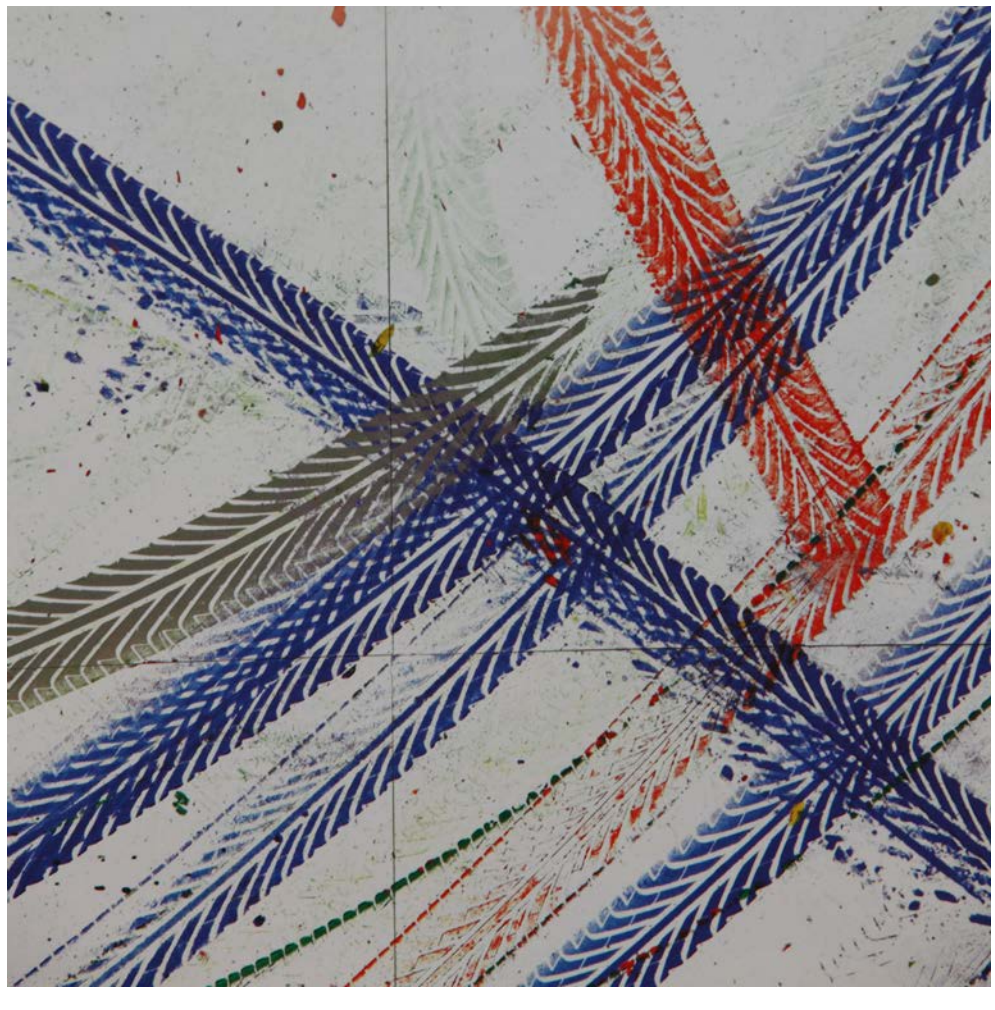
The car showroom presents thve wonder of mechanical progress combined with the promise of upgraded lifestyles. The showroom has as much influence on potential buyers as the advertisements forced upon them. For the car manufacturer brand perception is a critical tool. What is being sold is not just a car but an overall vision, an ultimate lifestyle.

Hence the use within the constructed spaces of the showroom, the highly deliberate and slickly designed display systems are able to manipulate our impressions. Ultimate Fascination explores the unknowing influences directed towards consumers almost immediately as they step foot into a car showroom. The fabricated visions of freedom, fun and luxury are just a few selected emotions and lifestyle aspirations that are designed to affect the consumer's judgment towards purchasing the products.

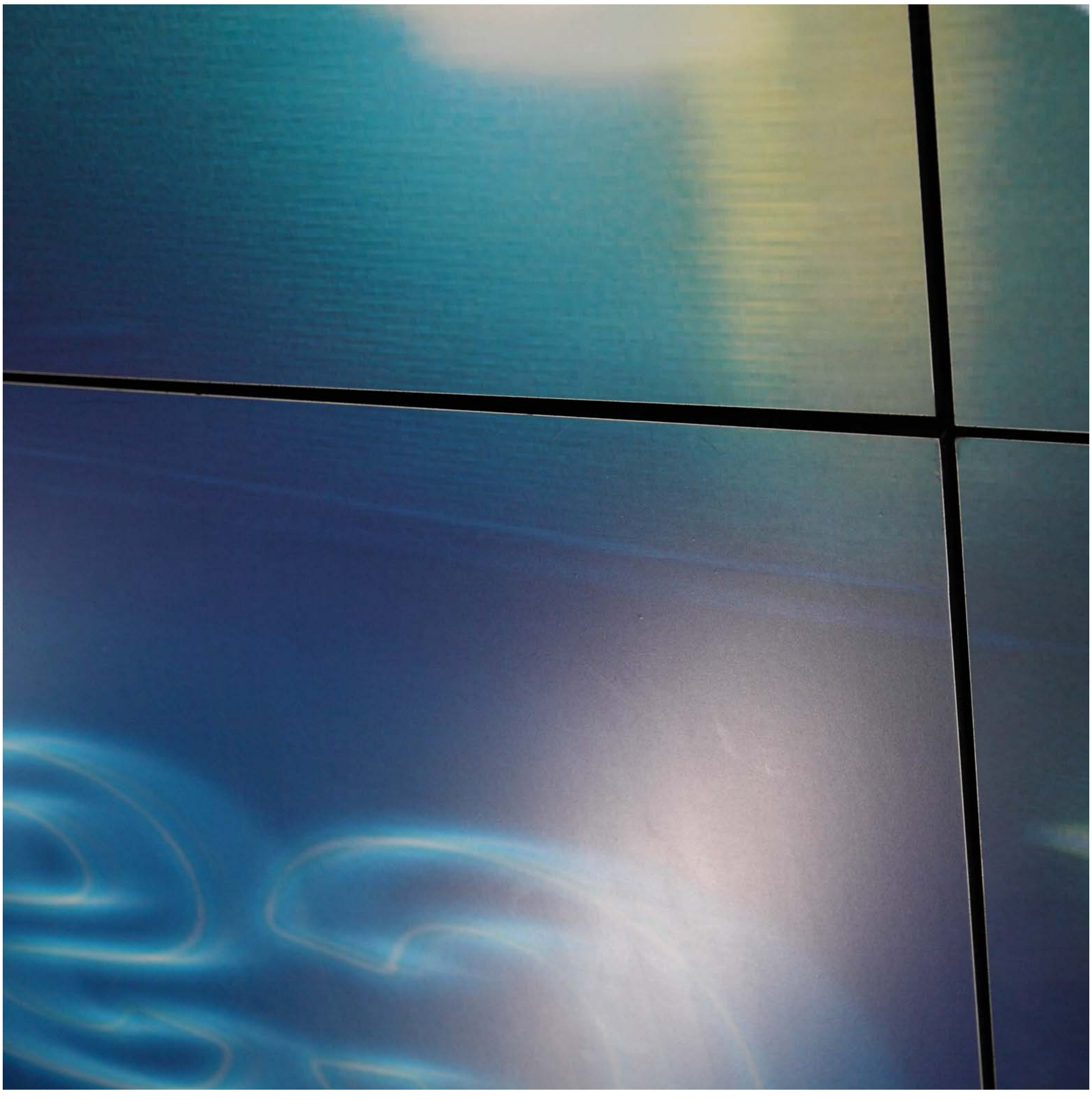
It could be said that the fictional worth of these objects and imagery considerably outweigh the mechanical improvements that the motorcar provides. These marketing concepts, even though bearing little logical relevance to the actual object, become the essential substance toward the personality of the car. The consumer is lured into a state of fascination whereby car ownership becomes the fetish standing in for a sense of self and personal fulfilment.

This body of work attempts to reveal the theatrical machinations that support the dream we are being sold, in order to deconstruct the inner working of automotive advertising and consumer culture in general.











Sophie Dahl



David Tennant

Lookalike Models Wanted
Katie Longley

Photographic Artist looking for individuals interested in being involved in an art project. Do you bear a resemblance to a celebrity or work professionally as a lookalike? If so please contact katie.longley@btinternet.com.
Payment will consist of a print of your choice.



Kate Middleton



Noel Edmonds



Untitled #14

Barrier

Cara Phillipson

'There remains therefore of all his purpose in nature only the formal subjective condition; viz. the aptitude of setting purposes in general before himself and (independent of nature in his purposive determination) of using nature, conformably to the maxims of his free purposes in general as a means'

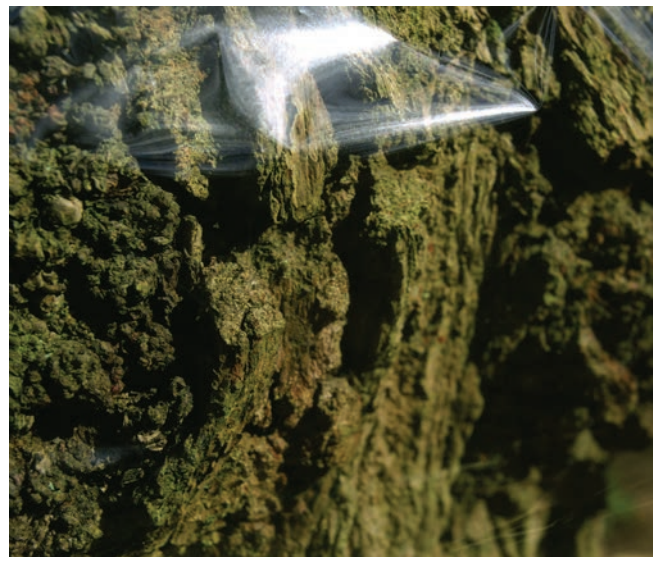
Immanuel Kant, The Critique of Judgment.

Immanuel Kant (1724 - 1804) is the cornerstone of modern philosophy. He is the man we look to for an explication of nature and the rational relationship we have with it. His precision, terminology and our memories of the majestic landscape are the elements of his enquiry. Kant believed we are creatures who are in many ways set apart from nature's order but inevitably still determined by it.

Our rational and moral capabilities of evolving and improving led Kant to call us the rational nature. But are we rational? We constantly strive to upgrade and invent, our needs seem never ending. Even elements that belong to the natural order are vulnerable to us. Flowers and plants once experienced only in the wilderness have been mass produced and through this we have imprinted our own idea of beauty and perfection onto Kantian aesthetics. The body of work Barrier depicts the transparent wrap clinging to the elements of the woodland as a metaphorical barrier created through commerce and industry thus representing the removal of ourselves from the natural order.



Untitled #150



Untitled #83



Untitled #21



Untitled #43



Untitled #34



Untitled #81



Friends for life

33 years and counting
Amy Palmer

"Mining is all Ive known from the age of 17. I've followed in the footsteps of my father... and his father"

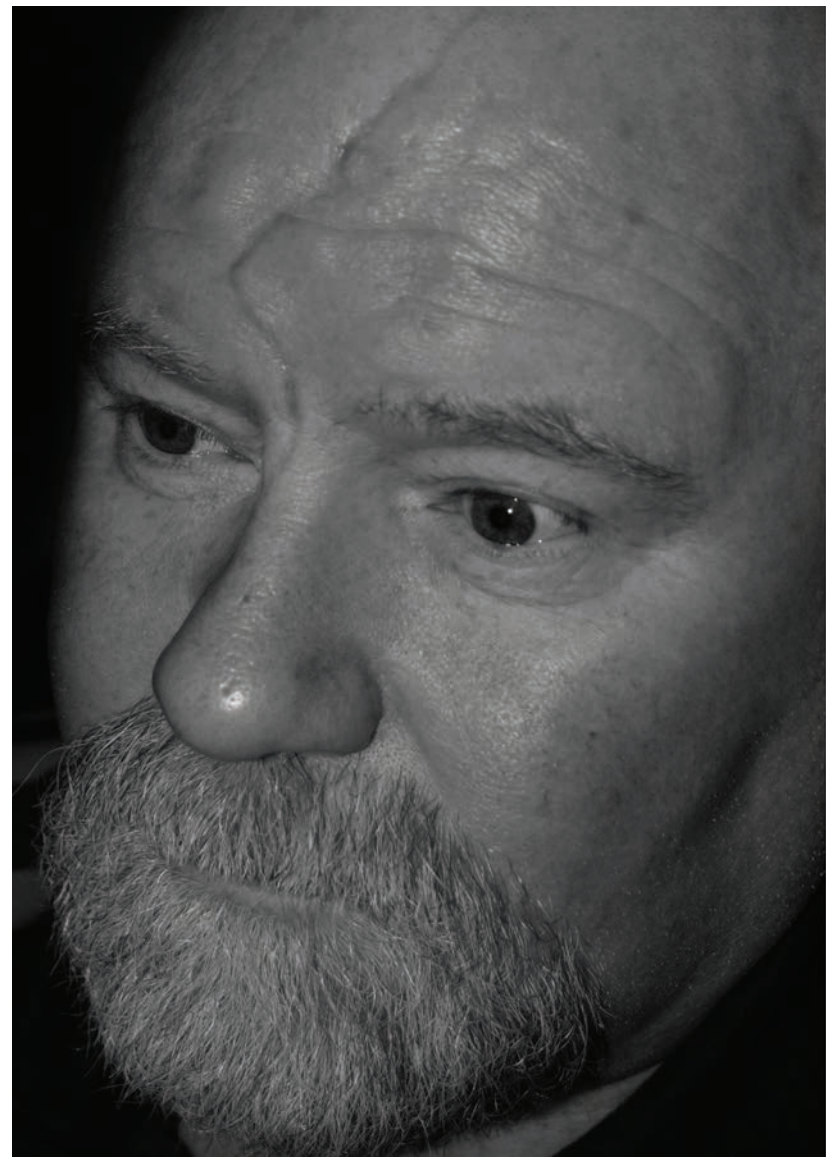
Throughout this year I have wanted to produce a project that I can look back on and remember for being a topic that is close to me and makes me happy. Coal mining is a big part of my family and has been for many years. I did not want to create a typical mining project, showing the machinery and how they work, I wanted to go deeper into it.

My father Derek Palmer has been a coal miner for the last 33 years and is still mining today. My father is the key to my project as he has experienced what it is like to be a miner, and has lots of facts and stories to tell. I decided to base my final university project around my father and his career as coal mining photography has always interested me.

Throughout my fathers coal mining years he has coped with changing mines, dangerous conditions, the miner's strike and also a terrible accident. All of these facts gave me an idea of what I wanted to take photographs of. The photographs I have taken show the main parts of my father's career. His working clothes, the black gold he searches for, his memorabilia and also the land where his first mining ground once stood.

The reason I took these particular photographs is because they are special to my father as they all symbolise important parts of his career. Alongside my images I will display a few short paragraphs from my father, which basically gives an insight through his career, thoughts and feelings. The reason for this is to show that it was important for my father to share his own words rather than me just showing my own images.

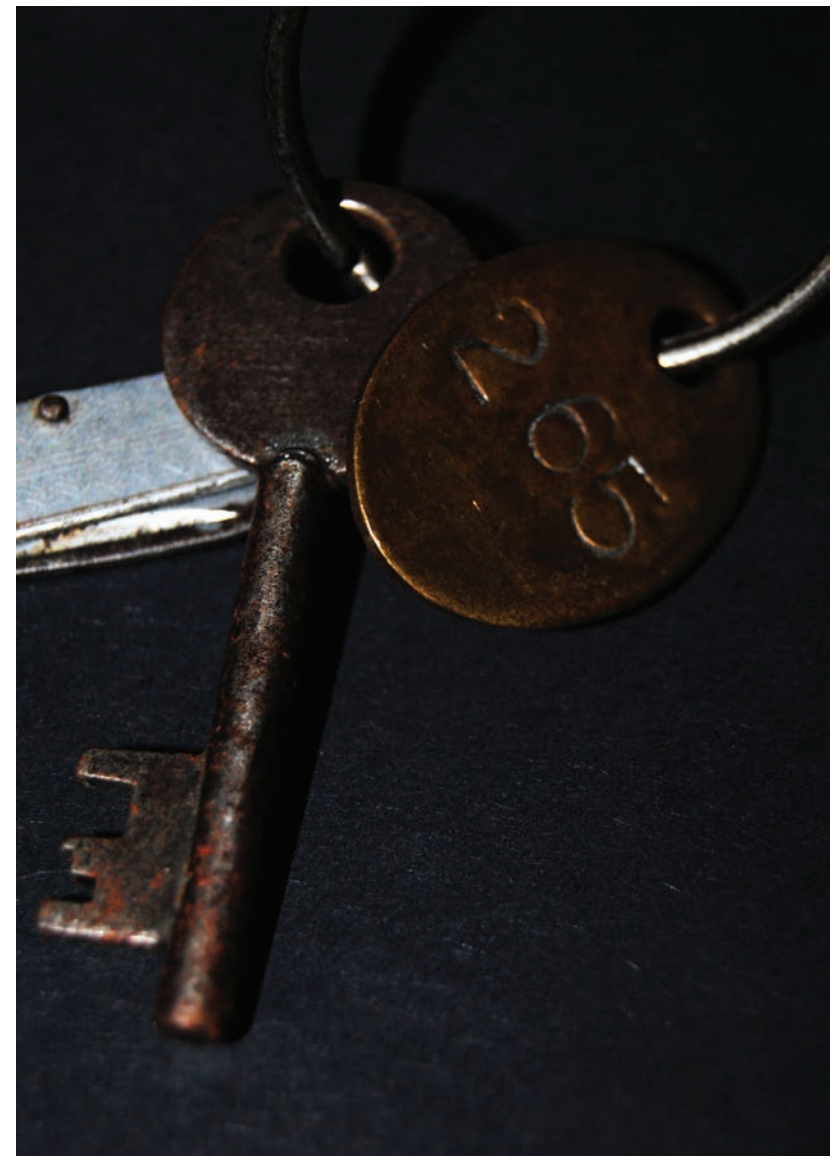
It gives my father the chance to really be a part of my work. This will be a very special project for me as we are all proud of my father as he has been through a lot in his career, this will really show that coal mining has not been forgotten.



Scar



The miner



Lamp check and key



Work clothes



Black gold



Inside out
Hannah Beynon

Depression opens the door to beauty of some kind.
James Hillman

During the worst time, everything seemed a little grey. Shutting myself away, I felt, was my only option. Any interest in anything I once had, at that moment, was gone.

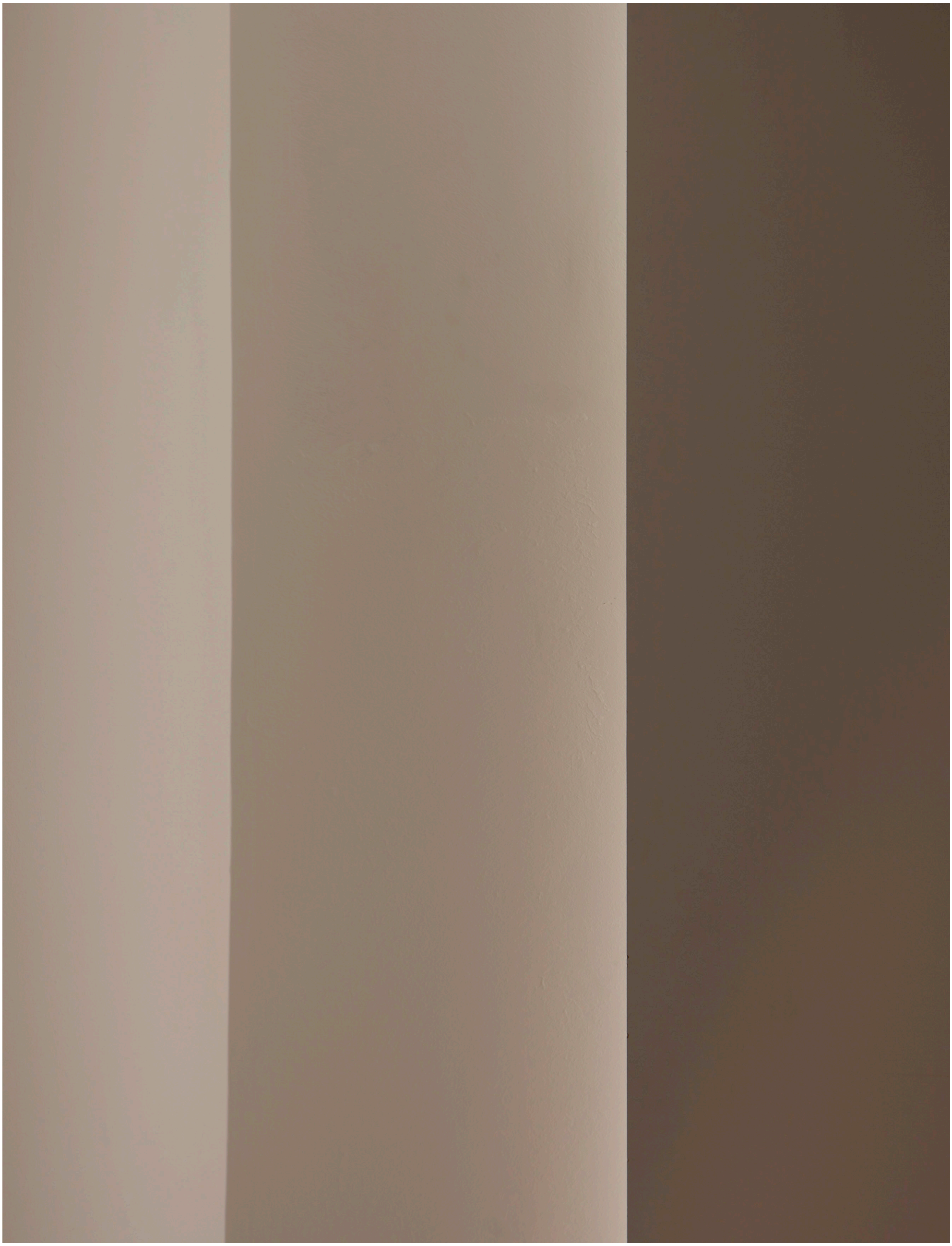
When it dawned on me that I had to pick myself up, facing it and helping myself was the only option I had. It took a while for things to look up. But it was only then, when I started to feel better that I realised how awful I had once felt and I knew that feeling was one I'd never want to have to face again.











Seduction intended

Caitlin George

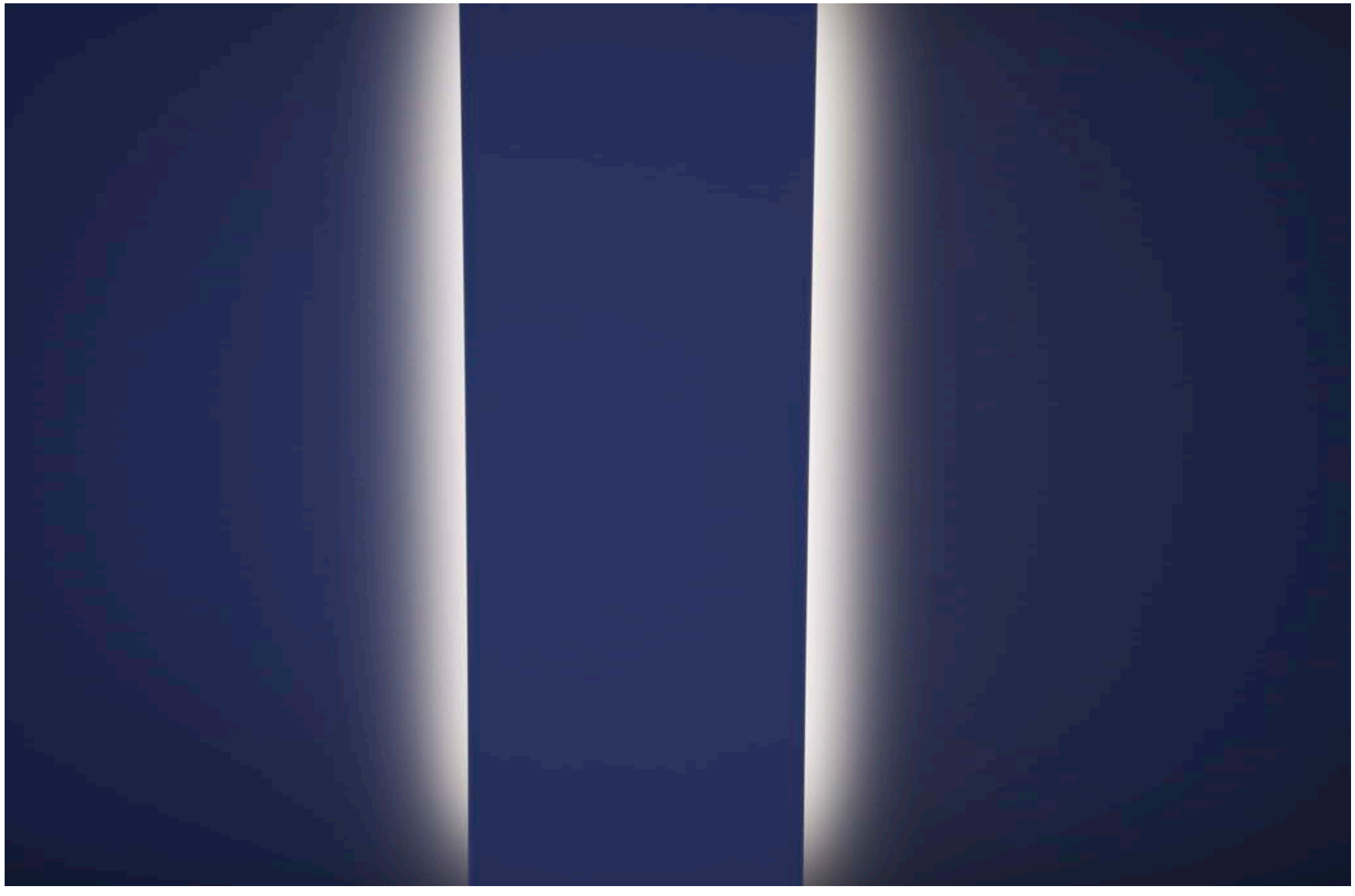
'Intended Seduction' is a series of photographs that aims to question the intentions behind the lighting of commercial space. The work is based specifically within a selected, architecturally modern shopping centre, concentrating on the lighting within the walkways that run through it.

The work is built upon the photographer's fascination and inquisitiveness into the seductive nature of lighting that is used within the walkways of shopping centers as a way of control. The images try to encapsulate the seductiveness of the lighting used inside this space as an attempt to create a sense of awareness within the viewer of the images.

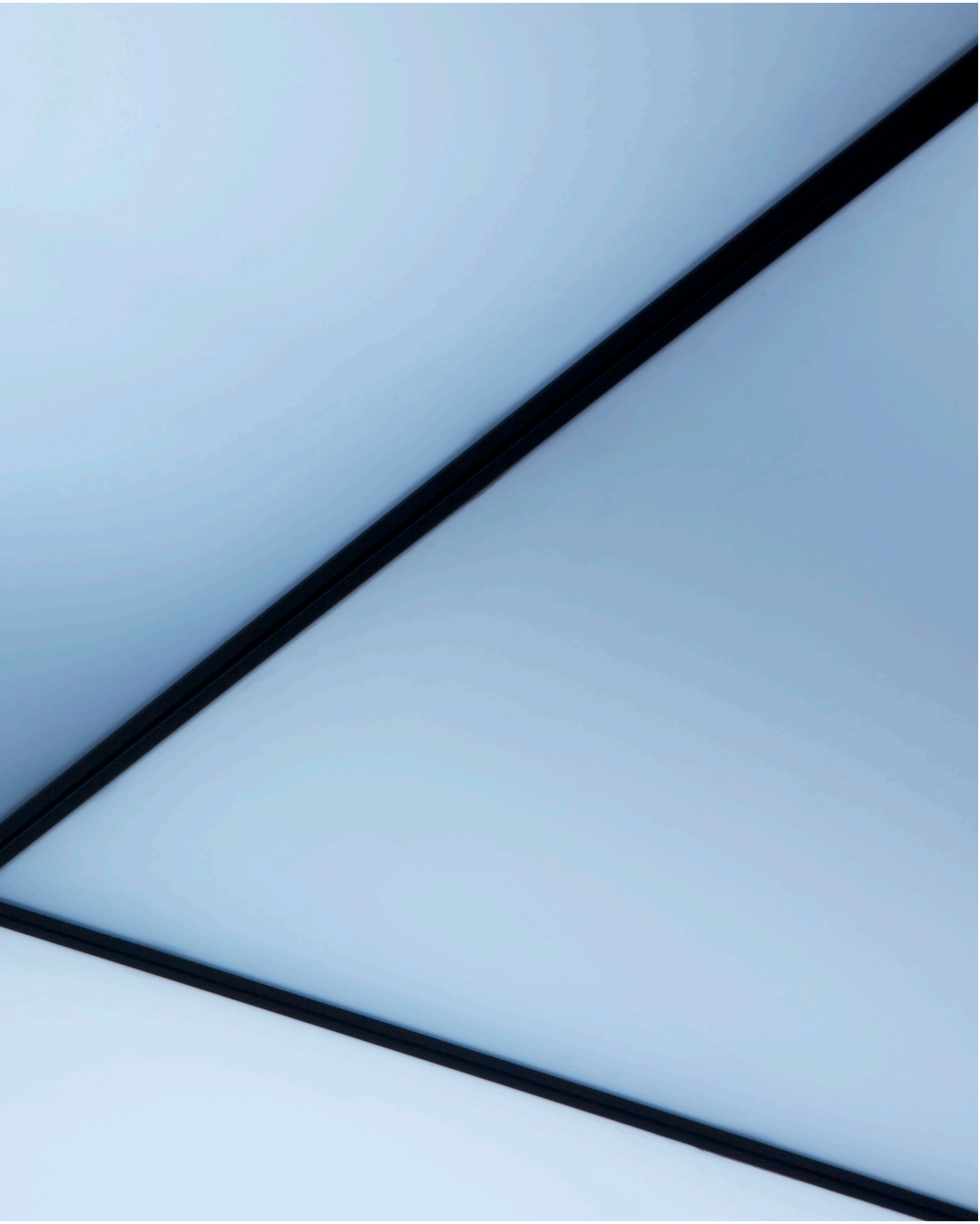
It is an evaluation not only of the intended relationship between the light and the consumer, but also of the photographer and the light. For the photographer it was a transformation from being the controlled, to being the controller. The light within the space was no longer influencing her actions in her subconscious, but had now become the target of an intense and scrupulous study of the space and lighting around her. The control that the lighting once had over the photographer is now no longer existent as the tables are turned and the photographer takes on the position of controller.

For the viewer the intended effect of the series is to raise their awareness of the seduction and to make them conscious of the control being exerted over them. The anonymous use of light to seduce the unwary shopper subconsciously and control their movements in the walkway is replaced with a conscious interplay of the emotions of the photographer and the viewer of the images.

The series investigates the seductive manner of the lighting within these spaces, while embodying the genre of abstraction, whose reliance upon line, form, and colour brings an extra level of seduction to the body of work.







Cultural Connections
Christopher Gallagher

'Cultural Connections' investigates the link between two twinned European cities, Armagh of Northern Ireland andvw. Forming a friendship during the fall of communism in Eastern Europe this project investigates the meaning of international relationships.

My project highlights a history of missed opportunity, a chance for greater public participation in developing a relationship between both cultures. Current relations between public bodies are changing with the evolution of globalization and technology. The political agenda is shifting to a secular view, in contrast the world is becoming increasingly intergraded, and as a result the public choose who to have their international relations with. I have discovered that relationships formed from political establishments can succeed the boundaries in which they were created.

Friendships and experiences have lived beyond the Council chamber. My project charts one cultural exchange. My work is an online archive documenting my personal experience, and is shared on the internet for others to explore.

The project has evolved from documenting the history, progressing the connection and finally commemorating the political agenda in which it was formed. However, my understanding is that the connection will progress on a more personal level, the people of Armagh and Razgrad have shared experiences that will evolve and influence others to explore this cultural connection.

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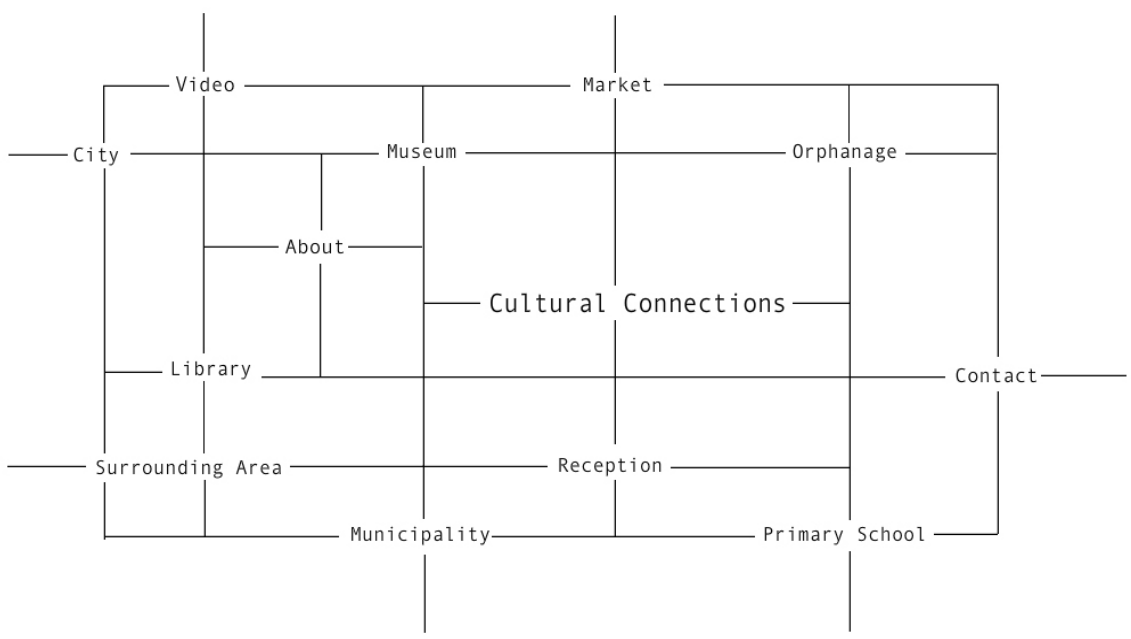







ОБЩИНСКИ
СЪВЕТ


DUSTIN
DOLLIN
SKITTLES


Video
Market
City
Museum
Orphanage
About
Cultural Connections
Library
Contact
Surrounding Area
Reception
Municipality
Primary School



Second Arabesque
Michaela Budd

arabesque [ær b sk]. n

1. (Performing Arts / Ballet) Ballet a classical position in which the dancer has one leg raised behind and both arms stretched out in one of several conventional poses

(Collins English Dictionary)

Ballet dancers are taught to strive for perfection with every movement of their dance, always considering every element of their body. As a child I had hoped to become a ballerina, just like many other girls, but decided to stop because of my lack of interest in precision.

As an adult I decided to test my patience by attempting to teach myself the movement of 'Second Arabesque'. Throughout a series of failed attempts there are also a few occasions where the position has been achieved, but only to the untrained eye.

The performance is set in Treherbert, Rhondda Valleys in a place where I remember feeling on top of the world when I was younger. The setting compliments the movements; it encouraged me to remind myself of feeling so small and embracing my memories of the place.

The piece reflects the possibilities of reaching some kind of perfection and also the difficulty one faces in attaining it.













Pig in the fridge

Minus the packaging
Katherine Locke

Since the beginning of time humans have always killed animals for meat, in these circumstances there is evidence that eating meat has been fundamental to the survival of our species.

Jamie Oliver, recently given an OBE, asks us Britons to think about where our meat comes from.

In today's modern society we rarely, if ever, think about where our meat comes from.

We prefer the neatly wrapped pre packed parcels that are all available at our local supermarkets and shops.

During the 1950's it was commonplace to see whole carcasses hanging in the butcher's shops, or calves' and pigs' heads displayed in the shop windows, in all their gory detail enticing the shopper in to buy their fresh produce.

Today such a practice would not have the same effect on us. Now many of us would consider this 'tasteless'.

These days, we wholly disrespect the sacrificed animals that give us meat, dissociating them from the chain of production

The social underpinnings of what we notice and ignore are also evident from the way they change historically. From a very young age we are conditioned to ignore what is most evident, that is, that our packaged meat comes from animals that are slaughtered. We encourage our children to call things by certain names like, 'bacon', 'chops' and 'cutlet'. We dread the day when a child may finally ask that big question 'where does it come from?'; we will inevitably tell them a version of the truth which we think they will understand and feel comfortable with, glossing over the process of the slaughter of the animal and removing the face of the meat, By doing this we all live in denial choosing to ignore what is slightly hidden in the processing of meat products.

Meat is now brought neatly and hygienically packaged on supermarket shelves, 'not knowing' and 'not wanting to know' the details of just how that animal ended up in our shopping baskets is the norm.

This project brings meat to the center of public discussion in the same way it is often at the center of our plates.



Pig on the stove



Pig at the table



Dislocate
Jade Dolby

Romanticising the idea of home can be done with ease. Each individual persons' ideal is different yet fundamentally, home could be perceived as a place of familiarity, comfort and attachment; somewhere to seek refuge from the chaos of the everyday and perhaps most importantly a place to which they feel rooted. For some, that indescribable yearning for stability and sanctuary may become seemingly impossible to fulfill.

Ousted from place to place, suspended in limbo between one place and another, some learn to live with the constant shift of unsettled boundaries whether by choice or by force. The idea of home becoming formed from fragments of the past accumulated through places, people and memories. Any sense of stability is stripped away leaving an uncomfortable feeling of precarious trust in a new location of proposed settlement.

As humans we, as creatures of habit are drawn to nesting, forming for ourselves a place in which to retreat and feel a safe amount of control. Looking for ways to lay claim to a place we most usually turn towards our possessions, both basic domestic objects and beloved belongings.

To most it is these belongings that become crucial in establishing a place of home and with placing as little as one of these items, a sense of calm and relief can be gained.

Even with carefully negotiated trust installed within a chosen space, before barely having had the time to settle, the illusion of stability can be shattered.











The things that bind us together and pull us apart

Lowri-Ellen Owen

I have always been a family orientated person, and so with this in mind, I wanted to create a project focusing on my parents. Initially, I considered either a project about my father's death or the complex relationship I have come to realize that I share with my mother.

In the past couple of years, I have attempted to form projects surrounding my father before but they failed to sustain and they didn't feel appropriate to work on at the time, perhaps due to it being so soon after his death.

During these projects with my father, I have realized that I had paid little attention to the significant role that my mother plays in my life.

This brought me to realize the volume of guilt I have been riddled with since leaving my mother behind when I embarked on my studies, whilst she is at home grieving.

This notion made me think about how much tension there was and perhaps still is in our relationship. This type of tension is not the conventional tension that arises from relentless arguing, like some mothers and daughters tend to do. Instead, this tension revolves around guilt that I still experience today. This tension is a sentiment I wish to portray in my work.

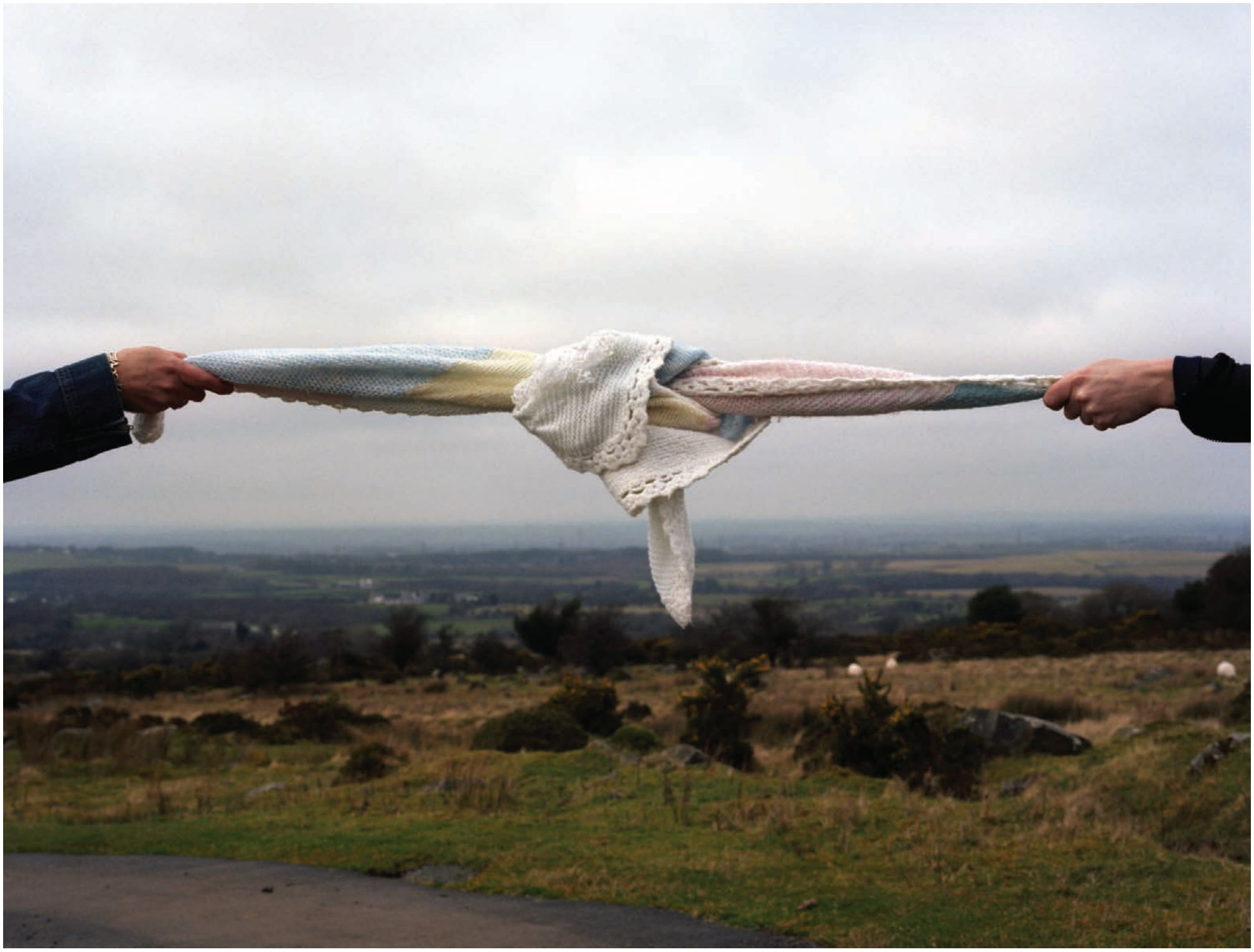
A baby blanket. Many of us had one when we were small children and some of us have perhaps kept them safe for sentimental value. There is something significant about a babies' blanket that shows the mutual attachment parents and children share over a period of time, stretching from when they were born to the course of the son or daughter growing up. I thought that my baby blanket could serve as a symbol of the relationship that I share with my mother for this project.

The blanket itself is fragile the weaves are starting to come undone after twenty-one years, and its current delicate state further symbolises aspects of our mother-daughter relationship.

Using techniques such as burning, knotting, pulling, abandoning, I caused further 'tension' to the blanket in order to question as to whether the literal things which are happening to the blanket are in fact metaphorical and relate to the relationship that I have with my mother.

Using the land in which I grew up around in the photographs adds to the nostalgia in which comes along the theme of this work.







Little birds

Meg Beaumont

It is a strange thing to leave home, and an even stranger thing to come back after so long away. Every time I leave I feel a strange sense of loss, of yearning. And yet there is no clear picture of what it is I miss it is not physical things, like the hills in the early morning or my mother's smile.

It extends beyond that, beyond mere people and places. In a way I suppose it is an ache for all the things that are no longer part and parcel of my life the innocence of childhood, the endlessly meandering summers, the solidity and surety of life before one has witnessed death - things that only exist now as flickers of memory, as a way things were.

Certain things still have a startlingly clear quality to them - I remember the delicate veins on the back of my grandmother's hands; I remember the way her voice sounded the last time she said my name. But try to summon the way she looked or how she dressed to mind and it becomes a struggle.

When I think about going home I remember the battered green velvet of a favourite armchair, or the slow, languid way the sunlight pours through the curtains on summer mornings. I remember walking on the beach at night, until the lights of the town become instead the stars of another galaxy and I am suspended, weightless in the dark.

I think much of how we remember the past is like this it is as if a mirror has fallen and shattered; in which one image becomes a thousand tiny glittering fragments. It is the in between moments that stay with us always, the moments that pass by not with a shout but instead with a whisper.









may my heart always be open to little birds who are the secrets of living

- e.e. cummings













Three Blocks - Video still

Spots

Mike Ridout

Skateboarders undertake a discontinuous edit of architecture and urban space, recomposing their own city from different places, locations, urban elements, routes and times, involving the twin processes of asyndeton (omitting certain elements) and synecdoche (substituting one part for the another, or the whole).

The city for the skateboarder becomes a kind of capriccio, the tourist's postcard where various architectural sites are compressed into an irrational (in time and space) view, except the editing tool is here not eye, camera or tourist coach but motile body. Such 'urban transcendentalism' means an appreciation of those everyday architectures generally disregarded by non-skaters.

It also means a different kind of canon of city architecture is drawn up substituting everyday architecture for great monuments and buildings by famous architects.

The city for skateboarders is not buildings but a set of ledges, window sills, walls, roods, railings, porches, steps, salt bins, fire hydrants, bus benches, water tanks, newspaper stands, pavements, planters, curbs, handrails, barriers, fences, banks, skips, posts, tables, and so on.

mikeridout1@gmail.com



Marbs

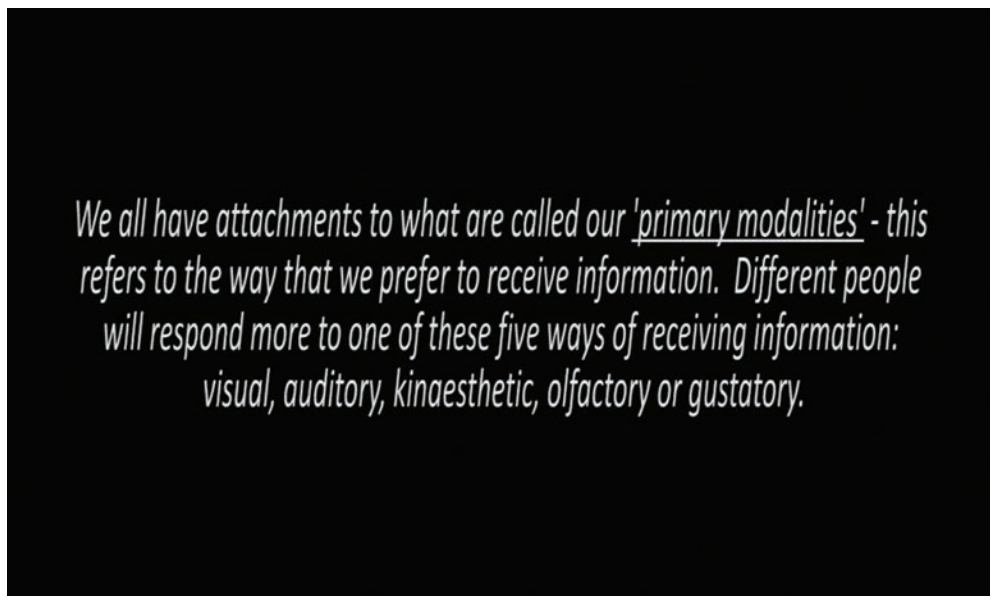


Raddision



Welsh Offices





The essence of separation
Claire Bennett

A disconnection from the object through the addition of scientific analysis removes all connection that was expressed at the start of the journey. What was the significance of the object?

This project invites the viewer to ponder objects. How are they seen? Why are they important? What makes something valuable enough to keep when it looks like it should be thrown away? Three separate visual stages direct the viewer to explore the importance of the objects shown. Firstly the photographs provide a very abstracted view - as what is being looked at is unknown. The video document of the objects then asks the viewer to make a judgement; what is the significance of the object? Finally through the analysis of the attachment analyst a relationship is realised.

The work moves to change the context the object is received; the omission of the memories and sentiment suggest that these objects are unloved, yet when the analysis is heard the true nature of sentiment is revealed. The analyst has heard the testimonials and this has changed how she reacts to each object and this is re-enforced when the text is read. It is no longer the attachment that draws us to the object - instead it is the objects aesthetic and tactile nature.

We all have attachments to what are called our 'primary modalities' - this refers to the way that we prefer to receive information. Different people will respond more to one of these five ways of receiving information: visual, auditory, kinaesthetic, olfactory or gustatory.

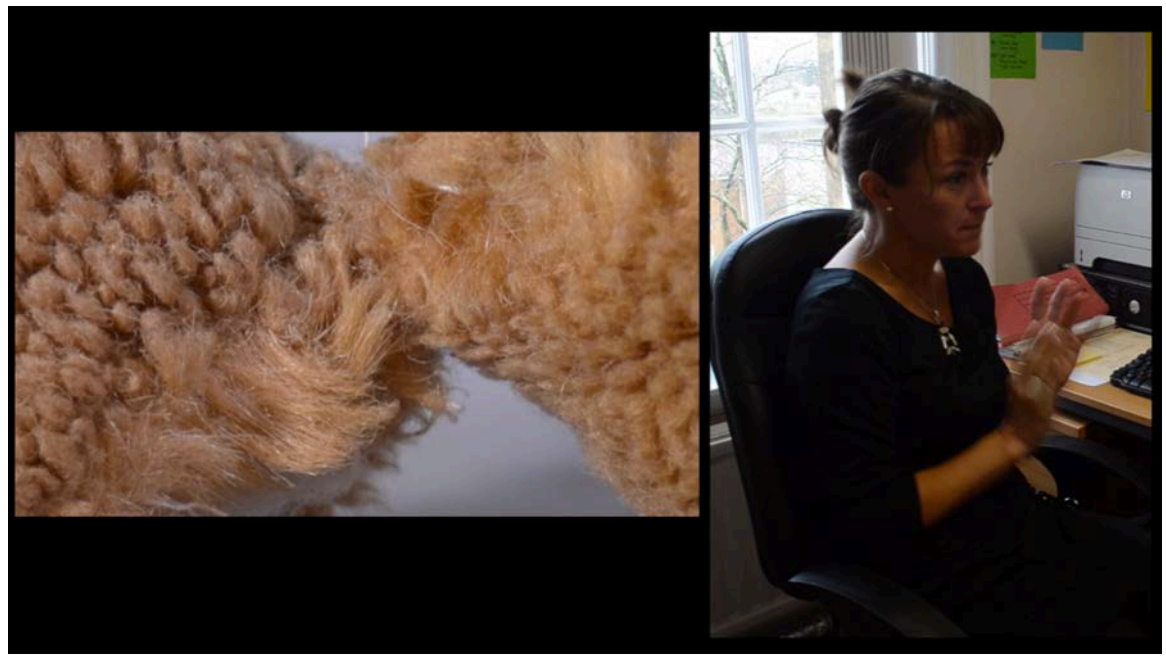
The lady in the interview is clearly a visual person. Visual people are usually slimmer, speak more quickly and are more descriptive with their hands. When she talks about the ball that was given to a small child she continually comes back to the place on the desk where she visualised that ball being. There is no ball there in reality, but she has vividly imagined something visually in front of her. She does the same for many other things she describes.

When she talks about her attachment to jewellery she always holds out her hands and looks at them. Someone who was more kinaesthetic would instead feel their neck or wrists, as an enjoyment of how jewellery feels on them. She also shows that rings and bracelets are far more important to her than necklaces and earrings, as those are the objects she would see.

At the start of the interview she has much faster speech than at the end. This is related to the fight or flight response of nerves that we get when being filmed. People are aware that how they come across will be analysed later and so go into two possible directions - they either become very still, or highly animated. Being a visual person she becomes highly animated and speaks even quicker, in reaction to the burst of adrenaline she









is feeling and her own attachment to wanting to be visually engaging to the camera.

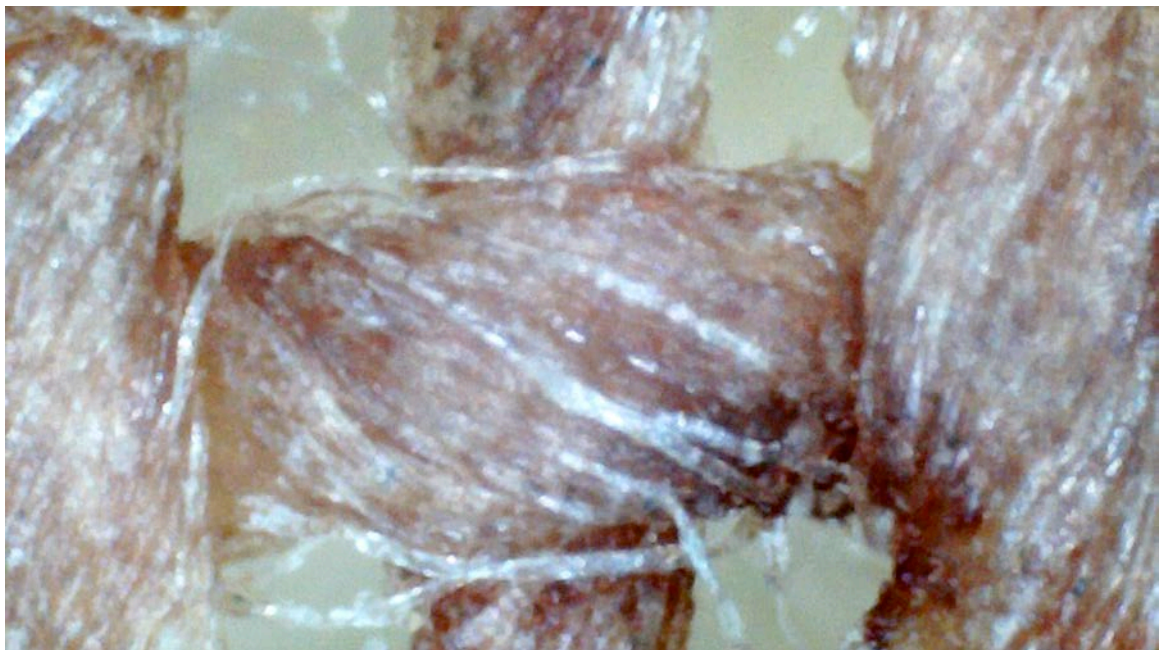
Throughout the interview she shows moments of heightened nerves through face touching. We will do this when we are thinking quickly, or feeling anxious, in reaction to the higher mental activity going on in our mind. When she covers her mouth with her hand this is simply due to feeling concerned about wanting to give a valuable response to your questions and weighing up her response before she speaks.

During the interview, you can notice that she gestures with her hands quite high up with high energy in her hands and making a grasping motion. This shows high attachment to whatever she is visualising, as if it is something she wants to grab hold of. When people gesture about something dull or serious they tend to gesture below the waist. For average things they gesture around waist height. When they feel excitable they gesture higher and higher.

Later on in the interview, again you see her visually placing things in front of her showing again her tendency to visualise things she is describing and placing them visually in front of her to organise her thoughts. Auditory people would make more general motions ion the air as they hear sounds associated with an event. Kinaesthetic people tend to touch things more.

Richard Newman
Director, UK Body Talk Ltd.

Installation - Eyes





The F word

Daisy Mellor

Ugh, that question. That fucking question: 'what is feminism?'

Well, it's the other f word, isn't it?

It's tricky. It doesn't want to be boxed in. It's got a lot to say. It's been defined and re-defined. It's important. It's fun. It's necessary. It's relevant. It's intelligent. It's loud. It's controversial. It's opinionated. It's alive and well. It's debatable. It's progressive. It's an exploration. It's got balls.

It is the belief that men and women are equal, but the practice of equality is a myth. It is the belief that I have control over my body and no one else. It is the belief that the pay gap between men and women should end. It is the belief that girls should be able to walk down the street without getting honked at. It is the belief that racism and sexism should end. It is the belief that victim blaming should be a thing of the past.

This project doesn't try to define feminism, but makes us question what we think feminism is and who feminists can be. It tries to break the stereotype that comes with the word 'feminist' and attempts to put forward the view that anyone can be a feminist.



Top left: Mechanic

Bottom left: Housewife

Right: Office worker









Photo capsule
Lloyd Miller

When people take a photograph, they create a way of looking back to the time when the image was frozen. This allows a person looking at a photograph to travel back and look into the time when the photograph was taken.

Lloyd takes photographs for people to study in years ahead. Lloyd photographs his life, and records cultural matter. He has a passion for collecting items associated with photography, vernacular photographs and negatives, books, cameras and film. For this project the medium of photography acts as a mnemonic canvas.

In 2010 Lloyd took a trip to Challans, in Vendée western France. Here he found a junk shop, and discovered seven boxes of glass plates. When viewing these glass plates there was no evidence of the names of the people pictured. There were some dates, such as 1927 and 1933, but scant other information. The costumes of the people in the photographs allows us to guess at their profession.

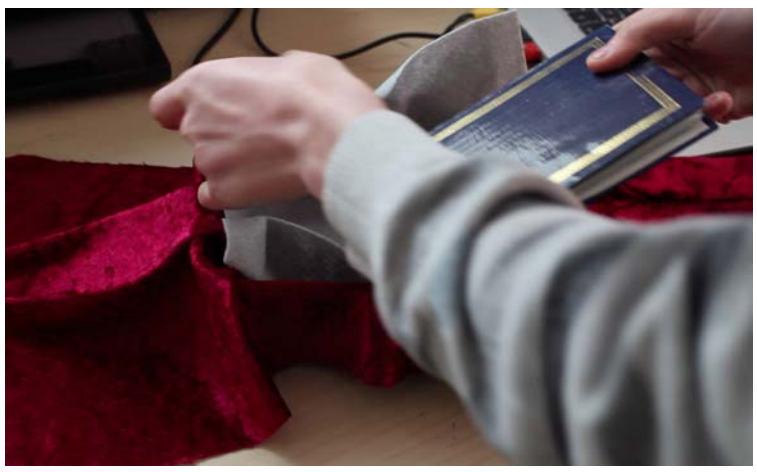
There is an feeling of mystery and unknown, when looking at these glass plates. The more you look at them, the more you are drawn into them, the more you want to find out about these people. The limited amount of information you are given leaves the viewer with more intrigue and questions, than answers.

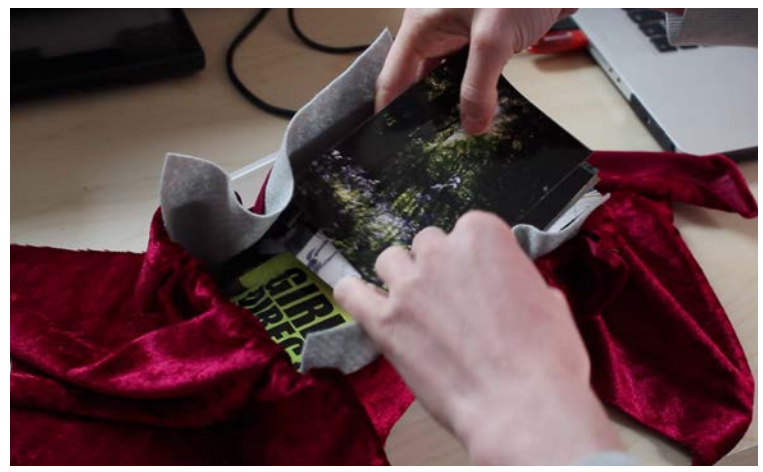
Lloyd decided to create his own future historical mystery for someone to discover. Lloyd decided he'd treat the photographs in his "time capsule" as a valued object. He has covered the albums and loose photographs in the "time capsule" with felt and cerise crushed velvet. This adds a dramatic effect when the discoverer unveils the photographs inside. Lloyd is trying to recreate a similar experience to that which he had when finding the glass plates.

Would photography act as a mnemonic medium for you? Do your memories in your head exist when you die? Lloyd wants his memories to be preserved so that when he has moved on, the memories will still exist for people to witness.












To The Discoverer
of this
Box





A handful of rioters do not make the youth

Lucy Rose Owen

This video piece attempts to ask questions about the media coverage of the English riots in 2011 and the relationship it has with the representation of youth. During the riots, there was a constant stream of footage showing rioters causing chaos throughout many parts of England. Although people from all walks of life took part, focus largely fell on the nation's youth. How has this affected the way youth are represented or viewed as a result? How do youth react to this footage, do they feel unfairly represented? It also questions' the specific language media uses, and how although the reporting is about youth, it is never directly aimed at engaging with that generation. Through the narration of the piece it starts to allude to the distance between youth and the media, highlighting the fact that the reporters are far removed from the 'voice of the youth.'

Projecting riot footage onto the faces of youths, the artist is questioning how this imagery has impacted on the way youth were portrayed and the media saturation of such imagery. It asks questions about the reporting which surrounded the events and the relationship between the media, how it reports on youth and such society changing events. The inclusion of the 3D glasses is a subtle reference to the critical theory from Guy Debord's The Society of the Spectacle and its relationship to consumerism, mass media, popular culture, and also its links to societal events.

The piece becomes about the disconnection between media, its audience and youth, who feel excluded from the reporting of themselves. This is demonstrated by the lack of reaction by the youths to the footage they are watching.

This may be something they feel does not represent them fairly, so they become disinterested by it. It represents a small minority of youth, yet through media reporting indirectly affects public perception of a generation, and the behaviour of the 'youth of today'.

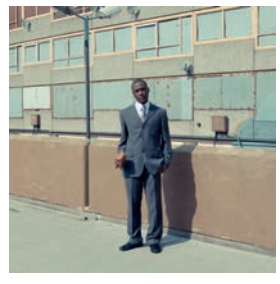
The accompanying zine titled Bias, attempts to place a thread of questioning around representation, stereotyping and class. It also attempts to question the preconceptions we make based on someone's appearance and environment. How these can be taken into completely different contexts and represent a person in wholly different lights.

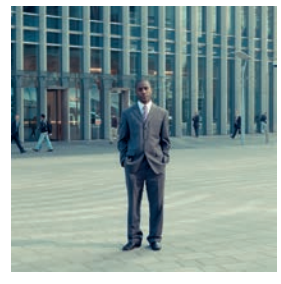
Really sick


Sick of fear.


Sick of being rejected.


Sick of being restricted.


Sick of being mistreated.


Sick of being unrecognised.


Sick of being unnamed.

Sick of being undermined.

Sick of doubt.

Sick of disappointment.

Sick of boundaries.

Sick of hearing 'Maybe not'.

Sick of hearing 'It can't'.

Sick of hearing 'I wish' instead of hearing 'I am'.

Sick of being broke.



Sick of being broken.

Sick of lack.

Sick of undera-chievement.

Sick of normal.

Sick of Predictability.

Sick of my dependency.

Sick of my imagined incapability.

Sick of rep-etition.

Sick of repetition. Really.

Sick of being told how it used to be.

Sick of being told how it should be done.

Sick of seeing my world burn before me.

And in regret, I'm sick of being silent about it all.

Text from Manifesto, written by André 'Zoom' Anderson

www.whatiszoom.blogspot.co.uk

Lost In Transition

Katy Marshall

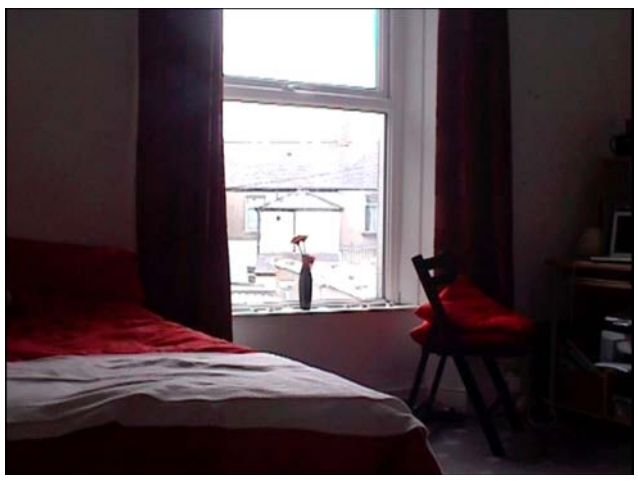
'to make the space say something about you…You add your possessions…Thus space is turned into place. Your place.'

Tim Cresswell

As a student, you often move 'place' and you have to adapt to each different environment and use the space as best you can. This can make it harder to connect with the place that you are temporarily trying to make your home. Therefore you can feel lost.

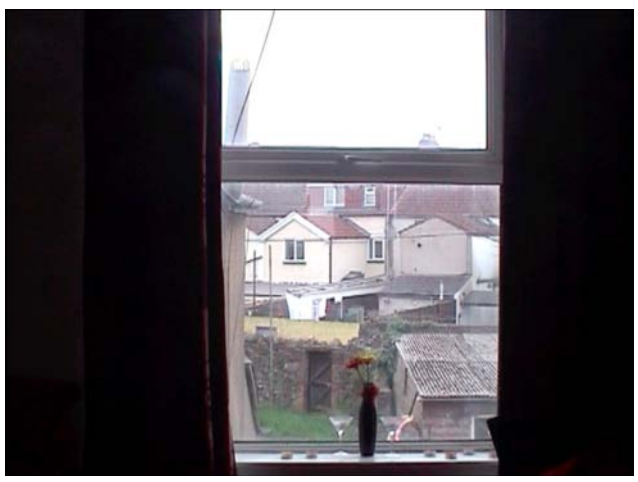
My personal possessions help me feel more at home, as they contain the memory of home. To challenge this idea, I moved out all of the contents of my bedroom and by moved into a garage space; a fully functioning building, however not for living in.

This work emphasises the need/want for making a home and how you can conform to different spaces.







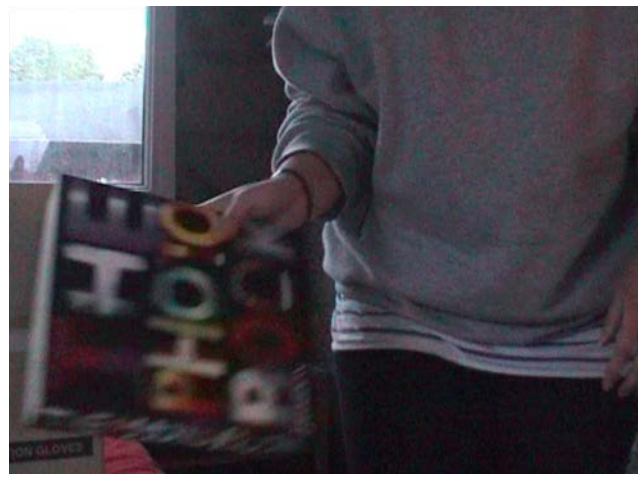


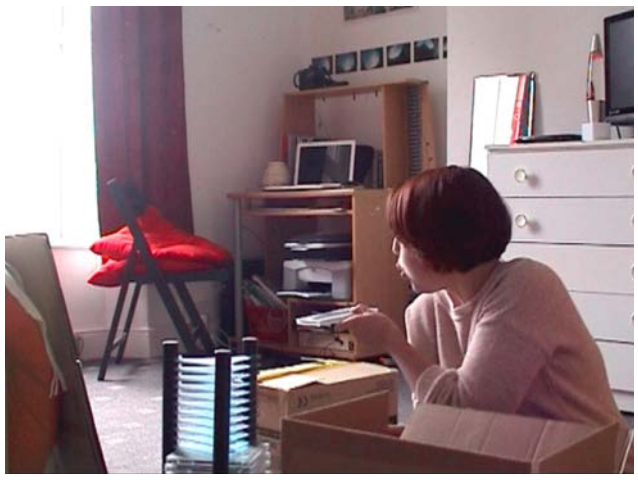







CN51 NGR















The Lilies of the Field
Josephine Sowden



Screenshot – Wide

The Quest for a Priceless Treasure by Anne Baring

The supreme spiritual task of a civilization has been symbolized in myth by the quest for a priceless treasure. From Gilgamesh's quest for the Herb of Immortality to the Buddha's quest for Enlightenment, from Christ's parable of the Kingdom of Heaven to the medieval quest for the Holy Grail, this has been a constant theme through some five thousand years. A civilization is inspired and sustained for a certain length of time by its great myths, but eventually the original impetus created by them fades.

Over the millennia of human history, we seem to have made little progress in understanding who we are and why we are here. However, recent remarkable discoveries in physics and cosmology are beginning to give us a new image of the universe and our relationship with its deepest ground, revealing that the universe and all that we call reality, including ourselves, are wholly integrated. We are moving from the story of a dead insentient universe without purpose or meaning to a new story of a universe that is vibrantly and creatively alive and the primary ground of our own consciousness.

Once, millennia ago, the feeling for the sacredness of life and relationship with the Earth and the Cosmos was a deep instinct, shared by the whole of humanity. Then, almost imperceptibly, it was lost. What is the role of the artist in awakening humanity to awareness of what has been lost and needs to be recovered?

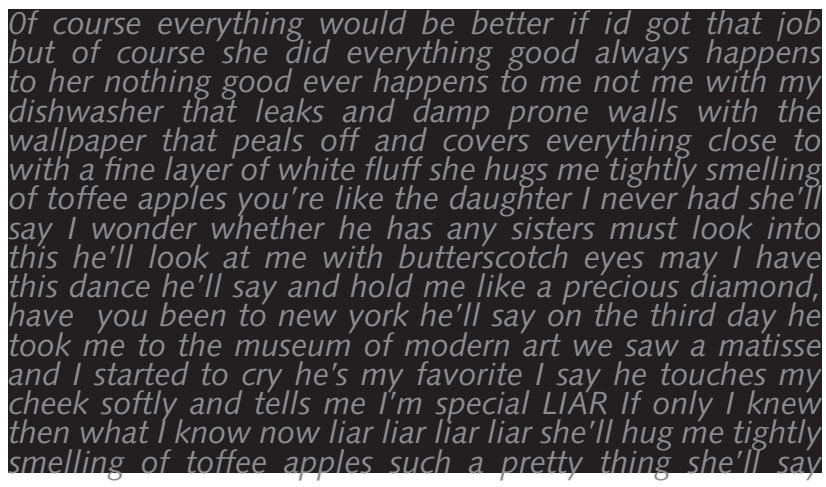
The longing arising today from millions of human souls is for freedom: freedom from oppression by autocratic and persecutory regimes; freedom from hunger and fear, torture and imprisonment; freedom from the outworn beliefs and habits of behavior that block our further evolution. Will we choose to imitate the patterns of the past, or can we embrace the truly immense transformation of consciousness we will need to make if we wish to forge a different future for coming generations? As Barbara Marx Hubbard states so eloquently in her book, Conscious Evolution, "This is our finest hour. We live in a unique time, perhaps as significant as when the first humans arose in self-consciousness in an animal world. Millions of us are rising in a more universal, holistic, or cosmic consciousness in a self-centred world. We are being called forth in every field and discipline to fulfil our potential through joining together in creative action."

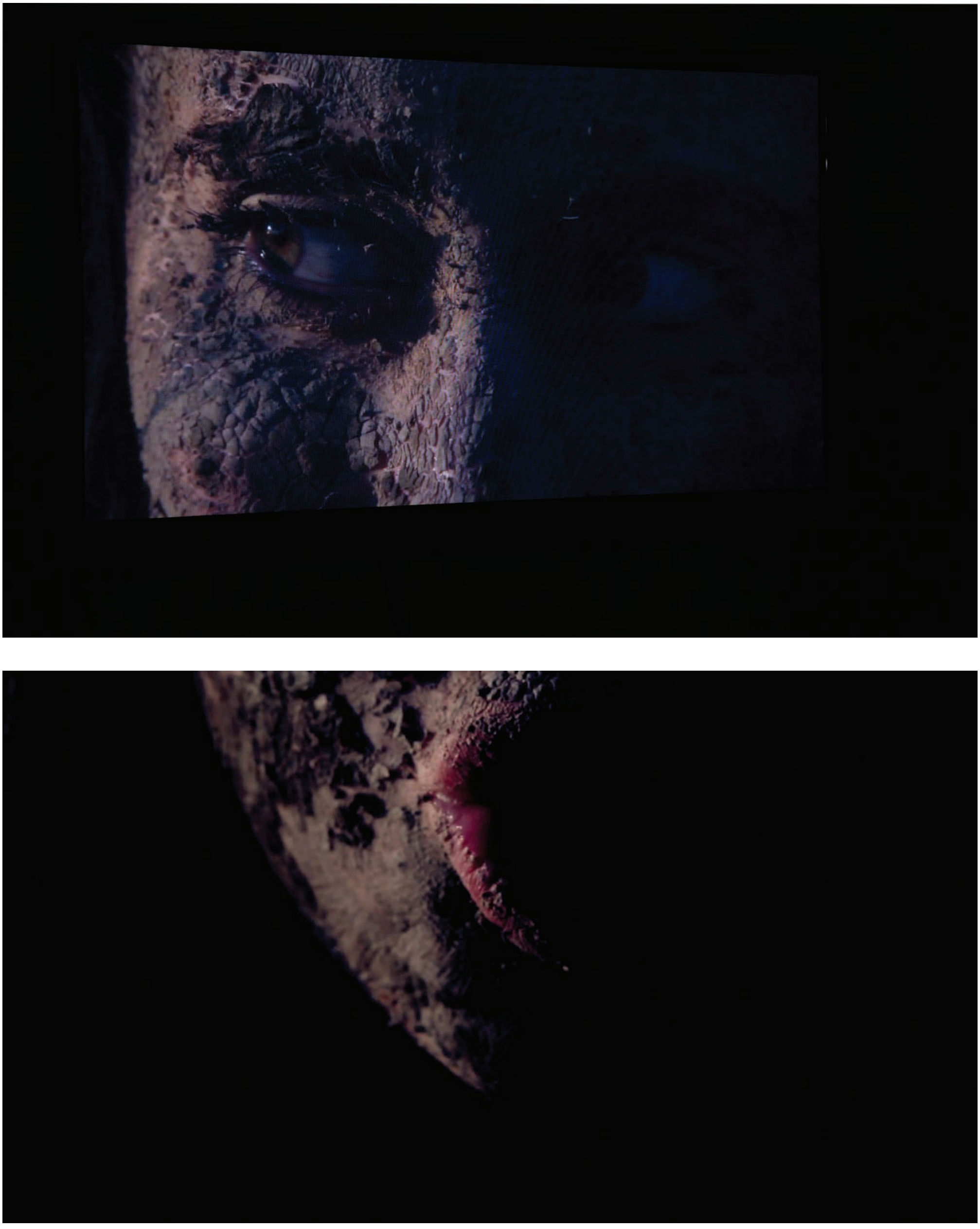
Right, top: Installation - Eyes

Right, bottom: Screenshot - Shh

Text: Transcript from video

Large Screen Video Projection
Filmed on Digital SLR
Duration: Four Minutes













Right, top: Screenshot – Golden

Right, middle: Screenshot – Face

Right, bottom: Screenshot – Hair

Left: Screenshot - hand