

PROPOSALS  
FOR  
THE NEW

INTERIM  
SHOW  
2021

PROPOSALS



# THE BRIEF

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ADD A PIECE OF WRITING THAT DESCRIBES THE PROJECT, OUR EVALUATIONS AND THE POSSIBLE OUTCOMES



ELLIE HUDDLESTONE

FOXLER

DODD

TALIA

NICOLE FURBER

BEATTIE

AELLE WIDDOWSON

ALICE BARTLE

AMY WIDDOWSON

LUKE BARTLE

- PROPOSAL ONE -

I PROPOSE THE CROSSING OF BOUNDARIES THAT RANGE FROM CARNAL ATTRACTION TO DISGUST. EXPLORING THE RELATIONSHIP OF STICKY, SWEaty, HYPER-SATURATED PHOTOGRAPHS AND VIDEOS. EXPERIMENTING WITH A RIOTOUS COLOUR PALETTE, TEXTURE, AND SHINY SURFACES HAS ENABLED ME TO CREATE COMPOSITIONS THAT ARE BOTH OVERTLY SENSUAL AND MODERATELY REPULSIVE.

- PROPOSAL TWO -

- PROPOSAL THREE -

I PROPOSE THE SELF' IS CONTINUOUSLY BEING INFORMED AND PERSUADED IN ONLINE SPACES BY EXTRINSIC SOURCES. WE FLUIDLY CHANGE, REFORM AND RECONFIGURE OUR SELF' ONLINE WITH TRENDS AND POPULAR CULTURE. THROUGH THE INTERNET WE HAVE COME ESTRANGED FROM OUR INNER SELF, BEING PULLED INTO A HERD OF ACCOUNTS THAT ARE JUST SEEN AS DATA TO BE SOLD AND COLLECTED. ARE WE REALLY JUST SEEN AS DATA? WE'VE BEEN SUBJECTED TO A BOMBARDMENT TO SUBLIMINAL MESSAGES TO DICTATE OUR NEEDS AND DESIRES, MOULDED BY ALGORITHMS.

- PROPOSAL FOUR -

- PROPOSAL FIVE -

THIS PIECE OF WORK IS CALLED "GENERATIONS" BECAUSE DURING LOCKDOWN I HAVE BEEN VERRY CONCERNED ABOUT MY FAMILY, SO I DECIDED TO BASE A PIECE OF WORK ON THEM. I CHOSE TO WORK WITH PLASTIC, PVA GLUE AND SHARPIE BECAUSE MY WORK IS USUALLY INSTALLATION STYLE AND VERRY PHYSICAL, FOR EXAMPLE THIS PIECE WAS DESIGNED TO HANG FROM THE CEILING SO THAT PEOPLE COULD WALK ALL THE WAY AROUND IT.

MY WORK TYPICALLY CONSISTS OF SCULPTURE, DRAWING OR PAINTING WITH MANY DIFFERENT MEDIUMS. I ENJOY THE PHYSICALITY OF MATERIALS THAT IS WHY OFTEN I WILL CHOOSE THINGS LIKE MASKING TAPE, P.V.A GLUE AND PLASTIC SHEETS. THE MATERIALS I CHOOSE FORTUNATELY ALSO FIT WITH THE RESTRICTIONS FORMED BY COVID-19 SO I AM ABLE TO KEEP WORKING FROM HOME.

IF THIS PIECE WERE IN A GALLERY I ADMIT IT WOULD BE MUCH LARGER FROM THE CEILING RIGHT DOWN TO THE FLOOR, LAYERS AND LAYERS OF PLASTIC SHEETS ONE BEHIND THE OTHER, BUT THESE SPACES ARE NOT AVAILABLE TO US SO I HAVE TRIED TO ADAPT MY WORK FOR A MORE DIGITAL VIEWING.

- PROPOSAL SIX -

- PROPOSAL SEVEN -

"EVERY ACT OF PERCEPTION, IS TO SOME DEGREE AN ACT OF CREATION, AND EVERY ACT OF MEMORY IS TO SOME DEGREE AN ACT OF IMAGINATION."  
OLIVER SACKS

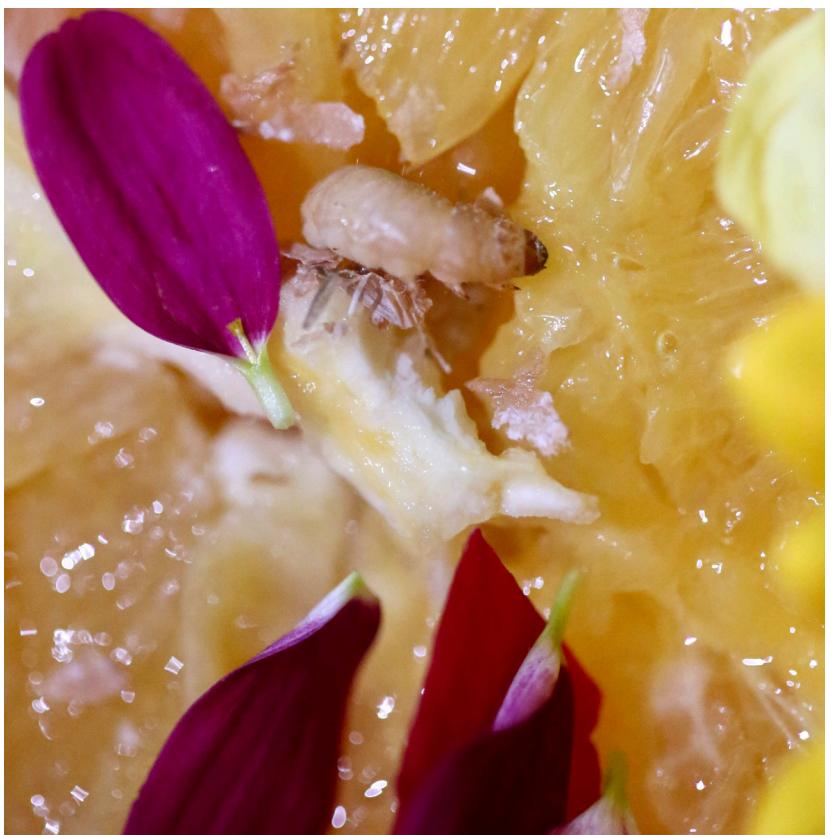
MY WORK EXAMINES THE DISCIPLINES AND PERSPECTIVES OF PSYCHOLOGY, PARTICULARLY THE NOTION OF TIME BY WHICH RESEARCH SHOWS THAT PEOPLE WEARING WRISTWATCHES CAN SIGNAL AN ORGANISATIONAL TREND THAT IS NOT OFTEN EVIDENT IN NON-WATCH WEARERS. BY EVALUATING PSYCHOLOGICAL INTERVENTION FACTORS, I HAVE CREATED INTERACTIVE WORKS BASED INSTEAD ON THE COGNITIVE IMPACT ON THE HUMAN NERVOUS SYSTEM; THAT IS TO SAY, INSTEAD OF RESPONDING TO THE EXPERIENCE, THE WORK REFLECTS AN AWARENESS OF THE AUDIENCE'S REACTION. WITH INFLUENCES AS DIVERSE AS LAURIE PROUVOST'S SHORT FILM DEEP SEA BLUE AND JACQUE COSTEAU'S PHOTOGRAPHS OF CORAL-ENCRUSTED WRECKS; I WAS MOTIVATED BY THE EPOXY RESIN'S POTENTIAL TO LEAVE A PHYSICAL REPRESENTATION OF THE PASSAGE OF TIME, INTIMATELY INTERTWINED WITH A VISCERAL PRESERVATION THEORY. MY NON-TRADITIONAL APPROACH BRINGS A VARIETY TO MY RESIN PIECES, CREATING A DETAILED LOOK AT HOW COLOUR AFFECTS THE AUDIENCE'S RESPONSE; IT MANIPULATES, FOR INSTANCE, THE PERCEPTION OF HOW PERSONAL INTERACTION INFLUENCES BEHAVIOUR. TO ILLUSTRATE MY POINT, I HAVE EXPLOITED INDIVIDUAL LAYERS WITHIN THE RESIN AS TRANSPARENT, SYMMETRICAL FORMS TO DEMONSTRATE A GREATER SENSITIVITY TO THE AUDIENCE'S UNCONSCIOUS REACTION.





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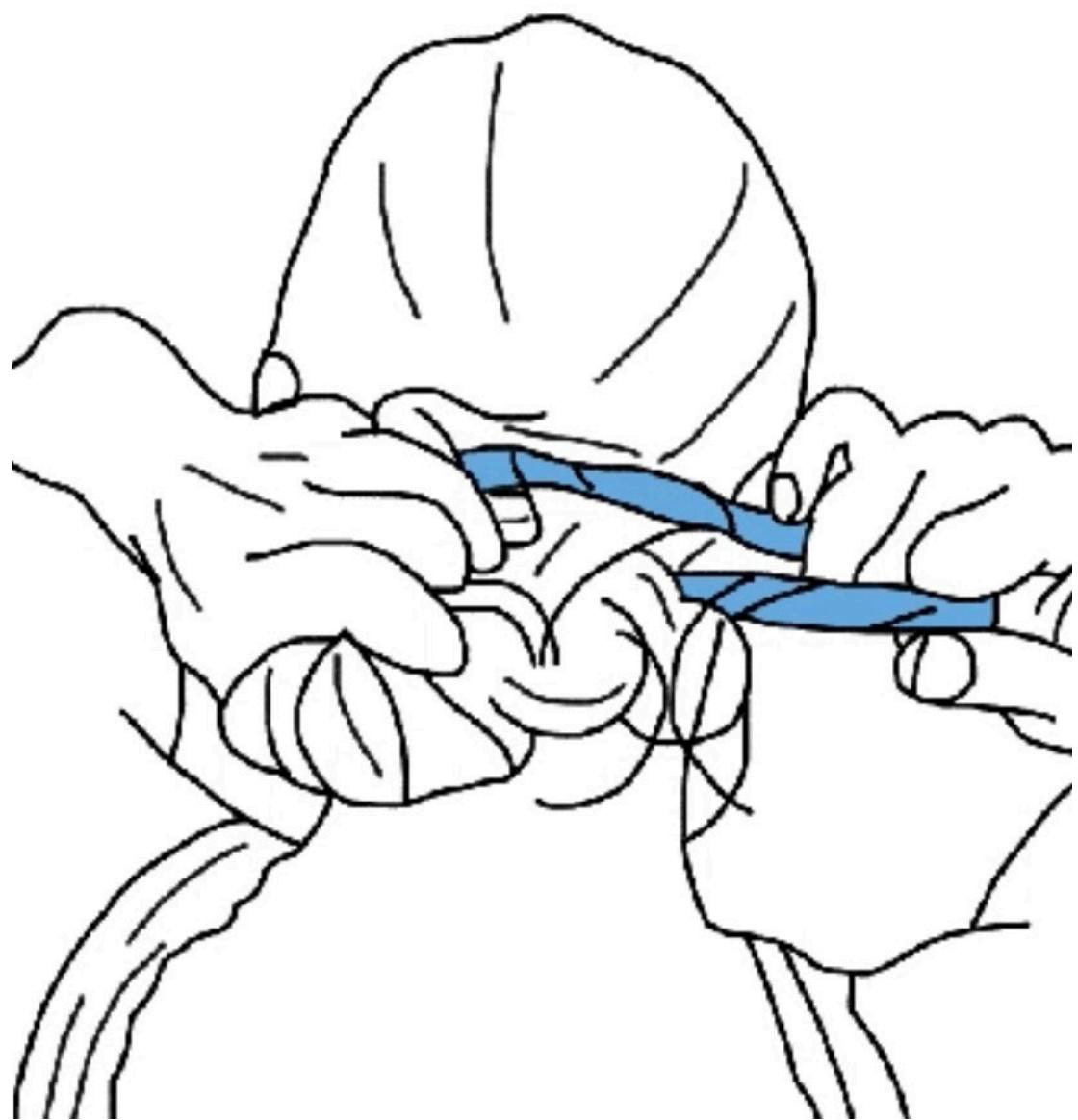


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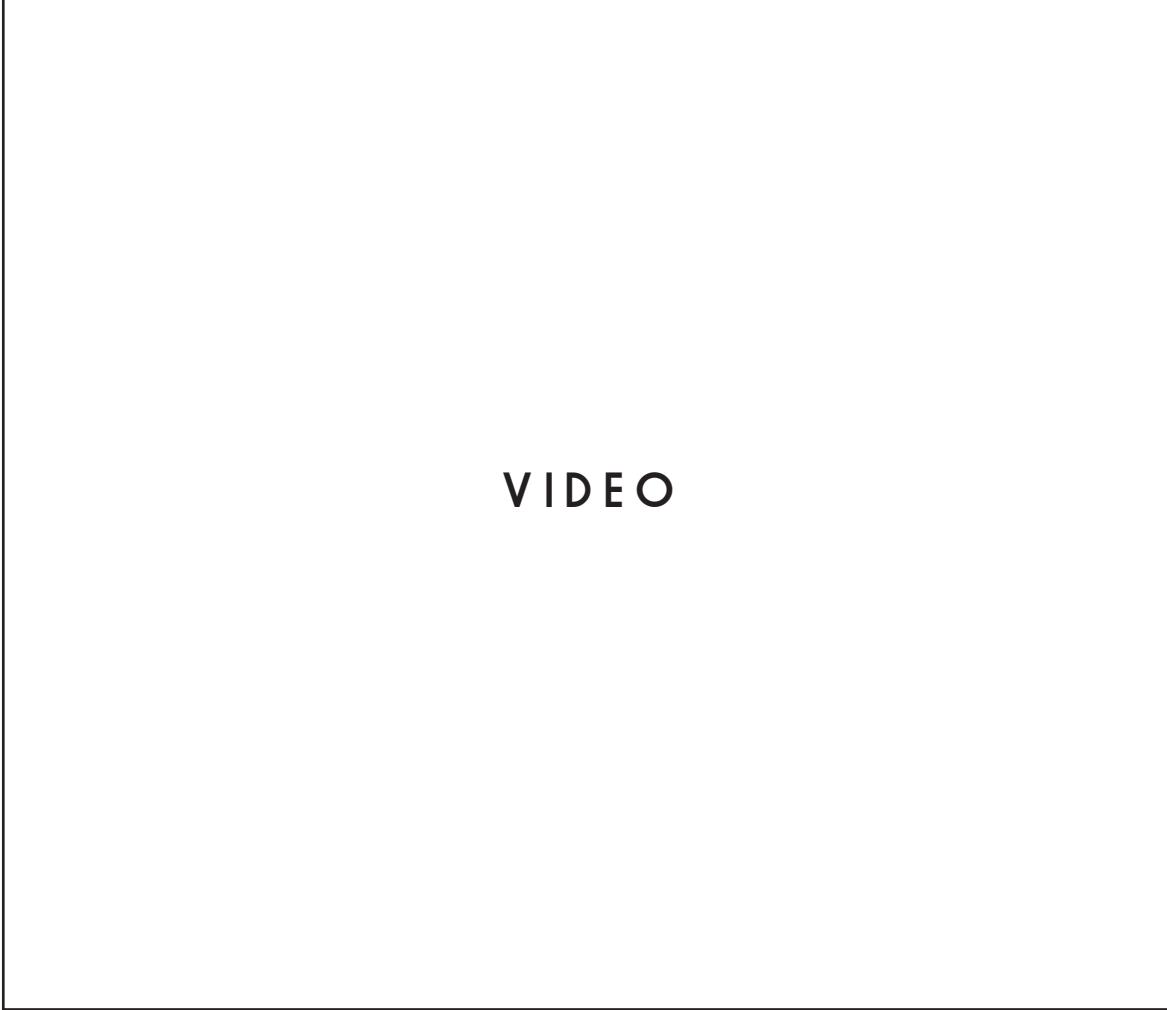
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