



PROPOSALS
FOR
THE NEW

INTERIM
SHOW
2021

PROPOSALS

ELLIE HUDDLESTONE
TALIA FOXLER
NICOLE FODD
ELLE FURBERS
ALICE BEATTIE
AMY WIDOWSON
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 RIOT-
OUS COLOUR PALETTE, TEXTURE, AND SHINY SURFACES ENABLING ME TO CREATE COMPOSITIONS THAT ARE BOTH
OVERTLY SENSUAL AND MODERATELY REPULSIVE.

- PROPOSAL TWO -

I PROPOSE TO CREATE A SERIES DEPICTING MUNDANE OBJECTS THAT WE USE WITHIN OUR EVERYDAY LIVES, HIGH-
LIGHTING HOW SOCIAL MEDIA HAS BECOME INTEGRAL TO THE FRAMING OF OUR COMMUNICATION. THE USE OF
AUDIO ADDS MOTION IMAGERY WHICH ENCOURAGES A MORE IMMERSIVE EXPERIENCE WHEREBY ONE IS ENCOURAGED
TO FURTHER IMAGINE ONESELF IN THE SCENE.

- 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 CUL-
TURE.

- PROPOSAL FOUR -

I PROPOSE AN INTERROGATION INTO LANGUAGE IS PIVOTAL FOR NEGOTIATING A READY-MADE REALITY WE ARE
PRESENTED WITH.

- PROPOSAL FIVE -

I PROPOSE MATERIALITY IS THE BASIS OF A DIVERSE PRACTICE. CREATIVITY COMES IN ALL SHAPES, SIZES, STYLES
AND MATERIALS.

- PROPOSAL SIX -

I PROPOSE THAT MAKING WOOL IS A LABORIOUS TASK. I WILL EXPLORE THIS WITH SHEEP FLEECE, CARDERS AND
A DROP SPINDLE.

- 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 PSYCHOLOGY'S DISCIPLINES AND PERSPECTIVES THROUGH INTERACTIVE WORKS BASED
INSTEAD ON THE HUMAN NERVOUS SYSTEM; THAT IS TO SAY, THE WORK REFLECTS AN AWARENESS OF THE
AUDIENCE'S REACTION RATHER THAN RESPONDING TO THE EXPERIENCE. I WAS MOTIVATED BY THE EPOXY RESIN'S
POTENTIAL TO LEAVE A PHYSICAL REPRESENTATION OF THE PASSAGE OF TIME, INTERTWINED WITH THE VISCERAL
PRESERVATION THEORY, WITH INFLUENCES AS DIVERSE AS LAURIE PROVOUST'S SHORT FILM DEEP SEA BLUE AND
JACQUE COSTEAU'S PHOTOGRAPHS OF CORAL-ENCRUSTED WRECKS. CREATING AN IN-DEPTH LOOK AT HOW
COLOUR AFFECTS THE AUDIENCE'S RESPONSE; IT MANIPULATES, FOR EXAMPLE, THE IDEA OF HOW BEHAVIOUR IS
INFLUENCED BY PERSONAL INTERACTION.

DESCRIPTIONS OF THE ARTWORK ARE
NOT THE ARTISTS WORDS RATHER AN
ANONYMOUS SPECTATOR



"THIS WORK OVERTLY PLAYS WITH THE JUXTAPOSITION OF BEAUTY AND REVULSION. SIMULTANEOUSLY DRAWING THE VIEWER IN WHILST PUSHING THEM BACK. THE HYPERSATURATED COLOURS DRAW ATTENTION TO THE TEXTURE OF THESE IMAGES, MAKING ONE UNSURE IF THEY WANT TO TOUCH THEM. THE USE OF PHOTOGRAPHIC DOCUMENTATION SHOWS THESE CONSTRUCTED IMAGES IN A WAY THAT MAKES THEM APPEAR NATURAL AND TACTILE. THE CONTRAST BETWEEN IMAGES OF ORGANIC FORMS SUCH AS FLOWERS, FRUIT, AND INSECTS ALONGSIDE CLOSE-UP PORTRAITS REVEALS DEPTH AND DIVERSITY TO THE WORK PRODUCED BY THIS ARTIST. THE CLEVER USE OF LIGHTING INFORMS THE VIEWER OF THE FOCAL POINT OF THESE IMAGES WHICH IS THE CONTRAST OF BEAUTIFUL COMPONENTS WITH THE DISPOSITION OF UNSETTLING ELEMENTS."


- ANONYMOUS.





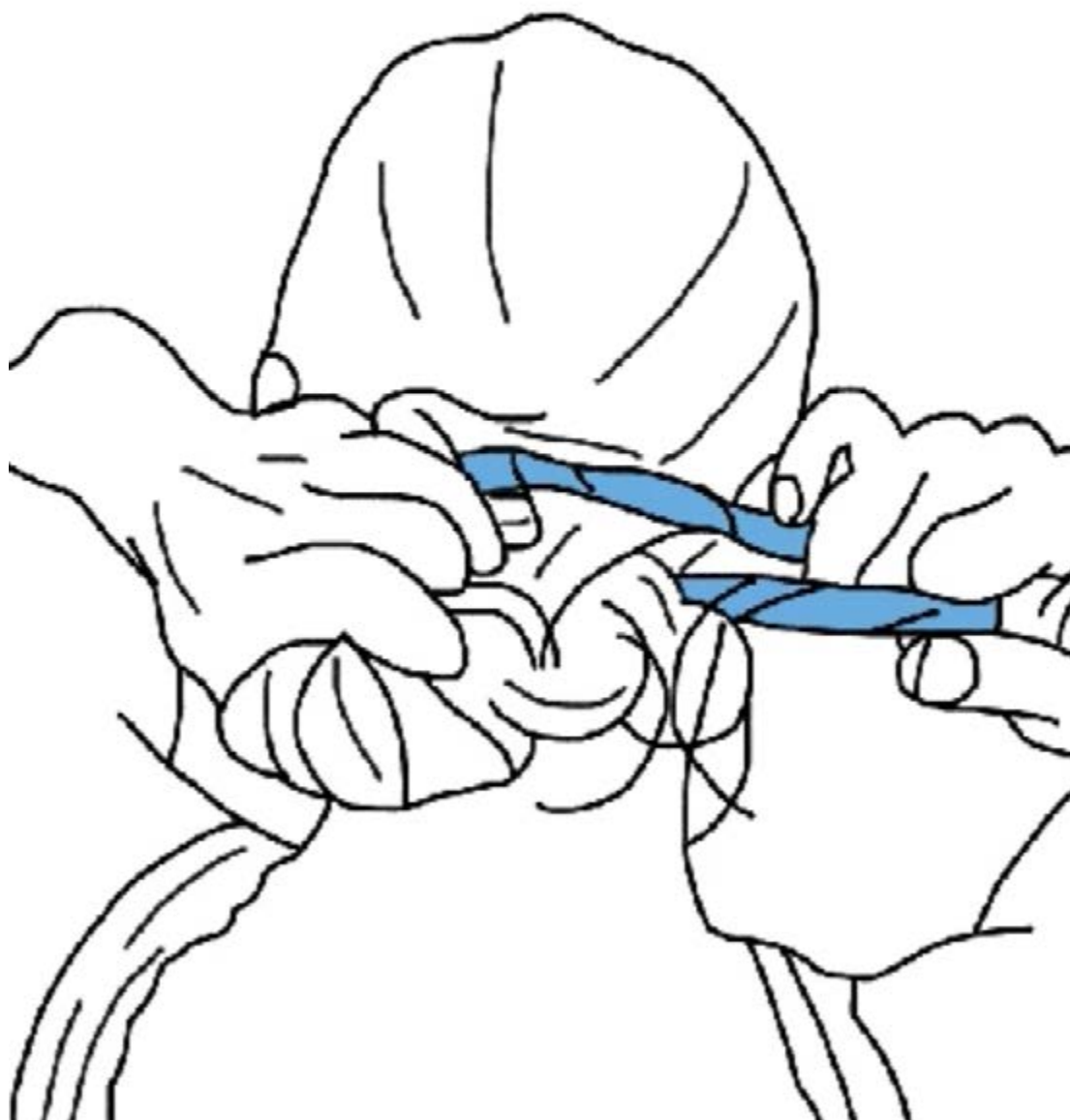
QUALITY





THE GROTESQUE, AS ART HISTORIAN FRANCES S. CONNELLY WRITES IN HER BOOK THE GROTESQUE IN WESTERN ART AND CULTURE (2012), IS "A BOUNDARY CREATURE" THAT "ROAMS THE BORDERLAND OF ALL THAT IS FAMILIAR AND CONVENTIONAL." THE TERM, SHE WRITES, IS INHERENTLY ASSOCIATED WITH THE FEMININE - A BODIED, EARTHY, CHANGEFUL CONCEPT. THAT THINKING HAS LONG SHAPED DEPICTIONS OF THE FEMALE BODY, INCLUDING ARCHETYPES OF SEXUAL OR ENVIRONMENTAL THREAT.



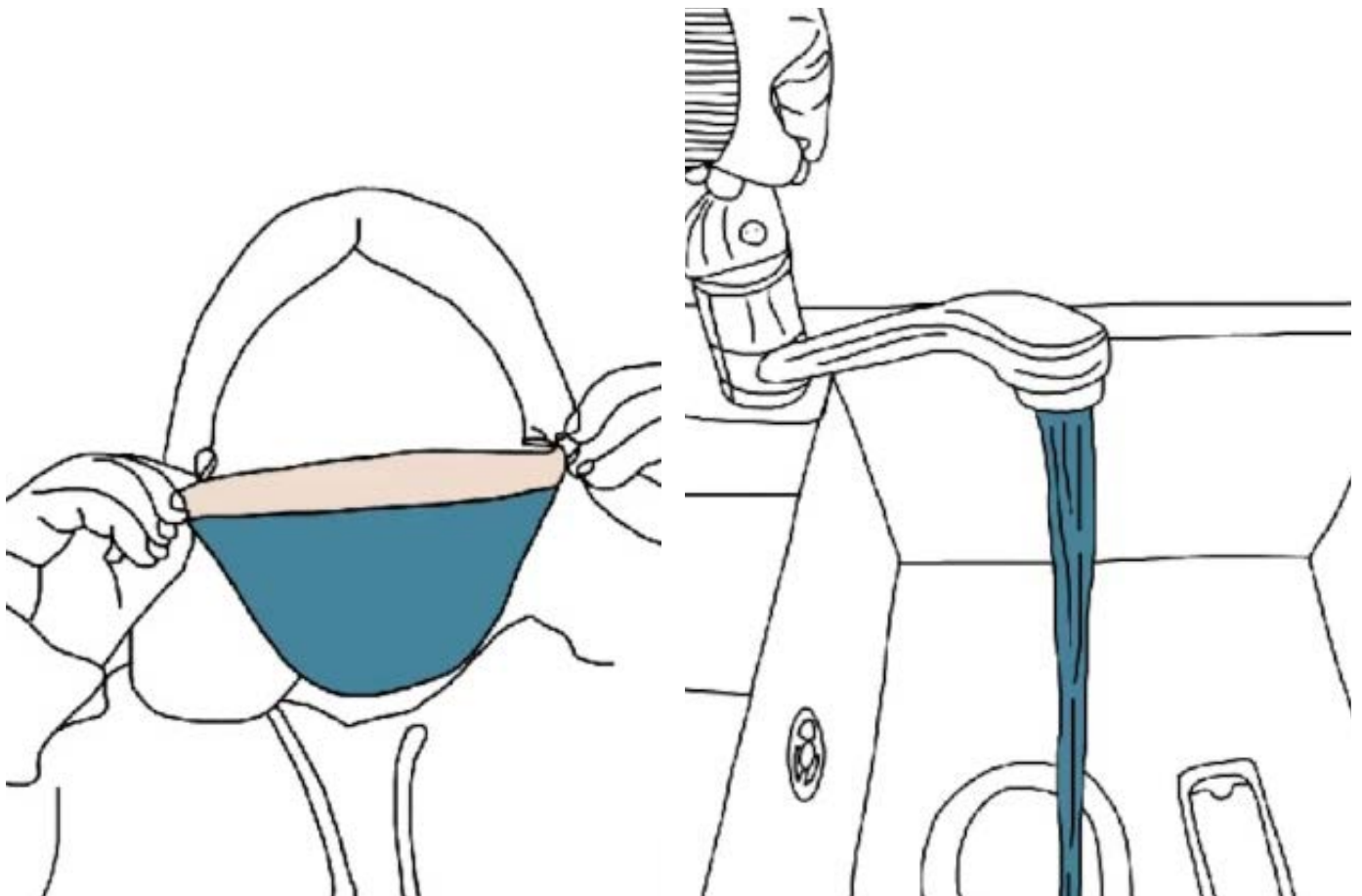


LOCKDOWN EVERYDAY
FILM STILL

[HTTPS://VIMEO.COM/505438343](https://vimeo.com/505438343)

"USING PLAYFUL IMAGERY THIS WORK DOCUMENTS THE ORDINARY, ENGAGING WITH THE EVERYDAY TO POSITION HABITUAL ACTIONS IN A FRESH PERSPECTIVE. THROUGH A UNIQUE STYLE OF ILLUSTRATION, THE MINIMALIST COLOUR PALETTE DRAWS FOCUS TOWARDS THE ACTIONS TRANSPIRING, IN WHICH THE ORDINARY BECOMES A FASCINATION, SOMETHING TO BEHOLD. THE ACTIONS PORTRAYED ARE TYPICAL ACTIONS MANY OF US PARTAKE IN EVERY DAY. THE USE OF DIGITAL VIDEO COMBINED WITH SLIGHT AUDIO, CREATES AN INTIMATE FEELING FOR THE VIEWER THAT IS REMINISCENT OF SCROLLING SOCIAL MEDIA PLATFORMS HINTING AT HOW ACTIONS LIKE USING OUR PHONES OR LOGGING INTO SOCIAL MEDIA HAVE ALSO BECOME AN INTEGRAL PART OF OUR DAILY ROUTINES"

- ANONYMOUS



" THE DIGITAL VIDEOS REPRESENT A SOCIAL IDENTITY THAT FOCUSES ON SPECIFIC SOCIAL GROUPS MANIFESTED BY ARTIFICIAL INTELLIGENCE. IT CONVEYS A SENSE OF INTENSE DESIRE FOR PERFECTION, DEPICTED BY ON-SCREEN TEXTS IN A BRIEF SEQUENCE THAT FEATURES A YOUNG WOMAN LOOKING YEARN-INGLY OFF TO THE RIGHT.



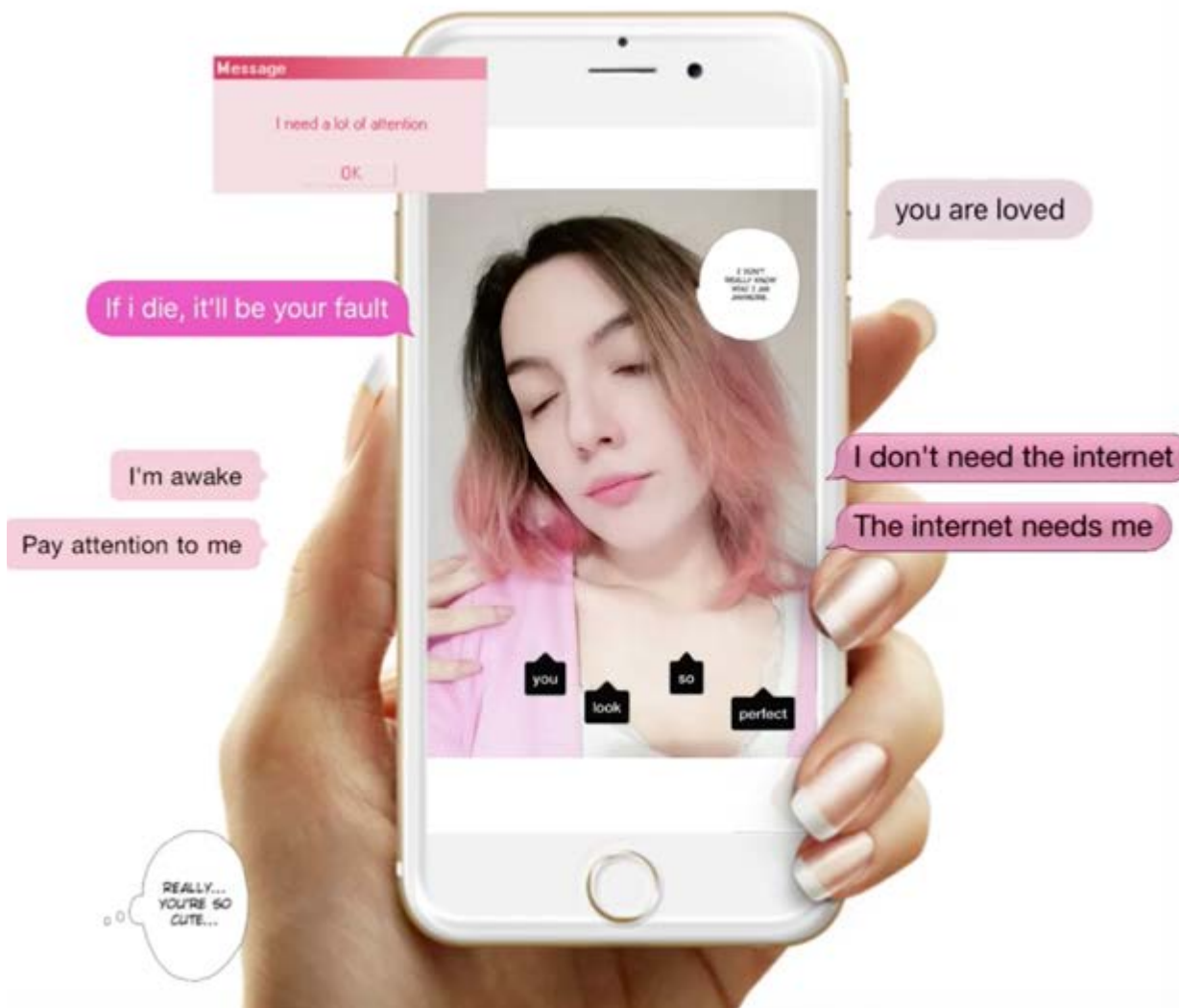
ONLINE DESIRES
FILM STILL

[HTTPS://VIMEO.COM/USER128260761](https://vimeo.com/user128260761)

ME, YOU AND THE SCREEN

[HTTPS://VIMEO.COM/USER128260761](https://vimeo.com/user128260761)

ME, YOU AND THE SCREEN FILM STILL



THE USE OF SIMPLISTIC REPRESENTATION INCREASES THE POWER OF OBSERVATION SHAPED BY SOCIAL STATUS AND PERCEPTION."

- ANONYMOUS

Wrote for don
for lives
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" THIS PIECE IS TRULY ENGAGING, CONSTRUCTING AND DECONSTRUCTING LANGUAGE WITH A CONCENTRATION ON COMMUNICATING. THE INTRODUCTION OF A VIDEO ELEMENT ENABLES THE VIEWER TO ENGAGE VISUALLY AND PHYSICALLY. THE SPEED OF THE VIDEO INVITES THE VIEWER TO BE SUBMERGED INTO THE WRITING - IT IS HYPNOTISING. THE WRITING STYLE IS ACCESSIBLE YET ERRATIC AND UNNERVING, WHICH IS WHAT MAKES THE PIECE SO SUCCESSFUL.



CWESTIWN

FILM STILL

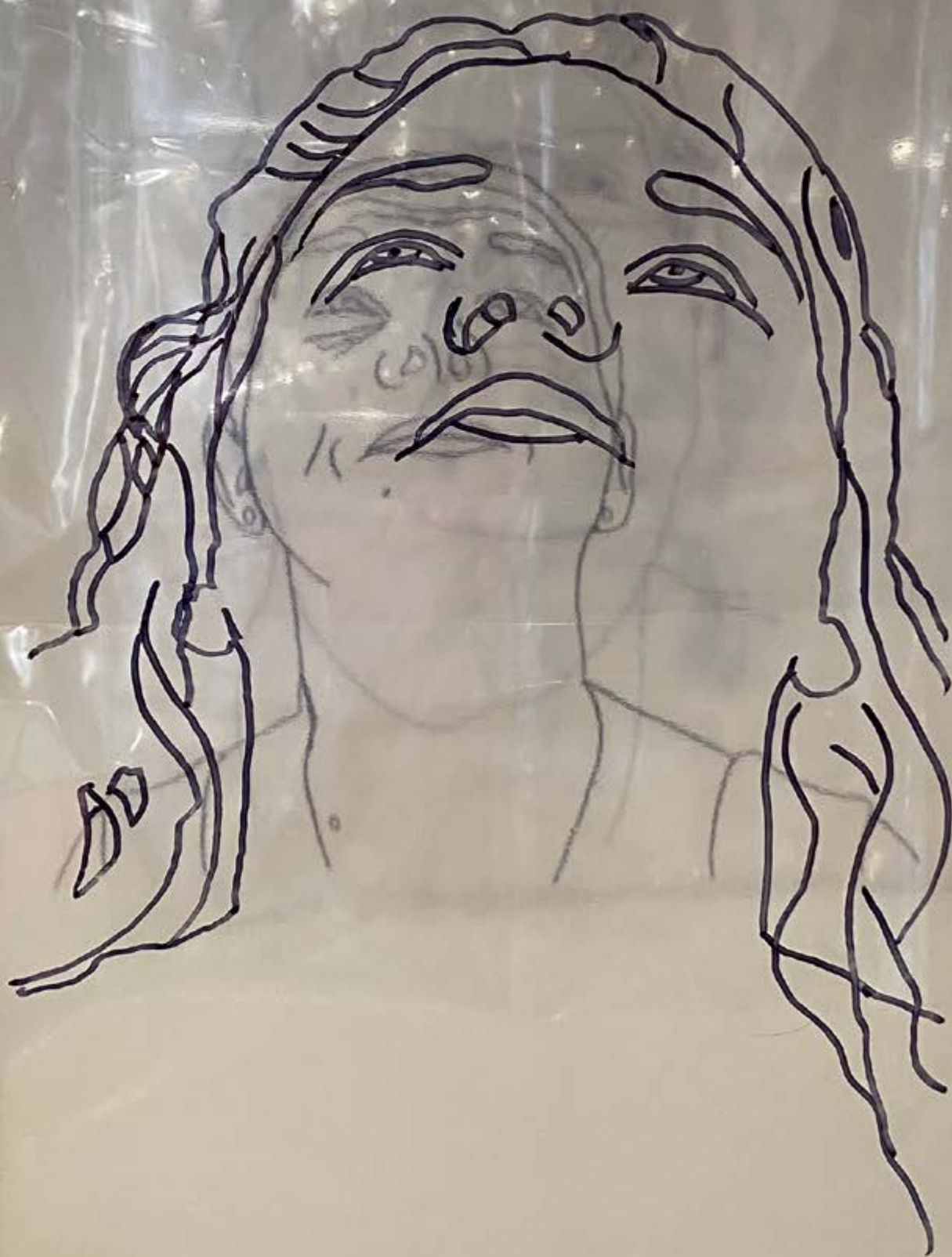
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THE ARTIST

DECIDING TO NOT INCLUDE THE PRONUNCIATION OF THE SPOKEN LANGUAGE AND ONLY THE AUDIO OF SCRIBBLED WRITINGS ALLOWS THE VIEWER TO BE LOST IN THE ARTWORK.

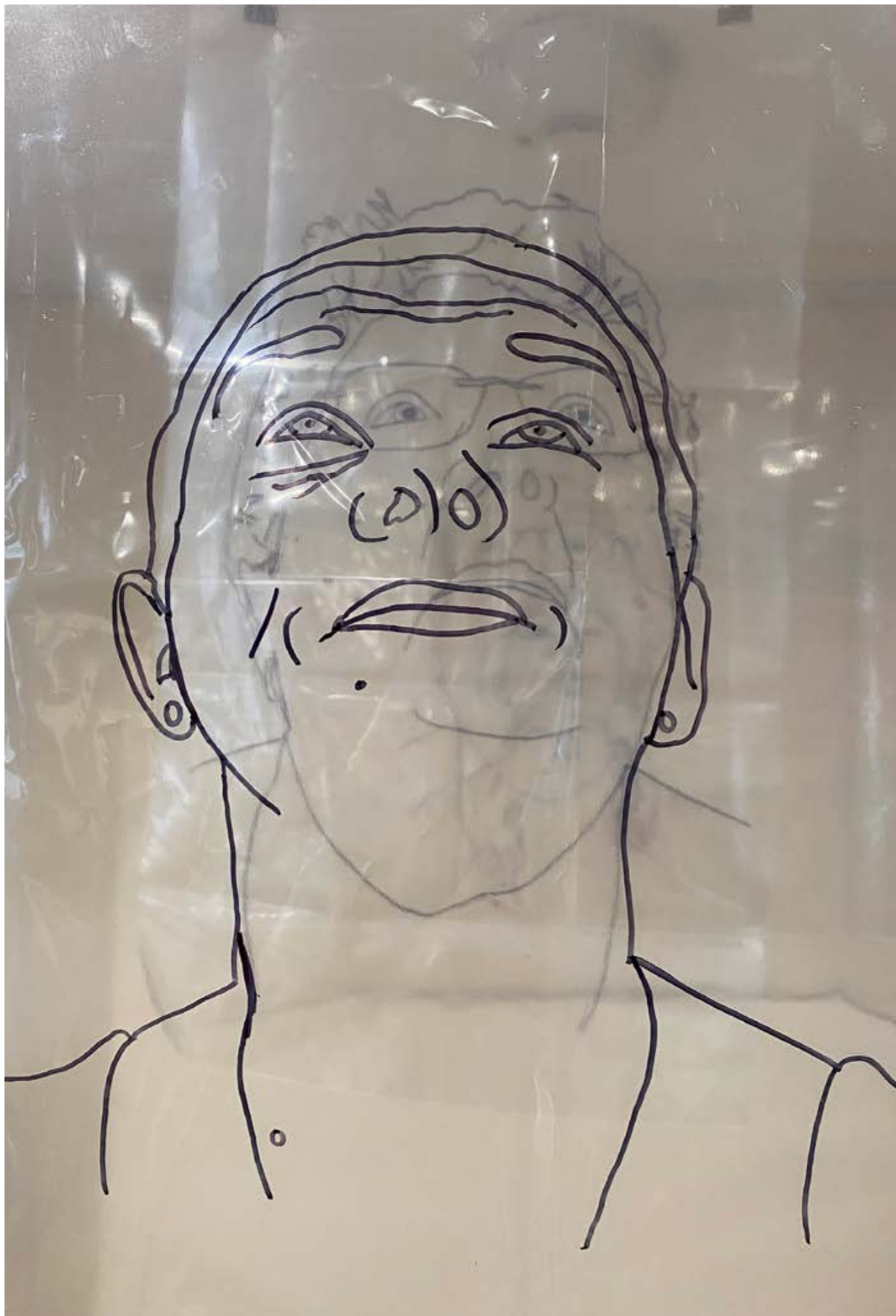
THE SYMBOLS THAT REPRESENT THE PHONEMES THAT HAVE BEEN CREATED BY THE ARTIST ARE COMPRISED OF SQUIGGLY, ORGANIC ABSTRACTIONS THAT VAGUELY ALLUDE TO FIGURES. THE PIECE IS FASCINATING IN ITS ABILITY TO EDUCATE AND INVOLVE THE AUDIENCE."

- ANONYMOUS

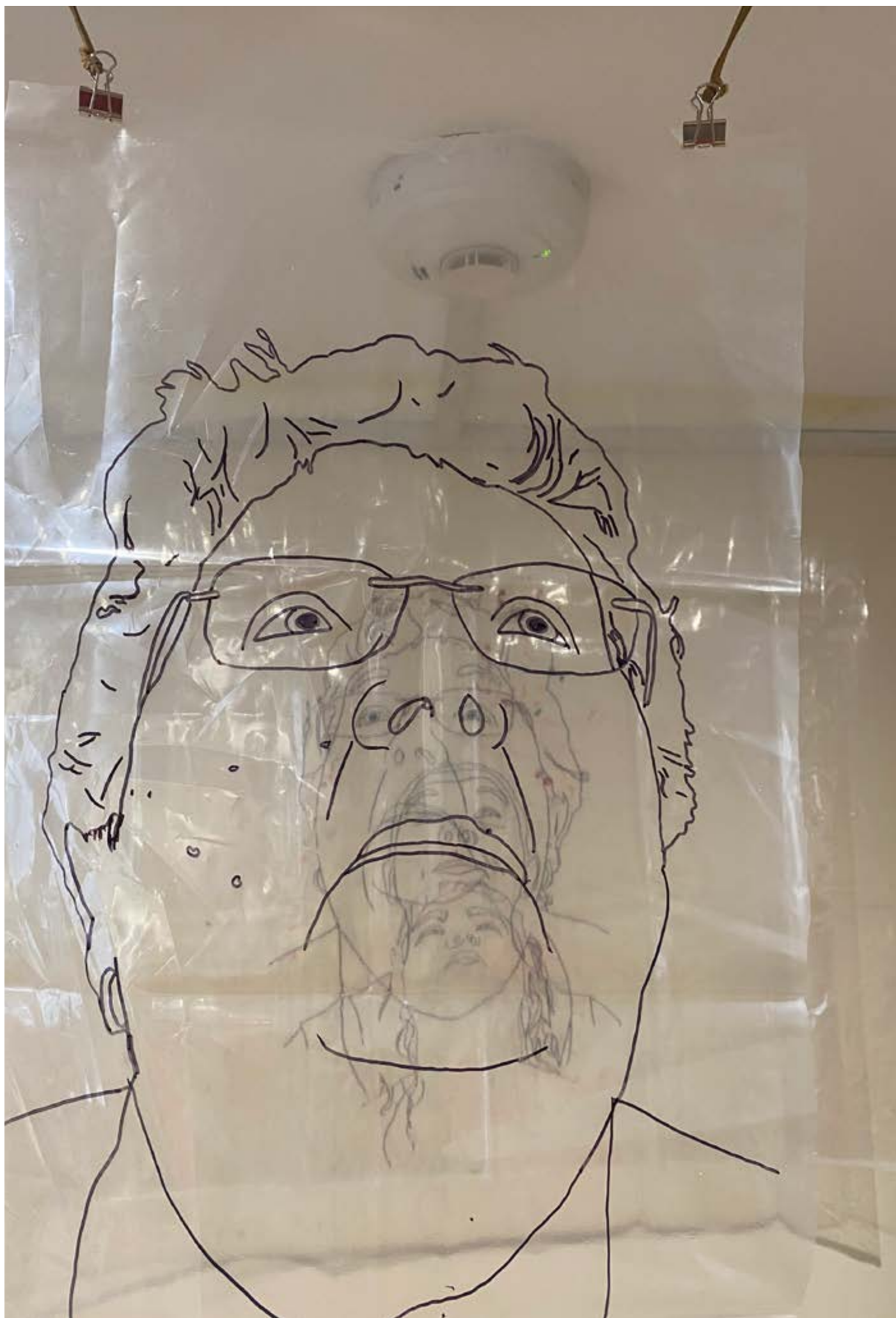


" THE PIECE ITSELF COMBINES SEVERAL LAYERS OF
PORTRAITS, USING SEMI-TRANSPARENT SHEETS.
INTERESTINGLY, THE DEPICTIONS OF THE INDIVIDUALS
ARE ALL TAKEN FROM WHAT HAS BECOME
SOCIALY NORMALISED AS AN UNFLATTERING' ANGLE,
WHERE THE CHIN AND NOSE BECOME THE FOCUS OF
THE IMAGE.

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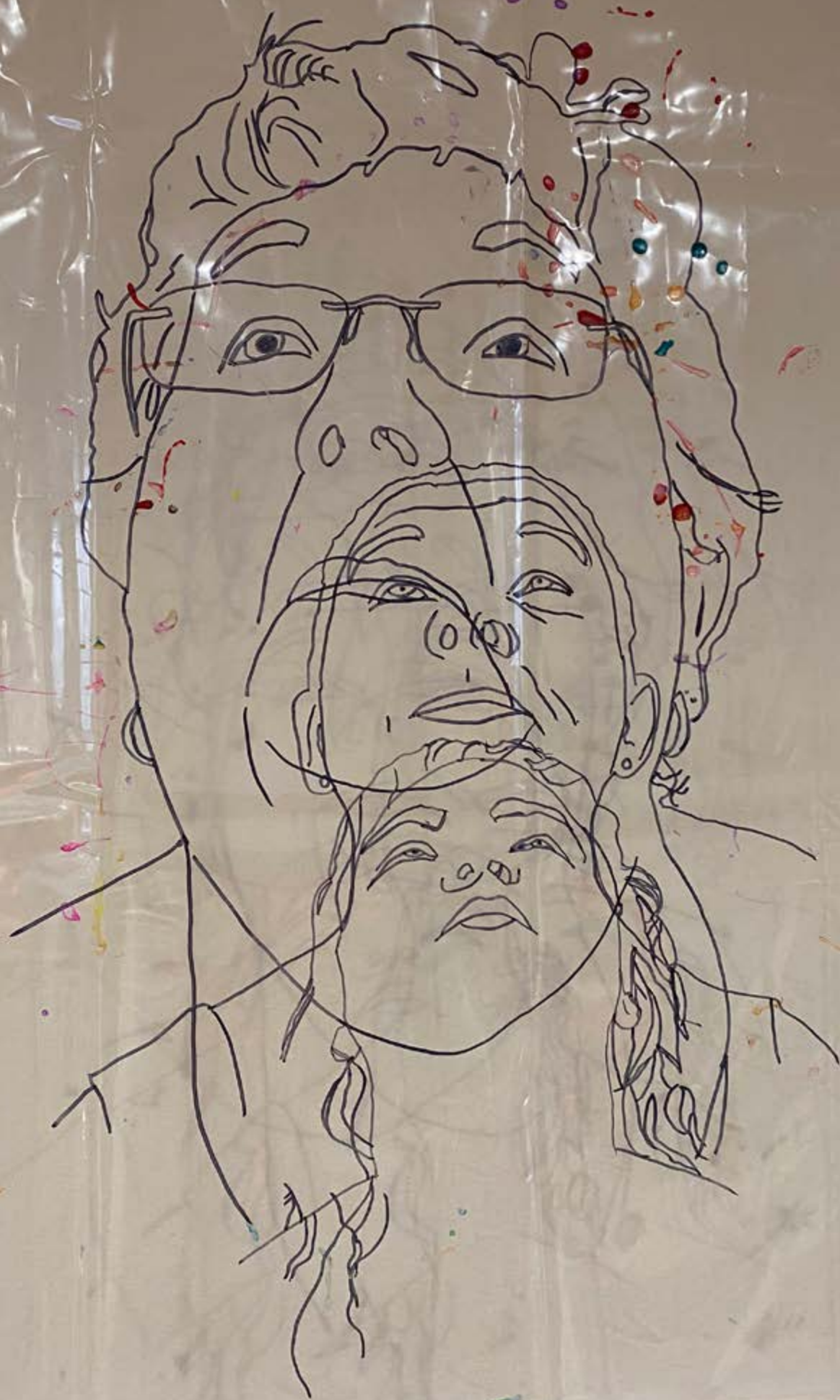


WHAT HAS BEEN PRODUCED BECOMES A CASCAD-
ING ARRAY OF PORTRAITS, WHERE EACH INDI-
VIDUAL HAS MORPHED INTO ONE. THROUGH THIS
PROCESS,
CERTAIN FACIAL FEATURES ARE HIGHLIGHTED MORE
THAN OTHERS, FEATURES THAT ALSO DISTINGUISH
THE AGE OF THE INDIVIDUAL, PRODUCING A TIME-
LINE. THIS IS EVEN MORE DEFINED WITH THE USE
OF BOLD
MARKER AND OUTLINES.

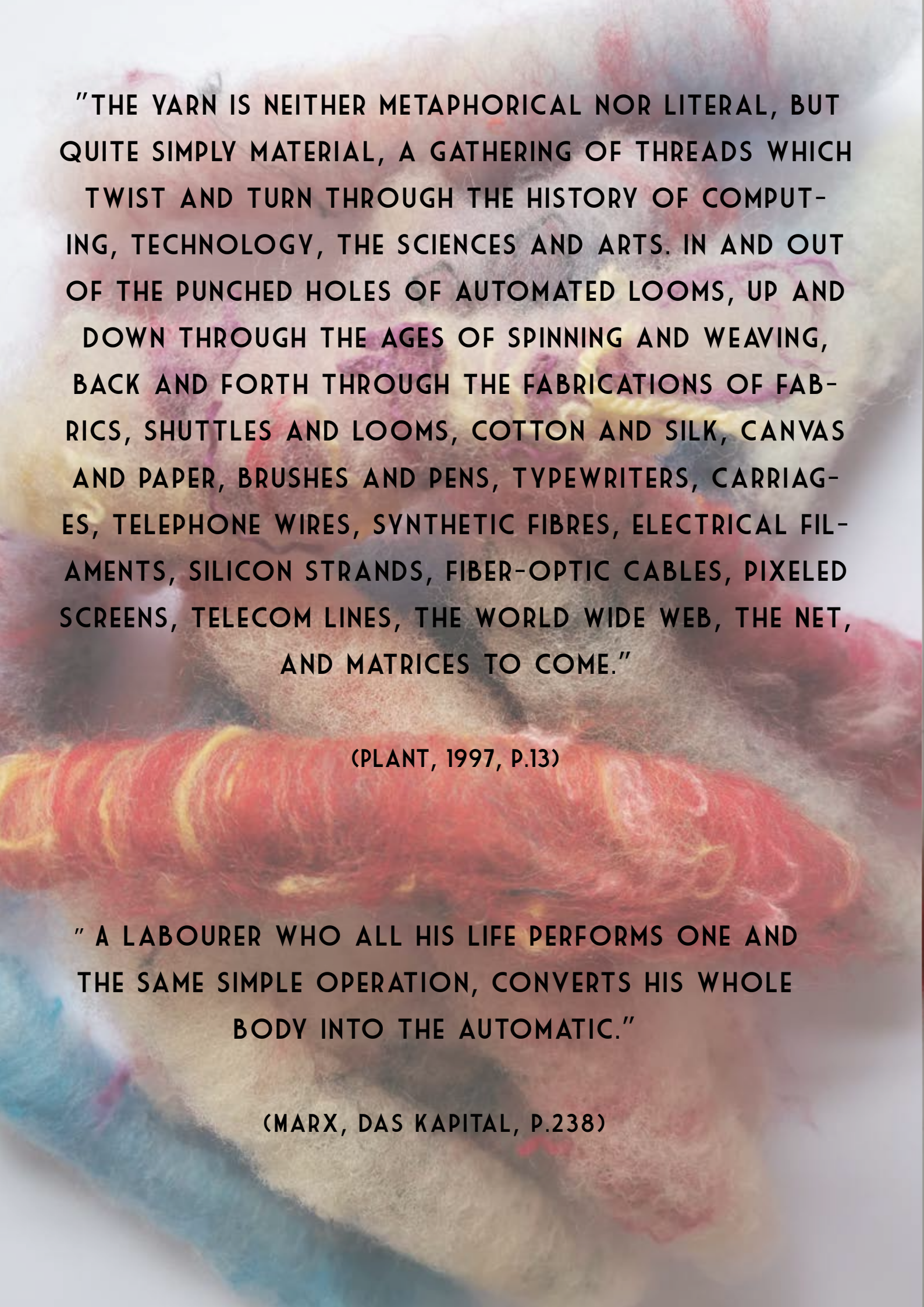


THOUGH ONE COULD QUESTION IF THE WORK
IS A CRITIQUE OF THE SUBJECTS DEPICTED,
CONCERNING THEIR DEFINING FEATURES OR
RATHER HOW WE
ASSOCIATE SELF TO OUR APPEARANCE, DE-
SPITE ALL STEMMING FROM THE SAME POINT
OF EXISTENCE"

- *ANONYMOUS*





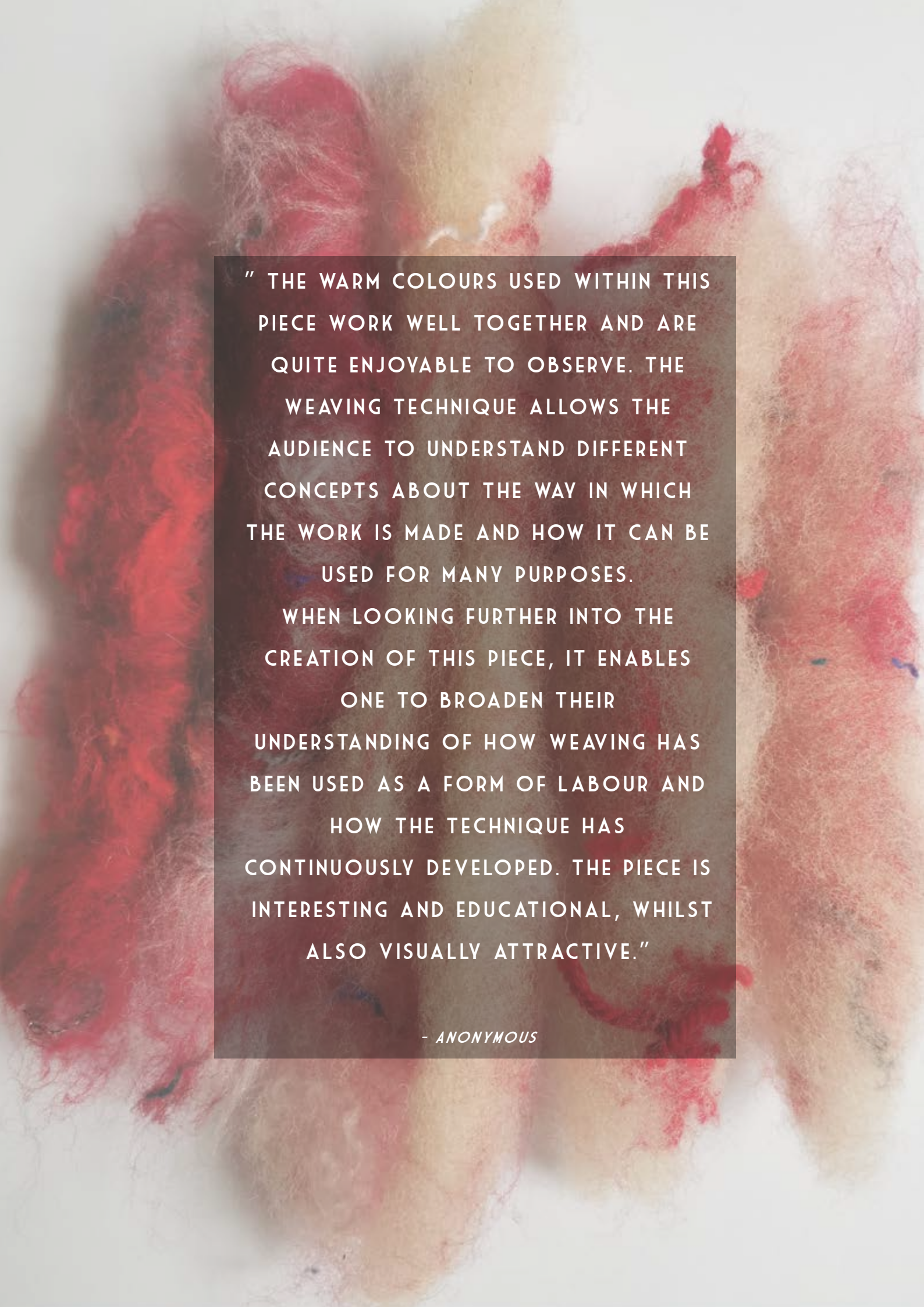


"THE YARN IS NEITHER METAPHORICAL NOR LITERAL, BUT
QUITE SIMPLY MATERIAL, A GATHERING OF THREADS WHICH
TWIST AND TURN THROUGH THE HISTORY OF COMPUT-
ING, TECHNOLOGY, THE SCIENCES AND ARTS. IN AND OUT
OF THE PUNCHED HOLES OF AUTOMATED LOOMS, UP AND
DOWN THROUGH THE AGES OF SPINNING AND WEAVING,
BACK AND FORTH THROUGH THE FABRICATIONS OF FAB-
RICS, SHUTTLES AND LOOMS, COTTON AND SILK, CANVAS
AND PAPER, BRUSHES AND PENS, TYPEWRITERS, CARRIAG-
ES, TELEPHONE WIRES, SYNTHETIC FIBRES, ELECTRICAL FIL-
AMENTS, SILICON STRANDS, FIBER-OPTIC CABLES, PIXELED
SCREENS, TELECOM LINES, THE WORLD WIDE WEB, THE NET,
AND MATRICES TO COME."

(PLANT, 1997, P.13)

" A LABOURER WHO ALL HIS LIFE PERFORMS ONE AND
THE SAME SIMPLE OPERATION, CONVERTS HIS WHOLE
BODY INTO THE AUTOMATIC."

(MARX, DAS KAPITAL, P.238)



" THE WARM COLOURS USED WITHIN THIS
PIECE WORK WELL TOGETHER AND ARE
QUITE ENJOYABLE TO OBSERVE. THE
WEAVING TECHNIQUE ALLOWS THE
AUDIENCE TO UNDERSTAND DIFFERENT
CONCEPTS ABOUT THE WAY IN WHICH
THE WORK IS MADE AND HOW IT CAN BE
USED FOR MANY PURPOSES.
WHEN LOOKING FURTHER INTO THE
CREATION OF THIS PIECE, IT ENABLES
ONE TO BROADEN THEIR
UNDERSTANDING OF HOW WEAVING HAS
BEEN USED AS A FORM OF LABOUR AND
HOW THE TECHNIQUE HAS
CONTINUOUSLY DEVELOPED. THE PIECE IS
INTERESTING AND EDUCATIONAL, WHILST
ALSO VISUALLY ATTRACTIVE."

- ANONYMOUS



THE DEPARTURE OF INTEGRITY



PLEASANT MAELSTROM



FRAGMENT VIRTUE

THESE PHOTOGRAPHS HAVE A STRONG VISUAL INFLUENCE AND ARE ALMOST OTHERWORLDLY. FOCUSING ON TIME, THE USE OF EPOXY RESIN SEEMS TO CAPTURE TIME WITHIN IT, BOTH LITERALLY AND IN TERMS OF HOW IT CAN PRESERVE.

THE ARTIST HAS CAPTURED 3D FORMS OF RESIN BUILT IN LAYERS, LIT AND PHOTOGRAPHED. THE FORM BROUGHT OUT IN THE MIRRORED IMAGES ARE REMINISCENT OF A MODERN-DAY RORSCHACH TEST, AS THE WORK PLAYS ON YOUR EMOTIONS WITH ITS USE OF COLOUR THEORY

- ANONYMOUS



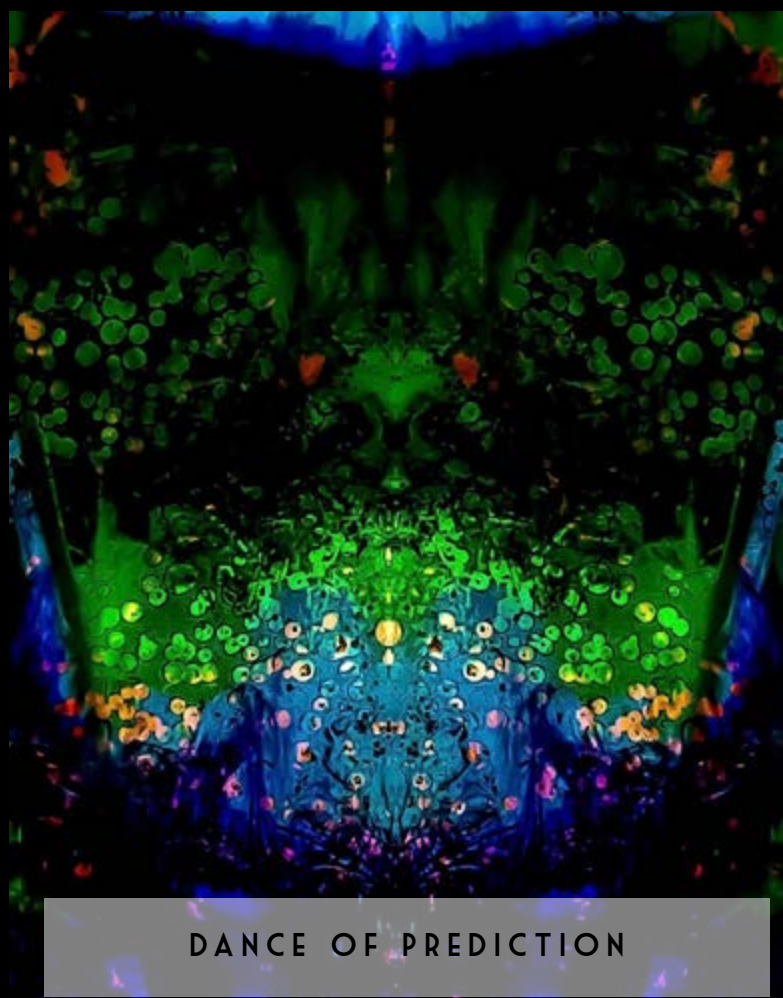
MORPHISM OF DREAMS



ODE TO SPACE



DIMENSION OF FEAR



DANCE OF PREDICTION



