Central Saint Martins
MA Photography Degree Show 2019
Perhaps it is because photography is not only a visual medium, a document, an archive and a familiar picture but also a rich interdisciplinary field that transcends the traditional boundaries of visual studies, aesthetics and media. Yet, despite the significance of photography for the construction of social, political and scientific realities, photography university education, for the most part, tends to focus on the aesthetics of the image without reference to the expanded visual field that is continually mined by a broad range of disciplines. We believe that photography should be understood not only as a visual medium but also as the possibility of grasping the essential and sensual ‘now’ of the information age. Contemporary Photography: Practices and Philosophies explores photography as a new artform that emerges from the intersection of computational and networked cultures, augmented technologies and the aesthetics of the digital interface.
Since the time of Plato, Western society’s model of representation has dictated that an image is a copy that tries but always fails to produce an accurate copy of reality. But in the 21st century we have come to realise that the image is much more than a copy, a replica or a facsimile, an image can have multiple meanings that include, concept, attraction, vision, idea, appearance, point of view, dissemination and context. The advent of the information age has in turn instigated the immediacy of the image in which the traditional nature of photographic representation has been replaced by the data driven presentation of real-time technologies.

The students on this course understand the image not merely as a two-dimensional visual surface, but as a multi-dimensional and multi-sensorial spatial, material, conceptual, existential and political position that shapes our relationship as citizens societally and to the environment around us.
for these students, we are the image
For these students, we ‘are’ the image, and at the same time we are ‘inside’ the image. The image purports a point of view that predicates how we view, understand, negotiate, and relate to each other and the everyday.

The triumph of the digital image as the universal unit of communication thereby compels us to re-evaluate the role of photography in contemporary art. Photography in the 21st century is no longer about photographs but about how we interact with the world around us, and as such, is a key component of contemporary art practice.

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Western philosophical thought has always dealt with the distinction between perception and rational knowledge. As Plato discussed in The Republic, our perceptions are unreliable and misleading because the senses are prone to error and illusions. According to Daniel Rubinstein’s Photography After Philosophy essay; Plato recognised that there was another order of images that was distinct from the order of the copy, that he named “phantasm” or “simulacrum” in The Sophist. As simulacrum does not share any common territories with images, it is treated as an unlawful image, a forgery that pretends to be true. It is falsely claiming to belong to the order of the copy, while it is nothing more than a mirage, a phantom, a false appearance.

According to the French sociologist, Jean Baudrillard, once there was a real world, then we started to make a picture of things. Then we started to experience the world as pictures, at this point we entered the first order of simulacra. And as we are all surrounding ourselves with images of the real, and as images are getting more and more realistic and three dimensional, we forget something that is real, and we start mistaking the original and the copy. With my work, *Hoopless* is the outcome of my two-year transformation from being a photographer and turning into an artist. With this work, I’m questioning reality and simulation related to the complexity of photography. This medium has the power to feed the simulacrum, it is more than a process. It is in the trompe l’oeil territory.
“Memory is the means by which we draw on our past experiences in order to use this information in the present” - Robert Jeffrey Sternberg

According to Freud, Jung, and neuroscientists, the early years are a critical period for the development of a child’s brain. Our childhood memories are therefore highly influenced by our parents’/carers’ treatment of us. It greatly impacts our future, shapes our characters, and even affects our physical and emotional health. What happens to us at a very early age can have a great influence on our condition and personality types, and our subsequent adult lives. We grow up to be the child but in an adult body. Freud adds that houses appearing in dreams are the symbol of an unconscious expression of our sense of personal identity.

This Installation is my journey of self-discovery. I have tried to show and share with the viewer the emotions and memories from my early childhood which play a key role in my life as an artist.
Sculpture, Fabric, Wood, Cardboard, 2019
**Kitchen Table** depicts a series of interactions between a faceless woman and items on the table in front of her, exploring the physical attributes of various food items and their behaviour when faced with different human actions. The video visualises a series of futile exchanges between the subject and various food items which could be seen to demonstrate discontentment with the home environment and our relationship to food. It is unclear whether these exchanges act in tandem or represent separate experiences.

The changes to the physical structure of the house that followed the Second World War included the removal of more formal (and less often-used) spaces such as the parlour in the home and so, the kitchen has evolved to be the central place within most homes – a fitting place to explore the relationship to the home environment. My practice has developed during my time at Central Saint Martins to explore the way that the familiarity of the house can be used to express discontentment with domesticity and the home environment, with focus on a woman’s role in the home.
Many different types of visual media that constitute a large part of daily lived experience appear as an acknowledged illusion; everyday hallucinations; an indulgence in the hyperreal. It is tempting to disregard a photograph or TV series as inconsequential, as of no effect.

In my work I am exploring the presence of realist images and their continuing journey with or without the propulsion of either producer or referent. In this sense the presence can be considered to include all that exists, including the virtual, including the imaginary. I work with common popular vernaculars: the portrait, the selfie, webcams, the mirror and apparatus of surveillance. I consider the photograph, or the video, produced as the thing itself, subject to propagation and distribution, the terms of which are not known.

In my own experience, an understanding of the image as an actual interface is exaggerated and clearly visible in a society of daily handheld and networked computing. The synaptic jumps and erratic trajectories become recorded, logged, analysed and reproduced; the journey of the image now calculated and predicted, sharing in its wake the journey of its producers and consumers. Making an image may be an act of creation but it will always find a way through the confines of any prior intention.
If gender is not a predetermined and binary notion, how can it be reinvented and recreated?

My research explores transness* as a mental, physical and cultural experience that is making its way up in contemporary society. Specifically I am interested in how trans and non-binary people question gender norms imposed on them, and in opening up space for new gender subjectivities. Using photography, video and performance, I have been investigating my changing relationship with my body and gender identity while undergoing the process of gender transition.

The Fabric of a Relationship is a performance and installation work in which my transgender body engages in a close relationship with a large piece of fabric** that changes shape and structure through time and space. The work specifically addresses issues related to how transgender and non-binary bodies can inhabit spaces and relate to behavioural norms created by and for cisgender bodies.

*the condition of being transgender and/or non-binary
**the piece was made in collaboration with set-designer Eli Agrup
What is it to have time? Asked the philosopher Jacques Derrida. We speak about the ‘giving’ and ‘taking’ of time. Derrida suggested that if time ‘belongs’ at all, it is not time itself, but how we fill the form of time, time as form. Time and the record are key themes in my work. This series of images originated with the question: is it possible to record time – to give form to time?

They come from the recording of my daily movements across each threshold and space during the day. The record of my body’s movement in space and time became a score for production of these images which emerged like modernist paintings. The making of a record is uniquely human. It is a protest against forgetting and against our mortality. Since the cave paintings, we have tried to make our mark and leave a record for a time when we are no longer here. The memory of those days have faded. Only the record remains.
The role of the art curator is undefined. The curatorial seems to fit today in-between the sensual and the discursive, the playful and the reflective, the exhibitionary and the ungraspable. We no longer know where the [symbolic] power of the curator lies or if it may ever have existed. Instead, the observable curatorial potency seems to have a horizon if its authority had an origin.

*This Screen Intentionally Left Blank.*, does not make a statement about what the curatorial is. Instead, I have created a space for thinking curatorially whether contemporary art curating has not only expanded its practice, but has also influenced the field of artistic production in relation to questions of affects, power, and constant redefinition.
This screen intentionally left blank.
In my sculptures, I question heteronormativity by bringing an object of great cultural significance - lace - into dialogue with the human figure – one of the oldest subjects in art. For instance, we can draw connections with the sculptures of antiquity, whose aesthetics have defined the Western canon. In spite of their multiple references to this past however, my figures stand beyond easy categorisation, and are playfully non-gendered. Their anatomy, posture, clothing and lace all seem to contradict each other, in a constant blurring between the ‘masculine’ and the ‘feminine’. This effect is further accentuated by the fact that they are ‘dissected’ or ‘halved’ – seemingly missing what would have made them full representations. At the same time, through their main material, the sculptures also allude to the relations of power behind patriarchal family, which have at their core money.

Lace is still used in my home country Greece, and in other places around the world, as part of the traditional marriage inheritance gift ("preek" / "προίκα"). Notably, the pieces of lace used in the sculptures belong to my personal collection of inherited cutwork lace. In this way, the figures deconstruct a culture that creates and uses objects in a very specific way – a way that is complex, controlling and contradictory at the same time.
There are two conditions and they are entangled. The first one satisfies basic needs i.e. smoking. Cigarettes are expensive, however, thanks to the sacrifices made, you are getting your pack. The second is dreaming potentialities i.e. scrolling through well-composed frames of the newest Cyprien Gaillard work, alternately going through adverts of tempting, saturated tropical paradises. When money is invested in the former, (smoking) ‘trwanie’ consolidates. An investment made towards a momentary thousand-yard stare (to use a bold phrase). Every drag takes you deeper into the parallel world of possibilities. A distant experience grounded by an ashtray. November cold and out of focus doors reminding you shyly of what was aborted. It does not necessarily need to involve cigarettes; any kind of screen is tailored to do the job, and driving a car would be equally adequate.

The notion of ‘trwanie’ is not easily translatable to English. It is a Polish word whose meaning is positioned between persisting and floating. The Polish Language Dictionary gives a definition of trwać (verb form) as “to exist, extending existing existence, still exist; remain unchanged in a certain position, a situation”¹.

Visitors are welcome to use the structure provided.

A stone
A nail
A hammer
An arm
And a rhythm

As petals are falling
I know how stubbornly you are beating

_I Know HowStubbornly You Are Beating_ is a live sonic sculpture. Held tight by a long silver metal arm, a hammer is beating a nail into a stone. Corresponding to the natural fading of cherry blossom, the sculpture follows this tempo and forms its own muscle memories, guiding the hammer to irregular waving in succession. Every beating of the nail smashes the stone at a slow pace, creating a deep yet muffled sound at a low volume.

Looking through the industrial metal body that connects the fading of cherry blossom with the nail smashing on the stone, there is a sense of flows beyond physicality, transferring from ephemerality and fragility in memory, to firmness and endurance at present. From cyclic illumination and termination of natural life, to formation and deconstruction of lifeless materiality, this energy flows, exchanges and keeps beating.
Jürgen Jankovski
Rerealisation

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JustBecauseIt'sFakeDoesn'tMeanIDon'tFeelIt

Rerealisation is a 2-channel 3D animation that sends the viewer on a trip into digital materiality. The digital realm resembles our physical surroundings visually but not necessarily functionally. Allowing the viewer to experience new ways of relating to virtual space, the work draws attention to the specific qualities of digital matter. Through firsthand experience the user is asked to reconsider how they embody a virtual space and what to expect from digital causality.
I am a South African / British artist whose work is fundamentally linked with technology. Working across moving images, networks, data, and new media, I explore a world of accelerating technology, inquiring into not only the way in which we live, interact, and think, but also into the ways in which we make art. My current practice is influenced by our algorithmic culture, the networked environment, social media, and digital society.

*Eternal Return* is a self-generating data painting quantifying the art market. Working with eBay in a performative way, *Eternal Return* emphasises how the art market itself is a force that can regenerate. By tracking the demand for a unique artwork on eBay, data is collected through the bidding process and used to create new artwork. As a new bid is received for the completed artwork on the current eBay auction, an additional paint brush is spawned on the next live painting (on an online canvas www.eternalreturn.art) to be auctioned. The more bids that come in, the more brushes are spawned, generating an abstract “data painting”. When the current eBay auction ends, the live painting will screenshot itself and post itself as the next completed artwork on eBay, ready for the next auction. Each auction lasts for seven days. When an auction ends, the painting is printed onto a premium stretched canvas as a unique piece and shipped to the winning bidder. These are unique artworks reflecting the demand of the art market that effectively produces, auctions, sells and recommissions itself in perpetuity. Each piece is signed, dated and numbered by the artist. *Eternal Return* was inspired by Friedrich Nietzsche’s thought experiment of the ‘eternal recurrence’.
‘Because I couldn’t find the food I liked. If I had found it, believe me, I should have made no fuss and stuffed myself like you or anyone else.’ - A Hunger Artist, Franz Kafka, 1922.

Hunger is the practice of restraining desire and enduring pain. In my practice I am interested in the transformation that takes place between ideology and phenomenology, by focussing on what happens from the every-day to the object to the uncanny. As a starting point, my work aims to develop how food, as a living archive, exists in today’s society. This is done by emphasising the suffering and self-questioning that is intrinsic to human existence, from personal experience and physical and mental trauma.

The work *Lick* derives from my grandfather, who used to be a chef and lost his sense of taste. Taste and smell are the oldest of the senses and are memory triggers. I regularly incorporate various sensorial effects in my work as a way of highlighting how all of our senses support cognition. In this way, the ‘invisible’ and the ‘visible’ can be of equal importance. In this work I have used different condiments that have the same visual appearance in order to build a series of sculptures of equal dimensions.

*I Made Myself Breakfast*, a hangman’s noose made from baked flour, is a work that deals with life and death; the entanglement of the ego with the subliminal physiological self - defense system. Imitation as a subsistence creates ‘chance’ for things to meet together. With self-deprecation and irony and through the essential materials of our daily lives, this work presents the helplessness of ‘hunger’, in order to express a form of metaphorical information.
During my childhood in Southern Italy I used to dance for hours in the basement of my family home, trying to create music by drumming on my body; looking for a way to dance without music composed by someone else. My parents thought this odd. My behaviour was a form of rebellion: I didn’t like the vinyl records we had at home and I wanted to upset my parents for not buying me CDs of the pop music my friends listened to. Only now do I realise where my research on the concept of the Image Without Picture, stems from. But what is an image without a picture? It’s taken me time to understand that the visual world imposes a hierarchy. During my undergraduate degree in Fashion Photography, I began to consider that life is not meant to be experienced at 300 dpi. An Image Without Picture is an image that is not representational, I mean by representation the way individuals relate to the world around them.

The work *Image Without Picture n.8* questions the supremacy of sight to the detriment of the other senses. The idea behind this performance was born in the womb of the Earth, specifically in Smallcleugh mine in Cumbria. In the abyss, sight becomes the most vain of the senses: darkness is the place where pictures die, only Images without Pictures exist. This work is a performative act which sees beyond the gaze. Through my body and the use of technology I don’t map the environment with light, as most visual artworks do, I draw the environment with proximity. Proximity is a turning point: in a world where everything appears to be close, but it is not, mapping with proximity generates the possibility of being immersed in the environment, rather than observing it.
My journey began from a date, 4th of June. When I was a child, I knew nothing about what happened that day. After I grew up, I started to know 4th of June not only as a date, but as an incident, a tragedy. But it's not allowed to be known, not allowed to be discussed, not allowed to be remembered. It has been erased from history; the narrative of a story removed. During my career as a journalist, this incident was something I always kept in my mind, bothering me all the time. So I decided to exploring the truth of that day, it was like a journey.

Now, what you see is the conclusion of my journey – a vinyl record with two sides: Side A is high frequency ultrasound transmitted from the incident. Side B is the original sound from an old videotape about this incident. We cannot hear ultrasound, but it does exist and affect our body. The sounds and sights that we can not see or hear, does not mean that they do not exist. That’s what I learned from the journey. But it’s not all about the past, it’s not all about one place, it’s not all about an incident. “The sound that cannot be heard by us” is still happening now, in the present, everywhere in the world, even in everyone’s daily life.
I was born and raised in Paris, a city where I learnt to do what French people do best: taking their time. Je m’adonne à la flânerie, wandering around the city streets and taking my inspiration from living the everyday life that I see around me. Through my art practice I want to explore the complex relationship between the ephemerality of emotions and the physicality of space, as well as their connection to memories. I am materialising these feelings, often infused with saudade (a sentimental yearning for the happiness of a former place or time), through representations of mundane objects in multiple media.

As a teenager, my favourite quote was one from Jean Cocteau: “Ce que l’on vous reproche, cultivez-le, car c’est vous même” (Cultivate what we reprimand you for because that is who you are). I followed this principle in my work, losing track of the time and centering playfulness.
At this moment in time I have found myself to be so deeply unhappy and I thought that through this practice I could find a path. Instead, I made a line that occupies a space with no direction, as I do, and I peel off the layers of my skin to try to look at the things I conceal inside myself. I thought maybe I would see something new. The result is seemingly narcissistic but was an attempt to uncover something better.

My work reflects on the occupation of space as an extension of the body, how we externalise that which is internal and in turn how the external is consumed to shape the image of what we become. Interrogating experience, the ways that I have loved and lost, the ways in which I’ve allowed myself to be loved and lost to others and the grief I now wear on my body. We are designed to evolve through experience, and we do little by little, but in this process we are condemned to relive the same patterns as we emerge towards a seemingly aimless future.
Who am I?

I moved to London to find out who I really am, what I like, what I think. I have never had the chance to get to know myself. I have always been taught to act, think or even design in a certain way. It is not easy to not have any rules, boundaries or limits. My brain had set itself in such a way that it needed a lead to work. Coming from all the limitations to a place where I could do ‘whatever’ was great in theory, but I realised I didn’t know how to function with no rules. My art is my life, my life is my art. I do what I like or what I don’t like. I make myself and others or the audience uncomfortable on a regular basis. I push myself to my limits to break the boundaries I have, I do it in public to make other people do the same. I question everything to find who I am, I make people question things to maybe find who they really are. My art is my life to show people life can be art. I played with ‘now’ by live-streaming myself 24/7 for a week and sleeping on an actual bed in public; now I am playing with my childhood to discover how and why I have become ‘I’.

My degree show piece is based on rusted childhood memories of mine, which is probably the reason for my excessive sexuality. With my dad being a gynaecologist I became aware of sexuality at a very young age and had to repress and hide it all. Making this piece with him was something that I would have never thought of and would have never done. I still can’t say who I am, but I am definitely one step closer.
Every day is simply platitude. They are the material objects that surround us beyond our needs and desires. In pursuit of serenity and beauty in my work, I essentially merge the aesthetic with beauty by playing with the shapes and structures of these objects. I create sculptures attracted to desire beyond the original boundaries and banality. In some instances I add a touch of humour to further intrigue the audience.

Untitled series represents these values beyond intrinsic functionality. It symbolises for me a perfect balance outside the formal structure, but more than that, a confrontation between everyday objects, and uselessness transformed into beautiful and meaningless sculptures.
My work is influenced by the flow of everyday experience in observing the environment around us and recognising patterns of embodied movements and unexceptional interactions. This approach is rooted in philosophical practices of non-representational theory; that the world cannot be theorised through examining our perceptual mind but is instead mere experimentation motivated by sentiment.

The central focus of my work is to question our position in the interpretation of art and to expand our own understanding and perceptions of the world by rejecting traditional ideas of the human form. Using Natural Language Processing technology and performance art media, I have immersed myself within artificial intelligence to redefine the use of language. Everyday routines and encounters escape logical meaning in a representational world, and through my art practice, I aim to establish a habit of uncovering meanings and values of processual experience and wait for them to be rediscovered through language and performance.
Sure, numbers do. Numbers silent in teeth
Lost simultaneously. Cheat, distancing yourself
Life devotion to harm a wall
Some surrounded by pain morning, heard, will.
As a multidisciplinary artist, my work involves different media such as painting, photography, sculpture, performance and video installation. My non-studio-ideas based practice aims at discovering new languages for each medium I approach, establishing a diverse aesthetic style in my body of works. My online-based research is focused on exploring everyday events to reflect the wide range of the 21st century’s controversial and problematic aspects of the societies we inhabit, such as technology, cultural appropriation, hip-hop culture, and post-humanism.

For Degree Show One at Central Saint Martins, my work rides the wave of the recent new allegations against the pop-star Michael Jackson to present a new series of three paintings. The series titled *On Pop-Post-human Studies*, aims to highlight Michael Jackson’s persona as a controversial symbol of our society and fuse it with his unexplored persona as of one of the first post-humans of mass culture. The paintings, aesthetically inspired by sci-fi works from David Cronenberg’s movies to J. G. Ballard’s books, fetishise Jackson’s weirdness by imagining some of his everyday-life post-human habits.
Hanna Stephens  The Functions of a Water Balloon

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I am currently making work that revolves around performance and video art as I am interested in how these two co-exist and co-relate in the context of an ever blurring virtual and physical divide. My work explores how using my body in conjunction with different materials can be used to express feelings connected to gender fluidity and the fluidity and malleability of identity categories in general.

My process involves following and trusting my intuition as a source of knowledge and guidance. In my work I try to critically explore the desire for visibility and representation surrounding identity and aim to make work that explores identity in ways that connect to, but are not solely encompassed by, the body.
I have been instructed to speak less of my past, preferably to do away with it, especially when it comes to artistic practice. At first I was excited by the freedom this offered; to be civilised, instead of just cultured. An opportunity to sit within a canon of formalistic forms and formulations - a space in which ‘identity’ no longer functions. Because my past is heavy, it is too much of a burden. Others cannot relate to its particularities, the punctum of its weight. Hence it may not be clear why I have chosen to install an empty bottle fridge, filled with the sounds of grief, as a degree show piece.

The premise of this work is to offer a kind of libation, within a space where the serving and spilling of drinks is forbidden. For I am mourning the death of my neighbour, friend and colleague Khadija Saye; because I cannot be in this space without thinking of her. She was the one who brought me here two years ago, to see a previous version of this degree show and made me promise that I would join her as a prospective student, so as to graduate together in the summer of 2019. Yet I stand here alone today, because a few weeks after that encounter, Khadija was killed in the fire of Grenfell Tower, a blaze that was apparently caused by the faultiness of an immigrant’s fridge.
In an age of images, text is used in subtitles, which generates a pre-determined meaning according to the object that it is representing. The overwhelming nature of the image weakens the functionality of the text. It also limits our imagination and associations.

*Hidden Scenes* displays the texts separately in architectural space; the neon lights are purposely hung randomly to evoke emotion and deep thoughts. Based on these simple individual words, each neon sign creates its own atmosphere as well as creating its own dimension of imaginary space; inspiring people to stimulate various emotions and subconsciously relate these to their own passage in life. To a certain extent, the text is associated with your own vision of the world, which could derive from thousands of hidden scenes within people's minds. Hence, it breaks the boundaries of pre-determined images; it releases the multiple interpretations of texts. Because of that, when viewers read the work, they read themselves.
The perception of the concept of time becomes blurred or even biased as the sensory memory fades.
There was always a moment when self-feeling surpasses time and is left in our memory, I call that moment as one second.
I fell in love with you in one second. 1"
I woke up alone in the room, the sky suddenly darkened, this moment, I was an isolated island in the city. 30"
That day we sat in the café, the moment when we talked about our dream, I questioned myself, hadn’t we already known each other for a whole lifetime? 120"
When the song was playing, it immediately took me back to the endless road that I used to drive with you. 6"
An airplane crossed a trace in the air, and the trace disappeared. I missed my home. 20"
The New Year’s bell was counting down, then fireworks bloomed in the sky. At that moment I was surrounded by the love of the entire world. 10"
My dear Cici, when you ran to me joyfully with the toy, your fur covered in mud, I wished that I could give you that happiness for the rest of your life. 8"
The alarm sounded, and the crowd ran frantically. I didn’t know where to go, where was safe. My life flashed before my eyes. 60"
When I press the shutter, that moment of time is frozen forever. 9999"
And every second of this, of your life, is constantly unfolding.