

University for the Creative Arts

# OUT OF

Alice Long, Amanda Couch, Ana Filipa Duarte Sousa, Angela Rumble, Anna Webb, Antoine Genevier & Anais Delforge-Mistry, Arusik Nanyan, Asli Shehi, Ben Fletcher, Berne Vaughan, Billy Barrett, Bo Zhang, Bojan Long, Carole Day, Catherine McCaw-Aldworth Chantelle Rogers, Charlotte Olivia Bull, Clare Smith, Curtis Tappenden, David Hayward, Dawn Langley, Dd Davies, Elena Sparke, Elizabeth Ransom, Emily Manning, Fiona White, Gabor Stark, Gemma Riggs, Georgie Bennett, Ginnie-Line Darcq, Grace Moore, Harriet Walford, Hayden Wilde, Heidi Nicholson, Inês Mourato, Isabelle Robertson, Ivi Michaelidou, Jake Wood, James Wright, Jasmine Puddy, Jiahui Ye, Jiang Hao, JiYoon Kyung, Joan Key, Julian Rowe, Julie Mecoli, Katarina Sengstaken, Katy Streeter, Kristian Baughurst, Laura Greenway, Laura Quinn, Leo Loviero, Linda Simon, Louise Mayell, Lubna Mohammed AlFarraj, Lucy Bevin, Madeline Jones, Malgorzata Polonczyk, Margaret Madden, Martin Robinson, Maxine Chester, Melanie Jordan, Melinda Winter, Michael Palmer, Mike Nicholson, Nico Laws, Nicole Antras, Oona Tiirakari, Pablo Santamaría Pastor, Patrizia Kayley Emma Vidal, Paul Bretherton, Peter A Leigh, Peter Renn, Pratibha Mistry, Rebecca Korn, Robin Thompson, Ruth Jones, Ruth Rollason, Sabina de Oliveira Lima, Sara Jayne Harris, Sarah Stacey, Seung-jin Kim, Si Chen, Sinead Stoddart, Steph Parrack, Stephen Bloom, Stephen Connolly, Stephen Foy-Philp, Sukhwinder Singh, Susan Ryland, Thomas Best, Thurle Wright, Timothy Veness, TJ Thorne, Tom Walker, Uli Jaeger, Vicki Salmi, Wenche Sandra M. Disington, Xena Mouteney, Xiaojian Guo, Yvette Graham, Zoe Crush.

# ISOLATION

Exhibition Catalogue

## **EXHIBITION CATALOGUE**

An Open Call Exhibition throughout UCA public spaces  
showcasing work by students, graduates and members of staff  
at UCA Canterbury, Epsom, Farnham and Rochester.

### ***Out of Isolation***

*Canterbury Corridor Spaces*, UCA Canterbury

*Link Gallery*, UCA Epsom

*Linear Gallery & Foyer Gallery*, UCA Farnham

*Zandra Rhodes Gallery*, UCA Rochester

**Exhibition** September - November 2020

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**Curators** Amy Owen and Georgie Scott

**The exhibition is only open to internal staff and  
students, the external public will not be able to visit.**

For visitor information on the individual gallery spaces and  
further information on the *Out of Isolation* exhibition please  
visit [uca.ac.uk/galleries](http://uca.ac.uk/galleries).

**Catalogue design** Inês Mourato

**Cover design** Inês Mourato and Lucy Sherwood

# *OUT OF ISOLATION*

Since the end of March this year, we have all been forced to live our lives differently. We haven't had the freedom to go where we like, to see who we like and to use the resources and spaces that are usually available to us. We have all had to adapt to living a more limited lifestyle and to be resourceful with our time, space and materials in our homes. This has led to a unique and vital period of reflection; on our own lives, on others' lives and the world we are currently living in.

Out of Isolation showcases a selection of artworks that have been produced behind closed doors during lockdown. It is an intimate insight into, and record of, how we all have reacted in our own individual ways during these challenging and unprecedented times.

# PARTICIPATING ARTISTS

Alice Long, Amanda Couch, Ana Filipa Duarte Sousa, Angela Rumble, Anna Webb, Antoine Genevier & Anais Delforge-Mistry, Arusik Nanyan, Asli Shehi, Ben Fletcher, Berne Vaughan, Billy Barrett, Bo Zhang, Bojan Long, Carole Day, Catherine McCaw-Aldworth Chantelle Rogers, Charlotte Olivia Bull, Clare Smith, Curtis Tappenden, David Hayward, Dawn Langley, Dd Davies, Elena Sparke, Elizabeth Ransom, Emily Manning, Fiona White, Gabor Stark, Gemma Riggs, Georgie Bennett, Ginnie-Line Darcq, Grace Moore, Harriet Walford, Hayden Wilde, Heidi Nicholson, Inês Mourato, Isabelle Robertson, Ivi Michaelidou, Jake Wood, James Wright, Jasmine Puddy, Jiahui Ye, Jiang Hao, JiYoon Kyung, Joan Key, Julian Rowe, Julie Mecoli, Katarina Sengstaken, Katy Streeter, Kristian Baughurst, Laura Greenway, Laura Quinn, Leo Loviero, Linda Simon, Louise Mayell, Lubna Mohammed AlFarraj, Lucy Bevin, Madeline Jones, Małgorzata Polonczyk, Margaret Madden, Martin Robinson, Maxine Chester, Melanie Jordan, Melinda Winter, Michael Palmer, Mike Nicholson, Nico Laws, Nicole Antras, Oona Tiirakari, Pablo Santamaría Pastor, Patrizia Kayley Emma Vidal, Paul Bretherton, Peter A Leigh, Peter Renn, Pratibha Mistry, Rebecca Korn, Robin Thompson, Ruth Jones, Ruth Rollason, Sabina de Oliveira Lima, Sara Jayne Harris, Sarah Stacey, Seung-jin Kim, Si Chen, Sinead Stoddart, Steph Parrack, Stephen Bloom, Stephen Connolly, Stephen Foy-Philp, Sukhwinder Singh, Susan Ryland, Thomas Best, Thurle Wright, Timothy Veness, TJ Thorne, Tom Walker, Uli Jaeger, Vicki Salmi, Wenche Sandra M. Disington, Xena Mouteney, Xiaojian Guo, Yvette Graham, Zoe Crush.

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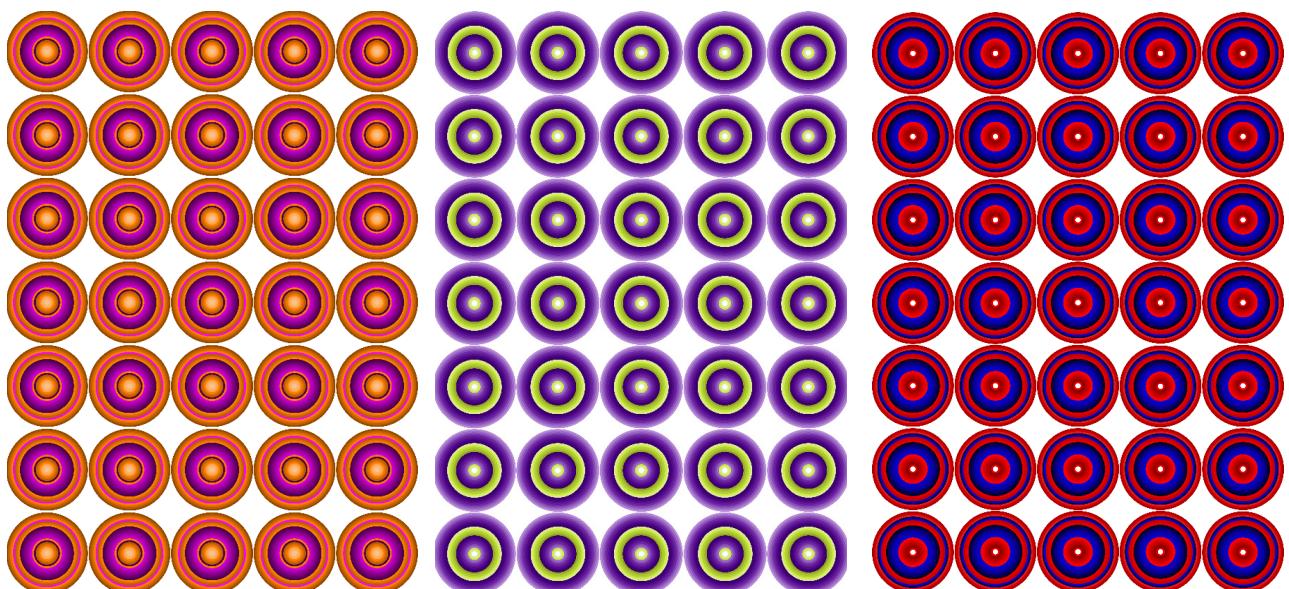
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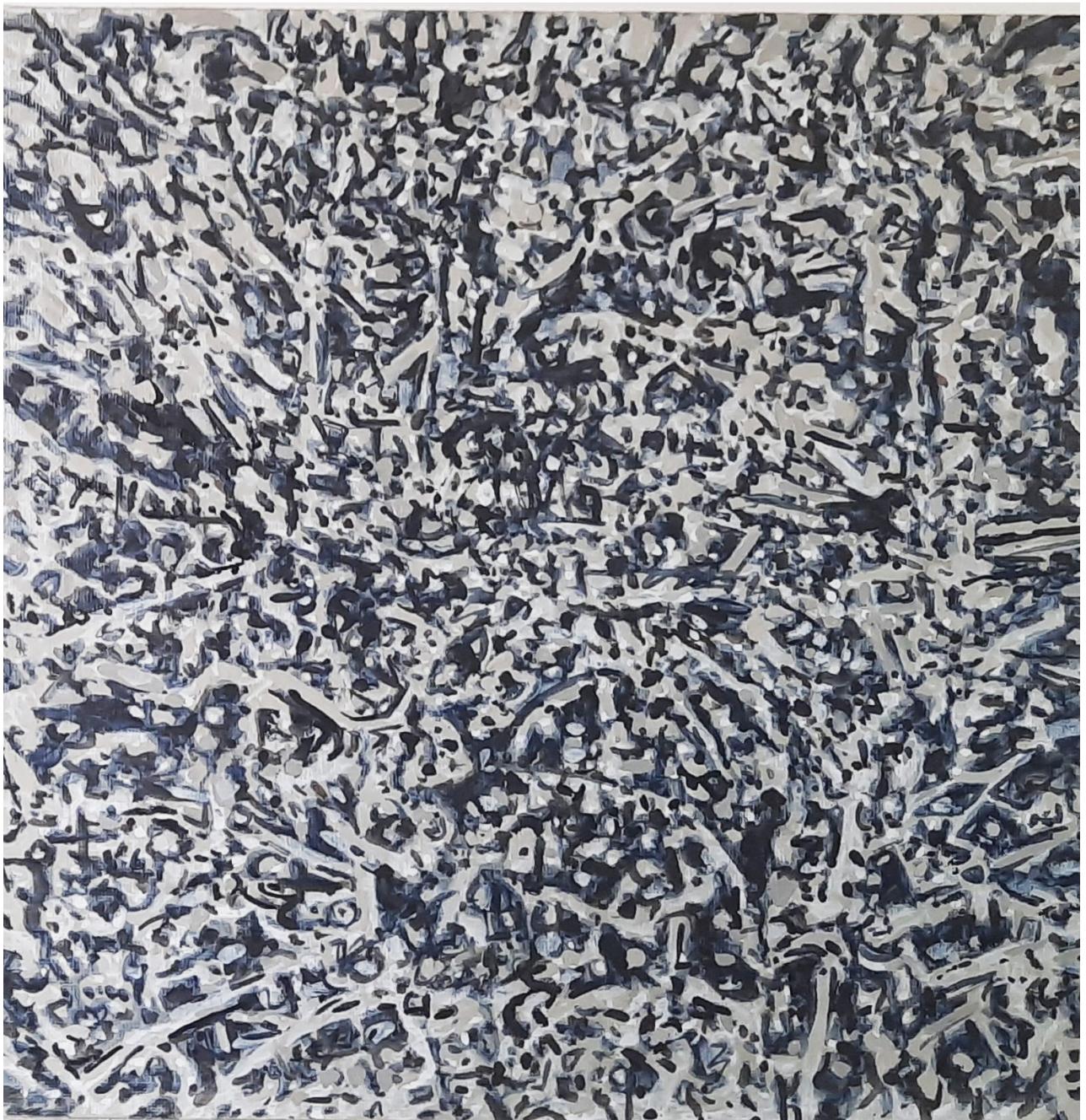
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**35 Squares** Ana Filipa Duarte Sousa

Digital print

Due to our circumstances, I was unable to continue painting hence the transition to digital art. *35 Squares* is a group of three images that follow a continuous order. The colours were strategically manipulated to create an optical illusion, as each circle gets smaller towards the centre. Thus I propose a pattern that repeatedly affects the following image.



***Lockdown Woods*** Angela Rumble  
Oil on gesso board

During lockdown I took my government-designated hour of exercise in Blean Woods where I found solace and infinite variation with the changing seasons.



***Untitled*** Ben Fletcher

Mixed media, power bond, acrylic, oil, enamel and paper  
on plywood

*Untitled* is part of a series of experiments made during lockdown. With material and space restrictions, I was compelled to try something new. The catalyst was the use of Power Bond, Wilko's alternative to 'No More Nails' as a painting medium.



***Indoors...No masks!*** Berne Vaughan  
Oil on board

At the beginning of lockdown I began to paint on scraps of wood that I found in my shed. I am working on a much smaller scale than usual and this has helped me to look at painting in a different way. *Indoors... no masks!* was created after looking through old photos as I was unable to go out and take new ones. I was struck by the strangeness of seeing people indoors with no social distancing and no masks. It's funny how you look at photos in a different way now.



**75 Cambridge Road, A Path Through Time,  
Birthmark, Meditation, Mending the  
Coverlet, Orange Juice and Cover Liver Oil**  
Carole Day

A series of creative writing and illustrations



***Interior/Exterior*** Chantelle Rogers  
Acrylic paint and pencil on canvas

*Interior/Exterior* shows the functionality and practicality of a space and its importance to our daily lives. Due to quarantine, we were offered time to understand our patterns and routines, as well as, the spaces we were surrounded by. These paintings reference the colours of my bedroom corner. Furthermore, its aesthetic was influenced by Edward Hopper's reference to isolation and use of perspective.



***Unanticipated World #7*** Clare Smith  
Acrylic, watercolour, ink, calligraphy, marker pens on paper

As someone in the very vulnerable category, I was in total lockdown until May 2020. I found myself having to produce work on a small table, away from my studio and with limited access to materials. Sometimes materials ask to be used so mostly I turned to materials that were lying in wait and I experimented with processes like using a gelli plate for monoprinting as lino printing would have been too impractical. The work is a response to the physical limitations of working in a domestic setting, on a small scale, combining printed and drawn marks. The title of the piece is drawn from a media article which brings in the specificity of the circumstances we are all having to deal with.



***Last morning on Paxos*** David Hayward  
Oil and encaustic on panel

*Last Morning on Paxos* belongs to a series of double-square paintings made during isolation. The juxtaposition of colour and surface reference experiences in a sort of passive resistance to confinement. Although predominantly abstract, it draws on the memory of an early morning swim before heading to the ferry.



# music for voices

## **sound is acting**

John Cage in 'Écoute', a film by Miroslav Sebestik (1992)

## **für florian**

Florian Schneider in an interview with Brazilian TV (1998)

## **sad and beautiful world**

Roberto Benigni and Tom Waits in 'Down by Law', a film by Jim Jarmusch (1986)

## **wide deep lake**

David Byrne reading from the introduction to his book 'How Music Works' (2012)

## **asche der traum von sieben meisterwerken**

Heiner Müller reading his poem 'Herzkranzgefäß' (1992)

## **march**

Voice by Percy Humphrey, bandleader of the Eureka Brass Band (1960s)

## **john baldessari's dog**

John Baldessari and Tom Waits in 'A Brief History of John Baldessari' (2012)

## **and we jumped into the sun**

Colin McCredie reading 'From a City Balcony' by Edwin Morgan (2020)

## **je me souviens**

## **d'un homme qui dort**

Georges Perec reading excerpts from 'Je me souviens' (1978) and Ludmila Mikaël, narrator in 'Un homme qui dort', a film by Georges Perec and Bernard Queysanne (1974)

## **dlya glavnogo**

Lyrics & voice by Valeria Lissitzky (2020)

## **overture for a new day**

Instrumental

[soundcloud.com/precariouspropositions](https://soundcloud.com/precariouspropositions)

## **Music for voices** Gabor Stark

Sound piece

*"There are two things that don't have to mean anything, one is music and the other is laughter." (John Cage)*

If there is one thing I could not complain about during the months of life in lockdown, it's boredom. Online meetings, tutorials and project reviews with my students and colleagues easily filled my days alone at home (or is it work?) and did not leave me with too much time and headspace for other creative reveries. But once the academic year had come to an end, I started to travel again, at least imaginarily, and delved into the wide world of sound – some call it music. Inspired by John Baldessari, Pipilotti Rist, Martin Creed, and other artists who have expanded their primary practice by venturing out into parallel musical adventures, I have arranged a couple of sonic vignettes by setting voice samples of other artists to music. To listen to the tracks, please visit: [soundcloud.com/precariouspropositions](https://soundcloud.com/precariouspropositions)



**Woman** Inês Mourato  
Relief print on banana paper

During lockdown I was able to develop my research on ancient Egypt, a culture known by its powerful deities. *Woman* is influenced by Isis, the goddess of magic and womanhood. The work portrays women as the protagonist. She as men and as women. It proposes to look at history through her perspective by contradicting patriarchal idealisations and misconceptions.



## ***Lost and found in a pandemic*** Ivi Michaelidou

Digital book

This book reflects on my experience throughout lock-down. As a foreign person living in the UK, I was unable to visit my family in Cyprus. This artwork relates a journey of the rough times of the pandemic until my return back at home.



***Free of charge*** Jake Wood  
Performance video

As an artist and a personal trainer, I see the 'gym' as a metaphor of human interaction and movement with objects. After the gyms closed as a consequence of lockdown, I began offering free personal sessions in which I integrated cardboard as the weights, a mundane material that has become essential for the pandemic's increase of delivery orders.



### ***Fairytales*** Joan Key

Video animation

This work is developed from a series of paintings. The use of a monochrome red refers to the grounds of Pompeian paintings in which figures appear as fragile fleeting presences against the earthy materiality of their background. In these paintings, spaces are left to suggest, without describing or specifying, the presence of two figures. In the process of many repetitions, this fragile presence of the figure began to be played out as the fragility of bodies in fairytales, transformable in the struggle for survival yet bound by narratives of life and death. Made during the social distancing of lock-down, making the animation involved an exchange of e-mails and images without being certain of the outcome. While creating the series of paintings, strong ideas emerged about the inter-relation of the two figures in the fairytales, of domination and servility, of youth and age, of confrontational or sympathetic relationships. While making the animation other values became layered into the narratives, reflecting on the invisibility of people in lock-down, the containment of relationships behind closed doors, the latency of violence in the colour red, and the allaying of anxiety or giving of warnings in the telling of stories.



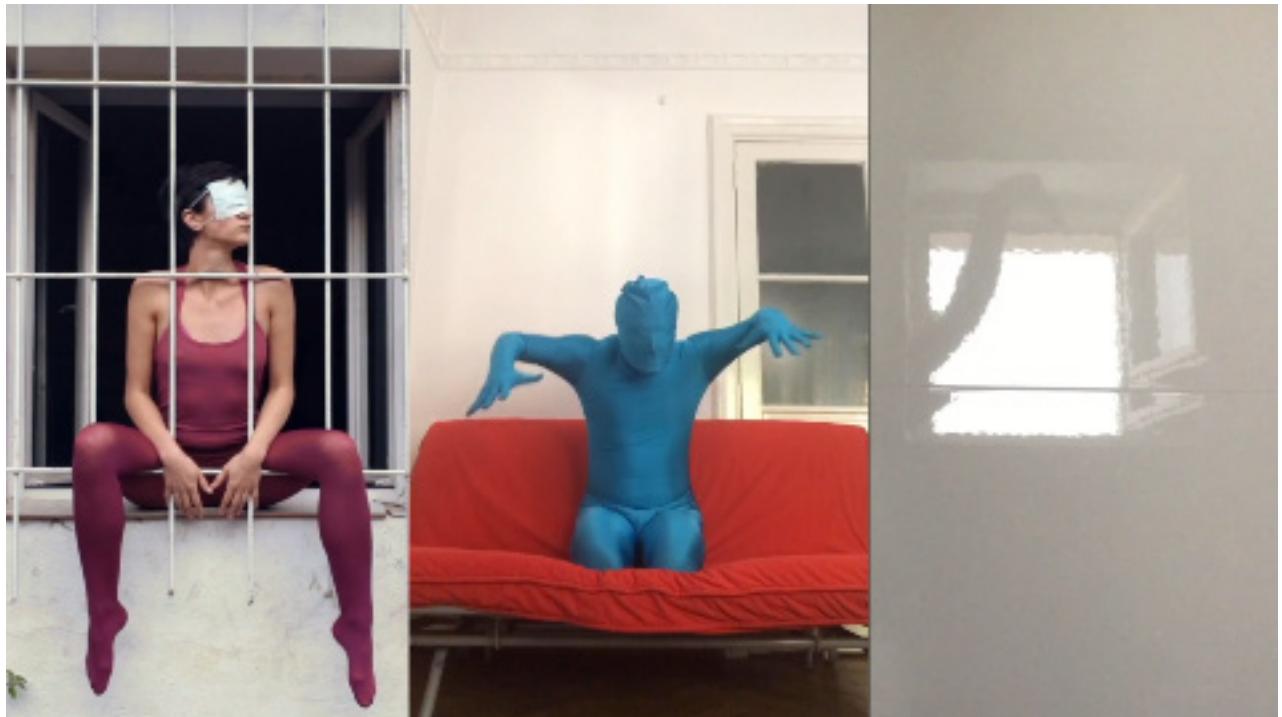
**Breathe** Julian Rowe  
Acrylic on canvas

During the pandemic my studio was crammed with work from two cancelled exhibitions. It was not possible to embark on any large projects. I also needed a discipline to overcome a pervasive sense of apathy that the lockdown engendered. I therefore decided to devote the month of June to make one small painting for each day of that month. The title became obvious to me when, just before I started on the paintings, I heard the news about the killing of George Floyd.



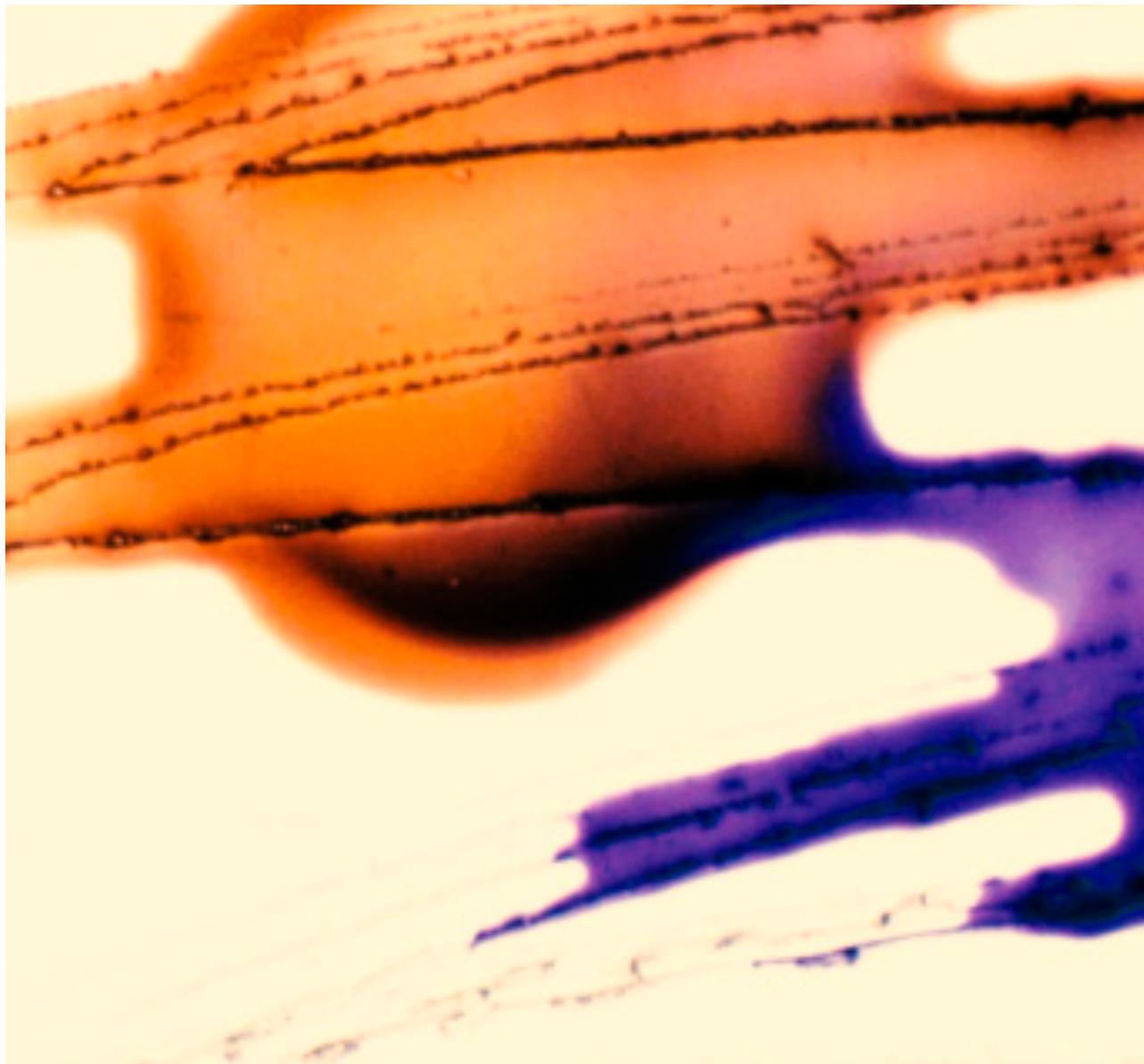
***The Great Outdoors*** Katy Streeter  
Gouache, coloured pencil and Adobe Photoshop

*The Great Indoors* is a playful expression of boredom, creative block, loneliness and wearing exclusively loungewear during the global pandemic. All from my personal experience of trying (and failing) to re-create sorely missed outdoor activities in my new, very empty home.



***Interior Space*** Gemma Riggs  
Digital video

The work is the result of a collaboration made in April 2020 between Gemma Riggs and Romanian Choreographer Cosmin Manolescu. The artist pair made a call out for contributions for a collective film, asking participants to record their body's experiences of the Covid-19 lockdown. The responses came from many different countries and have been edited together to form this film. The film describes the embodied sense of isolation, confinement and the solitary experience.



***Cut Up Up Cut*** Kristian Baughurst  
Experimental short film

Lockdown began the day of my brief presentation which meant a complete shift in technical abilities, materials and narrative of the outcome. *Cut Up Up Cut* tells a visual story of the abrupt halt in industry and life forcing creativity to take over and flourish. Directly inspired by the cut up poetry of Burroughs, the film takes advantage of found 16mm footage manipulated by hand using homemade tools and applications.



**...and...** Maxine Chester  
Film piece

On an isolated walk during lockdown I came across two ivy trees. They had been cut down some time before and cast off along an ancient footpath in Elham valley. They looked forlorn among the remaining ivy trees which clung to trunks and branches. The anthropomorphic feel of this scene brought Covid19 into sharp relief. The abandoned trees have taken on a new life.



### ***The Troops of Maternal Concern***

Melanie Jordan

Polymer clay, ribbon and thread

A haptic practice with thread-based crafts at its core. My current artwork pays attention to the inner tension between the need to nurture and a feeling of entrapment associated with motherhood; that is maternal ambivalence. My personal perspective is of a mother of an adult with learning difficulties, where the mother-child relationship becomes trapped in a dependent phase. Repetitive conversations form a considerable part of the interactions between my adult son and myself. Within these intense exchanges are brief pauses in the flow of words that I relish. It is as if within these lulls there exist traces of myself. During our family lockdown, when everything became so much more intense, I have been considering my own thoughts to fill these 'slivers of silence' and stitching them into ribbons of words. The Troops of *Maternal Concern* are bobbins to hold my words; spools of thought as it were.



**Number 4** Melinda Winter  
Rope, thread, paper and fabric

uring lockdown I created this circular form of rope, with cavities and convexities. This is not my normal practice as for my graduation show I stitched together rope vessels using alternating threads, thereby narrating a timepiece. Lockdown days were all similar, relativity was made obscure, time seemed too circumnavigate. I have explored this 'Groundhog day' period by encircling the rope around previous work, capturing the past within a period of uncertainty.



**Smithereens** Nico Laws  
Screen print on recycled textiles

My love for recycled materials has been enhanced in lockdown when life felt broken and fragmented. I've tried to depict how I'm feeling and the uncertainty of where we are headed now. My work explores fractured words and languages of different alphabets.

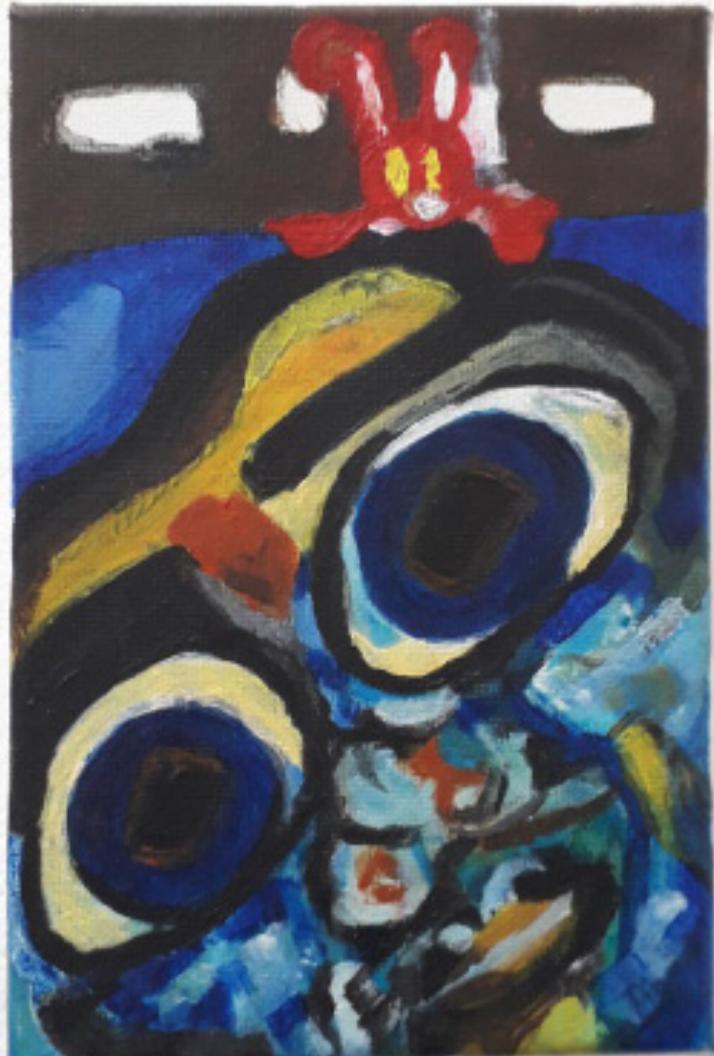


***Wound Triptych: 'Where the light gets in'***

Nicole Antras

Latex and mixed media

*Triptych* is part of a larger piece about wounds, core beliefs, self-acceptance and healing. Lockdown and the isolation were a 'dark' place for many people, forcing them to face their fears, opening up wounds, however slight. These wounds, as Rumi says, are 'where the light gets in', dispelling the shadows as we come out of isolation, allowing those wounds to heal.

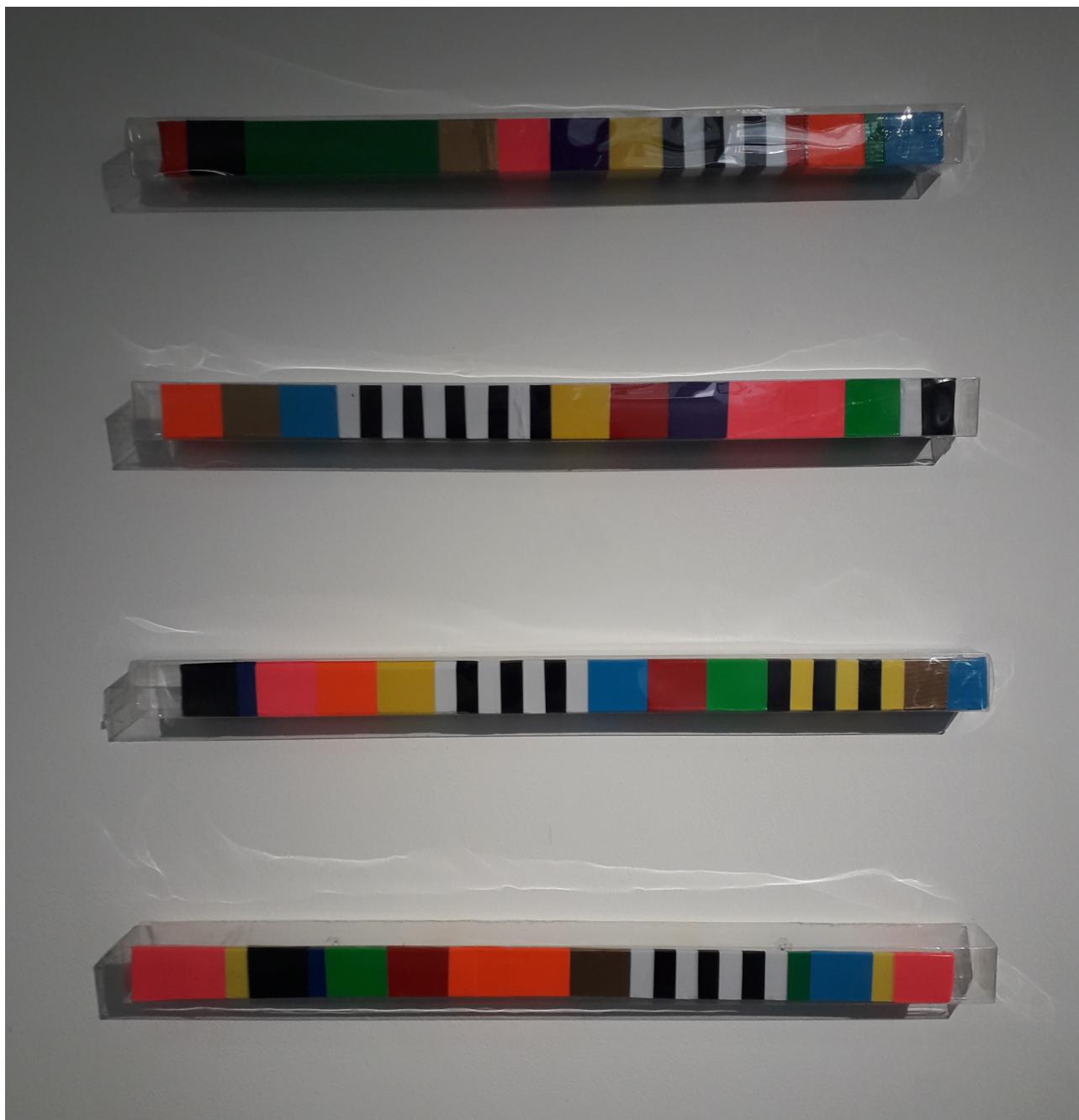


### ***Myself, Guarantee, HEHEHE***

Patrizia Kayley Emma Vidal

Acrylic on canvas

My practice faces personal conceptions within the reality we live in. The images represent restlessness, hope, aggression and perseverance; a vision to everyone's experienced emotions during lockdown. The artworks are from the series: *Self Conception* and *Self Solution*. Its thematic involves ontology and self-realisation of the aftereffects of emotions. The adaptation to a new lifestyle, and the reduced access to places, limited society's desires to do anything. The work evokes a sense of abandonment just like how individuals can discard or bury their emotions.



**Where were we?** Peter A. Leigh  
Plastic cases, foam board and coloured tape

*Where were we?* The world has been on hold for some time now. There are signals that our developed protective layer may soon be discarded as we return to the world and our lives within it. In this artwork clear packing, used to block unwanted views by the windows, is put to use; by reusing it and adapting it with internal colours.



**Future Skins** Rebecca Korn  
Photography

In lieu of a postponed artist residency, a tiny corner of a room was turned in to a studio space. With limited space and materials, this was used as a place to test and explore potential ideas for a residency no one was sure would ever come to fruition. The work produced was initially fuelled by the desire to improve my use of silicone as a medium for body casting. Experimenting with casting my own body meant that I was challenged to explore the limitations of what I could and couldn't achieve. This resulted in isolated and abstract forms. The sculptures were then lit and photographed with the use of a black cloth for the backdrop and a set of old lights. Its outcome is ethereal and it investigates ideas around the body, AI and post-humanism.



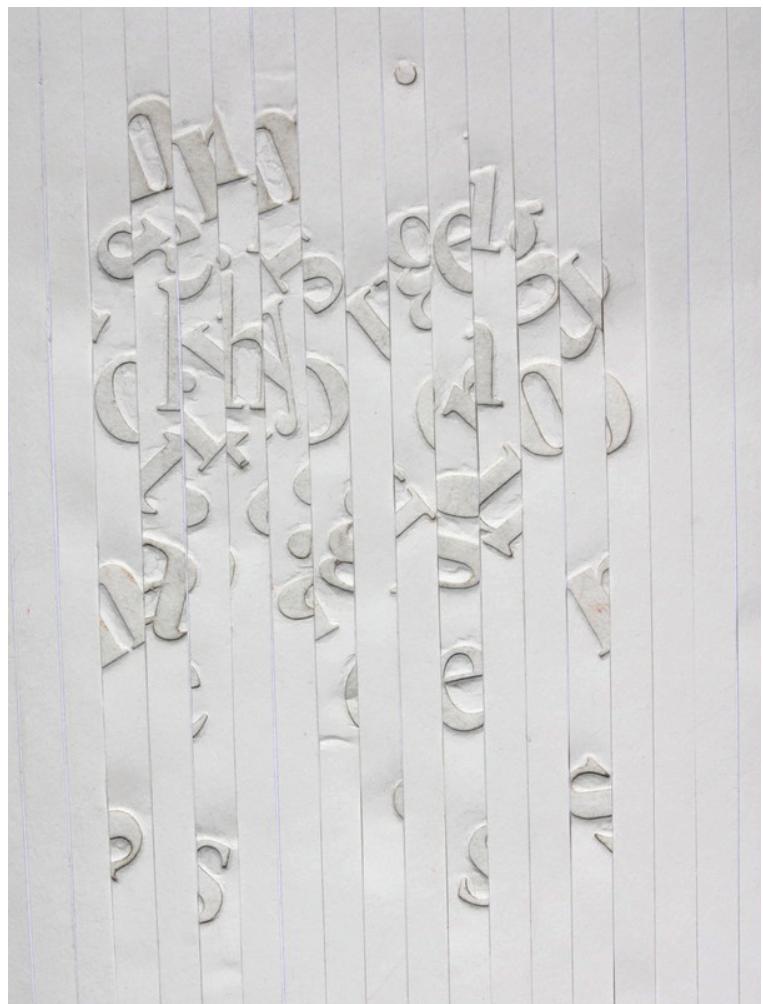
***Fissure*** Robin Thompson  
Acrylic and marble dust

‘Build the Wall’. ‘Take back control’. The populist agenda of self-centredness and isolationism has been dealt a blow by the pandemic, which has shown that we cannot make ourselves immune from the outside and the ‘other’. *Fissure*, with its unpredictable, intrusive line and ominous bumps, speaks to this at three levels: a literal representation of the virus as a form of invasion, an emotional response to the narrowing down of life under lockdown, a political suggestion that the populist agenda is splintering as its inability to control the ‘other’ becomes ever clearer. The irony of lockdown is that in a period of isolating, we have been reminded of the openness, permeability and mutability of our bodies, our society and our environment.



***Redaction (Volume 2)*** Ruth Jones  
Aquarelle, tracing paper, donated welded steel frames,  
spray paint and bulldog clips

*Redaction (Volume 2)* is a soft and kind rendering of flesh on translucent paper, birthed during lockdown, it permitted a chance to slow down the process of the images consumed of our bodies. Soft colours, soft lines and marks, sheer and fragile paper. Gentle layering and attention to detail. Reusing and recycling found objects, not bespoke to the idea. Gently balanced, welded steel, open faced cubes rest one on top of the other, echoing a space occupied by a body. The fragile drawing hangs from clips and a balanced steel bar, much like the hospital x-ray image. Unfixed at the bottom, the tracing paper moves with the passage of the audience, emphasising the fluid process of space that womxn's bodies are permitted to occupy, held in a precarious state. Mirroring the social contract we have all entered into since lockdown, the work requires you to consider its wellbeing. In the same way we cautiously maintain safe distances from one another, four months of painstaking work sit in the hands of a conscientious viewer. The work shifts on the floor, nothing is fixed or safe.



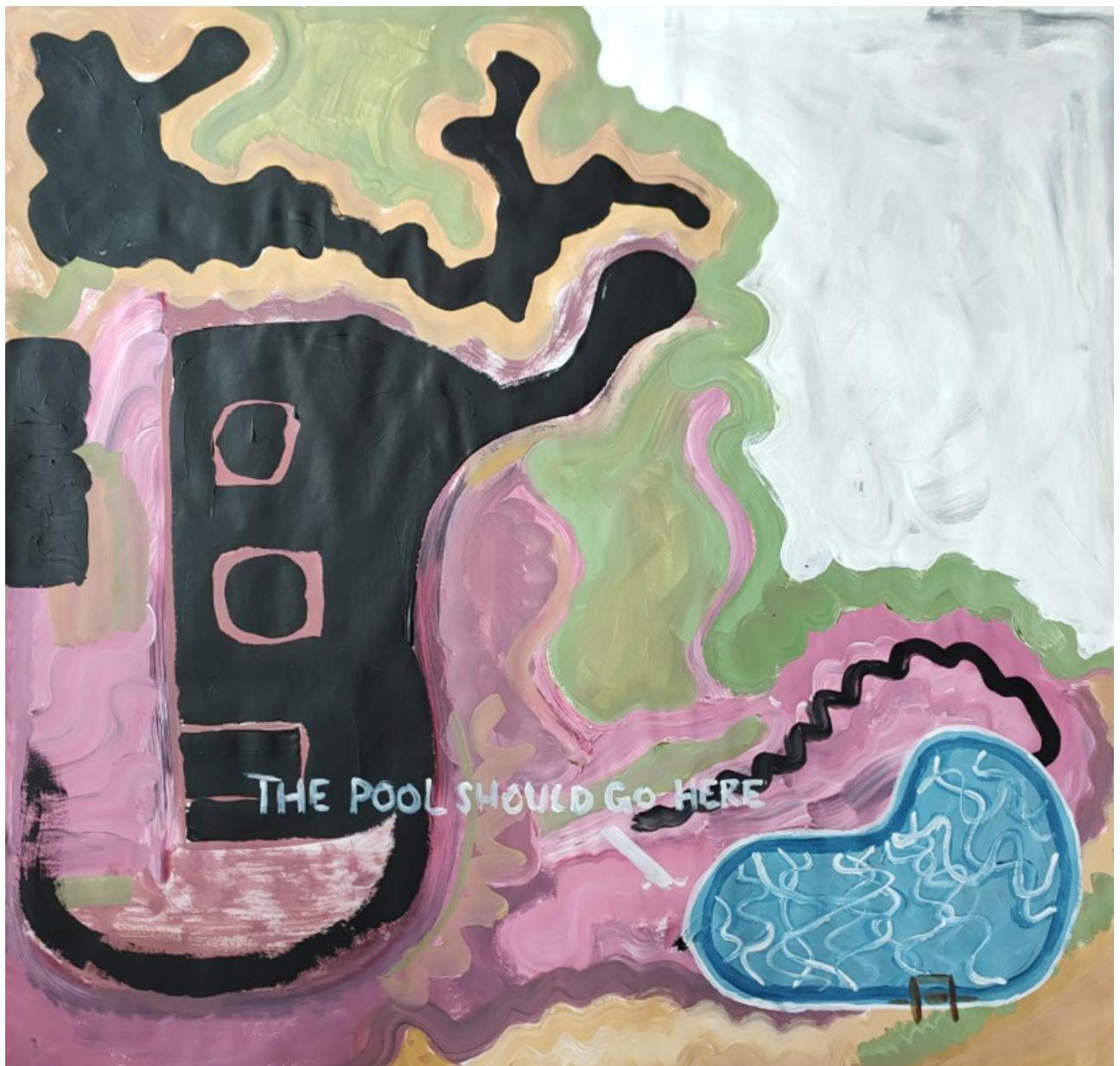
***Inchoate*** Ruth Rollason  
Embossed letter shapes on paper and card

Letter shapes are interpreted with meaning. This work however breaks up the letter shapes to illustrate how society is now lacking its previous order and may develop into something nascent.



**Sister** Steph Parrack  
Acrylic on wood

*Sister* is a painting that explores feelings through colour. The use of dark tones has been used as a metaphor for the dark and frustrating period of our lives. The light tones are the symbol of hope. I chose my younger sister as my subject because lock-down got us closer; reinforcing the importance of family.



**Pool Plan** Stephen Foy-Philp  
Acrylic and gouache on paper

*Pool Plan* is part of a selection of paintings produced on my kitchen table throughout isolation. This is a lovely plan with a hot debate as to the location of the pool. Lockdown has been weird and painting was a nice way to explore, while indoors.



### ***Marking Time I and II*** Thurle Wright

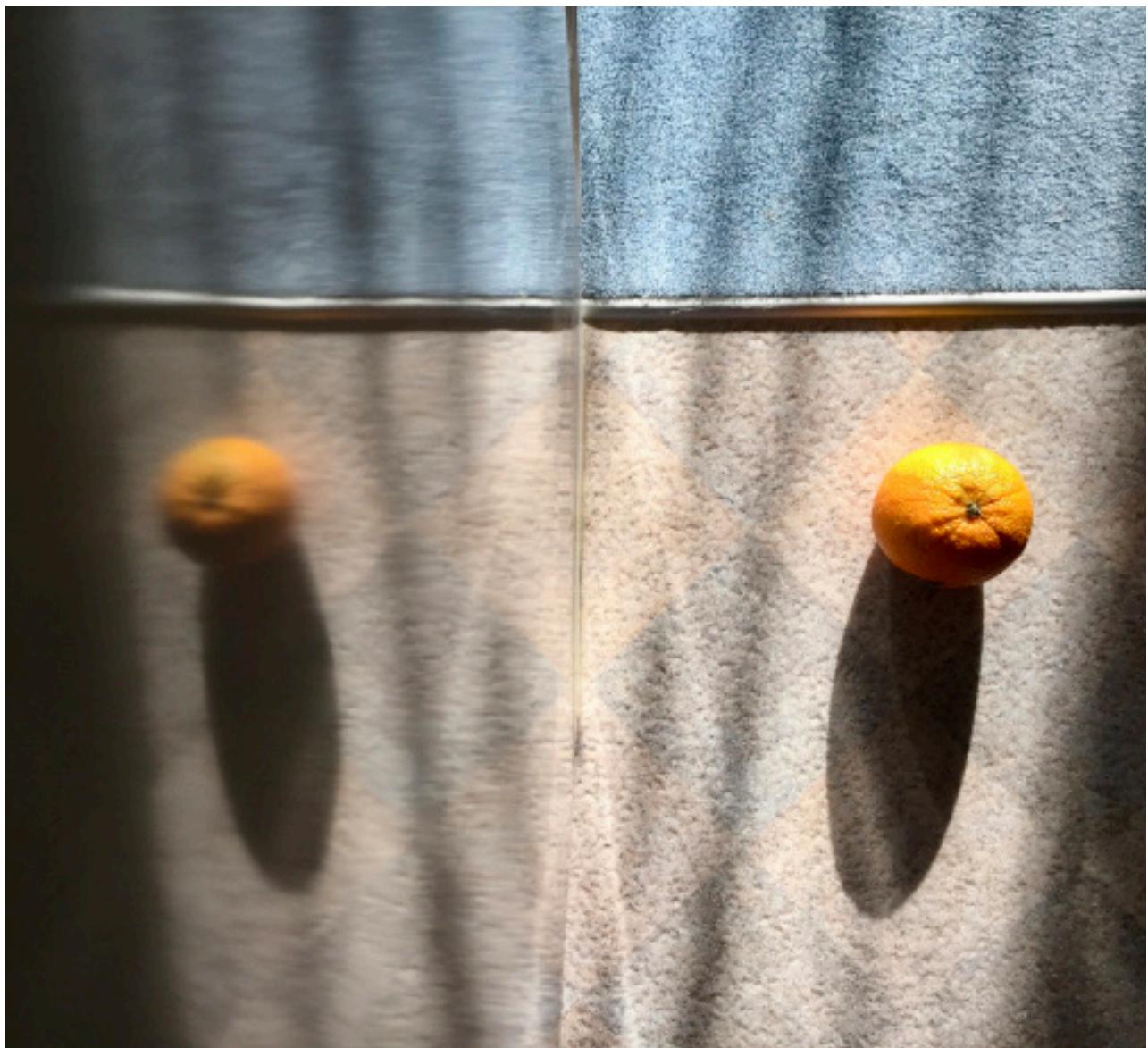
Paper and tea on canvas

When lockdown first happened I began a series of small obsessive 'samplers'. Time became an odd fluid thing; unpredictable and fickle. I started cutting up Proust's 'In search of Lost time' and 'Time regained' and stitching the strips of text directly in to the canvas, using the stretchers as embroidery rings. Countless cups of tea marked my days. I used the tea to paint with. I enjoyed the aggressive act of stabbing into the canvas making slits for my stitches. Marking hours, days, minutes. Trying not to feel resentful. Trying to appreciate the positive. Up and down.



***Cut, Pin, Repeat*** TJ Thorne  
Performance video

Throughout isolation I made hundreds of hand sized cardboard houses. Repetitively cutting, pinning and threading them together. The use of recycled cardboard, a material of little value, is due to its importance during lockdown as it became the only human contact — the connecting 'skin'. The narrative functions within the context of personal history, the notion of identity during these unprecedented times. The house symbolism explores both, a place of safety but also a trapped environment of painful experience. Normally I choose to install and perform my work outside, in 'nowhere' locations. But lockdown stopped this. Questioning the 'then' and 'now', this project has forced me to reflect on how performance can be shared. By re-examining traditional methods of presenting, viewing and experiencing this has led me to explore performance through the media of filming.



### ***Twin ORANGEs, ORANGE, ORANGE***

Uli Jaeger

Photograph and screen print

Lockdown was an opportunity to dig deep... to work without a workshop, striving to be content with one's own company, to marinate ideas, to read and mull over, to start and abandon; to start again. I spent lockdown with my elderly mother in Germany, away from my UK family. My surroundings and everyday repetitive activities such as preparing meals or going for short walks were the source of inspiration. Vegetables, fruit and especially oranges gave opportunity to use my camera, playing with compositions and placing object/s into different contexts. ORANGEs have been part of my practice from early on. For me, the fruit resembles the 'perfect sculpture'... an edible sphere with different layers, ever-changing textures, joyful colours, refreshing taste, easily transportable, seemingly flawless without the bore of having to be perfect.



***Summer's emotional chaos***

Lubna Mohammed AlFarraj  
Canvas

*Summer's emotional chaos* is the product of lockdown's additional time. The use of colours was strategically placed by the emotions I was feeling at the time; confused, sad, happy, etc. Its palette references the summer and its thematic is a response to the end of isolation, a crazy ride of worldwide dimension.



**Cycles** Katarina Sengstaken  
Photograms, aluminium, etched acrylic

*Cycles* features contraceptive packages, a physical denotation of time. The piece is a collection of three photograms created when I resumed my practice in the darkroom. It reflects a return to analogue processes after months of living and working digitally. It is about the materiality of the objects and the joy of experimentation with chemicals. A celebration of things emerging back into the world after never ending zoom tutorials and recording software guides. The simple joy of seeing where things led in the darkroom — how the chemicals had aged, how the fix had gone so that paper started to turn into lumens and the developer was slow and allowed a painterly quality to the development process.



***Microinvasion*** Si Chen  
Illustration

When I was in the UK, I didn't know whether it was the incessant rain that made me depressed or the fact that I stayed indoors. At that time, I always felt unhappy and lost interest in everything. I had bought a range of colourful inks that I later used to record my mood and emotions, producing imaginary and absurd images as a form of escaping reality.



## **Stay Home. Stay Safe. Save Lives**

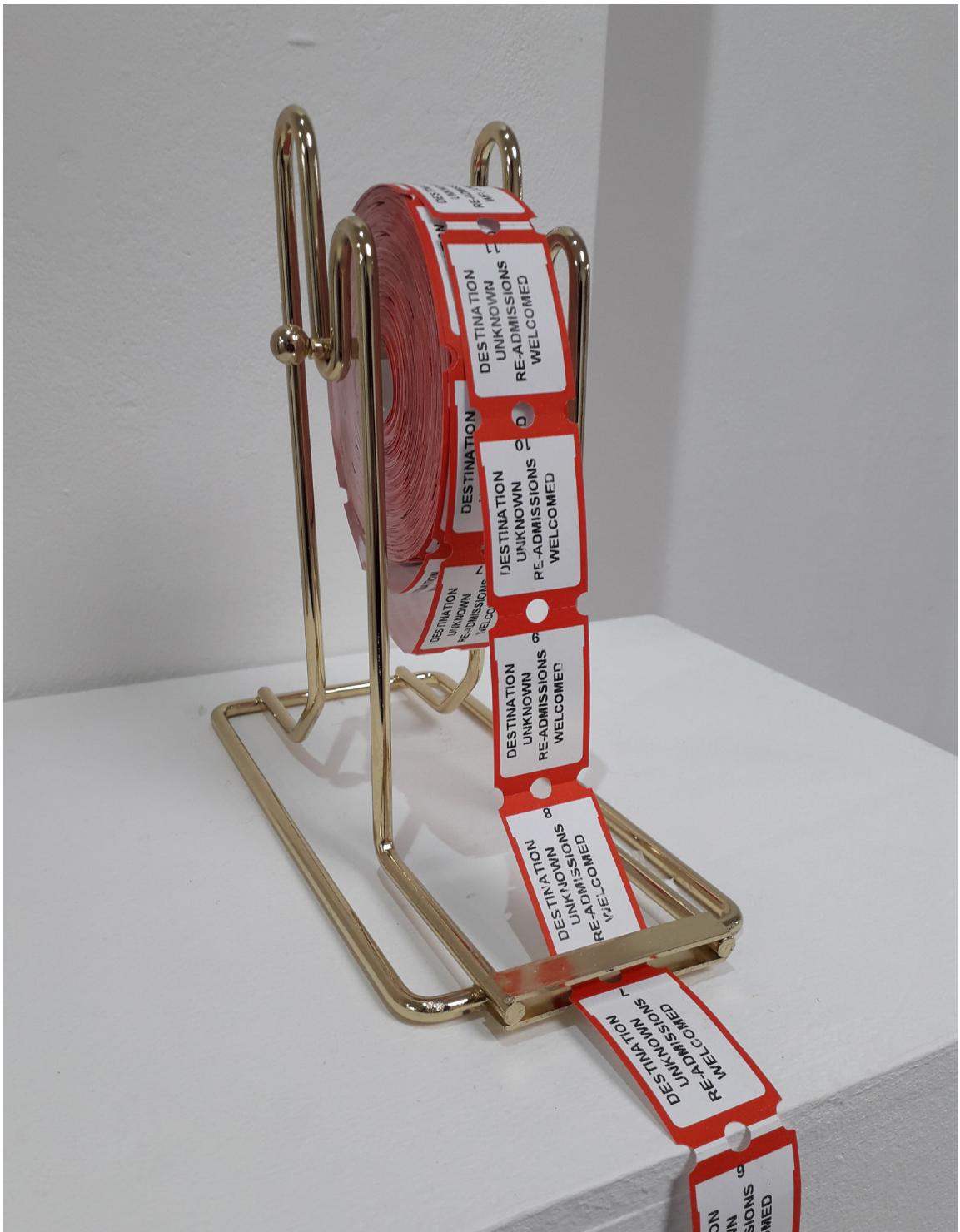
Julie Mecoli  
Video piece

The lockdown time has leaded me to think about the importance of family. Loved ones who we cannot see in person, cannot touch, but whom we very much hold in our hearts. Stay Home. My parents died in 2010 and 2015 respectively. In 2015, we eight children gathered together in the family home in Berkley, Michigan. We had lived in that house all of our young lives. Our childhood memories were in that place, the building, the objects ... us. In a circle we sat in silence together, in grief and love ... home. Stay Safe. We gathered mementos to keep us safe and our memories alive. One sister kept nothing. Others held on to furniture, jewellery, fishing poles, a weighing scale, the button box. Because I live in Canterbury, nearly 4000 miles away from Berkley, the objects I could carry were limited. I couldn't attach a trailer to the plane. I couldn't bring all of those years home. Save Lives. I am in the process of returning the objects. I have no children. Other family members do. They may be interested in our shared past. They may not. My loved ones have touched these mementos. I hold them again, adding my touch before I pass them on to be held by others. I am drawing the objects for safe keeping, to save something of our lives. It is taking me longer than expected to bring myself to make these drawings and to pass the objects out of isolation and on to the future...



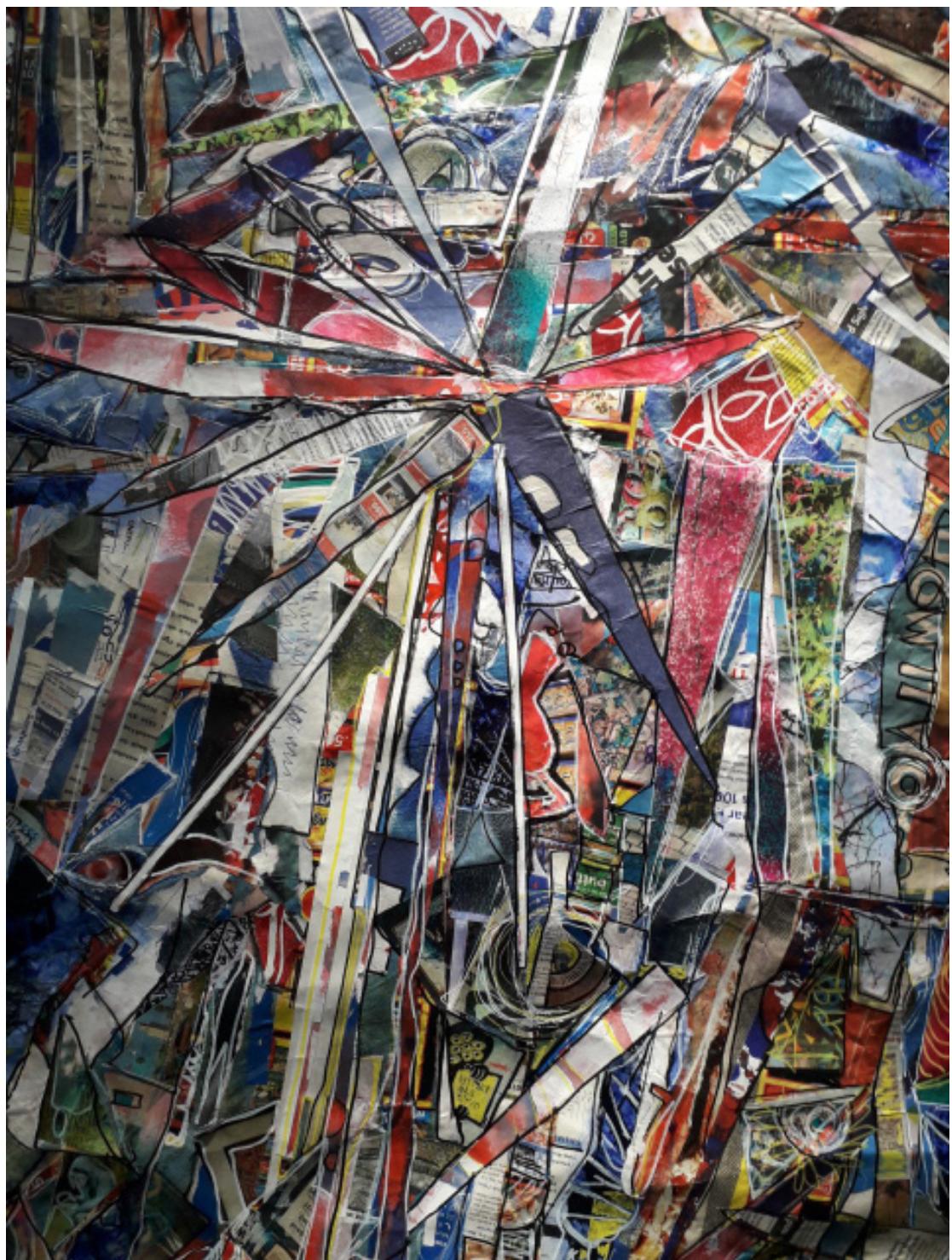
***Rag papers*** Martin Robinson  
Handmade paper

These are handmade papers made during the lock-down. They are a continuation of practical experimentation and research into the materials and processes used in handmade papers.



**Ticket** Yvette Graham  
Installation piece

This work is touching upon the ambiguous state and lack of control we are currently experiencing; the engendered fear of the unknown. *Ticket* references the unprecedented times where society is rapidly changing and where the 'destination' is 'unknown'.



***Imploding*** Vicki Salmi  
Collage comprising slashed pieces of old work, mainly from  
sketchbooks from my first year.

All my work tends to be of a spontaneous nature that is in the moment and quite often contains a build up of frustration that gets released on the page. This piece was created in lockdown and isolation but not necessarily done as a conscious comment on how I have been affected personally but materials and subconsciousness has had an effect.



**Untitled** Madeline Jones  
Chemigram

Without a studio space, my production of work has always expanded to external spaces. The natural landscape influencing contemplation and creation. The right to roam providing an extension of the experience of site. Yet in the first weeks of the lockdown, the domestic garden was the only outside space I could linger. Hours working online and a delayed art residency compounded feelings of frustration. Any work attempted needed to be deconstruction to simple processes with resources taken from my restricted domestic area. Using the immediate soil, salt, chalk from the garden as resists I made colour photographic chemigrams with expiring chemicals. The resulting image was a chemical reaction to the materials found at the periphery of my domestic surroundings.



**Tethered** Linda Simon  
Digital video

Like many other people during lockdown I became more attuned to nature. My garden developed into an extension of my studio becoming my canvas, my tools and my inspiration. *Tethered* is an early work conceived in response to lockdown. It expresses some of the initial feelings and confusion about the worldwide situation. Prior to lockdown I had been, coincidentally, making work from materials associated with temporary barriers and safety equipment such as the yellow mesh fencing and the red and white hazard tape used to construct this work. Originally *Tethered* existed as an experimental work in progress investigating woven grid structures, but at the early outset of lockdown it soon became clear that the work had transcended its origins to absorb new meanings and associations.



**Shadows** Asli Shehi

Digital print

During these uncertain times, I found refuge and peace in my garden, enjoying the blessing of nature. *Shadows* is a group of two pictures shot with an iPhone. Both display my tomato plants reflecting onto a blind in the conservatory. These were little moments that throughout lockdown became my refuge and place of peace.



***Black Satin*** Curtis Tappenden  
Acrylic and watercolour on paper

*Black Satin* is a key track from the 1972 controversial Avant Garde/Jazz Fusion album, 'On the Corner', by Miles Davies. The painting is a direct and immediate response to the funk rhythms of the track in correlation with the BLM headlines to support young black lives.



***An Exploration in Acrylic*** Grace Moore

Acrylic painting on paper

I was struggling with ways to channel my creativity during lockdown due to the materials and equipment's limitations. After finding some tubes of acrylic, I decided to paint free hand lines and shapes without any particular outcome. For the second painting I focused on recreating a particular area of my first painting that was of my interest. The art process was, in each, liberating and relaxing.



***The Korean Heritage, JEJU*** JiYoon Kyung  
Digital Photography of installation

Covid19 is not going to end sooner than we expected and as the summer is coming, we tend to spend more disposable masks everyday. You may wonder how many masks we wear these days. There are 7.8 billion people in the world. Assuming that one mask weighs about 3.2g each, we can calculate that about 25 million kg of plastic waste from masks is made every day. To help the earth escape from plastic pollution, Jeju started working on a functional natural fabric for facial masks - burlap (Sambe in Korean). It has excellent antibacterial and antitoxic properties, dries quickly and has good breathability. Sambe masks are also durable, up to two years, as they hold its properties after several washes. We are all exhausted from the current situation. However, we know that we can live together by helping each other. Please join the movement for the earth and us.



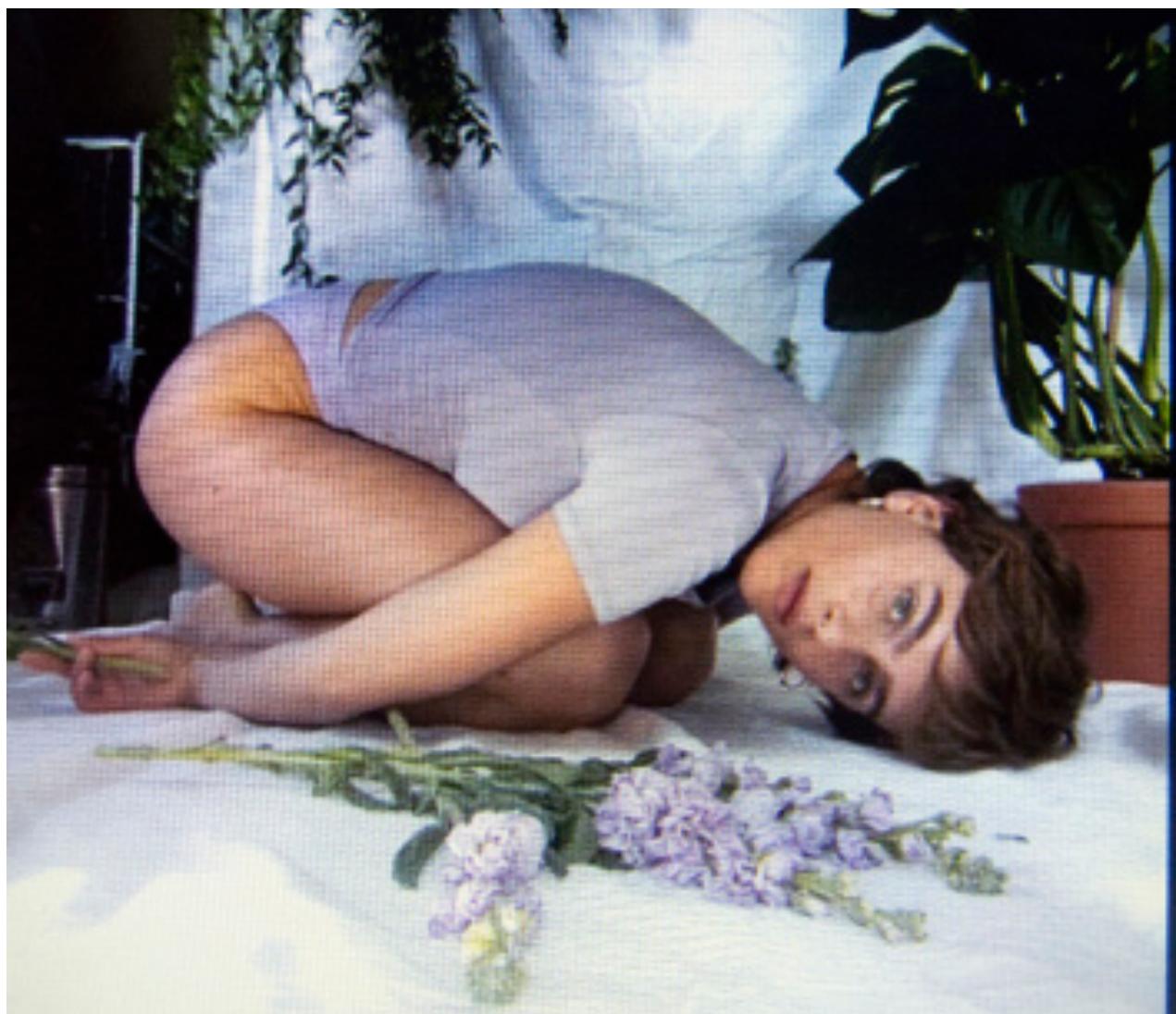
***The Overlooked*** Sarah Stacey  
Coloured pencil on rag paper

This artwork was inspired by an ordinary household item that, during lockdown, became a place for tutorials, workshops, lectures, and meetings. It was a place for home-schooling, playing games when there was nowhere else to go, a place to eat meals, and a place to rest and relax. A place to sit and draw. Reflecting on what we used most in our home during isolation, which is normally overlooked, elevated it beyond the ordinary.



***Virtual City*** Seung-jin Kim  
Digital 3D

This project is about generating a virtual real-time environment which can be used for interactive media such as video games and 3D animations. The images show brief looks of a fictional city which is made based on the places that I have been before the lockdown. The biggest inspiration of this project was the travel restriction which stopped me from visiting new places; therefore I came up with the idea of creating an explorable urban environment from scratch. This fictional environment is isolated from the mainland and has various types of areas from a massive city centre with gigantic skyscrapers to suburban areas with huge set of woods. These areas are explorable as if playing games by driving a vehicle or just walking around since a lot of effort was put to make the exploration experience as seamless as possible, for instance, by connecting the roads.



### ***Serenity*** Xena Mouteney

Digital photography

Throughout lockdown I decided to connect with dancers from all around the world and create Facetime photo shoots. Reaching different people, at this time, was essential to stay connected and to support one another. *Serenity* is then a response and adaptation to the constraints of lockdown, as I decided to use online technology as different approach to photo shoots.



**Pandemic** Timothy Veness  
Digital Photography

For the original surrealists, the aim was not simply to create strange, dream-like imagery. Surrealism took inspiration from the ideas of Sigmund Freud, who believed that the unconscious mind harboured repressed anxieties that were 'hidden' from the individual. With an interest in issues of mental health, I chose to adapt to these difficult times and developed a response that shares a relationship with this idea concerning repressed anxiety caused by the pandemic. In this series of photographs, I hope to create a sense of un-real/real narrative, inspired by aspects of the 'Sand-Man' (1817) concerning fragmentation of the body and castration, where metaphoric symbolism shall be used to describe how the Coronavirus has separated us and taken away our freedoms. Freud proposed the idea of 'unheimliche' (the uncanny), wherein the familiar is felt to be strange and discomforting. This concept has been a driving force within the work.



**Trace** Louise Mayell  
Digital photography

Shadows of trees form networks of patterns across pathways, just as trees themselves create networks of roots below the ground. Created from images taken on a solitary morning walk during isolation, this work explores the importance of our connection to nature and the beauty of the ephemeral and transitory.



***Shibumi (beauty in the understated),  
self-portrait / editorial*** Ginnie-Line Darcq  
Fashion photography, digital print

*Shibumi* – is a fashion editorial, inspired by the Japanese concept which urges us to shine through our imperfection and accept the decay of life. – is a fashion editorial created entirely during the Coronavirus pandemic. Alone in my empty and pristine university accommodation, I had no choice but to use what was available to me. No studio, no wardrobe, no model. I chose to focus on simplicity and authenticity by taking pictures of myself with a camera and a tripod only. Using natural light, neutral, earthy colours, and chose not to wear any make-up, as a way to reconnect with the world around us.



***Everything is Fine*** Leo Loviero

Digital drawing

The piece features a fictional frog-man's day drinking with his feet up on a messy desk. His reality reflects many of our recent experiences; being kept indoors and working from home as mess and stress build-up. His attempt at relaxing brings a refreshing sense of humour to the realities of isolation following the Coronavirus pandemic in the UK.



***Isolation Celebration*** Sinead Stoddart  
Video

During the lockdown period I was teaching at UCA Canterbury as a GTA as well as nearing the last few months of my course at UCA Epsom. Luckily, what was left of my course was online based. However, things were different as households fought for internet, routers were rebooted and our digital class friends stopped sharing their video screen face to face to keep from crashing out of the call. At the end of the course I felt a little deflated, as I realised there would be no graduation. I decided that since my course had been online, I could create my own graduation and post that online instead. Having studied animation in 2017, I had the knowhow to animate the idea, but would it feel like I had truly graduated or the animated me had? I decided to take a risk and try something completely new; A live action piece in complete isolation, with just 'me, myself and I' as camera crew and actor.



***The Heart, Serenity, Blue Moon***

Malgorzata Polonczyk

Mixed medium on canvas

The three paintings were created during the lockdown between March and August 2020. Within the paintings, I tried to create the effects of movement within a space, such as a sensation or an experience of reality when something moves through time and space.



***At One with the Mud*** Billy Barrett  
Fashion photography, digital print

As a result of lockdown, I couldn't shoot my clothing collection in a studio or use professional lighting, meaning all we had was a camera, tripod and a reflector sheet. Many of the fabrics are upcycled clothes, hand coloured rather than dyed due to the closure of shops and the limitation of services.

Wardrobe/ styling: Billy Barrett  
Photography: Tyler Little (UCA Epsom FPI, class of 2020)



**Cleansing** Antoine Genevier and Anais Delforge-Mistry  
Filmed performance dance, projected

Cleansing is about vulnerability, self-love, and reflection. Throughout the work, we are exploring intimate and private actions that we usually enact when washing. With dirt, water, and nakedness playing fundamental parts within our dance piece. Throughout the performance, two people wash their faces and bodies: one with dirt and the other with clear water. Embodying the idea of cleansing and focusing on how individuals can become obsessive and controlling, by repeating certain actions in their daily behaviours. Water is usually associated with the idea of cleansing and purifying your sins. We want to incorporate this idea and subvert it, questioning to what extent do daily rituals such as cleansing become obsessive, and is this need to control one's self actually detrimental?



**#ICantSee** Anna Webb  
Oil on Canvas

During the pandemic, our attention has become absorbed by the noise and news surrounding COVID-19. In this piece, I wanted to suggest the way in which we can be overwhelmed by dramatic change and lose sight of other things that matter.



**Lotus flowers** Bo Zhang  
Photography

This work shows a park in Beijing which is full of lotus flowers.



***Replaced By The New Urgency, The Morning Commute From The Kitchen To The Hall***

Tom Walker

Pro Marker, Paint Stripper & Posca Pen on A2 200gsm Satin Paper

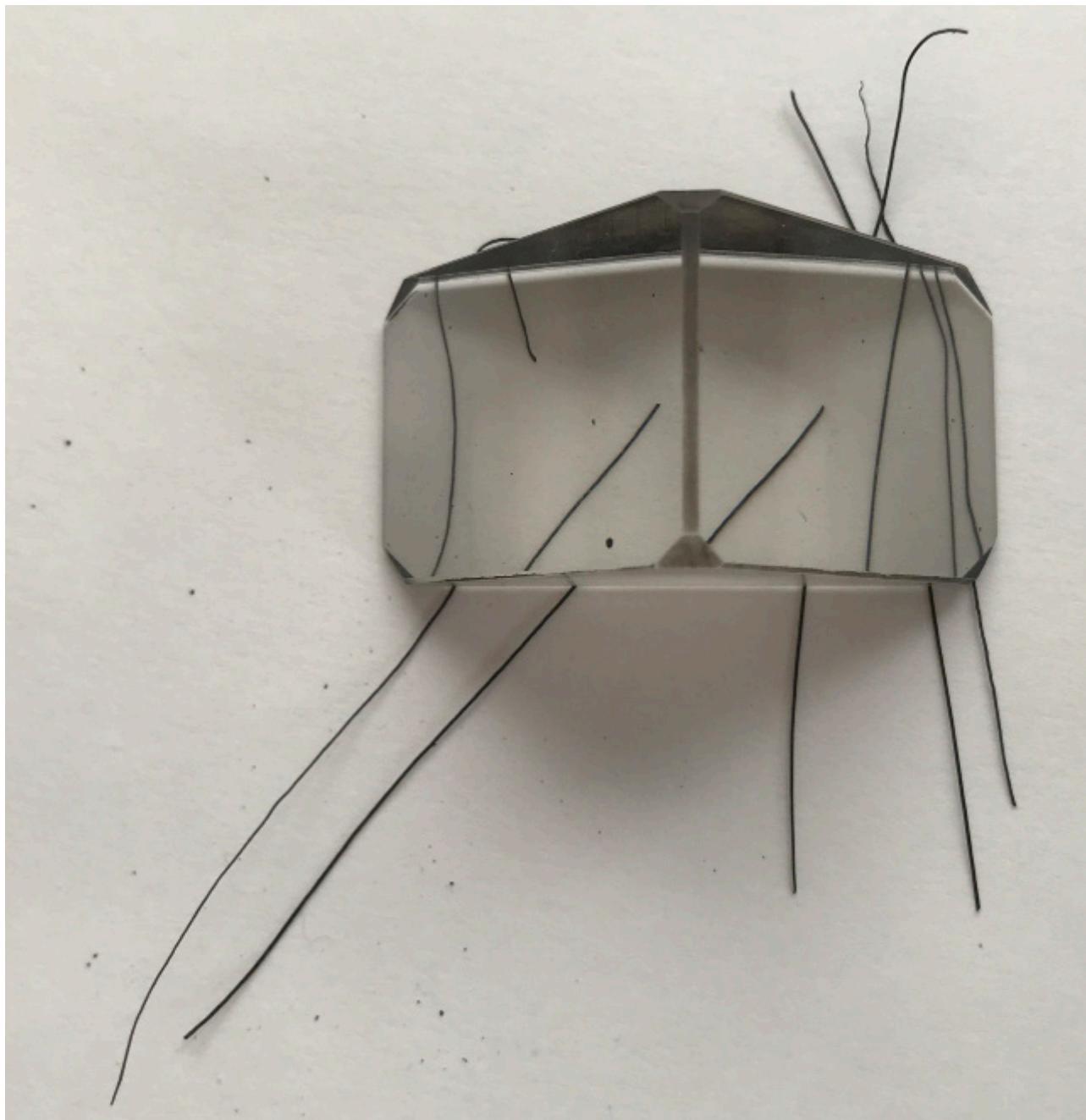
Created on old digital prints, these two works were produced in the time it would ordinarily take me to walk from home to the train station, averaging 20 minutes. My work is usually based upon finding images during the morning commute, working on them in situ, and leaving them for the commuter. Working from home has meant that I can only re-work and re-investigate images I have already made. This has led to an investigation into new iconography being used within the work. Alongside this, I have had to work outside meaning that the images take on the textures of the ground and surface I work on, namely my patio.



## **Game Set Match** Zoe Crush

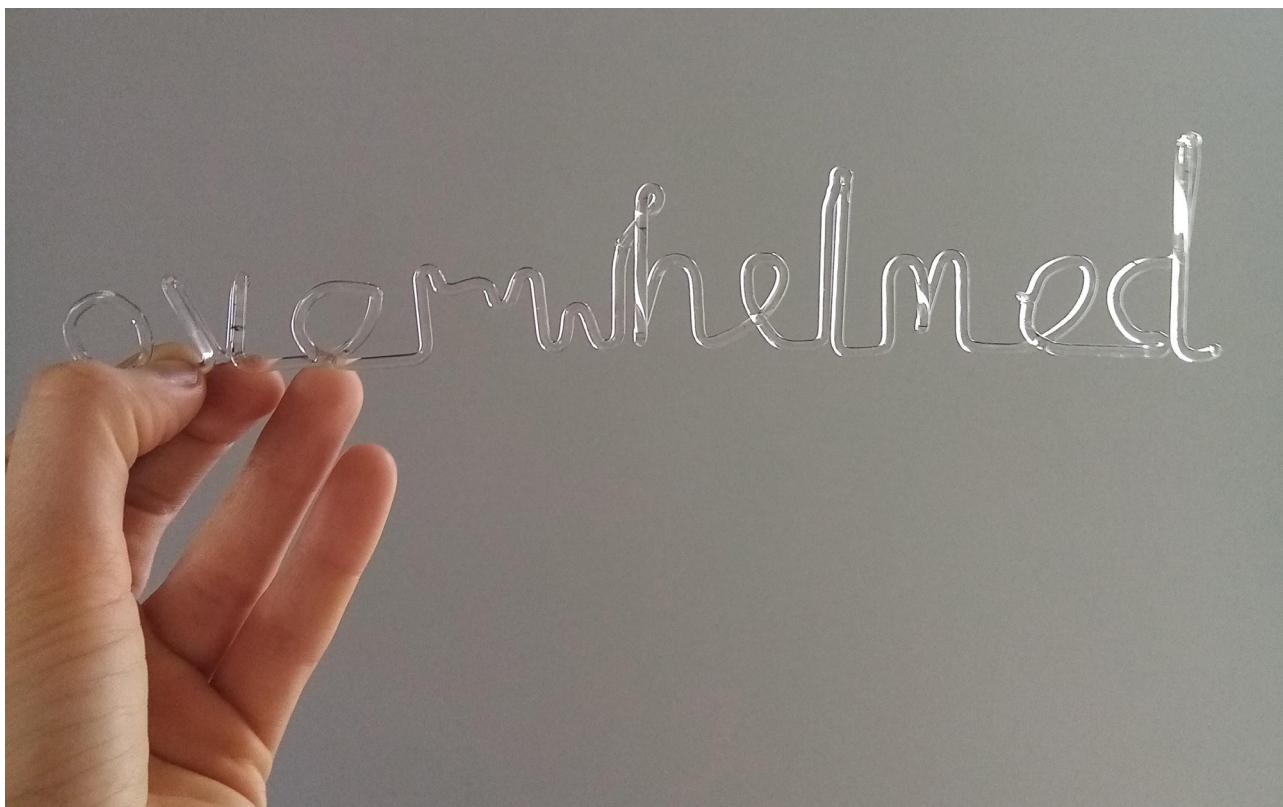
Garments and portfolio

*Game Set Match* is my women's-wear graduate collection based around the Wimbledon Championships inspired by my time as a ball girl. The collection is made up of an eight-outfit line up, with six pieces made in technical fabrics whilst at home. All bar one garment was made at home during the lockdown with a domestic machine. The challenge was to make and create a fully digital submission, including ways to show the finishing's inside my garments and how to display all my work in a way that made my concept clear.



**Prism House 1/2/3** Susan Ryland  
Photograph (glass prism and broom fibres)

These photographic 'drawings with objects' bring together glass prisms and broom fibres as metaphors for the lockdown experience. The prism represents the home, the lockdown period and a medium that changes how we see or understand our world. The broom fibres provide the drawn line and act as a metaphor for the older woman (self). We can follow these lines through the prism. Their journey is fractured, multiple and curious.



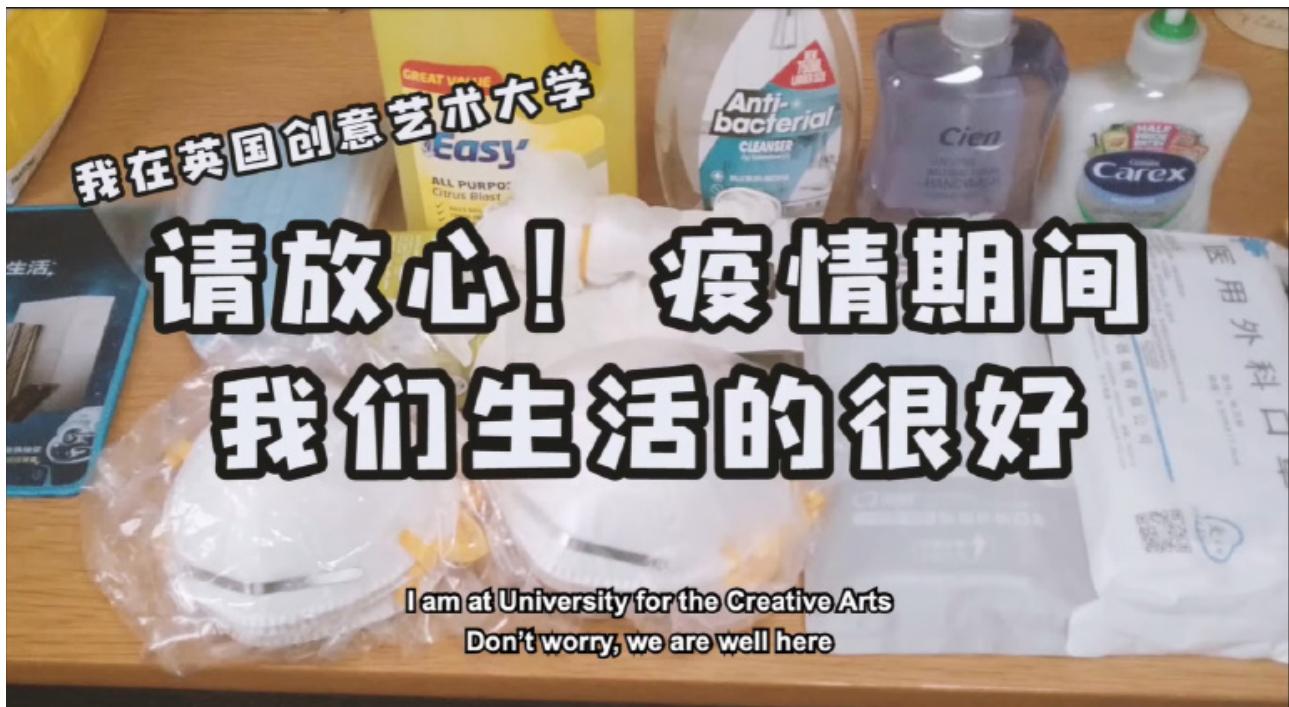
### ***Words of Isolation | Words of Connection***

Laura Quinn

Glass

During these uncertain times, words have been connecting us. Using digital platforms like Instagram, Facebook, Zoom and Houseparty, before these informal words may not have garnered the respect that their current importance now deserves. *Words of Isolation | Words of Connection* is an ongoing international collaborative artwork conceived by UCA's Glass Technical Tutor Laura Quinn and made with word submissions from artists and non-artists alike from around the world. Each word was made by bending glass using a tea light candle. Its intention is to be accessible to all. This project crosses boundaries, backgrounds, ages, gender, race, religion. Through the catharsis of creativity, these words bring us together to share our experience of isolation, and connection during the COVID-19 pandemic. Here is a selection of some of the submissions to the ongoing project. The project is also currently on display in the Design and Crafts Council Ireland's Connected Exhibition in Kilkenny, Ireland. If you would like to take part in this project by making a word or suggesting a word to be made by an artist email [laura.quinn@uca.ac.uk](mailto:laura.quinn@uca.ac.uk) or visit <https://www.lauraquinndesign.com/open-call>

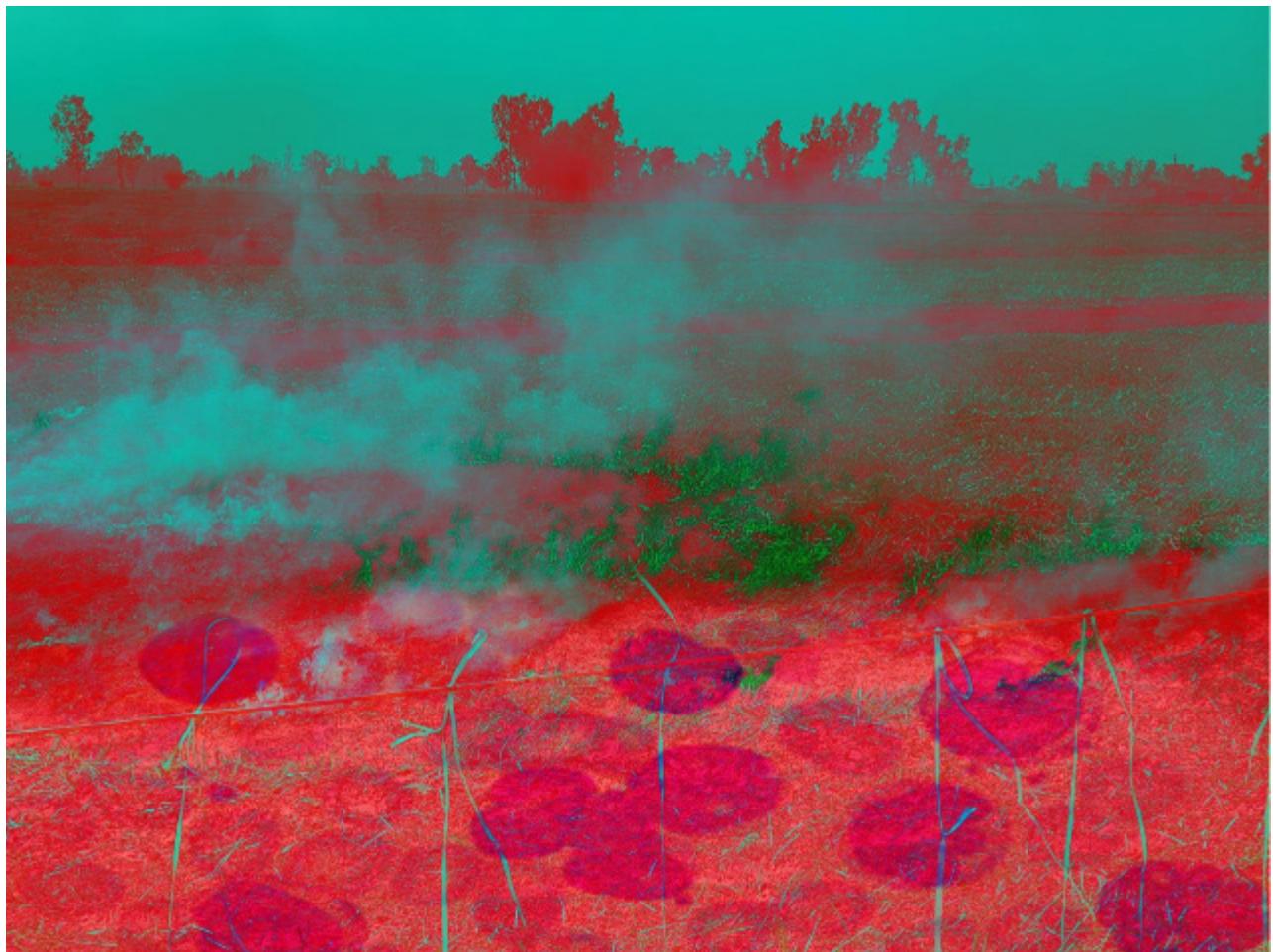
*#wordsofisolationwordsofconnection*



***Don't worry, we are well at the quarantine***

JIANG Hao (Richard)  
Video

Created during isolation, this video documents both the life of my parents and friends in China, and my life in the UK during isolation.



**Untitled** Sukhwinder Singh  
Photography

Since suffering from bone cancer as a child, my practice has derived from the x-ray scans of both myself and others around me. I wanted to replicate the shapes and patterns visible within the scans through photographic illustration and have been experimenting with patterns found within the natural landscape, such as; mountains, trees and large buildings. Since being in isolation, my perception has altered. I began using smaller items around my home for my illustrations and discovered that the patterns and shapes of these items were far more successful.



***Chek Lap Kok, (Hong Kong Airport) 21.00, 1 December 2019*** Stephen Connolly  
Video

Currently a work in progress for a wider academic project, *Chek Lap Kok, (Hong Kong Airport) 21.00, 1 December 2019*, documents a walk from the Expo Arena to Hong Kong Airport, using slow travel, under makeshift conditions and without carbon expenditure. It is a harbinger of lean and informal travel arrangements, which may become a feature of post-pandemic mobility.



***Facing the Shadows*** Sara Jayne Harris  
Merz! (Maché, wire, nails, wood, detritus, twine)

*Facing the Shadows* is a continuation of the Mammet series of artworks using found objects as a catalyst for figurative works. The figures in this tableau reflect the difficulties faced by families during lockdown. The use of Merz (scavenged materials) further heightens the work's dramaturgy in these worrying and unprecedented times.



***Foil*** Hayden Wilde  
Home Developed Silver Gelatin Paper Negative / Simulation of 5x4" Contact Print on 10x8" Photographic Paper

*Foil* reflects the vast amount of time that we gained during the lockdown and how this allowed us to slow down and concentrate on the smaller things in life. This is why I chose to photograph a scrap of tin foil, to illustrate a newfound appreciation of the mundane.



***Becoming with Wheat: Photosynthesis/Respiration Collaborations*** Amanda Couch  
Performance for camera, video

Becoming with Wheat: Photosynthesis/Respiration Collaborations was performed with the Emmer wheat growing in my garden during the Coronavirus pandemic. This is part of a larger project, 'Becoming With Wheat and Other More Than-Human Others', which explores our interspecies relationship with wheat. These actions perform the reciprocal processes of photosynthesis and respiration. Kneeling over the patch, I took deep breaths for a few minutes each day, recording the actions and posting them on Instagram. The deep inhalations and exhalations have helped to ease my anxiety during the pandemic. Expanding my lungs reinforces the knowledge that, at this point in time, I have not contracted COVID-19. The practice has also enabled me to leave my flat every day, which I originally found very difficult. Constructing a daily activity as a system for my practice, has created the impetus to venture into the communal stairwell, navigate the shared doors and handle surfaces, and engage with the outside world, companion with my wheat and ultimately alleviate the agoraphobia I was feeling.



**A Street View Sketchbook** Georgie Bennett  
Original illustrations on assorted paper

Instead of my planned visit to Berlin this year, I decided to travel and explore Berlin via street view on Google maps. The 360 views warped the perspectives and exaggerated features. The timeline feature allowed me to view different times of day, and the 3D option permitted me to observe the city from above. I drew and painted my experiences of travelling virtually on different coloured papers to capture the vibrancy of the city. Colour became an important element in my collection of drawings, it connected different parts of the city, offsetting night and day, landmarks, and hidden features. I also included google interface features, recording my experience as a virtual sketchbook traveller in 2020.



***Rupture*** Jasmine Puddy

Mixed media

The painting shows the ruptures in society as we come out of isolation with the contrasting warm and cool hues.



***After the rain*** Michael Palmer  
Oil on canvas

*After The Rain* was taken from a source photograph I took from my balcony in June 2020 after a short period of rainfall. The rainbow was bright, and the direct sunlight shone off the wet buildings. These individual elements reminded me of the last few months of the COVID-19 pandemic. The rainbow has become synonymous with the NHS and hope, and its brightness was cheerful, reflecting the uplift in the national mood once lockdown measures were eased.



***A riot is the language of the unheard***

Margaret Madden

Acrylic

Following the Black Lives Matter movement, the painting portrays a period of time to question my own attitudes & what I can do moving forward.



**Georgie** Alice Long  
Machine embroidery on red linen

This work was inspired by the support of my friends during the end of the academic year that we spent working in isolation during lockdown. This artwork references a photo of my friend Georgie, taken in the early stages of lockdown. The work was embroidered in August, marking the amount of time we have spent isolated, as a reminder of the importance of community and friendship in times of hardship, and the importance of sharing this message.



### ***New order in Isolation***

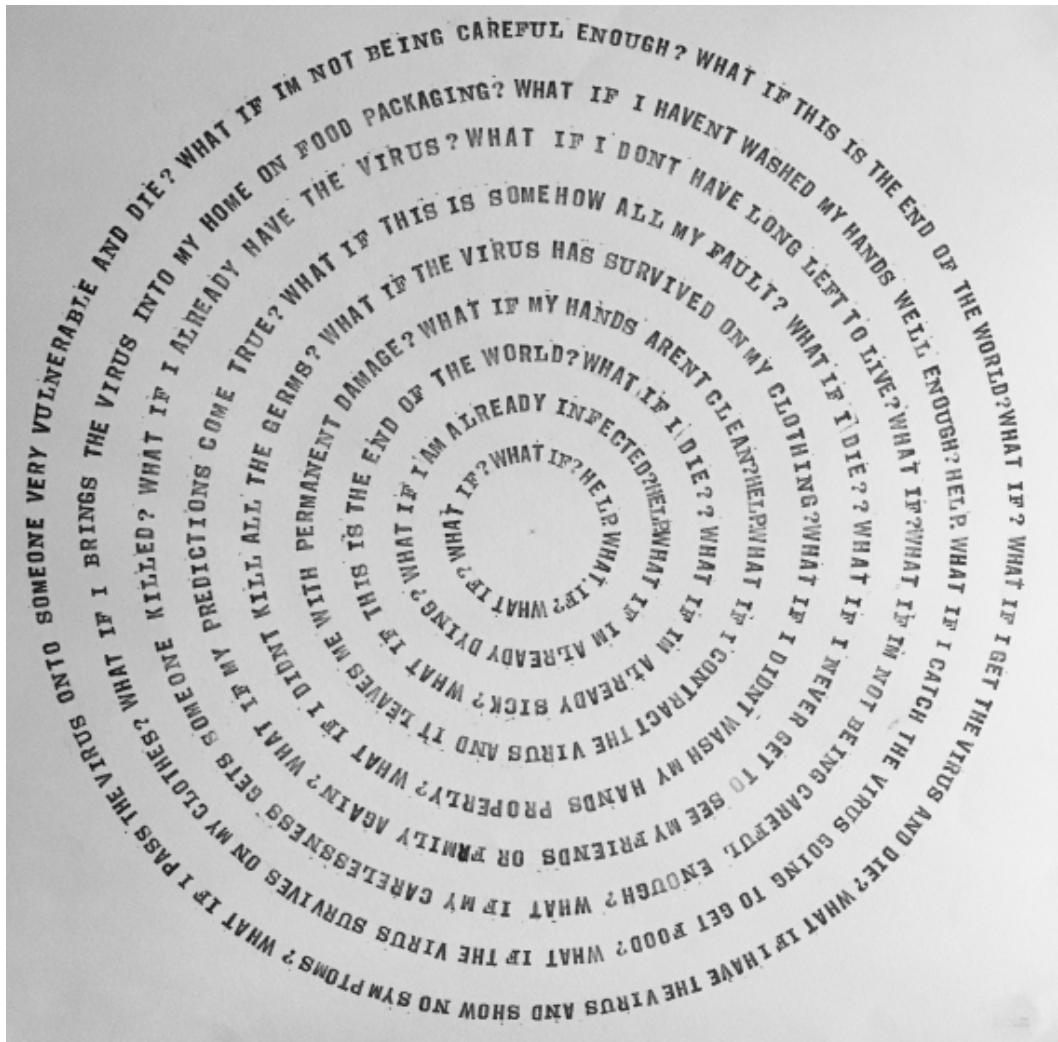
Wenche Sandra M. Disington  
Monoprint

My self-portrait is facing the reality of the situation, hiding both physically and mentally. By using a self-portrait, I feel that this adds depth to the work, making it more personal. The nature of monoprints and its single-use, single opportunity processes are also reflective of the risks we take on a daily basis. When we come out of the isolation, we are faced with a big question; Will it ever be like it was before COVID-19?



***Lockdown: Personal Account***  
Isabelle Robertson  
Video

This is a project I worked on whilst staying with my Dad in a small village during the height of the UK lockdown in May. The work on each page is an account of my thought patterns and activities during the most surreal experience many of us have ever lived through. A significant theme within this work is the idea of repetition and how it began to take over as a coping mechanism. There is also a lot of focus on the environment, observing not only the personal scale but the scale of the village and the overall UK response.



**What if this is the end?** Laura Greenway

Black ink hand stamped on paper

Hand printed letter by letter, this piece explores the artist's anxiety concerning the current pandemic by listing the worries she is currently plagued by. Laura suffers from Obsessive Compulsive Disorder and these are the thoughts that have been circling round in her mind since lockdown began. The piece makes a comparison between the laborious process of hand printing and the tedious nature of her ritualistic OCD compulsions.



***Unravelled*** Heidi Nicholson  
Copper wire

Lack of access to my usual workshops led me to revisit a project I touched on early in my degree, which involves woven copper baskets and playing with the relationship between the surface tension of molten glass and the tightness of the weave. The smaller basket is the first I wove during lockdown. I intended to finish the rim in a complex and regimented design, but I kept making mistakes, unable to wrap my frazzled brain around the weaving pattern. Dismayed, I unwound the wires of the rim, thinking the basket was ruined. To my surprise, the disarray of the result was unintentionally beautiful, a metaphor for how the familiar structure of my life had suddenly descended into chaos. I continued weaving, abandoning my propensity to create regularity and order, and allowing myself to express the anger, frustration, and uncertainty I feel. I have found this new process of weaving larger, more irregular baskets therapeutic during what has been an immensely difficult time. Life may take unexpected turns, but every step is an opportunity for growth.



### ***Without the WILD there is no LIFE***

Sabina de Oliveira Lima

Mixed Media. Textile design printed on cotton drill, with hand embroidered stitches.

Sometimes we are only able to look at one side of the coin. If we find ourselves overall happy and content in life, it can be difficult to relate to those around us who suffer from loneliness. If we are healthy and lucky to live in a liberal society, it can be hard to understand what it must be like to live with a constant fear of dying or in a state of oppression. It always hurts to see animals in captivity for people's entertainment, profit, or vanity. Sadly, this is still all too prevalent, and most people don't seem to pay much attention. As a metaphor for release or freedom, "Out of Isolation" fits with the subject of my work, which is to raise awareness for the liberation of wildlife.



**Precious Trash** Bojan Long  
Face mask crown, Face mask necklace, Glove ring

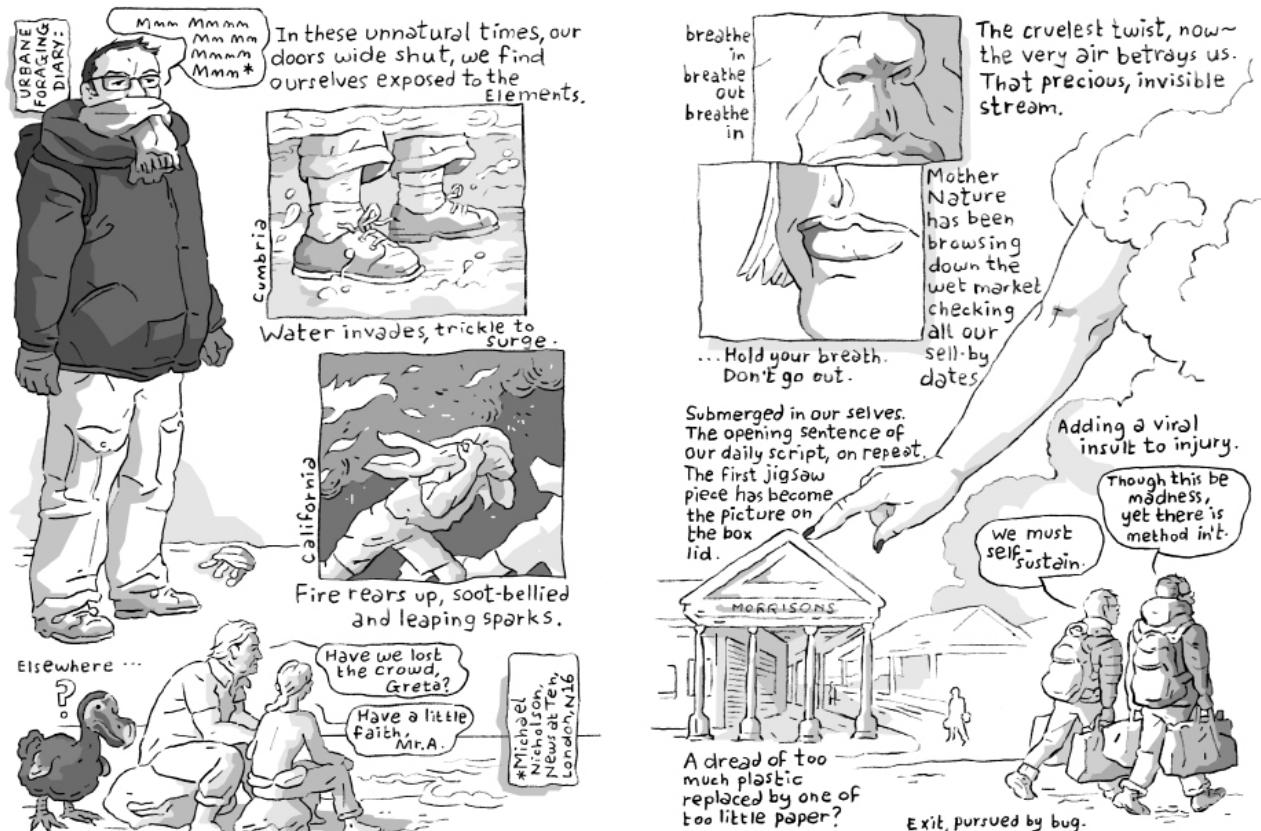
Since the beginning of isolation, single use items which were used to protect against COVID-19 are continuously being inappropriately discarded and abandoned. Appearing on beaches, in oceans and amongst local wildlife sites. This jewellery collection, involving a crown, necklace, and ring, has been made with face masks, gloves, cement, and copper.



## 14 Days Xiaojian Guo

Inkjet Print

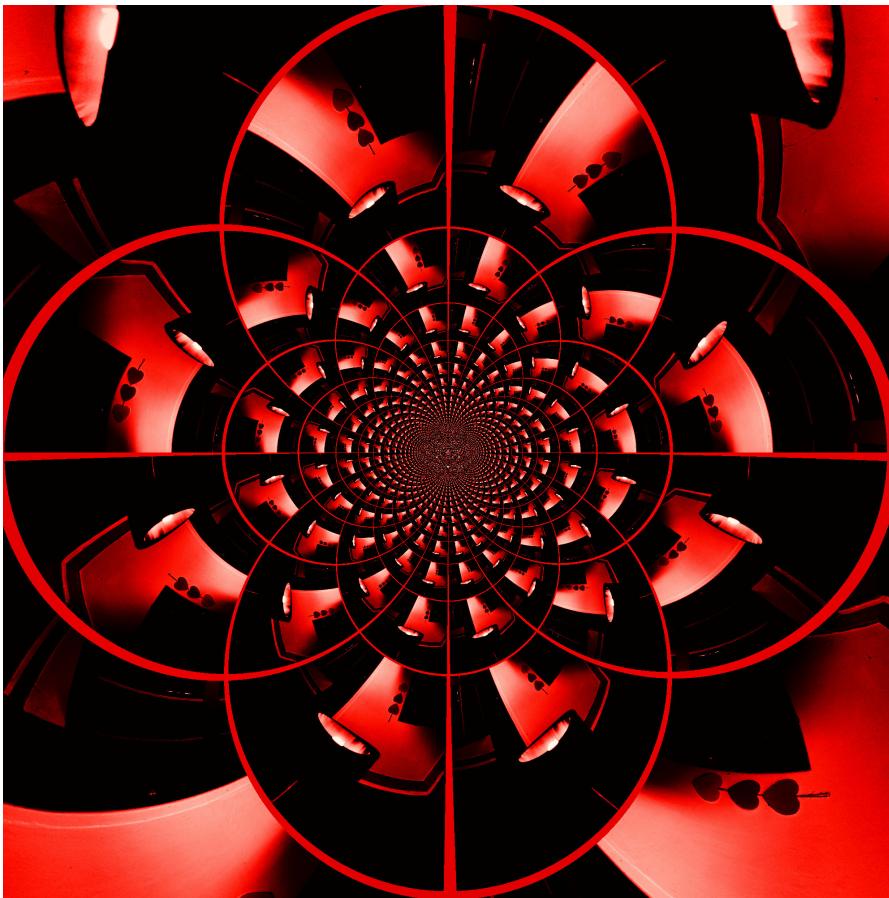
I returned to China from the UK a few days ago. Due to the pandemic, the Chinese government requires all immigrants to be quarantined in hotels for 14 days. During these 14 days, you stay in a house alone, completely isolated from the outside world. During this period, your only physical communication with the outside world is the breakfast, lunch, and dinner delivered by the staff to the door of your hotel room every day. Meals are the only channel for me to communicate with the outside world. I wanted to record this passive connection medium, which is the daily meal.



**Urbane Foraging Diary** Mike Nicholson  
Scanned pencil line & digital tone

A piece that extends the style and narrative approach I use in my continuing self-published zine 'bio auto graphic' (2004 - present) as held by British Library, Wellcome Library, Tate Library and many others to date. It was included in the first issue of 'Friends On The Shelf' magazine (<https://www.friendsontheshelf.co.uk/>). Among the other stories only this - submitted in May - reflects the day-to-day experience of the national Lockdown; a snapshot of the national repeat - play - repeat pandemic experience.

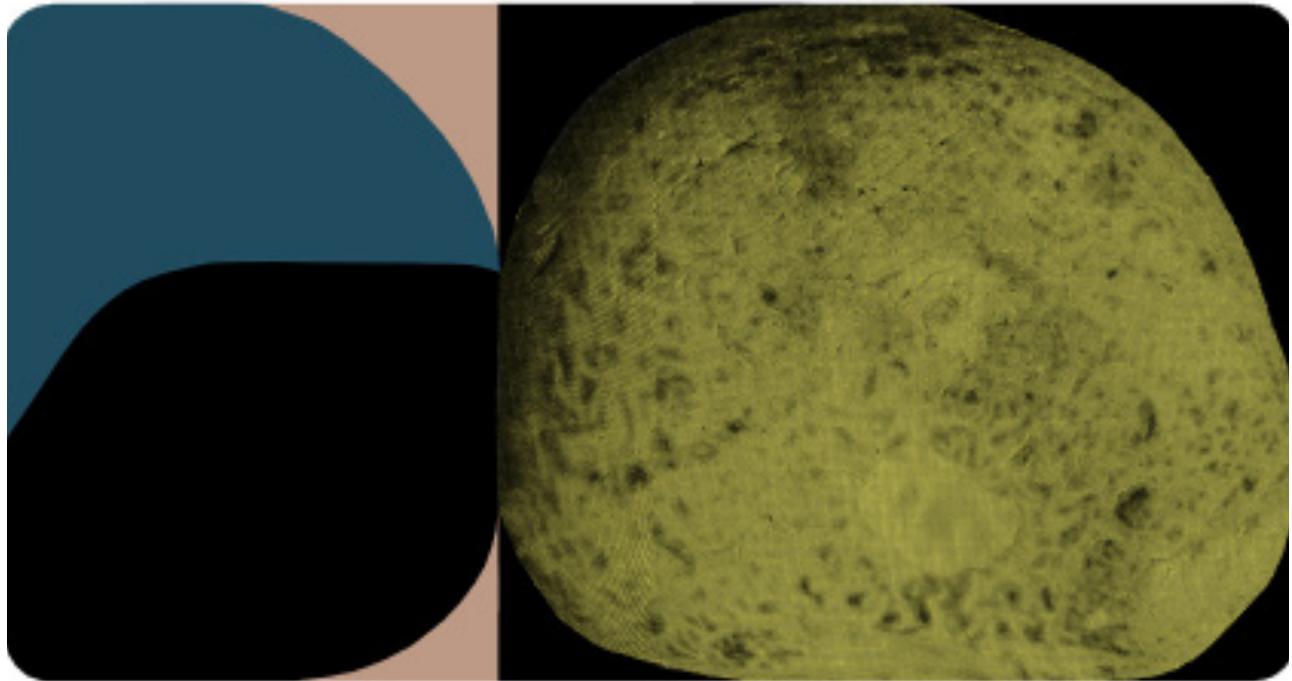
[www.instagram.com/ensixteen\\_editions/](https://www.instagram.com/ensixteen_editions/)



### **19 Fish Remix** Arusik Nanyan

Sound piece

The *19 Fish Remix* is a combination of three different music explorations created during the lockdown period of Covid 19. 19 consists of environmental sounds I have been recording during the quarantine period in Farnham. The piece starts with the clapping happening every Thursday for NHS key workers. It also contains sounds of footsteps, birds, cars beeping etc. (all recorded during the quarantine). The vocals are reversed which symbolizes the lost meanings of the possible conversations about the places we had been attending before the quarantine. *Fish* is not supposed to be a conceptual piece. It's a music piece which I've been doing while selfisolating myself in my house when I went back home to Armenia. I was doing this piece for a creative challenge where I had to use/manipulate a sample of fish singing in the ocean. Creating this piece was remedial process during those two weeks of self-isolation. *Remix* is probably the most experimental piece out of those three pieces. Again, another creative challenge for which I had a chance to go crazy with audio stems provided by improv group Sea Of Cables and to create a completely different track out of it using the sampling abilities of Ableton Live.



***View 1, Conversation 1 & 2*** Fiona White  
Screenprint

Lockdown has demanded us all to think about the environment and our responsibility to the world we live in. This set of prints is about that conversation and our co-dependence. I always start a project by documenting real life and slowly reinvent the truth to make stories. Inspired by the altered worlds of JG Ballad and designers like Herbert Bayer and Paul Rand, my work is about visual storytelling.



**Chair and log store.** Peter Renn  
Ambrotype photograph (wet collodion on glass)

Made in the log store just behind my darkroom, the empty chair stands for loss. I was due to run portrait workshops at Farnham, but they have all had to be postponed. This is a portrait of nobody. This is made using the wet collodion process – an early photographic technique from the 1850s. It is made from silver on a glass plate. The plate must be prepared immediately before photographing and developed immediately afterwards. Each plate is unique and the act of making an ambrotype has an element of performance. This time I performed with no audience, no collaborators, and no sitter.



***Sacred Realm, Phosphenes*** James Wright  
Stereo WAV

Both sonic works aim to explore three-dimensional environments generated through the audience's perception of sound. *Sacred Realm* offers a glimpse into a transcendent world of vast horizons, aquatic domains and geometric structures, evolving through the course of the track. *Phosphenes* - also referred to as 'Prisoner's Cinema' - mimics the bursts of light and colour that are often propagated by the brain in dark, enclosed spaces. With nationwide lockdown imposing a personal prison for most people, my creative direction shifted towards a hyper-architectural approach by constructing shifting soundscapes with a strong perception of space. This imposing theme of isolation is further explored by utilising aspects of sound design, time-based effects, ambient composition, and various stages of metamorphosis throughout the work.

<https://bananafishbeats.bandcamp.com/music>



***Grasping at the edge of sanity*** Paul Bretherton  
Sandblasted Douglas Fir Timber shoulders and hand with  
Green slate head. From found objects.

In normal times I am a sociable, family man with four older kids and many friends. My ex-wife lives near-by, as does my vulnerable elderly mother, but my partner lives on the other side of London. In March access to all the people I love was cut-off. I found myself completely isolated in my home for weeks with only my youngest son allowed to stay as he was under 18 (according to the government guidelines). The enforced period of being on my own had a dramatic effect on my personality and mental state. I began to go stir crazy! The realisation that I not only need, but actually can't cope without the reassuring familiarity of daily human contact was quite profound. This piece reflects the feeling of desperation that took hold of me during that period. 'Grasping at the edge of sanity' is made from found objects that were gathered whilst walking along the Thames river estuary and beaches when the lockdown eased. It was then sandblasted, carved, and assembled.



I am British, I don't feel mixed enough. I feel like I don't fit in with other mixed race people because I'm only 1/4 Jamaican.

***Out of Many, One People*** Emily Manning  
Digital prints

In adaption to lockdown, my project had to be shot in my bedroom on a Polaroid camera. The project was supposed to be about other people's experiences of being mixed race through a series of intimate portraits shot on film. Due to the pandemic, I had to focus the project on myself and use instant photography to achieve quick results. Not only was it challenging to produce a complete body of work in this environment, but to openly share my feelings towards my racial identity was difficult and uncomfortable. However, I am proud that I managed to push myself to produce this series of work.



***Ball with spinning inner ball on Puzzle Brass Ring***

Harriet Walford

Copper and brass

In times of anxiety, the piece offers a pleasing regular shape with a smooth surface for fingers to engage with and an opportunity to let idle fingers explore both inside and out. It generates a variety of noises that are calming and satisfying. The purpose of the piece was to invite a viewer to handle the work, giving pleasure as they explore and interact with the objects.



***Had I Ever Looked At These or Not?*** Jiahui Ye  
120 film

I think one of the things most people did during isolation was to reorganize their houses, and so did I. Ordinarily, we just muddled along from day to day and thought we will clear up the mess eventually. Finally, we got a chance. In this process, I found that the cluttered objects themselves, the most banal objects, contain a sense of geometric beauty after being unintentionally arranged by daily life. They are simple but fascinating, evoking us to imagine a narrative about those who live within the house. As an occupant living with these items, I re-examined them with unfamiliar eyes.



**Tyranny** Thomas Best  
Photography and digital media

*Tyranny* is a new, experimental triptych that has developed from elements of my practice. During lockdown, amidst the oppressive coverage of R numbers and death tolls, I found myself reflecting on an undercurrent of information slipping by. Large companies accrue record profits or receive government bailouts as jobs are lost and smaller businesses close. Black Lives Matter desperately sought social change as slavery, inequality and labour exploitation are rampant throughout the developing world. Billionaires continue to hoard wealth whilst their corporations cut healthcare for employees. Doctors and scientists fight to save us from catastrophe whilst others only worry about the economy. I couldn't help feeling that there was something not right with this. I feel like this flawed system of capitalism in which we exist is something we already knew about, so why have we not done anything?



***Untitled 1, 2 & 3*** Elizabeth Ransom  
Spinach and Seaweed Extract Chromatography, Inkjet Print

My latest body of work was created in response to the newly imposed restrictions and the emotional uncertainty of living through a pandemic. No longer able to access photography equipment, darkrooms, or digital printing facilities I utilized the unique and flexible nature of camera-less photography. I began to source plant-based materials found in my cupboards; such as spinach and seaweed extract, creating a liquid solution that I used to create a series of Chromatography prints. The unfixed nature of these prints allowed the colours to continuously change over time. Creating these images became a meditative process for me, allowing space for reflection during a time of heightened anxiety. Knowing that these images were not permanent, forever changing without a definite final outcome, reflects the uncertainty of living through a pandemic. The lack of control that many felt during this time is echoed in the lack of control over the resulting image.



***Transient Souls*** Anonymous  
Digital print



**Room** Lucy Bevin  
1:20 Scale Model, Film

One of the German translations for the word 'home' is 'heim', das Heim, die Heimat. Freud's term Unheimlich translates as strange, uncanny, or unhomely. This work explores the notion of interiority and isolation during lockdown and explores the relationship with memory of our own space, the house, the rooms we occupy, and their function. There are three components to the piece; the scale model, the life size installation (or set) and the film.



### ***Risk Economy*** Dd Davies

Amazon delivery boxes, Newsprint, newspaper, chicken-wire

Some jobs are not risk free. The packers of goods and the people who delivered them risked their lives, so I didn't have to. In the gig economy if you don't work you don't get paid. With many workers having no choice but to carry on, this section of society is not covered by the furlough scheme. This work is made from Amazon boxes that were delivered to my door and assembled as an altar to those who put their lives at risk and to consumerism.



***Into the Woods*** Dawn Langley  
Video

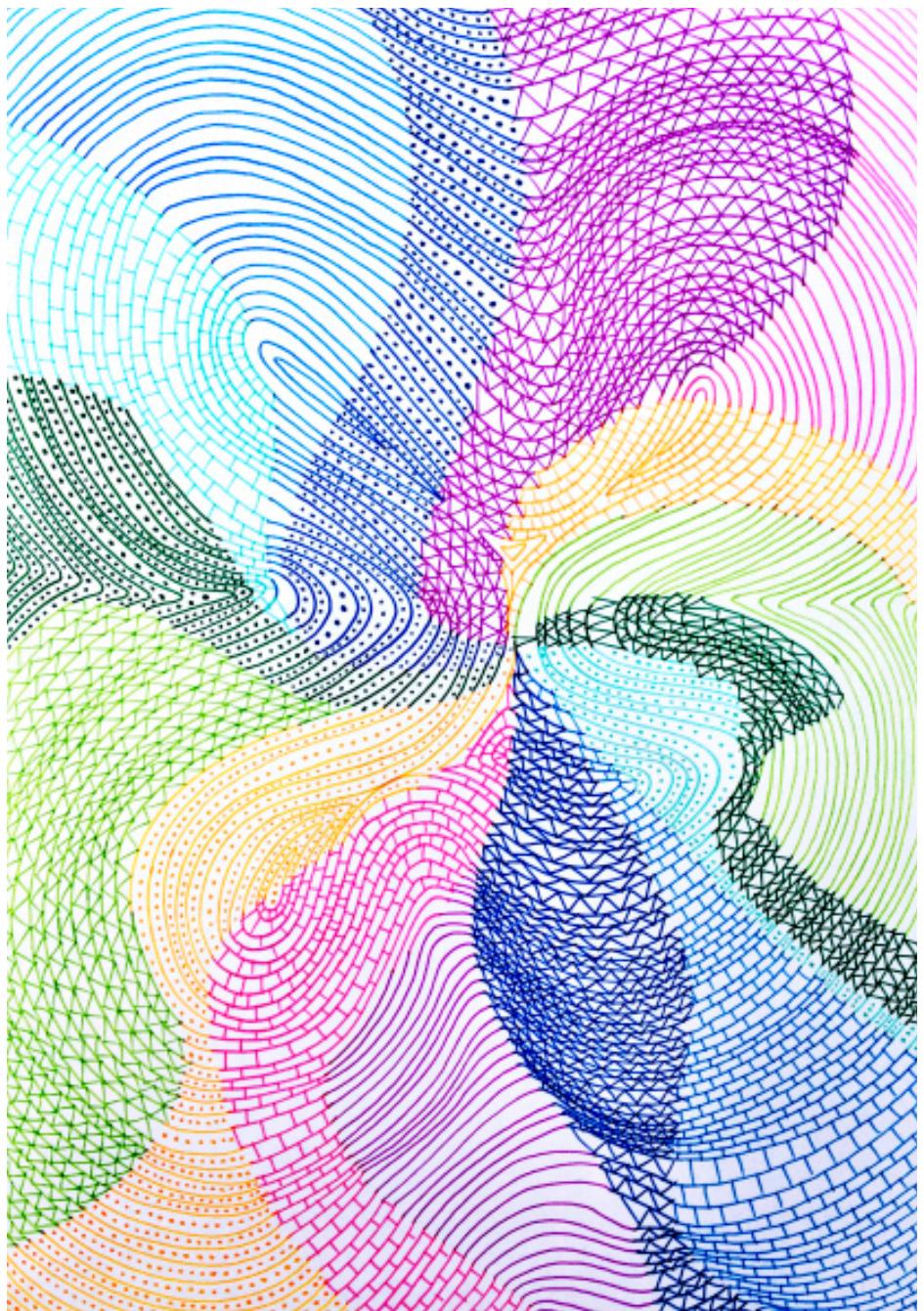
This work is a computer-generated woodland scene, created using a Generative Adversarial Network, and was developed from a training set of 1,000 images. Walks through my local woods have been an important part of my lockdown experience, and even there, things are not what they seem anymore. I decided to work with my computer to create an otherworldly, Dreamscape type view that echoed the bewilderment created by the pandemic.



***Temporal Rhythm*** Stephen Bloom

Ceramic - White Earthenware and Red Earthenware clay with coloured grogs.

This work is an abstraction of 'The Rule of Twelfths', a phenomenon that influences the speed of the flooding and ebbing tide. It is an imagined geological slice of the physical interaction between the sea and land. Being in lockdown on the North Devon coastline enabled me to use the permitted daily exercise to continue observing the tidal cycle. Tourism and visitors had stopped visiting North Devon in lockdown, but the North Atlantic's eternal tidal cycle did not.



***Silk, Fields, Roads*** Oona Tiirakari  
Pen on paper

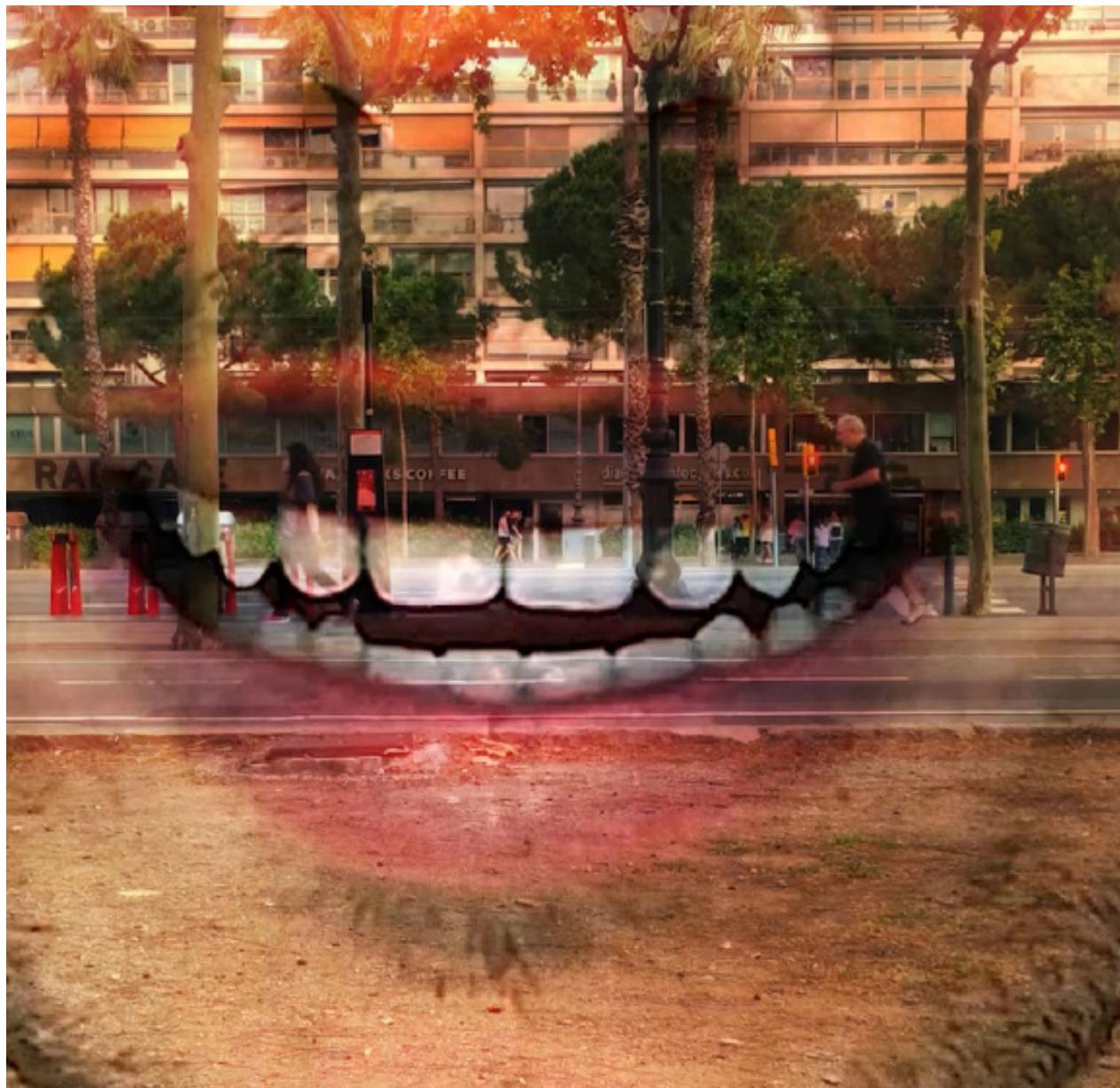
Remaining in isolation has resulted in the feeling that time has stopped, which has led me to immerse myself in drawing more abstract doodles and exploring several different techniques and patterns. Sometimes, I would escape into an abstract world with no explanation, where I can experiment with colours. Other times, I would go into repeating the same patterns, but with different styles and mediums. These drawings explore patterns that resemble waves, silk ribbons, webs, water, fields, and roads, which I can freely fill in with anything that comes to mind.



**Hypoxia** Pratibha Mistry

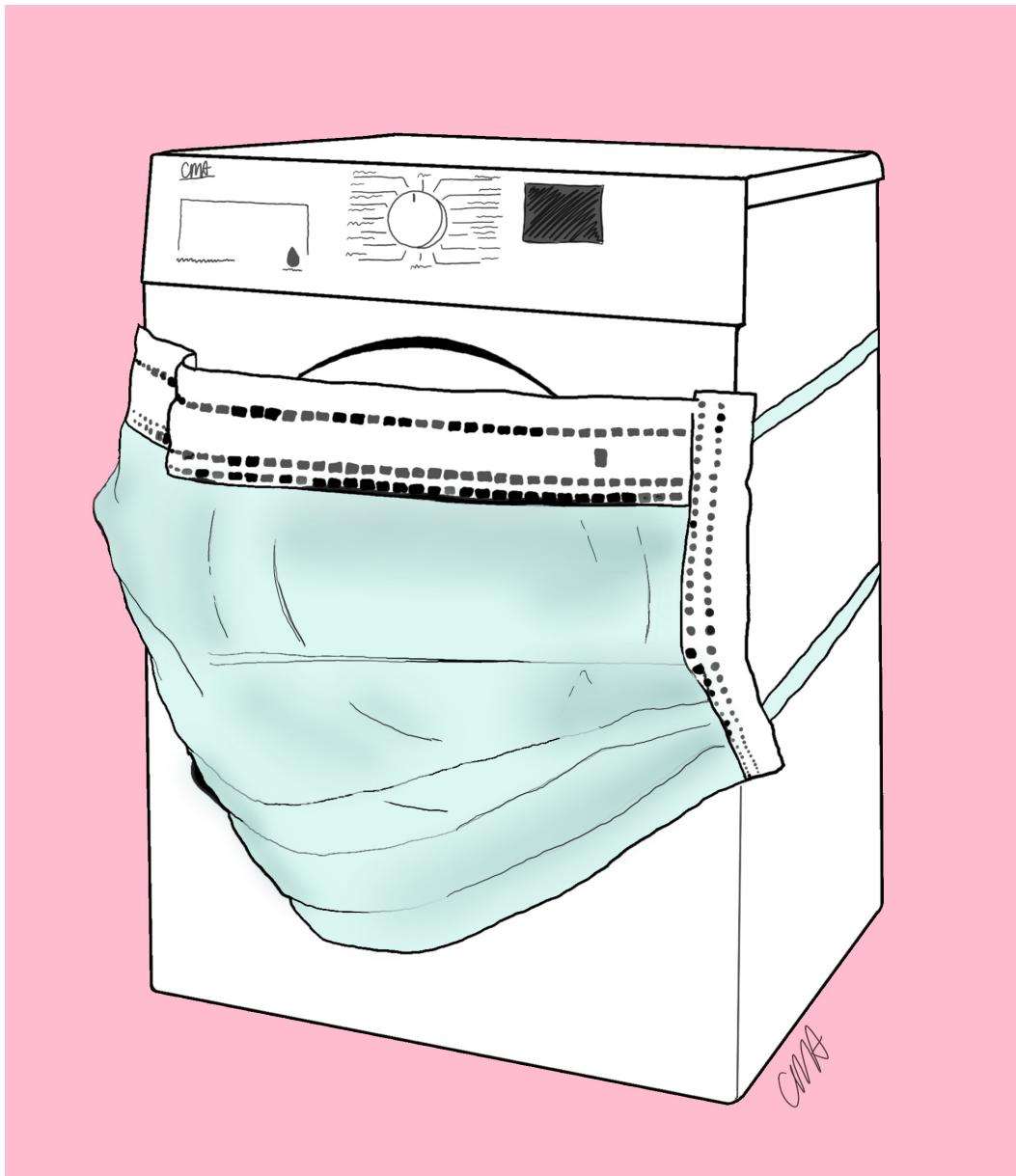
Glass (pâte de verre Kugler glass, fused and slumped)

This piece is modelled around the human rib cage/torso. Hypoxia depicts the feelings of suffocation and the need to break out for freedom similar to the experiences of patients affected by COVID-19.



***Tiempo Singular*** Pablo Santamaria Pastor  
Video

*Tiempo Singular* reflects on my personal experience of lockdown. While taking the footage and editing it, I realized that not only quarantine had affected my physical space, but it had also affected the way I look and my relation to time. In the absence of the daily rush, my looking turned into contemplation and gazing. I started to look for beauty in the ordinary, and I tried to understand reality as if it was a painting. On the other hand, that led to a deformation of time, since that active waiting, added to being in lockdown and made me lose track of the stages of the day or week. It was these two ideas that helped shape *Tiempo Singular*, a piece in which I show the ordinary as art, and in which you can see the different relations and measurements of time.



### ***Always Use Protection***

Catherine McCaw-Aldworth  
Digital print

This digitally drawn appliance wearing a mask is a reminder to the times of isolation we have lived in over the last several months. In a house where we can't escape, everything blends into one and the stir crazed feelings begin. Everything has become so clean and protected, nothing is safe from the anti-bac wipe down. A metaphorical symbol of domestic house chores overtaken by a pandemic, this machine represents something phenomenal, a once in a lifetime story we have all lived through. One day the mask may come off but for now we must *Always Use Protection*.



**FIRE WITHIN** Elena Sparke

Artist Book, Textile Art (Natural dyes and eucalyptus eco-print on wool and silk; soft hand-woven Coptic binding, Eri silk yarn)

This eighty-two-page artist book was instinctively created as an experimental prototype for my Final Major Project next year. The book form is used as a cultural notion of shared knowledge, heritage, historicism of practice and as an allegory of life's journey. Throughout the ages, humanity has gravitated towards recording ideas and experiences. Coinciding with the events of Coronavirus and the solitary of lockdown, I realise that this work was subconsciously triggered by shifts within myself; reflecting on personal traits and shifting emphasis between life and work. Confusion was distilled into clarity as we universally faced mortality and reassessed the very essence of being, fragility of life, and the importance of connecting. Fire Within is a meditation on this journey, attempting to open a dialogue between the poetic, connective quality of cloth, the complexity of the human condition and the meaning of life. Inviting the viewer to not 'judge the book by its cover', but to look deep below the surface. Psychological fragility, disruption of normality and the chaotic nature of the pandemic is referenced through the frayed edges and tangled threads. The centre ablaze, proudly displays the concentrated intensity, passion and fire that carries us through difficult times. The imprint of these times will remain indelible for generations to come, but we are the beholders of wounds, recorders of scars and custodians of past that will inform the future.

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