

Emergence

I used to be an artist. I believe that the arts are a powerful force against big data. The way that artists think is important. They see the world in a different way. They see the beauty in the small things. They see the potential in the future. They see the world in a way that big data can't. This is why we need the arts. We need the arts to see the world in a different way. What is the difference between art and data? The difference between art and data is perspective.



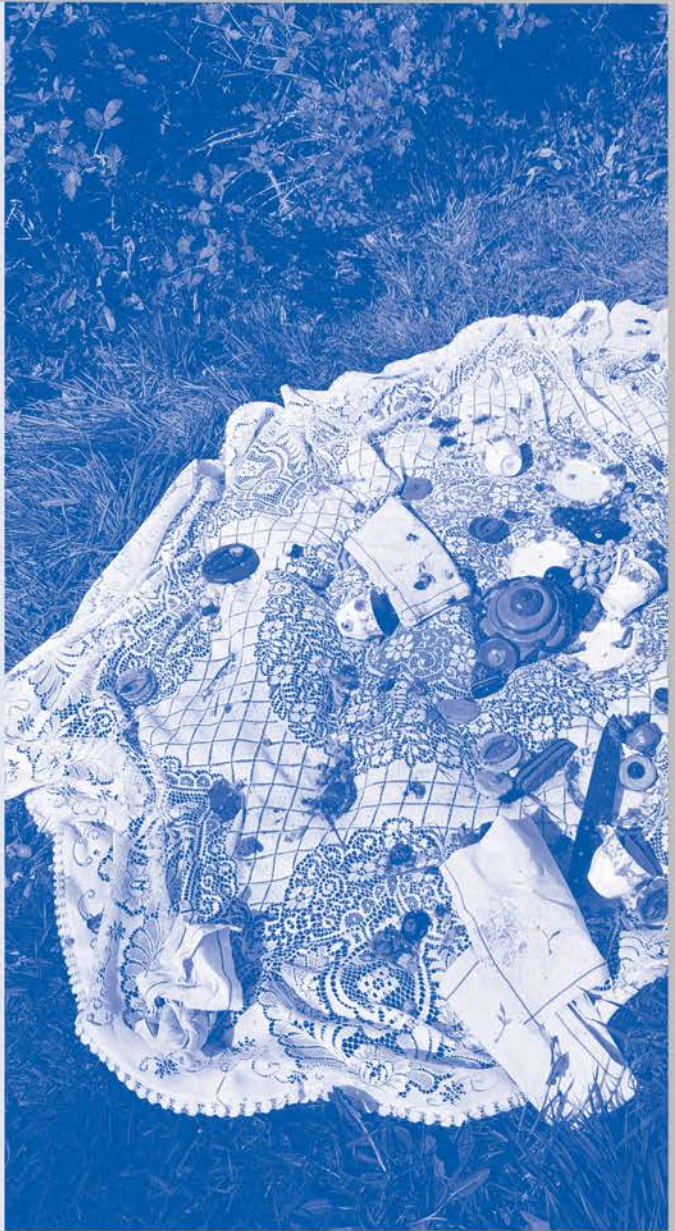




I Carry My Steps  
Between My Shoulders...  
Comprised Of Constant,  
Deliberate Acts Of  
**Survival.**

**Text Me  
When You  
Get Home**  
...









Art is based on perspective, and data is based on patterns. Art is based on the individual perspective of the artist, and data is based on the collective perspective of the network. Art is based on the unique perspective of the individual, and data is based on the collective perspective of the group. Art is based on the personal perspective of the artist, and data is based on the impersonal perspective of the machine.



Hannah Geddes a curator at Tate, and Splash and Grab magazine, researcher at LCC and independent writer has been in conversation with five of the practitioners graduating from the BA (Hons) Photography degree; discussing their personal experience in the course, education during the (post-)pandemic and how they have built a community, and have been making work.

What does community mean to you? Has this shifted since the start of the pandemic? I spoke to Mars Obonyo, Izzy Scott, Felix Falck-Naess, Ellen Tay and Liv Wood who are graduating from BA(Hons) Photography at LCC, to hear about their final projects and experiences studying through a pandemic. What struck me was, although their work is very different, one thing that they all share is their appreciation for the community they formed with each other – even from the isolation of their laptop screens.

There is a common theme running through each project around forming connections – whether it's with nature or self, the city, technology, family, or church communities, they all encourage us to look closer and make sense of the world around us. Mars Obonyo's project explores through a diasporic lens the rebuilding of the relationship with (her) mother after she passed away, acting as a process to aid in the acceptance of her mother's death, but also as a way for her to allow her own 'cultural curiosity to grow through surrealist textile making'. Exploring what 'components 'make' a mother, while assessing the meaning of a 'mum', she seeks to understand what this connection means to people, but most importantly, what it means to herself.

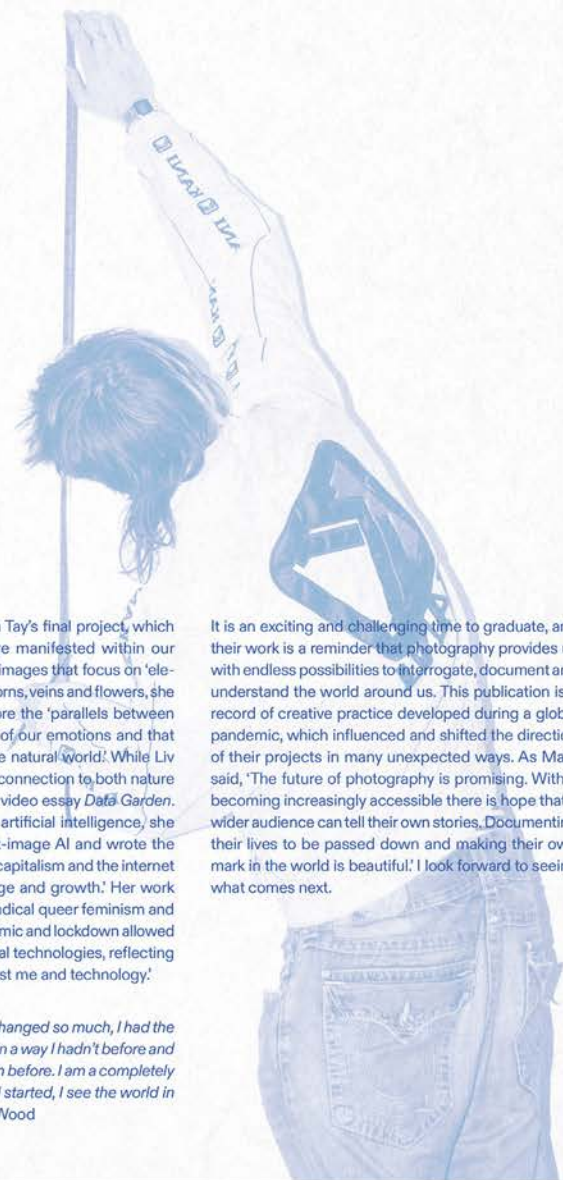
Izzy Scott's project explores the process of forming a connection to the city through an 'intimate observation of the surfaces and textures situated in the spaces in which urban life transpires'. Through the lens of psycho-geography, she looks at what it means to move around the city, allowing her to look at London with 'wonder and purpose'. Through forming connections with the materials and textures of the city, but also with other students on the course, she has 'learned how to think about the world differently.'

In Felix Falck-Naess's project *The Holy Waffle*, he documents the Norwegian Seamen's Church in London, creating a 'nostalgic view of 'Norwegianness' abroad'. Through a longing for community – both on the course at LCC and in the wider city, he sought out this church from his home country, Norway, creating a project that explores the importance of forming connections through common ground. As Felix told me, 'As artists, we have ideas and internal conversations – but the collective conversations are so important in developing and pushing the work forward.' After all, 'art and photography are all about the community' and this is reflected in his project that documents what it means to have a community and a place to belong.

*In Bloom*, is the title of Ellen Tay's final project, which explores 'how emotions are manifested within our bodies.' Through a series of images that focus on 'elements of nature', including thorns, veins and flowers, she draws connections to explore the 'parallels between the transformative aspects of our emotions and that of metamorphosis within the natural world.' While Liv Wood's project looks at our connection to both nature and technology through her video essay *Data Garden*. Made in collaboration with artificial intelligence, she 'generated visuals with text-image AI and wrote the script', to interrogate 'digital capitalism and the internet as a space for radical change and growth.' Her work has always been rooted in radical queer feminism and xenofeminism, but the pandemic and lockdown allowed her to shift her focus to digital technologies, reflecting her experience of it being 'just me and technology.'

*Ways of living and learning changed so much, I had the opportunity to look at things in a way I hadn't before and engage in things I hadn't seen before. I am a completely different person from when I started, I see the world in such a different way.* –Liv Wood

It is an exciting and challenging time to graduate, and their work is a reminder that photography provides us with endless possibilities to interrogate, document and understand the world around us. This publication is a record of creative practice developed during a global pandemic, which influenced and shifted the direction of their projects in many unexpected ways. As Mars said, 'The future of photography is promising. With it becoming increasingly accessible there is hope that a wider audience can tell their own stories. Documenting their lives to be passed down and making their own mark in the world is beautiful.' I look forward to seeing what comes next.









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**The Show Must Go On**  
Jade Ann Batley

Drawing inspiration from theatre, specifically the methodologies of Bertolt Brecht, *The Show Must Go On* explores the theme of identity and demonstrates the struggle of finding strength to escape from that which restrains your authenticity. There are three voices present. The Director, representing societal expectation. The Actor, representing those who feel their current identity is a performance to appease expectation; curious and restless about abandoning the role. Lastly, Fear; awareness of external dangers that come with internal truth. Apprehensive to abandon comfort at first, but fear of what could happen is replaced by the fear of losing who you are.





**Make Me an Image**  
Eva Blake

This piece explores the role of the face in the context of data exchange and the voyeuristic nature of the online space. Focusing on the smile by using facial recognition technology, the participant is required to physically give their own smile to trigger the mechanical response. This response comes in the form of a zoetrope, depicting an animation of a disembodied smile. The use of the smile as currency coupled with the automation of such expression aims to call into question how much one is willing to sacrifice themselves (in this case their own likeness) in order to feel entertained.



**Mechanic Mortician**  
BRANKIN (Beth Rankin)

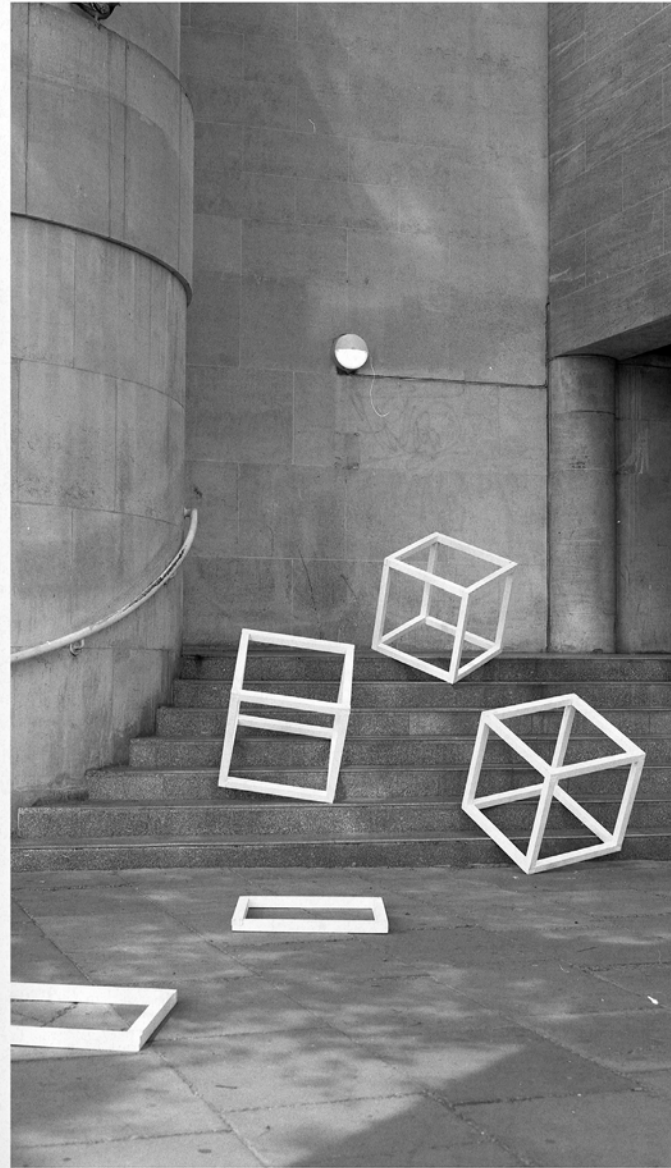
The exponential rate of change is so, so strange. The attention economy rages and we're subject to manipulation of our virtual identities through algorithmic influences online. When our data is being bought and sold we ourselves have already become a product; our privacy is repeatedly violated and our agency is threatened as we're presented with personalised versions of reality. The lines have blurred between the actual and the virtual and, in this time when we continue to shift towards an increasingly digital existence, we should perhaps stop to wonder what it is this kind of future may hold.



**Contained**  
George Budden

Originating from a fascination with our innate need to organise the objects and space around us, this project explores the place of the metaphorical cube in urban and rural scenes. Through research on the death drive and absurdity, I see this need for organisation and categorisation as a rejection of our mortality, and a means of control and power. I've explored human psychology and its dependence on constructed stability and safety, in order to understand why the cube has such a strong place in society, and how we fit ourselves into and around that structure. What happens when those cubes are placed in a polarised context, how absurd the cube becomes when extracted from other cubes.

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**Untitled**  
Beth Carter-Woodhouse

Beth Carter-Woodhouse's series is an investigation of found objects collected from a riverbank where she lives. Returning to the river every day, she developed an interest in the forms in the space. The photographs utilise a surreal expressiveness to portray a dialogue between her body and the products of the landscape. By placing these objects in a domestic space the pieces became something other than their original form. Her body is treated as a material in this work, sculpted with the forms she allows her body to morph into them. The work questions sculptural forms and how we engage with them.



我話等一俾先啦！

I said wait la!



(我俾你搵啦!)  
(let me get it for you!)

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唉，你哋都唔聽人講嘢！  
Aigh, you guys never listen!



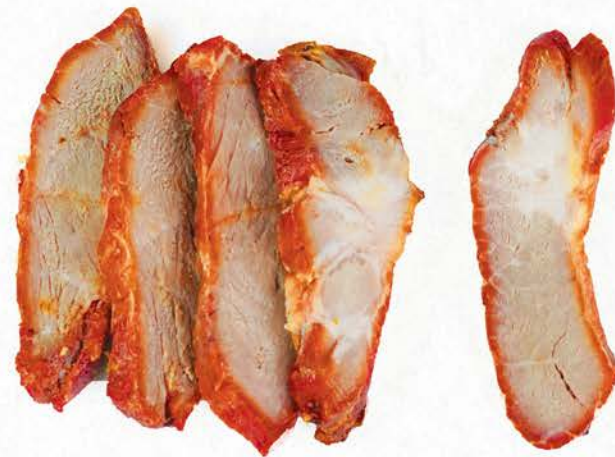
(你係一啲先啦!)  
(Take the first bite!)

Scenklippa  
Sarah Ching Han Chung

The camera and the food as ideological apparatuses interpellate the subject, the audience, and the author. Via my soul home as a common locus, we perform a constant tug-of-war of relations so that we feel less un-homed. In this curation, my identity is forged, visualised, judged, but for whom? I oppress, or am oppressed, but by whom? The qualities in my work are intended to be surreal and poetic, propagated through time and the unconscious. Historicised relations form the very moments which materialise and escape at the same time, with the photographs making feelings emerge that otherwise would not have been articulated if they had not existed. The humour, anger, disappointment, scandal, ego and pride permeates through the very construction of the photographs and my home.

等一俾先啦你哋！

Guys wait.



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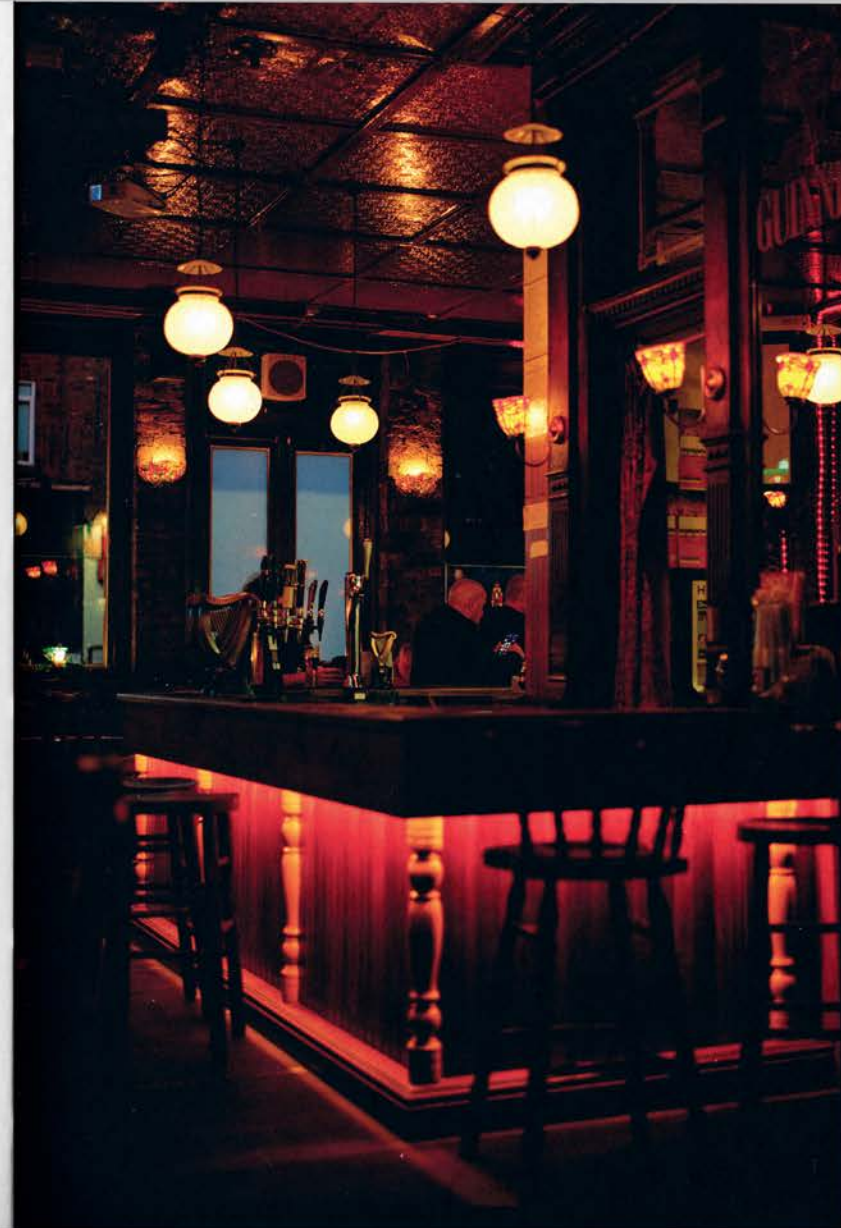
(佢個係你哋)

(That one's yours)

Céad Mile Fáilte  
Rebecca Dorothy

*Céad Mile Fáilte* explores how the subject can play an active role in the documentary process. Focused on the Mother Red Cap in Archway, I began to document the community surrounding the pub. Looking at the faces who have been so kind to me on my journey of living in London. I wanted to tell the story of the Red Cap and how it came to be the place that it is today. I have found that sharing integral values and beliefs as well as life experiences with my subjects, as an Irish person myself, allows me to portray them empathetically and it gives me an increased engagement with the story I am telling. Not only do I share the heritage within the community, but now we share the experience of living in north London as ex-patriates of Ireland.

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**Just Because  
We Are Women...**  
Nici Eberl

*Just Because We Are Women...* is a surrealism inspired project that discusses the female experience in a humoristic yet critical way by portraying how traditional stereotypes, and gender roles still hold and influence the lives of women in contemporary times. Whilst women are gaining more and more equal rights, they still often can be found taking on the responsibility of the household and restricting themselves to the domestic space whilst also trying to live up to unrealistic, media made beauty ideals. Just because that's what they were taught women must do.





**The Holy Waffle**  
Felix Falck-Næss



*The Holy Waffle* is a book project about the Norwegian Seamans Church in London. With its history of seafarers and royalty travelling to the UK and all over the world, the church now is mostly a place for Norwegian students or visitors or elderly Scandinavians to come and talk and chat, and mostly eat Norwegian dishes. The Holy waffle explores the idea of a home away from home. The waffle is the main focus of it all, the main focus is not on religion as all other churches are more focused on the waffle. It's shaped like a heart and it brings you joy and it fills you with warmth. That is what they usually say when you come to visit one of their churches.

**New American Testament**  
Austin Fischer

I grew up in a rural area of Wisconsin, I was raised Catholic and attended a church service every Wednesday evening when I was in school. Sunday was a ritual that you didn't miss. My relationship with Catholicism has been extremely critical because of my upbringing of misinformation and suffocation that I witnessed. Growing up in the United States, I realised that religion was everywhere. We said it in school every morning during the pledge of allegiance, the word god was on all our money. It made me question how free America actually was when God is in control. This project aims to re-examine religion and give a voice to those that it neglected, to reflect on a society that is based on Catholicism in the land of the free.

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**Restlessness**  
Angela Giofrè

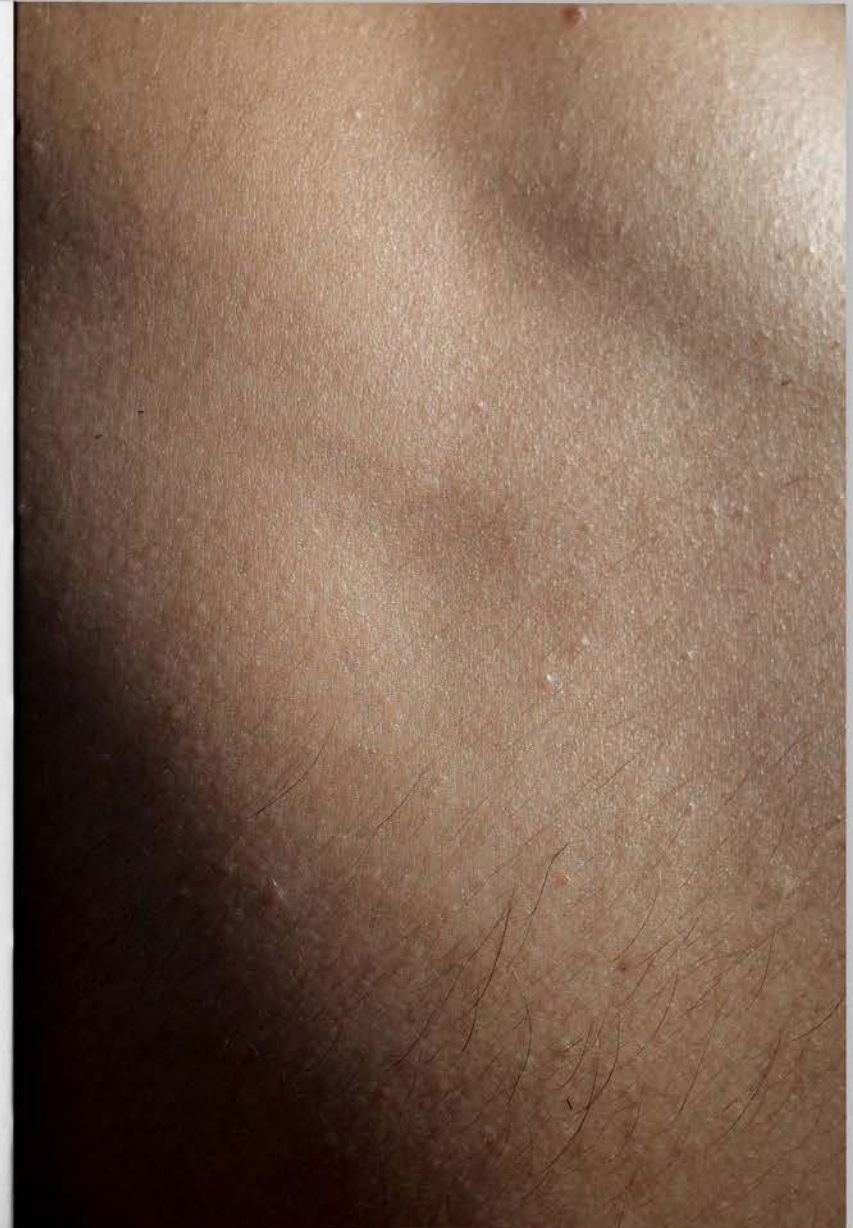
*Restlessness* is a project about Angela, about a feature of her character that she has always thought was a problem. It is about her shyness and every other feeling that is related to it: in particular, the anxiety and fear that shyness brings to herself. For the author of this work, the hands are a really important element to explain her work: the frenetic movements of the hands when a person is in an uncomfortable place represent the idea of anxiety, or nervousness that makes the person feels like time is not passing. That person is Angela herself.

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**Are Shadows Happy  
When They Dance?**  
Matilde Grassi

The project is a visual narration in the form of a book which intends to deeply explore personal emotions through metaphors in the documentation of meditative walks to reflect questions and frustrations provoked by the natural process of growing in life. Documenting the journeys through lonely walks, allowed me to embrace and explore personal emotions related to the acceptance of change and separation from loved ones. Using text and images, this project is a visual poetic narration that leads the viewer into an aesthetic journey where the components of the photographs reflect emotions unique to me, however creating a space open to anyone, within the pages of the book, to reflect on personal sentiments.



**Eating Myself**  
Ruby Griffith

The constant overconsumption of the female exists in such a pervasive way that it becomes almost as though we are physically eating the woman through visual culture. I am proposing the opposite; the woman taking back the eating of herself. Here, four women have a picnic in which each cake and cookie resembles the sexualized parts of their body. Instead of the male gaze eating and consuming the sexualized female body, they are eating themselves. This version of consumption is playful and private, and you as the viewer are intruding upon their private moment, you are the male gaze.

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**Reminder**  
Jana Gringelonite

*Reminder* is a project that explores the significance between objects and memory, documenting the space my great grandmother and I spend most of our time together, her home. The objects she has accumulated over the years are a reminder of a particular time or event in her life. Growing up and being surrounded by these objects that have been in the same place for as long as I can remember, has built a substantial foundation for our relationship, allowing me to get to know her through these things. The relationship I hold with my great grandmother is reflected in our surroundings. Therefore, her belongings also hold significant importance to me due to the connection between space, objects and memories.





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**Meri Jaan**  
Nabihah Hashmi

'Meri Jaan' in Urdu means 'my life' but is more commonly a term of endearment to describe a loved one. The film and photo series follow the journey of reconnecting with heritage through the relationship between mother and daughter. The viewer plays witness to the uncovering of archival images and an intimate conversation with my mother who was born and raised in Pakistan. To learn more about my culture and create a narrative of Pakistan coherent with my mother's story, the question proposed is, 'How can you stay connected to a country you haven't been to in over two decades?'

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**Grotesque**  
Chloe Ing

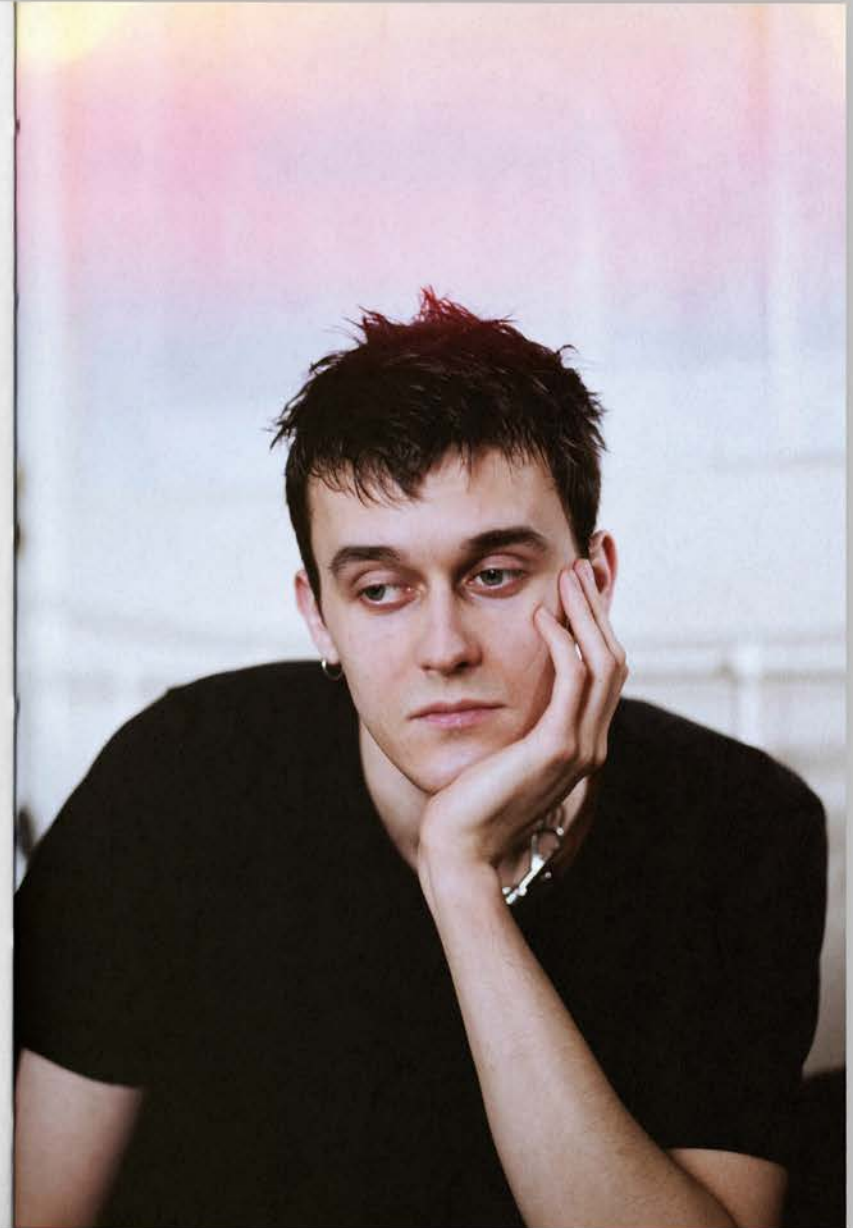
The theme of my project has been situated around capturing the close-ups of beauty that the media would usually avoid or hide. My project celebrates natural beauty and the hidden taboos of being a woman, it allows beauty in areas that are made "ugly" by society. My camera lens captures detail that human beings usually turn a blind eye to or doesn't notice, showing beauty and texture in all places if looked for hard enough.

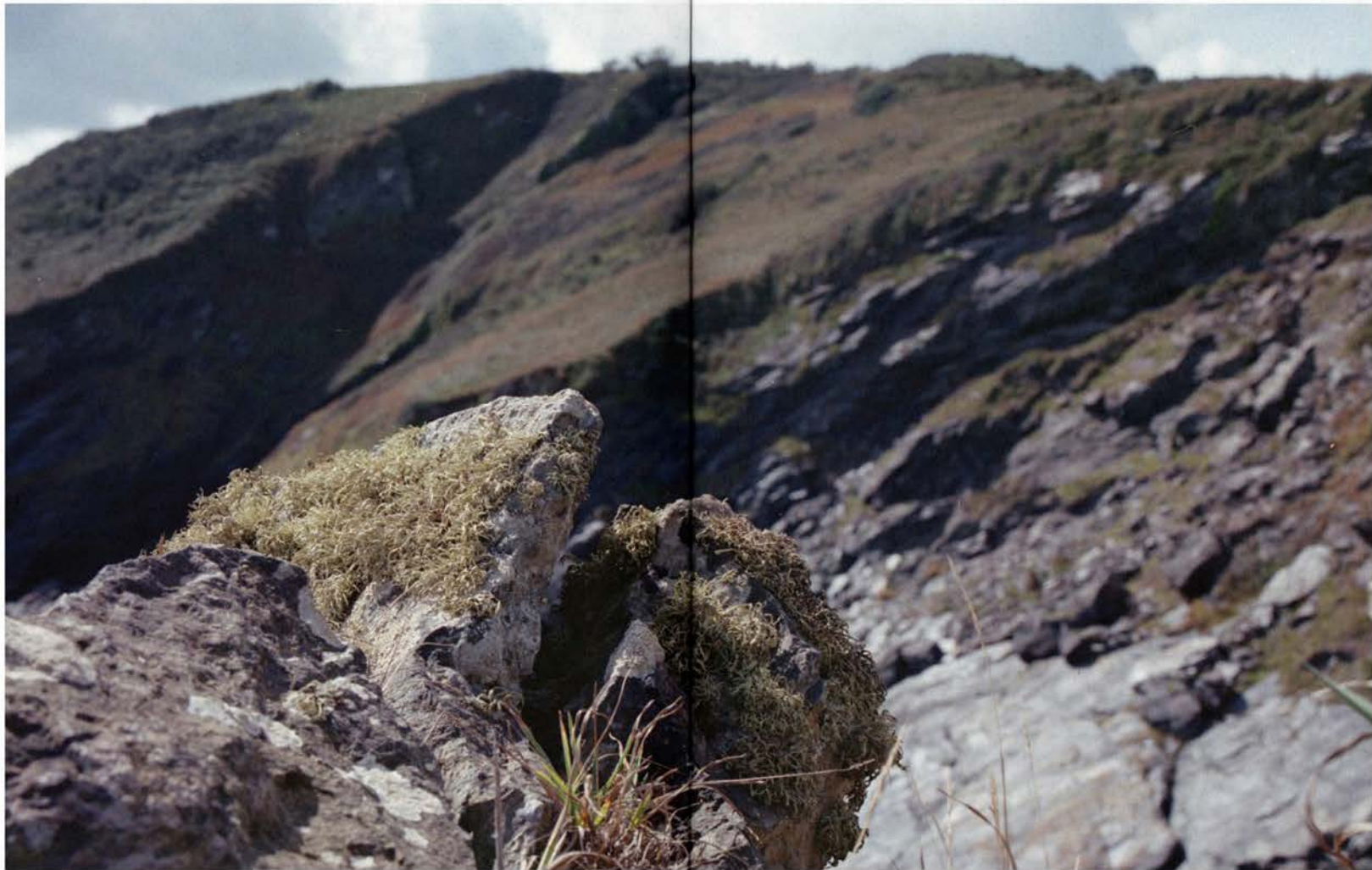
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**Bedrooms**  
Aaliyah Jackson

The bedroom is an intimate place, where a person can be alone with their deepest thoughts, experiencing the highest of highs and the lowest of lows. When it comes to love, heartbreak, grief and pain the bedroom bears witness to all. Although functional people decorate their bedrooms in a way that shows bits about themselves whether that be from bits of art, the colour we paint our rooms and the furniture. The project *Bedrooms* explores the personality of a subject by taking a portrait in their room allowing viewers to gain context about a person through the space we inhabit.





**Wish You Were Here**  
Courtney Jelley

This short photo series is what I sent to my friends when moving away from my childhood home in London to Cornwall. It was a big move for me as I left behind 20 years of memories. To help ease the transition I would explore my new home with my camera taking images of what I wanted my friends to be able to experience with me, which I would then send to them alongside a short note explaining my day and always ending with 'Wish You Were Here'.



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**Matryoshka**  
Alina Kravt

The *Matryoshka* project includes a documentary series of photographs which focus on my family's background (Russian and Ukrainian) during World War 2 in relation to the war in Ukraine today. The project will also include painted wooden Matryoshka dolls which look damaged, demonstrating what the Russian government is doing to the quality of life within its own country through the invasion of Ukraine in 2022. The aim of the project is to compare and examine favourable relations between Russian and Ukrainian nations in the past and raise awareness of the harm Russia is doing to Ukraine and itself today.



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**Bliss**  
Edyta Lang

In my project I explore the dissonance between the mystical, spiritual aspects of Religious Ecstasy experienced by Saints and Martyrs and their portrayal in Christian iconography and sacral art, exposing and emphasizing the elements of physical, sensual pleasure in the experience. I am fascinated by the apparent eroticism in the existing depictions. In my exploration I endeavour to both project the veneration and flesh out the erotic, carnal elements in my images. Besides the sacral art, I am visually drawing inspiration from the Eastern European Folklore tradition and deathbed photography.

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**Family**

Caitlin Amy Leach

The Family creates a mutual awareness between viewers and characters of each other's presence. 'Why are you here?' the characters are asking you. I want you to feel uncomfortable, like you've been forced, through a mere glance at the photographs, to suddenly intrude on a space you shouldn't be in. The space is the most classic and intimate of all: Family Time. It's a tongue-in-cheek take on the core ideological structure of the Family. The perfect, happy family. The whole thing is 'loosely' (more than I will admit) based on personal experience with family; growing up and growing into what those relationships, dynamics and encounters mean to me.

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**The Househusband and the Superwoman**  
Xinyu Liu

*The Househusband and the Superwoman* explores the performance of gender within public spaces. Through this work, I aim to further our understanding of gender and the performed element within this construct. Looking specifically from the perspective of masculinity in crisis, I am interested in examining the relationship of contemporary masculinity alongside that of the past patriarchal society. Through my practice, I would like to discuss the diversity of contemporary masculinity and femininity, by highlighting that the evolution of masculinity has prompted an awakening in the traditional behaviour that has been associated with femininity.

**A Patch Of Blue**  
Callista Low

*A Patch of Blue* is a personal reflection on family, ageing and finding certainty within change. The project recalls the environmental contexts which might later surround a memory. Was it cold outside, what was the colour of the sky, and were the trees in bloom or dormant? Callista uses practices of walking, collecting, and preserving natural objects to make her images. The process takes time and is dependent upon weather forecasts and seasonal cycles to create the correct photographic exposures and collect the desired plants. Embedded within the narrative of the family, the body of work meditates on nature's microcosms as an attempt to discuss insecurity, humanity and explore larger, more complex questions about life.





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**The Attic Is Full  
of Dead Flies**  
Diggory Lynch

Diggory Lynch is a mixed media artist from Warwickshire. His recent project, *The Attic Is Full of Dead Flies* is an intense observation of domestic space and the family home. Lynch obsessively documented his childhood home using a mixture of analogue photography, video, as well as photographs which were taken with his first toy camera which he rediscovered in his attic. Using an old press flash paired with traditional black and white photography, the photographs on display appear as if from a crime scene. These domestic scenes bring to the fore feelings of anxiety and apprehension.



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**Solarium**  
Yaqi Mai

*Solarium* creates a minimalist and idealised surreal world through architecturally rendered spaces, giving the viewer a visual sense of enjoyment through a relaxed atmosphere, an escape from the high-stress reality of the environment and relief in the virtual world. As well as attempting to illustrate the increasingly blurred border between the virtual and the real.





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QTTR  
Emma Martin

QTTR is a photographic portrait of London's queer tattoo artist community. The work explores how, especially for queer people, decorating and embellishing the body with tattoos can improve and re-frame one's relationship with their body. Honouring the body in such a way is considered affirming and healing by many queer people, as well as being a means of displaying an individual's way of knowing and viewing the world, and their connections to society, culture, and place. Taking inspiration from notions of permanence, expressions of identity, and adornment, the artist has employed tattooing equipment and techniques in the creation of the images – piercing and marking the negative with needles and ink - drawing parallels between the photographic film and skin.

**Neo Noir London**  
Martin Mikule

My current project revolves around work-life balance and time, and how hard it can often be to find time for our own practice/art. The work aims to showcase a nocturnal element to life. The two photos submitted for the publication capture the neo noir/dystopian style I try to capture in my practice. I specialise in night-time street photography, with works revolving around mental health and the everyday struggles of an artist and the balance of work and staying creative. I hope my works can spark conversation among the viewers that see them.

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**It Took Nine Years to  
Walk This Far**  
Emmie Niemelä

*It Took Nine Years to Walk This Far* is a project about a newly changed father and daughter relationship, where photography is the main communicator between them. Living in the same town with a five-minute walking distance between their homes, it took a lot of courage, a graduation project and nine long years to finally meet again and build up to something new from the old and broken pieces. The photographs are captured in the family home and the villages around it in the South of Sweden, keeping in mind what places have been significant for them both during their years spent together.



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**American Dream**  
Mick O'Connell

This collection is largely based on the aesthetic presentation of the American Dream and its impact on my/the psyche. My project began as a visual representation of the American Dream's aesthetic presentation, something that has had a major impact on me, my goals and aspirations from childhood. I presented this visual representation through the creation of two characters, a mother-daughter duo who started and became rich from a takeaway wig shop business. The goal or outcome of this project was quite personal in nature - to produce something that showcased how my mind works, its influences and what it likes to see. In turn, showcasing the effect the aesthetic presentation of the American Dream has.





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**Ma**  
Mars Obonyo

This project explores through a diasporic lens the rebuilding of the relationship with my mother after she passed away. While aiding the acceptance of death, this project also permitted a cultural curiosity to grow through surrealist textile making. Examining what components "make" a mother while assessing the meaning of a 'mum' and what this means to people, but most importantly to myself.



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Channel 13: Dream TV  
Adeola Ogunsiji Isaac

This piece explores the realm in which dreams are created and how the unconscious self is able to fabricate textures, places and people. A concept inspired by the story of the invisible storyteller. The invisible storyteller is based on the idea that we are not alone in our heads, that there is an 'unconscious personality' that has the ability to construct a world and creatures that the dreamer has never experienced. In this animation, the orb and the cloud are representative of the mind and storyteller, as they go together through scenarios that are familiar yet strange.





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**The Alibi of Divergence**  
Wenxuan Qian

*The Alibi of Divergence* explores and demonstrates the disparate symbiosis between the environment, animals and architecture in the context of consumerism in many different dimensions. Consumerism and cultural homogenization brought about by globalization, which has been prevalent since the second half of the twentieth century, has greatly eroded cultural diversity, especially in remote areas. In my photographic practice, I try to express such images through the combination and confrontation between natural landscapes and human creations, while at the same time combining my own emotions and personal perspectives to hide the visual core of 'the restlessness lurking under the quiet'.

**Journey of Life**  
Amy Rolfe

This work explores the themes of identity and beauty using imagery and objects from my childhood that hold a significant memory of emotions beside cyanotype images of flowers and weeds to display the contrasting ideas and views we have on who is more worthy than the other because of how we define beauty. The themes have been a personal struggle throughout my 21 years, walking therapy has been a source of escapism to free myself from judgment and reconnect with nature.

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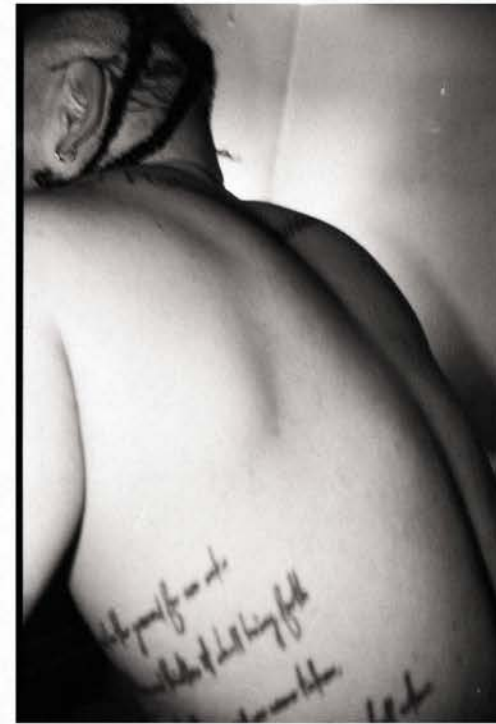
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**Mano Baimė /  
Freedom Blue**  
Gintare Sadauskaite

*Mano Baimė / Freedom Blue* is a response to Russian aggression. Not just to the current one in Ukraine but also to that conducted half a century ago. It's an ode to the ones uprooted and killed while defending their freedom. To the women and children raped. In the video piece, the abstracted imagery of Inga's skin is interrupted by extracts of performance where her body is distorted by balloons filled with blue paint. As she delicately moves a needle towards the bodily extension, each balloon explodes leaving her to bleed in blue. Softness is replaced with violence. Violence is replaced with softness. Peace displaced with sudden war. War interrupted by peace.



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**Love Me Not**  
Daria Sadowska

Exploring post-Covid relationships has proven challenging, as many of us do not seek commitment or feelings which are above "casual". We all crave something, someone. We wish to feel closeness and comfort where we are able to lose ourselves within a moment. But we also want to be comfortable speaking about difficult subjects, ambitions and hopes, even traumas without fear, with someone else. My project is about intellectual and physical intimacy, the thin line between wanting to be touched but fear of being hurt. My fear of someone knowing me beyond the surface.



**Evergreen**  
Mariam Salarishvili

Inspired by current world events, *Evergreen* is a collection of intimate photographs giving recognition to those who have lived alone prior to, as well as following, the pandemic. This body of work recalls and focuses on the term 'isolation', a word constantly repeated by humanity during the last two years, and its effect on the older generation especially. In a time of heartbreak and her loneliness, Mariam decided to base her project on her 85-year-old friend, Myrtle Rowland, to help herself understand what it means to live truly alone.



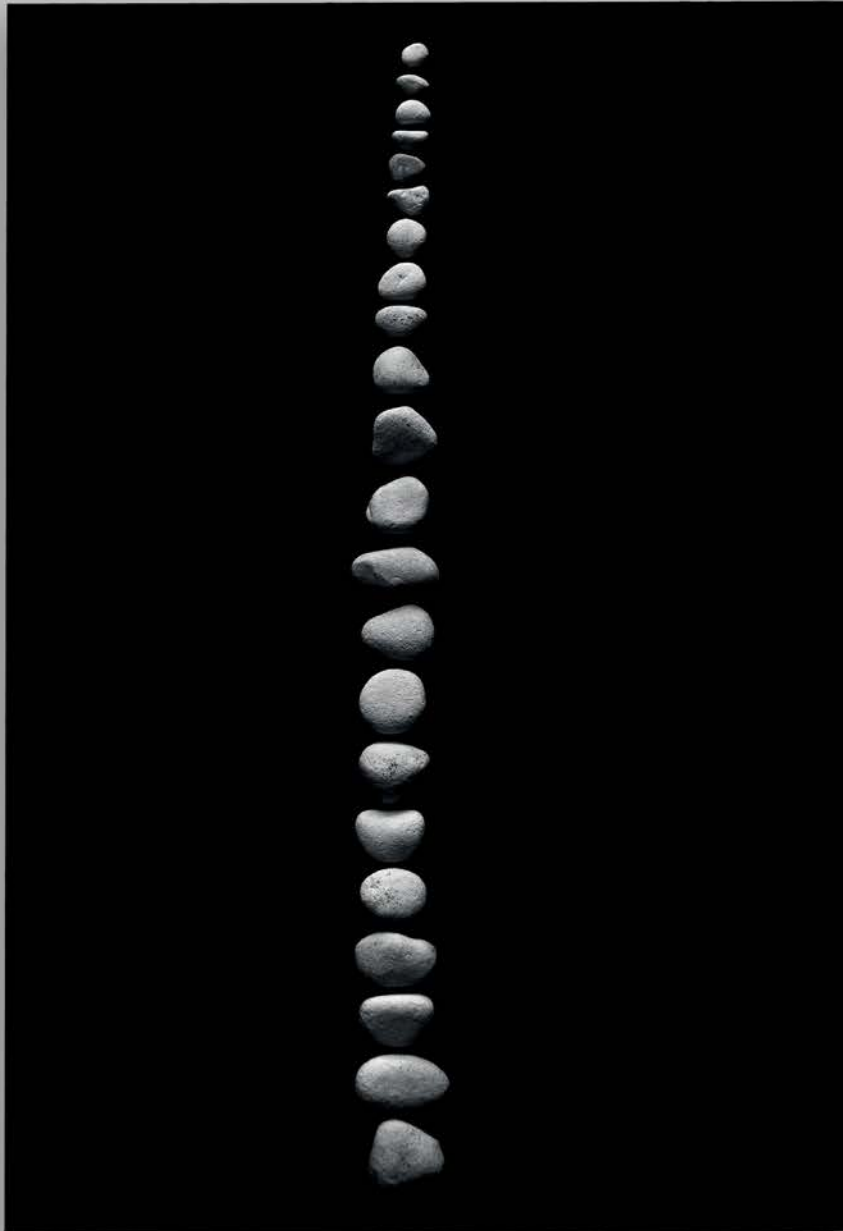


**Sky**  
Hassan Farah Salman Saif

Sky is a project exploring the nature of being a third culture child and the disconnect it can bring when trying to live up to established expectations. Seen through the lens of three generations discussing Hassan's late grandfather and figurative/spiritual head of the family, the nature of what it is to have a rolemodel who no longer exists in our world and what that means is questioned. In the same way the sky lies above us and is always there, always seen, it cannot be interacted or engaged with in any meaningful way.







**Tracing London**  
Isabella Scott

*Tracing London* is a series of seven black and white photographs which explore the concepts of materiality and affect, embodiment, and place. By focusing on the overlooked and the unnoticed, the disregarded background of modern contemporary life comes into prominence, the main focus not being on the action within the city, but rather an intimate observation of the surfaces and textures situated in the spaces in which urban life transpires. A sensation of temporal and bodily mobility through space is present, echoed through the lines in the images in which the eye replicates the project's methodology of psychogeography.

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**Sowing Worlds**  
Marnie Selby

My project, *Sowing Worlds*, investigates the triangulation between the landscape and the body within the age of the Anthropocene. My work highlights the symbiotic relationship between living beings and the earth as well as the landscape itself and how they define and are defined by one another. My images generate dream-like surreal compositions whilst referencing the visceral bodily processes of digestion and regurgitation. *Sowing World's* presents the body, from the inside, utilising medical images of internal bodily functions and organs. These are then placed as abstract forms within the context of the landscape. Thus provoking visual associations to the biological; highlighting our time on earth as well as our inherent relationship to nature.

**In That and All**  
Tianyi Sun

*In That and All* is a multi-media project in which the concept of space, body, and participator are reframed through the exploration of the timeliness and occasionality of considering photography as a kind of visual intrusion. The artist uses projection as a way to create visual and causal relationships between different images by overlaying them in different compositions. The work also makes responses to the artist's own experiences in relation to her grown-up cultural background, and it is the last part of the photo project *Someone in between* which is a photo documentation of the artist's grandfather from 2019 to 2022.





I Died and Now  
I'm Dreaming  
Joe Thacker

My project draws inspiration from the beauty of chaos theory and entropy as well as human and natural forms. This self-enacting multi-disciplinary work blends photography and sculpture. A wire model stands tall in the centre, resembling a deformed tree, surrounded by a powerful ring of soil. At the top of the wire structure, sits a bowl of marbling inks. Dangling into the bowl of ink is a photograph suspended from a string, which spins as it is heated by a thermal lamp. The fine balance of the piece relates to the Lorenz attractor. This chaos theory visualises how even the smallest of changes to initial conditions, always lead to unpredictably dissimilar results.



**The Fall of Eve**  
Ellie Anne Thomson

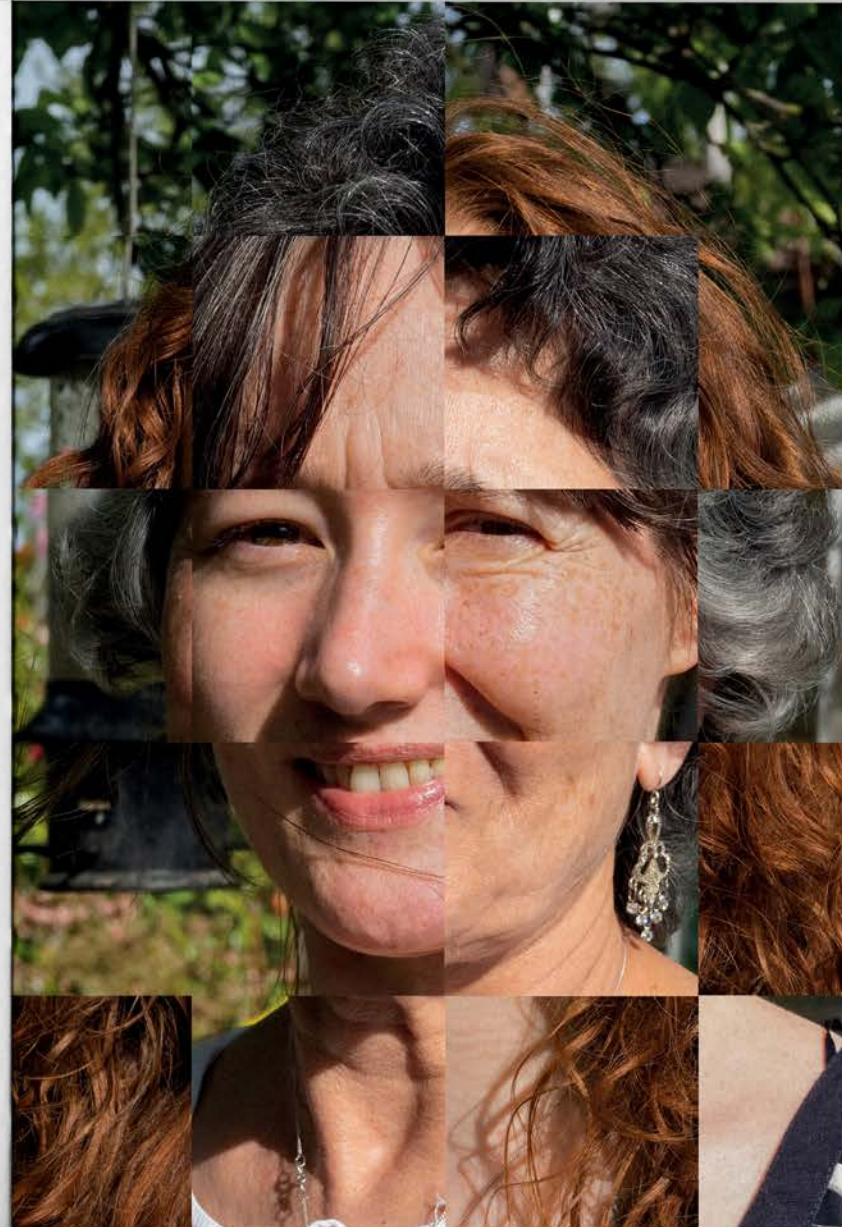
*The Fall of Eve* is a conceptual story of a Guardian of Memory who has succumbed to the grief of the evanescent nature of Memories. Trapped in turmoil in a land of limbo, desperately trying to hold onto their sanity yet succumbing to the inevitable wonders of life. It explores the conflicting nature of memory and photography stemming from our own sentimental attachments and trauma. I wanted to represent the way in which memory, photography and the art of material matter can transform a scene into ever-folding inception of photography and a repeated display of memory to show their ephemeral nature in this world.

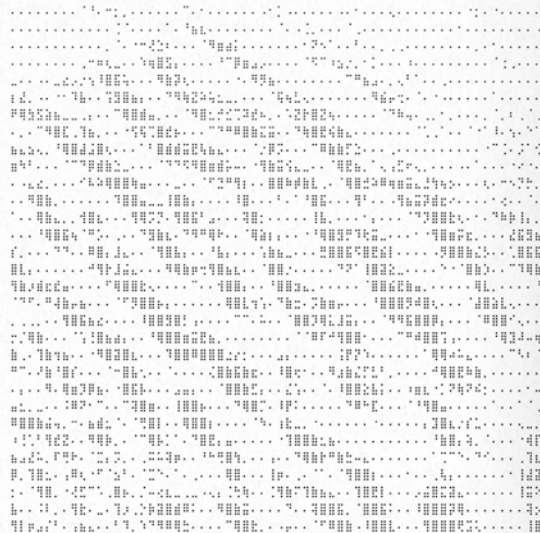


**Like Mother,  
Like Daughter**  
Georgina Townsend

Utilising the mechanics of sliding block puzzles, this sculpture explores concepts of the face and the self. When in place/ 'solved' the puzzle pieces present a photograph comprised of three different portraits: one of myself, my mother, and my grandmother. The sculpture aims to recognise the influence of family on the self through exploring the generations of women before me. Moving the pieces in an attempt to 'solve' the puzzle makes the portrait unrecognisable presenting the confusion found in trying to understand the self, while visualising this struggle for truth as we stray further from the completed portrait and understanding of the self.

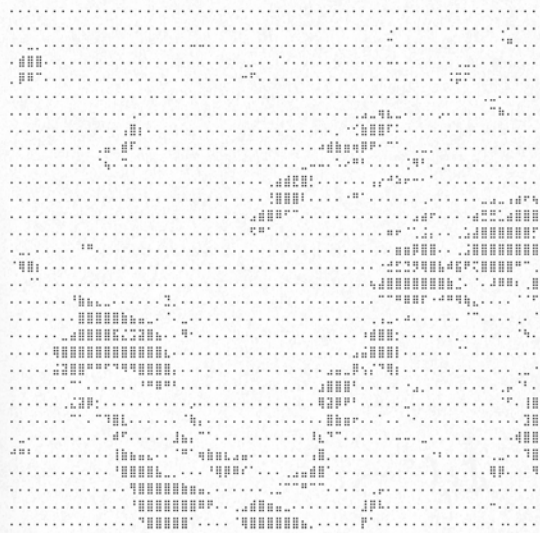
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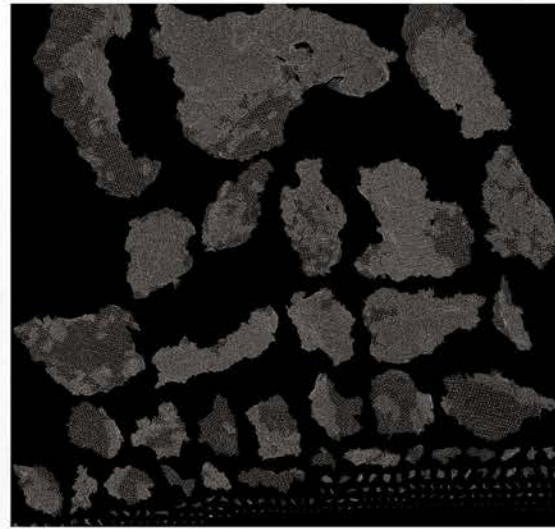




Untitled  
Milla Wang

The inspiration for my work came from my interest in synesthesia, which led to a curiosity experiencing photographic work through not only visual sense but also, if possible, touch? In my final work, I created 'touchable photographs', which viewers need to touch the work in order to form their own images in their head, based on their tactile sense. The images shown here are visual references of the actual installation, which were originally photographic works of mine, that got converted into braille through coding. The original photographs were images of textured surfaces, like rocks, walls, and ground, which not only present a visual aesthetic but also stimulate a sense of tactile themselves.





« **Untitled (Objects)** »  
Mingjing Wang

The subject of my project is the concept of Hyperobjects, non-human objects that are distributed in large numbers in time and space relative to humans, and how we will perceive the non-human objects that exist around us in the age of Hyperobjects. Hyperobjects dismantle our definition of the world, a false aesthetic effect. Hyperobjects brings about the "end of the world" and denies the privilege of human existence over the existence of nonhuman objects. My project focuses on the non-human object itself, directing its focus towards it. By adapting the non-human objects to release their internal space, rather than using them to express my internal space.





**Data Gardens**  
Liv Wood

*Data Gardens* is a video essay addressing digital capitalism through a cyberfeminist lens. The work explores understandings of technology within our collective ecologies, and the internet as a space for radical socio-political change. Every element of the work has been created in collaboration with open-source artificial intelligence. The script has been written in collaboration with GPT-3. The visual content has been generated using VQGAN+CLIP. AI has been applied in the editing process, and the narrative voices are also AI-generated.





**Not the Fucking Butch  
Dude That Could Kick  
Someones Ass**  
Scarlett Yates

*Not the Fucking Butch Dude That Could Kick Someone's Ass* is a series of portraits that capture men in their bedrooms. From working in a hyper-masculine environment (a sports bar) where the majority of the customers are male, Scarlet has gained an insight into a completely different side to masculinity that she hadn't really encountered before. The men shout, start fights, and pursue and question why a girl won't go out with them. Having this experience with these types of men, as well as being stalked, harassed and sexually assaulted, along with men making comments about Scarlet's appearance and body on a regular basis, she has used this series as a form of photo therapy.





A Pig under the Roof  
Xi Yu

The title *A Pig under the Roof* is a deconstruction of the Chinese character for 'home'. This very diverse documentary photography project includes portraits and interviews with immigrants living in the UK. The project explores open discussions between immigrants of different age groups and backgrounds about the concept of home, family relationships, identity and the impact of their original culture.



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**Pinkie**  
Yuanze Wu Trevor

The little finger, also known as Pinkie, was one of the critical fingers to help our hands achieve a perfect balance. But unfortunately, Pinkie would always consider the most uncoordinated one among the hands because of our nerve growth and skeleton formation. My project, *Pinkie*, aimed to explore the daily application of our little fingers and transfer it irregularly. Through research among various cultural forms and histories based on the little finger there was quite a difference between Asia and Western cultures. Therefore, the Pinkie could represent a very different manner or communicate artifice.



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**Street00**  
Juehan Zeng

*Street00* is a digital experiment project, that comes from the interest in the night, street and scene. It explores the relationship of uncertain seeing between the eye and technology, meanwhile the uncertain relationship between the individual and society by regarding the street light as a photography subject. It contains the experiment on the possibilities of what photography can look like the digital era by combining the digital language and photography practice and how they communicate the idea to the audience in a more accurate way.



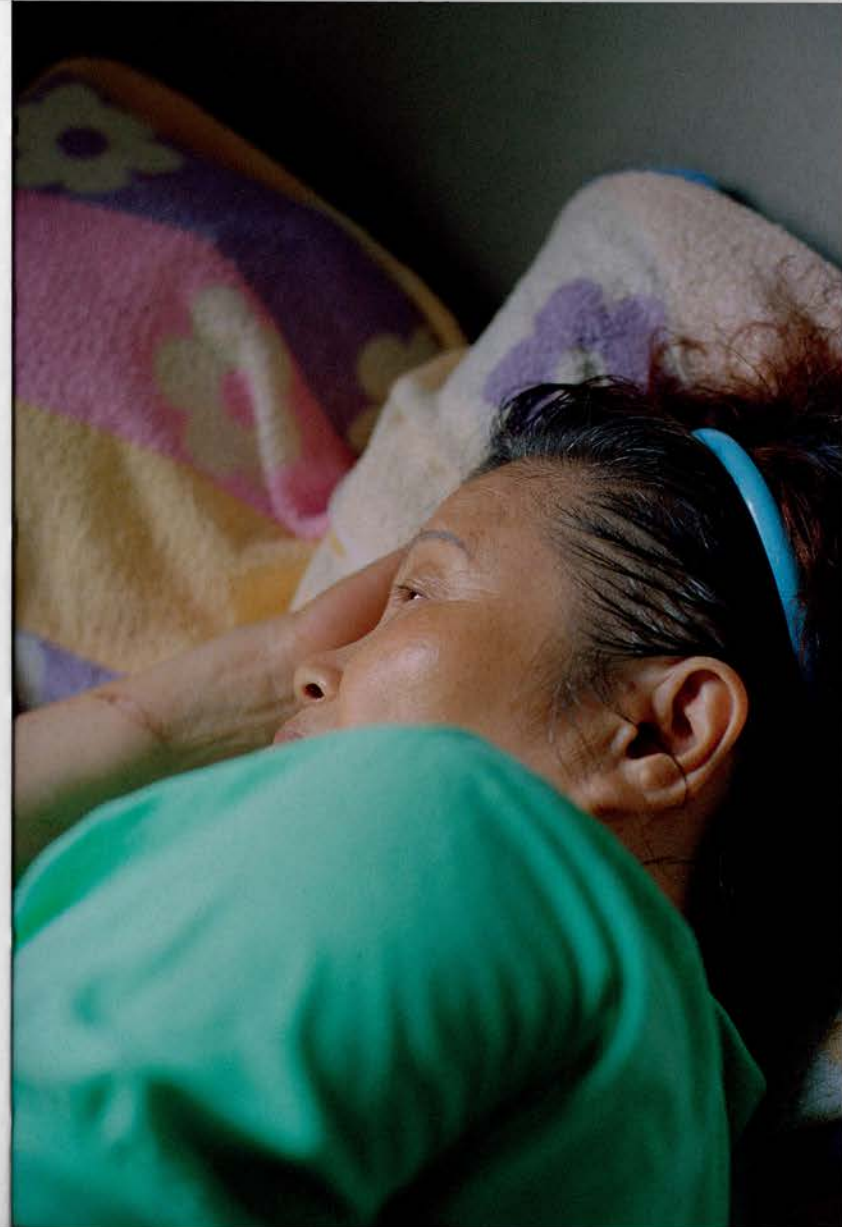
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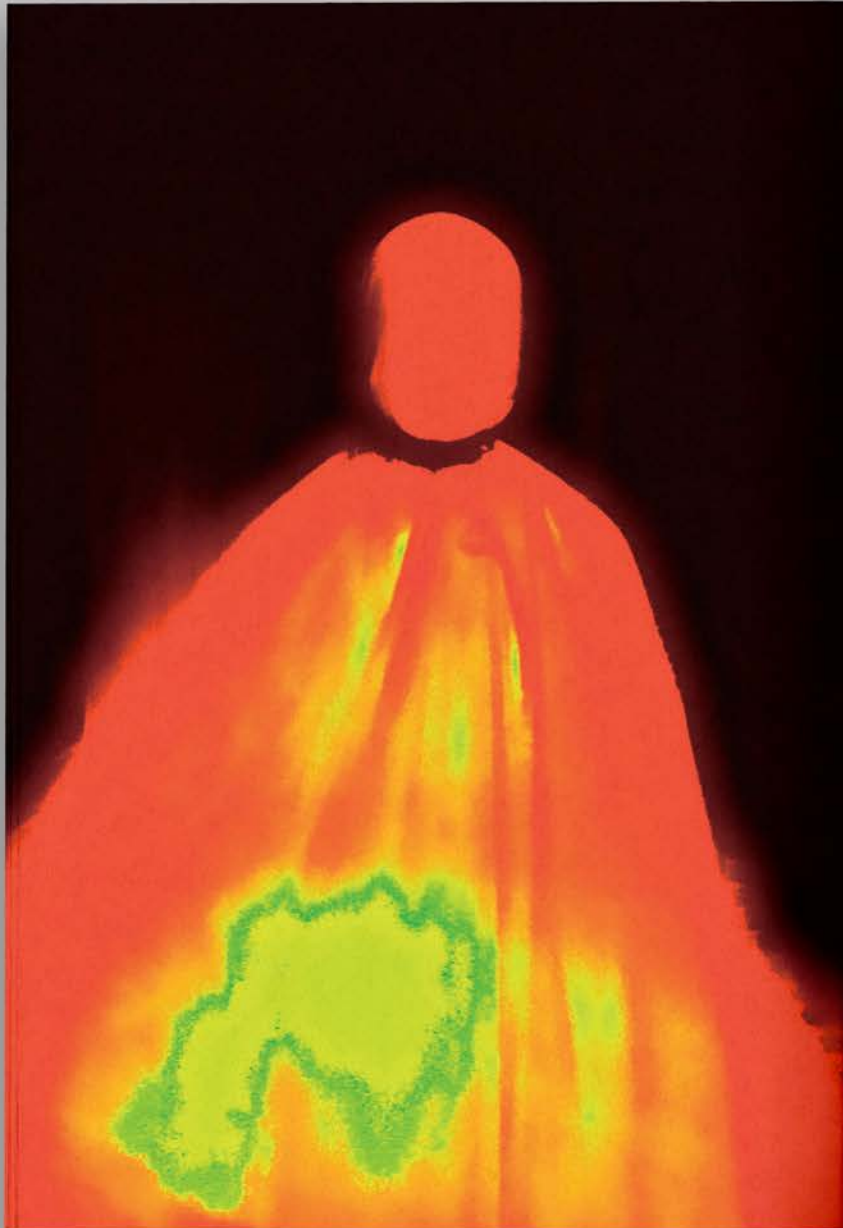


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**Touch on Your Shoulder**  
Yuying Zhang

*Touch on Your Shoulder* is a conversation with my deaf grandmother and a story of family, communication, and disability. By getting in touch with her life, this project also investigates the inner side of disabled elderly in China. Although we have a strong family connection, I still felt an intangible sense of alienation separating my grandmother from the family and society. It is sad that people often don't understand some of her behaviours because of her disability. Despite misunderstandings, her life is still going on. She tried her best to live happily, even though sometimes loneliness and alienation also occur to her.





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**As If**  
Yuxiang Zhou (ChauKeen)

This series of photos is selected from my stories from 2020-2021. Due to personal emotional problems in 2019 and the forced isolation of the outbreak in 2020, what I saw was monochromatic yet colourful, sharp yet blurry, and everything was so uncomfortable. Serious fetishes made me realise my craving for the company of the opposite sex. I wrapped my wife in photographic cloth and did invisible light painting with a modified infrared camera and an infrared flashlight, making her an invisible pillar of my inner image.

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