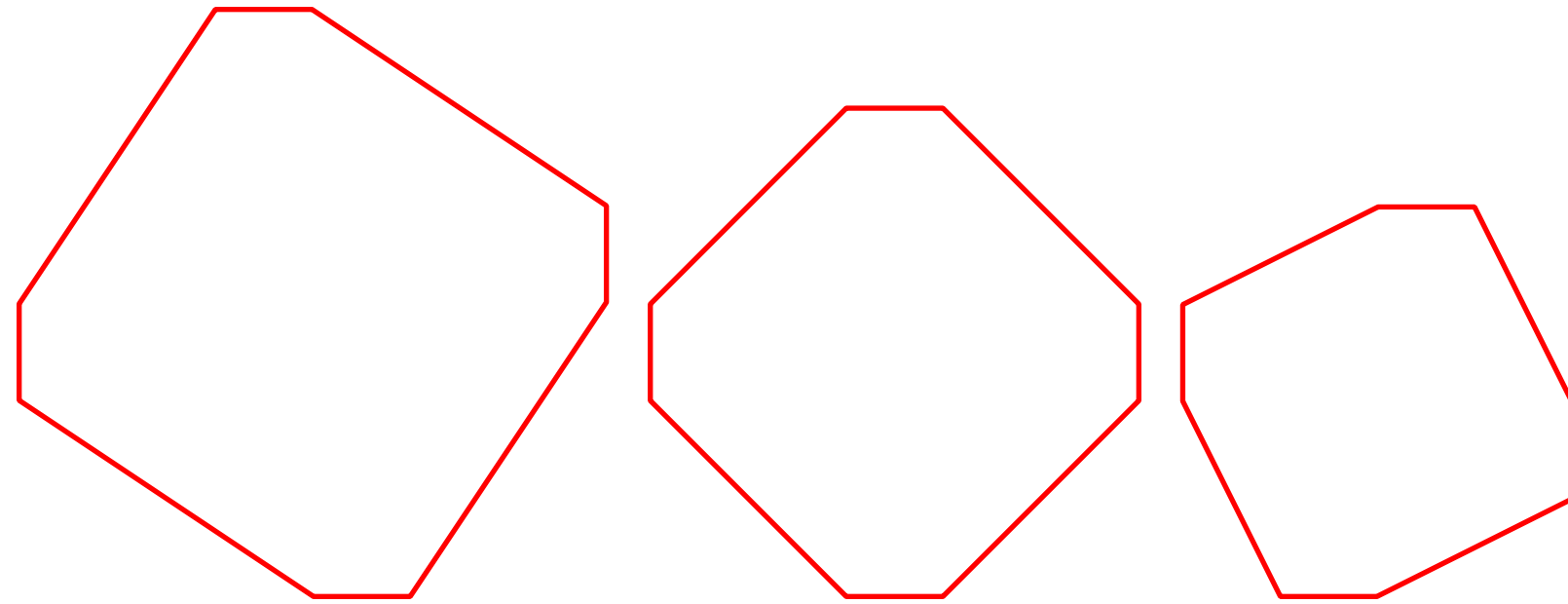


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WHAT'S LEFT BEHIND



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ISBN: 978-1-9996625-7-8

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Kerry Curtis

We leave a trace. Our creative practice may be written, spoken, visualized or experienced and each and every action provides a moment to learn and to educate. We influence through our persuasive communication. We leave behind markers for our future, our (human, planetary, virtual and universal) evolution created by the butterfly effect of the individual things that we say and do.

The RCA Visual Communication Masters programme has a new future. It has evolved and has been persuaded by exemplary legacies. These beautiful, poignant considerations by our students will continue to have consequences. The trace is seen and felt. What is left behind remains; it is loved and directs us onwards.

The Editors

This is a very special publication because it marks a highly significant moment. *What's Left Behind* is the product of a series of writing workshops open to Year 2 Visual Communication students, during the Spring Term of 2023. Those taking part would be the very last students to complete the old two-year version of the course; a new one-year version was already coming into existence. In each of the workshops, the students were invited to compose a 250-word statement that defined some key aspect of their practice. This could be anything from a specific design strategy or manifesto to a personal experience or ideological position. The workshops were intended to encourage each student to discover their own voice: that is, to find an appropriate language or mode of address for their statement, thereby establishing a critical narrative of their own.

The concept of something that remains left behind by an event or process seemed appropriate for this particular collection of voices. What, for example, does it mean for one thing to go, and for another thing to replace it? What, in general terms, is left behind? These questions, once asked, suggested further inquiries around which to organize the rich materials produced in these workshops. The section 'Setting Aside' offers versions of the familiar and the everyday seen from fresh perspectives. The section 'Factoring In' takes an unflinching look at some of physical realities of existence that are often ignored, while the section 'Filtering Out' examines how systems divide and separate. The section 'Sifting Through' plays with the gaps between language, meaning and experience, and finally The section 'Running Off' offers one last glance at what's no longer there.

Once again, this unique sequence of texts offers a collective insight into the important role played by writing in Visual Communication Practice – not just as a way to explain and explore ideas but to embody them as well. No matter what comes or goes, the power of the written word remains.

SETTING ASIDE



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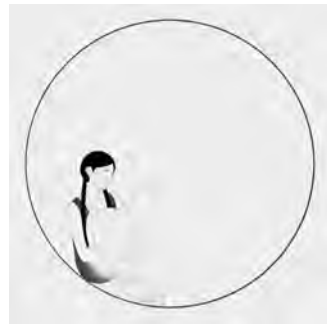


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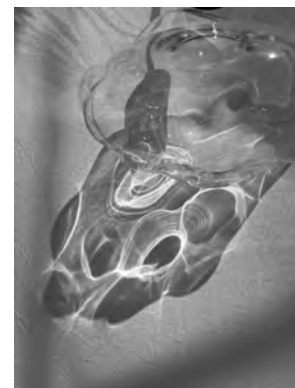
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Simple everyday acts: putting things to one side, making a space for them, acknowledging what is often overlooked, taking an intimate view, making a gentle comment, sensing what's different and what remains the same, knowing when to listen and when simply to overhear.

Jiachun Hu

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I believe in the power of being small instead of being big. I believe in the power of being quiet instead of making noise. I believe in the power of healing instead of justifying. I believe in the power of the unremarkable, the unspeakable, the soft, the gentle and the ephemeral.

I believe in fragments, moments, and the immediacy of life. I believe in sitting down and doing nothing. I believe the time I wasted in the Meanwhile Garden can pile up and transform into compost; constantly changing and renewed. I believe in gardens. I believe the garden is not a still life; it seduces you into a landscape that changes as you move.

I believe in gaps, fissures and souvenirs. I believe in diaries and memories recollected. I believe a Madeleine cake dipped in tea has the power of time-travelling. I believe in a space to dwell in. I believe in nature. I believe that when I am with nature I can be the forever child, suspended in the air, never becoming a grown-up.

I believe in the power of truthful things. I believe in meanings. I believe the Meanwhile Garden I created is a myth, a secret garden, an Eden that never dies, a legend, a dreamworld, a fairy tale, an allegory, a prose, a poem, a dream; one that grows from small happenings, and where my imagination is the yeast.

Humans and plants, evolving from the same ancestor yet separated. I am longing for the nostalgic reunion with you, plants. This is my Odyssey.

Lan Lan

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I hope to create lovely, intimate, fun worlds in my work.

I perceive myself as a visual creator who employs an ethnographic methodology to convey narratives from the past and the present. My creative process frequently adopts an autobiographical perspective, while at other times I actively engage with communities through interviews and dialogues.

I turned to moving image because I wanted to combine everyday scenes with imaginative virtual worlds. Based on this, recording and designing the sound of moving images became a direction for me to explore. The mutual influence of sound and visuals provides me with a more flexible medium.

Jingyi Ma

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This project is a profound exploration that delves into the intricate dynamics of intimate relationships and family bonds – between young women and their fathers – in traditional Chinese culture. The author takes a deeply personal approach, sharing their own experiences, reflections, and the complexities they encountered while growing up within the context of the traditional Chinese father-daughter relationship. It is within this relationship that a delicate balance between intimacy and unease exists, where moments of awkwardness often overshadow genuine closeness.

Moreover, this project serves as an interpretation of a poem crafted by the author, titled 'Only the Perspective of the Tree.' Through this artistic expression, the project raises thought-provoking questions about the boundaries of intimacy within the father-daughter relationship. It acknowledges that each family encounters unique challenges and struggles within this dynamic; emphasizing the inherent variability that exists within these relationships. It is essential to note that the project does not claim to offer definitive answers; instead, it aims to evoke contemplation and encourage further exploration. In the realm of these relationships, love becomes entangled with a myriad emotions, including anger, incomprehension and even disgust.

However, despite the presence of these complexities, the underlying foundation remains love. It is the very essence that underpins the bond between a father and daughter, despite the imperfections, misunderstandings and cultural nuances that may shape their interactions. Through the author's personal journey and artistic expression, this project invites readers to navigate the intricate web of emotions and experiences that characterize the traditional Chinese father-daughter relationship. Ultimately, this exploration encourages readers to contemplate their own experiences and relationships, fostering a greater appreciation for the intricacies of human connection, particularly within the realm of familial ties. By embracing the complexities of these relationships, we gain a deeper understanding of ourselves, our loved ones and the cultural tapestry that weaves us together.



Stefania Samakoviti

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I am Stefania Samakoviti, a designer with specialization in graphic design (if I place my work in a discipline), but I often use other media to frame it. I emphasize a broader approach of visual communication for content creation and direction. I don't offer a narrative, but I redefine codes of visual communication without my work being influenced by a specific time or place. I realize that my practice has different strands:

Dry and wet at the same time
Structure and freedom at the same time
Naked (raw without noise), but carrying knowledge
Direct but complicated, without loud noises
Transparent and solid at the same time

I see the creative process like a choreography – research and experience, systems and improvisations, points and counterpoints, tacet and sonare – coexist as elements of my process with my current objectives, to create a concrete design within a messy environment.

The challenge for me is to communicate in ways that are accessible and open enough to invite and enable space for response.



My creations capture and preserve the intricacies of life's stories through illustrations and ceramic art. I explore the ways craft-making can be used to communicate profound themes such as grief and loss.

My work honours my beloved grandmother, who is a devout Buddhist. She dedicates her days to prayer, visits the temple regularly and faithfully observes a vegetarian diet on the first and fifteenth day of every lunar month. Though I am not a staunch believer, I have been taught to practice her beliefs and customs out of respect for her. This project documents my journey of gradually identifying, learning and embracing these practices.

Confronting one's emotions through craft-making can be therapeutic and healing. My grandmother often prepared food for my family, and we would sit around the table, sharing hearty dishes with rice often being the staple dish. I created a ceramic bowl the size of a rice bowl using the hand-building technique, symbolizing my honouring and appreciation of my grandmother's beliefs. This bowl was made using clay extracted from the soil in Singapore, and allows for the various colours and textures of the soil components to be seen on the completed bowl.

The book features excerpts of conversations I had with my grandmother about her religious practices, and reflects my journey of discovering and understanding my grandmother's faith. Presented together, the ceramic bowl and illustrated book draw inspiration from the relationship between craft and emotion, to tell a personal narrative.

My works explore the links between psychology and art. I believe that art is both a cognitive and an emotional process. During my undergraduate studies I investigated the links between human psychology and art through surrealism. My first year MA thesis discussed the impact of art therapy on children in the context of Chinese society.

I believe that art creation needs to be supported by both the sensual and the rational. In the early stages of project creation, multi-dimensional research ensures a deep understanding of, and respect for, the subject matter. At the same time, I also believe that the emotion that the artist pours into the work is essential to move the audience and resonate with them.

I have experimented with different media such as painting, sculpture, installation and video. I believe that the medium is a guide to the expression of the subject, and it has to serve the expression of the art subject rather than simply pursuing visual effects. The resonance between the medium and the subject matter is one of the goals I aim for in my work.





Central to my artistic practice is the profound exploration of personal identity amidst diverse cultural contexts. My work seeks to dismantle entrenched paradigms and foster alternative methods of expression by attempting to forge meaningful connections between different visual media. By engaging with this creative intersection, I challenge conventional notions and invite viewers to embark on a journey of self-discovery.

With an emphasis on the multifaceted tapestry of identity, shaped by heritage and environment, my creative process embodies a deliberate fusion of visual elements and techniques. Drawing inspiration from many sources, my art defies traditional categorizations and opens up new possibilities for expressing complex ideas. My creations weave together the threads of illustration, graphic design, painting and sculpture, inviting viewers to engage in a rich tapestry of experiences and perspectives.



I believe that tiny details hold endless creative and expressive possibilities. Through the combination of elements such as graphics, images, and typography, as well as the precise use of colour, shape and text, I am dedicated to conveying information, expressing ideas and evoking emotional resonance.

I translate complex concepts into visual forms in a concise, clear, and captivating manner. I enjoy contemplating how to communicate messages effectively and establish a deep connection with the audience through my designs.



In my work, I focus on emotional issues as well as social and cultural issues. I also like to study the concept of speculative design and critical design, imagining the future and criticizing things. There are generally three types of people associated with critical thinking: the impartial critic aspires to embody intellectual virtue in all situations; selfish critics are often unconcerned with the rights of others; non-judgmental people don't care about ideas and are therefore easily manipulated. Speculative design uses design language and methods to fabricate and speculate on the future, arousing people's interest and encouraging discussion. In essence, speculative design uses direct objects or scenes instead of words to promote people to think critically about the things around them. I hope that I can contribute to the sustainable development of the world.

I am also thinking about the development of the field of graphic design in the current era. In this era of rapid progress in software and AI, many rules in this field are changing; but within this period of change, as a graphic designer, it has become very important to learn how to balance achievements in the commercial, academic and experimental fields.

I have used sculpture and painting to express ideas of traumatic childhood memories. A combination of two and three dimensions presents my thoughts and understanding of the theme.



'One flower, one world, one leaf, one Bodhi.' This quote is from the *Avatamsaka Sutra*. It says, a flower, a blade of grass, a grain of sand is a world; it is a microcosm of the whole universe. To know the main path through small principles, to understand the mind and see the nature, is to become enlightened.

Growing up in a Buddhist household, I observed the world through the lens of Buddhism. I found a Buddhist perspective on everything, and Buddhist culture serves as the 'skin' for everything in the world.

Since the society that exists beneath the 'skin' is diverse, I frequently incorporate additional philosophical and social scientific ideas into my projects: I discuss the Buddhist karma and encounters that make up our daily lives under the topic of philosophical pessimism; I use a third-person perspective on the reality of wish-fulfilment by combining social news videos with Buddhist chanting clips and so on.

Lots of my inspiration came from my personal experiences as well, growing up hearing the Medicine Buddha mantra, burning incense and worshipping Buddha on the first and fifteenth of every month and on major festivals, and wearing the Guanyin jade pendant since I was a child. All of these have become my unique way of looking at the world.

I hope to bring a fresh, expanded perspective to a different culture.

Zoe Sijia Guo

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Tianyu Ren

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Hello! I am Zoe Sijia, a trilingual visual artist based in London. My practice encompasses diverse media such as illustration, animation, printing, ceramics and installation, transcending both physical and emotional boundaries. It reflects the intricate journey of reconciling my Chinese and Japanese upbringing, fostering a profound comprehension and acceptance of cultural and individual disparities. Through the use of vibrant colours, intricate patterns, and childlike imagery, I depict the struggles and triumphs of outsiders and inspire empathy and understanding through my work.

My practice is driven by the following concerns:

Making work driven by my own feelings but relevant to many others.

Observing small moments; those everyday occurrences that can reveal profound truths about our lives.

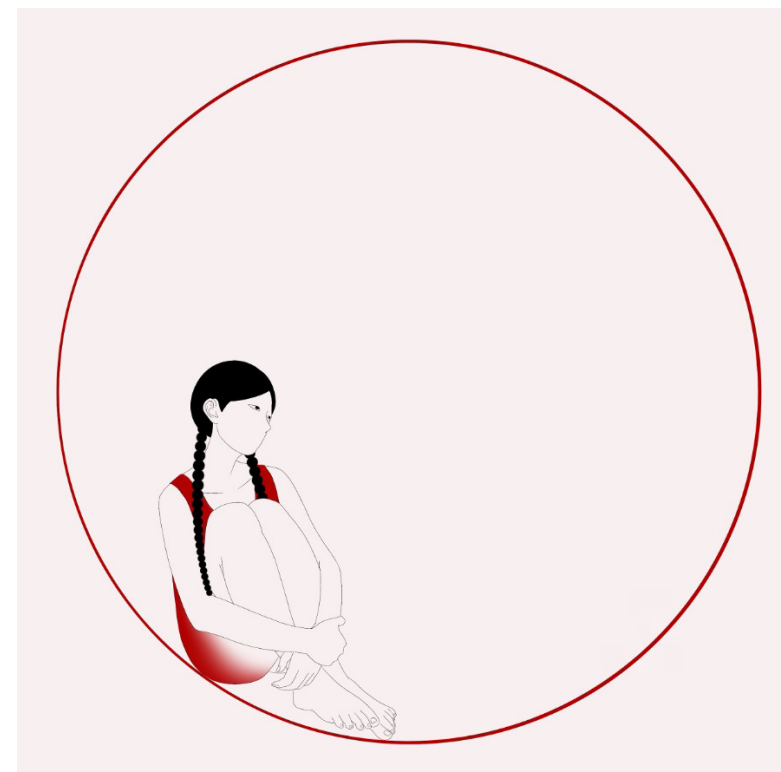
Finding the boundaries of private space in the current social environment and pressures.

Trying to explore the interface between nature and urban existence in the process of experimentation.

I am often drawn to the minutiae of everyday life, thinking about what is interesting and what truth may exist behind what happens every day. I believe everything that happens in everyday life has its own reasons. Repeatedly paying attention to, and thinking about, these 'small moments, everyday occurrences' gives me a special feeling for them. The feelings will be tiny at first, like a small flame, but they will push me to move on and think deeper about the truth of life.



My artistic practice is rooted in the fertile soil of real life. Walking in physical space is my primary method of exploration, and in this walking and stillness I traverse a range of emotions. My work embodies the interplay between the external world and my internal realm. I delve into the visual impact of materials and textures, mixing them in the mysterious spaces created by tangible objects. Rather than communicating facts in a straightforward manner, I prefer to immerse my senses in my images and invite others to experience them. I want these pictures to be silent and powerful, possessing the ability to draw people in and pull individuals into their embrace. In front of the image, you become the protagonist and begin a profound journey of self-discovery.



I am an illustrator and artist from southern China, currently based in London. I studied digital media art at Nanjing University of Information Science and Technology and graduated in 2019. There I designed and created 3D models, learning to use different software to bring them to life and enhance their details. However, one day, while I was repeating these steps I suddenly realized that I needed to return to drawing.

I established my own personal studio in 2019, where I was responsible for large-scale commercial mural painting and brand image design. My work delves into the subtle changes in people's emotions and their reflections on social phenomena.



I am an illustrator who is inspired by my life experiences and my examination of society and culture.

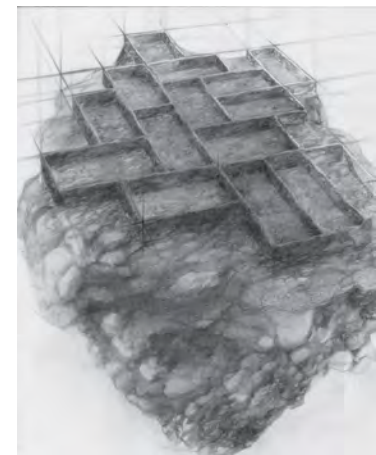
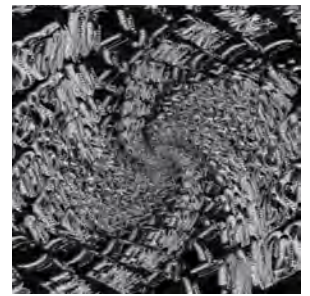
I am not only concerned with the feelings of individuals, but also with the plight of specific social groups, and I want my work to have social significance.

At the same time, I have a strong interest in installation and photography, which I use to document the research process and present the research archives.

FACTORIZING IN

Cuiyi Liu
Jiaying Li
Neha Mishra
Ziou Ye
Xieni Zhou
Chun Sun
Yilian Li
Qianya Li
Wanlin Jiang
Changjie Xu
Yunfeng Yao

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What makes (and keeps) us human:
acknowledging the physical realities of our
bodies, rearranging anatomies, questioning
beliefs, confronting anxieties, embracing
fundamentals, coming out to play, letting
the machines do all the work,
reconnecting with a physical world.

Cuiyi Liu

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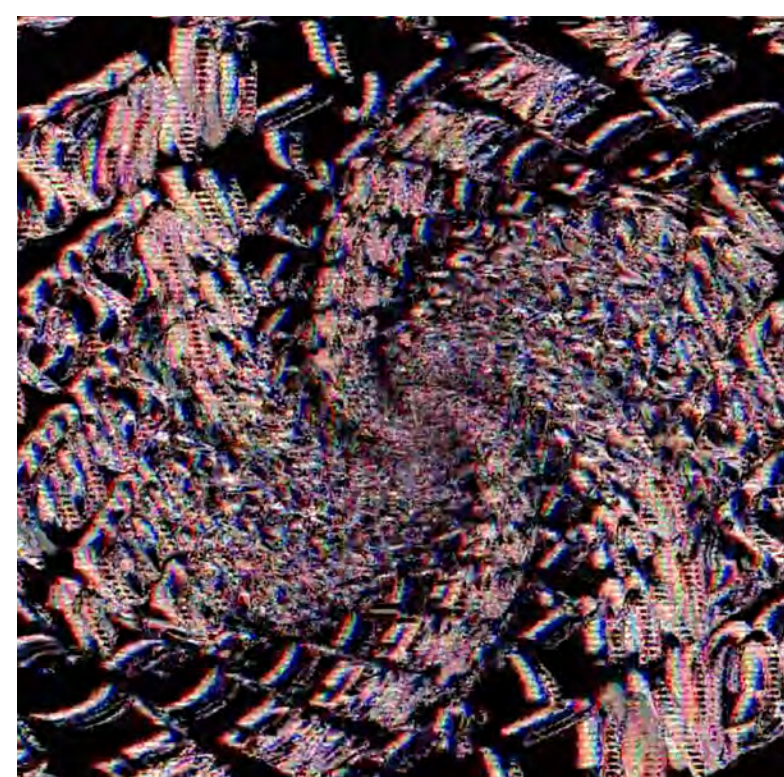
We live in the age of screens. The explosion of self-published, converging media platforms has overexposed me to all types of audiovisual information on a daily basis. Videos are so easily digestible that my thoughts are consumed by the next video before I can go deeper, leaving only the most superficial of emotional perceptions.

Marshall McLuhan sees the medium as an extension of the human being. Do media extend human functions, while at the same time mediating human functions? As digital media enhances our senses through virtual worlds, is it also changing how we sense the real world?

What if the video becomes the only way to spread information?

The project uses the metaphor of the frog's eye: the frog's total field of vision is almost 360°, but it can only see things moving at high speed, just as video extends human vision, but gradually disables people's ability to see static information.

My work consists of a series of fictional future scenarios that provoke the audience to reflect on excessive mediatization.



Jiaying Li

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Insomnia makes people crumble. Staring at the ceiling, I could think about the world situation and the future destiny of humankind. I could think of Trump's chin every time he speaks and think of Theresa May's intoxicating London accent. When I think of something worrying, I would shed tears. But at the same time, I wondered when I would lose consciousness and be able to fall asleep.

Based on seeing oneself as non-existent. From the moment of neglecting oneself, the Yang God comes out of the body and wanders in vain.

I encourage myself to enter the blank space, saying, 'If there is no being or ending, if there is one type, it means not a thought, not *not* a thought.'

So what about you? What do you think when you have insomnia?

[TW: Bulimia]

Flesh heaves and spills as I breathe on the floor. Now arms come grab me by the shoulders and startle me to senses in the moment that I put two fingers down my throat and push the food out of myself. The purge might save me. Bile burns my throat. Face red, my ear hurts. But I go to sleep. You can eat hunger, you see, it's okay. Run from guilt, the guilt eats you.

Words come dressed in concern but smell like phobia. Worse when they bring love with them. 'If you were a little thin you'd have been my girlfriend,' said my teenage crush. I sucked my stomach in and breathed only half all day. And then hid in the back room at home and stuffed my panicking mouth with food. Because "'don't complain,'" they'd say, "'change yourself .'" Suck it up, till you too loathe the monster that you are. Till your deeds and demeanour fit in the same seat.

I have no tongue to say the things that I want to. All the language I know about my body is a language of disgust. Language that addresses the fat body as a house of despair and disease. A language in which the fat body is only an obstacle, only death and doom.

Being and body are not different. If health is the goal, hate – of all things – won't take me there.

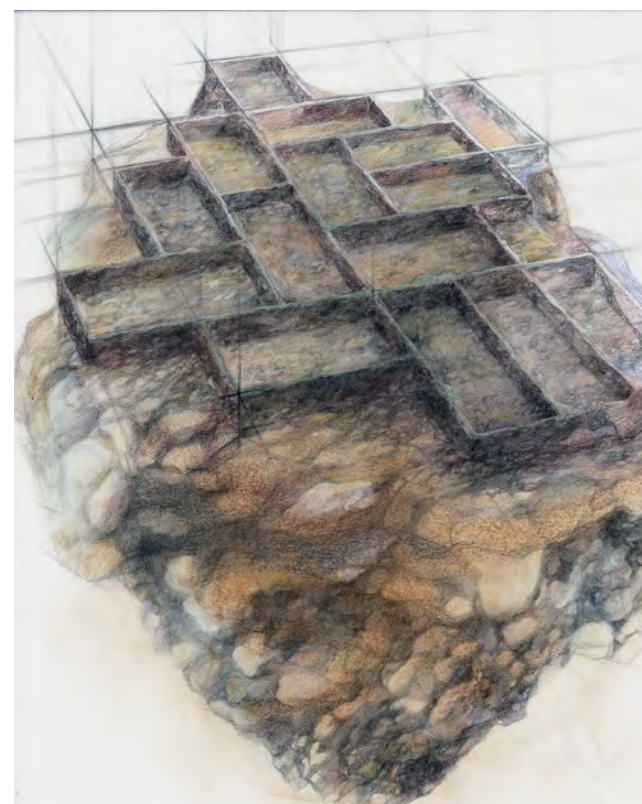
Do you know any words that I can love myself in?
Words that don't look like mirrors in white light.



We are part of everything, both ourselves and our environment, which is in a state of flux and uncertainty, so that life can be nourished, and new energy can be nurtured. When we realize that we are in the river of life, we also choose to swim against this uncertainty, to fight it or to remain calm, etc. In today's modern social context, where people are constantly under pressure, there is a dramatic increase in complex emotional energy. The inner space of the individual is therefore like an energy field with spiritual power, and it becomes one of the most important places where we can heal and find inner balance.

My project can be seen as a microcosmic way of seeking inner balance, of manifesting inner energy and weaving together the past and the future. Under the premise of animism, the use of naturally fickle material elements as a metaphor for fluid and complex energies (emotions) places the individual's hyperspatial energy in a higher dimensional field.

Thus, it conveys the process of repair and healing of one's emotional energy in a higher dimensional realm through the use of spiritually powerful matter. It will also inspire people to break the rules and invite those who are seeking inner balance and attention to their emotions to see themselves in a higher perspective and dimension.



I bowed my head. The soil was covered and squeezed downwards by a shell of artificial stone and concrete. The surface beneath my feet cuts the environment in halves, and my perception is enclosed by the dominance of my sight. This disdainful gesture leads to the arrogant illusion that the soil is a dark, dull and dirty 'substance'. They become a closed, complete but broken form and then suffered continuous repairs and reconstruction. This micro landscape structured as a hybrid that reflects the endless entanglement and transformation of nature and culture.

Is it possible that the connection between the 'indigenous' soil of human historical activity and the 'settled' soil of modernity could challenge the human understanding of a one-way timeline from the 'dark past to the bright future'?

Curiosity begins with the cyclical phenomenon of decay and regeneration in nature. I aim to capture the fragile and transitional details of the natural world as visible traces. The focus is on drawing practice, by keeping gazing and retracing these soil ghosts, to explore the absence of soil in contemporary society, and test whether they can evoke the reflection and inspiration on our ecological identity and the future relationship of soil-body.



New World Organ: When I first started learning to read, I particularly enjoyed my father's subscription to *Science Fiction World*. The magazine is published by Sichuan Science and Technology Association, led by scientists from different fields in China. At the time, my family members worked in a hospital. The decor of the old hospital and the smell of disinfectant and medical equipment have stayed strong in my memories. In these environments, what attracted me most was the drawings of human anatomy on the walls, which I stared at for a long time during each visit. My grandfather comes from a traditional Chinese medicine background. Chinese medicine originated from Taoism, which I have taken up in past years.

The role I have set for myself is that of a future Chinese biological scientist and organ plastic surgeon, a fiction that overlaps with my real identity. My *New World Organ* incorporates contemporary technology and fuses the understanding of Chinese medicine and Taoism regarding the human body, seeking balance with the universe's energy as both these schools of thought encourage.



Pregnancy is an event that falls into life, and the process of conception is an experience of welcoming my broken and reconstructed self. After three months of living with intense discomfort, the definition of 'mum' became blurred, and fearful to me.

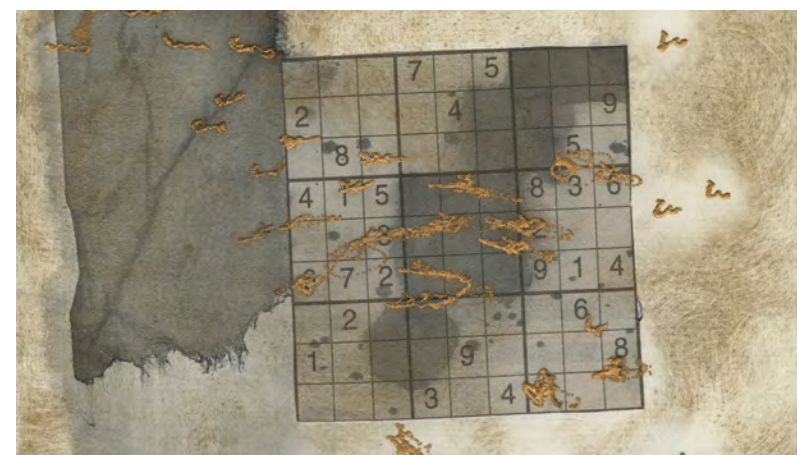
I began to look back at my relationship with my mother when I stood at this tipping point – about to become a mother but still a daughter.

MUM is a film documenting my daily life with my mum. Most of our time was silent, but I felt stable and empowered when I had her. She was upbeat, always smiling, dancing at home, and gave me a lot of positivity. She was always busy cooking and helping me with baths, making me feel like a child when she looked after me. But London was new to her; she didn't speak English, so when she went out, she was extremely curious about everything, sharing life here with her friends and constantly taking photos everywhere with her phone as if she were a child again. I recorded the contrasts and cut them together.

We were both about to move on to a new identity when we went through this time together, and it was a time that made me realize what *The Art of Loving* means when it says, 'I need you because I love you.' Mum didn't tell me how to be a mum; she just made me realize that she loved me, and I loved her back.



This project creates a unique space that delves into sexuality and fantasy, aiming to explore the concept of transforming the unacceptable into the acceptable through objects and performances. Sexuality is an inherently contradictory realm that encompasses beauty and collision. The costumes in this project are inspired by personal sexual fantasies, resulting in visually captivating, unconventional suits that are at the same time sophisticated and bold. These costumes can be used as decorative objects or wielded as symbolic weapons without any restrictions and limitations. We invite you to join us, immerse yourself, and dance with us!



Nature and plants are my inspiration, mentors, confidants and soul mates. If you ask me what I really want to do before my death, I wouldn't create any artwork. I just want to lie in a bed of plants in peace, listening deeply.

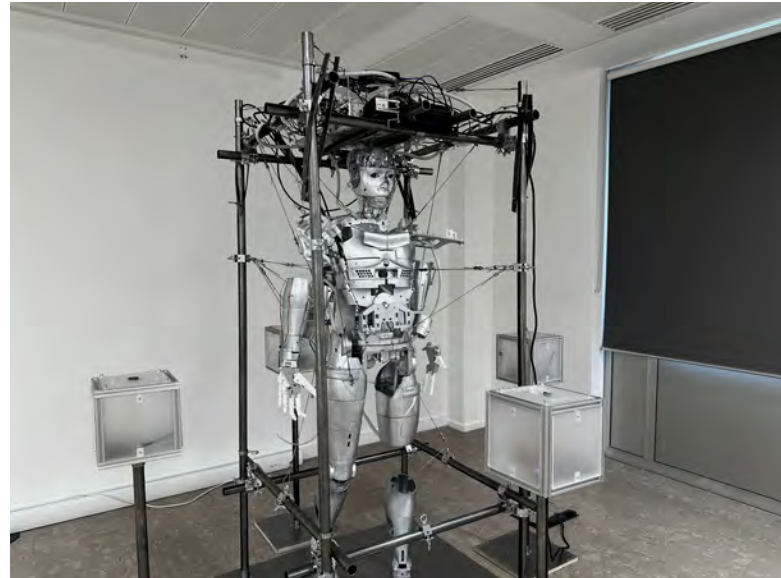
In my mind, creating artwork is not the most important drive. I just choose art as a medium to encounter the plants, to have a conversation, to grow, to become a better human, and for us to live in harmony together.

I am a botanical adventurer, initially gaining attention with my collaborative project *Plant Whisper*, followed by a series called *Plant Secrets*. My work focuses on the study of plants explored through the discipline of Visual Communication as a bridge to create meaningful connections between humans and nature.

Wipe No Waste: You may be surprised, but the toilet paper industry contributes to environmental degradation, climate change, and pollution. This project raises awareness about the environmental impact of toilet paper and promoting more sustainable alternatives. It targets people all over the world who do not know the negative impact of using traditional toilet paper, and disseminates the environmental benefits of using bamboo paper or a recycled paper. By buying these paper from the charity institution 'Who Gives a Crap' we can not only be environment-friendly but also improve sanitation conditions throughout the world, or what we can do at least is to make sure NOT TO WASTE toilet paper.

This project came to my mind while I was browsing Instagram. I saw a Public Service Announcement selling recyclable toilet paper, and it was then that I realized that the excessive use of traditional toilet paper will cause huge damage to the environment. Then I was wondering what I can do if some related campaigns already exist. I found that these campaigns are based on text, articles and verbal dissemination and are not visualized. This means these campaigns will probably not leave a lasting impression, so maybe as a graphic designer, I can do something not only to tell them the bad impact of using traditional toilet roll but leave them a lasting impression and make them reflect on whether they are overusing toilet paper.





Spiritual Machines redefine the boundaries of the human corporeal body, where humans become a hybrid of organic and mechanical objects. The installation shows a damaged face that just as soon recalls the torn faces of the final painting in *The Picture of Dorian Gray*.

The physical body of the human being is transformed into a meta-media of avatars. Technology makes us cyborgs. We can see ourselves through the lens of the machines we have recently created. The psychological dimension of humanity that has long haunted me is addressed here through my image, sound and text equations.

Within this, I create *Spiritual Machines* to reject the existence of inner entities and create a 'post-human narrative'. The definition of 'human' becomes less stable when humans cease to be pure, monolithic organisms. Moreover, 'identity' is no longer reliable. In a post-humanist society, we should consider a new discourse to resist the duality and instability of 'identity politics'.

My work playfully questions and dismantles paradoxes in order to redefine the master-slave relationship between body and medium within the physical and virtual worlds. The viewer interacts with the multimedia work through the installation, allowing the emotions and volitions of the individual to be presented in a manner consistent with contemporary life, politics and aesthetics in a montage of images that extends in an infinite loop of redemption and actualization.

FILTERING OUT



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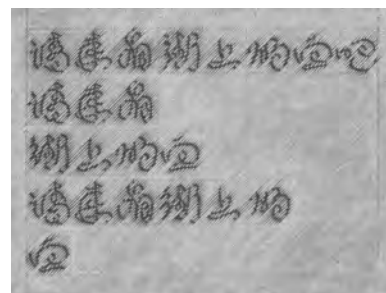
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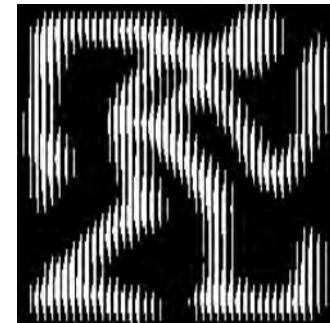
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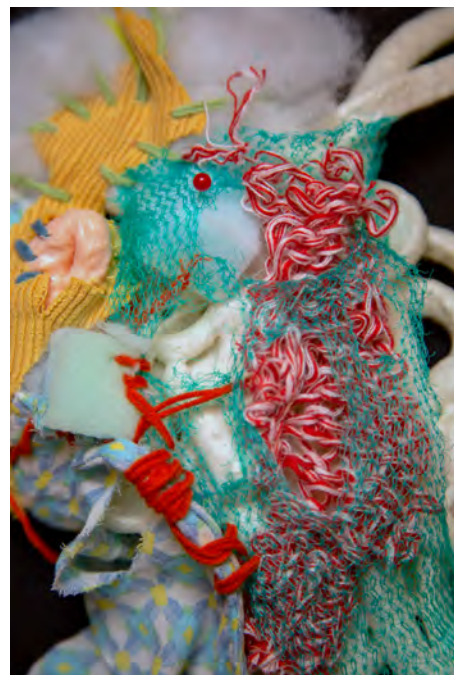
- Jiefei Zhan
- Joo Yeoun Yoo
- Yu Wang
- Chiao Huang
- Hairun Li
- Seenyong Kang
- Wenjing Liu
- Ishaan Bose Verma
- Qiao Chu
- Chengming Peng
- Jiarui Wang
- Zheqi Cao
- Mariana Neves
- Zhaohua Zhang
- Louise Hung

We say the system is imperfect: taking another look at what's worth saving, testing processes and experimenting with outcomes, hacking institutions, clearing channels, downing tools, getting personal, making changes, breaking rules, letting go, being shameless, **38** having some serious fun.

At the beginning of site-based research, it is usually the everyday trivial sensory experiences that intrigue me. They occur day after day and are thus easy to get used to. However, recording and observing these taken-for-granted experiences renews my sensitivity to them, some of which were repeated, overlapped and magnified until they are impossible to ignore. Therefore, they open the door to further exploration.

Various forms of sensory experience are the thread ends of a vast but invisible network that connects the site and its habitat. I grasp these perceptible ends, digging into the hidden interactions between them by building visual and sound archives, then reconstructing the narrative through a variety of experiments. I seek to resonate with the commonality of sensory experience while communicating with the audience and, at the same time, portray the unique identity of the site.

My current practice is based in a tower block built in the 1960s and is the council housing where I have lived for two years. Since it was built in the 1960s, currently the building has been undergoing continued regeneration with frequent delays. Construction noise was woven into the collective memory and identity of place, distorting the daily scene of the present, yet carrying a positive expectation of the future for those who are rooted in it. I explored the persistence between the building and its inhabitants by linking the iconic sounds with the seam of the surfaces, searching for the sensory embodiment in the public and interior spaces.

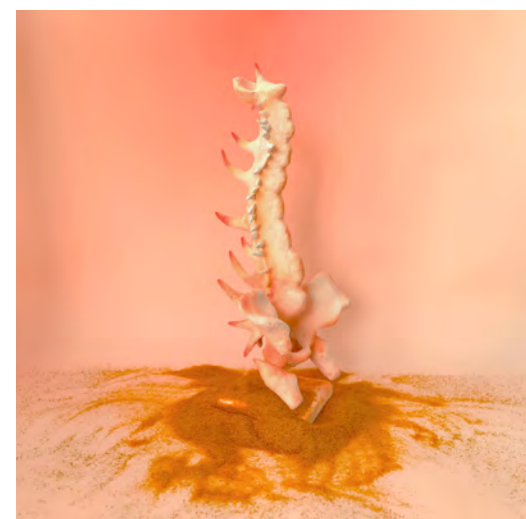


The feminist words from the 1970s in the book *The Personal is the political* by Carol Hanisch, which I saw while preparing for the exhibition in college, shocked me. I never thought I would find a social problem with an individual, but after seeing the phrase, I came to think about what problems I had and how I would convey these problems to a society based on my experiences.

From the language I use as a habit to my daily routine, I realized that the problem of discrimination was traditionally followed and inherited. I ask people who see my work to break away from it. 'Is this normal? Is this right? Is this the best we can inherit?' I want people to experience my work and communicate directly and indirectly. I hope a little question arises in my mind after seeing my message.

Rather than a propaganda approach of injecting ideas into someone, I would like to ask more powerful and enduring questions, showing satire, humour and reversal. If you believe that the discrimination problem has disappeared, why do I still have to experience those problems, and I wonder whether you feel the same way?

My final project, *Bride to Be*, criticizes and satirizes misogyny hidden in the marriage customs in Korea. In the tradition that was inherited like a habit, we can find the surviving patriarchy. Another project, *How do you live in London?* is a book about Korean women living in England. Through interviews, we take a feminist view of our experiences.



In my current practice, I focus on feminism regarding social structures. At the same time, I hope to redistribute the discourse and fight for the voices of vulnerable groups.

I explore the long and complex relationship between women and social ideologies dominated by patriarchy. My research focuses on the connections between contemporary women and women in different historical and cultural contexts, expanding and reconfiguring feminist consciousness, renewing feminist ideologies, and breaking down our existing limitations.



Kids in Art School '23 (KIAS) is an ongoing project initiated in 2019 and later revived in 2023 for a new issue. It serves as a general inquiry into art school experiences from the perspective of students – an exposé into what's happening inside art schools/universities.

A conversational framework has been constructed from educational experiences across different contexts. Ready to share and welcoming open discussions, these discourse transcripts investigate how the students deal with the precarity within art schools and their future as creatives. All the juicy contents will be presented in newsprint as a projection of the system's decay and corruption.

Top 15 suggestions on 'publications':

1. The author of a publication can be anyone or no one.
2. Publications are functionally similar to works of art in that they are a medium of communication between the author and the reader.
3. A publication doesn't have to be printed on paper; it could exist in any form.
4. The point of a publication is how many people will see it; not how many copies will be sold.
5. A mediocre idea cannot be saved by a beautiful execution (Sol LeWitt, 1968). *Neither can mediocre writing be saved by beautiful design.*
6. The integrity of information expression can either be crafted by the author or interpreted by the reader.
7. Cost is always a consideration for publications. Design ideas most of the time need to be cost-constrained.
8. When either the creator, the carrier, the medium of dissemination or the reader is missing, the publication cannot be valid.
9. The publisher's intentions determine the content and form of the publication. But they are also responsible for communicating this intention to their readers.
10. The editor usually plays an important role in the publication of books.
11. Authors have to be honest with their readers.
12. The limitations of the era can greatly influence the definition of a publication, so the approach to publications is not static.
13. The same publication needs to be presented in different ways in different situations.
14. The prerequisite for breaking the rules of publication is to understand them.

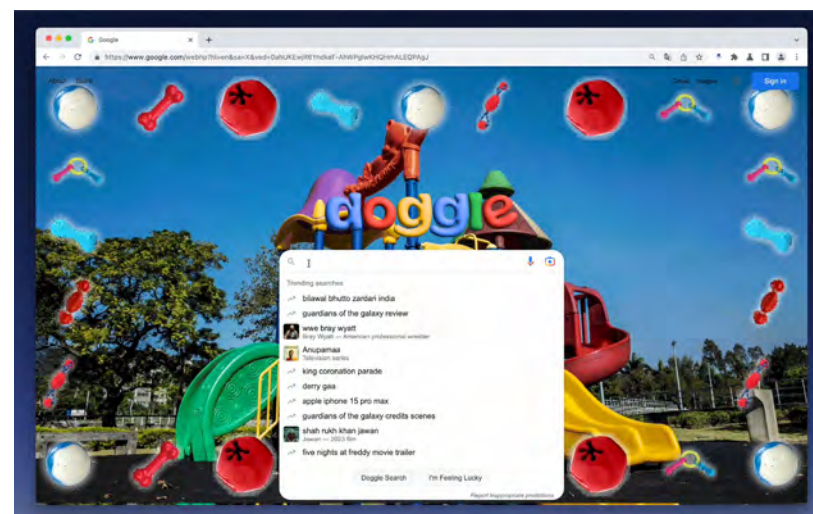
15. *Be wary of over-design.*



The final report is the ultimate journey of institutional critique, capturing my perspective and experiences while inviting others to join in the conversation. This report, presented as a journal, is composed of three distinct layers: school structure, personal life, and critique, each offering a unique critical perspective on the institution.

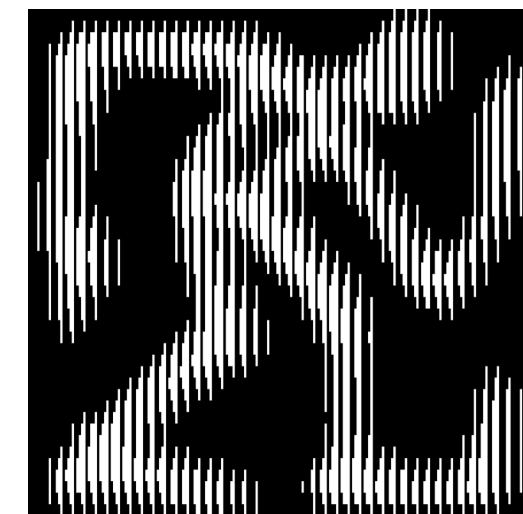
The school structure is presented as a corporate publication and also as the course timetable, the official materials typically associated with educational institutions. Incorporating everyday photos reflects my personal experiences and interactions within the institution. By including these intimate glimpses into an individual's life, a sense of authenticity and relatability are infused into the journal. On top of two layers, the critique delves into various aspects of the school and questions its practices and policies. The project strikes a balance between offering fewer judgments from one's subjective perspective and a defensive attitude via questioning and challenge.

Questions are thought-provoking and encourage readers to engage with the topics by stimulating their own critical thinking. By adopting this approach an interactive experience is able to happen within the journal, where readers actively participate in the process of reflection and analysis. The journal invites readers to navigate through the different layers, offering them an understanding of the complex dynamics within the institution.



Before I trained as a graphic designer, my dream was to become a programmer – the ultimate dream for an internet addict. Many kids my age have grown up with the internet, with countless mobile or web applications occupying their lives. Instagram for design inspiration, Google for answers and TikTok for social networking. These applications shape some of our behaviours and perceptions in silence. We cannot deny that they are already an integral part of our daily lives. Therefore, critically rethinking these applications and the digital culture that derives from them will be a crucial part of our future lives.

Most of my practices come from my personal experience of surfing the web, but I tried to present them on the basis of a collective experience through further research and exploration. Influenced by 'Chindogu', I believe that criticality and playfulness are not in a binary opposition. I try to employ a playful and accessible strategy to communicate the socio-political effects of digital technologies. At least the audience can have some fun with my works, even if they do not fully understand the deeper idea.



Tools and technology are extensions of the mind, driven by the body. From the first bag used to store food and carry valuables to today's machine learning neural networks, their use activates a mode of thinking outside the mind. They become a form of embodied cognition through use. It is through their affordances that we unlock new potential and realize possibilities. They enable us to do more, by doing less. They empower and give access to many through open democratization. They allow us to make sense of the world and even go beyond it.

Viewing systems and practices as tools and not limiting their potential by prescribing specific uses can lead to new and unexpected realities. There is liberation in 'misuse'. Repurposing and restructuring how an existing tool is used opens up new ways of thinking about them and sometimes results in new, never before seen outcomes.

In my recent work, I have been experimenting with Machine Learning systems to generate (and collaborate) outputs using material unfamiliar to these systems. To gain an understanding and speculate on how these machines work, I subvert their intended or prescribed uses, forcing the system to improvise. These experiments lead to new forms and modes of working, granting insight into how these systems operate and exposing their inherent potential for perpetuating bias under already established power structures.

Qiao Chu

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My painting practice focuses on self-representations developed from my own experiences, memories and reverie. I draw inspiration from mythology, contemporary life as well as literary sources. My recent works explore emotions of melancholy, missing and longing based on my personal experiences of separation. Employing symbolic imagery, the paintings carry reflections on gains and losses, resistance and acceptance, revealing the genuine emotions faced in our time of uncertainty.

Under the title, *it will never be the same flower nor the same moment*, I encapsulate the impermanence of life itself. Within this series, the paintings harmonize and contrast with one another, unraveling the process of transformation and inviting viewers to connect organically with my intricate emotional tapestry.

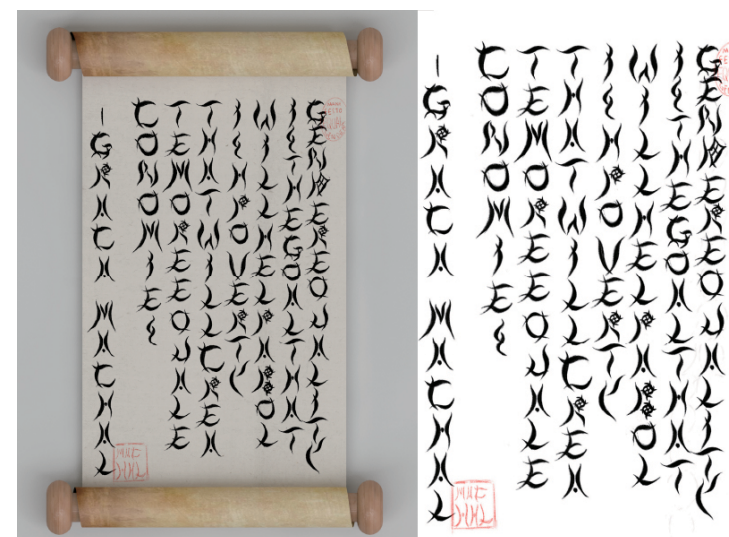
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During the two-year study of visual communication, I learned more about typesetting and text design. I realized the power of static words. The text's shape, colour, appearance, brush strokes, size and so on can directly affect the reader's perception. And typography, and directness helps the text to maximize its effect and function. My research direction mainly focuses on font research and design. In this design, the theme includes women's rights and equality, which makes me more deeply aware of the power of words.

I am interested in social issues, writings, language, history, and feminism. Throughout my work, I document and design what kind of class changes and power changes will occur in different societies at different times and in different cultural backgrounds. I believe design has the power to transcend cultural boundaries, to transform Eastern and Western cultures into one another, and to express thoughts and practical problems in visual language.

I recently designed a font for historical and contemporary social backgrounds. The generation and formation of typefaces are rich in meaning, which is why there are thousands of typefaces. I hope the combination of typefaces and cultural background can arouse the audience to think more deeply about the connection between the two.



Sharp Speak is a reaction, historically, psychologically and personally, to my cultural upbringing in the PRC.

As a Chinese designer studying communication design, I am inevitably drawn to Chinese propaganda as a historical method of centralized communication.

Sharp Speak is an experiment at the overlap of drawing and type design.

Where does design end and drawing start?

Sharp Speak is a message. I re-personify and redistribute words that are deeply meaningful to me, as well as having broader cultural and historical significance.

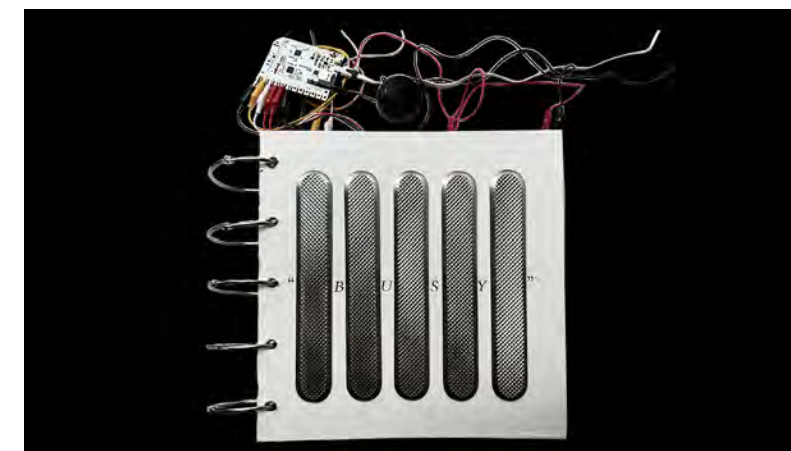
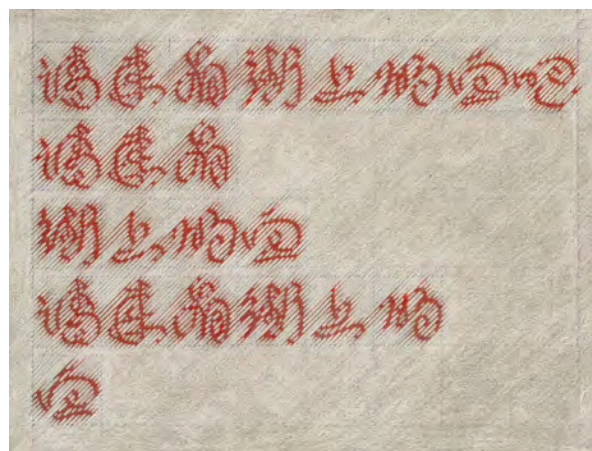
Chinese propaganda art is brutal. It's straightforward, so the message could come across and deliver. It's simple, so there's no risk of interpretation.

Sharp Speak is the antithesis of Chinese propaganda art. It challenges state-subjugated brutalism, by rendering complex messages into even more abstract forms. The meticulous and painstaking drawing style contradicts the industrial production style of the state messaging that has and still is plaguing rural and urban China.

This utilitarianism has affected Chinese people not only aesthetically but also psychologically.

The irreversible and inevitably palimpsest nature of coloured pencils on paper makes it a metaphor for many things – history, its erasure and censorship; generational and intergenerational trauma; or just a visual analogy to the walls full of propaganda slogans in rural China.

Like the fable 'The Ant and the Grasshopper' – hardworking is the only way to life, and those who shamefully pursue art and beauty deserve to starve.



My name is Zheqi Cao and I like to use text, typography and graphic language as visual tools. However, through two years of postgraduate study, I believe that the artforms that can be presented in visual communication are infinite. I am always trying to break the traditional medium through constant innovation. It is no longer a purely visual work. I have integrated the senses of sight, sound and touch so that the viewer can interact with it from multiple perspectives.

'Society is sick, what can artists do? Their only weapon is to create.' I love this quote. In my practice it is mostly social topics and I often think about how art interacts with society and social issues. Art is not something that stands on a pedestal. I think it can serve society. I hope that my works have a certain social value, that I can link various social phenomena through art and find the right point to reflect some social issues in our life, and that my works can be seen and thought about by people.



I WANT A DESIGN:

THAT IS CARNAL.
 THAT PULSATES WITH DESIRE.
 THAT SWEATS FOR IT RUNS.
 THAT DRIPS ON THE FLOOR AND
 REFUSES TO BE CLEANED.
 THAT IS A MESS.

THAT IS A KISS.

ACROSS LIPS REDISTRIBUTING
 AFFECT AND DESIRE.
 A KISS AS A TERRITORY OF RISK.
 CREATING BODIES JOINED BY:
 MOVEMENT, PAIN & LOVE
 MULTIPLICITY AS A LOVE LANGUAGE.

I WANT A DESIGN:

THAT NURTURES IDEAS.
 THAT IS EXCHANGE & UNBOUND
 EXPLORATION.
 THAT DOESN'T WAIT FOR CUES.
 THAT DEFIES INTELLECTUAL SAFETY.
 THAT IS A BRIDGE.

 THAT JOINS BODIES.

As a child growing up in China's most important industrial base (the Ruhr region of China), I witnessed the prosperity of my hometown as a child and the struggles and decay of transitioning to a market economy. Therefore, my work focuses on the deep-rooted issues in Chinese society, and how these have shaped the values of Chinese people.

Compromise seems to be the only option when we are faced with forces we cannot resist. Favourite websites were suddenly blocked by the Great Firewall. Long-awaited films were censored or prevented from being released in cinemas, and there were no financial resources in a blocked city for three whole months. More or less, we all acquiesce to these things, even reassuring ourselves that life actually doesn't change.

What about going further? What would a society be like where there are no individual values at all, where individuals exist only for the sake of the collective? In my project, I made this speculative design, assuming a situation using the human body as energy just like artificial intelligence did in the film *The Matrix*.

The goal of my practice is to explore the boundaries of individual rights and social values. By showing this convergent future, my work attempts to warn and break the silence, promoting the viewer's reflection through speculative designs and fictional futures.

Do we really want to keep silent when such a society is our future?



I don't want to spend money on art-making!
Why do we need to spend a lot on making art?
Spending money on art-making is not my lifestyle.
I don't want to waste money and materials, but I love the process of crafty print-making.


I want everyone to enjoy print-making:
with small money but having big impacts.

Not all artists know how to facilitate art.
I'm the one who knows 'cause I work hard on practising it.

Interdisciplinary learning shouldn't be just a slogan.

Interdisciplinary learning happens in communities.
I said 'in', not 'with' or 'of'.

In local communities,
We are preserving and making history.

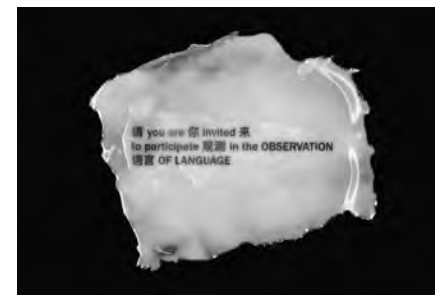
 We are whispering strategically and powerfully.

SIFTING THROUGH

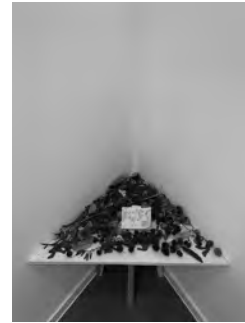
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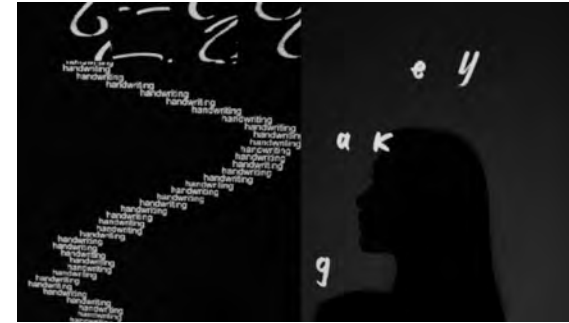
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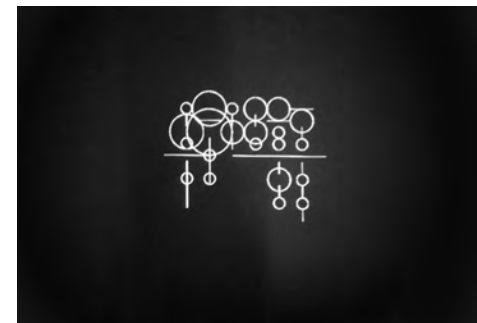
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- Wenhui Jiang
- Vicky Evans
- Ilka Gilvesy
- Xanthe Horner
- Claire Breach
- Jiaxin Wu
- Yaoyu Lin
- Erica Chao
- Haewon Jeon
- Tianwen Dong
- Xuan Zhang
- Lotte Cassidy

You say 'potato', and I say 'what?': setting problems, posing questions, shifting coordinates, redefining definitions, taking philosophy for a ride then getting off at the next stop, using words to examine words, thinking in pictures, seeing what we mean.

Wenhui Jiang

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*I am a human being, I have my own name.
But in the human-made social system,
I am only a string number that changes
and wanders. There is no joy or sorrow
in numbers, and the ultimate destination
of numbers is to gather to become other
numbers.*

The philosophy of pessimism is the natural filter over my eyes. Through it, I observed myself and the outside world. I see myself as an open container, and my entangled interactions with the outside define who I am. Curiosity and incomprehension drive me to constantly dig into the intricate roots behind me. These entanglements constitute the conflict and reconciliation in my perception of identity. I am fascinated by exploring critical visual narratives. By blurring the boundary between reality and fiction to create an uncanny dimension to construct my stories. Fierce negative emotions permeate my life, and they are the spices of the narrative. My silence converts into a raging flame, my pain transforms into a fuzzy body, and I pull the rhizome out of the soil beneath my body. I am laughing and sarcastically exposing them to the eyes of others.



Vicky Evans

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Bearing: [This project is based on a personal story; finding solace in Octavia Butler's *The Parable of the Sower*]

I looked at a plant in complete stillness one day; and then again, the next.

We kept each other company in silence. I observed beauty in its decay.

And then I clocked the passing of time.

I was leaving home to go to campus and noticed a seed sitting outside my front door.

I picked it up.

And then another.

I dropped them in my bag.

I let them find their place, randomly, on my desk. Tongyu, my desk neighbour, helped me gather different ones on campus.

Something else happened.

Georgie, from the workshop, helped me cut a piece of wood to reuse it. *Claire* helped me carry it. *Ali*, from maintenance, brought his ladder to help me stick an orange colour photographic gel film to the ceiling light fitting. *Sam*, from reception, received film delivery. *Sotiris*, a tutor and photography technician, gave me advice and moral support. *Alba*, from the printLab, advised on Riso printing and paper trimming. *Peter*, from IT, brought and replenished recycled paper upstairs. *Sharon*, a print technical and instructor, helped me bind the book. *Andrea*, gave me dried flowers from her garden. *Xanthe* gave me a dry leaf. *Pam*, lent me a wooden stool from her office.

They are all present in my work.

Ilka Gilvesy

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Isn't it strange...

How hair follicles grow endless strings of hair?

To see clouds holding ponds in the sky?

How our sad eyes embellish wells of salty rivers?

To derive meaning from unseen sounds?

How tiny units compose all there is?

To ferry through the air and shuttle underground?

Isn't it strange?

I think of myself as a visual philosopher.

I think therefore I make. Lol. I remain painfully aware of how little I understand. Or how I in fact understand nothing.

I first notice, then write, then visualize.

I notice my thoughts reflected in the world. As I move through the world, thoughts like burrs get tangled in my mind. A fragment of a conversation here, a word there, an ad, a lyric.

I write, annoyed as I begin pulling at tangled thoughts. I collect and arrange them like an algorithm. These thoughts grow arms and legs and begin their life outside of my mind.

Standing back, I begin to visualize. 'It's not abundantly clear what they look like' I say to myself while rubbing my eyes and squinting at my creation. 'Still, they must look like something' I angrily mutter as I size up the task ahead of me.



Xanthe Horner

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What is Hextaposition?

Hextaposition is unsympathetic magick. It smashes contradictions together without remorse. It is a collision chamber where the base and banal meet their holy guardian angel.

In this chamber, we can play dot-to-dot with scatter patterns and re-constellate our readymade notions of the sacred and profane, bringing them into dynamic polarity.

The quintessence is the still-liquid gold, cooling into form; the result of worlds colliding. The banal becomes the bacchanalian. The everyday reveals itself to be anything but. Our fictions glow with the lifeblood of the mythopoetic impulse.

The crayfish crawls out of the ooze and straight onto celluloid. It refracts across the primetime continuum. Poised between the fixed and the volatile, a new form evolves from out of the old formula. This is the archetype announcing itself. Scary Spice is the fiery Sekhmet. Kat Slater is a maenad. Miss Piggy is The Empress. All along, The High Priestess was Mystic Meg.

Hextaposition is a matter of agency and alchemy. We can glimpse the all in the part and the part in the all. This is the qualitative rebellion against the quantitative, where meaning is remixed in-spite of its own image. It is a knowing that proceeds through a showing, suspending the rational mind. Here, we arrive at the primal blueprints that continue to shape human destiny, scrolling to infinity.

What gods we have made in our own image, leering through the screen, projected out from the unseen.



*Find me in the rhubarb patch
Now
Fight me in this wrestling match.*

They call me Rhubarcode.

I use storytelling as a framework for pulling apart language while putting together images to match. I love using this as a chance to engage in wordplay. Recently, I have been making portmanteaus, fusing the words we have assigned to things to collapse their inherited meaning: paving the way for new meanings. This is so that something familiar, something we might experience passively, when combined into something else, becomes suddenly an active cognitive process. This process of reconsideration via linguistics is what I call a re-cognition of sorts.

So what should you do with this information?

I want you to
Define defiance
Now defy that definition
And again
Apply it to your mind
So that you might re-cognize yourself.

Following this method, I defined/defied myself as the wrestling champion...
Rhubario!

Rhubario will now take on the world!

What's holding her back?
Only the laws of physics!



Hi, people!

I'm Jiaxin, from China, an illustrator working with 2D and 3D visuals.

People say I have multiple personalities. Sometimes cheerful, sometimes eccentric. Perhaps being a Gemini, my mysterious character makes people confused, but I say that these qualities are my secret weapons that allow me to create. I am inspired by examining social rules and am curious about multiple identities.

My work focuses on using moving images to express the relationship between the self and social roles, using fun ways of working to present serious issues for discussion.

At this stage, I have many incarnations: Young Woman, Student, New Generation... Each of these roles comes with certain social constraints. These multiple identities are all more or less entangled by the meaning of their labels. The more I was suppressed, the more I wanted to escape.

I created a series of playful images using motion graphics as a medium. The grotesque characters bring repressed emotions, reflected to their surfaces. The lovable forms are my internal dialogue, the distorted images reflect the deformed identity constructed by labels in society. In the process of making it, I have been thinking about how to express complex emotions with humorous visuals and give a hidden voice a stereoscopic shape.

I disguise myself in any form, but I don't hide my heart. I'm adorable. I'm holding a knife. I'm transforming. Call me Elastic Girl. Don't I look gorgeous?

My current project is concerned with readjusting group dynamics and relations through language.

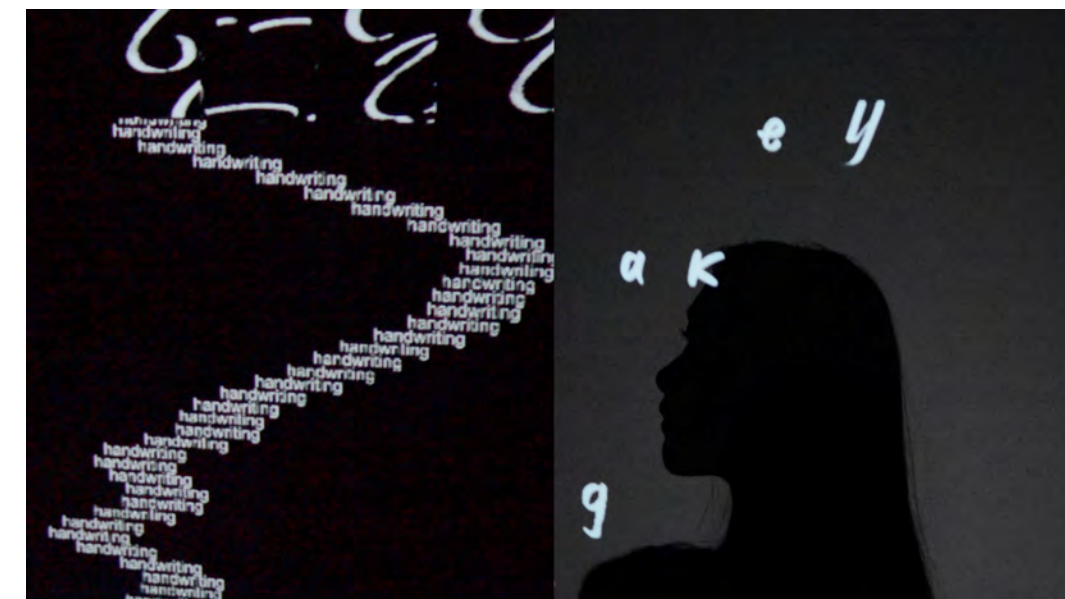
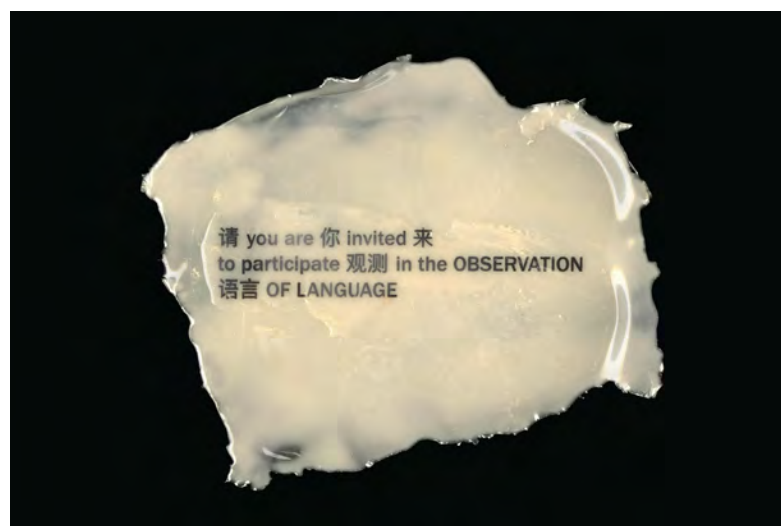
When I moved to another country and culture, it affected me in the sense that I became more culturally tolerant; or rather, the ability to see the multidimensional world was increasing. But the truth is that the dualistic environment is always there, and the space in-between is very small. I believe this is a wider issue than my own experiences. Assimilation and exclusion are at play. The idea that everyone is different is not used to embrace but to push away. I hope to gain a freedom from either/or decisions.

How can an exchange project address these issues?

I set up a workshop based on collaboration with the audience.

It explores the possibility of simulating the production of a hybrid language. In it, we can observe the fluidity of language and the disappearance of monolingualism.

The complexity of the text, the uniqueness of the instructions and the opportunity to participate are part of **ACCESS**. The artist has only partial control over the new text that is ultimately produced, and the audience shapes the experience according to their own personal choices.



Throughout my practice, I am captivated to explore the intersection between traditional media and digital technology. Within this convergence lies the potential to encourage experimentation with new ways of communicating. By harmonizing the tactile allure of tangible experiences with the dynamic possibilities of the digital through a mixed media approach, I am exposing the gaps and lack of information that exist in the time-lapse.

In my recent work, this exploration of new visual juxtaposition becomes a catalyst for reflection and introspection, forming a new understanding of our identity, experiences and emotions. I am intrigued by the system to collect, conserve and make long-term accessibility, finding a sense of connectivity through visual narratives that are built by everyone, about everyone, for everyone.

Haewon Jeon

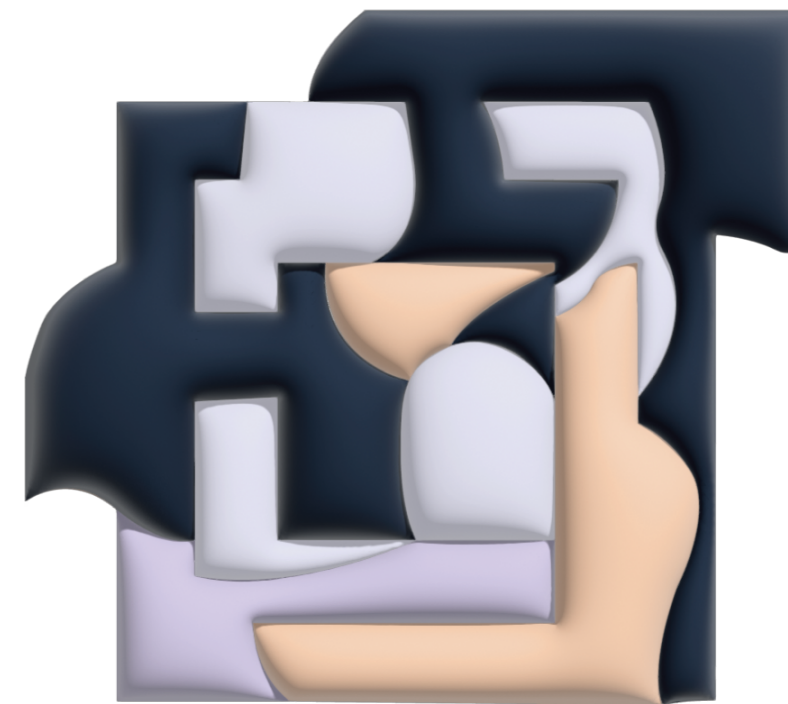
10010813@NETWORK.RCA.AC.UK

The Object Is Present: Delving into a new archetype of the state of 'being an object' is closely related to the world paradigm today, which no longer worships the myth of the primordial totality that once existed. The inherent indeterminacy that an object can exist simultaneously in the form of life and death within a box, and the oscillation of atoms swimming through the spectrum between particles and waves, erode the classical perceptions of the object's 'being an object'. The still-life that once promised completeness, perfection, and immutability is now somewhat of an outdated imagery. We live in the age of partial objects, shattered bricks and leftovers. They are not finalized or restored in a specific place; instead, they evolve into an open object that can be improved and processed within perpetual realities.

My post-readymade configuration offers a practical approach to implementing the concept of open objects. By regarding IKEA's products as ubiquitous closed objects in modern society and intentionally defying the logic and rules granted to complete them, they have come to face various situations in which they are renewed as an open object. Without the guidance of given manuals, the mutable and contingent configurations of the object are achieved through constant dismantling and self-referential reassembly within a single kit. Each configuration deviates from the object's original purpose and function, never remaining in a static state. The object welcomes being partially hijacked and stolen; it eagerly awaits reincarnation through infinite transformation.

The object will always be in progress.

9 The object is present.



Tianwen Dong

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Does intimacy fill the gap of our loneliness?

Everyone is lonely to some extent, which causes the rush to find someone else to love them. We call that intimacy. I seek intimacy in kinship; we kidnap each other in the name of love. I seek it in friendship; excessive expectations will ruin friendships. I seek it in sexual relationships; passionate love and stable emotions can't coexist.

Failed attempts lead me to a kind of nihilism. Boredom and loneliness killed me. Escape is useless. I fought against the absurdity of the world by chartering an emotional connection with my surroundings.

My practice focuses on examining the duality and dependence inherent in romantic relationships in relation to gender, identity and the material world.

Is that beginning, in fact, the start of an end?

Is love merely an individual endeavour?

Does love only manifest in purposelessness?

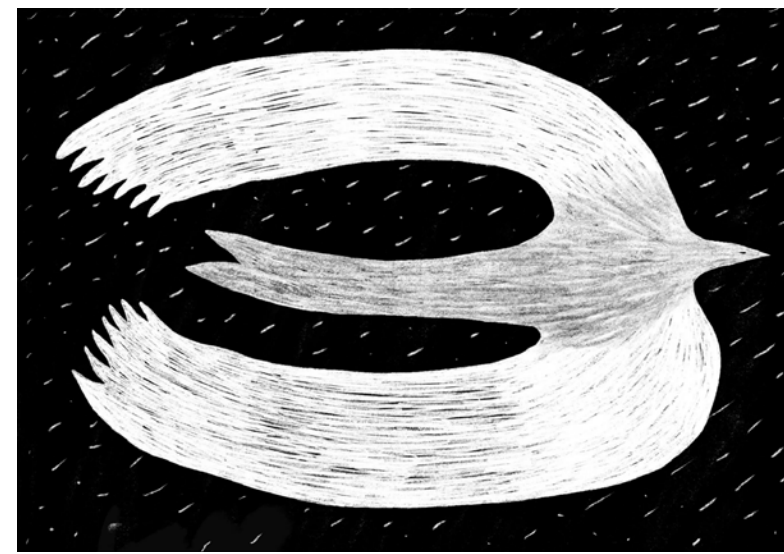
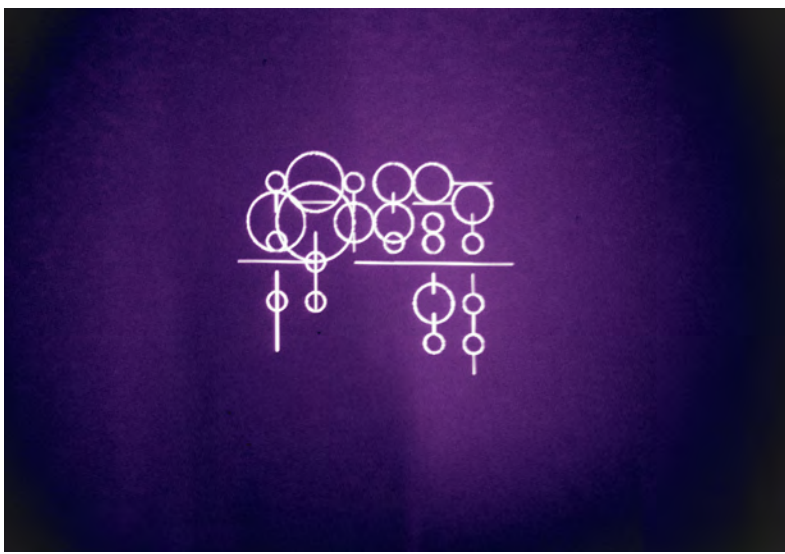
Can AI provide better insights into the conflict between emotions and rationality?

How has the attention economy reshaped our ideologies surrounding love?

I am so sober, constantly scrutinizing my actions and psychology. The truth is, I can't love anyone at all. I have seen numerous sublime and intense expressions of love in countless readings and watching movies, which would be impossible to experience in real life. Love has become a myth, and my work unravels the layers of this myth. It can be seen as a placebo, stemming from a belief that our lives can be healed and find happiness.

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What is the connection between mathematics and our lives? What do numbers really mean in our lives? Why do people exclaim 'so poetic' when they see something beautiful? Can mathematics be poetic too?

It is easy to understand that language is just a code. However, numbers don't seem to change so easily with culture. Numbers are certainly one of the most abstract codes to which we have access in general. When we see a number, we don't need to immediately associate it with anything.

Poetry is mathematical in structure and meter. After studying poetry and mathematics, an attempt was made to find some connection between them, combining imagery and logic to visualize poetry.

I am a magpie.

Drawing, collecting, observing and chatting.

Magpies remember specific human faces. Nesting above in the trees, they pass down memories to their offspring.

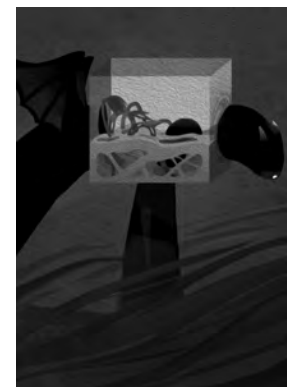
Gathering and extracting information from the places, spaces and experiences around me before they disappear.

Along with being known for their intricate nest building, these birds try to recollect memories and voices through time, becoming silent witnesses of sites.

My practice is concerned with remembering and recollecting the temporal landscape, using illustration and animation as a method to create empathy, connection and understanding.

Magpies gather, watch and chatter. Their feathers ruffle in the wind. Inherited memories of the past are handed down into the present, as both voices are entangled in their calls and the nests they occupy.

RUNNING OFF



1



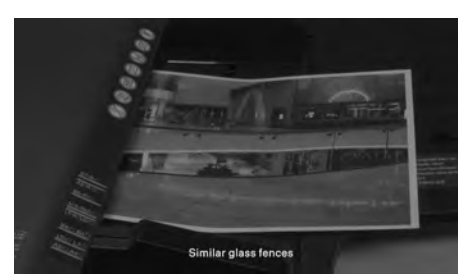
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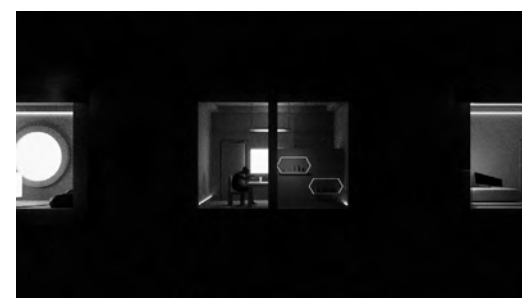
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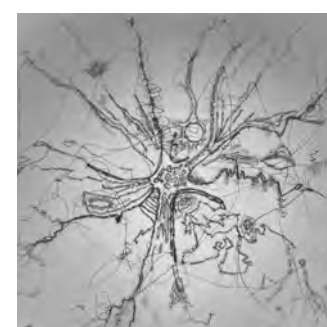
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Now you see us, now you don't: pulling on masks, taking things apart, watching liquid pour onto a hard surface, checking the overflow, circling the drain, getting lost in the crowd, turning a corner, sliding out of view, disappearing into the distance.

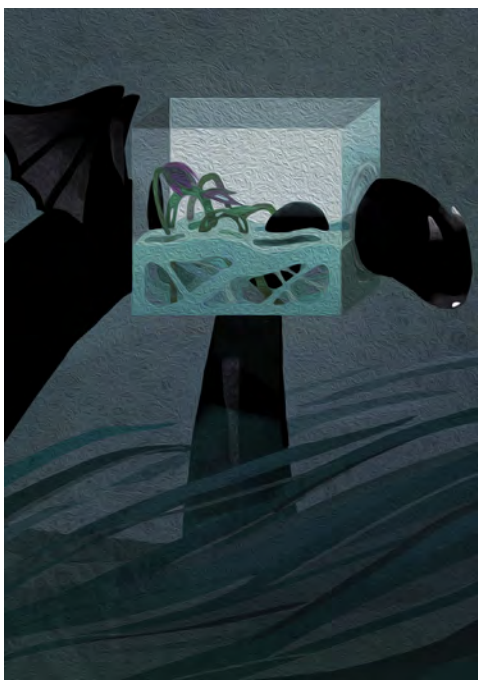
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- Yuyan Huang
- Jie Xu
- Bo Song
- Zihan Liu
- Yueh Huang
- Tiantian Luo
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An invisible war is happening.

In Chinese, the word 'conflict' is made up of 'spear' and 'shield'. It is the presence of these two things which makes up conflict. When describing a person, we often say that the person is 'very conflicted', meaning that there is a spear and shield in their body. And I was thinking that maybe there is a very sharp side and a very solid side within each person, and these two sides of the person will create a war within themselves. And sometimes the spear wins, and sometimes the shield wins. And the result of the victory shows what kind of person you are.

What kind of a person am I then?

🚩 Did my spear win, or my shield?

I hate to watch it again and again
Bound by the unbearable weight of
The night may be chasing the sun
The moon may be hiding from the
morning sun
It is the only one
Always there
Blown by the wind
Beaten by the rain
If I can avoid the beginning
Does that mean I can avoid the end?
The end of a foregone conclusion
And let its shrivelled body lie still
Always there
Floating in the wind
And soak in the rain
If only I could avoid the beginning
That would have been nice



I work with the Fusuijing building, to explore the possible relationship between ghosts, memory, and self.

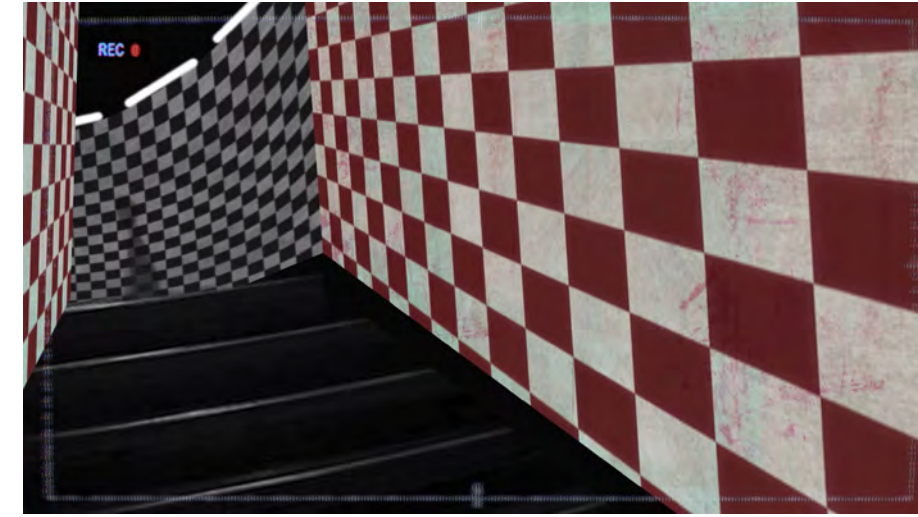
The Fusuijing Building was built in Beijing in 1960 as the embodiment of the communist ideal of the future. It became a famous haunted building in urban legend after the Cultural Revolution, when it was considered the prototype in a horror film. A ghost of a victim of the Cultural Revolution still roams the building.

The ghost is a phenomenon of memory, and also the experience I have when encountering memories and times that I have not experienced; following me around and surfacing from time to time.

I don't want these ghostly memories to disappear from my view as if they never existed; but I also want to escape the limits they impose on the potential possibilities of the present and the future to remember something new.

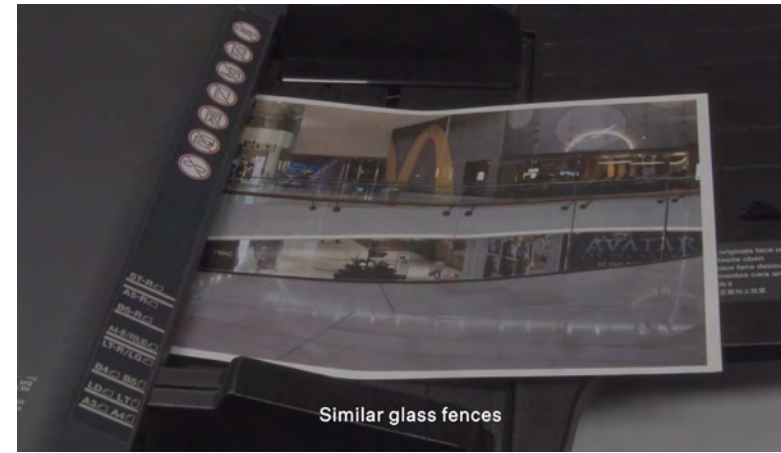
This required going back to the roots of the complexity of memories and reinterpreting them. And so, I discovered a journey through the inner Fusuijing building, a labyrinth of time. But the labyrinthine walls that divide the real from the imaginary, the past from the present, are useless in the vision of a ghost.

Like the handwriting produced in a séance, the ghost's journey is unsettling, a constant flow of chaos, but also an ever-dividing trail to a new present and future.



I always wondered why I wanted to get out of here. Was it because of the space or the crowd? When I am in a social situation my mind has only one thought – to escape. But the truth is, most of the time I can't leave a social situation, like I'm trapped in a thick, dim, enclosed space. The exit was something I desperately needed to find, but I am bound by the crowds and space.

My practice this time revolves around psychology and the relationship between space and people. I explore my connection to the outside world from personal experience and then present it in a visual way. I highlight illusory and material space in my animated film, using the possibilities and limitations of space as a metaphor for people's fear of social interaction.

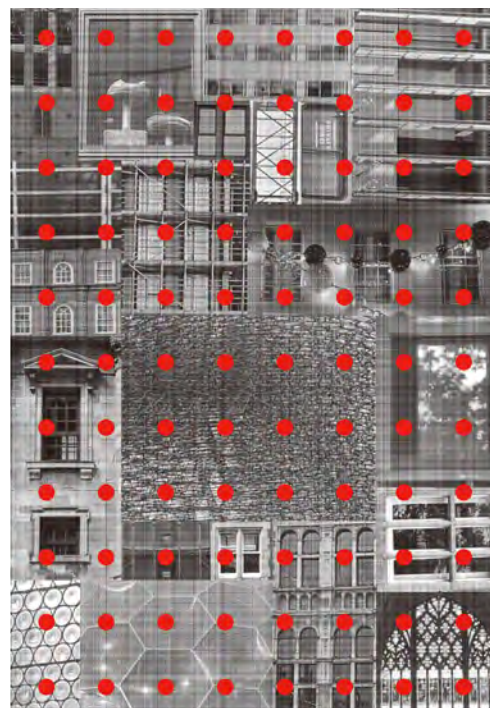


The lockdowns implemented during the pandemic have led to a significant increase in the reliance on digital communication and virtual interactions. Paradoxically, despite these means of connection, a widespread sense of alienation and isolation has become a universal experience. This unsettling trend persists as we navigate the transition into a post-pandemic world. The heightened loneliness coupled with the extensive use of technology remains a prevailing concern.

The Lonely Cell is a speculative fiction that offers a glimpse into a society set fifty years in the future. The project reflects the current issues on cyber-loneliness: with the lack of real-life interaction, how would individuals navigate their behaviours in such a scenario?

The experience of growing up in different cities has made me very interested in modern urban space, where physical space and abstract space come together to form the 'city': the one which I observe. The work in the past revolved around this duality, from the perception of architecture and spatial layout to the consideration of topics such as information environment, class division, personal illness and intimacy. From phenomena to architecture or from architecture to phenomena, the two are transformed into one another and as a whole with the identity of the times.

At the same time, many of the 'illnesses' of modern life are unconscious and deep-seated, like an inevitable spell. I want to present this subtle sense of anomaly in a way that would alienate reality in order to evoke a renewed awareness and reflection of the situation. Therefore, my practice often explores the hidden but pervasive phenomena of modern society from a surreal perspective, blurring the boundaries between reality and fantasy by establishing connections between the on-screen and off-screen.



Transparent City: Cameras are now everywhere, and you will find that you are ignoring them. In this environment, surveillance has gone beyond the original public boundary and in turn, has become a control over people themselves. They make you think you have the power to control them; but actually you are the subject of this visual space. And when you gaze at the camera, do you see the camera itself or yourself enjoying the same gaze? How do you ensure that you are not in a giant live broadcast?

I did research on the places where the boundary is disappearing or about to disappear and invited people to point out camera locations in the area they just passed through, the difference between the camera that people remember and not notice forms the 'forgotten area'.

Based on the cameras in history, a future camera is designed, which is fully transparent and covered with convex lenses.

After the production, I worked as an artist to create a newspaper and video to promote the camera by using a governmental way, critically. In these media, the future camera will be advertised as able to appear in all situations at all times and is flawless, even if it is a model with no technology.

In the future, the government asks a business called 'KEEPVISION' to design and produce the camera. Its logo contains three infinity symbols and forms an eye. The prototype refers to the shape of the new future camera. It means you will always be watched by cameras.

Living in the city, we as citizens are in many restrictions.

As we walk, we follow directions or signs, when we are in attractions, we are mostly just passers-by or tourists... Citizens obey all the rules of the city, while the running of it seems to have nothing to do with their presence.

Are we blending into our environment, or is our environment determining our identity? Are there other ways to interact out of the basic rules?

Every day I walk nearby the Westway. I found that the personal marks left by people are so different with those standardized traffic signs Westway provided.

The traffic signs on the motorways are all standardized, short and clear, and the colours were made as obvious as possible to make them recognizable. People walk among them, naturally following their orders to crossroads.

However, under the motorways, it's open, noisy and in shadow, graffiti art is visible everywhere. It's not legal to paint on walls, but these people seem to know how to hide their little pleasures without getting caught by the police; turning a public space into their own 'playground'. In addition to wall arts, people write their names repeatedly everywhere, sometimes I can even follow a name to see the tracks of their movement.

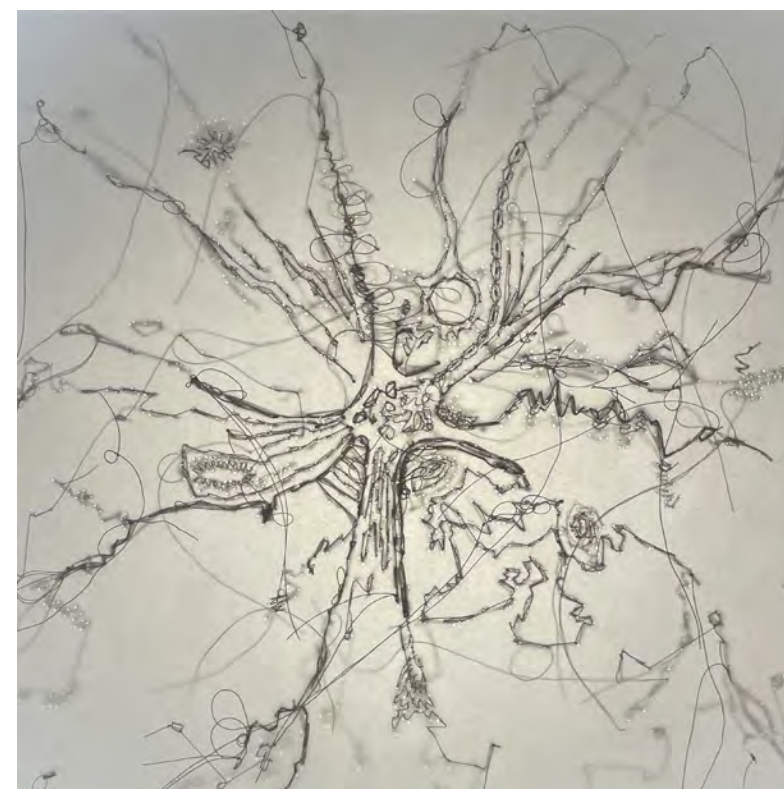
Marks is a site-based observation consisting of two videos about 'walking experience'. One is presenting the 'ground' with only standardized traffic signs; the other is about navigating through personal experience of 'looking up', encountering with surroundings decorated by people.





I often draw inspiration from the concept of liminal spaces, which blur the boundaries of physical space and fill every door and corridor with infinite possibilities. This strange and unsettling sensation fascinates me. As a result, I merge their essence and the emotional experiences they instil in me into my artistic creations; embarking on a journey to explore the relationship between the individual and space.

In this series of works, I gradually shift my perspective towards 'dwellings.' An individual's interior space exists not only in physical form, but also as a projection of their inner spiritual world. Through a critical lens, I delve into the hidden inner worlds within personal spaces that people currently inhabit.



I was born in a tranquil small town where the residents are simple and kind-hearted. My grandfather owned a small vegetable garden, which has become the most cherished scene in my childhood memories. In that little garden, I would listen to the chirping of cicadas and wander through crops that towered above my knees. It was there that I formed an intangible bond with nature. Despite leaving that town after junior high school, the vibrant garden remains constantly in my heart. It has deeply influenced the themes of my artistic creations, as I firmly believe that only by returning to nature can I rediscover the treasures of sincerity and purity.

As I walked through the forests outside London, I was fascinated by the hidden growth of mushrooms. Mushrooms defy the rules – challenging categorization and boundaries. Mycelium is the root of mushrooms. As people walk through the forest, there is a huge network that intertwines and spreads under the soil. An astounding 500 km of mycelium lies beneath our feet with each step.

Reflecting on our daily life we live as the nutrition of the city in our invisible life network, but at the same time we have lost some sensibility and vitality of life. Mycelium not only has sustainable development value, but more importantly, they offer a life philosophy. How to awaken people's sensibility to life in contemporary society, observe and feel the space we live in and observe ourselves from a new perspective are issues that I want to explore.

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Many moments can inspire us and make us re-examine life and the world. However, we often get caught up in our daily routines and responsibilities or become distracted by the fast-paced and materialistic culture that surrounds us. As a result, we may overlook the subtle spiritual dimensions of our experiences.

Despite these challenges, I have always been deeply attracted to the things around me and find inspiration in the small details of life. I focus on these details and seek out the little flashes that often go unnoticed. By recording these moments, I aim to bring attention to them and share their significance with others.

My main inspiration comes from these small details, and I strive to address existing problems in my own way. I believe that all problems have their best medium, and my attempts to make a difference are not limited to one particular field. I hope that by highlighting these moments and sharing my perspective, I can influence the way others see the world, even if only to a small extent.

In summary, my passion lies in observing and capturing the intricacies of life, while also seeking to effect positive change in various domains by addressing the issues that matter to me.

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*Here and there, come and go,
it's nothing but a luggage full*

I am a hoarder. I always find it difficult to discard my possessions, the things I spent time with. I lived in many cities in my life. Each time I always find a way to keep my possessions somewhere from being thrown away. However, when departing, I can only take very little with me, squeezing everything in a suitcase that only holds 0.06m³ of space.

*The carrier of memory,
the carrier of the self*

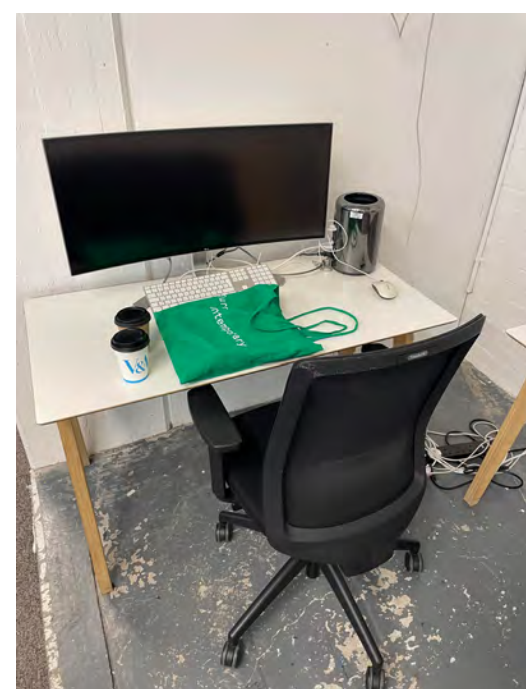
Voices come up in my head, listing the memories I shared with the thing I'm holding in my hand, reminding me of the past and picturing the future. I started to develop an interest in objects, regardless of their instrumental functions, but considering objects as companions in my life experience.

*They make up
the one and only self*

To me, the objects are the witness of my past and present, and the recorder of my future. The self is anchored in the embodied interactions with the objects. Objects construct an external self in the outside world.

64 x 42 x 25 in a total of 0.06m³.






1) MA1

*'His good to Worlds and Ages infinite:
Where's the nearest Costa?'* –
Anonymous

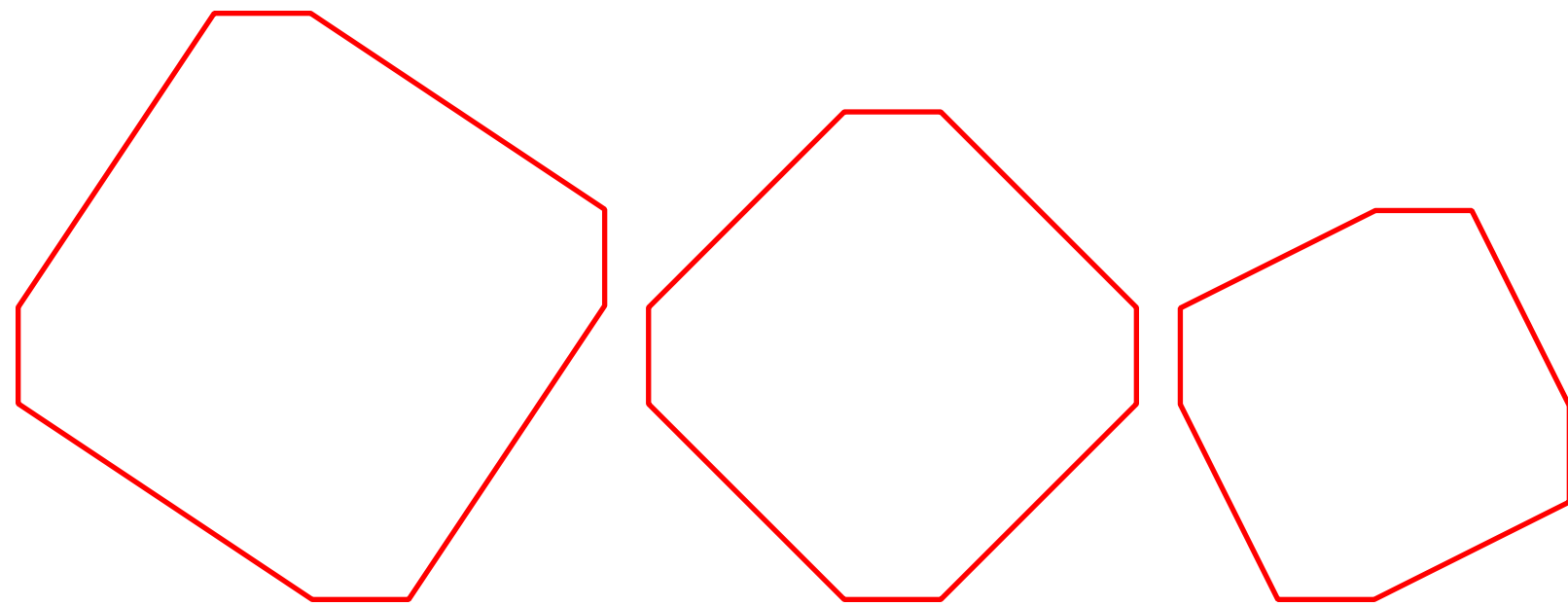
Inspired by Paradise Lost.

2) MA2

 *On Absences,* – Beatrice Sangster

RUNNING OFF

WHAT'S LEFT BEHIND



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