






It has been two years since our community of artists, makers, scholars and creatives of all sorts moved into Stockwell Street as Creative Professions and Digital Arts. Since then all of us, as a community, have tried to focus on who and what we are: to ourselves, to the university and to the professions we support. We identified from the start the need for us to create an identity and to display our work on a regular basis. Whether it has been our new Vaughan Oliver-designed logo, Rosamund Davies' excellent public engagement series, 'Creative Conversations', Elena Papadaki's 2nd Year show or curator David Waterworth's programme for the Gallery spaces, we have been positive about who we are and to present ourselves and the work we make in public whenever we can. We have tried to use the opportunity in imaginative ways, as befits a department of our type: Jim Hobbs' recent collaboration in Stockwell Street with Emergency Exit Arts brought students from other parts of the university in to work with us, with plenty of schoolchildren sharing in the experience; Andrew Hill has frequently turned the Crit Pit into a concert venue for student sound scores; our series of films exploring alternative cinema practice, 'Social Cinema' is here to stay and is gaining a loyal audience; we are the new home for the National Student Film Festival, Screentest, and take pride in supporting the SE10 Film Festival, a student-initiated celebration of work that will stay in our calendar. Together with a packed academic programme, it is these kinds of activities that make a community.

Our egalitarian instincts mean we feel strongly about showing all our students' work. Hence, the range of work on display tells you a wider story about our community: it is diverse, it is heterogeneous, it creates work that is eclectic in inspiration and sometimes eccentric to experience. There are, undoubtedly, differentials of talent and maturity and the ability to execute amongst our students. We are proud of this, because it reflects our encouragement for students to find their own voice, not simply to copy what they see or what we say. We know there are opportunities for a multiplicity of approaches and outcomes in a world increasingly looking to the creative industries to reflect the identities of our wider communities. We also know that we are seeing the work of these creatives at the beginning of their careers: it is one of the privileges of our occupation. The work our graduates will do in the future will also be diverse. There will be those immediately headed off to join high-profile agencies or production companies, and others will seek their start as runners or jobbing freelancers. But their creative careers are certain to take them to some unlikely places as new technologies and new forms of expression and creativity emerge during their working lives. This is a theme for us as a department committed to the future of creativity. You can never tell where it is going to take you, but you can be assured that the journey will be nothing short of fascinating.

GREGORY SPORTON

*Head of Department
Creative Professions & Digital Arts*





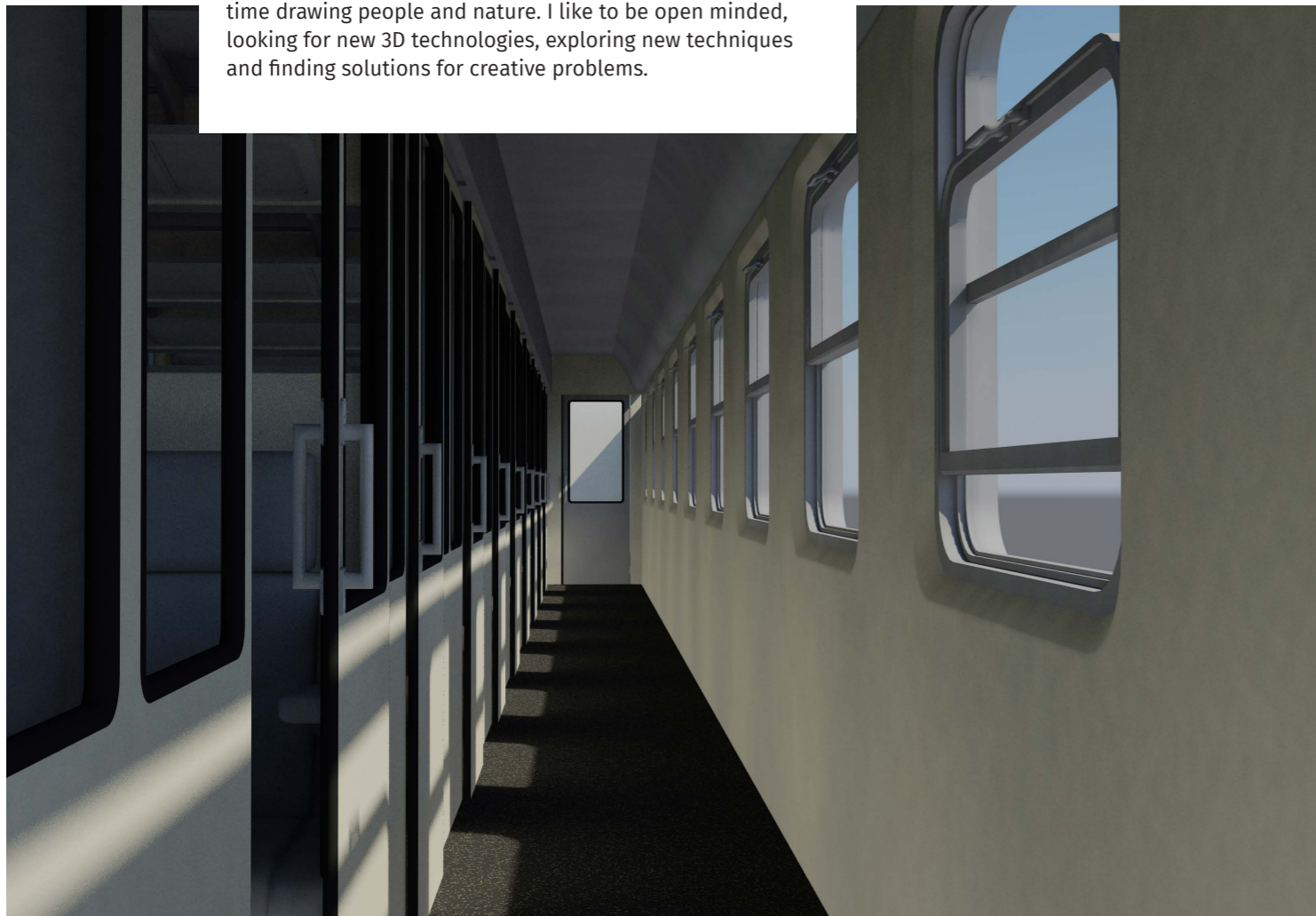
Welcome to 3D Digital Design and Animation! This degree is designed to encompass Animation in all its varied forms. Our students have studied animation practice alongside a number of optional specialist courses to prepare for entry into the different industries associated with animation, such as visual effects, games, animated films and experimental work. The degree promotes professional work practices, with regular updates to the curriculum to reflect changes outside of the University. We also offer an industry focus whilst still promoting creativity, expressionism and experimentation. We have graduates now working in a wide range of companies, such as Double Negative, Sony, Sega, Konami, Framestore and others.



BA H 3D Digital Design & Animation

BARTOSZ GRZELAK

I am interested in CG character design and virtual environments. I am inspired by the beauty of repetitive industrial structures and enjoy working on small mechanical details, complex shapes and hard surface modelling. I am passionate about traditional image making and spend my free time drawing people and nature. I like to be open minded, looking for new 3D technologies, exploring new techniques and finding solutions for creative problems.

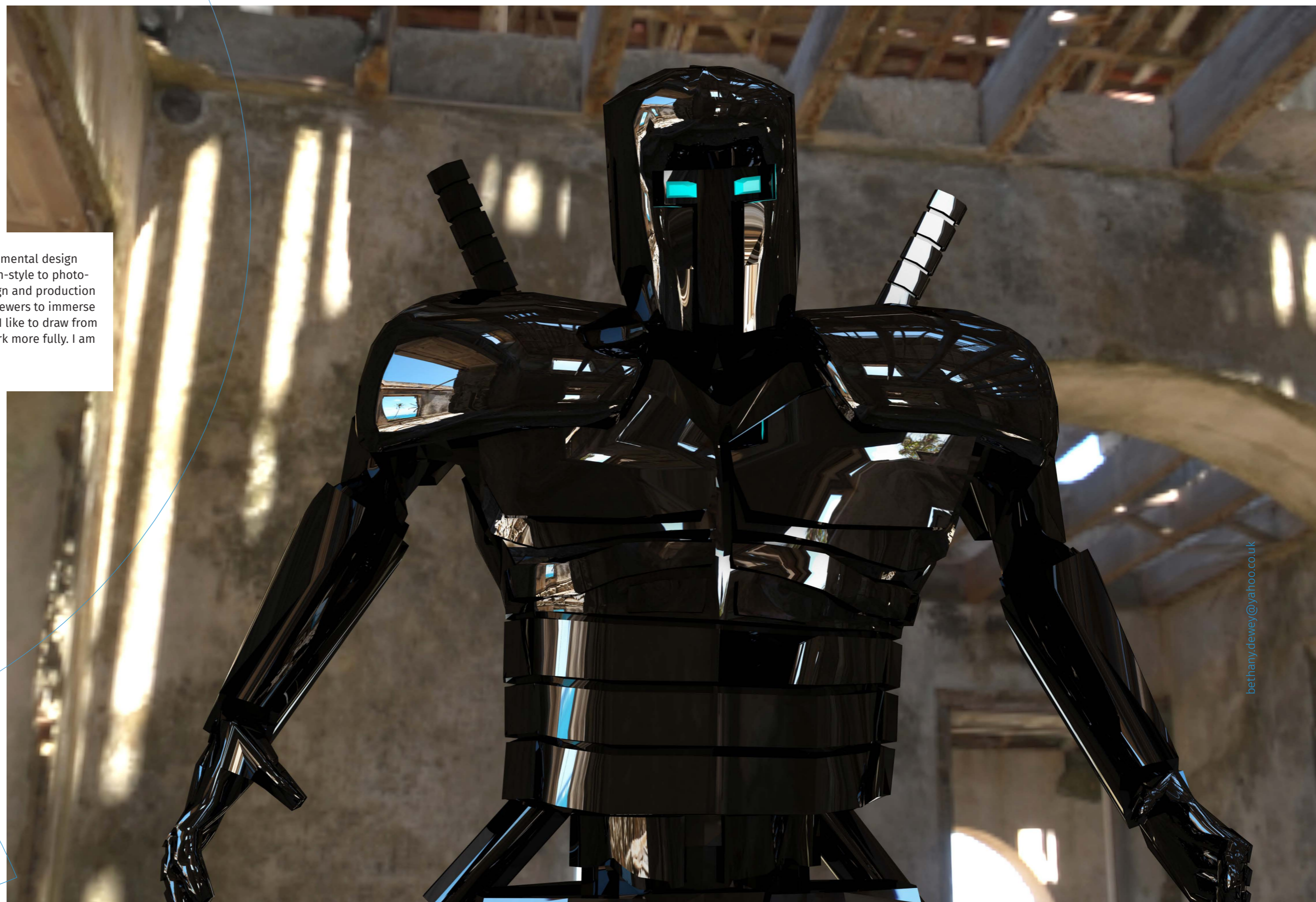


“I’d love a company to appreciate my designs, the blood, sweat and tears that goes into them, to see that I have an eye for quality, and to notice there is a story behind each piece of work.”



BETH DEWEY

A 3D designer with an interest in environmental design with a diverse mix of styles, from cartoon-style to photo-realism. I focus my creativity in the design and production of atmospheric environments, inviting viewers to immerse themselves into imaginative CG worlds. I like to draw from other areas of design to enhance my work more fully. I am keen to progress in the 3D industry.

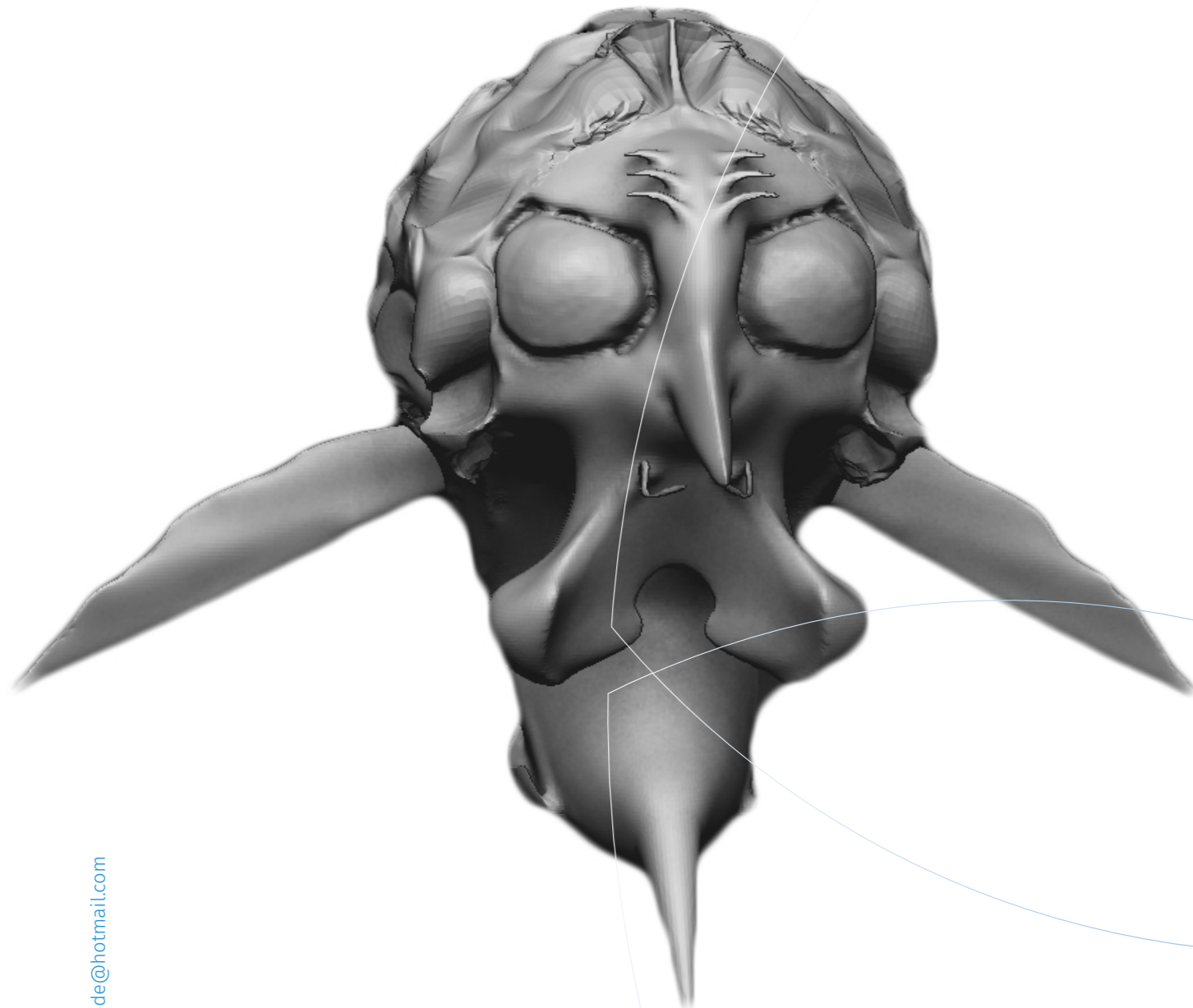


bethany.dewey@yahoo.co.uk



CALUM GOODE

CHARLOTTE HALL



I adore stories and artful creations of all kinds and I believe a great deal in the power of storytelling. I seek to expand my knowledge horizons by dipping into all kinds of areas from SFX to coding and art! As these can all contribute to the telling of a great story! I always keep myself creatively busy and I currently act as concept artist to many big games projects and as project manager of my own game, *Ressurflection*.

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charlottexz@googlemail.com
ressurflection.tumblr.com

JAMES WHIPPS

3D Digital Designer, specifically focused on character design and animation. Other areas of interest include fine art, graphic design, street art and film. I am looking to gain industry experience and develop personally as an artist.

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KELVEN BARBOSA

My work is inspired by both the Realism and Futurism movements. I believe that even the smallest of detail can be the key to success and learning through process is what I find refreshing in 3D Design. I have great passion for organic modelling and animation which gives life to my creations.



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KATHERINE HAMMOND

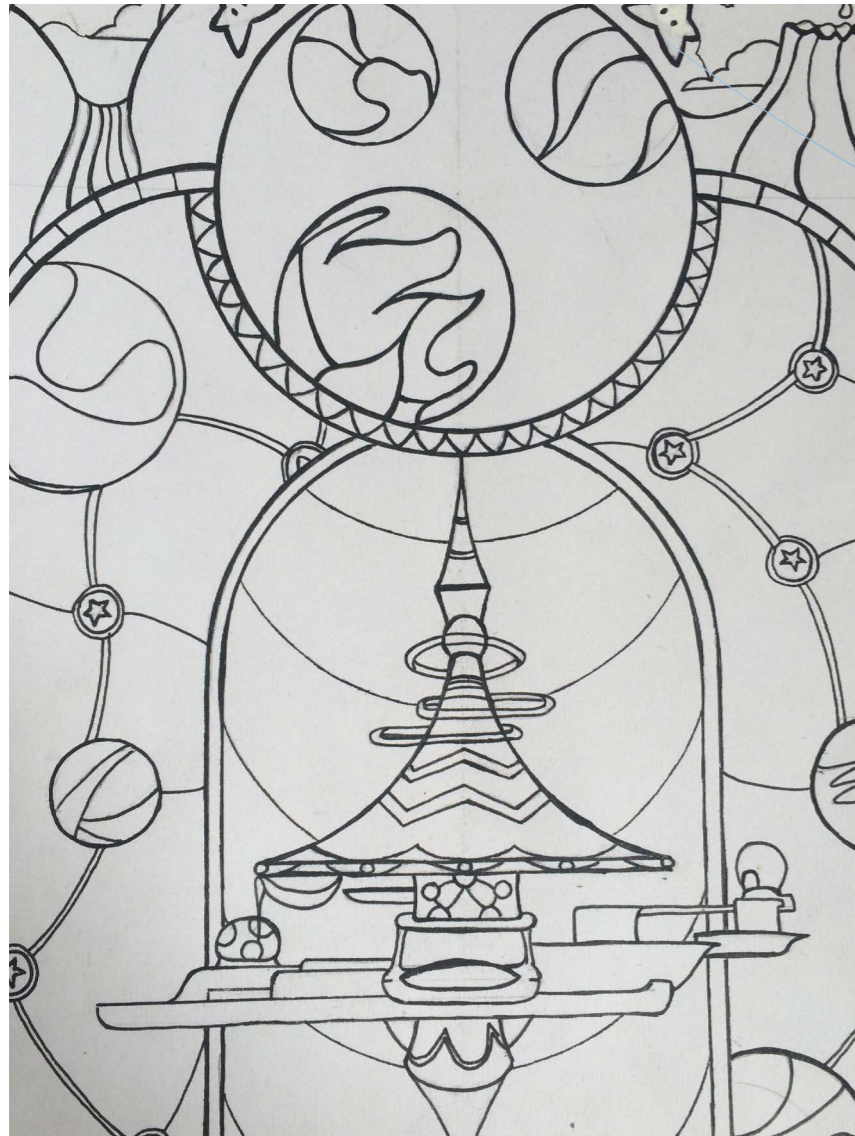
My main interest within 3D design is prop and hard-surface modelling; for example, creating objects within a scene, such as a simple table or a sophisticated futuristic vehicle. Props often play an enormous role within an animation as they help to set the scene and create a sense of realism and believability. I have a keen eye for detail and do my best to perfect the models, within the time given. Using technology, I can create objects as big as I can dream. The virtual world is almost limitless and knows few boundaries.

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LAYLA EL ADACI

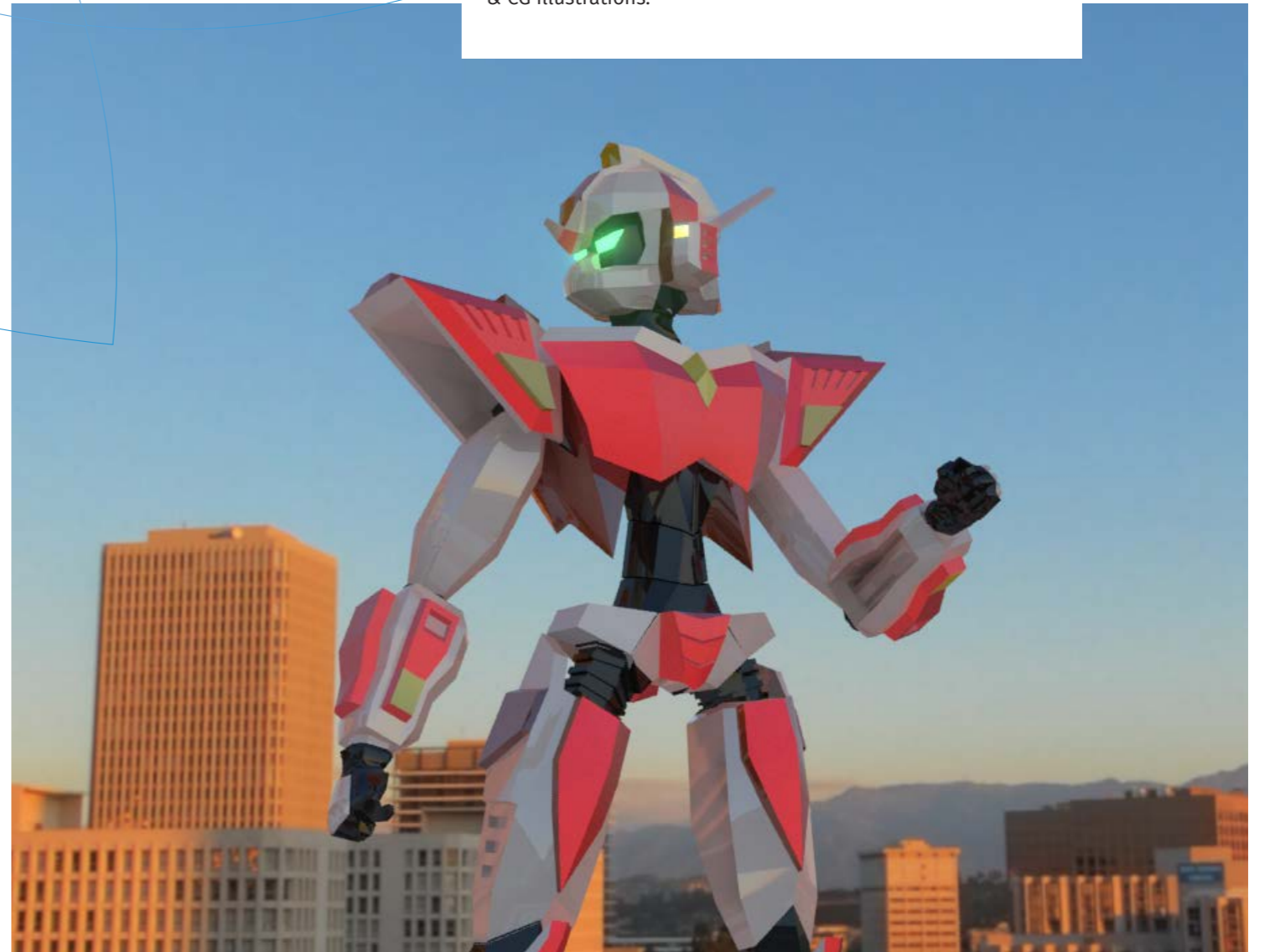
I am a concept artist with a flare for character design. I enjoy learning new techniques and expanding my design knowledge through experimentation. Hard-surface design and 3D high-poly modelling are my other passions. A lot of my ideas are derived from my interest in video gaming.



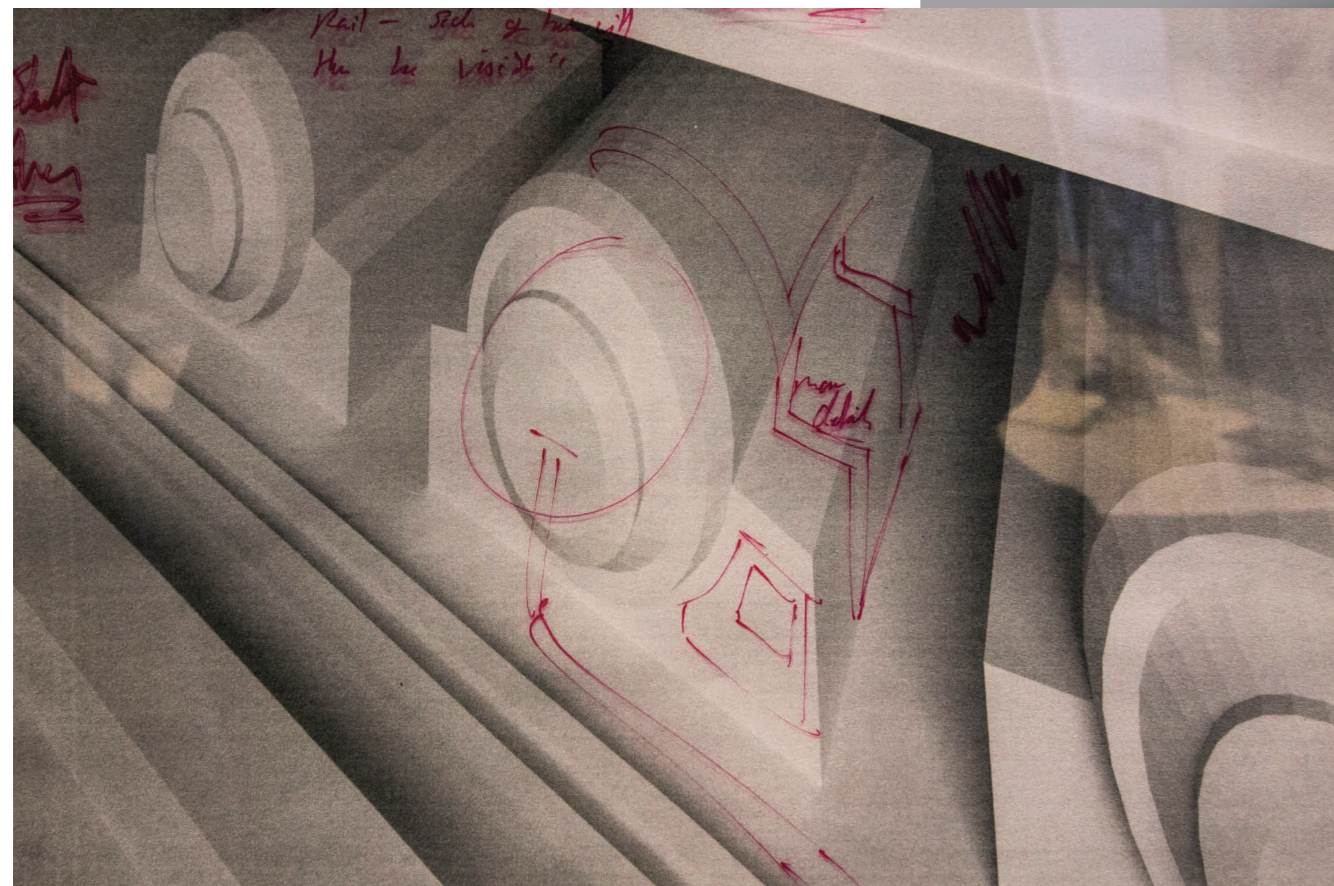
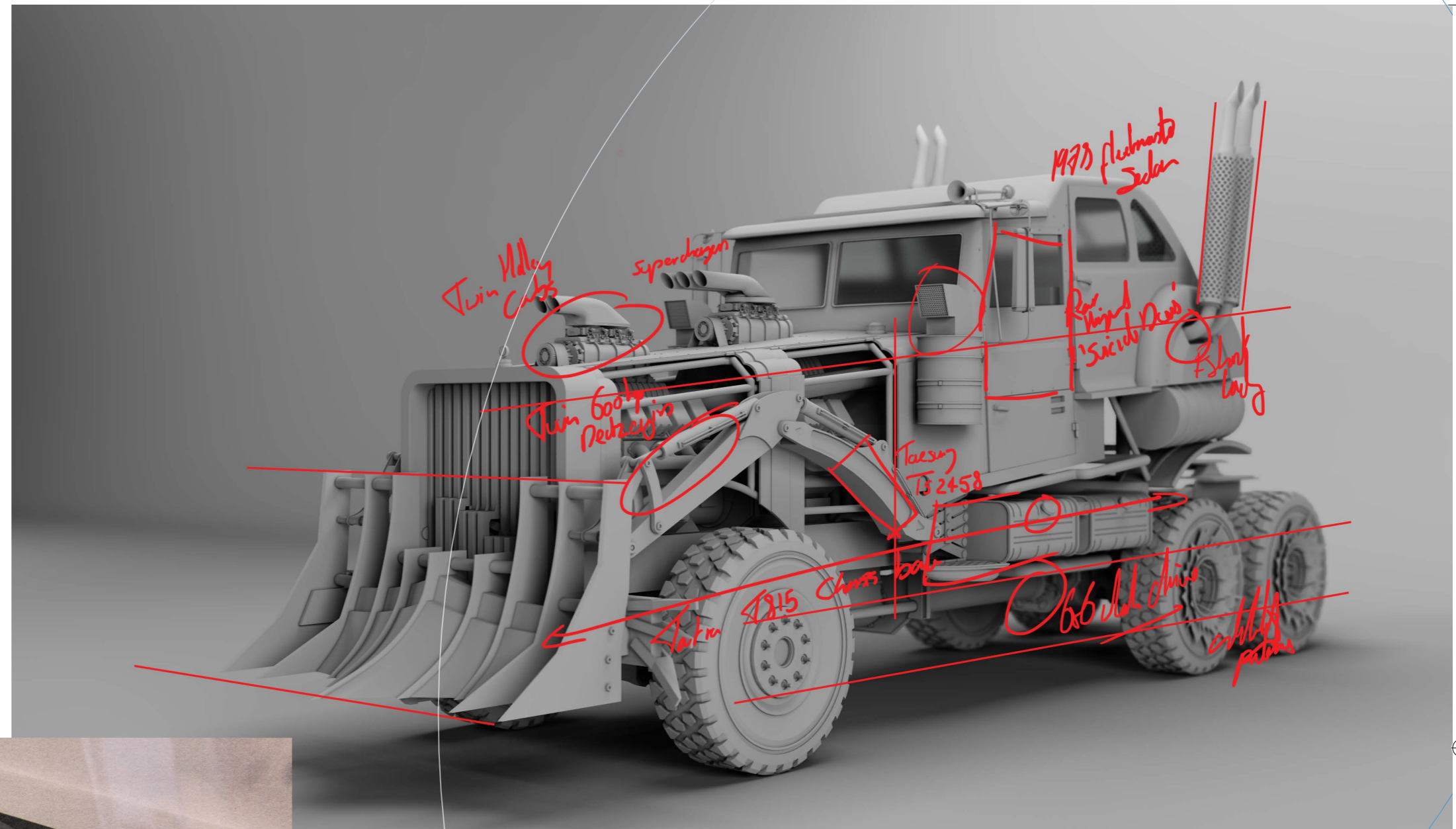
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MATTHEW OMOREGIE

I create fantasy worlds through storytelling and animation. Since learning to draw character design has always been my passion. I hope to implement my skills in animation and 3D modelling to professionally create stories and share them with others, via video games, advertisements, TV shows, Films & CG illustrations.



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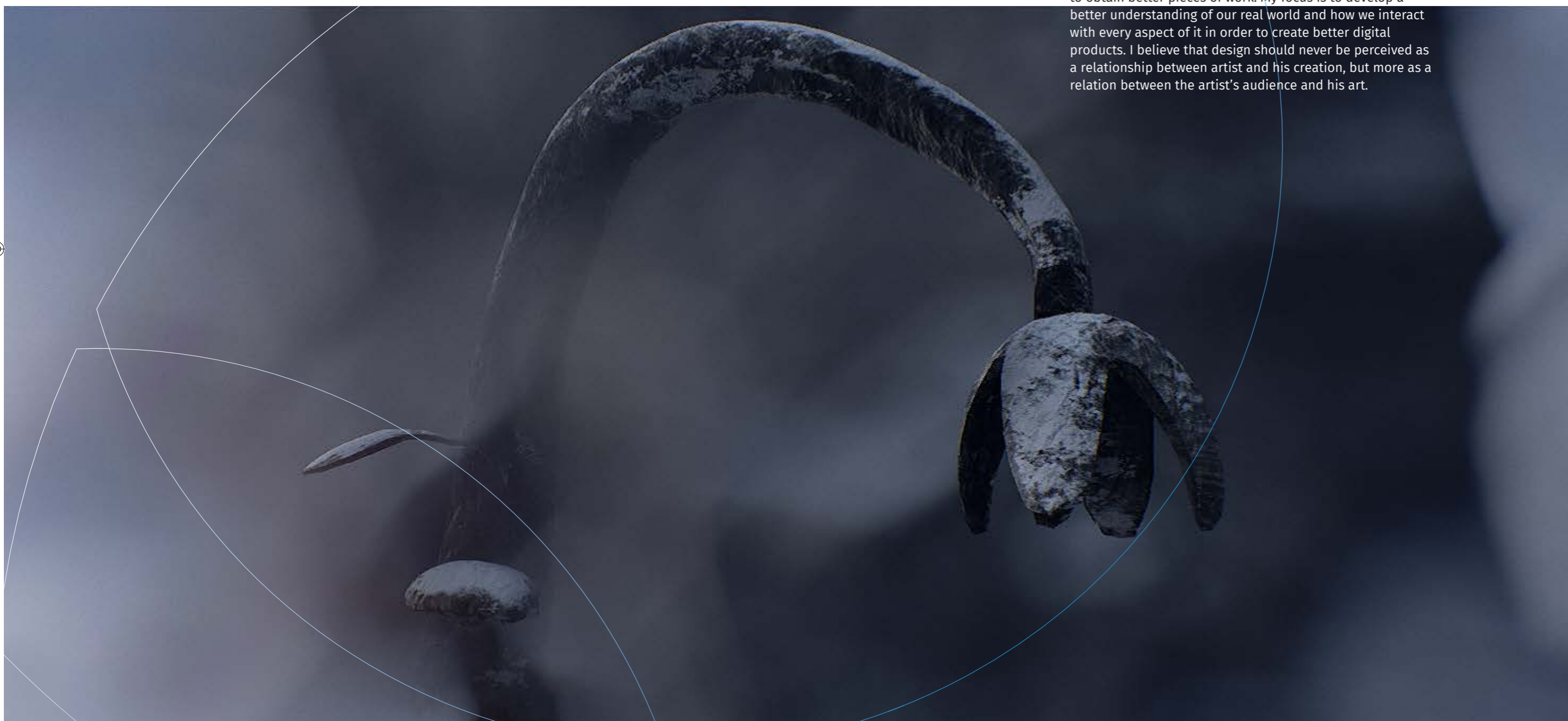
ROB HURLEY

Passionate 3D creator, with a mild coffee addiction. Taking non-practical approaches to create things that would not have been thought of otherwise. I love animation, photography, filmmaking, music composition and editing; all of which inspire me to create pieces with a unique aesthetic. My work has several starting points, several tangents, several outcomes through the utilisation of several softwares and is accurate like engineering.



ROBERT COMANESCU

I am a 3D digital designer with an interest for environmental art. I am highly motivated and curious and enjoy the challenges of complex study and background research. I would describe myself as an individual with a need to produce results with a competitive and perfectionist character, this boosts my desire to experiment with different techniques to obtain better pieces of work. My focus is to develop a better understanding of our real world and how we interact with every aspect of it in order to create better digital products. I believe that design should never be perceived as a relationship between artist and his creation, but more as a relation between the artist's audience and his art.



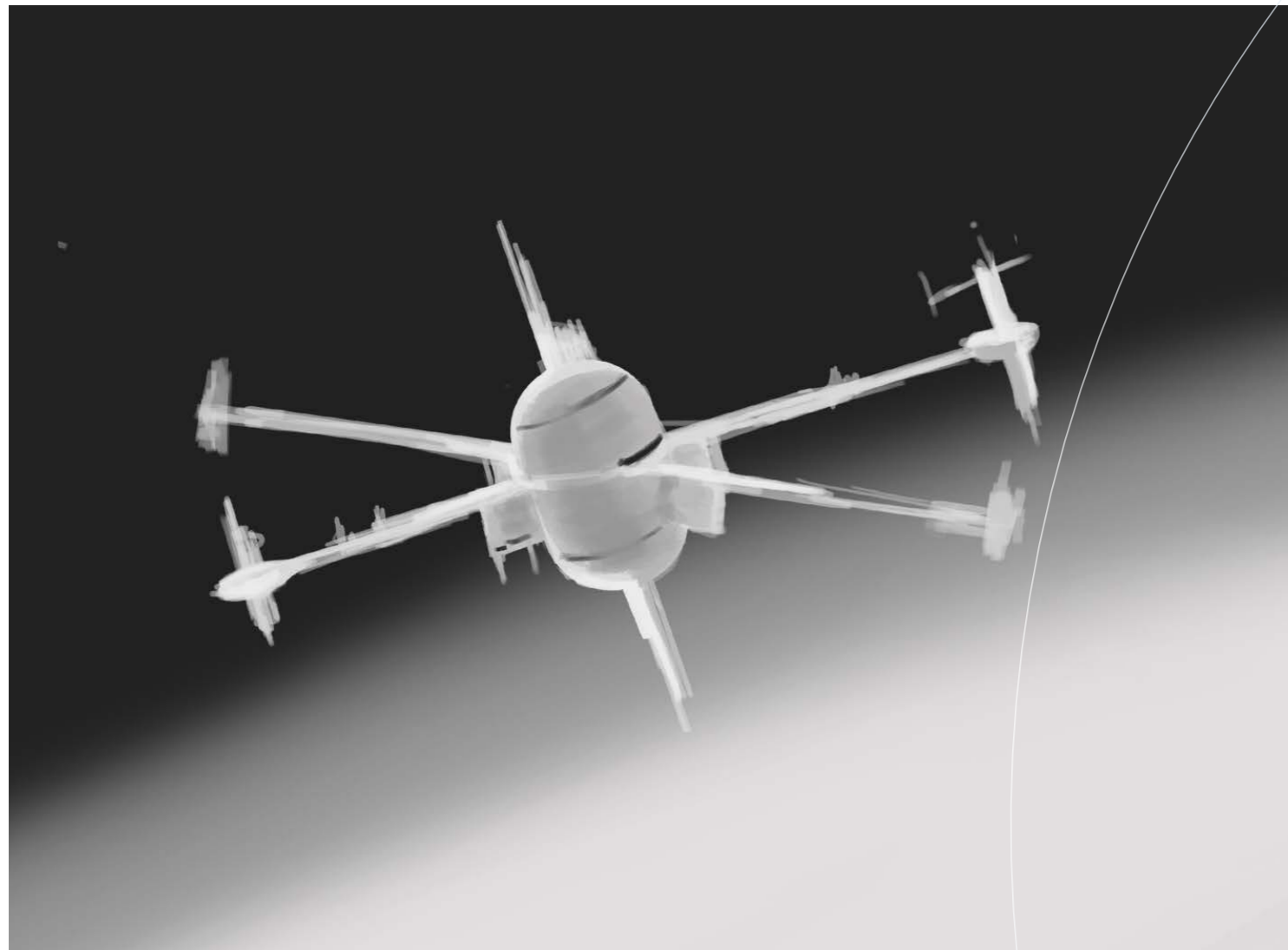
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ROCHELLE FENNEL

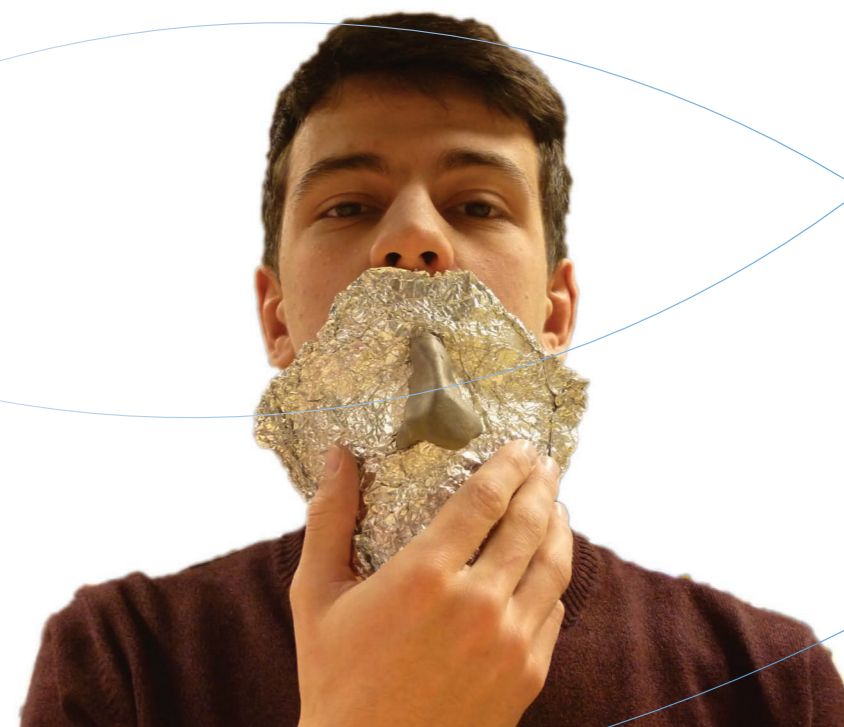
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TEODOR-ADRIAN MANGHIUC



Intro: Friendly, enthusiastic and driven.
Grounding: Moving image, digital animation and 3D inorganic modelling.
Ethos: Fine point, finesse and a tad of silly humour.
I am A3DRIAN.



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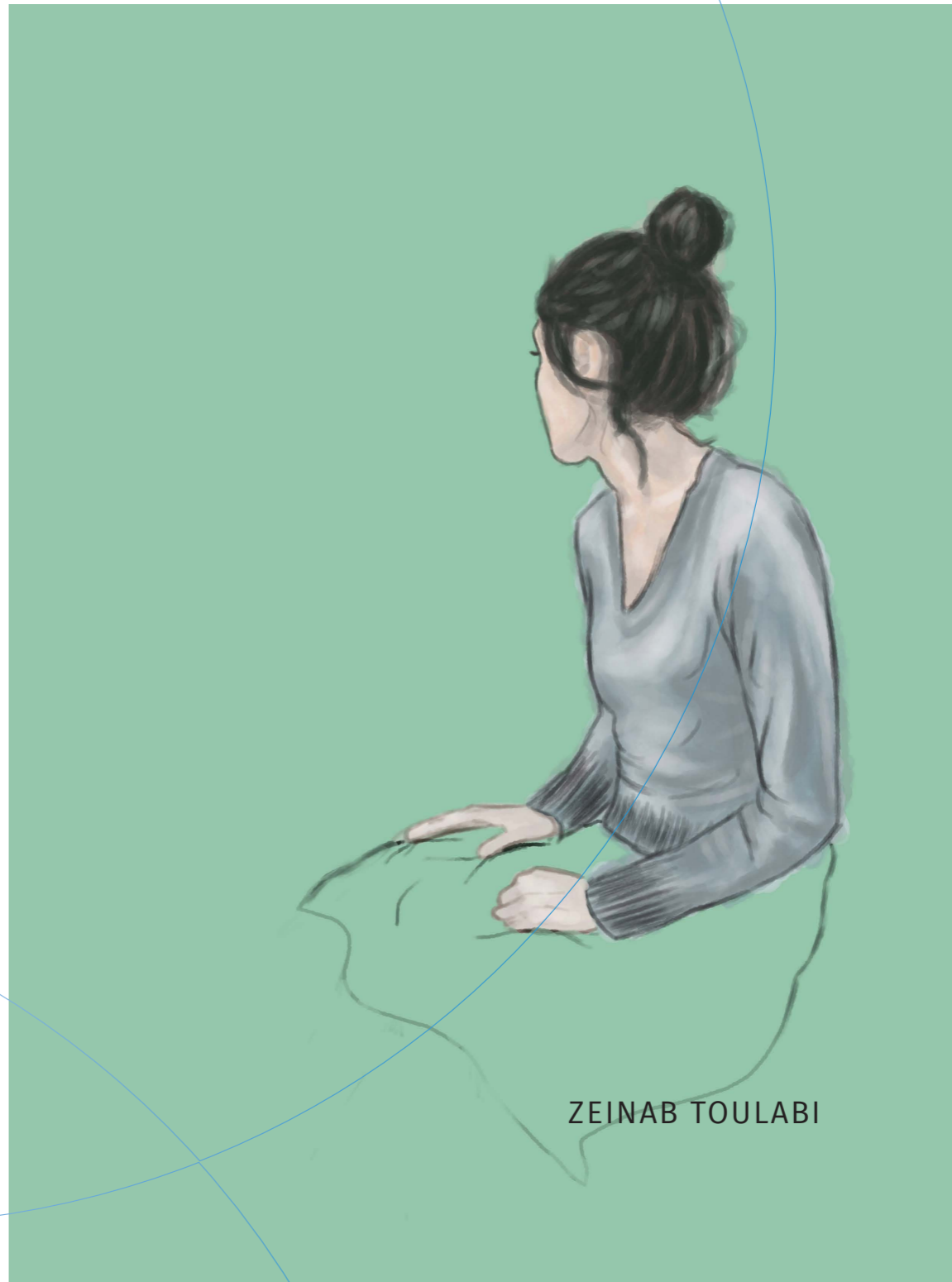


TESSA COWAN

I am an avid 3D digital designer, specialised in modelling, animating and directing. The most fascinating aspect of digital design is that there are no limitations, you can materialise any idea that you can think of. The key areas of digital design research that interest me the most are the incredible advancements in medicine and gaming. The benefits these bring to everyone, whether it is health or an expressive outlet, are awe inspiring.



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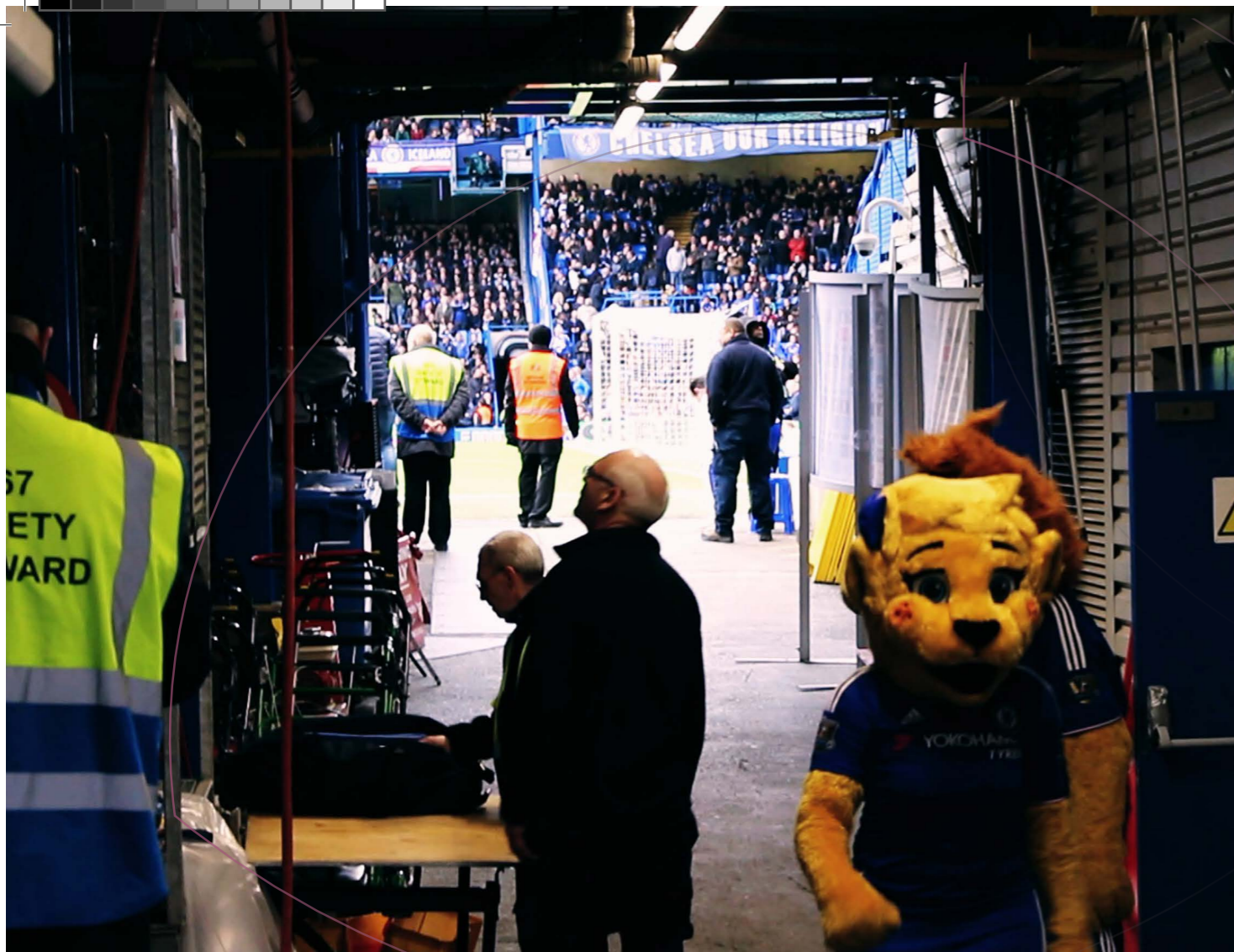
ZEINAB TOULABI

I am a 3D modeller, animator and director. I enjoy being part of a productive group that makes a story come alive and allows artists to show their imagination on screen. I always produce my best piece by working with a variety of software and by learning new skills. Alongside animation I enjoy painting, which allows me to visualise, develop and think through my ideas before creating them in a 3D world.

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Advanced Projects mentors Media and Communications, Film Studies and Digital Arts students through a self-directed process of study, research and practice leading to the exhibition of a creative final output and production of a project report. During the first term the student submits a proposal for either a group or solo project. A significant feature of the course is that once the student's proposed area of activity has been agreed, they are supervised in working towards their goal through regular focused tutorials with a staff member who has experience in that area. The supervisory process is supplemented by weekly general lectures and workshops designed to support and inform the maintenance and understanding of research related creative practice. The course therefore equips students with an independent and structured approach to the generation of creative outputs that is equally applicable both to postgraduate study and future employment in the creative industries.

Advanced Projects

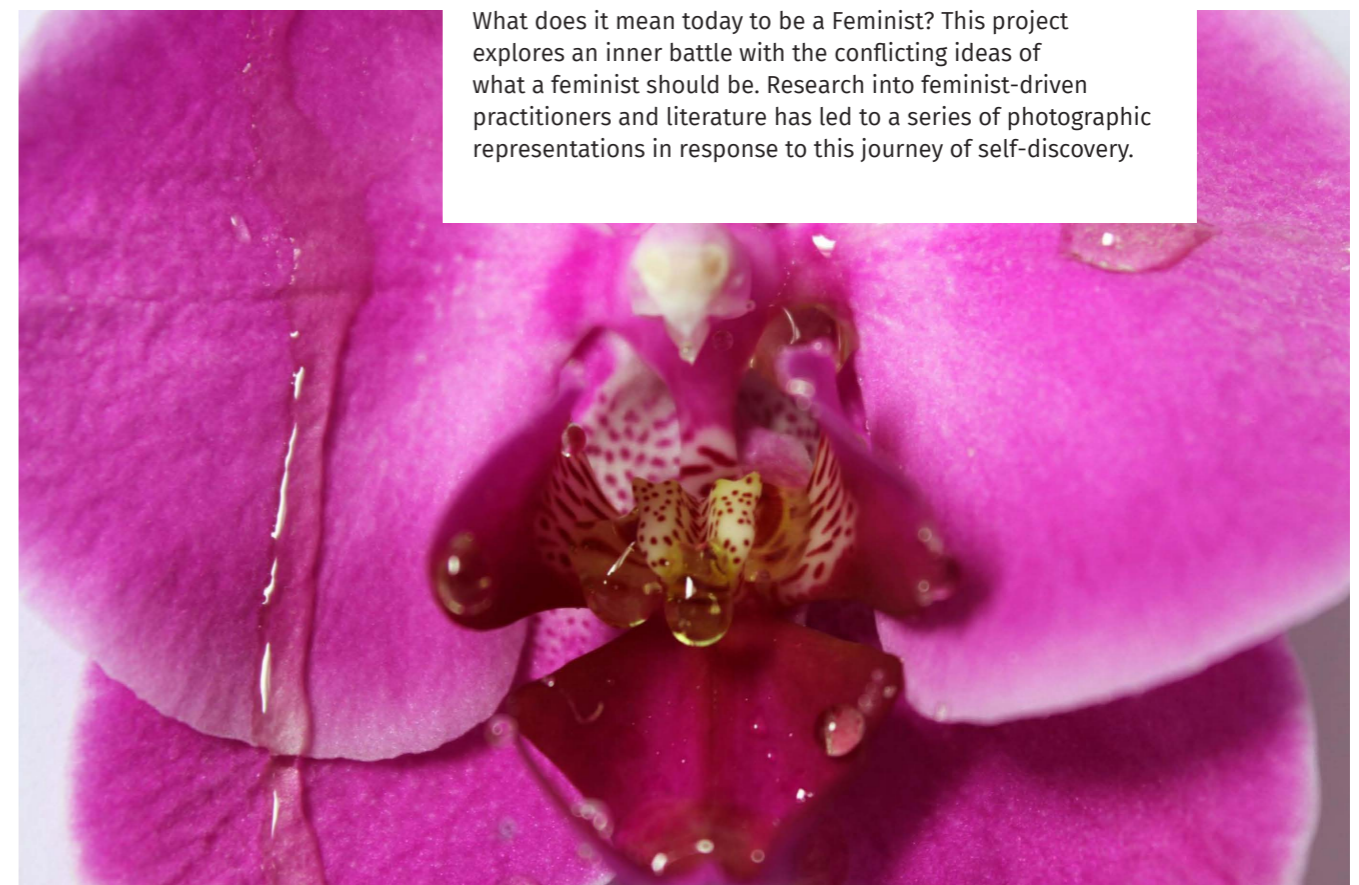


ALANNA BIRD

Digital Arts Practice

FEMALE FORM: THE EMBODIMENT OF FEMINIST POWER

What does it mean today to be a Feminist? This project explores an inner battle with the conflicting ideas of what a feminist should be. Research into feminist-driven practitioners and literature has led to a series of photographic representations in response to this journey of self-discovery.



AHMED KHAN

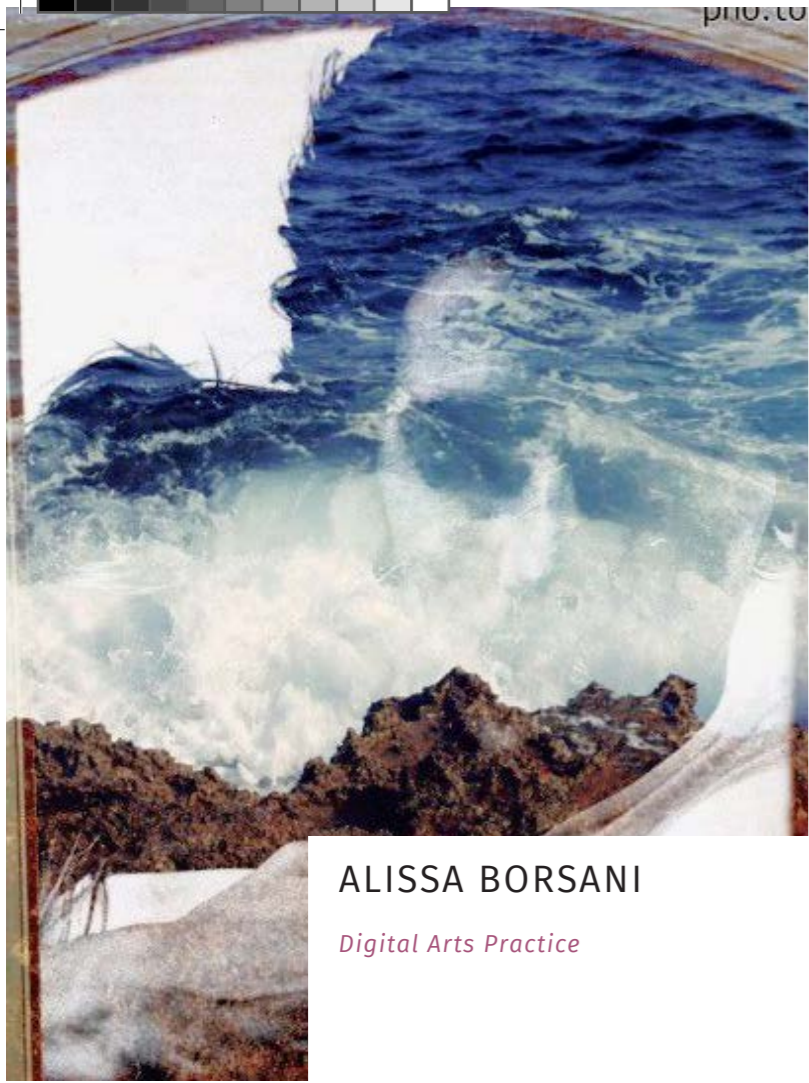
Digital Arts Practice

THE BEAUTIFUL GAME

The Beautiful Game is a 'poetic documentary' looking at why people are so captivated by football. Its status as one of the most thriving sports has not only been established by the individuals who play it, but also by the millions of individuals who passionately watch football on a weekly basis. The project asks how can one football match heavily shift the crowd's mood, bringing out a number of different emotions. The aim is not only to answer these questions but to also look into the various phenomena created by football, to fundamentally get a better understanding as to why people watch the game.

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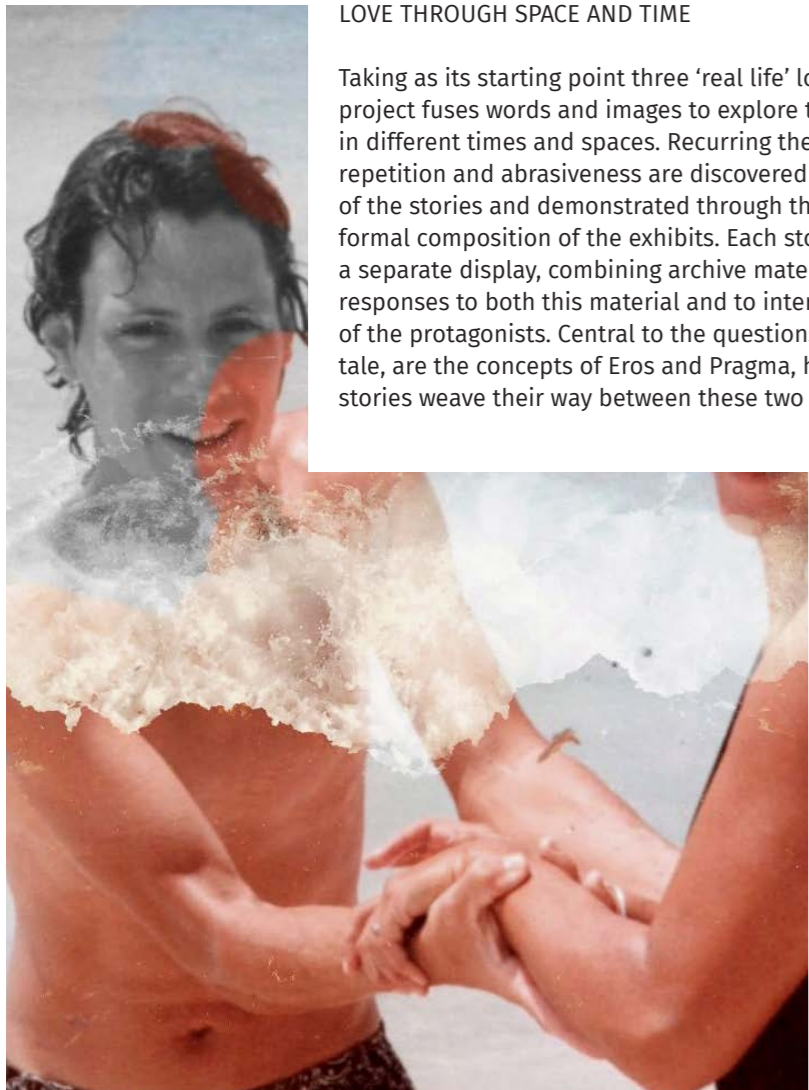


ALISSA BORSANI

Digital Arts Practice

LOVE THROUGH SPACE AND TIME

Taking as its starting point three 'real life' love stories, this project fuses words and images to explore the concept of love in different times and spaces. Recurring themes of absence, repetition and abrasiveness are discovered in the telling of the stories and demonstrated through the material and formal composition of the exhibits. Each story is told through a separate display, combining archive material with written responses to both this material and to interviews with some of the protagonists. Central to the questions asked of each tale, are the concepts of Eros and Pragma, how do these stories weave their way between these two models of love?



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AMY ROBINSON

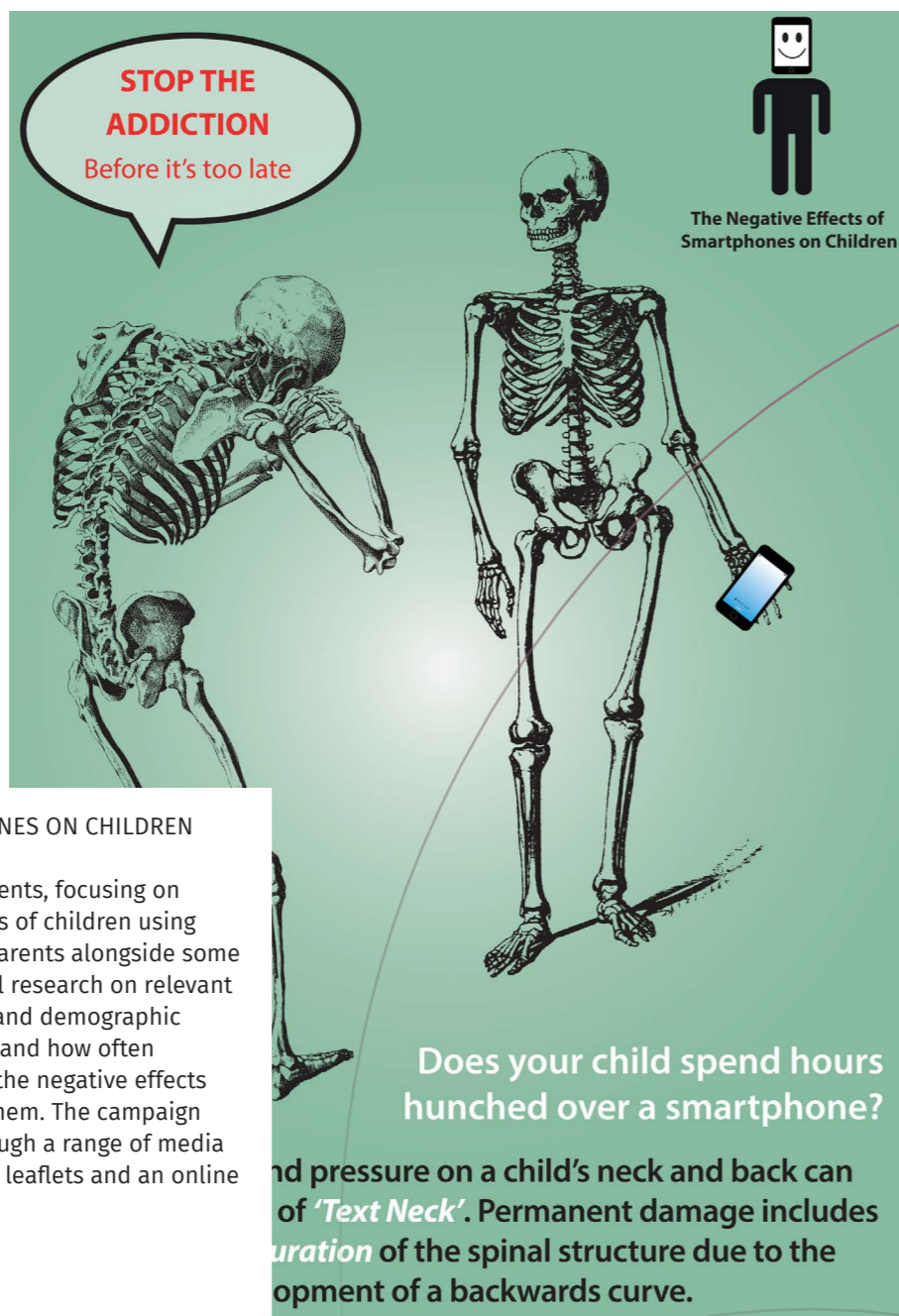
Digital Arts Practice

IT'S NOT THAT SCARY

This project proposes an interactive eBook, created to help children aged 8+ overcome their anxieties and fears. The book's narrative is led by a cartoon mouse named Amy, a personification of the writer, guiding the child reader through an interactive journey to explore their fears and find reassurance. The journey explores the placebo effect of lucky charms and superstitious rituals, and investigates cognitive behavioral therapy techniques. The book's narrative which is a personification of myself, guiding children through an interactive journey to explore their fears and find reassurance. The aim in this project is to propose an effective tool, which will encourage parents and teachers to reassess childhood anxieties and find new ways of helping children cope.



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BETHANY FUNNELL

Digital Arts Practice

THE NEGATIVE EFFECTS OF SMARTPHONES ON CHILDREN

A multi-media campaign aimed at parents, focusing on the negative effects and consequences of children using smartphones. Based on a survey for parents alongside some one-to-one interviews, with additional research on relevant published material including articles and demographic data, the project aims to find out why and how often children use smart phones as well as the negative effects and consequences of children using them. The campaign will highlight the project findings through a range of media platforms including posters, a banner, leaflets and an online moving-image advertisement.



BIVIYA SHRESTHA

Digital Arts Practice

PUBLICITY EFFECT IN ADVERTISING

This project researches the visual language of poster advertisement and in particular the visual marketing techniques used in perfume advertisements. It also looks at aspects of designs in these posters and how these techniques enable the advertisers to communicate their message more effectively to an audience.

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SELIN BURCU SAHAN

Digital Arts Practice

THE PRESIDENTIAL SUIT

The history of Turkey, and the Ottoman Culture permeates into many aspects of everyday life in modern Turkey and has connotations perhaps not recognized in the UK. This project examines the contradictory connotations reference to Ottoman culture has in Turkey today. While on one hand it can be something of beauty, it is also used to signify political power, and through this prism does not portray the aesthetic richness that the Ottoman once held. This project aims to explore and make people think about what the government is aiming to do by referencing Ottoman culture. By designing and making a suit, for the President of Turkey, it will explore the aesthetic side of the Ottoman Empire, combined with connotative meanings that ask us, and its potential wearer, to think about the aspects that are being used for power. A 'gift' for the President, meaning will be sewn into the colour, material, designs and embroidery.

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CATERINA FENUCCI

Film Studies

AT YOUR DOOR - AN EXPERIMENTAL SCREENPLAY

The aim of this project is to conduct in-depth research on the creative writing process, through the writing of one feature-length screenplay, experimenting with a range of creative methodologies based on academic, theoretical and professional screenwriting sources. The screenplay *At Your Door* is the product of Caterina's practice-based research on creative writing. Throughout the writing of the project she has used different approaches, which have helped her shape the storyline, the structure, the characters and dialogues of her screenplay. Caterina's hope for the project is to show the importance of research and of understanding the creative writing process to be able to write a good and consistent script. Caterina is Italian, which is where she discovered her passion for movies, in particular through the cinematic tradition of Cinecittà. The project she has dedicated her final year to originated from her interest for storytelling and screenwriting.

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CHANTELLE CLARK

Digital Arts Practice

NEW MOVEMENT: POLITICAL REVOLUTION

The project is a political statement using visual language, including film as a critical tool. Based on a research into Capitalism within media – more specifically news television – it calls for a *New Movement*, and the development of new 'alternative' and 'independent' media sources.

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CHLOE GAUGHAN

Media and Communications

A NEW ERA OF HOMELESSNESS

"So many of our leading jobs are based in London, yet the current housing situation is making it increasingly difficult for graduates from less advantaged homes to move here."
- *Sir Peter Lampl, Chairman of the Sutton Trust and of the Education Endowment Foundation.* Rising rents mean younger people are finding it harder than ever to move to London. Figures published in a recent report (September 2015) by the *Sutton Trust*, show that more graduating students are returning to their parental home than ever before; 15% living with their parents than on their own at only 11%. The focus of this project is to raise awareness that even with a degree and a good education many students may face hard times due to the harsh economy and rising house prices.

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CLEO LINTVELT

Digital Arts Practice

MY TRUE SELFIE

This project builds on research into the psychology behind social media behaviors with the use of "selfies". It aims to create a critical response to these behaviours through the medium of art and photography and explore the relationship between selfies, social media, reality and the false identity people often create for themselves in the online world.



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DAISY WATSON

Digital Arts Practice

MY FEMINIST UNIFORM

Social marketing campaigns that address issues within our culture have always been a fascination for me, so I decided to tackle an issue close to my heart: feminism. In an attempt to address stereotypes and negative space surrounding feminists, I have created this campaign using the idea of uniform. Who is a feminist? What does a feminist look like? Through my honest depiction of the stereotypes of feminism, I hope to create an exhibition space where we can question the cultural and societal boxes that we build for ourselves.



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GEORGI BONEV

Media and Communications

SELF-IMPOSED SLAVERY

The project explores the oppressive nature of consumerist values and ideals by drawing parallels between fascist-totalitarian regimes propaganda campaigns and contemporary branding and advertising. The focal point of Self-Imposed Slavery is consumerism, which just like fascist-totalitarian regimes restricts the freedom of choice and permeates every aspect of our life.

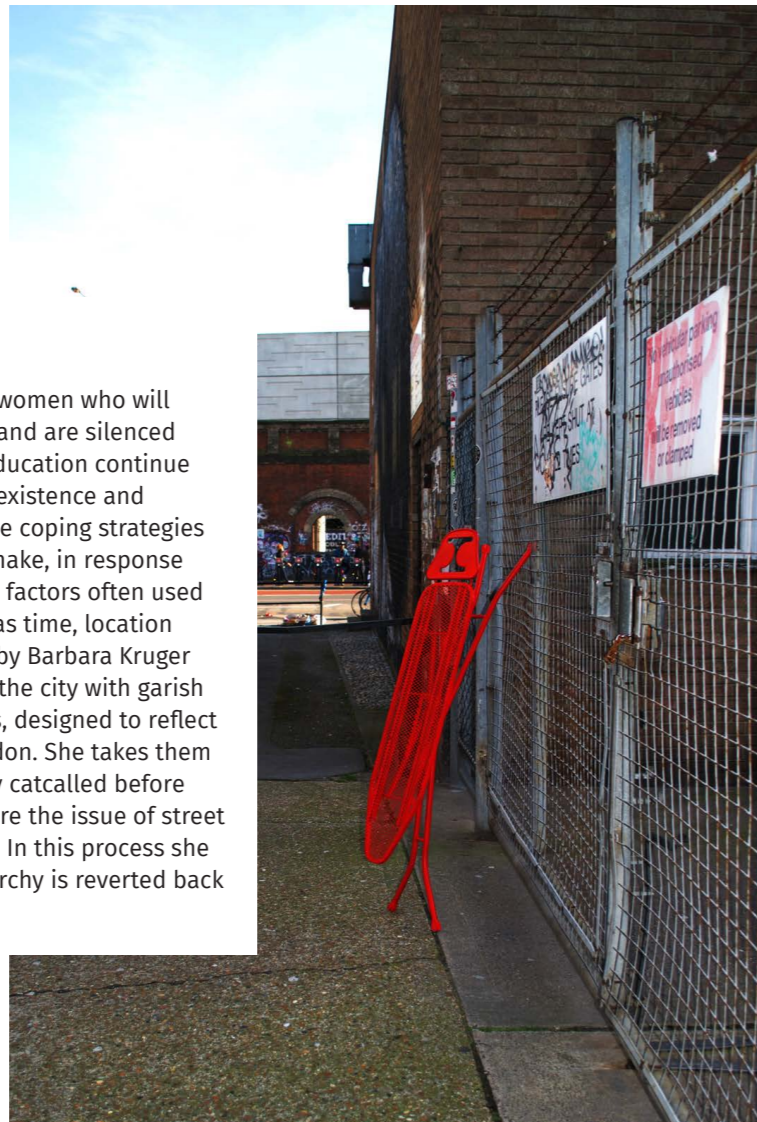


GRACE KNOWLES

Digital Arts Practice

DOMESTIC OBJECTS

This project exists for the 90% of British women who will experience catcalling before they are 17, and are silenced as London's transport, parliament and education continue to neglect the effects it has on women's existence and experience of the city. The focus is on the coping strategies women produce, and adjustments they make, in response to sexual harassment, rather than on the factors often used to categorize these confrontations such as time, location and what the victim is wearing. Inspired by Barbara Kruger and Doris Salcedo, Grace Knowles litters the city with garish constructions of recycled domestic items, designed to reflect the objectification of women across London. She takes them to locations where women are frequently catcalled before bringing them into the gallery space where the issue of street harassment can be explored more freely. In this process she invites the viewer to consider how patriarchy is reverted back into the space we share.



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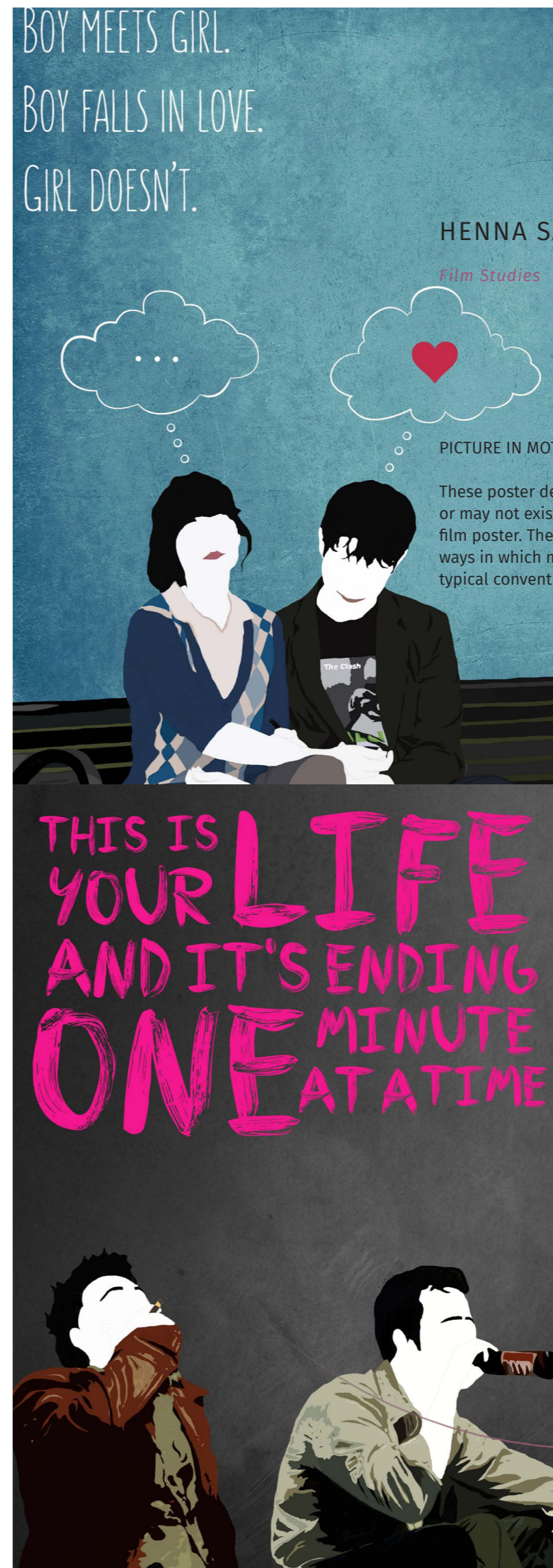


GULPERI UCAR

Digital Arts Practice

REFUGEE STORIES

Refugee Stories is a multimedia project that explores the current refugee crisis through visual storytelling. By using photography, sound and personal stories, it attempts to modify the refugee narrative. Sharing personal struggles and experiences, perceptions and opinions can be changed, bringing more feelings of tolerance towards people who are often portrayed negatively.



HENNA SAMEJA

Film Studies

PICTURE IN MOTION

These poster designs for films that at first glance, may or may not exist, investigate the visual language of the film poster. They are particularly concerned with the ways in which minimalism and pop art challenge the typical conventions of film poster design.

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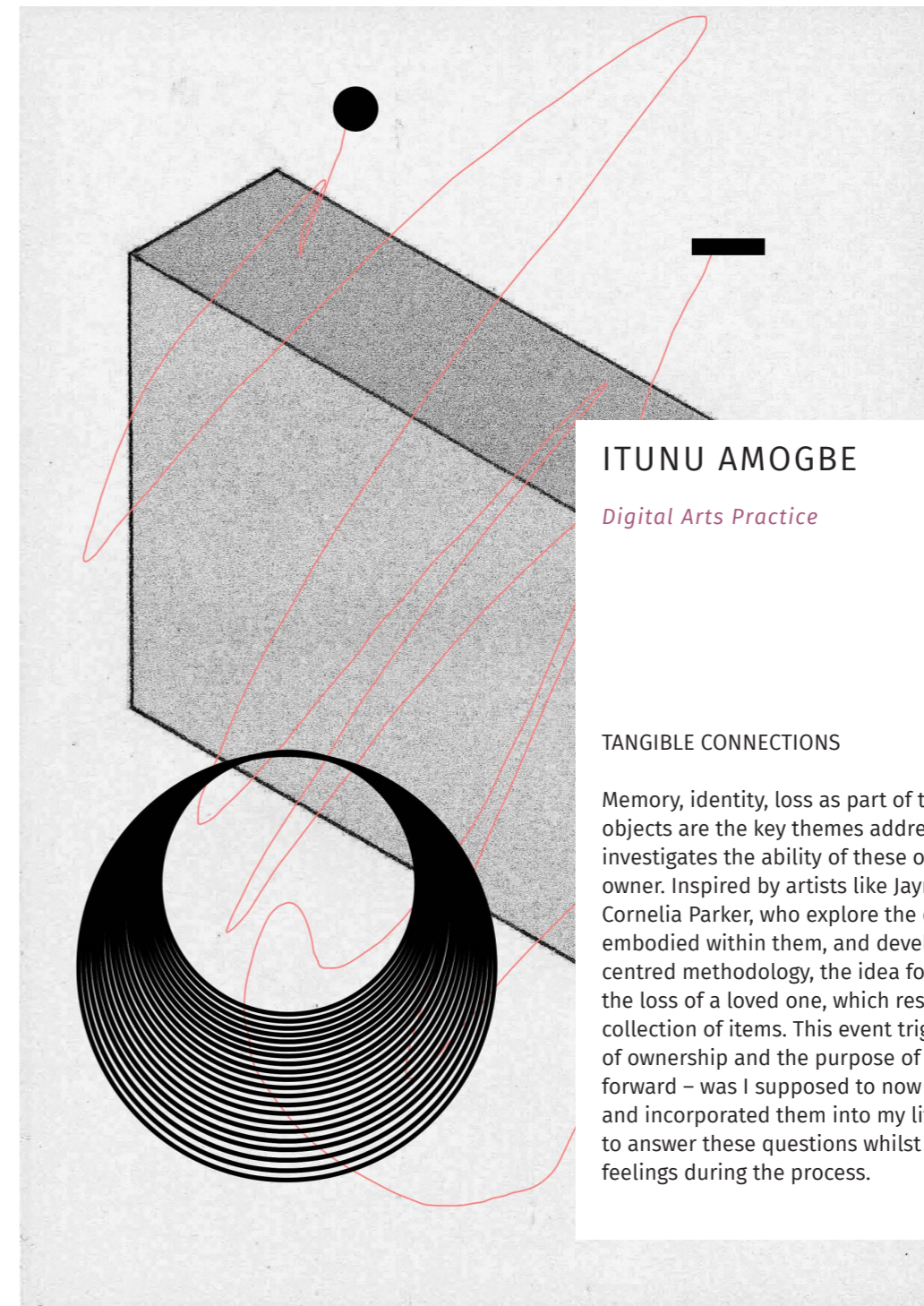
HOLLY AMBROSE AND ANTALIA TERBLANCHE

Media and Communications

Mental health can often seem like an unapproachable topic that is surrounded in misunderstanding. We wanted to create a product that alleviates this stigma, by encouraging a conversation amongst young people about mental health. Researching the correlation between 'well-being and play,' we have fused the two together to produce an educational tool that can be used in both schools and at home that goes some way towards preventing another generation of ignorance towards mental health.



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ITUNU AMOGBE

Digital Arts Practice

TANGIBLE CONNECTIONS

Memory, identity, loss as part of the "aura" of bequeathed objects are the key themes addressed in this project, which investigates the ability of these objects to encapsulate the owner. Inspired by artists like Jayne Wallace, Sherry Turkle and Cornelia Parker, who explore the object to discover meanings embodied within them, and developed through a practice-centred methodology, the idea for this project stemmed from the loss of a loved one, which resulted in an inheritance of a collection of items. This event triggered me to ask questions of ownership and the purpose of these objects in my life going forward – was I supposed to now use these items as my own and incorporated them into my life? Within this project I aim to answer these questions whilst expressing my thoughts and feelings during the process.

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JOYCE CHUNG

Digital Arts Practice

HK / UK

Born in Hong-Kong, Joyce Chung immigrated to England ten years ago. In these ten years, she accepted the changes in culture, and transformed her way of living to fit into a new environment. What are the differences between the two places? This project explores them on an every day level and how they are bound-up with personal notions of identity. Hong Kong was a British colony from 1841 to 1997 and as a result the two places have similarities as well as differences. Joyce asked her peers who are around the same age in Hong Kong to take pictures of their daily life while she took corresponding pictures from her perspective: the scenery they see, the road they walk, the food they eat, the stuff they experience.

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KATIE APPERLEY

Media and Communications

B.O.O.B.S

Starting with an interest in how the planning, construction and execution of charity campaigns works, Katie Apperley, has also drawn on her involvement with the University of Greenwich 'CoppaFeel!' Society, to create a breast cancer awareness campaign. The campaign she has developed is the result of a market research process, which looked at how most effectively to carry the message of breast cancer awareness to different age groups. It continues to ask those questions, by seeking the visitors' responses to the campaign material on display.



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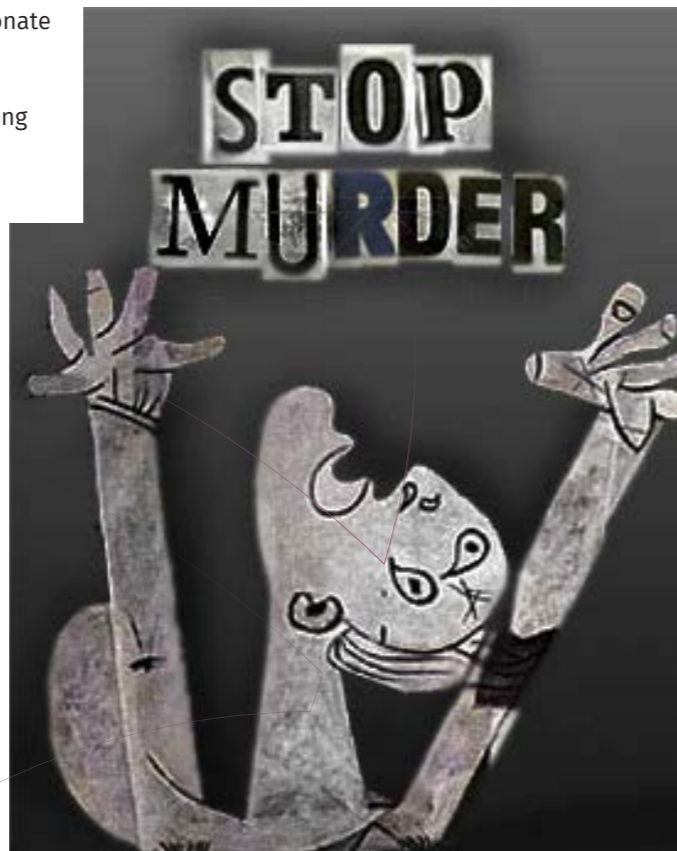
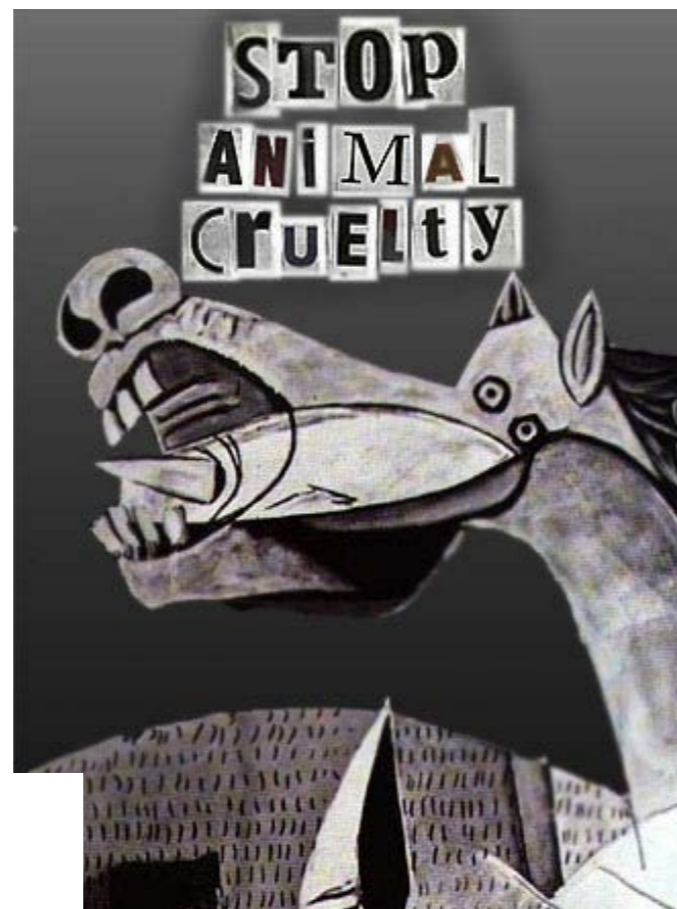


KIRAN PATEL

Film Studies

HATE DESTROYS HUMANITY

Inspired by Pablo Picasso's painting 'Guernica' (1937), the composite image emerging from this project aims to communicate the futility of war and bring light to a range of social issues. The final work is made up of images that resonate with the destructive forces operating in our own times, and combine to communicate that the same mistakes repeat themselves, and the problems of humanity still remain a long way from being solved.



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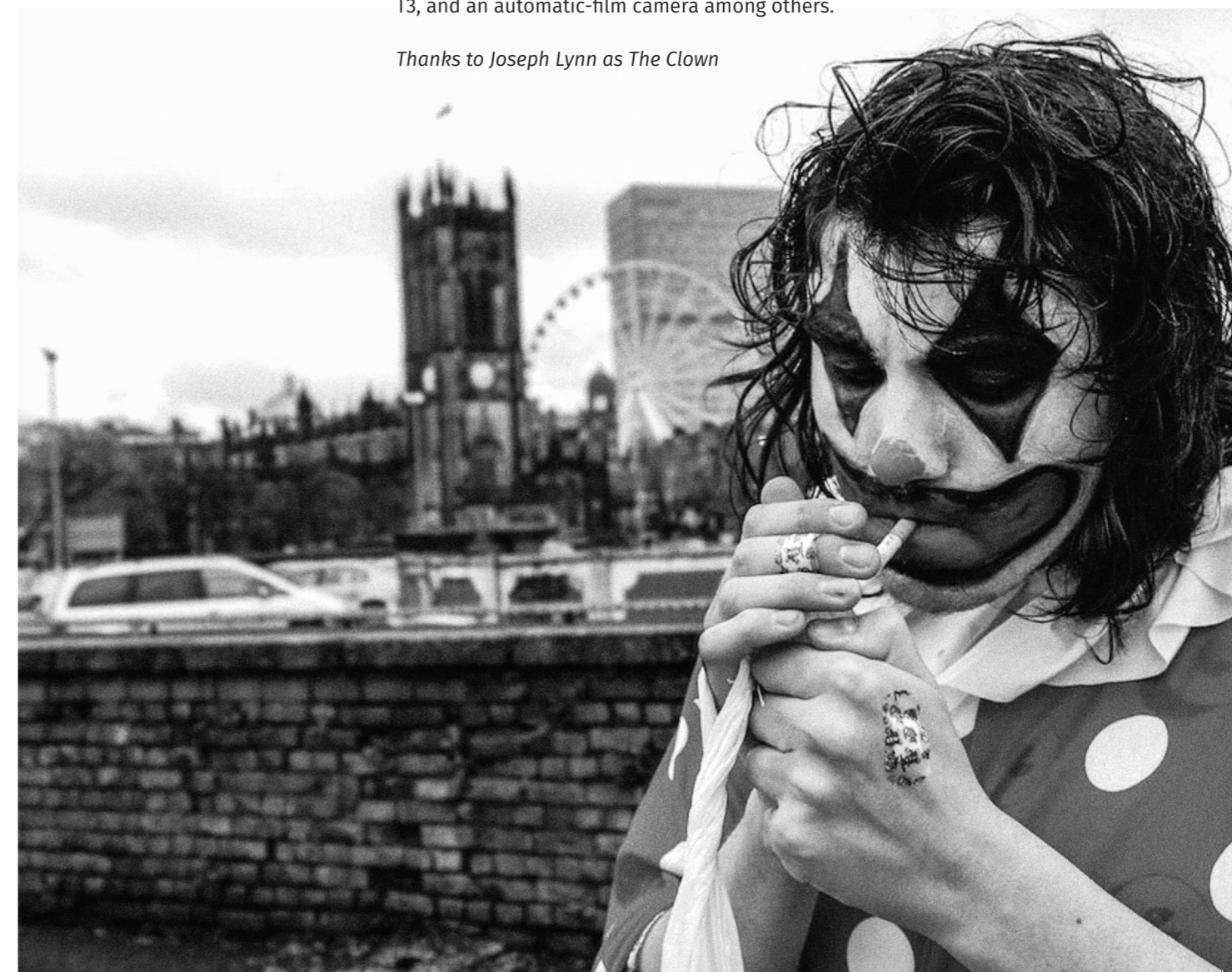
KYLE MCGURK

Film Studies

SUBJECT CLOWN

A clown is used as a subject through which to explore the many variables at play when taking a photograph, investigating the versatility and history of the medium. The project consists of a multiple of photographs of this same clown to create a bizarre continuity within which to explore the concept of photography and its relationship to the referent; photographed in the same location, each taken with a different camera, from cameras using 35mm colour film to '110 Pocket film, as well as untouched digital images and altered digital images, using a Canon 7D DSLR, Yashica T3, and an automatic-film camera among others.

Thanks to Joseph Lynn as The Clown



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LEE BURKE

Film Studies

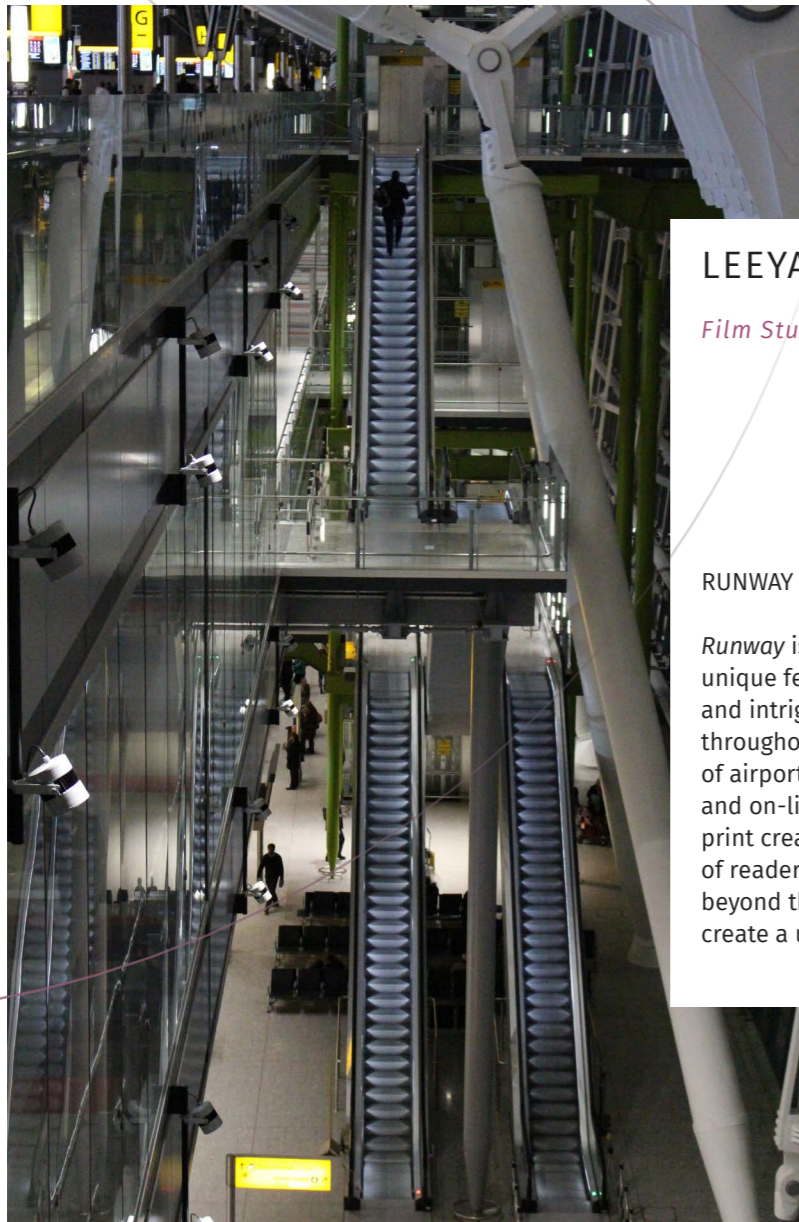
NOSTALGIA

Nostalgia, as a state of emotion and memory, is something that has always existed, but culturally it has risen to a greater significance in the present day, with an increasing fixation towards artifacts of past times, such as vinyl records, polaroid cameras and fashion. Informed by Roland Barthes knowledge of the power of the image and Christian Boltanski's many reflections on memory, this project aims to present nostalgia through aesthetic and physical means.

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LEEYA MEGHANI-CALLUM OAKES

Film Studies / Media and Communication

RUNWAY

Runway is a niche magazine for the frequent flier. Its unique features and design aspects make it a different and intriguing read. Created to be a free pick up-throughout airport terminals, *Runway* explores the aspects of airport life and travel and is produced in magazine and on-line formats. The combination of both digital and print creates a user-friendly product to cater to a range of readers. In creating this magazine, we wanted to go beyond the conventions of the travel magazine genre to create a unique sub-genre in the travel magazine market.

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MAXINE NEAL

Media and Communications

EASTENDERS THE VIEWERS EBOOK

Taking the form of an eBook and an accompanying display, this project is based on a study of the imagination of the Eastenders fan, and concentrates primarily on responses by fans, to the show's storylines and characters. An Eastenders fan herself, Maxine has been inspired by the work of artists like Jessica Voorsanger and Jeremy Deller on fans and subcultures to explore the worlds of "Fan Fiction" and Fan Forums, by investigating the Fan's relationship to narrative. She is interested in their experience of story, and how this affects their relationship to the show. The focus of the eBook is the fans, it aims to highlight their storylines, their imagination, their world.



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MERCEDES WRIGHTON & JAMIE-LEE JONES

Digital Arts Practice

HOW DO WE COPE?

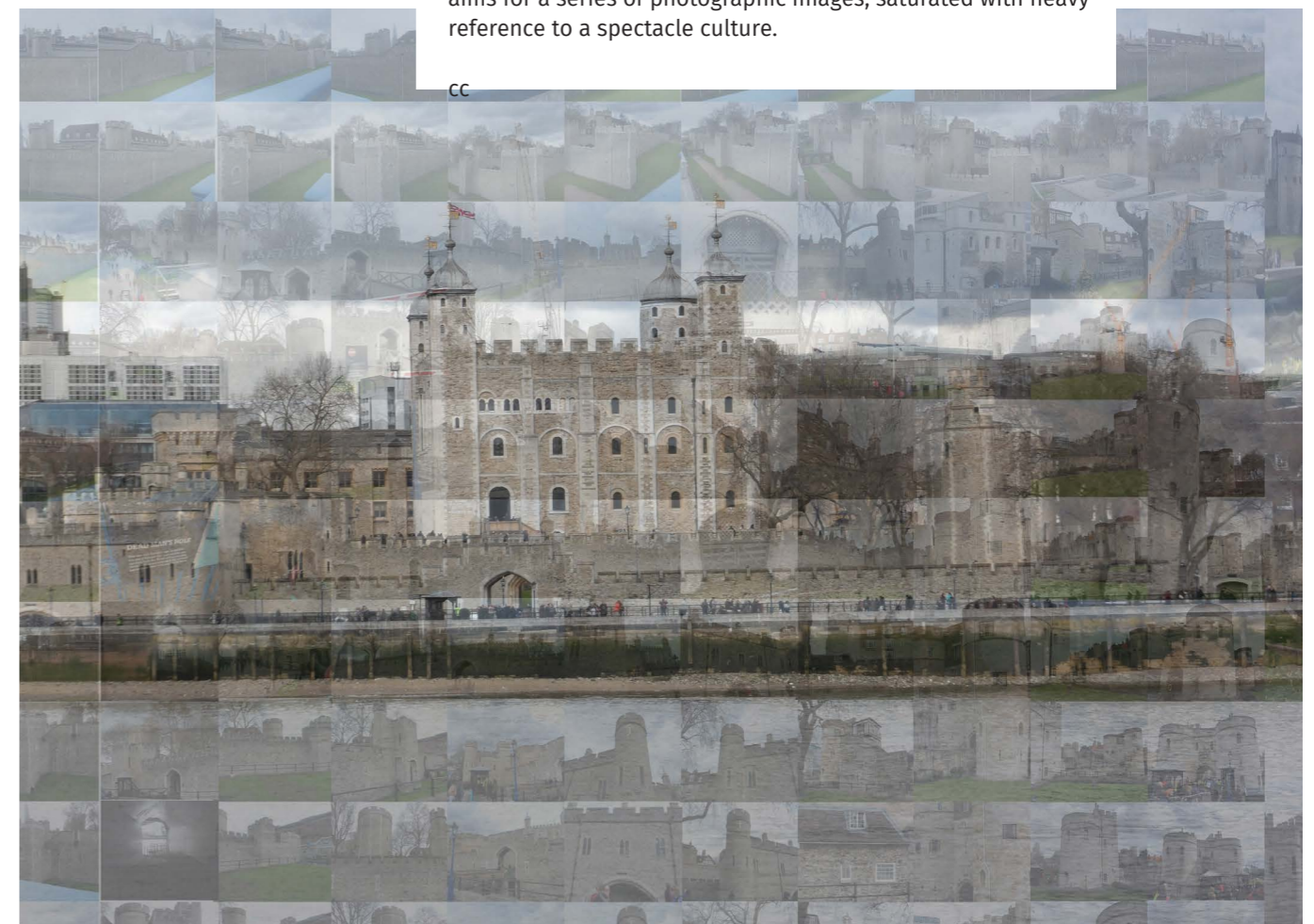
Our project arose out of us having to deal with difficult personal issues in life. We wanted to see how others in the world cope with different situations and to explore the strategies people have created to do this. Much of the information we have gathered is based on an online survey we created, but it is also based on our own experience. We have used this to create a message about coping, to make people aware that they are not on their own and it is normal - that not everyone can cope alone.

NADIR HEDIOUED

Digital Arts Practice

THE ACCEPTANCE OF CONTROL

The Acceptance of Control is a photographic exhibition focusing on the development of a spectacle culture and its effect on society. It takes as its starting point Foucault's work on the spectacle of the scaffold (Discipline and Punish) which is developed further by Benjamin, Debord and Underwood, whose writings evidence a development in the manifestation of the spectacle through time and its relation on society. The exhibited works are photographs filled with references, which reflect the origins of the spectacle, while set in modern environments representing the developments of a spectacle culture in an ironic fashion. Inspired by war photography, where images carry a wide range of meanings and messages condensed into a single photographic moment, the project aims for a series of photographic images, saturated with heavy reference to a spectacle culture.



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orestisdikaos@gmail.com

ORESTIS DIKAIOS

Film Studies

TUNING-IN TO ELUSIVE TIMES

Relations between aspects of film and theatre are explored in this project, where performers play a central role, and collaboration with them is an important feature. Time and how people experience time is a key theme. The focus is on how different people under intense emotional circumstances feel time passing. Informed by the portrayal of time in Bergman's *Wild Strawberries* and Tarkovsky's *Sacrifice*, and also through a series of improvisations conducted with actors and survey based research on the same topic, the project depicts a butoh dancer exploring the experience of grief in relationship with time. At the core of the project is the human experience itself and the means we can demystify the subtle experience of time.



RHIANNA TRIMBLE-DAVEY

Film Studies

WALKING DIASTERS AN EXPERIMENTAL SCREENPLAY

Responding to popular high school comedy dramas such as 'The Breakfast Club' and 'Perks of Being a Wallflower', *Walking Disasters* asks the question, "What particular approaches to characterisation in screenwriting might encourage audience identification?" Plot devices and other tropes common to these films are written into the screenplay which the public is invited to read and engage with in a classroom-type setting, before giving their written or video recorded feedback. As such, *Walking Disasters* is a screenplay that aims to combine research with public contributions to write a connective and relatable film.

rhiannatrimble15@hotmail.co.uk

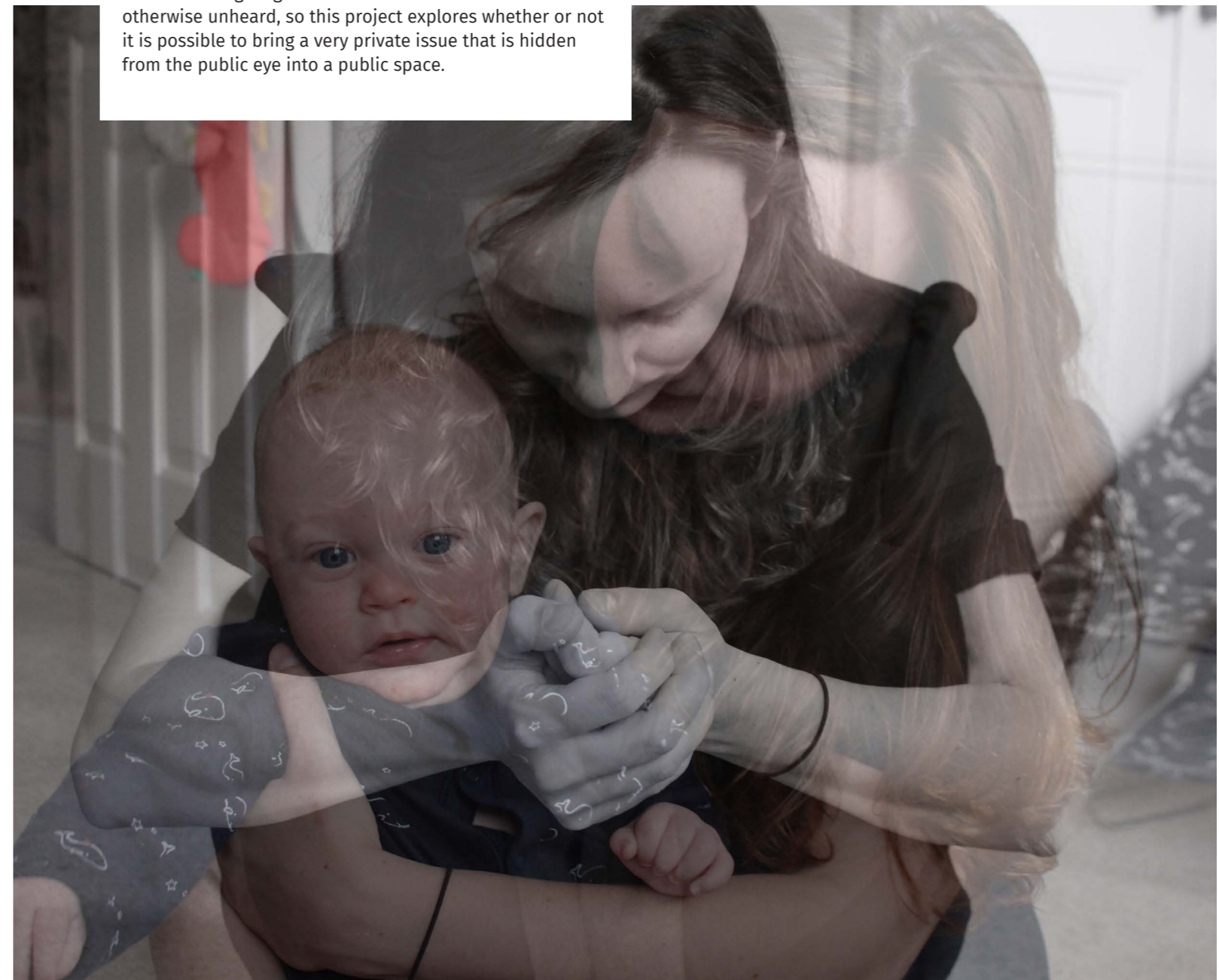
*“The University of Greenwich
is an excellent place of
study that will both exceed
your expectations and
enable you to realise
your full potential.”*

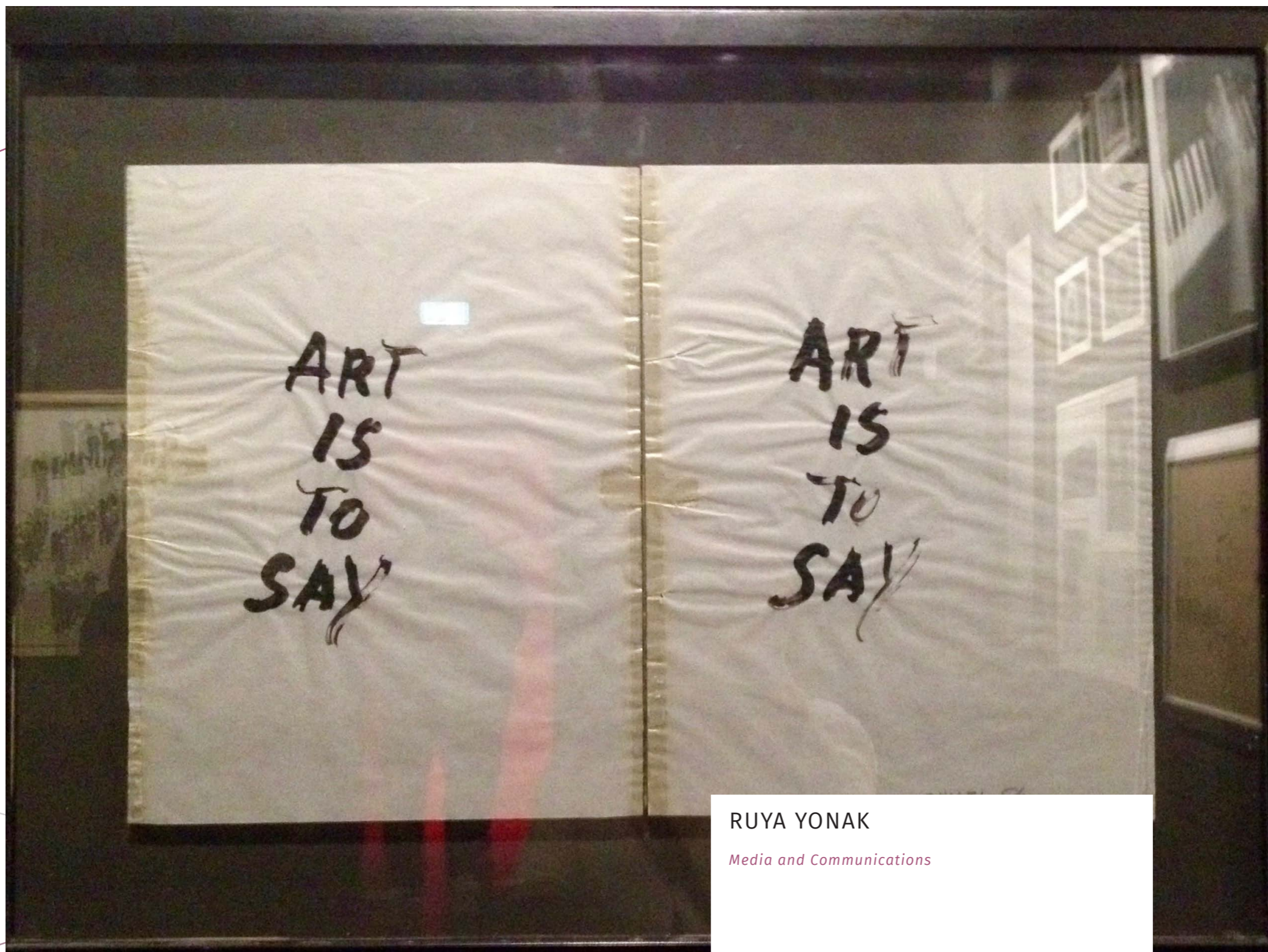
RHIANNON ASHLEY

Media and Communications

TORN BY CONVENTION

This project explores the elements that make up activist art, asking questions about whether it is possible to convey a political message in a creative medium and concludes in producing a political artwork in itself. The exhibited work is based on the subject of domestic abuse and child contact issues relating to that. The quintessential element of activism is giving an effective voice to views that are otherwise unheard, so this project explores whether or not it is possible to bring a very private issue that is hidden from the public eye into a public space.



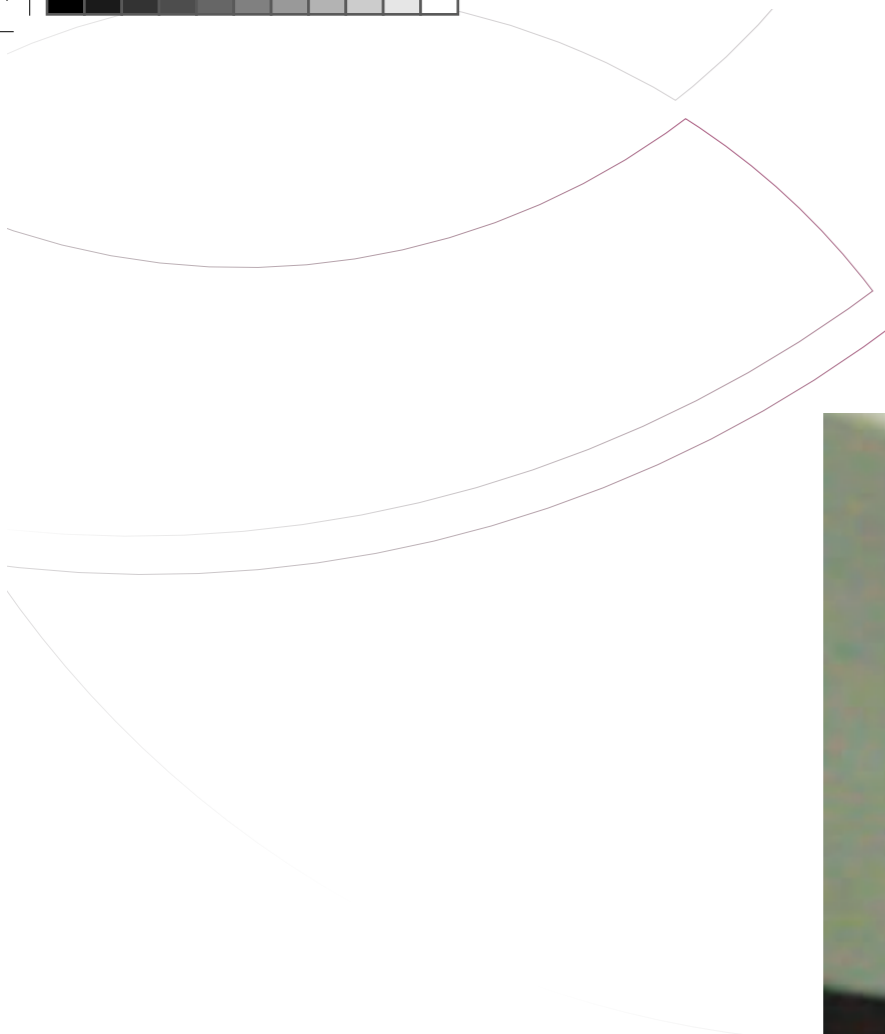


RUYA YONAK

Media and Communications

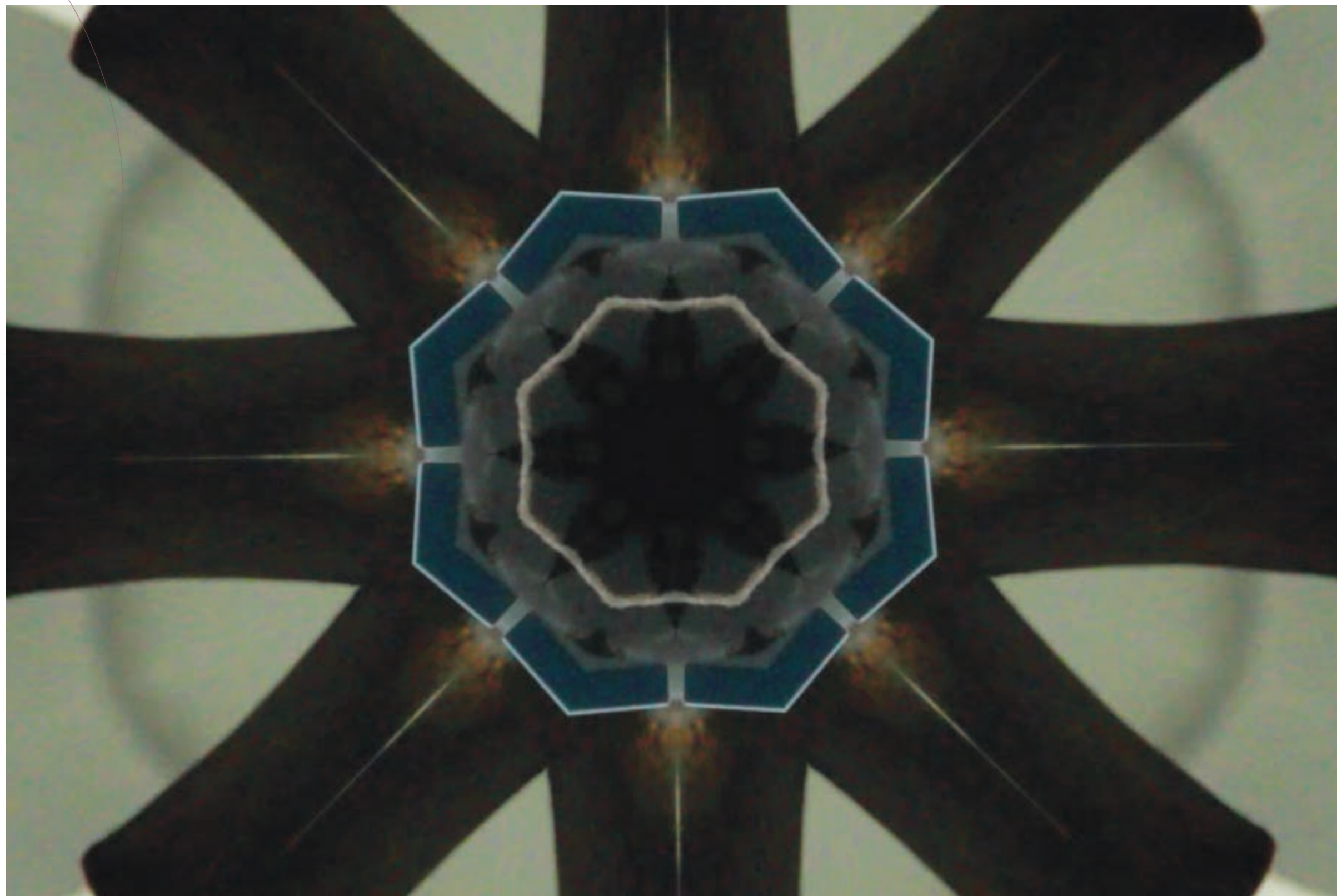
ART IS TO SAY

Through the medium of ekphrastic poetry (poetry that describes a scene or work of art), *Art is to Say* plays with the blurry line between text and image and, in doing so, seeks to ask questions about the relationship between inspiration and originality in art. Selected images are subjected to a poetic enquiry as to the artists' themes and inspirations. Image, therefore, becomes text and text becomes image in a process that attempts to lay bare the language of image-making by means of a conversation about creative motivation.



SHAQUILE DUFU

Digital Arts Practice



TANIA DUMITRESCU

Film Studies

UNCHARTED

Uncharted is a project that looks at the way the visual content accompanying a musical product can influence the way both are mutually perceived, and whether the music has any impact to how we view the imagery. Taking two different, opposing visual concepts: virgin nature against the highly urbanised bustling city, the two halves of the project create a jarring visual dissonance, highlighted by the distinctive genres of music selected to accompany the imagery. The photography project is presented in book form alongside the CD, allowing the listener to decide if the two halves can be assimilated together or whether the delineation between the concepts stops it from making sense once crossed.

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UNCHARTED

Video Culture - YouTube



YouTube

VIOLETA TODOROVA

Media and Communications

YOUTUBE CONTENT AND CULTURE

In showcasing the online video culture created by YouTube while focusing on trends and changes in the website, the aim of this project is to get a modern overview of online videos and how they have evolved over the past year. Of particular interest is the content that creators online often use as marketing techniques in order to gain and keep audiences. YouTube has videos of almost every type but there has also been a culture created around the popular types of videos. The aim is to explore what content stands out, how channels market themselves successfully in specific categories, while giving an overview and a critique of the popular content. Additional research will discover new types of fan cultures, controversies, statistics, money, YouTube Red and new additions to the website focusing mainly on the past year.

violett95@gmail.com

DIGITAL ARTS PRACTICE

This is the first group of students to graduate from our new Digital Arts Practice BA programme. Students develop their ideas and talent across a wide range of software and platforms and explore imaginative uses of digital technology. They graduate with a portfolio of work that reflects their creative flair and skill, and have a confident awareness of themselves as practitioners. They are ready for graduate-level entry into emerging roles within creative industries such as advertising, computer games, film & TV, live performance, web & online media. They're prepared for post-graduate study too.

MEDIA & COMMUNICATIONS

The BA Media & Communications emphasises the connection between academic study, creative practice and preparation for working in many roles relating to professional communications. During the three years of their degree programme, students research, analyse and craft communications in a variety of media. Each student concludes the programme of study with either a substantial final project or research-based dissertation. In this year's show you will find examples of both types of final-year work. Students in the Advanced Project create substantial media projects, pursuing their own interests and practice in depth. Students on the Dissertation contribute to the degree show by presenting their research at a symposium on the opening day, from which presentation slides and recordings are made available online. This year's exhibition illustrates the richness and variety of work that our students have done, and we are pleased to be able to share it with a broader audience.

FILM STUDIES

The Film Studies programme combines the historical and theoretical understanding of the moving image, with a hands-on study of film making. The programme is built on a carefully selected set of courses that has introduced our students to the analysis of film, the production and social contexts of cinema, cinema's relationship to other media such as photography, literature, console games, and graphic novels, and the impact of film in a variety of international contexts. Those graduating from Film Studies will have gained key research and communication skills, including the ability to critically analyse visual images, which is particularly valued by employers in a multimedia working environment. Film studies students have also developed skills related to storytelling and practices of representation in audiovisual media, alongside the ability to reflect on their own learning and creative practice. Through a study of film theory, film history and film analysis our students will have developed writing, research and presentation skills.

The Digital Film and Film and Television Production undergraduate degree programmes equip students with the necessary creative, practical, social, and ethical skills for a successful career in the film, TV and digital industries. Our students demonstrate entrepreneurial spirit, technical and creative flair and a thorough knowledge of the ever changing media sphere. Our Film and TV degree programmes offer students the opportunity to learn a wide range of craft skills in production and post-production, including location filmmaking, TV studio, scriptwriting, directing, cinematography, editing, sound design, animation, motion graphics and visual effects. Our new award-winning building in Stockwell Street has state-of-the-art teaching spaces, high-definition tapeless studios, high-tech industry standard camera, lighting and post-production equipment and a well stocked on-site library, making it a brilliant place to study film and TV in the twenty-first century.

We are based in the heart of Greenwich, London, one of the most filmed locations in the world and we work closely with industry. We embed work experience into the programmes and have regular high profile industry guest lectures and masterclasses including Christina Moore, Production Designer and Art Director of Game of Thrones, John Adams, The Nativity and Richard Cox, Editor of Happy Valley, Last Tango in Halifax, and Dr. Who.

BSc Film and Television Production

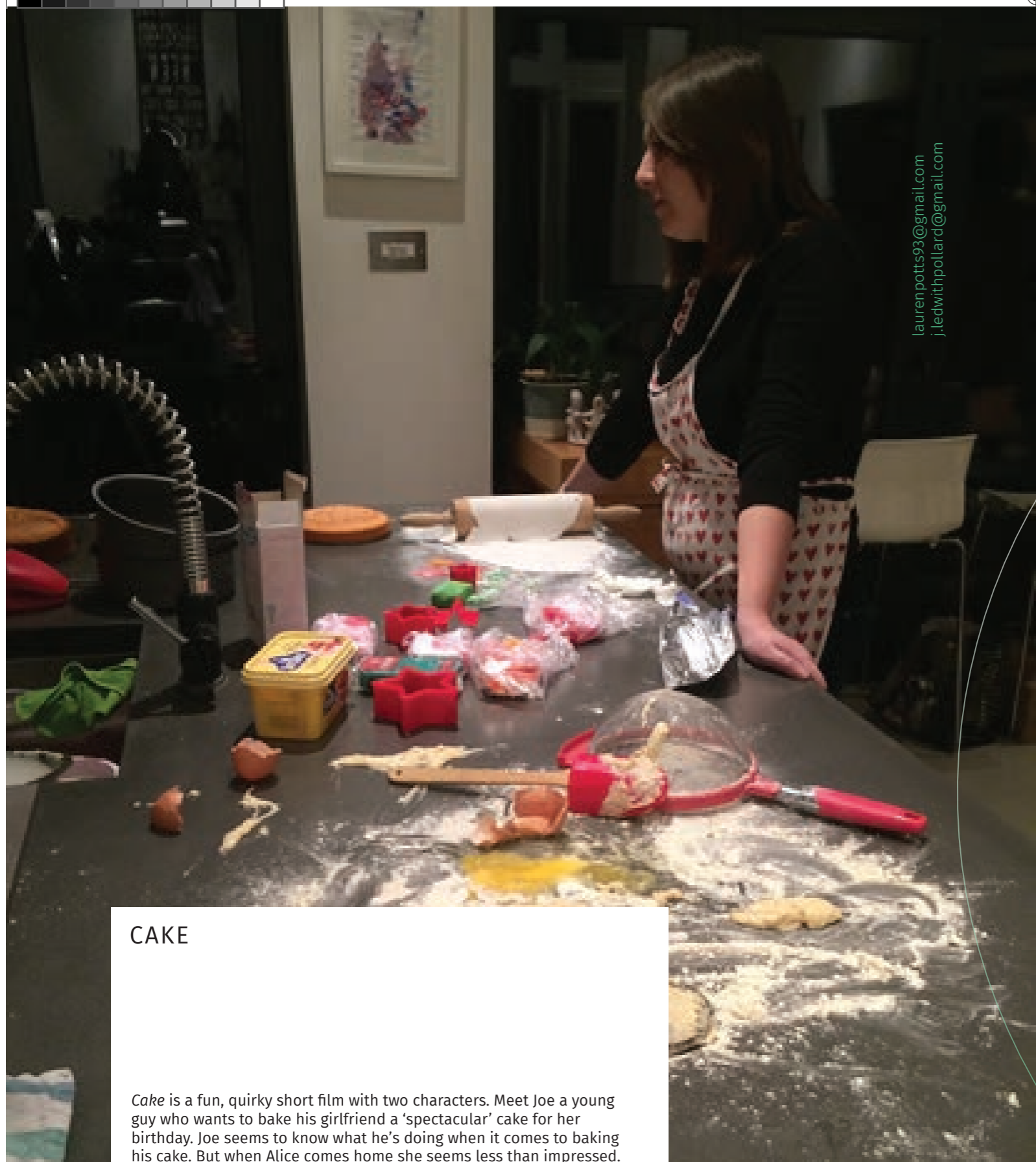


BETWEEN THE ROPES

*Ryan O'Shea
Jordan Evans
Joe Tannian*

This is a documentary based around boxing and the life skills the sport teaches to people of all ages. It is based around an amateur boxer, who has turned his life around from trouble on the streets to the verge of Team GB.

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jordan_evans95@hotmail.co.uk
joetannian@hotmail.co.uk*



lauren.potts93@gmail.com
j.tedwithpollard@gmail.com

CAKE

Cake is a fun, quirky short film with two characters. Meet Joe a young guy who wants to bake his girlfriend a 'spectacular' cake for her birthday. Joe seems to know what he's doing when it comes to baking his cake. But when Alice comes home she seems less than impressed.

“Going to university is something everyone should experience. Studying Film has opened many doors for me.”



THE CIRCUS

Martha Shaw

The Circus is a Steampunk inspired short film set in a Victorian England circus. The film follows the female ringmaster and her colourful troupe as they attempt to trap a government bureaucrat, a man who is responsible for abducting orphaned children off the streets of London.

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<https://www.facebook.com/thecircusfilm>
<https://twitter.com/TheCircusFilm>



DETACHED

*Steph Tucker
Jordan Plant
Emily Starns
Emily Denyer
Will Haynes
Chris Lalouis
Michael Dean*

Detached is a melodrama based on the hard hitting reality of mental illness. A war veteran returning from duty has to face the harsh uncertainty of re-entering civilian life after witnessing extreme violence and trauma that will stay with him forever. Can he continue with life as it is or has post-traumatic stress completely changed him as a person forever?



detachedfilm.tumblr.com





ELECTRA

<https://twitter.com/3lpproductions>
<https://twitter.com/Electra3lp>

Morris Jagger, an intimate, peculiar and obsessive individual is in love with the woman of his dreams, an elegant faceless lady in a red dress. Morris turns to the *Electra* clinic. A place to have your subconscious recorded. Unraveling the mystery of his dreams, Morris pursues this love, revealing her face.

*Kyle Legg
Nathan Webster
Richard Parsons
Ewan Marshall-Atherton
Ashley Marshall*



ELFEN

Steph Jones
James Anderson
Will Guyan
Chris Hearn

A spirited girl in a forest of spirits, on a quest to heal, fate spins the wheel. *Elfen* is set in a magical pagan landscape set in 6th Century England. The Gods were living things and elves and demons walked abroad the Earth. A young fearless and spirited young girl is caught up in a web of destiny that leads her quest to self discovery and a matter of life and death.

foretoldfilms@gmail.com





rewildingfilm@gmail.com

GHOSTS OF THE FOREST

*Jessica Harms
Luke Sutton
Vitalii Ciobanu
Jack Cuckson
Ewan Marshall- Atherton
Crina Duchi*

At first glance the British countryside appears vibrant and beautiful but it is in fact only a faint echo of its former wonder. Before humans interfered, vast forests covered our land and Britain was home to a diverse assortment of creatures including bears, wolves and lynx. With these top predators absent from the food chain Britain's ecology has been left in disarray with an ever-growing population of deer destroying native flora and adversely affecting various other species in turn. In answer to this ecological crisis many conservationists hope to reintroduce some of the top predators we have eradicated and restore balance. *Ghosts of the Forest* seeks to debate this controversial idea and determine whether it is just the whim of eccentrics or something far more profound.



HOW TO ROB A BANK

Carl Walker is a writer/director who can't get a break. After writing his latest film; 'Heist', he takes it to a production studio to pitch it in the hopes of getting funding. However, like so many times before, he is turned down. This being the final straw, Carl takes desperate measures. Utilising the knowledge he gained from research for his script, he gathers a crew and plots to gain funding in an unconventional way. Any good heist needs three things. A target, a plan, and a team. Carl has a location, a script and a crew...under the cover of shooting a heist film, they're going to rob a bank.

Director/Co-producer Christopher Hearn
Editor/Production Design Nika Podgórska
DOP/Camera William Allen Guyan
Sound/First AD Harry Milton
Producer Vlad Mihai
Gaffer George Burke
Spark Chelsey Devine
First AC Jason Do

foretoldfilms@gmail.com



adamsurvay@gmail.com
<https://www.facebook.com/HummingbirdShortFilm/>
<https://www.instagram.com/hummingbirdfilm/>

HUMMINGBIRD

Producer *Adam Survay*

Hummingbird is an 'in the moment' short film about the events of one girls last night alive.





INSOMNIA

James Fairley

Insomnia is a short thriller, an adaptation of a famous online fictional story 'The Russian Sleep Experiment'. Thomas our key protagonist is persuaded to agree to take part in an experiment in order to be released from prison earlier than planned. The experiment is set in a small room containing a small bed, basic facilities and enough books to read for the experiment. He is fed a slow release insomnia inducing gas throughout and this keeps Thomas awake for the entire process with the only human contact being with a guard who upkeeps the subjects rooms. The guard provides a key link between our experimental doctor in the room, control centre and the test rooms. Our story follows Thomas' emotional journey and the effect the gas has on his mental state, the experiment ends in Thomas committing the ultimate crime aided by an unexpected accomplice.

fj307@greenwich.ac.uk





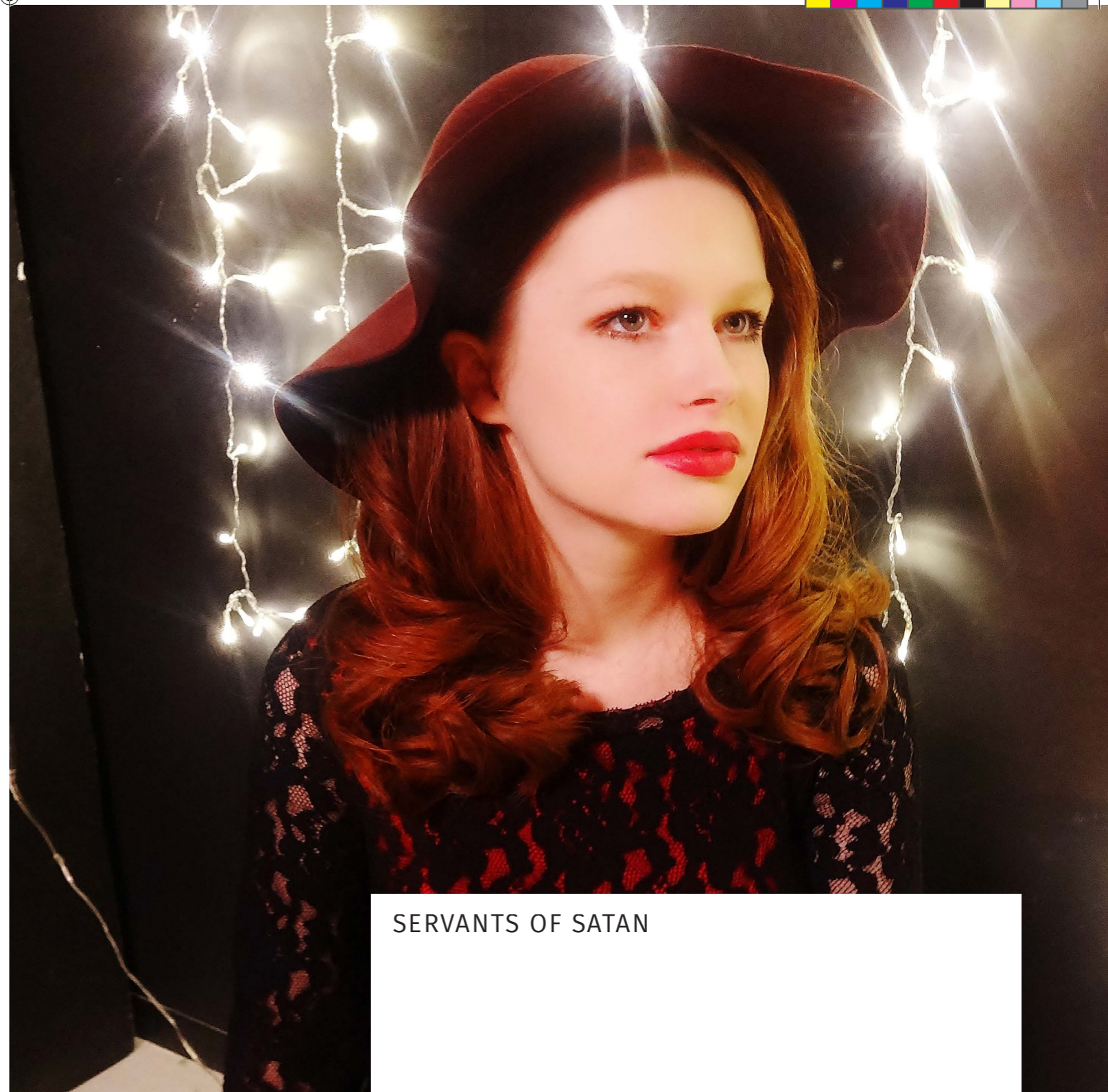
IS MY WIFE A MURDERER



chelsey.l.devine@gmail.com

Chelsey Devine

Is My Wife a Murderer, is a dark humoured short about a man who decides to keep a close eye on his wife after finding out his best friend mysteriously went away. Knowing his wife and best friend never got on, he starts to question her. A series of events occur throughout the day as we try to find out if his wife is infact a murderer..



SERVANTS OF SATAN

Christina
Tenisha Small

Servants of Satan is an excerpt from a full episode, of a 22-episode Fantasy Television Series. The show centres around the 'Servants of Satan', known as Satan's Henchman, and the various beings in hell that they control. The Seven Deadly Sins play a major part in the plot and story of the show.

timatenishiha@gmail.com
<https://creators.co/@TinaT>



tvandfilmprojects@gmail.com
www.twitter.com/silktownfilm

SILKTOWN

Isolated by society with nowhere to go, Alexander Edwards finds himself in a secluded place where no one wishes to end up. After the death of his father, Alexander's downhill spiral unfortunately forces him to explore a darker part of his life. Even though hope is found, his new found connection with a cult family provides many emotional hurdles, but also becomes the home in which his basic primal instinct to survive is challenged.

Producer Charlotte Beckett
Screenwriter/Director Christopher Brown
Director of Photography Thomas Hawes
Production Designer Luke Turner
Editor Paul Byart

1st AD Emma Mahdavi
1st AC Richard Parsons
2nd AC Parker Staff
Sound Operative Ewan Marshall-Atherton
Sound Operative Ashley Marshall
Make Up Artist Becky Stainton
Researcher Martine Kyvik





THE FOOL

The Fool is a short tale about a fortune teller's fate in the style of Wes Anderson.

Producer *Emma Wignall*



Emmawignall194@hotmail.co.uk
<https://www.facebook.com/TheFoolFilm>
https://twitter.com/TheFool_Film



TRANSGRESSION

When obsession gets out of control

<https://www.facebook.com/TransgressionFilm>
<https://www.instagram.com/filmtransgression>
<https://twitter.com/TransgressionF>

TRANSGRESSION

Transgression is a dark psychological romance revolving around the mind of a necrophiliac set in the 1960s.

Producer *Erika Macliaha*



underthesilenceofthemoon@gmail.com
<https://twitter.com/silentmoonfilm>
<https://www.instagram.com/silentmoonfilm>



UNDER THE SILENCE OF THE MOON

Amilia Matthews

Under the Silence of the Moon is an avant-garde, theatrical short featuring dramatic lighting & handmade sets. A passionate, character driven tale. A story about two men who find themselves lost in the ocean aboard a small rowboat in the dead of night, with only a lantern to guide their way. After stealing a chest and fleeing swiftly, they discover an artefact contained within, occupying mystical properties. This then affects the emotions of the men unknowingly. It also influences the world around them in strange and unusual ways. All the while the story reveals the men's affections for the same woman and the torment caused for all involved with her having to choose between them. The consequences of this decision will be revealed in a dramatic conclusion to this sea-faring journey.





THE ZEUS PROJECT

The Zeus Project is a sci-fi thriller which shows us what happens when the most important intel of the future gets put into our heros hands.

Producer Adam Survej



adamsurvey@gmail.com
<https://www.facebook.com/zeusprojectshort/>
https://www.instagram.com/azeusaffair_/






MERCY

Film Studies

Mercy is woken up in the morning by a phone call, a friend has some saddening and horrifying news that her best friend Sarah has been murdered. She is questioned by this friend on the phone as to what happened the night before. Mercy and Sarah had attended a party at Sarah's boyfriend's flat. We are then led through the previous night's events at the party and see that all is not well with Sarah and her boyfriend Chris. Chris comes across as jealous and aggressive towards Sarah and from a conversation with Mercy it is revealed that something sinister might be happening within their relationship. Then back to present day with Mercy still on the phone, the friend then reveals that it seems as if Chris has been arrested for Sarah's murder, which Mercy is confused and shocked by. This is where with another flashback the true murderer is revealed.

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keith_heaney@hotmail.co.uk

Emily Dady
Tara O'Leary
Hayley Caton
Keith Heaney
Segun Akanbi
Tom Moore



For the last 15 years the Graphic & Digital Design Programme has created an exciting and innovative creative community, with an excellent record of student and alumni success. Our team of tutors includes well-known designers, our facilities are some of the best in the world and our London campus is a truly inspirational place to learn design in a lively and creative atmosphere. Criticality through visualisation, creativity through making and problem solving through design thinking has been deeply embedded in the programme and is displayed here in the exciting range of work presented in the 2016 show. This year the show focuses on the relationship of the designer within an interdisciplinary global society, and the work aims to investigate appropriate, effective and creative communication approaches using a wide spectrum of digital media, visual communication methods, information data, typography, branding and advertising.



BA H Graphic & Digital Design



“The University of Greenwich was very welcoming – especially the Staff who were always ensuring we were having nothing less than a fantastic time.”

AALIYA JAFFER

The journey of a graphic designer is one that is never ending. Design has the power to change what you think as well as what you do. It allows me to expand my research through the creative process and learn new concepts and ideologies. I have always been inspired by bold statements, cutting-edge design and the ability to talk to others clearly.

aaliya795@gmail.com

ABDUL HALIM

My research interests lie in the intersection of digital photography and memory; the reasons why digital design has become so ravenously pervasive in contemporary society at the expense of physical forms; and the inherent differences and possibilities embedded within physical and digital media.



CINDY DUONG

I am strongly drawn to colours and textures, I feel they communicate emotions effectively and artistically to an audience. The fields of fashion, music, illustration and food are an inspiration for my own design work.



EDISSON HIDALGO

Growing up with a tailoring background, watching my father create unique designs out of fabric by just using his hands always fascinated me and inspired me to become a creator. Within my work I have engaged in different methodologies to solve problems; with the use of typography, image and white space as my tools to create visual communication.

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www.edissonhidalgo.co.uk



94egab@gmail.com

ERICA ALVES BARBOSA

This course has taught me how to create designs that connect with my target audience and have a purpose beyond the visual. Through illustration my aim is to create work that also connects with young people and children. I enjoy working with cartoons using colour and shape in a playful way.

ELYSIA PEARCE

In everything I view I see the beauty of design. So many great minds are producing so much great design and it is hard not to be captivated by this. However, I have always enjoyed holding and admiring a piece of physical design and although it seems to be fading, I hope it never dies out.

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elysiacpearce.co.uk

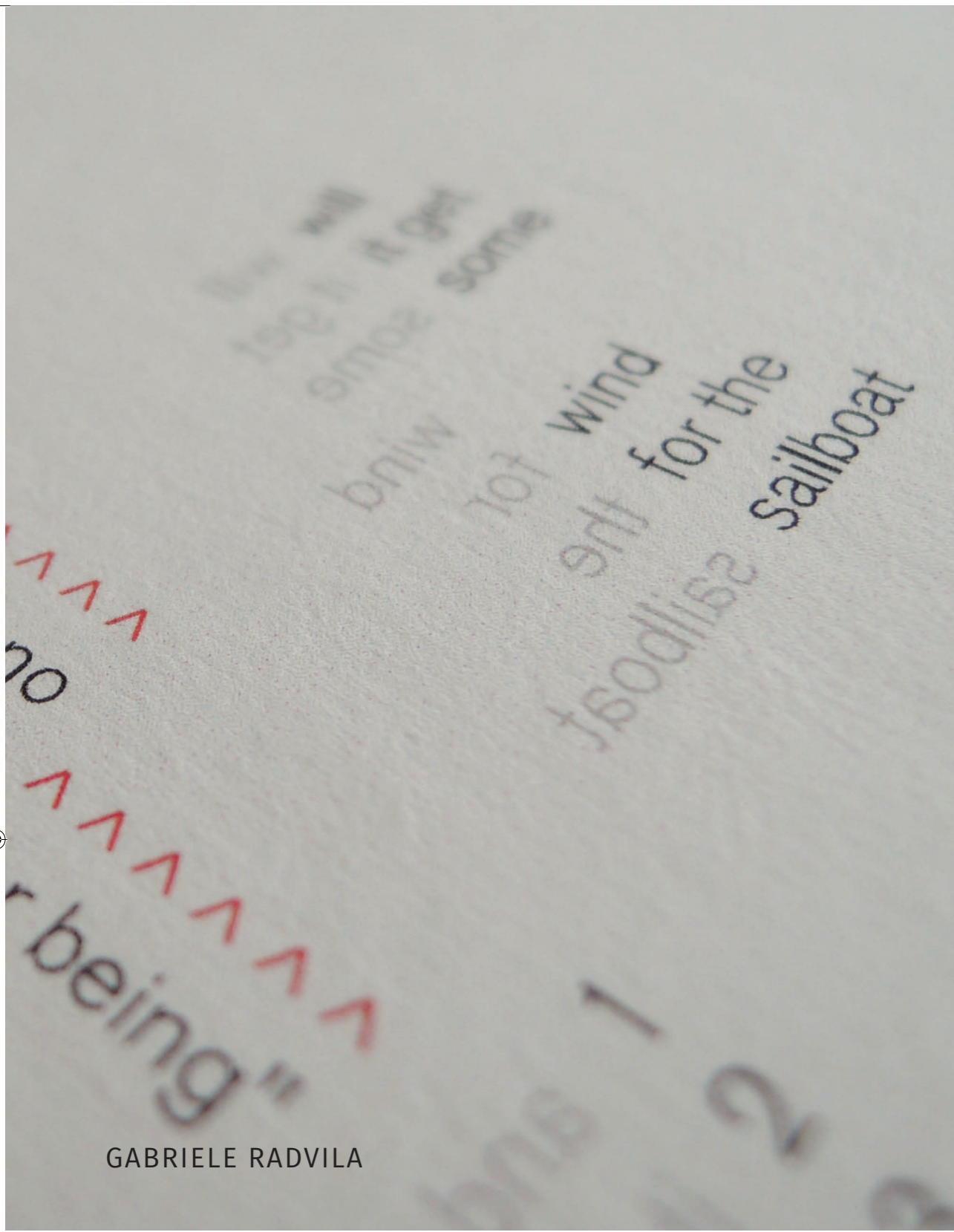


Come to the
#AmnestyToonathon
and bring back the
fun for every child.

AMNESTY
INTERNATIONAL

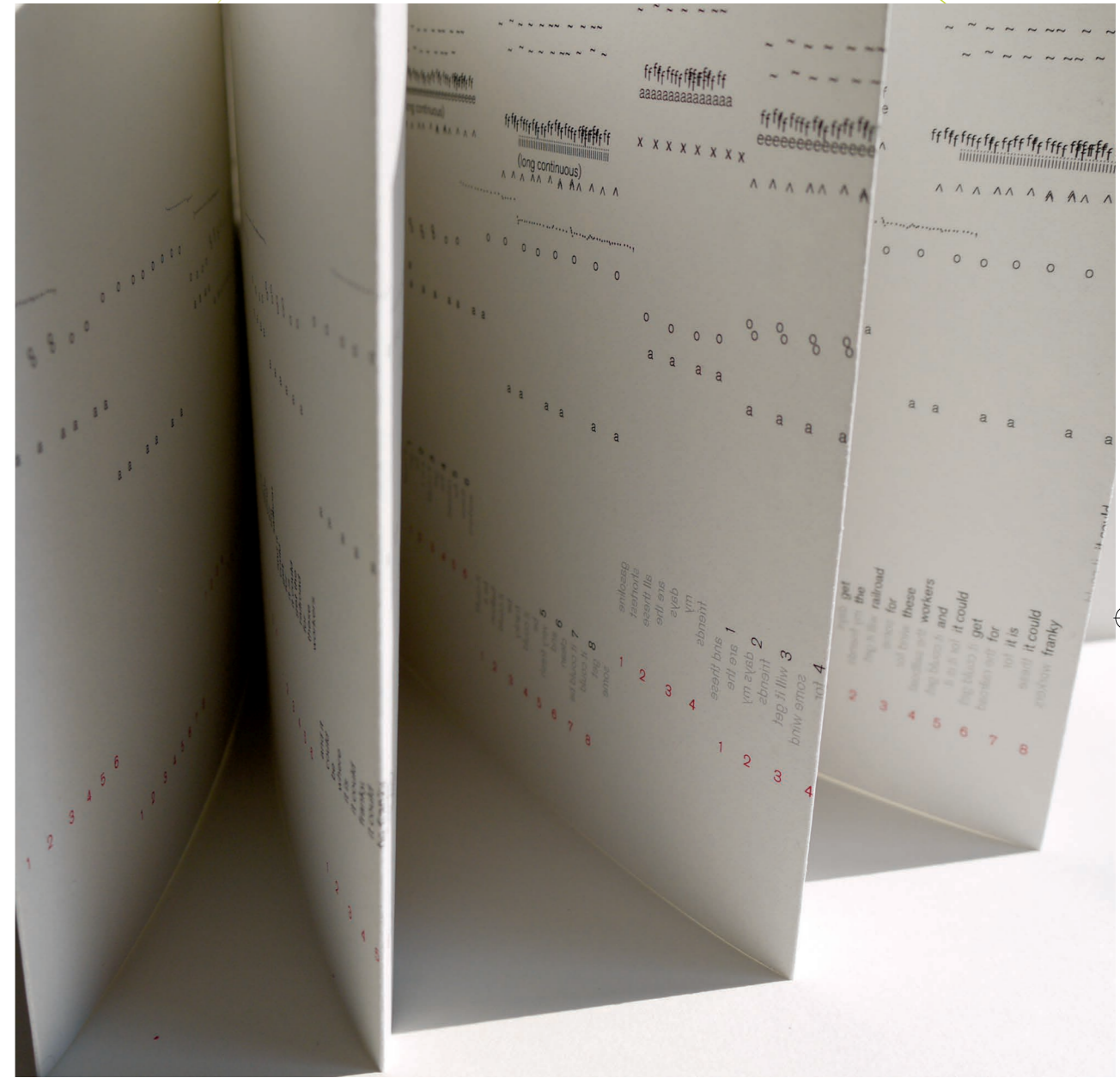


CHILDHOOD ISN'T FUN FOR ALL CHILDREN



GABRIELE RADVILA

Discovering design ideas through the little keyhole! I perceive design as a way to express my state of mind and I am always motivated to grow and evolve while creating digital and physical work.



hi@radvila.uk
www.radvila.uk



GIULIA BRANCATI

Chaos is beauty, movement. My attitude as a creative is to collect information and create visuals using different mediums. I like to digitally mix things up and make the chaotic turn into something that reflects\reminds of beauty and balance.



giulia.brancati94@gmail.com



HANNAH PURBRICK

I have discovered a love for information and data during my university studies. I love to represent statistics in an aesthetically pleasing way that blurs the boundaries between art and design. The collection, trend spotting and breakdown and analysis of data are of equal interest to me, data visualisation isn't all about making something beautiful. I like to work with mixed media, bringing in my drawing and art background and photographic elements, to my graphic design pieces. I am continuing my studies with a Masters in Consumer Analytics and Marketing Strategy at the University of Leeds starting in September.

Hannah.purbrick@googlemail.com
hannahpurbrick.com

HUBERT MIETKIEWICZ

A multidisciplinary designer with an emphasis not only in Web, UI or print design, but also active in the sociocultural fields; such as design for music or social design. Not afraid of experimenting and using a mixture of traditional and contemporary methods to create unique pieces.



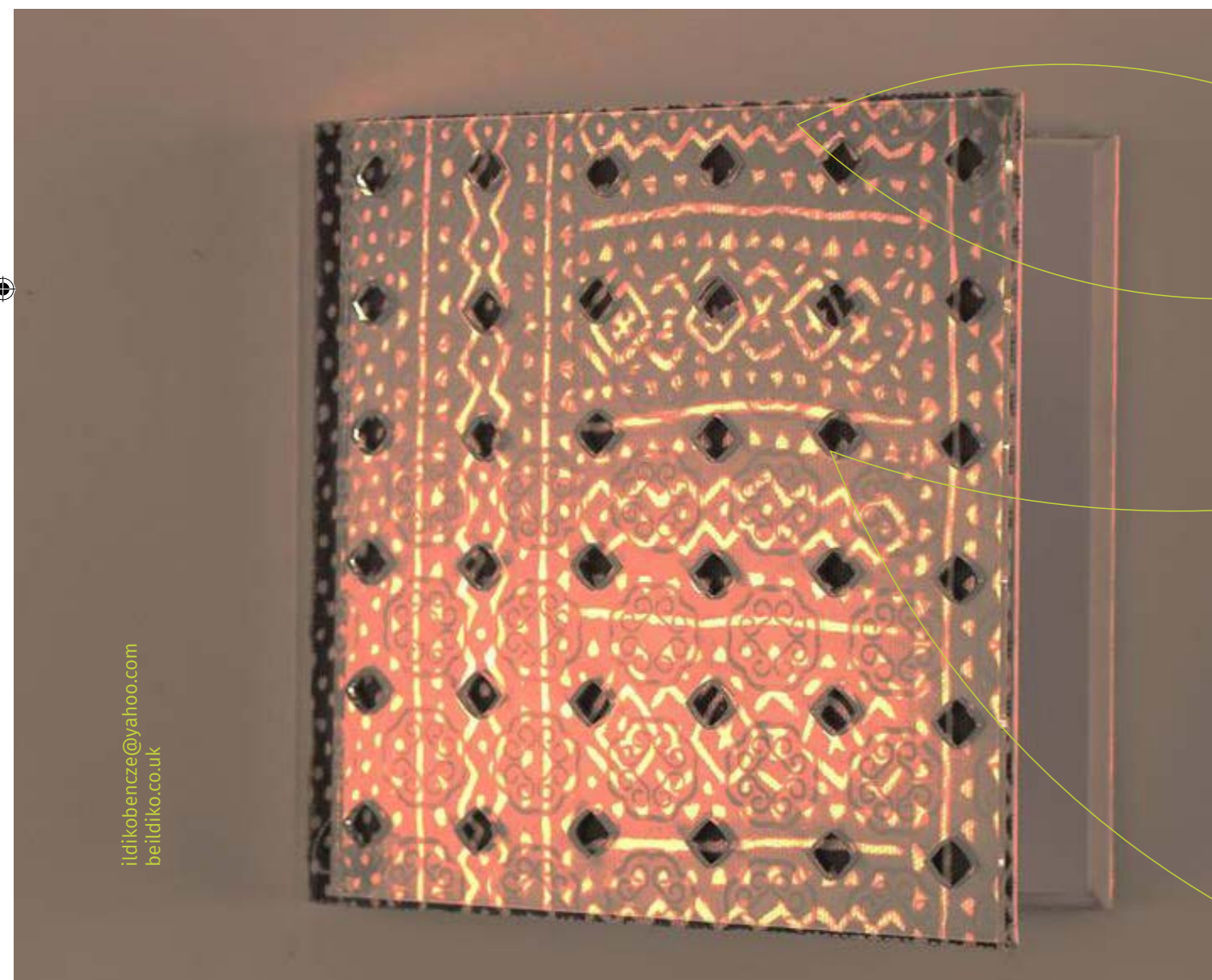
contact@hbrtm.com
hbrtm.com



ILDIKO BENCZE

Coming from a family that appreciates arts, I have found myself trying different ways of self expression from childhood. The experience of seeing and touching is a very important part of my design. I believe good design should touch all our senses and capture our minds and soul. I like to experiment with different textures, especially fabrics and many of my designs are inspired by patterns and fashion.

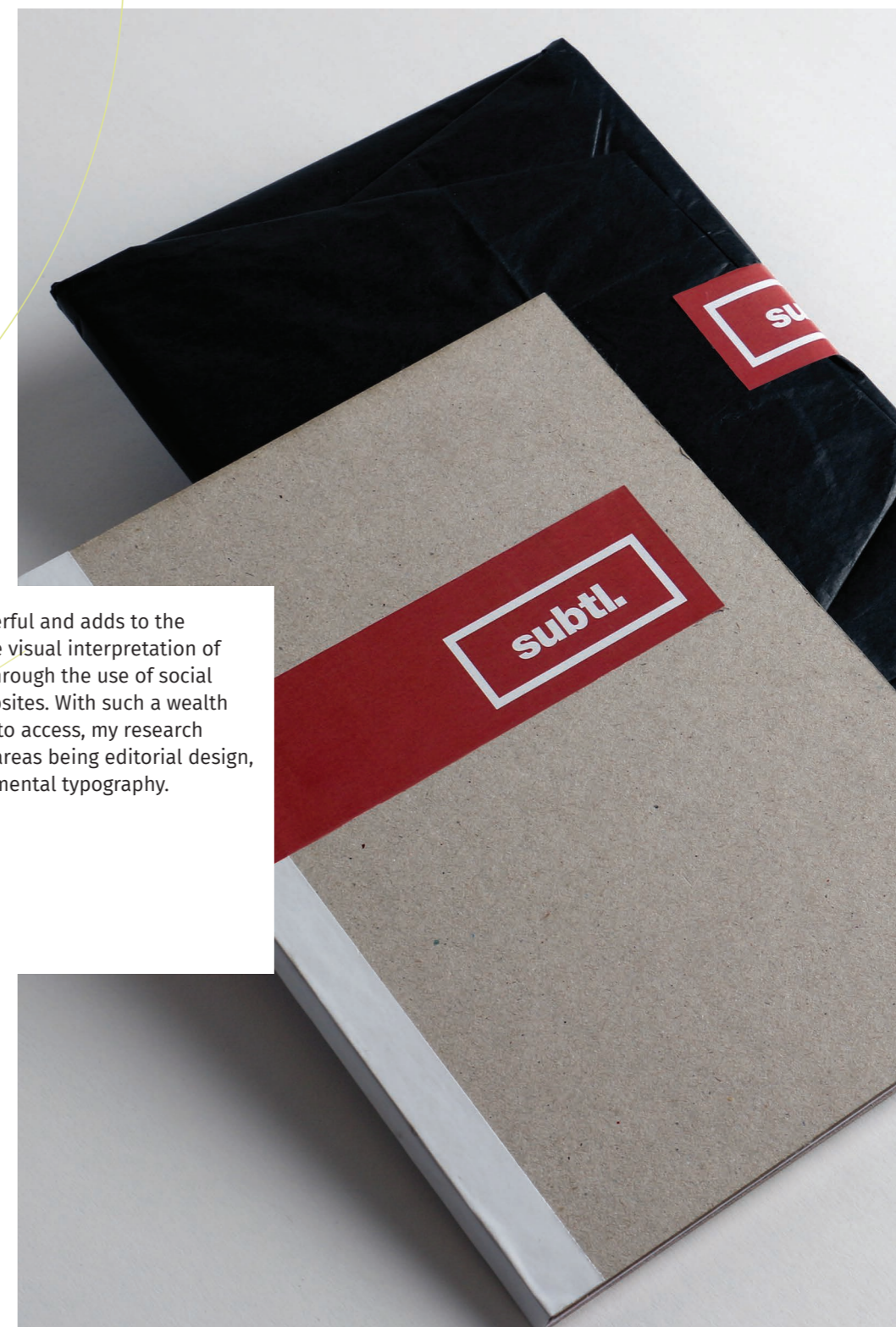
hello@subtl.co.uk
subtl.co.uk



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beildiko.co.uk

The materiality of print is wonderful and adds to the experience of design beyond the visual interpretation of a piece. I like to keep inspired through the use of social media and design collective websites. With such a wealth of creative work becoming easy to access, my research interests vary greatly, the main areas being editorial design, Japanese packaging, and experimental typography.

JACK MARTIN



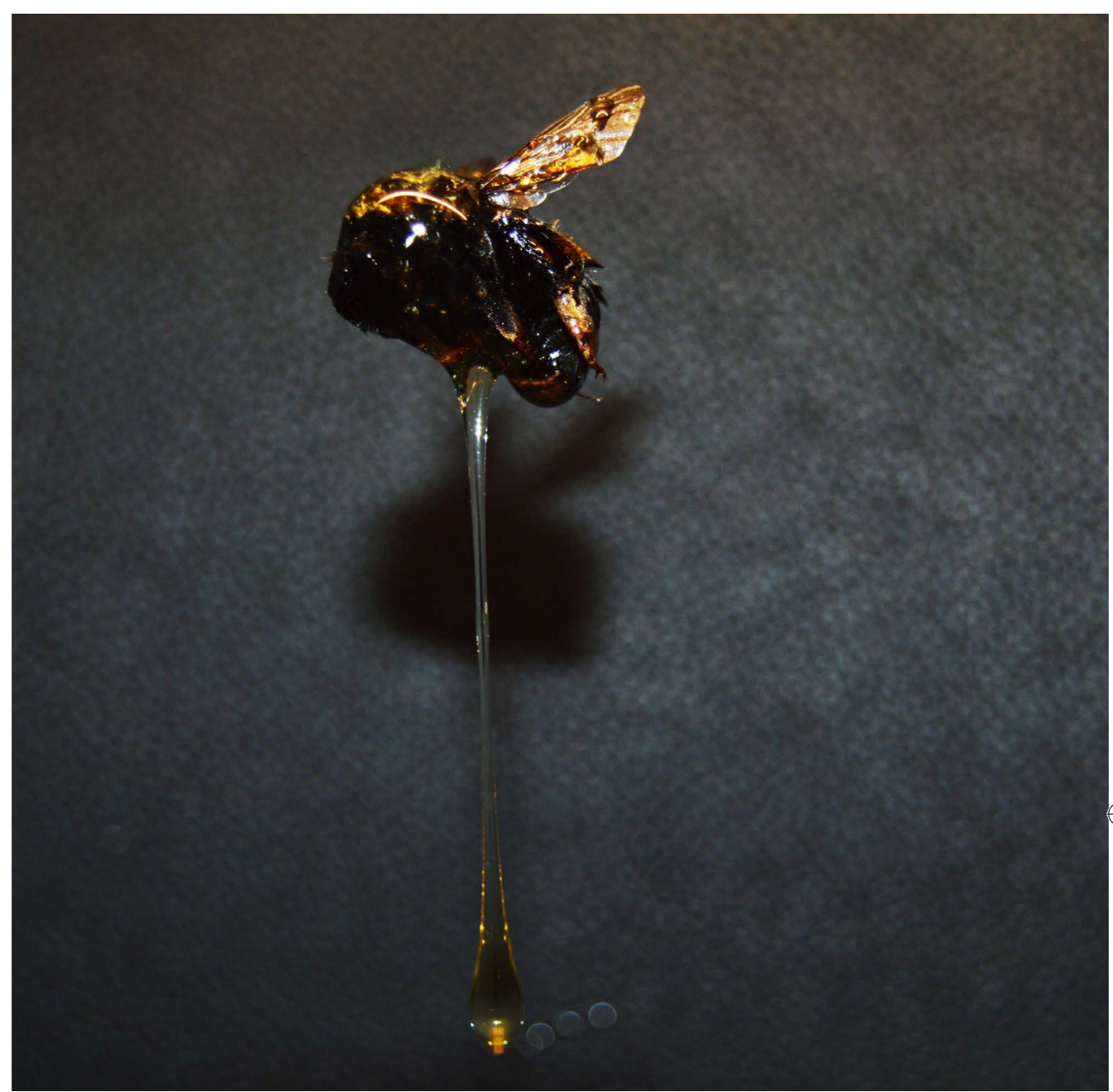


The New Album
Featuring the hit singles 'Sing' & 'I See Fire'

MAHBUBA HASSEN

I have strong interests for typography, layout design, photography and print design. I work principally within mixed media; combining photography, typography, illustration and textured elements into one. I believe this adds more substance to my work.

mahbuba94@hotmail.com



MICHAEL VERNILE

My work is on the borderline of art and design mainly because of my interest in materiality. What is being communicated through the materials that I choose and the way that I use them?

michaelvernile@aol.com



MICHAELA KMETIKOVA

A world of great creative minds, of endless possibilities, satisfaction and fun. This is who I am now, and I can only strive for more perfection as I grow.



michaelakmetikova@gmail.com



MUJEEB AMOSA

I find the use of traditional methods are just as enjoyable, if not more rewarding than the digital. My inspiration often comes from the daily things, like public advertisements newspapers, displays on trains and buses. Design opens my eyes to new opportunities.

MOHAMMAD REZA JAFARI

An eye for advertising and the challenge of solving problems. I am always thinking of creative ways in which different ideas, strategies and designs could be better.

jhaahahahaha@gmail.com

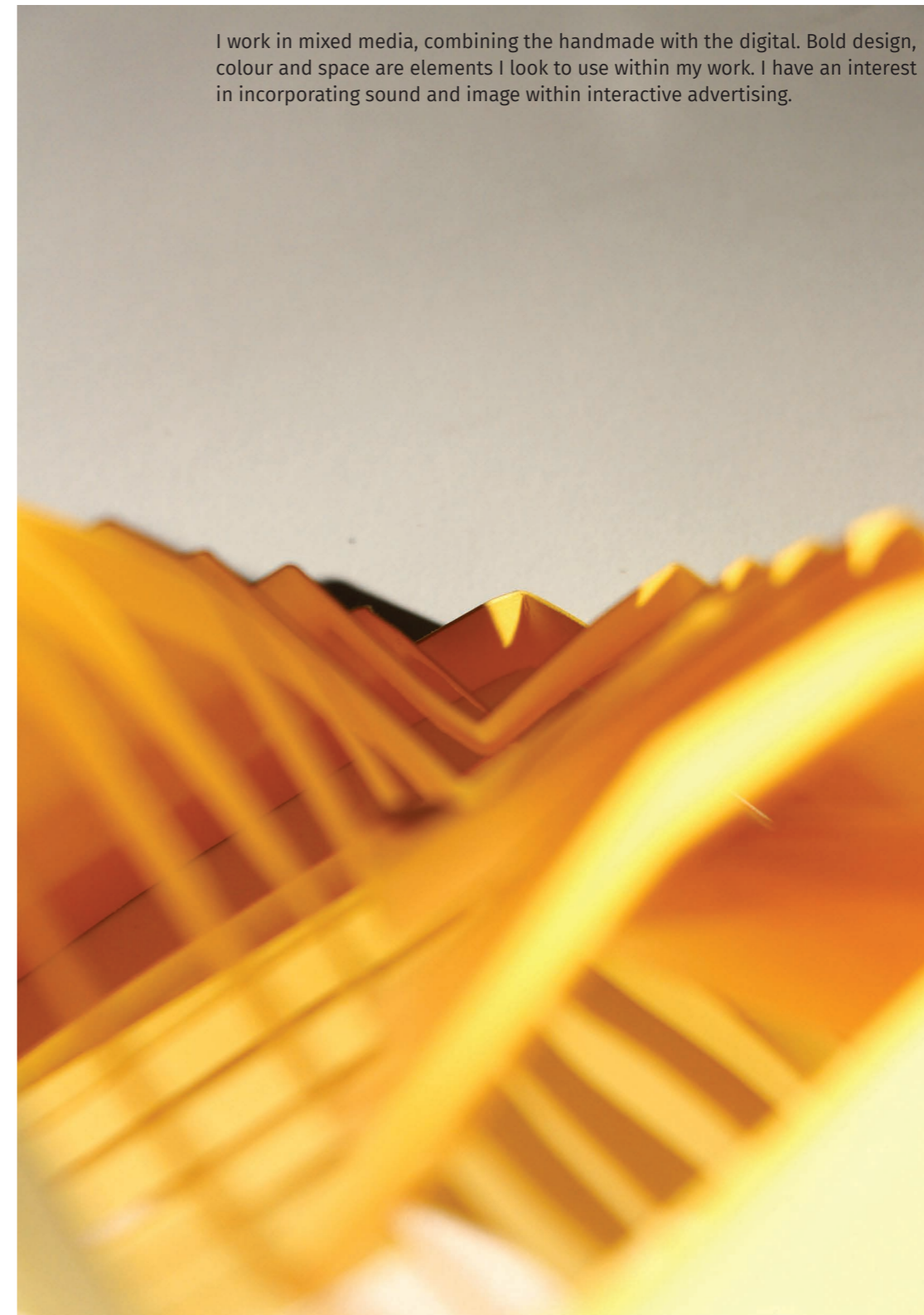
dymcreative.com
dymcreative@hotmail.com





PAIGE THURSTON

I work in mixed media, combining the handmade with the digital. Bold design, colour and space are elements I look to use within my work. I have an interest in incorporating sound and image within interactive advertising.



“Studying at the University of Greenwich helped me to fully realise my passion by teaching me the fundamentals of design process and methodology.”

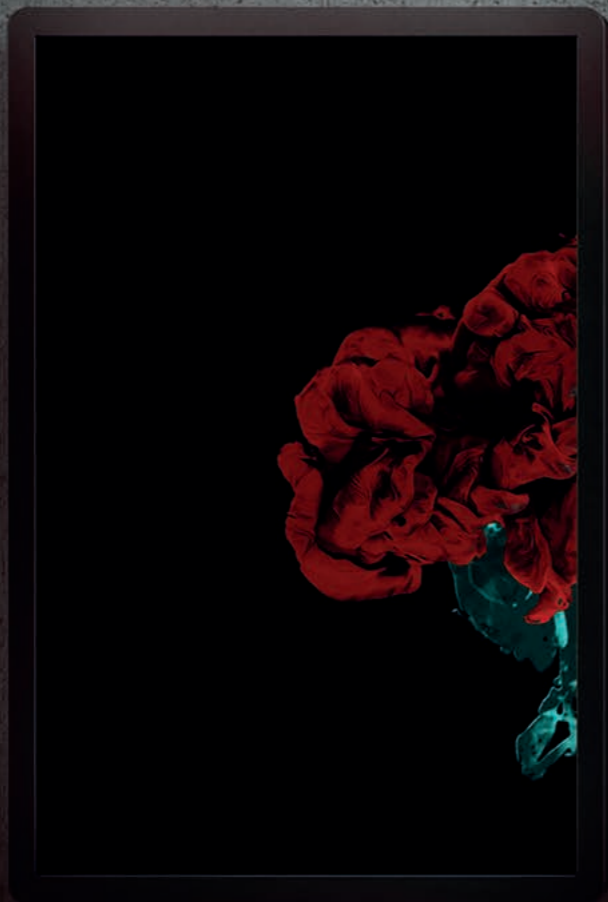


pleckauskaite@yahoo.co.uk
www.paulapleck.com



PAULA PLECKAUSKAITE

Living in a world ruled by imagination and fantasy I have a strong sense of curiosity. Experimentation is my lifestyle. Failure is my key to new greater ideas. Exploring ways of making a mark, showing my existence through design, I want to attempt to fit my diverse creative experiences into a clear understanding of the design world and make it shine through my work. I want to create something meaningful, a connection between the digital and the physical. I love coffee, served with a weakness for photography and a little bit of puppy love.



RAPOLAS VILUNAS

My design philosophy is to venture outside my comfort zone with each new project I undertake. There's a certain element of excitement in the act of stepping into the unknown.



RONDELL TIMA BAPTISTE

Graphic Designer and Fine Artist. My approach is to always include my artistic skill to produce quality design with purpose. I believe those who have passion for what they do, succeed and do it in the best way.

RondellBaptiste@yahoo.co.uk

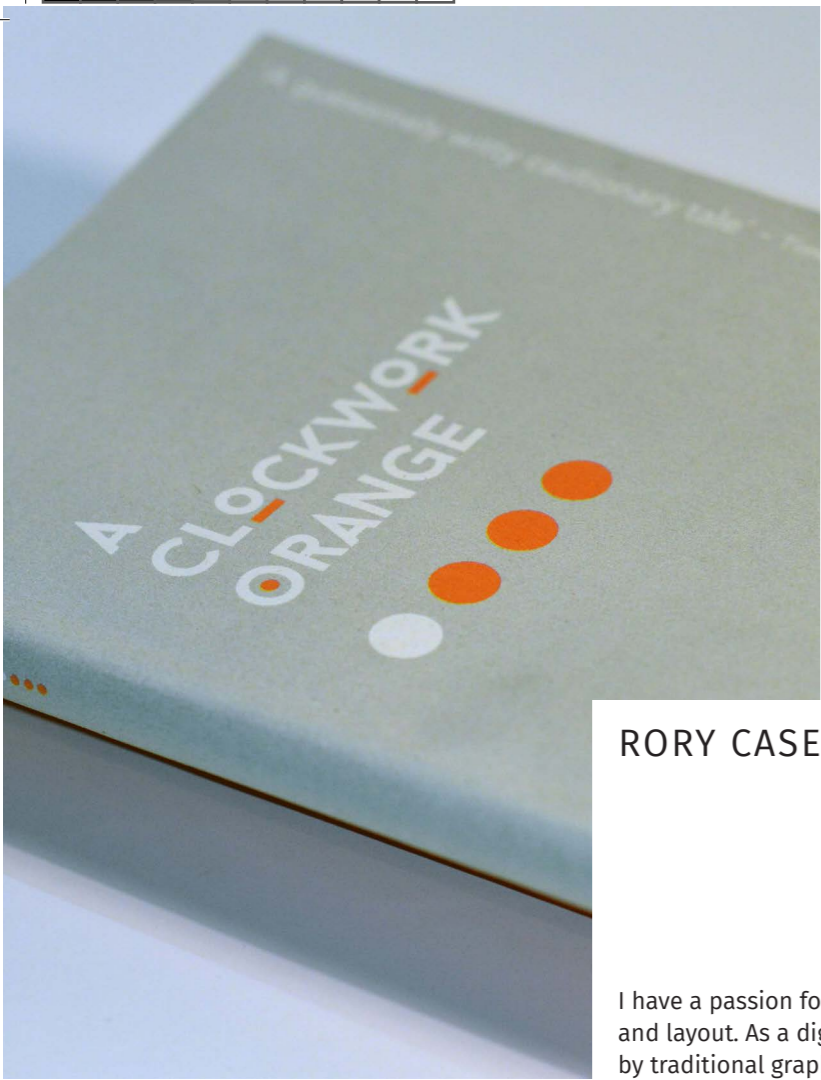


*The way you make me feel, you make me lift it up
you my friend when you lift me up.
Can't deal with something or real you my friend all I ever wanted is you
How can you call some one you for with feeling, the thought of losing you is so real, i just cant deal
with the way you make me feel.
I just cant deal with the way i feel, with the way you make me wanna believe in something or real, get
me thinking all the crazy shit i would do, if you my friend dont wanna let you down, just turn
back dont hold back
the way you make me feel.*

palmistry lilgem

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*The way you make me feel, you make me lift it up
you my friend when you lift me up.
Can't deal with something or real you my friend all I ever wanted is you
How can you call some one you for with feeling, the thought of losing you is so real, i just cant deal
with the way you make me feel.
I just cant deal with the way i feel, with the way you make me wanna believe in something or real, get
me thinking all the crazy shit i would do, if you my friend dont wanna let you down, just turn back dont
hold back
the way you make me feel.*



RORY CASEBERRY

I have a passion for design for music, typography, editorial and layout. As a digital designer, I am heavily influenced by traditional graphic design practices and try to let this shine through my work. I also have a keen interest in both collecting and producing music in my spare time.

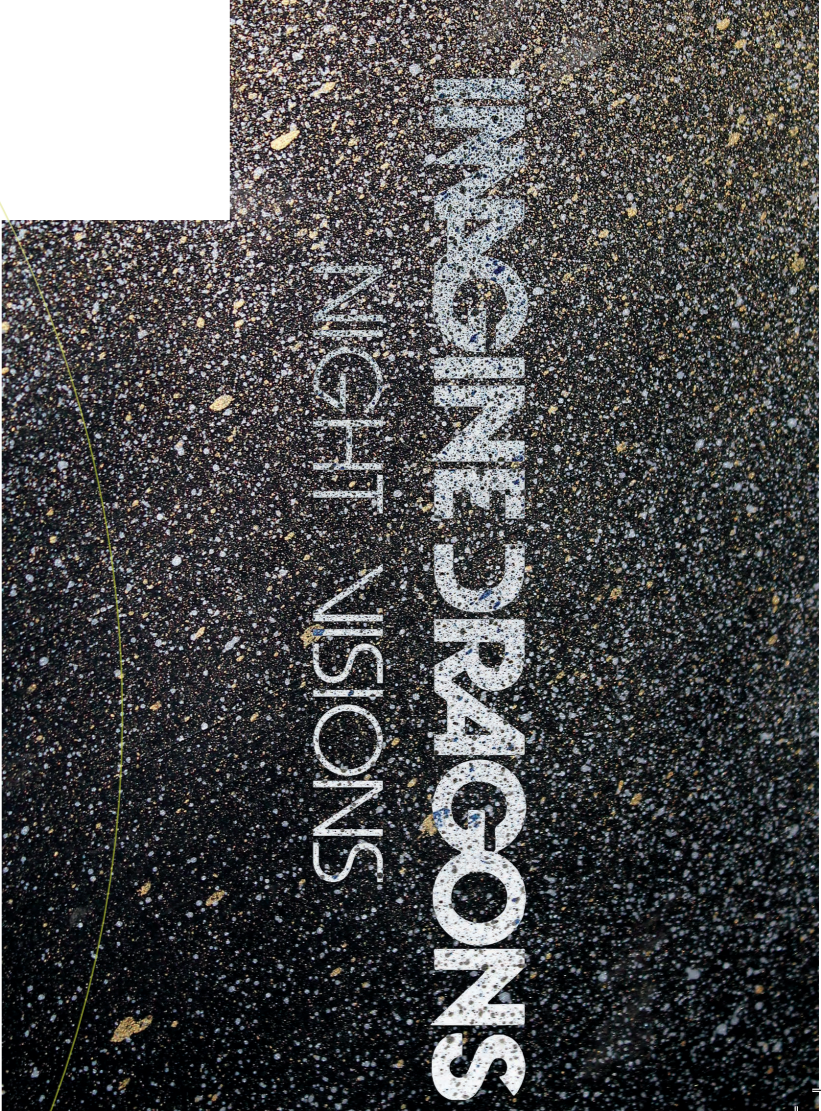


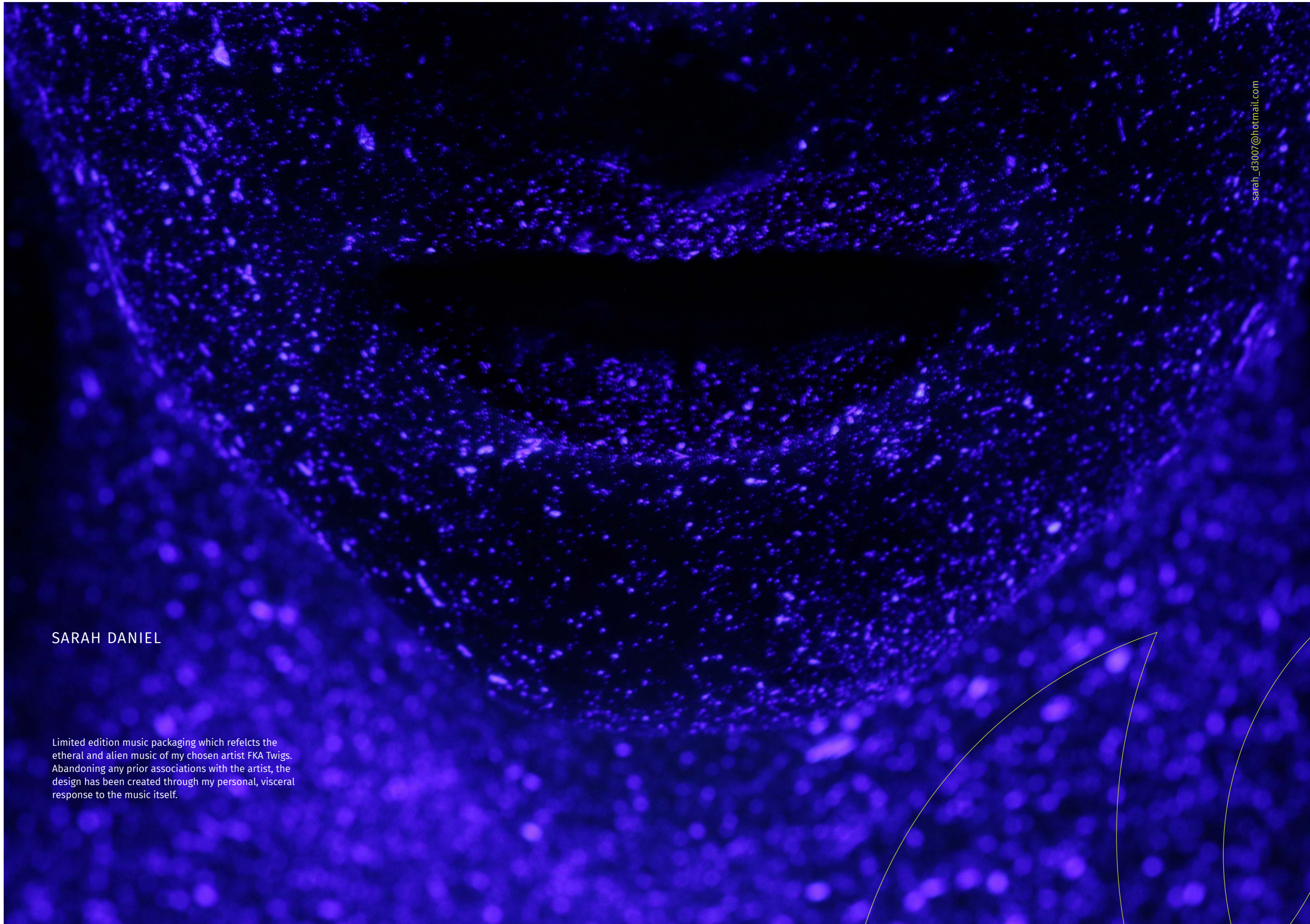
roryjames.caseberry@gmail.com
www.rorycaseberry.co.uk

RUSSELL GREENWOOD

I have had an interest in advertising since my early teens when I was taught to deconstruct adverts and think about how they affect their audience. I left my first job as a professional chef to pursue the career in advertising and design that I had always been interested in. The main influences of my work are the concepts of gender, sexuality and fantasy.

missing@gmail.com





sarah_d3007@hotmail.com

SARAH DANIEL

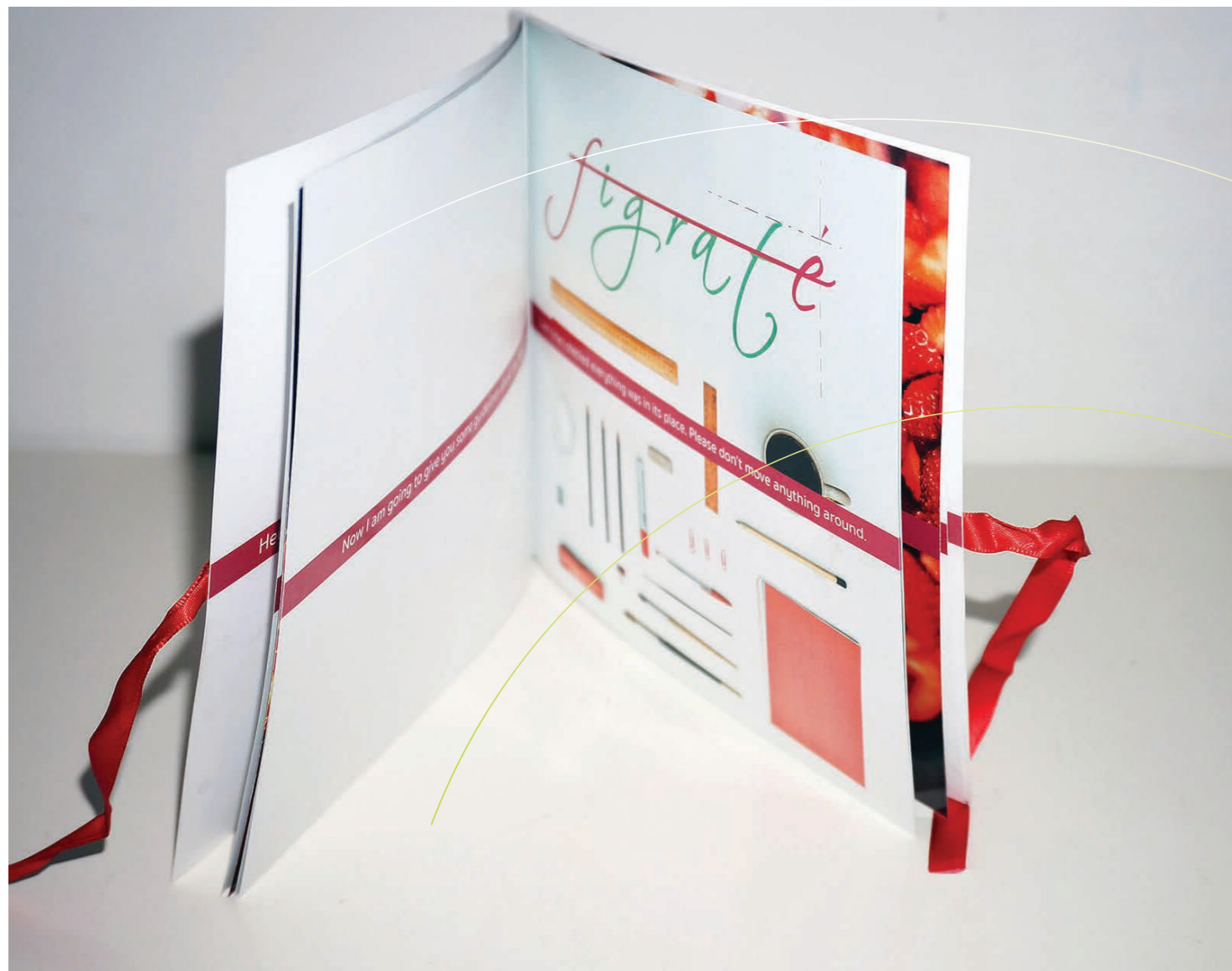
Limited edition music packaging which reflects the ethereal and alien music of my chosen artist FKA Twigs. Abandoning any prior associations with the artist, the design has been created through my personal, visceral response to the music itself.



sdecheva@yahoo.com
www.sdecheva.eu

SIMONA DECHEVA

I am interested in finding different ways to present fashion through graphic design. The most important thing when working in a creative space is to like and always be passionate about what you are doing.



THOMAS ALGAR

I find myself branching into areas I would never have suspected, trying to engrain the digital society in which we live in into my everyday work. Attempting to bring in digital elements wherever possible.

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www.thomasalgar.co.uk

VICTOR BAEZA NUNEZ

The whole essence of design lies in exploring ideas until an answer is found. That exploration is something I enjoy and can be seen in my hands-on approach to visuals and creative thinking. Typography is a major area of interest for me and I wish to explore it further in real space rather than limiting it to a page or screen.

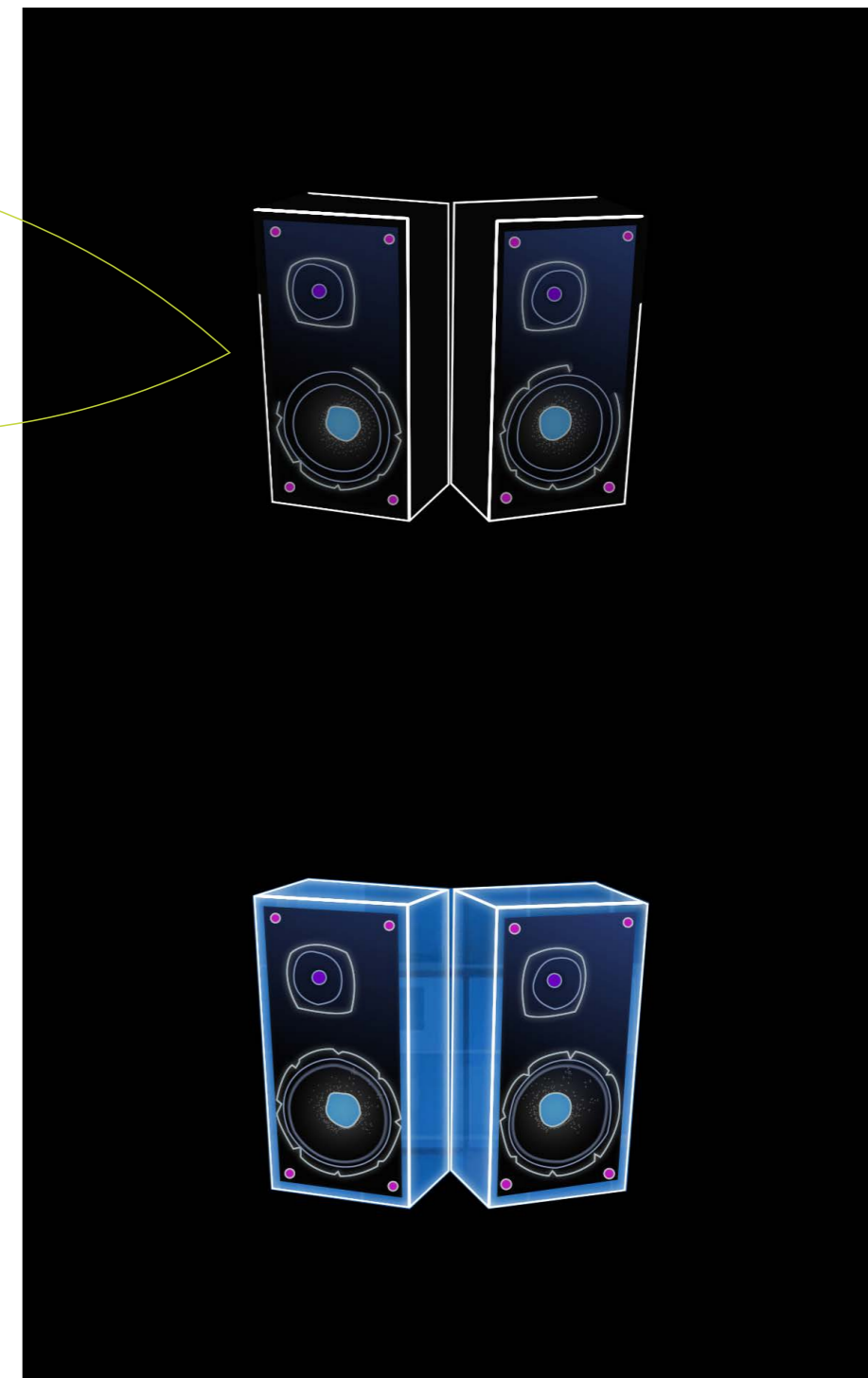
victor.baeza89@gmail.com



VLADIMIR JASKOV

I am convinced that motion graphics are always very closely linked to sound and music, which in good and interesting collaborations have a great impact on the audience. I am attracted by the way motion graphics and animation are used in different fields of art and performances and this might have great potential for my future career.

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H.E Photography at the University of Greenwich is quite unique in that it is unusually flexible. Students can either complete two years of the Foundation Degree or three years as a BA (Hons) student. We also offer students with a level 5 qualification the possibility of entering the third year of the course and completing a 'top-up' year. This means that we are able to provide a choice of opportunities to an array of students from a wide range of backgrounds. We deliver a dynamic and critically engaged course that teaches core and specialist photographic techniques, photographic history and theory. We also provide our students with the opportunity to exhibit their work several times throughout the year. We have excellent links to creative and industry professionals and regularly organise specialist visits and trips. What makes photography at University of Greenwich unique and which sets it apart from its competitors, is the amount of time and attention we are able to give to each student and their developing practice. Students studying at University of Greenwich receive an unusually high level of one-to-one tutorial support and early on in the course we help students identify themes that are important to them; we take care of our students and develop a learning strategy around their individual needs. Every one of our students emerges from the course, not only highly skilled and critically informed, but also more knowledgeable about themselves and the world they have come from.



BA H Photography (North West Kent)





ASHLEIGH HOCKEY

Hockey's work, which comprises of a series of still images and a short video, interrogates the recent death of the artist's grandmother and the emotional impact this has had on her daughter. Reminiscent of Hitchcock's *Psycho* this work pushes deep into the complexity of a mother and daughter relationship. Here the photographer exposes the emotional scar that remains and the maternal role is brought into question.

ashleigh@ashleighhockeyphotography.com
www.ashleighhockeyphotography.com

“Coming back to university again I have noticed the difference in myself. I am more focused, I manage my time far more efficiently and I am far more proactive. I am here to improve.”



EMILY BRANT

Brant explores the creative potential of photography. Here, her abstract works expose how particular fluids flow and mix in water. The images shown in the exhibition have stemmed from research into the four humors, focusing on melancholia (or black bile).

emilybrant1202@hotmail.com

HANNA COLLINGWOOD

I am photographing images related to anxiety and panic attacks that can manifest themselves in different forms. I want to show people the fear and burden of those who suffer with this illness and who have to live with and cope with it on a day-to-day basis. There is no switch to stop it.



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HARLEY ALLEN

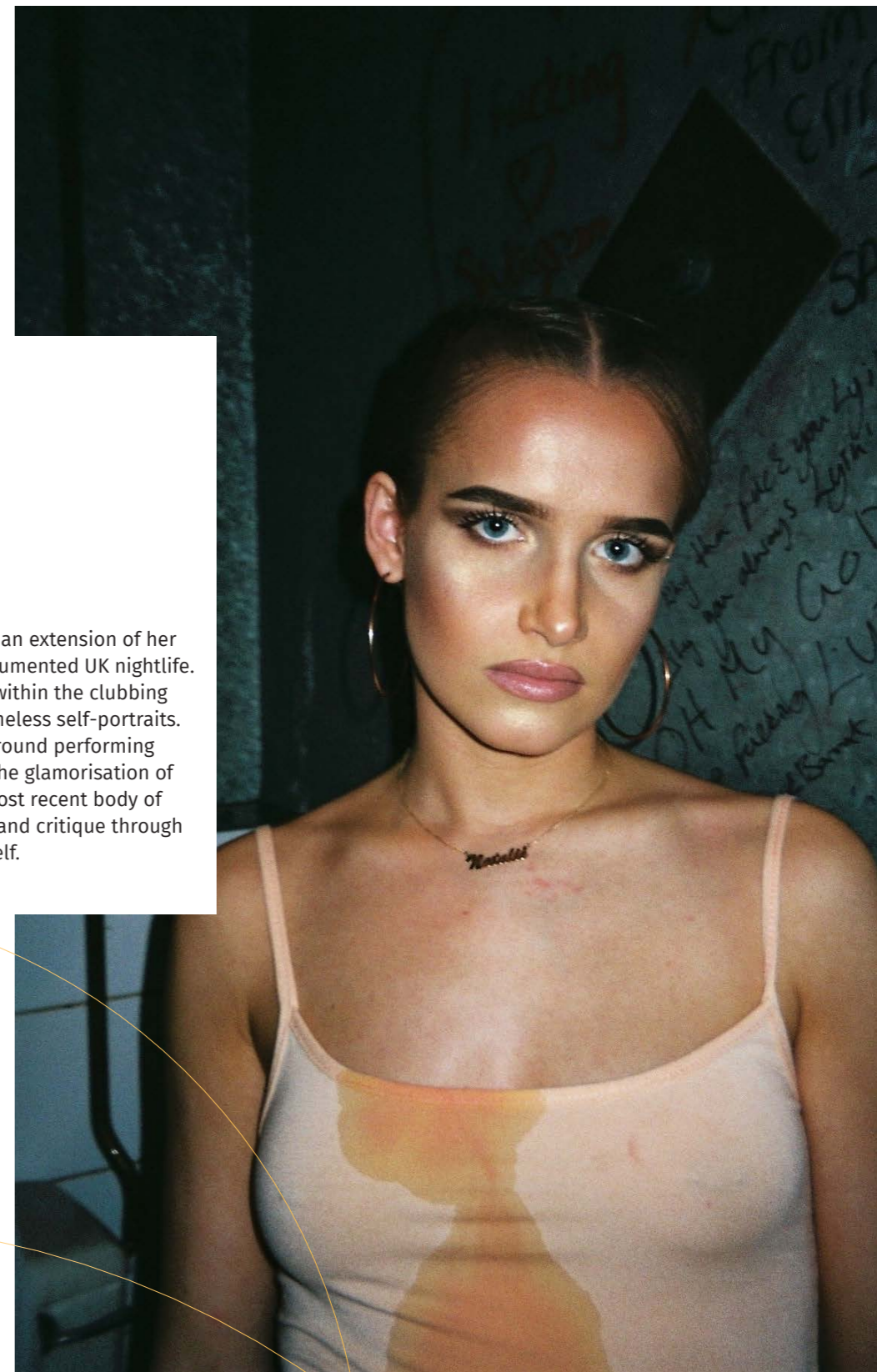
THE BUTCH WOMAN

Allen started by exploring the 'trash the wedding dress' tradition, she then moved on to look at the way women are perceived in society and the work place. Looking at paintings as inspiration for her photographs she took into consideration classical lighting techniques and progressed to experiment with this throughout her series of work. Here *The Butch Woman* stands before us proud and defiant.

NATALIE WINTER

HUNG OVER ME

Winter's series *Hung Over Me* is an extension of her previous work *Diesel*, which documented UK nightlife. Now she is exploring her place within the clubbing culture through a series of shameless self-portraits. Winter's work explores issues around performing for the camera, the male gaze, the glamorisation of clubbing and fake tan. In this most recent body of work Winter invites our desires and critique through revealing her own intoxicated self.



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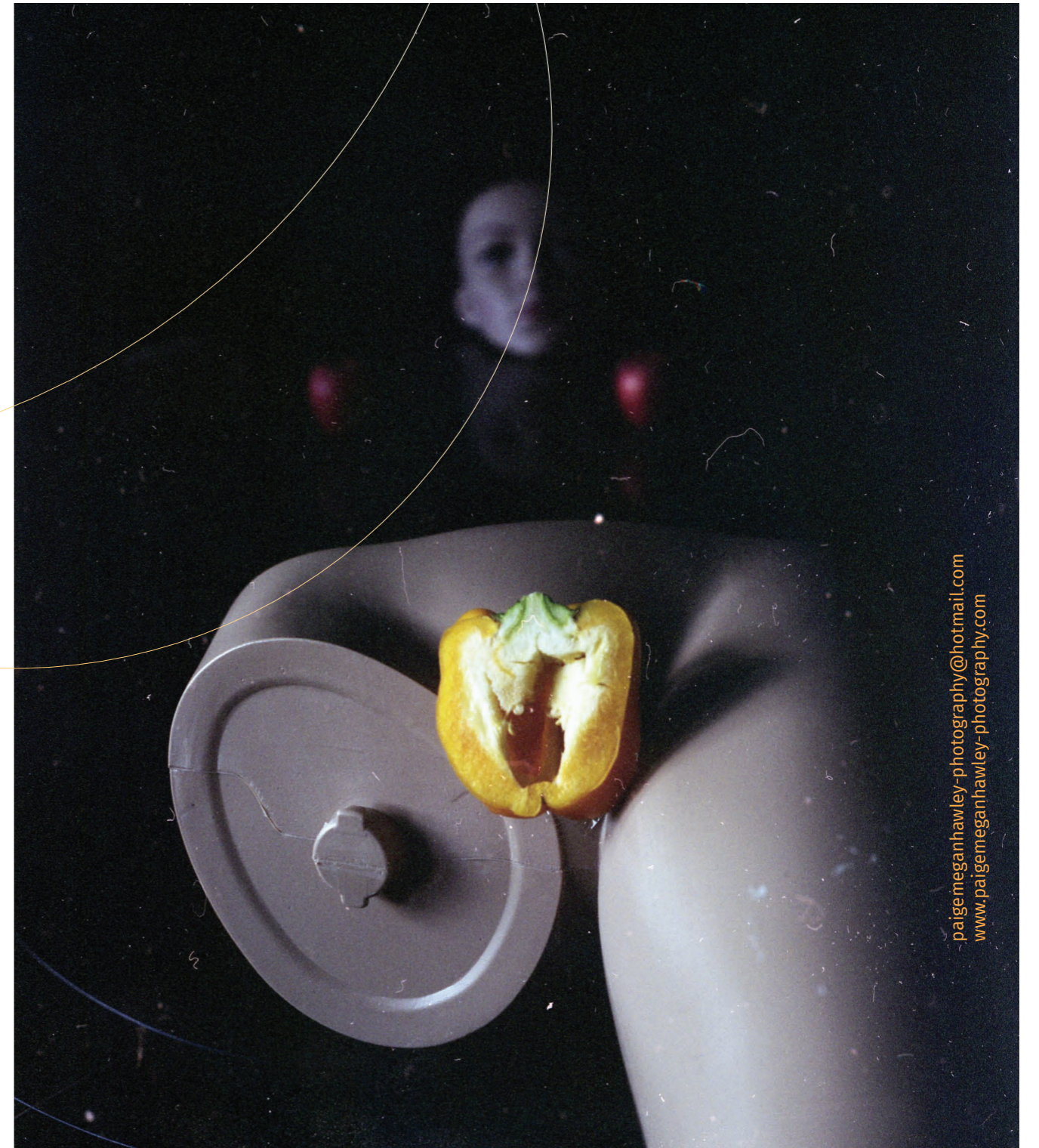
NED GAVALUYGOV

In this recent body of work Gavaluygov examines ideas about sexuality, loss and identity. The ambiguous yet suggestive image hints at encounters both known and imagined and draws us closer to an intimate retelling of self.

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www.nedgavaluygov.format.com

PAIGE MEGAN HAWLEY

Hawley's work emerges out of personal experience and explores the theme of representation, objectification and sexual stereotyping. Taking influence from Francesca Woodman and parodying well-known works by Sarah Lucas from the 90s, Hawley has constructed clever and provocative images that blur the line between still life and self-portraiture.



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www.paigemeganhawley-photography.com



RACHAEL BLACKLEDGE

Over the last 60 years we have witnessed a great acceleration in the extent to which human intervention impacts our natural world. The idea that there are parts of our planet, which are 'natural' or 'untouched', is now highly debatable. To our new generations, objects such as mobile masts or wind turbines appear as normal, less like 'blots' on the landscape and more as simply elements of the world around us. In this most recent body of work Blackledge takes subtle approach inviting us to look and think again.

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raxchy@yahoo.co.uk



RACHEL BALOGUN

OTITO (THE TRUTH?)

In Otito (The Truth?) Balogun reminds us that Motherhood doesn't come with a handbook or written instructions, it's a DIY process.

REJANE BIDI



Through the physical and emotional bonds we have with domestic objects, Bidi explores notions of her own identity. For this particular work Bidi uses familiar objects that have performed their function but have not yet been discarded. These objects are reinvested, staged and "mis en scene" to suggest a new narrative.

rejanebidi@hotmail.com
rejane-bidi-photography.format.com





ROBYN MAY

SEMI DETACHED

May's latest project, *Semi Detached*, is a series of enigmatic and melancholic portraits of the artist in her Grandma's home. May reveals a sense of displacement and highlights the disconnect between the generations.

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VICTORIA WU

SOMEWHERE TO GO

Wu's series, *Somewhere To Go*, is an extension of her previous series, *Process*, which documented a sequence of personal journeys. Here she takes us on another journey, revealing the everyday, the beautiful and the obscure. Wu's fascination with snapshot and transitional images mirrors the quick turnover of events in our daily lives. Collapsing the hierarchy between the traditional subjects of photography and the subjects of everyday life, Wu's *Somewhere To Go* creates a destination for the marginal and overlooked.

