

Hosted by
Lois Rowe
Laura Millard

Keynote speaker
Geraint Evans

A Land
Acknowledgement
with Jill Price

Closing comments
by Sophia Phoca

Olivia Aguiar
Emily Condie
Anqui Li
Jasmine Liaw
Alexandra Majerus
Jill Price
Nasim Salehi
Dayna Schaly

Yang Chih-Han
Michaela D'Agati
Taraneh Dana
Eloise Hsu
Peng Li
Wing Sum Sammi Mak
Seol A Min
Evangeline Morris
Tong Wu

University of the Arts London
and
Ontario College of Art
& Design University
present:

UAL x OCAD U –

Outside In

A two-part
Online Conference Event

Day 1 – May 19, 2022

Day 2 – May 26, 2022

09:00 AM America/Toronto // 02:00 PM UK/London

To register on Eventbrite, please see overleaf



ual: university
of the arts
london



Scan QR Code to **register on Eventbrite**



Day 1 – May 19th 2022

09.00AM America/Toronto
02.00PM UK/London

Scan QR code to **join on Zoom**

Meeting ID: 850 8023 8647
Passcode: K!P%7zTW



Day 2 – May 26th 2022

09.00AM America/Toronto
02.00PM UK/London

Scan QR code to **join on Zoom**

Meeting ID: 865 7399 5826
Passcode: 3+4Ch@TX

UAL x OCAD U - Outside In: Landscape as a Framework for Creative Research

Online Conference

What does it mean to be invested in the research and practice of landscape as a creative focus today? Whether investigating decolonial frameworks or exploring landscape as a metaphor for aspects of identity, the notion of landscape has become complex, regardless of place or context.

Canada and the UK have profoundly different ways of considering landscape. This two-part online conference event will present landscape in its broadest sense and explore this as an area of possibility and discussion. It will showcase a selection of OCAD University students and alumni alongside University of the Arts London students.

Participants

Alexandra Majerus (OCADU)
Anqui Li (OCADU)
Dayna Schaly (OCADU)
Emily Condie (OCADU)
Jasmine Liaw (OCADU)
Jill Price (OCADU)
Olivia Aguiar (OCADU)
Nasim Salehi (OCADU)
Yang Chih-Han (UAL)
Tong Wu (UAL)
Evangeline Morris (UAL)
Taraneh Dana (UAL)
Eloise Hsu (UAL)
Michaela D'Agati (UAL)
Wing Sum Sammi Mak (UAL)
Peng Li (UAL)
Seol A Min (UAL)

Day one - May 19th 2022

Event Introduction Lois Rowe

A Land Acknowledgment with Jill Price

Theme: PLACE / Space / memory

Talks from Yang Chih-Han, Dayna Schaly, Evangeline Morris,
Taraneh Dana, Emily Condie, Peng Li

Break

Theme: Place as body

Talks from Michaela D'Agati, Nasim Salehi, Jasmine Liaw

Round table discussion chaired by Laura Millard and Lois Rowe

Day 2 - May 26th 2022

Event Introduction Laura Millard

Keynote speaker Geraint Evans

Theme: Unmaking, Global Landscape

Talks from Jill Rice, Anqi Li, Alexandra Majerus

Break

Theme: Digital / dystopic / fragmented scapes

Talks from Eloise Hsu, Oilivia Aguiar, Wing Sum Sammi Mak,
Seol A Min, Tong Wu

Round table discussion chaired by Laura Millard and Lois Rowe

Closing comments by Sophia Phoca

Day One Programme

Event Introduction by Lois Rowe, UAL

Dr Lois Rowe is a London-based visual artist, curator, educator in Fine Art. Since the late 1990s Lois has been exhibiting her work internationally, lecturing, writing, and publishing. In 2021 she completed her PhD at Goldsmiths College. Her pedagogic research and artistic practice are concerned with equalities and how art and property are inextricably linked through interrelated structures of subjectivity and ownership.

She is a regular contributor to the online journal The Conversation and is currently Programme Director of Fine Art across Camberwell and Wimbledon Colleges of Arts at UAL. She Advises on panels, presents her research at other universities such as Queens University Belfast, and has served as an External Examiner at the University of Lincoln and London Metropolitan University.

A Land Acknowledgement by Jill Price

Theme: PLACE / Space / memory

Surface depth: exploring landscape as a metaphor space in contemporary painting- the relationship between visual, painting and seeing

Chih-Han, Yang, UAL

What makes a location, a territory or a landscape become a place? One answer is that it is a place which people are attached in some way- an indefinite image formed by the viewer's dynamic relationship with the world and subjective emotional attachment.

The relevance between my painting and Julie Mehretu's is the elements of architecture, buildings and urban environments. And seeing these elements as image into an imagined, rather than actual reality.

Mehretu's point of departure are architecture and the city, particularly the accelerated, compressed and densely populated urban environments of the 21st century. Mehretu has described her rich canvases as "story maps of no location". She constructs what herself calls a "third space," a term that provocatively designates the visual relatives between architecture and gesture, a relationality that remains determinedly and productively uncertain.

My work seems to be on a blurred boundary, thinking about the question of "seeing". I try to express the relative changing relationship between the viewer and things.

In my work Place 13, The red line with its shadow suggests an object like ribbon. In the large part of the painting, with the 'wriggle clumps' as I put it, the soft handling of paint, use of abstraction and employment of light and shade suggest a landscape or objects that are out-of-focus and ephemeral. This appears to sit on the surface of the painting in a very different space.

The illusion allows these to form the self-reference of painting seeing, rather than the self-reference of "picture-in-picture" viewing. If pictoriality is what makes painting "as it is," then for my works, an attempt to construct the treatments of illusionistic space exist in the same work both undermine each other's illusion and yet seem to work together, raising questions about how we perceive space within paintings. And then question the complex relationship between the dialectical vision, painting and viewing. As the result, I attempt to put forward a protean self/world relation through depicting the flow, flux, open, and mutating forms.

Landscape, means a distant and accessible location, or is it the distance between us and things? To me, it is the subtle gap between the occurrence and the disappearance of perception in the mushy world.

Yang, Chih-Han, born in 1997 in Taiwan. Her paintings construct 'perverse' spaces, afterimages of the dynamic everyday life and human activities. She depicts uncertainty, instability, the fragmentary and floating subject. Her visual language hovers between figuration and abstraction, and is populated with unstable fragments which are tangible and intangible. She constructs assemblages of detritus, deconstructed and reconstructed from interiors, buildings, urban architecture, re-purposing and re-identifying the images and their meanings from the fragments of reality which were disassembled. In her paintings, she thinks about how we perceive space within it and attempts to handle pictorial space in different ways and create an illusion of spatial depth. The soft handling of paint, the use of abstraction and employment of light and shade suggest a landscape or objects that are out-of-focus or ephemeral. Each element is able to move, to stir, to dissolve, to come and go with the other elements. The spaces in her painting, act for her as transitional or intermediary space.

A landscape of the mind: Thesis production 2022

Dayna Schaly, OCAD U

I will begin with what I see as my own visual research into my memories and the natural landscape I grew up in. My research into landscape is most simply explained in the attention I've spent looking. When I think about the landscape I think about a creek behind the home I grew up in. I think about the small waterfall that eroded the rocks beneath it creating crevices and perfectly round holes for the water to pool in. I think about time when I look at this

water, where it came from where it's going how many thousands of years it's been rushing to create those rock formations. My research and understanding of my own position in this natural landscape has been through this looking, time spent in the woods with trees, and smelling the flowers in my mother's garden. This is some of the research that I brought into my thesis production for my undergraduate in drawing and painting. Throughout this talk, I will be exploring this work and how memory and space are interconnected. In this, I will explore how I used the creating of a landscape to aid in my own remembering.

***Dayna Schaly** is a mixed media painter, predominantly working in watercolour on canvas. Her work explores memory, both forgotten and imagined, texture and space. Dayna looks to nature, shadows, nightmares, books, insects, rocks, water, music, and the space around her when making work. They have exhibited their work with The Royal Society of Canada (2021), The Stone School Gallery (2020), and The Ada Slight Gallery (2019-2020). They currently reside in Tkaronto/Toronto and the Ottawa Valley.*

Memoric Geography: Place as an extrapolated landscape through simultaneous journeys in psychological and physical space

Evangeline Morris, UAL

Landscape is becoming reduced to a set of quantifiable readings about its physicality and financially profitable possibilities. The current situation of rapid regeneration and reframing through digital constructs lacks engagement with the uniquely qualitative understanding of Landscape as place and the accompanying personal understandings.

Landscape becomes more than just its quantifiable physicality through journeys in memory and physical space, a place becomes more than its site-specific topography, and extrapolates to weave

a series of connections through these journeys to other points across time and place.

Our understanding of a place is formed by the experience of interaction with it, through memory and the journey taken through both psychological and physical landscape, imbuing it with metaphorical representation for self and situation. There is an analogous relationship of landscape and its memory, through processes of time acting to archive its history within it, and our understanding of place created in journeys through memory that extrapolate a landscape by connections to times and places in our history. My research is site specific, looking into the tidal and sequentially appearing and disappearing banks of the Thames along its course through London. I am interested with how my research and interaction with this place, through drawing and print practises, acts as an apparatus by which I can begin to embark on this deeper geographical plotting of place and self.

***Evangeline Morris** is a visual Artist who uses languages of print and drawing to explore a contemporary relationship with landscape, its histories, and modern-day interactions with it. Her practice is concerned with creating a unique understanding of place, created from physical journeys that become extrapolated in memory by connections to times and places in personal history. Evangeline utilises the languages of drawing and print, as they offer an immediate dialogue with a site that, through continual rewriting of the matrix, records a developing exchange with place, analogous to processes of time and memory.*

Landscapes and Belongingness

Taraneh Dana, UAL

In this presentation, I will talk about how the way landscapes are represented through art, can impact our sense of belonging to

them. By researching the relationship between the landscape of homeland and belongingness, I will try to find answers to this question: how can art help immigrants living in a new cultural environment to feel more connected to the landscapes of their new country?

Growing up in a place, seeing certain landscapes often, and having them as the background of our lives ties them to our memories and lived experiences. In this presentation, by researching Iran's ancient and modern art, I take a look at the influences that art has on my and many Iranians' sense of belonging to the sceneries of Iran.

On one hand, poetry is a form of art that is used daily by people in Iran. I will be using examples of Ferdowsi's and also other poets' poems in which Iran's landscape has a significant role. I believe that growing up with these poems has a deep impact on the belongingness that Iranian kids grow. On the other hand, other forms of art also play great roles in this matter. By talking about Iran's architecture, ceramics, miniatures, and handmade crafts I elaborate on how the landscapes that people have lived in for thousands of years, have blended into the arts they created and resulted in even more belongingness towards the environment.

I will end my presentation by talking about the examples of immigrants and exiled artists, who have tried to find their place in their new countries through art and by exploring the landscapes of their secondary homeland.

Taraneh Dana is a visual artist from Iran who now lives and works in London. Her work mainly focuses on her personal experiences. By using metaphorical forms for human emotions, she explores the ways we as humans deal with and express them. She is interested in pointing out the different ways of looking at one story.

Taraneh's artworks are mostly figurative but are not limited to one medium. She makes prints and sculptures as well as paintings. Her paintings of humans focus on the concept of dehumanization and the experiences of marginalized communities which are rooted in her own discriminatory experiences as a member of minority communities in Iran.

The Places We Make

Emily Condie, OCAD U

Sharing a process I developed in my thesis; I will discuss how using patterns from the landscapes and sites of specific memories to create textured abstract paintings resulted in a body of work where each piece is a memorial and snapshot of a moment in time. Starting with a texture from the landscape where the memory was created, I build layers of modeling paste to create a raised surface and then cover that texture with acrylic ink and a very thin layer of pouring medium to add in the colours from this memory.

As our memories are defined by where they were created, our relationships with one another are often contained by the spaces we inhabit. For example, a painting of waves rippling through the water brings me back to my cottage, swimming in the lake with my sister and cousins, and while viewing it I can hear our shared laughter. By considering the land as a site for personal experience and texture as a trigger for memory, my work becomes a representation of the feeling I had in that moment to my viewer. The subjects for my paintings are loved ones that have been lost, and most frequently is my sister.

Through this presentation of my works, and by discussing the process of how I make these paintings, I will be sharing how I use textures from landscapes to create physical representations of memories, and how these pieces have transformed into a process

of memorial making. Since my sister passed away, I've begun to see these paintings as memorials to her, and the moments we shared together. By painting these moments I've been able to capture her essence, in a way that a photograph couldn't. Instead of simply remembering a moment, I am also able to feel it, and that brings me closer to her.

Emily Condie is an Artist, Writer, Curator, and Multidisciplinary Creative from Toronto, Ontario, who holds a BFA from OCAD University, with a specialization in Drawing and Painting.

Through a combination of research, material exploration and creative writing in her studio practice; Emily explores theoretical frameworks and themes of affect theory, non objective painting, memorial, loss, intuition, and sensory experiences related to memory to create physical and digital paintings.

Emily is a Communications Specialist and Emerging Arts Administrator, who is passionate about creating paid professional opportunities for emerging artists and designers, cultivating community art spaces, and facilitating unspoken connections between artist and audience. Emily currently has work in private and corporate collections across Ontario, and is continuing to define a role for herself within the creative landscape of Toronto.

Painting the Sounds of Landscape

Peng Li, UAL

The relationship among different art forms especially between music and painting is my interested subject. My abstract paintings gain inspirations from concerts, theaters, performers, and music structure analyzation. Rhythm, pitch, and tone of different musical instruments can trigger my auditory and visual synesthesia. I am a painter and a musician. I play piano, cello and had worked with

conductors and orchestras for many years.

In my presentation, I will introduce how music influences different artists' landscape artwork's creations, as well as how I use music motifs to assist me create composition, colors, and shapes for my artwork.

Peng Li is an artist, film producer and music performance director from Beijing China. She is the founder of Roc Sun Art Space. Her paintings are represented by Context Gallery (Italy). Peng's works have been exhibited in AArt Shanghai, Red Gate Gallery (Beijing), 2021 IAI International Creativity Festival, etc. Her digital illustration works have been exhibited in China and Chicago. As a film producer, she coproduced the first China- Hungary co-production film. As a piano stage drama director and stage manager, her works staged in Shanghai Symphony Orchestra Hall and Cadillac Shanghai Concert Hall. Instagram @lip.katie

Theme: Place as Body

**I know it like the back of my hand: inside out,
the body as landscape**

Michaela D'Agati, UAL

This presentation will attempt to heighten our awareness of the landscape of our bodies. Thinking through notions of inside and outside, of being and matter and how one connects and affects the other. How do we give priority to the senses of movement and touch to reiterate our connections and bring us back into the body? This will be an embodied take on drawing the inside out.

Michaela D'Agati's practice is process orientated, governed by the materials she uses to liberate lines and shapes, using drawing as a way of thinking through doing. This results in a simultaneous

pursuit between her works existing as drawing and being an inquiry of contemporary drawing practice.

Often taking the form of installations, matter investigates other matter, the body is alluded to but never represented. Her areas of research include phenomenology and embodiment, with a reliance upon a lived experience of materials, a need to touch and understand the world with our senses, gaining a silent knowledge through the body.

Embodiment

Nasim Salehi, OCAD U

Although pain is a ubiquitous feature among human beings, individual pain is unique and extremely difficult to describe to others. Multiple sclerosis (MS) is a painful disease, and many people with MS can hardly describe the pain that they go through. I decided to show the invisible pain that runs – indescribable yet ever-present – under the skin of those living with MS. Although this suffering is not fatal, it never disappears and is repeated every week during an injection. The injection becomes ritual; it requires mental and physical preparation since self-injection never turns into an easy task, even as a weekly practice. The close-up shots of an injection let the viewer into the actual experience and provide a clear image of pain/struggle between the soft, vulnerable skin and the cold solid, sharp needle.

The hidden land under my skin is brought out of my body and arranged around me. It is my responsibility to take care of this mysterious land. This video art is a visual narrative of ongoing torment which has lain hidden under my skin for a long time. I carefully displayed fragments of my injured body – the cocoon I live in – and placed myself next to them. I am aware of the anguish my body goes through and can feel the puncture that every single injection leaves on my skin, with a clear image of drugs spreading

through my vessels. And I am here to take care of this body, letting it feel my touch, caressing my fingertips on every wound to assure my body while it is struggling with the pain. I am here to shower it with devotion and reverence. This work is the narrative embodiment of my weekly ritual, a profound personal ritual that is impossible to narrate through words.

***Nasim Salehi** is an Iranian-Canadian multidisciplinary artist based in Toronto, Canada, where she recently completed her Bachelor of Fine Arts at OCAD University. She specializes in mixed media, installation, and video art. Nasim's works pursue themes such as identity, war, immigration, and embodiment. Art has always been her consolation through the various struggles she has faced as she navigated immigration, illness, and motherhood. Nasim envisions art as an effective universal language that transcends linguistic and geographical divides.*

Emerging New Media with the Landscape of the Body

Jasmine Liaw, OCAD U

This presentation focuses on the interconnections of conceptual realms of dance and digital/new media landscapes. As a working emerging interdisciplinary artist, I will be sharing knowledge on how my research/process within these disciplines is integrated, and also how the work becomes personal in navigating identity – within the landscape of the body.

I will share my past work, “plastic climbs,” which is an experimental video/print work subjecting my body and identity landscape through dance-technology; reclaiming ideas of sensuality and delicacy through my contemporary experiences as an Asian diasporic artist. This year, “plastic climbs” was exhibited in the Florence Contemporary Gallery (Italy), The Holy Art Gallery (UK),

OCADU ADA Slight Gallery with the Asian Artists Collective, and The Dawson City International Film Festival in the Yukon. With this work, I will be exchanging my knowledge on my psychological processes and how they often relate to my identity and experiences.

My perspective of the body is subjected towards a hunger for research. Through the development of task-work within my creative processes that often involve introspection of my sense of self, my work explores visceral research and investigates kinesthetic relationships within my body and digital possibilities. Complexity is in emotion, mentality, form, and temporal action. We will discuss how internal landscapes that involve emotion and memory can be translated within complex art forms.

Jasmine Liaw is a queer emerging Chinese Canadian interdisciplinary artist in dance performance, new media art, and film. Bicoastal, she lives and works in so-called Toronto and Vancouver. Within her practice, she hopes to expand her knowledge in documenting movement, and experiment with the human body as a vessel for versatile art forms. Her work has been presented and commissioned internationally, and include her original choreography, performance, film direction, projection design, editing, installation design, multi-media printmaking, and poetry. This year, she is a 2022 ArtworkxTO Spotlight Artist. Jasmine is a member of Chimerik 似不像 Collective, working in interdisciplinary research and creation.

Day two programme

Introduction by Laura Millard

Laura Millard's artistic practice combines drawing, photography and painting. Millard's work is informed by conceptual and minimal art and is inspired by contemporary representations of the landscape. Land and place are key to Laura Millard's art practice. Influential artist's residencies include The Arctic Circle Residency, Svalbard, The Klondike Institute of Art and Culture, Yukon, The Banff Centre, NSCAD University, Bruce Studio, Sweden and Red Gate, Beijing. Millard has exhibited in artist-run, commercial and public galleries across Canada and internationally; including the AGO, Toronto, Where Where Exhibition Space, Beijing, Sookmyung Women's University, Korea and St. Lawrence University, New York.

Theme: Unmaking, Global Landscape

Looking to Art History to Help UN/make Anthropocenic Perspectives and Processes towards Land

Jill Price, OCAD U

Investigating my role as a white settler and cultural producer during this important time of truth and reconciliation and a global ecological crisis, I am working from the perspective that the Anthropocene is a colonial, capitalist, industrialist, patriarchal and petrol phenomena (Loveless, 2019) that began with early global exploration (Todd, 2015). Upon reading the important writing by Jane Bennet in which she describes how waste is a “lively” actant that lingers and seeps across time and space (Bennett, 2010), I have come to realize that all “art is land art” (Price, 2020), as it from the

earth all materials come, upon all art occurs, and eventually, to which all art returns.

While working to develop an Un/making Methodology that will help other creatives unmake themselves from messaging, materials, methods and modes of presentation established by European academies of fine art, museums and world fairs, this paper begins by outlining how international art stars, markets and events uphold anthropocenic values and aesthetics that fail to move beyond decolonization as metaphor (Tuck, 2012). This text then goes on to share how different artists and thinkers working in and around deconstruction, dematerialization, relational aesthetics and eco art offer important counterpoints to the mass production, consumption, dissemination and discard upheld and perpetuated by many different facets of the global art market and public art today.

As a way of generating discussion, this presentation ends by asking conference participants to consider what else needs to be unmade in order to sustain creative praxis and practitioners who wish to take up reparative or restorative acts of care that help grow livable and equitable worlds (Myers, 2018) where both humans and the more than human can flourish.

Jill Price, OT '07, MFA '17

Jill Price is an interdisciplinary artist who was awarded a 2016 SSHRC, 2017 Michael Smith Foreign Study Bursary and the 2017 Research & Writing Award for her OCADU MFA thesis *Land as Archive*. The recipient of the Faculty of Arts and Science Dean's Award for Environmental Justice upon her entrance to Queen's University, where she is now a SSHRC PhD Research Fellow in Cultural Studies, Price's thesis *From Unsettling to Unmaking: One Settler's Critical Methodology for Unmaking Anthropocenic*

Perspectives and Practices Towards Land, investigates how unmaking can be a creative act that leads to gestures of care and repair for human and more-than-human worlds.

The Global Art Landscape

Anqi Li, OCAD U

My presentation examines the global art landscape through the case study of artist Chen Danqing. More specifically, I am questioning the seemingly inclusive global lens in the contemporary art-scape and searching for a levelled conversation for arts across cultures. Before leaving China for New York in 1982 and after his return in 2000, Chen was among the most influential artists in China. In the 1980s, Chen's Tibetan paintings, distinct from the then-prevalent and rigid political propaganda, marked a milestone in Chinese art history. After returning to China, he became a professor at a prestigious university and gained wide recognition in the booming Chinese art market. In 2021, his painting *Shepherds* (1980) reached the highest record for contemporary Chinese art. However, during his time in New York, Chen's Realist paintings appeared "out of style" when contrasted with Post-Modernist art. In other words, Chen was never the "international Chinese artist" New York wanted.

Why did an artist thriving in China "fail" in New York, the "international art centre," where Chinese artists like Ai Weiwei and Cai Guoqiang were celebrated? One explanation could be Chen's work doesn't fall into the familiar government-dissident duality. Ironically, although the global artists' Post-Modernist approach is more accessible to its Western audience, they are rarely discussed in China due to their diverging political views and conceptual inscrutability.

Inversely, I recall my discomfort in applying the oversimplifying

“global” art frameworks to various “local” arts. This recurring local-global irreconcilability indicates the colonial attitude behind such a pseudo-global lens towards marginalized cultures.

Therefore, via Chen’s case study, I want to reveal that “Global Art History” is merely western art history rebranded. Nevertheless, my goal is not to replace the Western dominance with another culture. Instead, I am searching for a conversation about arts outside the homogenizing frame of western art history.

***Anqi Li** is a curator, art writer and aspiring art historian with a passion for research and cross-cultural communication. She is currently in her final year in the Criticism and Curatorial Practice Program at OCAD University in Toronto, Canada.*

Link to her work: anqi.ca

Finding the Land in between History and Paradise

Alexandra Majerus, OCAD U

Growing up on a small, hot, windy island, the landscape is intrinsic to one’s identity. But the landscape of the Caribbean is weighted with a violent history of colonisation, sugar and slavery. Today, after more than 50 years of mass tourism, the landscape is imaged and imagined through the desires of the global north. My own relationship to the landscape is further compounded by multiple migrations, not uncommon in the region, creating a shifting identification to the land. My practice thus examines how landscape both shapes people and also how people engage with it. My presentation will present two bodies of work: In This Place, a photo, video and sound installation, in which myself and three collaborators each hike through Turner Hall Woods, Barbados, the only remaining fifty acres of pre-colonial vegetation and A Return to Foul Bay, a photo series of an off-the-beaten-tourist-path beach, which was the last place that my father requested

to go before he passed away. Both works continue my on-going exploration of landscape as a metaphor for history and identity.

***Alexandra Majerus** is a multidisciplinary lens-based artist. With a half-Caribbean background and repeated migrations between Barbados and Canada, her practice comes from the perspective of a transcultural person living in Toronto and ranges from political to personal. Her OCAD University IAMD MFA investigated the culture and history of Caribbean countries and their diasporas within their frameworks of colonialism and forms of neo-colonialism, looking particularly at tourism. Her more personal artwork looks at the meaning of home to explore family, class, notions of taste, migration and loss.*

Theme: Digital / dystopic / fragmented scapes

The existence of nothingness

Eloise Hsu, UAL

Her paintings reveal a spiritual dimension, conveying her understanding and meaning between the world and her personal existence; creating a dimension of her own on the surface of the painting in order to enable her own consciousness to feel real in the utopia she has created for herself.

Using semi-abstract metaphorical forms of expression, she further reinterprets nature in the hope of guiding the viewer into her paintings to feel the flow of ‘qi’ and the existence of nothingness.

Her work hovers in the relationship between the exploration of some space created in the light of inspiration and self-existence, and finds a definition of self-existence during the process. Through the interpretation of the world in her mind, she records

the consciousness of her different forms and incorporates and permeates them in different forms into her world of peace.

Through various 'linear' terms, she hopes to find stability in the ambiguous and unstable relationship between the existence of personal consciousness and utopia. She says: "In my work, I am both the observer and the observed, and depicting myself is the only way to find my personal identity."

She chooses to use painting to clarify herself, to feel and understand what she calls 'existence' through the interweaving of the tangible and the intangible.

She uses silk and oil painting as her medium. Through the transparency of silk, she expresses her sense of the 'nothingness' of existence, and through the coverage and fluidity of oil painting, she expresses the ideal world she has created between reality and emptiness.

Wei-Tzu, Hsu, born in Taiwan, in 1998, graduated from National Kaohsiung Normal University, BA Fine arts department. Currently studying at the University of Art London, MA Fine arts painting. She is looking for the connection between nature and self-existence through painting. With the aim of defining her own self-existence by observing the world and portraying herself in her art.

Getting caught in the net: Contemporary Being Olivia Aguiar, OCAD U

Getting caught in the net: Contemporary Being addresses the theme of landscape by focusing on the relationship between the oceanic landscape of the Ghost Net and the Internet. The Ghost Net is the abandoned fishing net left in the open sea. However, the net is not just an invisible killer to unassuming sea life. After co-mingling in the depths of the ocean, various organisms begin to take refuge in the pockets of the net. The net's existence in the

ocean is in constant flux. Incorporated into sea life, it is not so easily separated from the natural world.

In the precarious, fluctuating nature of the Ghost Net, offers insight into the human relationship with the digital world. The sea junk the net scoops up is analogous to the proliferation of digital debris online. Human bodies caught in the (inter)net's sweep are the fishy organisms subject to pleasure, comfort, violence, and slow death.

My presentation will include the research that I've begun on this topic, visual aids which deepen the understanding of the material, and painted experiments and collages. It is impossible to separate net from organism or body from digital. Getting caught in the net: Contemporary Being attempts to find nuance and comfort in the tumultuous landscape of the 21st century.

Olivia Aguiar (born, raised, working in Tkaronto), is an emerging artist consumed by the over-availability of information online. Through painting, digital and craft mediums, Olivia's practice aims to negate the societally constructed borders between digital and fleshy life, to reconstruct contemporary experience as entangled with digital being. In her work, Olivia places bodies between underwater and digital spaces to explore the ghost net (abandoned fishing net) as a structure with the potential to metaphorize the muddiness of digital-corporeal existence. Olivia is currently attending OCAD University, acquiring her BFA in Drawing and Painting, with minors in Gender and Sexuality and Creative Writing.

Who can determine the truth of history when we get lost in translation?

Wing Sum Sammi Mak, UAL

Who can determine the truth of history when we get lost in translation?

Words are pieces of fragments we can only hold on to the past human experience barely. With the vulnerability and limitation of each of the languages verbal and nonverbal wise, the record of time-space captured by the landscape helps us to connect with different human experiences and history.

With writings and other transformations of recording, those events that happened in the past, namely history, can be remembered. However, due to governmentship, political or natural issues, part of our history is sometimes lost or erased. Meanwhile, people create and express even when under pressure, for what they experience. The language of landscape empowers people to create a strong sense and connection with their experience at a certain time space . The connection with space provides us the intention to record, create, and remember, in defence of the change in political means or restructon.

The process of remembering is actually against human danger “to forget”.

But for what we experience, we need not to remember nor forget, as it has made up part of us in the present. Landscape, as a holistic environment, not only witnesses all the past and present, but brings us the power of nature. It acts as a platform to land our thoughts on, as a metaphorical space. To receive the message via connection with landscape, also a way to connect with yourself, reflection of the environment, society wise.

With creation, it allows the freedom of thinking and connects humans in an intellectual stage. So how can linkage with landscape decolonise our understanding and experience as a first person view even with the loss in translation? In what way does landscape build the connection and help improve human understanding of the present, past and future?

It suggested the corners of infinity blank space.

Wing Sum Sammi Mak: *As human nature, we feel before understanding. My interest in the connection of human experiences drives me to explore the vulnerability of language and allows me to surf in the blank space of imagination. I explore the continued dialog to the lost in translation by diving myself into the created landscape, with the power of nature.*

With the language in paint, my art practice in painting and printmaking experiments with the fluidity and strength of paint with the connection through human experience in all dimensions. Through the depiction of the beauty of nature, it captures the response of myself, society, and the universe.

< Disconcerting Scape Within Familiar Surroundings in Everyday >

Seol A Min, UAL

The purpose of this paper is to explore man-made landscapes within familiar surrounding in everyday life. There is a couple of perspectives in terms of the landscape. firstly, people seek to make something as a substitute for a real. This means that artificial landscapes which are replicated as substitutes for real splendour scenery and also, attempt to cover uncomfortable situations . For instance, people go to see the zoo to look at animals, in turn trying us to rediscover the ideals of the animal world that we have. However, the problem is that there are no animals living with

that memory and thus don't exist in the reality we perceive. The reality we face is always a replication of our memories; however, rather than a simulated representation, it is only a poor substitute. Thus, the beauty we consider ideal and the reality in which we seek bring about contradictions that are inextricably bound by grief and displeasure. In addition, My practice represent a form of landscape paintings and have narrative in everyday life as if it implies not special events : things dumped in garbage cans, slaughtered livestock, a highway that I witness humanity's bare face, a zoo of taxidermy animals that are exquisitely stuffed to look as if they are real. I am going to ask whether the ideal exist in our minds but not in reality. This presentation will discuss what is observed in everyday life and its uncomfortable reality; whether a reality is far from the idealised life which humanity tends to aim for ,showing photographs of landscape captured disconcerting moments or everyday.

Landscape in collectivism

Tong Wu, UAL

My presentation begins with the industrial landscape and collectivist architecture of my home town. In the context of China's times (the rapid transition from industrialisation to post-industrialisation).

Khrushchyovka will be used as my first example to analyse its historical background and unique situation in China

The second part explores the relationship of landscape to capital and power in a postmodern society. It begins with the end of modernist architecture, and the first buildings of postmodernism. They are the pruit-Igoe and Westin bonaventure hotel. What are the distinctive landscapes of the postmodern and how they relate to capital and power, as explored by integral urbanists and international situationists.

Tong Wu: *My artworks revolve around post-modernism, spectacle, anti-capitalism and power.*

It is like a big carnival before the world ending every role performs together. I am skilled in reconstructing images and combining the inspiration and his research. The uniformed works and industrial building from photography, the absurd collection from social media. The theory about 'spectacle' (Debord, 1967) and Foucault's analysis of panopticon in 1975 deeply influenced Tong. The spectacle separates the world and the panopticon separates the soul. In his painting Tong names it the new brave panopticon, which means that power is hidden under the bright appearance.

My works are not satisfied with personal narration rooted in memory. More broadly it reflects that the generation growing up in the collective aspires for utopia, is confused with the reality of life, and struggles simulation with capital.

Closing comments by Sophia Phoca



ual: university
of the arts
london