

My practice delves into a rich tapestry of ideas, focusing on environmental resistance and the vibrant forms of youth culture. This interdisciplinary journey involves performance, drawing, and craft forms such as felting, beading and embroidery. It is a profoundly personal exploration that involves studying ideas through material experimentation. My focus on skateboarding, graffiti, surfing, and diving culture is not just an academic pursuit but a reflection of a deep emotional connection to these forms of expression.

My ongoing main piece, *We Are All One* (2025), process has been slow, meditative, and involved self-reflection. It is interesting to see how the beading has improved from the beginning side (left side of the bra) to the current (right). I want to engage the viewer using planned decoration and fine detail, allowing them to appreciate the journey of creation and the commitment to craft. I find comfort in the repetitive motion of beading. It relieves stress and is a thoughtful way of engaging with materials. Beading marine forms also allows time for me to think about the ocean and my experiences with it. This piece lays bare my affinity for the ocean's beauty and, equally, my anxiety over what is to come for its ecosystems. Similar to artist George Nuku, I aim to captivate viewers with the allure of materials. My approach to sustainability is not just unique; it is urgent. While I strive to be sustainable in my practice, I am acutely aware of the structural imbalances in the fight against climate change and plastic pollution. Actual change can only come from governments prioritising corporate accountability over individual action. Capitalism has unfairly shifted environmental responsibility onto individuals, but no personal sustainability can compensate for systemic pollution.

Corporations like Amazon are the problem (and solution) as they are major contributors to environmental degradation but have the power and resources to drive significant positive change. Systemic accountability and responsible corporate leadership are essential to combat climate change and pollution effectively, rather than placing the entire burden on individuals. Amazon's total emissions were 68.82 million metric tons of carbon dioxide equivalent in 2023, more than Switzerland, Hong Kong, and Denmark (Twidale, 2024). Like Nuku (who carves disposable plastics into Māori treasures), I want to seduce viewers into rethinking value. I try to make sustainable choices, but I know studio habits will not solve the crisis. By transforming mass-produced items into handcrafted artworks, I aim to contrast the disposable nature of fast fashion with the time, care, and creativity needed for sustainable artisanal craft. I intend to show the value of sustainability and the need for systemic change in our relationship with consumer goods.

I want to challenge the throwaway culture of fast fashion by reusing and repurposing materials. For the bra, I challenged myself not to buy anything from large corporations to prove that you do not need expensive materials to make something beautiful; you can find beauty elsewhere. All the materials are upcycled, reclaimed, and bought from car boot sales, charity shops, the university's swap shop, independent haberdasheries, and broken jewellery beads/ crystals. The technique and process of beading are central to the meaning as it is slow, tactile, and meditative, the opposite of fast fashion production. The intricate beadwork, organic layering, and deliberate use of varied materials all contribute to this contrast, inviting viewers to reconsider their relationship with fashion and consumption. Most of my work involves cheaply giving identity and beauty to consumerist objects to reset our relationship with our belongings and attachment to materialism.

Donna Haraway uses the term Chthulucene to emphasise the interconnectedness of all humans and nonhuman beings and the urgent need for collaborative action to address environmental challenges. Haraway named the term after the spider Pimoa Cthulhu. It evokes tentacular, snaking, networked relations and an unbounded sense of self and the world (Haraway, D., 2016, pp. 31-33). For my bra, I envision the coral as physically growing from the wearer's breasts, symbolising our close entanglement with the ocean. I chose this garment to critique the exploitation of the ocean's natural resources, such as marine life, oil, gas, and minerals, which are often commercialised and sold as desirable products, like bras. The bra stands for the commodification of natural elements, highlighting how the environment, particularly the ocean, is treated like a fashionable item that can be bought and consumed.

I aim to give everyday objects a unique identity, story, and history, making them more than just objects but carriers of meaning, significance, and emotional attachment. By infusing these objects with a sense of personality, I want to evoke a feeling of connection and mindfulness in my audience, making them feel more attached to the objects and their stories. Consumerism thrives on disposability and novelty. When objects are seen as interchangeable or soulless, people replace them quickly. If an object has a relationship with its owner (gifts, memories, rituals), it becomes harder to throw away or replace mindlessly. Most of my art I have made as a gift for someone. I am interested in using detail, delicacy, and intimacy to help nurture an appreciation for everyday objects. By adding this layer of personalisation, I encourage a more thoughtful ownership of our possessions.

In the performance, *The Crimson Tide* (2025), the mermaid (myself) is tangled up in a fishing net, suffocated by rubbish, looking injured and dying. The mermaid symbolises the beauty and current vulnerability of our oceans. The fishing net that has trapped her, injuries on her, plastic littered around, dead coral, visual projection of dead coral videos, and oil rig sounds playing from a speaker all come together to display the destructive impact of human actions on our ocean ecosystems. I aim to leave the audience with a feeling of despair and foreboding. When performing in the bra, I use special effects makeup to add another medium and display cuts and wounds while being the mermaid creature. This adds a layer of realism and drama to the performance, a bit of body shock that further immerses the audience in the narrative of my work. Changing minds and perspectives may be the only way to save humanity from mass consumerism and the devastation the market society has inflicted on our planet. This is the hope I hold onto. Art can shift perspectives and inspire change, and I will continue to use it as a tool for activism to protect our oceans.



We Are All One (2025)





Moon Stone
2025
15cm by 8.5cm
Acrylic, pebble

I created this piece on a large pebble I found on a Spanish beach. Inspired by my memories and nights spent watching the moon rise during times of sadness, this trip was not a holiday; my father had passed away unexpectedly there. He always said, if he died, to look up at the moon and think of his spirit. This work expresses grief, but it's interesting to think about how I am deeply connected to the ocean, even in the saddest times. The pebble became a canvas for my emotions, each brushstroke a silent dialogue with my dad beneath the same moon he spoke of. Some areas are rough with sorrow, and others flow gently like tides, carrying his words back to me. At the centre, I envisioned the moon as a reaching hand anchoring the piece and reminding me that love endures beyond loss.

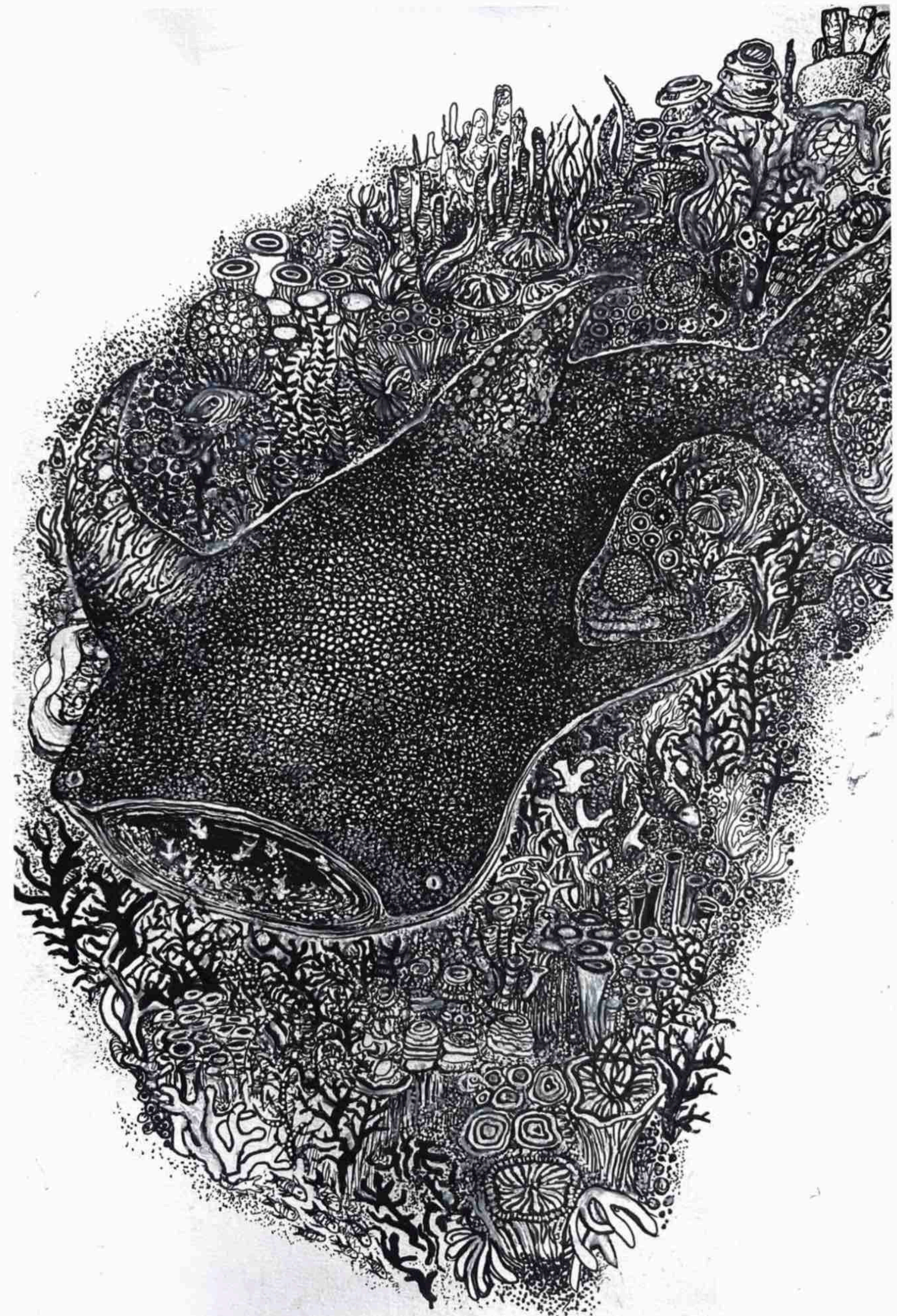
California Diving Photos Mood Board (own photos)

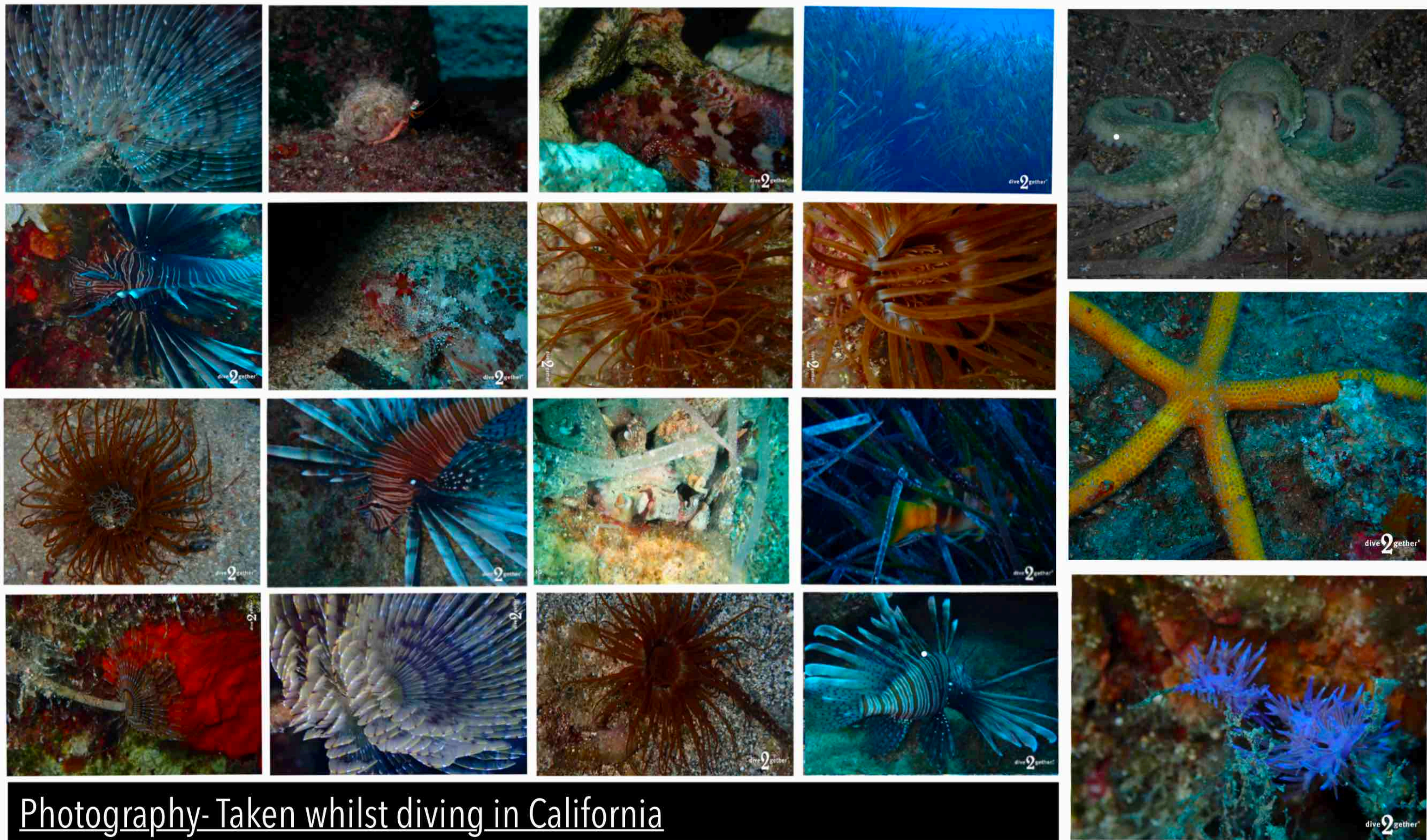
Here I am conducting visual research into the experience of living underwater. I want to use my photographs to capture the essence of being a mermaid human / non-human.



The Black Whale
2024
A4
fine liner pens

The whale is engulfed in a cloud of its own ecosystem. The drained colour is a symbol of our dying system.





Photography- Taken whilst diving in California

The solace I find in diving, surfing, skating, and art therapy still helps me in my time of need. I have spent much of my life exploring nature, specifically the ocean. Every year, I go to California to visit family; here, I work for the Laguna Beach Foundation. This charity strives to protect marine life and clean the rubbish left at Laguna Beach. During a dive in Laguna Beach, I captured a series of photographs using an Olympus TG-6 with underwater housing. These images, part of my underwater series, are a testament to the breathtaking beauty and wonder of the underwater world. As I studied them, I was struck by the intricate textures, shapes, and colours, which inspired my artistic work, particularly the beading on the bra (zoom into patterns on the yellow starfish).

Reef tripping: visions of the deep

2025

2 A5

Posca, rhinestones



Prototype



5cm Radius

Inspired by the textures of sponges and coral, I created these biomes, capturing different species through different beading and abstract stitches. I wanted to make it seem like the entire ecosystem is in a Petri dish. A world encapsulated in the bounds of the embroidery hoop. I attempted to depict a microorganism or Gaia, but little did I know this would be the beginning of my bra.

Start of bra



For the prototype I used glue. This ruined the work. For my bra I did not use any sort of adhesive, it is all sewn by hand.



**We Are All Plastic
2025**



The piece *We Are All One* (2025) was initially intended to be a floor rug. But to create the character of the mermaid it was a no brainer to make it into a bra.

I am experimenting with different layouts to challenge perceptions of value. By juxtaposing plastic with my bra I aim to stimulate dialogue around sustainability (my bra has been sustainably made, description in statement).

Bra Development

Open Studios- 11 December 2024

While this project may be my least successful work, it's crucial to recognise the significant potential for improvement. The main reason for its lack of success was insufficient preparation. However, this realisation opens up a world of possibilities for future projects. If I were to revisit this project, I would display each piece separately, thereby giving each work the attention it deserves. It's crucial to pay attention to the details. In this case, using a digital camera to photograph the works would have significantly improved the quality of the photos. The current photos, taken with an iPhone, do not do justice to the works due to their lack of clarity and detail.



We Are All One

2025

42cm by 34cm

Beads, felt, thread





Detailing of Bra



Displayed on the outside window


THE CRIMSON TIDE

Through this piece, I want to highlight the importance of the journey of creating art rather than just the final product. Beading is an incredibly intimate and time-consuming process. By reimagining a functional garment into an art piece, I want the bra to suggest how deeply personal climate change is, touching every aspect of our lives, from the intimate to the global. I want it to act as a vessel celebrating our ocean's biodiversity or, lack thereof, as a symbol of our dying marine life.

This piece resonates as a critique of fast fashion and consumerism by transforming a mass-produced garment -the bra into a unique and handcrafted artwork. The intricate beadwork, organic layering, and deliberate use of varied materials contrast the disposable nature of fast fashion with the time, care, and creativity required for sustainable, artisanal craftsmanship.

I want the work to address the environmental toll of fast fashion, pollution, plastic waste, and the exploitation of natural resources. All the materials used to make the bra are upcycled, reclaimed, and bought from charity shops or independent haberdasheries. I hope promoting sustainability through my art adds another layer to its message.

Below is a barcode that brings you to a charity that creates artificial coastlines to concentrate the plastic, allowing them to collect and remove vast quantities effectively. Please donate, if you are able, for the sake of our planet and humanity.



Barcode for the audience to scan and donate to help a Charity build artificial coastlines to help remove plastic Pollution.

Link of the sound and images I made presented on a backdrop during the entirety of the performance:
https://youtu.be/9mOr6_M3Hb8?feature=shared



When I considered how to create my performance, I was immediately drawn to the potential of the project space for open studios. However, it wasn't until my tutor suggested using the window section of the room that my imagination sparked, leading to a more comprehensive vision of the performance. I wanted to create an interaction with the outside by incorporating elements such as light, projection locations, shadows, and sound.

As I contemplated my performance, I found significant inspiration in Marina Abramović's work, particularly her performance *We Are All Responsible for the Ocean* (2024). This piece emphasises collective responsibility and environmental awareness. I tried to mirror Marina Abramović's approach of using the body and environment to evoke emotional and conceptual responses (Christies.com, 2024).



The Crimson Tide (2024) - Performance



The Crimson Tide

2025

Duration of performance: 1 hour at Central Saint Martins

Photograph of performance

I was influenced by New York-based performance artist Sarah Cameron Sunde's work *A Durational Performance With The Sea* (2013-2022). She has performed several performances in different tidal areas during the entire tide cycle. Sunde's work not only invites but also necessitates the public's participation, urging them to join her in the water and mark the passing hours from the shore. This community involvement is not just a key aspect but the heart of her project, which began in Maine in 2013 as a response to the impact of Hurricane Sandy on New York City. Her performance highlights the power of art, showing how it can bring people together, inspire action, and provide a platform for the urgent battle against sea levels (Sarah Cameron Sunde, 36.5 / *A Durational Performance with the Sea*, n.d). I feel as though this work would be stronger if like Sarah I had more of an opportunity for audience engagement such as doing the performance on the floor in a room where they can come up and interact with me.

Performance Installation Special Effects Make-up

Here is a mermaid story of entanglement in the liminal zone between the non-human animal and human realms. The mermaid, is a figure of disruption, desperately challenged by the separation of humans and nature. She is a creature caught between these worlds. The mermaid takes on the role akin to a terrorist emerging from the sea to deliver a powerful message: an alternative voice that interrupts everyday public spaces. This concept can be seen as analogous to the Guerrilla Girls, who use provocative art to challenge societal norms, much like the mermaid embodies a provocative, tentacular presence that disrupts and questions the status quo. Melinda Benson emphasises, "At its core, the term 'Anthropocene' is an acknowledgement that human action has become the most important driver of change on Earth" (2019, p.1). One of the most critical changes she speaks of is the climate emergency, a pressing issue defined as urgent problems caused by changes in the world's weather, particularly when the world gets warmer (Cambridge Dictionary, 2022). Like Benson, I believe our sense of separation from nature is part of the problem. In her book *New Materialism: An Ontology for The Anthropocene*, she writes, "This belief that humans are separate from and doing things to nature is an ontological stance that is embedded within the environmental and natural resource laws of the United States. Unfortunately, this perception is inaccurate and primarily responsible for the situation we now find ourselves in" (Benson M, 2019, p.2). The "doing things to" part implies that humans see themselves as external agents who manipulate nature for their purposes, whether that's through resource extraction, land development, or environmental management. Through this work, I want to emphasise our profound interconnectedness with our environment, a connection that we often overlook but is crucial for our survival; we are only making life harder for ourselves by harming it.



mermaid head piece
14.5 cm by 12 cm



Mermaid
Cheekbones
13 cm by 9.5 cm
Starfish
8 cm by 8 cm



Extra face
and body
details
(A4 page) →

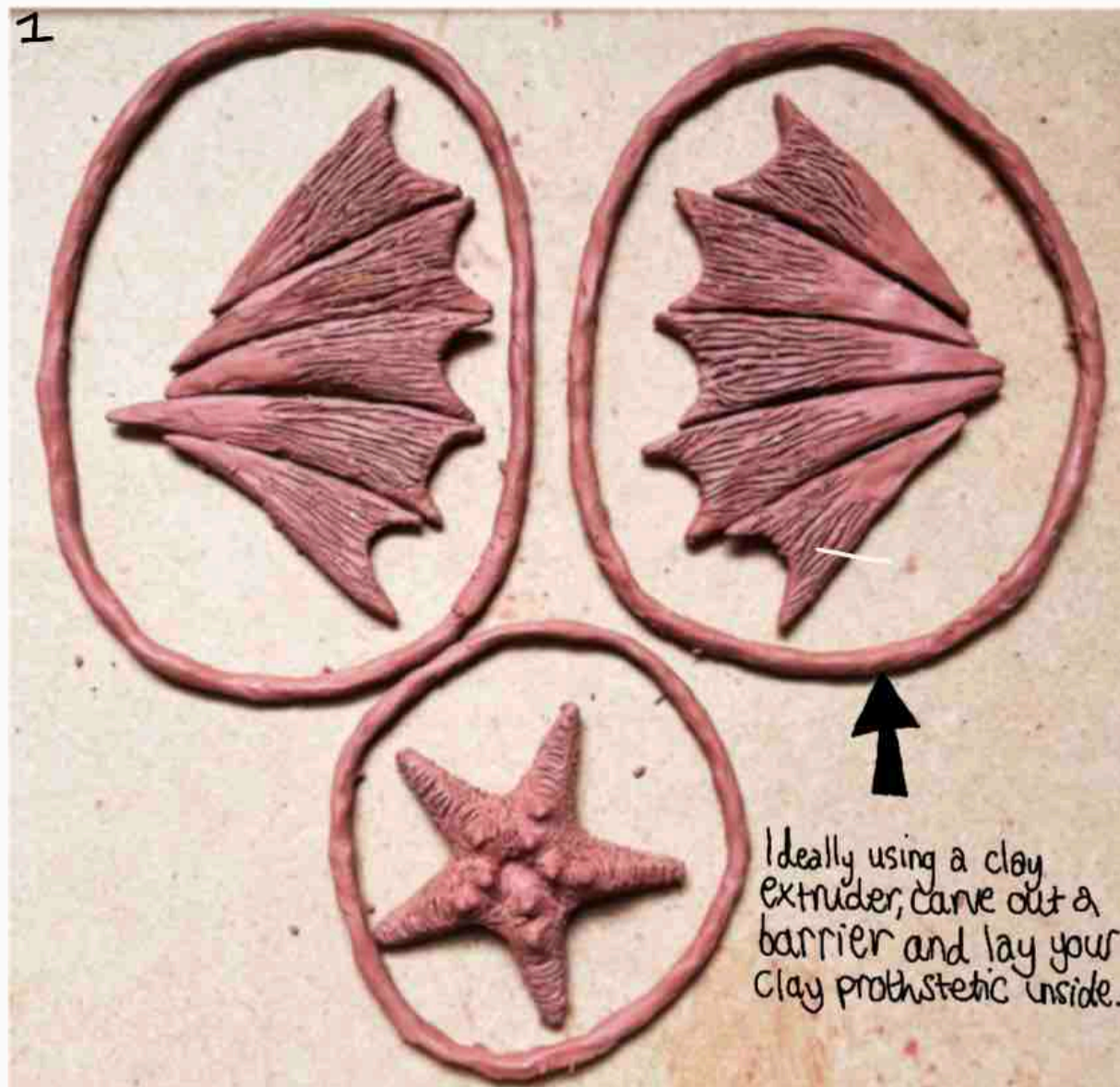
Results- Silicone Prosthetics

2025

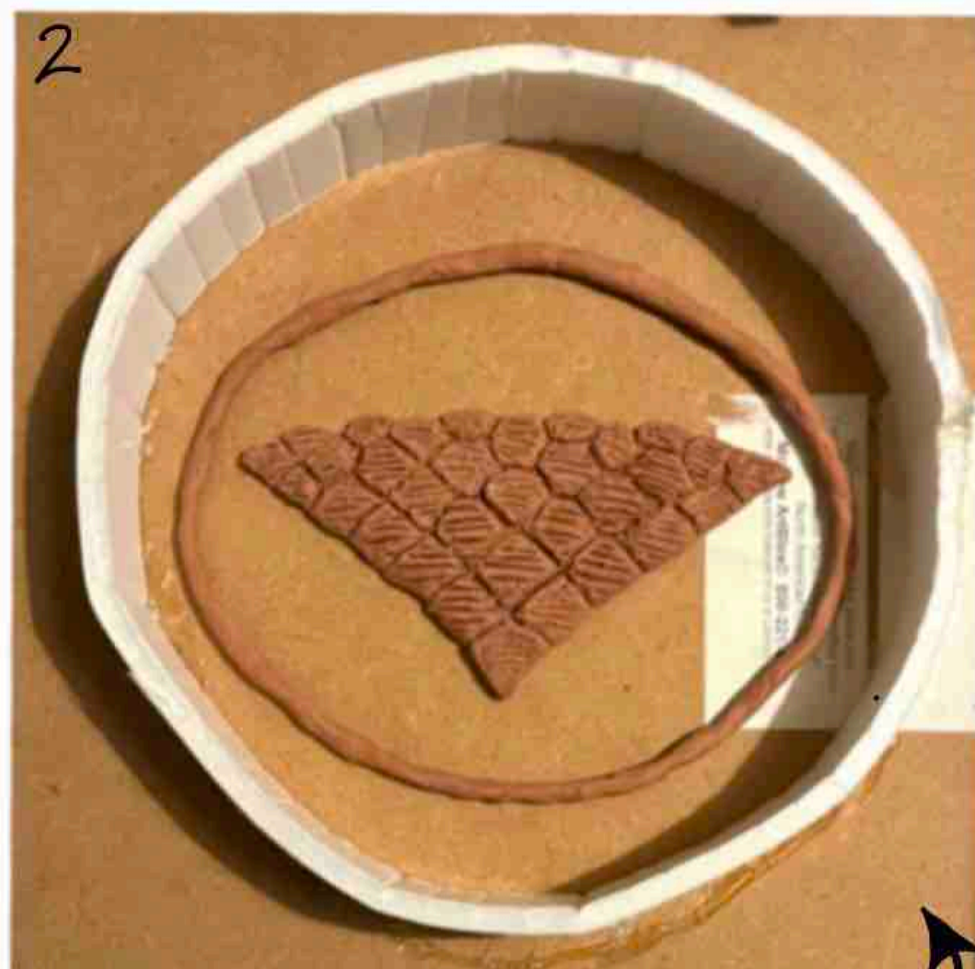
Latex, Silicone

Once I have taken the silicone off the model I clean it with alcohol and begin to colour. Throughout most of my work I use poscas, this is because of their material versatility.





Ideally using a clay extruder, carve out a barrier and lay your clay prosthetic inside.



Step 1: Sculpting - sculpt your clay from a rough reference, fill in with detail, smooth out.
 Step 2: Mold Wall - using foam board (using a ruler), on the back cut vertical lines gently.
 Step 3: Mix Mold star silicone. Pour silicone, let cure overnight. Once dry trim down any loose ends of the mold using nail scissors. Then clean with soapy water and alcohol.
 Step 4: Colour Matching - Pour some Part B Ecoflex gel into a cup, then mix your desired silicone pigments.

MATERIAL CHECK-LIST



Purchased here

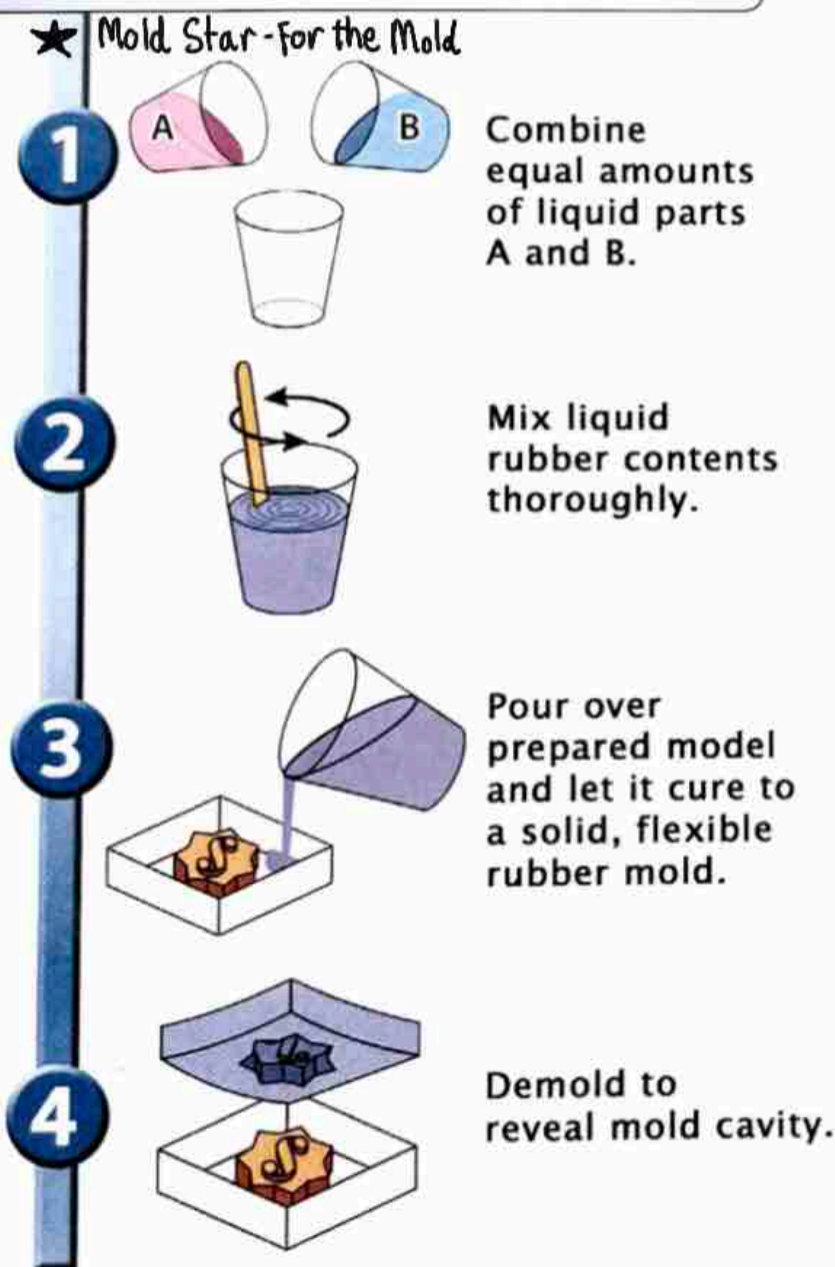
Bentley advanced materials: <https://www.benam.co.uk/>
 Smooth On: <https://www.smooth-on.com/>

Materials
 Mould star 30 (for the mould): <https://www.benam.co.uk/mold-sta...>
 Ecoflex gel (for the prosthetic): <https://www.benam.co.uk/ecoflex-gel>
 Plat Cat (to speed the cure time of Ecoflex gel): <https://www.benam.co.uk/plat-cat>
 Q-Ballz (Cap Plastic): <https://www.benam.co.uk/q-ballz>
 Derma-tac (Skin safe Prosthetic adhesive): <https://www.benam.co.uk/derma-tac>
 Silc Pig (silicone pigments): <https://www.benam.co.uk/silc-pig>

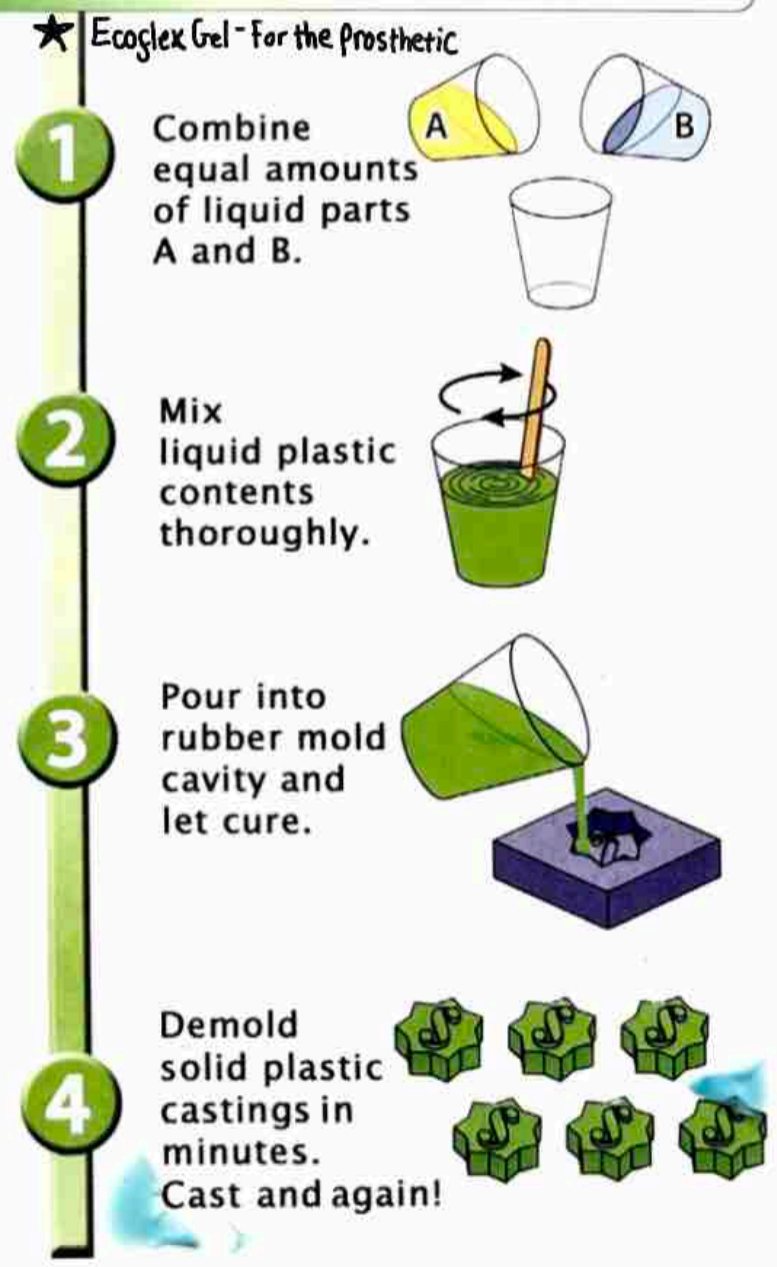
Foam Board: <https://www.amazon.co.uk/s?k=5mm...>
 Clay extruder: <https://amzn.to/3adD1eE>
 Mioballi, fantastic hand made Italian sculpting tools: <https://mioballi.it/?v=79cba118...>



Liquid Rubber Products for Making Flexible Molds



Liquid Plastic Products for Making Fast Plastic Pieces



Step 5: Mold prep - Apply Q-Ballz with a brush over mold - 5-6 layers (leave to dry)
 Step 6: Curing - Mix some pre coloured B (Ecoflex) with A - in equal measure. Pour on your mold and leave to dry overnight. Then use tarp powder to release the prosthetic.

Material Experimentation Sketchbook



Little Book of Calm
2024
A5 Sketchbook

This experimental scratch book was crafted from repurposed stickers and materials I collected from charity shops. Here I am trying to replicate the patterns and shapes found in nature. The last page inspired me to create my bra. I started by gathering various textures and objects, such as jewellery, fabric fragments and beads which I then collaged to form a layered visual narrative.



Sketchbook Walkthrough Link: [https://youtube.com/shorts/AlnsGB2H3dQ?
feature=shared](https://youtube.com/shorts/AlnsGB2H3dQ?feature=shared)



Reflection

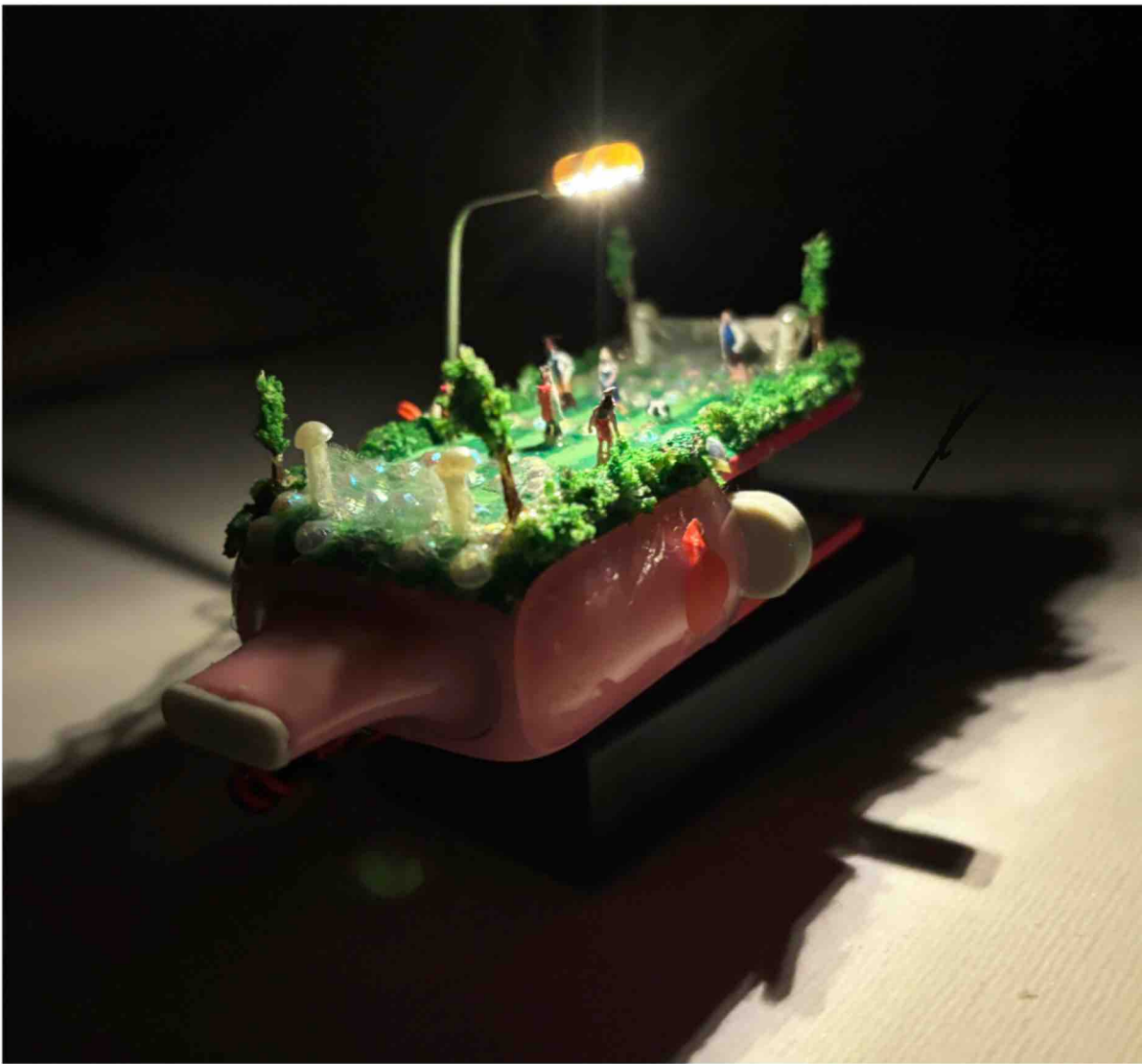
2025

15.2 cm by 1.8cm

Phone cases, charms, paint, clay, cream glue, superglue, glitter, rhinestones

I aim to challenge our perception of value and waste by turning disposable objects into art pieces or mini worlds.





Footy break
2025
9cm by 11cm
Vape, acrylic paint, posca, rhinestones, superglue, netting fabric, battery pack, mini model LED light, mini model people

By giving disposable objects an identity through art, I aim to challenge the audience's perception of value and waste. I want to draw the viewer's attention to the intricate details, encouraging us to slow down and contemplate the things we have. This deliberate appreciation starkly contrasts consensusism's fast-paced, disposable nature and allows us to see the beauty in the mundane, enlightening us to the often overlooked aspects of our lives. I want to emphasise the transformative power of art to reshape our relationship with our possessions. By elevating the every day, often overlooked items into art, I aim to encourage viewers to see beyond their transient utility and appreciate their intrinsic beauty, detail, and potential for profound meaning. Joy and wonder, I believe, can inspire a deeper appreciation for the beauty in our everyday lives. Tatsuya Tanaka is renowned for his inventive miniature photography, where he transforms tiny everyday objects into whimsical scenes and narratives. His work often involves meticulously crafted miniatures and cleverly arranged objects, creating stories that evoke nostalgia, a sense of humour, and wonder. Tanaka's approach highlights how small, seemingly insignificant items can be imbued with personality and narrative, challenging viewers to see them in a new light and entertaining them with his clever and humorous compositions (Ebert, 2022).





Buddha Board

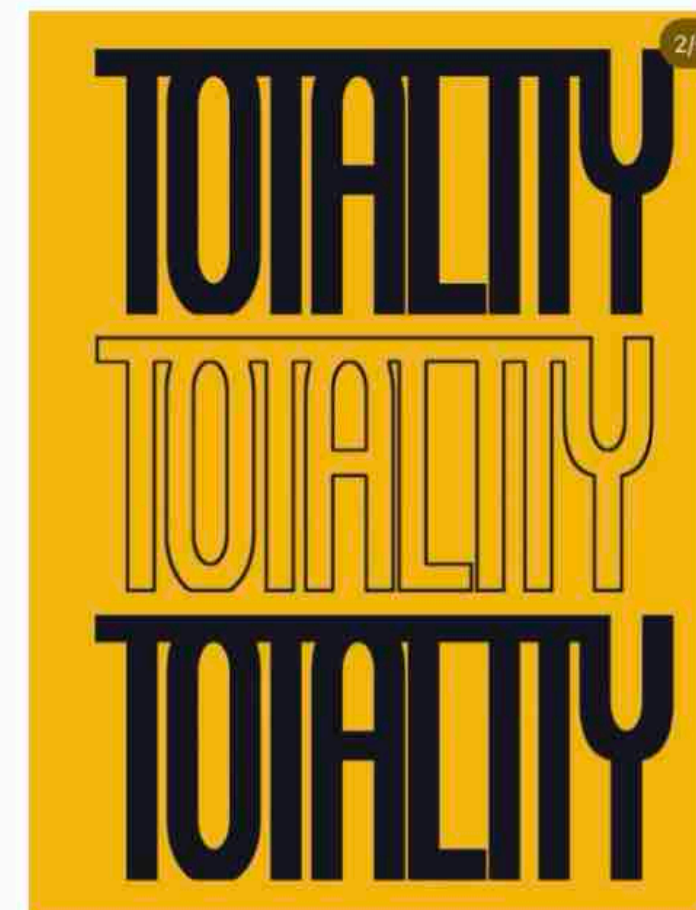
2025

80cm by 22cm

Spray paint, stencil, skateboard deck

Looking down whilst skating and seeing Buddha fills me with happiness. Seeing him keeps me inspired during my skateboarding sessions. I feel a strong connection with Buddha and collect Buddhas regularly. Having them around makes me feel protected, especially on my skateboard. To improve this, I would make other Buddha designs on decks for my friends to use I would then project a video of them using them on a wall in a gallery space whilst displaying the decks below.

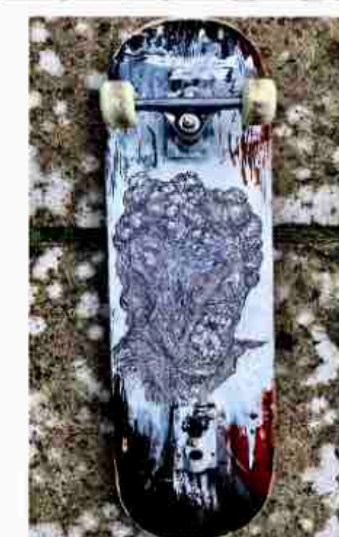
Early this year, I was invited by a graphic design student to be a part of an exhibition at the indoor skate park Hop-King. My work was also included in the magazine. This was an excellent opportunity, and I met many like-minded creatives who worked on body aesthetics, youth culture, graffiti, and skating, there was also a skate completion. Meeting these creatives, who brought diverse perspectives to our shared passions, was a valuable experience for my practice .



Millie Potton - @mill3art Central Saint Martins



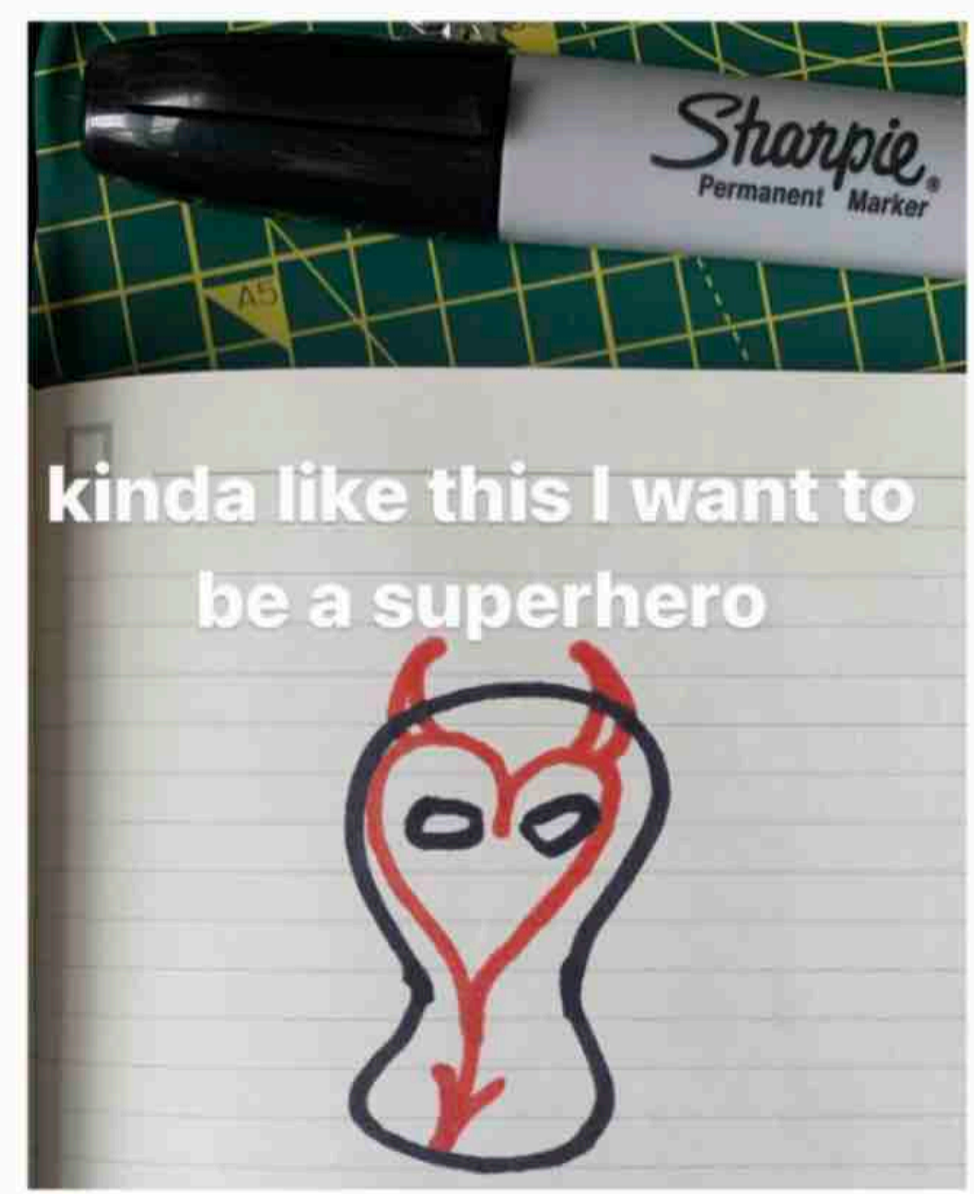
As a North London skater I base my work around youth culture, urban fashion and graffiti art.



2025
26cm by 26cm
Crochet hook, wool

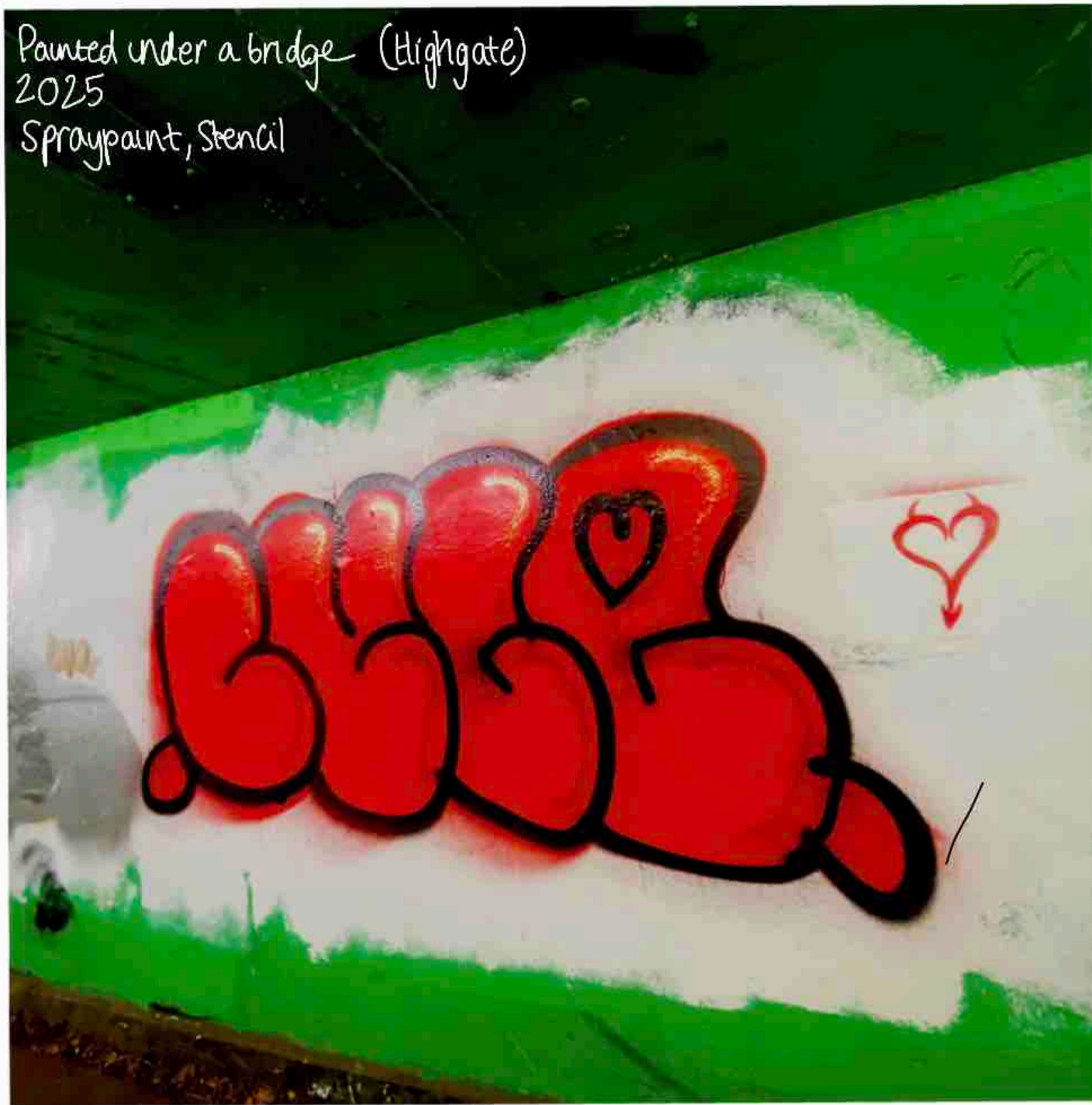
I wanted the balaclava design to blend into streetwear and DIY fashion elements from skateboarding and graffiti youth culture. The heart and horns symbolise a contrast of sweetness and rebellion. When graffitiing, I wanted a disguise, so I crocheted this balaclava. I am trying to create a character or persona almost like a superhero, inspiring a sense of empowerment and inspiration to hype myself up for my missions

Lovers Mask





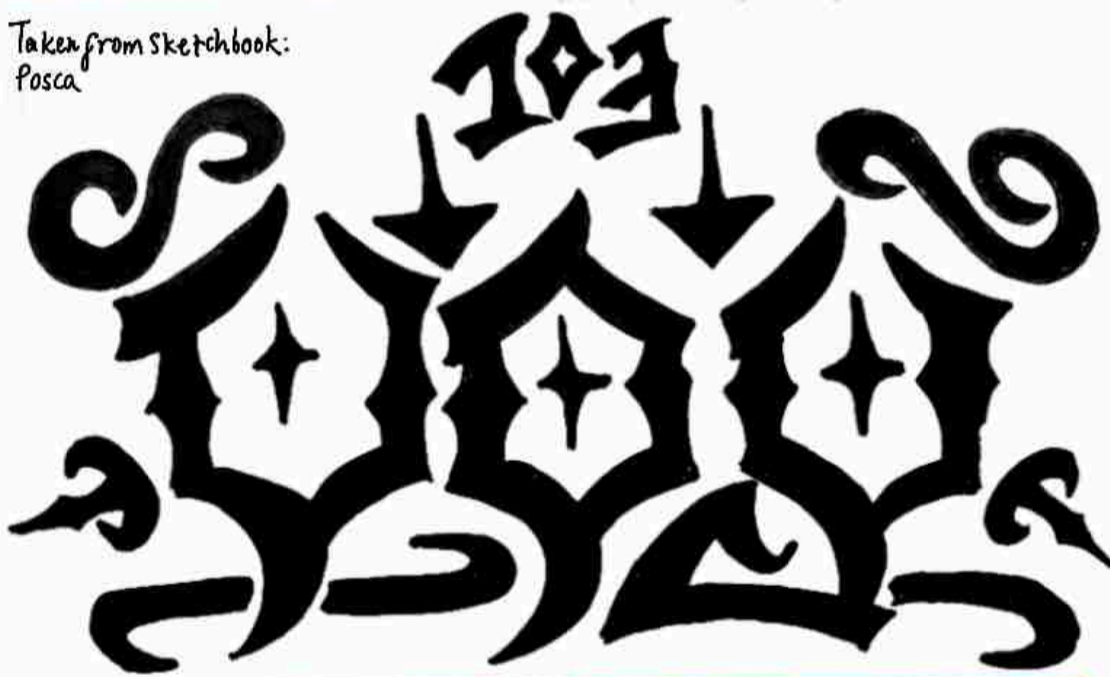
Painted under a bridge (Highgate)
2025
Spraypaint, Stencil



I designed this stenciled tee my DJ friend, Frankie P.
Who I collaborate with often.



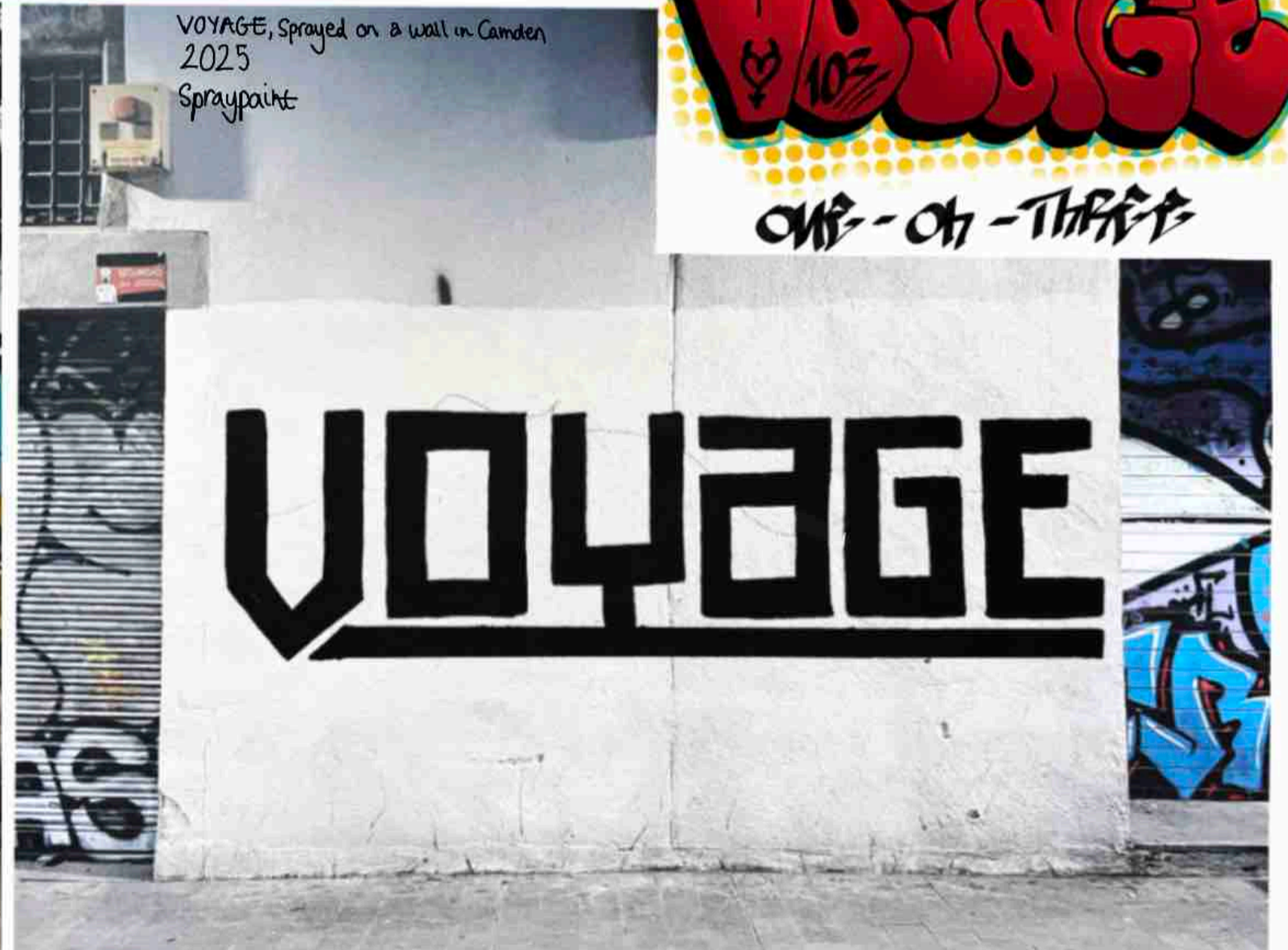
Taken from sketchbook:
Posca



Painted on wall
2025
Spraypaint



VOYAGE, Sprayed on a wall in Camden
2025
Spraypaint



Voyage Goes

Exploring

2025

Sketchbook drawing 2A5 pages

Converted to digital print sticker design.

Posca, fine liner, sticker paper, tube maps

I fell in love with tagging three years ago when I met my boyfriend through skating. His influence opened my eyes to a vibrant world of street art I had never known before. Learning the stories behind the taggers, I came to understand the daring, 'living on the edge' lifestyle they embrace. The thrill and adventure associated with this lifestyle are palpable, and it is fascinating to see how far some will go to leave their mark. My favourite graffiti tagger is called 10 Foot, and I was thrilled to see his work featured in the Beyond the Streets London Exhibition 2023 at the Saatchi Gallery. This experience inspired me to buy a set of Posca markers, spray paints and mops and start creating graffiti myself. I now sketch most of my designs in a dedicated notebook (see the link above), and I've even Photoshopped some of my sketches to turn them into stickers, which I like to spread around different areas. It's also common within graffiti culture for popular taggers to write their tag on tube maps and sell them.



Saatchi Beyond the Streets London 2023

Graffiti sketchbook walkthrough video link: <https://youtu.be/DX5d5sL-e4g?feature=shared>



11.6cm by 6cm





Digital collage/mood-
Board taken from
drawings in my sketch-
book → Showthrough (p.)



Voyage
2025
Double pages out of my A5 sketchbook
Posca

When choosing a tag, it is not just a word but a piece of your identity, for me, it was Lover. However, I soon discovered that this tag had already been claimed by a member of the renowned North London tagger group Trip, Lover, Kbag. The "Three Musketeers" (Robinson, 2018) were legendary figures in the graffiti world. Their final act, painting their names on a bridge just before their tragic end, is a testament to their dedication. Their legacy lives on in North London, where their work is left untouched out of respect. This respect for the graffiti legends binds us and the community together, making us part of something larger than ourselves.

My name then became Lovage, a name I was still shaping until a man confronted me and my friends about the 'illegal' act of sticking a Hello My Name Is sticker to a lamppost. He sarcastically asked, "What is your name anyway, Voyage?" I could not help but love the idea, and soon, it evolved into different tag names I use now, such as Voyager Voy and Voyage. This tag, with its evolution, reminds me to step out of my comfort zone and explore the world. The sketchbook is a sculptural piece that includes all the original sketches.

2025
POSCA, PHOTOSHOP
2 SIDES OF AN A5

Voyager Poster Ideas

POSTER DESIGN : 1- BACKGROUND TAKEN FROM SKETCHBOOK, DIGITALISED ON PHOTOSHOP



DESIGN : 2- TAKEN FROM SKETCHBOOK - 2 PAGES OF A5



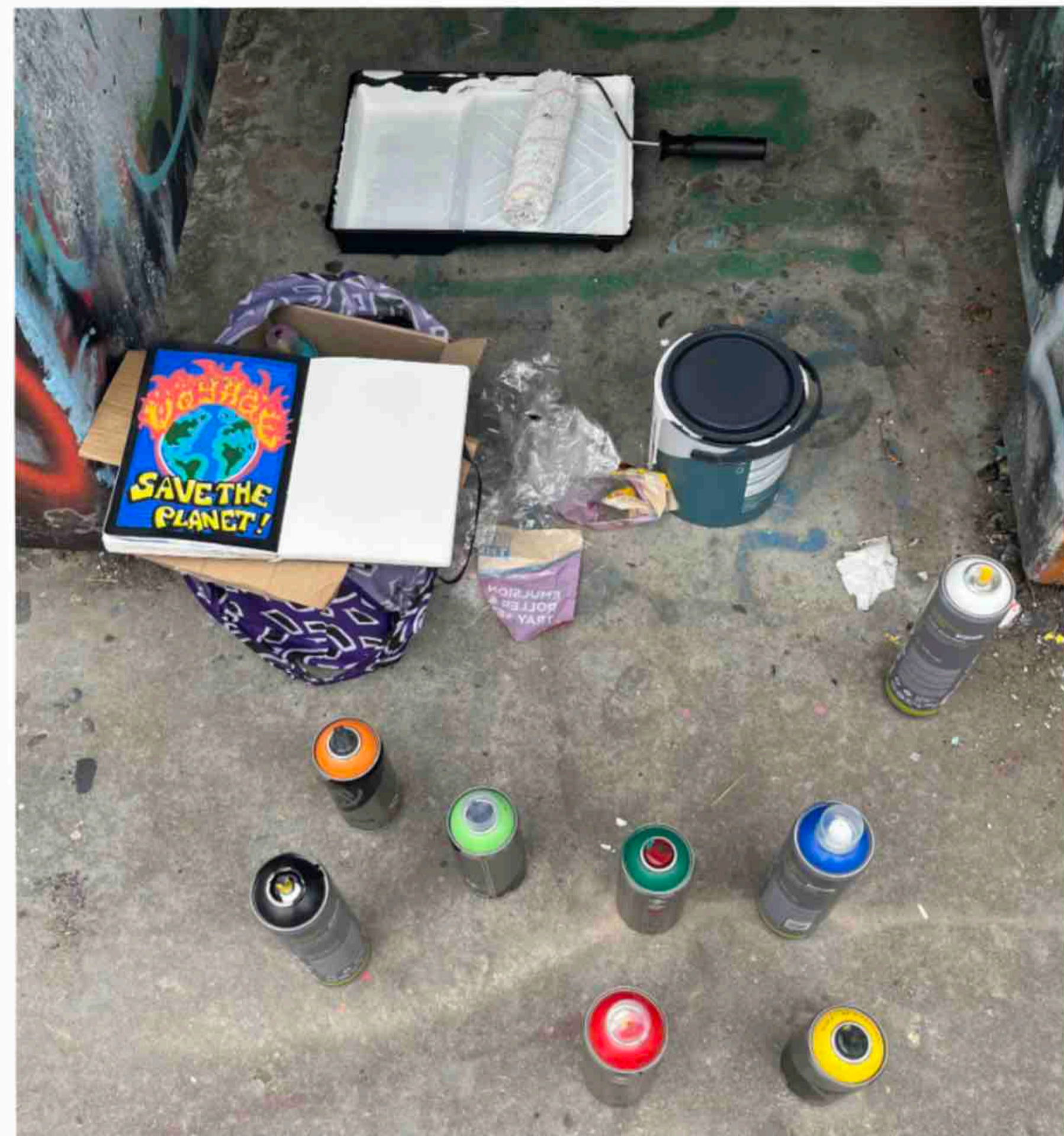
2025
POSCA, ACRYLIC PAINT, PRINTED ON ACETONE
A4

TAKEN FROM
SKETCHBOOK



2025
POSCA
A5





Voyage saving the planet

2025

A5

Pisces, pencil

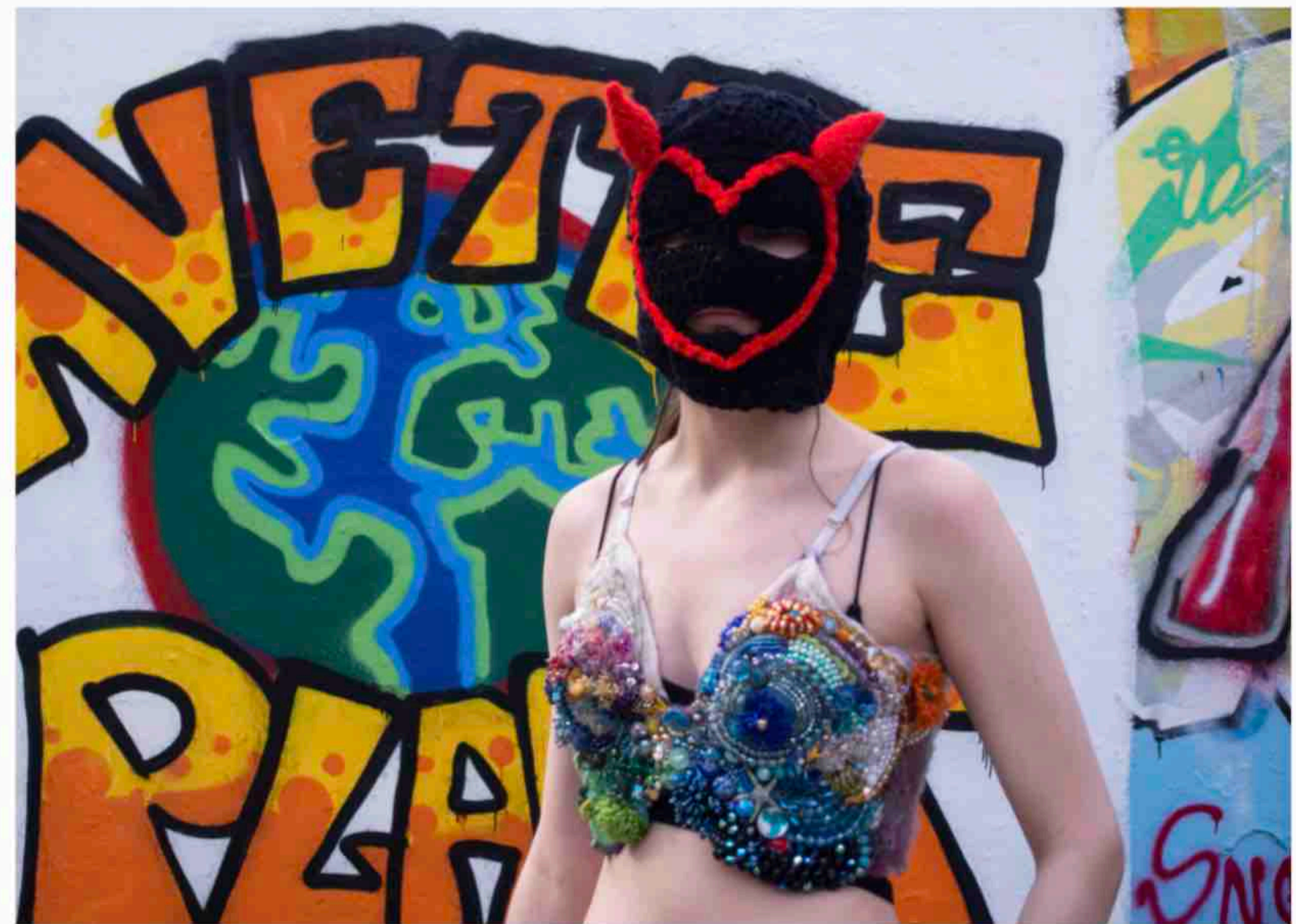
I made this in my sketchbook as prototype of what I would ideally spray on a wall. I am still a beginner so I wanted simple shapes, trying to make it a low difficulty piece to replicate when spraying. I am aware how obvious this seems but it's a good place to start when thinking of ideas for walls which I am not confident in doing yet.

2025
250cm by 105cm
Wall paint, paint roller kit, spray paint

Save The Planet Graffiti

Using bold typography and vibrant colours, I aimed to capture attention and express my ecological concerns while engaging with urban culture. I chose to leverage the voice of youth culture to bring attention to these issues. I chose the skatepark's wall in Alexandra Palace, to encourage audience interaction, leading to a planned public presentation. The significant praise the artwork received from many people, both during and after its completion, was an unexpected but delightful validation of its impact.

This experience taught me that a gallery is not the right setting to have the audience understanding and impact I want. In a feedback tutorial, my peers pointed out that using unsustainable materials, such as aerosol paints and non-biodegradable canvases, would be a concern in a gallery. However, I have realised that focusing solely on changing individual behaviours, without transforming the overarching systems, can only achieve a fraction of the change the world truly needs. This stark reality underscores the urgent need for systemic change and the importance of collective action in making sustainable choices more accessible for all, not just the environmentally conscious few. For my work to realistically make some influence, it needs to be in the public context, where it can reach a wider audience.

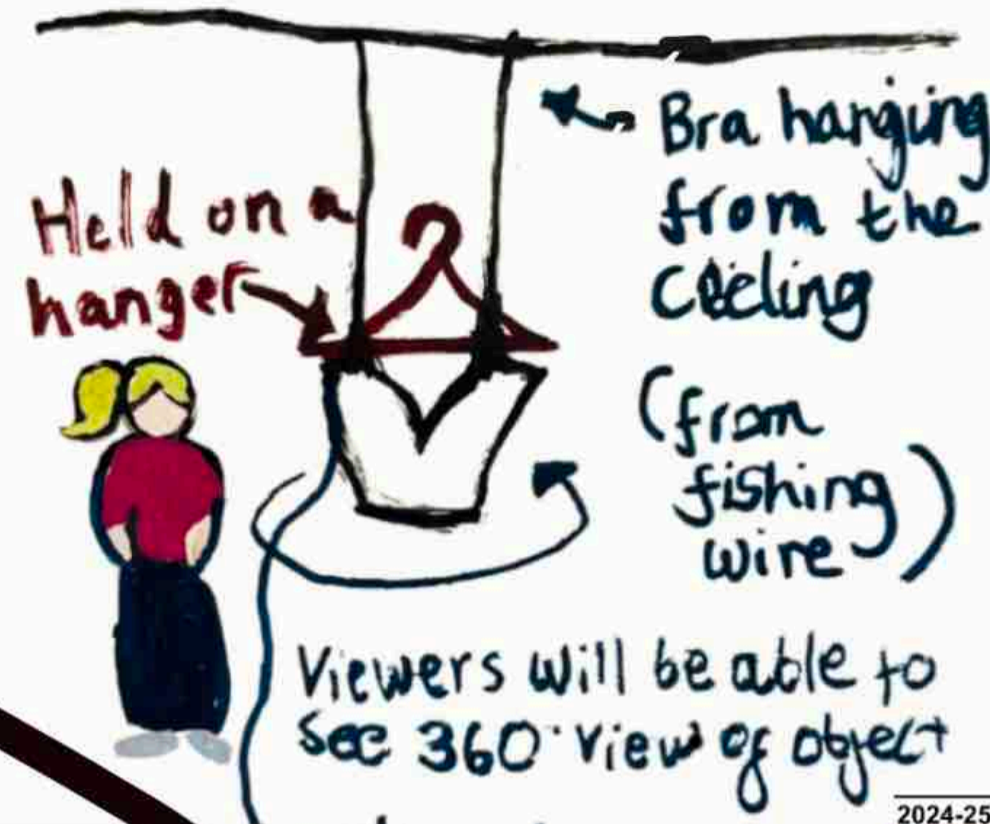


Plan:

Similarly to how my bra was photographed in the photography studios I will use fishing wire to hang my work from the wall and clamps to hold my bra into place



END OF YEAR SHOW



(Keywords)

Status Spore flux Critterism

EXHIBITION ECOLOGY

Symbiote
Symbiosis

Clipped together with clamps.

Tangled, relational way of being.

- Harroways
Chthulucene

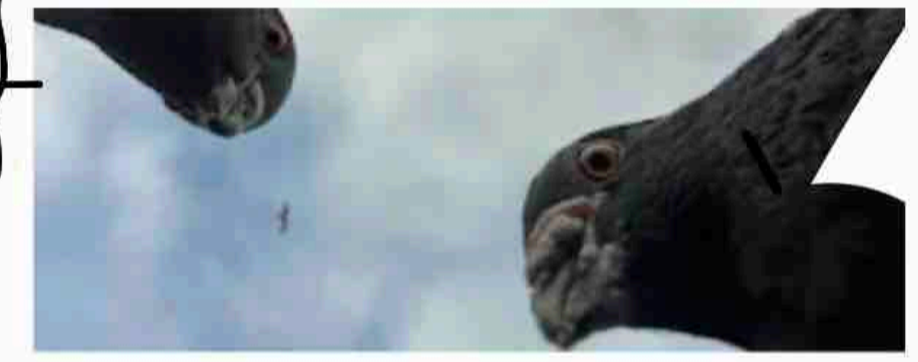
(my bra piece)

Laguna Beach CA

2024-25 EXHIBITION AS PROCESS

INTERWOVEN

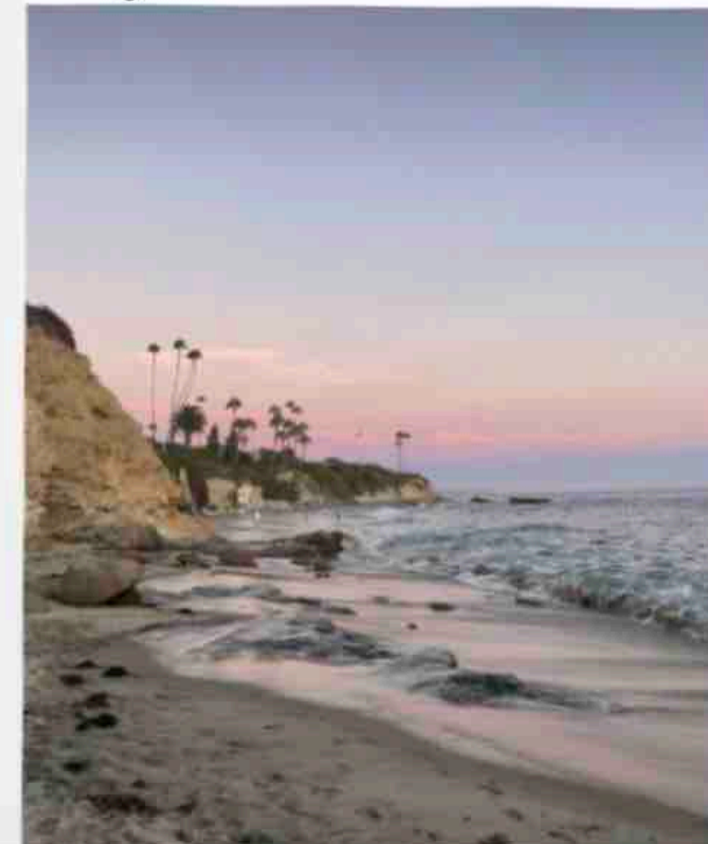
LEAD STUDENT Jade Zaheer j.zaheer0420201@arts.ac.uk



DESCRIPTION

Project description We see the artist not as solitary but part of a larger microcosm, larger than the sum of its parts. "Within biology, ecology addresses interrelationships between organisms and their environments", Curator Stephanie Smith writes, wondering whether "it might be useful to think about curatorial practice in similar terms?". Following this line of thought we will endeavour to put out our individual works and ourselves in interrelation in this project. There will be collaborative activations throughout the project. We hope to put our existing works into connection through workshops, performances and talks and to create collaborative works through this process too. At the core of our emphasis on collaborative artistic practice, seeing ourselves in interrelation with each other and with our environment we hope to utilise collaborative artistic practice to constitute community, ecosystem both within and without the institution.

Space requests Natural light and a window is important to us due to our groups' focus on connection to the natural world, building community, within the university and external to it, is a key aspect of our theme. However with some works requiring dark space i.e. projection, a space which can be flexible in its lighting, some dark sections too would be good. Due to being a large group with lots of large scale works we need a good amount of space. We feel 3D studio would work best for us but we could be open to XD too.



As luck would have it, I am moving to California next year and plan to work in Laguna Beach. Here, I will go to the local galleries, where there are many, and try to sell my art or display my work. My future work will be deeply inspired by the ocean and climate change, themes that I am truly passionate about. I am also thrilled about LA's massive skate and graffiti scene, which I cannot wait to explore. Each year, I go to dive and surf and join the Laguna Beach Ocean Foundation to collect plastic and rubbish along the beach, which continue to do. Inspired by George Nukus *Bottled Ocean 2120* (2021-2022), I plan to make intricate marine forms out of the plastic I pick up.

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