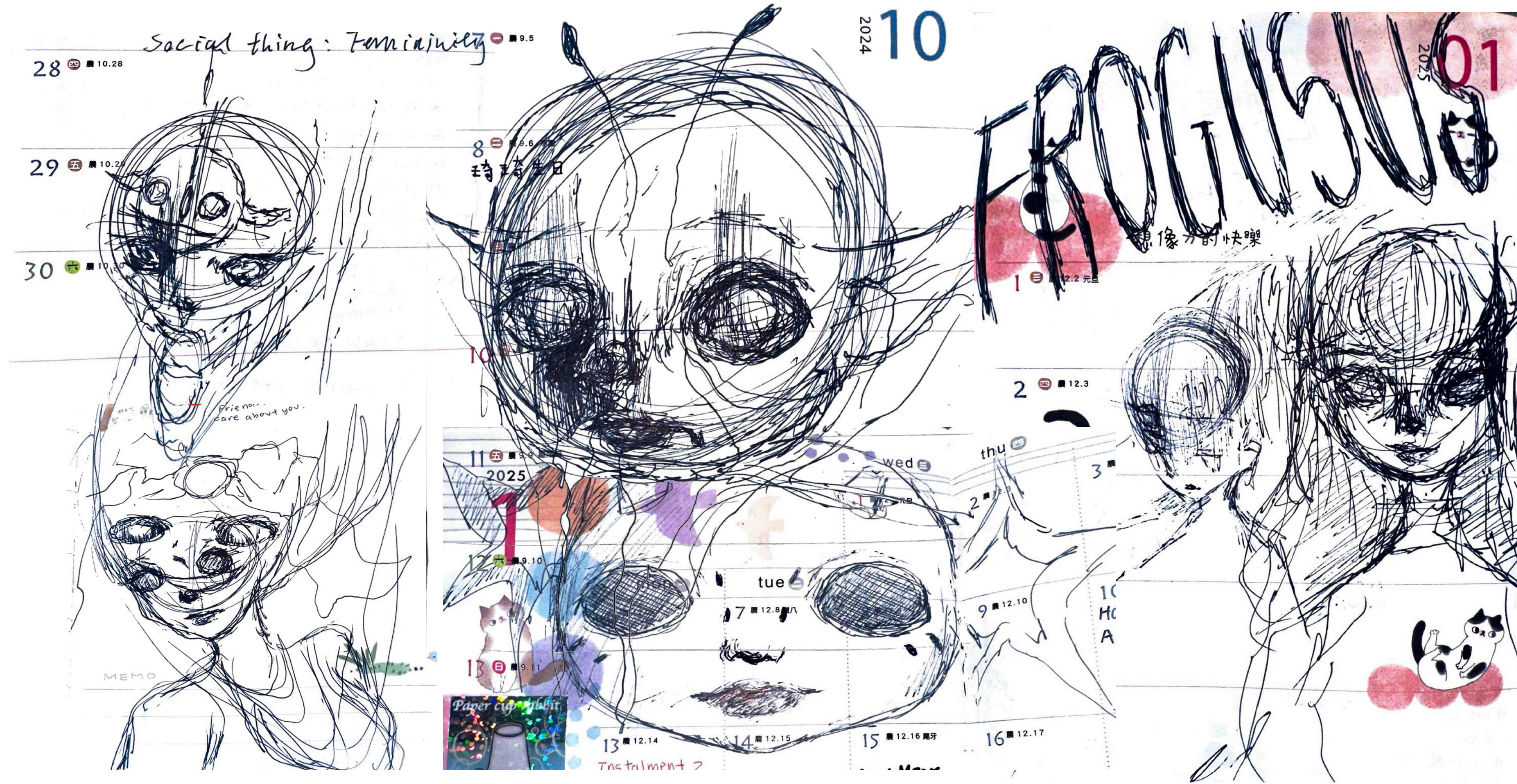


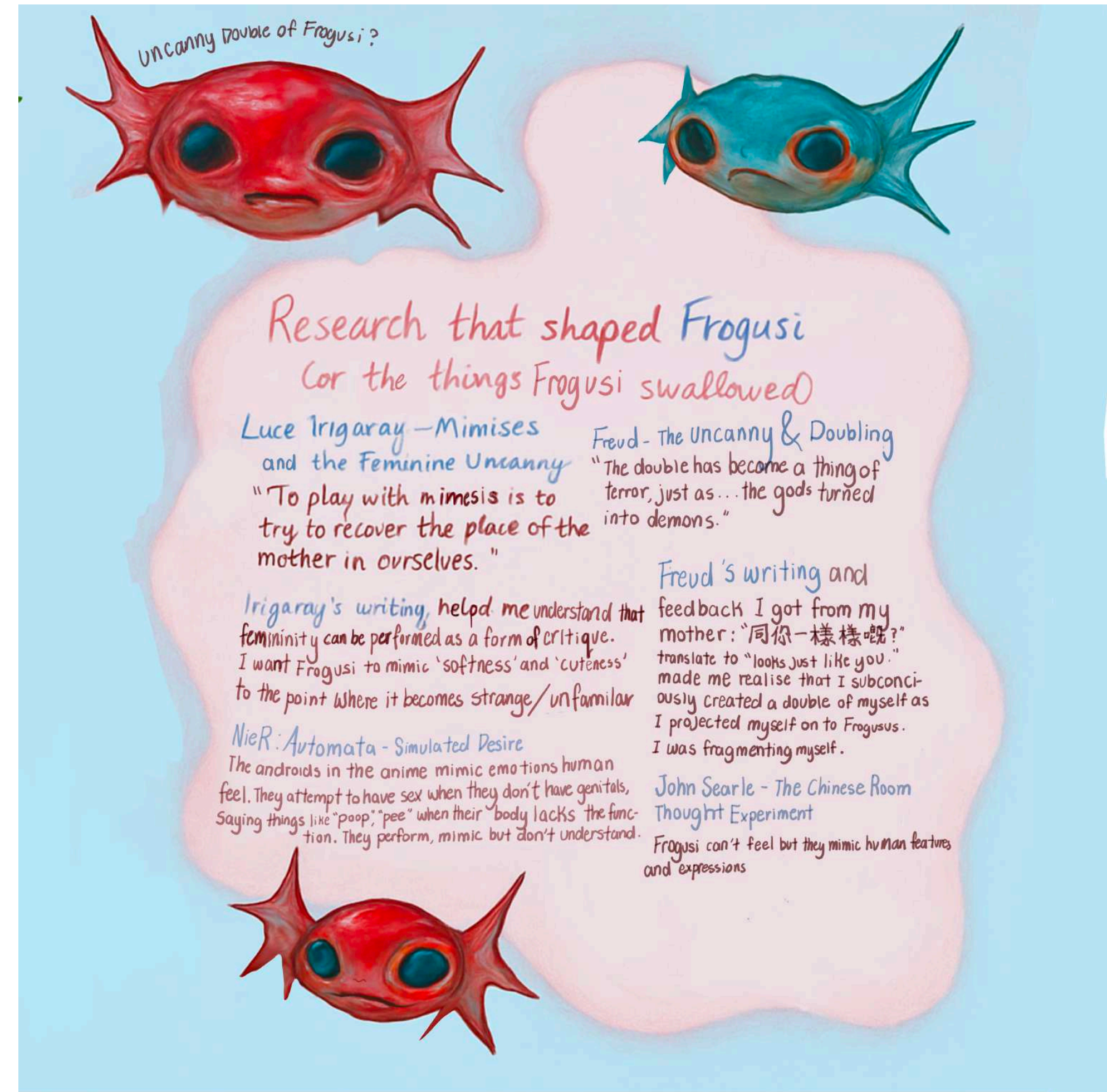
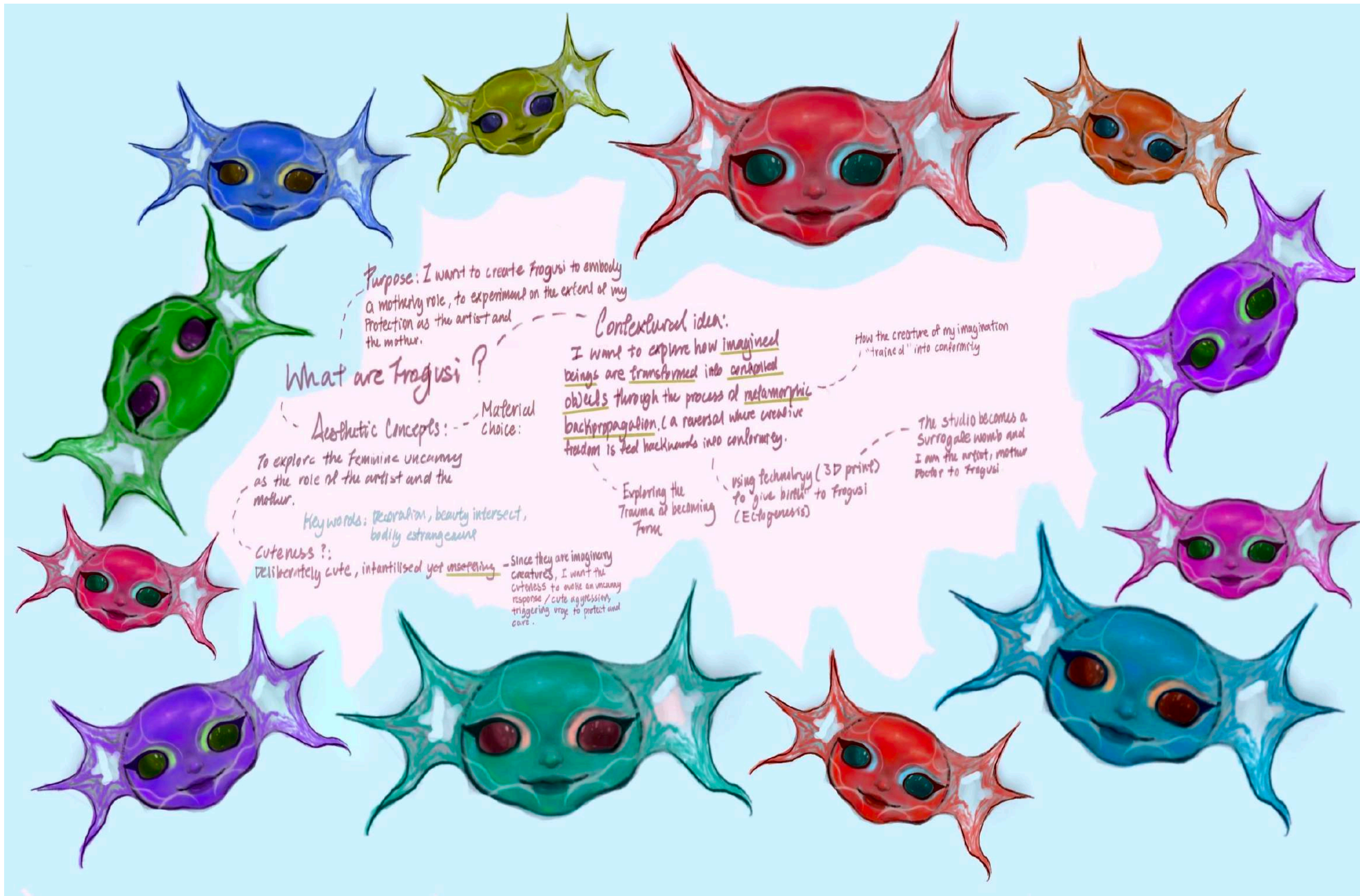
Project Frogusus: Idea Development



Sketches in my diary

In my sketching practice I am curious of the notion of overlap. I like using my diary as its initial form - rigidity and structure, dated fields and segmented spaces - provides the ideal ground for deterritorialisation. I want my ideas to be dreamlike and fluid, superpose on one another while also disrupt my daily flow. This particular page depicts some of the earliest conceptions of the Frogusus. In developmental stages of my practice I try to draw on the overlap between academic and visual forms of exploration through mind maps.

Project Frogus: Integrating research into idea



Idea Development and Research for Frogusi
Procreate
2025

“Frogusi” seeks to reimagine the artistic studio as an event in ectogenesis, an external birth. The little sculptural creatures were free in my imagination until they had to be radically brought into existence, marked and documented, staged and objectified. The project deals with the metamorphic backpropagation of protesting bodies, into obedient organs (the miniature charms, infantilised, commodified).

THE MAKING OF FROGUSUS

Fun Facts:

I wanted the name of the creature to sound non sensical yet mythical to appeal to the audiences. I combined 'Frog' (inspired by their appearances) with 'Pegasus' (inspired by their symbol of the pursuit of dreams) to form 'Frogusus'.

Frogusi: Plural for Frogusus



Inspiration:

Feeling like a Black sheep...
Feeling like a 'creature'...



Finding a Body...

Clay Sculpture of my sheep creature:



3D modelling using Nomad:



3D Resin Print:



Problem: The star shapes on the sides are too thin, it breaks very easily.

Solution?...

Improved 3D model:



I learned how to implement lighting in the scene to capture a more imperfect image of the 3D model by watching tutorials (referenced in bibliography)

Experimenting different sizes:

Smallest: 8cm x 10cm



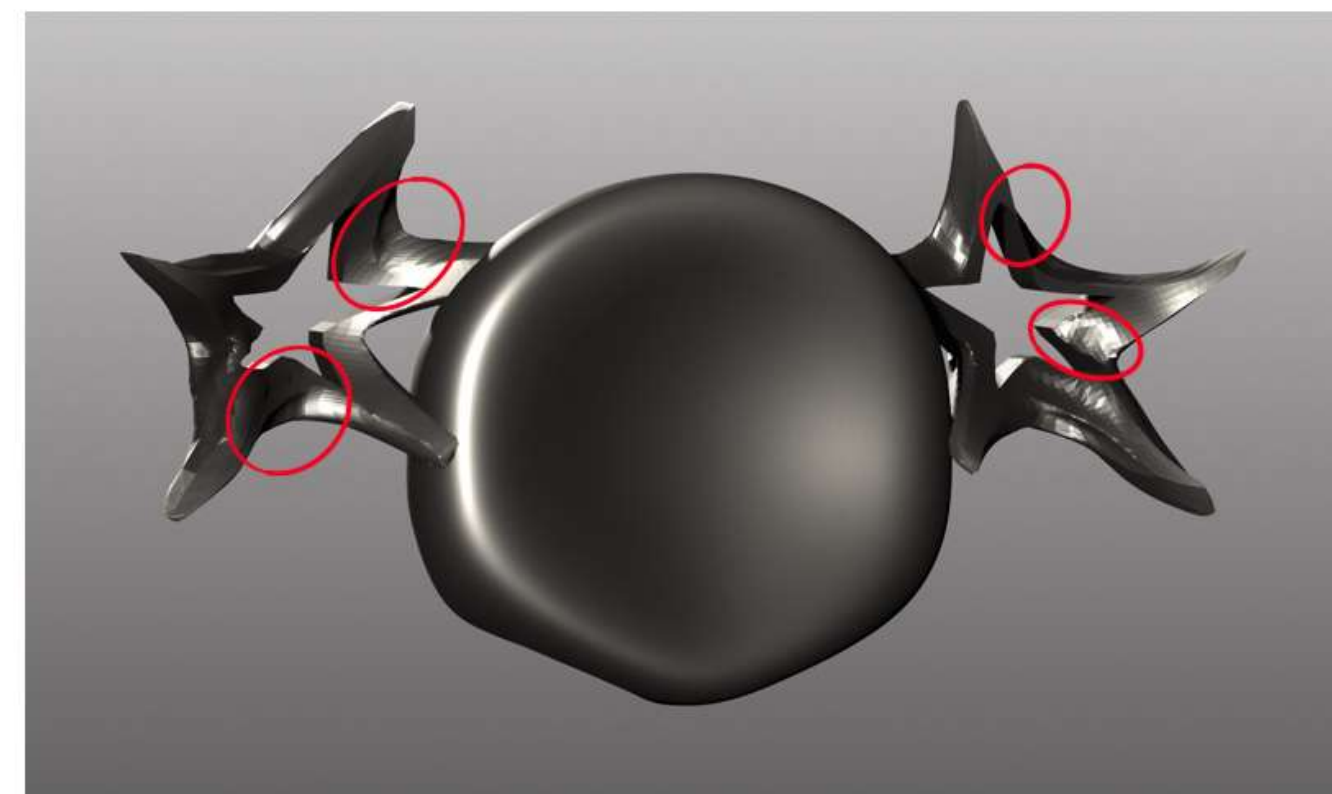
Medium: 10cm x 6cm



Big: 15cm x 9cm



Does NOT BREAK!!!



The circled areas are the parts where the prints break. I have made sure that the star shape is thick enough so the shape would not snap. I will have to try printing out this model to see if the changes would fix the print or if there is a print setting I should learn about.

What I don't like:

- The rough finish for the face
- Skin like colour, not expressing "weirdness" or "other-worldly"

What I like:

- The use of Aulfs, mix of textures and medium
- Bold and contrasting colours

Experimenting with the 3D modelling

Making the 'creature', Frogusus

Adding texture using faux fur, studs, UV resin

First Frogusus:



Second Frogusus:



Can't stand alone, the head is too heavy.

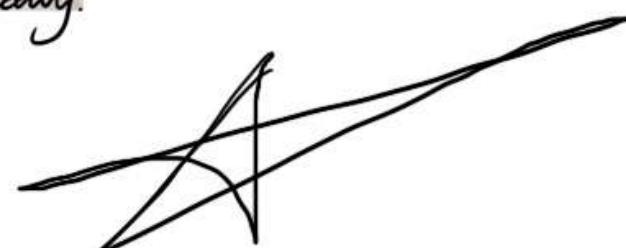
Third Frogusus:



Made using Amazon Fushie by removing the moth head.

Finding a New Body...

- ↳ less recognisable
- ↳ more uncanny
- ↳ Randomness



Open Studios 2: Outcome



The Finding of Frogusus for Open Studio CSM March 19th 2025

Resin 3D print, clay, wire, chains, rocking Moses basket, iridescent fabrics, digital painting printed on fabric, metal drying hanger

Video link: <https://youtu.be/tGpggz90EUg>

2025

In my latest piece “The Finding of Frogusus” I wanted to reenact a first encounter with the fantastical creature, a biblical experience referencing The Finding of Moses (Exodus 2:1–10), where an infant is discovered floating in a basket, vulnerable yet chosen as a future saviour.. The spider-like web made of chains in the background is also aimed to constellate the influence of Louise Bourgeois on my creative inspiration for this installation especially with her work “Maman.” Once again, I wanted to remind the viewers that I “gave birth” to these creatures and they are crossing the border of painting into our world.

Frogusi in the Web of Chains: Reflection after Open Studios



I envisioned the chain web as a nesting/homely environment, a phase of sprawling childlike spur of growth and connection.

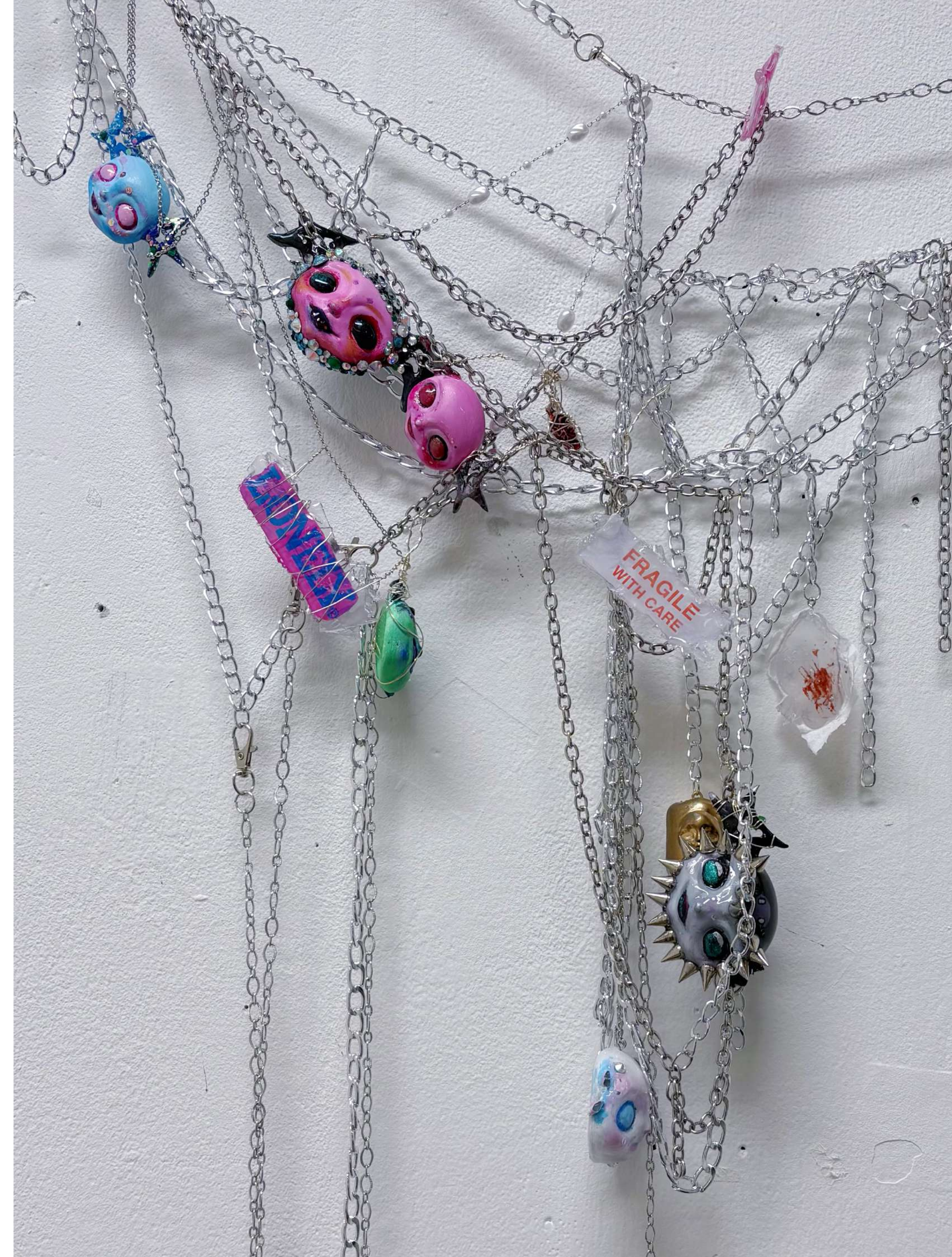
Relocating the Web of Chains proved to be a challenge. Parts of the piece entangled and I chose not to repeat the initial form. Although I was worried about that at first, my peers assured me that the new web acquired a “centre of gravity” effect which is attractive in its own right.

Separating ‘The Finding of Frogusus’

One feedback my tutor gave was that the pieces from my installation were fighting for their attention. The storytelling and the focus of the installation was confusing. I decided to recapture my artworks individually, allowing them to have their own voices.

I realised after taking the piece off of the wall, I was unable to recreate same placements as the chains started tangling.

Close up shot of ‘Frogusi in the Web of chains’ (On top left and the furthest right)



Frogusi in Bassinet: Reflection after Open Studios



Frogusi in Bassinet

Iridescent fabric, ready-made bassinet, 3D resin prints, high stool
2025

Removing all the initial fancy decorations allowed my Frogusi much needed room to breathe. I elevated the crib so the audience can see the Frogusi and vice versa. Having incorporated the feedback from my cross-pathway tutorial I ensured the white background contrasts and empowers the unity of the standalone piece. The crib signifies dependence - at this stage of the process the Frogusi need my constant supervision to grow as work and idea. I want to expand my practice in dimensions where they can gain independence through movement (animatronics, animations, digital landscapes) as part of their natural evolution.



Animation using AI: Experimentation and Outcome



Frogusi Pixel Art Cartoon Experiment

Procreate, Final cut Pro, Sora AI

Video link: <https://www.youtube.com/watch?v=IJ0rGKXkHN0&t=1s>

2025

I wanted to explore how AI can be used as a creative collaborator rather than a shortcut. I began by photographing my physical Frogusi sculptures then I applied a pixel art filter to create a cohesive aesthetic, and lastly I used Sora AI to animate them into short dynamic animations. To put all the clips together, I included transition effects between each clip, referencing cartoon intros and children's media. I have taken the digital work I printed physically, back into the virtual world. These animations imagine Frogusi as creators of their own content: artificial beings learning to entertain, mimic, and play without fully understanding why. Like in much of my work, I'm interested in what happens when cuteness becomes dissonant - when gestures of joy, birth, or nostalgia are simulated rather than felt. Drawing on the logic of John Searle's *Chinese Room* experiment, the project extends my exploration of emotional imitation and digital beings who embody performative qualia. By crafting animations "for younger Frogusi," I was also thinking about surrogate parenting, self-mythology, and the blurred line between creator and creation - ideas that recur throughout my practice.

Project Frogusus: Back to the Virtual



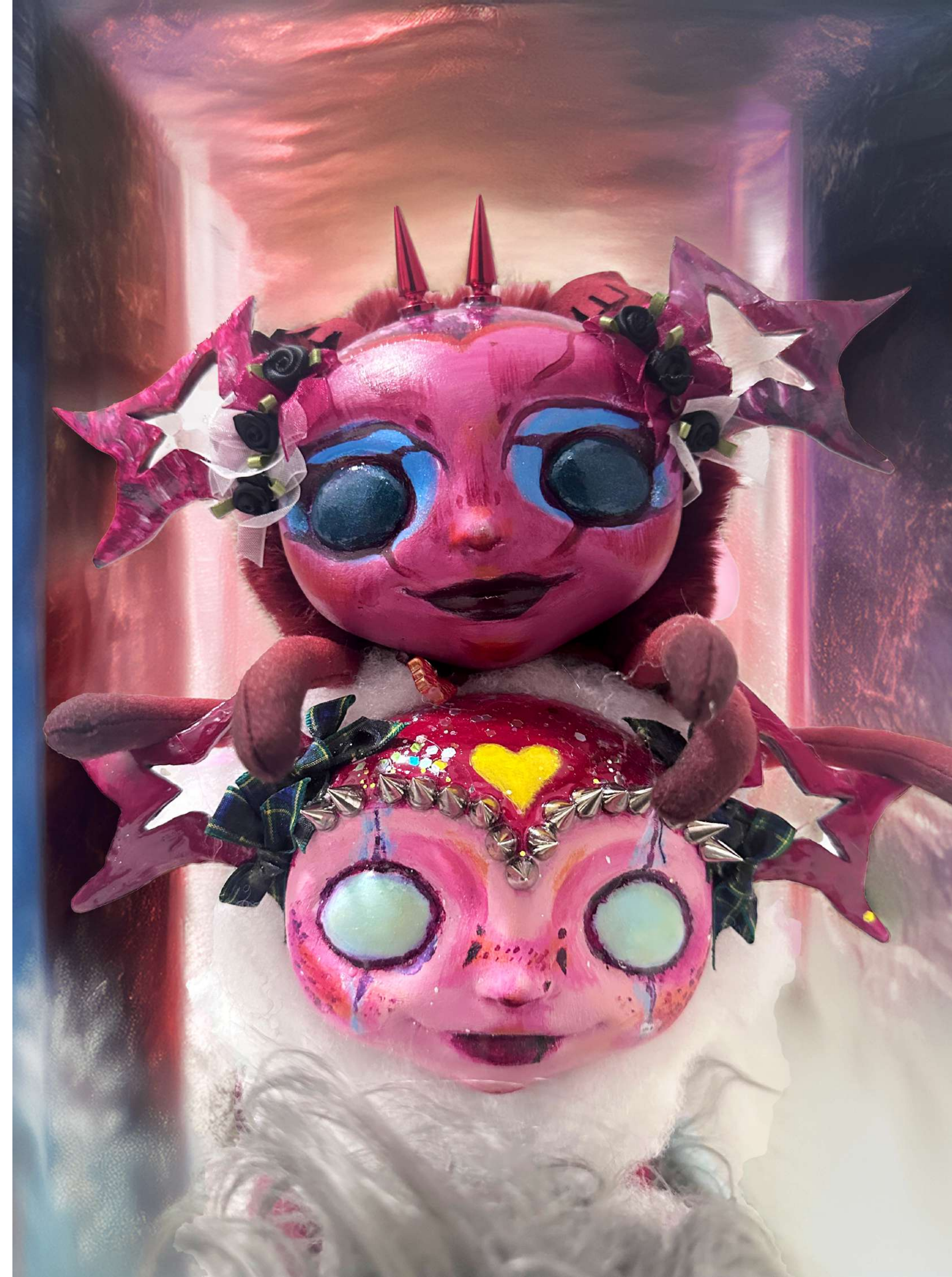
3 frogusus 3D print mixed medium sculpture with AI generated background using Photoshop

Resin 3D print, clay, wire,

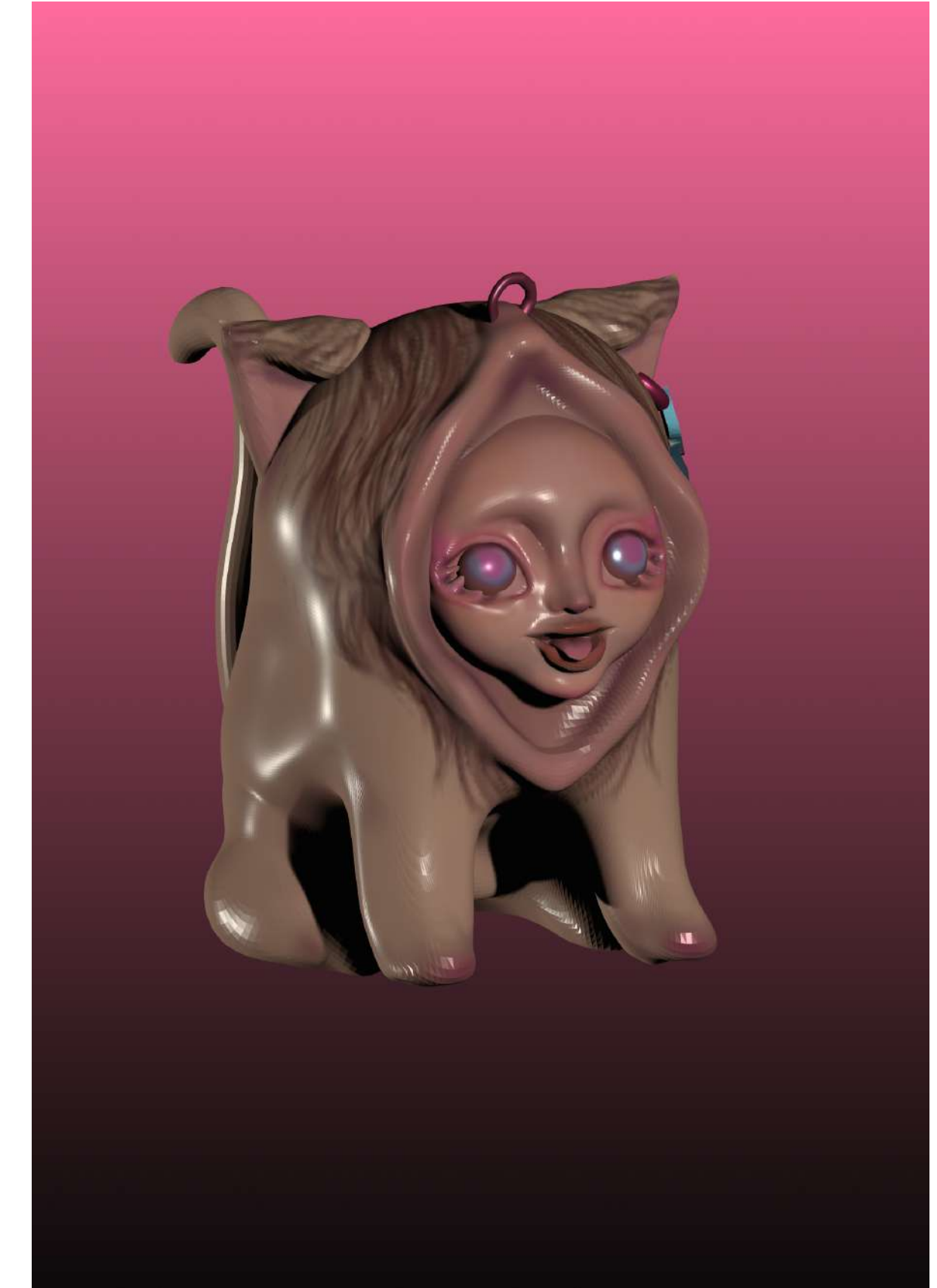
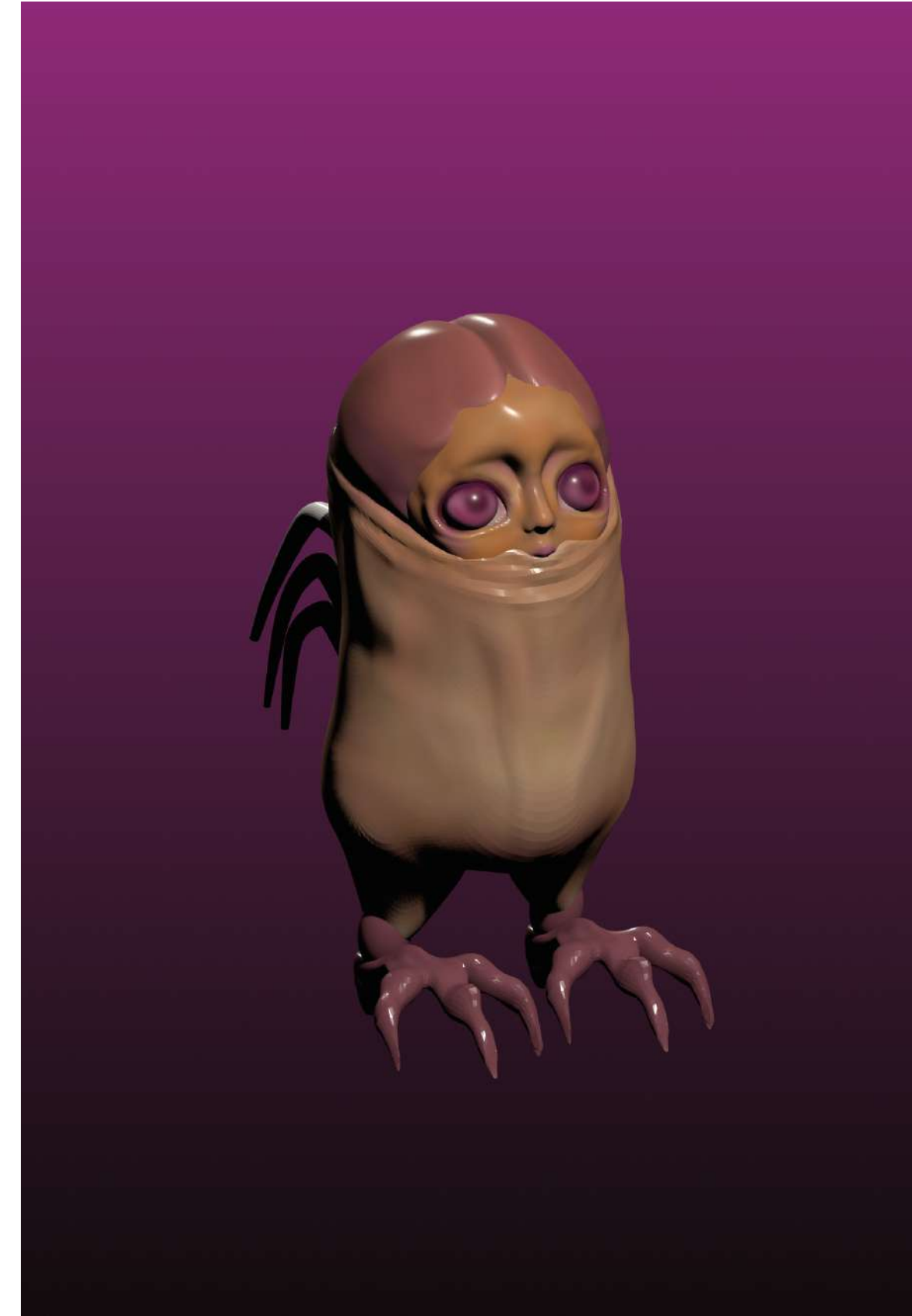
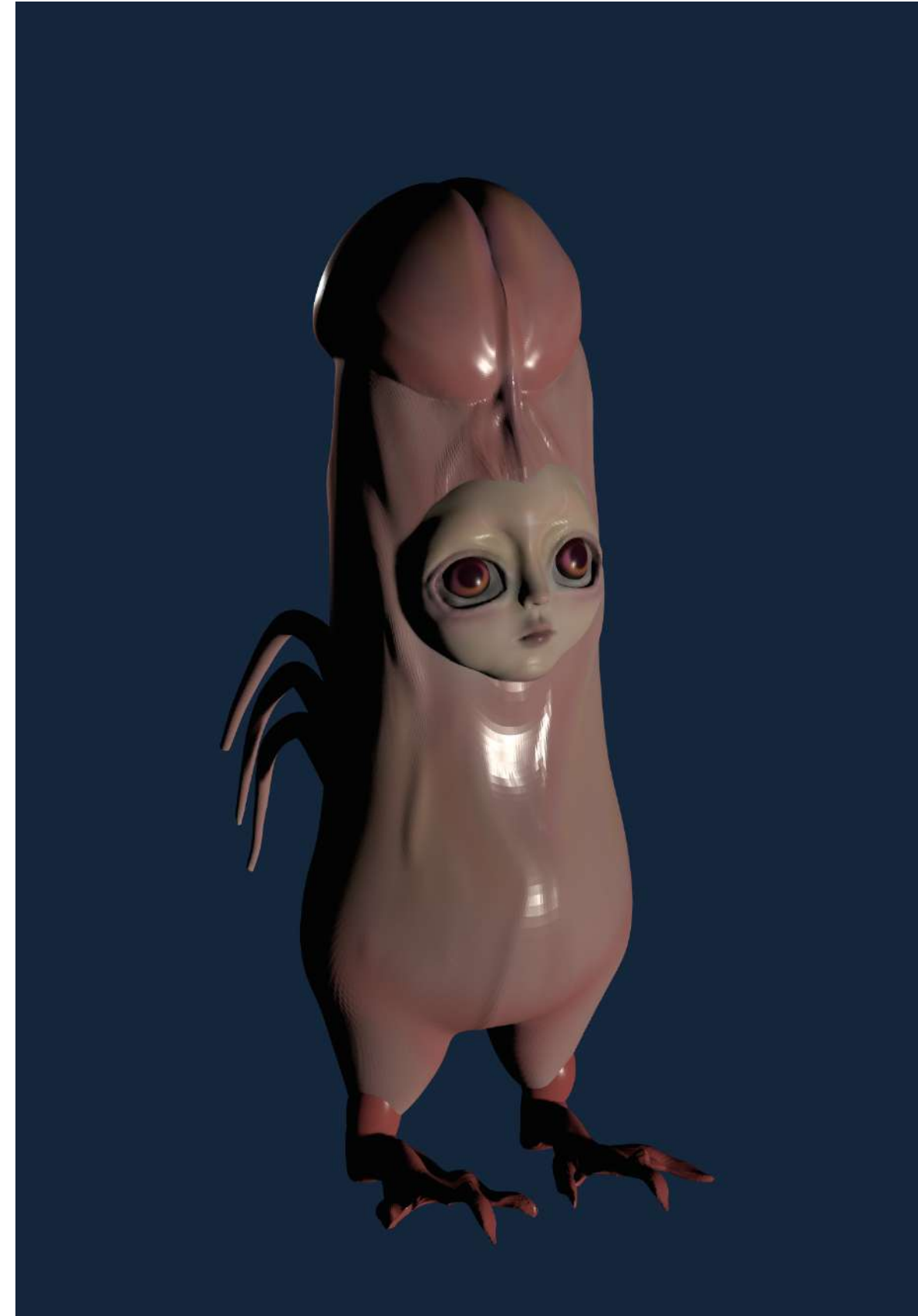
142cm x 106cm

2025

I used AI and Photoshop to place my sculptures into abstract environments, experimenting how surface and texture behave when re-entering the digital. The Frogusi's hand-made, furred, and spiked bodies are contrasted with slick, airbrushed simulations. The AI flattens the sculptural detail—making them appear embalmed, weightless, like icons or interfaces. This tension between tactile object and virtual polish reflects my interest in the aesthetic of discomfort. The images no longer document the work—they fictionalise it. They become new creatures in their own right.



Project Frogusus: The Mimicry and Double Entendre



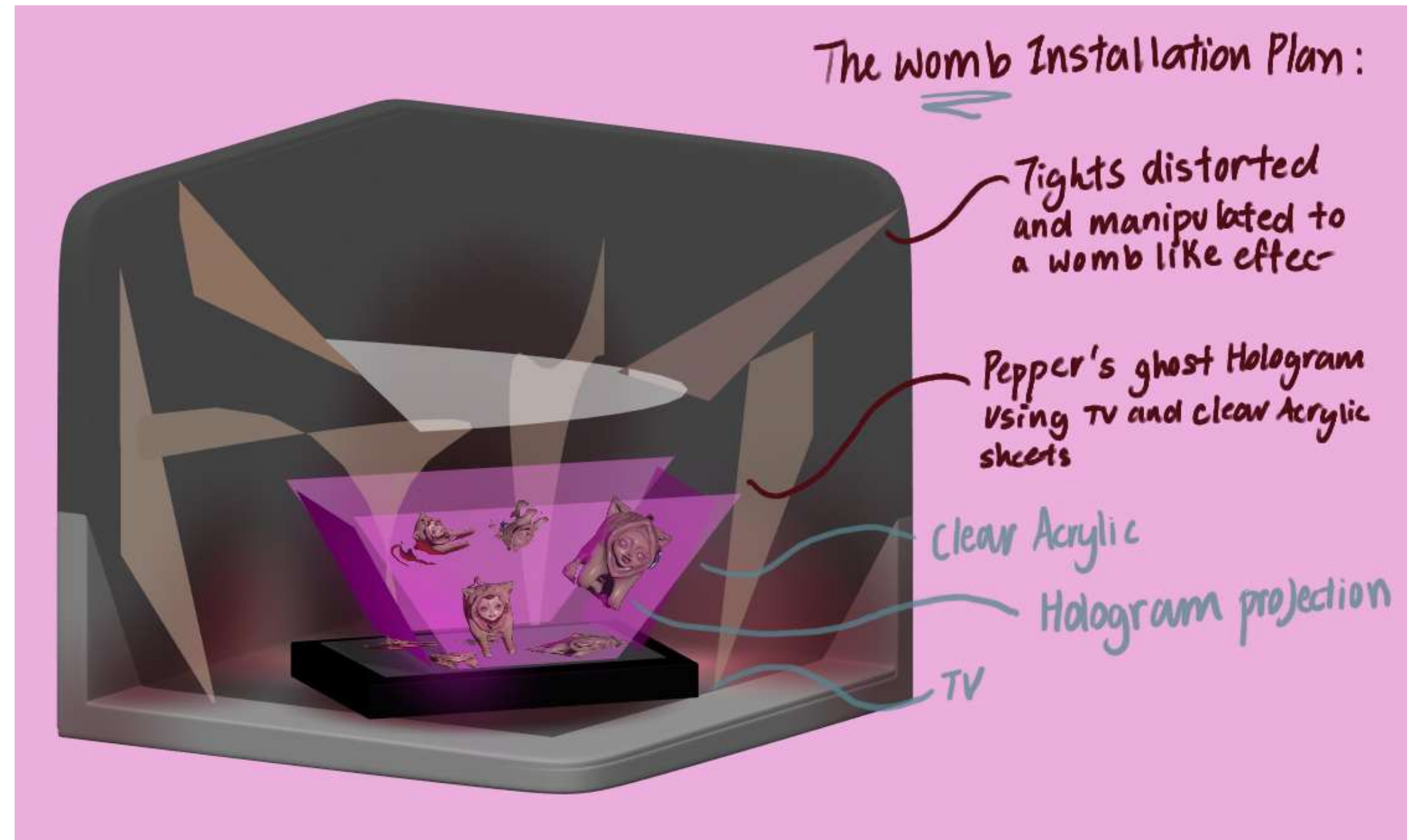
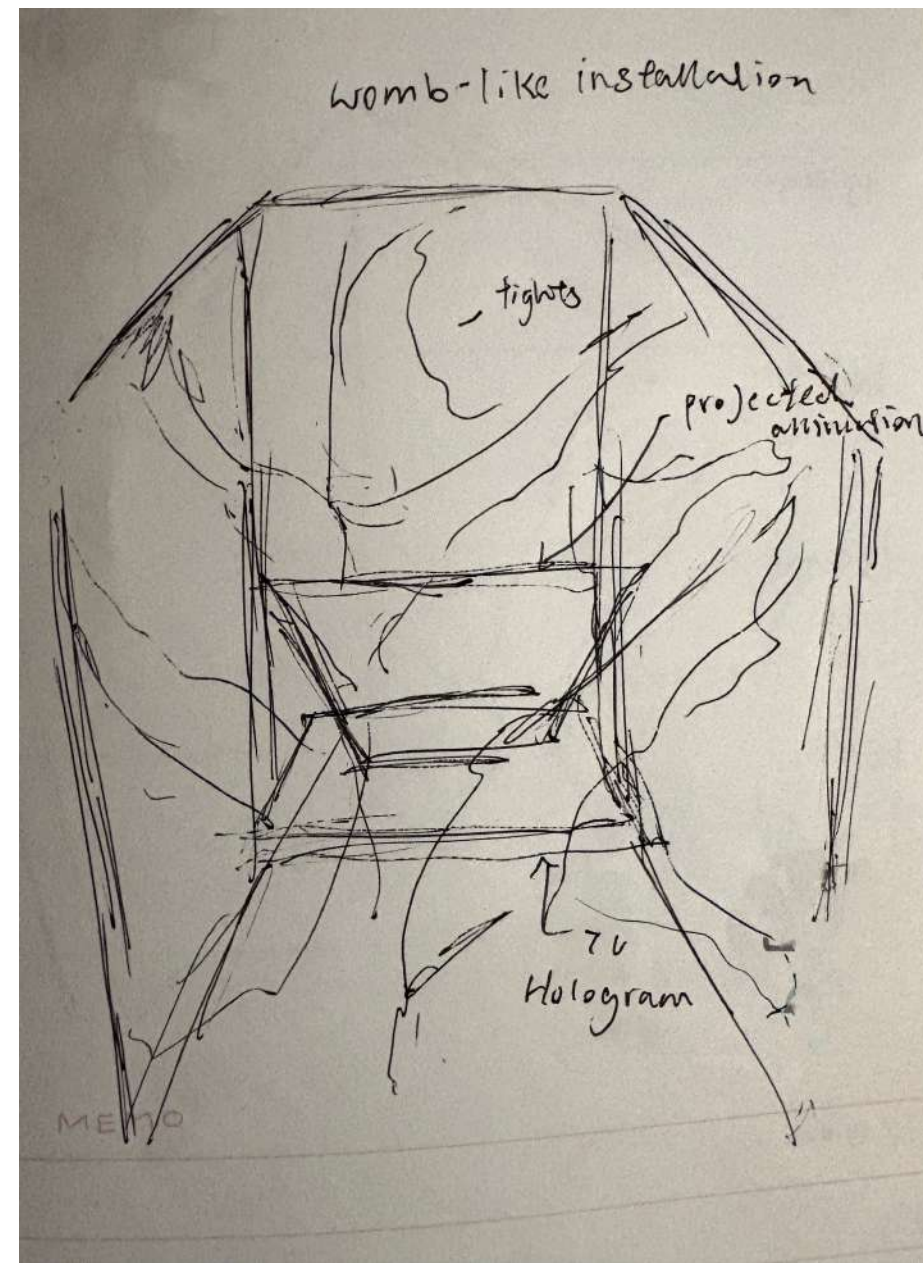
Error: Body Not Found 3D model series

Nomad, blender

2025

In this series of 3D sculpted models, I reimagined the Frogusi in absurd, erotic costumes that embody the play of visual double entendre. Three Frogusi models wear hybrid “cock” outfits combined with body parts of chicken and one Frogusi model wears a hybrid “pussy” cat costume with cat ears and tail. The works explore how language like internet slang becomes confusing for beings without embodied knowledge. Inspired by *Nier: Automata’s* Machine Lifeforms (Square Enix, 2023) these Frogusi mimic the procreative function of bodies without truly understanding them. They learn through scraps of data, not through sensation or experience. They know the symbols of desire, but not its affect. Since they were never born—only printed—they lack the warmth of a womb, the wetness of blood, the rhythm of a heartbeat. Their costumes become faulty performances of intimacy: comical, uncanny, and a little sad. What begins as a joke becomes a mirror of alienation. These creatures are trying to participate in something they cannot access. Paradoxically, in a fashion described by Dennet’s intentional stance (Dennet, 1997), perhaps it is enough for these creatures to be treated as though their performance is sufficient - especially through interacting with the audience. I ask my viewers whether it is possible that some level of their own emotional investment leaks into the digital forms themselves and takes on a primitive life of its own.

Degree Show: Idea Development, Plan and Process



Plan for Degree Show

Tights, monitor, acrylic sheets

Link for visual model: <https://my.spline.design/miniroomartcopy-qeykPw5RX1zCnfFnCkSgJwNz/>

2025

"Pussy" Frogusus 3D models Animation for Hologram (work in progress)

Nomad, blender, Final Cut Pro

Video link: <https://youtu.be/g9fdqBaUpcl>

2025

In planning my final exhibition I want to showcase my dynamic engagement with innovative media while also incorporating a callback to the most relevant materials I've used in past practice. I landed on a techniques I used on the collaborative 'womb' photoshoot with Geneve Chu. I want to create a womb-like chamber made from layers of nude tights, stretched across the exhibit as an artificially fleshy interior. Historically tights may be seen to symbolise the first iteration of artificial desire. In 1940, Nylon was a new miracle material which provided a cheaper, more durable alternative to Silk stockings. Famously DuPont had to reallocate resources to produce materials for the war effort which led to a black market for stockings, stratospherically inflating demand. Referencing Judith Butler's "gender is a kind of imitation for which there is no original" (Butler, 1990, p.138) I used tights to symbolise the looming tensions of the feminine uncanny in reference to external birth and futuristic reproductive technology. I invite the viewers to walk into the womb-like space as a sacred temple of artificial desire, where they are greeted by a holographic animation of Frogusi sporting their genital costumes (made using the Pepper's Ghost Hologram technique on a TV screen/monitor). Through layered research I have identified the holographic medium as the most impactful way to augment a real space with virtual elements. The hologram embodies my practice in all its facets - it is a 3D image, stored on a 2D surface, being represented back into original 3D form through light reflection - qualitative difference of dimension extracted from repetition of light patterns.

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