

**PAUL MPAGI SEPUYA**

**RESPONSE 7**

**DORA BUDOR**

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# PAUL MPAGI SEPUYA

## EXPOSURE



**typecraft**  
— Print. It's what we're about. —

**Nottingham  
Contemporary**



*TO THE ONES WHO SEARCHED FOR STARS IN  
THE VAST, DARK SKIES...*

**WELCOME TO EXPOSURE!**  
WELCOME TO EXPOSURE!



*WHERE WE TALK ABOUT THE THINGS THAT DON'T  
SHINE, AMIDST THE RADIANT MYSTERIES WE KNOW  
NOTHING ABOUT.*

**LET'S DISCOVER THEM TOGETHER,  
SHALL WE?**



HOPE YOU ENJOY OUR  
INTERVIEW WITH  
PAUL MPAGI SEPUYA  
AS WELL AS A POEM  
FROM THE PERSPECTIVE  
OF A MIRROR.





# BEYOND MERE REFLECTION

*As a person stands before me,  
their gaze piercing into their reflection  
through the eyes of a storming rejection.*

*I am a judge,  
holding no verdicts.*



BEYOND MERE REFLECTION

BEYOND MERE REFLECTION



# BEYOND MERE REFLECTION

## BEYOND MERE REFLECTION

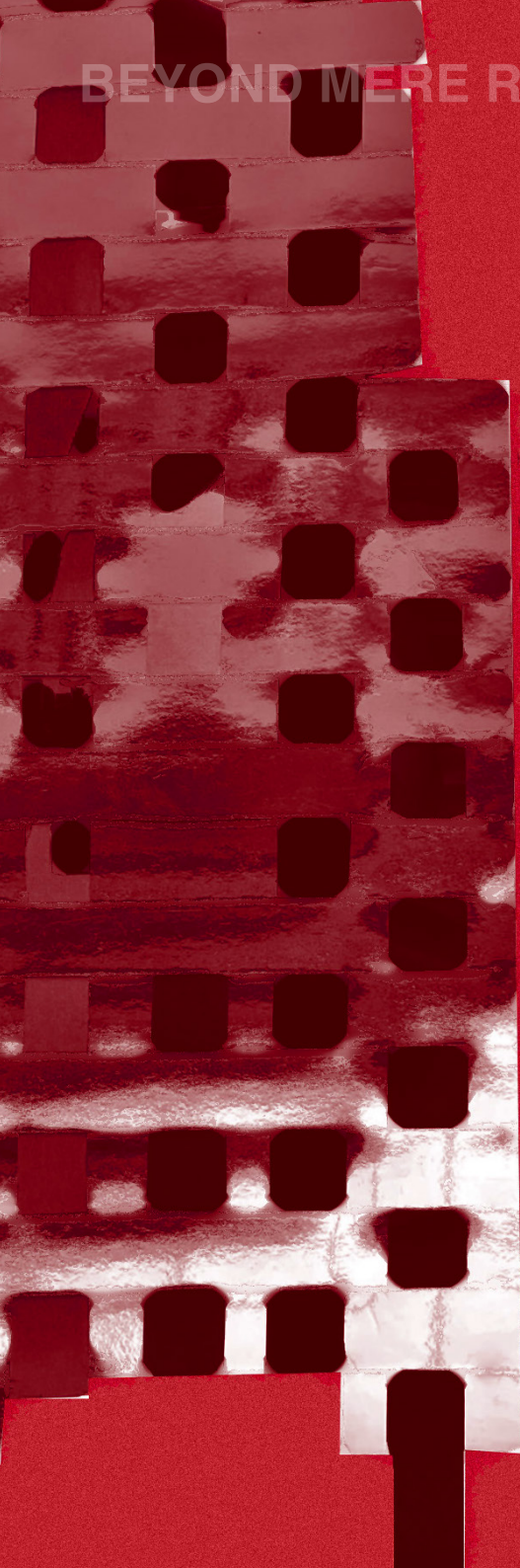
*I am a silent observer,  
a canvas of reflection,  
In which they see not just an image,  
but a world like it is to me.*

*An image of a woodland and  
a hunter forever cursed,  
to pursue recognition within themselves  
Yet never approached.*

*Girl, man, or elder, none I will select  
Seeking their essence,  
a common quest they bear.*



BEYOND MERE REFLECTION



*Cherishing dreams,  
Concealing age,  
Do I spare a care?*

*Hopes and meaning are deeply rooted  
into my scratches.*

*I am a symbol of sacred ritual,  
And I am an element of silly superstition.  
Wherever their wishes are,  
I can play that unpretentious role.*

*Though I need to confess,  
Whatever you see  
on the surface of mine - mere fantasy*

*But never the truth.*

BEYOND MERE REFLECTION

BEYOND MERE REFLECTION



# INTERVIEW WITH PAUL M. SEPUYA

INTERVIEW WITH PAUL M. SEPUYA



interviewing a famous artist, we were pleasantly excited. It was an especially significant moment because in my art, I explore intimacy and exposure as well. I had some questions arising from my personal experience.

Quinn started the conversation, introducing us as NTU students from the School of Art and Design. Leaning my elbow on the armrest of my powered wheelchair I continued with the first question, through my trembling voice:

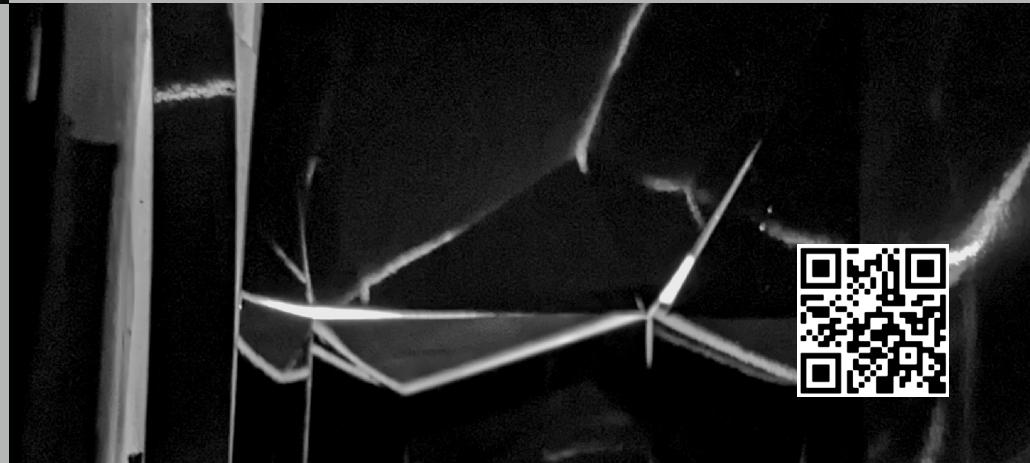
*“I’d like to speak about the use of mirrors in your artwork, which explore perceptions of people through the eyes of others, touching on the idea of double consciousness. Does this method reflect your personal experiences or thoughts on identity and self-perception?”*

*“Oh, that’s a good question,”* - said the artist encouragingly. Katie and I smiled because we knew Paul liked to answer questions like that. But what followed was extremely unexpected for us: - *“And maybe one night I would get in trouble for answering because I’d say, ‘no.’*

**ONE OF THE  
THINGS THAT  
STUCK WAS THAT  
I CAME TO SEE  
PHOTOGRAPHY  
AS THE LIMIT OF  
WHAT SOMETHING  
CAN DISCLOSE.**

Katie Simpson, Curator of Exhibitions, led Quinn and me into Gallery 1 of Nottingham Contemporary. Through the open doors we could see Paul Mpagi Sepuya and workers from the gallery installing a photograph. It was very noisy there. All around us were people measuring walls, installing information cards and moving their equipment around. Once

we had some gallery chairs, Sepuya joined us for the interview. He was wearing a loose black jumper, a vintage short docker hat of the same colour, and round gold-rimmed glasses. His smile was genuine and welcoming. Since this was our first experience





**“THE PICTURES  
THEMSELVES BECAME  
SOMETHING ELSE”**

*“I began making portraits almost 20 years ago with the idea that the portraits would reveal something about an identity, but the pictures themselves became something else. At the time, I didn't set out to make a picture that was specifically trying to describe a queer person or what family was.” - his voice had smooth and warm tone with a subtle roughness, exuding charm and depth.*

*After the little pause he continued: - “Over time, especially because I focus on photographing people I've known for years rather than strangers, there's been an evolution in the process. I've photographed people as they grow and change – transitioning, changing names, and shifts in identity. However, the images always take on a life of their own.*

*Now, when it comes to using mirrors, it's a way to navigate this aspect. When you start out in photography – whether it's with friends or self-portraits – it's all about faith and trust. You make pictures together, not knowing exactly how they'll turn out.*

*But with time, especially if you're working with other elements or people, the work starts mirroring images you've seen before,*

*whether within your own creations or in visual culture. While it's impossible to avoid thinking about identity in portraits and images of people and bodies, my approach has never been to impose a specific meaning. It's a constant consideration, though, something that I always have to keep in mind.”*

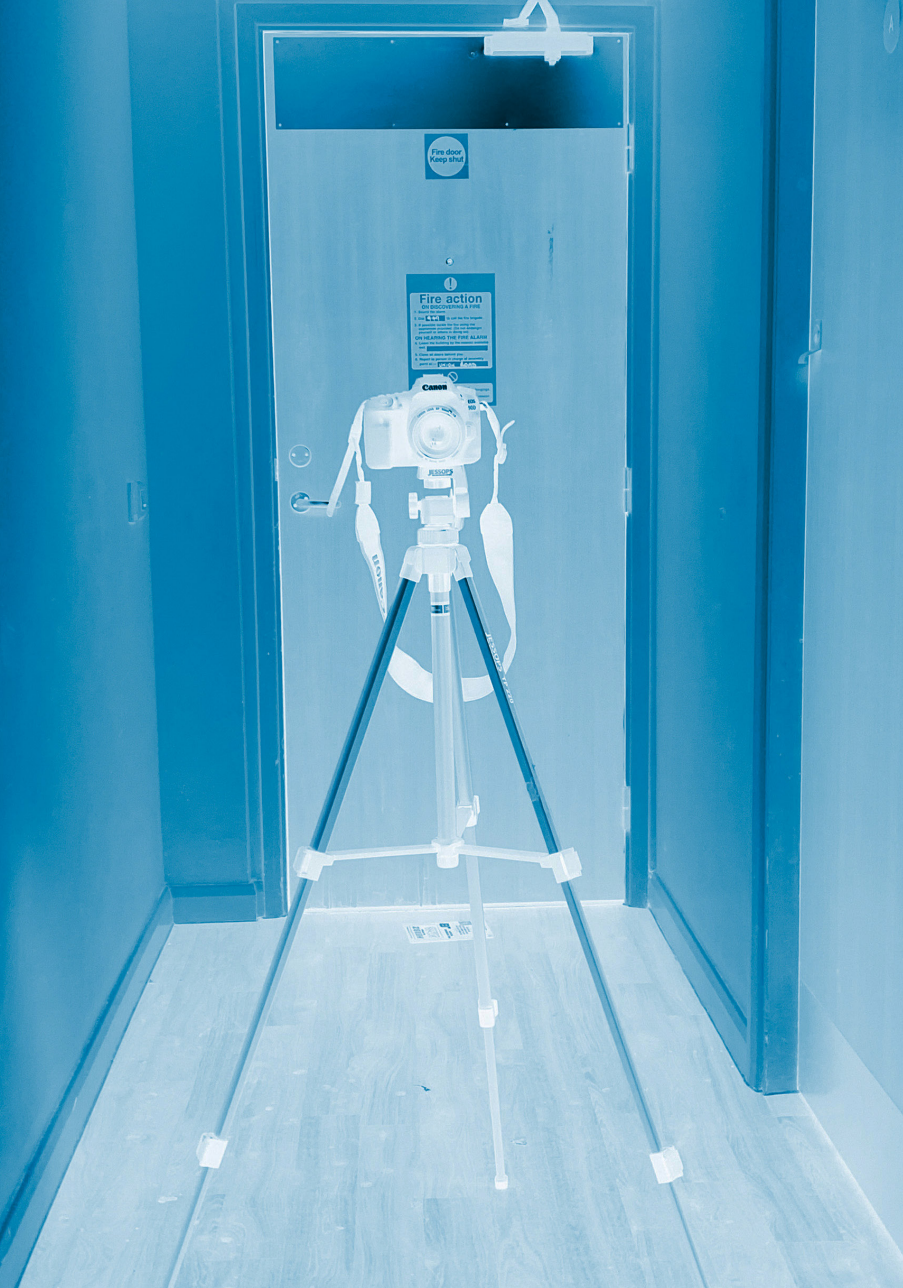


**“THE IMAGES ALWAYS  
TAKE ON A LIFE OF  
THEIR OWN”**



I hesitated briefly before proceeding: - *"The reflections in your work allow the viewer to enter it, partially taking on the role of the subject. Do you do this on purpose, and what kind of thoughts do you wish to inspire in those who see your work?"*

Laughing and adjusting his glasses, Paul answered: - *"It's another tricky question. I've been thinking a lot about not having the glass when showing my work, because when there's a lot of darkness it creates reflections on the glass that people take selfies in."* - we nodded understandingly, perhaps suppressing the temptation to do the same. - *"And I'm really interested in making pictures and within a studio, but it has a warmth. Especially because I'm photographing people there's intimacy, but the pictures are not the same thing as the space. Viewing the image is not the same as an invitation to the space. And so, also another thing that the mirror is not talking about, is the space between the viewer and the image. It asks if the viewer wants to have a connection, do they feel like I am interested in that? I'm trying to keep any reflections off because I'm not wanting to make the reflection from the glass, that's protecting the picture, an invitation for people to interact with the images. I'm always interested of the viewer being completely outside."*



The next question was asked by Quinn. She carried herself with confidence, and I couldn't help but admire her poise.

- *"That's quite interesting, because I had perceived your work as you inviting the viewer into a scene, that they normally wouldn't be privy to. I'm wondering if that is because you're allowing an experience for the viewer and that it is not the same as allowing the viewer to be a part of the actual scene."*

Paul nodded vigorously and with evident enthusiasm, his eyes lighting up in response to the engaging conversation: - *"Exactly, exactly! I often emphasize that recognition serves as the entry point. Some individuals visiting from London may recognize people featured in the pictures, and on occasion, they may even find themselves within these fragmented portrayals. It remains intriguing how the work resonates when it journeys to various locations. However, I don't include names in the titles."*

Frequently, within the images, you can observe a turned face. Consequently, elements such as a distinctive hairstyle, a unique tattoo, or other identifying features become the means of recognition."



***"BECAUSE I'M PHOTOGRAPHING PEOPLE THERE'S INTIMACY, BUT THE PICTURES ARE NOT THE SAME THING AS THE SPACE."***

***"VIEWING THE IMAGE IS NOT THE SAME AS AN INVITATION TO THE SPACE."***



Quinn continued: - "From what I've seen and what you said in the interview, so far, you have personal relationships with a lot of your subjects and you often have the chance to revisit them and see the progression of the person and the relationship throughout time. So I was wondering how you choose your subject and how that impacts your life

- "It's friends. It's people that I've known since I was in undergrad, some are from various places: LA, New York, all over the world." - Paul's voice tinged with a touch of nostalgia as he recalled: - "It's like, you might bump out with a friend, and you run in with some other friends and it's like, oh, let's come over for dinner

- "So it's born out of the moment that you spend time with people" - Quinn opted to clarify and asked for more details: - "You would spend time with them anyway, and if they're open to participate in your work, then you photograph them." Paul leaned forward and pointed to a photograph of a man in the right-hand corner of the gallery - "This person visits my studio regularly, - said the artist - he is a pianist and an experimental composer. I don't understand anything about the experimental composing, though, we talk about his music and the space in the music and in the studio. He's been over about four or five times, and I've taken his photos maybe three or four times in the last couple of years. There's also my friend Brad Lerner. He used to live in LA, and these

without the hassle of a 20-minute drive, setup, and then returning. Moreover, during breaks, I often find myself doing a bit more planning. I may reach out to see if anyone is available or interested in stopping by over the next couple of weeks. In the spring and fall, I tend to do more photoshoots with people, leading to the emergence of fresh ideas and unexpected things and that's really fun."





**“DON’T BE DEFENSIVE; JUST CREATE.”**

**“PUTTING IT OUT THERE IS ENOUGH”**

I gently warned Paul that I had another challenging question in store, causing his kind charming smile, and then asked: - *“Do you believe that revealing personal and intimate aspects of yourself could contribute to advocating for the rights of minorities?”* - Noting to myself that my voice had become more confident, I added: - *“How do you balance the personal with the political in your art to address these issues?”*

- *“I don’t know. I think everyone should make whatever they want to make. - The artist hesitated for a moment, uncertain about his response. - “And so I think part of that is going back to the question about the relationship of the reflection and the mirrors. There needs to be a space that in order to be an actual relaxed space, has to not exist in a relationship to a final viewer. Because then there’s an idea of composing an image, of constructing an image of oneself or something, to fit what dominant platforms and media wants. I explained to undergrad students why I asked them not to put things that they’re working on onto social media. If you’re trying to make*

*something that is going to be a counter to something or to raise questions, and you’re putting it into a platform that’s fine tuned to reward certain things. Some things, like gender nonconforming and non able-bodied images get censored much more heavily. There’s an organisation in the US called National Coalition Against Censorship and they discuss how censorship applies, who it applies to, and its effect on artists. Making the work is political, but I’m not someone who puts activism into the work. I’m just starting from a given point, I’m not questioning the legitimacy of anyone. It’s thinking about the work that you’d be making, I think you should make the work that’s important. If it’s self-portraiture or depicting people you’re intimately or closely connected with, don’t be defensive; just create. Putting it out there is enough, especially considering there was a time when it took a while to showcase portraits. Additionally, I’m politically engaged in ways unrelated to art, but*



*creating artwork serves as a means to participate actively, whether it’s through protest or demonstration. It can be challenging if every piece needs to address and solve specific issues. I don’t believe artwork can solve everything; rather, it has the power to initiate conversations. We’re currently in a moment where*

*there’s a remarkable expansion of representation and authorship in the art world. It’s one thing to have an image made of you and then it’s another thing for you to be making images.”*

There was a brief pause, during which we appreciated such detailed answers of Paul. Then, Quinn broke the silence with a more personal question: - *“Has there ever been a work or a piece of art you later regretted publishing? Have you ever struggled with feeling too exposed by your work?”* - She spoke with a degree of caution and care in her tone.

- *“No, because I’m a very social person, but I’m not someone who is very public. Friends would say that’s*

*a lie, though.”* - A hearty chuckle escaped from Paul’s lips.- *“They’d say, ‘you know everyone and you’re everywhere’. But the work doesn’t reveal anything, right? So, no, there’s a lot more that I wish could be put out there, maybe make a book of it. Even in the museum and gallery world, everything is censored.”*

- *“That’s a very interesting answer, I was very curious about that. How much you show of yourself, how you put that into artwork and where you draw the line, is generally quite a big topic for artists.”* - Added Quinn.

- *There are so many references through the work that draw from 19th-century studio aesthetics, and also from something like 19th century pornography.”* - Continued Paul.- *“There’s also early 20th century modernist writing, or late 20th century queer spaces. People should be thinking of both the most kind of boring art historical aspects and the most pornographic things. I think that’s what the limits are and why artists do other things. Like creating cuisines and making their own platforms for them.”*



After the artist finished answering a question from Quinn, I decided to ask something very personal that bothered me since I have experience of pressure and discrimination from others in my art practice. So I asked:

- *"In your journey of exposing intimate aspects in art, have you encountered any painful moments or negative reactions that affected you personally? How do you overcome these challenges?"*

Paul deliberated for a brief moment, then answered: - *"A long time ago, 2010 or 11, I did a show of straightforward portraits which got a very condescending review of someone. It was Facebook times and the comment was something like: is it even art? And I remember I was thinking that I must say something about this. But I just ignored it because in a week no one was going to remember this. And in a year or two you just prove them wrong. In grad school, I remember there was some visiting artist who was just so dismissive. But then I had thought that all such comments are just information. I also had someone in grad school who came to my studio for the first time and said that she doesn't like portraiture. We had to find something else to talk about. And her words about my photographs were just information for me too. I think it's really hard to put work in public platforms. I don't want to see what people's responses are. There's always going to be a group of people that you're close with, that know your work and spend the*

*time thinking about it. And those people who just scroll through stuff and they're just going to hate on everything they see. I just sort of ignore it. But it can be really fun."*

Katie Simpson, Curator of Exhibitions, was present throughout our conversation. She had been overseeing the installation of the exhibition along with the artist. Seated on the bench across from Paul. With a warm smile, she began, saying: - *"I also think when you're in a publicly funded institution, like in the UK, the audiences feel like it's theirs, because they pay for it. Therefore, there's more of an expectation for the art to be accessible, child-friendly, and easy to interpret and reckon, which then leads people to criticise quickly. Because when you show challenging work, it opens up a can of worms."* - Her voice carried a professional, businesslike tone, akin to that of an experienced expert in her field. Yet, it was also imbued with a relaxed, enchanting charm that drew us in. - *"So I do think the pressure on funding for public institutions scares a lot of artists and a lot of the work that's shown in these institutions. It's terrible state of affairs, but in America all of the institutions are privately funded."*

Paul nodded in agreement, but added that even the fragments of public funding that still remain are susceptible to criticism and, at times, subject to reductions. And as the culmination of our dialogue approached, I proceeded to the last question:

- *"What advice would you give to emerging artists, especially those from marginalized communities, who are trying to find their voice and place within the art world?"*

I listened as the contemplative artist let out a gentle sigh, and then Paul took a moment to gather his thoughts before providing his response: - *"Maybe you need to know where your voice is stronger. Is it when you're making art, advocating for fellow artists, or perhaps curating and writing? I've spent 15 years in arts administration, and I've noticed that most artists need a day job to keep things going. It's all about supporting your art and not having to rely solely on the kindness of others, especially if you're not coming from a background of wealth or you belong to a marginalized group. But also in whatever medium you are working in, I think it's even more important to figure out how to work a conversation about the practice that doesn't rely on just representation. Because it may happen that people will say: - "Okay, I need to have my numbers of diversity in my programming, and okay, this art just does that". If you're a painter, you just can fit these sort of checkmarks. And oftentimes when I hear about the new artist in the conversation, the first thing I know is everything about the biography, but not about the work. So basically, artists from less-represented backgrounds bring fresh angles to painting. They mix their own life experiences into their art, which shakes up traditional styles and stories. This adds some real*

*depth to the art world. But there's a tricky part too – sometimes it feels like the art scene just wants to tick the diversity box without really getting the full picture of what these artists are saying. It's a bit of a challenge, especially for young artists from diverse backgrounds, to make sure their unique voice is heard and not just seen as a diversity add-on. So the important question is how are you really digging deep into art? Find something where you can express your own viewpoints, that doesn't rely on a consistent fact about you. There should be the same kind of in-depth thinking about the work. That's like a total legit way in and I think that's why it's important to be visible but also I think it's still hard to change the system underneath."*



***“HOW ARE YOU  
REALLY DIGGING  
DEEP INTO ART?”***

***“FIND SOMETHING WHERE YOU CAN  
EXPRESS YOUR OWN VIEWPOINTS,  
THAT DOESN'T RELY ON A  
CONSISTENT FACT ABOUT YOU.”***

We found ourselves filled with a sense of gratitude, deeply moved by the genuine and expansive responses Paul had shared with us. None of us had hoped to receive such long and detailed answers.

Following a brief pause, Quinn began to thank Paul and we wished him a successful exhibition. But my thoughts remained in our dialogue, ruminating his answers and realising that they would change me and my art practice forever.

As our gathering was coming to an end, I couldn't resist requesting permission to take a photograph with Paul to commemorate the occasion. He graciously agreed, giving us his warm smile one more time.





# CREDITS:



IMAGE: Iwan



IMAGE: Iwan  
TEXT: Sahaanaa  
LAYOUT IDEA: Veronika



IMAGE: Imarni  
TEXT: Anna



IMAGE: Imarni  
TEXT: Anna



IMAGE: Imarni  
TEXT: Anna



IMAGE: Lily  
TEXT: Anna & Quinn



IMAGE: Iwan  
TEXT: Anna & Quinn



IMAGE: Iwan  
TEXT: Anna & Quinn

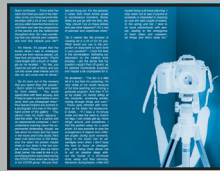


IMAGE: Iwan  
TEXT: Anna & Quinn



IMAGE: Lily  
TEXT: Anna & Quinn



IMAGE: Iwan  
TEXT: Anna & Quinn



IMAGE: Lily  
TEXT: Anna & Quinn

ILLUSTRATIONS: Ava  
AUDIO: Sahaanaa  
PAGE LAYOUTS: Elliot  
FINALISED BY: Sesame

27 Jan - 5 May



# dora budor

# again



*TO THOSE WHO KEPT GOING AGAIN,  
DESPITE THE CHALLENGES  
THAT CAME THEIR WAY.*

WELCOME TO

**again**


*IN THIS UNIVERSE,  
YOU HAVE TWO CHOICES:  
TO MEET WITH REALITY, EMBRACE IT*

OR

*PART WITH IT, AND BUILD YOUR OWN REALITY,  
WHERE THE FORGOTTEN DREAMS ARE REVEALED.*







Upon stepping into the foyer of Nottingham Contemporary, one's attention is immediately drawn to the open glass door leading to Gallery 3. With each passerby, a gust of fresh air and whispers of wind from the outside world infiltrate the space, blurring the boundary between indoors and outdoors. The absence of a solid barrier challenges conventional notions of separation between interior and exterior realms, inviting contemplation on how individuals interact with these spaces. Despite the unconventional entryway, the gallery's reception area remains veiled, hinting at a sense of secrecy and exclusivity. Visitors find themselves drawn to this unconventional entrance, offering a sense of forbidden exploration.

Dubbed “Untitled” (2024, open airlock door), this entry point is the first of two pieces that push the boundaries of Gallery 3. The adjacent wall separating Gallery 3 and 4 stands cloaked in darkness, save for a lone sound box tethered to a black cable leading into Gallery 4.

There, amidst a projected film backdrop of outdoor landscapes, cattle spikes and a delicate silver string create a striking visual juxtaposition. The wire, activated by the movements and sounds of visitors, emits crackles reminiscent of a thunderstorm, bridging the gap between the two gallery spaces.

Unlike Galleries 1 and 2, Gallery 3 lacks a traditional entrance, redirecting attention to the immersive experience within. Titled ‘Open Airlock Door’ (5), Budor's work here challenges conventional exhibition norms. Urine deflectors line one wall, confronting viewers with an unexpected encounter with urban infrastructure. Meanwhile, the “Dominoes” series, carefully shielded behind glass, offers a contemplative space, never directly facing a window.

The intentional placement of artworks, from the urine deflectors juxtaposed against nearby bars to the “Dominoes” series safeguarded from external elements, prompts reflection on the intersection of art and environment. The absence of explicit references to certain installations on the information page and floor plan adds an air of mystery, encouraging viewers to explore and interpret freely.

In this staging of Dora Budor's artwork, the gallery space transcends its physical confines, blurring the lines between art and everyday life. By challenging traditional exhibition norms and engaging with the surrounding urban landscape, Budor invites viewers on a journey of discovery and contemplation, prompting a deeper engagement with their environment and the art within it.







*space*

In the **calm ambience**  
of the gallery,  
emptiness envelops me,

I exist in a realm  
where silence reigns,

it allows me to  
**B R E A T H E** ,  
to assert  
my presence.

each placement,  
a careful,  
deliberate act,

in the absence,  
our existence  
is an artifact.





# *pisstake*

Pisstake.

You must be taking the piss,  
You disregard my value,  
You tarnish my worth,  
There were other targets deserving,  
But I'm not the one you missed.

You defecate my purpose,  
You trample on my path,  
You place all your weight on me,  
Thus to give your friends a laugh.

All I wanted to do was to guide and  
protect you,  
Yet you use me,  
Falsely,  
But I'm forced to accept you.

Treat me like the structure of beauty  
that I am,  
There was hard work and pain,  
to reach the height in which I stand,  
I know you won't remember later,  
The way you treat me is never planned,  
But stop taking the piss,  
Or you will force my hand.





# exhibition review

## Rolling Through Art: A Wheelchair User's Perspective on the 'Dora Budor: Again' Exhibition

From Jan 27 to May 5, Nottingham's hosted Dora Budor's first large-scale UK exhibition at Nottingham Contemporary. This show highlights newly commissioned art works that explore the dynamics of the built environment and its influence on psychosocial control. Budor ties it to history and today's issues, questioning how people act in public. When I was checking it out, my goal was to observe how these ideas come across from a wheelchair user's perspective, focusing on accessibility and how space makes us feel.



*"For me, the spacious premises are not just an aesthetic choice but a practical embrace"*

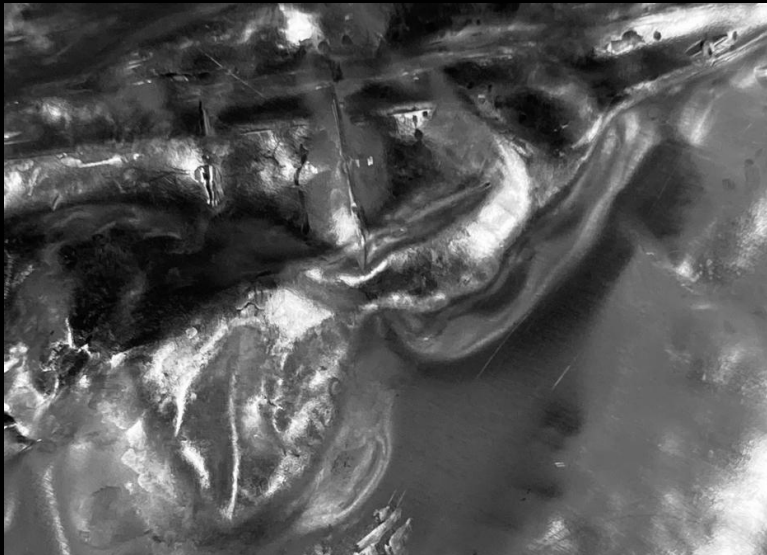
*"So much empty space gives me the opportunity to see the artwork from different angles"*



As I entered Gallery 4, what struck me first was a vast empty space. In Dora Budor's exhibition, the rooms, often appearing almost unfilled, serve as stages where the temporal experience becomes the artwork itself, unfolding in chapters and transforming the space into both a stage and an actor. By doing so, the artist challenges the traditional presentation of art and the perception of gallery spaces, encouraging viewers to engage with the environment in a more profound and interactive way. But for

me, the spacious premises are not just an aesthetic choice but a practical embrace, allowing me to experience Dora Budor's exhibition with a sense of freedom and ease. If you are in a powered wheelchair, you should always be aware of dropping something or coming across other people because you're too big and have an engine underneath. So much empty space gives me the opportunity to see the artwork from different angles, while narrow spaces restrict my movements.



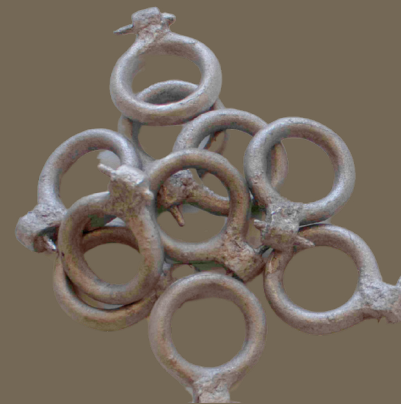


***“What was intended to divert  
the flow now absorbs it.”***


Budor’s approach is informed by her background in architecture and her interest in the psychic resonance of built structures. For example, her work “A.U.D. (I – IV)” (2023) is a clever play on architectural defences against people who can’t make it to the nearest toilet. There are four long overhangs suspended at knee level, constructed from boiled cardboard. What was intended to divert the flow now absorbs it.

But I was enjoying this artwork not only because it is funny. In gallery spaces, hanging sculptures usually are presented at eye level - a stark

reminder of the barriers often faced by those of us who navigate the world on wheels. Yet, here, in Budor’s world, it’s a barrier transformed into an opportunity for close examination, a prompt to appreciate the texture and form in a way that others might not. The lower angle reveals textures and aspects of the sculptures that a standing visitor might miss, infusing a personal touch to the public nature of the work. Their intricate forms and shadows cast a different image than what stands before a person at eye level.







On the contrary, the diptych of polished metal, hung at a standard height on the wall, reflects light and gallery-goers alike, offering a dual experience of the artwork and its observers. While I can appreciate the sheen and reflective distortion from below, I can't help but wonder about the facets hidden from my view, a metaphor for the partial perspectives that we all navigate through life.

The installation with satellite-like structures, “Passive

Recreation” (2024), sprawling before a projected urban landscape invites viewers to contemplate the intertwining of nature and constructed environments. As I look up from my wheelchair, the angle brings an unexpected intimacy with the installation, as if I'm amongst the very foliage that spills across the scene.

The gallery experience, for me, is as much about the art as it is about the space it inhabits.

Nottingham Contemporary excels in this regard, ensuring that the environment complements Budor's architectural themes. The ease of movement, the accessibility of each piece, and the considerate staff make the visit a holistic pleasure.

Dora Budor's exhibition doesn't just accommodate; it engages with the concept of inclusivity, weaving it into the very fabric of her art. For me, the visit wasn't just about

viewing art; it was about experiencing a space that acknowledges diversity in its audience, challenging the status quo, and presenting a model for what inclusive public spaces can be. It's a reminder that art and architecture aren't just about aesthetics; they're about community, participation, and the shared experience of the world from all perspectives.



# *relations*

Amidst the other objects,  
I am in silent dialogue,  
in an unspoken understanding,

shared through our  
**s p a t i a l**  
arrangement,

each of us is a note  
in a textural symphony,

that **e c h o e s** through  
the empty spaces of the gallery,  
in order to enquire and **connect.**





**time**

***I am the  
memory of the past***

***that has been  
reused***

***between what was  
and  
what could be.***

***I embody  
the discarded  
dreams***

***and  
forgotten moments***

***of countless  
yesterdays.***





# interview with students

incessant

moral character

psychosocial control

Gallery 3

Some contemporary art encourages active participation from the viewer. How do you feel about your role in shaping your experience with art, and does this interactive aspect appeal to you?

*"I feel good in participating in the art. People can see different opinion on an issue and maybe they can combine it and turns out becoming a greater work."*

Justin (Film)

*"This method invites the audience to become a collaborator, which is attractive to me because this is not my usual creative field, it is an unknown and novel field."*

Nicole (Animation)

Again

Again

Again

Again

Again

Again





## interview continuation...

**What social issues matter to you?**

*“Environmental issues, for example plastic industry has brought plastic pollution which has threatened wildlife environment for ages.” Rin (Fashion Design)*

*“Nowadays, society pays great attention to gender equality and diversity, but sometimes I feel that some people who don't really care about these issues will behave in extreme ways, saying that they are defending fairness, but they are just provoking disputes. But in order not to touch sensitive topics, most of the time people will be soft-spoken. So, if there are creators who are willing to discuss sensitive topics and what the bottom line should be, I would be very interested. As a student, education issues must affect me.” Chan (Illustration)*

*“The rights to express free speech and protests, because I think the rights of free speech and protests should be protected no matter how it affects to the “other” people. If there's no one providing this kind of protection, people cannot speak for themselves anymore.” Brain (Fine Art)*

**When you find a new artist's work, what aspects are you most curious about?**

*“I will be curious about what the artist wants to explore, such as spiritual issues or social issues, and I want to see impactful images.” Nicole (Animation)*

*“In my opinion, experiencing the idea of art is the best. You can experience of what the artist tries to bring to us without talking, as sometimes we cannot describe the feeling in words unless we feel it. It absolutely advanced the value of the artwork as people experience the art in the first-person view.” Justin (Film)*

**How do you feel about the idea of art as an experience?**

*“I think watching other people interact with works of art is more interesting to me, because if you participate in it, you sometimes lose some of the perspective of observing the author making the work of art.” Chan (Illustration)*

*“You can experience what the artist tries to bring to us without talking, as sometimes we cannot describe the feeling in words unless we feel it.” Justin (Film)*

*“Artists who create in a variety of ways, such as not only making sculptures, or focusing only on interactive art, artists who challenge everything are more attractive to me.” Nicole (Animation)*





# credits



IMAGE: Iwan



IMAGE: Iwan  
TEXT: Sahaanaa



IMAGE: Mak  
TEXT: Quinn



IMAGE: Iwan  
TEXT: Anna



IMAGE: Mak  
TEXT: Mak



IMAGE: Iwan  
TEXT: Anna



IMAGE: Sahaanaa & Iwan  
TEXT: Anna



IMAGE: Lily  
TEXT: Anna



IMAGE: Iwan  
TEXT: Anna



IMAGE: Iwan  
TEXT: Anna



IMAGE: Iwan & Imarni  
TEXT: Ava



IMAGE: Mak  
TEXT: Ava

AUDIO: Sahaanaa  
PAGE LAYOUTS: Sahaanaa, Sesame, Elliot, Tiffany

27 Jan - 5 May