

A Blurred Vision of A World On Fire

ARTISTS

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ACROSS RCA
JUSTICICE 18B

INTRODUCTION

How to see through fire and evil?

This publication stages entrusted artworks that reflect on our contemporary society and the diverse struggles around misinformation and inequality. How can't we see the violence that is constantly exercised in our surroundings? Or to say it better, why is it so hard to see the flames of a world on fire without even realising that it's burning? This publication attempts to explore the blurred vision of a society that it's constantly preventing to see pressing urgencies.

From fashion culture and beauty standards to anxiety, misinformation and ideological state apparatuses. The artworks expand the reflection of misinformation and its consequences to social equity and wellbeing in different ways. This exhibition format will present the research of 5 artists entrusted with the task of portraying different ways that human beings struggle in society against pressing inequalities. In a world that prevents people from looking at the violence that burdens millions of lives on this planet, we present this selection of artworks not as a definitive answer, but rather to inspire the viewer to reflect on their own way of consuming information and transcend it.

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HOW WE OVERCOME NEGATIVE FEELINGS AFTER EXPERIENCING INJUSTICE

DEAN HOLLOWOOD-WALSH

Psychological injustice consists of a violation of a person's fundamental need to matter or feel valued. (Prilleltensky, *Psychology Today*, 2022)

This can result in an individual turning inwardly on themselves giving rise to feelings of helplessness, anger, sadness, disappointment and even depression. Alternatively, the individual may act out, verbally or even physically.

Keywords: injustice, self-expression, creating, recovery

With a little patience these emotions usually lessen. But they can be alleviated through various actions, from simply talking about feelings or by using recognised treatments such as mindfulness and Cognitive Behavioural Therapy.

I am interested in transforming this anger by the act of doing something and choosing to be empowered by it. The art therapist pioneer Edith Kramer called the artistic transformation of unacceptable thoughts and urges sublimation.

I propose to convert negative feelings into the physical using clay. To take a nonverbal form of self-expression to create something (or not)? No limits on the interpretation, anything from the gestural to the figurative. The painter Philip Guston stated, "Frustration is one of the great things in art; satisfaction is nothing."

After the initial interaction, the piece may be refined using fingers or a tool to carve and mould the clay. This meditative process can be therapeutic all by itself and might simply be used as a form of relaxation and of discovering new skills even if no recognizable form is created. Ultimately the resulting object could be fired, glazed and retained as a visual reminder of how we can overcome anxiety.



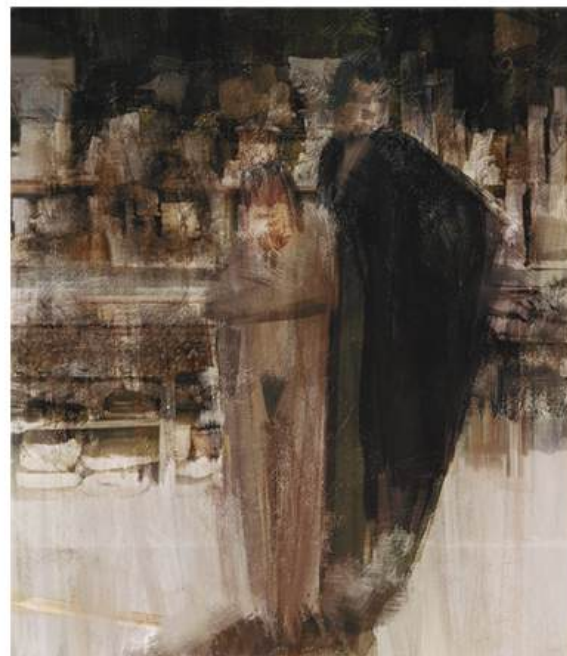
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SCULPTOR

FENG WANG

This series of artworks, realised through the medium of digital painting, serves as an adaptation of *George Orwell's* seminal work 1984. It portrays the anguished life of a sculptor living under a society dominated by state machinery. Constrained by political mandates, he is permitted to create only specific sculptures, mirroring the suppression of artistic freedom and creativity.

The analytical foundation of this phenomenon is rooted in *Louis Althusser's Ideology and Ideological State Apparatuses*, with a particular emphasis on the *Ideological State Apparatus (ISA)* theory. This perspective sheds light on how cultural institutions, including the arts, are harnessed by the state to propagate its ideology and maintain its dominance.



This body of work critiques the rigid and dogmatic approach to literary and artistic creation within such regimes. By integrating digital painting, the series not only explores the sculptor's struggle between personal creativity and state-imposed restrictions but also invites reflection on the wider implications of state-controlled artistic expression. Through this critique, the artwork challenges viewers to reconsider the role of art in society and the profound effects of ideological control on creative expression.

Keywords: digital painting, George Orwell, 1984, Ideological State Apparatus, state-controlled artistic expression



AWKWARD RITUAL

We find ourselves inundated by the intricate façade of social media, navigating through an era dominated by spectacle where discerning truth from falsehood becomes a formidable task. Those endowed with resources meticulously craft illusions to amass data, ensnaring us in the allure of desires and consumerism.

Through a series of digital artworks, I aim to unveil the disquieting realities concealed behind these polished lifestyles. By constructing a heterotopic space depicting an unsettling narrative unfolding within the confines of a gym, I seek to illuminate the authentic complexities of life—replete with challenges and tribulations—rather than the glossy veneer presented on social platforms.

It is my endeavour to provoke contemplation on the pervasive misinformation endemic to the virtual realm, fostering the cultivation of a fashion community that champions democratic, egalitarian, and inclusive ideals.

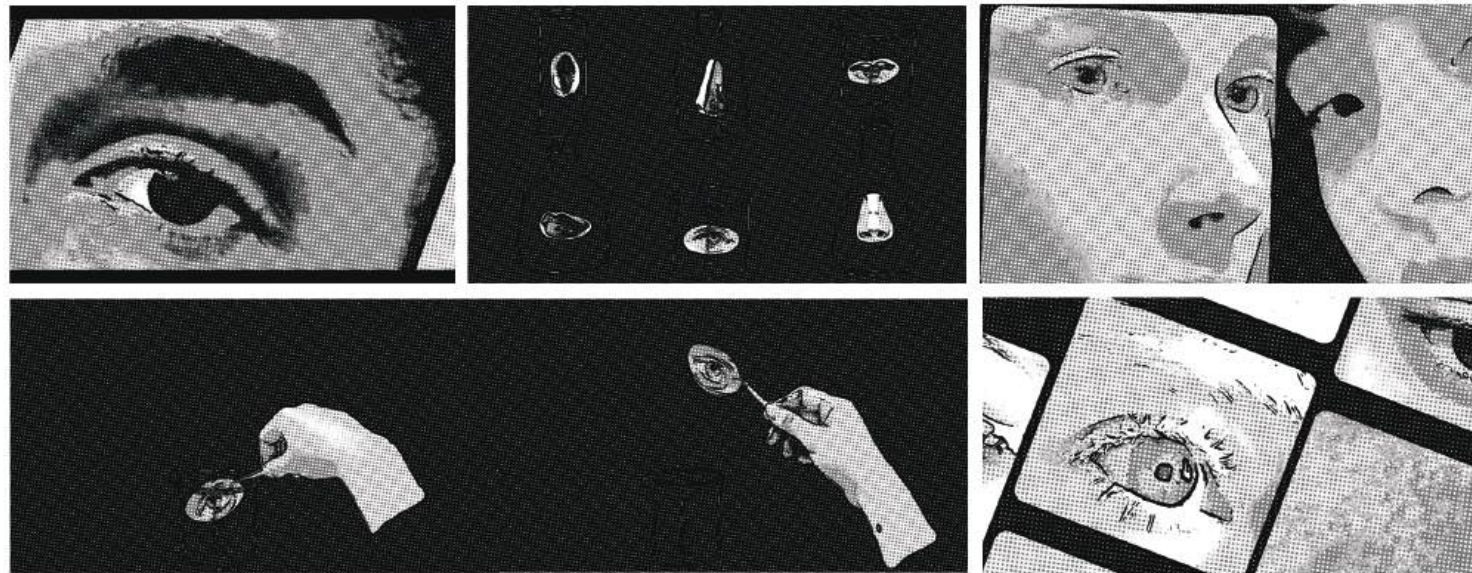
Keywords: *fashion, misinformation, inequity, social media*

THE BEAUTY SPECIMEN OF THE INTERNET



This stop-motion animation explores the aesthetic bullying behind the diversity of facial aesthetics, and in doing so, raises questions about our right to make aesthetic choices, whether we are autonomous or shaped by the dominant aesthetics of society.

Keywords: social media, inequality, homogeneity, aesthetic bullying



I present this exploration in a way that mimics the production of specimens in a laboratory and incorporates samples of social media output on the keyword "five senses".

I try to lead the audience to reflect on society's definition of facial aesthetics. We live in a world shaped by social media, advertising and the entertainment industry, and are indoctrinated with the popular aesthetic concepts of the times. However, few people realise the falsehood and narrow-mindedness hidden behind these notions.

This animation does not provide definitive answers, but rather inspires the viewer to reflect on society's definition of beauty and the ways in which it shapes our own personal perceptions of beauty, and this to examine their own internal definitions of beauty.

WHAT'S ON #1

LUIS LÓPEZ GARCIA

This work serves as a reflection on the influence of mass media communication and translation on injustice and inequality within contemporary society. It highlights how the information we receive is carefully curated and disseminated, often diverting our attention from pressing global issues.



The short attention span and lack of interest beyond our algorithmically curated feeds hinder our awareness and action regarding crucial events worldwide. Despite the multitude of issues such as war, crime, terrorism, hunger, poverty, genocide, and global warming being covered, our perception remains obscured by coloured layers of misinformation. This raises questions about how we can navigate through this mass of information and how the process of translation and remediation may bias our understanding of the present. By making visible the mis/information, this work aims to illustrate the vulnerability of our judgement and its role in perpetuating urgent inequalities that require attention. The entirety of this artwork has been crafted using recycled materials.

Keywords: misinformation, urgency, social media, inequality, injustice

ARTISTS' REFLECTION

DEAN HOLLOWOOD-WALSH

Society is built upon layers of misinformation where reality is distorted and filtered through self-interest. Rather than toeing the line we need to avoid internalising our feelings and respond in any way that is empowering.

FENG WANG

This narrative aims to expose the societal structures that foster injustice and misinformation, serving as a bridge between abstract concepts and the audience. It represents an intervention in cultural hegemony, facilitating critical discourse on equity.

YIAN ZHAO

I work to spark reflection on pervasive misinformation in virtual spaces and foster a fashionable community that champions the ideals of democracy, equality, and inclusion.

XIAOQIONG LIU

We are indoctrinated by social media, advertising and the entertainment industry with the aesthetic concepts and data of the times, and the way these data shape our personal aesthetic perceptions, and whether or not this shapes our subjective choices of what is "beautiful".

LUIS LÓPEZ GARCIA

People that live in this contemporary world should not feel violence because of how they look, how they think, or how they behave. People are different and that diversity is the treasure that society attempts to homogenise.