

Elysia Palmer - BA PFashion Photography at Southampton Solent University



Elysia Palmer @elysia.mae.photo

**ECLECTIC**

issue no. 7  
'rewind'

**IT'S FINALLY 2021!  
WE ARE LOOKING AT THIS  
YEAR WITH HOPE THAT  
IT'LL BE A WHOLE LOT  
BETTER THAN THE LAST.  
ALTHOUGH THERE WERE  
A LOT OF THINGS WRONG  
WITH 2020, WE CANNOT  
IGNORE THAT IT WAS THE  
START OF ECLECTIC AND  
THIS LITTLE COMMUNITY  
AND WE COULDN'T BE  
MORE THANKFUL FOR  
THE CREATIVE STUDENTS  
WHO HAVE GOTTEN  
INVOLVED! HERE'S TO  
MORE OF US IN 2021!**

In the last issue, we were thankful for hitting our first major milestone of 1000+ followers on Instagram. In this issue, we'd like to take a moment to appreciate making it through one stressful, hell of a year.

2020 has been full of bad surprises, negativity, and loss, and we couldn't be more grateful that we've managed to start up a small company that shines light on the positives that creative students have produced through all of the drama and problems. Our thoughts are with everyone who has been affected by the current situation of the world, especially those who have lost loved ones and are dealing with their own self-struggles, and although I would happily dedicate my life to finding true happiness for everyone, the most I can do right now is to keep Eclectic going, giving opportunities to students and their work, and hopefully providing some positivity in our educational system.

Though many of us have been struggling with the new enforcements that have been placed on us due to the pandemic, finding issues and flaws throughout, I have noticed a true bond between each individual and their peers. Although I can only really say this for my own class at my University, I have high hopes that people everywhere have found safety within others, reaching out and asking for help wherever necessary, and hopefully getting that much needed attention as soon as possible. If you are one of the many, who haven't felt a part of a community, or a group of people, please reach out. Though Eclectic is a creative student/graduate exclusive publication, we are a community at its core. Sammy and myself have been trying to connect people together as much as possible, hopefully creating new friendships and connections along the way, and we hope that Eclectic is a place where all creative students can get involved and interact with one another; helping each other as much as we can.

Here's hoping that 2021 is a bountiful year, packed with positivity and growth in all aspects of life. We wish that everyone who has gotten involved with Eclectic has a creative and successful year, and we genuinely wish we can keep this project going as long as possible to help provide support and opportunities to creative students across the U.K.

We wish everyone the best, and we hope 2021 treats everyone well, or at least better than 2020!

Oliver Mayes  
Creative Director and Editor

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# ELYSIA PALMER.

*Elysia Palmer, Southampton Solent University,  
BA (Hons) Fashion Photography*

«As I look back through 2020, it fills me with very mixed emotions. It goes without saying that this year has been a crazy journey for everyone, and on a personal level I cannot comprehend the events which have taken place. However, when I reflect solely on my career as a creative student, I am overwhelmed with a sense of gratitude. Not only do I feel as though my photography and styling skills have gotten stronger, I have also become so much more confident within myself as a creative. I would be lying if I said I didn't begin to dread the start of my final year of education a-midst the height of the pandemic, but now that I am halfway through, I am so proud of myself. I have finally started to refine my style of photography, and the work I am producing is something that fills me with delight.

I would like to thank Sonya, Grace and Kayleigh for their collaboration on my final shoot of 2020; without their hard work and talent the photographs simply would not be the same. I would also like to thank every creative individual I have had the honour of working with this year.

I am so excited for 2021, and what it may bring for us creatives.»

*instagram: @elysia.mae.photo*

*MUA by  
Grace Wainwright @graciemayymua*

*Hair Styling by  
Kayleigh Plummer @kaylmua*

*Modelling by  
Sonya Aleksandrov @sonyaaleksandrov*





ELYSIA PALMER.

## REBECCA HARTE.

*Rebecca Harte, University of Chichester,  
BA (Hons) Fine Art Graduate*

«I am a visual artist who creates soft, feminine life drawings in response to the online figure drawing classes I began during lockdown following a slump in creating after I graduated. Figure Drawing with Body Confidence often inspires the use of charcoal with their fast, dynamic poses whereas the, often amateur, Fat Life Drawing models evoke strength, vulnerability and a softness which I try to evoke in my use of purples, reds and pinks. The process of trying to capture the essence of a model through online drawing is an interesting one with the added challenge of drawing a 3D form which has subsequently become 2D through the use of a webcam. While I do try to achieve a likeness to the models I focus less on theory and tradition, focusing instead on being present, observing the model within a space and being part of an inclusive community of artists. It's particularly rewarding to create work of fat, disabled, non-binary and queer bodies to represent their strength, beauty, softness and femininity in a world that is generally hostile towards them.»

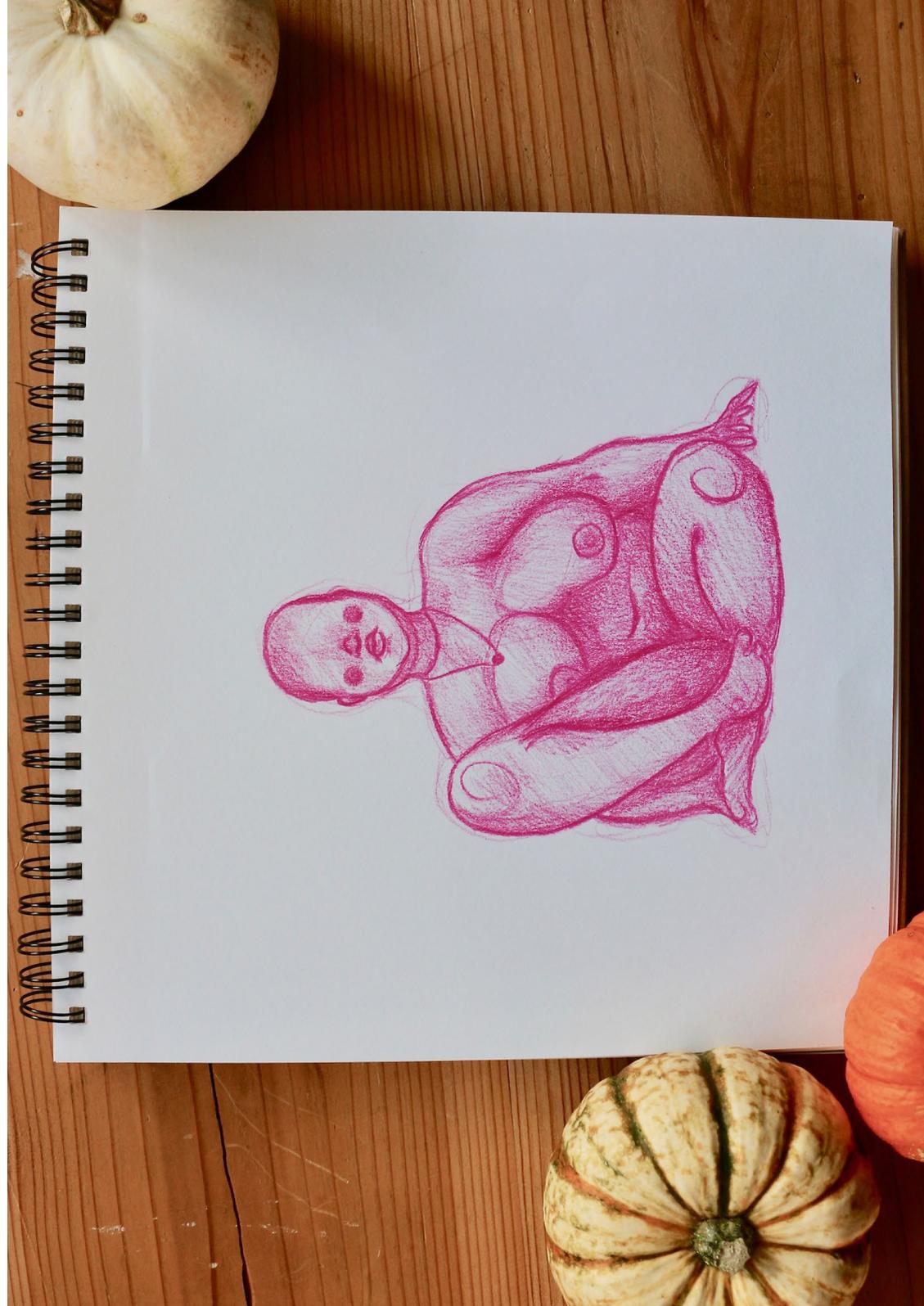
*instagram: @rebeccahartart*

*facebook: @beccahartart*

*etsy: RebeccaHarteArt*



REBECCA HARTE.



# FRANCESCA GILLETT.

*Francesca Gillett, Buckinghamshire New University,  
BA (Hons) Textiles Design Graduate*

«In May 2020, I finished my final year of my degree in Textiles Design specialising in Print at Buckinghamshire New University. After finishing, I was unable to find a job or go back to my current part time job as a lifeguard due the COVID-19 pandemic, so I decided to start making my own designs in my garden shed. I wanted to experiment with a new artistic medium called Alcohol ink. Over the summer, I self-taught myself how to use this medium and create different designs and techniques. Through the festive season, I also experimented using gold and silver alcohol ink with Christmas colours to bring some sparkle. Being an abstract textile designer, I loved the bright colours that Alcohol inks create and the textures they make. I was then able to create cards and coasters which I then started to sell in my local area and on my Instagram. Continuing to be creative throughout lockdown has really helped my mental health and kept my passion for textiles alive. It has also enabled me to extend my portfolio and my knowledge of another textile technique.»

*instagram: @fg\_printdesigns*





FRANCESCA  
GILLETT.

# BETHANY RICE.

*Bethany Rice, Birmingham City University,  
BA (Hons) Textile Design Graduate*

«Childhood Ghost

These twelve pieces represent the comparison of my childhood and the changes that have happened and are in my life now. I reminisced about my childhood by looking at old photos of myself and chose a selection that reminded me most of my childhood. I visited the locations of these images to take replica photos and compare how the places have changed since. I transferred the new photos onto fabric. I then machine embroidered with black thread over the top, of my younger self in the same location, to create a 'ghost' of the past.»

*instagram: @bethrose\_textiles*

*facebook: @bethrosetextiles*

*website: [bethrosetextiles.wixsite.com/portfolio](http://bethrosetextiles.wixsite.com/portfolio)*



**BETHANY RICE.**

# FAITH CHAMBERLAYNE.

*Faith Chamberlayne, University of Arts Bournemouth,  
BA (Hons) Commercial Photography*

«When we dream, we often think that what we've seen is nonsense but further research into how our minds work when we're asleep proves otherwise. This project was based around the idea that our dreams tell us more about ourselves than we're willing to admit and that there are often repeating symbols in our dreams that represent our subconscious thoughts. Whether we're willing to admit it or not, seeing certain symbols in our dreams such as a body of water or a mirror can be indicative of fear, stress or unresolved self conflict and I wanted to look into this as a way of sending a message that, especially during this last year, we need to look after ourselves. My team and I created a soft, slightly desaturated colour palette to enhance the dreamy feel and I made use of a short depth of field when shooting to add a hazy effect.»

*instagram: @faithshotthis*

*Photography & Retouching by  
Faith Chamberlayne*

*MUA by  
Viktoria Voykova @viktoriavoykova\_mua*

*Modelling by  
Anya Polil @anya\_polil*

*Styling by  
Melissa Conway @melissacommunication*

*Assistance by  
Jack Manners @viewsbyjack*





# JENNIFER STARNES.

*Jennifer Starnes, University of Reading,  
BA (Hons) Art & Psychology Graduate*

«Inspired by psychological theories and research into 'the Uncanny', my practise seeks to inspire a conversation between science, art and what it means to be human. A multimedia approach sees the manipulation of the sensory qualities of materials, with a focus on properties such as texture, transparency, weight and size. I experiment with the idea of consciousness and experience, heightened by lighting and staging to create an immersive environment. This has culminated in the installation of a video-sound piece entitled 'FUSION' which explores a sci-fi inspired narrative running throughout my body of work.»

instagram: @JennStarrArt

facebook: @JennStarrArt

website: [jenniferstarnes318092942.wordpress.com/](http://jenniferstarnes318092942.wordpress.com/)





# JENNIFER STARNES.



# AMY HARMON.

*Amy Harmon, University of Arts Bournemouth,  
BA (Hons) Commercial Photography*

«This project is an editorial European look book in a yearbook style. I was heavily inspired by my own experiences growing up. I spent a lot of my teenage years in and out of hospital. This, along with undiagnosed neurodiversity, meant that throughout my secondary school years I constantly struggled to communicate with others and felt like a complete outsider when comparing myself to my peers. As I've grown up I've realised that this feeling of being uncomfortable in your skin and feeling like 'the problem child' isn't as unusual as it felt at the time, and is something entirely universal. I wanted to portray these feelings through a classic uncomfortable yearbook format.»

*instagram: @amyharmphoto*

*MUA by  
Svilen Georgiev @iamsisog*

*Assistance by  
Dominic Cumberland @domotto8 &  
Jack Manners @viewsbyjack*

*Graphic Design by  
Tessa Chan @tessachandesigns*

*Modelling by  
Elle Stokes @ee.stokes,  
Evan Whale @evan\_whale\_ &  
Lucy Miller @lucymillermakeup*



# ELEANOR CROOK.

*Eleanor Crook, University of Kent,  
BA (Hons) Photography Graduate*

«Lost, Forgotten and Found - 2020

For this project, I wanted to explore the theme of Lost, Forgotten and Found in relation to children and childhood.

Taking inspiration from Tracey Emin's series of sculptures Baby Things, I used objects associated with early childhood to express the idea of separation. Many of the objects are from my own childhood or that of a family member a generation before, and in making the work I found that an additional sense of separation began to emerge.

As well as the objects expressing the broken connections between parent and child, the work began to speak also of a past left behind – a world of childhood that none of us can return to.»

*instagram: @elliecrookphotography*

*twitter: @PhotographyEac*

*website: eac-photography.com*



# ELEANOR CROOK.



## ISSIE QUINN.

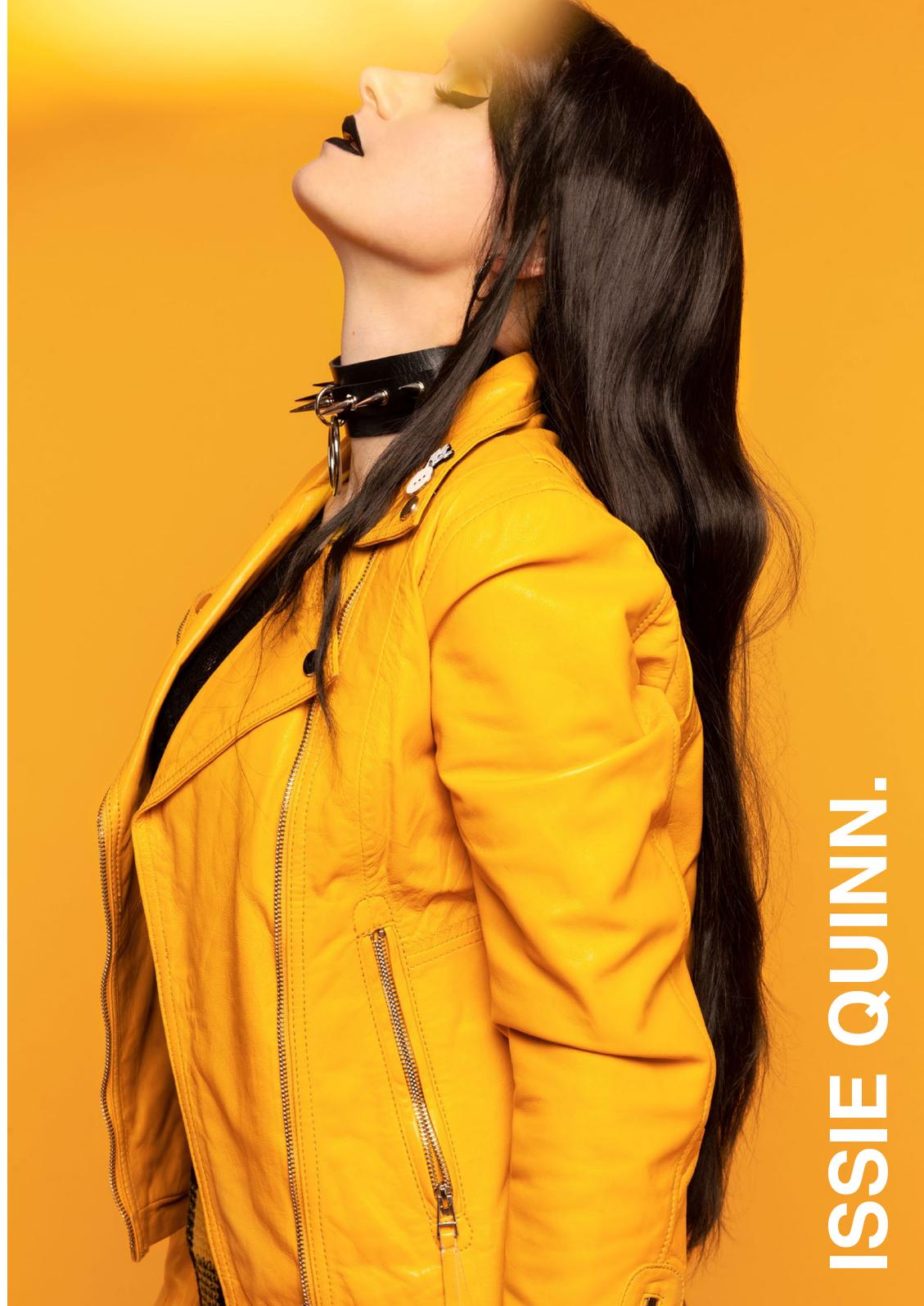
*Issie Quinn, University of Arts Bournemouth,  
BA (Hons) Commercial Photography Graduate*

«In my work I like to use colour and use it to convey meaning. In this shoot I use the colour yellow and a yellow rose throughout, contrasted with alt fashion. Yellow roses have contrasting meanings over time, something I discovered more about after completing the project. Once symbolising bad luck and jealousy, now represent friendship, caring and optimism to strengthen bonds in difficult times. This contrast of significance can be seen in my images and in the year we've had moving through this pandemic.»

*instagram: @issiequinnphotography*

*Photography & Retouching by  
Issie Quinn*

*MUA, Styling & Modelling by  
Amelia Gaughan @grievous\_bodily\_harm*



ISSIE QUINN.

# TIA JANOWSKI.

*Tia Janowski, University of Westminster,  
BA (Hons) Journalism*

«During a time of uncertainty and a new way of living, it can become easy to turn back to online shopping and ignore our previous attempts of a sustainable lifestyle. Using this as inspiration, I created a sustainable fashion magazine, Nearly New, for a university project. With fast fashion boycotts filling our stories and second-hand fashion becoming extremely trendy, creating a place to educate students on the industry and inspire their wardrobes felt like something that was needed. Sustainable fashion doesn't have to be expensive, in fact the cheaper alternatives are rising in popularity. These images were created to show our (imaginary) readers how you can keep up to date with trends without having to contribute to fast fashion. Taken during the second UK lockdown, we took to the streets of London to show that second-hand fashion is real and it is wearable. From oversized ugly shirts to £12 jackets from Camden Market, second-hand fashion is dominating the fashion scene.»

*instagram: @tia\_janowski*

*Modelling by  
Nina Marangon @ninanainani*





## CAMILLA OLEKSY.

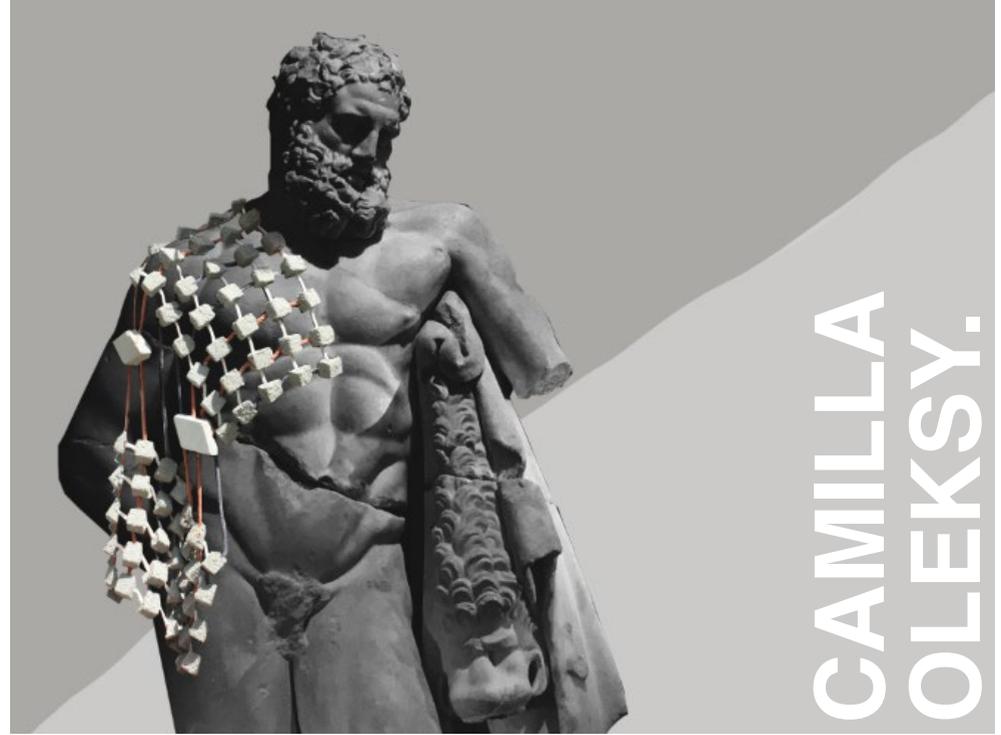
*Camilla Oleksy, Bucks New University,  
BA (Hons) Material Design Graduate*

«I have spent the last year working on creating wearable materials out of latex and concrete. This was inspired by the Japanese concept Wabi Sabi, the beauty in the imperfect and impermanent, contrasting it with the perfection of western aesthetics. The aim has been to create textural surfaces with unlikely wearable materials to be worn upon the body. Mixing the textural imperfection from the concrete with the geometrical perfection within the latex. I found a way of combining these different styles into a collection of materials for my final major project.

My final materials were all created at home during the current pandemic due to an inability to use workshops. Utilising minimal resources and determination, I made the most of my situation and produced a strong body of work.»

*instagram: @camillaoleksydesign*

*artstthread: [artstthread.com/profile/camillaoleksy/](https://artstthread.com/profile/camillaoleksy/)*



CAMILLA  
OLEKSY.

# DANIELLE MOLES.

*Danielle Moles, University of Lincoln,  
MA (Hons) Creative Writing*

«Himbo and Mother.

“Himbo” is a visual poem about the safety of staying in a himbo’s company. A himbo is a brainless beefcake of a man, a man who is built like a mountain but is polite and respects women. We all need a himbo in our lives. This is a himbo appreciation poem. Thank you, himbos of the world.

“Mother” is a collage poem about my mum, who is one of the craziest sane people I know. She paints rocks and hides them around our area for people to find. She is wacky, she is loud, and she swears way too much for someone that tells other people not to, but I love her, and all her madness included.»

instagram: @2themolehole

twitter: @2themolehole

Mother,

I sometimes wonder how you survive.

long silence,

gigantic sneeze

you supply magnificent ideas—

a rock to dry,

flipped from rock to rock

drop them back into the water

the threats and curses

arguments and protests.

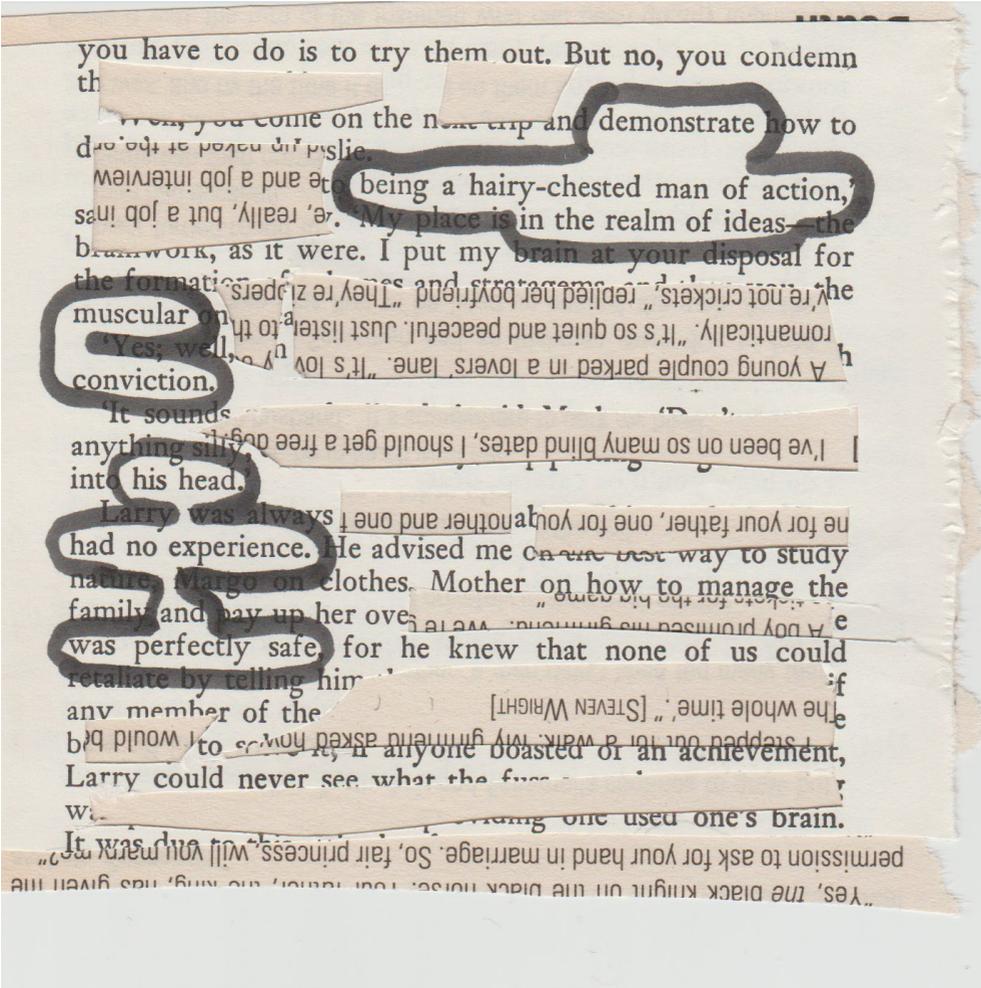
‘Really, you children do argue about the stupidest things,’

said Mother.

a perfectly ridiculous family

Mother

What do you expect



# DANIELLE MOLES.

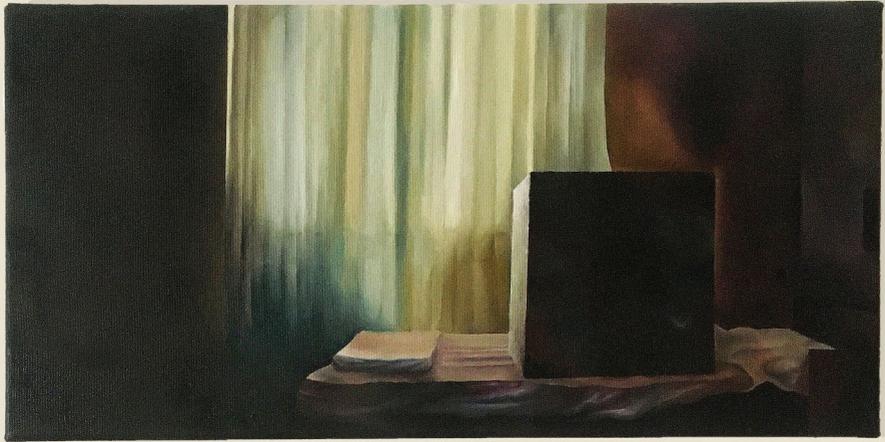
# POPPY SMITH.

*Poppy Smith, University of Loughborough,  
BA (Hons) Fine Art*

«My practice explores the inability to express one's emotional state, and the mental isolation this creates as a result of emotional detachment within relationships. In representing this mentality, I decided to depict people in domestic, intimate locations using experimentation with scale to exaggerate the closeness of these images and titled the series 'conversations with my diary' to emphasise the personal and confessional nature of each scene. A key part of my work has been a removal of the figure, denying an emotional attachment to form with the individual depicted. As such I have utilised the form of a box, a symbolic abstraction representing a figure through a personification of the individuals' mentality of isolation and the concept of 'just taking up space' reflecting a sense of uselessness. Furthermore, through this abstraction I have enabled atmosphere and light to speak to this emotional state. Taking from Alexa Griffith Winton's 'Inhabited Space', the piece plays with the notion of private and public space through the notion of the window as an illusionistic threshold providing protection from the world beyond, despite its translucency. As such, the piece is dominated by introspective thinking surrounding isolated mind sets and internalised sites of comfort and privacy.

Thank you so much for your consideration and I really appreciate what your magazine is doing, providing a platform for young and studying artists to expand their artistic reach and viewership.»

instagram: @p.j.s.art



POPPY SMITH.



# THOMAS RIDGWAY.

*Thomas Ridgway,  
University for the Creative Arts, Farnham,  
BA (Hons) Photography*

«“A Delicate Growth” - Self portrait

“ To Gallant Beginnings” - Self Portrait

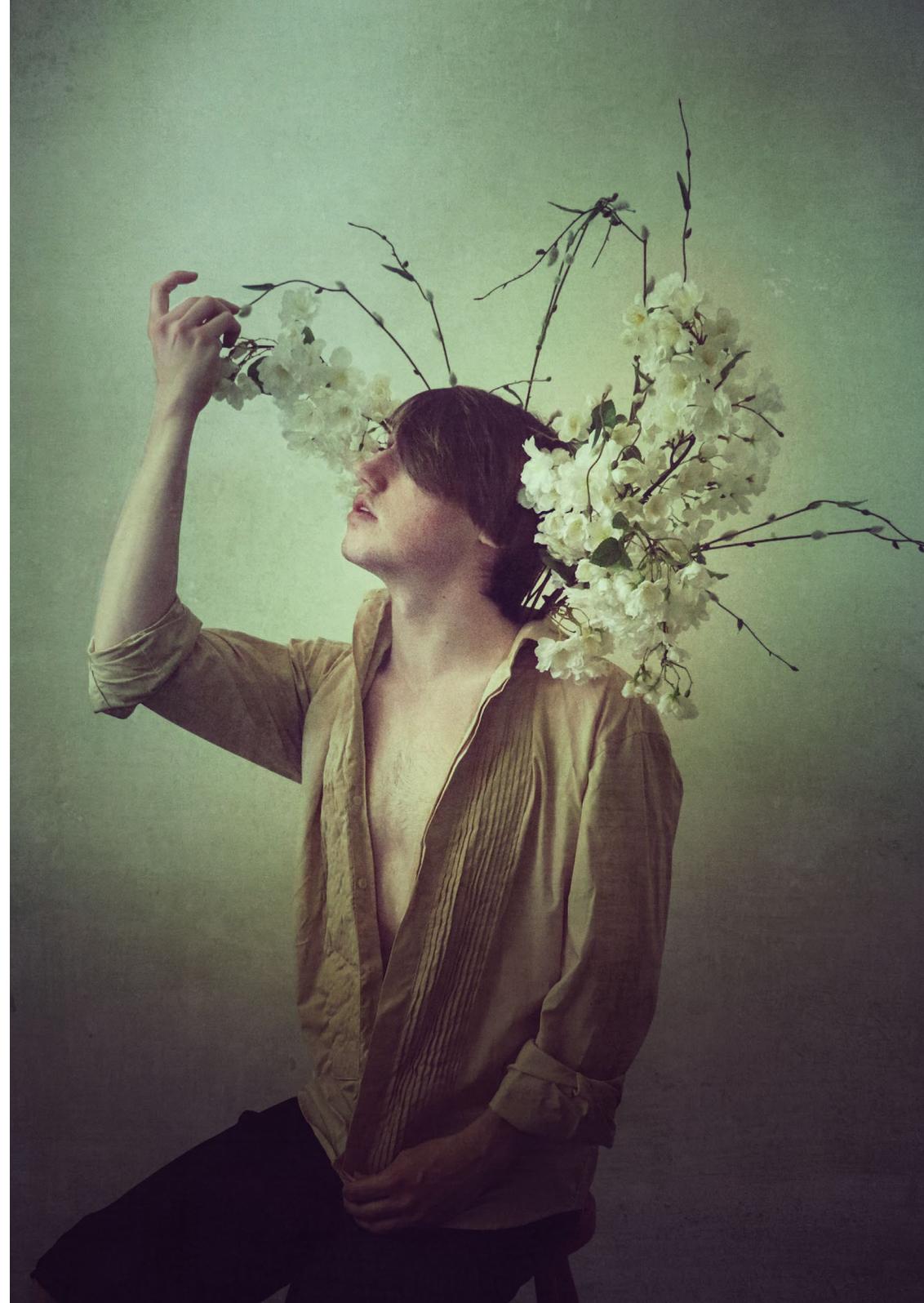
This year with my photography I have been answering a simple question - How do I create something? In a world that involves surrealistic and fantasy based elements, 2020 for me, like so many other creatives has forced me to look at the way I create in a different way, a more introverted method of making fine art images. A challenge that normally, I would push aside for the exciting and the way of collaborating with others and only call upon using myself as a material of my work as a last resort.

This year allowed me to take a new look at myself, a new self discovery that I haven't embarked on since my graduation project - and I found a new version of myself that I wasn't expecting, one that hung in the balance of seeing the joy of the unfamiliar and being so self conscious and anxious that it wouldn't be anything as strong as what I have previous created. This year, however devastating, has allowed me to rise against everything with a new strength and passion that I will never forget and will continue to drive my creative journey with more self portrait additions.»

instagram: @Ridgwayimagery

facebook: @Ridgway Imagery

website: ridgwayimagery.com





**THOMAS RIDGWAY.**

# LIBBY TAYLOR.

*Libby Taylor, University of Lincoln,  
BA (Hons) English Literature & Creative Writing*

«‘Connected’ is an idea that came to me after hearing and reading stories about people who have been on their own during the course of the year due to the pandemic. Looking back on the year, we have spent most of it inside, whether that be with friends, family, or no one at all. This has left people feeling incredibly lonely, and at times, helpless. For most, the internet has been the main source of connection to our loved ones - and the rest of the world.

My short story centres around the main character’s phone and how essentially, it is her only lifeline to the outside world. The notifications she gets every so often are her only reminder that she hasn’t been completely forgotten. I think that it has been understood how vital a phone or a computer is to those who have faced this year isolated. Although my character is alone in person, she feels connected to others by being acknowledged by people online which I think a lot of people have related to during 2020. »

*instagram: @libbyltaylor*

*twitter: @libbytaylorr*

The rumbling vibration coming from my bedside table startled me out of my concentration. I was halfway through an episode of *The Crown* which I promptly paused and reached over to grab my phone. In the process of trying to grab it and also attempting to balance my laptop on my lap, I managed to knock over the plate that I had used for my lunch which had been sitting on the edge of the small table. An array of crumbs launched onto my carpet and with a huff I decided to ignore the mess and unlocked my phone to see what was going on.

You have 16 new notifications:

Instagram: 9 new likes and 1 comment

Twitter: 2 new likes

Facebook: 3 new notifications

Snapchat: 1 message

At first I was shocked at all of the attention I had suddenly gotten - no wonder my phone had gone crazy. I was used to getting a like every so often, so my heart warmed at the sight of all of those new numbers coming through.

I slid my laptop further down my bed so I could sit up properly to analyse the screen better. I decided to check Instagram first to see my most recent post; a throwback photo of my friends and I at Leeds festival last summer. I stopped to look over the photo again, trying to remember what it felt like to be in the middle of so many people, surrounded by the drum of music – how it felt to feel alive. Pushing away the thoughts starting to creep into my mind, I pressed the comment button to see what my friends had written below.

“Omg I completely forgot about this photo!”

“I wish we could be back there”

“Miss you!”

“Need to meet up soon!!”

A momentary happiness washed over me like it usually did at the prospect of seeing my friends again, it had been so long since I saw them. I checked over the comments a few more times before replying with what I had been hoping, and asking, for a while now. “Let’s arrange something?” I came away from the post, waiting for their replies.

Time passed by and my laptop screen had faded black, I struggled to remember what had been going on during the show as I aimlessly scrolled through my Instagram feed. Face after face smiled their very big smiles at me as I scrolled. I was beginning to build up a frustrating amount of jealousy at all of the people who were having fun with their friends and family, at how their lives had so suddenly become normal. As I stared at the screen I began to notice my own reflection in the glass of my phone, and I wondered when my eyes had gotten so dark.

Having decided it was time to exit Instagram for now, I again pulled down my notifications bar to see what else I needed to check. Clicking onto the Twitter icon I saw my most recent tweet had gotten two likes. I had written a short statement about missing being around people to try and relate to someone else out there. Maybe those two people felt the same way I did.

I didn’t stay on Twitter for long and swiftly moved on to look at Facebook. I had shared a link to a news article a couple of hours ago about a new vaccine that could get us all out of this mess and reunite us all to the world. I read and read the article over again, mainly to reassure myself and build up the hope that it will all be over soon. I wouldn’t be alone in the darkness anymore.

I had almost forgotten I had received a message on Snapchat and as I opened the app I saw that Daisy had sent me another message. When she had first started messaging me I had been confused as we had never really been close, she was more a friend of a friend. I was starting to get used to it now though. Pressing onto the red square icon at the top of the screen I saw that she had sent me a photo of her window. Droplets of rain were scattered across the glass that looked onto dozens of houses under the grey, stormy sky. I hadn't realised it was raining. I hadn't even heard the gentle taps of the water droplets against my window. In the middle of the screen along a black strip read a simple message; "Hey! Just wanted to see how you were doing – always here to chat x."

I pondered over the message for a minute or two, trying to come up with a good reply – I didn't want it to seem like I wasn't doing well, what would she think of me then? Placing the back of my phone against my bed I took a picture of the nothingness to make the screen black, I didn't have anything interesting to take a photo of anyway. My curtains were drawn, not open like hers had been. I typed out a quick message; "Hi Daisy, I'm doing good! Bit bored being stuck inside all of the time, but what can you do? Hope everything is okay with you x." I hesitated for a moment before pressing send.

Coming back to my phone's home screen, I was met with the photo I had taken of the sunset in Lanzarote a couple of years ago. My mind wandered to that week laughter and exploring which I hastily pushed away. I was starting to dislike looking back on my memories as they were a cold reminder of what my life was like now. Ignoring my happy memories, I proceeded to pull down my notifications bar and my heart suddenly sunk.

No new notifications.

I checked and refreshed each app again with no luck. Every time I refreshed each feed I was met with the happy faces of people smiling at me, taunting me, but no notifications. A couple of years ago I would have laughed at myself for getting worked up over social media of all things but right now, and for a long time ahead, it was all I had to be connected to the outside world. The notifications reminded me that somehow I wasn't alone, and people out there were thinking about me, and as selfish as that may sound, it was the only thing keeping me sane.

Tears began to make my eyes heavy and I threw my phone towards the end of my bed. When my phone hit the covers I was enclosed in darkness. I didn't even recognise my room anymore. I was alone.

An amount of time went by before the darkness was dimly lit up by the screen of my phone once more. A harsh buzz followed. I scrambled to the end of my bed to see what it could be, and when I did, my heart gave a leap. I sighed a grateful sigh at the sight of a connection to someone else out there. At someone else's connection to me.

You have 1 new notification:

Snapchat: Daisy is typing...

# LIBBY TAYLOR.

# BELLA MACGREGOR.

*Bella Macgregor, University of Arts Bournemouth,  
BA (Hons) Commercial Photography*

«A lot of my work focuses on youth culture and identity, celebrating the diversity in our society. Taking inspiration from current music, TV and the work of other creatives in contemporary culture, this series titled 'Young Love' looks at youth culture from a different angle. These images explore the relationship between young couples and aim to break the stereotypes behind modern day love.»

*instagram: @bella.macgregor*



# MILLY WEBSTER.

*Milly Webster, University of Lincoln,  
MA (Hons) Creative Writing*

«'Essential' was written with reference to the COVID-19 pandemic and the fact that workers deemed initially by the government as "unskilled" were suddenly hailed as "essential" to the fight against the coronavirus. I wanted to play with the idea of time and how if we fast forward or rewind, the definitions and guidelines will be continuously changing, forcing us to "become comfortable with the uncomfortable".

I think this poem encompasses everything I feel about the creation of literature and art and its place in the world. Art and writing that come from world-crisis are so unique to that situation and otherwise wouldn't have been created, which is so interesting.

'Keep Me Waiting' was created during the first lockdown. I was trying to experiment with the backgrounds I create when creating an erasure poem. This poem is a continuation of sorts of my work exploring bisexuality, which can be seen from the colour palette peeking through. I liked playing with shape in this poem and also, creating the imagery, especially the simile:

"She fell away

like the night".»

*instagram: @milly.webster.poet*

*twitter: @MillyLouise2*

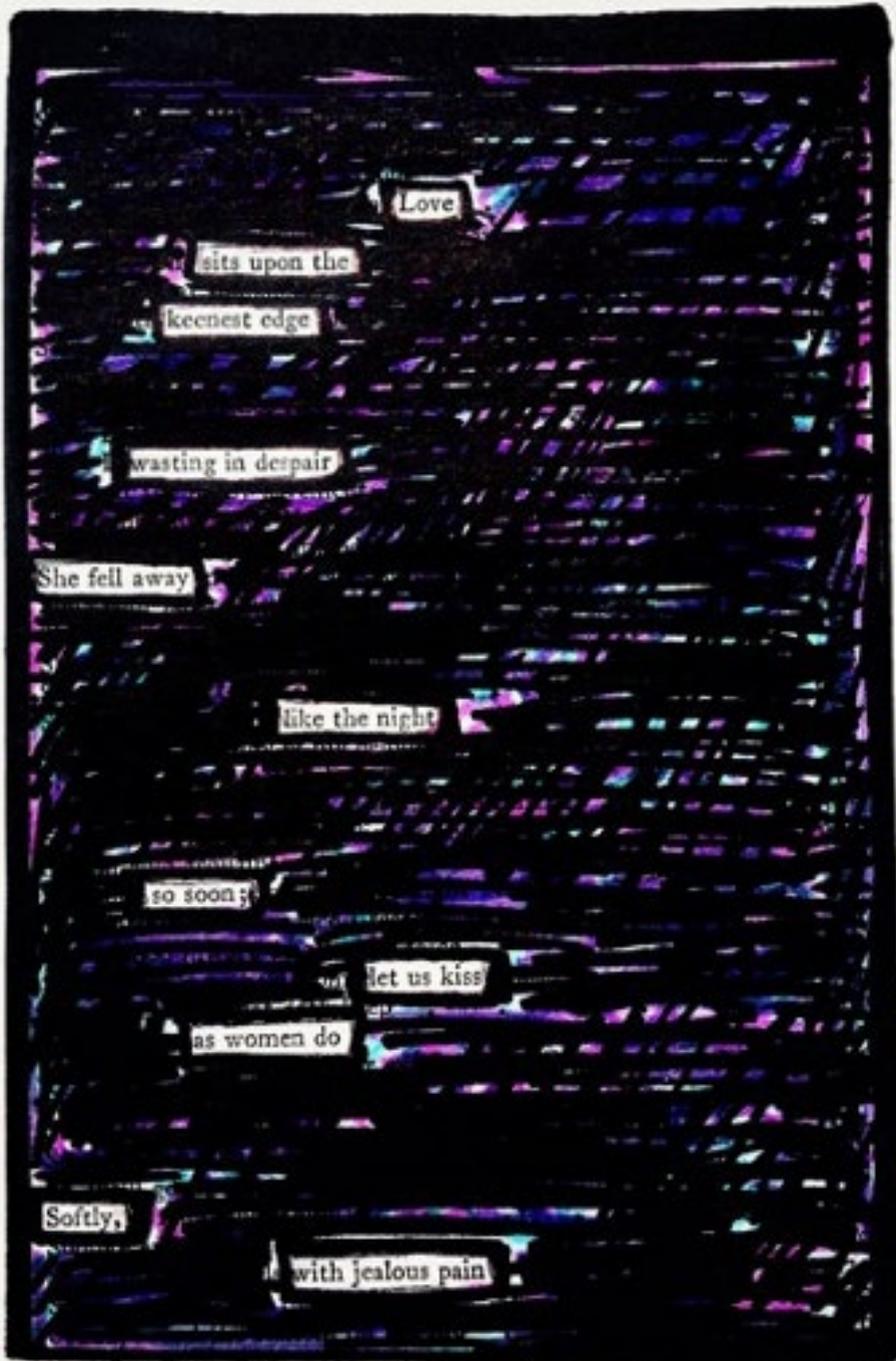
*Essential*

"Nothing has really happened until it has been described." – Virginia Woolf

Press fast forward  
to rewind  
the trauma leftovers  
of this year.

We have had to become comfortable  
with the uncomfortable

In a moment of crisis, you must write  
the 3-dimensional  
becomes only an allusion  
in a million different localities.



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## JESS BRITTAIN.

*Jess Brittain, Anglia Ruskin University, Cambridge,  
BA (Hons) Photography Graduate*

«Living in Trumpington, I find myself stuck in between a busy city and contrast to this Byron's Pool. A beautiful nature spot where locals walk their dogs, fishermen come to relax, families and people from all backgrounds visit regularly. Due to lockdown, this has become a prime spot for locals and to keep my days busy, this became an ongoing series right after the first lockdown which encouraged me to leave my house to go for a walk without the stresses and worries of day-to-day life. Including portraits of the local visitors and landscapes of the location. Taken on 120 film.»

*instagram: @jbrittainphoto*

*twitter: @jbrittainphoto*



# SAFFRON HARWOOD.

*Saffron Harwood, University of Arts Bournemouth,  
BA (Hons) Commercial Photography*

«'High Street, but make it High-End'»

This is a fashion editorial inspired by high street and online retailers which have taken the fashion industry by storm, as they are using high-end ready-to-wear runway shows and campaigns to heavily influence their products, creating garments which mimic those seen on celebrities. This is done to meet the requirements of their consumers; the 'everyday person' who cannot afford high-end prices, but desires the same luxurious aesthetic. They want affordable 'designer' looking products, and this need has been heavily affected by the presence of social media influencers. We have a desire to look like those seen as above us.

Within these images, my aim was to depict both the glamour and the everyday reality of the garments.

All of the models were styled using only high-street or online fast fashion brands.»

*instagram: @saffronjoyphotography*

*Modelling & MUA by  
Svilen Siso Georgiev @iamsisog*

*Styling by  
Tanje Zimba @photosbytan.je &  
Saffron Harwood*

*Assistance by  
Heather Emery @\_heatherphotography &  
Zhan Filonov @z.photography2000*





**SAFFRON  
HARWOOD.**



# CAITLIN PEARCE.

*Caitlin Pearce, University of East Anglia,  
MSc (Hons) Molecular Medicine*

«I don't feel that it's necessary for me to reiterate how difficult 2020 has been, however I think it's vital to remember that there has been a huge amount of joy too, as this is too easily forgotten. It was important to me to write about this in a way which acknowledges the pain people have felt this year, but also highlights people's individual growth and achievements.

Resilience is a celebration of the things real people are proud of themselves for this year. I wanted to inspire people to consider their achievements this year and reframe the pain of 2020 in this context. I began by putting the question on my Instagram story "what's something you're proud of YOURSELF for this year?" and asking for responses from a range of friends, then wrote this poem from all the responses I received.

The Princess and the Pea explores the way women are presented in fairytales, using the Princess and the Pea as a basis. It depicts a young girl's growth and realisation that she can use the delicacy instilled in her by societal expectations as her strength and serving herself. »

*twitter: @caitsvoice*

## *THE PRINCESS AND THE PEA*

I never understood  
the Princess and the Pea  
How could one person feel so keenly  
a pea beneath a mattress  
let alone a stack  
And why did it matter?

How sensitive she was  
What was the appeal of a woman  
so delicate  
She could feel a gram of pressure  
through all the padding  
So dainty her joints were hollow,  
her skin form fitting  
around her skeleton  
Sewn tight at the seams and  
Hidden  
by her thick, long hair  
Surely no woman could like living that way  
Made for the whims of a man's fingertips  
which left imprints on her collarbones  
and could easily be moulded or  
Broken

But as I grew older  
I realised  
It had nothing to do with the physical  
delicacy  
And everything to do with instinct  
Intuition  
Knowing when to trust the discomfort in your bones  
when something does not meet your needs  
Maybe folk should teach young women  
Real princesses have grit.  
They should not and will not settle for bruises.

## RESILIENCE

The silence reverberates like static  
Shifting shape to occupy all the available space in the room previously taken by air.  
Cliches echoing like a broken record,  
millions of lumps swallowed down millions of throats  
Unprecedented  
it stings more because the loss is so tangible  
Memories dissolving the moment you step away,  
their reality fades with them  
Fantasies fade, leaving an empty future of unknown  
Yet we continue walking  
each individual small victory brings hope in the face of trauma  
and we are proud.

Pride feels unnatural, unfounded, but more than ever it belongs.  
Success is not linear, the threshold is no more static than time, but  
survival is the epitome of success, especially when chosen  
even though the choice to live and the choice to end the pain feel equally inevitable.  
There is nothing glamorous about this, but survival is an act of bravery nonetheless.

For not giving up, on people, goals, or on optimism  
In waiting for a better tomorrow to come, patience is a virtue  
Congratulating ourselves for holding it together,  
clinging to an ounce of positivity  
Learning to handle stress, head held high  
(or at the very least, still firmly on your shoulders)

Our pride is justified.

For celebrating a degree, a new job offer,  
a novel written, a new home to call your own;  
house refurbishment finished, projects completed.  
Keeping your plants alive and yourself rooted  
Staying sane  
(whatever sane means)  
Learning to love exercising again, feeling  
the wind on your face as you put one foot in front of the other and  
Run  
Eyes on the prize of keeping on living, despite it all

Spreading love and good vibes  
to the masses drum and bass, through rhythm, through art.  
Through shared smiles, experiences, a common goal  
Fundraising for men's health, for mental health, for everyone's health  
We thrive on connection.  
We are learning  
to bake, to wingboard, to see the best in a bad situation,  
to understand when to stand our ground and say no to who or what does not serve us  
to ask for help even when our body is numb and  
our jaw feels like glue just trying to admit we're struggling  
to hold on to the sense of accomplishment like a life raft.

For continuing to take steps  
towards a better education even in the face of grief  
For a brother, a lover, a relationship we never had,  
the memories we never made and the circumstances we could not control  
For managing two jobs to repay debt  
For facing the next hurdle; the next assignment, the next year; the next degree; the next  
interview,  
the prospect of rejection and apathy  
For having the courage to take a different path, professionally or  
holistically  
when we realise our current one does not make us happy  
We are proud.

Bracing ourselves against the whirlpool of harsh realities  
we draw strength from the pride our achievements fill us with.  
A mosaic of suffering and (seemingly) small victories  
uniting us in resilience.

# MONICA MUHTEREM.

*Monica Muhterem, Anglia Ruskin University, Cambridge,  
BA (Hons) Graphic Design*

«This year I made more research about plastics in the oceans and the global issue that plastic has become. I want to take this moment to help raise awareness on this issue and inspire people to take action regarding consumerism and plastic pollution.

Small improvements in our lifestyle and behaviour make big differences on the environment. Recycling your plastic waste is not the most effective option, but rather reducing the use of plastic is ideal.

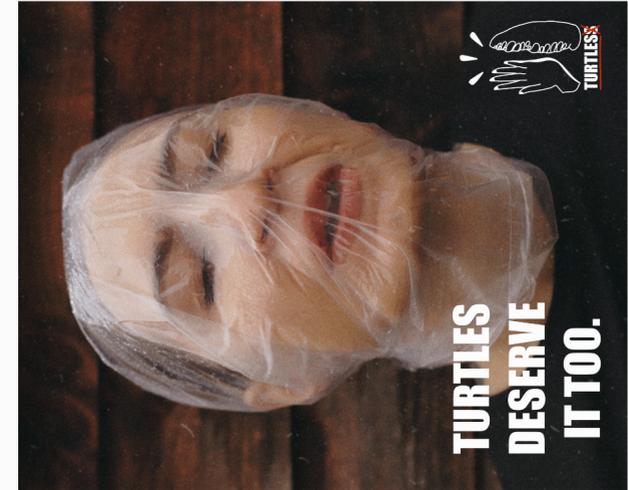
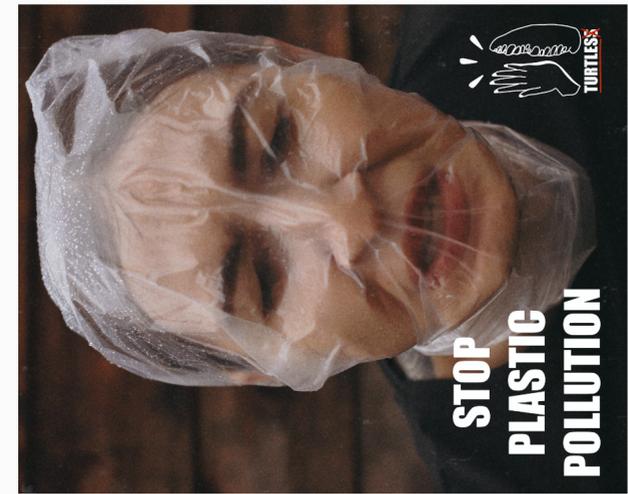
That does NOT mean it's ok to improperly dispose of your plastic! Randomly dumped litter can travel thousands of miles and end up in the oceans, being blown away by winds and storms. In fact, plastic is not biodegradable and rather fragments into tiny particles that are harmful for both humans and animals.

There are 5.25 trillion pieces of plastic waste in our oceans, and some risks result in marine species being entangled or intoxicated and can also cause death!

Turtles are endangered species, 3 of the 7 existing species being critically endangered.

My aim is to motivate people to make a change, to live a more sustainable lifestyle and be more conscious about their plastic use, especially single-use like water bottles, bags, straws etc, and eventually quit using products in plastic packaging.»

instagram: @monicamuhterem / @pinkvelvetsofa





# HARRY PAYNE.

*Harry Payne, University of Chichester,  
BA (Hons) Fine Art*

«My piece is entitled 'Pipe Assembly' and is compiled of eight extruded earthenware pipes bisque fired and then traditionally Raku fired. This piece was created as apart of an exploration of Clay as a material in all aspects. The pipes are not attached therefore making it forever changing and adaptable to a space. This work is somewhat apart of group of works I created in this project however I feel it works well enough on its own. The intention of this group is to change, move and mix them depending on how I install them in a given space.»

*instagram: @hary.art\_*





**HARRY  
PAYNE.**

## **BETH RHODES.**

*Beth Rhodes, University of Falmouth,  
BA (Hons) Photography*

«INSOMNIA

'Insomnia' was made between February and June 2020, as the world started to fall apart.

During the lockdown, sleeping patterns disintegrated, there was no reason to go to bed early or to get a good eight hours sleep, there was no difference between the days. The images represent that feeling of being lost in a familiar space, time blurring into an indiscernible sameness. The dramatic image of the tv screen shows how we became reliant on an endless drivel of repeats and rolling news telling us it was the end of the world. The screen lights up the room, in bright blue and purple, yet has nothing, just white light, all the boring programmes merging into one mess. The light of the screen spreads out into the night, occupying the busy minds of those who can't sleep, providing a distraction from our anxiety fuelled thoughts. To contrast the harsh electric light, the triptych of polaroid's show the sunlight gradually moving across the room, the day going past so calmly, yet the world is full of chaos. Each polaroid is a moment of peace within the madness... but viewed through tired blurry eyes.»

*instagram: @bethrhodesphotography*



**BETH  
RHODES.**

# ELIZABETH DOWLING-NASH.

*Elizabeth Dowling-Nash, University of Falmouth,  
BA (Hons) Photography*

«“A Letter to End”

“Nature is a way to connect to the earth, to regain the feeling of living and growing. A place of sacrality and peace, a place to reflect on those who have been lost. Letters written and destroyed to generate a new beginning, transforming words into imagery. The colour blue isn't one often seen in nature making it something new, something deceptive that doesn't exist in these spaces.” In this project, I produced screen-printed images surrounding nature's beauty and the form of the land. These landscapes represent a larger depth of emotion that isn't obvious at first glance. The quote above is crucial in revealing the depth in this project. I explore my reaction to death and how I can connect myself to nature to regain that sense of belonging in life after losing people close to me. Nature represents a sacred place to reflect and feel connected to the world which I show through the physicality of my prints and through the process of making them. These prints contain my thoughts and feelings on a time that affected me deeply, involving the loss of someone important to me. Letters were written and destroyed to produce a new beginning, transforming words into imagery. Following death and the process of healing I used pieces of writing I had previously written at the time, and new pieces I had written 1 year later as a process of connecting my emotions together. Finding out why I reacted to nature and chose this as a place of healing.»

instagram: @elizabethdowlingnashphoto





# FRANCESCA EDWARDS.

*Francesca Edwards, University of Essex,  
MA (Hons) Curating*

«'Emerald Vapour' & 'White on White'»

These three pieces are the first instalments of an upcoming collection I am releasing soon. During the second UK lockdown I was spending a lot of time thinking about where I would rather be, and came to the conclusion that some of my best memories and experiences have been in the Scottish Highlands. This new collection will be comprised of paintings depicting the Scottish mountains in an abstract and painterly style on various sized and shaped canvases. Using various impasto techniques I apply the paint in a gestural movement swiping across the canvas, with the thickness of the paint depicting the ice glaze and snow on the tips of the mountains. 'Emerald Vapour' (seen on the circular canvas) was chosen for Eclectic Mag's first Giveaway. The circular style canvas acts as a landscape window to the scenery, and highlights the angles of the mountains. The choice of emerald green painted across the canvas adds energy in both the highlights and shadows of the composition. The to 'White on White' canvases embrace the form and energy of the snow sweeping across the mountains by using only one medium in one colour. The lack of colour and tone draws attention to the pure form of the shapes seen in the atmospheric mountains.»

*instagram: @francescaedwardsfineart*

# E, DOWLING-NASH.



**FRANCESCA  
EDWARDS.**



# BEN DAWSON.

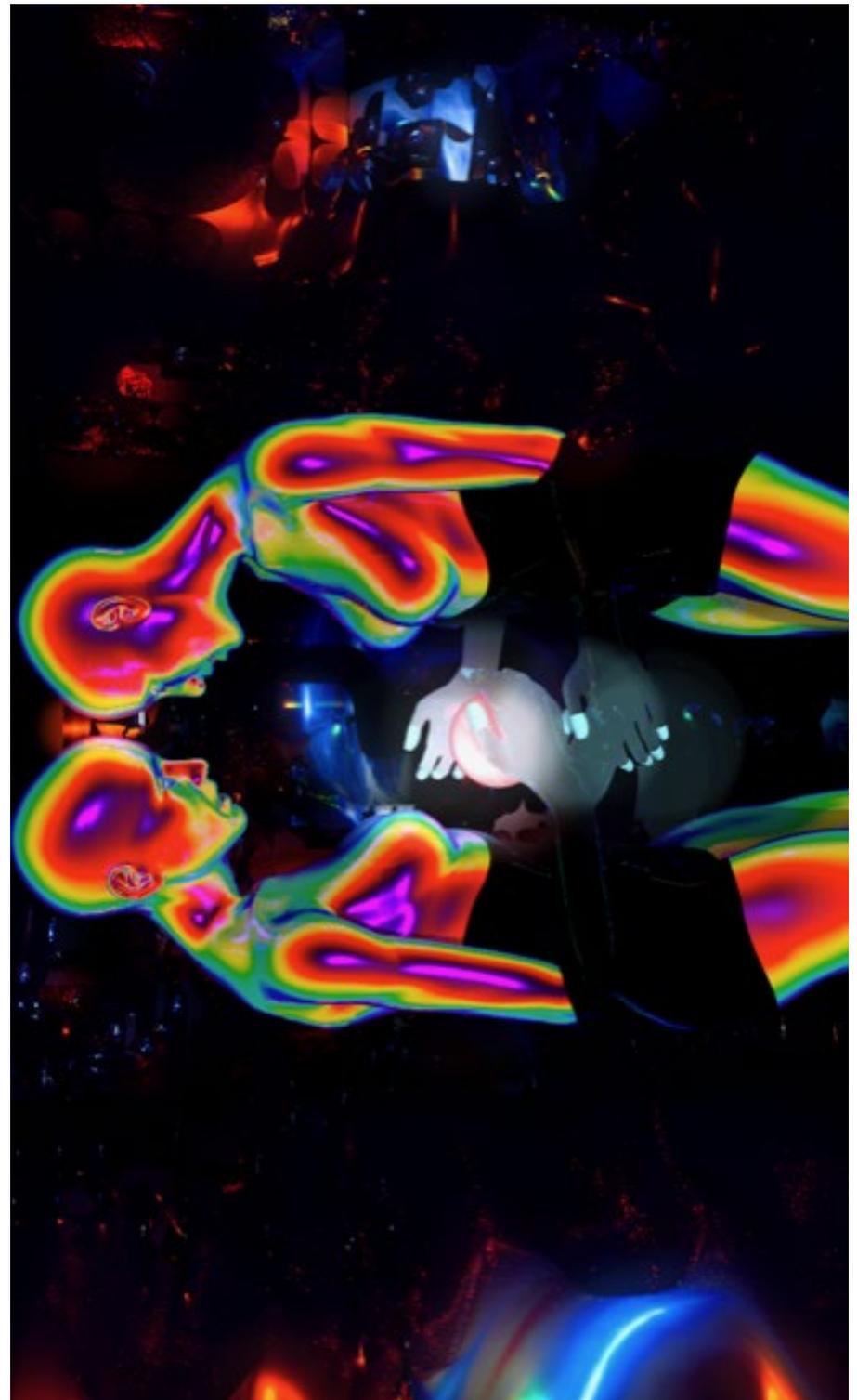
*Ben Dawson, KSA, University of Kingston,  
BA (Hons) Fine Art Graduate*

«I am Ben Dawson, a queer working class artist. My primary practice explores our physical and digital overlap, I situate my work between digital film making and printed matter and physical objects. I am really interested in the symbiosis of the digital and physical, “What does it mean to be human? – A digital deep dive into materialist mortality, asking the question of what it is to have a body physically and digitally”. My work orbits around our physical and digital identities and their symbiotic convergence and divergence, the question between real and virtual in the age of the internet. Omnipresence plagues me, owning a body is a complex and nuanced condition, what if a body exists without knowing (non- body’s), thus proposing the question of ownership and autonomy, these ethical questions frame a dissection into digital materiality. CGI rendered slippages forming, as cowboys that have been digitally sculpted by my hand exist purely on software where the question of postproduction and creation are endless, a digital infinity.

The images are from a long form video work that’s called “arbitrary names can’t define such taste”. I am particularly interested in the limits of language in parallel to the way we define the digital and its relationship with sensory emotions. I am trying to find a verbal and visual language to talk about highly emotional feelings but with a digital sterileness. The ongoing question in my work, is the relationship between global capitalism and it’s symbiosis of the virtual; I’m still trying to find the language of alchemy and the occult, to mirror and manipulate such emotional struggles under digital capitalism.»

*instagram: @bendawson110*

*website: bendawson.space*





**BEN DAWSON.**

## **CHARLOTTE CLARK.**

*Charlotte Clark, Anglia Ruskin University, Cambridge,  
BA (Hons) Photography*

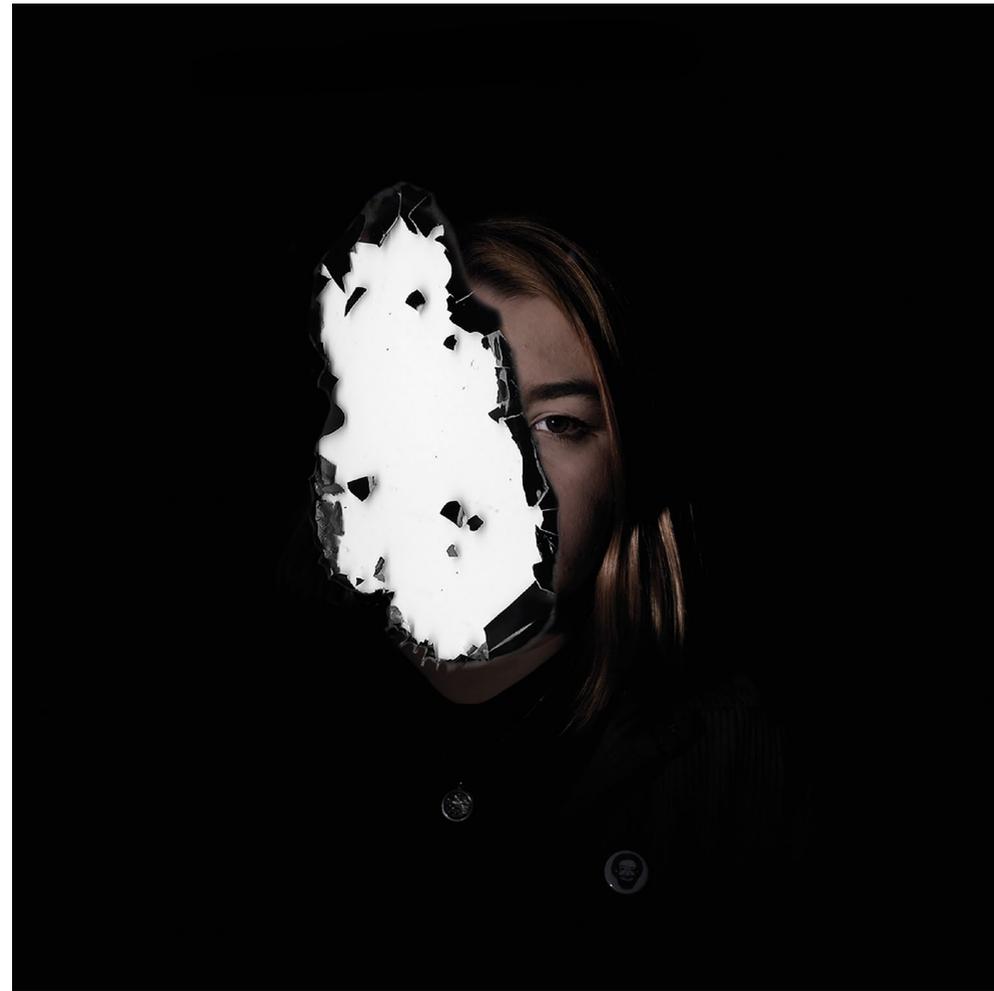
«These shots were from my book I created back in May called 'The Mind'. The Mind was a book created for my university project that focused on raising awareness of Mental Health conditions such as anxiety and depression. The use of portraits were used alongside physical and digital manipulations to symbolise how these conditions can affect one's mind.»

*instagram: @charlotte.c\_photography*

*twitter: @PhotosClark*

*Modelling by*

*Jasmine Cawthorne @jasminecawthorne*



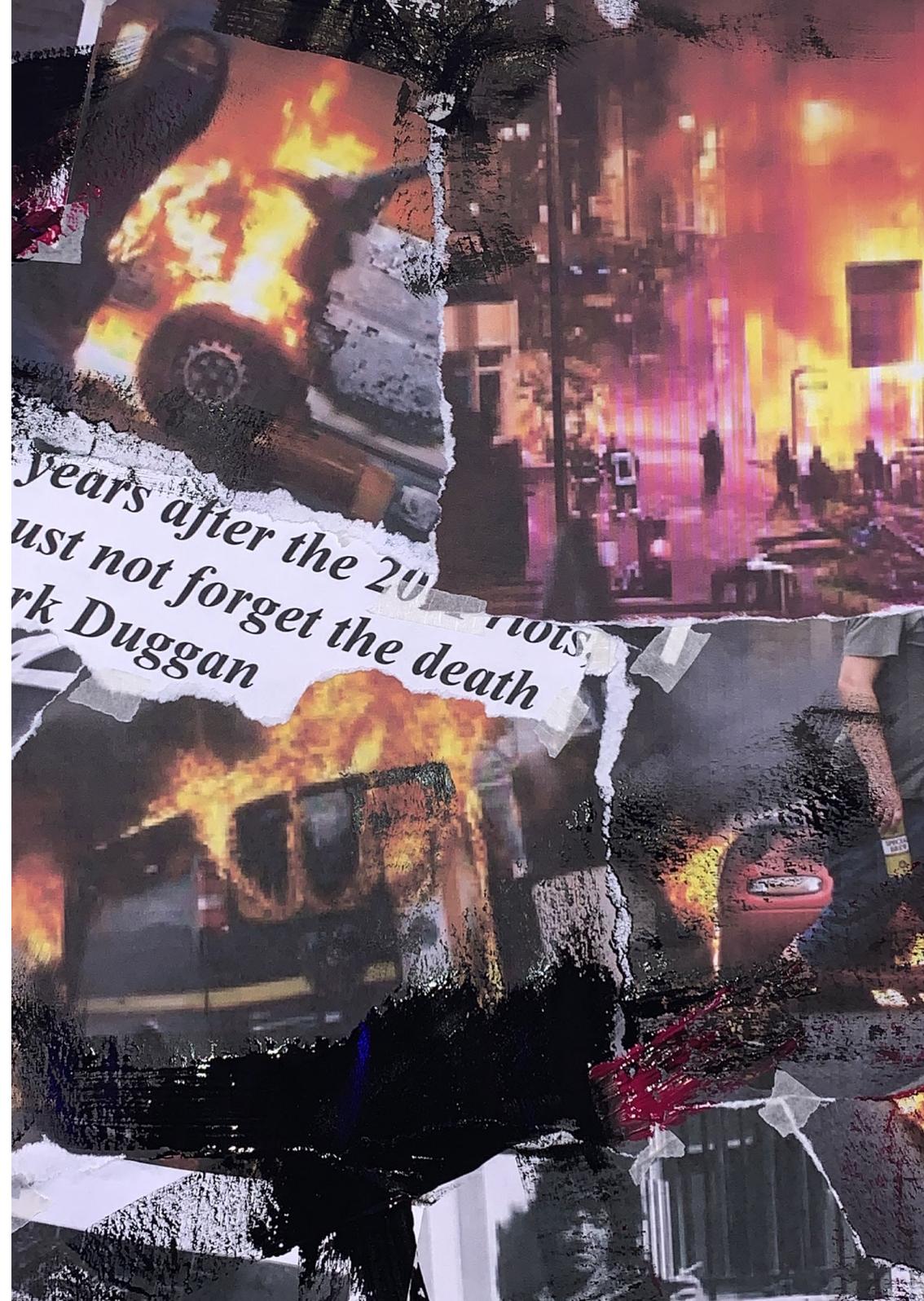
**CHARLOTTE CLARK.**

# MOLLY FERGUS.

*Molly Fergus, University of Northampton,  
BA (Hons) Fine Art*

«For this piece I have submitted, I wanted to solely focus on the destruction of riots. Whether that be their causes, the outcomes or the movements we know today, otherwise known as the Black Lives Matter movement. This collage focuses on the destruction of objects, such as buildings, mobile transport, weapons and the use of knife crime, also known as Lives Not Knives. Looking into the London Riots of 2011, the streets of Tottenham have been destroyed over the death of Mark Duggan, a 29 year old man shot by police. In all my experiments I usually want to portray a certain message around this alarming issue, which I have done so on both my entries. Throughout the time I have spent on social media I have seen not enough adverts and posts about preventing these issues head on that involve race, politics, equality, the poverty line and homelessness. These issues stated have caused historical riots causing people to burn, crash and destroy objects and in worst case scenarios, involved stabbing. I view my work as political and I'm hopeful that in the future I can make larger scale work to broadcast to a wider audience.»

*instagram: @mollyfergusart*





**MOLLY FERGUS.**

**WE CAN ALL ADMIT THAT 2020 WAS A STRESSFUL, NEGATIVE, AND AWFUL MESS OF A YEAR, BUT IT DID GIVE WAY TO A HUGE COLLECTION OF BRILLIANT CREATIVE WORK BY STUDENT ACROSS THE UK; 28 OF THOSE PIECES, WE MANAGED TO CRAM INTO THIS SINGLE ISSUE! WE HOPE YOU ENJOYED OUR VERY FIRST «REWIND» ISSUE, SOMETHING WE PLAN ON REPEATING FOR EACH DECEMBER ISSUE TO HELP SUM UP THE YEAR. WE ARE STILL TRYING TO FIND A DECENT AND EFFICIENT WAY OF SHOWCASING ALL OF THE TALENTED WORKS WE RECEIVE, BUT IN THE MEANTIME, WE DO HAVE A HASHTAG ON INSTAGRAM THAT**

**WILL GET YOU A FREE RE-POST ON OUR STORY. WE KNOW IT ISN'T MUCH, BUT WE'RE HOPING THAT THE PEOPLE THAT USE THE HASHTAG WILL GET MORE RECOGNITION FROM THE OTHERS THAT ALSO USE IT. PERSONALLY, WE MAKE SURE WE CHECK IT EVERY DAY OR AT LEAST EVERY WEEK, TO REALLY MAKE SURE WE DON'T MISS OUT ON ANYONES WORK, BUT WE HIGHLY RECOMMEND FOLLOWING THE HASHTAG AND TAKING A LOOK YOURSELF! THERE ARE SOME BEAUTIFUL PIECES THAT ARE SHARED THROUGH THE HASHTAG THAT HAVEN'T EVEN BEEN SUBMITTED FOR THE MAGAZINE. IT'S WELL WORTH THE TIME.**



**SCAN THE QR  
CODE ON THE LEFT  
FOR ALL OF THE  
FEATURED ARTISTS  
SOCIAL MEDIA LINKS.**

**THE CODE WILL  
ALSO SHOW YOU  
THE LINKS TO OUR  
ACCOUNTS AND  
ONLINE STORE  
SO FEEL FREE TO  
CHECK THEM OUT  
TOO AND SPREAD  
THE LOVE.**

# **ELECTIC**

**a publication for creative students**