

The Multisensory:

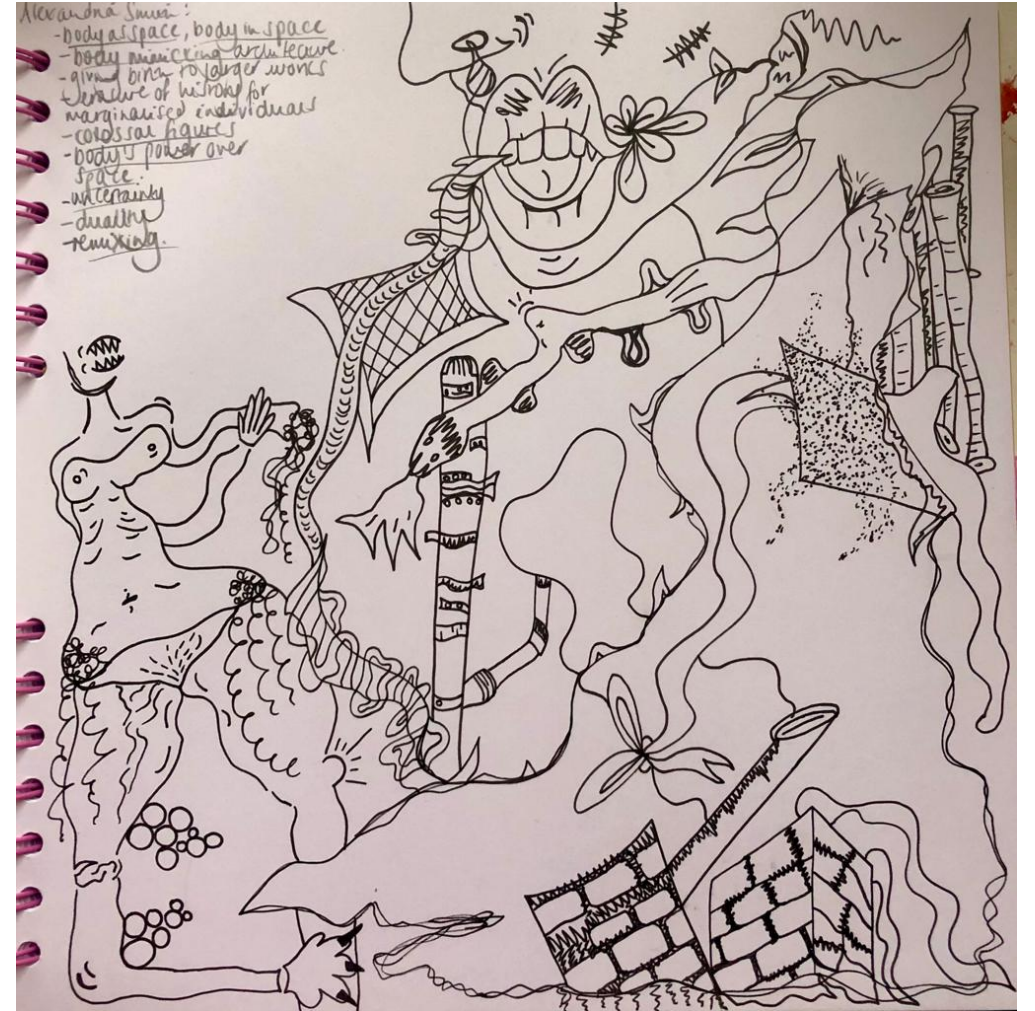
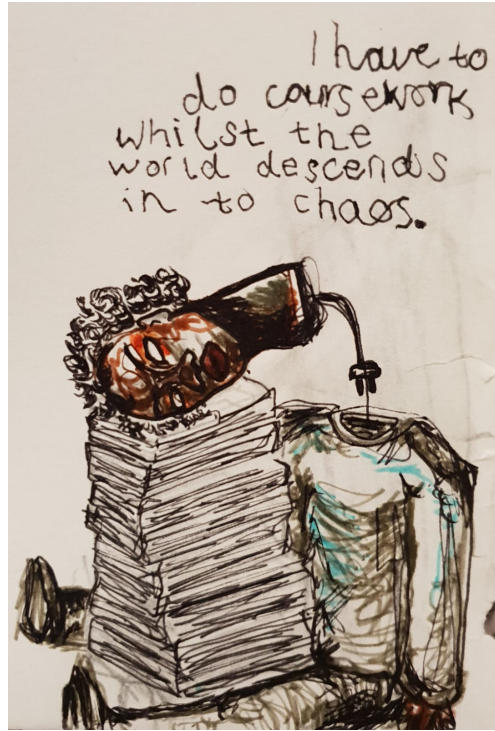
We communicate the multi-sensory by exploring aspects of the human condition; developing work surrounding the physicality of the human mind, body, and psyche unpicks their conscious and unconscious behaviours.

The process materialisation and digitalisation enabled us to display multidisciplinary practices onsite and off site from the studio. Utilising such methods of making allowed an investigate of sub-themes, such as the self perceptions through physical and psychological experience. Exploring materialisation of mental states in physical forms, commenting on the personal via impersonal formats. Our work can act independent to us, separate entities despite being an extension of our bodies. Some tasks served therapeutic qualities - couching, embroidering, writing- while others appear for functional in a conceptual or critical way. Certain methodologies act as coping mechanisms in relation to a person's vulnerability, addressing concealed struggles; inevitably forming dialogue between practices, connecting to each other's social and cultural positions.

Collaboration has taken place in all proximities, simply a conversation, watching a particular film or finding an element in another's work that resonates with you. Perhaps considered informal collaborations as none of our work was created with direct input but instead the was a running narrative, closer relations between some, more distant with others but rooted in unpicking ways the communicate the multisensory in a currently numb existence.

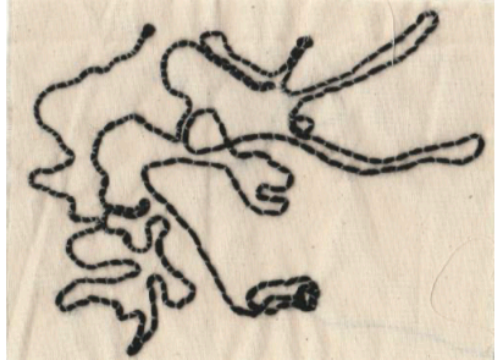
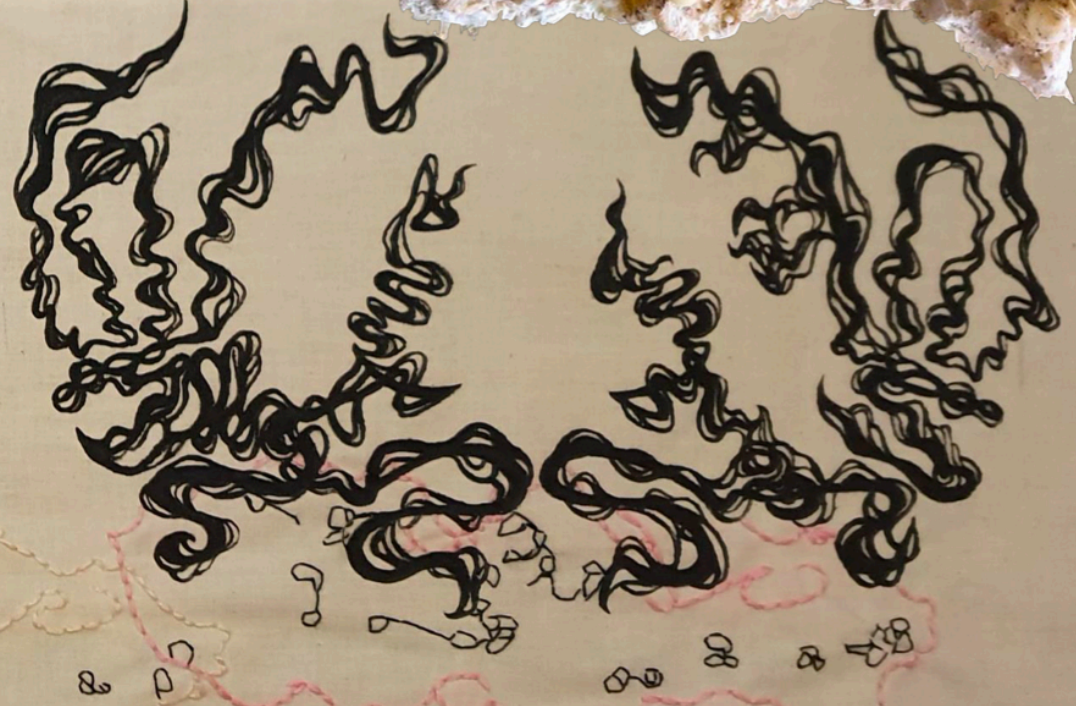
The human experience individually shapes our positions and reactions to never be repeated, resulting in a mixture of individual and collaborative pieces in person and through digital platforms, revolving around the human consciousness.







MORIENKE CAXTON-MARTINS | BETH SEEBOO





BENJAMIN SALMON | BETH SEEBOO

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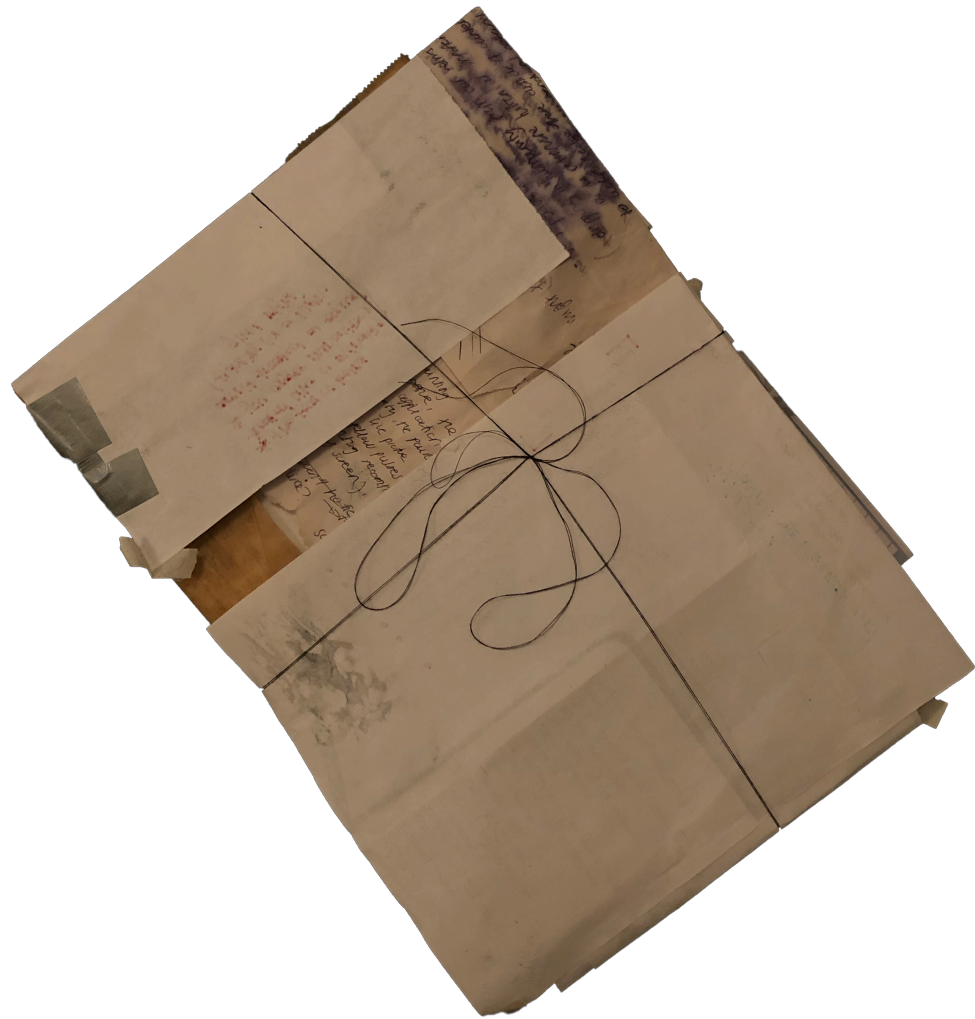
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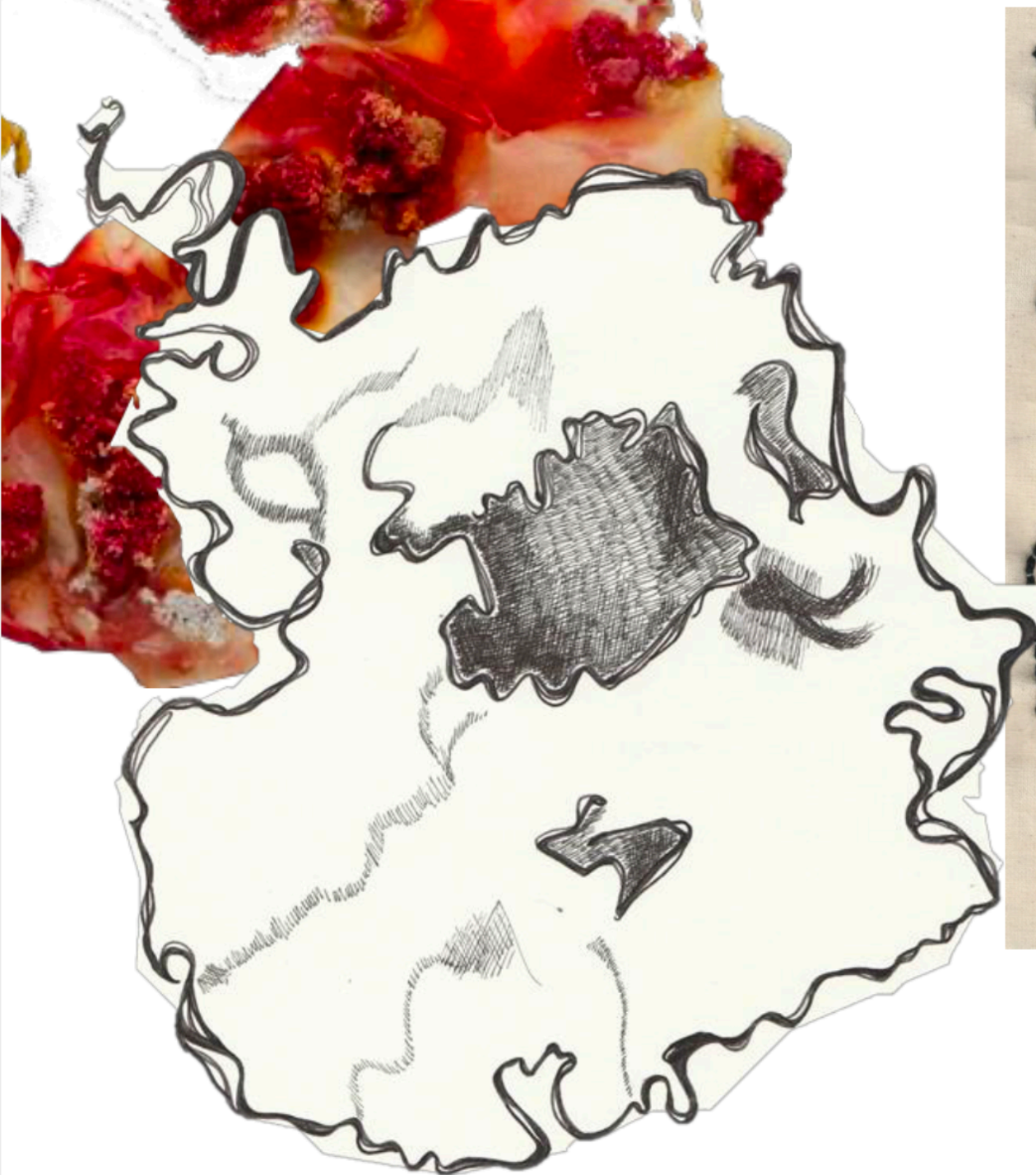


AMELIA KIRBY | PENNIE HAYNES





AMELIA KIRBY | PENNIE HAYNES



REFLECTIVE NOTE:

Over time our collaborative project has had to **ADAPT** to the ever-changing circumstances we find ourselves in, and with our adapting came the challenge of new modes of collaboration. We were determined to explore the idea of the 'multi-sensory' thematically individually addressing our current interests via film, video, sculpture, textiles, writing and drawing. Following through with our initial plans of collaborative physical work, led us to experiment with alternative ways to insert each other's work into our personal environments. However, we found ourselves heading towards a collaboration of ongoing dialogues, in which we endeavoured on a journey of continuous transforming and recontextualising one another's works. Using the platform Miro, we constructed our work through visuals and text, prompting links between each other's practices.

After reflecting on the initial crit, the conversations commented on our work in proximity to each other, we decided that regular, informal meetings each week would improve both our individual and collaborative practices. Our detached and responsive collaborations show the shift of intention and what was possible; these conversations allowed reactive working, such as drawings, poetry, textiles based on each other's work and fusing together individual work to create new edits with new meanings.

A new reflection of coming together emerged after we were informed a physical exhibition was no longer happening. From separate pages on our Hotglue to combined photoshop backgrounds of our rooms to be used on zoom, there's been a **ADAPATION** in our work occupying the same -virtual- space.

Our collaboration was now no longer specifically surrounding the subject matter of 'the human condition' it was surrounding processes, perspectives, interpretations and conversation.

This collaboration was not only a way to create and share alternative approaches to work, but a way to maintain some sanity and social relations.







