

FMS X DEFACED! STUDENT EXHIBITION

WEDNESDAY 30TH
NOVEMBER

17:00-20:00

FITZWILLIAM MUSEUM ARMOURY





FMS x Defaced! Late Student Exhibition

Welcome to the Fitzwilliam Museum Society's Student Exhibition at the Defaced! Late on the 30th of November.

This exhibition of student work explores the issues faced by the youth of today, ranging from introspective discussions to comments on the current socio-political climate and more explicit responses to the Fitzwilliam Museum's Defaced! Exhibition.

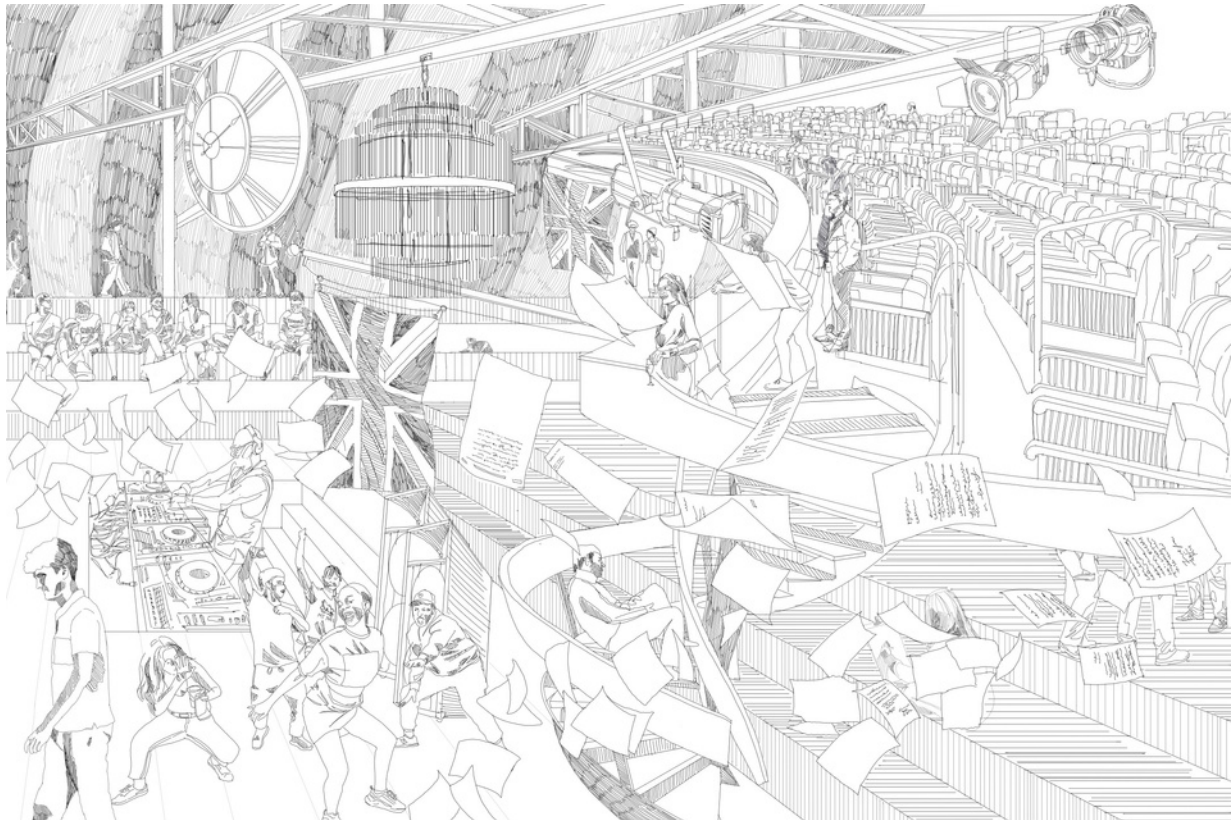
In the same way the works in the Defaced! Exhibition "reveals some of the personal and hidden struggles experienced during major world events", these works reveal the personal and hidden struggles experienced by students today whether it be the burden of society's constraints on identity, gender and sexuality or broader socio-political issues such as the climate crisis and growing economic pressures. These issues and their own ability to 'deface', are both implicitly and explicitly present in all the works, the message however, pervasive throughout and these and these works serve as a rebellion against them.



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Vision of Government



Leti Ryder

Drawing

This architectural digital drawing reveals a hidden super structure that houses an obscure, different way of thinking, embracing the more playful elements of architectural design.

Refaced!



Ellen Watters

Oil Paint on Paper

Refaced! explores the simultaneous power and fragility of the individual. I have titled this work Refaced! due to the repetition of myself, reflected. However, it could easily be called Defaced! because, although we probably know ourselves better than anyone else does, we often still struggle to represent ourselves. I already look different to when I painted this. If appearances are likely to change, then to attempt to capture your own might be to deface yourself in that moment.

Wired Shut



Reanna Brooks

Digital Photography

The manner in which we deface ourselves in order to conform to the constraints placed upon us by society is depicted within these two deeply introspective personal works. These two works explore the difficulties of representation, especially from within. Although as humans, we know ourselves better than anyone else, the struggle to represent ourselves is perpetual; this struggle is articulated physically through the warping of the wire mask surrounding the face of the model, defacing his true self.

These two works act as a commentary on the defacement of self, both consciously and unconsciously as a result of ingrained societal constructs. If appearances and identity are ephemeral and ever changing, then to attempt to capture your own is to deface yourself in that moment, responding to societies forced constructs of what 'self' means.



Refaced! and **Wired Shut** act as a commentary on the defacement of self, both consciously and unconsciously as a result of ingrained societal constructs. If appearances and identity are ephemeral and ever changing, then to attempt to capture your own is to deface yourself in that moment, responding to societies forced constructs of what 'self' means.



Debris



Enrique Hernandez

Painting

The unstructured willingness, the immature success: debris, or what is left of a soul after the impact of a real presence. Sometimes the honesty of art is enough to deconstruct the conscience in a sick world, as the artistic expression strikes beyond what the spirit is able to sustain.

Chimera



Alexandra Timofte

Sculpture

Chimera' explores the potential of a sculpture to morph as the viewer walks around it. Influenced by Dimitrie Paciurea's chimeras, and depictions of Egyptian goddess Sekhmet, it considers the interplay between human and animal emotions: from the alertness of a surprised animal to the deep solitary air of a dejected woman. An impossible yet familiar presence, the sculpture challenges the notion and false expectation of continuity of self in modern society.

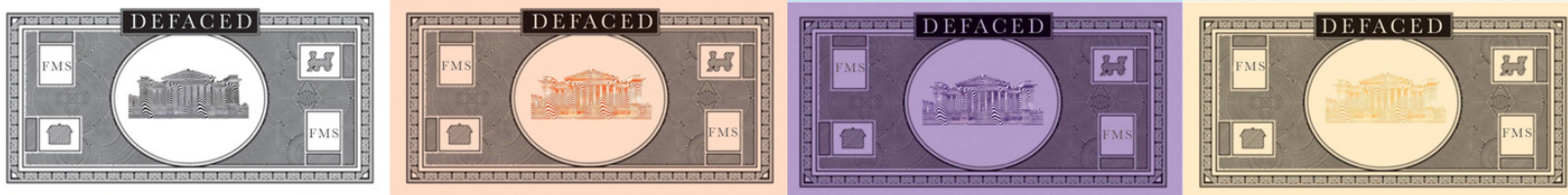
Sabotage



Enrique Hernandez

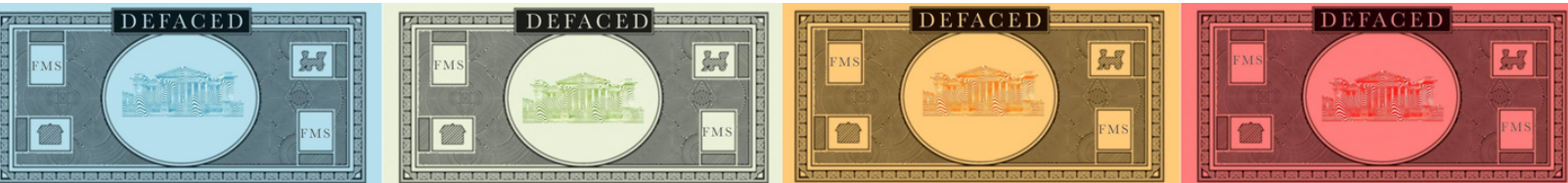
Painting

The sick glory, as it turns into smoke. Up there, above the mud: the hope, the purity, slowly getting poisoned poisoned. Was it all a dream? We lived as if time were unlimited, and when words were not enough, we cried out in pain. But is not a relief that we look for. It is a hurricane of reality, a sharp revelation. Because no beauty can beat the human soul. And beauty, that's all that we're here for.



Debris, Chimera and **Sobotage** serve as a consistent reminder of the oppression of the youth as a result of generational and societal failures. Crippled by the expectation placed on our bodies to mould and warp into a form that is foreign to our own, defacing and morphing ourselves into anthropomorphic forms, this triptych of works serve as active reminders of the youth's struggle to cultivate our own imagination, free of defacement.

In a metaphorical way these represent the self-criticism placed on today's youth and the degenerative defacing of identity that is caused; whether it is the impact of the growing economic crisis, the constant battles faced by the LGBTQ community or the deteriorating state of our planet.



Lost in Inflation



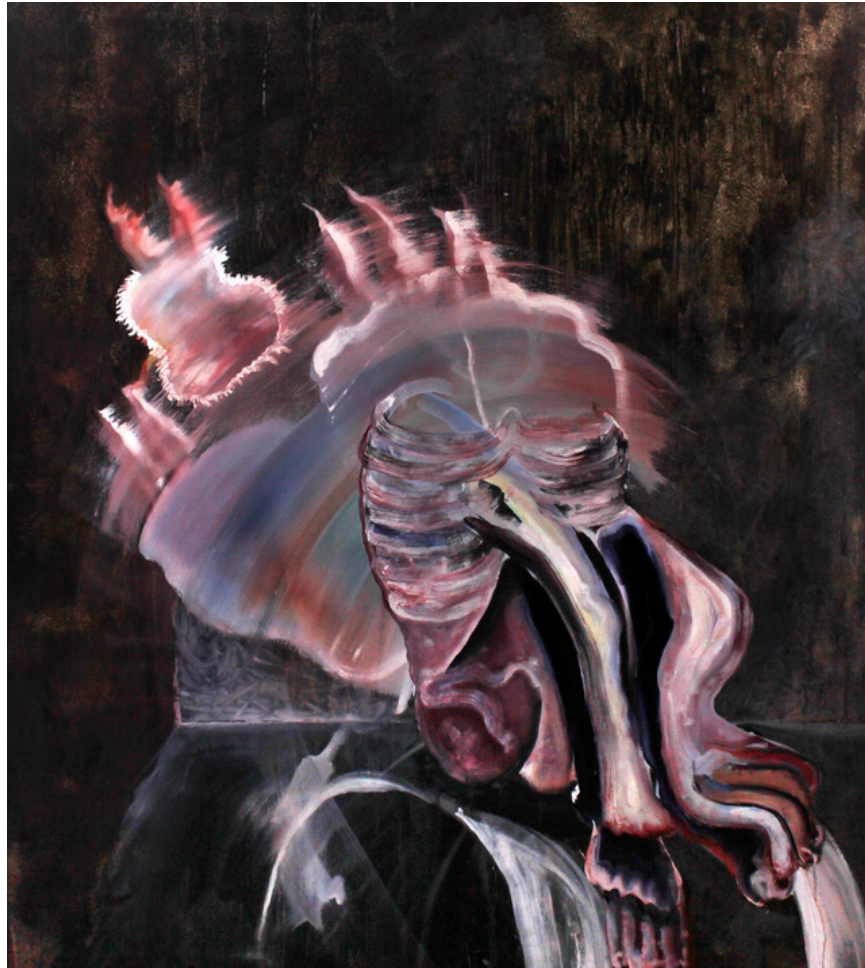
Ed Parkhouse

Digital Collage x Cyanotype Photograph

As the emergence of digital currency accelerates the technological architecture of analog life, my work aims to critique the disparity between our experience of 'pre' and 'post-pandemic digital consumerism. I have named the creative methodology of this 'Re-Wilding the Digital'.

Rewilding is the process of ecological regeneration to restore an area of focus to its uncultivated state. Through Art, we can 'Rewild the digital' by reappropriating once-analog online imagery, and subverting the mechanized production methods of the image back towards analog outputs. The picture of Queen Elizabeth II was originally produced on a film camera, in later life distributed online, and now appropriated from the internet back into an analog framework.

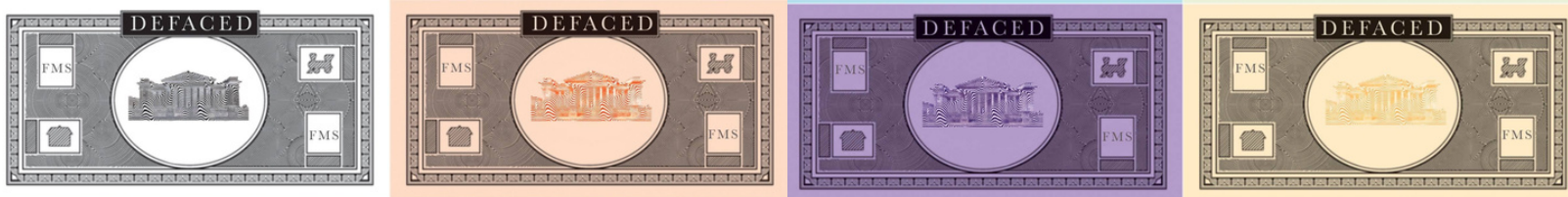
Shake



Connor Phillips

Oil Painting

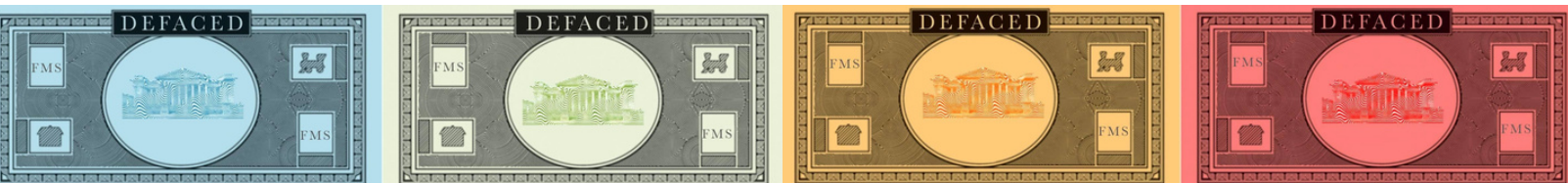
This work is about the descent of anxiety and the physical experience/repercussions that can materialise as a result of this, in turn defacing both our intrinsic understanding of ourselves as well as the way others perceive us.



Both **Shake** and **Lost in Translation** react to their respective struggles through literal defacement of an image. 'Lost in inflation' is a warped digital collage of the queen, produced via cyanotype onto handmade paper, that is a comment on the inflation crisis facing all walks of life in these UK.

While 'Shake' represents the physical mania of anxiety and the confrontation of one's own self. Given these age range of the artists these two works are interesting to put together, not only because the similar usage of dragging lines, but also because they represent the dual struggles of youth's finding their place in society.

Not only are these years the first years we confront financial independence and along with the responsibilities that come with this, but also these are the same years in which we are forced to understand and define ourselves as individuals within society.



Next Round (Of Applause) Is On Me



Benjamin Sobel

Watercolour and Ink Drawing

Increasingly overworked and underpaid, it's little consolation that NHS workers had clapping (and pots and pans clanging) for them during Covid. What initially seemed like a heart-warming gesture morphed into a typical example of performative fluff that doesn't pay for bills or food or rebuild crumbling infrastructure. I tried to represent that with a useless bank note.

Dollar Study



Louis Flood

Graphite on Paper

This work reimagines the mighty American dollar through a lens of gay fetishism, tributing heavily the work of homoerotic illustrator Tom of Finland. It aims to interrogate the role that currency plays in defining the noble identity of a nation, defacing material dispensed by the state with taboo and perverse imagery, which, conversely, is often celebrated within certain repressed subcultures.

Britpop



Georgia Capewell

Painting

Painted when Johnson was refusing to step down as PM, the Stuck Record is ironically displayed like a platinum record, yet there seems little to celebrate, the vinyl can never be played: a hollow display of patriotism and pride. Stuck between viewing British institutions such as the NHS; our music; and diversity with hope, and the shamefulness of a money driven politics fuelled by intolerance: as the rhetoric plays on, I worry what it means to those who are listening.

Shche me Vmerla Ukrainas



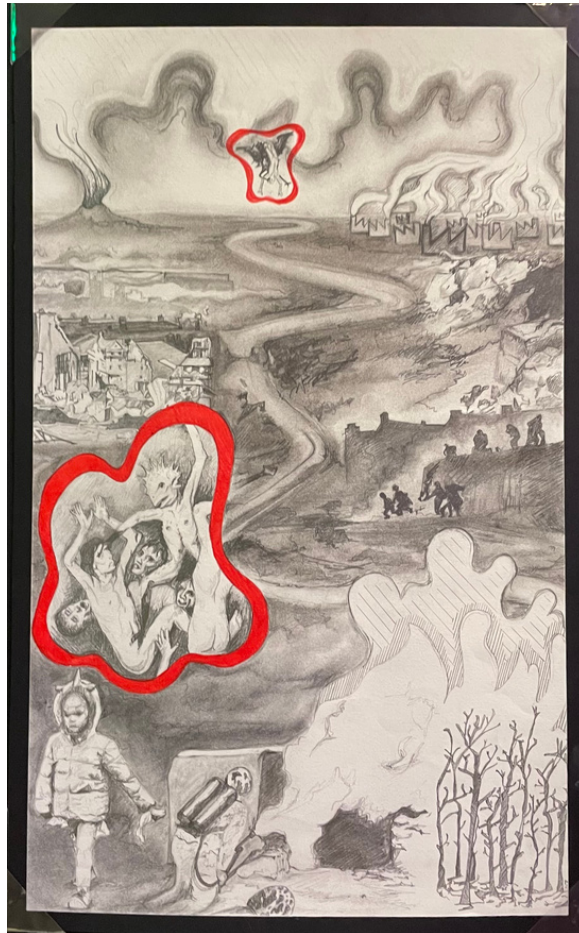
Madeline Haas

Painting

On March 1st 2022, a missile attack hit Kyiv, targeting its radio tower and killing five people. The painting depicts two Ukrainian firemen extinguishing a fire, based on actual footage taken after the airstrike on March 1st.

If you view the painting from left to right, you can observe the transition from normalcy to what remains after a military attack. The piece was painted on an abandoned roof tile, using acrylic paints and varnish.

A Garden of Dust

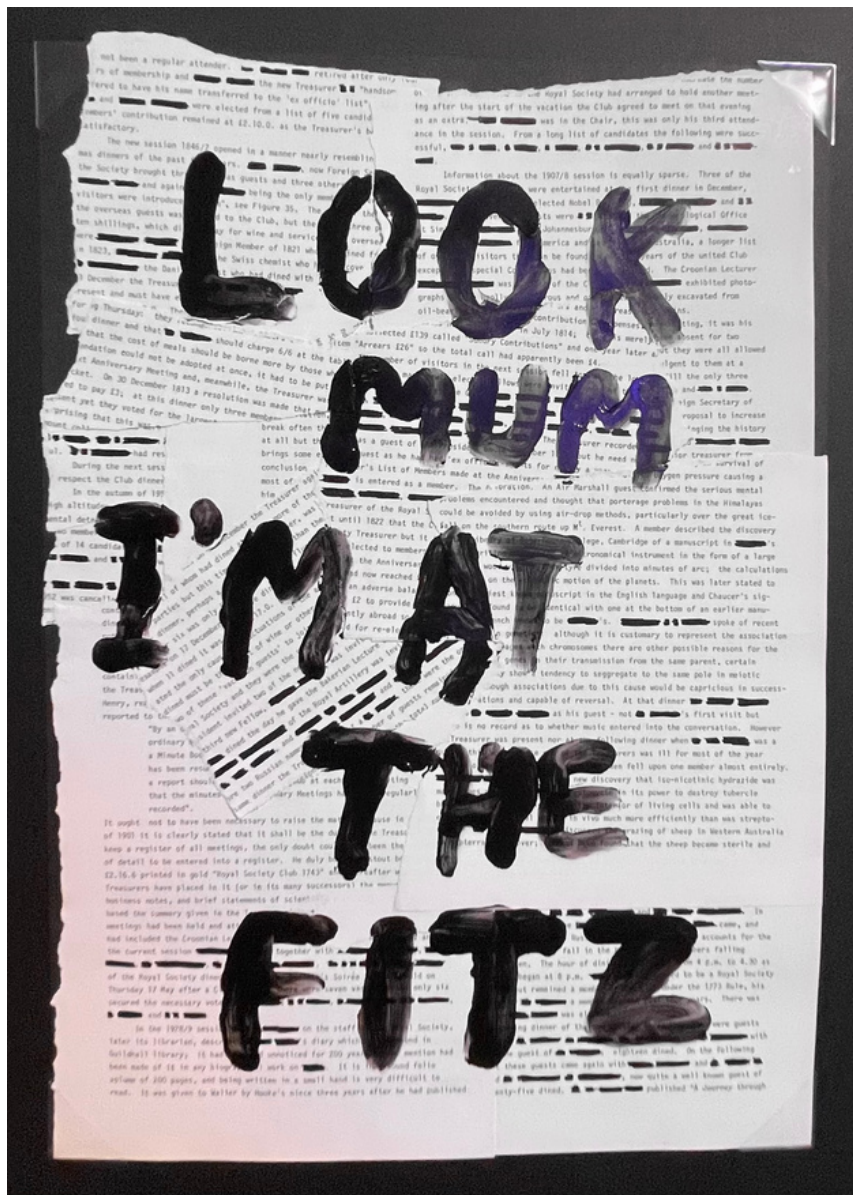


Jessica Reeve

Charcoal and Gouache on Paper

Heavily inspired by the third panel of Bosch's *The Garden of Earthly Delights*, this work discusses the physical defacement of the earth's surface through conflict and consumption. This drawing was made from a collage in which the imagery was derived from magazine cuts, familiar icons (say of the factories) and the photography of Sir Don McCullin. With the biblical references through Bosch, this work is as much about guilt as it is about a perceived future of such a defacement.

Untitled



Alexandra Timofte Collage

Whether viewed as sardonic, optimistic or whimsical, Untitled is backdropped by pages torn from "The Royal Society and its Dining Clubs" - a 400 page account of the attendees and meetings at the Royal Society over many years. Blacked out names along with the metonymy of "I (rather than my work) am at the Fitz" interrogate the relationships between artist - or the person in general - their name and external image, and society.



Thank you to the Fitzwilliam Museum and particularly Florencia Nannetti and Victoria Poivret for all their support and guidance.

Thank you to Olivia Bruce, Flo Brockman and Jessica Reeve for leading the exhibition, and to our graphic designer Lauren Pencil for the brilliant poster, as well as all of the FMS committee for their time and work setting up the exhibition.

Finally, to all the artists that submitted their work.

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The University of Cambridge's Society for Art

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