

LOCKDOWN

**COLLECTIVE
ONLINE
ART
EXHIBITION**

**FROM 22 / 10 / 2020
TO 30 / 11 / 2020**

**PV 22 / 10 / 2020
FROM 7.00 PM
TO 8.00 PM**

residency

EXHIBITION CATALOGUE

CONVENOR

MERI LAHTI

CURATORIAL TEAM

LISA PETTIBONE, DAVY YONG, PATRICIA BIDI

GRAPHIC DESIGN

NEUS TORRES TAMARIT

SOCIAL MEDIA

MAHAL DE MAN

PUBLICITY

JILL MUELLER

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For more information about specific artworks and artists please contact the artist directly.

For more information about curation please contact Lisa Pettibone at studio@pettibone.co.uk

For more information about graphic design please contact Neus Torres Tamarit at neus@phenotypica.org

FOREWORD

I have always been curious about the concept of a residency – creating artwork as a response to the time spent in a certain place. It was late at night when I thought that I could possibly create artwork as a response to the time spent during lockdown, and found this inspiring. I thought about my artistic friends and how many of them might want to create art as a response to the lockdown as well, and then the idea of turning the self-isolation time into a residency popped up. I decided to launch the invitation to take part in the residency on social media, and 29 people from countries such as Canada, Finland, France, England, Spain, South Korea and Taiwan showed interest in joining the residency.

The residency ran from late March to the end of June and it was self-led by each participant, as everyone was self-isolating in different ways at different locations. I kept in touch with the residents via e-mail and created a Slack account for everyone to get to know each other and share experiences. The residency worked like a little community as I got ideas from the participants in how to get publicity, showcase people's work and how could we set up an exhibition, and a few volunteers agreed to help out with all these tasks. As the residency finished, 18 artists wanted to take part in exhibiting their work and we decided to organise an online exhibition. The created works represent each individual's journey during lockdown and how they experienced this time.

I want to thank all the participants for making the Lockdown Residency happen and being of such huge help during this time.

Meri Lahti

CURATOR'S FOREWORD

As a participant in the Lockdown Residency, co-curating the virtual gallery was a chance to dig deeper into and revel in the very personal experiences and creative responses of the other artists. We met and shared ongoing work briefly online, so it was a delight to see the final works and statements. It seems appropriate to present our work online as the residency originated there and, indeed, facilitated its existence. Ever flexible, artists have had to react positively to the restricted circumstances and explore new approaches to engaging with a hidden audience.

Although the art is disparate, common themes emerged from a variety of experiences the artists encountered. Of course, all the artworks are cross-pollinated with a mix of ideas but it helped to focus on a few, thus creating a loose structure for arranging the work: touching nature, the everyday and state of mind. Nature was both blessed and yearned for by the artists during lockdown, often as the focus of detailed observation. As surroundings shrank to a tighter radius, many concentrated on the everyday items in their homes or routines and communities to draw creative strength. Confronted with dire daily news reports, it's no wonder that our psychological state of mind battled with uncertainty and existential threats while simultaneously reaching for hope and positivity. However, in spite of lockdown, imaginations expanded rather than retreated. Additionally, this exhibition is distinctive because it reflects what occurred across the world – our group came from Canada, South Korea, the UK and Europe.

Lisa Pettibone

FEATURED ARTISTS

Allison Barclay-Michaels

Bekk Wells

Çaglar Tahiroglu

Davy Yong

Jan Jwan Kurimi

Jill Mueller

Joshua Bourke

Laurence Bourke

Lisa Pettibone

Lottie Bolster

Mahal de Man

Meri Lahti

Neus Torres Tamarit

Patricia Bidi

Rachel Wright

Sade Lahti

Sangyeon Han

Yoonhee Cho

Allison Barclay-Michaels

Canada / United Kingdom

Website: allisonbarclay.com

Email: ajbbarclaymichaels@gmail.com

Instagram: @ajbbm_art

Facebook: @allison barclay

Flickr: https://www.flickr.com/photos/ajbbm_art/albums

I'm a tetrachromatic, multimedia and multidisciplinary professional artist, designer and teacher. I attended the Victoria College of Art in British Columbia under the tutelage of Joseph Kyle and James Gordaneer RCA, who was, in turn, mentored by Jock MacDonald RCA. I earned my MA in Art and Science at Central Saint Martins, University of the Arts London, in 2018.

My work fusing art and science has its roots in my own personal experience and biology. I have tetrachromatic (four-coned) colour perception. Working in multiple media as a professional artist and designer, I create paintings which are further enhanced by reflecting my art through the prism of my tetrachromatic vision palette and scientific knowledge of light reflection and refraction. Having worked in and taught gemmology, design, calligraphy, hand engraving and manuscript restoration, I also use my knowledge of natural materials, their colour, textures and physical properties to layer my work, bringing additional depth and feeling.

Lockdown inspired me, an extravert, to become more inward-focused and to care for and tend to my immediate household. Being secluded from the real world with my husband in our home and garden saw me plan and dig a vegetable patch and re-wild the back portion for local flora and fauna. The self-sufficiency which came out of this experience is empowering and I'm grateful for it.

ABOVE, CENTRE AND BELOW RIGHT

Tetrachromatic Garden Study: Red, Tetrachromatic Garden Study: Blue, Tetrachromatic Garden Study: Green Acrylic, gold, and mica on canvas board. 101,6 x 152,4 mm



Bekk Wells



Canada

Email: the.false.prophet.bekk@gmail.com

Instagram: [@spukhaftefernwirkung](https://www.instagram.com/spukhaftefernwirkung)

Twitter: [@BekkWells](https://twitter.com/BekkWells)

I am a visual artist currently based in Alberta, Canada. I am interested in the relationship between systems of representation and the experiential phenomena they represent.

I spent the lockdown by myself at my late grandparents' farmhouse, about an hour and a half drive northeast of Edmonton, Alberta, Canada. I had been travelling overseas and returned to Canada to find all my plans cancelled and my future uncertain. With life suddenly on hold, I turned my attention to the minor details of my environment and the mundane tasks of day to day survival.

This work consists of a series of time-lapse still lifes documenting the changes in light on various items on a table in the basement over the course of an afternoon. Each one of these videos is a record of the background events of my day during the last few months. While creating this work I was thinking about how experience is made up of universal constants – like the passing of time and the rotation of the earth – and individual circumstances such as the specifics of the weather in a particular location. The sun shines down on everyone, but the angle of light and the intervening atmosphere are dependent on the precise location. Similarly, the pandemic has been a global event with differing individual consequences.

ABOVE, CENTRE AND BELOW RIGHT

4 May 2020 (Bulb and Candle), 5 June 2020 (Petunias), 29 April 2020 (Beer Bottles)

Video loop. Variable dimensions



Çaglar Tahiroglu



Turkey / France

Website: <https://cargocollective.com/caglartahiroglu/>

Email: caglartahiroglu@gmail.com

Instagram: @caglar.tahiroglu

I am an interdisciplinary artist and manager of mental health activities in humanitarian organizations. Having completed an MSc in Clinical Psychology and Psychopathology at Lyon University in 2011, I brought this field of study to my art practice by gaining an MA in Art and Science from Central Saint Martins in 2018. Since then, I share my time between international emergency assignments and my art practice.

My artistic work investigates topics ranging from mental health to collective societal issues. My research is mainly on the threshold between fine art and documentary imagery linked to psychology, especially how landscape, daily life and the socio-political context are intertwined.

My gaze turned inwards during the lockdown. I have started taking polaroids and short videos to create imaginary spaces. These double exposures between myself, home and unreachable nature are creating homescapes: safe spaces to preserve mental health.

The lockdown was definitively an anxiogenic situation. I was in France and was preparing to go to Democratic Republic of Congo for a contagion project. However, my work was suspended with border closure, and I stayed at home for more than one month while my family was in Istanbul. Looking back, I attempted to create an interface between inside and outside with my art practice. It provided me with an envelope (such as the skin of my body and the soil/air of the landscape, both in metaphorical and literal terms), to replenish what was menaced and find freedom in a fictional nature.



ABOVE

Spaces Double exposure polaroids. 107,5 x 88,5 mm each

Davy Yong



Netherlands / United Kingdom

Website: www.davyyong.com

Email: info@davyyong.com

Instagram: [@davyyong](https://www.instagram.com/davyyong)

I'm an artist and narrative painter from the Netherlands of Dutch and Chinese-Malaysian heritage. I studied Fine Art and Design in Education (BA) in Rotterdam, NL and Art Psychotherapy (MA) in London, UK. I mainly draw inspiration from personal life experiences as well as topics related to my work as an emerging art psychotherapist. Visually and artistically I incorporate motifs of Gothic Romanticism, a genre where the emphasis is placed on intense emotions as an authentic source of aesthetic experiences as well as things beyond reason and Freudian notions of unconscious processes including the uncanny and the sublime.

The lockdown, to me, tells a story of survival. As events unfolded, human instinct to stay alive during times of suffering and deprivation became increasingly prevalent. The drive to adapt, protect, and persevere meant finding strength through the challenges of darkness and the unknown. In dealing with the difficulties I found in surroundings and circumstances, I experienced art-making as a way of processing feelings of dread. By reimagining the lockdown as a Gothic scene, my art became a visual metaphor for the human mind imprisoned and in distress. Filled with symbols of mortality and loss, my painting considers all the trappings of 'the Gothic'. While one might wonder about the relationship between the ghostly figure and the figure trapped within the giant skull, the gloomy graveyard backdrop serves as a 'memento mori', a reminder of how we are all part of a dying world.

RIGHT

The Bones Of A Dying World (2020) Acrylic paint with soft pastel on canvas. 750 x 1150 mm



Jan Jwan Kurimi



Syria / Finland

Email: jankurimi@gmail.com

I am a Syrian-born Kurdish artist living in Finland. My medium is mixed media on canvas. My main focus has been abstract expressionism through the lens of symbolism. My paintings *Vangit* (Prisoners) are the most recent production of this style.

Vangit has been inspired by the war victims and political prisoners back in my home country, Syria. These paintings were originally painted to represent the war victims and political prisoners in Syria a few years ago. However, during lockdown I started thinking about imprisonment differently as I suddenly found myself being imprisoned in my own home. As lockdown has been the nearest experience I've had to imprisonment in my personal life, I felt a strong connection to the *Vangit* paintings which were locked up in my studio.

My video response to the Lockdown Residency is an adaptation of an installation (work in progress), where the jail bars have turned into window frames, the locks on the cells into silent doorways and handcuffs into rubber gloves. This piece represents my thoughts and feelings of the everyday imprisonment during lockdown.

For me, being imprisoned during lockdown didn't only mean being locked in at home, but I felt the imprisonment everywhere I went. I felt as if coronavirus had taken all of my freedom to touch and feel, as if my right to taste and smell had been taken away – to feel like a prisoner, everywhere.

ABOVE RIGHT

Vangit (Prisoners) Video. Variable dimensions

BELOW RIGHT

Vangit (Prisoners) Detail



Jill Mueller



United Kingdom

Website: www.jillmueller.com

Instagram: @jillmariemueller

I am a London-based artist whose practice brings together visual arts, creative writing and research. My work draws on personal experience to explore broader questions around what it means to be human. Using embroidery and cyanotype on fabric, *In Memoriam* traces the tragic loss of life in the UK due to COVID-19, as reported across 100 days.

When my father died, I took comfort in imagining him finding peace in the stars. Ten years later, the stars still called to me. On a residency in Italy, I created cyanotype prints on fabric from observatory plates of the night sky. Some developed into finished artworks, but several lay forgotten in my studio for years.

This April, after struggling to come to grips with the growing number of COVID deaths, I felt compelled to spend time with the dead, to find a way to be present with that loss. I surprised myself when I began to stitch lost lives into the fabric of the stars. First as a physical record. And then as an action that took on the energy of my fingers' movements and the emotion in my heart as I sat with and stitched those numbers. As I felt their texture against the sky. A creative ritual that honoured both those lives and my own need to process. *In Memoriam* is an artwork, but for me it was first a private performance. A shout; a whisper; a cry. An invocation for the living. A mantra for the dead.

ABOVE RIGHT

In Memoriam Embroidery on fabric, cyanotype. Triptych, 3 pieces, 470 x 470 mm each (dimensions vary)

BELOW RIGHT

In Memoriam Detail



Joshua Bourke

United Kingdom

Email: Joshua.s.bourke@gmail.com

I live in London and my practice is aimed at applying concepts through allegorical representation, thus layers of meaning through symbolism, participation, performance and or metaphor is very important in my practice. For this reason, *is between and* incorporates the symbolic application of a variety of mediums and performances.

It feels events, moments and existential experiences have all but faded for me since the lockdown experience; therefore, I've systematically used the canvas as a frame for representing each thought, each experience, each memorable moment as an artefact of the present state, an artefact of what it really means to exist. For every lengthy applied concept, through performance and mixed media, there are layers of white lines corresponding in proportion to every day spent in lockdown and masking the concepts, as if losing the essence of instrumental nostalgia and bridging the absurd ontological gap of existing and existence. *is between and* tells a story that is no longer there, one that is no longer touched by experience, a story with all the hidden meaning recorded, like footprints left behind from the actual and ineffable, but filtered through the ephemeral recollection in the now.

The first layer of the canvas lays out up to 25 different conceptual moments that were of value throughout my thinking and experience during lockdown. These were each applied in a metaphorical narrative using representation through media or performance. The layers on top symbolise more recent ideas of losing contact with others, and the loss of what was. I'm questioning the meaning hidden between each existing moment, the meaning attributed from a now blurred perspective.

ABOVE RIGHT
is between and Mixed media. 760 x 600 mm

BELOW RIGHT
is between and Creation process



Laurence Bourke

United Kingdom

Email: l.bourke@ntlworld.com

I am a semi-retired primary school teacher. I have lived in Bromley for 34 years and have really enjoyed working on art projects in schools and I also have fun creating weird pictures in my spare time. Although I was deemed vulnerable, I didn't feel it. As lockdown arrived I felt the need to do something creative! My wife nagged me to paint the garage, and I always do what my wife tells me to do. I went to buy paints suitable for a metal surface but couldn't resist buying many colours. I then drew various geometric designs which seemed to become more convoluted.

Every day for the next three months I did some painting, using masking tape to separate colours. I found that I had to do at least 2 coats, sometimes 3 for each section. I found the painting very therapeutic.

During lockdown our street became a closer community. We celebrated people's birthdays and anniversaries outside on the road – singing 'Happy Birthday'. People talked and exchanged phone numbers, developing WhatsApp groups.

Every day people would walk past the garage watching me paint and often make positive comments – usually about being bright and cheerful. I spoke to more people in those few months than I had in the past 34 years.

For me being creative is a deep need and even painting a garage can give enjoyment to me and bring lightness to others.



ABOVE RIGHT
Golden Gate Painting. 2040 x 2040 mm

BELOW RIGHT
Golden Gate Creation process

Lisa Pettibone

United Kingdom

Website: www.pettibone.co.uk

Email: studio@pettibone.co.uk

Instagram: [lisa_pettibone](https://www.instagram.com/lisa_pettibone)

Facebook: [@pettibonart](https://www.facebook.com/pettibonart)

Based in Surrey in the UK, I am a visual artist originally from California with a background in graphic design and glass-making. In 2018 I gained an MA in Art and Science from Central Saint Martins London. With an interest in astronomy and physics, my practice investigates how form evolves through hidden forces such as gravity, energy and tension and questions the perception of matter and light. Funded by the Arts Council England, in 2018-19 I was artist in residence at Mullard Space Science Laboratory (UCL) where I followed ESA's Euclid Mission and explored philosophical ideas related to mankind's evolving perception of the universe.

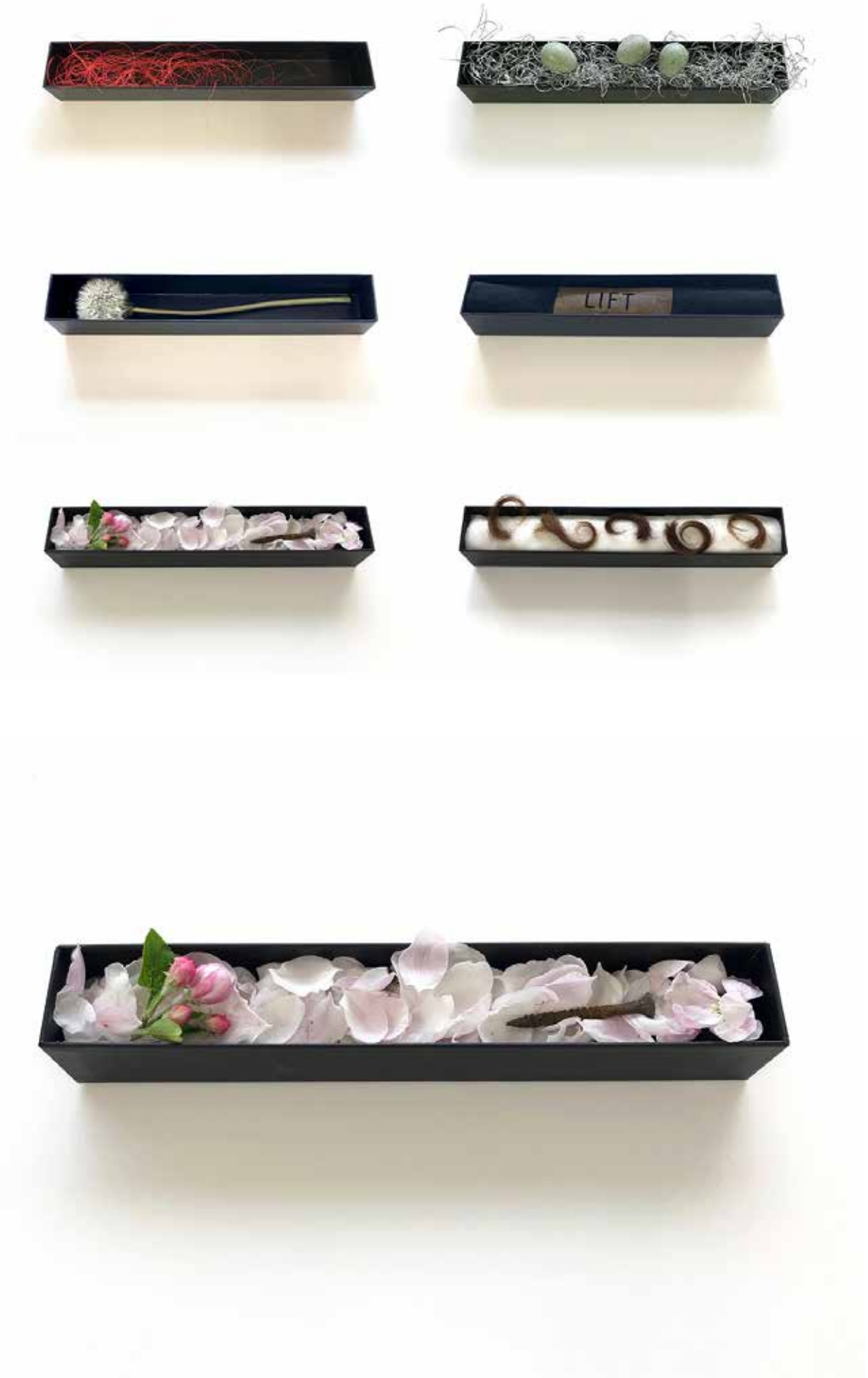
For the Lockdown Residency, I chose to document fluctuating emotional states as I navigated the restrictions of limited social activity and resources. Using a small, long box as a container, I collected found objects from home, studio and my walk through the countryside between the two. Often juxtaposing contrasting objects to express the emotional swing of adjusting to the social implications of lockdown, this project was a therapeutic diversion to the constant flow of bad news in the media. Ironically, I found the restricted format of the box to be liberating and it helped me focus on simple feelings and ideas. All the mini-installations were photographed in natural light at my studio on an iPhone from 16 April to 30 May 2020 and touched ideas such as fragility, social limitations, connection to nature, wonder, disappointment, fear and hope.

ABOVE RIGHT

Boxed (1): Tenuous, Fragile, Wishful, Ending, Bittersweet, Self-care Mixed media. 630 x 530 mm

BELOW RIGHT

Bittersweet Detail of mini-installation



Lottie Bolster

United Kingdom

Website: www.lottiebolster.com

Email: lottiebolster@gmail.com

Instagram: [@lottie_bolster](https://www.instagram.com/lottie_bolster)

My practice uses metaphor, expressed through illustration and installation, to tell personal stories and amplify the voices of my collaborators. *With Child* is a participatory art project celebrating the courage of women undergoing pregnancy, birth and new motherhood during the pandemic and honouring their unique journeys.

My lockdown began early, when in February I was confined to my London home by debilitating morning sickness, and forced to pause my normal etching practice. Already isolated, by the time the sickness began to ease, the opportunity to re-enter the world was thwarted by the virus. The grinding stagnancy of the situation provided the impetus to reach out to other new and expectant mothers to record and honour their unusual situation and the challenges they have overcome.

The three *With Child* pieces on display are samples from a hand-embroidered baby's blanket, bringing together stories from women across the world. The piece combines hopes and expectations of pregnancy and early motherhood with the mixed picture of women's experiences at this time. The overall aesthetic, a quilted blanket with soft colours and twee imagery, reflects the gentle domestic stereotypes of pregnancy and motherhood, whilst the finer details and written component tell of the realities, both struggles and joys.

ABOVE RIGHT

With Child Panel 1, With Child Panel 2, With Child Panel 3 Embroidery. 255 x 203 mm

BELOW RIGHT

With Child Panel 3 Detail



Mahal de Man

Netherlands / United Kingdom

Website: www.mahaldeman.nl

Email: mail@mahaldeman.nl

Instagram: @mahaldeman



I am an artist from the Netherlands living and working in London. I graduated with a BA Fine Art from the Royal Academy of Art, The Hague (2012). I participated in the 2019 Drawing Biennial at Drawing Room, London.

My practice takes shape in the form of collage, line-based drawings and text. Recurring themes and interests involve space, time and human evolution. My most recent work combines detailed drawings of stone age tools with large contour drawings of manmade objects in space including the International Space Station and the Voyager probes.

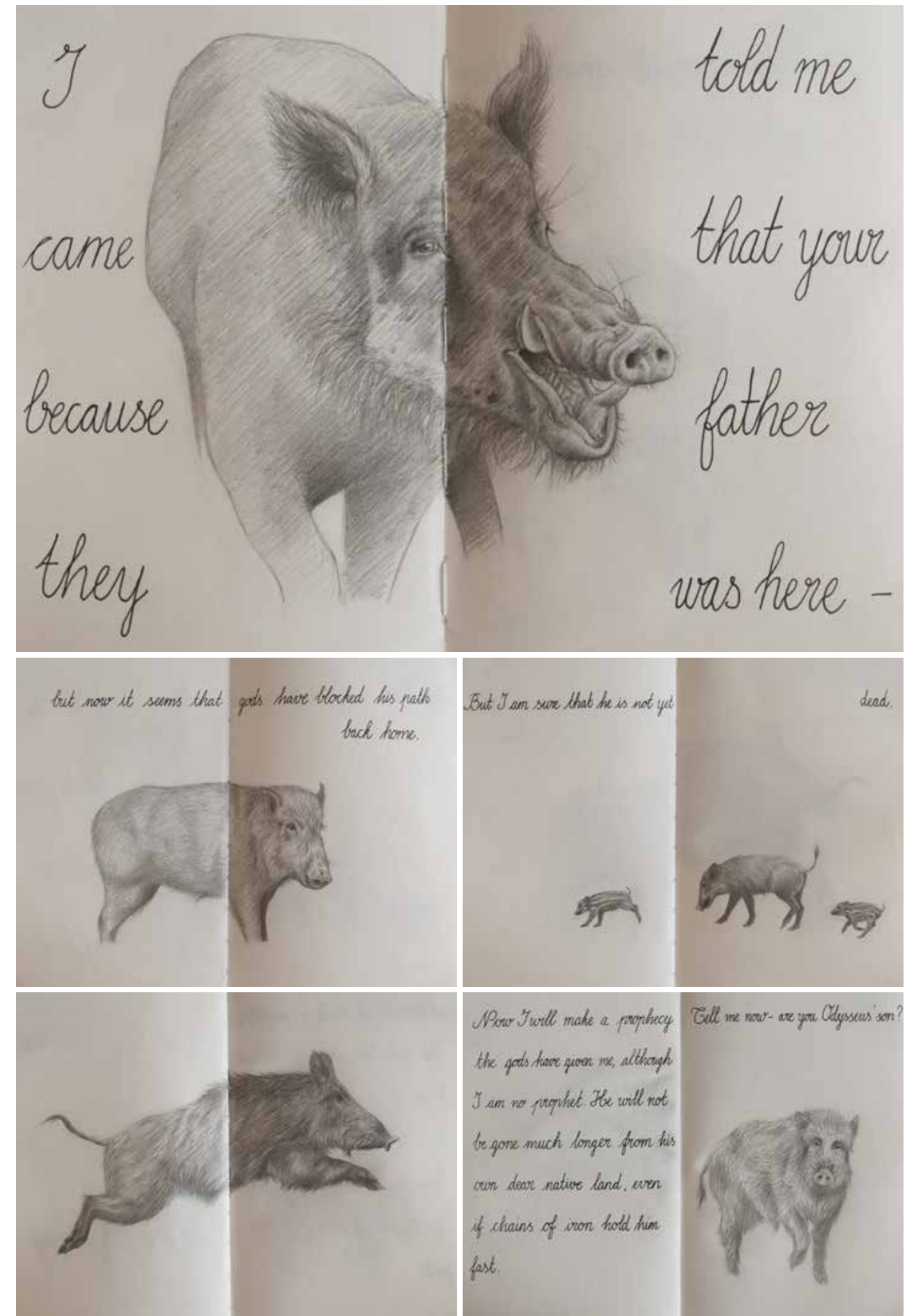
The Lockdown Residency served as an opportunity to further explore the relationship between animals and humans. News stories of animals, including wild boars, reclaiming urban spaces provided the starting point for the Lockdown Residency artworks.

To better understand the link between animals, humans and disease, I also looked into the etymology of words like *zoonosis*, *pandemic* and *epidemic*. The word *epidemic* stood out, because of its relevant meaning to this project. It was first used by Homer in the poem 'The Odyssey'. *Epidemios* meant 'who is in their country'. Plato later used *epidemeo* to mean 'to return home after a voyage, to be in town' and Hippocrates first used the word in a medical context. In the twentieth century, *epidemic* received its modern-day meaning. I read a modern translation of 'The Odyssey' in the months of eased lockdown, and used excerpts from the poem in the artworks.

RIGHT

Untitled (Boar 1), Untitled (Boar 2), Untitled (Boar 3), Untitled (Boar 4), Untitled (Boar 5)

2D, pencil and pen on paper. 275 x 210 mm



Meri Lahti



Finland / United Kingdom

Website: www.merilahti.com

Email: meri.lahti@yahoo.com

Instagram: [@meri.t.lahti](https://www.instagram.com/meri.t.lahti)

I am a Finnish artist based in London, using recycled materials as my artistic medium. Over the 7 years I have lived in London, I have created various multimedia sculptures and exhibited them yearly.

For this exhibition I have created a multimedia sculpture of things I have collected during the Lockdown Residency. As a sustainable artist, I often collect my materials from the streets. However, this habit of picking up interesting pieces of broken items on the side of the road became problematic when lockdown started. All of a sudden I couldn't pick things up anymore and it turned out to be harder for me than I expected. It was as if the source of my inspiration was taken away from me and I felt stuck. I then started collecting small pieces of garbage I found myself holding onto in the house and dropped them into an empty rum bottle. The tiny items in this bottle, from chewing gum to cut fingernails, gave me a little consolation and soothed my suppressed collector's instincts.

In a way, the trapped items in the bottle represent how I experienced the lockdown: feelings of being trapped inside, things bottling up (pun not intended), rotting and growing mould to the point where everything just starts to melt together, just like the days I spent indoors during the lockdown. The long bottle neck feels like the tiny air hole, the ray of hope, that there is an exit, it's just not in reach yet.

RIGHT

Bottled Up Sculpture. 300 x 300 x 150 mm



Neus Torres Tamarit

Spain / United Kingdom

Website: www.phenotypica.org
Email: neus@phenotypica.org
Instagram, Facebook, Twitter: [@phenotypica](https://www.instagram.com/phenotypica)

I am a London-based multidisciplinary artist originally from Spain, working at the intersection between art, science and technology. I'm one half of Phenotypica, an initiative for art and science that I created with Ben Murray, computer scientist and researcher at King's College London.

During the lockdown period, I have been working individually, making artworks that link my previous artistic practice about private space to my current artistic practice about genetics and evolution, through reflections about the pandemic and the lockdown. From March 2020, with COVID cases rising throughout the world, my thoughts were haunted by certain concepts: Uncertainty, Isolation, Anxiety, Family, Love, Death, Nature and Genetics. I decided to work with those words by deconstructing them into visual poems, using a set of rules that resemble genetic processes. The visual poems reflect the meaning of the words as well as their metamorphosis through the deconstruction process.

Originally graduating in Fine Arts (Universidad Miguel Hernandez, Spain, 2007), I completed the Masters in Art and Science at Central Saint Martins (London, 2017), the year in which I transitioned my artistic practice to making art about genetics and evolution. I have collaborated as an artist at the Tate Exchange, at Tate Modern, the Royal Society, University College London, the Francis Crick Institute, University of East Anglia and University of Cardiff. I have been exhibiting internationally since 2007 and I combine my artistic practice with the curation of exhibitions and workshops, which I consider necessary for social engagement within my artistic practice.

ABOVE RIGHT

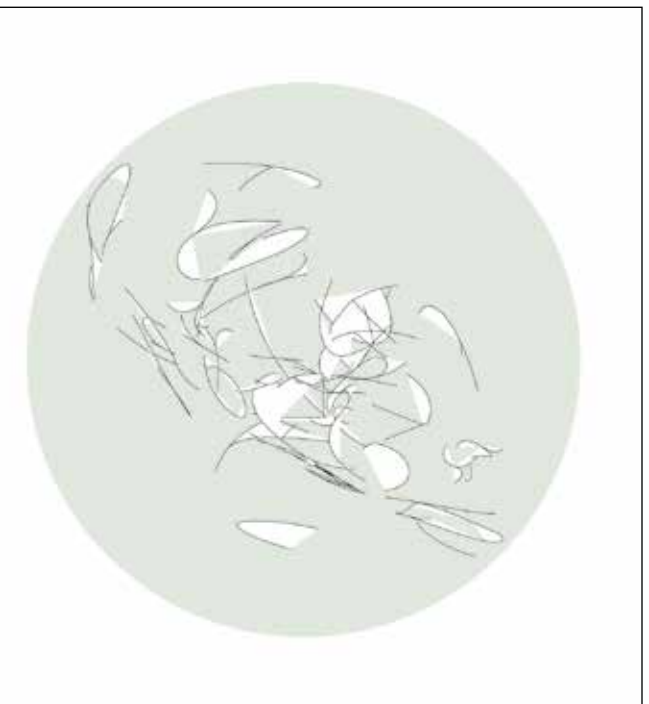
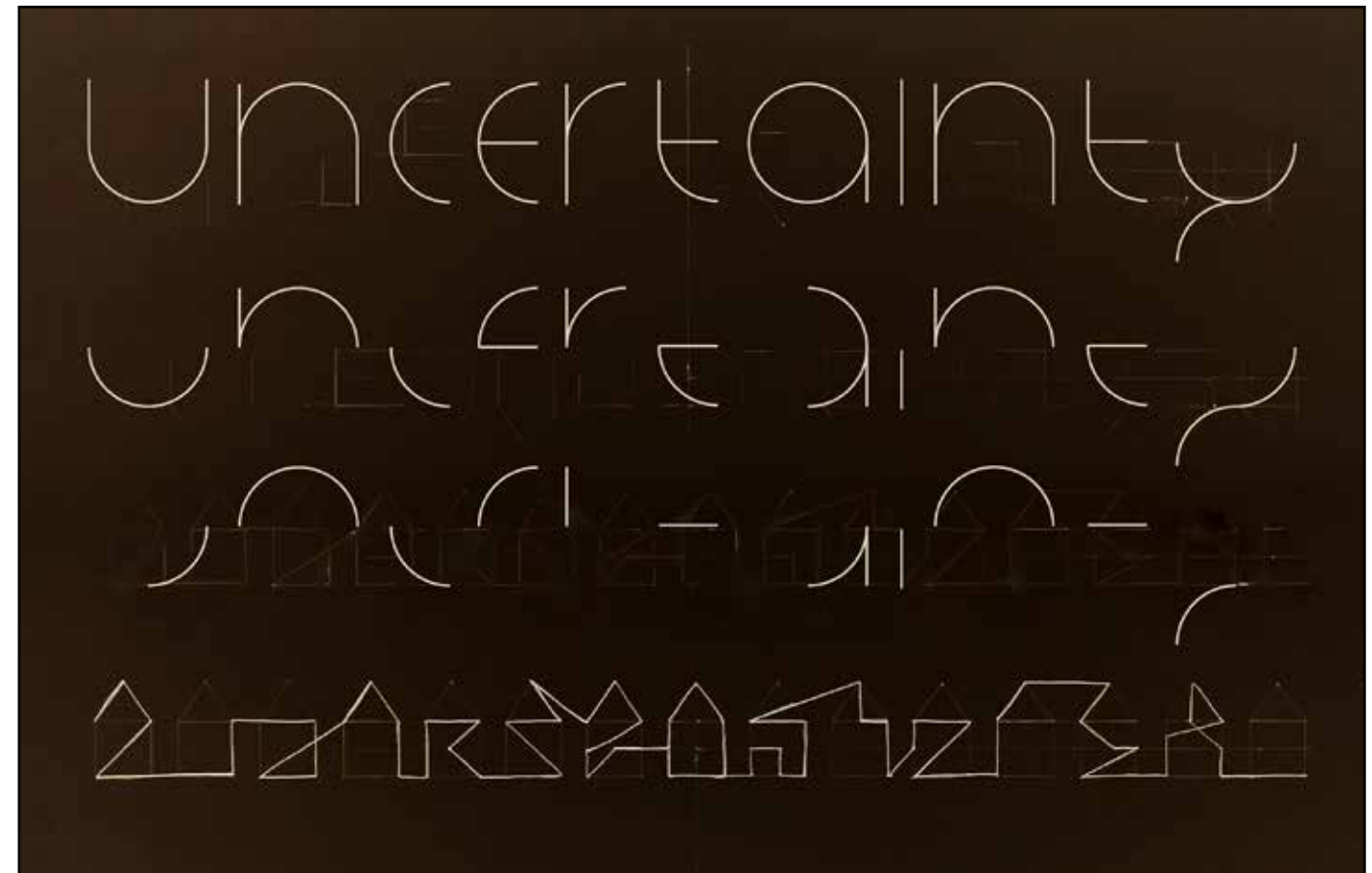
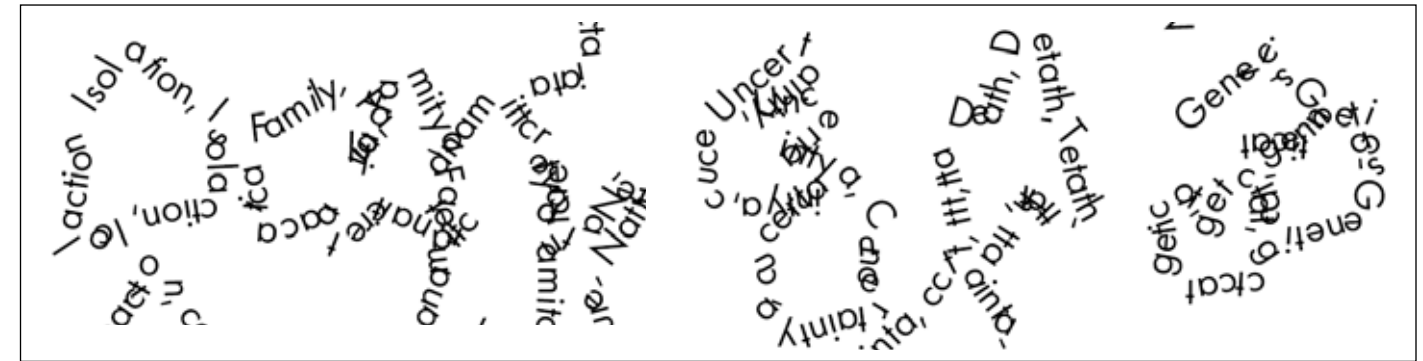
Lockdown Detail. Digital visual poem. Variable dimensions

CENTRE RIGHT

Lockdown 2: Uncertainty 3 Photograph of original drawing and digital illustration. Variable dimensions

BELOW RIGHT

Lockdown 3: Uncertainty 4 Photograph of original embroidery and digital illustration. Variable dimensions



Patricia Bidi



Peru / United Kingdom

Website: www.patriciabidi.com

Email: patriciabidistudio@gmail.com

Instagram, Twitter: @patriciabidi

I'm a Peruvian artist living and working in London. My work in printmaking, painting, and experimental film explores ideas of identity, place and memory. My practice, in whatever media, involves a combination of motifs drawing on my Peruvian cultural heritage and childhood memories of the colourful festivals, sun and energy of Peru to create my dynamic iconography. Using this visual language, I create a hybrid personal mythology of energetic flowing human, bird and animal forms that celebrate life.

I have a BA Animation Honours and work in illustration. I run live workshops at VO Curations Gallery, Pen to Print Creative Writing Programme, and virtual workshops from my studio in London.

For this residency, I'm exploring identity through objects and images that have taken a new meaning since the pandemic. After experiencing full lockdown and quarantine, familiar objects in my world took a new significance. I saw the objects that are usually taken for granted in a new light, they became charged with a new meaning and purpose, and I became aware of everyday objects in a completely different way.

ABOVE RIGHT

Contemporary Mirage Linocut on paper. 285 x 400 mm

CENTRE RIGHT

Enigma Linocut on paper. 285 x 400 mm

BELOW RIGHT

Something About You Linocut on paper. 285 x 400 mm



Rachel Wright

United Kingdom

Website: www.rachelwrightphotography.com

Email: rachelwrightphotographer@gmail.com

Instagram: [@rach3wphoto](https://www.instagram.com/rach3wphoto)

I'm a visual artist from the UK, primarily working with photography and printmaking. My work centres on the ordinary – the beauty and interest that can be found in the little details of the everyday, seemingly mundane environments we inhabit much of the time. Lockdown threw me a bit, as suddenly nothing seemed normal anymore! Experiences that once would have seemed very ordinary to me, like a walk on the beach, became exceptional and rare, and I found myself drawn to documenting them as I would have once recorded an exotic holiday, photographing intricate details and collecting keepsakes, creating my own personal record of how this time was passing.

I found that during this time, my work gradually took on a more imaginative quality; while I was still focussing on tiny details, I found the emerging work to have a more landscape-like quality, evoking landscapes and seascapes that are quite dreamlike. I became more aware of the power of imagination during this time, when our reality was so restricted, and found my longing for wide open spaces and the sea coming to life through my images. And while the images are recognisable as landscapes or seascapes, there is also something slightly uncanny or surreal about them. To me this feels like a mirror of life and our current emergence into a 'new normal' – in some ways recognisable and ordinary... yet not quite.

RIGHT

Untitled 1-4 Photography. 304,8 x 228,6 mm

BELOW RIGHT

Untitled 5 Mixed media (photography/mono print). 304,8 x 228,6 mm



Sade Lahti

Finland

Email: sade.lahti@gmail.com

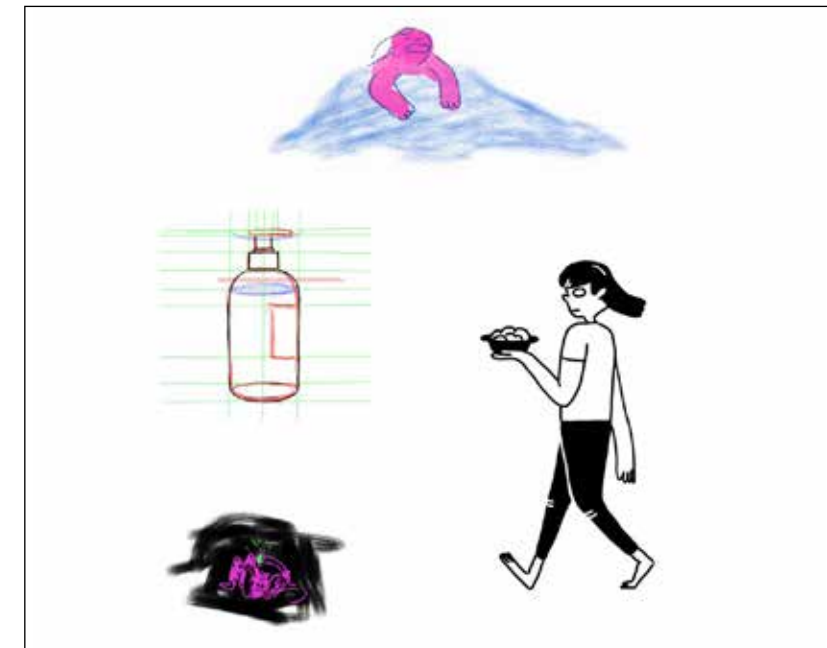
Instagram: @metesae

I graduated from Turku Arts Academy with a BA in Animation in 2019. My main medium is digital 2D animation, although I'm also very fond of different stop-motion techniques. I live in Turku, Finland, where I do freelance work from a small co-rented studio. My work in the Lockdown Residency was funded by TAIKE (Arts Promotion Centre Finland).

The lockdown sort of crept up on me. Having graduated just in December and not finding work before COVID-19 hit, my days didn't seem to change much at first. I had already been spending most of my time at home, so it seemed like everything was normal except for the fact that I washed my hands more regularly and consumed social media more than before. Because this was my initial response to the changing circumstances, I decided to focus my work on the everyday.

As time went forward, however, the peculiarity of the situation started to become clear. My routines, my everyday shifted from something normal to something that made me feel like I was trapped in a never-ending loop. A vacuum where there was no time and where my life just consisted of mundane tasks that would loop and loop and loop...

My work consists of 4 animated loops, all running simultaneously side by side, each depicting a different routine. All the loops are digital 2D animation, but differ in style as I wanted to try some new things and experiment. Shift my thinking a bit and have fun.



Taiteen edistämiskeskus
Centret för konstfrämjande
Arts Promotion Centre Finland

RIGHT

Animation Stills Animation. Variable dimensions

Sangyeon Han

South Korea

Email: sangyeonhan1218@gmail.com

Instagram: @siennahan

I'm a graphic designer based in Seoul, South Korea. I graduated with an MA in Graphic Design from Kingston University London and I have six years of experience as a graphic designer. As a freelance graphic designer, I have created the brand identity, promotional materials and publications for many IT industries and individuals. I work across various fields such as design, publication and visual art, and I've taken part in the project Lockdown Residency during the Pandemic era.

Early on, unlike other nations that were implementing lockdown, South Korea began level 2 social distancing guidelines which forbid gatherings of 50 or more people indoors, with limits placed. I had been preparing to work on an installation for an exhibition when the level 2 restriction was announced. The exhibition was cancelled.

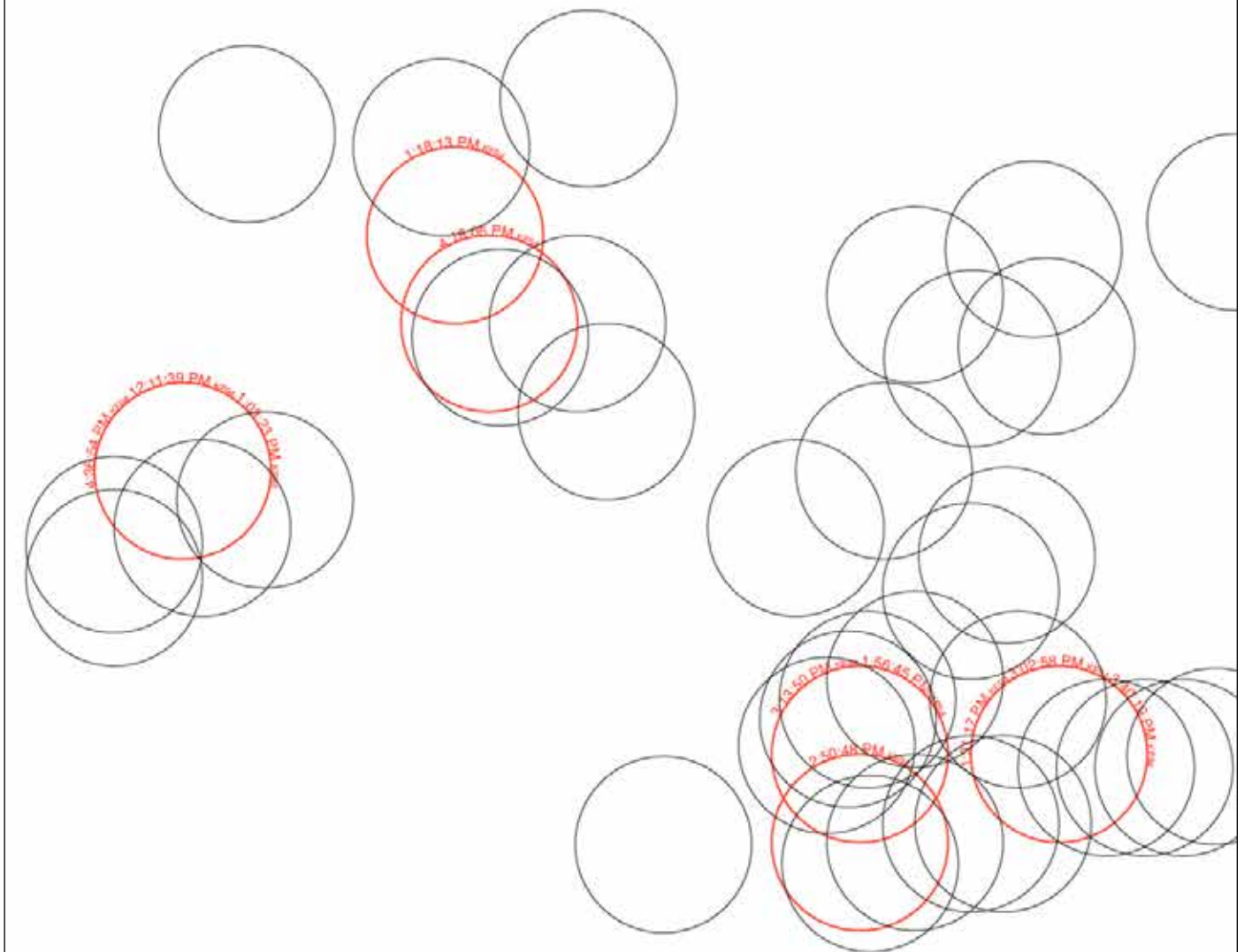
We receive disaster texts all day to tell us about the number of confirmed patients and their physical movements. I regularly check whether their paths overlap with mine. Concerns about the privacy of the patients' information are left behind. I hope that I will not meet with confirmed symptomatic patients or encounter silent spreaders.

The poster's text is a phrase in Georges Perec's book *Types of Space*.



TO LIVE
IS
TO PASS
FROM
ONE
SPACE
TO
ANOTHER,

WHILE
DOING YOUR
VERY BEST
NOT TO
BUMP
YOURSELF.
GEORGE PEREC



RIGHT

Not to Bump Digital medium. Variable dimensions

Yoonhee Cho

South Korea

Instagram: @yoonnique

I studied a Theatre Design BA in London (UK). I work as a freelance designer, making props and 3D space design. Through Lockdown Residency, I aim to explore the importance of communing with nature during the COVID-19 pandemic situation based in Korea. The artwork *The Missing Part* is shown as a form of mobile installation, typically known to be used in the nursery. It emphasizes the adults who are supposed to be armed with a strong mind to fight the COVID-19 situation. Through this stereotypical form, it implies the fact that adults are also human, and need time to relax, to investigate their suppressed stimulation similar to a newborn.

Since the Korean Government chose to control the infected population through social distancing, it made Korean people free from lockdown but reduced social communication. As time goes on, for me personally, the social pool gets smaller and drier, and physically isolated.

Lack of activity changed my notion of exhibitions and led me to realize the potential of digital design and wanting to participate in Lockdown Residency. At the beginning of this project, as the time spent indoors increased, my desire for outdoor scenery rapidly grew. For that reason, my focus was on recalling past memories and presenting them as objects visualizing momentary recall.

But as the epidemic grows and the pandemic extends, my attitude varies as well. My work will be developed further to not only recall the past but to look forward to visualizing the desired and needed space of the future.

ABOVE AND BELOW RIGHT

The Missing Part Mobile sculpture / Hanji (Korean traditional paper), wire, mask wire.
Variable dimensions



LOCKDOWN

residency