Image 1, Martin, Lucy ‘Duck Pout’ (Illustration and Collage), 2016
ABSTRACT
This project is an exploration of how recreational engagement with The Internet has impacted society and the human brain. In this paper, I will investigate how technological conglomerates create seductive products of which to entice and sustain engagement and how I can harness these desirable qualities with relation to tactility, colour and composition and to translate into my textiles.

As this project will culminate in textile piece(s) in a gallery space, I will investigate the discussions around how these spaces have been affected by the popularity of image sharing with further development about how my own work will contribute to such discussions.

Key Words
Immersive
Maximalist
Instant gratification
Awe
Seductive
Desire
Distraction
Overstimulation
Body
Glossy
Performance
INTRODUCTION

The starting point for this project is my fascination and terror at how recreational engagement with The Internet has become an intrinsic part of our everyday lives. It can be argued that the meteoric rise of The Internet in recent times has given way to a society hooked on instant gratification and validation. This leads me to form the research question: How can I use material, interactivity and symbols to create an allegory of how The Internet has changed our lives?

The glowing, pulsing, glossy, seductiveness of the smartphone with one touch sends you down the rabbit hole into another world. A hyper reality of relentless sensory stimulation, where connection is instantaneous and popularity is quantifiable. We are powerless to resist the sirens call of our vibrating devices. They have hijacked our ability to wait, be bored, patient and contemplative. The Internet has changed how we present ourselves to the world, how we see and how we see ourselves being seen. The unquestioned and seemingly benign presence of The Internet is what I want to explore in this project.

Attempting to form a body of work, inspired by ‘The Internet’ is an overwhelming task. So many strata’s, so many ways society and our inner selves have been affected. I intend to use this project as a tool to commandeer my thoughts and opinions on The Internet and specifically The Internet’s impact on contemporary life. To condense it in to a handful of ideas of which to form a critique, in a way that this can be clearly delineated by an audience when witnessing the final textile work.

The true crux of what is driving this project, boils down to two main ideas:
1. Mechanisms used by Internet conglomerates to entice pleasure in users and sustain engagement.
2. How the popularity of image sharing via smart phones has influenced curatorial choices in museums and galleries and if parallels can be drawn to practises of the past.

The first idea: Habitual use of social media purposefully leads to an overstimulation of our visual cortex and the production of the pleasure seeking chemical dopamine, thus sustaining our engagement with our devices. I intend to research the psychological affects used in particular relation to colour and tactility. I want to harness the power of these constructs, and use them to inspire the production of textiles. My intention is to over stimulate and heighten sensation in audience members, almost manipulating their reactions, in order to highlight the overwhelming influence our smartphone’s have on our lives.

The second idea: My work is influenced by the space it is intended to be placed, which will be in a gallery/white cube exhibition space. Thus a strong area of curiousity has arisen from the influence of The Internet on art and the nature of exhibiting. The debate surrounding how institutions have accomodated the popularity of image sharing amongst visitors is strong area of interest, which I intend to investigate. To inform my investigation into current trends for exhibiting in the digital age, I want to explore ideas surrounding the perceived role of the museum in pre digital western society. I am interested in what ways the art exhibit of today contrasts to that of the past, or if any parallels can be drawn.
BACKGROUND

The most precious thing I own is my smartphone. There is not a day that has gone by where I have not interacted with it and I feel bereft and anxious without it; I am android dependant, but this is far from anomalous. A few weeks ago, Facebook alerted me to the fact that I first created a page on the website, a decade ago. I believe the inspiration for this Masters project began with my initial forays into the world of The Internet, all those years ago. I remember clearly, accessing the pages of friends, peers and even strangers, feeling an immense sense of bemusement as the ‘Selfie’ phenomenon became increasingly ubiquitous.

Scrolling through entire albums of self-portraits. The provocative poses, the ‘duch pout’, all seemed to be the unashamed showcase of vanity of which I deemed suitable for ridicule. But no one else was laughing. I was witnessing the first crest of the wave of the ubiquity of The Internet, one that overwhelms me as much today as it did as a teenage girl. Self-portraiture as a way of self-expression and promotion is not a modern day phenomena. But the difference between the past and today is that The Internet has created a society where unashamed narcissism is acceptable and almost expected. The format creates anxiety and envy-ridden voyeurs of us all when encouraging us to incessantly scroll through the edited highlights of the lives of strangers. Furthermore, the emergence of the smart phone has increased the accessibility and intrusiveness of The Internet. Connection and presence is never ending.

It is the anxiety for popularity that drives my interest in The Internet. As well as encouraging the voyeur within us, it also flips the lens back upon ourselves; to quantifiably show us how well our digital personas are received by other voyeurs. Most pertinently, the notion of ‘likes’, ‘follows’ and shares signifies to all of your success and perceived failures in the digital landscape.

This element has been proven to produce feelings of adrenaline and pleasure-seeking behaviour when winning the popularity contest, anxiety and depression if you are not (Macmillan, 2017). This is true not only in terms of Selfies, posts and content sharing, it can also determine success when striving to create a buzz in the creative industries. A strong online presence, sometimes irrelevant of the ‘talent’ of the artist or originality of the work can determine success resulting in power of influence and fame. In order to reach such heights of notoriety, the digital monster demands to be fed constant streams of information and images to reward with presence and popularity.
In my previous work, I explored my opinions about The Internet’s effect on society in relation to performance and costume. I created a costume for a drag artist named Vulva T for a performance, which was filmed and formed part of an installation entitled ‘Vulcano’ 2017.

The performance explores two narratives: Firstly, to convey how the social media account can be used as a tool for the individual to perform different identities and genders, provoking discussion and new waves of thinking due to the instantaneous exposure and publication of self-directed imagery. The second narrative contrasts to this glorification of our image-obsessed society. Throughout the performance, Vulva T performs a ‘striptease’; or more accurately, she decimates her costume. The performance reaches its climax when her wig, the final part of the costume, is flung to the floor due to her manic, almost demonic and aggressively sexual dancing. The Internet narcissist is consumed by her own vanity and it finally destroys her constructed persona (the costume).

This collaboration was a seminal moment in my thinking; it felt electrifying to see how the body activates the textile and how they can work symbiotically to form narratives. The success of this collaboration has awakened my mind the power and possibility of the body and feel it could help to convey my critique to an audience.
My next exploration into costume was the piece for Infra City. This time the characterisation and gender of the performer was completely covered. I treated the piece like a sculpture which the utilised the body to activate it, producing an element of surprise when the static starts to move, treading the line between sinister, humourous and uncanny.

Moving forward, I feel that it is no longer the body of a performer, which is important, it is the body of the audience member. I am interested in exploring how I can incorporate the body of the viewer, in order to activate my exam work.
THEORY AND CONTEXT

Primal urges, Modern devices

He that loves pleasure must for pleasure fall. (Marlowe, 1592, p36)

In this paper I seek to explore the mechanisms used by Internet and technology conglomerates to entice us to choose our devices over other tasks of daily life or forms of entertainment. A primary indication may be the aesthetic and tactile desirability of the materiality of the objects we use to access The Internet. Smartphones and laptops have a shiny, metallic and smooth exterior. As well as glossiness’s association with wealth and luxury, there have been a studies conducted which claim to prove that humans are predisposed to find shiny things attractive due to our primitive desire to find water (Meert, Pandelaere, Patrick, 2013). I am inspired intend to explore the seductive qualities of shine and glossiness in my material explorations.

Furthermore, it is necessary to investigate how the content we incessantly engage with on our phones affects our brain chemistry. Dopamine is a neurotransmitter or ‘pleasure seeking chemical’, which is produced in the brain when setting and achieving goals, exercising and having sex (Newton, 2009). Dopamine is also produced when we engage with The Internet, in particularly Social Media, due to its structure of instantaneous reward feedback loops. According to neuroscientist, Mauricio Delgado “positive feedback in The Internet—’likes’ and shares and retweets—is a positive ‘reinforcer’ of using The Internet, and one that allows you to, a.) get the positive effects of it, and, b.) return to it seeking out more social reinforcement.” (Bhanji, Delgado, 2013). The instant production of information from a Google search, the validation of a Facebook post with ‘likes’ and ‘shares’ and the ubiquity and ease of access of online pornography are examples of how minimal engagement from the user is rewarded with a plethora of infinite visual stimulation.

Another important way the Social Media account and popular websites such as The Daily Mail entice users and sustain engagement is the Timeline format. Digital Strategist and Activist, Marcus Gilroy Ware analyses it in the book Filling The Void. The most interesting element for me is this idea of abundance. He talks about how abundance, psychologically ‘offers human beings reassurance which is constantly reaffirmed by capitalism. The greater the abundance, the more consumption possible. The tendency when we are faced with abundance is to gorge ourselves, and this is exactly what we do with the timeline” (Gilroy-Ware, 2017, p62).

It is not only my personal compulsion to constantly access content on my device which fuels my curiosity in this subject. It is observing the way those around me, be it peers or strangers on the metro who seem to be consumed by their small metal boxes. Occasionally peering over the shoulders of others, I feel perplexed at witnessing grown adults playing games on their phone, gaming apps, which seem completely banal and appealing to children. One of the most popular free games is ‘Candy Crush’. Keith Stuart for British Broadsheet, The Guardian seeks to explain its popularity.
Our brains have complex reward circuitry that can easily be triggered by an influx of pleasing feedback. In Candy Crush Saga, a successful move is accompanied by flashing colours, upbeat music and affirming words like “delicious”, which appeal directly to our reward receptors.” (Stuart, 2014)

Naomi Alderman, also for The Guardian, echoes Stuart, quoting Pascal Boyer “who suggests we make symmetrical patterns with textiles, buildings, gadgets to deliberately “over stimulate [our] visual cortex”. In other words, we distil the part of an experience that gives us the “buzz”. And then we make it happen again, and again, and again.” (Alderman, 2014)

Thinking about the compulsive qualities of the Application ‘Candy Crush’, I seek to highlight the connection between the game and the very thing that inspired its conception: Confectionary, as both produce dopamine in the brain when consumed. Our brains are hardwired to find sweet things desirable due to the scavenging fruits and berries in primitive times, encouraging our ancestors to search for more in times of scarcity. The human brain is still attracted to sugar, which has been accelerated in the form of candy and processed foods, ubiquitous in the Western world (Barrett, 2010, p12-42). I find the link between the overload of the visual cortex from apps and online content and the overstimulation of our taste buds from candy immensely interesting as both use bright, saccharine colours as well as the glossy, shiny surfaces to entice us to indulge. It is these elements, coupled with the ‘abundance’ of objects, which I want to investigate further in my textile making.
Contemporary Art Spaces and The Internet

According to the British Department of Culture, statistical results show a record drop of visitors to British museums and galleries (Jones, 2017). In a time where governmental quotas of visitors are a pressure to state funded institutions, how has the popularity of image sharing influenced curatorial choices?

Images (above and right) 8 and 9, Kusuma, Yayoi, Infinity Mirrors, 2016

The starting point for this area of thinking was reading a series of reviews about the touring exhibition of Yayoi Kusuma’s Infinity Mirrors. Interesting themes arose when describing the experience notably by Sarah Boxer for American magazine, The Atlantic (Boxer, 2017). She describes the paradoxical element of the exhibition. The participatory element seemingly portrays an air of greater inclusion of the visitor yet insincerely evokes the opposite; exclusivity, due to long waiting lists, longer queues to entry and limited times within the exhibition space. In my opinion, the difficulty at getting tickets for a blockbuster exhibition such as this feels akin to attempting to get a table at an exclusive restaurant and the incessant queuing, similar to that of an amusement park in the height of summer.
Art historian James Cuno questions this phenomenon for gimmicky, immersive, and entertaining exhibitions in his critique of the discursive museum, as he talks about the appeal of “spectacular, bright and shiny, fun and exciting” (Cuno, 2001, p45) exhibitions superseding their traditional counterparts. He also highlights the current trend for contemporary art, which is “spectacular and oversized over the subtle and the intimate” (Cuno, 2001, p48). The journalist Katherine Schwab when describing the new trend for big, bold, spectacular works that translate into showy Instagram pictures further highlights this phenomenon. (Schwab, 2017)

Cuno’s critique could be directed at the work of artist Carsten Höller, who is famously known for bringing Helterskelter’s to the Turbine Hall of the Tate Modern in 2006. He is an interesting artist to reference because my research question explores the notion of interactivity and audience participation, which is a universal theme in his work. I am inspired by the way he harnesses a spectacular yet playful and often child friendly aesthetic whilst simultaneously manipulating the body of the viewer or distorting their gaze. In an interview with Höller about Test Site, 2006 he states “the performers become spectators (of their own inner spectacle) while going down the slides, and are being watched at the same time by those outside the slide” (Holler, 2008). One element of Social Media I find interesting is how it encourages the voyeur within us, but it also becomes a stage for us to ‘see ourselves being seen’, which can be developed with regard to my sculptures, in turning the audience member into the spectator/voyer/performer.
When once upon a time the camera was forbidden from the art museum, today the smartphones place in the gallery means the experience becomes more than consuming art. The Selfie is taken, just like the souvenir photo of the roller-coaster ride. It is about witnessing one’s presence in that moment, documenting and publishing it for an audience.

I find the linking of contemporary blockbuster exhibitions to The Theme Park or Amusement Fair extremely interesting as it is these very arenas of public congregation which the institutionalised museum sought to extricate itself from during its emergence in the 19th century, according to sociologist Tony Bennett, in The Birth of The Museum (Bennett, 1994, p3). To become a legitimate destination of leisure and education for bourgeois classes.
The Circus, The Cabinet of Curiosities, The Pleasure Garden, and The Peep Show were popular destinations because they entertained, thrilled, shocked, titillated and provoked adverse reactions, but most importantly, they allowed a momentary respite from the mundane realities of everyday life; which I believe art shows like Höller’s and Kusama’s appear to do. As Bennett concludes, “going to fairs and visiting museums or exhibitions has always struck me as in some way related activities.” (Bennett, 1994, p13)

In summary, it is not only these entertaining exhibitions, which are an escape from reality. I have come to the conclusion that Facebook, Instagram, Candy Crush, Tinder etc. are The Circus, The Pleasure Garden, The Peep Show and The Cabinet of Curiosity of today.
METHODS

My intention is to create work, which speaks of the perils of indulging in recreational Internet use and how this has impacted our brains and exhibition practices.

As I embark on material experiments, answering the question is not at the forefront of my mind. Or rather it is, but I hope the answer will arrive through the making.

Reward without effort: Come and get your Candy

My strongest area of interest at this point is how to represent Social Media’s format of ‘reward without effort’ as previously mentioned. The way I choose to convey this is through the symbol of The Rosette. This frilly satin bow with the prize stamped on it is synonymous with political canvassing, and activism. For example, a symbol of solidarity in The French Revolution and The Sufragette movement (1905-1914). It is also synonymous with prize giving in competitions in anything from vegetable competitions at country fairs to gymnastics; A symbol of success in your field. I was first captivated by the seductive power of The Rosette after encountering my cousin’s show jumping collection. Each individual, brightly coloured piece seemed to be enhanced by those surrounding it. I was enamoured by the silky satin, the frilliness and the bright colours. The collection is simultaneously a bombardment of achievements and a highly decorative ornament.
Lip Smacking

After analysing the pieces as a collection and individually, taking some of them apart to investigate the construction and material choices, and later making my own, my excitement for the potential of these objects is exponential. Thus, how can I harness the symbolic associations of The Rosette to convey my research question?

To me the rosette symbolises a reward or a prize, which I choose to corrupt with the familiar motif with the symbol of lips. This choice echoes the narrative explored in the ‘Vulcano’ 2017, performance which seeks to highlight how social media encourages narcissism and vanity.

The bulbous, glossy lips I have included in my rosettes are inspired by the narcissistic duck pout phenomena witnessed in Selfies but also because of the desirability and fetishisation of lips in popular culture. I want to evoke the seduction the smartphone emits in my work. The erotic element is heightened by the glossyness, as well as mimicing the shine of a device.
Hard and Fast
Expanding on the idea of ‘abundance’, I feel the spectacular effect lies in producing multiples. Plaster of Paris is the ideal material for this. I have not really encountered this material since I was a child at school. After re-discovering it, coupled with my initial encounter with ‘kneading silicone’ to make the mould, I was thrilled with how quickly the material produces a three dimensional object in a small amount of time. Previously, I spoke about Candy, here the process of making the lips is similar to how you make sweets; mixing the ingredients in a bowl, pouring into moulds and saturating with a glossy coating (varnish).

Images 18, 19, 20, Martin, Lucy, Silicone Moulds, Plaster, Paint, Varnish, 2018
Satin Seduction
With regard to fabric manipulations, I return again and again to the ruffle technique, used in 'Vulcano' 2017 and 'Ruches' 2017. I relish the way a flat piece of fabric becomes voluminous, sculptural and three dimensional in a matter of seconds. Furthermore, the result creates a rich and luscious texture, thus creating a surface, which is highly tactile and luxurious looking.

To create a resonance with the original Rosette I choose Silky, glossy Satin, in bright and rich jewel like tones to add emphasis to the lips.

"light satins and soft silks; royal satins, renaissance satins…. crystal clear, Nile green, sky blue, blush pink, Danube blue…the wonderful satins, with warm colours, tumbling in swollen waves."(Zola, 1883, p102)
Mirror, Mirror
In the middle of the lips I have used the mirror. Firstly to perpetuate the glossyness but also to represent how The Internet account is a corrupted mirror, a screwed or manufactued version of yourself. And also that the person who looks at your facebook account most commonly is yourself. So inside these lips you can see yourself, but a murky, contorted reflection reminiscent of the hall of mirrors in a funfair.

Image 25, Martin, Lucy, WinWin (detail), Satin, Plaster, Varnish, Mirror Card, 2018
Composition

My excitement in the invention of the lip rosettes leads me now to think of techniques of display for exhibiting. In the piece, WinWin I mimicked the composition of my cousin’s collection of rosettes, yet instead of displaying them flat against a wall I created a three dimensional, organic shape for them to be placed on. The base, full of recesses and protruding excesses added another dimension to the work. It invites the viewer to investigate further as some rosettes are only seen at certain angles, whilst others jump out into your view. This technique is something I will experiment with further.

However, it becomes increasingly apparent that I do not want to include the lips rosettes only. Having them all directly next to each other looses their individuality. I do not want them to merge into one another and become a unified texture like fabric. Another element would add contrast.

Image 26, Martin, Lucy, WinWin, Mesh, Acrylic, Plaster, Satin, papier mache ,2018
Production line
Through the making of my ‘lip rosettes’ I am becoming more and more aware of the techniques I use to create my work. I feel increasingly that the ‘pleasure of making’ is an important part of my process. I have realized I use the ruffling and plaster mold technique because I relish producing work quickly. The repeated processes allows the hand to work almost automatously from conscious thought, allowing for the mind to wander into interesting new realms of thinking.

However, although I enjoy producing work quickly, I am also a perfectionist. The rosettes began as found objects or ready-mades, but it became increasingly important for the entire piece to be created by me. Although I chose pre-dyed satins, I did not choose pre-made ribbons. The control over the size and colour combination gives me complete ownership over what I produce, there is no disconnect which I experienced when using the mass produced elements. It is these elements, which make me feel connected to the true handicraft element of craft.
As previously mentioned it became increasingly important that another element was needed, to highlight and elevate the individuality of the lip rosettes. For a long time it was unclear which path to choose.

The costume for ‘Ruches’, exhibited at Infra City, was hanging in the studio. I interspersed a few of the rosettes within the body of the costume. For weeks I stared at this piece, asking myself how to emulate properties of the kitchen towel. I liked how the stiff structure of the ruffled paper kept it’s shape, unlike a fabric which would be more floppy. I liked how the neutral tone and texture of the paper towel seemed to enhance the glossiness of the lips and the saccharine colours of the satin. I liked how the ruffles seemed animated, yet frozen. I liked the depth and tactility it created.

Yet I my prejudice against this everyday material stopped me from choosing this material as the missing component. This is a material which an audience is familiar with and has a connection to, thus by including it, I feared my initial intentions in seducing an audience member with the same qualities as a smartphone (shiny, glossy) would become lost.

However, I choose to go forward with including the manipulated kitchen towel as it opens up new levels of interpretation.

By using a textile manipulation technique associated with highly valued objects, such as the frills upon a Victorian ball gown, with a lowly regarded material, I am playing with the hierarchies of materials. Handling a material, which is readily discarded like it is something precious and worthy of exhibiting in the ‘white cube’. 

Image 27, Martin, Lucy, Funland_123, (detail) Satin, Plaster, Mirror Card, Chicken Wire, Wood, Paper Towel, 2018
DISCUSSION

From Body to Building

As mentioned in my research question, I want to use ‘interactivity’ in order to convey my opinions about The Internet. It can be argued that simply looking at an object is interacting with it but I want my work to overwhelm an audience member with multiple viewpoints, areas of focus and ways in which the body is in contact with the sculpture in order to evoke the feeling of sensory overload from a smartphone.

In order to convey these elements, my interests have shifted from costume to almost architecture. I was inspired by structures of celebration, in particularly that of balloon sculptures and wedding arches.

I am enthralled by the kitsch, highly decorative quality of these structures and the way that people congregate under them to take photos of them selves, in order to capture a seemingly ‘perfect situation’ just like a perfectly filtered Selfie appears to do. The most important reason of which I am so intrigued by wedding arches is that they are ‘activated’ by the body within it; their purpose is to decorate the bodies which come inside. This is what I want to emulate in my piece. The structure becomes ‘Insta-friendly’, as the spectator fill the voids.
Development

This super sized structure has a skeleton made of wood and then covered in a base of chicken wire. Like the wedding arch, I want something which invites the viewer to step inside, thus scale is exceptionally important. I do not want the piece to be so huge that the viewer feels far away from the textiles but I don't want the piece to be so small they are unsure of whether they are ‘allowed’ to step inside.

Building With Textile

The feeling of excess and abundance links to the aesthetic of the wedding arch yet it also links to the process of constructing the piece. A naked skeleton is ‘filled up’ with textile like the metal arch is filled with flowers. Using this technique allowed for the piece to evolve in an organic way, with unexpected formations and combinations and an assemblage which is not ‘set in stone’, it seems to be in a constant state of evolution.
Audience Member as participant
Once the viewer steps inside the piece, I want them to feel seduced by the bright colours and tactility of the work, yet overwhelmed at the sheer mass of objects surrounding them from side to side and over their head. The body becomes simultaneously enclosed and yet exposed, for spectators to see them from outside. Once inside the space, I hope the luscious, fur like qualities of the textile tempt people to touch the piece, yet I will not indicate if this is permitted or not. I want to play with the ‘codes of conduct’ we have learned to adopt in gallery spaces. When once upon a time signs indicated that photography was not permitted, and now, as previously mentioned, is actively encouraged, will the same be true about touch? It will be interesting to see if viewers adhere or break through these unseen barriers.
Image 32, Martin, Lucy, Funland_123, Wire, Tissue, Satin, Plaster, Wood, 2018
CONCLUSION

This project is a tumultuous yet exciting journey, like a rollercoaster; full of ups and downs. I have learned a lot about my practice, myself as a maker and that I am inspired and interested in a multitude of ways to communicate through making.

I believe it is an asset if the work, which is produced at the end of the process, is surprising, almost unfathomable at the beginning of the process because it means you are allowing yourself to go along a journey of discovery rather than being hemmed into self-made barriers. I believe I have achieved the former. I have created a textile sculpture, which is ostentatious, maximalist and super human size to indicate how the Internet promotes itself, as bigger and better than reality. I pursued my desires and created this structure, which unapologetically takes up space and looms over the human body.

I reflect upon if I have ‘answered my research question’, by which I mean, have I conveyed it to an audience. I do not believe I have, but this becomes less of an important thing at this moment in time. I am excited by the inclusion of the unexpected narrative, in reference to playing with the ‘hierarchy of materials’, elevating the mundane everyday material. With the inclusion of the tissue, I have realized that I relish the resourcefulness of making with what you have to hand, in an almost folk art manner.

I have learned that because I am interested in a plethora of different references and a multi media material practice, I need limitations such as a ‘brief’ or in this case, limited material selection to stop myself getting lost. This is when I seem to flourish with regard to making, my brain opens up to the possibilities making within a pre-determined framework.

I have reflected a lot on my working methods. For example, I seem unable to produce work in a consistent and methodical way, spreading out my workload over the time available. A systematic way of working which many of my peers seems to adopt with successful outcomes. Instead I choose to spend days and weeks thinking about influences and possible responses, which change and evolve rapidly in my mind before ever materializing. It is only when a deadline looms, be it for writing or presentation of textiles that the mist of confusion clears and my focus and determination to create arises. I work long hours in a short space of time.

I realize that I am addicted to excitement and stress of the time running out before the work is to be presented. The risk taking involved in pushing my body and mind to the limit, the results will either successfully convey my intentions to an audience, or it will not. Ultimately, I understand that finalizing the work so close to the deadline produces work, which is unexpected and fresh.

When coming to the end of a project, which has been the culmination of years of thinking and experimenting, it is hard not to think of all the possibilities of how the resulting work could have materialized. For example, I lament the loss of the costume/performer element in this work. The reason for this change in direction was because I felt that I couldn't provide a narrative of which to ground the performance. Looking to the future, I realize that I need frameworks (as previously mentioned), with regards to collaborating with other artists, using their objectives and narratives as a springboard to my own.

In conclusion, this project is not about the resulting work, but more about how I have learned through the successes and failures I have encountered along the way. My sculpture may not clearly convey my intentions, but I am satisfied I have followed my artistic intuition to create a product of my observations and personal relationship to The Internet.
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Image 2, Hamid, Riya, ‘Instagram homepage’ (Screen shot), 2018
Image 4, Martin, Lucy ‘Ruches’, Costume and Performance, (hand towel, calico, card), 2017
Image 5, Martin, Lucy ‘Ruches’, Costume and Performance, (hand towel, calico, card), 2017
Image 6, ‘Candy Crush’, Screen shot, 2018
Image 7, Martin, Lucy, ‘Candy Collage’, (sweet wrappers, plastic jewels, candy crush screen shots), 2017
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Image 17, Martin, Lindsay, Rosette Collection, 2018
Images 18, 19, 20, Martin, Lucy, Silicone Moulds, Plaster, Paint, Varnish, 2018
Image 21, Martin, Lucy, Colour Inspiration, Decorative Ribbon, 2018
Images 22, 23, Martin, Lucy, Satin Frills, 2018
Image 24, Martin, Lucy, Rosette Lips, Satin, Plaster, Varnish, 2018
Image 25, Martin, Lucy, WinWin (detail), Satin, Plaster, Varnish, Mirror Card, 2018
Image 26, Martin, Lucy, WinWin, Mesh, Acrylic, Plaster, Satin, papier mache, 2018
Image 27, Martin, Lucy, Funland_123, (detail) Satin, Plaster, Mirror Card, Chicken Wire, Wood, Paper Towel, 2018
Image 28, Pinterest, Wedding Arches, Screen shot, 2018 (https://www.pinterest.com/search/pins/?q=wedding%20arches&rs=typed&term_meta[]=wedding%7Ctyped&term_meta[]=arches%7Ctyped)
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Image 30, Martin, Lucy, Funland_123, WIP, Wire, Tissue, Satin, Plaster, Wood, 2018
Image 31, (detail) Martin, Lucy, Funland_123, Wire, Tissue, Satin, Plaster, Wood, 2018
Image 32, Martin, Lucy, Funland_123 WIP, Wire, Wood, Calico, Plaster, Satin, Mirror Card, 2018
Image 33, Exam Presentation, 2018