

A photograph of a peeled orange, showing the intricate, porous texture of the orange peel. A circular graphic overlay is centered on the image, containing text. The overlay is a dark purple color with a white semi-circular top section.

# UNPEELED

#170524

SCofArt

PHOTOGRAPHY &  
FINE ART



In an age increasingly characterised by an emphasis on surface appearances over substance, and external attributes over intrinsic qualities, it would be easy to become disconnected or apathetic to the sense of deathlessness that pervades the contemporary condition. Artists have and will always continue to use the contemporary contexts that surround them as the raw material for peering beyond the façade of appearance, to the complexities of the human experience that lies beneath.

Unpeeled brings together a collective of artists from the graduating cohorts of BA (Hons) Fine Art: Studio, Site & Context, BA (Hons) Documentary Photography & Visual Activism, and BA (Hons) Photography in the Arts programmes at Swansea College of Art, UWTSD. The artists involved reflect upon their personal and collective experiences, exploring themes of history, the Anthropocene, trace, memory, myth, identity, technology & politics through an embracing of the ever-expanding dialogue between Fine Art, and Photographic practice.

Staff of the Fine Art, and Photography programmes at Swansea College of Art, UWTSD wish to thank the Unpeeled collective for the harmonious organisation and deft execution of their exhibition and

congratulate them on producing such engaging bodies of work. We wish them every success with their future endeavours.

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Mewn oes a nodweddir yn gynyddol gan bwyslais ar ymddangosiad arwynebol yn hytrach na sylwedd, a nodweddion allanol yn hytrach na rhinweddau cynhenid, byddai'n hawdd datgysylltu neu fod yn ddifater ynghylch yr ymdeimlad o anfarwoldeb sy'n treiddio i'r cyflwr cyfoes. Ar hyd yr oesoedd, ac am byth, bydd artistiaid yn defnyddio'r cyd-destunau cyfoes o'u cwmpas fel deunydd crai ar gyfer syllu y tu hwnt i ffasâd ymddangosiad, ar gymhlethdodau'r profiad dynol sy'n gorwedd islaw.

Daw Unpeeled â chydweithfa o artistiaid at ei gilydd o garfannau graddio rhaglenni BA (Anrh) Celf Gain: Stiwdio, Safle a Chyd-destun, BA (Anrh) Ffotograffiaeth Ddogfennol ac Actifiaeth Weledol, a BA (Anrh) Ffotograffiaeth yn y Celfyddydau yng Ngholeg Celf Abertawe, PCDDS. Mae'r artistiaid yn myfyrio ar eu profiadau personol a chyfunol, gan archwilio themâu hanes, yr Anthroposen, trywydd, cof, myth, hunaniaeth, technoleg a gwleidyddiaeth drwy gofleidio'r ddialog sy'n ehangu'n barhaus rhwng Celf Gain ac arfer Ffotograffig.

Hoffai staff rhaglenni Celf Gain a Ffotograffiaeth Coleg Celf Abertawe PCDDS ddiolch i gydweithfa Unpeeled am drefniadau cytûn a chyflwyniad celfydd eu harddangosfa gan eu llongyfarch ar gynhyrchu cyrff mor ddifyr o waith. Dymunwn bob llwyddiant iddynt gyda'u gwaith yn y dyfodol.

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# EWAN COOMBS

Fine Art

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@sid.lloyd.art

## *Dirty Being*

Ewan Coombs / Sid Lloyd's ongoing body of work *Dirty Being* draws on human interaction with sites of degradation, sedimentary build up, and places where life forms out of manmade detritus. Incorporating clay, installation and drawing, this multidisciplinary practice is born from material explorations. The work explores the destruction of the environment and our role within it; thus the viewer is invited to imagine a symbiotic rather than parasitic relationship with nature.

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Mae corff cyfredol Ewan Coombs/Sid Lloyd o waith *Dirty Being* yn tynnu ar ryngweithio dynol gyda safleoedd o ddiraddiant, croniadau gwaddodol, a manau lle mae bywyd yn ffurfio allan o ddetritys o waith dyn. Gan gynnwys clai, mewnosodiad a lluniadu, mae'r arfer amlddisgyblaethol hwn yn deillio o archwiliadau materol. Mae'r gwaith yn edrych ar ddinistr yr amgylchedd a'n rôl ni yn hynny; felly gwahoddir y gwyliwr i ddychmygu perthynas symbiotig yn hytrach na pharasitig gyda natur.





# CHEYE WILLIAMS MCFARLAND

Fine Art

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[www.cheyewilliams6181.wixsite.com/lostsoulsforever](http://www.cheyewilliams6181.wixsite.com/lostsoulsforever)

## *Xenix*

Mcfarland's multidisciplinary practice explores themes of abandonment through the exploration of place. Drawing upon the psychological impact of those living amongst such deprivation, his practice takes influence from the post-war architecture of the local environment surrounds him in South Wales.

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Mae arfer rhyngddisgyblaethol Mcfarland yn archwilio themâu gadawiad drwy archwilio lle. Gan dynnu ar effaith seicolegol y rheini sy'n byw ymhlith amddifadedd o'r fath, mae ei waith yn tynnu ar ddylanwad pensaernïaeth yn y cyfnod ar ôl y rhyfel yn yr amgylchedd lleol o'i gwmpas yn ne Cymru.







# AMBER MARSH

## Fine Art

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[www.amberlouiseafa.wixsite.com/fineart](http://www.amberlouiseafa.wixsite.com/fineart)



@amberlouiseafa

Amber Marsh's current practice delves into the realms of introspection and emotional processing through the lens of the natural and immediate landscapes that surround us. Through a combination of watercolour, photography, and handmade books, she documents emotional connections with found objects, views, and ephemera that cross her path as she navigates new locales and experiences.

Marsh's work is an invitation to explore the depths of our connections, both interpersonal and with the world around us, challenging us to see beyond the surface and appreciate the profound interactions that define our existence.

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Mae arfer cyfredol Amber Marsh yn plymio i feysydd mewnsyllu a phrosesu emosiynol drwy lens y tirweddau naturiol ac uniongyrchol o'n cwmpas. Drwy gyfuniad o ddyfrlliw, ffotograffiaeth a llyfrau a wnaed â llaw, mae'n cofnodi cysylltiadau emosiynol gyda gwrthrychau canfyddedig, golygfeydd ac effemera sy'n croesi ei llwybr wrth iddi lywio drwy leoliadau a phrofiadau newydd.

Yng ngwaith Marsh ceir gwahoddiad i archwilio dyfnderoedd ein cysylltiadau, yn rhyngpersonol a gyda'r byd o'n cwmpas, gan ein herio i weld y tu hwnt i'r wyneb a gwerthfawrogi'r rhyngweithiadau dwys sy'n diffinio ein bodolaeth.





# HOLLY MORRIS PRICE

## Photography in the Arts

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[www.hprice020.wixsite.com/kinophtgpy](http://www.hprice020.wixsite.com/kinophtgpy)



@kinophtgpy

### **Entropy**

*'An irreversible chronic dissociation of the physical body, resulting in it slowly fading away'*  
(Sportskeeda.com, A, Halder. 2024)

Holly Morris-Price's practice explores the psychological effects of shape and colour to create an experience for the audience that allows them to feel detached from the current reality we live in.

By taking inspiration from the games Morris-Price plays, she creates site-situated works that creates relationships between reality and abstraction.

*'In time, the world becomes blurry, and the body ultimately fades away'* (Sportskeeda.com, A, Halder. 2024)

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*'Datgysylltiad cronig anwrthdroadwy y corff ffisegol, gan olygu ei fod yn edwino'n araf'*  
(Sportskeeda.com, A, Halder. 2024)

Mae arfer Holly Morris-Price yn archwilio effeithiau seicolegol siâp a lliw i greu profiad i'r gynulleidfa sy'n caniatáu iddyn nhw deimlo wedi'u datgysylltu o'r realiti presennol rydym yn byw ynddo.

Drwy dynnu ysbrydoliaeth o'r gemau mae Morris-Price yn eu chwarae, mae'n creu gweithiau wedi'u lleoli ar safle sy'n creu perthnasoedd rhwng realiti a haniaeth.

*'Dros amser, mae'r byd yn mynd yn aneglur, ac mae'r corff yn y pen draw yn diflannu'*  
(Sportskeeda.com, A, Halder. 2024)



# SHEBA YASHICA

## Photography in the Arts

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[www.shebayashica.myportfolio.com/](http://www.shebayashica.myportfolio.com/)



@shebayashica

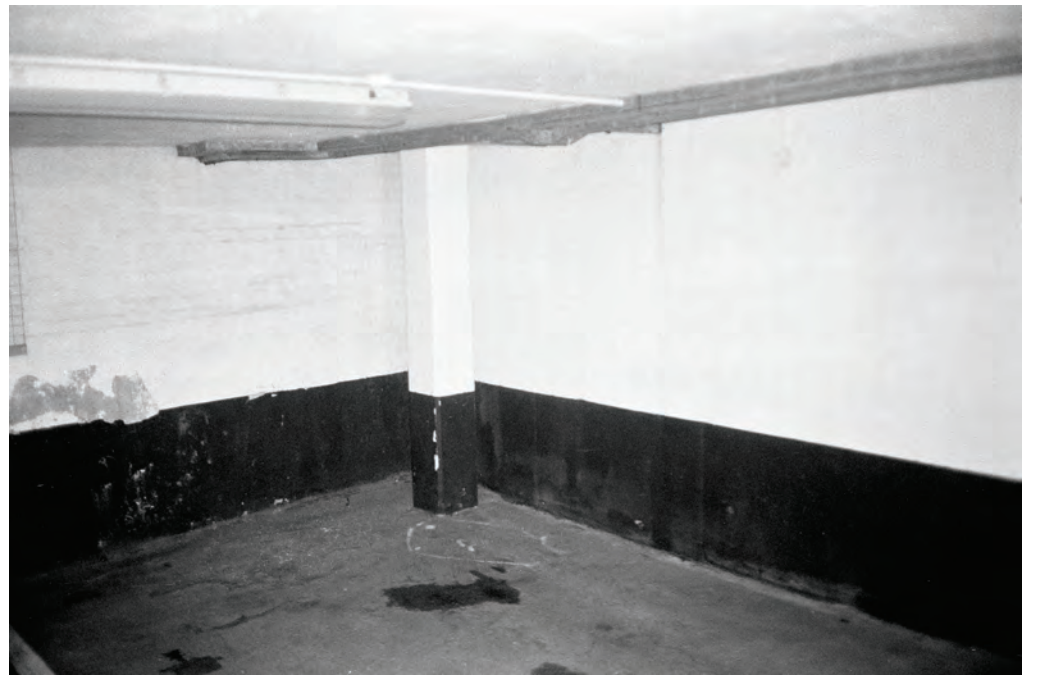
### ***Varied Ambiences***

Sheba Yashica's work takes interest in the nuances and ambiances of the urban environment, within which we are presented with countless non-spaces. Typically considered to be aesthetically unpleasing, these fringes and corners of man-made spaces are still able to occupy our conscience, even if only for fleeting intervals of time. By intentionally engaging with these spaces, Yashica looks to explore the atmosphere that is created and evoked by these often overlooked and neglected fragments of our built environment's make-up.

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Diddordeb gwaith Sheba Yashica yw naws ac anian yr amgylchedd trefol, ac ynddo cyflwynir nifer di-rif o fannau dibwys. Yn nodweddiadol, ystyrir bod y ffiniau a'r corneli hyn mewn lleoedd a wnaed gan ddyn yn anfodhaus yn esthetaidd, ond maen nhw'n dal i allu meddiannu ein cydwybod, hyd yn oed os yw hynny am ambell ennyd diflanedig ar y tro yn unig. Drwy ymgysylltu'n fwriadol â'r manau hyn, bwriad Yashica yw archwilio'r awyrgylch a grëir ac a ysgogir gan y darnau hyn o gyfansoddiad yr amgylchedd adeiledig a gaiff eu hanwybyddu a'u hesgeuluso'n aml.





# OLLIE STEWART

## Photography in the Arts

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www.olsimages.co.uk



@ols\_images

### **Changing Channels**

Ollie Stewart's photographic series, *Changing Channels* delves into the complex history of queer representation in media, a landscape often dominated by stereotypes and invisibility. This photographic series explores the impact of these historical portrayals on the formation of contemporary queer identities.

Each image features a member of the LGBTQ+ community in a place they feel comfortable, juxtaposed with a vintage television on their heads. The static crackle and grainy image reflect both the fragmented history and the ongoing search for self-understanding within these limited portrayals.

It celebrates the act of unearthing forgotten narratives while acknowledging the need for a more nuanced and authentic portrayal of queer experiences across time. *Changing Channels* is a call to action, urging viewers to engage with the past and create a future with richer, more diverse representations of LGBTQ+ identities.

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Mae cyfres Ollie Stewart o ffotograffau, *Changing channels*, yn plymio i hanes cymhleth cynrychiolaeth cwïar yn y cyfryngau, tirwedd sy'n aml yn llawn ystrydebau ac anweledigrwydd. Mae'r gyfres ffotograffig hon yn archwilio effaith y portreadau hanesyddol hyn ar ffurfio hunaniaethau cwïar cyfoes.

Mae pob delwedd yn cynnwys aelod o'r gymuned LHDTTC+ mewn lle maen nhw'n teimlo'n gyfforddus, gyda theledu hynafol wedi'i gyfosod ar eu pennau. Mae clecian y

static a'r ddelwedd raenog yn adlewyrchu'r hanes tameidiog a'r chwilio parhaus am hunan-ddealltwriaeth o fewn y portreadau cyfyngedig hyn.

Mae'n dathlu'r weithred o ddatgelu naratifau anghofiedig a chydnabod yr angen am bortread mwy cynnil a dilyd o brofiadau cwïar dros amser. Mae *Changing channels* yn alwad i weithredu, sy'n annog gwylwyr i ymgysylltu â'r gorffennol a chreu dyfodol gyda chynrychioliadau mwy cyfoethog, mwy amrywiol o hunaniaethau LHDTTC+.







# HEIDI LUCCA-REDCLIFFE

## Fine Art

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@hrr\_artt\_

Lucca-Redcliffe is a multi-disciplinary artist, whose practise is a continuous exploration of portraying the self through the colour red. Working with red challenges Lucca-Redcliffe, removing security and comfort, replacing it with an intense and provoking pigment. Lucca-Redcliffe embeds honesty and a rawness throughout the process of deconstructing a material to reveal intimacy and the sensitivity from within. This enables her to communicate through a visual dialogue of a response from an interaction of touch, between body and material. She intends to create as an invitation to immerse a viewer into an environment that is a perspective of the internal self.

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Artist amlddisgyblaethol yw Lucca-Redcliffe, gydag arfer sy'n archwiliad parhaus o bortreadu'r hunan drwy'r lliw coch. Mae gweithio gyda'r lliw coch yn dileu diogelwch a chysur, gan gyflwyno pryfociad dwys yn eu lle. Mae Lucca-Redcliffe yn ymgorffori gonestrwydd a gerwinder drwy'r broses o ddadadeiladu deunydd i ddatgelu agosrwydd a sensitifrwydd oddi mewn. Mae hyn yn ei galluogi i gyfleu ymateb drwy gyffyrddiad, rhwng corff a deunydd.





# DANIEL LEWIS

Fine Art

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@danlewis.art

## *Indigo*

Within his current practice, Daniel Lewis explores the intricacies of his experience with internalised homophobia, and queer life in a heteronormative environment. Through a blend of introspection and social commentary, Lewis explores the nuances of the male nude and other imagery adopted by the queer community, keen to understand how and when does something that isn't innately sexualised or gendered become perceived as "gay", and challenging those ideologies.

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Yn ei arfer cyfredol, mae Daniel Lewis yn archwilio cymhlethdodau ei brofiad gyda homoffobia wedi'i fewnoli, a bywyd cwïar mewn amgylchedd heteronormadol. Drwy gyfuniad o fewnsyllu a sylwebaeth gymdeithasol, mae Lewis yn archwilio naws y corff noeth gwrywaidd a delweddaeth arall a gaiff ei mabwysiadu gan y gymuned cwïar, gydag awydd i ddeall sut a phryd mae rhywbeth nad yw wedi'i rywioli neu ei ryweddu'n gynhenid yn cael ei ddirnad yn "hoiw", a herio'r ideolegau hyn.





# ROSIE KENT

## Photography in the Arts

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@Ghoulishpics

### ***That's Not Ladylike***

Rosie Kent's work follows their diary entries during their journey of self-discovery concerning their gender. Kent's self-portraits capture the struggles of not conforming to societal standards and gender roles and how we have been brought up in a world that has strict expectations of how you should behave based on the sex you were assigned at birth. Kent's work looks deeper into the negative impact these standards can have on a person's mental and physical state when they feel pressured to comply with the modern societal expectations of gender

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Mae gwaith Rosie Kent yn dilyn eu cofnodion dyddiadur yn ystod eu taith o hunandarganfod ynghylch eu rhywedd. Mae hunanbortreadau Kent yn cofnodi'r frwydr o beidio â chydymffurfio â safonau cymdeithas a rolau rhywedd a sut rydym ni wedi ein magu mewn byd sydd â disgwyliadau caeth am y ffordd y dylech ymddwyn yn seiliedig ar y rhyw a neilltuwyd i chi ar adeg eich geni. Mae gwaith Kent yn edrych yn ddyfnach ar yr effaith negyddol y gall y safonau hyn ei gael ar gyflwr meddwl a chorfforol unigolyn pan fyddan nhw'n teimlo dan bwysau i gydymffurfio â disgwyliadau cymdeithas mewn perthynas â rhywedd..





# CHLOE REES

## Fine Art

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[www.swansea.art/profile/chloe-rees/](http://www.swansea.art/profile/chloe-rees/)



@fineartchloe

### ***Walk Through***

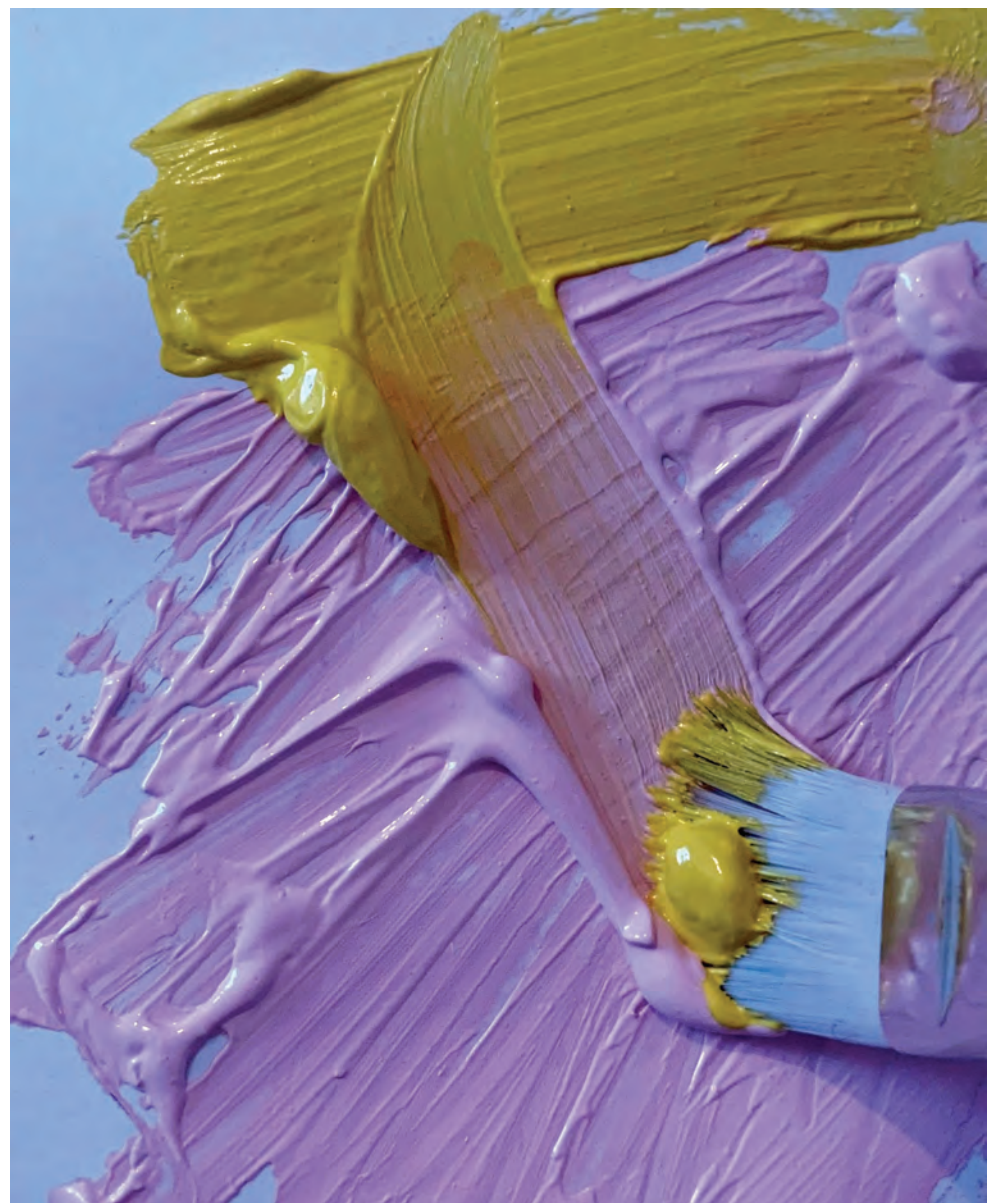
*Walk Through* is built around the complexity of gender stereotypes, femininity and internalised misogyny. Drawing upon feminist art history, her own personal experiences and those of people around her, Rees conveys her lived experience. This establishes a relatable and confrontational commentary on societal stereotypes and expectations of femininity.

Rees multidisciplinary practice confronts the male gaze, revealing other people's realities of navigating the construct of gender, femininity and misogyny in today's society.

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Lluniwyd *Walk Through* o gwmpas cymhlethdod ystrydebau rhywedd, benyweidd-dra a gwreig-gasineb wedi'i fewnoli. Gan dynnu ar hanes celf ffeministaidd, ei phrofiadau personol a phrofiadau pobl o'i chwmpas, mae Rees yn mynegi ei phrofiad byw. Mae hyn yn sefydlu sylwebaeth berthnasol a chyfywynebiadol ar ystrydebau cymdeithasol a disgwyliadau o fenyweidd-dra.

Mae arfer rhyngddisgyblaethol Rees yn herio'r drem wrywaidd, gan ddatgelu realiti pobl eraill o lywio drwy adeiladwaith rhywedd, benyweidd-dra a gwreig-gasineb yng nghymdeithas ein hoes.







# JESSICA PHILLIPS

Fine Art

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@earths\_roots

## *I Can Hold My Brushes Too: An Ode to Gwen*

Phillips multidisciplinary practice incorporates self-portraiture and has risen from a strong interest in Victorian and contemporary architectural design. Exploring notions of femininity, her self-portraiture deconstructs the concept of the male gaze within both historical and contemporary debate, through a feminist perspective.

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Mae arfer amlddisgyblaethol Phillips yn cynnwys hunanbortread ac yn deillio o ddiddordeb byw mewn dylunio pensaernïol Oes Fictoria a chyfoes. Gan archwilio syniadau am fenyweidd-dra, mae ei hunanbortreadau'n dadadeiladu cysyniad y drem wrywaidd mewn trafodaeth hanesyddol a chyfoes, drwy safbwynt ffeministaidd.





# OISIN MCDAID

## Fine Art

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@oisinmcdaid.art

Oisín McDaid's work focuses on identity and perception, blending A.I. image generation with traditional painting techniques to challenge our humanity in an age of advancing technology.

McDaid's current body of work has shifted away from the use of self-portraiture and has instead focused on using 'found' imagery in order to create his large-scale mixed media collages, that incorporate A.I. as a collaborative tool.

The work produced by McDaid aims to spark conversations about technology's role in shaping our understanding of identity and what it truly means to be human.

---

Mae gwaith Oisín McDaid yn canolbwyntio ar hunaniaeth a dirnadaeth, gan gyfuno cynhyrchu delweddau deallusrwydd artiffisial gyda thechnegau peintio traddodiadol i herio ein dynoliaeth mewn oes o dechnoleg sy'n datblygu.

Mae corff cyfredol McDaid o waith wedi symud i ffwrdd o ddefnyddio hunanbortread ac yn lle hynny'n canolbwyntio ar ddefnyddio delweddau 'canfyddedig' er mwyn creu collages cyfrwng cymysg ar raddfa fawr, sy'n cynnwys deallusrwydd artiffisial fel offeryn cydweithredol.

Nod y gwaith a gynhyrchir gan McDaid yw ysgogi sgysiau am rôl technoleg wrth ffurfio ein dealltwriaeth o hunaniaeth a'r hyn mae'n ei olygu mewn gwirionedd i fod yn ddynol.





# ISABELLA MCWILLIAMS

Fine Art

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[www.swansea.art/profile/isabella-mcwilliams/](http://www.swansea.art/profile/isabella-mcwilliams/)



@i.mcw.art

## ***Borrowed Eyes***

The title of this series comes from Cormac McCarthy's novel, *t* which contemplates the ephemerality of parts of our lives that we would consider permanent. This series of paintings addresses the temporality of our relationships, as well as the acceptance of their absence.

By painting on unprimed canvas, these works are vulnerable to decomposition. There is potential for decay, UV light deterioration, cracking and other factors that will ultimately leave the painting irrevocably changed from how it once was.

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Daw teitl y gyfres hon o nofel Cormac McCarthy, *The Road* sy'n myfyrio ar fyrhoedledd rhannau o'n bywydau y byddem yn eu hystyried yn barhaol. Mae'r gyfres o beintiadau'n ymdrin â thymoroldeb ein perthnasoedd, yn ogystal â derbyn eu habsenoldeb.

Drwy beintio ar gynfas sydd heb ei baratoi, mae'r gweithiau yn agored i ddadelfennu. Mae potensial ar gyfer dadfeilio, dirywiad golau UV, cracio a ffactorau eraill a fydd yn y pen draw yn golygu bod y peintiad wedi newid am byth o'r hyn yr arferai fod.





# ZEE AHMED

## Documentary Photography & Visual Activism

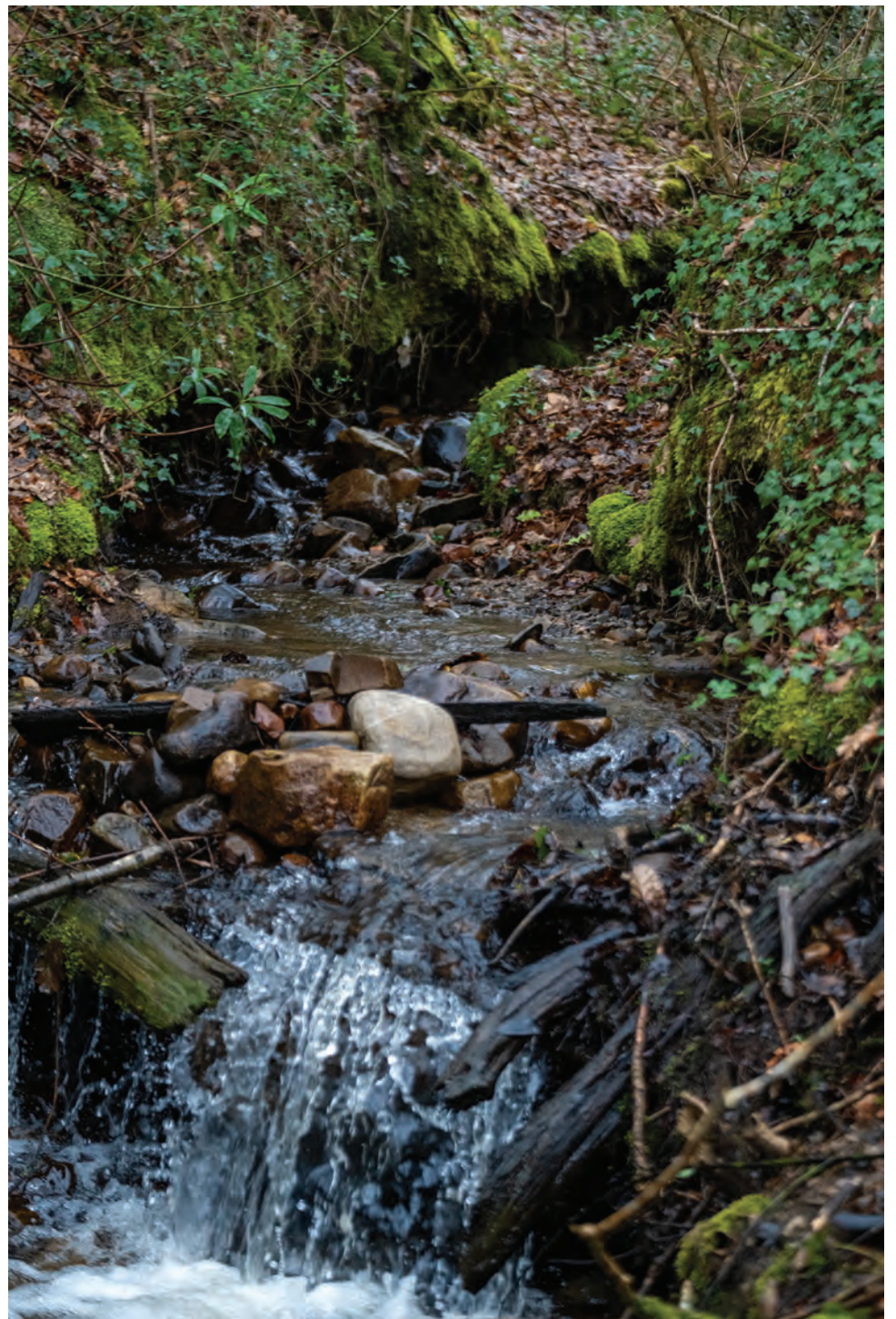
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### س احساس / *Sentire*

Ahmed's immersive installation, ("س احساس" - *Ehsaas*), explores the internal struggle between the primal and rational aspects of the human mind and our connection to the natural around us. Through a multi-sensory experience incorporating photography, ceramics, projections, sound, and sculpture, Zobia invites viewers to engage with the concept of "*Sentire*" – to feel. Thanks to its interactive character, participants are encouraged to take part in the process of the installation's disintegration by cutting away at a beaded curtain to unveil the image beneath. The ceramic bowls, which catch the beads are crafted with clay from the Kashmir region and symbolise the comfort and support that home provides.

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Mae mewnosodiad trochol Ahmeds, ("س احساس"- *Ehsaas*), yn archwilio'r frwydr fewnol rhwng agweddau cyntefig a rhesymegol y meddwl dynol a'n cysylltiad â byd natur o'n cwmpas. Drwy brofiad amlsynhwyrdd yn cynnwys ffotograffiaeth, cerameg, tafluniadau, sain a cherflunio, mae Zobia yn gwahodd y gwylwyr i ymgysylltu â chysyniad "*Sentire*" - teimlo. Diolch i'w gymeriad rhyngweithiol, anogir cyfranogwyr i gymryd rhan yn y broses o ddatgymalu'r mewnosodiad drwy wneud toriadau yn y llen gleiniog a datgelu'r ddelwedd islaw. Mae'r powlenni cerameg sy'n dal y gleiniau wedi'u crefftio â chlai o ranbarth Kashmir ac yn symbol o'r cysur a'r gefnogaeth y mae'r cartref yn eu darparu.







# MAX HUGHES

Fine Art

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## *Rigid Sounds*

Hughes is exploring the intertwined nature of sound and mark making through abstract expressionist techniques like action and colour field painting. Hughes creates visceral marks and textures through the use of traditional and handmade tools, while actively listening to an eclectic range of music genres to influence his actions.

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Mae Hughes yn archwilio natur blethedig sain a chreu marciau drwy dechnegau mynegiannol haniaethol megis gweithredu a pheintio maes lliw. Mae Hughes yn creu marciau a gwadau greddfodol drwy'r defnydd o offer traddodiadol ac a wnaed â llaw, wrth wrando ar ystod eclecticig o genres cerddorol i ddylanwadu ar ei weithredoedd.





# TAMARA AMATO

Fine Art

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[www.swansea.art/profile/tamara-amato/](http://www.swansea.art/profile/tamara-amato/)



@amatotamara.art

## ***Reveal***

Amato's body of work "*Reveal*" explores the sentimentality held in the objects and the locations of the home. Inspired by memory and recollection of familiar people and places, she explores the complexities of simple moments, against the world that is forever moving.

Using her archive of family photographs and working with watercolour, her work investigates feelings of nostalgia and melancholy

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Mae corff Amato o waith, "*Reveal*", yn archwilio'r sentimentaleiddiwch a geir yng ngwrthrychau a lleoliadau'r cartref. Gyda chof ac atgofion am bobl a lleoedd cyfarwydd yn ysbrydoliaeth, mae'n archwilio cymhlethdodau momentau syml, yn erbyn y byd sy'n symud yn barhaus.

Gan ddefnyddio ei harchif o ffotograffau teuluol a gweithio gyda dyfrlliwiau, mae ei gwaith yn ymchwilio i deimladau o hiraeth a phrudd-der.





# PAMELLA GOMES

Fine Art

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[www.pamellagomes.art](http://www.pamellagomes.art)



@pamella.f.p.gomes

## *Of Earthly Matter*

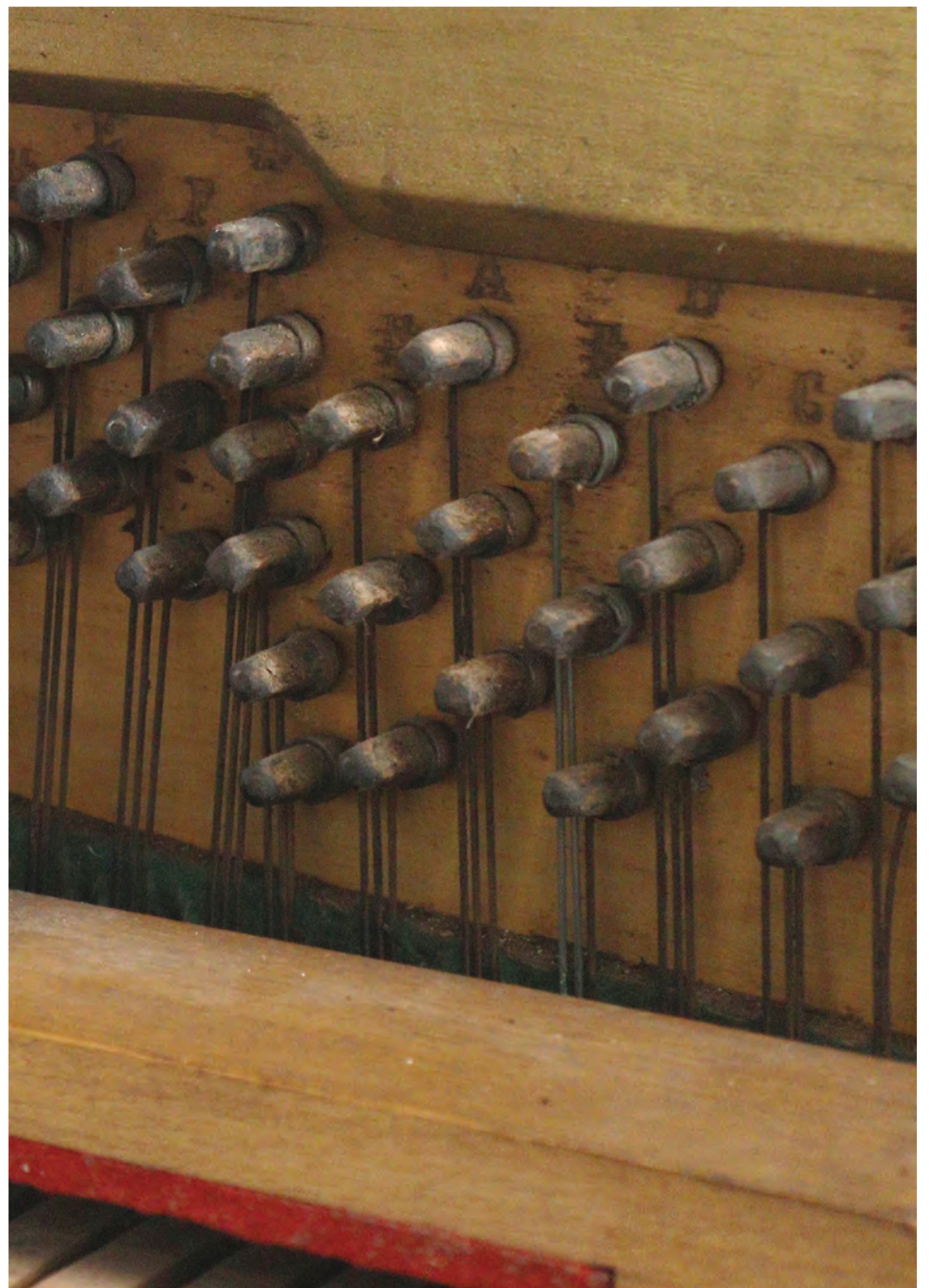
Gomes' multidisciplinary practice is led by conceptual and cultural research into actions such as gardening, and the use of technology. This communicates the sense of "interbeing" where Gomes finds the links between art, audience, life itself, and the everything in-between.

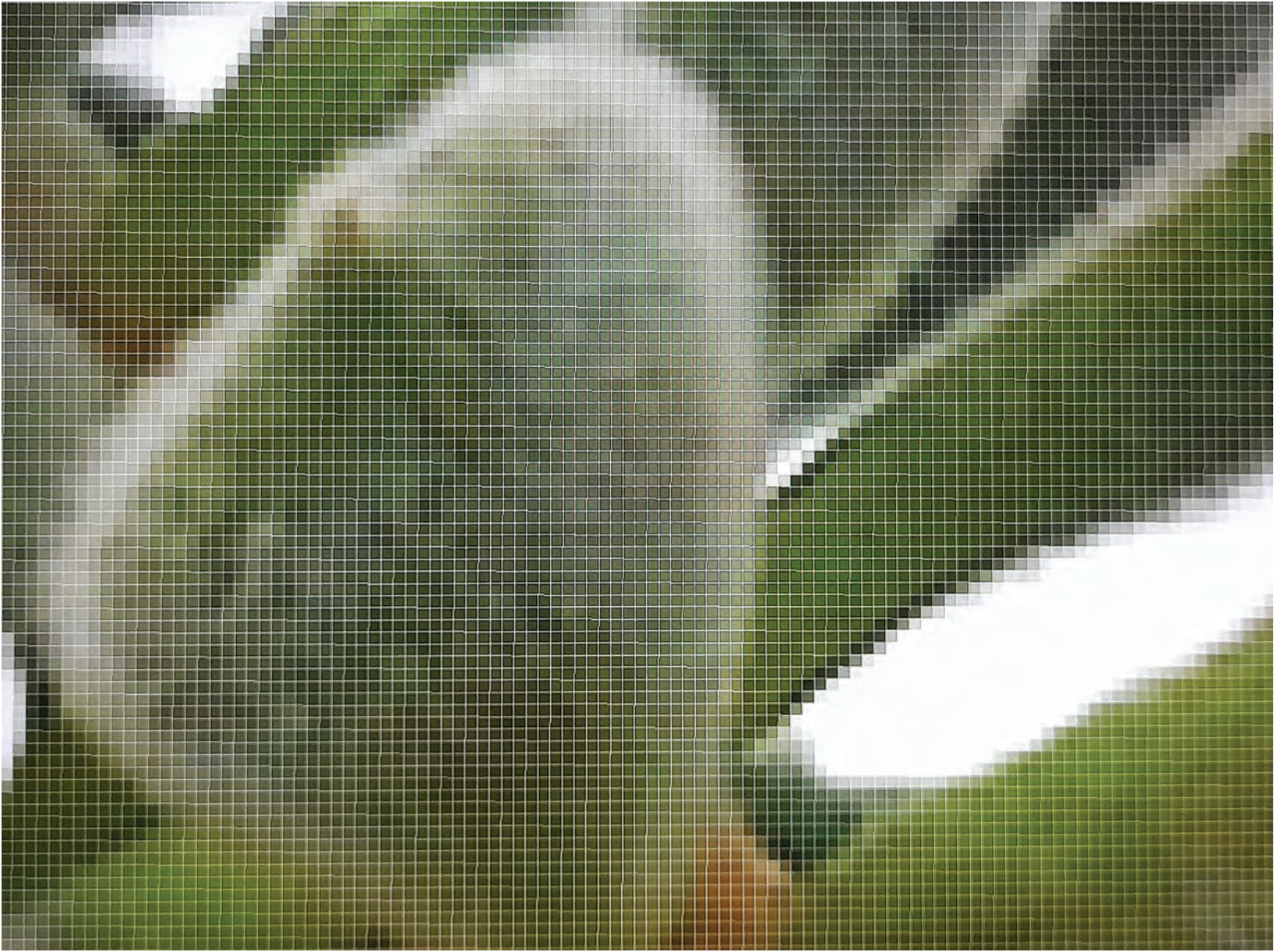
She reflects upon the importance of art practice when dealing with a specific site, through installation, performance and time-based media.

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Arweinir arfer amlddisgyblaethol Gomes' gan ymchwil cysyniadol a diwylliannol i weithredoedd megis garddio, a'r defnydd o dechnoleg. Mae hyn yn cyfleu'r synnwyr o "ryngfodoli" lle mae Gomes yn dod o hyd i'r cysylltiadau rhwng celf, cynulleidfa, bywyd ei hun a phopeth yn y canol.

Mae'n myfyrio ar bwysigrwydd arfer celf wrth ymdrin â safle penodol, drwy fewnosodiad, perfformiad a chyfryngau'n seiliedig ar amser.





# MEGAN KANE

## Fine Art

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Grappling with society's use and abuse of the animal world, Kane's work draws attention to the unnecessary suffering of millions of animals in a world defined by an increased demand for animal products, irrespective of their welfare.

Large-scale drawings and sculptures challenge notions of abjection and repulsion by reflecting on the invisible violence that permeates the meat and dairy industries.

---

Wrth ymgodymu â defnydd a chamdriniaeth cymdeithas o fyd yr anifeiliaid, mae gwaith Kane yn tynnu sylw at ddioddefaint diangen miliynau o anifeiliaid mewn byd a ddiffinnir gan alw cynyddol am gynhyrchion anifeiliaid, heb ystyried eu lles.

Mae'r darluniau a cherfluniau ar raddfa fawr yn herio syniadau o drueni a ffieidd-dod drwy fyfyrion ar y trais anweledig sy'n treiddio drwy'r diwydiannau cig a llaeth.







# LOLA PRESTON

## Fine Art

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@loloololart

As society advances at an ever-increasing pace, the disposable nature of not only material objects, but the groups of people within it have been heightened. Through her multi-disciplinary practise, Lola Preston aims to humanise and bring a sense of reality back to these individuals, challenging the typical conventions inflicted upon us by the current consumerist nature of the world.

---

Wrth i gymdeithas ddatblygu'n gynyddol gyflym, amlygwyd natur dafladwy nid yn unig wrthrychau materol, ond y grwpiau o bobl oddi mewn iddi. Drwy ei harfer amlddisgyblaethol nod Lola Preston yw gwareiddio a dod ag ymdeimlad o realaeth yn ôl i'r unigolion hyn, gan herio'r confensiynau nodweddiadol a osodir arnom gan natur brynwriaethol y byd ar hyn o bryd.





# DOMINIC BREWSTER

Documentary Photography & Visual Activism

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[www.ffotobrewst.myportfolio.com](http://www.ffotobrewst.myportfolio.com)



@ffotobrewst

## **Verve**

Dominic Brewster's practice explores and responds to space and architecture. Actively attributing works to the collaborative initiative, *Curb Collective*, his practice currently focuses on documenting life, capturing skate-surf subculture, and the experiences within both new and familiar environments. Brewster's work is introspective and explorative, immersed in the process of observation of his surroundings — he engages with all senses to distil the essence of a 'flow state', through an embracing of the present.

---

Yn ei arfer, mae Dominic Brewster yn archwilio ac yn ymateb i ofod a phensaernïaeth. Mae'n mynd ati i briodoli ei weithiau i'r fenter gydweithredol, Curb Collective, ac mae ei arfer cyfredol yn canolbwyntio ar gofnodi bywyd, darlunio isddiwylliant sglefrio-brigdonni, a'r profiadau mewn amgylcheddau newydd a chyfarwydd. Mae gwaith Brewster yn fewnsyllgar ac yn chwiliadol, wedi'i drwytho yn y broses o arsylwi ei amgylchoedd - mae'n ymgysylltu â'r holl synhwyrâu i ddistyllu hanfod 'cyflwr llif' drwy gofleidio'r presennol.



# NADA NAJAR

## Fine Art

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[www.nadanajar.wixsite.com/website](http://www.nadanajar.wixsite.com/website)



@artistexhibitionnada

Nada's practice explores a variety of contexts related to global politics, such as conflict, activism, and nature.

Her paintings and sculptures explore the materialities of the mediums she uses, to infer a response to our proximity to nature, highlighting the shrinking existence of greenery in cities and a disturbing disconnection from nature in modern life.

Her most recent sculpture is a new departure where she wishes to represent women who are actively and politically involved in our changing society.

---

Mae arfer Nada yn archwilio amrywiol gydestunau'n ymwneud â gwleidyddiaeth fyd-eang, megis gwrthdaro, actiffiaeth a natur.

Mae ei pheintiadau a'i cherfluniau'n archwilio materoldeb y cyfryngau y mae'n eu defnyddio, i ffurfio ymateb i'n agoswydd at natur, ac amlygu bodolaeth gwyrddni sy'n edwino mewn dinasoedd a datgysylltiad poenus oddi wrth natur mewn bywyd modern.

Mae ei cherflun diweddaraf yn mynd i gyfeiriad gwahanol lle mae'n mynd ati i ddarlunio menywod sy'n ymwneud yn weithredol ac yn wleidyddol â'n cymdeithas newidiol.





# ELLIE THOMAS

## Photography in the Arts

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[www.2103430.wixsite.com/etphotography](http://www.2103430.wixsite.com/etphotography)



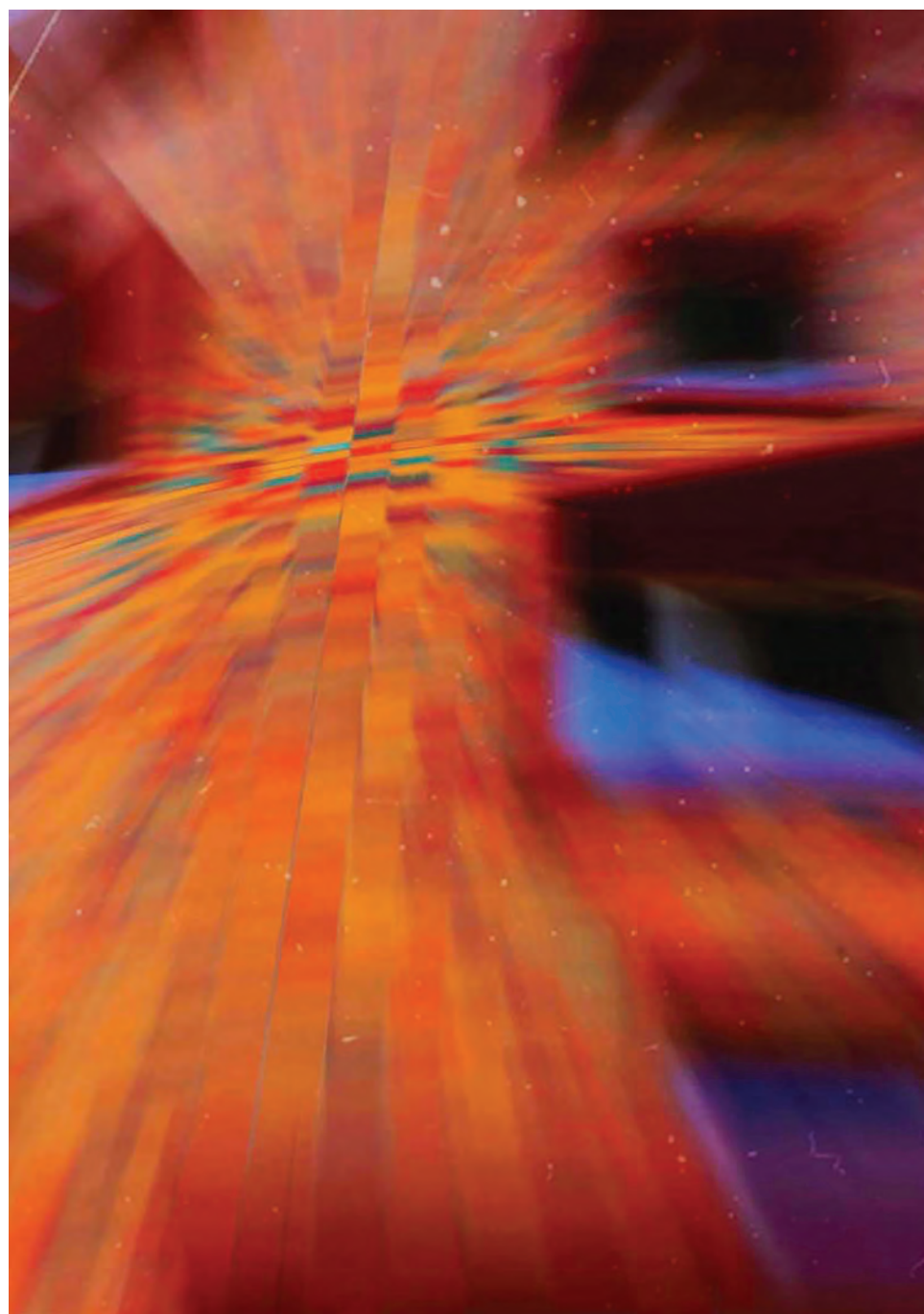
@capturingmyphotography

### *Disequilibrium*

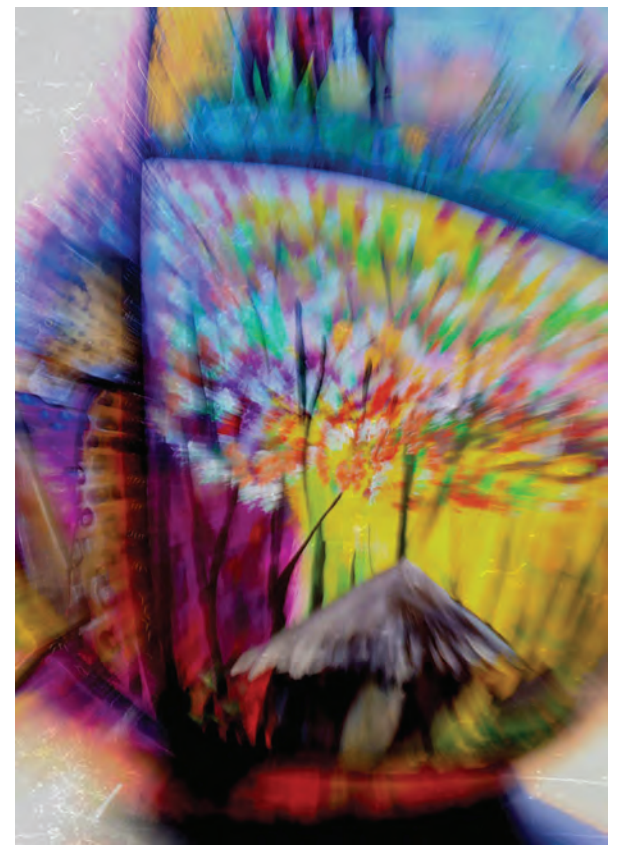
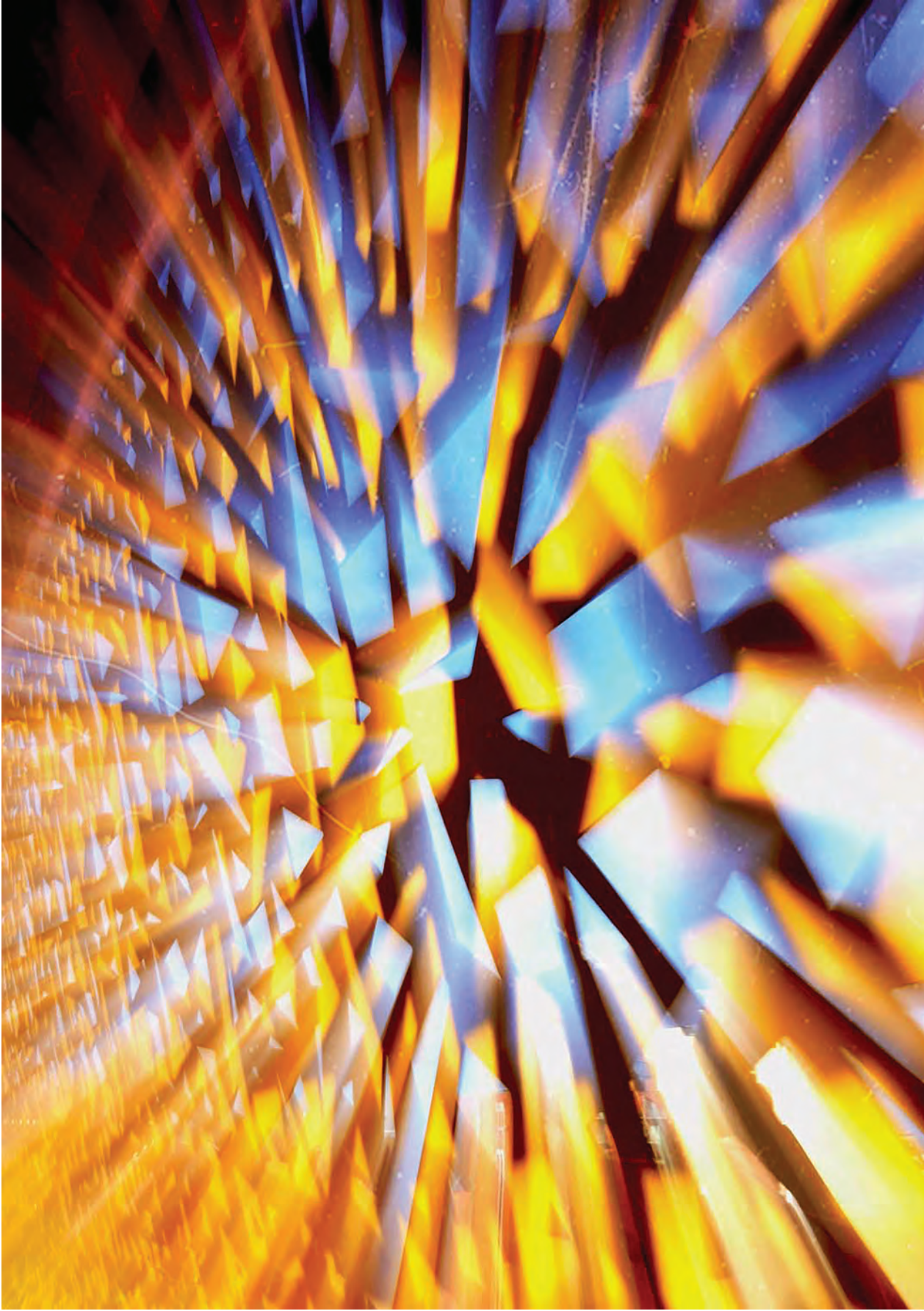
Ellie Thomas focuses on symbolising how individuals handle and manage an undiscovered illness that has a significant impact on their lives. Using a medium that traditionally renders the world as fixed and static, Thomas explores the therapeutic possibilities for photography to show us a world in fragments.

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Mae Ellie Thomas yn canolbwyntio ar symboleiddio sut mae unigolion yn ymdrin â salwch sydd heb ei ganfod sy'n cael effaith sylweddol ar eu bywydau. Gan ddefnyddio cyfrwng sydd yn draddodiadol yn darlunio'r byd yn sefydlog a llonydd, mae Thomas yn archwilio posibiliadau therapiwtig ffotograffiaeth i ddangos byd mewn tameidiau i ni.







# CHLOE MAIRE

## Photography in the Arts

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[www.chloemariephoto.com](http://www.chloemariephoto.com)



@chloeemariee\_photo

### ***What Mothers Do Best***

Chloe Marie's practice focuses on three main contexts - motherhood, place and her relationship with her daughter. Marie's ongoing body of work "What Mothers Do Best" is an exploration of unconditional love. Using black and white photography, the body of work documents the family dynamics of growth, both physically and conceptually.

---

Canolbwyntir ar dri phrif gyd-destun yn arfer Chloe Marie - mamolaeth, lle a'i pherthynas gyda'i merch. Mae gwaith cyfredol Marie "What Mothers Do Best" yn archwilio cariad diamod. Gan ddefnyddio ffotograffiaeth du a gwyn mae'r corff o waith yn cofnodi dynameg deuluol twf, yn gorfforol ac yn gysyniadol.





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Grant Foster.

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