

LARGE PRINT COPY: CAPture Volume 2
November 2025 Unite to end digital
violence against all women and girls. For
PDF or alternative formats please contact
us on: capture.artetc@gmail.com



SUPPORT

IF you, or someone you know, is affected by the themes in this publication please know you are not alone. There is help available at:

RAPE CRISIS SCOTLAND

<https://www.rapecrisisscotland.org.uk/>

Helpline: 08088 01 03 02

Andy's Man Club

Weekly, peer support led meetings for men hosted on Monday nights at 7pm encouraging men to talk about their mental health and issues they are experiencing.

<https://andysmanclub.co.uk/>

Samaritans

<https://www.samaritans.org/how-we-can-help/contact-samaritan/>

call free anytime 116 113

CALM (Campaign Against Living Miserably)

<https://www.thecalmzone.net/>

A free helpline and web chat open 5pm - midnight every day.

0800 58 58 58

CALL NHS 111

free of charge and select option 2 to speak to a mental health professional.

Childline

<https://www.childline.org.uk/get-support/>

0800 1111 to speak to an adviser 24 hours a day, 7 days a week.

A note on: art and gender

Hello! First, a huge thanks for all your support and amazing feedback on our first issue. It felt so vital to centre our arts mag around wider social and political issues- as well as celebrate beautiful, inquiring, inspiring art and artists- and this issue is no different. In solidarity with the UN's UNiTE campaign we tackle the sensitive and terrifying, rising crisis of gender-based violence in the digital sphere.

With one in three women affected by violence in their lifetime-that's 736 million mothers, daughters, sisters- the statistics are a bleak reminder that girls and women's lives are at risk now!*

*<https://www.scottishwomensrightscentre.org.uk/news/news/-rape-culture-in-education-what-is-it-and-how-can-we-end-it/>

The activist and phenomenal, feminist author Laura Bates book, “The New Age of Sexism: How the AI Revolution is Reinventing Misogyny” is a stomach-churning insight into what we are up against. Submissive AI girlfriends who encourage mass murder; chatbots that disparage women in the vilest of terms and inflame hate speech and AI sex bots, to order, with ripped clothes and blood as if they have been attacked. Most shockingly, the lack of moderation or legislation to curb any of this. Corruption and champagne before a round of golf anyone?

“What has this got to do with art?” I hear you mutter. Yes, ok... well... statistics reveal that all acts that undermine women- sexist ‘jokes’, derogatory semantics, bias in the artworld-cultivate a

society in which sexual abuse and femicide exist. They cultivate a culture in which women are viewed as less and are treated as such.

Inevitably, the art world contributes to this culture too. I'm not saying anything new here. The Gorilla Girls have been campaigning for gender equality in the sector since 1985. They humorously tackled the male gaze, objectification and equality by asking: "Do Women Have To Be Naked To Get Into the Met. Museum?" and highlighting that "Less than 5% of the artists in the Modern Art Sections are women, but 85% of the nudes are female."

And things still aren't much better, Erin-Atlanta Argun observed that in 2025: "Despite growing recognition, the numbers

show that female artists remain undervalued, underrepresented, and under-collected.” (read all her revealing insights and stats at: <https://www.myartbroker.com/investing/articles/why-women-lag-art-market>)

But we know from the actions of the Gorilla Girls (and many other artists fighting for equality) that things can change and that art as activism is a huge tour-de-force in the political and social sphere. Here we present a little hope in what can often be a gloomy forecast.

In this edition of CAPture we present and consider the work of several female artists including the self-titled “grandmother of performance”, Marina Abramovic and the vital and nurturing work of MotherOther. In doing so we celebrate women but also

men and look at positive masculinity...
because it's not by exclusion or ridicule of
others that we can overcome this, but
together through empathy and knowledge
that we can progress.

With strength and hope for a better
tomorrow,

CAPture

A starter for 10 on... Digital Gender Based Violence

1. Digital abuse of women and girls is an international growing crisis. Digital violence includes: revenge porn or leaked nudes; cyberbullying, trolling, and online threats; online harassment and sexual harassment; AI-generated deepfakes such as sexually explicit images, deepfake pornography, and digitally manipulated images, videos or audio.

2. It can also include: hate speech and disinformation on social media platform; doxxing – publishing private information; online stalking or surveillance/tracking to monitor someone's activities; online grooming and sexual exploitation; catfishing and impersonation.

3. Violence against women online is perpetuated and promoted by misogynistic networks – like the manosphere and incel forums.

4. Online violence often leads to violence in real life, such as coercion, physical abuse, and even femicide – killing of women and girls. The harm can be have an impact for a long time after the abuse has taken place.

<https://www.unwomen.org/en/what-we-do/ending-violence-against-women/unite/theme>

5. 85% of women who spend time online have witnessed online violence

6. 38% of women have been the target of online violence.

<https://www.amnesty.org/en/what-we-do/technology/online-violence/>

7. Research by the Victim's Commissioner (2022) found that 40% of victims of cyber stalking reported that they experienced this for more than 2 years. (Victims' Commissioner (2022), "The Impact of Online Abuse: Hearing the Victims' Voice".)

8. Campaigners are pushing for tech companies to take more responsibility for the role their technology plays in allowing digital violence to take place. Poor regulations and legal recognition of digital violence in many countries makes it difficult to stop digital violence.

9. There has recently been some Action by Governments and the UN to address these issues: In December 2024, Member States adopted the UN Cybercrime Convention – the first legally binding international instrument with implications for addressing digital violence.

10. The UNiTE Campaign encourages everyone to share information about digital violence, support local services that support survivors of gender-based violence, run or take part in digital safety sessions, support allyship campaigns that eliminate digital violence against women and girls like the UN heforshe campaign <https://www.heforshe.org/en>,

Don't forget to wear or display the colour orange – a symbol of hope and a future free from violence.

Harpreet Singh

@harpreetsingh_04

Harpreet Singh is a contemporary artist based in Portobello, Edinburgh. Currently studying HND Contemporary Art Practice at Edinburgh College. Their practice spans painting, casting, textiles and mixed media, exploring the complexity of identity, the body and cultural experience—particularly through the lens of being a South Asian woman.

To see more of Harpreet's work visit her Instagram, above, or see her blog on work she exhibited at Out of Sight Out of Mind 2025.



Untitled (2024)

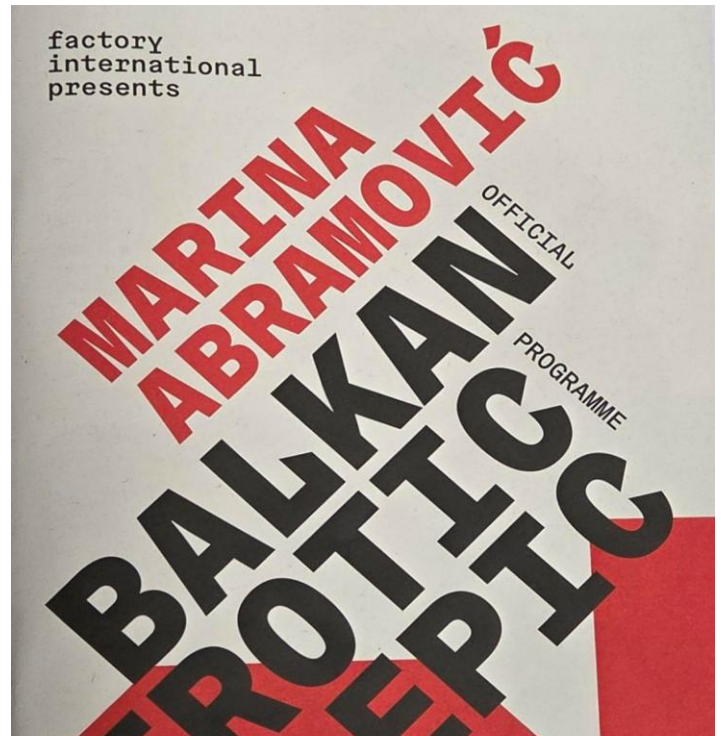
Image Description: a sculpture constructed of breasts, of varying skin tones, sits on a pale background.

On her work Harpreet writes: “This piece was an exploration of the weight of being a woman—both physical and emotional. It represents how womanhood often carries layers of expectation, exhaustion and resilience. The sculpture’s distorted and exaggerated forms express the pressure placed upon the female body, while also acknowledging the beauty and strength that exist within that weight.

The varied skin tones across the piece reflect both shared and distinct experiences of women. While there is a collective understanding of burden and fatigue, the colours also recognise the differences in how these experiences are lived—particularly for women of colour. Despite these differences, I aimed for the work to celebrate the unity and solidarity that connect us all.”

Marina Abramović's 'Balkan Erotic'

by Contemporary Art Practice Student
Jodi Harris-Walker



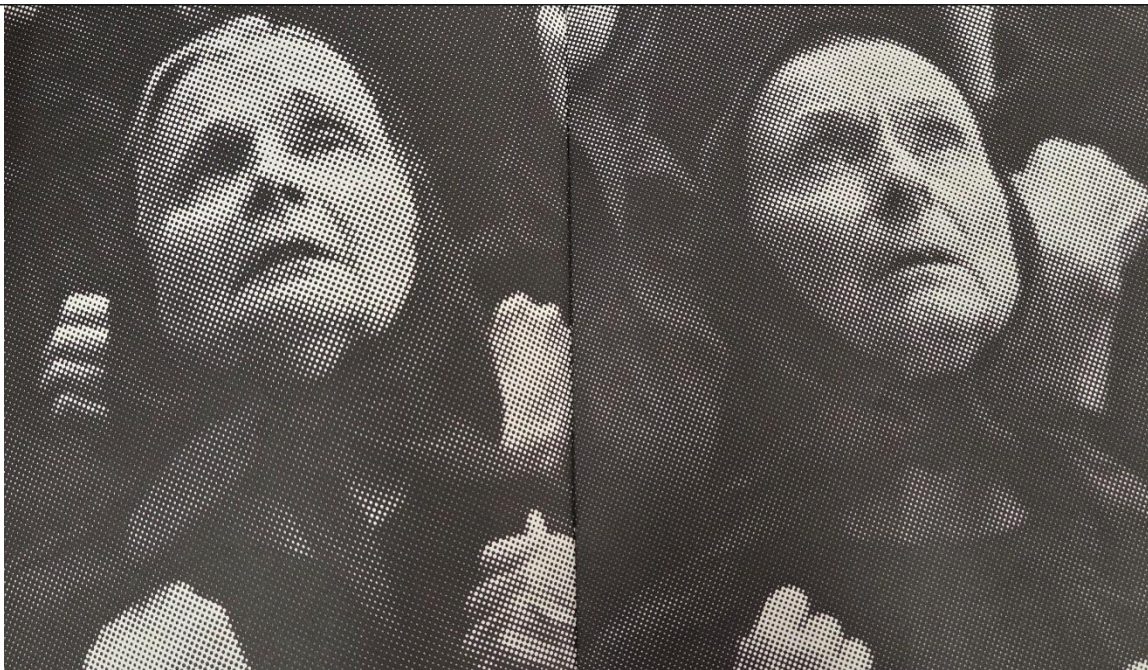
ID: top - a photo of the front cover of the performance programme reads Marina Abramovich Balkan Erotic Epic, Official Programme in Black and



ID: Left- a red and black image shows a group of women looking up. Another woman, dressed in white, kneels on the ground at the centre of the group.



ID: Top- A young woman wearing glasses smiles at the camera in front of an exhibition



ID Bottom - two older women in black headscarves look desperately at the sky.

Marina Abramović is a 78-year-old performance artist known for her ambitious and unique performance works where she often takes bold risks putting herself at the centre of the work. She is renowned for her works in the Rhythm series featuring 10 different performances starting in 1974 where she did extremely adventurous, endurance-based performances which led to her being injured multiple times. She is regarded as a huge influence in the performance art movement referring to herself as the 'grandmother of performance art.'

Abramović's 4-hour performance 'The Balkan Erotic Epic' was a performance in Manchester which featured 13 different performances in a space where the audience could walk between them and observe the performances as they wished. This performance was based around Abramović's culture as a Serbian woman

born in 1946 on the back of World War 2. The performance looks at the ways that Balkan cultures view the human form with the different practices and rituals many countries have. The main themes in this exhibition were death and sexuality in Balkan culture and were in strong contrast to what I have been accustomed to seeing portrayed in Western culture.

One of the performances which stood out to me was titled 'Messaging the Breast/Orgy' featuring naked, female performers in a graveyard slowly and sombrely dancing with skeletons which represent their deceased husbands lost to war, disease, labour and age. As the performance continues the performers assemble into a pile stroking and comforting each other while still holding onto their deceased loved ones. This, to me, encapsulated the grieving process very effectively showing the struggle of

letting go of someone after their passing and finding comfort in others who have experienced the same heartache. The influence of widows who have lost their spouses to war is a clear influence from Abramović's experience growing up in post war Serbia. The choice to have the performers naked alongside the skeletons was interesting to me as the live human flesh highlighted the stark absence of the skeletons. Attempting to bring back what has been lost further emphasised the aspect of refusing to let go of someone. Another part of the performance entitled 'Scaring the Gods to Stop the Rain' features several women repeatedly baring their vaginas to the sky in an aggressive manner. This was believed to invoke an ancient ritual to scare the gods during the threat of heavy rain. In the programme it posed the question 'What does this tell us about the power of a women's body in

here are different possible interpretations of this. That the woman's vagina is something to be feared, something that would disturb and horrify the gods into changing the very outcome of nature. Or this could mean that the woman's body is so strong, empowered and impactful that it is strong enough to appease the gods. The ending of this performance shows the women screaming and crying while being drenched in rain while continuing to bare their vaginas until the rain stops. Followed by blaring sunshine and later by excited dancing. This ending makes me feel that the vagina is an empowering symbol bringing a forbidden part of a person assigned female at birth and showing it as something strong, unique, influential and powerful. I was very moved by this performance and the ending showing a woman's body as something not to be

covered and feared but to be honoured and embraced.

‘Wedding rituals’ featured two women being prepared for their wedding day. One woman is visibly pregnant in wedding attire and is showering in milk for the duration of the performance, representing fertility and purification. The other bride, with a screen above so the audience can see the entire process, is adorned with white and red makeup, representing fertility; blue representing a healthy and happy life and gold circles representing the interlocking paths of bride and groom. This performance shows the painstaking process of wedding rituals and poses the question of whether the female body is revered or suffocated. Some of the recurring themes such as the hope for fertility and the possibly excessive use of makeup and extravagant clothing could suggest they are suffocated in the process

however, I viewed this more as honouring the bride as the bride as typically viewed as the 'face of the wedding' the most important part, she must look perfect. This could be seen as an example of female beauty expectations but putting a woman in such a high place of honour in a ceremony between a man and a woman and preparing her as such is very powerful to me.

The Balkan Erotic Epic, was one of the most impactful, thought provoking and emotional performances I have seen in my life. Seeing an artist I have admired for years, watching her performers and dancing with them after a long and fruitful career was very powerful for me. The representation and honouring of Balkan culture was something I have not seen represented in mainstream art and was an enlightening experience, as someone who has never come across these different

cultures and practices. Abramović views the female form through a beautiful lens in her work, proudly displaying things that society tells us are shameful, natural parts of us which are believed should be covered up and putting them on display not as a sexual object but as a work of art. The influence particularly on the female form was very powerful and has clearly been an influence in Abramović's earlier work. I will continue to ponder and think about this performance as I develop my own practice and as I continue to follow Abramović's work.

A bit about... Sue Loughlin and
MOTHEROTHER in conversation with
Beth Primrose



Image description: set in a breezeblock room, a red carpet leads to an organic circular shape of fleshy pink fabric, spread unevenly on the floor. Fine chains run over the fabric encircling visceral deformed sculptures of fatty, waxy lumps with protruding limbs. One sculpture has

child-sized legs, the other an arm holding a cigarette and the third two pairs of legs - one which look male and the other female.

MOTHEROTHER, a collective for artists with caregiving responsibilities, was born both from personal experience and a passionate sense of social justice. Sue Loughlin herself felt the crippling isolation becoming a parent can breed, but the creation and nurturing of MOTHEROTHER was also about a wider issue of diversity and inclusion. Loughlin was on a mission, with support from Lady Kitt, Dan Russell and Cheryl Gavin “to bring care, parenting and motherhood out of the shadows” and combat the “shameless... underrepresentation” of caregivers and lived experiences of women. In an honest and raw conversation Loughlin explains how crucial these voices are in the art world “if we are to see the whole picture of our humanity and our inextricable connection to one another.”

Sue Loughlin's tireless work with MOTHEROTHER, from its conception in 2023, has supported a whole host of caregiving artists through exhibitions, events, creation of community and residencies. The beautiful thing about MOTHEROTHER's work is it is tailored to the individual- childcare doesn't mean they whisk your child off to a nurse- although it can be this- but might mean paying for care and support, for the artist and the child, in the studio. The flexibility of what MOTHEROTHER offers recognises what Hettie Judah, keynote speaker at the launch of the collective, co-opts as the "Full, Messy and Beautiful" nature of caregiving but also the diversity of the people it supports.

Integral to MOTHEROTHER's work is the collaboration with a myriad of organisations in the North East including, The Newbridge Project, The Baltic, The Auxiliary and Helix Arts. Most recently, Loughlin presented Andrea Hessler's striking and "visceral" installation, Residual Echo in conjunction with

Middlesbrough Art Week 2025. Chosen because of its “power to jolt the viewer into the punishing physical truths of childbirth”; the underrepresentation of dialogue about childbirth and the associated trauma in our society, as well as the artworld and the “conversations which that might start”. Hessler’s melting, oozing family of sculptures challenge the idea of public and private where we as viewers both revel in, and are repulsed, by these exposed insides and vulnerable figures. Hessler’s work perfectly embodies MOTHEROTHERS aims, which Loughlin explains, are to ask questions and challenge what parenting and caring is and can be to expose “truths about lived experiences”.

Like many burgeoning initiatives, MOTHEROTHER’s critical work depends on the support of art council funding. Unfortunately, ACE did not grant the project funding for a second iteration which promised a hugely ambitious plan of exhibitions, commissions, a collaborative learning group and community

social events, as well as, development of the MOTHEROTHER website as a practical and accessible resource. Whilst Loughlin describes this as a “blow” which has stalled the project, she still intends to continue her work and is seeking further funding, whilst balancing “the ongoing pressures of being an independent freelance artist parent”. Loughlin and MOTHEROTHER have so much more to give in an area desperately seeking support and nurture.

Learn more about and support
MOTHEROTHER at:

website: motherother.org

@motherother.ne

Tackling Toxic Masculinity in the Digital Age

Matt Francey, a former joiner and current Contemporary Art Practice Student at Edinburgh College writes on the crisis of negative role models on social media.

A few years ago, after a difficult break up, I started looking for information online about attachment styles in relationships. I was told I had an anxious attachment style by my partner, something I now believe not to be true. I found some engaging material: a podcast, YouTube videos, and blogs, eventually leading to Tik Tok.

At first, I found useful short content videos containing information on relationships, childhood trauma, and attachment styles in relationship settings. As I watched more videos on Tik Tok

the content I was shown evolved slowly to other more targeted, toxic material.

At first, I put this down to the algorithm, but soon I realised the videos I had come across were directly targeted at men and boys. This, at a time where there seemed to be more controversial content and material being targeted at young men. Posts full of misogynistic nonsense, teaching young men how to play women, keeping people waiting for a reply, ghosting, breadcrumbing, and psychological games, that in my mind were just downright cruel. It got progressively worse the more I watched, eventually leading to content from the incel community, how to track your partners phone, intercept messages and some troubling videos from high-profile youtubers, who at the time seemed to have a growing following of young men that hated women. I was horrified but now invested in learning more about this dark side of the internet. I began

watching and waiting to see what Tik Tok was going to throw up next.

Stereotypes, patriarchy and abuse have always been issues in our society, but the relatively recent introduction of social media is a worrying development that lacks any kind of governance. The kind of content Tik Tok puts out to young men feels unsafe, and how and why does the app push and promote this type of content towards male viewers?

I was brought up by parents who taught us to be decent, kind, inclusive human beings, never to discriminate, and to be kind to others. I was never smacked as a child and was taught that people are all different and unique. At times I was embarrassed about my mum and dad's hippy ethos, nowadays I thank them for it.

Unfortunately, a lot of young men do not grow up in environments like this, some boys not being able to show feelings for fear of shame from

their parents. Possibly trying to survive in abusive families where someone who is supposed to be a good role model or caregiver does the exact opposite. For these boys or teenagers, I can see how this kind of content could be attractive, possibly even more so for angry, isolated young men. Personally, I have tried to bring my own two kids up in a similar way to my parents, but I do worry what my own son looks at online. Is he also coming across this disgusting, misogynistic content? And is the constant access to phones in our day to day lives partly to blame for this? These apps are now part of everyday life and for many the barrage of voices can seem inescapable.

Whilst my son seems glued to his phone, my older daughter has a much healthier relationship with technology: she replies to messages when convenient to her, and does not seem to let the sea of voices in the media influence her life. Despite her choices, she still lives in a world

where this insidious hatred towards women is dominating the conversation in many spheres, and I worry that she too could be subjected to this hatred and violence that seems to be so easily accessed online.

My own upbringing was far from perfect, but these values and positive notions I now understand helped me and my siblings to become the decent adults we are today.

There is, however, hope for the future: 'Imagine a man' is a YouthLink Scotland Initiative that aims to provide a supportive space for boys and young men to learn about empathy and caring; 'White Ribbon Scotland' provides information and training, engaging men and boys to stand up to violence against women. Education Scotland's "Boys to Men" focuses on addressing gender equality in education, tackling issues like boys' underachievement, challenging stereotypes, promoting positive masculinity, and supporting boy's emotional development. There are also influencers such as Jordan Stephens,

Markiplier, Joe Wicks, Ryan Trahan, and Mark Rober who talk about positive masculinity and other subjects in a way young men and boys will respect and understand.

This trend towards positive masculinity is essential, and education is key in changing the way men behave towards women and view themselves. We need to look at how younger generations grow up to look after and nurture their children. I personally, would like to encourage my own son to spend more time off his phone and I am considering a respite from social media to build a stronger connection with him. I will keep spreading the message of positive masculinity and hope that governments and social media companies begin to take their safeguarding responsibilities more seriously. I hope that in turn that the harmful narrative being fed to my son and several generations of young men will begin to change to support a brighter and safer future for all of us.

Ones to watch...

Corbin Shaw



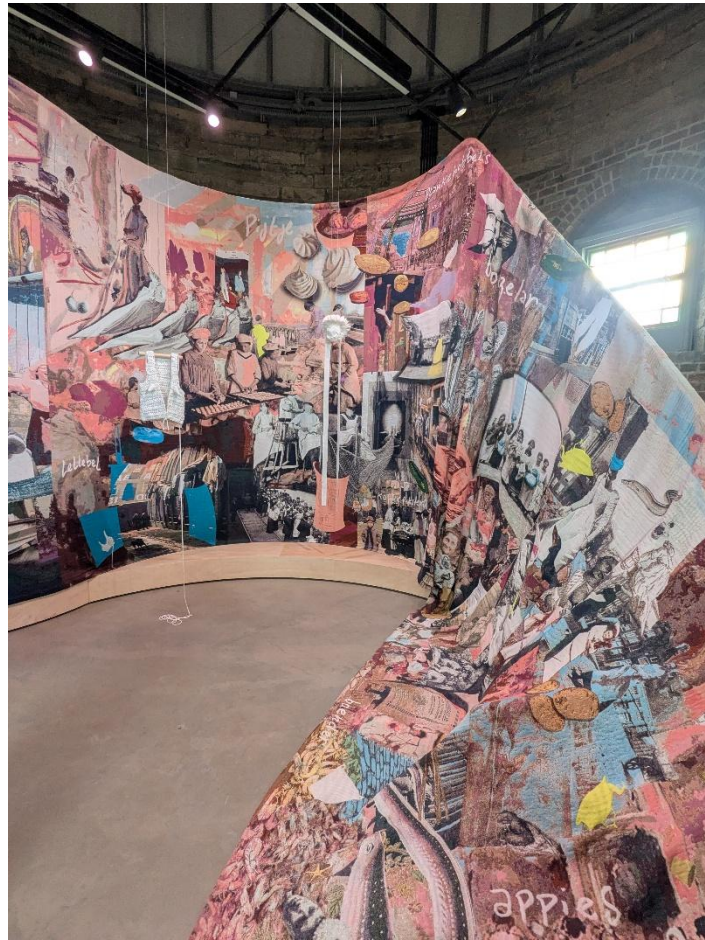
Image description: A Union Jack constructed of plastic sheeting and duct tape is hung on a wall. Hanging, vertically, from the ceiling, in front of the other 'flag', is a tattered and discoloured St George's Cross.

Artwork shown at Middlesbrough Art week as part of 'Weapon & Wound'

Shaw challenges male stereotypes and identity by subverting cultural images, language and the media in striking yet relatable multimedia artworks. Collaborating with the likes of Women's Aid and BBC Sport Corbin has an international platform which he uses to question the status quo.



Mercedes Azpilicueta



ID: top- A large weaving in salmon pink, and pale blue, with accents of bright yellow depicts scenes of women in domestic settings and at work. The tapestry is presented on a curved framework and flows to the floor in a large swathe.

Left, four textile pieces created with silver fabric and woven textiles are hung on a gallery wall.

Most recently performing and showing sculptural and textile works at The Collective on Calton Hill, Azpilicueta's work sensitively weaves together archival material exploring the potato famine in The Netherlands, and current protest to highlight the unpaid care and labour women still undertake.

Read more at:

<https://www.mercedesazpilicueta.info/>

<https://fadmagazine.com/2025/08/23/all-the-solo-ladies-edinburgh-art-festival/>

Other arty stuff to see and do!

FOLLOW

@femmeartgallery

Femme Art Gallery is a curatorial platform spotlighting queer, transfeminist artists. Brooke Hailey Hoffert began the space in their spare bedroom in Tennessee and has grown the gallery using DIY methods. Now based in Glasgow this inclusive and beautiful space is one to watch.

THE HOUSE OF SMALLS

ART GALLERY

22 NOVEMBER - 20 DECEMBER 2025

*Exhibition Opening:
Saturday 22 November @ 2pm-6pm*

STOP IS AN EXHIBITION OF ARTWORK BY WOMEN WHO HAVE BEEN AFFECTED DIRECTLY OR INDIRECTLY BY GENDER BASED VIOLENCE IN ANY OF ITS MANY FORMS. THIS EXHIBITION ENCOMPASSES THE 16 DAYS OF ACTIVISM AGAINST GBV.

STOP

LARGE SELECTION OF ORIGINAL ARTWORK & PRINTS,
LIMITED EDITIONS, CARDS & MUCH MORE

MON & TUES: CLOSED

WEDS - SAT: 11AM - 6PM

SUN: MIDDAY - 5PM

*Opening hours are subject to change at short
notice, please check the website or social
media before travelling*

103 HENDERSON ROW

STOCKBRIDGE

EDINBURGH EH3 5BB

www.thehouseofsmalls.com

@thehouseofsmalls

ID: a blurred image of a woman with her hand outstretched. On her hand is scrawled the word STOP.

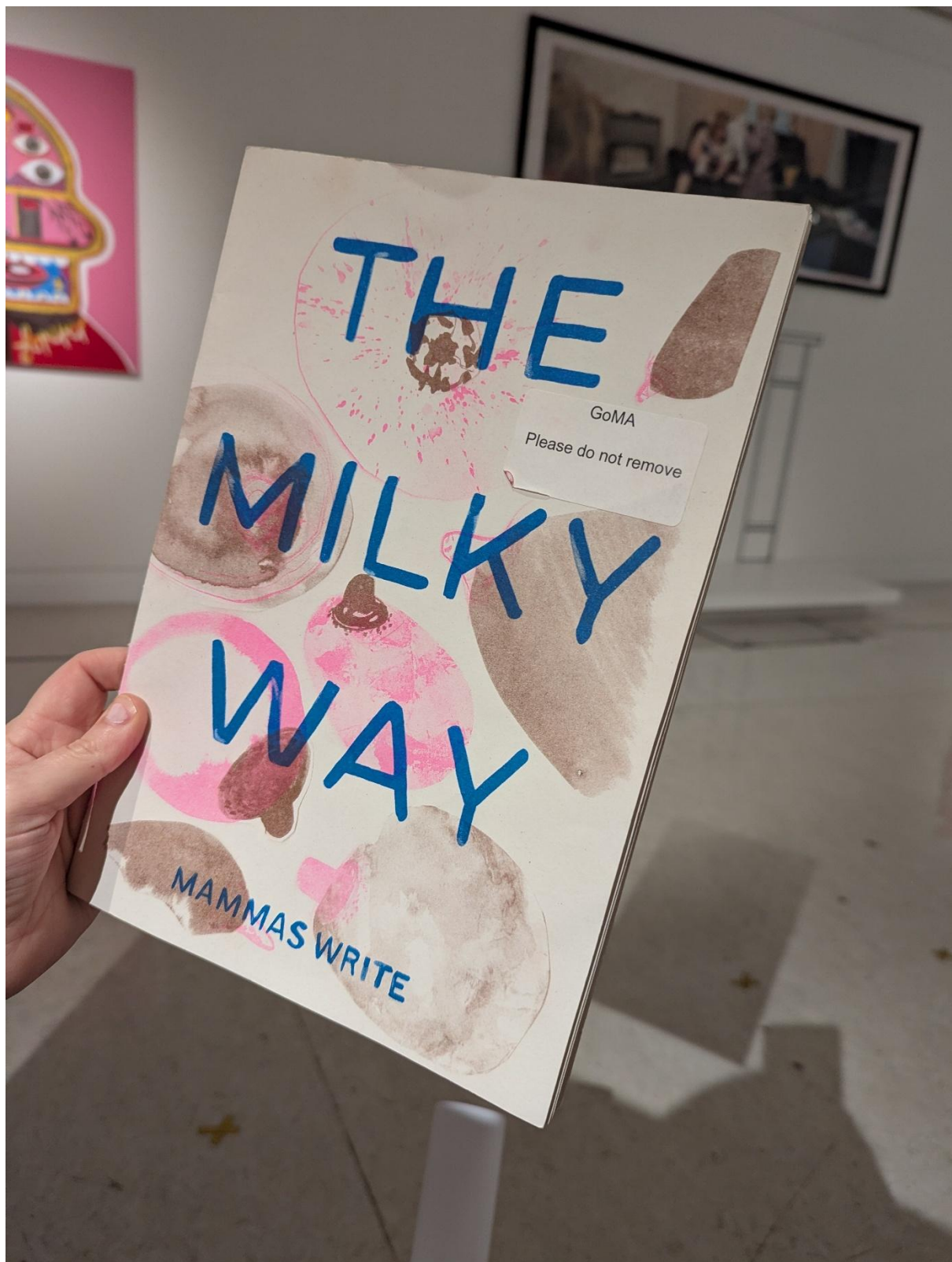
SEE

The Milky Way @GOMA

On until 9th Jan 2026

Part of the *Feed* programme touring the country which promotes and normalises infant feeding in public spaces.

Showcasing the collaborative artwork, **Feeding Chair** and a new publication by Mammas Write (right).



ID: A hand holds a zine which reads: The Milky Way, Mammamas write. Watery images of breasts illustrate the cover.

CHECK OUT

Carmen Alemán is a London based artist focusing on woman's rights, through exploration of "gender, power, violence, inequality, entrapment, and repetition and transformation." Her work has been exhibited in the UK and internationally.

Alemán is a senior lecturer at the University of East London. Her practice includes photography, film, installation and performance.

<https://www.carmenaleman.com/about-1>

FOLLOW

Lady Kitt:

supporter of RE:Visits Helix Arts and MOTHEROTHER amongst a myriad of other things, Lady Kitt is a prolific "Disabled sculptor and drag king [who] does 'Mess Making As Social Glue'

<https://www.ladykitt.com/about>

READ

HARRY JOSEPHINE GILES

(credit, Rich Dyson)

Giles is a writer and performer born in Orkney, living in Leith. Harry Josephine has published a vast oeuvre of beautifully experimental, expressive writing ranging from a sci-fi novel in Orcadian dialect (Deep Wheel Orcadia 2021) to visual poetry and 'STIM'a zine for sensory stimulation (2019) You can also see her perform at various festivals and events across Scotland and internationally.



ID: a headshot of a smiling woman in glasses with shoulder length, fair hair.

Get involved

We want CAPture to be inclusive and representative of the art community's views. Do you have ideas, essays, artworks, or perspectives you think need to be explored? We welcome contributions through internal submissions, open calls, and from more established practitioners.

If you have any ideas you'd like to explore, please get in touch with the editorial team at: capture.artetc@gmail.com

Support Future Editions!

This edition was made possible through the generous financial help of hubCAP Gallery, which is, in turn, funded by public donation. To help keep both hubCAP Gallery and CAPture going strong and to support this essential platform for artists, please consider donating using the QR code below. Every contribution helps us

continue to promote vital artistic and critical voices.



About: CAPture:

CAPture is, a brand new, artist-run publication dedicated to promoting visual arts and writing. Launched in October 2025 the project marked an exciting new strand of the HND Contemporary Art Practice Course (CAPetc...) Professional Practice and Exhibition Studies programme, which aims to provide a platform for new, emerging, and established voices alike.

What makes CAPture unique?

It is run entirely by the current participants of the HND course, making it a publication born from the energy and insights of the next generation of creative practitioners.

Accessibility in the Arts brought together contributions from creative practitioners from both within Edinburgh College and

beyond.

A Space for Critical Dialogue

CAPture is not just a showcase—it's a space for critical dialogue. The publication will proactively explore challenging themes of marginalisation and inequality and examine how the artworld is either tackling or ignoring these crucial issues. We believe the arts have a vital role to play in these conversations, and we are committed to providing the space for them.

Access CAPture Today!

We are committed to accessibility, and editions comes in three formats:

- 1: Digital Online Version (Free): published on our main page
- 2: Digital Audio Version (Free): link to audio with each publication
3. Large print Version Online (Free): published on our main page

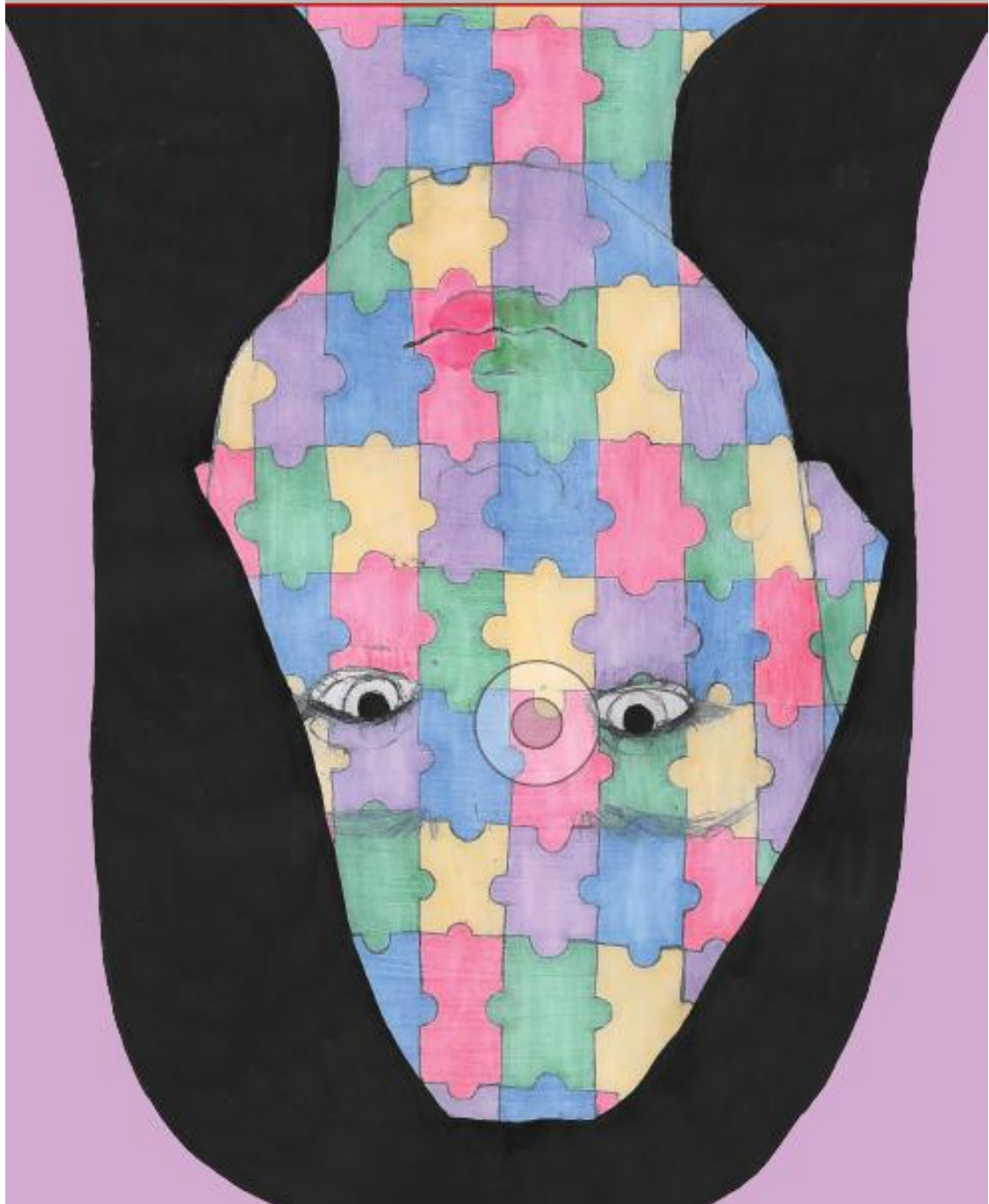
Selected editions will come in:

4: Full Print Version: Available by request
for the suggested donation price of £3

The logo consists of the words "CONTEMPORARY", "ART", and "PRACTICE" stacked vertically in a bold, black, sans-serif font. A red line connects the bottom of the letter 'C' in "CONTEMPORARY" to the top of the letter 'A' in "ART". Another red line connects the bottom of the letter 'A' in "ART" to the top of the letter 'P' in "PRACTICE". Below "PRACTICE" is the text "etc..." in a red, lowercase, sans-serif font.

CONTEMPORARY
ART
PRACTICE
etc...

ID: a logo reading CONTEMPORARY
ART PRACTICE ETC is designed with
bold lettering and graphic red lines
connecting the words.



Borislava Georgieva

Contemporary Art Practice,
Level 2 Student



Image description: a young woman, with a face constructed from pastel coloured jigsaw pieces and with stark black hair hangs upside down on a pastel pink background.