



# DIGITAL FLOW/S:

**INTERDISCIPLINARY  
DIGITAL ARTS & HUMANITIES  
PRACTICE-BASED RESEARCH**

An exhibition celebrating the  
3D3 doctoral training partnership

# A GLIMPSE INTO PRACTICE RESEARCH

This exhibition offers the viewer a chance to experience a curated survey of practice-research produced by students and alumni from the 3D3 Doctoral programme. Showcasing a spectrum of research outputs— including video installation, textiles, performance and audio works— this exhibition brings to Bristol work from artists from across the southwest.

3D3 is an AHRC-funded centre for doctoral training and a collaboration between Falmouth University, University of Plymouth, and UWE Bristol, our commitment has been to pioneer practice research in the digital creative arts. Since 2014, we've trained interdisciplinary practitioner-researchers, and supported their ventures into cutting edge research in the interrelated fields of digital design, media, and arts.

The journey expanded in 2017 with the inclusion of 12 studentships championing Art / STEM collaborations, leading to ground-breaking interfaces between robotics, art, design for health, and medical education. These curated works on display here celebrate the collaborative spirit of our researcher community and acknowledge the range of contributions made to new knowledge. It serves as a testament to innovation, an acknowledgment of the past, and a beacon for the future of academic outliers.

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# RACHAEL ALLAIN

## **Above and Below the Arctic Ocean I, II & III**

Three films documenting aspects of an unexpected journey of discovery made in the upper reaches of the Arctic Ocean during an international art and science expeditionary residency in the Svalbard Archipelago in June 2022. This voyage took me to unfamiliar landscapes, experienced from on, under and above the ocean. The films denote three phases of experience, where the known was challenged and limits of perception were expanded.

*Above & Below the Arctic Ocean* was made whilst on a small rib boat floating in front of a glacier in Svitjodgreen. An underwater camera reveals the abstracted underside of melting ice, the mass being greater below the surface than above. Diegetic sounds were recorded under and above the water, where the fresh melting glacial ice and the saltwater meet, there is a palpable frisson, a surface tension.

*Midsummer Arctic Dip* is a document of a swim into Arctic waters, far north in the Svalbard Archipelago in Crozierpynten, where sheets of white ice were visible on the near and distant horizon. The swim marks three stages of Liminality, where severance, threshold and return were encountered during the experience of cold water immersion.

*From Under The Arctic Ocean* was filmed in Longyearbyen following a dip in the ocean discovering unfamiliar organisms on the ebb and flow of the tide in the intertidal zone. *Leuckartiara brownei*, are a form of hydrozoa unique to the polar region in the Northern Hemisphere. Filmed at the peak of the midnight sun, a natural phenomenon in the extreme North and South Poles, when the sun doesn't set below the horizon.

Instagram: [rachlouall](#)

X: [Rachlouall](#)

Website: [rachaelallain.com](#)

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# KATERINA ATHANASOPOULOU

## **Polykatoikia:Peripatos (2022)**

'We should learn to live more on staircases. But how?' asked Georges Perec in 1974, around the time that an eight-floor building in the centre of Athens started housing the offices of lawyers, solicitors and notaries. I visited this Polykatoikia ('multi-domicile') in 2018 and performed a 'camera-walk', a processional shoot with a 360-camera aiming to translate the video image into photogrammetric models. In 2022, I returned to meet writer Sotiris Koutsoukos, who also works there as a lawyer. Via a smartphone, the model of the Polykatoikia is installed in its place of origin. Experiencing the AR peripatetically, Koutsoukos performs a pilgrimage to his own everyday life and our exchange is cartographic and unscripted, performed with our bodies in simultaneous touch with mobile AR under our fingertips, and the building under our feet. The split-screen documentation of Polykatoikia:Peripatos carries the peripatetic methodology of my PaR, enacted through walking, improvising, dialogue, and wandering.

## **The distance between the staircase and the sky 2022**

Ascending a staircase in the centre of Athens makes room for reflection on everyday life, as both otherworldly and mundane. On a planet lit by neon and on a beach powered by cicadas, we twirl into a void measured by walking - one step at a time. The spoken poem that runs through the film derives from an AR exchange between an animator and a poet: a postcard sent from a summer holiday, as imagined during a walk to work. The animation forms a new planet from an old

building, an escape from the banality of everyday life that speaks of the everyday as fantastic. The landscapes that the film walks-through - a meatmarket arcade, a burnt forest, a desktop terrestrial sphere - were captured on foot and by hand, through the 'camera-walk'. Within this space measured by walking, I bring in two beach chairs, waiting for sunsets. 'The distance between the staircase and the sky' is a way to evoke a sense of place from walking, so that a short film may become a space of meaningful connections for those who attend it.

(A film by Katerina Athanasopoulou / Poetry by Sotiris Koutsoukos / Voice by Emma Swinn / Score by Savvas Metaxas)

Instagram: [katerina\\_is\\_watching](#)

Website: [kineticat.co.uk](#)

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## FRANCES BOSSOM

### Women's Art Workshop

In 1991 a series of Women's Art Workshops were held at Arnolfini (an arts centre in Bristol) and facilitated by artist Karen Antonelli. During the workshops participants discussed the representation of women in the media and created their own photographic self portraits. This installation includes photographs of a report Karen wrote describing what happened during the workshops and two self portraits created by one participant. You are invited to sit on the chair that was used by participants in 1991, create your own self portrait using your camera phone and upload your photos to Instagram, #WomensArtWorkshops1991. The original archive material is held at Bristol Archives 43371/Dept/Ed/3/3/4/.

#WomensArtWorkshops1991

Website: [francesbossom.com](#)

Website: [arnolfini.org.uk](#)

Website: [archives.bristol.gov.uk](#)

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## RICHARD BROOMHALL

### Walking with Grace 1

12 min work in progress - a rough cut compromising of 2 out of 9 scenes

A nameless researcher forms a tempestuous friendship with an untraceable, temporally dislocated voice that hacks his research unit's comms infrastructure. The ensuing dialogues, data packets, debates and provocations coalesce into a critical investigation of the political ecology of the Bude and Widemouth Bay network node. Walking with Grace is a climate fiction essay film that explores a 300-million-year temporal slice through a critical network node in the current formation of planetary scale computation.

*Walking with Grace* draws from and builds with Nicole Starosielski's articulation of *Network Archaeology* (2015), Forensic Architecture's *Investigative Aesthetics* (2021), McKenzie Wark's theorization of 'hacker' and 'vectoralist' class antagonism (2019) and Jussi Parikka's *Geology of Media* (2015). Through combining intensive audio-visual fieldwork in the Bude and Widemouth Bay network node with extensive research into textual, audio-visual and operational image archives a new experimental practice based methodology emerges - Critical Network Aesthetics.

Critical Network Aesthetics seeks to emphasize the entanglements of power and ecosystems, in the context of the climate and biodiversity emergencies. It seeks to enable practitioners to sense the under known and overlooked transmission infrastructures of planetary scale computation and make sense of them as temporarily crystallized flows of matter, energy, labour, knowledge and light.

Mastadon: [@fracturedether@mastodon.social](https://mstdn.social/@fracturedether)

Website: [fracturedether.co.uk](https://fracturedether.co.uk)

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## STEPHANIE CUSSANS MORAN

### **Pearl: a Mussels' Perspective**

This is a section from the concrete poem, *Pearl: a Mussel's Perspective* - an epic tale of love and loss based on the collection of freshwater mussels from the Potomac River held at the National Museum of Natural History (NMNH), Washington DC. It is an adaptation of a fourteenth century English poem known as Pearl, about the grief of a parent over the loss of their baby girl. This version is told in the imagined voices of freshwater mussel species historically or currently found in the Potomac. The pearl of the title is the central metaphor that runs through the poem; it stands for preciousness in the original, and for both loss and strength in the adaptation. The mussels' story is a lament for the decline and loss of mussel species, which can be seen in the collection data. The concrete poem's twists and turns mimic the winding of the Potomac.

Instagram: [mollusc\\_realism](https://www.instagram.com/mollusc_realism)

Website: [eticlab.co.uk](https://eticlab.co.uk)

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## BECKY GOOBY

### **Colour in Digital Textile Printing**

As part of Sir Peter Blake's *Ways of Making Project*, which seeks to explore a range of traditional and contemporary processes at the disposal of an artist, this set of prints apply hacked and altered International Colour Consortium (ICC) Profiles to a set of images of a primrose created by Blake, which have been digitally ink-jet textile printed onto silk satin. The profiles, colour data algorithms, have been manipulated by feeding incorrect colour data into profile making software, thus comprehensively altering the perceived output colour space and generating a new translation of colours. Some of the colour shifts are subtle, others are transformative.

Socials: [@beckygooby](https://www.instagram.com/beckygooby)

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## LAURA HOPES WITH KATHARINE EARNSHAW

### **Not a [field]guide for the Future**

*Marginalia* used Virgil's Georgics, a Roman agricultural and philosophical poem, to explore how farmland is perceived and used. This project builds on this past work to consider a particular landscape: Dartmoor.

This is a brief memoir of a friendship. A palette of our conversations, investigations, approaches to research. Trying to do that whilst also referencing the Georgics feels intoxicating. We move beyond responses as individual activity, towards a model for genuine collaboration where the end form is specific to the pairing.

*Not a (field)guide for the Future* is intended to be 'read' as a 'paginated exhibition'. Situating new and archival photography alongside conversations, found texts and research the work places at its heart the concept of collage 'as a medium that privileges the detail or the fragment...whilst also putting it into circulation with other elements in a wider orbit of ideas and meanings'.<sup>1</sup>

1. Shirley, R. (2016). Rural modernity, everyday life and visual culture. Taylor & Francis Group

Website: [stillmoving.org/projects/marginalia-1](https://stillmoving.org/projects/marginalia-1)

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## ADAM LAITY

### **A Short Film About Ice 2020, 29 mins**

A film-poem documenting the journey of cinematographer Adam Laity through the fragile landscapes of the Arctic.

The camera bears witness to the shapes and colours of glaciers, tundra, mountains and sea ice while the filmmaker explores the role of the human and the artist in such landscapes in the time of the Anthropocene.

Touching on themes of aesthetics, affect, cultural responsibility, inter-connectivity, eco-anxiety and exploring the unique spatiotemporal dimensions of the medium of cinema, Laity provokes discussion about the need to re-conceptualise how we make and disseminate images, in order to visualise ourselves as an integral part of the natural world and inter-related with nonhuman entities, rather than seeing ourselves as in front of or separate to nature.

*A Short Film About Ice* was the major research artefact for the practice-led PhD enquiry Cinematographic Approaches Towards Eco-Sublime Landscapes. The film-poem won many awards whilst screening internationally, including the Winner of Best Climate Emergency Film AHRC Research in Film Awards 2020, and Winner of the Audiovisual Practice Research Award, BAFTSS 2021. The thesis went on to win the Practice Research Doctoral Award, BAFTSS 2022.

Website: [adamlaity.co.uk](https://adamlaity.co.uk)

Website: [vimeo.com/showcase/phdshowcase](https://vimeo.com/showcase/phdshowcase)

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## DANI LANDAU

### **Screen**

This small transparent screen is made from e-waste. The screens were originally made for a site-specific activist installation in 2015 for a covered square in central Bristol. The square was privately owned, but publicly accessible. From the square you could see and hear a large building site. The images on the screens showed the demolition of the building that previously occupied the building site. In this way the visiting public were able to experience the architecture of the city as an event, rather than a static place into which events occur. They were also able to participate

in the occupation of the square that the owners were attempting to close to the public.

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## LARA LUNA BARTLEY

### **Financial Divinatory Advice**

Over the past 30-40 years, we have been encouraged to become mini-speculators, taking an investor's approach to our education, careers and housing (Haiven, 2014). But what tools and guidance do we have to aid us in this endeavour?

Parallels between financial speculation and divination have been drawn by academics, including Ramey (2015), Appadurai (2015) and Bear (2020; p.8), who claims that financial "Speculation, like divination, aims to reveal a hidden order of human and non-human powers that explain the past, present and future, making it possible to act"; as well as by artists, including Desorcelier la Finance (2018), The University of the Phoenix (2018) and RYBN, who created a series of nine trading algorithms, titled ADMXI (2015), which automatically buy and sell shares in accordance with esoteric forms of divination such as astrology and geomancy.

This 1-to-1, desk-based performance offers participants the opportunity to:

- pin-point their financial speculations;
- examine the vision of the future these are based on;
- and test the validity of these assumptions.

Given that the IPCC has warned that to avoid the most catastrophic effects of the climate crisis, we have until the end of this decade to make "rapid far reaching and unprecedented changes in all aspects of society" (Fremaux & Jordan, 2021; p.19), this piece seeks to disrupt the notion that the future will be anything like the present; experimenting with currently overlooked forms of knowledge production, which may help us navigate what Mervyn King (2020) refers to as 'radical uncertainty'.

Website: [laralunabartley.com](http://laralunabartley.com)

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## TOM MILNES

### **Ashnihilation**

An Augmented Reality artwork about issues of rewilding and conservation in Plymouth that visualises an imaginary world of flora and fauna using digital technology. This work was commissioned through Green Minds (funded by the ERDF/Urban Innovation Actions) and created in conjunction with Plymouth City Council, Arts University Plymouth and Devon Wildlife Trust.

The concept stems from the issue of "ash dieback", a disease affecting the ash tree, and its particular effect on the local ecosystem. A number of local plant, insect and bird species are reliant upon Ash trees, which help support a healthy natural environment all around us. The purpose of the work is to engage audiences with the immediate effects of "ash dieback" upon certain local species, and how these issues are compounded by the further effects of climate change and urban sprawl.

*Ashnihilation* is viewed through Hololens augmented reality headsets, which allow viewers to see 3D animated creatures around a simulated Smeaton's Tower - Plymouth's iconic lighthouse. Within



the work the creatures are created from 3D scans of architectural features and landmarks from around Plymouth, which are collaged and animated to make the insects, animals and plants.

Instagram: [tommilnes](#)

Website: [tommilnes.com](#)

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## KAAJAL MODI

### **You Contain More Than Culture**

The work uses enhanced multisensory modes through which visitors are invited to engage with the human, ecological and microbial cultures in the kitchens of migrant women from the Global Majority. It invites you to engage with the proposition that these practices contain 'more-than-culture', by suggesting that the knowledge they contain comprises natural-cultural embodiments that work beyond the simply 'cultural'.

The recipes were developed as part of *Kitchen Cultures*, a collaborative art-science research residency with the Eden Project's Invisible Worlds exhibition over lockdown. It represents recipes developed by nine women and femmes over Summer 2020: Kaajal Modi (artist), Fatima Tarkleman (chef), Asmaa Jama (poet), Rinkal Kothari, Soha Salem, Victoria (Vee) Poku-Amanfo, Pepa Duarte, Eklass Abass and Sibutseng Nlima.

The soundscape is a reflective outcome by the artist that takes the media sharing practice in which each of the collaborators engaged and it turns it into a speculative invitation for the listener to become part of the work. The media comprises audio from Zoom calls, WhatsApp voice notes, guided poetry composition and recitation, and sounds of cooking and fermenting in the collaborators' own kitchens.

With special thanks to Julia Rose (Eden Project Communities) and Celine Shenton (Eden Project curator). Thanks for support to develop the soundscape to Radio Arts Catalyst and Anna Santomauro (curator), Annie Jael Kwan (mentor) and Kitty Turner (audio producer).

Website: [kaajalmodi.com/kitchen-cultures-eden](#)

Website: [kaajalmodi.com/sonic-cultures-radio-arts-catalyst](#)

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## STUART MOORE

### **31 Days Later**

A triptych of film moments re-creates memories from a series of thirty-one clips, one selected each day during March 2016 from the artist's personal Super 8 archive. The digitised archive was skimmed until an image 'called out' for inclusion, then the seven seconds following that image was appended to the editing timeline. This method favoured intuition over the conscious positioning of shots, as the whole timeline was not reviewed until the daily selection process ended on the 31st.

As viewers, we experience the film on several registers of subjectivity. While recognising the moving images as being the recorded memories of another, they seem familiar, and prompt us to recall our own memories in response; the sound of the Super 8 projector in motion projecting a spool of film, reminds us of the materiality of the images we see, located in the cinematic past. When we watch, we are aware of the procession of images from right to left across the triptych



as the '31 days' of celluloid memories appear, each clip appearing first on the right, moving to the centre position, then to the left, before finally disappearing from sight.

This work has been screened at the Lichtspielklub Short Film Festival Berlin, DRHA International Conference, The Riverside Museum in Reading, Supernormal Festival and was shortlisted for the LSFF Experimental Film Award at ICA.

Socials: [@sundogme](#)

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## STEVEN PAIGE

### Longview

This video work has been formed through an embodied, extended, and enactive process - the artist as an invested and subjective, queer body. It is a complied video that operates as a record of the artist's interaction with his environment as well as an exploration of alternative digital record keeping. With no firm footing in an archival process, the digital capturing and compiling seeks to be evidence, mediation and triangulating of cinematic and photographic practices. *Longview* considers this through the volatile creative process of self-actualisation and gestural lens-based cruising.

Instagram: [stevenpaige](#)

Website: [stevenpaige.com](#)

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## CLAUDIA PILSL

### Mirage

This short film explores aspects from *The Wall* (1963), a novel by the Austrian author Marlene Haushofer, within the current context of uncertainty and change. In this psycho-sociological novel Haushofer engages with the implication of a major disaster which wipes out the majority of the world population. The narrator in the story, a woman in her 40s happens at the time to be staying at a small holding in the mountains and survives by sheer chance. What has rescued her is an invisible wall that separates this alpine valley from the rest of the world. Haushofer does not make it clear whether what she creates is a dystopian view of a future, a radical criticism of modern civilisation or the depiction of how a person in the state of catatonic depression perceives the world. An equivalent for today can be found in the shimmering shield inherent to online mediation with its mirage of a past reality. Highlighting yet another kind of barrier, the subtitled soundscape incorporates two language, English and German. This forever self-renewing membrane caught in the inadequacy of translation is more personal to the artist and her experience of living with a bilingual brain. The film incorporates screen-grabs gathered in Google StreetMap and self-generated digital video footage.

Website: [claudiapils.com](#)

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# ROSIE POEBRIGHT

## **The Guild**

A PhD practice as research piece exploring effects of action, agency and movement in audiences, The Guild was a live participative theatrical game about disability, systemic prejudice and systems of oppression researched and devised with disabled artists and academics with different endings according to audience action.

Run twice in December 2019 with an audience of about 20 each time, it is based on archival research on the “Guild of Brave Poor Things” - a Victorian institution in Bristol for the employment of young people with disabilities.

A commission from UCL’s D4D programme, AHRC funded.

## **Of Home and Each Other**

This is an interactive audio experience using 3D spatialized sound based in any shopping district, which gives the audience the chance to walk through the world accompanying the perspective of a Nigerian migrant character. This work is based on interviews with 23 migrants.

Part of UWE led Heritage Empath project funded by Arts and Humanities Research Council

Socials: [@splashandripple](#) [@rosiepoes](#)

Website: [splashandripple.com/the-guild](https://splashandripple.com/the-guild)

Website: [splashandripple.com/of-home-and-each-other](https://splashandripple.com/of-home-and-each-other)

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# LAURA ROSSER

## **[mis]Folding & Reading Enchiridion**

*[mis]Folding* is a process which generates duplication. The fold, according to the philosopher Gilles Deleuze, is the process of doubling which I perceive as creating new relationships.<sup>1</sup>

The fold has flexibility and can be rearranged, or refolded, which blurs binary ideas of inside-outside, visible-not visible, known-unknown, connected- disconnected. Acts of folding can make something discoverable: the action of folding, back and forth, in and out, both creates and obscures error.

*Reading Enchiridion* examines how error provides a mechanism of resistance to representational thought and informational logic and acts as a disruptive device against the logic of online instruction sets. Error is used in the project as a creative tool to navigate our increasingly automated society where there is little room for mistakes or unpredictability. This project was motivated by a curiosity to find out how error stimulates uncertainty and not knowing, which is typically undervalued. Uncertainty emerges from error in the project, which creates a tension with the logic of systems, data, and algorithmic thinking which come together and act in unforeseen ways.

<sup>1</sup>. In Deleuze’s *Foucault* (1988) he describes how people are in a perpetual state of living in, thinking about and perceiving the world (Conley, 2010, p. 114). Deleuze defines this as a folding between the conscious and unconscious, inner and outer body. This to-and-fro is suggestive of agency, which, in relation to my practice, has scope beyond the human realm.

Website: [laurarosser.com](https://laurarosser.com)

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# DUNCAN SPEAKMAN

## **Only Expansion [2019]**

As sea levels rise and wildfires burn, *Only Expansion* remixes the sound of the city around you to experience sonically how your own life might change in the future. A poetic guidebook prompts you to explore the city, choosing your own route, while headphones with customised electronics capture and manipulate the sounds around you. Field recordings of climate collapse blend into your surroundings and you begin to hear your city as if it was under water or beaten by dry desert winds. A visceral and poetic reflection on what it means to live on a planet in crisis, *Only Expansion* connects the here to the elsewhere, letting you experience a tangled ecology through sound.

Winner of Best Immersive at the BFI London Film Festival and Special Jury Award for Immersive Non-Fiction at the International Documentary Festival Amsterdam.

Created as part of Duncan's 3D3 PhD research, *Only Expansion* was developed with support from Theatre in The Mill Bradford, University of Exeter Arts And Culture, Lydgalleriet Bergen, Watershed, and Arts Council National Lottery Project Grants.

*created by Duncan Speakman*

*music: Sarah Anderson and Duncan Speakman*

*book design: Tom Abba*

*technical support: Steve Symons*

*production assistant: Prince Taylor*

*lasercut design: Fiona Dowling*

Website: [duncanspeakman.net](http://duncanspeakman.net)

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# DANE WATKINS

Dane Watkin's work was research-based, studio practice examining how conventional drawing and animation practices can be developed and shown in digital environments such as the web or a computer driven installation. He developed a body of drawings and animations shaped by his response to a culture in which there is both an excess of imagery and a homogenisation of visual language. The more recent work explored imagery arising from the grotesque in medieval architecture and art, included within his PhD submission.

Dane's PhD was posthumously awarded in July 2023 by the University of Falmouth.

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

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# SOPHIE ZAJICEK

## **Multi-dimensional Weave**

Sophie's works explore the multi-dimensional potential of weaving through a series of hand woven, 3D printed and VR designed weave structures. Weaving is the interaction between the weaver, the materials and the tools; it is the weaver's understanding of the effect their woven forms have on the user; the act of weaving to change and transform. Through combining

weaving in Virtual Reality (VR) with the physicality of hands-on weaving Sophie captures how the perception of weaving changes.

Socials: [@sophiezasjicek](#)

Website: [sophiezasjicek.com](http://sophiezasjicek.com)

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