

MILK IT

Sebastian Chaumeton, Chesca Dobbe, Huang Hsi-Nong, Tingwei Liang, Mingzhou Lu, Jessica Timbs, Sam Wills, Yu Zhitong

Private View: Wednesday 19 April, 6-9pm

First year Fine Art students of Chelsea and Central Saint Martins present Milk It, an exhibition of work encompassing painting, sculpture, video and performance.

'Milk it', as a term referring to the use of exaggeration or embellishment to engage an audience, is reflected in the devices utilised by the artists: the works blending satire, surrealist imagery, increased scale and garish colour palettes. The title also indicates the seizing of a moment or opportunity, which can be identified in the often passionate exploration of underlying themes from cultural identity to digitalisation.

An interest in the body and how it might interact with a work can be identified throughout the exhibition. This is perhaps most obvious in Huang Hsi-Nong's *Wavelength*, where a playful wave-like structure mimics the scale of the body, facilitating the inter-communication between viewer and object. Tingwei Liang alternatively presents the 'secrets' obtained from a previous interactive work in *Untouchable Heart*, while Sebastian Chaumeton looks at music's influence on the movement of the body in a series of figurative sculptures titled *Cutting Shapes*.

Chaumeton's *Closed Doors Rainey Windows* reflects on the 'perfect' lives we are constantly fed through social media in a video performance that exposes the everyday mundane activities left hidden. Elsewhere in the exhibition, objects are used as tools to reflect on other societal trends or issues; for example in Sam Wills' presentation of porcelain models to satirise the contrast between ornate socialist realism and the violent politics that enforced it (in *Porcelain Revolution*) and in Jessica Timbs' use of sculpture to explore the allure of pristine, mass-produced items (in *Park from Crack Magazine*). Chesca Dobbe's *The Well of Loneliness* looks more directly at curatorial decisions and how this assigns meanings to objects; an idea reciprocated in *Dance* by Mingzhou Lu, which considers how video editing can create new meaning and alter the viewer's perception.

Alongside these works, Yu Zhitong's paintings exemplify the moments in which the exhibition transitions into absurdity: the layering of such loud, diverse practices bearing the capacity to overwhelm the viewer, as with the contemporary society from which each work derives.