

PG Tips Podcast Series, Ep1 with Marine One, MA Fine Art CSM

- Intro -

Yulin: Hello hello welcome to the PG Tips podcast. I'm your host Yulin and I'm currently studying MA Fine Art here at Central Saint Martins. This is going to be an open and safe space for current post-grad students here at UAL to come on here and have a chat about what they're doing on their course, which I'm sure we're all very curious about, and maybe if they have any tips or advice for the rest of us. Of course to be an open platform for us to find people to connect and network with. You'll be able to find contact details attached to each episode. So enough of me babbling on, I'm super super excited for our very first guest Marine One. Hope you guys enjoy it.

- Interview -

Yulin: Hi Marine! So, I'm here today with Marine who is actually a fellow student on my course, MA Fine Art at CSM, and I wanted to talk to Marine because I always see her in the studio and I'm always intrigued by all the weird strange things, how do I describe this, it's like human shaped, human faces digitally printed on these strange fabrics and I see them kind of collated in balloon shapes sometimes on the table - actually always on the table, because she's very organised. So I'm here today with Marine, how are you?

Marine: Yeh good, thank you for having me.

Yulin: No problem, I've been really curious about what you're up to.

Marine: I'm really excited to talk about that.

Yulin: I was wondering if you could tell us a little bit about your identity and where you're from?

Marine: I was raised in Japan until I was 15 years old, and then I went to New Zealand - Auckland, and I went to high school there for three years. Then I moved to Italy to do my BA at Accademia di Brera, I did my painting course there, and then I just moved here to the UK.

Yulin: Ok, so is that because you were making the decision or was it your parents?

Marine: In the first place my parents wanted me to learn English, that's why they made me go to New Zealand, and it was a really good experience. I chose to go to Italy to study art and it was really good actually.

Yulin: So basically you chose to go to Italy?

Marine: Yes

Yulin: Ok so you were in Italy for -

Marine: Four years

Yulin: Four years. That's really interesting because I also moved around a lot and I am always curious about people who move around a lot and adapt to new places, especially as a creative person. How did you find that when you were moving around?

Marine: I mean, I can't make long relationships or friendships, because every time I move I lose relations each time. Even one of my best friends in New Zealand in high school I don't really keep in touch with because I don't have the chance to meet him. I think you have the same problem?

Yulin: Yes, definitely, when I move around that's like goodbye.

Marine: Yes, even though you don't say goodbye, you say you're going to be in touch and stuff.

Yulin: And you get used to it. Honestly I just tell myself it's fine and I'm going to make new friends right? Or does it feel isolating?

Marine: I actually kind of gave up, because I realised that I like moving around, like now I can't really stay in the same place for more than four years, I just get bored. Even when I was in Italy, that was the first place that I was in Europe, and I was so excited, but after four years I got too used to it and then I was thinking I've had enough so I had to move - that's why I came to the UK.

Yulin: I'm just picturing you being like "I've had enough of this place, I need to see the whole world". That's crazy because I'm the opposite, I want to find a place to just stay in

forever. I don't know if it's partly because I'm lazy or I just like being safe and secure in one place.

Marine: But where is your home?

Yulin: I don't know, this is a very deep topic. I feel like right now home is where your family is and for the longest time that my family has been in is probably in Taiwan. But for me, I was born in New Zealand, but I've never had roots in New Zealand, but I feel like when I go there it's a strange feeling because I think I was born here so should I feel like I belong here. And because I've been there at different stages of my life it's like every time I come back it's a different mindset.

Marine: But you wouldn't say that you're from New Zealand?

Yulin: I like to say that, because I'm proud of New Zealand, I like New Zealand.

Marine: But would you say you're from Taiwan as well?

Yulin: Probably. I would say I was from Taiwan but I was born in New Zealand. And my first language is English, I can't really speak Mandarin very well, but what would you say your first language is?

Marine: It's Japanese for sure, because I stayed there for 15 years, so I would say my home is in Japan too.

Yulin: And from that age were you already doing art?

Marine: No actually I started art from university actually, from my BA.

Yulin: That's crazy

Marine: It is actually because I liked drawing and painting but I wasn't really concentrated on deep contextualising or contemporary art, I just liked creating something. So that's why I picked Italy because I knew that that place would be very liberal and let me do whatever I want. And over there I really liked contemporary art so that's the way I wanted to go.

Yulin: I feel like when I look at the way you work you're always kind of working things out by making right? And I'm not that kind of artist at all so I'm really curious about that process, do you just not think about it, do you just go into it?

Marine: I'm that type of artist that has a visual image first and then see if it's interesting or not. I'll make it and then contextualise it later.

Yulin: Ok so it's a very methodical process.

Marine: I think that's the only way I can work actually because when I try to have a theory first it just doesn't work. It just makes the work that I'm going to make too complex and it won't look as good as the way I usually have the visual idea first and then just do it. As Yulin was saying before my work is kind of about humans and how creepy they can be. I want my work to be really memorable, and I want to kind of traumatise the audience.

Yulin: that's certainly a certain type of impression that you can make

Marine: That's why it has to have a strong image, that's why I have to work with a visual image first.

Yulin: That makes sense it's like a formula that you work out for yourself. Do you feel the pressure of having some kind of context or theory behind it because of tutors or other people?

Marine: The context or theory comes later. I feel like whenever you make interesting work it's going to come anyways. I'm not saying you can add whatever you want out of the thing you make but if you have a rough idea it's going to help you think deeply. It's going to help you think of the whole concept of the finished work.

Yulin: So like really focusing on thinking through making. I personally have the problem of overthinking my work before I even do it, I get stuck in my own head about all the challenges I'll face, and then I'll end up doing nothing.

Marine: That can happen a lot for me actually in a different way, when I experiment a lot it ends up like I did too many experiments and it doesn't work.

Yulin: And how do you document these experimentations?

Marine: The problem is that I don't really document.

Yulin: Ah ok, is that helpful to you? Is that part of the process?

Marine: I don't know, I actually should.

Yulin: Because I feel like your experiments are kind of physical, so when you lay them around the space you're kind of seeing it in real life.

Marine: Yeh I mean it's not like I throw everything away, I have the physical experiment but I don't have the documentation of my thoughts or ideas or writing, because I'm really bad at writing. That's what I have to improve actually. Because I think that I'm not bad at having the visual ideas -

Yulin: Be confident in your strengths

Marine: I'm quite confident in my strengths

Yulin: That's what I like to hear

Marine: But I'm really bad at writing, especially thinking about the structure of your essay. And it's really important to work on because whenever you want to show or present your work explaining your concept is part of your work, so that has to be shown.

Yulin: And it needs to make sense for other people

Marine: Exactly

Yulin: To make a clear way for other people to enter your world. Which I also struggle with, but I think a lot of artists struggle with that.

Marine: Some artists make it through without explaining clearly, but it doesn't work every time.

Yulin: I think it depends on the work and the artist, and the situation. On our course right now we have to write our research paper alongside doing things for our practice, so how much of that do you think is impacting your work right now?

Marine: A lot, as I said before I'm not really good at writing so I don't write by myself, but if I have something I have to write it does help. And the writing and outputting your thoughts actually works really well, It does leave an impact on your work, because even if you think you have a clear idea, once you put it in words it does organise a lot and you can see weak point or whether you have a contradiction or a good point where you want to go deeper.

Yulin: It's basically like thinking through making, but you're thinking through writing and it just works itself out. So basically I feel like the biggest lesson for me is just to do it and just stop thinking about it.

Marine: Yeh, it sounds really cliché but it is true.

Yulin: It's true, there's a reason why it's cliché.

Marine: I feel like when you hear artists talk whenever they are asked to give some advice they always say to just keep doing, but it's really true.

Yulin: So what have you been just doing?

Marine: Recently I'm focusing on the theory of male gaze because I was always interested in feminism, and now I'm focusing on how the female body has been represent in art and only from one perspective which is male. And how it's impact us, also for female artists because we are seeing masterpieces and great work from only the male gaze. And that makes us think that is great art which leaves us with this thought that the aesthetic of female bodies is completely made up.

Yulin: Like an ingrained misogyny

Marine: And you see yourself from the male perspective.

Yulin: It's quite trippy when you say it clearly like that. So that's what you're trying to expose with your series of works right now.

Marine: Exactly

Yulin: I know you were looking at the Japanese pinup girls - do you want to explain that a little bit?

Marine: Sure, basically in Japan we have this comic magazine but you always see teenage or early 20 year old girls on the front cover to attract more audiences (boys), and basically they always have the same repetitive image of the female - which is really seductive and passive and always look up to you. And the idea of the attraction of females in Japan is kind of different from European ones. They have this idea that when you're younger you're more beautiful so they always have this immature gaze that looks up to you. I was interested in this figure because I wasn't really aware of this before

doing the research, but going back to Japan I would always see this everywhere, even five-year-old children can see them.

Yulin: And those are on the cover of Manga right?

Marine: Manga yes.

Yulin: Which is like comics?

Marine: Yes, the thing is those females are really exposed. They always wear swimsuits and you can see that it's inappropriate.

Yulin: But normalised now, like you see it even in convenience stores.

Marine: Exactly.

Yulin: And so you proceeded to carve the outline of those girls?

Marine: I didn't think it was not normal

Yulin: Because you grew up seeing that

Marine: That's how I think the male gaze is built up, you don't realise because it's too normal and ubiquitous.

Yulin: So how does that connect to all the eyes you've been using?

Marine: It was just an experiment, I didn't really have any contextual theory behind it, I was just interested in those eyes that are always seductive.

Yulin: And visually as you said it is very impactful.

Marine: I used eyes because I thought it was going to be quite impactful.

Yulin: And where you using eyes from the pinup girls or using eyes from found images randomly?

Marine: I collected everything from the pinup girls

Yulin: What about the human faces?

Marine: So the other project is called Balloon Ball, where I printed a face on a fabric - and all those faces are taken from a website called [This Person Does Not Exist](#). AI creates human faces that don't exist, so they don't have any copyright, that's why I can use them. I picked all white male, middle aged, photos and printed them on a fabric and then put a balloon inside them.

Yulin: Of course you did

Marine: And it's working actually

Yulin: I think they're working

Marine: As I said I wasn't really thinking in a theoretical way. I installed it on the ceiling in a corner and one of my peers said "This is exactly how I feel when men look at me".

Yulin: It's very disturbing

Marine: It is really disturbing. So that's how I made a connection in the theory.

Yulin: As you're doing different things it's picking up as a whole series anyway. I think it's just easy to forget that you're building towards something.

Marine: You can find any hint anywhere, even through talking with your peers or your mum, sometimes when they have a different perspective it's going to help a lot.

Yulin: And it's like writing, when you're talking to someone different ideas come out and you're like "wait this has been in my mind for this long?" And I just needed to talk it out. That's why I think the studio is so important. But also the tutors support of course. So you just had your tutorial and that was really helpful?

Marine: I just had a tutorial for an hour and she gave me some reference for my papers and practical advice about my work, she gave me a lot of possible ideas that I can go for using the materials I have. How you install really makes a difference in your work, it really depends on how use it. If you want to put it on a wall, if you want to sell it, even if you put it on the ground. I always think that trying new materials is really important. Sometimes you can try new things and it doesn't really go anywhere with hat material - even though it's going to impact a lot in your practise. For example if you work on an installation once it's going to have an impact on your painting.

Yulin: Every single thing you do impacts everything else, so you should never underestimate what you're doing.

Marine: It is really important to get that.

Yulin: Yeh, to actually be in a space where you can be inspired by other people's work in progress, and I think that's one of the lucky things we have as an MA Fine Art course. So really treasure your studio spaces. If anybody is interested in the topics that you've mentioned, where would they start in looking into it?

Marine: If you're interested in feminism or gender I would say you can read Judith Butler's *Gender Trouble*. Gender is brought up by the culture. Butler's text can be hard to read but you should read or analyse or have someone explain it to you

Yulin: And if you really have trouble with reading and text you can always book an academic support tutorial. I have done and they've been really helpful. So thank you for doing this with me today.

Marine: Thank you very much

Yulin: I guess I'll see you guys next time, and I'll also leave all of Marine's contact details in the description and make sure to check out her work.

Marine: And if you're interested in this kind of subject you can always contact me and maybe we can even collaborate.

Yulin: Great, thank you so much!

- Outro -

Yulin: Hope you guys enjoyed that chat I had with Marine in the studios, I'm so sorry that there were some noises in the background - typical authentic studio noises, it will not happen again I promise. Hope you guys tune in for the next episode and have a nice beautiful productive week ahead. Bye!