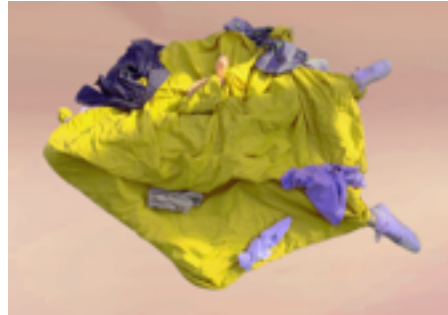




Lova Öster  
"From Nothing to Spinning  
Jenny", 2019



Lova Öster  
"Human Piece Of Clothing",  
2019



Lova Öster  
"Flowers don't grow in the  
city", 2019

Student Name: Lova Öster

The Diagnostic Part of the foundation has been an invaluable experience that has introduced me to the various parts of the creative industry. I have been exposed to foreign techniques, materials and methods of working, and I can now say that the workshops in sculpture and architecture had the biggest impact on me. The diagnostic experience has helped me to identify Sculpture as the pathway that I aim to get further involved with.

I have found that sculptural study has best enabled me to explore a question of conceptual meaning, allowing me to express internal questions in a physical form. The workshop "Personality Quiz" was characterized by the phrase "make to think", which is a method that, combined with conceptual ideas, has brought out my most successful pieces during the course. When I work with this approach, I gain inspiration from the material itself, and I truly feel a need to continue exploring this way of working. We were also encouraged to challenge what sculpture really is by working with less tangible media, and I have the ambition to produce multidisciplinary work in the form of both structures, lens-based media and more. As such, the workshop has awoken a desire within me to learn more about conceptual art.

During the architecture workshop on the other hand, we were continuously working collectively which had a significant impact on the final outcome. I am excited about exploring creative collaborations, but in this case I felt rather limited by working in a group since that the many strong opinions haunted our creative process. As a consequence, my experience was that my creativity did not have the same chance to flow as during "Personality Quiz".

The foundation has introduced me to artists that have inspired me, and helped me define and contextualize my own practice. When I narrow down the long list of creatives, I end up with practitioners such as Ana Mendieta, Anna Heringer and Antony Gormley. These artists have made it easier for me to understand my own thoughts, and have for example encouraged me to define the nature as one of the main elements of my art.

Anna Heringer for instance, who works with sustainable architecture, and only designs with clay, has made me think about materials in a new way. According to Heringer, sustainability means reconnecting with the ability to rely on available resources instead of being dependent on external detrimental processes. From this, I have realised that the choice of material is of greater significance than simply something to build with – in fact the material one chooses is a sociopolitical matter. Heringer has also inspired me to challenge whether good infrastructure should be a privilege for the few and powerful.

Anthony Gormley's exhibition at The Royal Academy inspired me with its structures and human sculptures. Gormley aimed to pose the question: "what can art do for us?". I embrace this mindset, and want to do the same in my own practice, with the goal to make the world better, for both the health of the planet and its population. Gormley's exhibition introduced me to the crossover between art and architecture, and the exhibition inspired me to work with sculptures and structures of a large scale in the future.

Through my sculptural extension week project, I aimed to bring awareness to that the urban human is extremely disconnected from her food sources. I chose to do this through an "utopian installation", containing a miniature of my own residential house in London, but with a communal green house placed on top of it. I worked with wood, metal wire, acrylics, and finally brought a further dimension to the piece, by adding lights and shadows. The outcome could be developed in several different directions. It could be made into an actual architectural model, or be evolved into artistic activism: planting food plants at communal spaces in London. This project convinced me that I endeavor to keep growing the conceptual meaning within my practice, and proved to me that Fine Art 3D is the right pathway for me.

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### **Digital Resources**

Ray Eames, Charles Eames, "Powers of Ten", 1968, 9 minutes

### **Exhibitions**

Antony Gormley  
Royal Academy of Arts  
21 september - 3 december

Eco-Visionaries  
Royal Academy of Arts  
23 November 2019 — 23 February 2020

Transformer: a rebirth of wonder activates  
The Store X, 180 The Strand  
October 2 – December 15, 2019

Olafur Eliasson : "In real life"  
Tate Modern  
11 July 2019 – 5 January 2020

Rebecca Horn  
Tate Modern  
until February 2020

"Living Cities"  
Tate Modern  
2019

The Credit Suisse Exhibition: Gauguin Portraits  
National Gallery  
7 October 2019 – 26 January 2020

24/7 A wake up call for our non-stop world  
Somerset House  
Somerset House  
Strand, London WC2R 1LA

Stephen Inggs  
HackelBury Fine Art, 4 Launceston Place, London W8 5RL