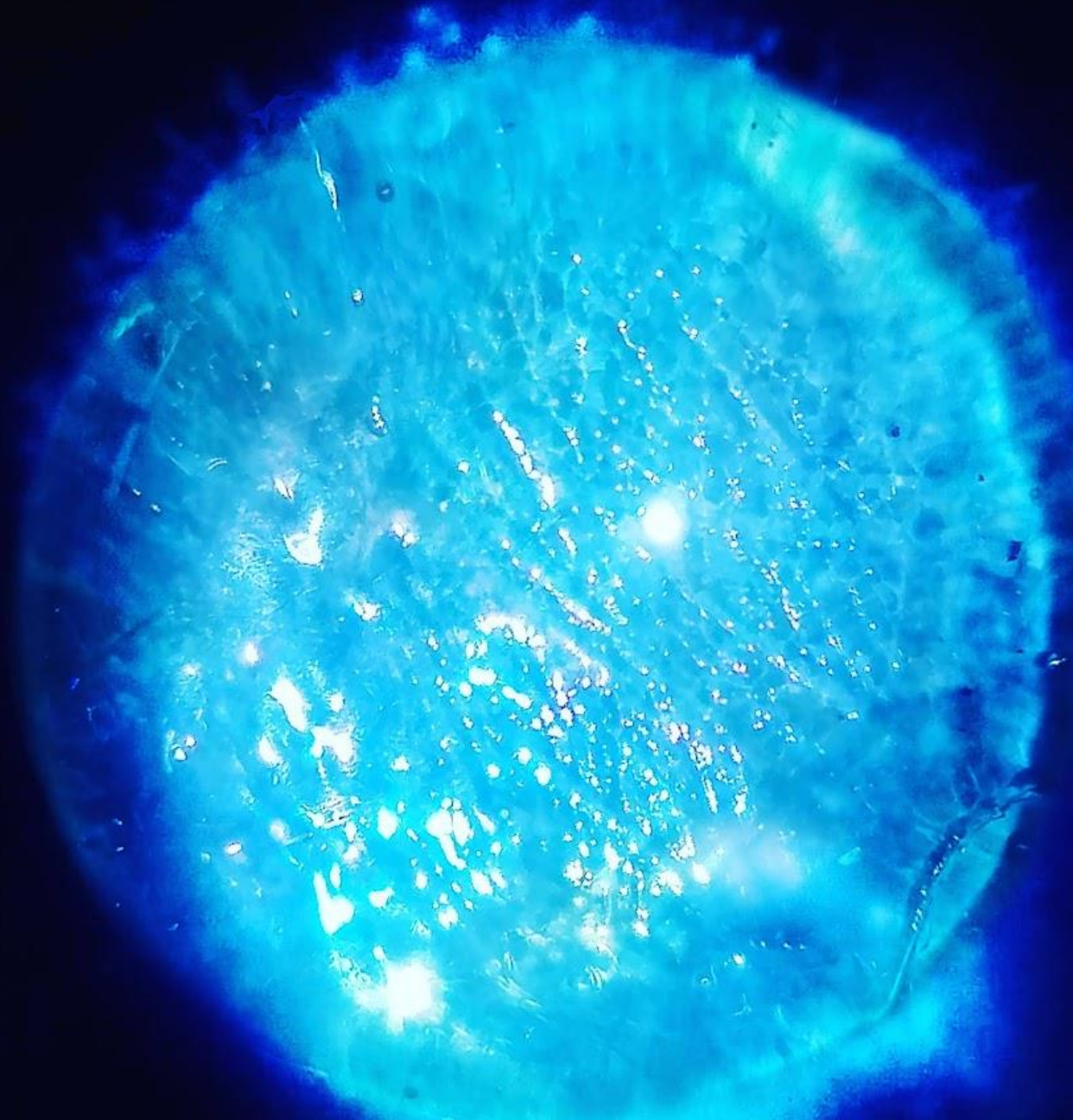


Tonii Astro

Artist Portfolio



Monoprinting,
Photography and Digital
Image
2779 x 2084px
March 2022



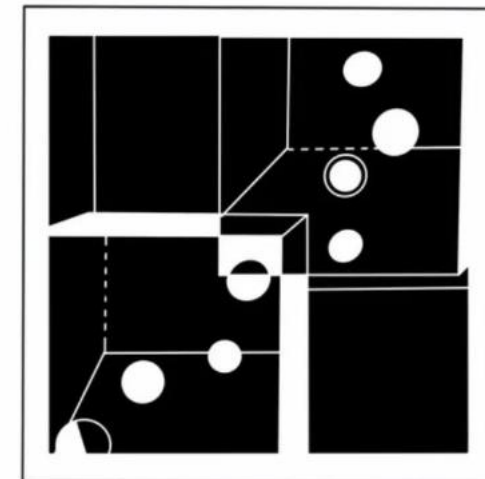
The above image printed A4
Display as part of Limited Infinity
An exhibition I was part of the curational
team for at the brewery tap in
Folkestone



Limited Infinity

A Fine Art Exhibition at The Brewery Tap

53 Tontine St, Folkestone CT20 1JR



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Open from Friday 1st April - Sunday 3rd April,
11am - 4pm

Curated by
Asmi Bura, Jack Barons, Jessica Mills, Jingfei Chen, Mohini Ramgi,
Rachel Manning, Tonii Astro and Zhen Feng Ang



Monoprinting,
photography
and digital
image

A4

February 2022

Ink, Photography, and digital image
February – March 2022

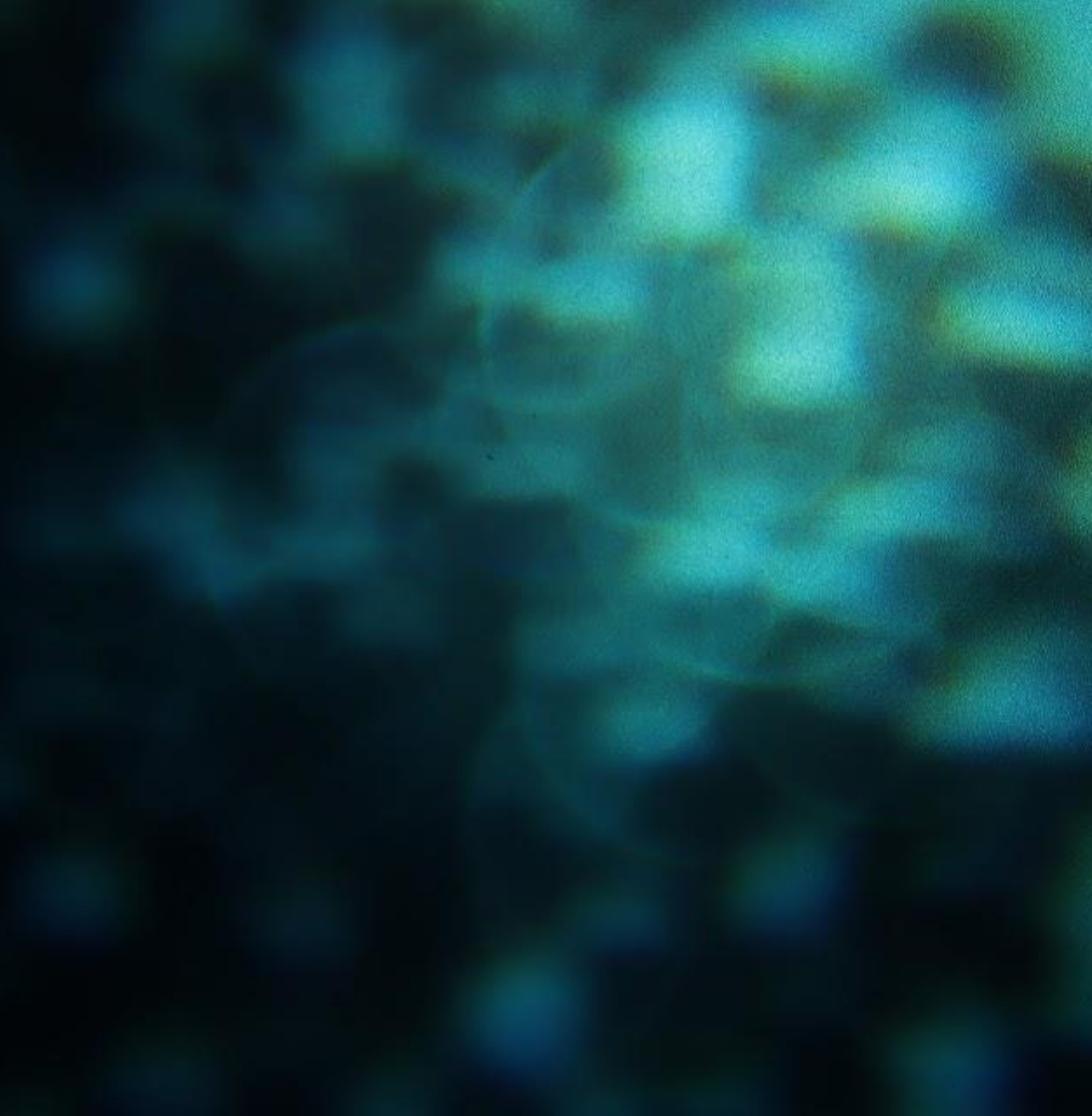




Digital Image.
2224 x 1668px
Oct 2021

Projection
Photography
October 2022

Printed A2
Lustre 254gsm



Photograph
Printed A3
Lustre 254gsm





Photograph
Printed A3
Lustre 254gsm



Photography September 2022

Printed A2 Lustre
254gsm

Animated Video with sound.
Photography, Digital image
Adobe.
1 minute, 1.72 seconds
Play on full screen with repeat

[Degree Show Development Tonii
Astro.mp4](#)

Click the Hyperlink to view, or
view on Corresponding Power
Point on USB in the Archive Box



Click the Hyperlink to view, or
view on Corresponding Power
Point on USB in the Archive Box
[Degree Show Tonii Astro 2013671.mp4](#)

Graduation Show 'Envelop'

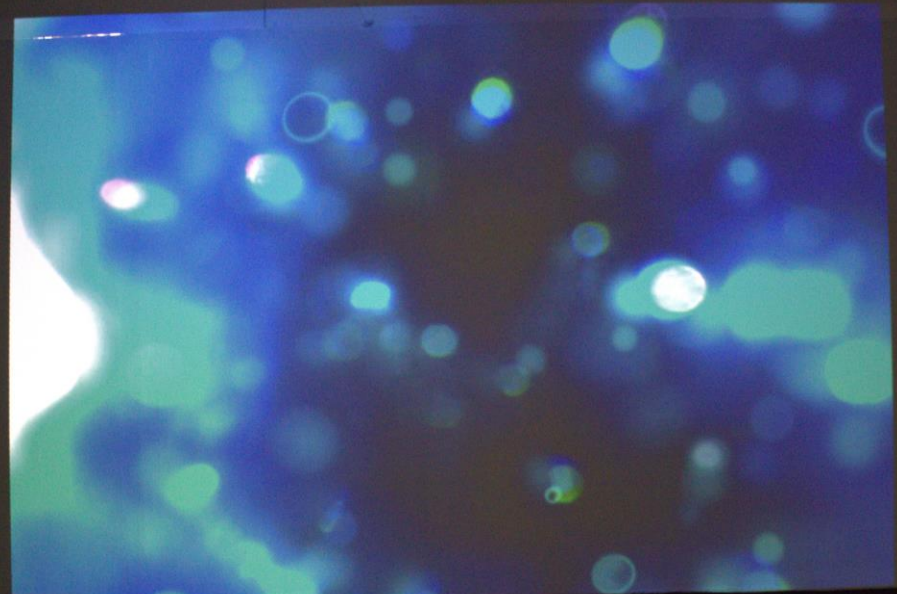
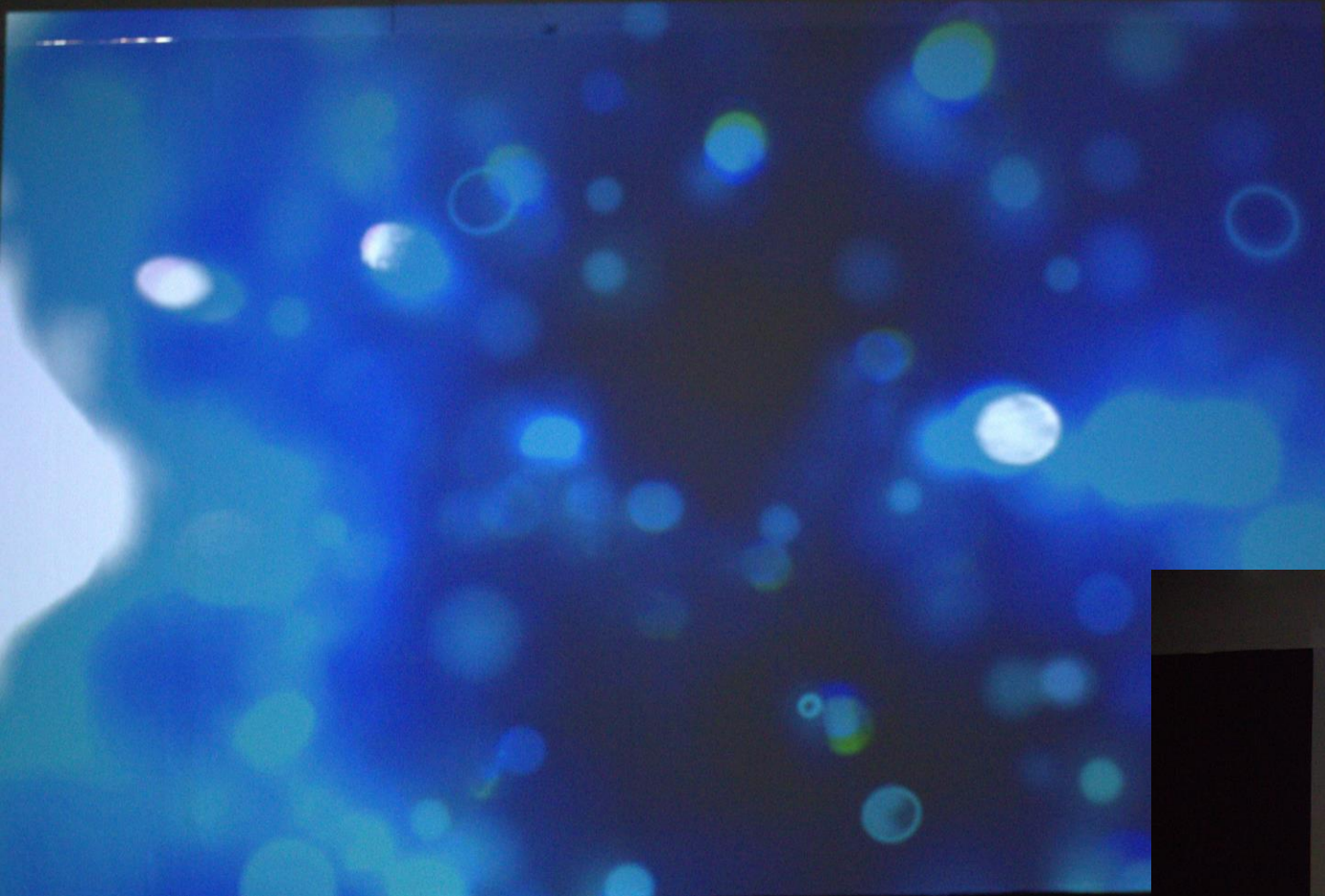


15 minutes, 33 seconds
Play on a very low volume

Video piece for Degree Show

Projected in the upper red studio space with audio







30 second clip
of the piece
projected in
the space

Click the Hyperlink to view, or
view on Corresponding Power
Point on USB in the Archive Box

[Video projected in the space.mp4](#)

Tonii Astro Statement

The practice stems from a deep love and respect for water and the ocean and explores the interaction and relationship with water through freediving. The experience felt when submerged is one which encompasses the whole body and all the senses. It is one of serenity and simplicity, yet the feeling is ethereal. This work explores how this unique experience might be translated to a wider audience.

Through the manipulation and distortion of light, photography, and digital media, the work explores the line between presenting an underwater like experience as an immersive space, and as something that is unattainable, just beyond our reach, and thus protecting the sense of magic and mystery which comes with such unfathomable unknowns.

The primary outcome which I believe found its shape midway through year two, and evolved from there, is an immersive projected video experience depicting ambient orbs of light which take you through the image with subtle movements. These movements allude to a slow glide through a vast deep ocean. From the perspective of the viewer, you are surrounded by light. Though there is this sense of movement, it is almost still. The centre of the film is dark and black, I imagine this is where the viewer is moving towards the deep. However, they would never reach it. The light feels very close to the viewer and their experience with this work is being surrounded by it. Although it feels close, it could almost be endless. If I could find a better word for this, I would use it. The next best thing would be to compare it to that feeling you got as a child when you looked at the clouds, or the moon, or the stars and thought that they were so close that if you could just jump a little bit higher you would be able to touch them. You knew it was the sky and endless, but it felt so close you could not fathom how far away everything is.

For me, while freediving, there is always a longing for more, to reach further, hold my breath longer, to be completely enveloped in the experience, as if I were a creature of the ocean. Obviously, there are limits, but that doesn't stop many free divers from attempting to get to that precipice, between human limitations, and achieving new depths.

I have been greatly influenced by the research conducted for my dissertation into the unknown. Specifically, our relationship with water, the ocean and the resulting experiences that come from this. In my dissertation I discussed the presence of water mythology; how these tales evolved from our fears and from our respect and from our wonder at the oceans and the waters that are such a part of our everyday lives. Many of these stories and myths are cautionary tales and some are spiritual, serving as a connection between humanity and the ocean as something bigger than us or sublime – a place of magic.

I've also taken inspiration from experiences such as those by TeamLab Planets in Tokyo which are a collaboration of artists and technicians who create mesmerising and immersive experiences, taking you out of the city completely, and into another world. Someone else I've been inspired by for many years now is Lexi Laine, a freediving photographer who beautifully captures the otherworldliness of the water, and the magic this evokes through her images.

Important to the practice is the accessibility of mediums and the resulting artwork. The way this has been presented to be as close to a fully-immersive experience as possible – something that you can exist wholly in – has meant that it has taken a lot of the senses into consideration. It is not just the visual. It is not just the audio. It is not just the atmosphere. Hopefully it then becomes something that everyone can engage with.

I seek the wonder and magic I feel from the ocean, in the small every day; In the way light bounces around the room from prisms hanging at my window, in the tiny ribbons of rainbow that dance at the bottom of the swimming pool at midday when the sun passes through the clouds. This is my work. Everything I have captured, I chose because it held a piece of this wonder, this sense of endlessness which is somehow all consuming and yet also so comforting to me. The ocean is endless and yet I feel wrapped up in it, cosy, and completely like I belong.