

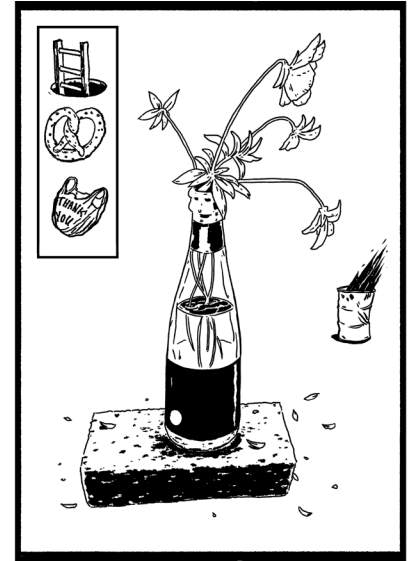
# SHRINE SHARE INSPIRATION

AMZE EMMONS

## 1. How would you describe your image to a friend who is visually impaired?

A chunky line frames a rectangle containing an image of flowers, probably clipped from a yard or flower box, resting in an unfamiliar bottle half full of water, resting on a common brick, surrounded by fallen blossoms. Some distance behind the bottle is a barrel, with a fire in it; the kind workers at the Italian Market use to keep each other warm in the winter.

Inset on the left, is a vertical rectangle, it contains three smaller images: A ladder emerging from a hole, a soft pretzel (a kind of savory local bread snack) and a take-out bag with the word 'thank you' on it.



## 2. How did you make your image? What technique and material did you use?

I made a pencil drawing in my sketchbook based on a photograph. Then I redrew that sketch digitally, making the lines more graphic to be a stamp. I then scanned in and placed some rubber stamps (pretzel, ladder, pretzel, and barrel) that I had made for previous projects that seemed to align with the theme. It is also possible I liked the idea of putting stamps inside of stamps.

## 3. Why is this image important to you? Why is it sacred to you?

This image captures the kind of small gestures of hope and care that I look for in the world. For me these point to the ways that small communities might survive despite the larger destructive and oppressive systems we have let loose upon the world and each other.

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[www.amzeemmons.com](http://www.amzeemmons.com)

# ARIF RAFHAN

## 1. How would you describe your image to a friend who is visually impaired?

The image is composed of lines. These lines construct two hands, hands that cradle a baby's face in a warm and loving manner. A banner wraps around the hands' wrists. On it are the words in Jawi. The first line is "Keluarga"; the second line is "Nyawaku". "Family is my life." This is a shrine that symbolizes family, and family represents life itself.



## 2. How did you make your image? What technique and material did you use?

I made the image using digital methods via Photoshop.

## 3. Why is this image important to you? Why is it sacred to you?

This image represents my own shrine that balances my work-life psyche. Family is the reason why I'm striving, and my achievement is for my family.

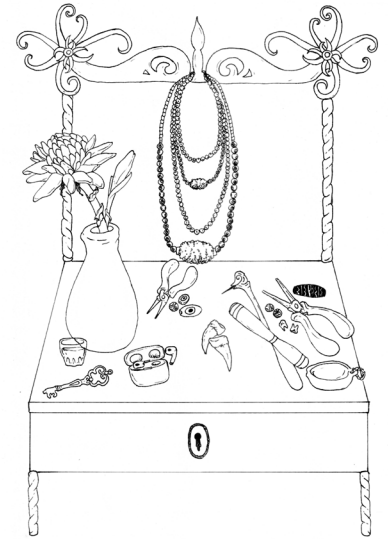
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[www.instagram.com/arifrafhan](http://www.instagram.com/arifrafhan)

# BETHANY BALAN

## 1. How would you describe your image to a friend who is visually impaired?

An assortment of objects lies on a work surface. The top of this work table is adorned with spiral carvings inspired by traditional Dayak motifs. In the centre of these carvings is a post, where a few strings of beads are hanging. There is a vase on the table containing two bunga kantan (torch ginger) stems, one with a fully bloomed flower, and the other is still a bud. The other items on the table are a pair of pliers, scattered beads, some human and tiger teeth, a small glass of clear liquid, a key, a pair of AirPods and their case, an empty bowl, and a pair of traditional tattoo tools.



## 2. How did you make your image? What technique and material did you use?

This was a fully traditional piece. I drew the sketch in pencil on drawing pad paper and inked it with a fine Artline pen. I scanned the piece and did minimal digital editing, mostly to bump up the contrast.

## 3. Why is this image important to you? Why is it sacred to you?

When I think of sacredness, I think of the act of creation; I feel most connected to the divine when I am at work, emulating the Great Creator by creating something myself. This random assortment of objects comprises all the things I hold sacred: my culture, my craft, my music, and my homeland.

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[www.bethanybalan.carrd.co](http://www.bethanybalan.carrd.co)

# BETTI STONG

## 1. How would you describe your image to a friend who is visually impaired?

My artwork is about a beautiful lady at the seaside, accompanied by a sunflower. The lady is wearing white. In the art she seems peaceful.

## 2. How did you make your image? What technique and material did you use?

The image was digitally drawn in Autodesk Sketchbook app. It was influenced by the cubism movement with a mix of zentangle art.

## 3. Why is this image important to you? Why is it sacred to you?

The sea is unpredictable. Yes it can be violent sometimes, but mostly it gives me a sense of peace. The light breeze, the salty smell and the sound of waves has the potency to cleanse a depressed soul. The sunflower is warm in colour, it reminds us of the brightness of sunshine after a dark, frightening night. And the woman, she represents love.



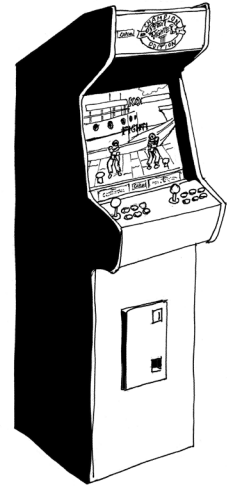
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[www.instagram.com/komradbetti](http://www.instagram.com/komradbetti)

# DAVID BLANDY

## 1. How would you describe your image to a friend who is visually impaired?

This is a pen drawing of a Street Fighter II stand-up arcade cabinet from the 1990s, in strong light, the side in dark shadow. Two sets of joysticks with six buttons are drawn on the dashboard, and Ryu and Ken can be seen on the screen facing each other in Ken's home stage on a dock, with a passenger boat floating behind them. The drawing has fine detail, but a wobbly line.



## 2. How did you make your image? What technique and material did you use?

I drew a Street Fighter II cabinet as a representative of all the shrines I can still visit, the arcades that exist around the world, using a googled photo as reference. I drew it in pencil on paper, then lined it with a Micron pen 0.5mm and scanned it into the computer. There I cleaned it up and added the pure black shadow.

## 3. Why is this image important to you? Why is it sacred to you?

Arcades, for me, have always been a sanctuary. And a place of conviviality. A place to share a love of a virtual space, a skill, a way of life. The first time I saw a Street Fighter II cabinet was on a summer holiday in France. I only got a few goes, but it changed my life. I wanted to be in that space, the space of the game, all the time. The next time I saw a SF2 cabinet was in a local corner shop. It was surrounded by kids my age. A bigger kid showed me how to do a fireball. It felt like magic, like an initiation into a new world.

Videogame Arcades in the UK are dying. Not quite dead, but now mostly seaside relics or haunts for nostalgia. The discovery, the subversive camaraderie is gone. But if I see a cabinet with a fighting game on, especially any Street Fighter, I'll put a coin in the slot and pay homage. Just to step out of the world for a moment, to exist totally in that moment, reacting to the stimuli, the crunches and flashes, hoping for a new challenger to enter the ring. A moment out of time.

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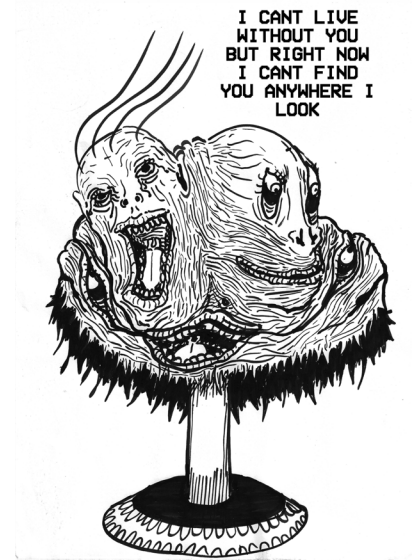
[www.davidblandy.co.uk](http://www.davidblandy.co.uk)

# DANIELLE BRATHWAITE-SHIRLEY

I HEARD WHISPERS ABOUT YOU  
BUT  
I CAN'T FIND YOU  
EVEN THOUGH I FEEL YOU ARE JUST WITHIN MY REACH  
BUT EACH TIME I TRY TO GRASP ON TO YOU  
THE SHADOWS SHIFT  
MAYBE YOU EXISTED BEFORE  
IN A REALITY THAT I  
WILL NEVER HAVE ACCESS TO  
BUT I KNOW  
THAT JUST THINKING ABOUT YOU  
BRINGS YOU CLOSER TO EXISTENCE  
I DON'T HAVE A SHRINE  
IT'S IMPORTANT YOU KNOW THAT  
I COULD HAVE LIED TO YOU  
AND PICKED A PLACE WHERE MY BRAIN QUITES  
AND MY BODY RELEASES THE TENSION IT HAS BEEN HOLDING ON TO  
BUT THIS DOESN'T HAPPEN  
ONLY WHEN I SEARCH  
FOR ONE  
DO I FEEL THE POSSIBILITY THAT ONE MAY EXIST OUT THERE FOR ME  
TO HOLD ME  
TO HEAR ME  
I KNOW I CAN'T LIVE WITHOUT IT  
AND YET  
THE JOURNEY OF LONGING FOR ONE HAS CARRIED ME FURTHER THAN I THOUGHT I'D  
TRAVEL  
SO MAYBE  
IF I TAKE  
A FEW MORE STEPS  
I'LL FIND MYSELF AT THE BASE OF ONE  
WHERE I CAN FINALLY  
REST

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[www.daniellebrathwaiteshirley.com](http://www.daniellebrathwaiteshirley.com)

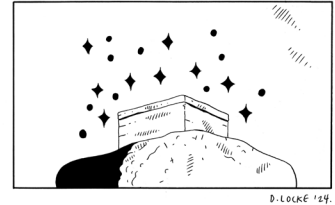
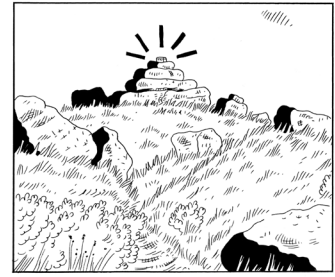


# DANIEL LOCKE

## How would you describe your image to a friend who is visually impaired?

I keep a shrine. No one else knows about it. I keep it at the top of this hill in the middle of nowhere. The hill itself is beautiful but nearly impossible to get to. Despite this, I try to make a pilgrimage there once a year.

From the hill's top I can see two coasts, to the north, the great Northern Ocean, and to the south, the Forgotten Sea. These are my names for these bodies of water you may know them as something else. On the very top of the hill is a rock and on this I keep my shrine. It is a simple wooden box containing a number of small items, all especially chosen for their potent emotional and quantum energy.



## How did you make your image? What technique and material did you use?

I have made the drawing of my shrine using a precise mixture of paper, ink and pencil.

## Why is this image important to you? Why is it sacred to you?

The pilgrimage I take is exacting in its routines and rituals. I believe that when these are undertaken precisely, time itself ceases to be and I occupy a space outside of our conventional understanding of existence. In this space I can ask for small changes to reality. They are usually granted.

The universe is a place of magic and mystery. I think ultimately it is probably unknowable, don't you agree?

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[www.daniellocke.com](http://www.daniellocke.com)

# HARDEEP PANDHAL

## **How would you describe your image to a friend who is visually impaired?**

Shrine of the Rhetorician: My shrine is made up from my imagination. It depicts a knotted chain of humanoid creatures connected by their mouths.

## **How did you make your image? What technique and material did you use?**

I started by drawing a squiggle in pencil. I then sketched out the shapes of the creatures, figuring out the structure of the knot, before inking it.

## **Why is this image important to you? Why is it sacred to you?**

I imagine the shrine in perpetual motion without a fixed location. It invites its observers to follow a path for a moment of time. There is no start or finish; no origin or conclusion. The shrine invites followers to seek self-discovery through an act of visual engagement and personal reflection.

The time it takes to traverse the knot from one direction to the other is my recommended prayer time. This shrine is recommended for followers who may feel overwhelmed by the sheer amount of images available in our age. Keep visiting the shrine and you will remember your path.

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[www.lux.org.uk/artist/hardeep-pandhal](http://www.lux.org.uk/artist/hardeep-pandhal)





# JAMIE BON MUXIAN

## 1. How would you describe your image to a friend who is visually impaired?

My temple is a small building. Made of worn but strong walls. It has tiles to protect it, and cut-out holes like arches for decor. A piece of cloth on its facade sways in the wind, fringes at the bottom like eyelashes of closed eyes, it's always on fire. There's a bright light at the topmost, that looks like a geometric eye, it's bright and attracts insects of all sorts.

In the small space under its roof, there's a mat, with coffee and cake, smoky cigarettes and incense, a spilled bottle of coconut nectar. The speakers are playing noise, and placed on both sides of a tall wonky glass door. We are not sure if there's space behind the door, we can't look in, looks like a cafe? A bar? But the mice are curious, and the snake is a hanging garland. You have a phone on the steps, the battery is dead but the moon blocks are smiling.

## 2. How did you make your image? What technique and material did you use?

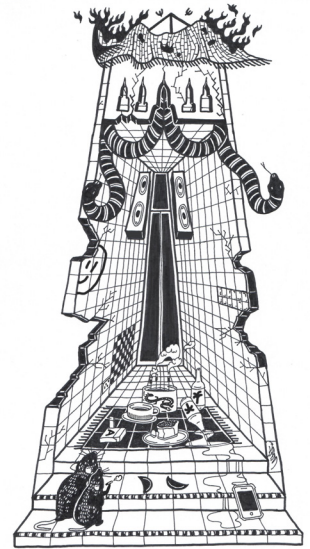
I used pencil sketches and ink artline pen over it. I then erased the pencil marks. Some editing was done on Procreate.

## 3. Why is this image important to you? Why is it sacred to you?

Producing this image made me put my mind into thinking about the subject of temples. A temple is a sacred place for devotion. I am devoted to the space I run. It helps me develop an understanding of life, it's also helping me live through it.

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[www.instagram.com/jamie\\_muxian](http://www.instagram.com/jamie_muxian)



# JESSE JOY

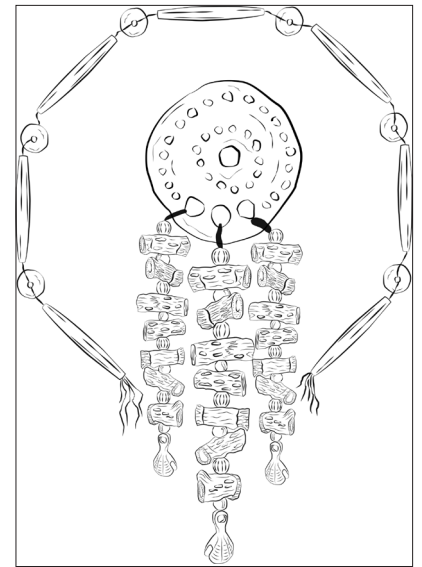
## 1. How would you describe your image to a friend who is visually impaired?

The Komburongoh roots are strung with beads and bells, attached to a shell disc pendant. They are surrounded by carnelian gemstones, both spindles and spheres, they are cold to the touch.

Scratch the roots for a sweet smell. Ring the bells to sing your own melody.

## 2. How did you make your image? What technique and material did you use?

It's based on my Grandmother's string of Komburongoh. She uses it for protection against evil spirits. The Komburongoh is also a medicinal root and sold in strings at the weekly tamu (market). I strung some according to my Grandmother's and added bells. I took a photo of it for reference and traced it in Adobe Illustrator.



## 3. Why is this image important to you? Why is it sacred to you?

In times of stress and calamity

Fallen trees, tears and humanity

We call forth the spirits that be

To bring balance, from land to sea

In times of sickness and heartbreak

We pray upon to the powers so great

From this darkness, we wish to escape

Heal our hearts and we shall be saved

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[www.instagram.com/seorangjesse](http://www.instagram.com/seorangjesse)

# JOHN POWELL-JONES

## Why is this image important to you? Why is it sacred to you?

Imagine an expanse of perfectly still water, no blurring between it and the sky,  
an endless void.

Now imagine a pebble hitting the surface,

imagine the sound,

imagine the splash,

imagine the ripples.

Imagine an expanse of perfectly still water, no blurring between it and the sky,  
an endless void.

Now imagine a boulder hitting the surface,

imagine the sound,

imagine the splash

imagine the ripples.

Breath deep.

A gateway to another realm, an object of focus, calm your mind.

The monument on top of a hill, fully personal, accessible to all.

Enter the physical, or conjure the memory and transport yourself in transit.

My Dad's watch, worn by us both simultaneously, an artifact that straddles timelines.

A memory, held

A rock, held...

...aloft, the power of which throbs through the body of they who posses it.

A ring with the ability to teleport the wearer.

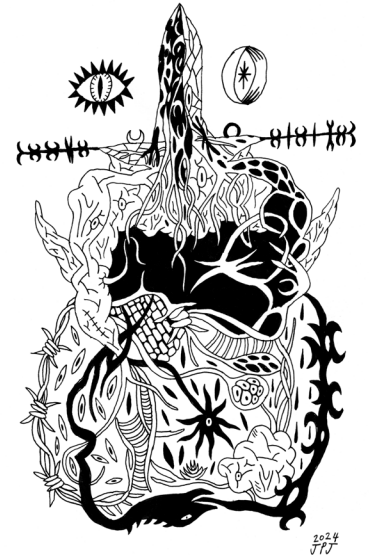
The ribbed landscape of scarred flesh,

A guide through the muck, the stench, the ringing.

Imagine an expanse of perfectly still water, no blurring between it and the sky,  
an endless void.

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[www.johnpowell-jones.co.uk](http://www.johnpowell-jones.co.uk)



# NADHIR NOR

## 1. How would you describe your image to a friend who is visually impaired?

Two boys share a kiss, they both wear a headdress tied around their head. As they share the moment, their headdresses touch and morph into one another, slowly branching out flowers and leaves over them. A kiss shared, a garden grown.

## 2. How did you make your image? What technique and material did you use?

I used photoshop on my iPad, with a brush designed by Shiyoon Kim.

## 3. Why is this image important to you? Why is it sacred to you?

'Unravel' represents all of the lost and untold queer romances that have happened throughout the centuries in this country. It represents the void that could have housed a place for us to appreciate and learn. I hope for it to be an altar, a reminder that despite the erasure and absence, our stories deserve to exist just as much.

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[www.nadhirnor.com](http://www.nadhirnor.com)



# PETRA SZEMÁN

## 1. How would you describe your image to a friend who is visually impaired?

This image is a drawing of various small bits around my flat.

## 2. How did you make your image? What technique and material did you use?

When I put my incense burner in front of some character merchandise on my studio/office shelf, I jokingly thought about how it looks like I'm setting up an altar for these 2D beings.

Later, when I was reading about all sorts of magics in Michael Taussig's *I Swear I Saw This*, I thought about the strangely weightless petrified wood I picked up on a seaside walk with a friend near Whitley Bay. I deposited it in my coat pocket and carried it around for a number of months, until I decided to set it onto the corner of the fencing outside my partner's apartment in Ibaraki, because that made sense to me at the time.

I also thought about the volcanic rock I pocketed on a small island in the south of Japan, which is now inexplicably placed on the corner of my living room table, unmovable.

The strange assemblages on my bookcase – some writing I can't stop thinking about, the cover of the 2023 winter Comiket catalogue in a stand-up frame, a model of an Odakyu 8000 series train. I put a branch that someone left on my work desk up with them. I take the trains down and set them up on my TV stand instead.

## Why is this image important to you? Why is it sacred to you?

I imagine the shrine not as any one of these, but as an elusive structure suspended between all these different points and objects, like it is held together by keyframes. I shift them slightly sometimes – minutiae editing on whatever is animated in-between.

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[www.petraszeman.com](http://www.petraszeman.com)



# RUANGTUP KAEOKAMECHUN

## 1. How would you describe your image to a friend who is visually impaired?

These are the fruits, flowers, leaves, and trees that grow in various places in the community where I live. Most of them have a delicate aroma. Their shapes are diverse, and this represents the richness of nature in my community nestled in a moist rainforest landscape.

## 2. How did you make your image? What technique and material did you use?

I drew the shapes of different plants on paper, cut them into small pieces and assembled the separated pictures into a new arrangement. This technique makes me feel the art of flower lacing, i.e making offerings from leaves, fruits, and flowers. A single offering takes effort and care, as well as knowledge related to botany.



## 3. Why is this image important to you? Why is it sacred to you?

I understand that flowers, leaves and trees and the natural environment have pure beauty. As I learned from my ancestors and teachers who were human beings, gods and goddesses, I realized that my intention to create art from pure nature is a combination of many beauties. This includes the beauty of human wisdom as well. I see that these days people don't really notice the local flowers and foliage anymore. I want my Shrinshare to communicate the beauty of nature and the angels who don't have the opportunity to protect themselves from the destruction of humans who dump waste into the river - releasing toxins and using community forests to build housing developments. My original soul is a peaceful creature and does not want other living things on this earth to be killed off and destroyed. I want flowers, trees, or living things that we see with our eyes and our hearts to be able to coexist. I think that is what true beauty is, more sacred than anything.

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[www.instagram.com/hinghoynoy](http://www.instagram.com/hinghoynoy)

# RUPA SUBRAMANIAM

## 1. How would you describe your image to a friend who is visually impaired?

A kavadi, this circular structure that is adorned with peacock feathers, towers over a man carrying it on his shoulders and resting on his waist. He has a piercing in his mouth, covered on one end with a lime. He is wearing a vest and ankle bells. There's a Hindu temple in the background, with many steps leading inside a limestone cave. Behind him, there's a silhouette of urumi players. The chant "Vel, Vel" in Tamil letters fills up the atmosphere.



## 2. How did you make your image? What technique and material did you use?

I made three drafts from memory. Once I knew the different layers and textures I wanted to include, I referred to the photos I took this year. I sketched first with a pencil and then inked it with a fountain pen. To show movement, I held the pen to dance on paper for the peacock feathers while listening to songs. For balance, I lifted space using white acrylic paint.

## 3. Why is this image important to you? Why is it sacred to you?

Kavadi Attam, literally translates to dance of burden. Illustrated here is Francis Wolf taking an oath during Thaipusam. This is my access-point to no longer being an outsider looking into my own culture.

This isn't merely about carrying 40 kgs on 272 steps amidst millions of others. Wind could throw him off balance. Rogue crowd accidentally pushing him. Hot tarred road he walks barefoot on. Piercings going wrong.

Despite a scratchy throat, I hear myself chanting Vel, Vel as I notice the weight on Wolf getting heavier. Even in his trance, Wolf reminded me to help another devotee down the stairs as we're ascending. He doesn't remember it.

This role I play by his side is sacred. This connection and endurance is sacred. How do I not be in awe of this graceful dancer of burden, when he so generously shares his blessings with me?

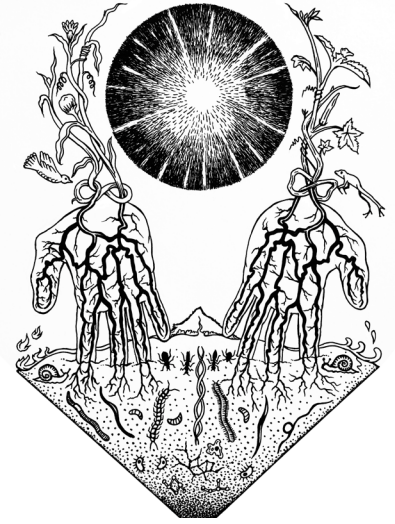
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[www.skinandsoul.art](http://www.skinandsoul.art)

# SHAIFUDDIN MAMAT @ POODIEN

## 1. How would you describe your image to a friend who is visually impaired?

This is a symmetrical line drawing, where the subject of the drawing is concentrated in the middle of the plane and the left and right are balanced. The whole drawing is formed by three main subjects located in the middle, top and bottom. In the middle of the drawing there is a drawing of two open palms and over the palms are drawn arterial blood vessels for the palms. On the bottom part, below the palms there is an upside down triangle-like shape that suggests a representation of the soil and its interior, with some fingertips poking into it. The drawing of the arterial system of the palms is like coming out of the fingers and drawn into the ground like becoming the shape of plant roots. In the triangular shape of the soil there are various organisms that usually live in the soil from bacteria, various types of worms, ants, snails and insects. On the upper part of the left and right palms, arterial blood vessels from the hand grow into plants or crawlers and in the middle of the upper part there is a circular shape that at a glance looks like a sun.



## 2. How did you make your image? What technique and material did you use?

I developed the whole composition gradually, by picturing the composition in my head and then developed it through several sketches. I made reference to my own hands for the palms part and did some research on artery anatomy and soil organisms. The plants are not based on actual plants. The work I guess is mainly inspired by the gardening work that I do. I've done volunteer work at a community garden for a few years now. I used a drawing pen to make this image.

## 3. Why is this image important to you? Why is it sacred to you?

When I read/received the brief for this project, I was thinking to draw something that is sacred for me but at the same time something that is universally sacred to everyone else or anyone who sees the drawing. This drawing briefly tells that this world or nature is sacred and the need for a balanced relationship between humans and nature to make it sacred and peaceful. It becomes personal when I symbolize my own hand in this drawing, but also universal no matter where we live we share the same earth and sun (or the whole cosmos).

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[www.instagram.com/poodien](http://www.instagram.com/poodien)