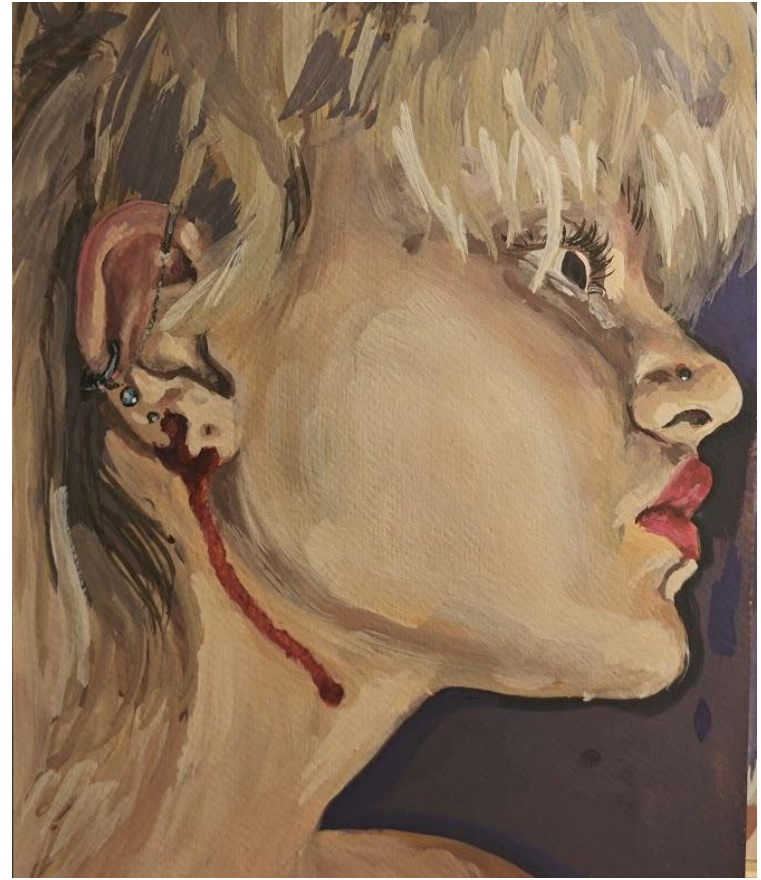


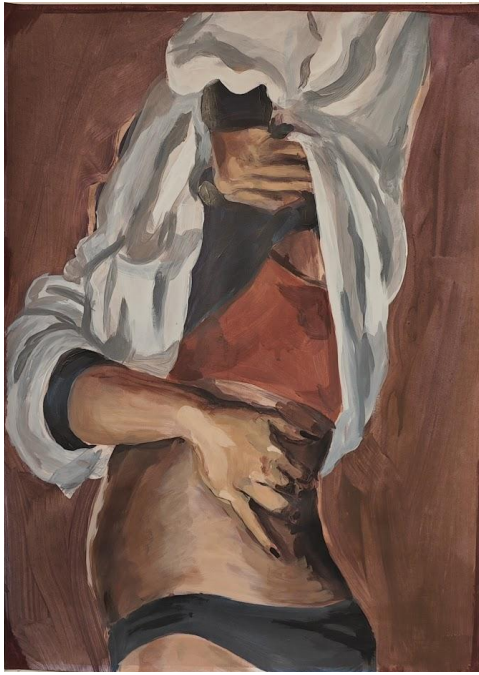


Hot Blood, 2024, Gouache and Ink on paper 40.5x50cm

Visual Components to go with my essay “You did WHAT? And posted it WHERE?: Personal analysis of the cult obsession of depictions of blood, gore and violence, its potential origins and roots in 2010 internet culture”



That Hurt (No Pity) 2024 Gouache 21x25cm



Come and See, 2025, acrylic on paper
70x50cm



There's a Cure Out There, 2025, acrylic on paper,
100x80cm



Emerging, 2025, acrylic on paper
70x50cm

“WHO’S BODY IS IT ANYWAYS?”

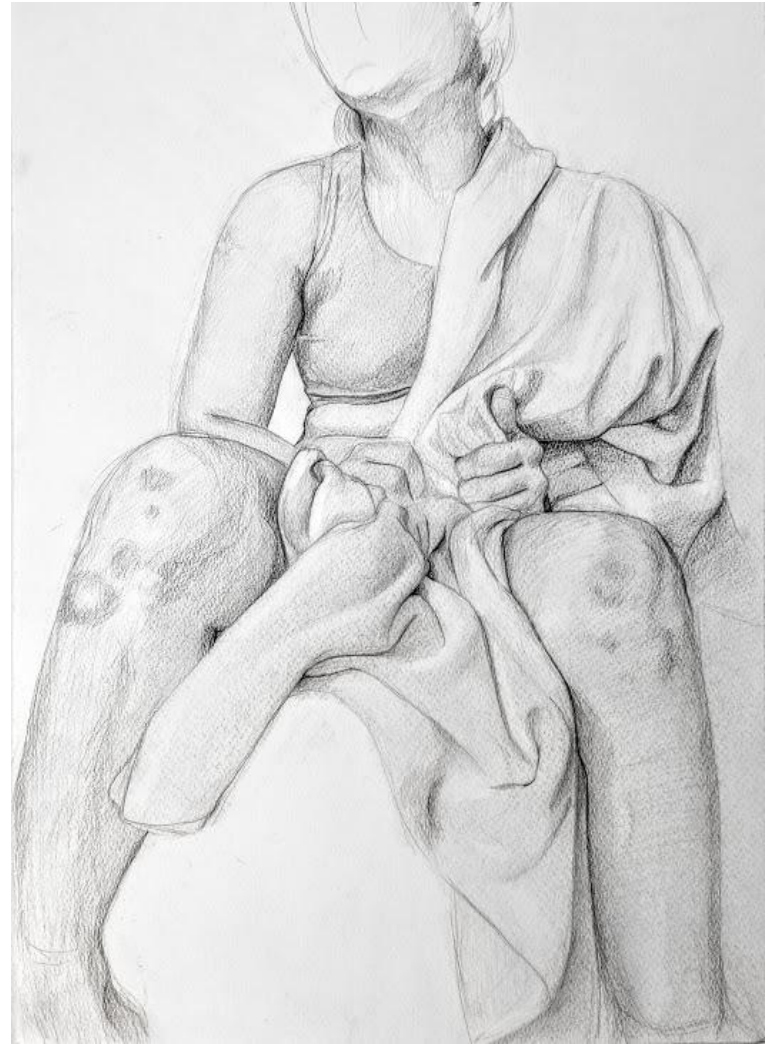
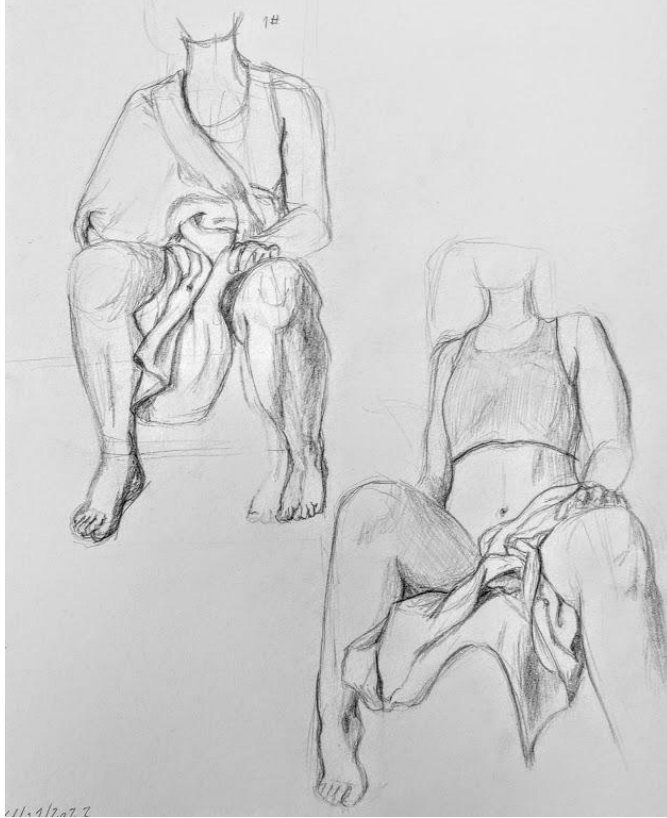
As the title implies, there's a standoffish attitude that I display when I paint myself. There's a line that I often cross, that makes it seem like the subject is no longer me, but an amorphous vessel for my ideas. My face begins to disappear, my scars and tattoos fade away.

These 3 paintings are my first attempts to start leaning into this concept, to see how much I can bend and break it. How much of myself should really remain in the work? How far can I detach from my own body by working in this way?



Figure Drawings from Live Model, 2024, ink on paper, A2





Figurative sketches, 2022, pencil on paper, A4 and A3
 Questioning which positioning and posture convey vulnerability and timidity. How do I need to contort to portray this?



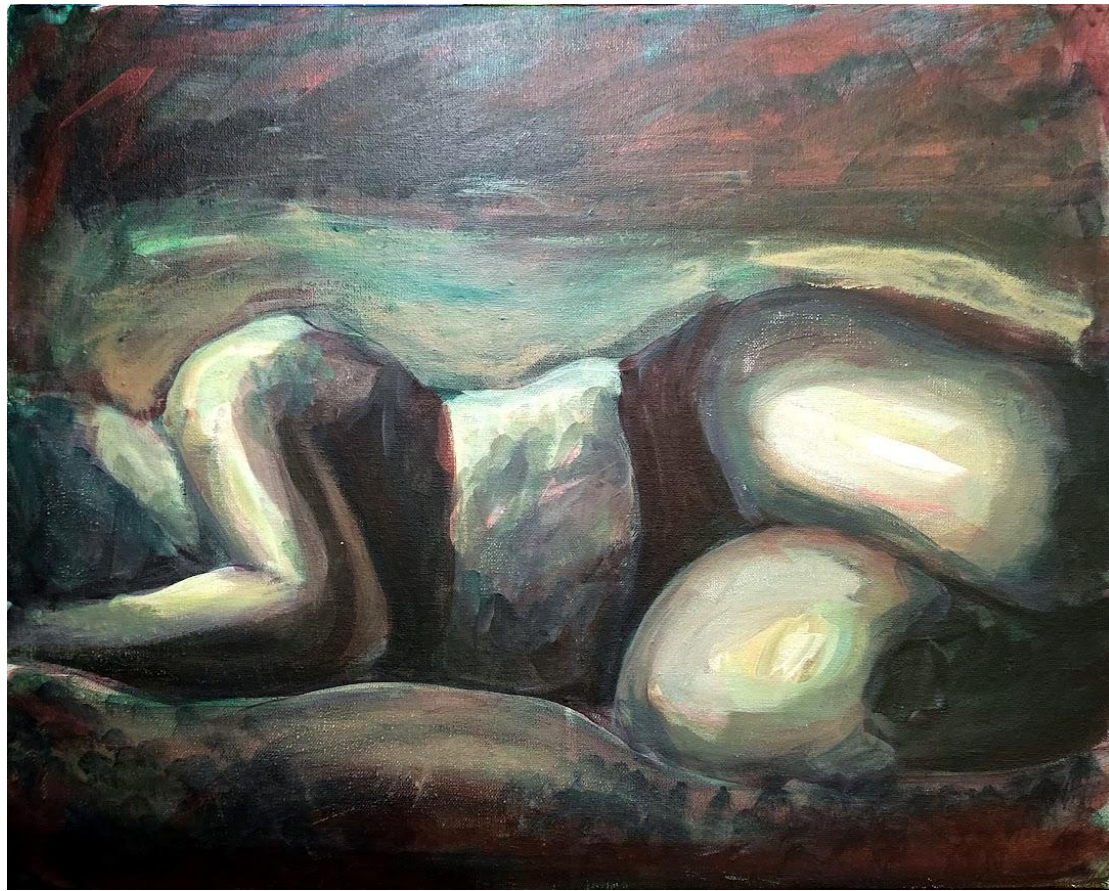
Space to exist, 2022, ink and acrylic ink, A2

Composition pushing for space to exist in society as a queer and trans person. Do I shrink and hope I'm not noticed, or do I push for the space I deserve?



Space to Exist, 2023, oil on board, 1x1.36m

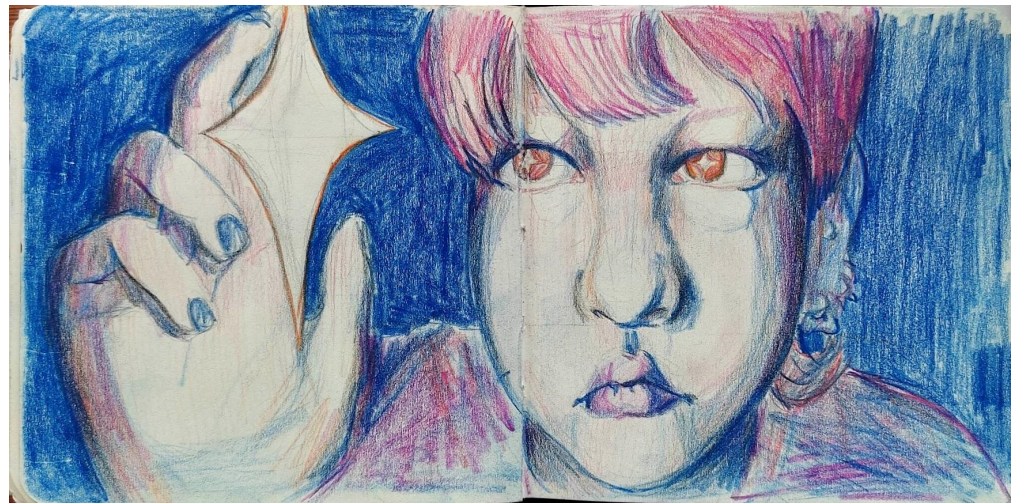
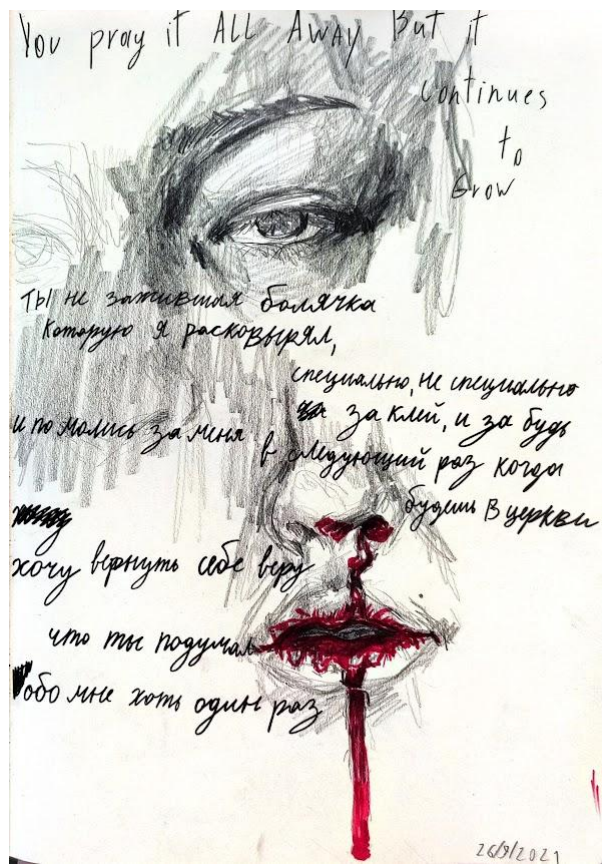
Translation of previous work into oil on a bigger scale, portraying a softer and more vulnerable surface of the body.



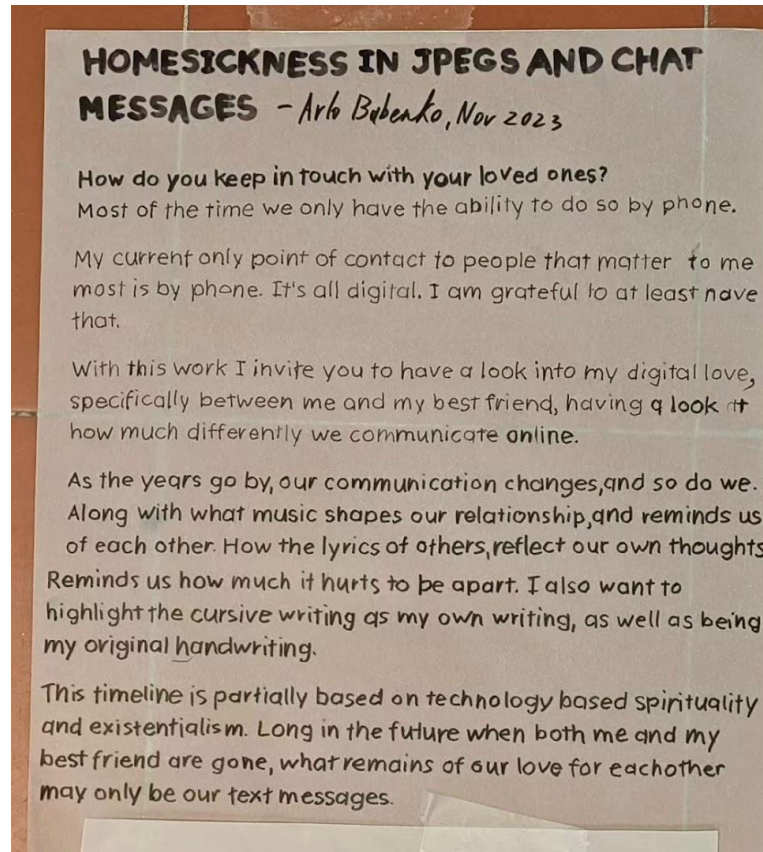
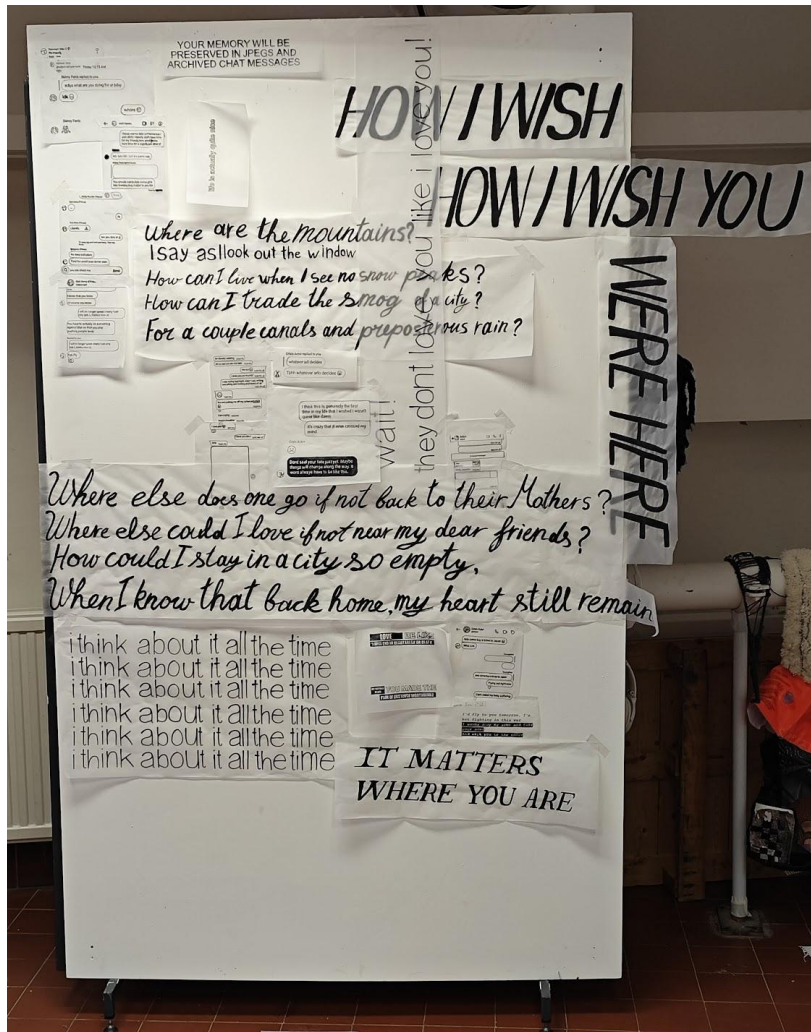
Cautioned call, 2022, acrylic on canvas, A3 (left)

Supporting Sketches on the right, exploring what makes a body look inviting or nauseating and unappealing. How do I make a body yell “don’t touch me” without writing a single word on the canvas?

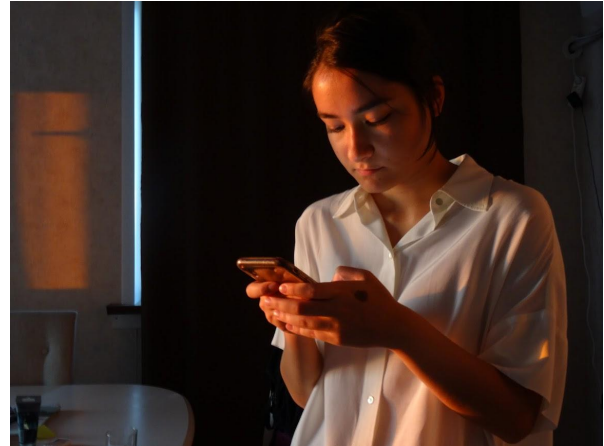




Sketchbook studies/Self portraits, 2021, pencil and color pencil, A4 and 11.5x23.5 cm
Are my features me or am I my features? What do I say by separating them from each other or portraying myself from a different angle?

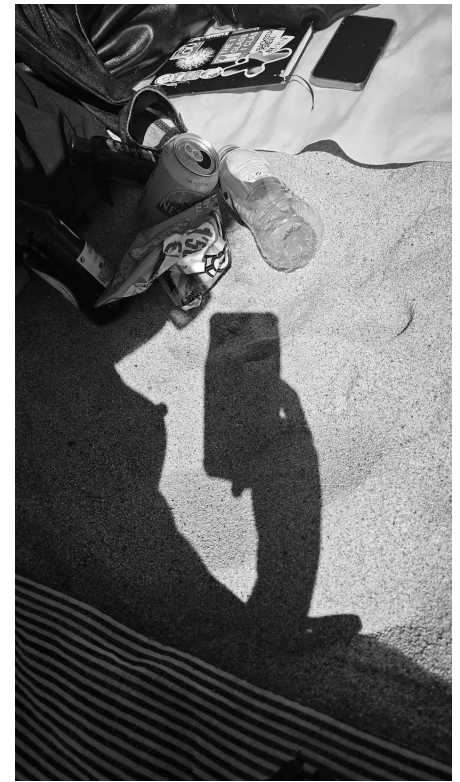


HOMESICKNESS IN JPEGs AND CHAT MESSAGES, size varies, 2023, vellum paper, permanent marker, ink pen, ink.



Through My Eyes, 2022, digital photography

Taking a camera with me everywhere I go and seeing what catches my eye. How does my view of objects differ from how I view people?



Selection of B&W Photography, 2025, Digital Photography

Observations and capturing of day to day composition through the help of black and white photography



TOURISM IS DEAD - Paris edition, 2025, Digital photography
Satirical exploration of tourist culture through photography
Concept and modeling by Arlo Babenko
Shot on Iphone by Charlie Bate Spronsen



Bathroom Break, Say Tile! 2024, Performance and Polaroid Film

How do you look in a moment of weakness? What if it's immortalised forever in a bathroom?

Performance set in the bathroom of Wijkpaleis for "Notes in Tandem". the event organized by our DeFine Art year group.

A polaroid was taken everytime a new person walked into the bathroom, surprising most.

Permission was asked to take people's picture.

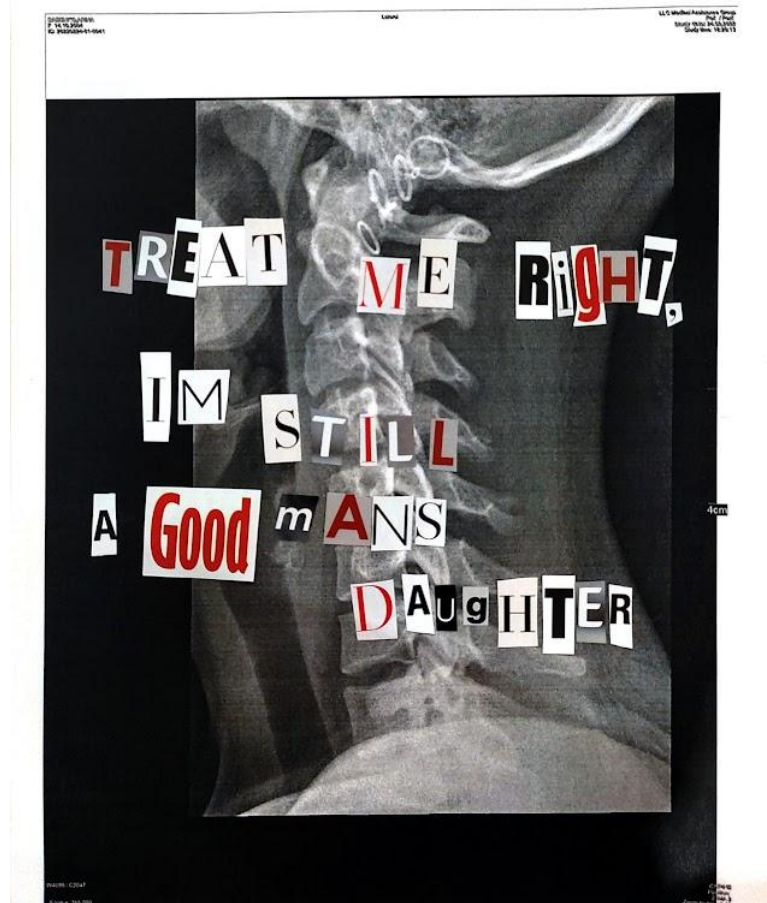
Creating a tile structure, which was lacking in the bathroom, through sticking the photos to the wall



Ransom letters, 2022, multimedia collage, A4, 11x9, A5, A4

Vulnerable thoughts expressed in an anonymous way, similar to ransom letters sent by people who don't want their identity revealed. "The term ransom comes from the French word *rançon*, meaning redemption."

BABENKO, ARINA, 14.10.2004: CR from 24.02.2022





The Crinkler (top left), 2023, wire, alumnum and modeling clay

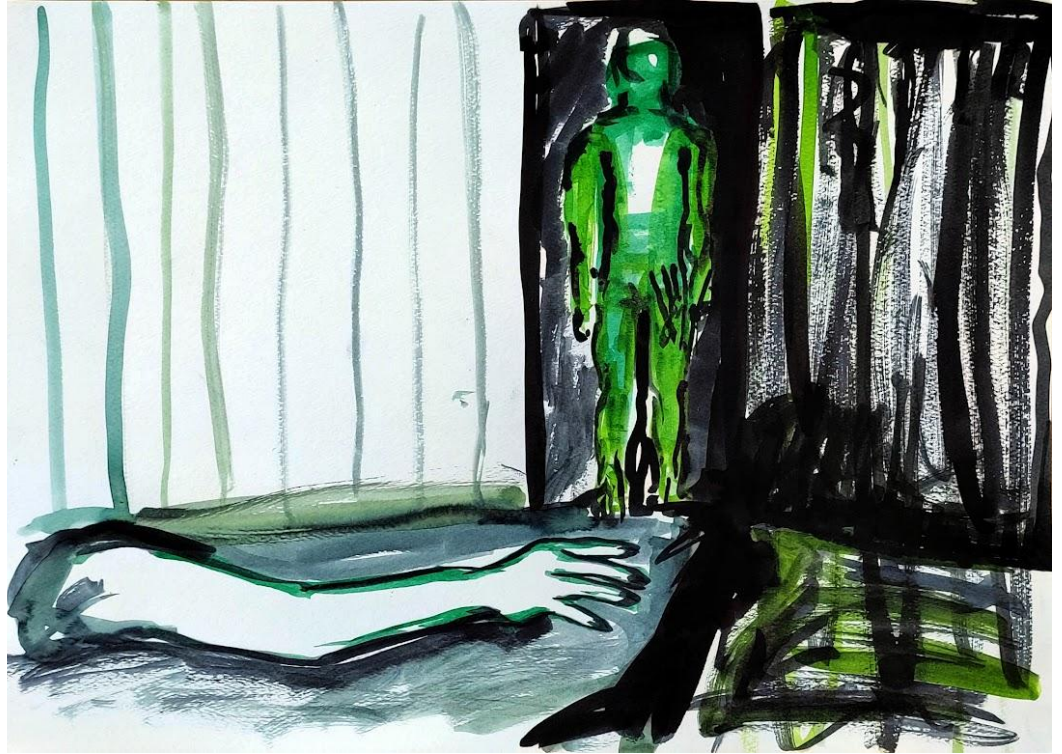
The Softener (right), 2023, wire, felt, needle felted

How can I transform an object which is typical violent into something soft and and almost childish? Something incapable of causing harm unless you put your mind to it.

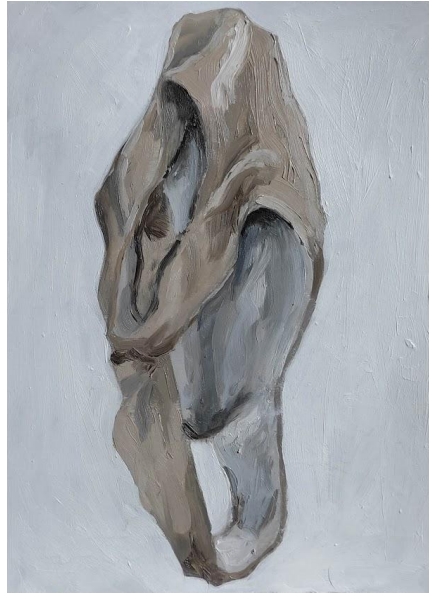


Vert Hand, 2023, black and green ink, A3

What happens when a body part is isolated or a piece of a photograph is taken out of context? How can I make the body nauseating? Explorations into horror narratives in painting and drawing with paint.



Vert Hand cont. 2023, black and green Ink, A3
Exploring other compositions and how they can project a different atmosphere and meaning into the limbs.

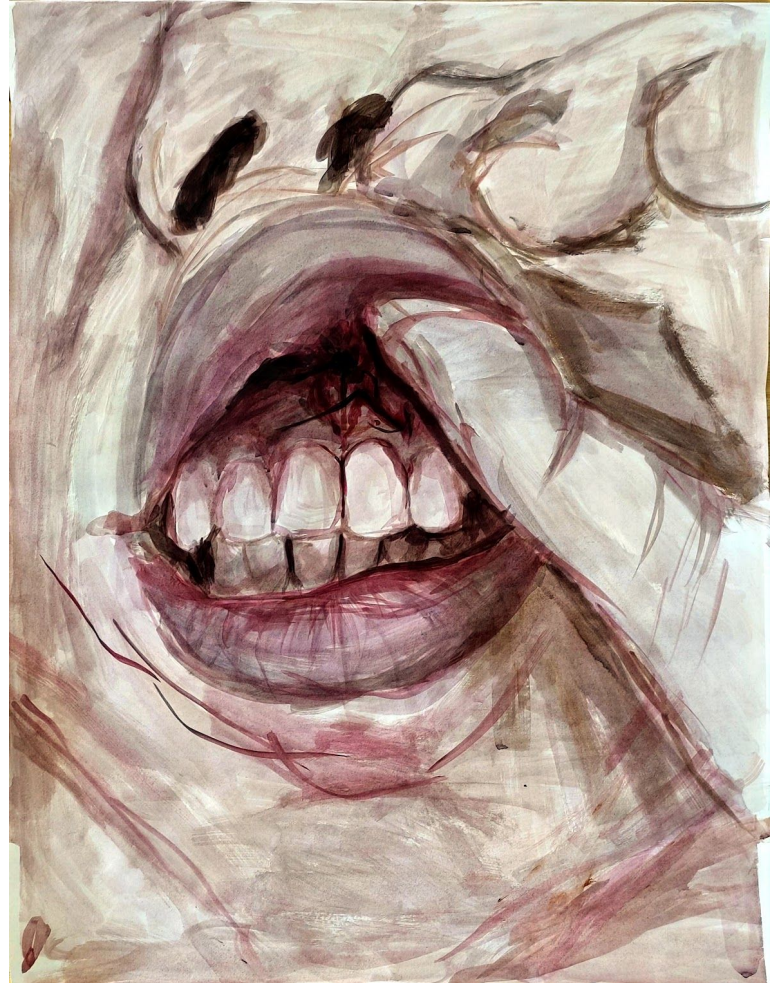


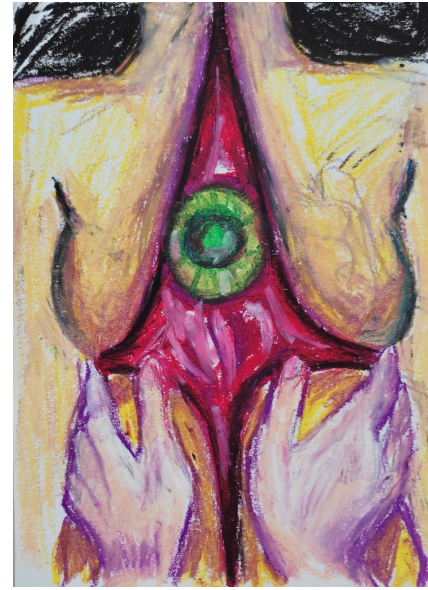
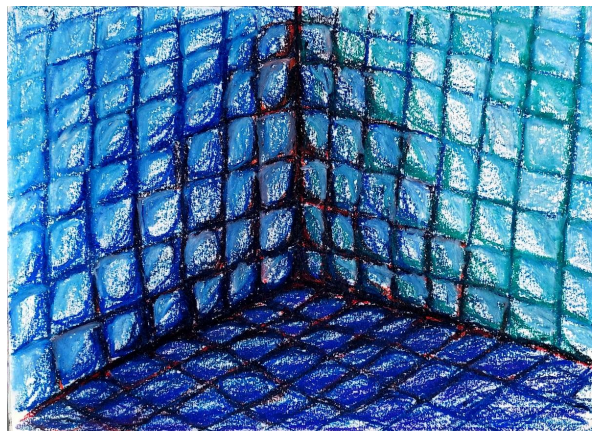
Bras and Binders, 2023, oil on cardboard, 24x16

Turning intimate objects into spectacles, using the zorn palette to mix skin like colors to portray the owner.

Mouth Surgery, A3, watered down acrylic paint, 2022

Study of my mouth after getting stitches. How can I portray the pain that I felt through colors and lines?





Oil Pastel Chronicles, 2021, oil pastel, size varies
Exploring organic and inorganic forms. What range of emotion can I portray through using both?