SHOW AND TELL

CENTRAL SAINT MARTINS
DEGREE SHOWS ONE AND TWO 2018
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INTRODUCTION

In the past few years, an increasing urgency has arisen in the production of work at Central Saint Martins. As the external world has become ever more unpredictable, treacherous and fevered in its politics and discourses so our students have responded ever more forcefully. An extraordinary privilege of my job is to see how the collective body of the College so immediately and poignantly channels external forces.

Our students use their work not to hold a mirror up to the external world (because that suggests passive reflection) but rather as a vehicle to push around and express their frustrations, anger, observations and engagements with the “outside.” Thus, the 2018 Degree Show became a melting pot of these concerns. Although much of the work is deadly serious in its intent, it is also often shot through with humour, ingenuity and beauty – all tactics to bring in wider audiences.

Across all disciplines on show, the common, and key, thread in this year’s Degree Show was the advocation for engagement between an arts and design institution and external factors. It would be easier to retreat into an internalised world of image, taste and form, but what is presented here is a snapshot of how, at a particular moment in time, a place like Central Saint Martins can open up and show how arts and design can make real and productive change.

Jeremy Till, Head of College
Central Saint Martins
DESIGNING AN INTERACTIVE IDENTITY

This year, our Degree Show design identity was produced by a group of five BA Graphic Communication Design students: Daragh Andersen, Chris Baker, Ben Chan, Malone Chen and Kendall Slade. Working together, they created CSMemerge – an interactive identity which reacted to external, digital influences, representing the progressive work and range of disciplines on view at the Central Saint Martins Degree Shows.

Every year, the Degree Show design identity is produced by a student or a group of students from our Graphic Communication Design programme. In 2018, the brief asked them to push the boundaries of design practice to create a strong and distinctive identity which worked across print and digital platforms. Our team of five designers were selected for their living, evolving brand identity driven by data and user interaction. Beginning with the symbolism of a pure, untainted sphere, the forms fluctuated and took on two distinct gradient colour schemes as the shows approached, manifesting the buzz of activity within the College.

In putting together their proposal, the team decided to work together after noticing they had all been exploring new projects and developing skills that would benefit from a collaborative effort. “We knew that if we all worked together, we could create something new and exciting for the Degree Show,” says Chen. “Working as a bigger group obviously brought the risk of more conflicts but it also gave us the opportunity to collectively come up with more ideas and lighten the workload.” Baker adds “We always knew it was going to be a challenging project with it being a digital interactive identity. We came together because we like and respect each other’s work and we are all digitally minded in our approach and our thinking.”

The Degree Show design identity is used across two end of year shows, encompassing eight programmes and over 25 courses. The key challenge our student designers are presented with is the task of creating one identity to represent the breadth of disciplines on offer at the College – from fine art to performance and cultural enterprise to fashion design. “We originally looked at creating a modular identity system based on radical thinkers and practitioners from each of the individual courses, in which assets could be combined to create an overall identity but each module could be a stand-alone identity for each course,” says Baker. “This progressed to sending out questionnaires to students on their individual practices and beliefs, which could be mapped to variables that affected the shape. But ultimately it was hard to capture and represent individual thinking as a colour or a shape.”

After their initial research, the designers decided it was “more important to capture the energy and excitement building up and during the shows themselves – to create an identity that represented the emerging talent and potential of the graduating students, while allowing students, staff and visitors to interact and feel a part of something as a whole.” Once the Degree Shows opened to the public, visitors, sound, movement and physical interaction affected the identity in real-time. Large screens installed around the building allowed visitors to see their own interactions as they occurred. Tweets and Instagram posts with the dedicated #CSMemerge hashtag caused the shape to immediately pulse or spike. People could also interact with the shape digitally on the College website, seeing the impact of their mouse clicks as the form morphed from a rounded, fluid one to a fragmented, multi-faceted one.

“Movement and interaction brought the identity to life, it turned what started as numbers and data into something living and breathing.”
The interactive elements were a key component for the designers: “Movement and interaction brought the identity to life, it turned what started as numbers and data into something living and breathing. We wanted the form to grow with the show and this wouldn’t have been possible with a more static identity,” explains Chan. “We wanted to allow students and the public to directly influence and have control over the form to make them part of the show. From people visiting the website, to students tweeting about their work, this all had an effect on how the form behaved.”

While the fluidity of the identity was perfect for representing the diversity of our disciplines and our students’ output, it also tied together the variety of interests and skills in the design collective. As Andersøn explains ‘As a group of multi-disciplinarians, I think the fluidity of a non-fixed identity also represented a lot of our goals as designers – not to be typecast as one-dimensional. Early on, we became focused on exploring how people would interact with the shape in a variety of contexts and this allowed us to include a variety of users while representing the diverse creative talent which we were proud to have been immersed in at Central Saint Martins.’ But, the defining aspect of the design also presented the biggest challenge: “People aren’t necessarily that tech savvy, they might not have much experience with digital interactions or expect an identity to be interactive. So the difficulty is in making people understand how they can affect it without overly spelling it out. You want the interactions to be authentic and genuine not forced upon people,” says Baker.

As part of the inaugural partnership with smartphone e-brand Honor, the designers were tasked with adapting their identity into an android theme and gif inspired by Honor’s new phantom colour palette. “The shape used in the degree show design coincidentally complimented the aesthetic of the Honor 10 really well,” explains Slade. “The colours are very prominent in our degree show design, as well as being a core feature of the Honor 10, so it was easy for us to apply the phantom colours that appear on the phone to our shape.” The resulting designs will be released for download across android phones in 2019 – complete with themed background and app icons.

After months of working together on such a complex design, the students have been establishing their plans for after graduation. Chan and Chen, who presented their final projects at Show Two: Design under their collective rubric “twomuch”, will continue the development of their studio; “Ben and Malone already have a studio representing their practice going forward and are making some really exciting work,” says Andersøn. “The rest of us are always open to collaborations of this kind and within the career paths we’ve all lined up we’ll be using our extensive network of fellow Central Saint Martins alumni and faculty to come in and out on a host of collaborative projects. As a five, we already have plans to work on some more together. Most of it comes down to timing and the scale and kinds of project that arise.”
SHOW ONE: ART

23–27 May 2018

Show One spanned fine art in all its forms, from painting to photography and installation to sculpture.

COURSES FEATURED:
BA Fine Art, MA Fine Art,
MA Photography, MA Art and Science
There are plenty of places to make yourself at home in Show One: living rooms, sofas, cushions, rugs, kitchens, offices and even a toilet. Meticulously crafted, these domestic settings have been wholly transported into the College, evoking the familiarity of our own home environments. Utilitarian objects and materials also recur throughout the exhibition, with students across Fine Art, Art and Science and Photography incorporating items such as towels, fruit, bed sheets, plants, saucepans and ironing boards.

Drawing on themes of domesticity in various ways, our students have been transforming our spaces into their very own.

BA Fine Art student Thora Chwae has installed a fully-functioning kitchenette outside the canteen, complete with sink, oven, hob and kitchen table and chairs. Chwae’s transplanted room is influenced by the Slow Food movement and Neo-gastronomy. The Slow Food movement encourages a concept of food defined by the principles of goodness, cleanliness and fairness. In extension, Neo-gastronomy is a multidisciplinary approach which forges the connections between plate, planet, people and culture. Chwae’s references to the movement signify food as a vehicle for narratives – to tell stories and revalue them, presenting, as she terms it, “one’s life on a plate.” For Chwae, food is a translation of “human history and our ways of living”, it condenses our values, creativity and knowledge. By recreating the domestic environment of the kitchen, a place for cooking, eating and sharing, she attempts to elicit a new understanding of ourselves through the frame of food.

Nearby in The Street, 3D BA Fine Art student Yangbo Liu has constructed a toilet cubicle. The door to Liu’s toilet is made up of a one-way mirror, allowing the visitor inside to see those outside. Behind the cubicle, another empty toilet bowl offers a pile of oranges for the taking. Liu’s structure is a monument to the importance of personal privacy, illustrating his own definition of “comfort.” As he explains, “In traditional Chinese families, no one actually has that much personal space. We value the sense of responsibility and collectivism, so it is difficult for us to have a distinct, individual self in daily life.” For him, the bathroom became a sanctuary of private space – it is, traditionally, the space we inhabit without the company of others. Initially full of Liu’s personal belongings including books, plants and framed pictures, he decided to remove all items, leaving an empty, clinical space which references the solitary refuge of this domestic space. Interested in the relationships between spatial structures and human beings, Liu’s work is an exploration into the possibility of personal, private space in a public area.

For her work Michael and Me, Jessica Donnelly has recreated a living room, with a muted colour palette of cream and blue. A laundry basket sits atop the freshly-laid vinyl floor, bed sheets spilling out. A mop and bucket are propped up against the wall, next to an ironing board seemingly abandoned mid-task, iron still plugged in. A colour-coordinated sofa sits in the middle of the “room”, facing a live TV unit. Collectively, Donnelly’s objects signify a “living room”, the mundanity of her chosen furniture evoking a “standardised” space. As Donnelly puts it, “[these rooms] are a myth we create in our minds as domestic beings, in order to feel we are keeping up within a conventional lifestyle, when in reality, we couldn’t be further from it.” Does our need to fill the corners of rooms, to decorate our empty walls, to present our characters through our things, allow us to address our own selves, or is it a chance to hide our selves behind objects?

4D BA Fine Art student Lenny Watson’s installation Trouble in Clubland also relies on the domestic symbolism of the sofa, although here it is surrounded by the chaos of empty beer cans and cigarette ends. Watson’s sofa is upholstered in a battered, scratched leather; the walls are stark and white, the floor is bare and uncovered; the large TV is the focal point of the room setup, with a substantial sound-system. In the last decade, nearly 40% of live music venues have closed, meaning nightlife culture is increasingly relocated to small-scale and domestic environments. Using motifs and objects which are reminiscent of contemporary nightlife, Watson’s Degree Show work addresses the implications of a decline in live music venues on music culture more broadly.
While the majority of these built environments evoke the “home” for its connotations of enjoyment, comfort or safety, 3D BA Fine Art student Carmen Ng’s construction highlights the precarious state of private housing in Hong Kong. For the past eight years, Hong Kong has been given the statistic of the least affordable housing market in the world. Luxury houses are built in huge numbers, in place of necessary public subsidised housing. Ng’s enclosed structure at the Degree Show is a recreation of the “cage houses” – subdivided flats resembling small cubicles, which Ng describes as “even smaller than a coffin” – that around 100,000 Hong Kong residents live in. Ng is interested in drawing attention to the paradoxical state of Hong Kong, and the seemingly invisible crisis of its housing market. Her box-like edifice is a startling, albeit temporary, experience of the domestic confines of these hidden communities.

It is not solely through the reconstruction of familiar rooms that students have incorporated domestic elements into their work. 2D BA Fine Art student Alix Emery’s Degree Show installations include objects such as hoovers, hose piping, duct tape, a loaf of bread and a saucepan. A Perfect Vacuum (Empty Cell) consists of two character hoovers, connected by a flexible hose tube, sitting over a rectangle of the floor which has been thoroughly and precisely cleaned. Set against the rest of the painterly studio floor, this clean area stands out in stark contrast. Emery’s material outcome replaces the romantic notion of an artist’s, paint-splattered studio with the practical action of cleaning and removal. The dimensions of the negative space she has created are dictated by the standard size of a prison cell. Through her nonsensical structures comprised of bleak and day-to-day objects, Emery addresses notions of the abject: what we clean, brush or wipe away and the structures we employ to do so.

As a painter, Sophie Castle explores intimacy in relationships, often depicting mundane, everyday actions. Repeatedly painting herself and her boyfriend naked, she uses the historical motif of the nude to counter and empower a body-obsessed generation. Alongside Castle’s large-scale figurative paintings, one canvas is filled with her handwritten notes, denouncing female stereotypes and the role of the “subordinate” muse. Large portions and single words are scratched out, as though it has been edited, refusing a straightforward reading of the narrative. Gradually, the writing becomes smaller, until it is unreadable at the bottom of the canvas, veering diagonally and vertically. Castle’s canvas here is in fact a used bed sheet, constructed so it drapes over the front corners, obscuring a question that Castle has begun, “Can you read...?”

The appropriation of the “domestic” continues throughout Show One, with 3D BA Fine Art student Tom Bull using supermarket mushroom trays, tea towels and a drying rack in his small-scale sculptural assemblages, and MA Art and Science students Liv Bargman and Rebecca Leach McDonald creating room installations. Bargman’s Office for Good Measure is a fictional, governmental office with wooden furniture and promotional material, while next door, McDonald’s is an inside-out domestic space, full of floor cushions, rugs and tie-dye tapestries, which charts the changing relationship between humans and the environments they live in, themed around the mythology of the Valley of the River Fleet. MA Fine Art student Sofia Bonato incorporates daily cosmetics such as toothpaste and hair-dye into her multi-faceted practice, drawing parallels between our levels of consumption and environmental damage. Across Show One, the use of the domestic ranges from everyday, mundane materials to the recreation of full immersive habitats. Whether recreating pre-existing rooms, or creating fabricated ones, these works dissolve the boundary between our exhibition setting and a personal one. Taking materials directly from familiar surroundings, these students are presenting both a personal and universal environment for us to inhabit.
For his final project, BA Fine Art student Billy Sassi started a bowling team: The Bad Boy Bowlers. His installation at Degree Show showcased the legitimacy of the team, featuring a documentary, their available merchandise, trophies they have won and framed group photographs – all set up like the domestic shrine of an amateur sporting enthusiast.

Sassi’s wider practice rests somewhere between the performative and the object-based. His personal presence is vital to his performances, presenting his own identity for critique. His work incorporates props, set and costume – the objects evolving as physical reiterations of his performances once they have passed. Ranging from magic shows to scout expeditions and spending an inordinately long time choosing cereal in the supermarket, Sassi’s performances push the limitations of audience endurance and the framework of spectatorship. Here, he talks us through five key performances which have influenced his practice.

1 **Forced Entertainment, Real Magic**

Experimental theatre company Forced Entertainment’s show Real Magic was one of the first things I saw that really hit me as special. At the time I had no idea they had been going strong for 30 years, continuously pushing the conventions of theatre and performance. I saw the show at IBT ’17 festival in Bristol and their use of extreme repetition and the long duration of their productions really made me realise what is possible to achieve on stage with simple structures, and how much an audience is actually able to sit through.

2 **Ragnar Kjartansson, Guilt Trip**

I saw the Ragnar Kjartansson exhibition at the Barbican in September 2016 and it was a bit of a watershed moment for me. I realised that effective performance could be “just doing things”, and it could be loaded and powerful as well as funny and engaging. I am a fan of Kjartansson’s work – although seemingly unimportant, it straddles certain performance contexts and the visual art context very well, which often seem to be defined as very distinct.

3 **Marikiscrycrycry**

I saw marikiscrycrycry – the choreographic project of Malik Nashad Sharpe – at one of the Tender Loin evenings at Arts Admin in March 2017. It was essentially an extract of a show or a fragment of some ideas, and it was brilliant. A performance of excess in every way, some parts were almost too long, some verged on boring and there were very aggressive, high-energy elements followed by almost nothing. Sharpe spoke openly and directly about violence, their blackness, their queerness and what it’s like to inhabit such an identity in New York, and in London where they now live. There is sometimes this idea in the visual arts that work has to be subtle for it to be any good. Sharpe very effectively demonstrates this doesn’t need to be the case.

4 **Cassils, Becoming an Image**

I saw Cassils perform Becoming an Image in June 2017. It was one of the most affecting and memorable evenings I’ve had. The performance took place in complete darkness, lit only by camera flashes. Cassils’ extraordinary display of the hyper-masculine exceeds the dominant definitions of gender and gender roles.

Douglas Gordon, Douglas Gordon sings the best of Lou Reed & The Velvet Underground (For Bas Jan Ader)

This work is so simple and beautiful, but also not too serious – it’s funny if you want it to be. The work is as its title suggests: Douglas Gordon singing the entirety of the album while lying on the floor, headphones on, and his singing isn’t especially great either. It pushes the experience of the audience, it’s almost not for public viewing. It reminds me of a piece by Trajal Harrell, which was on view in his 2017 Barbican show, that documented someone alone in their bedroom, dancing just for themselves. These works raise some interesting questions about the nature of performance and spectatorship – who performance is for and the power structures involved in viewing and showing.
Graduating from MA Art and Science, Liv Bargman uses illustration to present fictional and mythical futures concerning the development of antibiotics and antimicrobial resistance.

Bargman’s final project, The Office For Good Measure (OGM), centres around a fictional governmental body, created with the purpose of encouraging people to collect soils for the development of medicines, to counteract antimicrobial resistance (AMR). For Degree Show One: Art, Bargman has installed the fully-functioning Office, complete with wooden desk, Olivetti typewriter, 80s TV monitor, illustrated posters, newspapers and flyers. Combining primitive characters, gothic typefaces and instructional guides, Bargman’s fabrications reference the format of public information material alongside the aesthetic of medieval and folk horror.

During the Degree Show, Bargman’s TV monitor will display her animated film How To Do The Soil Dance. Parodying dated public service films, it demonstrates step-by-step how to do the “soil dance”, an increasingly complex, meditative dance. Conceived as a “microbial measurement of time”, its two-minute running length is determined by the amount of time it takes to develop a microbial rich remedy. In the middle ages, people would often count the number of stirs it took to mix their home-brewed remedies, chanting words and songs to monitor the time. Bargman imagines a speculative world, in which a large portion of the community will be involved in citizen science projects, developing their own drugs and medical potions in order to negate AMR. Acting as guardian and instructor, the OGM is responsible for ensuring safe, efficient and effective procedures. Alongside printed guides and leaflets, Bargman’s instructional dance video is a pseudo guide, a feasible but nonsensical marketing strategy which taps into the rituals of the past.

Bargman’s proposition of self-remedies and autonomous medical care looks both to the future and harks back to the past. Her research outlines that diseases from the Middle Ages are more likely to re-emerge if we do not address AMR – tuberculosis, leprosy, pneumonia, diphtheria and scarlet fever among many others. Encouraging a return to the nutrients of the earth, Bargman is particularly interested in the potential of soil and insects. Her previous project, made in collaboration with MA Materials Futures student Nina Cutler, Quantworm Industries System, explored interspecies collaboration and the biodiversity of soil, using worms to turn toxic ground into useful material. She is currently focusing on the potential of leafcutter ants and the antibiotics strain of fungus Streptomyces – how leafcutter ants create their own antibiotics in fungal gardens.

In her illustrative, mythical future, Bargman’s medieval, folkloric visuals parallel our possible disease regression, while also creating an idealist world in which we create and maintain our own health through the use of natural resources, all under the guidance of the OGM. Using her illustrations as a starting point, she plans to develop the OGM into a research studio which looks at additional environmental issues. She is also planning to continue work on leafcutter ants with her scientific collaborator, Rebecca Devine – PhD researcher and microbiologist at University East Anglia, John Innes Research Centre.

www.livbargman.co.uk
“It is not necessary to be one thing or another, rather we can be anything, all at the same time”
MA Fine Art student Sofia Bonato’s practice interweaves a wide range of processes, including video, sculpture, photography, printmaking and installation. Her meticulously crafted constructions examine our daily actions and how she uses them to address environmental damage and the role of the individual.

The Familiar Object – Many of our daily habits are the cause of broad environmental issues which threaten our future survival. “Things” constitute the framework of our everyday lives. We invest in objects intellectually and emotionally, we give them sentimental meaning, we prize them, we insert them into stories. Our relationship with things is both neurotic and sentimental. In my work, the belonging to this so-called developed society is translated into the display of several familiar objects that evoke a sense of comfort and recall our sentimental meaning, we prize them, we insert them into stories. Our relationship with things is both neurotic and sentimental.

The Advert – In the last few years we have begun to acknowledge that mass-production and over-exploitation are threatening the delicate equilibrium of our earth. So why do we still want to own more things? The bombardment of advertising results in the familiarity of the commercial object. This constant, unsatisfying pursuit leads to an inexorable cycle of “upgrading” goods, fuelling the waste disposal industry and environmental damage. In the background of my Degree Show work, I included slogans from tubes of toothpaste and distorted with bitmaps, which makes them unreadable. Crystallising the paradox of consuming while being conscious of the negative environmental impact, phrases like “Save water” and “Seductive mint gel” juxtapose and contradict each other.

The Experiential – In my work Deep in clear blue water, the screen-printed backgrounds depict environmental disasters from the Manunda river in Jakarta in 2008 and the Tiete river Brazil in 2015, where chemical waste from cosmetic factories generated huge walls of foam. These seemingly pristine clouds epitomise the tension between a natural catastrophe and the human search for distraction. In our consumer culture, the hierarchy of recognised values has been altered – the endurance of an object is downgraded in favour of replacement.

The Habitual – During my Masters in London, I began looking at the repetition of specific daily habits. Specifically, I focused on the consumption of goods which have aesthetic qualities that drive attention away from their impact on the environment. The most consistent example is the use of toothpaste, our everyday companion in the morning and the evening. We spend so much time in front of the supermarket shelves, looking for our perfect match. Between the different options displayed on the shelves for our choosing, commodification and advertising impact our decisions. A tube of toothpaste can have multiple personalities or characteristics: sensitive, whitening, for smokers, herbal, vegan, while products like hair dye can be: buttered toast, ginger blonde or golden walnut. In my work, I often use photo-transfers of products, supermarket shelves, magazine ads or sequences from videos, which enact habitual consumerist routines.

The Structure – My Degree Show installation consists of two large pieces of recycled MDF typically used in kitchen units, a host of wooden structures and stands, object-based sculptures and a video. The objects are displayed on shelves which protrude from the MDF boards. The plinths in front of them recall the tools of advertising, displaying lids and pump dispensers from cosmetic products, with dried-out toothpaste extrusions. Through repeated printing and pencil drawing processes, displayed along-side grids, figures and geometric forms reminiscent of shelving, I combined a “graphic” element with a “cosmetic” one. The playful objects are carefully displayed to entertain and distract from the background material which documents catastrophic events, related to the production and consumption of chemical materials. Compositely, the structure of the work produces a cycle of water, production, transport, market, consumption, waste and effect, demonstrating our own behaviours – aware but also oblivious.

www.sofiabonato.com
“Hair is very personal... when I'm doing people’s hair they start revealing so much about themselves.”

For her final project, BA Fine Art student Carianne Annan has transformed the Window Gallery at Central Saint Martins into a hair salon for black hair. In response to feeling her work has gone unseen and misunderstood, Annan decided to bring her own identity and culture to the forefront. Here she discusses her Degree Show installation, the intimate power of hairdressing and how she has responded to underrepresentation.

www.cariananneannan.com
MA Photography student Yajing Hu’s part-performance, part-film work Heartbeat, was made in response to her mother’s recent death and was announced in June as this year’s MullenLowe NOVA Awards winner.

Yajing’s Degree Show work grew from the simple action of a heartbeat. As Yajing herself puts it, “Just as every one of us has a heartbeat from the moment we are born, it will also cease at the moment of our death. The heartbeat is our proof that we are alive. Since our heartbeats are ‘natural’, we tend to ignore them as we go about our daily lives. Or perhaps because our resting heartbeats are too slight to be noticed, we only tend to notice them after rapid, intense stimulation. What I’d like to express in my work is that the heart still moves without stimulation; we are alive in the world even if we fail to notice our hearts beating.”

Heartbeat consists of two parts. The first is a series of 30-minute performances, in which Yajing places a sensor over her heart, the rhythm of which is sent to a perforating machine. Per beat, the machine punches a hole into a 100ft strip of 16mm film. This film becomes the fundamental element for the second part of the work, as it is then projected onto the wall, each small, perforated hole flickering on the wall at heart-height. The project was instigated by the death of Yajing’s mother: ‘On her deathbed, as her breathing was shallow, I couldn’t judge whether she was still living or not. I could only tell by feeling her pulse as I held her hand.’

At this moment, Yajing was struck by the symbolic nature of the heartbeat’s relevance to life – something which we all fundamentally understand, but through its invisibility, often forget.

In her wider practice, Yajing is interested in transitional states, the ‘in-between’ and the dislocation or interstice between our internal processes and our external ones. Refusing the extremes of ontological dualism, Yajing makes work which exists in the middle or at the boundaries of things. Using a variety of media, she attempts to reveal the aesthetic sensibility of the in-between spaces, where ambiguity and elusiveness reside.

www.yajinghu.com
Two years after receiving a sealed, unaddressed envelope entitled “A Brief History of Ted Green”, BA Fine Art student Matthew Wang presented an archive, documenting his own journey to discover the semi-real, semi-fictitious character of Ted Green. Wang’s evolving installation was shortlisted for the MullenLowe NOVA Awards 2018.

For the two years Wang has possessed this envelope, it has remained sealed, its contents unknown to him. The elusive Ted Green was a 2016 Central Saint Martins student and the eponymous artefact supposedly contains his graduation show work – an unverifiable fact concealed in a brown manila envelope. In 2016, Wang tasked a friend to purchase the cheapest, most portable work in the Degree Show. The selected work was delivered to the College, protected by the boundaries of an envelope. It has not been opened since it was first sealed; Wang still remains unaware of the results of his own purchase.

In place of the simple act of opening the envelope, Wang has accumulated a living archive – a series of documents and materials detailing the possibility of Ted Green’s character and location and the multiplicity of these variables – across all Ted Greens, across the globe. Wang’s project is both a mythical, fragmented reconstruction of a living person and a document of his own journey to find something: “it is not truth, not complete and not static.”

Alongside his installation Wang presented a series of performances, in which he read aloud fragments from his journal, written throughout the project. Certain objects and documents acted as triggers, allowing Wang to detail his own experiences on his search for Ted Green. “The journal entries reveal much of my thought process at each milestone and also raised some of the nuanced and idiosyncratic moments of the work – for instance, meeting my biological father for the first time on my way to Ted Green road.” While the objects Wang has bought together are connected through their place in his constructed archive, the performances also afford them an additional connection, as he details his own personal encounters:

Wang’s installation comprises a circular table arrangement with videos, photographs, documents, objects and a host of sealed envelopes which the viewer is invited to take away. Over the course of the project, he contacted nearly 200 Ted Greens across the world. Although an ostensible attempt to represent a singular person, Wang’s self-directed journey instead creates a network of possibilities. It demonstrates the generative potential of objects, as conversations, experiences and confrontations are borne out of a simple envelope. On the iterations Wang has created for his audience to take away, the words “Becoming Ted Green” are written in blue across the front. Fully sealed, it is up to the archive visitor whether they want to open it, or parallel Wang’s unseen, fictional relationship with an unknown character.

Wang defines his practice as a platform for exchange. Not medium-specific, the common thread in his projects resides in facilitating affective relationships – bringing people, objects or ideas together. He is particularly drawn to deconstructing power relationships, countering factors that might hinder or prevent exchange from taking place, such as borders, mediums of communication or regimes of knowledge. His previous projects include creating an outside, large-scale mural with a group of seniors from the AgeUK centre in Islington and working with children between the ages of 6–13 to produce two outdoor playground paintings, through chance and throwing games. Working with such a breadth of collaborators, Wang is very aware of the significance of his own role and is intent on fostering personal agency: “What is important in my work now is an underlying desire for empathy and coexistence.”
MA Art and Science student Julie Light is interested in the implications of medical imaging – specifically relating to cells and mutations. Her practice takes inspiration from images of the body and disease, from historical wax anatomical models to electron microscope scans. Light’s work explores how we visualise our bodies at a microscopic level; how we imagine mutations within ourselves and how this influences our sense of embodiment and identity. Primarily working with objects, visibility; invisibility; tactility and texture are central to Light’s work. Here, she talks us through five materials which she incorporated into her Degree Show work Cellscape and her wider practice.

1. **Glass** – I came to making artwork through learning to cast glass, so it is still my first love. I often think as much about what you see inside or through a piece as I do about its exterior. Through casting and finishing glass, you can make a fragile, brittle material appear soft and malleable. Glass is excellent at picking up texture and it’s very versatile in that you can produce matt, opaque finishes or highly polished surfaces. Through my interdisciplinary study on the MA Art and Science course, I have become increasingly aware of the historical relationship between glass and scientific research. Perhaps the best example of this is the work of father and son glass artists Leopold and Rudolf Blaschka, whose intricate glass models of plant and biological forms are awe-inspiring in their accuracy and their craftsmanship.

   Casting glass is something of a science in itself. I learned glass casting at least in part because of sculptor Nico Widerberg’s massive glass torsos. The thickness of these pieces means they have to cool in an annealing kiln for around three months, so they do not break. Annealing is a crucial part of the technical casting process; you need to understand how to cool the glass without generating internal stress as badly annealed glass can spontaneously shatter.

2. **Wax** – Much of my work develops through the making of wax models. My Gross Domestic Product Series was initially created as part of a lost wax casting process. The models were influenced by the collections in the pathology museums I visited as part of my MA research. The Gordon Museum holds some amazing wax models of different diseases, mutations and tumours, including the work of Joseph Towne, the nineteenth-century sculptor and anatomical modeller. His wax depictions of the progressive stages of syphilis were a fascinating insight into disease progression and had a definite impact on the development of these pieces.

3. **Plaster** – As well as using plaster as a sculptural material in its own right, I spend a considerable amount of time using it to make moulds for glass. For my Degree Show pieces, I produced about 70 moulds. The density, hardness and setting speed of plaster all have a significant effect on the success of the making process. For moulds to be sufficiently heat resistant to withstand firing for several days, the plaster is mixed with other materials such as flint. But it is the plaster itself which determines how well the textures of the model will be replicated in glass, and how easily the glass can be removed from the mould.

4. **Steel** – Alongside glass, the other main component of my piece Cellscape is steel. The piece mixes hand-shaped components, welded elements and off-the-shelf nuts, bolts and threaded rod. One of the defining factors of Cellscape is that it the weight of each piece is poised in physical balance, suspended from the ceiling. Nothing other than the strength and flexibility of steel would fulfil the weight-bearing requirements.

5. **Vegetables** – Organic materials are an integral part of my work, particularly where they offer interesting forms and textures. The fruit and vegetables that feature as part of the Gross Domestic Product Series have been directly cast from the real produce, and although they are transformed in colour, form and growth patterns, their textures have been kept entirely intact. There was also the added bonus that I was able to eat the leftovers, something I wouldn’t generally recommend with the materials I use. www.julielight.co.uk
Here graduating MA Fine Art student Orna Kazimi discusses her final piece *Death Starts from the Right Toe* – a collage-inspired installation borne out of her research into trauma. Inspired by an analysis of traumatic memories, Kazimi’s project represents the act of recollecting thought. Combining different visual elements – from written text to abstract shapes, illustration and layers – *Death Starts from the Right Toe* demonstrates the various guises in which memories can appear.

“This project, for me, is an act of remembering, not remembering and memory, but mostly focusing on the missing part of the memory”
MA Fine Art student Fabio Dartizio’s wide-ranging practice incorporates a myriad of sources from Cartesian philosophy to dating apps and religion to YOLO culture.

Dartizio’s practice is multi-faceted in both its appearance and approach. It incorporates sculpture, drawing, fictional characters, written manifestos, video and photographic documentation of actions or performance. His sculptural constructions are made up of layers of images, objects and texts and elements often adapted from previous works. Through his own website and digital presence, Dartizio adopts the fabricated personification of The Last Genius on Earth – a grotesque figure obsessed with luxury brands, drugs, dating apps, beauty and brilliance. Pulling together a host of visual and theoretical references, Dartizio’s practice challenges the Western icon of the white, male, tortured “genius” and established systems of knowledge and art.

For his Degree Show project, Dartizio has created an installation of multiple parts, collectively titled Catafalques. A catafalque is a decorated wooden framework used to support the coffin of the deceased during a Christian funeral. Projecting from the wall, Dartizio’s structures are comprised of stained wood and shiny enamels, with a colour palette that parallels the CMYK colour model of printing. Each disparate element supports wooden crucifixes, documents, photographs, solitary items of high-end clothing, stickers and handwritten notes. There are images of hands, feet and roads, and photocopies of photocopied book pages. Central to one work is a photograph in which the artist licks a framed painting by Giorgio De Chirico.

The largest formation, Goodbye Cartesio looks like an oversized nest, perching on top of coloured scaffolding. In the depths of the nest, a projection of the artist dancing appears. With no discernible face, his pink cap and red shorts stand out against the darkness of the interior. The work title references the substance dualism posited by philosopher René Descartes, which states that there are two types of foundation: mental and body. Descartes argued that the mental can exist outside of the body, and the body cannot think, allowing for the idea that souls or minds can exist independently of the physical world after death. Dartizio’s grey nest structure is based on that of a Difflugia coronata – an amoeba which exists without a brain system. Goodbye Cartesio is a complex articulation of Dartizio’s personal relinquishing of the body-mind duality.

The tone of Dartizio’s work alternates between sarcasm, profanity and the infantile. Incorporating a multitude of philosophical and visual references, it avoids definition, allowing the possibility of constant re-working and transformation. As Dartizio uses his own presence, both digitally and physically, he challenges restrictive descriptors of masculinity and the Western construction of the male “genius”. Fragmented and non-linear, his practice questions the construction of defined meanings and the centrality of a single subject.
BA Fine Art students Sidney Smith and Jim Bicknell-Knight, known collectively as Sid and Jim, installed an alternative, fictional Degree Show alongside our own. Hijacking the display conventions of a Central Saint Martins information stand, they provided maps and leaflets detailing invisible artworks in impossible locations: the Central Centre for Contemporary art located on the “newly built” 4th floor of the Granary building; the “brand new” Central Sculpture Garden and a series of performances and events in the Basement. Fabricated artists and their artworks were mapped out, encompassing materials such as genetically engineered elephants, a sailing boat, transparent drainage pipes, vines and fire. Three mascots wandered the exhibiting spaces, dressed in coloured jumpsuits with large, felt and foam horizontal heads. Here they talk us through five site-specific works which have inspired them through their subtle subversion of pre-existing or mundane experiences.

Richard DeDomenici says that while he's making work he's aiming “to create the sort of uncertainty that leads to possibility.” When he ran in front of the Olympic torch in 2012 he did exactly that. It was funny and mad but that didn't detract from it being a clever and political work. It's also more than just a fleeting trick; he's not hiding the truth or building a false reality but instigating a double take or secondary thought in the audience.

2 Louise Ashcroft, Roadwork Treasure, 2011-2015
After reading about this work, there isn't a set of roadworks we've ignored, just in case we spy some gold coins nesting in there. This is also something we want to incorporate into our work – the idea of giving it a life beyond the initial viewing. Ashcroft is a master of storytelling through objects; she gives them a purpose beyond their appearance or function.

3 David Hammons, Bliz-aard Ball Sale, 1983
This discreet action has become one of the most famous images of Hammons. It perfectly captures him as an anonymous, disreputable pedlar, alongside others selling jackets or handbags. It is also an excellent example of the “second glance” which, here, is an attempt to question the arbitrary nature of the art market.

4 Eva and Franco Mattes, Nike Ground, 2003
This work by Eva and Franco Mattes could be seen as one of the most elaborate pranks ever, played on one of the world's biggest brands. The Mattes created a fake advertisement campaign detailing the news that Karlsplatz, one of Vienna’s main squares, was going to be renamed Nikeplatz. The scale was hugely impressive – inventing a brand to take over the square was bold in the first place but using Nike was genius. They managed to create a fiction so thorough that they convinced an entire city and provoked a global giant into legal action.

5 Tania Bruguera, Tatlin's Whisper #5, 2008
Tania Bruguera's piece doesn't quite sink into the background but it does consider the space within which it is experienced. During the performance, which was on show at Tate Modern in 2016, two policemen mounted on horses, were brought into the exhibition space unannounced. They patrolled the space, guiding and controlling the audience by using a minimum of six crowd control techniques. These methods are familiar to the general public, seen at many large-scale events. Comparing an art museum to a political demonstration enables people to think of the space differently and this can massively alter the way you experience the rest of the work. We love it when a work creates this ripple effect that extends to other situations. With Bruguera’s work it means that next time you see others experiencing a similar situation of oppression, you may feel an empathy which you normally might not have.

www.sidandjim.com
HAZEL CHIANG

TAKE FIVE

HAZEL CHIANG

MA Art and Science student Hazel Chiang's practice engages with the nature of consciousness, using the framework of scientist David Bohm's theory of implicate order to construct physical metaphors with which it might be better understood. Here, taking this as her starting point, she shares five key works that have inspired her final project, centred around ideas of emptiness, language and negative space.

1. **David Bohm’s implicate order**
   Bohm’s notion of implicate order proposes that the world is not limited to visible physical truth but extends through an action of “empty” enfolding, full of unseen information. I made an analogy of the concept of implicate order in my previous work Draw a Line. The top of the piece is a sundial-like handle which is connected to a series of pencils underneath. This presents “a pencil” as understood by Einstein’s fourth-dimensional concept, showing the pencils together in the states of past, present and future. When rotating the handle, the pencils turn as well. If we constrain our sight to the area created by the red lines, we only see one dot moving in the order of time – like a line being drawn. However, behind the red lines, the movement is not formed by one single dot but many. This comparison illustrates our limited perception of movements, implying that something bigger might lying behind a mechanistic view. The science, as shown within the red lines, is not enough to describe something which might not appear in totality (e.g. our consciousness).

2. **Limits within life**
   My Degree Show piece The unconscious frame shows a glass of water with a straw, gradually being removed. When the glass is gone, the water retains its shape as if the glass is still there; while the water is being removed, the straw stays in its refraction state, as if it is still in the water. This implies how we are constrained by the invisible frame.

3. **Rachel Whiteread’s negative space**
   In some of my Degree Show pieces, I have tried to depict the essence of “emptiness”, as detailed in Bohm’s writings. Whiteread’s casting works are the inspirations behind my visual interpretation. Her artworks record the negative space of daily objects, depicting the environment around but not the thing itself. In her work Switch, we can recognise the thing in positive space through its “emptiness”, as if seeing the object from the inside of the switch.

4. **Arrival, 2016**
   In the film Arrival, time is transformed into a metaphor which relies on the fluidity of language. As a closed system, the circular logograms imply a concept of time in which past, present, and future all exist simultaneously – there is no linear order. Information is perceived in an instant, all contained within a single circle. This concept relates to Bohm’s implicate order and inspired me to record my experience of prophetic dreams as one of my Degree Show pieces.

5. **The Chinese room argument**
   In this thinking experiment, a monolingual English speaker is locked in a room. Questions written in Chinese are presented to the volunteer and they are given a guidance book on formulating an answer in Chinese using only the shape of its characters. From outside the room, one will assume the room has provided meaningful answers and will conclude that it understands Chinese. However, in truth the person inside the room does not understand Chinese but is simply following the instructions provided. This experiment, originated by philosopher John Searle, indicates that AI – the programme we regard as the proof of consciousness – is merely a formal behaviour, and it is far from authentic consciousness.

www.hazelchiang.com
DIANA LLOYD

TAKE FIVE

Through installation, projection and participatory action, MA Photography student Diana Lloyd explores the concept of place as an evolving site. She focuses on places which exist at the edges of the city and incorporates everyday materials and objects. The works themselves become temporary places, constructed through networks of improvisation, spectacle and conversation. Her Degree Show work They told us to contain it is a mixed media installation made up of found tarpaulins, rope and a looped video projection. The video footage depicts a wasteland on the outskirts of London, which is continuously constructed over time by an unknown community. The artwork examines freedoms of access and creative expression in public spaces during times of increasing privatisation and enclosure. Here she talks us through five places – past, present and temporary – that have influenced her work.

1  Somewhere on the outskirts of South East London – Some time ago, I stumbled across this site by chance, through a gap between some hedges. At first, I was in a state of both awe and disorientation as I momentarily couldn’t understand where I was. I couldn’t explain why there were multiple mounds of earth, covered with old tarpaulins and damp carpets and dirty polythene amongst the undergrowth. This place continued to fascinate me and I would return regularly. At every visit the site had changed: playful, unintentional sculptural forms kept materialising. Sometimes tarpaulins were strewn across the ground, sometimes tied up against metal fencing, appearing as remnants of unknown acts. While I came to realise that this site was in fact a makeshift BMX dirt track constructed by its users, quietly observing it as it evolved over time enabled me to perceive it as a living organism that could neither be defined nor objectified.

2 Post-war London Junk Adventure Playgrounds – Through my research into alternative makeshift places located on the edges of the city, I discovered the history of the post-war London junk adventure playgrounds. These were introduced by landscape architect Marjory Allen, in response to their initial success in Denmark. Built on bomb sites and building sites across London, they enabled children to independently create ever-evolving places through discarded and loose, junk materials. Allen’s book Planning For Play from 1968 passionately advocates for the role of junk adventure playgrounds, detailing their significance beyond the confines of urban planning and landscape architecture, into the realms of personal and artistic development. For me, it is possible to consider junk adventure playgrounds as durational and performative artworks that are assembled and co-authored by their participants. The artist can be a facilitator in this process, not a coloniser.

3 Chapel Street Market, London – I have specified Chapel Street Market, as I sometimes pass through there, but other street markets will do too. Markets like this inspire my practice because of the diversity, energy and resourcefulness that emerges between communities and the assembled materials. Tarpaulins play a significant role in the construction of a market. I often incorporate tarpaulins in my work, because while they hold many functions and connotations, they are a unifying social fabric, suggesting an underlying life force.

4 Dungeness, Kent – Dungeness is a unique headland on the coast of Kent with nuclear power stations, acoustic mirrors and odd materials and sculptures that look like they have been washed up from the sea. My site-specific practice also incorporates the rhythms of nature – whether it is from the sea, the wind or hailstorms – to consider the interconnected relationships all inhabitants have with each other, co-creating “melodic landscapes.” These landscapes exist everywhere, and they remind us to challenge the separation that can occur when sites are enclosed and controlled by the few.

5 Tsukiji Fish Market, Tokyo – My experience visiting one of the world’s largest fish markets occurred after most of the fish had already sold earlier in the day. I was witness to the aftermath of the main event – the organised chaos of the clean-up. A truck repeatedly dumped large polystyrene blocks at a disposal unit and despite energetic repetitive human action, the mountain of polystyrene never appeared to reduce in size. It was an unintentionally absurd performance. For me, this market demonstrates the surprising ways in which art can manifest within our everyday experiences.

www.dianalloyd.net
MA Fine Art student Aleksandr Tishkov’s work is a critical analysis of ruins, historical remains, anthropology and ecology. Interested in the fluidity and disintegration of monuments, he questions the stability of cultural inheritance and its future influence in the age of the Anthropocene. Using materials such as wood and plaster, his sculptural installations are made up of interconnected objects and structures. Prone to erosion, or used in archaeology, the materials Tishkov employs reference the precarious nature of historical significance. Here he takes us through the five elements that comprise his Degree Show installation The ruins of tomorrow and the materials and symbols which define them.

It Used To Be Me
For my final project, I was responding to the biblical conception of paradise, questioning the idea of our possibility to be welcome there in the afterlife. For this reason, I chose to produce a staircase construction because it symbolically combines an earthly ecosystem with a transcendental one. However, the stairs I have created are curved, refusing the possibility of ever climbing them. The wood structure is reminiscent of a theatrical stage set, rather than an imitation of reality. This is intended to reframe the religious image of paradise, satirising its sincerity and instead translating it into a prop for a play. I have incorporated materials such as plaster and cardboard, replicating the plants and palm trees often associated with paradise, highlighting their artificiality and absurdity. In this work, It Used To Be Me, I have filled my own silhouette with vegetable casts – artichokes, red peppers and Romanesco broccoli. With this action, I relate myself to the organic matter that we all consist of, and to the circle of life, whereby decomposition gives essential nutrition to the soil, in turn giving new life.

The Otherworldly Artefacts: Forms
The plaster moulds installed to the left-hand side of the staircase gradually, over a long process of casting, have become less recognisable in form. They should create the sensation of belonging neither to this world nor the imaginary.

The Otherworldly Artefacts: Column
Similarly, the T-shaped column bears some resemblance to architectural structures, but at the same time it has no functionality or practicality. The use of plaster to render these objects is informed by its common use in archaeology. When objects cannot be preserved, plaster casts are often made to extract patterns and shapes from the ground.

A Zigzag Frame
Throughout history, we have always tried to perpetuate and solidify moments into monuments. Representing historical fragments of time, these monuments and architectural structures become a target for iconoclasm, exposed to revolutions, wars and ritualised vandalism. In this cultural disappearance, ruins are left to decay, acting as a reminder of the passage of time. In A Zigzag Frame, I wanted to show the fluidity and vulnerability of monuments and similar manmade structures, that are exposed to weather conditions, deliberate acts of destruction, natural disasters, war and depopulation. With this in mind, I have taken and manipulated a silicone cast of a picture frame. This unfamiliar flexibility of the materials destroys any indication of solidity, instead making us think about the temporality of material.

A Palm Tree
As a continuation of the previous element, both the transparent structure of the column and the palm tree made from a cardboard symbolise the instability and fragility of physical matter. Here, the palm tree also functions as a reference to the massive plantations of palm trees around the world, the cultivation of which leads the environment to its degradation. Collectively, the allusions and references within the work can be summarised in one question: Living in the twenty-first century, have we evolved enough to be able to preserve a culture and ecology in the conditions we have inherited, or are we more concerned with creating additional problems for the next generation to tackle?

www.aleksandrtishkov.com
Using photography and performance, MA Photography student You He explores the strange coalition of absence and presence and past and present. Here, he talks us through five sites for production which have influenced his practice.

**Oleg Kulik**

I first saw Kulik’s work at the Saatchi Gallery’s exhibition Art Riot. I was immediately shocked by his violence and sharpness. His works transcend the safety of beauty, and deal with subjects such as bestiality. Through his work I saw the convergence point of animals and art, in which I have found inspiration.

**Urban Archaeology in London**

Loitering around the city, these kind of make-shift objects are always intriguing to me – just the pure form or the power relationships they hold. This one is a make-shift method for skateboarding down the stairs, installed next to a handrail designed to prohibit skateboarding.

**Zabludowicz Collection**

The Zabludowicz Collection is north of Camden town, which is not so far from Central Saint Martins. I really like this gallery because of the building, which does not have the seriousness of somewhere like White Cube. It has a meditative function for me, and their selection of works is very dynamic. Riding my bike there in between work is a way for me to relax.

**Miao Jiaxin** 725, New York, USA, 2017

I happened to encounter the work of Miao Jiaxin and he opened the door to performance art for me. His works use everyday objects but give a very strong, poetic impression. I felt a close relationship between his works and mine – in the use of time and body to question identity in an authoritarian society.

The Photography Studio

This room is where the seeds are planted and the fruits grow. We have philosophy seminars, art installations and a lot of stimulating, interesting people converge here. It’s the place I would always like to go back to again and again.
YOU SAY WHAT YOU THINK AND
SHOW TWO: DESIGN

20–24 June 2018

Across seven programmes, Show Two stretched from fashion to drama and graphics to cultural enterprise.

COURSES FEATURED:

CULTURE AND ENTERPRISE
BA Culture, Criticism and Curation, MA Innovation Management

DRAMA AND PERFORMANCE
BA Performance: Design and Practice, MA Performance Design and Practice, MA Character Animation

FASHION
BA Fashion, BA Fashion Communication, Graduate Diploma in Fashion

GRAPHIC COMMUNICATION DESIGN
BA Graphic Design, MA Graphic Communication Design

JEWELLERY AND TEXTILES
BA Jewellery Design, BA Textile Design, MA Material Futures

PRODUCT, CERAMIC & INDUSTRIAL DESIGN
BA Ceramic Design, BA Product Design, MA Design: Ceramics; MA Design: Furniture; MA Design: Jewellery

SPATIAL PRACTICES
BA Architecture, M ARCH: Architecture, MA Narrative Environments, MA Architecture: Cities and Innovation
The relationship between man and nature is a constantly evolving and necessarily interrelated one – often bridged by technology. At Degree Show Two: Design this year, these strands have come together in a multiplicity of ways. At its most fundamental this includes the incorporation of natural materials and processes into the production of fabric, consumable goods, ceramics, jewellery and design solutions, harnessing nature as material. Extending beyond this, our students are examining the dynamic between man and nature – our control over it but also its control over us. The theme which has emerged from the Degree Show is therefore twofold: of human action attempting to influence and augment the natural, but also the innate, overpowering controlling essence of nature.

MA Material Futures student Aurore Piette considers herself an apprentice of a new natural craft atelier, rising against the industrial way of production and instead adopting a new vision of making – with organic systems and natural energy. In the Meschers-sur-Gironde estuary in France, every tide deposits a new layer of sedimentary material on the seabed. Marecreo: Made by Nature is a series of objects which Piette has created by capitalising on this process. By working with this natural production process, she developed a collection of mud, limestone and sand-cast vessels. In her own words: “More than a making journey, these objects are symbols of humans and nature coexisting, a reaction to the current production system and a tribute to the origin and qualities of natural materials and elements. Ultimately, Marecreo is a proposition of a new utopian and transparent vision of what making could be in the future.”

Linnea Våglund

Due to the nature of the course, MA Material Futures students often grapple with the relationship between nature and technology – both influencing and responding to natural processes. This year’s Material Futures Degree Show encompasses projects which propose a new “natural” harvesting kit for ants to be used in healthcare, a ritual devised to bring humans and stones closer and explore the potential impact of commercial space travel on our bones and spine.

In contrast to Piette’s project, which utilises pre-existing natural actions, fellow course mate Linnea Våglund’s Pink Chicken Project examines the potential of changing an entire species. The chicken is the world’s most common bird. Every year we kill and eat 60 billion chickens – the bones of which leave a distinct trace on the Earth’s crust. This is a significant indicator of the new geological age – the Anthropocene. To reframe this identifier, Våglund’s project proposes genetically modifying chickens with pink bones and feathers using a gene from the insect cochineal which produces a pigment that fossilises when combined with the calcium of the bone. Spreading this gene with the newly invented CRISPR DNA editing technique, the species could be altered on a global scale in just a few years. The project rejects the current violence inflicted upon the non-human world but is itself an act of violence through modification. It poses questions on the impact and power of synthetic biology and gene drives while using the very same techniques to formulate the critique. Våglund’s seemingly “nihilistic” action instigates public debate around ecological discourse.

Also tackling this dichotomy from a material angle is Andrea Liu from BA Textile Design. Liu’s textiles are produced by tanning salmon skin – an experimental process which is sustainable and chemical free. While this is a project driven by turning waste into a material of value, Liu is also interested in narrative-based textiles. Inspired by ganseys – distinctive woollen jumpers worn by fishermen – her designs focus on the importance of preservation, using textiles to protect knowledge and memories on the verge of being forgotten. Here, human action is utilised in order to re-image and re-value a natural material.

Rather than adapting a natural material through man-made processes, BA Jewellery Design student Matilde Mozzanega has used layers of industrial cardboard tubing, transforming it into organic forms. In a kind of reversed alchemy that uses resin, her work creates a state-change; the end-product is an entirely new substance. Pitting nature against...
machine, she hardens paper so that it feels like rock yet looks like driftwood. By breaking down the industrial structure, the material begins to return to its original form. Mozzanega’s collection was one of five winning projects at the inaugural Maison/0 Green Trail.

BA Ceramic Design student Simon Kidd’s project Sliabh Dónairt & Dregish is deeply influenced by his childhood in Northern Ireland. Growing up at the end of the conflict, his recollections are mostly of beautiful landscapes – “bomb scares and helicopters were merely a distant memory.” Evoking a sense of what it means to be Northern Irish, Kidd’s ceramic objects are embedded with natural materials and processes: “For all of my pieces I have incorporated either a material or a process that is connected to a location. The Ground pieces in the Sliabh Dónairt range incorporate waste granite collected from the area surrounding a quarry on the side of the mountain. I collect this granite by hand before it gets calcined in a kiln. This process breaks down the bonds within the stones and allows it to then be ground down by hand into a fine grit. The ground granite is wedged into a porcelain clay body before being thrown into bowls on the potters wheel. Once fired, the different materials which make up the granite melt and bleed into the glaze on the interior or melt out and bead on the unglazed exterior. The granite becomes a fundamental part of the piece, and therefore the work is forever tied to the location.”

Kidd’s pieces are a symbol of the control of nature over our actions and decisions; he relies on the unpredictability of natural objects and processes to imprint and alter his own creations. Similarly, MA Design: Jewellery student Neung Wi Kim’s final collection Samrimryok incorporates pebbles and stones collected from beaches she has visited – relying on their unique character to create a jewellery collection. The project title translates as an “immersion of self within nature.” Using the meditative symbolism of the beach environment, Neung Wi’s collection is an attempt to translate past experiences of nature into object forms. Neung Wi exploits sensations of touch and the qualities of unique hand-cut stones to create wearable icons, and reminders, of wellbeing and restfulness.

Encompassing a range of positions on the potential for relationships between man and nature, our 2018 graduating design students are tackling the theme with agency and responsibility for the future.
HARRI NOURSE

TAKE FIVE

BA Ceramic Design student Harriet Nourse’s project, Romance or Gamble, is a celebration of twentieth-century female ceramicists. Inspired by her great grandmother Constance, who Nourse only discovered was a potter after she applied to study Ceramics at Central Saint Martins, the project began to slowly uncover more about her life. Using the practice which connects them all, Nourse has created a series of large ceramic vessels which act as portraits of the often-overlooked female artists. Here, she talks us through the skills and careers of five of these women, and her interpretations of their work.

1. Denise Wren (1891–1979) was a great personality who defied gender boundaries. She taught short courses and published books with her husband Henry Wren. Their publications championed hand-building processes, as well as other traditional techniques. My cylindrical form is inspired by the simplicity of her work, while the surface mimics the earthy tones seen in her glazes. I felt Wren was a woman who needed to be remembered not only for her contributions to the ceramic world but as a person with a brilliant personality.

2. Dora Lunn (1881–1955) – In the early 1900s, Dora Lunn was a much-needed breath of fresh air in the ceramic world. She founded and ran a successful studio in Hammersmith, both employing and teaching women. She continued to run the studio throughout the course of the First World War despite the economical struggles she faced. In response to teaching these women in her studio, she designed the Ravenscourt Potter’s Wheel, which was later patented and manufactured on a large scale for use in art schools and by independent potters. She was also the first woman to exhibit at the British Industries Fair. Sadly, despite all her achievements Lunn is almost exclusively referred to as the daughter of ceramicist Richard Lunn. Her forms are full of character and were often brought to life with brightly coloured glazes, which I have emulated in my pot portrait. As a woman who was not to be deterred from her beliefs. The surface is different from the rest of the pots in the collection, in homage to her incorporation of majolica freestyle hand painting. Billington was a woman ahead of her time – she should be celebrated as an innovator who was willing to embrace a new world of ceramics.

3. Dora Billington (1890–1968) – Despite her influence on ceramics over a period of fifty years, Dora Billington is best known as an educator and teacher. Using the combination of her vast knowledge and openness for the modern, Billington created one of the most liberal and innovative ceramic courses in the country – at the Central School of Arts and Crafts, which in 1989 merged with Saint Martin’s School of Art to form Central Saint Martins. This pot stands boldly, highlighting a woman who was not to be deterred from her beliefs. I was short, she proved herself to be just as capable as these other women. She was often praised for her pottery talent and cited as being in the same league as Leach and Staite Murray. Working alongside her husband Dr Dunn, Constance managed to recover a Chinese glaze recipe that had been lost for over 5,000 years. Much like the other pots in this collection, both form and surface have been directly inspired by her work. The simplicity of form reflects Constance’s own shapes, while also accentuating the foot ring. As a woman who had such a promising career it’s tragic that she has now been mostly forgotten by ceramicists – although, like all these women, her work is in the V&A collection. Constance deserves to be remembered alongside the likes of Rie, Billington, Wren and Lunn. She was a woman who contributed to the studio pottery movement, and without whom this collection would never have taken place.

4. Lucie Rie (1902–1995) is a well-known and celebrated individual within the world of ceramics. However, although she contributed greatly to technical advances in the ceramic world, she is often only referred to in relation to her male contemporary Hans Coper. Rie was a woman of determination who stood her ground, often rejecting advice from leading, male ceramicists such as Bernard Leach and William Staite Murray. Rie is often cited for her deliciously delicate bowls, including extravagant flares on her bottlenecks. This pot incorporates her characteristic design elements. The use of sgraffito lines are also synonymous with Rie’s work and here can be seen on the surface under the peeling blue.

5. Constance Wadie is the least well-known figure in this collection and yet is the woman who inspired it. Although her ceramic career was short, she proved herself to be just as capable as these other women. She was often praised for her pottery talent and cited as being in the same league as Leach and Staite Murray. Working alongside her husband Dr Dunn, Constance managed to recover a Chinese glaze recipe that had been lost for over 5,000 years. Much like the other pots in this collection, both form and surface have been directly inspired by her work. The simplicity of form reflects Constance’s own shapes, while also accentuating the foot ring. As a woman who had such a promising career it’s tragic that she has now been mostly forgotten by ceramicists – although, like all these women, her work is in the V&A collection. Constance deserves to be remembered alongside the likes of Rie, Billington, Wren and Lunn. She was a woman who contributed to the studio pottery movement, and without whom this collection would never have taken place. Instagram @harri_designs
LILI-MAXX HAGER

TAKE FIVE

BA Culture, Criticism and Curation student Lilli-Maxx Hager’s final project ARTXSENSE is an app that re-evaluates the fundamental human action of seeing. It offers equal, emotional, creative and knowledgeable experience of museums and galleries – replacing ideas of “ability” and “disability” with “aesthetic ability.” ARTXSENSE offers an audio guide which encourages a synaesthetic experience of the artworks on view. It uses emotional engagement, analogy and creative context to facilitate new forms of participation, devaluing the prevalent understanding of sight as the primary method of perceiving art. Here she talks us through the five key themes which she has tackled in ARTXSENSE.

1 Accommodation vs Inclusion – Belonging, comfort and purpose – would you enjoy an environment where those were missing? Accommodation and inclusion are often cited as synonyms but in fact hold very different meanings. ARTXSENSE addresses the ways in which members of society are accommodated for, but not directly included. For example, the ways minority groups may receive inferior experiences indicates an accommodation for, but not an inclusion within an environment. Placing great emphasis on differentiating between these terms, ARTXSENSE analyses the institutions that use them as barriers of ease. It therefore aims to break down boundaries of accessibility, bringing in ideas of belonging and comfort. It is no longer a case of being “able” to do something but in fact the feelings individuals get when they do it.

2 Synaesthetic Experiences – ARTXSENSE re-examines the common perception of vision as the most dominant sense in experiencing the world. It emphasises the importance of synaesthetic experience, placing understanding at the forefront of experience and discrediting society’s emphasis on sight. Narrated by artists and practitioners, instead of computerised voices, the audio guide adds personality and pushes synaesthetic experience to a relatable level. By means of analogy, performance, smells, touch and taste evoke memories, making artworks more accessible to the blind and better understood by the sighted.

3 Value Of Experience – During this project, I conducted a lot of research on the different forms of artistic experience and ways of judging the value of these experiences. Placing the blind and visually impaired at the heart of the project, I analysed linguistic experience in opposition to visual experiences of works of art. Here, I aimed to assess what was missing when these were separated. The outcome indicated that text-based experience of artworks (as those obtained by the blind) prompted knowledgeable insights, whereas visual experience evoked more emotional and creative responses. This result was vital to the development of ARTXSENSE, as it proved that inclusion was only possible through the creation of equal experience opportunities. The acknowledgement of their value is vital in determining levels of inclusion and understanding for the sighted and visually impaired alike.

4 Aesthetic Ability – ARTXSENSE aims to combat the simplified idea of “ability”, and its counterpart “disability.” Instead, it replaces them with “aesthetic ability” in arts and cultural institutions, focusing on the belief that a person’s ability is secondary to their aesthetic understanding. The aesthetic sensibility of those who are blind and visually impaired is often more like those who are sighted, than one might commonly think. Explanations and audio guides should not be created in relation to a person’s disability, but rather their ability – their aims and goals of what they want to learn and achieve.

5 Emotion – Imagine trying to understand something without emotional attachment, connection or investment. It can be surprising how much emotion plays a role in our daily endeavours. Across its development, emotion has remained at the core of ARTXSENSE. As regular audio guides fail to address emotion, it became increasingly important in my project. How can you convey the effects of the visual world without using emotion? From speaking to the blind and visually impaired, it became clear that the lack of emotion often created barriers of understanding in museum and gallery environments. So, it was clear that emotional understanding was pivotal, and placing it at the heart of the audio guide was key to conveying an artwork to someone unable to see. Instead, I asked artists to narrate – navigating and orienting the space, providing insight with identity, personality and charm.

Instagram @lilli_maxx
"I wish our classroom could be on the beach."

The concept of the maritime is etched into the fabric of Canvey Island – a civil parish and reclaimed island in the Thames estuary in Essex. Sailing and yacht clubs, marina workshops and the iconic Chapman Lighthouse are still significant factors in the identity of Canvey today. Traditional nautical themes still resonate around the island, yet over the years, its impact has diminished and is now fading into obscurity. BA Architecture student Amar Sall’s final project Marina-Ville proposes to change that. His project brings together two disparate, distanced generations, with a master-plan to regenerate the Marina environment and revive a forgotten community. Here, Sall talks us through five areas of his practice that have helped him in the development of Marina-Ville – five factors that he believes are the most important in the field of architecture.

**Engagement** is the foundation of research. Being truly immersed in a community provides the ultimate platform for ideas. First hand interaction with users allows for conversations which create a richness in the development of concepts; no project should begin without a form of user-engagement. For this proposal, my team and I produced activities on site for specific age groups. These took the form of tile-making exercises on the beach for children, extracting the educational potential from the landscape, and a pub quiz for the seniors of the site, allowing for a more social and informal interaction. These activities were devised to gauge local issues and potentials. Direct communication with the users is, without question, a key aspect of progression within this practice.

**Narrative** – The art of storytelling is one of the most open forms of communication used today – in practice, it is no different. A cohesive scenario spanning the breadth of a project is the best way to communicate and enhance the viability and integrity of the work. Narrative helps target a point of view and acts as a guide through a project. Marina-Ville developed through the narratives exposed by local users, who provided issues and potentials related to the site on Canvey Island. Using the marina as a starting point, I investigated how the development and state of the area had impacted on residents and what could be positively extracted. Heritage, tradition, opportunity and ambition were all results of advancing the narrative in tandem with my previous engagement – establishing a narrative of development through redevelopment.

**Materials** – With a rise in sea levels and the impact of humans on the planet, it is imperative that decisions are made with materiality and composition in mind. Experimentation through materials provides an open opportunity for extracting the greatest potential for a more sustainable outcome. Marina-Ville was developed through testing and experimenting with alternatives to concrete, using hybrid aggregates to reduce a pollutant footprint. These experiments utilised natural materials that could be extracted from the local building site. Through testing, we reached an outcome in the form of a material totem – in particular, a miniature tidal pool. Using concrete alternatives such as hybrids with clay, brick, latex, grass, mud and more natural elements, allowed me to understand the structural potential of these creations and input them into the final design.

**Experience** – How does it feel to be in the proposal? Can you place yourself inside the idea? Once the design is in place, and it is about the experience, does the narrative still maintain its strength? Is this what was originally set out? The final design should retain all the elements of its development, while fitting within the context of the site and remaining suitable in its own narrative. Creating a rich experience can often be the make or break point of a project and without experience there can be no solid project at all. Architects often use the idea of “the experience” to create moments that can develop the project further, through the creation of the right atmosphere and environment. These moments highlight the true potential that was set out in the start, proving that the final design itself is not only conceptually effective, but practically effective too.

Design – The experimentation, narrative and research all formulate into one final design. Marina-Ville’s design was consolidated through material testing, narrative development and the reconfiguration of the landscape. Designing a building has its own sets of challenges, however, as Marina-Ville sits on its own developed landscape, this aided theoretical design choices of the overall masterplan, to provide a seamless connection between the land and buildings and to combine the structure and programme of the proposal itself, providing a relationship to create and expand on in practice.

www.amarsall.com
2018 marks the inauguration of the Maison/0 Green Trail. Guiding visitors through Show Two – Design, the Green Trail signposts the best of our students’ sustainable projects.

Spanning all disciplines in Show Two, 43 students were nominated for outstanding projects which demonstrate sustainable innovation. 5 students were awarded a £1,000 prize, with 4 Highly Commended and 2 attributed a special prize for provocation. The prizes were awarded by a judging panel consisting of Professor Carole Collet, CSM-LVMH Director of Sustainable Innovation; Anne Smith, Dean of Academic Programmes; Tamsin Blanchard, Fashion Journalist and Associate Lecturer on the Central Saint Martins Fashion Journalism course; Delphine Deleau, Louis Vuitton Environment and Alexandre Capelli, LVMH Environment.

Maison/0 is an incubator of sustainable intelligence designed to provoke practices and challenge our collective futures. Set up as part of the CSM-LVMH partnership launched in May 2017, Maison/0 provides a platform to develop innovative sustainable projects across Central Saint Martins and LVMH.

Maison/0 Green Trail Winners
Jen Keane, MA Material Futures
Alisa Ruzavina, BA Fashion: Fashion Print
Amar Sall, BA Architecture
Matilde Mozzanega, BA Jewellery Design
Yaohan Gu, BA Product Design

Highly Commended
Chloe Winstanly, BA Fashion Communication: Fashion Communication and Promotion
Chihiro Oka, BA Fashion: Fashion Design Womenwear
Paolina Russo, BA Fashion: Fashion Design with Knitwear
Andrea Liu, BA Textile Design

Provocation
Lydia Hartshorn, BA Jewellery Design
Matilda Soderberg, BA Fashion: Fashion Design Womenwear
INÊS DELICIOSO

TAKE FIVE

MA Character Animation student Inês Delícioso’s final film is an autobiographical reflection on adult life – or what she considers life as an adult to be. Loosely inspired by the 1970s wave of feminism epitomised by personal, self-reflective filmmaking, Há Dias Assim (Days Like This), tackles several subjects which concern Delícioso on a daily basis. Combining reality with daydreaming, her film is a way of processing worries about the chaos of contemporary life. Here, she talks us through five key issues that she addresses in the short animation.

1 Feminism – Although it is 2018 and we consider ourselves to live an advanced society, there are still a lot of differences between life for men and women. There is no need to go very far – female mutilation still occurs, even in supposed “developed countries”, and there is no need to detail emerging economies here because it is clear these need a lot of work. In Há Dias Assim (Days Like This), I address the fact that the struggle has by no means ended. Women are still earning less than men, they still have to shrink themselves in public spaces and violence against women is still a major problem.

2 Environmentalism – This is a very important point for me. Our planet is being destroyed by us on every front: from what we eat, to the way we travel to the economic system that urges us to mindlessly consume, not to mention our use of plastic. Capitalism lives on the premise that there is infinite growth, which means infinite consumption. This premise is completely opposed to our natural environment – which can only ever be limited. This often makes me lose sleep at night and I can’t seem to understand why no one is doing anything to tackle the problem.

3 Veganism – If I talk about living with a clear conscience, being a feminist and an environmentalist, there is no logical explanation to not also be vegan. I have used the film to preach a bit in this regard, in the hope that one day people will look back and think the film outdated because people were eating meat. I am very positive about a re-education and culture shift in regards to our diet. I hope to live to a time where eating meat becomes the anomaly and veganism is the norm, across the world. The meat industry is one of the most polluting businesses of our age. In addition, ethically, I also cannot understand how we consent to the mass slaughter of so many lives.

4 Capitalism – I have already touched on the subject, but a society that defines happiness and enslaves people with money is not a thriving one. This system is failing most of us, causing social and environmental problems. So, I want to use the opportunity of film to remind people that we do not breathe money – money is only a collective delusion.

5 Self-worth – This is where I discovered I have to begin to have a content life and to navigate this crazy world we live in. Working on myself and producing things I want to, makes me a happier and therefore better, more patient person with others and with my life. In my film, this translates in two ways: In the narrative, when “she” finally gets home and sits down to draw, everything suddenly seems calm, and in a technical way through my experimentation with different techniques such as hand colouring, stop motion, motion graphics and 3D. I have learnt so much along the way that on a personal level this was a great step and a big help in making me feel more confident in my filmmaking skills.

deliciosoin.es
How can performance challenge the way we address planning and policy? For his final M ARCH: Architecture project, Matthew Brown has used performance as a tool to break down the preconception that planning processes are stifling and bureaucratic. Working closely with Saffron Central and Turf Projects, a saffron farm and an artist-led gallery based in Croydon, Brown has used performance to explore a potential new location that they would share, working through the burdens and opportunities which might arise. Through this, Brown aims to use performance as an innovative way of understanding that planning can in fact be used as a tool for our freedom.

Here, Brown discusses the project, why he uses performance as a negotiator and the importance of breaking away from traditional preconceptions of planning.

“Planning can be seen as rules for our freedom as opposed to being stifling and beaurocratic”
MA Industrial Design student Yuie Yu’s final project examines the perception of conflict in the post 9/11 era. The Terror Drill is a role-playing game workshop with three participants, a narrator and a suspect. It is designed to help people rebuild resilience through a series of emergency simulations. Bridging the gap between policymakers and the general public, Yu’s project encompasses a wide range of key players – from first responders to training teams. An open-ended workshop, The Terror Drill explores the ambiguity of fear and the shared common sense of terrorism. Here, she talks us through five instances of what she terms “the fearing public” which have shaped both our perceptions of terror and the formulation of her project.

Everyday Security – The image of the collapsing Twin Towers engulfed in flames is now an iconic image. It has played a large part in shaping the public’s perception of terrorism. This does not only stem from the catastrophe itself, but also how life has been directly affected since: the sorrow of losing the beloved, the shock of the aftermath, the fear of an uncertain future. Indian artist Jitish Kallat’s Circadian Rhyme was on show in the recent group exhibition Age of Terror: Art since 9/11 at the Imperial War Museum. Kallat’s work depicts the postures of anyone becoming a terrorist – whether they can be viewed as “untypical” terrorists, who have both pleaded innocent to the charges, despite the action taking place in an airport, which is a very public environment full of people. This case has broken the “stereotypes” of terrorism. It has planted a seed of fear among the general public, as it indicates the possibility of anyone becoming a terrorist – whether knowingly or not.

The Killing of Kim Jong-Nam, 13 February 2017 – The assassination of Kim Jong Nam could be said to resemble something from a TV melodrama. Kim Jong-Nam, the half-brother of the North Korean leader Kim Jong-Un, died after two women smeared his face with VX nerve agent at Kuala Lumpur airport. The investigation is still ongoing; however, it has been suggested that the assassination was carried out under the command of the North Korean government. The two female suspects have claimed that they were under the impression they were playing a TV prank with a hidden camera. I am not necessarily interested in focusing on conspiracy theories or political plots. The suspects in this case where two “ordinary” women, one of whom worked as a spa masseuse, the other as a TV host. They were neither trained in terrorism, nor did they have any kind of background that would make them look like terrorists. They can be viewed as “untypical” terrorists, who have both pleaded innocent to the charges, despite the action taking place in an airport, which is a very public environment full of people. This case has broken the “stereotypes” of terrorism. It has planted a seed of fear among the general public, as it indicates the possibility of anyone becoming a terrorist – whether knowingly or not.

A State of Extreme Nervousness, 24 Nov 2017, Oxford Circus Tube Incidents – On the afternoon of the incident, Oxford Circus was crowded as always, shops were amassed with visitors. I was a few blocks away, picking up materials. As I was about to step out of the fabric shop, I witnessed passengers running in the street, some of them even came in and took shelter. No one knows exactly what was happening at that exact moment. Some claimed they heard gunshots, others thought it was a terror attack in Selfridges. In reality, the incident involved two people fighting in Oxford Circus station. It was the rumours which created and magnified the anxiety. However, this public disorder also indicates a potential collective loss of faith in how authorities maintain social security, as well as the establishment system.

Defensive Design – In 2010, the Philadelphia-based architecture firm KieranTimberlake won the competition to design the US embassy in the UK, for their defensive strategy of hidden constructions in the landscape. Despite its impenetrable security standards, the design was associated with the keywords: transparency, openness, and equality. The new £750 million embassy fortress, completed in 2017, has six-inch-thick glass able to withstand the most fearsome bomb attack. This highlights a new horizon of the extension of fear into architecture and urbanism. The building description elicits a feeling of conviction and confusion is the construction a fortress built for security or out of fear?

Simulations and installations – Noam Toran’s Desire Management is a film comprising five sequences in which objects are used as vehicles for dissident behaviour. In the film, the domestic space is defined as the last private frontier, a place where bespoke appliances provide unorthodox experiences for alienated people: An airline hostess with a unique relationship to turbulence, the owner of a mysterious box which men ritually visit to look inside, an elderly man who enjoys baseball driven fantasies, a man who is forced by his partner to cry into a strange device. The film is based on real testimonials and news reports, and the bespoke objects are an attempt to reveal our inherent need for expression and identity in the face of conformity.
In celebration of the diverse range of skills within our Fashion programme, we have commissioned a series of designer profiles from our second-year BA Fashion Journalism students. Showcasing the art of fashion designing and fashion writing, each profile provides an in-depth insight into the work and inspirations of a selected designer. Here, Trey Gaskin profiles BA Fashion Design with Knitwear student Paolina Russo who was named the 2018 L’Oréal Professionnel Young Talent Award winner at the Central Saint Martins BA Fashion Show.

Paolina Alexandra Russo’s final collection I Forgot Home, rooted in nostalgic neon and illusion knits, brings a piece of her own childhood onto the catwalk. The six-look collection granted this 22-year-old entry to the coveted Central Saint Martins BA Fashion Press Show and saw her take the L’Oréal Professionnel Young Talent prize.

Opening Russo’s collection was an off-the-shoulder dress made out of recycled neon sneakers, paired with an oversized seventh place ribbon, and salmon and green illusion knit leggings. Russo’s eccentric collection featured a full illusion knit jumpsuit, a rug hooking top, soccer boots and an illusion knit ball gown with pink and blue checked sleeves. Complementing the looks were repurposed soccer ball and hockey skate helmets and wig caps made from neon athletic shoe laces.

Born and raised in Markham in Ontario, Canada, Russo grew up enjoying and excelling at the fruits of suburban life: singing in an Avril Lavigne cover band, participating in competitive dance and becoming a nationally-ranked Taekwondo student. After quitting dance, Russo began her Central Saint Martins journey on the Fine Art pathway in the Foundation Diploma in Art and Design, but when painting proved different to her initial hopes, she developed a love for fashion. “I ended up doing the fashion foundation because I was just trying out everything and it felt like painting or sculpture in a different way, but on the body”, explains Russo. She continues, “I liked working really sculpturally and playing with different textures, so my tutors recommended that I do knit. When I got onto the course I loved it, it was really technical but still so creative and I loved it.”

During her placement year, Russo moved to Paris to undertake a celebrated couture design internship at Maison Margiela, under the creative direction of Central Saint Martins alumn John Galliano. In live conversation with journalist Tim Blanks for the Business of Fashion in 2016, Galliano spoke extensively about the young knit designer, citing her as one of his “new muses.” But the Canadian designer’s creative reach spans far beyond designing, often working as a stylist with all-girl band Dreamwife and in 2017 she was shot by Kendall Jenner for Love Magazine. A month before the Central Saint Martins Fashion Show Dazed and Confused debuted their Spring/Summer 2018 cover with musician and fashion icon Solange Knowles wearing Russo’s athletic sneaker corset – a feat for an established designer, let alone a student waiting to graduate.

Counting on her hometown neighbours, family and friends, Russo collected and repurposed old sneakers, soccer balls and athletic equipment. These items were the foundations for what have now become her signature shoe corsets and dresses: “I like that with shoes, you wear them on your feet but when you put them on, it’s not what a foot looks like but you recognise that it’s on a foot. Like when you wear a pointed shoe it elongates your foot and that’s a nice sexy look and I thought, can I do that with the body as well?” Alongside references to sport, Russo also turned to “crafty, very granny-ish things”, epitomised by a love for Laura Ashley, which she incorporated into her final collection. Russo’s mother innocently recalls her at four-years old asking, “Mom, when you grow up will you support me?” At her mother’s response (of course a yes) Russo continued, “I want to be a starving artist.” Now named as the L’Oréal Young Talent winner, and with an endorsement from Solange, she is looking to surpass her early childhood dream already.

www.paolinarusso.com
BAM JANSANJAI

TAKE FIVE

BA Jewellery Design Bam Jansanjai's final collection How to Wear Good Luck re-invents 13 old superstitions, bringing good luck to the wearer. Interested in the value and spiritual significance we afford to objects, Jansanjai has created a series of positive jewellery items. Humans have adorned themselves with amulets and charms since ancient times; people carry small objects with them in accordance with their beliefs. While these objects give a sense of comfort, protection and even fortune, they are often seen as outdated, serious or scared. In How to Wear Good Luck, Jansanjai reworks the superstitious object for a younger generation, creating contemporary, ritual objects. Here she talks us through five pieces from her lucky collection.

1. ( _ ) LOVES ME
   Description: The person you are secretly in love with will start to notice you. You will also be loved by everyone because this flower says so.
   Origins and beliefs: This game Euffeuiller la Marguerite is of French origin. A flower offers the answer! The first petal says “He/She loves me.” The second petal says “He/She loves me not.” Pick all the petals from the flower, the final petal will tell you “He/She loves me.” Or not...
   Area of belief: Worldwide
   How to wear the good luck: Pin

2. VI Salt over Shoulder
   Description: No evil can attack you anymore because you “salt” lies “over” your “shoulder.”
   Origins and beliefs: Salt is used to make holy water in the Roman Catholic Church; it is a religious symbol of sanctity, associated with exorcism. A variety of methods are used to thwart the evil omen of spilt salt. The most common is to toss a pinch of the salt over your left shoulder, into the face of the Devil who lurks there.
   Area of belief: Christian
   How to wear the good luck: Shoulder brooch – wear it on left shoulder because the evil only hangs around behind your left shoulder, waiting to take advantage of you.

3. VII Lucky Cat
   Description: Isn’t it good to be able to call upon good luck wherever you go? Wear this lucky cat brooch with its moving cat hand to attract all the good things!
   Origins and beliefs: Lucky cat (Maneki-neko) first appeared during the late Edo period in Japan. The Japanese believe that a cat washing its face means a visitor will soon arrive. This lucky cat can be found in many shops and restaurants in everyday life.
   Area of belief: Japan and Asian countries
   How to wear the good luck: Brooch

4. X Inside Out
   Description: You can now wear your top inside out without embarrassing yourself and get XL (Extra Luck) for the whole day!
   Origins and beliefs: It is a sign of extreme good fortune if you put on your clothes the wrong way around. If this happens, you shouldn’t change it back and instead wear it incorrectly the whole day. Then you will soon after receive a windfall or some very favourable news; your luck is about to change for better.
   Area of belief: Europe
   How to wear the good luck: Necklace

5. XIII Finger Crossed
   Description: Keep your fingers crossed all day round. No matter where you go, with this ring, bad luck will never come near you – you are protected!
   Origins and beliefs: Crossing one’s fingers is commonly associated with good luck. It was used when ancient Christians were persecuted – believers used it to identify other believers as a sign of peace.
   Area of belief: Western World
   How to wear the good luck: Ring

www.bamjansanjai.com
“Some know me as Ingūna Ziemele, many as Inga. I am originally from Riga, Latvia, however nowadays based in London but... you know... the Internet makes us all neighbours.”

At Degree Show Two: Design, BA Graphic Design student Ingūna Ziemele has installed a physical iteration of her fictional habitat Inga-Land. Presented as a room-like environment, Inga-Land is a place where Ziemele’s drawn characters are born and reside, where her imagination thrives, where dreams come true but doom is inevitable. Offering a tiny glimpse into Inga-Land, Ziemele’s installation showcased a collection of her illustrations and animations. Inspired by everyday human behaviour, they reveal the dark, inner workings of our cravings, secret desires and bad habits.

Chicks & Cocks is a series of comedy animations about modern-day dating habits. The short stories Ziemele has created are based around a single chick, caught in an endless loop of longing, in search of her perfect cock. Across the three episodes presented in Inga-Land, the chick turns to online dating, discovers her nearest match is thousands of miles away, enacts a satanic black magic ritual in her struggles to play “the dating game”, ultimately secures a date, but pushes her body to extreme beauty standards for her chosen cock. As an ongoing project which will evolve over time, Chicks & Cocks is a joyous but satirical look at the way online dating and dating apps have impacted our relationships and self-image.

Although Ziemele is interested in the strange patterns of our actions, she is not concerned with designing for a greater good. This is explicitly referenced in her publication of drawings I Will Not Save The World. Quietly rallying against a constrictive, socio-political cause, the main goal of her work is to facilitate a series of positive experiences, “to entertain and bring joy.” With a vibrant aesthetic and shapes which are both economic in form and reminiscent of demonic, bulbous clouds, she has formulated a unique visual character. “You know that moment when you’re walking down the street and you are listening to some music and suddenly, what you think is the best tune ever comes up and you do a little dance move in the hope that nobody saw it – that is what I aim for my work to be like. If I would describe this feeling in a visual way, I would draw bubbles. They are probably the most exciting and unexpected physical shape there is. That’s why, to some degree my work aesthetically looks puffy.”

While Ziemele’s visual creations capitalise on our contemporary anxieties, the work itself remains devoid of neurosis. “Disturbing but in a friendly way,” her animations and illustrations reveal the familiar, absurd and paradoxical in our own actions: the obsessive nature of social media, the distanced network of online dating, beauty tricks which end in disaster. Smoking Kills, on view in Inga-Land, is a short flipbook animation about smoking: a young man lights a cigarette which spawns a smoke cloud, which then mutates into a large, “puffy” being, swallowing the man whole and disappearing into itself. Not necessarily critical in nature, Smoking Kills re-presents a well-known narrative, re-framing the threat that “smoking kills” in a direct, immediate way. In Ziemele’s 17-second film, smoking kills as well as simply existing as a killer.

Ziemele considers herself a visual storyteller – her practice is not defined by medium or format. The common thread in her work is its irreverent humour, designed to make us see the comedy in our own behaviour, as we repeat the dating games, the failed beauty tricks and damaging actions over and over again. Inga-Land at Show Two is just a glimpse into an endless realm of the joy and absurdity of daily human life.
“I mainly work with my body, and the movement and the space in time”

BA Performance: Design and Practice student Sanghoon Lee utilises movement, improvisation and live action in his work to create new forms of communication for the theatre. For his final Degree Show performance, The Fact Remains: It is still impossible to be in two places at once, he used Google Translate to deconstruct language by passing English and Korean translations back and forth until the text took on new meaning.
NEO YAU

TAKE FIVE

5.4 million people in the UK suffer from asthma. It can be a chronic condition, however, 75% of hospital admissions caused by the disease are preventable. Most of these patients are admitted because they are unable to identify risk factors in their own surrounding environments. As a possible solution, BA Product Design student Neo Yau has created Airy—a smart sensor which provides asthma patients with more control over their conditions. Airy can identify and alert the user to risks that cannot be detected unaided, enabling them to become less reliant on inhalers. Here, Yau talks us through five inspirational examples of product design which have inspired his own working methods.

1 The Original Apple iPhone – I finished my first degree in Economics at Brunel University London but when I began working as an accounts payable assistant I realised my true passion was design. I attended evening courses in fashion design but the feedback I received from my tutor was that I was simply putting a product on a dress instead producing fashion designs. This comment initially surprised me but it also got me thinking about whether the discipline of fashion design was right for me. I have always been very passionate about innovative products and technology, and during that time Apple’s iPhone was getting a lot of attention. This helped me realise that my passion and future career path was in product design. I can say the iPhone is definitely one of the main causes for my move into design and made me who I am today.

2 Ten Principles for Good Design – When I first started BA Product Design at Central Saint Martins, I didn’t have much design theory knowledge. While I was researching in the library, I came across the book Ten principles for good design written by the legendary industrial designer Dieter Rams. I was deeply impressed by the products that Rams has designed over the years but also his philosophy of “Less but Better.” These ten principles of good design have laid down the foundations and framework for the basis of all my work.

3 Second Phone by Industrial Facility (Sam Hecht & Kim Colin) – Muji is one of my favourite brands as their design motto sits in line with Rams’ “Less but Better” motto. Their main selling point is functional products with simple, no-frills design. Muji designers Sam Hecht and Kim Colin have applied this ideology onto a range of products across the brand, offering customers affordable items that fulfil their function with no unnecessary, extra elements. As world resources are extracted for production every day, functional products that feature only what is needed is undoubtedly a more sustainable way of working.

4 O-Fan – Another brand that I have fallen in love with is Elevenplus—a design manufacturer for desktop accessories in Korea. Their products are not just functional but also aim to “inspire your emotions and bring happiness to your life.” Although using a similar minimal design language as Muji, Elevenplus’ products also offer an emotional experience. This is something I personally find effective in attracting customers to return and consider buying products again. Whenever I work on a new project, this principle is embedded into my own process – to create something useful while connecting the user on a more personal level, offering them a satisfying user experience.

5 Joseph Joseph – Joseph Joseph’s products focus on user experience by identifying daily issues in the household, leading to innovative yet simple solutions. Their products are also satisfying to use, setting them apart from their existing competitors. During my time on the BA Product Design course, I have been taught about the importance of human-centred design – products which are designed with the end-user as the focal point. Working as an intern at Morph studio designing products for Joseph Joseph, certainly made me realise the importance of putting the user’s experience first when designing any consumer products.
MA Narrative Environments student Cruz María Vallespir’s final project Mi Casa raises awareness of Latin American culture in London, focusing on individual stories of arrival and survival. Through a series of community workshops, Vallespir collected a range of narratives exploring Latin American migrants’ ideas of home and the ways in which personal and cultural identities can be defined through domestic spaces. Participants were invited to draw and share memories both of their countries of origin and their new homes in the UK. Later, these stories were developed into embroideries and, illuminated by internal lighting, formed the basis Vallespir’s “story-houses” structures – one of which can be seen, and inhabited, at Degree Show Two: Design.

Inside each “story-house”, visitors discover a migrant’s story told through recorded audio and intricate thread drawings of treasured places, people and objects. Making visible the voices of a vibrant but often unseen community, Vallespir’s project is multi-faceted and wide-ranging. Here, she talks us through the five stages which brought people together to produce the “story-houses”.

1. **Stories in thread**
   The Latin American community in London, mostly based in south London, gather to tell their stories of migration, with a specific focus on their relationship with their several casas (houses). To begin with, they plot their journeys on a world map with thread. Later, they briefly relay their stories to one another.

2. **Stories in chalk**
   They draw their childhood home in Latin America with chalk. With every stroke, a new memory comes back. They do the same about their first house in the UK.

3. **Stories in colour**
   On top of their threads which detail their homes across the maps, they colour different areas with those they associate with particular emotions. Here, they delve into their memories, reflecting on their journey through the rediscovery of intimate, domestic spaces.

4. **Stories in embroidery**
   One person’s memory drawings are selected to be converted into a textile piece. We choose Sonia’s story – she is from Cali, Colombia and came to London 12 years ago. The piece is embroidered by part of the community, with 50 people contributing hours of their time. During this process, they have the chance to exchange their own stories of migration in a safe space. This gives the community a space to talk freely.

5. **Stories in installation**
   The tapestries embroidered by many pairs of hands become an immersive installation. The visitor can hear the story of a Latin American migrant through threaded drawings of people, objects and places. They can learn about the under-represented Latin American community who live in South London. This installation and accompanying embroidery workshops will be part of Southwark Untold week in the Tate Exchange 30 June and 1 July 2018. It will also be part of Art Night London Outreach and Participation Programme on 7 July at The Workshop in Lambeth.

www.cruzma.com
In celebration of the diverse range of skills within our Fashion programme, we have commissioned a series of designer profiles from our second-year BA Fashion Journalism students. Showcasing the art of fashion designing and fashion writing, each profile provides an in-depth insight into the work and inspirations of a selected designer. Here Isobel Van Dyke profiles BA Fashion: Fashion Print student Gui Rosa.

**A Rosa Between Two Thorns**

Guilherme d’Magalhaes Basto E Xavier Rosa, more commonly known to his peers as Gui Rosa, is the 23-year-old print designer causing commotion in the Central Saint Martins studios. The storm he is concocting involves lace intarsia outerwear, ostrich feather headpieces and an array of knitted fruit. Rosa’s designs speak as loudly as he does – both in his volume of speech and his appearance. Born and raised in Lisbon, Portugal, Rosa has well and truly flourished in London, becoming quite the socialite in the corridors of the College.

The pathway between the Central Saint Martins building and the nearby Waitrose has become notorious as a fashion runway for students. Seats outside of the supermarket are filled with the industry’s harshest critics: usually fashion communication students, brandishing their fob chains and half-shaved heads. On the steps sit those from the Foundation Diploma in Art and Design pathways – the show’s buyers, who often reinterpret the looks they see showcased before them. Rosa is the spring bloom between two thorns – one of the many birds of paradise to strut about for critics to squawk at.

Rosa’s own wardrobe references noughties pop princesses with a hint of 90s Chanel. A denim, paperboy hat balances on the crown of his head as he bounces along the makeshift runway, trying not to spill his coffee as he kicks his legs out from beneath his dress. The silk chiffon dress, reminiscent of Jennifer Lopez’s 2000 Versace number, which was recently cited as the motivation for the creation of Google images, is streaked with shades of banana-yellow and turquoise. Leopard print is speckled around a low V-neckline which frames his stubbled chest, drawing attention to the three tangled necklaces that sit against his collar bone. Contrary to what the jungle prints may suggest, for Rosa, this is a tame look.

While the majority of this print designer’s references lie in parodying pop culture, Rosa also draws inspiration from his own upbringing. Raised in part by his liberal, Portuguese grandmother, Rosa has embodied her exuberant persona and the colours of Portuguese culture in his designs. Rosa’s grandmother has had a huge influence on his life, once acknowledging him wearing a dress by saying, “If you want to be a woman, I’ll pay for the sex-change, just be whoever you feel comfortable being.” For his final collection, with tweeds and skirt suits, Rosa combines his admiration for his grandmother with the look of vintage Chanel, while other aspects are inspired by a more deliberately kitsch culture.

In finding inspiration for his work, Rosa need only look to his everyday life: his lifestyle and interests are enough to fuel a collection in themselves. He believes designs don’t need to be complicated, and while research is important, it is often the simplest ideas that are the most successful. Projecting his own chaotic energy into his clothes, Rosa’s work has a lightness which is missing in today’s industry.

Instagram @guiguir0sa
In 2011, a study by academics at the London School of Hygiene and Tropical Medicine examined Cycling and the City and why “In London ... cycling is disproportionately an activity for affluent white men.” In response to the invisibility of women in cycling culture, BA Textile Design student Jessie McGuire has created a bold, “feminine” collection of versatile performance cycle-wear pieces. Here she talks us through five elements of her collection and how they target the wider political issue of female representation in a male-dominated sport.

1. **The Drama** – Coming from a family of competitive athletes, I have grown up around cyclists and runners. As a starting point for my research I was inspired by a collection of family photographs featuring my grandfather, uncle and cousins’ cycling careers – it’s a sport that has been passed down through three generations of my family. In the development of my project, I investigated this idea of heritage through illustration and print. My family photographs, ranging from cycle trips and races from my grandad’s generation to present-day, heavily inspired the colour palette and humorous nature of my final collection.

2. **Middle Aged Men in Lycra** – Some of my prints use text to explore the social issues surrounding cycling – often in a light-hearted and comedic way. I incorporate common phrases, such as “middle aged men in lycra” to draw attention to and subvert the social issues within the cycling community. I was originally inspired by a collection of vintage weekly cycling magazines, adopting their graphic aesthetic. The quotes describing the relationship between the worlds of men’s and women’s cycling are taken from interviews with female cyclists that I conducted.

3. **I Feel a Million Dollars** – Cycling and other physical outdoor activities can foster huge benefits for our physical and mental health. Cycling also encourages a sense of adventure and exploration of space – it is a great tool for well-being. Lack of confidence and fear can hinder this. I asked female cyclists the question “How does cycling make you feel?” The resulting answers included keywords such as: strong, liberated and in control. I included the phrase “I feel a million dollars” in this textile sample in order to remind women why they cycle and how it can make them feel, eradicating fear and feelings of intimidation.

4. **Dog Eat Dog World** – I interviewed Tim Buckle, a retired Team GB cyclist and junior coach who told me about the world of elite cycling and what inspired him to take up the sport. He described watching Stephen Roche in the 1987 Tour De France dramatic finish as he reached La Plagne: “I flicked channel 4 on and it happened to be this epic stage race, Stephen Roche flaked out and needed oxygen. The drama of it, how cool this guy looked, the colour, everything about it was fantastic. That’s what I wanted to do for a living.” The nostalgia and excitement of the competitive cycling world was another big inspiration to me as the project developed.

5. **Performance** – For me, it was imperative to create functional products with a high level of performance alongside the design and concept. I drew upon my research into cycle wear brands, using stretch fabrics for ease of movement, reflective elements for safety on the road and mesh panelling for breathability. Paralleling textures, shape and patterns from initial drawings of bike parts and mechanics, I used techniques such as layering and bonding. I combined sport fabrics with reflective vinyl, printed scuba fabric and lycra. These modern material choices are combined with an illustrative style of print, textures and details in order to produce a “feminine” aesthetic. I was also inspired by The Red Hook Criterium Series by Specialized – a custom-printed collection for an elite cycling team. The collective look includes a coordinated bike, helmet, skin suit and accessories.

Instagram @jessierosemcguire
MA Graphic Communication Design student Dina Bukva’s final project, Nudes and Croissants, is a collection of short illustrated films which focus on the images and behaviour of social media users. Experimenting with fictional narratives, Bukva reveals how the way we see and present ourselves is being modified for social media platforms and their technology. For each film she has created different characters, each of which deal with different issues and small tragedies. Here, Bukva talks us through the five stages which led her to the culmination of this project.

1. **Research** – Nudes and Croissants began as a personal project a bit less than a year ago. At that point I was focusing on the circulation of images on the internet. Since its early inception, photography has been used as a tool for capturing evidence – acting as proof of an event. This assumption of integrity gives photographs authority, power, interest and temptation. However, while the way we use cameras has changed over time, irrevocably, the trust we have for images is still present. We expect images to offer a representation of reality. But as John Berger claimed in 1972 “the way we see things is affected by what we know or what we believe.”

2. **Explore** – “I found a folder on my computer of all these selfies I made when I was thirteen. I could see myself trying to construct my identity through photography.” Eva O’Leary

Eva O’Leary is a photographer I came across in an interview in ELEPHANT magazine. The inspirations she mentioned in this interview really touched me. Probably because I saw myself in the thirteen-year-old image folder. I saw how I was growing up, struggling with myself. I saw my friends and all those faces I see posing on Instagram. I found it interesting to see how a platform like this could make people all around the world respond in the same way.

3. **Observe** – Uploading a selfie to Instagram means posing for the camera. Everyone does this, but what interests me is the moments before and after a picture is taken. I produced a collection of illustrations which represented my observations on behaviour of social media users. Looking at the characters I was drawing I started to give them names and wrote about their lives. I created Susie, who likes croissants and carpets. Every day she takes a picture on her carpet and uploads it to Instagram. Of course Susie has friends and suddenly there was Lucy, who had just come back from vacation. Susie was jealous of Lucy’s tan so she didn’t upload the selfie they took together a few days ago. Using humour and fictional narratives I began to translate the complexity of the network of social media into illustration.

4. **Respond** – I came across Amalia Ulman’s project Excellences & Perfections, which is a good example of how social media can be turned into a performative space. Playing the role of an “It Girl”, Ulman became a fictional figure, living the perfect life and posting the perfect pictures. Within my work I also create fictional characters who are following a certain lifestyle. But Excellences & Perfections made me realise that I am interested in creating a critical response to a platform by giving a deeper insight into the topic and life of each character. My characters want to show that kind of perfection too, but they do not become anyone’s idol. I want people to identify with Susie, Lucy, Ofelia or Annabelle. I want them to realise how absurd the social media world can be though it’s more humane failings.

5. **Develop** – I soon found my own way of responding to issues in our society through illustration: making films and drawing characters with funny nipples, big shoulders and hairy legs. Several times I have been asked, what if I run out of ideas or what if I get bored talking about Instagram. I respond by saying that the method I have created can be used to talk about anything. If I become bored of Instagram I will write stories about Tinder.

Instagram @nudesandcroissants
In her dissertation, BA Fashion Communication: Fashion History and Theory student Momo Hassan-Odukale examines style as a political tool – specifically the relationship between Black British women, style and politics from 1940 onwards. She examines how black migrant women in Britain fought to control and conciliate their identities through style, while simultaneously highlighting the prominence of colonial, postcolonial, gendered and beauty discourses. Here, she writes about five integral themes which comprise her final thesis.

**Identity** – In my thesis, I unpicked the different ways of understanding identity specific to the Black British female. As it is a word that is in many ways definable, this required research across three different generations of Black British women. First-generation migrants who made up the first large settlement of non-white peoples in Britain were prescribed a new identity as they landed: “Black.” Previously, they had referred to themselves as “West Indian” but they became “Black British” during the sixties. With African migrants arriving a few years later, the all-encompassing “Black” identity in Britain overshadowed the genuine, heterogeneous traditions and cultures of the Caribbean and African peoples. Thus, this united “Black” identity was a concept which existed more in the imagination of white Britons, and less in the reality of black lives and cultures. Each generations’ creative employment of style reflects a changing “Black British” identity.

**Dressmaking** – The skills of sewing and dressmaking carry heavy cultural weight in the African diaspora – it is a skill which many used as a survival tool. Those who possessed the skill had the opportunity to break through barriers – social, economic and psychological. The freehand method, particularly common with black dressmakers, is significant for its process of rejecting ready cut patterns. Instead, the dressmaker quite literally draws their designs freehand, even cutting directly into the fabric. In this chapter of my dissertation, I look at the choice of the freehand method as symbolic in a wider sense, serving as an allegory of the feeling of the Black British community at various points in history.

**Traditional clothing** – In the 1960s, in a society such as Britain, where outsiders and newcomers faced xenophobia and discrimination, to wear traditional clothing was to effectively “Other” oneself. Assimilation is at the heart of most early migrant experiences, often not as a choice but as a method of survival. The choice for many Caribbean and African women to use traditional dress as one of their main tools of resistance, both overtly and covertly, is understandable, yet confounding. Traditional clothing allowed women throughout generations to challenge assimilation, celebrate their heritage and present the “real” them in the face of overt racism. This is something clearly indicated by the first Notting Hill Carnival in 1959 (then termed as the Caribbean Carnival) – the largest celebration of Caribbean heritage dress which was a response to the aftermath of the 1958 Notting Hill race riots.

**Hair** – Black hair is a visible marker of blackness, and so, of difference. It is second only to skin as a racial signifier. Black hair has been utilised as a tool of resistance for as long as it has been used as a rationale for scientific racism. In late 1960s Britain, women who started wearing afros rejected all artificial beauty regimes, such as the relaxing of hair and the bleaching of skin. The birth of the Black Power movement encouraged more black women to appreciate their beauty and to query the European standards of beauty that had been thrust upon them since girlhood. The afro was symbolic both in its rejection of straightened styles and short, “conservative” haircuts.

**Windrush Scandal** – In my thesis I look at women from the Windrush generation at the start of every chapter. It was very clear in 1958 that ideas of citizenship and “Britishness” remained tied to whiteness. Today, despite progress over generations, black people and particularly black women have remained the “Other” in society. At the end of my thesis I talk about the Windrush scandal of 2018, which saw many of the first generation of Caribbean migrants, who have worked, lived and been educated in Britain denied citizenship, labelled outsiders and forcibly deported. This example shows how important this topic is and how many issues of identity, belonging and racism prevail today.
JEROEN BLOEMEN

TAKE FIVE

Performance artist and MA Performance Design and Practice student Jeroen Bloemen is interested in the potential for constructing identities through social media. Under the collective alias Jerome Les Fleurs, he stages different virtual identities, created through a single body, costumes and glitter. Examining the contemporary neo-narcissism fuelled by technology and glorified nostalgic visions of fame and fortune, Bloemen’s final project is an exploration of the post-modern self. For his work at Degree Show Two: Design, over the course of six hours, Jerome Les Fleurs transitioned from one identity to another, inhabiting each one gradually and discretely. Here he talks us through five key influences for his identity-driven performative practice.

1 The Audience

Art should be created not just for an “art crowd” but for everyone. Layers should not be added to make a work more complex but to make it clearer. In order to communicate ideas, concepts, statements to an audience I try to acknowledge them in the very early stages of my creative process. Often I think: “Would my parents understand this?”

2 Identity

As identity becomes more fluid, it becomes something that you can create for yourself, it is also increasingly one of the most important topics in my artistic practice. In a broader sense, identity tends to dominate political as well as online debates. It is often a central theme in films, exhibitions and performances. As identity is no longer accepted as given, it raises a lot of questions, and with the popularity of social media the potential for constructing personal identities becomes even more amplified. So, the question is not just who am I, but who are you?

3 Instagram

This particular platform fascinates me because of its superficiality. Instagram is the perfect example of a visible outlet for contemporary identity transformations. It allows for the opportunity to randomly select imagery — shot by yourself or carefully stolen from others — to post to a crowd but for everyone. Layers should not be added to make a work more complex but to make it clearer. In order to communicate ideas, concepts, statements to an audience I try to acknowledge them in the very early stages of my creative process. Often I think: “Would my parents understand this?”

4 Cliché

Discretely using and abusing clichés is a technique I employ to engage a broad audience — signifiers that immediately evoke an emotional response without the obstruction of symbols.

5 Cindy Sherman

Cynthia Morris Sherman (born January 19, 1954) is an American photographer and film director. best known for her conceptual portraits. She explores identity through costume, cliché and photography, and so is a big inspiration to me. Sherman is extremely skilled at making statements that are clear, communicative and provocative.
MA Design. Jewellery student Neung Wi Kim’s final collection Samrimryok incorporates pebbles and stones collected from beaches she has visited. The project title translates as an “immersion of self within nature.” Using the meditative symbolism of the beach environment, Neung Wi’s collection is an attempt to translate past experiences of nature into object forms. Neung Wi exploits sensations of touch and the qualities of unique hand-cut stones to create wearable icons, and reminders, of wellbeing and restfulness.

Taking inspiration from specific locations she is drawn to, Neung Wi explores the materiality of her chosen pebbles – collected from Mongdol, Chesil and Brighton beaches. Smooth or intriguingly rough, multi-hued or monochrome, patterned or plain, the stones from each area hold a different, unique narrative. They allude to the value of personal relaxation and the specific, personal experiences she has had with each individual stone. The act of gathering stones from the beach is a compulsive act; Neung Wi presents a new way to preserve these keepsakes, reconsidering the value of stones in contemporary jewellery. Her collection challenges the prevalent idea of purchasing items with mined stones, in place of incorporating something you have collected yourself.

**Mongdol Beach, Geoje, South Korea, 2013**
34° 46′ 17.49” N 128° 38′ 21.5664” E

“In 2013, I visited Mongdol beach during a summer trip in South Korea. It was my very first experience of smooth pebbles without sand. It was calm and comforting, with the gentle sound of waves lapping. For me, greyish colour pebbles play an important role in mental health, and the atmosphere there seemed to soothe minds.”

**Chesil Beach, Dorset, United Kingdom, 2016**
50° 37′ 36.012” N 2° 33′ 37.9692” W

“On a cold winter day in 2016, I was presented with the superb landscape of Chesil beach. It is made up of a huge bank of around 180 billion pebbles and stretches 18 miles along the Dorset coast. I found these various stones along the long bay on the cool and foggy coast. Chesil beach’s environment and the appearance of the pebbles were very different to that of Mongdol beach in South Korea – both the beach mood and the pebbles’ formative characteristics in accordance with environmental geology.”

**Brighton Beach, Brighton, United Kingdom, 2017**
50° 49′ 7.9428” N 0° 8′ 7.0584” W

“Brighton is located on the South Coast of England – its beach is covered with uniquely shaped pebbles of all sizes. From sunrise to sunset in Brighton, the beach felt vibrant with positive energy. This beach also has a totally different shape, colour and texture in comparison to other beaches that I have visited. Not only that, but somehow, the pebbles’ shape and colour seems to evoke the atmosphere of the environment – even when taken out of it.”

www.neungwikimjewellery.co.uk
For Degree Show season 2018, we have welcomed back the MullenLowe Group NOVA Awards for the eighth consecutive year. The only awards to encompass all of our programmes over Show One and Show Two, the NOVA Awards celebrate the diversity of the College’s graduating students. This year, the partnership was recognised with a Silver Award at the Corporate Engagement Awards 2018 in the Arts and Culture Programme category. Launched in 2011 by Communicate magazine, the awards programme celebrates business collaborations that have excelled and push the boundaries.

Speaking about the continuing partnership at the final awards ceremony, Jose Miguel Sokoloff, President of Global Creative Council, MullenLowe Group and Chief Creative Officer, MullenLowe Group UK said:

“We believe this is the most strong and diverse year of the NOVA Awards. Do I say that every year? Yes I do. Do I mean it every year? Yes I do.”

At the ceremony, the main prize was awarded to MA Photography student Yajing Hu for her part-performance, part-film piece Heartbeat. Created in response to her mother’s death, the work honours the symbolic nature of the heartbeat – something we tend to ignore as we go about our daily lives. “What I’d like to express in my work is that the heart still moves without stimulation; we are alive in the world even if we fail to notice our hearts beating.”

Two runners-up were also announced: BA Fashion with Knitwear’s Paolina Russo and Cybi Williams from BA Fine Art. Russo was selected for her six-piece fashion collection which saw her develop a new, computerised illusion-knit technique, while Williams was commended for his accessible painting practice.

2018 also marked the new Unilever Unstereotype Award. The award, which recognises work that breaks away from outdated, stereotypical gender portrayals and champions inclusive, forward-thinking creative work, was given to Veronika Fabian from BA Jewellery Design. Inspired by her own experiences, Fabian’s collection Chains for an Average Woman explores contemporary female archetypes and the notion of a woman’s relationship with her own self-identity. Crowned victor by a public vote, Montague Von Richthofen from BA Performance: Design and Practice took home the YourNOVA Award. His two-part immersive video installation piece invites the viewer to experience a lesser known subculture through an exploration of untraditional canvases, graffiti and tattoo art.
From emotive performance art to the development of cutting edge techniques, the winners of this year’s awards reflect the incredible talent and diverse nature of all our graduating students. Jose Miguel Sokoloff and Jeremy Till celebrated the hard work of all the nominees in their opening speeches at the awards ceremony:

“Every single student in the room should be incredibly proud of what they have made. The really amazing thing about the work they have produced is the trajectory from a very strong concept to a very strong design process and the outstanding material manifestation. Across all the works, this sense of tracking through from concept to materiality is extremely strong.”

– Jeremy Till

The shortlisted students for the MullenLowe NOVA Awards 2018 were:

Stephen Bennett, MA Art and Science
Katie-May Boyd, MA Material Futures
Matt Canham, BA Product Design
Shengyi Chen, BA Jewellery Design
Veronika Fabian, BA Jewellery Design
Harry Henley-Freegard, BA Fashion: Fashion Print
Yajing Hu, MA Photography
Jen Keane, MA Material Futures
Simon Kidd, BA Ceramic Design
Shuna Luo, MA Character Animation
Montague Von Richtofen, BA Performance: Design and Practice
Paolina Russo, BA Fashion: Fashion Design with Knitwear
Matthew Wang, BA Fine Art
Cybi Williams, BA Fine Art

www.mullenlowenova.com