Review of the Mead Scholarships & Fellowships 2013-18

For the past 5 years the Mead Scholarships & Fellowships programme has supported 32 UAL students and recent graduates to achieve ambitious arts projects, and develop their skills and creative practice.

In 2018, we received 156 applications from across UAL’s Colleges, and 41 people were shortlisted to the second stage. The awards culminated with the judging panel delighted to see strong and intriguing proposals from 9 finalists. Two Scholarships were awarded, to be used for their final major project in 2019. Fellowships were given to one undergraduate and one MA student (both graduated in 2018).

Following a review of the programme, from 2018/19 onwards the Scholarship award has been replaced by the Mead Final Project Award. These awards will offer undergraduates funding of between £200 and £2,500. They are aimed to support students who need extra finance to achieve their final major project to their highest aspirations. Application is made at the start of the final year of study.

The Fellowships continue as before: awardees receive up to £10,000 for a one-off arts project, which is completed after graduation.

This document profiles our current and past Mead awardees. If you are thinking of applying yourself, we hope you are inspired by the wide range of projects – but not limited by them. We look forward to seeing your own application, which will be new, different and exciting!

For further information on applying for either type of Mead Award, please go to the Mead page of the UAL Careers and Employability website arts.ac.uk/mead

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Mead Fellows 2018
Annie-Marie Akussah - The Uprooted, The Unrooted and Those Who Remain in Transit

(BA Hons Fine Art (Painting), Wimbledon College of Arts, graduated July 2018)

Annie-Marie is a Ghanaian artist graduating from Wimbledon College of Art. Some recurrent subjects within her work are identity, belonging and the authenticity of identification documents within the context of inter-African migration.

‘The Uprooted, The Unrooted and Those Who Remain in Transit’ is a project for those living away from home, the diaspora, those who straddle between two identities, like Annie-Marie herself and those who are currently moving as we speak. It is a 7-day painting and mix media collage workshop which begins in one of the remaining refugee camps in Ghana called Fetentaa. Running this workshop will draw attention to the refugee community in Ghana and leave the Fetentaa community and the Refugee Board with a sense of duty to work tirelessly towards the proper assimilation for refugees.

“I am extremely grateful to have an opportunity to carry out this project. I am excited for the refugees at Fetentaa. I feel empowered and hopeful that conversations around inter-African migration will arise. Society’s paradigm of expatriates is often from the Middle East and Africa yet the prevailing perspectives, ideologies and impressions of migratory movement within the world pay little attention to inter-African migratory movement. Too often, the ones making treacherous journeys to and within Africa are not documented within contemporary art practices. I am excited to learn and develop my practice.”
Helen Cawley – The CLOUD Project

(MA Art and Science, Central Saint Martins, graduated June 2018)

With a background in Fine Art Sculpture, Helen’s artistic practice utilises science as a method and inspiration to capture natural phenomena in sculptural work. Since 2017, she has been in a long-distance collaboration with scientists at the European Organisation for Nuclear Research (CERN), working on a world leading experiment called CLOUD that aims to uncover how chemicals in various environments play a role in climate change.

The MEAD Fellowship will allow Helen to spend four months at CERN, the entirety of the 2018 CLOUD experiment, and make a series of artworks that respond to this experience as well as disseminate important information about climate change. Helen hopes that this project will encourage more science organisations to open channels for art and science collaboration.

“I am overwhelmed by the generosity and support being afforded to me with the MEAD Fellowship, as it will enable me to carry out a project that I am extremely passionate about to its fullest potential. This is a fantastic opportunity that I hope one day to be able to demonstrate my gratitude for by helping other early career artists to achieve their ambitious projects.”
Bayryam Bayryamali is a third year Photojournalism and Documentary Photography student currently working on his final year project, focusing on the architectural, geographical, psychological and cultural consequences of the Revival Process and the so-called “Big Excursion”. During the communist regime in Bulgaria, the Bulgarian state has put forward various assimilatory policies against the Turkish, Pomak and Romani minority in order to homogenize the nation. The culmination of the process was the name-changing and the forceful persecution and migration of these communities to Turkey.

As a child of the survivors of these events, this project will be an investigation into Bayryam’s family history and the history of the Bulgarian Turkish community. It is a participatory project, where Bayryam will be re-enacting and creating photos of what has happened during that period through portraits of himself and his family. Bayryam will embark on a new type of approach for working with images, which he calls “verbatim” photography. Through different workshop, interviews and collaboration, Bayryam will ask different survivors of these events to edit his images, to suggest ways where these images can be more comprehensive and involving different points of view. This project aims to be a platform for the various participants, where they will feel safe to share their emotions, opinions and struggles.

“The Mead Scholarship will help me enormously to start this journey of communal healing, discussion and contemplation. The resources and the support that I am offered will be of great benefit to my search for creating a platform where these communities have a safe space to talk and show their emotions.”
Christie Berry - *The Art of Others: Work Still in Progress*


Christie’s professional experience nurtured and enthused her love of digital and craft within fashion design at Adidas, Iris Van Herpen and Marc Jacobs. Her aesthetic is inspired by this, focusing on a convergence of luxury and streetwear.

“I look to actively repurpose the notions of fashion and art, digesting cultural conventions, whilst pushing the boundaries of those that I work with and highlighting the ethos that they uphold. My visual curiosity enables me to work across disciplines, exploring the intersection of science and technology whilst upholding the importance of human physicality in my work and questioning the entities of success, creativity and power within artistic industries. I work with political interest, particularly my passion of youth, education and mental health.”

‘Work Still in Progress’ will re-appropriate ‘abandoned’ or forgotten work from individuals across academic and artistic spectrums, and utilise this within a new artistic field. Graphic designers and performers amongst others will collaborate with written, visual, or other works channelled into fashion. The project aims to tackle industry norms head-on, taking a collaborative approach rather than focussing on individual success, to enthuse the work of the many strong talents that emerge from the university and beyond.

“The Mead Scholarship allows me to further explore the issues of ownership and artists’ commercial value, whilst addressing how dissatisfaction of a realised piece or project can affect an individual. It would otherwise have been unachievable to explore the idea of what I have termed ‘artist fatigue’ in great depth and fund a project of this scale including an exhibition over the course of my final year. It will enable me to involve artists in unrelated fields in the outcome of a fashion collection and multi-faceted exhibition.”
This project aimed to bring together technology and fashion design in an innovative way. By taking the notion of mass-production to the extreme, an oversupply of design generations at once satirizes the fashion industry and questions its valuation of creative labour.

“The Mead Fellowship has made it possible to carry out the research and development in a much larger scope and time frame. I am thrilled to receive this award and can't wait to bring this project to fruition. A big thank you to the Mead panel for this amazing opportunity, and for believing in a project that might not have had a chance in traditional creative spaces.”
James is a journalist and photographer. His work documents the effects of austerity in Lambeth, where he's lived for 20 years. He uses local stories to highlight national issues. Working in collaboration with seven NGOs in the area, including a foodbank, refugee charity, legal advice bureau and a day centre for homeless people, his project tells the story of both these frontline organisations and some of the vulnerable people they help.

During the course of the project, James officially launched the South London Stories website and has continued to pursue, work on and publish stories on both the project’s blog and the new website. Most recently, James completed A Fragile Recovery and The Blood of a Woman, the latter being the most in-depth story James has produced to date. In June 2018, James also held a successful exhibition at the Ace of Clubs, a day centre for homeless people, where he has been working with clients for over two years.

“This project has been a huge learning experience for me. It was a very intense process, but I enjoyed it and want to do more of it. The exhibition was something I would never have attempted without the Fellowship. It gave me the resources, but also the confidence, to experiment and attempt something wildly outside of my comfort zone. Finally, I have learnt a great deal about working collaboratively with very vulnerable people. There is no template - every person, every story and every working relationship is different.”
**Nick Woodford - The Peckham Coal Line Park: Re-imagine Bidwell Street**

(M ARCH: Architecture, Central Saint Martins, graduated 2017)

The Peckham Coal Line started as a BA second year proposal for an elevated park that would connect communities by repurposing a disused railway between two sides of a neighbourhood. The idea captured the collective imagination and through harnessing the time and diverse skills of local residents it is fostering local collaborations through shared ambition. The Coal Line connects a series of potential public spaces. The first of these to be developed was Bidwell Street.

Since embarking on the project, Nick has made a number of achievements, including:

- Peckham Festival – community participation in order of aspirations. Parade to Bidwell Street and raising of flags.
- Developed plans and model for the Bidwell Street project
- Secured additional funding from London Borough of Southwark
- Open event at the Old Waiting Room at Peckham Rye
- Connecting with hundreds of neighbours

Nick also acquired new graphic and publishing skills, learnt about charity structure, trustees and objectives as well as fundraising, grant applications and business case reports. He has also learnt a lot about community engagement and has started to transfer this knowledge to other similar organisations.

“I am very grateful for the opportunity that the Mead Fellowship offered and as a result we have made a real impact in the local area.”
Mark Andrew Jones - *The Library in a Jungle*
(BA (Hons) Film Practice, London College of Communication, graduated 2017)

Mark wished to edit footage he had already filmed into a feature-length documentary exploring the controversial refugee camp ‘The Jungle’ in Calais. The film explores the refugee camp through the eyes of a community Library built by volunteers and refugees, from the perspective of the volunteers, refugees and immigrants who lived there.

Since starting the project, Mark has achieved the following:

- Further interviews with subjects
- Extensive archive research on the refugee crisis worldwide with a focus on Europe and the Calais refugee camp.
- Transcribing and translation of interview footage
- Editing of all footage to become a feature film based on the rise and fall of the Calais refugee camp in Calais and the people who lived and worked there
- Communication with film festivals for possible entry of the film in the future

Mark also gained a better understanding of the editing software Final Cut Pro, improved his skill in post-production audio repair, of editing a feature documentary, and of the process required to complete a film of this length. He feels that meeting people from different cultures, and discussing complex issues, with leaders within the UN and NGO community, to refugees and migrants, from the Calais camp and the UK, has given him a better understanding of one of the biggest questions of our time - Migration. It has also helped him to gain experience in storytelling, and he has gained industry contacts and friends.

“By winning the Mead Fellowship award, I was given a springboard for the editing of my film, and a huge level of motivation and support from the team at Mead / UAL. The award helped me to edit the film with better equipment, and complete post-production, allowing me to get closer to my dream of completing my first documentary and entry to the film festival circuit. I recommend anyone from UAL to enter the Mead competition, it’s a great opportunity for anyone with a creative idea.”
Samiya Younis - *I have a voice*

(MA Fine Art, Wimbledon College of Arts, graduated 2017)

This project seeks to undertake art workshops in a women's refuge in Oxford, to support, release, and empower using art as a form of visual expression.

Through her own experiences of domestic abuse and honour-based violence, Samiya feels she will share a unique connection with the women in her workshops. She hopes to provide a tangible example of what can be achieved, the potential tools for better communication of concerns and fears, feeling they have a purpose, and ultimately taking back control of their lives.

"It feels amazing to have been awarded this money to help realise my project working with a women's refuge in Oxford. As a survivor of domestic honour-based violence myself I have had direct experience of the impact that this kind of abuse can have on women. Art has empowered me in my life since leaving the abusive relationship I was in and I am desperate to share the possibilities that art offered me with other women in similar situations. Art has such transformative qualities and the opportunity to enable people to find their own voice through my project feels like a logical next step for me creatively."
For his Mead Scholarship project, Simon explored the role that art could play in relation to automation and the rapid advance of disruptive technologies, through the creation of a large robot.

Simon made three large-scale autonomous robots. One robot was exhibited in three separate exhibitions: at the 3rd year inter-rim show at Copeland park, at the official opening of the new building at Camberwell College of Art, and at Simon’s degree show.

Simon also researched and explored artificial intelligence and marketization, and made a new piece of work called Well, well, well (2018) - a digital wishing well. Users visit the website from anywhere in the world and make a wish using Paypal, and the wishes are read out-loud by the wishing well structure using text-to-speak software. It questions our relationship to consumption, freedom of expression, and our dependence on technology to communicate or to have a voice. The well was exhibited at a group show at APT gallery and the degree show.

In the course of the project, Simon taught himself the basics of robotics, including electronics and coding and also learned by working with a robotics student at Imperial College London, a military roboticist and a Computer Science student at Cambridge. He also did a great deal of research into the topics of AI, automation and transhumanism which culminated in a 6,500 word essay (https://wordpress.com/post/artandaautomation.wordpress.com/59). This research also fed into Simon’s dissertation. Further information and images can also be found on Simon’s website: http://www.simonhandy.com

“All in all it was massively successful and I learnt an incredible amount during the course of the project, I could not have possibly made the work that I did without the funding.”
Céline Marie Wenninger - *Are you ready to print your bras at home yet?*

(BA (Hons) Fashion Contour, London College of Fashion, graduated 2018)

Céline Marie Wenninger’s great passion is to launch her own lingerie brand to contribute to the current lingerie market in an innovative and unique way. The project ‘Are You Ready to Print Your Bras at Home Yet?’ aimed to view lingerie design in a scientific light and innovate the fitting, manufacturing and sourcing process by using 3D technology. Inspired by a close friend who underwent breast cancer surgery, the brand focuses deeply on catering to women with uneven breast sizes by invisibly balancing out the volume difference. With the help of 3D printing, this project aimed to simplify the fitting, production and sourcing of bespoke handmade lingerie and make it more accessible.

For her degree project, Céline delivered a fully developed business plan highlighting the strengths and unique selling point of her brand HERVÉ by Céline Marie, which revolves around the 3D technology. She was able to evolve her idea slightly, and to consider how to successfully implement the idea once the technology is ready. She also considered the project issues in the long-run, tackling major obstacles such as accessing 3D scanning facilities and targeting customers internationally. Alongside, Céline created a design portfolio which outlines the design concept behind this season’s collection in line with the initial concept idea of making women feel empowered and confident. She tested the different 3D printing materials in conjunction with suitable lingerie fabrics and other factors. Lastly, Céline handed in a fully developed and handcrafted collection of her couture lingerie with custom branding and packaging material. The collection was designed in a way that additional padding and 3D print elements can be incorporated into the designs.

“I am happy to say that this project has not simply been a university project but actually stands for the brand that I want to create and launch under my own name. It has always been my biggest goal to express myself through what I do and working towards sharing this experience is my greatest drive.”
Ben is a digital artist. His Mead Fellowship project examined the issues and struggles faced by deaf people in a hearing world and how the hearing world responds, through an immersive virtual reality installation.

The project takes scenes based on real-life experiences by deaf people who have struggled due to a barrier in communication. It highlights how deaf people mishear words in conversations and how they rely on visual information in public.

During his time as a Mead Fellow, Ben completed and refined his installation, and promoted it through attendances at Deaf Day at City Lit and Deaffest in Wolverhampton. The installation then toured a number of high-profile festivals, including BST Hyde Park, Latitude, Secret Garden Party and End of the Road, impacting over 1300 people. It was met with positive feedback and described as ‘educational’ and ‘insightful’ by those who experienced it. *Simple Misunderstanding* was also shown on BBC’s *See Hear* in August 2017 as part of the deaf news roundup segment. The project enabled Ben to translate his message about Deafness into a virtual reality medium and develop VR related technical skills. Ben also extended his project management knowledge. http://simplemisunderstanding.com

“The project overall has helped me to think about my own creative practice and what I want to achieve as an artist.”
**Mead Scholars 2016**

**Lydia Blagden – Intersection of Analogue and Digital Media using smart inks**

(BA Graphic Design, Central Saint Martins, graduated 2017)

Primarily working in print media – bookbinding, letterpress, screenprinting etc. – Lydia’s work is focused on the audience and the ways they interact with the pieces that she makes. The Mead Scholarship provided Lydia with an opportunity to explore ‘smart’ screen printing inks that change colour or opacity in response to specific stimuli, and to connect them with digital media and techniques such as coding and processing.

Lydia used her Mead project to thoroughly investigate what craftsmanship means in the 21st century, with regards to the intersection of analogue and digital media. Lydia experimented with the colour changing inks, to learn more about physical computing, and to develop her skills.

Lydia focused on:
- **Investigation** (researching and using the inks, beginning to learn to use Arduino and Raspberry Pi, and reaching out to artists, designers, and other practitioners)
- **Exploration** (Beginning to combine the traditional media with digital techniques, building relationships with practitioners to learn new skills/practices)
- **Development** (Refine experiments mixing analogue and digital media, develop plan for final piece). She envisions the final piece to be a book that employs multiple physical and digital techniques and media to create an object that celebrates craftsmanship in all its forms.

“I’ve developed my screenprinting and digital media skills to a much higher level [through the Mead project]…so this year has been fascinating to learn about.”
Dominic Metcalfe – *Gel Futures*
(BA Textile Design, Central Saint Martins, graduating in 2018)

Dominic’s work merges textiles & fashion with graphic design and photography.

Dominic’s Mead Scholarship project *Gel Futures* explored the fusion of textiles and ergonomics, experimenting with unusual synthetic materials. Dominic worked on making textile and garment creations using techniques such as vacuum formed molding, rotational molding and 3D printing. The project explored innovative new ways of working with materials and processes in order to form futuristic new pathways for printed and sculptural textile design.

Dominic created a fully realised collection of both textiles and fashion exploring the experimental use of silicone elastomer gels, thermoplastics and polyurethane systems in these contexts. The project includes textiles, garments and footwear.

Dominic also launched a project website: [http://gelfutures.domsebastian.com/](http://gelfutures.domsebastian.com/)

“My design skills in both textiles and fashion have advanced greatly due to the high expectations for myself within the project and in the Mead proposal.”
Cred Roy – M.U.D. (the Ministry of Unquestioning Discoveries)
(BA Fine Art, Chelsea College of Art, graduated 2017)

Cred Roy uses scrap material and DIY kits to investigate a form of minimalist aesthetic. Concepts of materiality, weight, balance and scale run alongside notions of touch, time transience and transformation in his work.

He re-arranges discarded materials and archives ruins of inexistent laboratories, workshops and other curious cabinets of discoveries.

The Mead Scholarship enabled Cred Roy to further develop an existing body of work, structured around the central narrative of the M.U.D. (the Ministry of Unquestioning Discoveries), as well as to construct a series of micro-architectural installations and sculptures. Cred had the opportunity to experiment with and combine a variety of mediums and techniques into a body of work, as well as work across a range of 3D workshops (including woodwork, metal, ceramic, video and graphic design).

“Thanks to the Mead Award...I have been more involved in the College life which allowed me to follow a lot more forums, seminars and workshops... [The] Mead Scholarship provided the financial resources for my work.”
Abby Sumrie and Alice Davies – *Man on the Moon*

(BA Performance Design and Practice, Central Saint Martins, graduated 2017)

Abby and Alice are an emerging immersive installation collective based in London. Their interest is in participatory and immersive experience: they want to involve audience in the creative process and break the 4th wall through exchange and interaction.

With the help of their Mead Scholarship, Abby and Alice hoped to realise a large scale, site specific installation project 'Man on the Moon'.

Abby and Alice designed, built, wrote, produced and directed their installation, as well as doing all the marketing and PR for the project. A mystery location, styled as an actor-less set, became the deserted shop and home of the greatest cheesemonger ever known, who one day disappeared, never to return to his home, shop and family again. Over 500 visitors explored these rooms during the project, leafing through letters and papers, studying images and piecing together the story. It was listed in publications such as *Time Out* and *Secret London*, and received great ratings/reviews. Abby and Alice worked with local community on building the project as originally envisioned (running workshops in local schools, youth groups and theatre groups). They also sourced food and items needed for the installation from local businesses.

“It was an incredible opportunity to test out, experiment with, and develop theories and further research opportunities.”
**Victoria Burns – The Castle**

(AM Documentary Film, London College of Communication, graduated 2016)

During her Mead Fellowship, Victoria directed and edited *The Castle* a feature-length documentary exploring the Southwark landmark that is the Elephant and Castle Shopping Centre. The film weaves together the lives of the Irish proprietor of the vast bingo hall, a fiercely independent and industrious Colombian seamstress, a charismatic Egyptian computer shop owner and engineer, a self-proclaimed ‘Elephant and Castler’ – who’s been visiting the centre since it opened – and lastly the centre itself. The film observes their everyday lives against a backdrop of imminent regeneration.

The film has since been completed and screened, including at LCC and the Cinema Museum.

“With the backing and recognition of the Mead Fellowship Award, I am to able embark on my first long-form documentary project. Up to this point I have only made shorts, so this endorsement provides me with an invaluable opportunity and the freedom, as an emerging filmmaker, to realise a documentary project on an ambitious scale.”
Liz Orton – *The longest and darkest of recollections*

(MA Photography, London College of Communication, graduated 2016)

Liz is a visual artist working with photography, text and diagrams. Her Mead project grew from her MA in Photography work at LCC, in which she re-imagined and re-staged images found in survival manuals and field guides. Liz used these images as they represent forests as cultural places, in which the human figure is drawn into action by different events, displays or crises.


In the process of completing her project, she developed significant new artist’s works, not just the *Longest and Darkest of Recollections*, but also several other works, created an artist’s blog ([www.longest-darkest.org](http://www.longest-darkest.org)), and achieved three research visits and partnerships (Gloucester University, Plymouth University and Cardiff University).

Moreover, Liz participated in four exhibitions in 2016 and 2017 (Uncertain States, Habitat; Format Festival, Derby; The New Observatory, FACT, Liverpool; Strata, York Gallery). Liz was also invited to contribute to the Anthropocene Unit at LCC on the back of this project. She further developed her visual research and writing, communication and teaching skills as well as her general artistic practice, [http://www.lizorton.co.uk/](http://www.lizorton.co.uk/)

“My practice has grown significantly as a result of this [award]…funded time for research, experimentation and exploration have enriched my practice.”
Irina Wang – The Unangam Tunuu
(BA Graphic Design Communication, Chelsea College of Art, graduated 2016)

Originally planning to use the Fellowship designing educational materials for children in the Chittagong Hill Tracts in Bangladesh to learn their native language, Marma, Irina subsequently changed her goal due to unrests in the area. Irina then brokered a collaboration with the Aleutian Pribilof Islands Association of Alaska, to design materials for their native language, Unangam Tunuu, which has only about 85 speakers remaining. She arranged to visit Saint Paul Island to coincide with a durational workshop WAYK were holding with inhabitants of Saint Paul, the Aleutian peoples, in 2016.

Following on from the workshop on the Aleutian Islands, Irina continued to work on an ongoing transcription of the Indication document from Cyrillic into the modern Unangam Tunuu orthography.

She managed the project remotely while the team in Anchorage and St. Paul went through the meticulous steps of translating, transcribing, digitising, audio-recording, and proofreading the content of the Indication text. Because of the very limited resources they have (and just one elder who is capable of working with the language materials), project deadlines were extended beyond the original scope. Irina continued to be in regular contact with her local ‘collaborators’ who are finishing the recorded audio materials that will eventually accompany the reprinted master translations as an educational tool.

She was also invited to give a TED talk on the project at University of Bristol which aimed to encompass the broader questions of design’s social responsibilities and ethics.

“I realised that the reality of language preservation is more urgent and dire than I could’ve possibly understood from a cultural/geographical distance. This is hard, serious work for those in the community who feel the weight of this potential loss... I really appreciate the remaining Mead funds for when the time comes for printing and distribution [of the book].”
Sarah Christie – *Reading Bodies*

(BA Ceramic Design, Central Saint Martins, graduated 2016)

Sarah aimed to use the scholarship to experiment with clays and glazes, to investigate the potential of ceramic surface qualities and create a group of tactile objects designed to support observational learning in medical education.

Sarah achieved her aim of developing and making a handling collection of ceramic pieces for observation and tactile workshops for medical students at Imperial College, and has since last year made new pieces in different materials. She has also given presentations about the project on a number of occasions, including at the Imperial College Foundations of Clinical Practice ‘Perception and Art of Medicine’ conference. She was invited to develop a new sculpture workshop for the Medical Humanities module at Imperial and ran experimental versions of the workshop at a school in 2017.

Sarah moreover assisted another artist and also at an exhibition at William Morris Gallery. She has been involved in other workshop activities and participated in two exhibitions since graduation. She is a selected artist on the Craft Council’s Make Your Future programme for schools. As a result of this project, Sarah feels that she has significantly developed her project management, teaching and presentation skills, and she also started some interdisciplinary collaborations. She also gained experience of a range of clay materials and improved her confidence overall.

http://www.sarahchristie.net/

“Thank you again for funding my project! Aside from the pleasure of working on the project for its own sake, it has opened up many ideas and possibilities for future work and research. I’m really grateful for the opportunities that have come out of winning the Scholarship.”
James Rogers – *Future Poetries*

(BA Painting, Camberwell College of Art, graduated 2016)

Images of James’ earlier work – from a 2015 exhibition and a 2015 work entitled ‘The reward of cruelty of the path of least resistance’ (on the right)

James aimed to use his Mead Scholarship to facilitate the realisation of *Future Poetries*, a poetry/technology based start-up exploring the relevance of future technologies, and their potential as a language to communicate contemporary ideas of living.

James used his Scholarship to construct a fully functional 3D printer and has exhibited this machine many times and increased its capabilities so that it can be used to etch copper plates for engraving. He also successfully recreated himself in 3D to a high level of detail, and used this 3D model to create a variety of paintings and videos that have gone on to win various awards and have been exhibited at the Mall Galleries, South London Gallery, and with Artiq. James accessed new technical forms of 3D modelling, improved on various mark making and printing skills, and also continued to create a strong physical body of work including paintings, drawings, and etchings as a result of his project.

https://www.madeinartslondon.com/pages/james-rogers

“Through the financial support of Mead…I've been able to really further my understanding into so many fields, primarily those of digital/emerging technologies...[I now plan] to continue living and working in London...building up the platform that Mead is allowing me to build, in order for me to generate and exhibit a body of work.”
Mead Fellows 2014

Jason File – *Decus et tutamen*

(BA Fine Art, Chelsea College of Art, graduated 2013)

Jason File latest works include: (£261.00), 2016, materials: copper, zinc and nickel alloy.

Jason’s Fellowship proposal was titled ‘Decus et tutamen’, Latin for ‘An ornament and a safeguard’, which is the inscription most commonly found around the edge of a British one pound coin. Jason proposed to mount an exhibition that genuinely shows the totality of the prize in a holistic fashion. The exhibition aimed to display the exact number of one pound coins, that remain after all of the costs of materials, labour, space and time related to the exhibition have been expended. The exhibition aimed to include a self-referential catalogue that will document through receipts and correspondence the labour and costs associated with the artwork’s production and exhibition.

Since the culmination of his Mead Fellowship with the exhibition *An Ornament and a Safeguard* in 2015, the themes of value, operations and capital as apparent in *An Ornament… remain principle matter in Jason’s practice.*

Alongside his work as an artist, Jason is a university lecturer in fine art at the Royal Academy of Art in The Hague. He also continues to practice as a war crimes prosecutor.

“The Mead Fellowship enabled me to have my first solo show in a commercial gallery space in London, and to do so with a challenging and risky project. The project helped me to develop relationships with gallery professionals that have led to additional exhibitions.”
This project was rooted in Masami’s design work on circular economy, and traditional materials and manufacturing techniques. *Plein Air* is an Agridesign Studio and urban farm in Paris, producing contemporary objects for daily use, reviving traditional knowledge and techniques, and using raw materials grown or produced on site. Hosting design workshops and educational events, *Plein Air* functions as a platform for designers and craftspeople to promote socially and ecologically sound ways to dwell, produce and consume in the city.

After working hard to clear the plot of land, connecting it to the water supply, and planting the first seedlings, this former fly-tipping site was transformed into a promising urban farming pilot that has continued to grow and take on a larger scale. The project was one of 33 winning entries of a contest for urban agriculture projects by the Paris City Council: *Parisculteurs*. Masami extended her skillset, spending time on indigo-dye and bacteria farms in Japan, gathering technical insights and learning about agricultural techniques. She believes that she has vastly improved her farming, project management, and entrepreneurial skills through this project, and also further developed her stamina, resilience, and patience.

“I have already noticed the positive effects of the project in the neighbourhood – some neighbours have even become compost material ‘suppliers’. I get weekly bags of bird droppings from my pigeon-fancier neighbour, buckets of vegetable peels and coffee grounds from residents and the nearby pizzeria... I also collect two wheelbarrows full of unsold fruit and vegetables from the local market every Sunday.”
Monica Alcazar-Duarte – *Forerunners*

(MA Photojournalism and Documentary Photography, London College of Communication, graduated 2013)


Monica’s fellowship project used the renewed interest in space travel to Mars as a point of entry into a discussion about the new space race. It consists of an interactive installation and a photobook.

The project was exhibited as part of the Mead Showcase at UAL Showroom and at the Hoxton Arches Intersection Group Show as part of Made in Arts London showcase. In 2015 at Les Rencontres de la Photographie book fair in Arles, Monica’s photobook on Mexico, ‘Your Photographs Could Be Used By Drug Dealers’, was shortlisted for the LUMA Dummy Book Award. Monica also embarked on a joint venture with fellow Mead Scholar, Alice Woods.

“With this project I am interested in creating some kind of ‘re-mixed mythology’ of space travel. … I am hoping that the open ended chapters leave the audience in a position from which they piece the narrative back. It is in this process of piecing back the narrative in which I am interested. In the re-thinking of what seems unrelated. The installation part of Intersection is a four-way opening cabinet, some sort of a 21st century cabinet of curiosities. I like to call it an archive with hidden structures of knowledge.”
Mead Scholars 2014

Alice Woods – *Dead Cat Bounce*

(BA Fine Art, Central Saint Martins, graduated 2015)

Alice Woods is an artist from the North East of England, based primarily in London. Her work uses a varied range of making-methods, from writing to installation, and examines the complex relationships between the powerful and the powerless.

‘*Dead Cat Bounce* grew out of a research project in New York where she worked with an alternative finance working group. The proposed immersive installation, explores the nature of the fluctuating financial markets and conflict of interest issues within politics and economics.

Two accompanying book projects *An anthology of political parties in Great Britain who have never held a seat in parliament*, and *The Euro: A Pocket Guide*, serve as intensive research investigations, which highlight the links between, finance, politics and culture.

Alice went on to run an artist-led space, Light Eye Mind, in Finsbury Park, North London. With focus on participatory and performative work, ‘we create opportunities for emerging and established artists to present their interdisciplinary interests.

Alongside this role, Alice embarked on a new project with fellow Mead Awardee Monica Alcazar Duarte. They interrogated relationships between food and production, environment and regulation, and the resulting economic and social concerns, culminating in an exhibition.

“The Mead Scholarship was the first time in my career I had the freedom to realise a project to its full potential without compromise. The confidence it gave me to be ambitious and push my work to its limits has stayed with me and is carried through in the work I make today.”
Abay Zhumagulov
(BA Product Design, Central Saint Martins, graduated 2015)

Today’s mainstream product design is primarily focused on inducing feelings of pleasure, comfort and happiness, but is it the right approach? The moment of pleasure is fragile and easily disrupted. Aarons Smuts noted in his paper The Paradox of Painful Art, “We should not assume that people only desire what brings pleasure.” This statement is proved true by the cultural dominance of the stories of pain: from medieval religious iconography to ‘tele-intimacy with death and destruction’. The central point of Abay’s project was to investigate new opportunities for aesthetics experience by a designed object using elements of pain and discomfort as a source of more stimulating and rich experience.

Since graduating, Abay has started his own small design practice, collaborating regularly with an independent record label, Jacktone Records based in Detroit, and designs and makes limited edition packaging for selected releases.

“It’s been great to collaborate with musicians and be able to accompany their ideas while retaining my voice. I have worked on two releases this year and I continue to experiment with feelings of discomfort and ambivalence - the theme I started exploring with my Mead project.”

“I believe Mead gave me a mandate to explore those grey areas of human existence such as aversion or discomfort and unpack an enormous resource of inspiration for research. Product design is mostly concerned with functional and technical aspects but this is not where the challenges lie but rather in behavioural and psychological dimensions of things.”
Mead Fellows 2013

Luca Spano – *EKAF*

(MA Photography, London College of Communication, graduated 2012)

For his fellowship project, Luca investigated the relationship between representation, images and the experienced world. ‘EKAF’ aimed to create a visual and narrative documentation about an unreal place using visual contents and texts inspired by real places. The project outcome was an artist book which uses a mix of form and contents to stimulate uncertainty about the idea of reality. The conceptual goal of this operation was to create doubts and hesitation about our filtered relationship with the experienced world and its representation.

Following the project, after being a co-curator for the photographic festival Menotrentuno in Italy, Luca moved to the US upon being one of the six candidates accepted to the Masters in Visual Arts programme at Cornell University, Ithaca. He spent time studying and teaching in this institution, developing his practice and exploring new territories of making.

“I can say that ‘Ekaf’ was the real starting point for the changing of my approach towards a more mature and stimulating artistic research.”
Iyvone Khoo – *Ara Lucidus*

(MA Fine Art, Central Saint Martins, graduated 2012)

Iyvone is an awardee of the Berengo Student Prize. Her artwork often uses lens-based media as a way to explore glimpses of an experience using the camera as her surrogate eyes. She wanted to use this opportunity to create the project ‘Light Conversation with Techno-luminoids’ (later re-titled *Ara Lucidus*), which is a fusion of mediums at the intersection of art, science and technology. Her project probed the phenomenon of bioluminescence to re-imagine ways of experiencing light and communication. Iyvone expressed, "My aim is to investigate the interrelationships between Man and Nature through the intervention of Technology."

Iyvone developed a permanent installation with Birch Aquarium at the University of California San Diego. The project, titled *Infinity Cube* is a commission for the Scripps Institution of Oceanography. A selection of her video works were presented to the scientific community by Dr. Michael Latz for scientific conference Living Light at UCSD as part of his keynote speech *Artistry of Bioluminescence*.

*Ara Lucidus* was also shown as part of the Group Show Post Glasstress at the House of Saint Barnabas, in June 2016.

“We found a location to showcase *Ara Lucidus* in Saint Barnabas’ Private Chapel. It was a great opportunity to showcase this piece which has just returned from Venice.”
Mead Scholars 2013

Phoebe Baines – *Down Not Up*

(BA Fine Art (Sculpture), Wimbledon College of Art, graduated 2014)

Phoebe primarily focuses on control in the context of the politics of space.

Her Mead Scholarship enabled her to create a series of ephemeral site-specific artwork installations and the bounds of materials and site specificity. *Down Not Up* was a series of installations in rural sites around the UK, which were erected over and remained on site for two to three days. Light industrial fabrics were negotiated as primary material through a dexterity and lightness of touch, fixed at minimal nodes to the surroundings. The influence of weather was integral to the form of the work, allowing the specificity of site and the elements to bear an equal role in determining the shape of the artwork over time.

“When winning the Mead Scholarship allowed me to push my sculptural practice out of the studio/gallery environment and into a real world context and provided me with the artistic freedom to really test and experiment fully with the wider issues I was interested in.”
For her project, Kara aimed to develop her expertise in embroidery and print, and to promote the use of traditional hand techniques and the use of heritage hand woven fabric within the fashion and textiles industry. She wanted to further her creative practice knowledge and skills in hand embroidery, in addition to learning the traditional process of weaving British made fabric Harris Tweed.

During the course of the project, Kara travelled to the Outer Hebrides to complete research through visiting the Harris Tweed mills. The trip allowed her to gain an insight into the way the workers produce Harris Tweed and also the lifestyle of the workers and people within the Islands. Kara proceeded to undertake embroidery classes in goldwork and stumpwork at Hand & Lock and London’s Embroidery Club. She also worked on completing her graduate collection. She developed a wealth of embroidery skills through the project, learned to create laser cut artwork, and gained experience of liaising with suppliers and manufactures, as well as honing her organisational skills.

Kara went on to start her own fashion accessories brand, as well as continuing to undertake embroidery commissions and seasonal fashion work for Haute Couture and accessories brand Ralph & Russo.

“The Mead Scholarship allowed me to reignite and further my skills in embroidery which in turn allowed me to get my first job in embroidery.”
Eleanor McDonald’s project, ‘Seam Sealed, Bonded and Ultra-sonic’, formed the base of her graduate collection and allowed more extensive development into an area that is at the cutting edge of the fashion industry.

Her project centred on using the techniques of seam-sealing, bonding and most excitingly ultra-sonic welding, to create a hybrid of traditionally tailored menswear with the sensibility and functionality of performance sportswear.

During the course of the project, Eleanor worked on developing the innovative techniques to create her graduate degree show collection and all has went really well. Eleanor visited Scotland and made contacts there to help develop her ideas and production. Working with Ardmel, the company that helped Eleanor seam seal the garments, she was able to have all her own tapes made and see the technology first hand.

Eleanor finished making her graduate collection and showed it in the internal assessment fashion show. She was also selected to be in the Press Show.

“The experience I have been able to gain from the support of the Mead Scholarship has been so valuable to me and to my work.”