

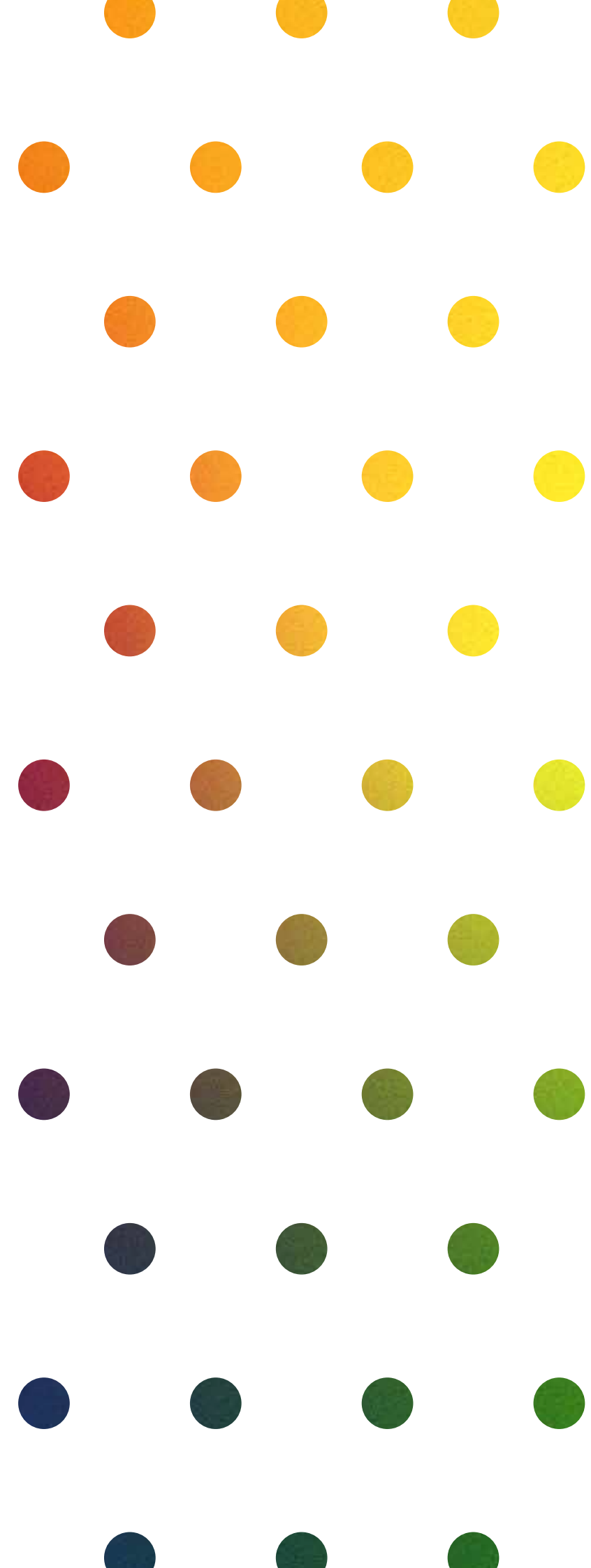
Foreword

The Graduate Diploma January 2022 cohort has taken the amazing leap (back in time) to what is now known as 'In Person' learning at the Royal College of Art. Sharing our findings and experience with our own online community daily, we collaborated intellectually and artistically seeking out new precedents while re-connecting with ways of working previously accepted as the norm.

The vast spectrum of experience, location and pivotal focus within the group has intensified and clarified the colour of each individual outcome.

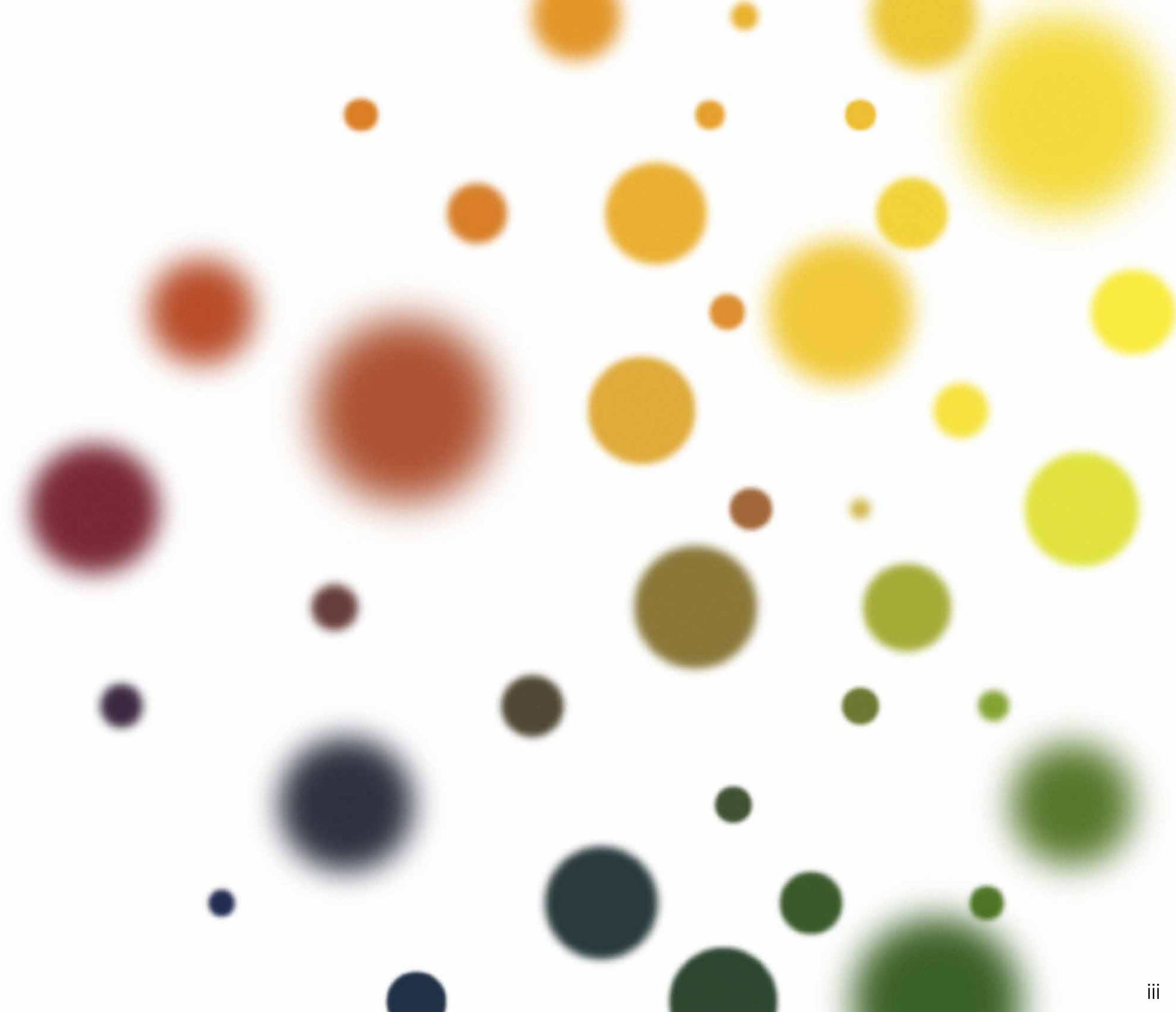
The studio, affectionately known as the "Base Room," has formed the heart of an ever-expanding practice. Changes of direction, exploration and re-mapping have punctuated our daily growth as practitioners, and our ability to materialise our motives, motifs and ultimate destinations. Bound by a communal desire to be seen and heard, equipped with an extensive specialist vocabulary, we articulate our ambitions. Shared themes and concerns include construction, reflection, enlightenment, humour, desperation, loss, hope and realisation. We have awed, replicated, shared and cooperated. We have urged, splurged and re-worked, consistently recording the process. We adopted new words and concepts, immersed ourselves in the art school experience and moved confidently into the future, set to make our mark on the world. Some of us hope to change that world, some of us wish to illustrate it, commenting on what we see.

Ultimately our destination is the same, we are there. Arrived. Now let's make the most of it.



Index

1	Aamod Gupte	58	Mariam Satrap
4	Allison Gretchko	61	Marlee Weill
7	Ana Garre Debiès	64	Miaoyi Shu
10	Ari Clark	67	Nadja Stamselberg
13	Arthur Jensen	70	Natalia Mesa
16	Blanche Malet	73	Qianyang Kong
19	Brittany Min	76	Reema Turki Nasser
22	Colman Wong	79	Roisin Jones
25	Elena Munro	82	Saeid Zabeti Targhi
28	Emily Trenton	85	Sejal jain
31	Hui (Amy) Li	88	Shaden Almutlaq
34	Inam Zimbalista	91	Shivani Yadav
37	Jake Foster	94	Stone Stewart
40	James Nepaulsingh	97	Suzanne Smith
43	Jiva Riley	100	Theo Vasiloudes
46	Joey El Haddad	103	Tina Jane Hatton-Gore
49	Joud Fahmy	106	Xiao Tan
52	Kaipeng Tang	109	Xiaojie Zhang
55	Manoj Singrakhia	112	Yuting Yang



Aamod Gupte

I, Aamod Gupte, have spent my professional life working in the Automotive Industry. I understand the ins and outs of an engine, a car and the process of manufacturing automotive components. Along with the science of the car, I am an enthusiast of the art of the car. Such complex beautiful machines that have arisen from human ingenuity. My dream has always been to reach a position where I have the skills and ability to launch my own car. This includes not only a functional car, but a beautiful one. We spend so much of our lives connected to the machines that take us to places, it is only right that they reflect our identity. They reflect our thoughts. They are fast-moving canvases that I want to design.

aamodguptefal@gmail.com

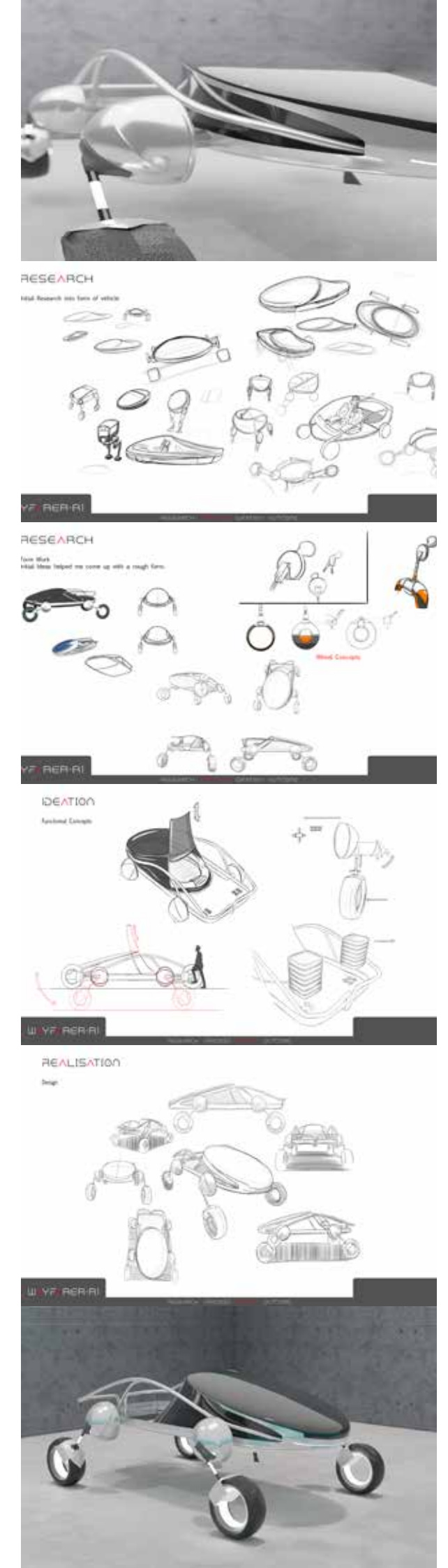




Wayfarer_R1

The Wayfarer_R1 is a vehicle inspired by the works of Syd Mead. It reimagines the concept of what a vehicle can be. It is a fundamental rethinking of the structure of a vehicle. Individually powered, individually functioning wheels assure travel over any terrain possible. This vehicle promotes a view of society which will not be

marred by roads and where de-urbanisation leads to humankind again exploring a life of adventure, accepting nature and living in harmony with it. The Wayferer_R1 is a traveller, a companion and the future of transport aligning itself with the technology of the future and the ruggedness of a deurbanised life.



Allison Gretchko

I am a photographer whose work involves uncovering hidden aspects of identity and intimacy in order to reflect on the self and humanity. My photographic practice stems from initial inspirations discovered through psychogeography, capturing what sparks my interest as I wander, to use those gatherings to explore ideas further in a conceptual environment. This interest in examining and understanding human behavior manifests itself in explorations of hidden and secret intimacies. My perspective inhabits the female gaze in response to society's historic socio-political male gaze of overt sexualization. Showcasing different aspects of identity and intimacy to ponder and project secret unknowns of humanity, I hope to normalise human behaviours and relationships to the self, society, and the physical body. By using photography to uncover things ignored and dismissed by society, I hope to keep discovering the reality of humanity in the world around me.

acg628@gmail.com
@gretchko_photo



Pillow Ex

Installation

A double-sided installation using past personal relationships to examine emotions of memory and time. The 6 pillow and sheet pairings combining photography, transcriptions, and wrinkled, non sub-dye suitable sheets are all strung together using fishing line and clothes pegs signifying the intimacy of the relations and the dilutive quality of memory.

The installation displays on one side the portraits of the past lovers printed using a wrinkle technique, which distorts the identity of the subjects alluding to the lack of authenticity in our own remembrance. Below the portrait is a rundown of biographical information on the subjects such as hometown or sleep schedule to offer insight into who the past partners are "on paper". The other side of the sheet offers up a symbolic landscape alongside freeform phrases that the artist was able to remember within an 8-minute time constraint. These phrases are solely based on memory and offer insight into the character and behavior of these past partners. An intel into what we remember and its potential distortion, the artwork displays the infiltration of memories and influence of the past.



Ana Garre Debiès

Born in Spain, raised in France, I centre my creative practice around informative, entertaining comics and animated movies. My aim as a visual communicator is to create work that heals while sparking social change. My background in Economics and Sociology introduced me to the observation and analysis of human behaviour. I am particularly interested in the topics of gendered education and the link between humans and their possessions.

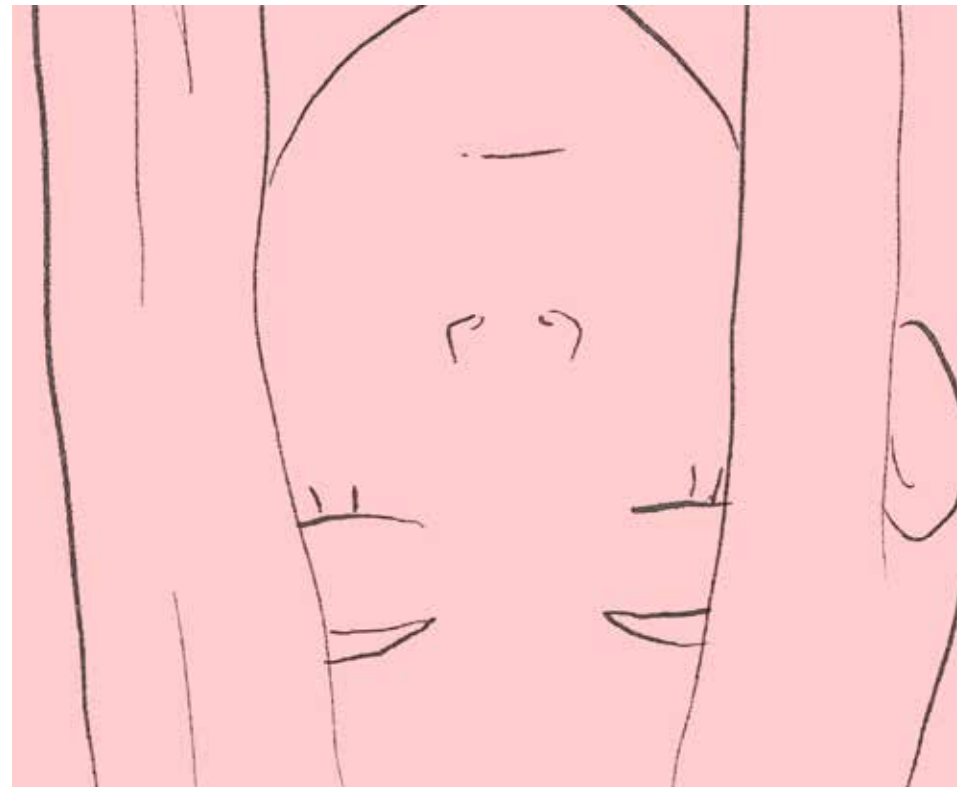
Currently, I am exploring storytelling techniques that allow my audience to experience emotions and learn about them at the same time – an aim inspired by the films of Japanese animation directors Hayao Miyazaki and Isao Takahata. Ultimately, I want to create transformative movements that invite change through research, experimentation and most importantly dialogue. My biggest ambition is to build a community of thinkers based on interactions fuelled by my creations.

ianagarredebies@gmail.com

@miyanazaki



What Do You Feel ?



This 1 minute animation shows a series of scenes depicting tangible expressions of a range of human emotions. Teaching emotional intelligence at school is still a topic in discussion. As I learn to accept my emotions, I produce educational content for all ages, targeting a sensitive audience, to help normalise, accept, and learn to express emotions. Besides normalising emotions, I also aim to question the notion of expectation in animation, reflecting on how to surprise with every scene. I explored new animation techniques and contemplated on the emotions that traditional animation can offer, compared to digital animation.

Ari Clark

Abigail 'Ari' Clark is an American fine-art and fashion photographer living in London and studying at the Royal College of Art. Her work explores, elaborates on, interrogates, and reinterprets the artistic and literary traditions of her Ashkenazi Jewish, British, and Dutch ancestors, melding 21st century femininity and sensuality with 17th century painterly lighting and vanitas symbolism, as well as establishing her own lexicography of colour and object meaning - transforming each photograph into its own world, be it close to our reality or a wonderland of theatricality.

ariclarkphotography@gmail.com

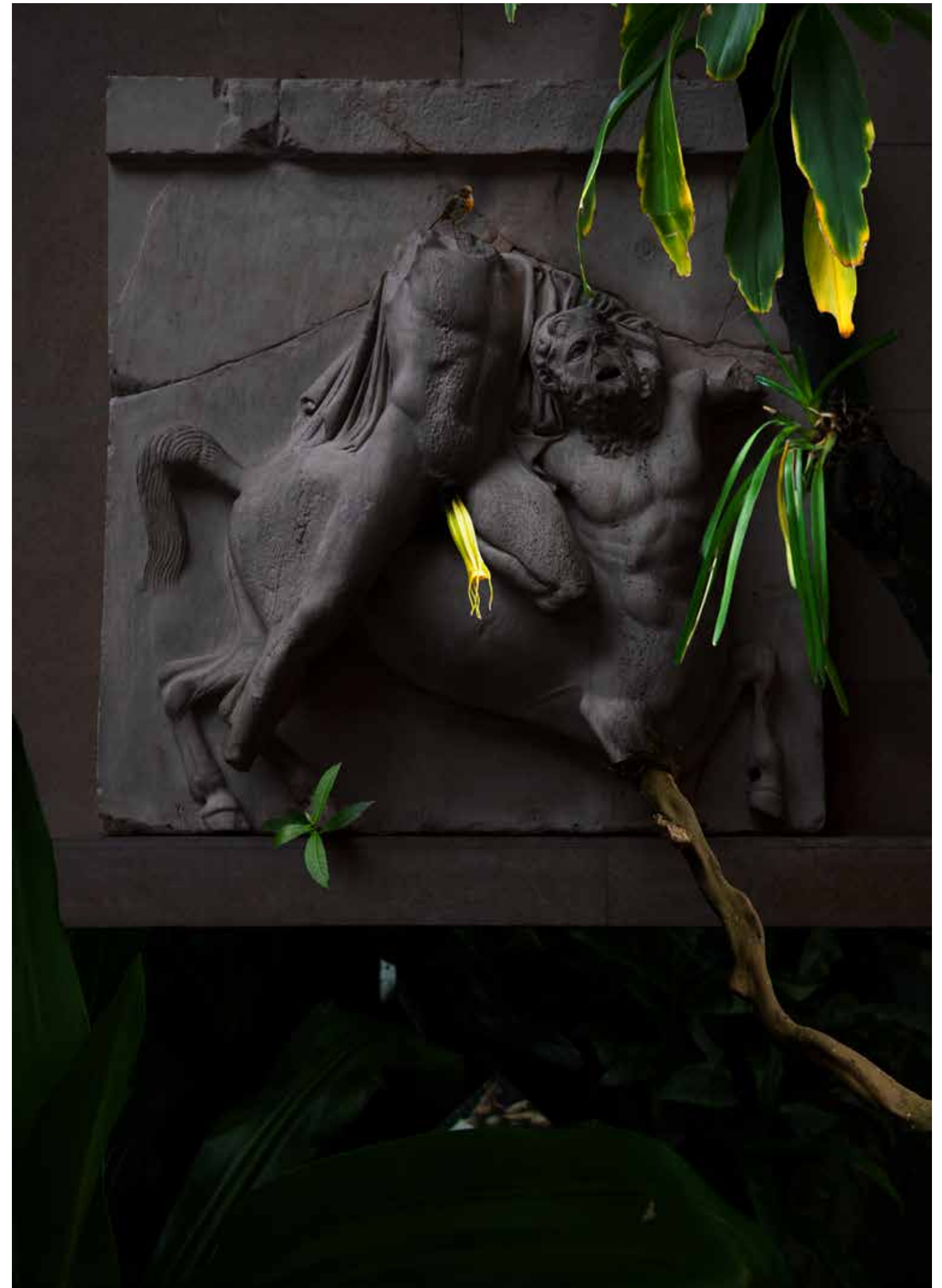


Five Fingered Magpie III
inkjet print / 100x67cm

Chiron's Downfall

Inkjet print / 100x87cm

A trio of elaborately composed still lifes touching on the darkness of British imperialism and Western civilisation, utilising a constructed language of symbolism inspired by the Dutch Golden Age painterly tradition of vanitas. Each image is accompanied by a vanitas guide, intended to help the viewer 'read' the image's symbolic undertones.



Arthur Jensen

I am a graphic and multimedia designer who specialises in Visual Communication, creating works that analyse, explore, and illustrate identity, location, community, and culture. I have worked on creating brand identity systems, editorial designs, books, and illustrations. I use a wide range of materials: paints, pens, canvas, paper, projection, and found objects, often merging them with digital tools to create dynamic designs. I channel my natural curiosity to seek, document, and observe details around me, never shying away from confronting emotions and inner states to use as jumping-off points for my designs.

arthurjensen@gmail.com
@arthurjensen



SoCal: Language of my Landscape

multimedia / 21.6x27.9 cm (80-page book)



SoCal: Language of my Landscape is a book containing 80 pages of experimental editorial designs and 8 handmade prints. The *Rebbelib*, a Marshallese navigational chart, inspired me to reimagine conventional editorial designs to use naturalistic and artificial objects as substitute for typical typography and graphics. Pepe Gimeno's process of gleaning and photographing natural and waste materials inspired me to gather my own materials found within the greater Los Angeles area. The first half of the book showcases solely natural materials, while the latter half showcases a mixture of natural and waste materials, reflecting the current state of pollution and waste intertwined with the environment. This book aims to highlight the beauty and alterity of objects existing within my environment in Los Angeles, while also exposing the excess plastic and waste.

Blanche Malet

As an animator, I aim to communicate concepts that make my viewers reflect on their perception of the world. In my short films, I address contemporary societal issues that I am passionate about. Mainly focusing on the growth of Alzheimer's disease in the elderly, the negative impact technology has on our relationships to others and the tangible world, and society's eagerness to reject emotions relating to sadness and vulnerability. I base my research on recent neuroscientific and sociological studies as well as on my personal experiences. My current medium of choice for animation is clay; producing self-drying, clay models that I further animate using bendable wires placed in their arms, hands, heads etc. Then, I paint the clay models with watercolour, sometimes dressing them with fabric or crocheted wool. This useful technique hides armatures and adds interesting textures.

blanchemalet@gmail.com
@__la_nuit_blanche__



tethered / 1:30 minutes

tethered

claymation / 1:30 minutes

With this project, I wanted to address the consequences of phone addiction on teenagers, especially on the way they interact with their surroundings and the way they engage with their environment. Most of my research was based on Sherry Turkle's essay *Alone Together* (2011), in which the MIT professor of Social Studies of Science and Technology analyses and interrogates children, teenagers and adults on their interactions with their robotic toys, smartphones or other types of technological devices. It inspired me to create a story in which a grandmother asks her gen Z granddaughter why she is always on her phone, and if she still enjoys her stay in the countryside.

I placed my clay models in front of a piece of paper on which I projected a video of flickering leaves in trees, that I shot in Hyde Park. The set is made of various objects like recycled packagings and toothpicks.



Brittany Min

My practice sits within the realm of spatial design as I take concepts, relevant to the human experience, and translate them into performance designs. As site matters for my projects, I have a triangle of factors to consider for each creation: Who am I creating for? Where am I creating? What do I want to communicate through the design? Recently, I have worked in collaboration with musical artists for their live performances. Ultimately, I want to bring people together and provoke empathy for my audience as they experience a bond between themselves and the design.

brit.jkm@gmail.com
@britmin.co



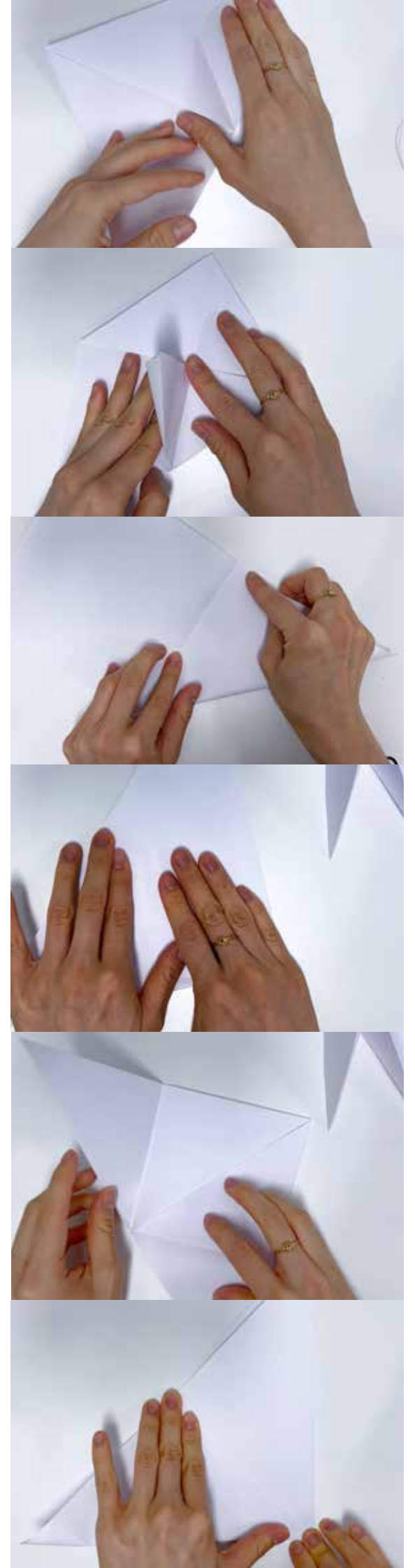
The Show: Sofar / Folded Paper Structures



The Show: Sofar

In collaboration with company, Sofar Sounds, I had the opportunity to design the backdrop for an intimate music performance in South Kensington. The main component to my design was the textured paper backdrop that I constructed using Kirigami folding techniques. I used paper as a proxy to respond to the ethos of Sofar Sounds

as they produce many intimate shows across the world. The paper emulated not only the simplicity of their live events, but also the transience of live music itself. Paper is raw and fragile in nature so using this material paralleled the ephemerality of live music and how it places the performer and audience in a vulnerable space.



Colman Wong

I am a Hong Kong-British artist, and the principal interest of my oeuvre centres around figurative painting, inspired by the socio-political context in Hong Kong and the UK, surrounding themes of sentiments, personal encounters, religion and growing experience. I see my work as critical, personal, and reflective as the ideas of criticality, cultural sensitivity and social awareness guide my practice.

My materials consist of oil, acrylic, watercolour paint and charcoal. Inspired by earlier artists such as Edward Munch, Gustav Klimt and contemporary artists such as Kent Monkman and Kehinde Wiley, I enjoy exploring the depths of figurative painting through experimentation with interdisciplinary approaches. I seek to expand the scope of my practice by investigating large-scale perspectives, sculptured and expanded painting.

kailwong23@gmail.com
@coolman_wong



We need to GO HOME!

acrylic on canvas / 90x70cm

Created under the 'Artefact' project, this painting is my critical reflection concerning restitution and repatriation of the looted artefacts stored in the British Museum through colonial spoliation.

Inspired by the book 'The Brutish Museum' by Dan Hicks, I challenged the power dynamics of the colonial museums by personifying a group of looted artefacts escaping the British Museum. This painting aims at alerting the museum curators on their roles to turn the museum into the site of conscience, and to actualise restitution, repatriation and reconciliation with the claimant societies. Using acrylic as the main medium, I experimented with paint and liquid metal to amplify the textural and metallic effects of the artefacts.



Elena Munro

I am a graphic designer and Illustrator who specialises in Visual Communication and Storytelling. My work analyses the subconscious mind and the creation of worlds. I explore topics of nature, psychology, and fantasy within my work. I have worked as a freelance photographer and graphic designer for integrated campaigns. I have also designed and illustrated books. My work is predominately done digitally as I create my illustrations digitally. However, I am technically skilled in traditional media and may use it in my initial thought process. I am interested in work that allows me to use my graphic design and illustration skills collaboratively.

elenamariamunro@gmail.com
@simplethingscreates





Bear: The Curious Pup

The book tells a story of lost connections in a technology-based world. The story shows a young boy being consumed in mindless technological appliances and his puppy, Bear, desperately trying to win his attention. The story highlights the lack of connection with others in the real world when young

children become lost in the virtual space. The turning point of the story takes the reader to a time before technology where the young boy actively plays and bonds with the puppy. The book finishes with 'It is up to you which life you choose...' The book has been handbound and is targeting children of seven-years.



Emily Trenton

I'm drawn to stories. I believe everything and every one holds a story. I approach textiles as an industrial designer, inspired by the stories in the cloth we wear. I'm intrigued by the movement of looms and the creation of knitted structures, enchanted by alchemy and the imperfect soul.

As a practitioner, I am exploring my grief through threads; a personal narrative built upon familial ties, the love, the loss, and what it means to be a woman. I see nostalgia and yearning as intertwined, focused on the intrinsic relationship between textiles and the significance of adorning oneself with emotion; knitting with delicate fibres, dyeing my sadness, the melancholy I hold, with healing herbs. It is the act of creating the cloth we wear that profoundly moves me, crafting through an enquiry of resilience and feminist theory, questioning the relationship of materials to the body.

When I ask myself why I approach my practice this way, it's because of the pain. It was overwhelming, and I couldn't deny it. I needed to feel.

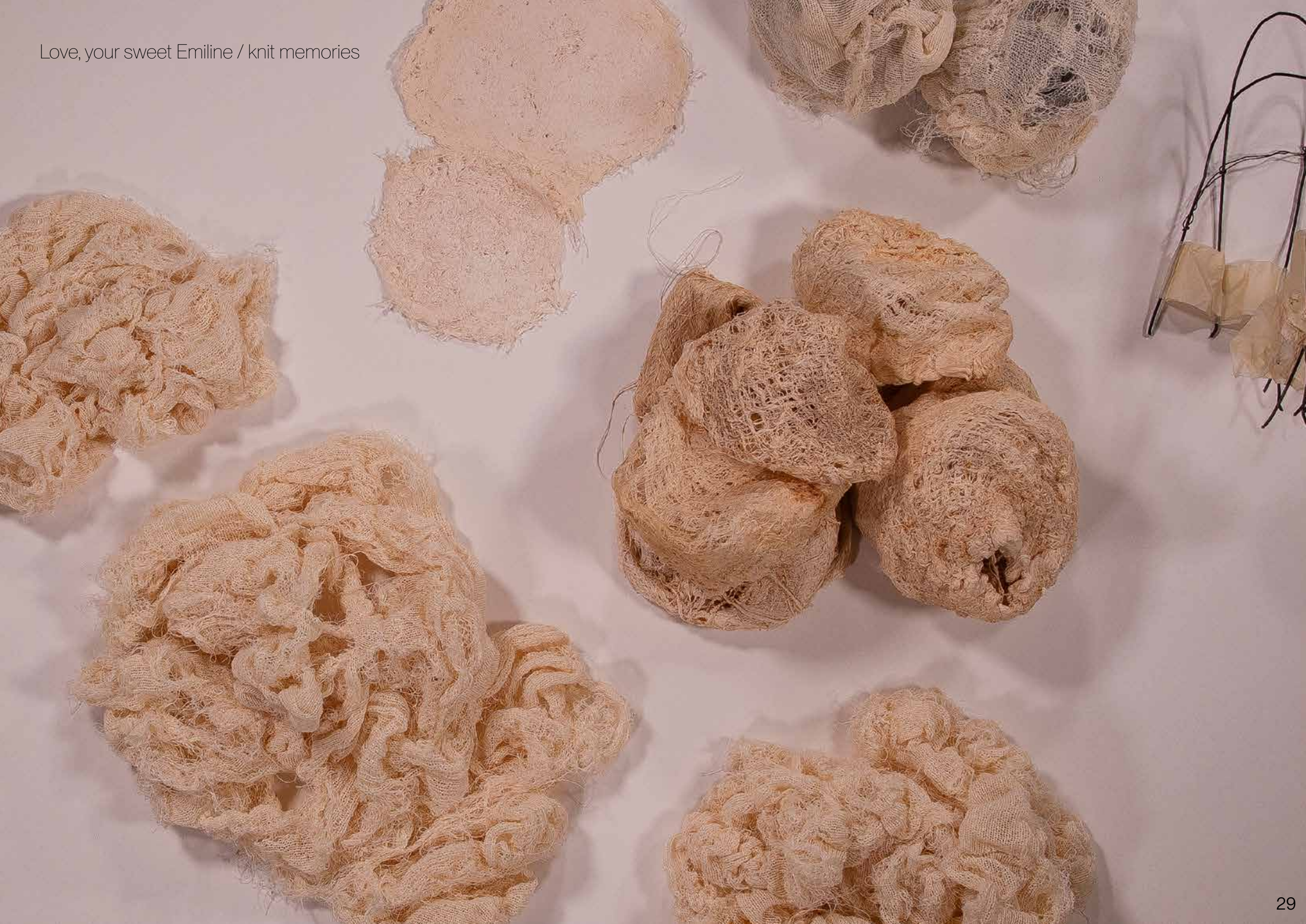
emilytrenton.com

emilysarahtrenton@gmail.com

@emilytrenton

@emilinaah

Love, your sweet Emiline / knit memories



Love, your sweet Emiline

knit memories

Grounded on the floor of the tub
as water fell from above.

I sank into a memory,
rich of colour, of age, of a different time.
I wanted these photos to hug me,
like you were still here.
Wrapped in a blanket of nostalgia,
dipped in a pool of honey.

It is the soul.
The aura of what is lost,
yearning for what is to be found.
The shared warmth,
the tears.

A melody,
I knit because of you.
To understand why.



Hui (Amy) Li

I am interested in creating self-reflective paintings with the visual expression of the hidden side of human relations and emotions, as well as things that are too difficult to put into words. The visual expression of language is the key to communication for myself with the audience. Being a sentimental person has allowed me to identify and feel emotions in myself and others easily. I've explored questions on the colour red and the use of materials in painting that visually express the idea of hidden self-identity and memories.

For me, red is a colour that speaks for passion, suffering and beyond, a cycle of renewal, a way of reflecting. I am also interested in the idea of thinking through making. With a non-stop motion of creating and thinking process, the unknown excitement brings the work alive. Small details come together to create a larger picture; by uncovering and repeating this process, a greater outcome is reached. I explore material matters and colours that remind me to face my emotions, and to digest them by bringing them into my art.

246871@network.rca.ac.uk

@_amyhl

waving / acrylic, homemade felt and textile on wood / 71x90cm





you never allowed me to be at peace / acrylic,
oil pastel, cotton, home-made felt and textile on
wood / 40x50cm

waving / acrylic, home-made felt and textile on
wood / 71x90cm

Inam Zimbalista

Inam Zimbalista is an Israeli multi-disciplinary practitioner based in London, working mostly in the fields of moving-image, installation, and photography. Zimbalista's works reflect on his fascination with the core of human interaction and relationships. Zimbalista is resonating with day-to-day emotions and ideas through a fictitious lens to ask questions about identity, social patterns, clichés, stereotypes and the human perception of life. In his work, Zimbalista plays with the borders of the medium of moving-image as tools for further examination of these matters. His works are narrative based, using cinematic and artistic languages at once.

lzimbalista123@gmail.com
@zimbalista



Circle | Clapping Music

still from video / 02:39 minutes



The video shows my father and I in two different locations, clapping a music piece by Steve Reich called “Clapping Music”. It’s a rhythm in circles that is played by two musicians. The two are starting with clapping the same rhythm together, while one keeps the main rhythm with no changes through the whole composition, the other is shifting the downbeat of the rhythm every few bars. At the first part of the composition, he is moving away from the steady rhythm and gradually getting closer and closer until the reconnect.

<https://vimeo.com/668938950>

jake foster

Hi :) I'm jake. I'm a designer working at the intersections of fashion and furniture. With a background in costume design and queer theory, I'm interested in how design contributes to constructing and expressing characters and selves. Using textile-based craft, working between garments and upholstery, I question interactions of bodies and selves with objects and space.

10011636@network.rca.ac.uk
@j.ak_e





You & Me

This work used construction techniques of streetwear and upholstery, draping and patterning garments for myself and a chair to occupy together. I think through relationships between selves and objects, objectification through the constructed textile, and the struggle of performing selfhood through designed objects.

James Nepaulsingh

I am a multipotentialite polymath: a painter, lawyer, executive coach, music producer and podcaster. I have studied at the Royal College of Art, the University of Oxford and the University of Cambridge.

My artwork is an exploration of hybrid cultures, identity and roots. I am Trinidadian, but I have never been to Trinidad. I try to reach out to my heritage, but a sense of frustration arises as I can never 'touch' the relevant image.

Perhaps because of this, multiple influences manifest themselves in my work - from Goya to Weems, from haiku to horror movies. I similarly add wide-ranging materials to my paintings, such as placenta pills, sugar, cotton and indigo paint, mostly associated with the Caribbean slave trade. It seems I am searching for belonging/identity through these extensive influences and materials.

My preferred medium is acrylic on canvas, but I also develop my visual language through drawings, performance art, sound sculptures and moving images.

jn@plusfuture.com
@nepopublic



Rivers of Blood, Sweat and Tears / 53x65cm

Embryo II

Acrylic, placenta pills and putty on canvas / 53x65cm

The embryo paintings were inspired by a *dérive* I took in Tokyo. I noticed for the first time tubes around the city, particularly in transportation hubs. They looked like umbilical cords.

I did a guerrilla art project by placing print-outs of the embryo paintings next to tubes I encountered. The idea was to connect the embryos related to the Caribbean slave trade (where enslaved pregnant women were thrown overboard as they were seen as liabilities) to the tubes, to give the art and the embryos of my ancestors new life.



Jiva J. Riley

My work continues to be a dialogue between the practices of analogue and digital architectural drawing techniques. It attempts to bridge the gap of my passions as a practitioner, from that of the spatial realm to areas of fine art practice, manifesting into printmaking, drafting, or painting. My work hovers between how we may interpret spaces differently given our visual investigations into structures, as well as a constant introspective journey in communicating my past through spatial explorations.

Since my Architecture BA, I've always had an attraction towards the non-digital aspects of architectural design, from model making to using a drawing board. I've found that these analogue modes of production captured a certain personality in my work which digital never could. During my time at the RCA Graduate Diploma I was able to return to these formats, experimenting with screen printing through digitising iterations of my hand-drawings, using the laser cutter to produce stencils. This conversation between traditional and non-traditional modes of architectural illustration resounds throughout my practice.

jivariley@gmail.com
@jiva_riley

The New York Times

An Art-World Capital, With Few Places for Artists to Work

A new London exhibition celebrates the creativity of artists in their studios. But ateliers in the city are vanishing, and artists are being pushed out.

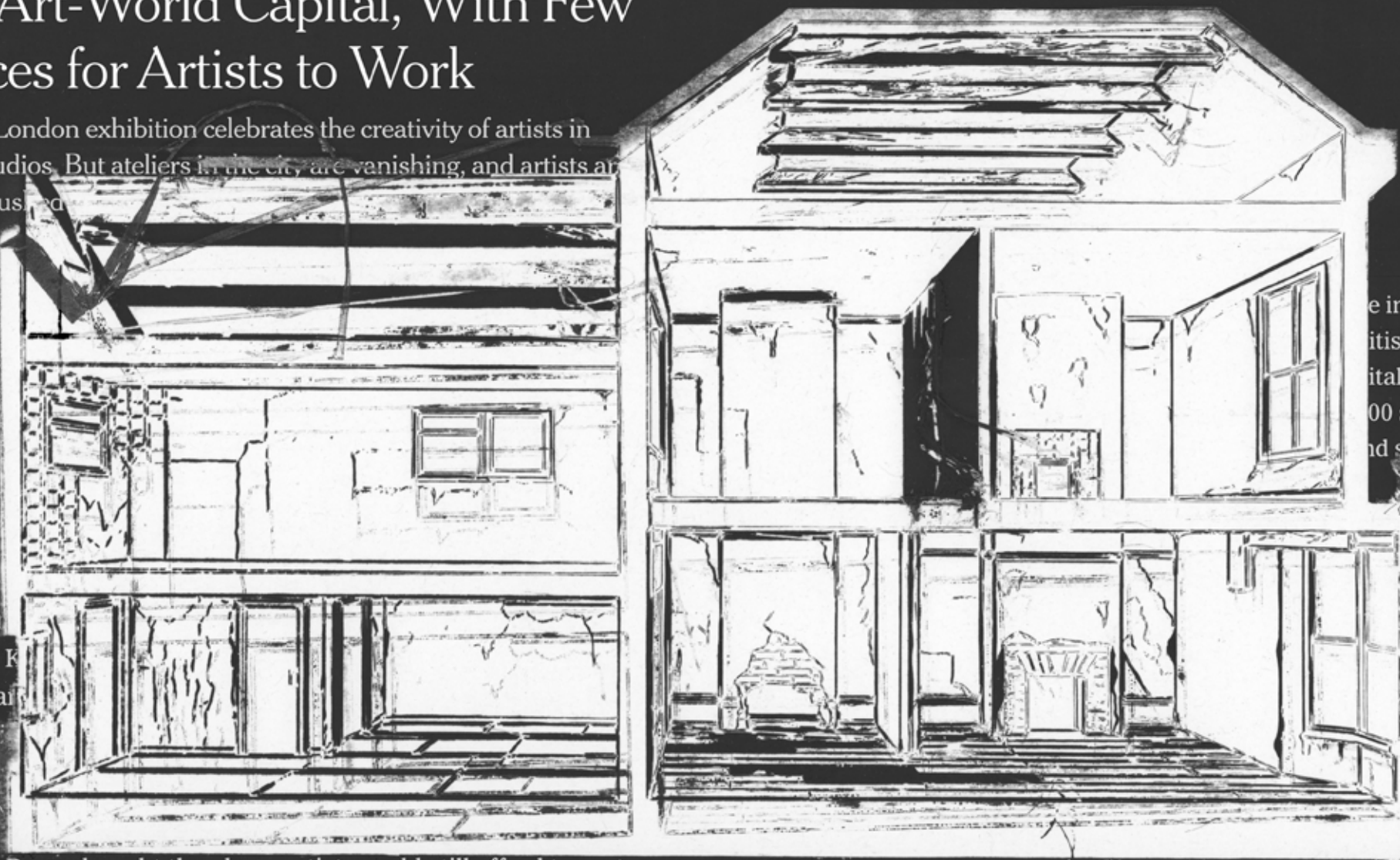
By Farah

Feb. 25, 2021

LONDON
studio
large

The b
1984 in
South K
lived an
very f
Centu
creati

When Bacon bought the place, artists could still afford to rent or own spaces in desirable areas of central London. Today, soaring property prices have led even formerly impoverished neighborhoods to gentrify, pricing out the artists who made them fashionable. In the past couple of decades, artists have migrated from the East End — where the Whitechapel is — to Peckham and various parts of east London. Some are now



e individuals
itish economy
ital, according to
00 students
nd start looking

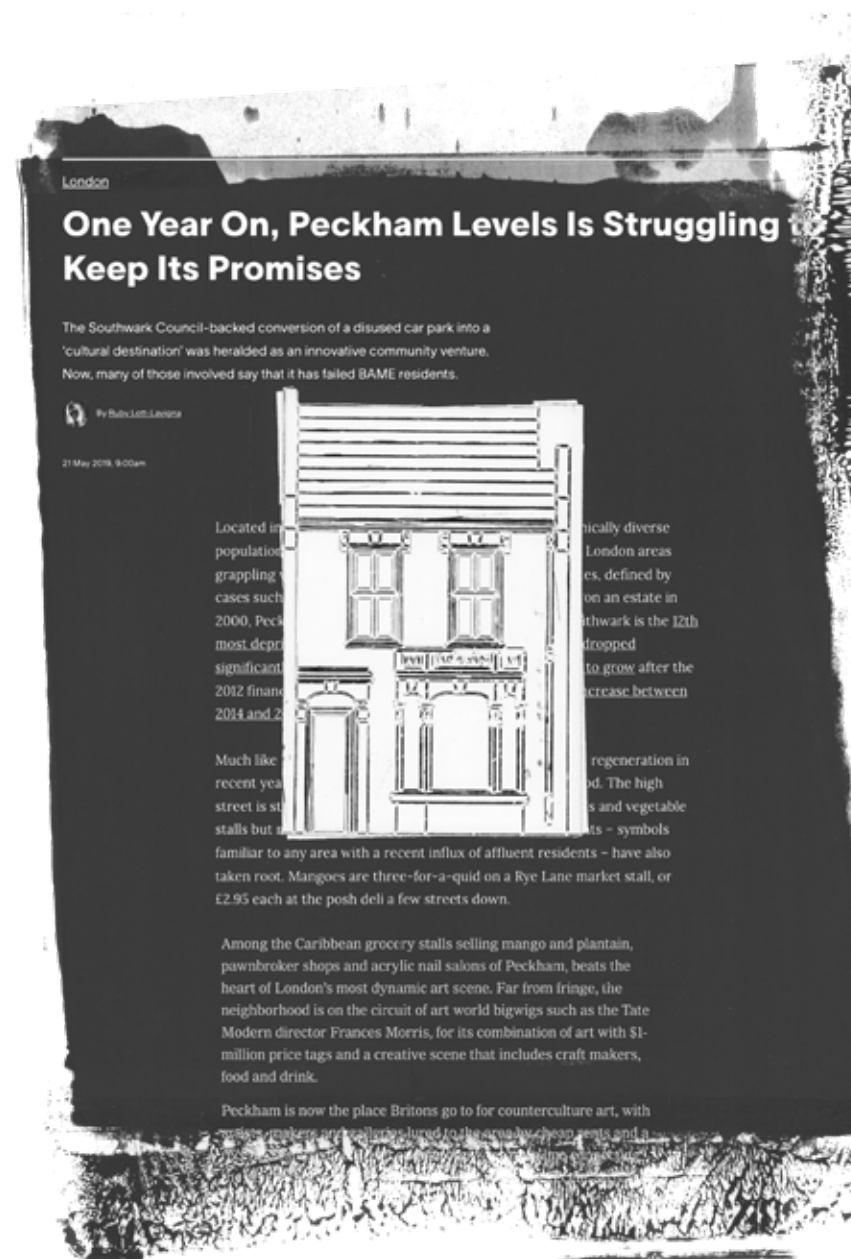
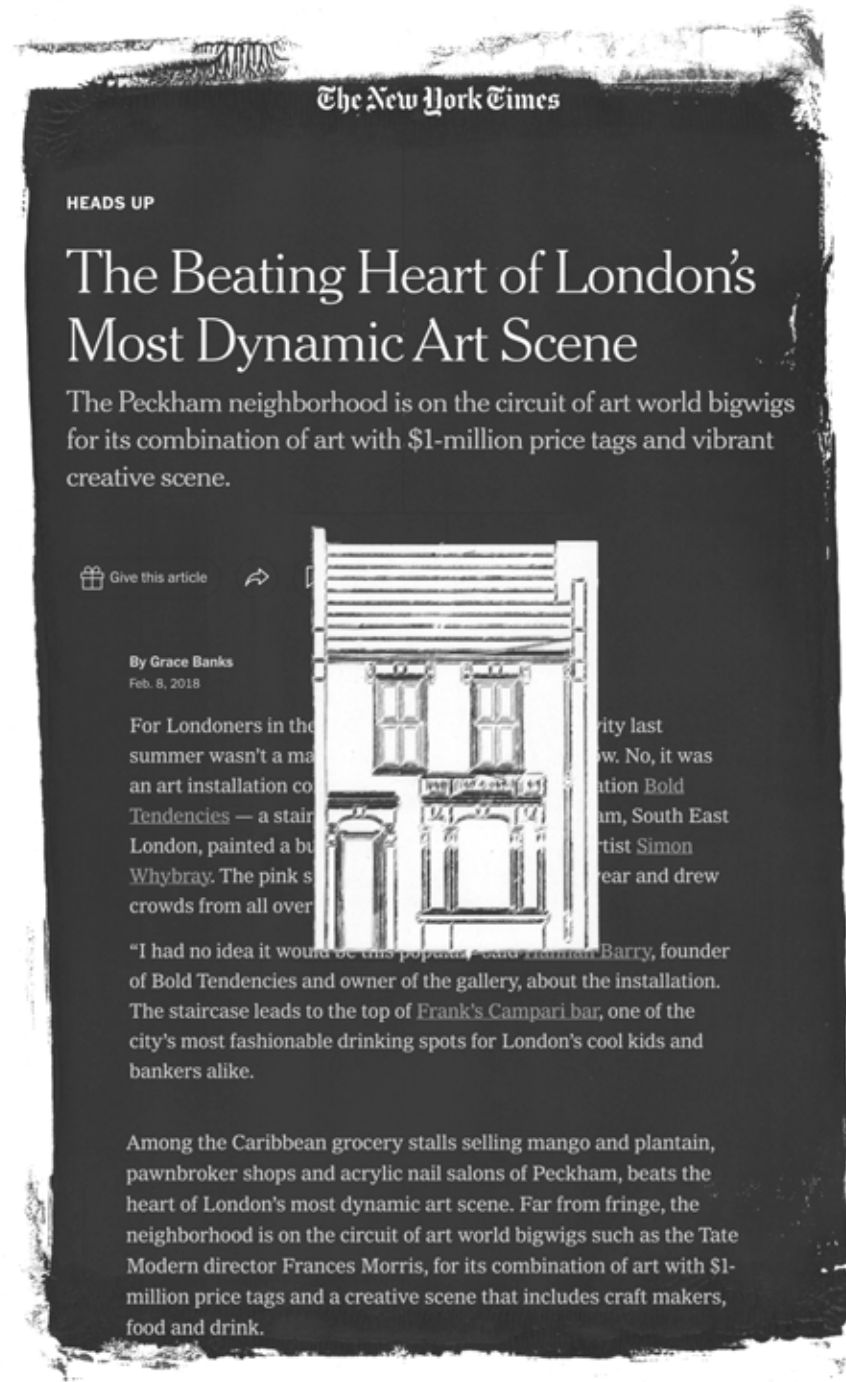
ing pace.
London at
udios were
spaces
sk of closure

Land Trust,
ffordable

“London is overflowing with talent and innovation, but our creative community is under constant threat from rising rents, and the pandemic has left many artists on a cliff edge,” the Mayor said in March 2021, as the city announced the acquisition of a space for 180 studios in a gentrifying area of East

Safehouse Series

Digitized Screenprints / 42x59cm (each)



This print series ultimately became a theoretical exploration of the impact of artistic spaces within communities struggling with the realities of gentrification, with the architecture of the Safehouse venue in Peckham at the centre of the project. It also centralised around the development of a methodology, using the practice of layering various artistic methods (physically and digitally) to familiarise oneself with a structure. This was grouped with intensive research into the history of the structure, with the use of archival newspaper databases ultimately ended up guiding the project to this final iteration. The artwork is a conversation between digital and analogue modes of working, with the screen print stencil originating from a hand-drawn section, which was digitized, laser cut, screen printed, and ultimately scanned and digitally edited.

Joey El Haddad

I am a Lebanese multi-disciplinary visual artist whose approach includes paintings, drawings, printmaking, and performative street installations. This cross-disciplinary practice owns a disruptive aesthetic that often consists of exaggerated photorealistic and animalistic figures, cartoons, accompanied by war symbols and a multi-color palette. This method allows me not only to depict the social polarisation created by my country's political corruption, but also to battle the capitalist exploitation of the earth through an imaginary violent world and subjects of decadence. My objective is to induce a satirical and hard-hitting visual impact on my audience to encourage them into discussing those serious matters.

joeyhaddad10@hotmail.com
@joeyh.art



Capture, Appropriate, Control

Acrylic, oil, spray paint / 100x125cm



Humans have exploited, commercialized, fetishized, and colonized nature. I painted this triptych by combining the styles of modern and contemporary artists with expressive and revolutionary aspects. I exposed the destructive effects relating to the exploitation of nature by highlighting political issues, corruption, mass production and nature appropriation. I executed these artworks using spray paints, acrylics and oils on canvases. I am inspired by works of neo-expressionist, surrealists, and cubist painters who have also used the same techniques to express their ideas on humanity, as seen in Jean-Michel Basquiat's *dichotomies*, Francis Bacon's self/faded portraits, and Picasso's cubist figures.

Joud Fahmy

I am a contemporary, multi-disciplinary visual artist from Jeddah, Saudi Arabia, and I am interested in initiating dialogues between the traditional and modern through my artwork. It is one of my core values to transcend these barriers and limitations by society and for my art to be a catalyst for shifting meaning and reshaping culture. My practice involves bringing women's voices to the forefront, challenging gender roles and questioning stereotypical cultural customs.

After completing my Associate Art Degree from Santa Monica College (2018), I have been taking steps to develop my artistic voice. This pursuit resulted in my selection in the Hayy Jameel Learning Programme by Art Jameel (2019) and to become a recipient of Maan Grant, by Athr Foundation (2020), both programs initiated for artistic development in the community. While working as Artist Liaison at Hafez Gallery, Jeddah, I am furthering my art education with RCA's Graduate Diploma. My passion for women's movement in public spheres and interest in martial arts led me to win tournaments in California, leading up to representing Saudi Arabia as Judo Olympian in Rio De Janeiro (2016). The graduate diploma, as well as contemporary art summer school at RCA, have given me breadth to explore layers of society and express ideas through my artworks.

oud.jawad.fa@gmail.com
@joudart55)



Invisible Women

collage on wood / 34x31cm

While working on Undiagnosed, I was objectified based on my appearance out in the open, therefore I decided to eliminate certain elements and superimpose others in my next work, Invisible Woman. Underlying themes were inspired by Louise Bourgeois and how she speaks about women and society. I started experimenting with cloth and no particular form, focusing more on the performance and concept. Originally, I chose jewellery and bells as my artefact research items, but both did not offer a cultural and social link. Traditional gatherings in women's spaces are where I noticed artefacts in settings where real connections were being made. A performatory piece came out of research on artefacts such as metal kohl holders, coffee cups, and cymbals (Museum, V & A), where women openly talk to one another. These objects are part of most households and integral to the social fabric of our community. Invisible Woman shows a looping video of a figure laden with traditional artefacts, sounding the weight of stories they signify by bringing them out to the public.



Kaipeng Tang

I was born in 2000 in Shenzhen, China. I studied at the Royal College of Art, specializing in Fine Art. I currently live and work in London. My work focuses on self-talk and aims to explore the connection between the subconscious and each idea. I capture the process and outcome of self-reflection through photography to visually reflect my subconscious mind as it appears to me. The aim is for the viewer to become aware of a deeper concept of self through my work, encouraging them to discover the existence of the subconscious and its impact on our daily lives. In my practice, I use a variety of strategies to observe the self, including dialogue, meditation and refining my understanding of the self based on the evaluations of others.

These practices have allowed me to confront my deeper self, becoming more aware of the source of my preferences and aversions. This has given me more control over myself than ever before rather than allowing the subconscious mind to dictate all our actions. My practice will evolve as my personal experience expands; as I develop a deeper understanding of more disciplines, I will look at the self through more lenses while investigating creative ways to imagine and present the deeper inner self.

a13590130009@gmail.com
@victor_tang0



The Shadow of Self / C-Type Fuji Gloss Print / 60x80cm

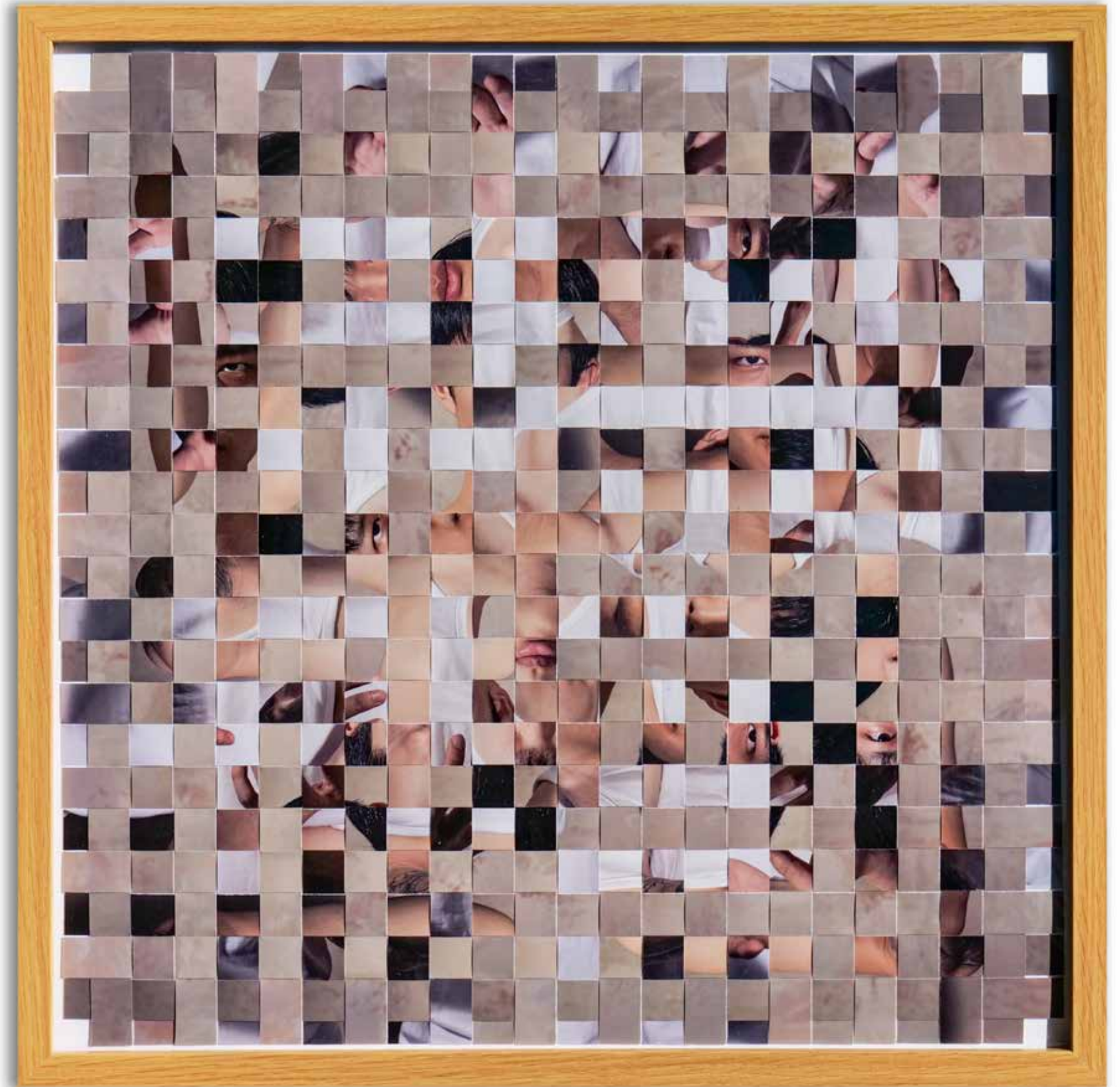
The One of me

suede photo paper / 50x50cm

I piece individual parts of an image back together to form one. This becomes a process of obtaining self-awareness and self-healing. I separate the tangles in my mind to better understand how each thought came to be. The individual wires are then braided back together to become something more rational and resilient than the tangled mess.

As Susan Barrett Merrill says, "Each element is defined by its antithesis and derives its meaning from it. Because there are different selves in the subconscious, each of our decisions makes sense to us. They co-exist in your subconscious and prepare the answer for you before you make the decision. Try to take your experiences and discover who you were in the past."

When you gaze at yourself, what you see will tell you everything.

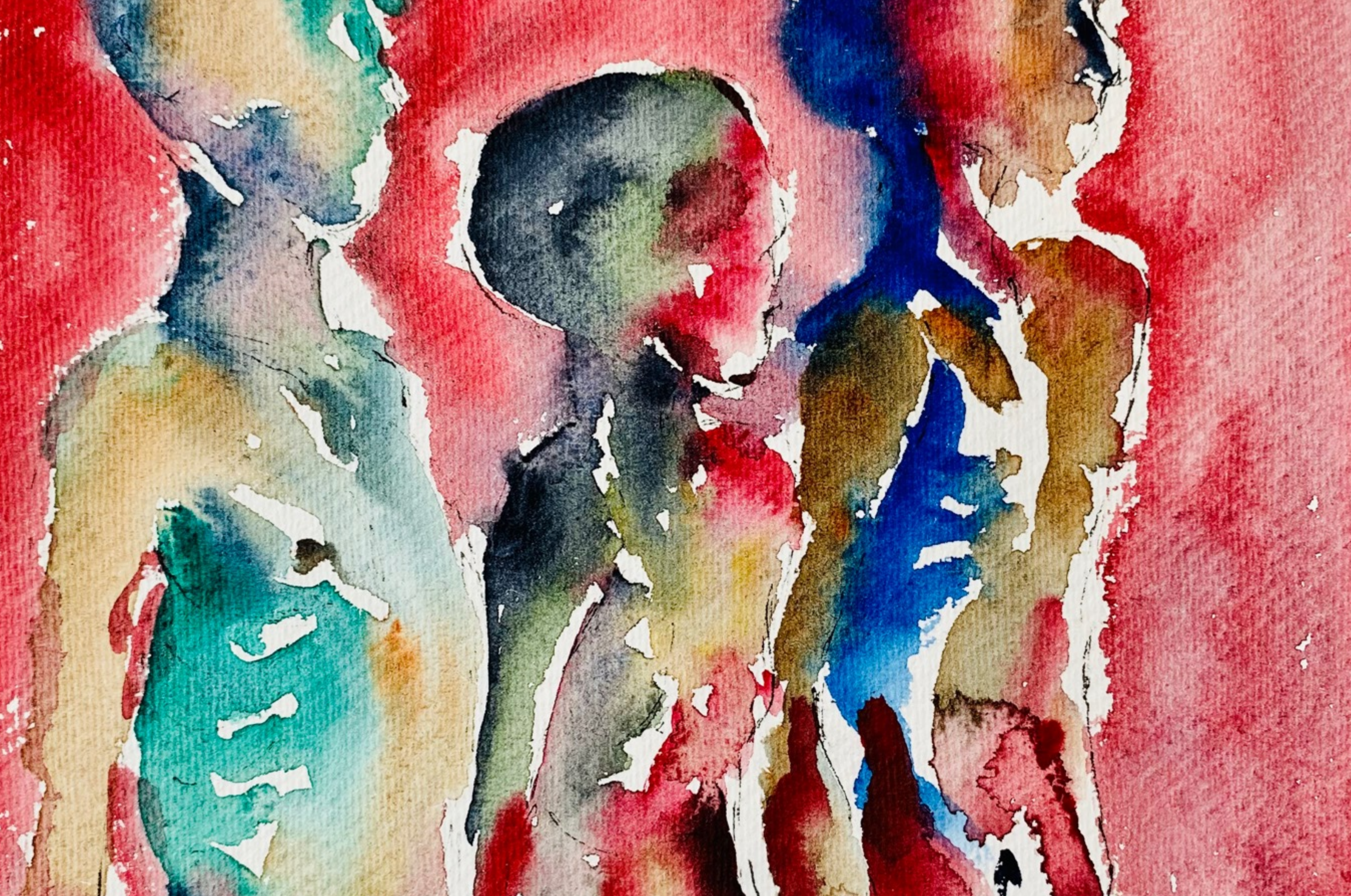


Manoj Singrakhia

As a spine surgeon who has taken up full-time painting, my journey in art peregrinates around methodological investigation, analysis and dissection of the *Anatomy of Human Emotions* inspired by personal, political, and poetic contextual themes. The introspective research ensued with an insignia of Bombay Port Trust, the worker badge that belonged to my late paternal grandmother, an aide-memoir of the poignant history of the worst fire blaze in Mumbai, dated 14.4.1944. The emblem captured her emotional graph as a spirited woman, a tireless worker, a devoted wife, a doting mother and an intrepid freedom fighter. The ferocious fire made millions including my family homeless, shoving future generations into diseases and poverty. Delving into the sentiment of pre-independence era, I started unearthing the candid catharsis of unprocessed emotions of freedom and colonialism on my canvasses, forging a true conduit with my identity and roots.

singrakhiamd@gmail.com

[@manoj.singrakhia](https://www.instagram.com/manoj.singrakhia)



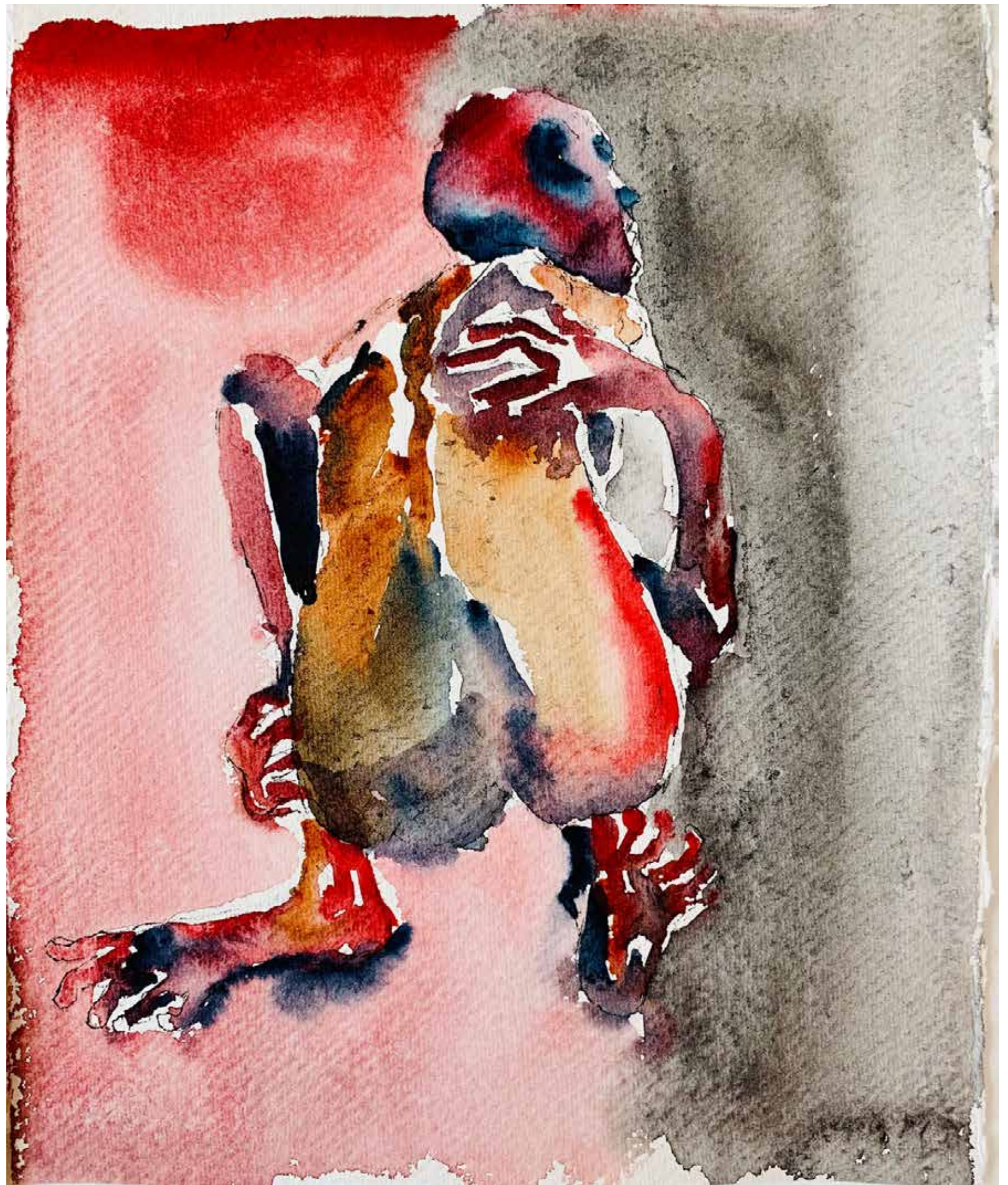
Homelessness, Poverty, Disease / Indian Ink, watercolour on khadi paper / 21x21cm

Swadeshi

Indian ink, Indian kokum, henna, watercolour on khadi paper / 30x21cm

Swadeshi in Hindi means self-sufficient or self-reliance and became a marker of 'Made in India'.

Galvanized by the literature on the Indian freedom struggle, wherein Swadeshi (Home-made fabric) was the pivotal modus operandi for empowering the natives, emboldening their defiance in the face of oppression, I choose indigenous materials made exclusively in India like hand woven Khadi paper and fabric as canvas and Indian ink, spices, tea and coffee along with watercolour, acrylic and oil as an integral part of my methodology and concept. Keen observation of the daily humdrum, sequential structuring of constructs and the use of homegrown material truly defines my work.



Mariam Satrap

As an Iranian woman raised in London, I have always bridged two cultures whilst embodying both - which means I experience displacement wherever I am. At the heart of the Iranian female experience is a paradox, one at the threshold of tradition and modernity, where women are highly educated but valued for their deference and where silence has become a form of expression for that which cannot be voiced. The recurring theme of silence in all its different forms and guises is the starting point of my work.

My practice is research-based and autobiographical; I use different media to explore the multiple facets of my identity, including textiles, photography, collage, sound and film. My Iranian identity is steeped in Persian literature and poetry; as such, text is an integral part of my work.

mariam@satrap.me



Heterotopia: Displaced Reflections
two-way mirrored acrylic, projection, photography

Unravelling Old Patterns

linen, embroidered wool, rope, projected film

We can access the transformational power symbols hold only if we engage with them personally and 'connect to them through the bridge of the emotions' (Carl Jung). The ancient Persian paisley motif represents a cypress tree that does not break in adverse weather but bends its head down and endures - signifying modesty and resilience. In Iran's religious and patriarchal society, where women are expected to tolerate their imposed social restrictions, I question these old patterns of submission and acceptance. I set out to restore the cypress tree to its upright position by manipulating the form of the paisley with this headpiece and gown. The headpiece is made of a cut woollen scarf of embroidered paisleys folded over each other, thus concealing their 'bowed heads'. It frames and celebrates the woman's face rather than veil it. My film 'In Search of a Lost Identity' is then projected onto the paisley shaped gown, which trails behind it 'heavy words' bound in rope.



*'I'm no twig to bend easily
I am the tall, and yielding cypress
In me is the essence of resistance
Even if I am cut into pieces...
Let the willow tremble
Let the wind billow
The shame of the wind
And the willows is not for me
I'm the tall unyielding cypress.'*

- Simin Behbahani

Marlee Weill

My fashion design work engages with questions about love, sexuality, femininity, performance, intimacy, and sense of self. I often pull from my personal experiences as a starting point for research.

My work attempts to challenge the traditional fashioned body by using garment-making techniques that are situated in between sculpting and garment design. I begin my design process by intuitively creating 3D forms by sculpting with materials such as clay, plaster, textiles, metal, and paper or fabric/textile draping. I then begin to design by taking inspiration from the shapes created, and then apply the silhouettes to garment design.

As I expand my practice, I do so with the intention of contributing to a larger narrative about womanhood by sharing my intimate experiences through my art and fashion design work.

10005328@network.rca.ac.uk

@marleeweill

Letters to a Girl I Once Was And Still Am
photographed by Sophie Wang



Commercial Viability

found garments, found shoes, wood

In this design work, I used found commercial structures, second-hand clothing and shoes, as a symbol for normative femininity. By taking apart the structures and putting them together again, I attempted to change the value or intention of the object to emulate challenging normality.

In this project, I compare this notion of commercial viability to “valid” femininity. What are the similarities between a product having a place in a market and a woman having a place in a patriarchal society? To greater explore these questions I consulted Judith Butler’s ideas of Gender Performativity and Hannah McCann’s research of “toxic” femininity. I researched with the intention of investigating what permits patriarchal and normative femininity to have more validation and consequentially wondered how these standards contain us in gender inequality.



Miaoyi Shu

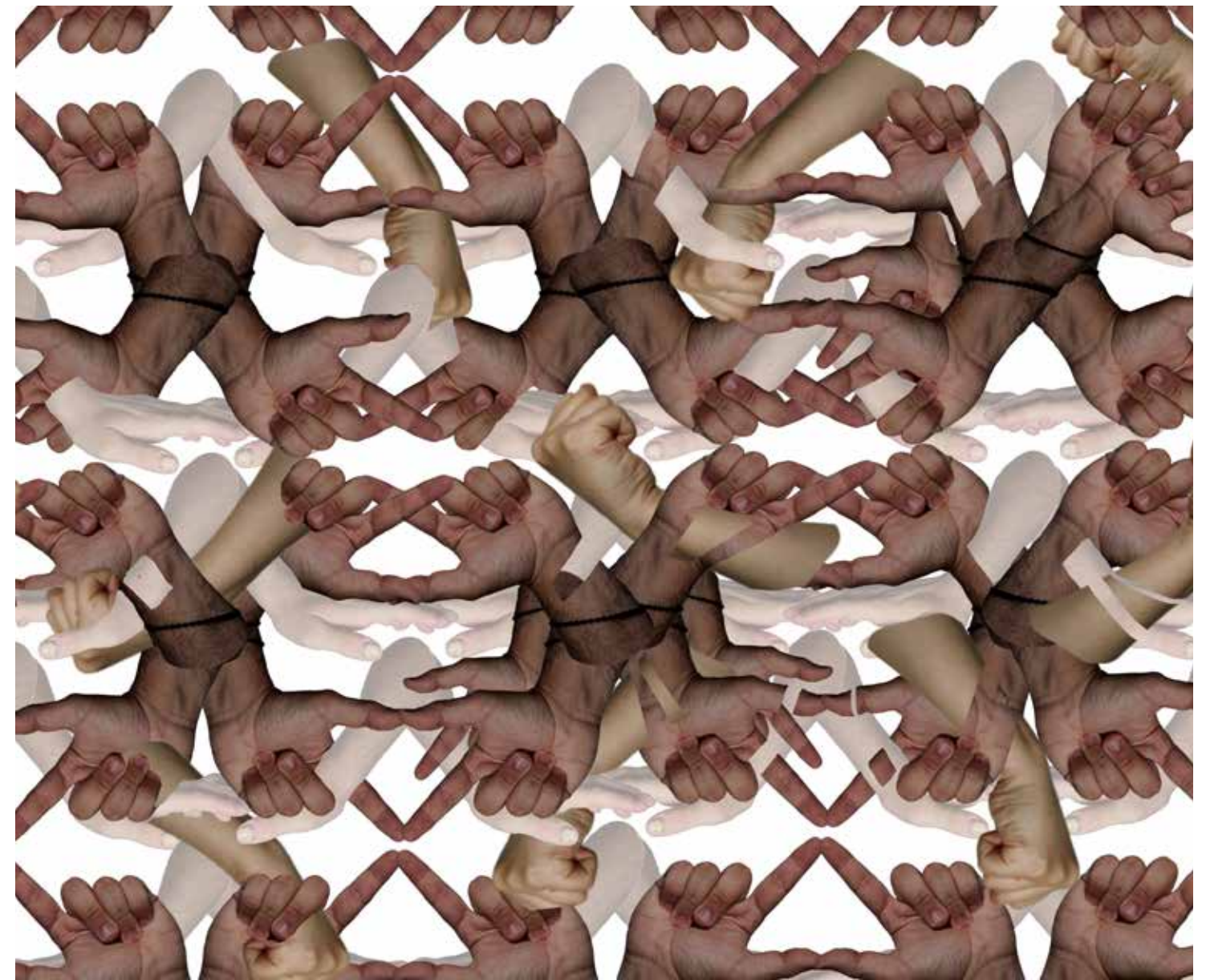
Is there a boundary between Fashion and Art? My works draw attention to the possibility. I redefine fashion design methods and develop ideas based on their symbolic meanings. Such practice draws on Bruce Nauman whose work 'manifest mediums based on the ideas.' The deconstruction and reconstruction methods articulate my hopes for a harmonious and integrated community.

My years of fashion design experiences have not only honed my skills but also encouraged me to think beyond the limits of body to elaborate fashion. The relationship between design and human beings is examined from a different perspective to reshape their existential status. Fashion design techniques such as prints, embroidery, and fabric manipulation are combined with other mediums.

coevolutionstudio@gmail.com
@marsjelly121



Talk To The Hand / 47x30x30cm



Selected objects are transformed into subjective matters of people's emotions and memories. The material is not merely a component but instead given a 'personality' with performative characteristics and storylines. I take on the persona of a composer. Objects are imbued with spirituality under my editorship. Repetition enhances the visual communication of these messages. By combining the art and fashion concepts, I seek to interpret fashion in a different and personal context. Through this analogy I hope to call on society to change stereotypes about gender, race, mental illness etc. and build a new world with great love and equality.

Nadja Stamselberg

I am an artist, theorist and lecturer living and working in London. My art explores intense feelings of loss, pain and grief. It aims to recover, repair and restore what I have known in the light of what I have lost. By layering memories, experiences, and materials, I find meaning through process and think through creation. By suspending judgment and placing future self in a visual context, I look for counsel in the physicality of mark making and take ownership through adding and taking away, through destroying and building up. I do so through drawing, photography, print, sculpture and painting. Despite being personal these sentiments are universal and have developed against the backdrop of collective sorrow the world has been experiencing in the past two years.

nstamselberg@yahoo.co.uk



Black Balloon / screen print and chalk on paper / 58x38cm each

Leaving

Chalk, charcoal, acrylic and emulsion paint on canvas
119x76cm

In this piece I overlaid the canvas with paint, plaster, charcoal and, pencil marks. Through this intricate and labour-intensive process, I investigated depth and layering in contrast to flatness and void. Bold gestural painterliness juxtaposed to the specific nature of the paint itself had been my main concern. Despite this work not being entirely non-representational, my use of form and colour were my primary means of expression.



Natalia Mesa

I am an interdisciplinary artist from Medellin, Colombia, who works at the intersection of Neuroscience and Philosophy. My two academic halves motivate and inform my creative process; making mixed media expanded paintings. My work responds to the Hard Problem of Consciousness and Reductionism, a theory that claims our experience of life can be defined by and reduced to electrical and chemical processes in our brain. Within my practice, I paint, rip, stitch and hang canvas and string, making works that emphasize the dual nature of our existence - the neural correlates of cognition and abstract features of identity and consciousness.

nmesae@gmail.com

@nataliamesart

@mesa.natalia



Te guardo los Olvidos
acrylic on unstretched canvas, string



Te guardo los Olvidos

The title translates to. “I’ll keep what you’ve forgotten”... Focusing on forgotten memories themselves, I painted a mindscape with my mother’s favorite childhood colors and vague references to the place where she grew up. A window, plants inside and outside, mountains everywhere, that’s what Medellin is like. Then by carefully ripping the canvas and discarding some pieces I

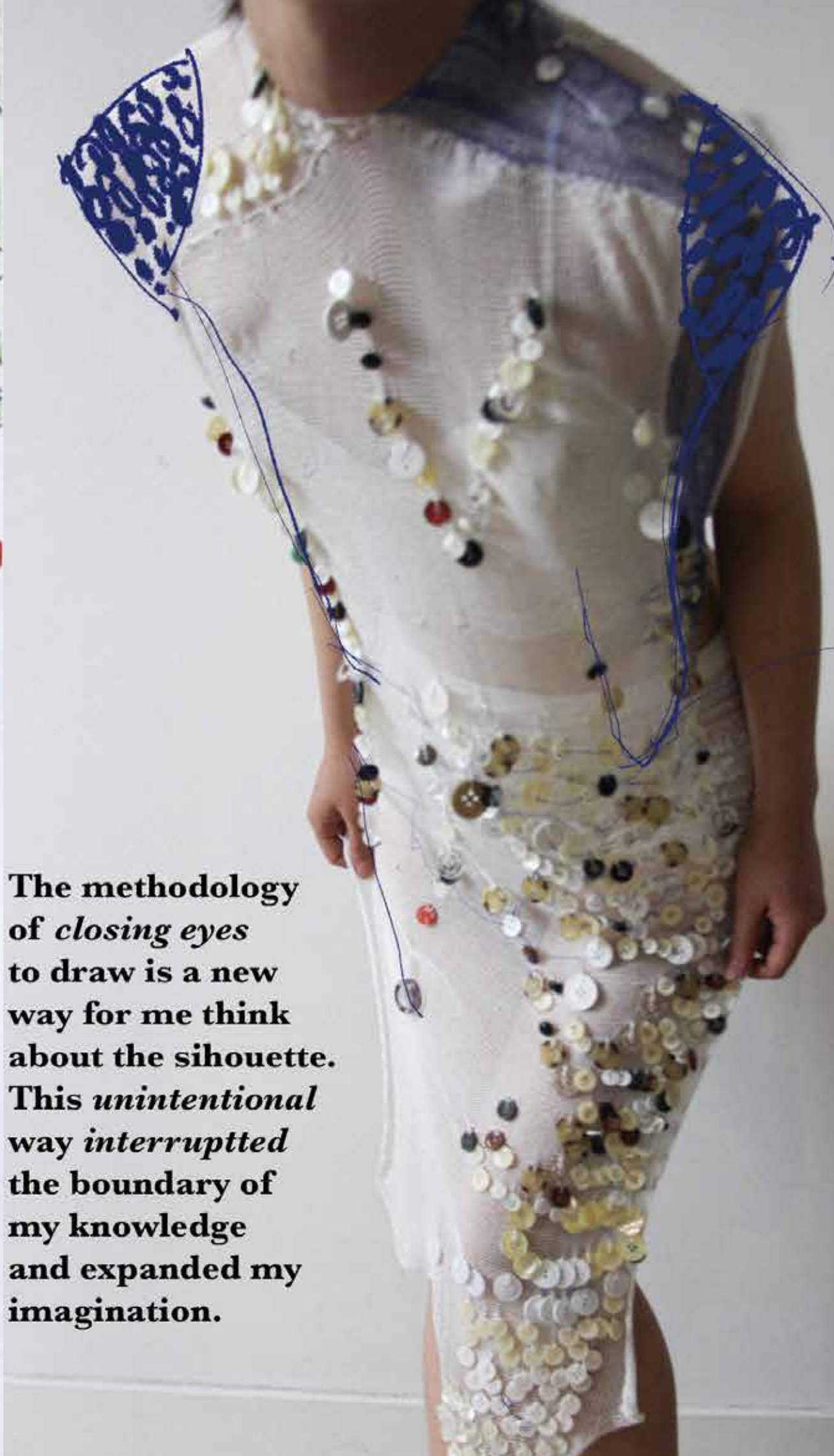
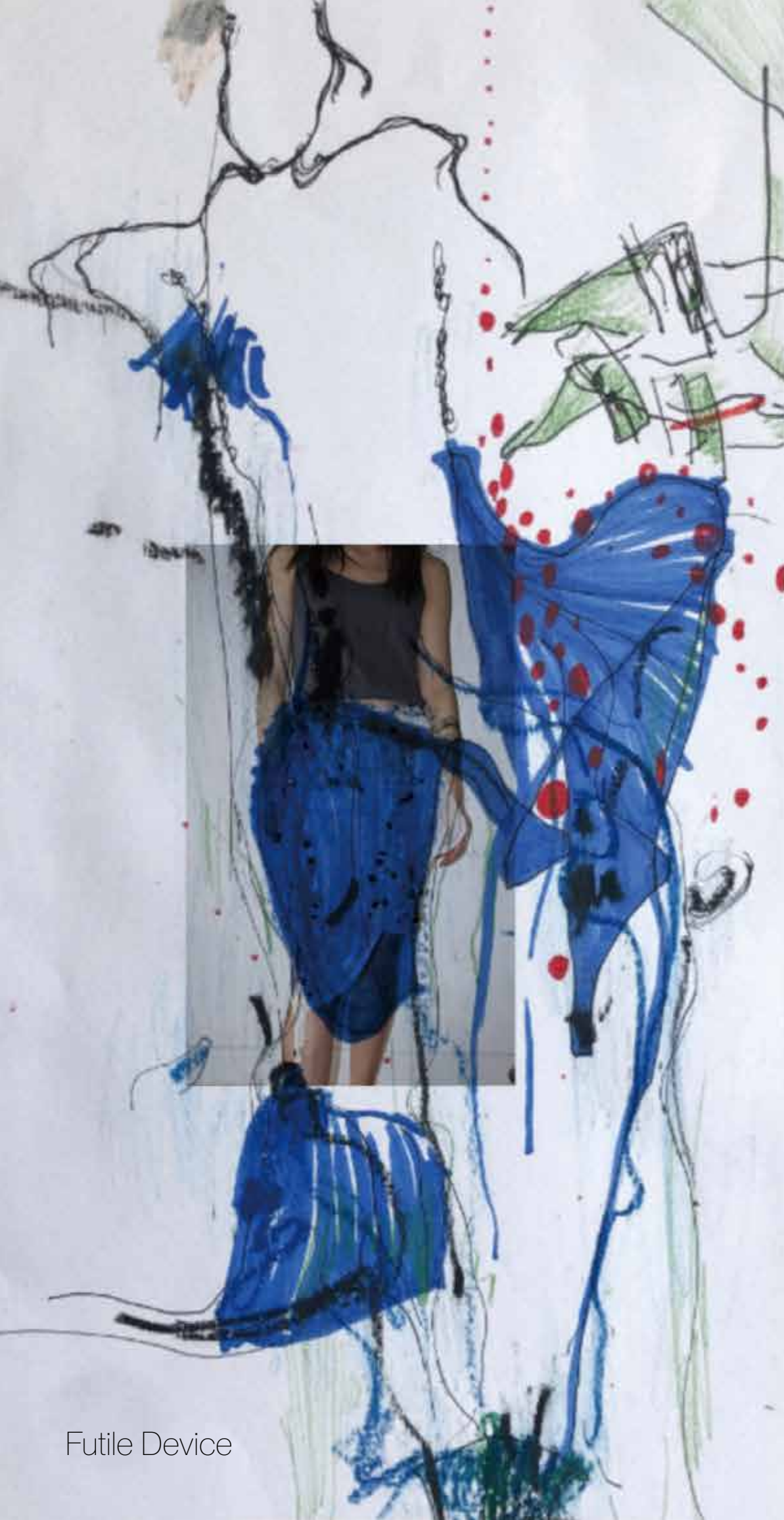
made the memory incomplete. Not nonsensical, still recognizable, but not fully there. Then by reorganizing the composition, I imitated the act of failed remembrance. Finally, by tenderly folding up the painting pieces like clothes, I hid even more of the painting. Layering up forgetting, folding it as if I were to put it away and keep it. Knowing that it isn’t complete and cannot be kept.



Qianyang Kong

I'm an artist and fashion designer from China, currently based in London. Within my practice, I explore the balance between fashion and art, intergrating the exquisite recognition of love, ephemerality and life into the embodiment of textile language. My recent work illustrates a controversial but consensual characteristic which considers the notion of seeing and unseeing, to memorise momentary feeling and unforgettable love. I prefer dynamic materiality including dissolvable fibre, transformative structure, subtle image and so on. In my design process, creative writing helps me materialise an intangible notion into a configurative way. My work engages with the ever-changing process of perception, being a paradox that reflects my controversial inner monologue of enduring emotion and love.

raphina980728@gmail.com
@kong_qianyang



The methodology of *closing eyes* to draw is a new way for me think about the sihouette. This *unintentional* way interrupted the boundary of my knowledge and expanded my imagination.

Red Is On The Red

etching ink, crepe, cotton thread / menswear top



Distorted menswear tie



Red is in red.
A warning of absence.
To be seen or unseen, to be remembered or forgotten.
Explicit but blurry.
Slowly wake up in the sensation of pain that is never ever visceral, likely.
Likely to endure, to remember, to embalm.
Disappearing through seeing weights up the pain.
Eventually,
You are buried in the past in an eye-catching manner.
Consensual and controversial.
I am worried that you don't see the bottom of my heart.
So I red you everywhere, red you from skin to inside.
Closing eyes to see you, hear you and feel you.
Feel the emptiness that you left behind.

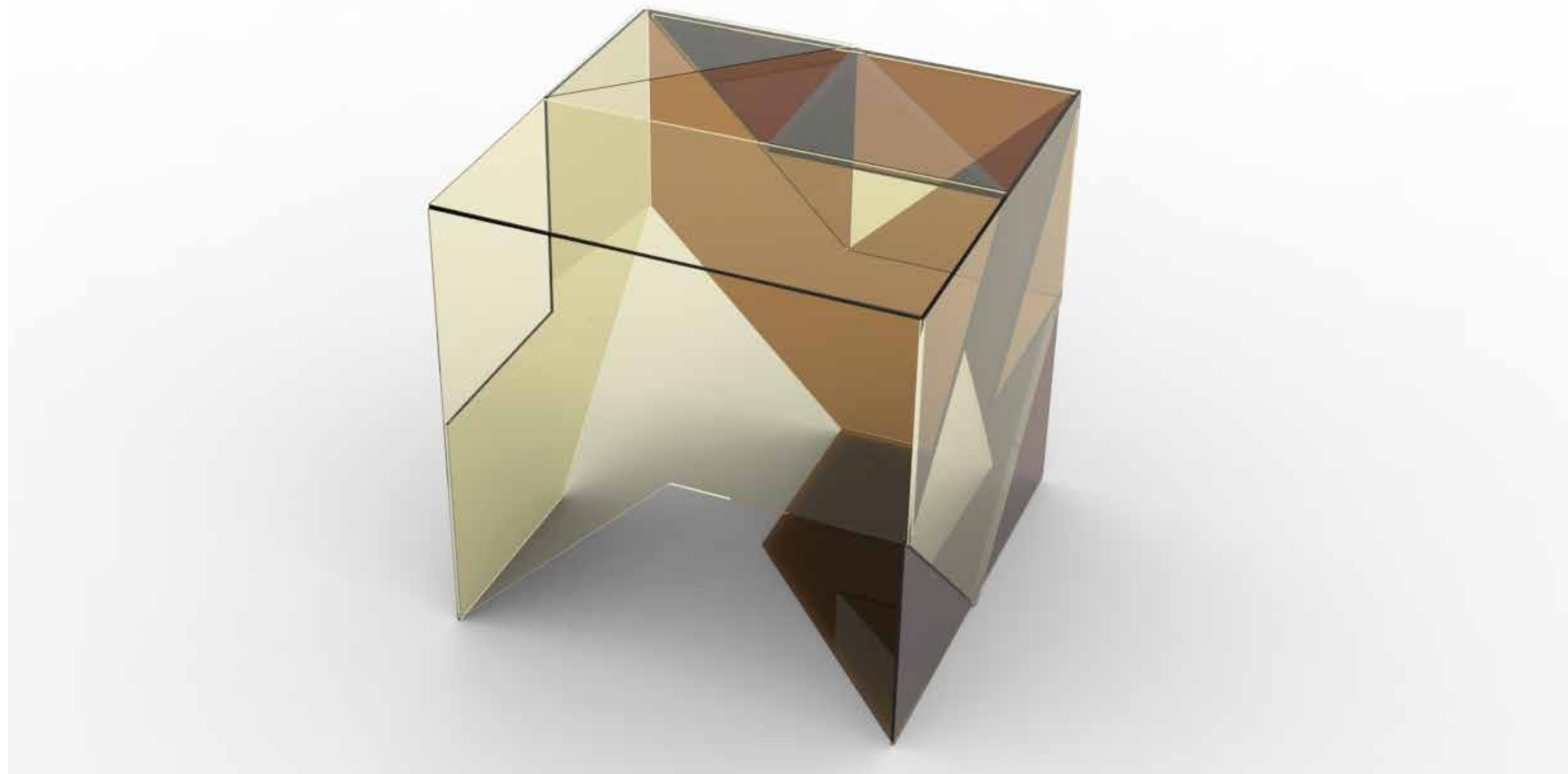
Reema Turki Nasser

As a furniture designer my focus is not only creating an object that is revered for its form or functionality alone, but also its emotional resonance derived from personal experience. Attempting to imbue objects meant for living and working with genuine feeling is a recent exploration. By allowing my users to have moments of deep thought and emotional release, I strive to cultivate a visual language that delves into deeper truths about oneself while seeking an intimate connection to the sentiment of their audience through a shared emotional response. The furniture that we use in our everyday lives essentially functions in a ubiquitous manner across regions and cultures, and it is the same commonalities that exist within our human conditions. I hope that my perspective and experience can help to bring the feeling of home, and emotional connection to loved ones into every venue through my design. By embracing the inherent juxtaposition of aesthetics, functionality, and catharsis, my work strives to bridge sublime differences of art and design through the context of intention and emotional expression.

reematurkirtn@gmail.com
@r.tnasser



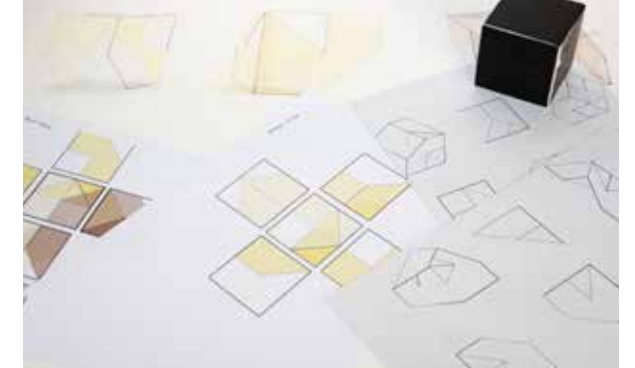
Intertwined Identity / 60x60cm



Intertwined Identity

My design investigates how our distinctive characteristics such as voice, language, and behaviour can help us define ourselves. Growing up in a family that spoke classical Arabic introduced me to the richness and beauty of the Arabic language, as well as its extensive poetic and cultural heritage. With this in mind, I have chosen to use of the Arabic language to explore my identity and translate it into my design. In written form, I once again drew inspiration from the Arabic language. The general perspective on the topic of identity and identity artwork appears to suggest that identity is

changeable and constantly being constructed. From my perspective, identities are inflexible, especially in cultures where duties are allocated at birth. I want to approach my design in that manner, combining the rigidity of form, and transparency in materials, to translate the duality of my identity. My design is an unresolved response to the questions, not the answers that arise when investigating my own identity. Combining Language, font and form to express the many layers that make up an identity, how the self “I” and the construction other self “Us” are intertwined, entangled.



Roisin Jones

Roisin Jones is a visual artist – working in sculpture, poetry, moving images and performance. Her photographic project, 'Resilience' documents and celebrates the everyday experiences of young black people reframing the 'black image' during a turbulent period in the UK. As a young black artist herself, much of Jones's work reflects her personal exploration of identity and racial injustice. The clouded heritage of the African diaspora and the inheritance of racial oppression. Through her photographic documentation of these subjects, she aims to immortalise, celebrate, and uplift her fellow young people of colour. Jones is inspired by the works of Gordon Parks, Sebastiao Salgado, Roy DeCarava and their representation of social movements.

Her work is heavily influenced by Afro-futurism, black feminist ideologies and intersectionality. Drawing inspiration from the works of academics like Tina Campt, Patricia Hill Collins, Bell Hooks, and Audre Lorde, she is concerned with stories that help to analyse the black experience in western culture. Her Performance piece 'Mama Benin' and 'No solid ground' explores this theme alongside feelings of isolation and grief. Drawing inspiration from artists such as Okwui Okpokwasilo she combines poetry and moving images into a performance that captures the pain of the social history she represents.

roisin@iamroisin.com
10011356@network.rca.ac.uk
@iam_roisin



No solid ground / performance / 11.00 minutes

Mama Benin

moving image and performance / 3.22 minutes



Jones has begun to explore the intersection of her practices; bringing poetry and image-making together, exploring themes of alienation, intersectionality, and black womanhood in the post-colonial era. Inspired by the Benin ivory mask, Mama Benin is an ode to a lost matriarchal lineage, and forgotten connections, links that have been long dismantled by generations of colonialism. This performance expresses the feelings of isolation felt by a child of the diaspora, trapped in a void of darkness, suffocated by the weight of her own blackness - both a path to salvation and alienation.

<https://vimeo.com/740512465>



Saeid Zabeti Targhi

My interdisciplinary practice encompasses paintings, sculptures, poetry, and performance, often travelling between different artistic mediums within a single piece of work. My personal experience involving my recovery from addiction and mental health issues have helped lay the foundation for my practice. At the metaphorical core lays the narrative of deconstruction and reconstruction. My use of discarded items captures the inherent story of an object that once had a use, now thrown away. Discarded items are often deconstructed, further providing symbolic references for the viewer. Used clothing leaves us wondering about the missing individual who had once worn the garment. Once torn the emotional experience moves to the forefront of my work. The understanding of mental health struggles including addiction is still at an embryonic stage. I hope to bridge the gap between the sufferer and society by creating pieces that portray the emotional experience at the heart of invisible illnesses.

Saeid79@hotmail.com
@saeid_rca



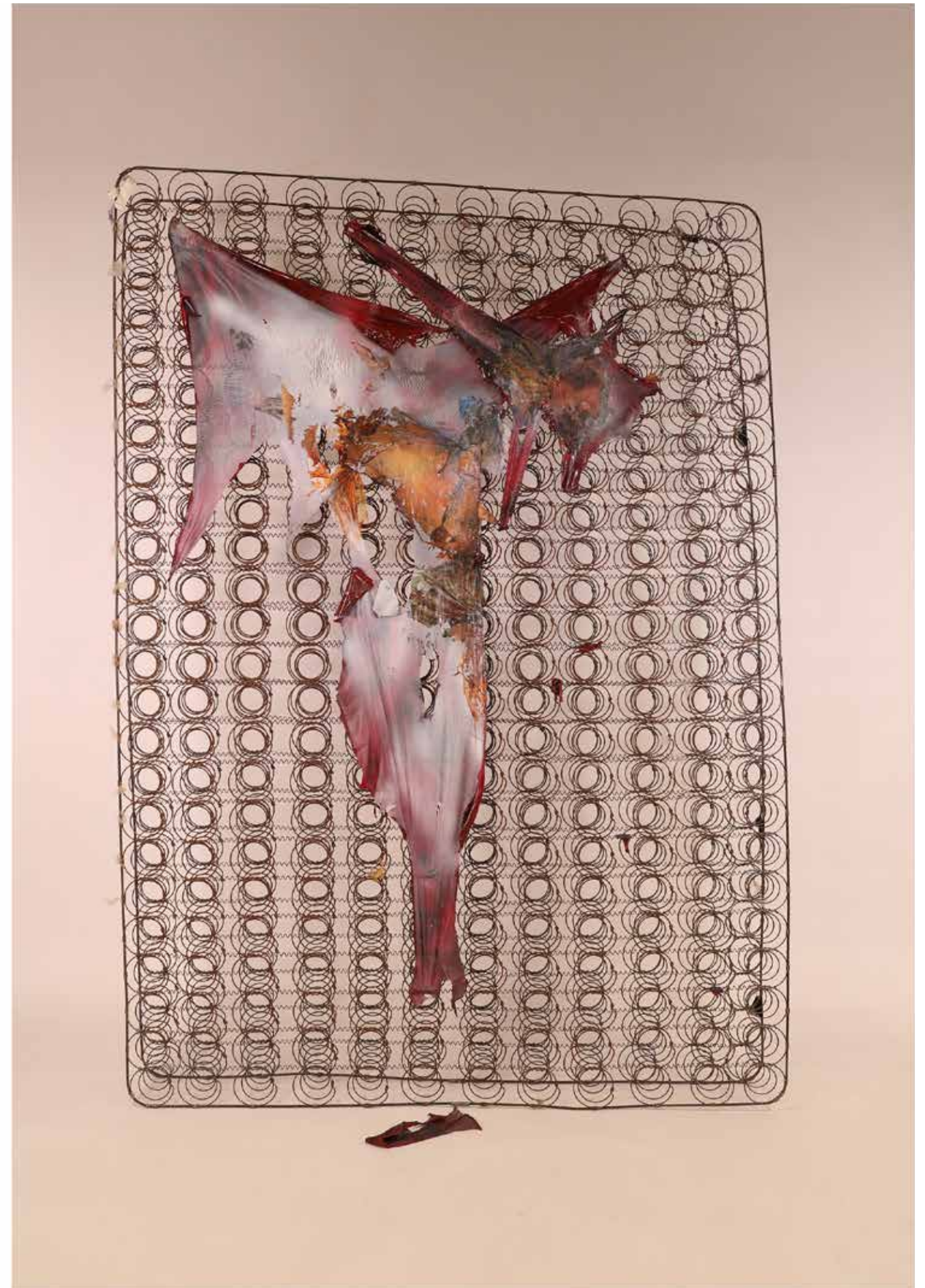
They said we will love you till you learn to love your self...and they kept their promise. / 190x13x20cm

In time the sun will rise and I will see it as a blessing

found mattress frame, stretched glue and enamel spray
photographs transferred to glue / 190x135x20cm

For most, a bed is a place of serenity and peace, but for people with trauma it can be the setting for nightmares and often leads to a condition called 'Parasomnia.' The experience of sleep terrors and sleep paralysis can stay with an individual, significantly impacting their quality of life. It is an aspect of trauma that is unfortunately shared by many.

I stripped the mattress and rusted the frame to create a figure desperately trying to pull itself out of its nightmarish experience. To achieve this, I created my own form of glue that stretches and stays in its fixed position when heated. On this foundation I sprayed enamel paint. The contorted figure was created using ink, spray paint and photographs that were printed on glue.



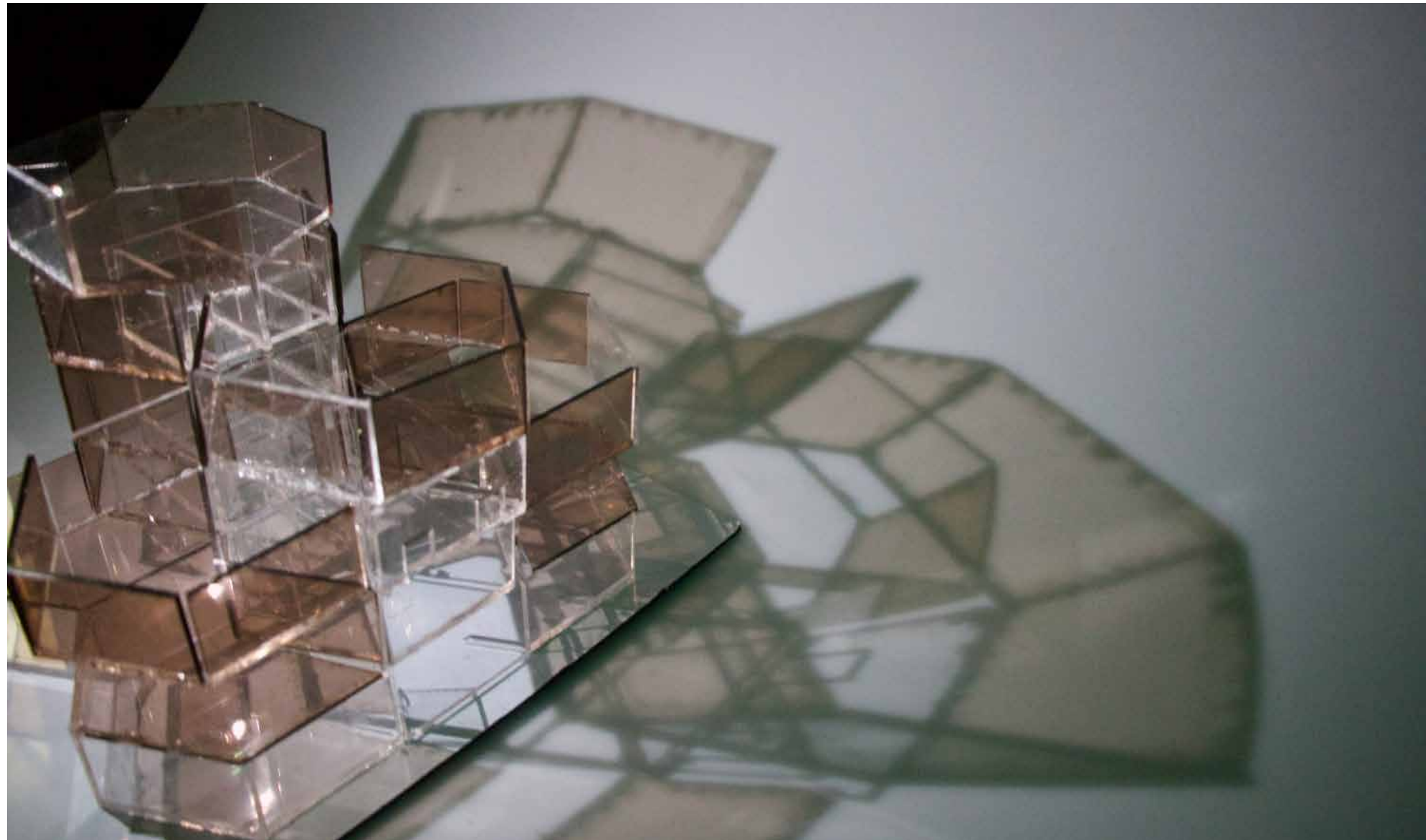
Sejal Jain

I am a product and spatial designer. My work has never been about doing something standard or expected. I believe that we as designers have the power to create an exciting world. Through paying close attention to the behavioural psychology of spaces, I have found it fascinating to break space down into separate movements of behavior and then manipulate the same. By manufacturing actions and reactions in spaces, people are most often not aware that their exact movements within a designed space have in fact been predetermined.

People are the primary factor that influences my designs. The way that they use the space alters the nature of the space itself so including aspects of new technology that allow people to alter the space they themselves are in is interesting. I want to create spaces that reflect what a person should experience when in that space. Making the person feel secure, distinct, and comfortable is her priority.

jainsejal1999@gmail.com
@Shaping__spaces

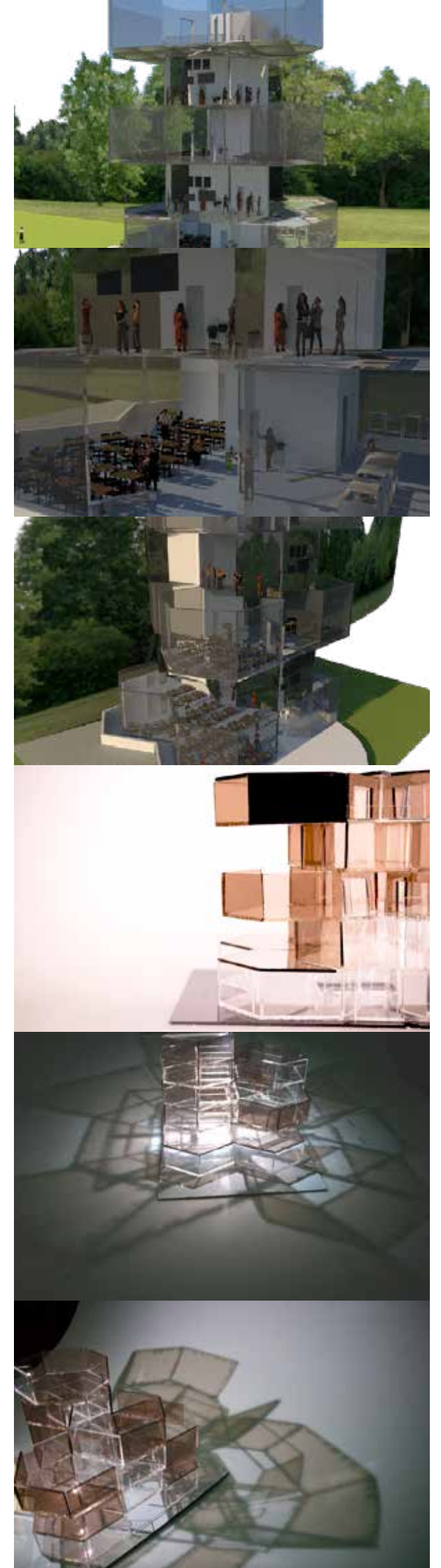




Glass House

Glass house is a gallery where people from all around the world come to see the ongoing exhibitions which are presented by the famous designers from all around the world. My aim is to create an experience which people get to see and feel space. Space which blends the interiors with the exterior. The shape of each block is inspired by a scale of a snake. The structure resembles a tree in a way how the trunk connects the branches the

same way the central block connects the side blocks. The glass mimics a chameleon: a reptile which changes color according to the surroundings the same way the glass will change color according to the weather. I created a space where the structure is fully transparent and the kitchen being the main element for transparency, so that people can trust the place more and eat the food being prepared for them.



Shaden Almutlaq

As a designer I explore the spaces between biomaterials, textiles, and products. My design process is driven by speculative design scenarios, materiality, and sustainability. I believe that designing future interventions makes the present more malleable, with hope of giving fresh insight and inspiration for present interventions.

My understanding of sustainability relies heavily on reusability; I reflect that in my practice by including the lifecycle of a product at the start of my process. Inspired by the interdisciplinary, creative, and productive nature of makerspaces, my goal as a designer is to reevaluate the way we craft and use products on a community scale.

shi.almutlaq@gmail.com

@shaden.almutlaq



1. Gelatin, glycerin, and acrylic paint. 2. Gelatin and glycerin. 3. Gelatin and acrylic paint. 4. Alginate and yarn. 5. Gelatin, acrylic paint, and toothpicks. 6. Gelatin and metal wire. 7. Gelatin, glycerin, and eggshells. 8. Eggshells and psyllium husk biogel. 9. Gelatin, glycerin, and eggshells. Gelatin and acrylic paint in ice molds. 10. Alginate and food coloring (with pressure applied during curing process). 11. Gelatin and dish soap.

Repositioning Waste

table (used textile, starch) / vase (yarn waste, starch) / multimedia



I set out to explore different ways of making temporary workspace/ household products that can be reused endlessly using local community and household waste. In this project, I repurpose textiles from the Graduate Diploma's making space, mixed with waste products like gelatin and animal bone glue to give these products new lifecycles with user engagement in mind. Keeping engagement at the heart of my experimentation is a crucial factor in making final work that encourages interaction between the end product and audiences. Tactility is at the heart of my design aesthetic. In following an improvised design process using a hands-and-mind approach, I'm able to move intuitively through multiple iterations that push my creative boundaries as well as evolving the context of concepts as I progress.

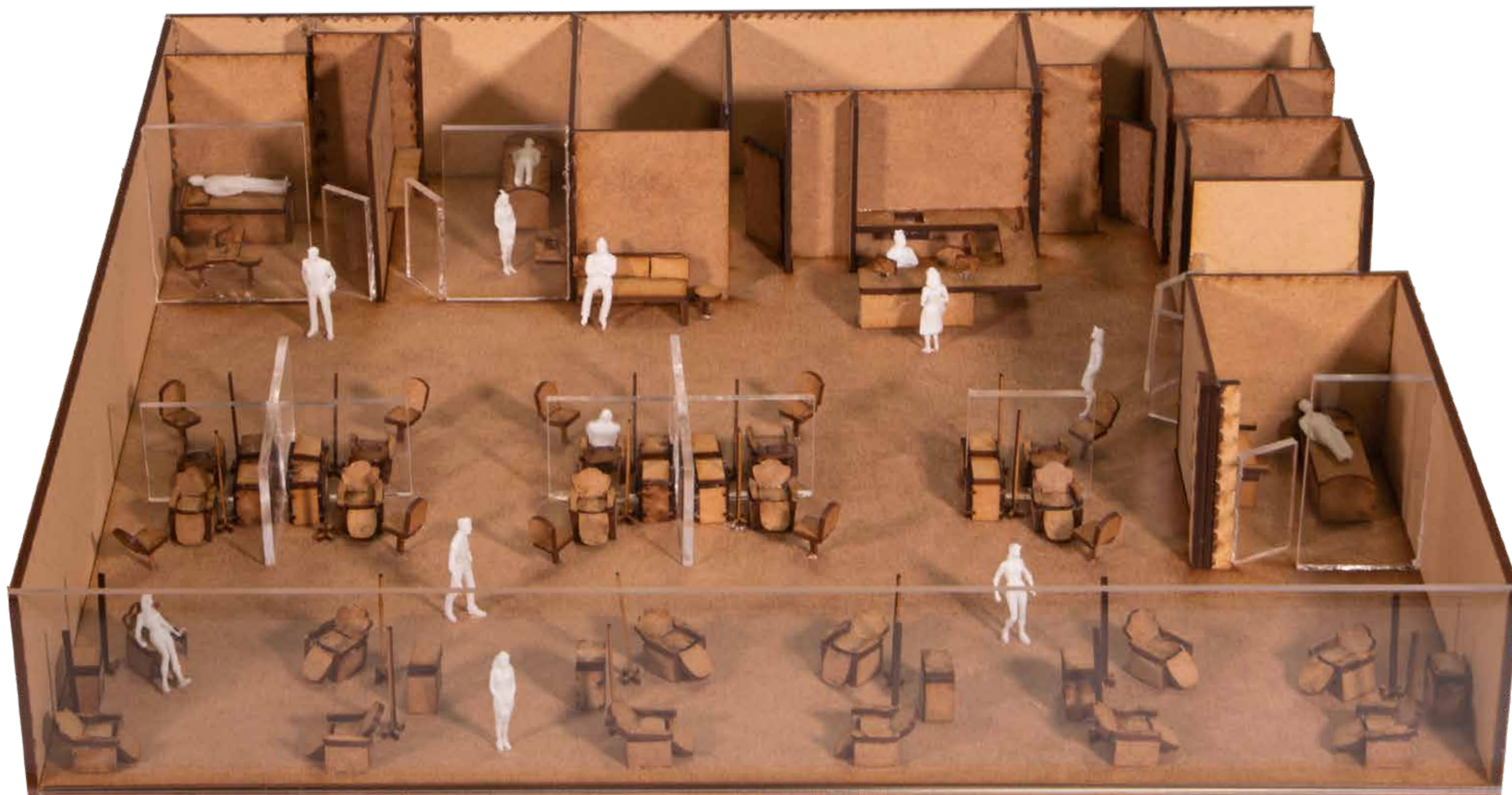
Shivani Yadav

Shivani Yadav, an Indian designer and thinker, has her earliest memories of sketching the characters of her grandfather's narrated stories. She has graduated to placing these characters in a spatial context, eventually focusing on the space rather than the character.

Yadav has a desire to test her understanding of designs inspired by her Indian culture in a global context. She has made her travel beyond borders to London to pursue the Graduate Diploma Course at the Royal College of Art.

She aspires to travel the world, exploring the unexplored, working in multi-cultural design environments. She continues to push creative boundaries, while understanding Design from the unique perspectives of her experience. She hopes that her work in the field of human centric design will enable her to pursue design research which formulates guidelines for inclusive design.

shivaniy2307@gmail.com
@vaani_design



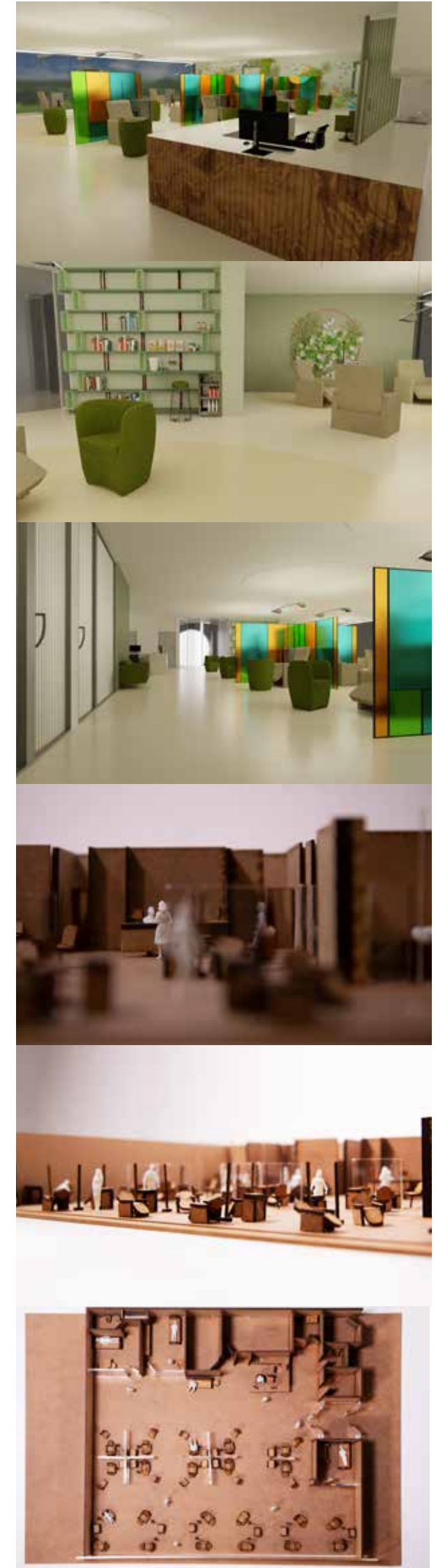
Healing Healthcare / 1:50 scale down model



Healing Healthcare

Healing Healthcare is an oncology ward in a hospital designed to speed the recovery of patients by stimulating their five senses. Elements of lighting, acoustics, visuals etc were the focus. An intricate case study analysis, with collaboration of medical professionals, emphasises the role that design plays in

improving the conditions of these patients. The project incorporates subtle balance of colour with soft wall edges to create a soothing and calming space for the patients.



Stone Stewart

I am an architect. But not in the conventional sense. Yes I sketch, make models, and use CAD. But I also do fashion, take photos, make sculptures, and music. With one foot in art, and the other in design, the dialectical relationship of the two breeds an identity in constant oscillation. Sometimes I'm an artist who designs; other times I'm a designer who makes art. But I see no better discipline to embody both, than architecture. As a mixed-race man, this ever-changing identity is far from a foreign experience for me. Through my practice I explore the bounds of what architecture could be, and reckon with my familial relationships and nuanced racial background.

@stone.jp



When I Grow Up... / 4XL men's dress shirt / screen print

When I Grow Up...

4XL men's dress shirt / screen print

Although aesthetically this project presents as a work of fashion editorial, I also present the argument that this project can exist as a work of spatial design and architecture, namely clothes as a space for the body. The form, construction, and locale of a space in question dictate occupant's behavior, movement, and experience. I believe that to be true on the scale of a shirt to that of a building. This is why I felt that the aesthetic choice of making a mens shirt, which may communicate a stereotypical masculine gender role, require that I also be mindful of patriarchy as an inseparable framework that the project exists within, given the socialized understanding of who is expected to wear particular types of clothes. The writings of Bell Hooks, specifically her books, *Feminism is for Everybody* and *The Will to Change*, provided a critical context to help me grasp the concept of feminist masculinity, which articulates a vision of feminist change in which men play productive roles as "comrades in struggle."

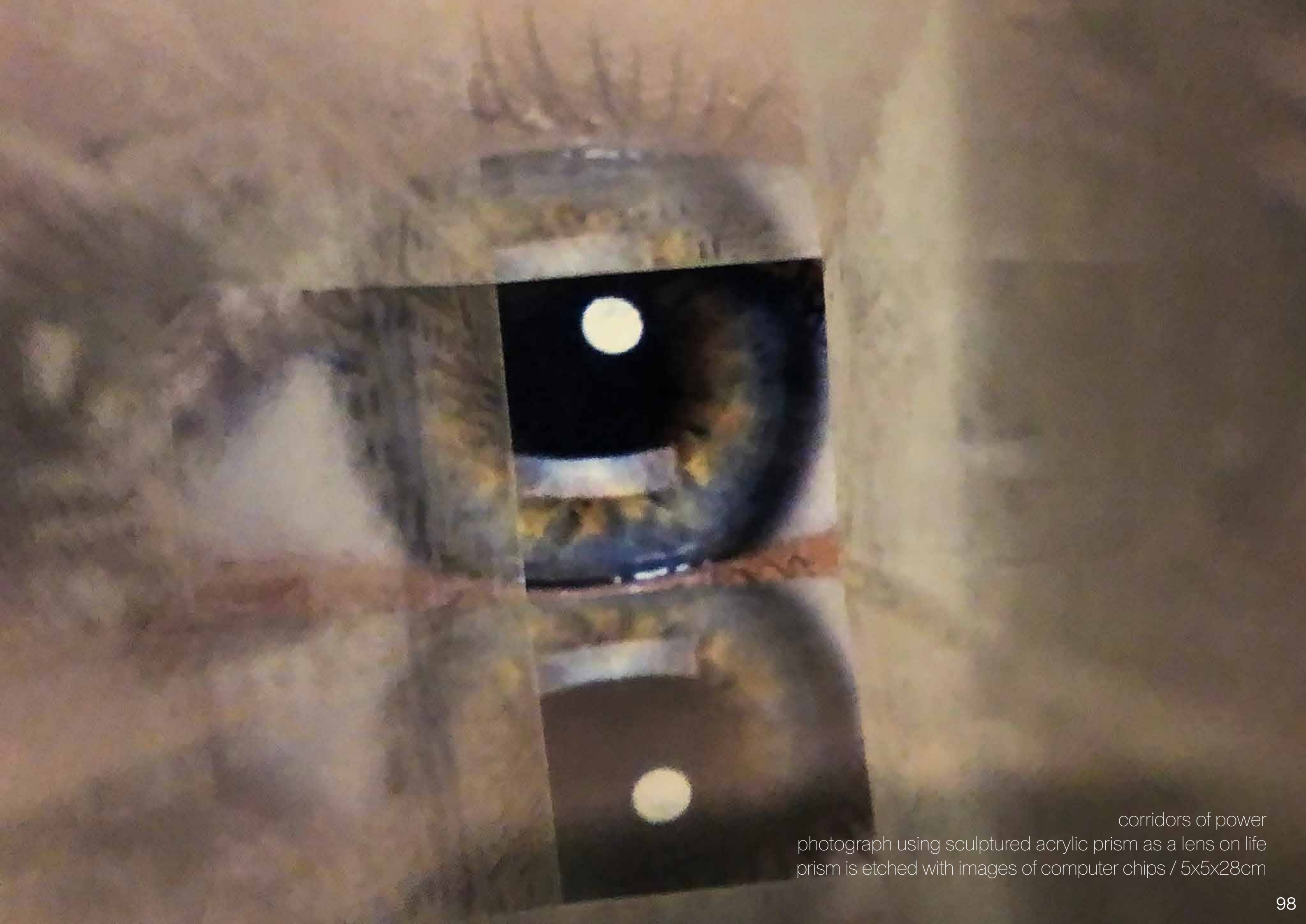


Suzanne Smith

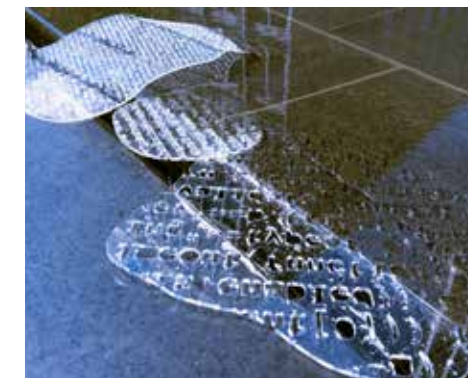
I am a multi-disciplinary artist based in New York. I make films and sculptural works. I start from a macro-perspective. I am interested in the ways in which humans think and perceive reality. I explore the models, stories, and boundaries we create for our thinking to explain how the world works. These concepts might be created by professional codes, theories, ideologies, or culture. I investigate the potential for these thinking bubbles to play out in systems to cause dysfunctional outcomes.

My long-form films are observational documentaries focusing on artists related to social activism. My short-form films go in a different direction. They are abstract. I think of these films as sculpture. I use the tools of editing software in non-standard ways. The result is a contrived look, through layering, contrasting, fracturing or degrading the images. I begin with a concept. I make it visual by investigating a material that has affinity with the concept. I explore the materiality and develop an aesthetic for the video. The result might be a sculptural work that becomes the visual focus of the video. My focus here is on our digital lives, questioning control and surveillance.

Suzanne331@gmail.com
@suzannenewyork



corridors of power
photograph using sculptured acrylic prism as a lens on life
prism is etched with images of computer chips / 5x5x28cm



Hunting Code / screen captures of digital video / 2.20 minutes

<https://vimeo.com/737293770>

The ambiguous title reflects the continuous effort by technology companies and platforms to track us for more data and to maximize our attention. The “set” is made of acrylic sculptural landscapes (in photos above). Acrylic is transparent, with no visible imprint, like tracking algorithms. Stylistically the video contrasts light against heavy, the “lightness” of the digital versus its heavy physical demands on the planet for energy and minerals. The video is a construction, potentially like “self” in the digital age.

Theo Vasiloudes

I'm a visual artist who uses installation and multimedia to question narratives of desire within the gay community. I take a research-led approach, engaging with both archival history and the unrecorded, ephemeral history of personal experience to deconstruct how certain narratives have established themselves within the gay community.

I find that my practice often leans on the text-based and the experiential to offer multiple entry points to a wide audience. My use of text is not only a means of making a work more accessible, but also a way of investigating the ways the coded language of queer experience can both perpetuate and reclaim historic narratives of oppression.

Theo Vasiloudes currently lives in London and is studying MA Contemporary Art Practice at the Royal College of Art.

theovasiloudes.com

theovasiloudes@gmail.com

@theo.vas.art



jello bed

jell-o, hair, foam, bed, audio exciters

“hairy boy, love a furry boy!”

“you’re hairy and chubby and average.”

“are you Armenian, Arab, or Latino?”

These are some of the messages I’ve received on the location-based hookup app Grindr. These messages inspired me to think about how my experiences on Grindr have moulded my perception of my body. This was the impetus behind ‘jello bed,’ where I combined audio read outs of these messages with moulded gelatin desserts. I used Jell-O for a number of reasons: the mouldable nature of it, the simultaneous eroticism and innocence of its mischievous jiggle, and the fact that it’s made from processed cow bones – reconstituted body parts forming playful desserts meant to be devoured. I laid out these artificially vibrant Jell-O moulds on my bed. Vibrations from a speaker reading out Grindr messages jiggled the delicacies, highlighting the impact that these words have had on my body.



Tina Jane Hatton-Gore

Tina Jane is a Fine Artist exploring the interface between life and non-life. Artefacts such as Nautical Figureheads and Rudderheads carry a powerful aura, connecting the past with the present.

Humans contort themselves into the odd diagonal stance of the figurehead, appearing strangely wooden while considering their past loves and losses, as the real figureheads, often the last remaining piece of an abandoned ship, valued and cared for, assert their enduring charm.

tinahattongore@gmail.com

<https://www.saatchiart.com/account/profile/425605>



Shadowy Existence / etching with aquatint on zinc / 34x42cm

Nautical Compass, Human Connections

oil on canvas / 200x210cm



Immersive, big and orange
Immersive as I can lose myself in it for a few weeks
Big as I enjoy life size
And did not cut into the canvas off the roll
This is the largest I can fit into the base room, or most
places for that matter
Orange as it is a good contrast to the last two green
backgrounded murals!
Figures, human and wooden
Circumnavigate to suggest a
Nautical Compass
Those who are lost in life
Emotional baggage or memories
Trail behind
Most are travelling in roughly the same direction
We all want the same things
Going around in circles?
Ending up in the same place?
See you there!

Xiao Tan

My work explores the intersection between visual art and textiles. Promoting a carbon-neutral lifestyle and a mentality can help us to fight against climate change.

I am a textile designer who has engaged with algae-based textiles. I articulate bioplastic as a painting and sculpting media due to its high transmittance, the ability to combine multiple materials, and biodegradable quality. Combining the materiality of textiles and human experiences, I depict a visual journey that clarifies the definition and criterion of decarbonization. I believe that investigating textile design in an interdisciplinary field contributes to identifying sustainable design in daily life. When the visuals of tangible nature resonate with people's mentality, an artistic and sustainable path will be paved.

tanxiaopapa@gmail.com
@xia0tan



Wave soundscape II

mixed bioplastics, plaster on canvas / 41x30cm



The making process of painting and sculpting through bioplastic symbolises contextualising nature in human society. For me, the paint is made of life, whereby to paint is to interpret the souls of nature. Appreciating the spirits in a slow-making process, allowing myself to engage with the bioplastic, I try to find feasible recipes, including each of their functions and limitations. Slowness also takes place in colour experimentation, where constant natural chemical reactions shift the colours and textures over time. Examining my work under the sunlight, the trajectory of natural colours is recognisable. These intertwined connections between materials enhance the materiality and physicality of my visual textiles.

Xiaojie Zhang

As a Fashion Designer graduating from the RCA Grad Dip, I try to show my expectation for a positive future full of human temperature. My practice focuses on exploratory design that develops cutting-edge concepts. Furthermore, I position myself as a designer for the international market while maintaining a social responsibility. I also focus on the expressive function of clothing to help people realise their desire to show themselves. Through my designs, I wish to make people's fantasies of life, that once existed in their minds, come true.

zxj1092882767@gmail.com
@jane_bucuo



KEEP ROMANTIC TILL DIE

KEEP ROMANTIC TILL DIE

In *Keep Romantic Till Die*, recycled plastic becomes part of the ID structure, which also generates a rain-dripping sound when walking to make the act lively and extremely romantic. Meanwhile, the natural colour of recycled plastic makes the projection look like a coloured raindrop dripping in black and white ink. I dedicate this design to individuals who are full of sincerity, enthusiasm, integrity and courage in the pursuit of finding themselves; those who try to arouse the social respect and yearn for a kind heart.



Yuting Yang

I see fashion as a functional, wearable art involving performance, storytelling, and value production. Fashion helps me respond to phenomena and societal issues. I am attracted to the deconstruction and functionality of clothes. Although It's very difficult to add interest and functionality to a garment in a sensible way. Fashion gives people more freedom in what they wear, acting as a dialogue between the designer and the consumer. My educational background in fashion allows me to have a unique perspective on the industry, one that is focused more on the connection between garments, industry and society.

zzangkiwi0210@yahoo.com
@yutintete



FALSCH
PLATZIERT



FALSCH PLATZIERT

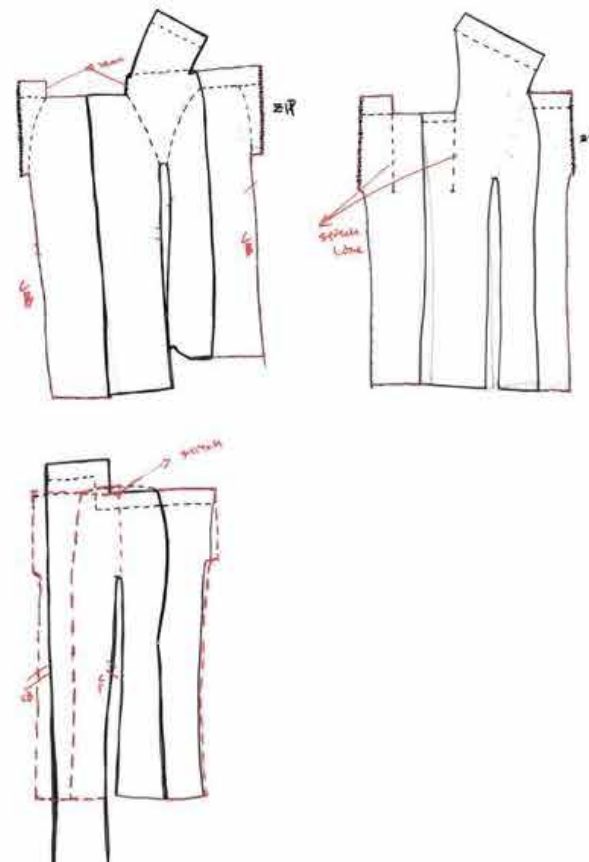
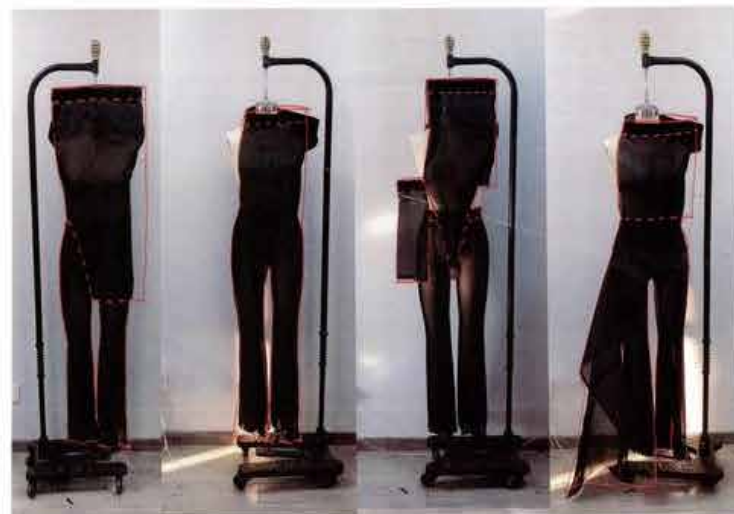
Collage



Textile



3D Development



My design process starts with 2D development, seeking connections through collage and concepts to get to the core aesthetics of the project. I then move onto 3D experiments using basic silhouettes derived from my 2D work.



Acknowledgements

A big thank you to Richard Nash, Tutor (Research) Graduate Diploma Art & Design, and Mike Bond, of Bond & Coyne Design Agency, for enlightening us through the Publication Process.

Thank you to Gary Clough and ALL the wonderful tutors for direction and dedication: Adam Knight, Alkesh Parmar, Cato Van Schalkwyk, Ekua McMorris, Isabel Young, Katy Rose, Nathan Francois, Susannah Haslam, Wiebke Leister.

Thank you to the inspirational visiting tutors: Aleya James, Bex Tadman, Clare Humphries, Ian Ray, Janine Francois, Joe Richards, Julian Roberts, Martha McGuinn, Whitney Cull.

Thank you to the lovely technicians for structure and presence: Anna Beel, Alex Yagilowich, Beth Malcolm, Daniel Durnin, Jaqueline Owusu, Yi Dai.

Thank you for the efficient administration: Alice-Anne Psaltis, Charlita Hall.

Thank you to Arthur Jensen, Brittany Min, Stone Stewart, Saeid Zabeti Targhi, Tina Jane Hatton-Gore for strong leadership, project management and awesome graphic design vocabulary.

Thank you to the super efficient publication team: Aamod Gupte, Ana Garre Debiès, Amyhl Li, Colman Wong, James Nepaulsingh, Miaoyi Shu, Natalia Mesa, Sejal Jain, Shivani Yadav, Theo Vasiloudes, Roisin Jones.

Thank you to the whole cohort for intense enthusiasm and adherence to deadlines!

Thank you for viewing this publication!

That's us away!



