

LONDON



PARIS



ual: central
saint martins

P Paris
College
of Art

CU
CREATIVE UNIONS

LONDON / PARIS X CREATIVE UNIONS

Two years ago Central Saint Martins launched Creative Unions, an initiative that was based on the simple premise that creativity must operate across borders. Prompted by the result of the Brexit referendum in June 2016, Creative Unions has since taken on a life of its own, with multiple events, exhibitions and creations being produced under its banner. The argument for Creative Unions remains relevant, particularly with the rise of division – social, geographical, cultural, national – in our contemporary political landscape.

What is clear is that our students disdain these divisions and the politics that have fuelled them. They do not recognise the crude stereotypes that the Brexiteers and Trump use to create their power bases. Instead our students work across all types of boundaries. CSM X PCA London/Paris is exemplary of this attitude. The trans-national link enabled by Eurostar in a natural entry point; what emerges is an expression of generous collaboration that blurs disciplines, nationalities and cultural systems. It is great to have the results of the 2018 CSM X PCA workshop collected together in this publication, joining the work of other students as part of the 2018 London Design Festival Creative Unions exhibition. Together they constitute points of hope and resistance against the darker forces of contemporary society, and together they make a compelling case for the agency of creativity in making real change.

Professor Jeremy Till
Head of Central Saint Martins

London/Paris has been an annual collaboration between Central Saint Martins and Paris College of Art Foundation programmes supported by Eurostar. It has seen students create new work based on a range of themes since its inception four years ago. Through a series of structured and self-negotiated tasks, students were asked to exchange ideas, shared lessons, thoughts and processes to create work that transcended their geographic divides. The annual collaboration culminated with dual exhibitions in London and Paris which showcased the students' work. This project has also led to a subsequent Creative Unions Workshop and this publication.

In its four years, over 250 students have participated in the London / Paris project. Chris Roberts, Central Saint Martins Foundation Programme Director and Chloe Briggs, Chair of Foundation at Paris College of Art initiated the collaboration. Following the success of the first year, the project was generously supported by Eurostar for three further years.

The projects' ultimate purpose was to support the development of resilient and agile creatives, equipped with skills needed to become international, collaborative and engaged practitioners in the face of a turbulent and uncertain future. Despite the challenging and dangerous social-political landscape, students from both institutions continued to collaborate and create work which transcended borders.

In 2018, the final year of the project, the project was awarded additional funding from Creative Unions - an initiative of Central Saint Martins and the other Colleges of University of the Arts London bringing together events, actions, and voices to demonstrate that creativity must operate across borders – geographical, social and disciplinary.

Creative Unions supported a workshop run by Chris Roberts, Central Saint Martins Foundation Programme Director; Chloe Briggs, Chair of Foundation at Paris College of Art; Montana Forbes, Illustrator and Designer; Oswin Ticker, Smallfury Design; David Blackmore, Artist and Educator and Mimi Berry, Contemporary Accessories Designer at Central Saint Martins. Working alongside these professionals were students who had participated over the last four years of the London/Paris project from both Central Saint Martins and Paris College of Art. This group of interdisciplinary and cross level specialists included practitioners and students from Fine Art; Jewellery Design; Fashion Design: Womenswear; Graphic Communication Design and Performance Design and Practice.

Working from scratch on a new set of tasks, the group aimed to make new work in response to a set of guidelines and explored the concept of collaboration within the creative arts by actually working together using existing or unresolved works that all had been asked to bring to the workshop. The range of work produced as a result was varied, unexpected and immediate. Using basic materials and communication in pairs and eventually in larger groups the workshop created a democratic platform where leaders were participants as well and everyone had equal responsibility.

'Having a better insight into collaborating is essential within all disciplines. It definitely should be pushed and challenged every day.' – Bea Taylor Searle, workshop participant

'Chris and Chloe invited me to be part of their final CU workshop, which brought together students and collaborators from both schools. The process of collaboration was to learn to ask, question and discuss but be patient and respectful with your responses. It is a learning curve that brings about change and a new way of challenging your own preconceptions.' – Mimi Berry, Contemporary Accessories Designer and invited workshop participant

Chris Roberts (CR): When I became Programme Director for Foundation at Central Saint Martins in June 2013, I had an idea that London and Paris being closely linked by Eurostar we could work on a project together.

I proposed that our students respond to a theme and through shared exercises and workshops develop a work of art and/or design that would be exhibited in both Paris and London.

What made you interested in the idea of a collaboration between us, our institutions and courses?

Chloé Briggs (CB): My first reaction to being asked to work with you and your Foundation Course at Central Saint Martins was that I was flattered. I think that being asked 'to collaborate' is more than just an invitation to work together, it meant that we: our students and schools, would sign our names to the same project. At the time you proposed the idea, Paris College of Art had just gone through significant change, we were essentially a new, tiny institution in comparison to CSM and we were building our future. Your interest in us as a school of equivalent quality and potential as yours was amazing, and now we had to prove to you – and the audience that we generated from this initiative – that we were capable.

What interested me in working with you was how much we would learn. Not just from the teaching and learning on your Foundation course, the diversity and strengths of your students, the differences in your working environment compared to ours, but what could be born out of a collaborative process that we could never have imagined separately.

What about you, what can you identify as the most significant things that have come out of this project?

CR: For me the nature of the collaboration has been most important for two reasons.

Firstly, it has provided me with a project to get my teeth into outside of the main Foundation curriculum. By making it a sign up project, I have been able to work with students from all disciplines not just within one pathway. It has meant the opportunity to work with someone from another institution and course (you) and bounce ideas for the project around, developing and finessing as we go. Two minds are undoubtedly better than one and I feel we have managed to work iteratively and at times instinctively, reassuring one another.

Secondly, the relationships and networks the students have developed and unearthed have been a bonus. To discover that they have stayed with each other in either London or Paris outside of the project was enormously gratifying. As educators we simply don't know how projects will go sometimes, so when they take on a life of their own, that's makes it all the more worthwhile.



We've worked on a few themes over the last four years, which do you think has been the most successful and why? And, how do you think having a theme has helped, particularly for Foundation students?

CB: I don't think that the projects would have worked if we didn't have a 'theme'. The different themes provided a starting point: provoking discussion between our students. The conversations they had via letters sent by the post, skype and in person raised questions that helped them start generating ideas. The titles of the projects provided a focus to the work. I personally believe in giving students constraints to work within. Often, I have found that the seemingly narrow, the tightest instruction can result in the most open and creative work. On Foundation, students are at the beginning of full-time art and design education - the quality and inventiveness in our instruction hopefully helps them eventually design 'rules' or 'constraints' for themselves to work with.

The theme that I think was the most successful was the first one, to design and create an 'Alternative Passport'. It is a particularly poignant invitation for me now as - in the wake of Brexit - my relationship with my British passport has changed. It is no longer a document that represents the freedom that I have always had and never dreamt that I would be without. From a privileged position compared to the majority of people in the world, I now have a more (if humble) understanding of what having a limited passport is like. And I have since taken part in the long, complicated process of getting French citizenship so that I can secure my right to be European.

We both work with a large body of International students that have to navigate visas, border controls, complicated paperwork and uncertain futures if they want to stay in the country in which they chose to study beyond graduation.

A 'passport' meant so many different things to different people. And on a wider level raised political questions that are more and more pertinent by the day.

It seems to me that possibilities for creative collaboration between countries today are both opening and closing up. The internet enables us to access and exchange information without borders while physical movement/travel is being restricted and becoming more difficult.

What are your thoughts about how we integrated the different forms of communication between our students - from analogue to digital?

CR: Initially, I had imagined us sending works of art or objects like drawing or collage to each other via the Eurostar train and picking them up at the station, perhaps a bit unrealistic but I had imagined much of the exchange could be analogue or done in this way at first.

I think the first task that we set where students physically exchanged items or works they had made and sent by post was really magical. There was an excitement and buzz about opening packages received from an 'other country' and from a stranger which added a layer of suspense and intrigue to the project. On a more practical level, exchanging images and views via email, Skype and other social media channels made the project become very immediate.

I found the co-taught session when we linked up via Skype exciting, even when we had the sound off and the projection of your studios was simply present in ours, it felt like an interesting way of 'exchanging' and participating together. Of course it had its faults, and unpredictable breakdowns but that was also part of the ongoing development of the project.

I think the students who sent a sketchbook between each other over the duration of the 'Alternative Passport' project captured something of the essence of our initial

idea in the way they communicated and collaborated. By physically posting drawings and collages to one another to work on and send back they took really on the idea and ran with it themselves. Two of those students now coincidentally see each other regularly at CSM where they have recently graduated - one from BA Graphic Communication Design, the other from MA Design.

But, I also found that by emailing and using technology in the actual process between you and me, in developing our presentation together using shared folders and sending links back and forwards a positive process.

What did you find different or similar about the groups of students we worked with? For instance, how did you find the different Foundation curriculums we deliver changed the response to projects from each respective group?

CB: Although I have now been teaching on Foundation for almost 20 years, I am still surprised at how different each group is. I have been particularly struck by the fact at the end of this academic year, and have been thinking a lot about what I can do as a course leader to influence the energy of a group - to generate positive dynamics. So in answer to your question, my students response to the invitation to work with your students on a joint project was different each year: from enthusiasm to indifference, and from great investment to sometimes very little. What students were unaware of at the time of signing up was the unexpected outcomes that could come from taking part: a friendship with a peer living in another exciting capital city, the opportunity to have their work used for advertising the project, an exhibition. Young artists and designers should be encouraged to take part in everything they can - opportunities only arise out of our actions.

What I can say was consistent with each project was - what felt like - the genuine excitement of meeting and exchanging with each other in our skype workshop. Students like meeting each other, sharing ideas, comparing their schools...The outcomes of my students' projects I think were directly related the content of their curriculum. In the first semester they have many hands-on workshops that introduce them to different tools and techniques: from drawing, print-making, B+W photography to wood-work, book-making, digital skills etc..The project with you was perhaps the most open-ended in the first term, and it enabled the students to put these (often new-found) skills to making their ideas. This, for me, was an important role for the collaborative project in the curriculum.

To return to my reflections about how to improve the Foundation Course at PCA, I have been thinking about the role of education as 'exchange'. With the introduction of fees in the UK and obviously in the private sector students are paying a lot for education. They are 'buying' an education. However what is perhaps for me the most important dynamic within a school is the act of exchange - that is how we learn most effectively. We are not filling the students with education, we are creating an environment where creativity is sparked off: this requires energy and movement from both sides. Our project is based on this premise, don't you think?

CR: yes, exactly.

I largely have seen my role as an educator to be one of a facilitator somehow, that by designing interesting challenges and creating opportunities without being too prescriptive one can trust the participants to respond in a unique and unpredictable way.

This unpredictability is what you describe, it's a venture into the unknown both for the student and the tutor. This is exciting, the energy that comes from a collaboration for me is often spontaneous and not always successful, sometimes



dynamics or inconsistent ‘buy in’ can lead to uneven results or disappointment for the participants. Where it generates a new and personal response it leads to more personal or intuitive work being created.

I think this is what attracts me to this kind of project where interdisciplinary groups meet and discuss ideas that have common themes but use each topic as a point of departure. We serve up the parameters and give trust to our students that they will respond positively.

For my students it is a self selecting process, they participate or not, it is up to them. That in itself is a barometer, therefore the ones who do take part are generally engaged and willing to go an extra mile to achieve something. One of the things that I have been pleased about is the commitment of some to create ambitious projects that is at times quite outside of that they normally do as a way of experimenting or developing new bodies of work.

I also identify with your point about opportunity, for me it is important that we offer opportunities for this kinds of project to incubate. It has been several iterations, often tweaked or simply modified but always considered. It feels like a evolution of something, and with that comes conclusion.

We have a workshop planned with former participants and colleagues due to attend, which by its very nature will be completely a collaborative activity. What do you hope to get from this? How has this project informed what you may do in future projects either similar or different?



CB: I have now experienced the workshop so I can talk about what I did get from it.

We asked students who have taken part in our project over the last 4 years + invited guests to come together in a workshop to consider what it is to collaborate creatively – to help us reflect on this question. Firstly, what struck me, when we went around the table introducing ourselves and sharing a little of our background and nature of our creative work, was that although we had all come with our personal obsessions, focus, habits we were all there willing to give them up, or give them over to work together. There is an inherent trust in that, a trust in the group which I find powerful and moving. It is distinctly different to work with a group of people that have decided to be there, we were all motivated, open to the challenge and sensitive to each other, it was a great environment to make things. It made me think about how I work with my students, and in what ways I can forge group dynamics that feel as positive as that.

I like working with others, I like working with you and sharing responsibility. I feel I can be more ambitious with my ideas for teaching and for my course through our collaboration. I can imagine my faculty thriving on similar opportunities to collaborate, this is hopefully going to happen when we bring some of them together for the next event that we are planning in the Fall Semester. In order to work with someone else effectively it requires particular skills that we should all aspire to, essentially human qualities that make any kind of social activity civilized. I would identify some of these as: patience, the ability to really listen and when disagreements arise to articulate your differing ideas clearly and respectfully, to empathize.

I realize that the nature of our joint project and a very real goal for our teaching on Foundation is learning how to work together. What do you think? What did you learn from yesterday?

CR: yes, I agree although I did feel the pressure more on Monday as I think you always do on your ‘home turf’!

That said, I was incredibly happy with the way the event panned out, I think the mix of former students who had participated in the London / Paris project and professionals including us made a vibrant and rich mix. I liked that although we were ostensibly running the workshop, we were also participants. I loved that aspect of democracy even when making the collaborative work with my ‘partner’.

It was particularly revealing to me that only one of the student participants was from the UK, and all the other were either European or International, something which I guess makes our course similar in their make-up. This willingness to come to a workshop with little information, but knowing it was a follow up from the original project sums up for me the best of the project, if you join in, you’ll get something from it and you have to be open minded and come to things like this kind of collaboration with an approach that is less about oneself and more about the end results and the process.

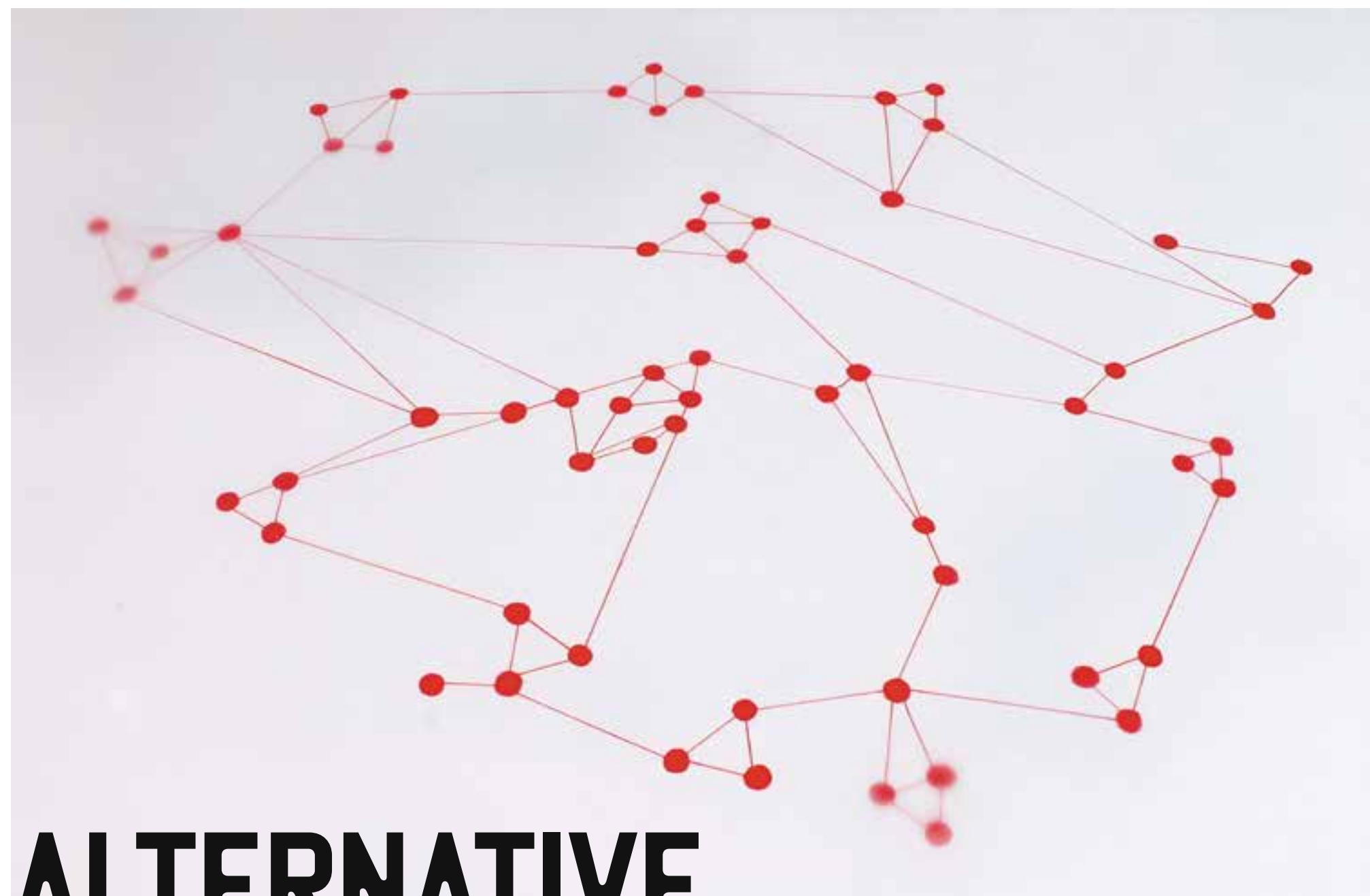
For instance, I thought it was fascinating after the first exercise to see the links and possible connections between the different bodies of work that had been made and to build on that in the second exercise by partnering up collaborators based on what they had produced. The output was completely different from each group, and yes that was in part determined by what material and work people brought but was also a response to the activity and time given to it. There wasn’t much time to think, it was often instinctive and immediate – much like many of the lessons and objectives within our Foundation curriculum.

I really found that the workshop brought out some interesting approaches to collaborating which we captured in the Rules session at the end, which is now a poster as part of our publication. One of the main things that came across was the importance of remaining open and not bringing too fixed an idea of the outcome to the table. That is key, something our students are encouraged to do is think openly throughout their educational experience.



CB: I just want to add that the main thing I was left thinking about was what it could be like to collaborate creatively with people who do not share the same views as me. In a way, working with a like-minded person does not create the friction that could generate energy to make something completely new – unthought of. My last thought on this project as it comes to an end, is that – in the aftermath of the Brexit decision – encouragement to open the mind, development of curiosity to go towards the unknown and an expectation that learning will be the most rich from experiencing what is different from yourself has to be part of the manifesto for any Foundation course.





ALTERNATIVE PASSPORT

What defines who I am,
where I am right now?

Rhea Dillon

Keegan Keene



Liza Gusaroza



Alia Sajid



a bottle of
wine.
a pack of
Pall Mall.
under the bed.

we all search for
heavenly nights.
roads which never
cease to
end, and
love.

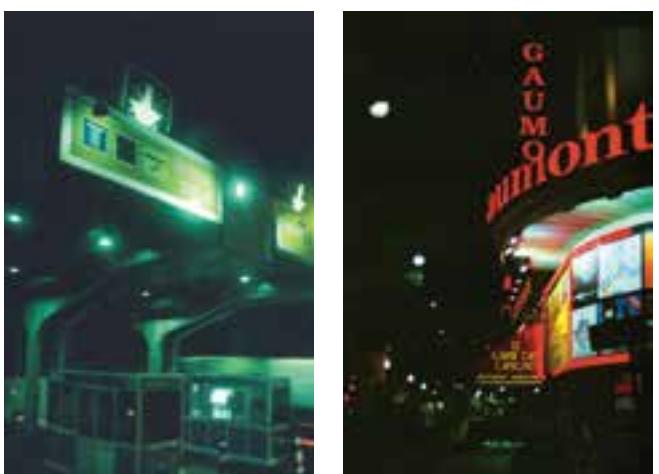
burning souls,
dead beer and
ashtrays full
of lost hopes.

we never fail
to be
dead.

06.05.2014

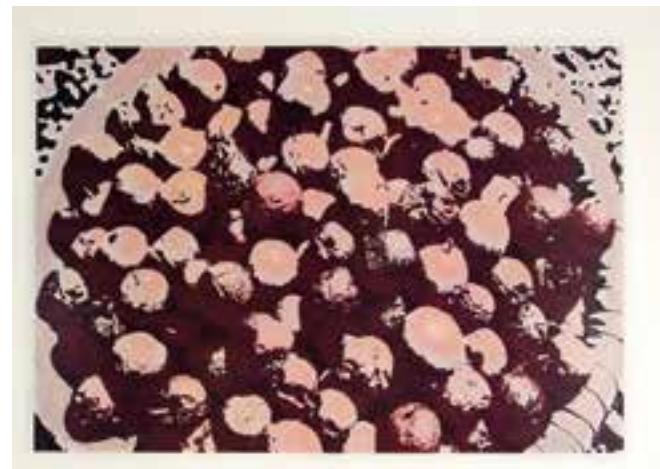
we ran
through
flower fields.
we laughed
as we deflowered
dreams.
waiting.
waiting.

we walked
along the
empty streets,





ALTERNATIVE PASSPORT



Julie Zida



وَكُنْ مِّنْ أَنَا :



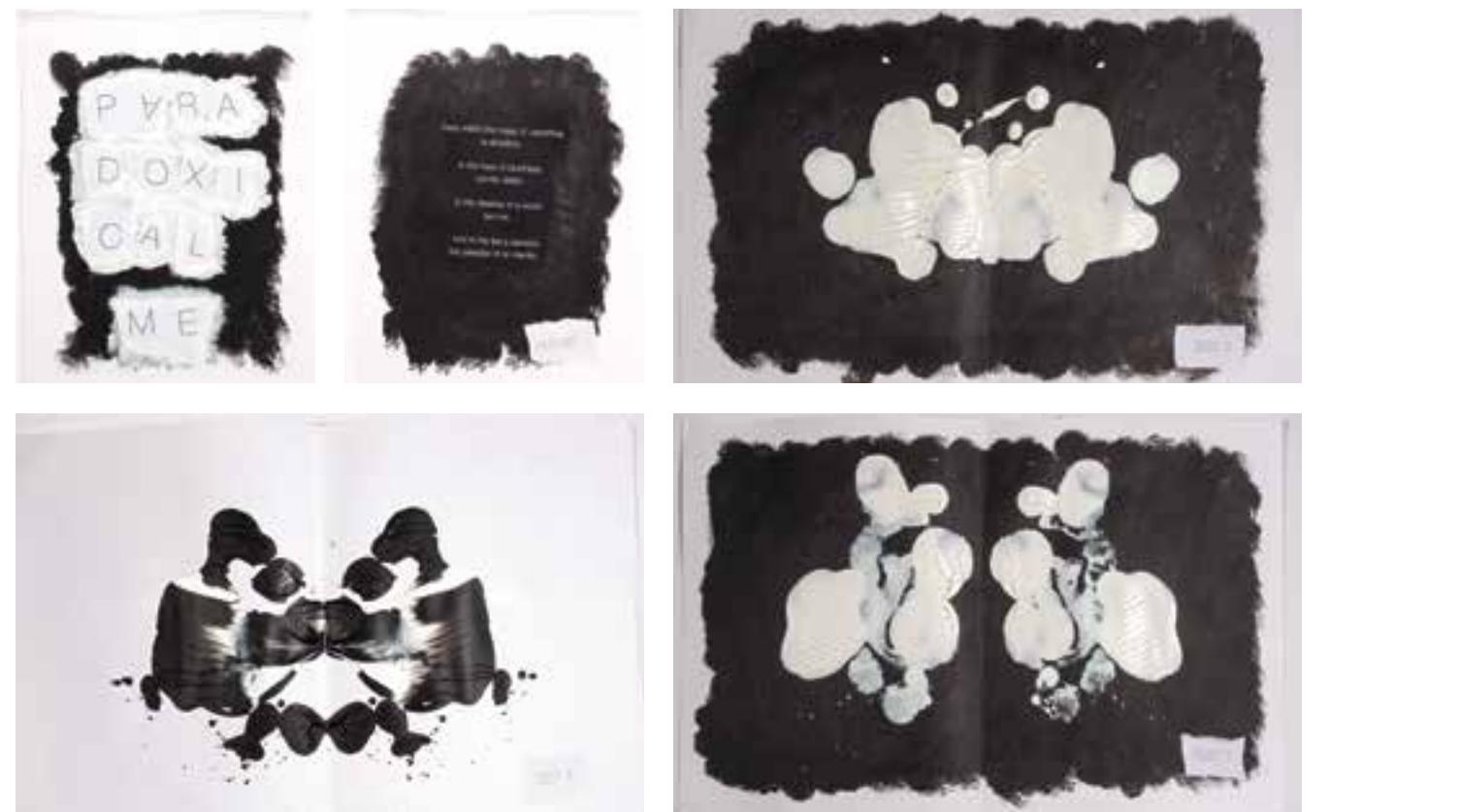
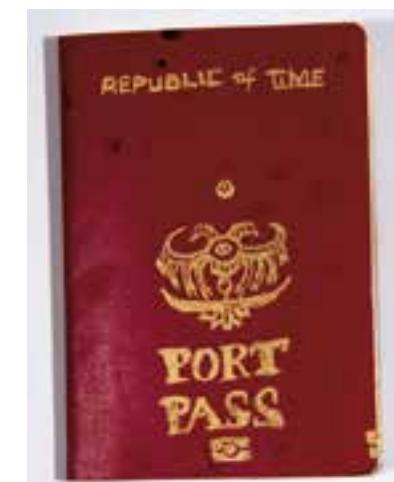
Philipp Schroeder



Elizabeth Critchlow



ALTERNATIVE PASSPORT



Almira Silva

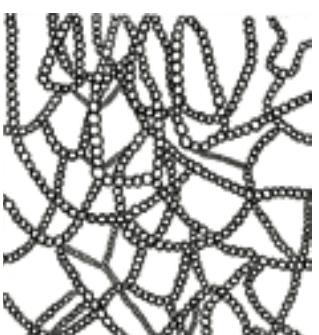
Emiliya Anoshchenko



Viktoria Tamas



INHABIT



Abby Ingwersen



Katla Karlsdottir

Who are you? Where do you inhabit?
What kind of space do you inhabit?
How often do you inhabit it? Do you
have temporary or permanent spaces you
inhabit? How do you inhabit? What is
to inhabit? What do you consider your
habitat – is it something you wear,
operate or use...?



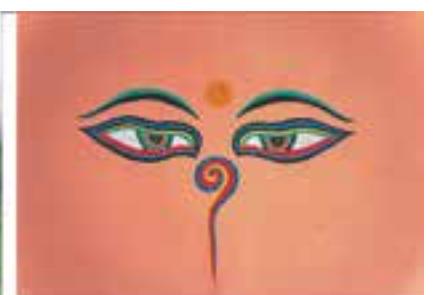
Harry Lee



Sadrack Ondigui



Naransosor Ogondemberel



Helena Traill

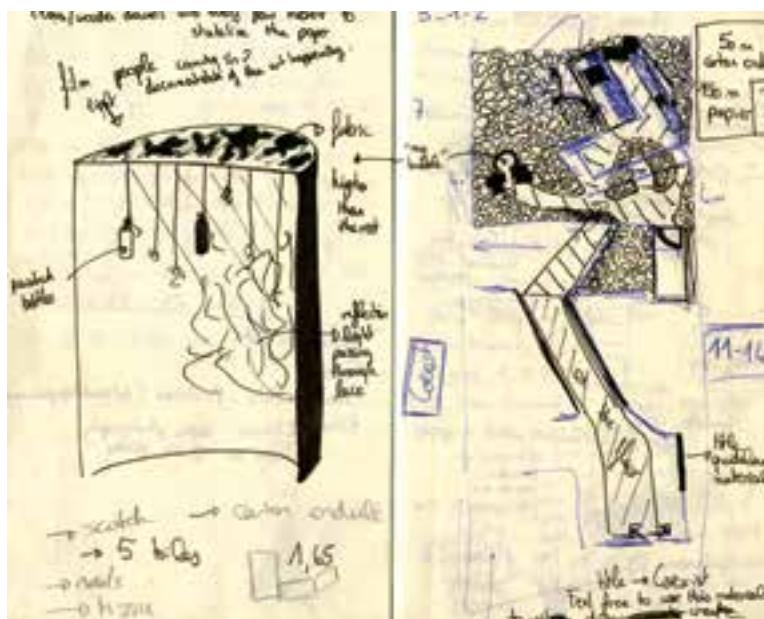


INHABIT



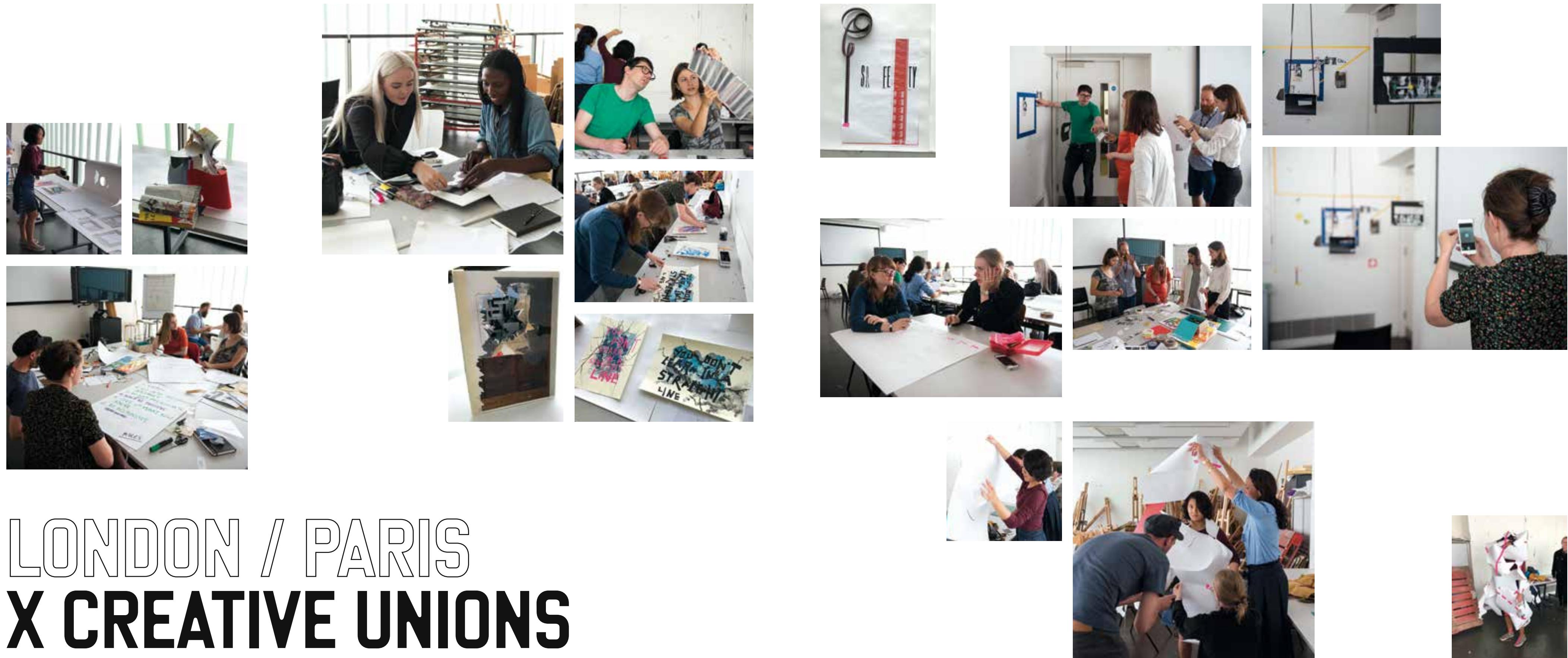
Anastasia Sidorenko

Nada Debeaumont



Chloe Jiang





LONDON / PARIS X CREATIVE UNIONS WORKSHOP



RULES FOR COLLABORATION



4. Don't have expectations,
Avoid preconceptions

5. Be open to compromise,
Don't always agree

6. Take advantage of your different
skills, you can learn from each other

7. Remember to learn, failure
is part of the process

1. Enquire, Listen, Respond, React...
don't be afraid to speak your mind

2. Be inclusive, Be respectful, Be patient...
care but don't care

3. Be willing, but don't be afraid
to express your opinions



8. Build on your experience within
and outside your practice

9. Empathise with your collaborator,
you can learn from each other

10. There are no rules. Write your own



Alexia Polis

INHABIT



Yanming Lai



Samuel Griffiths



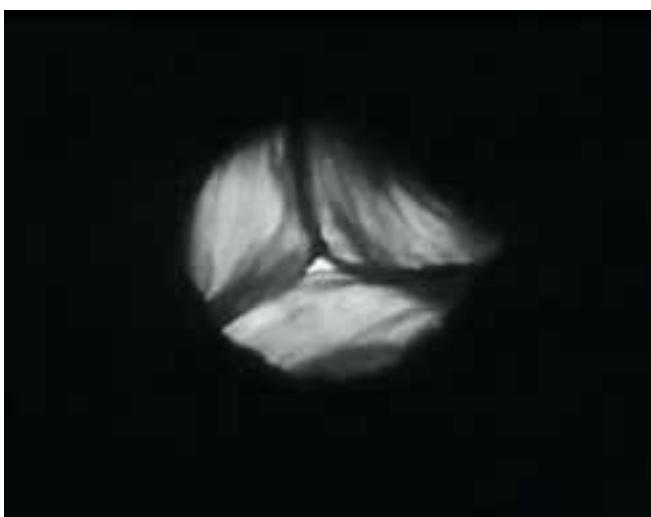
Stefanie Goh



Yena Yoo



Katla Karlsdottir



Beatrice Searle



Rivka Cocker

What does the term Europe mean to you?
Do you think of yourself as European?
If you are not from Europe, what does
it mean to you? How does the term
Europe resonate across the globe?
What is history, present or future
of Europe?

EUROPE



Ya-Chu Yang



Sofia Tureková



Juliette Vuillaume

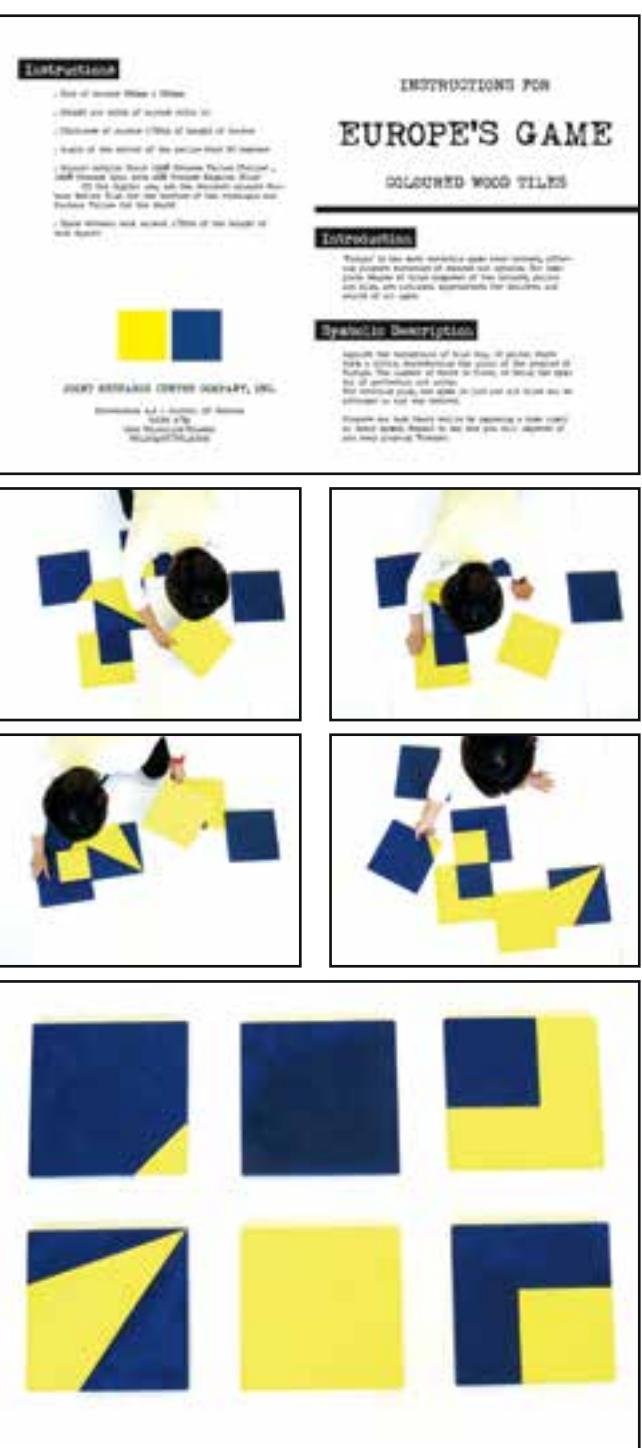
Scene Peng



Isabella Du



Justin Keo



Ellen Yiu

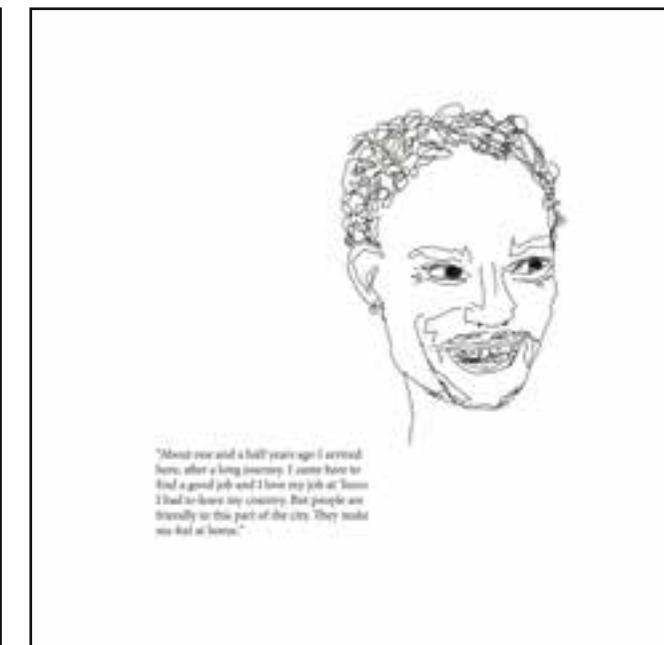
EUROPE

Jioh Kang





"I've been working in London for a couple of years now. Originally I'm from the English countryside. I know that you can find nearly anything in London. The food for example - I have to have the possibility to eat my favorite food here."



"About one and a half years ago I arrived here after a long time. I had to move here to find a job and I have my job here. I had to leave my country. But people are friendly in this part of the city. They make me feel at home."



Natalie Kolega



"To be honest I didn't really know myself in Europe before I came to study in London. Originally I'm from Poland. But here I've categorized as a European student. I thought a lot about that and in my opinion it's a student in one European country and not all European countries are the same. Maybe that will change when I live here for longer. Nevertheless I highly value that I can study outside of my home country. My work is inspired a lot by the diversity of languages in Europe. I want to show the small representation of the whole world. I have to get inspired by people from around the globe."

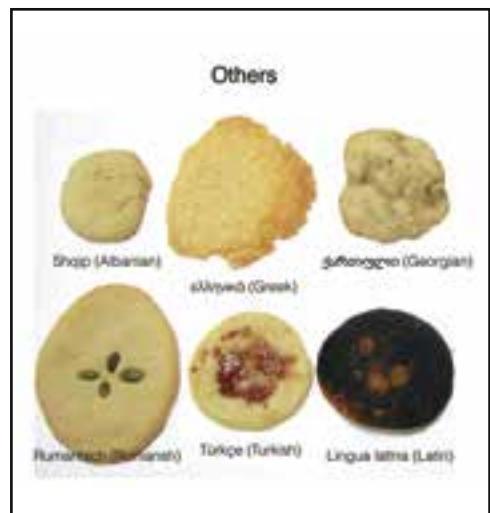


Julia Luckman

Mithila Malaviya

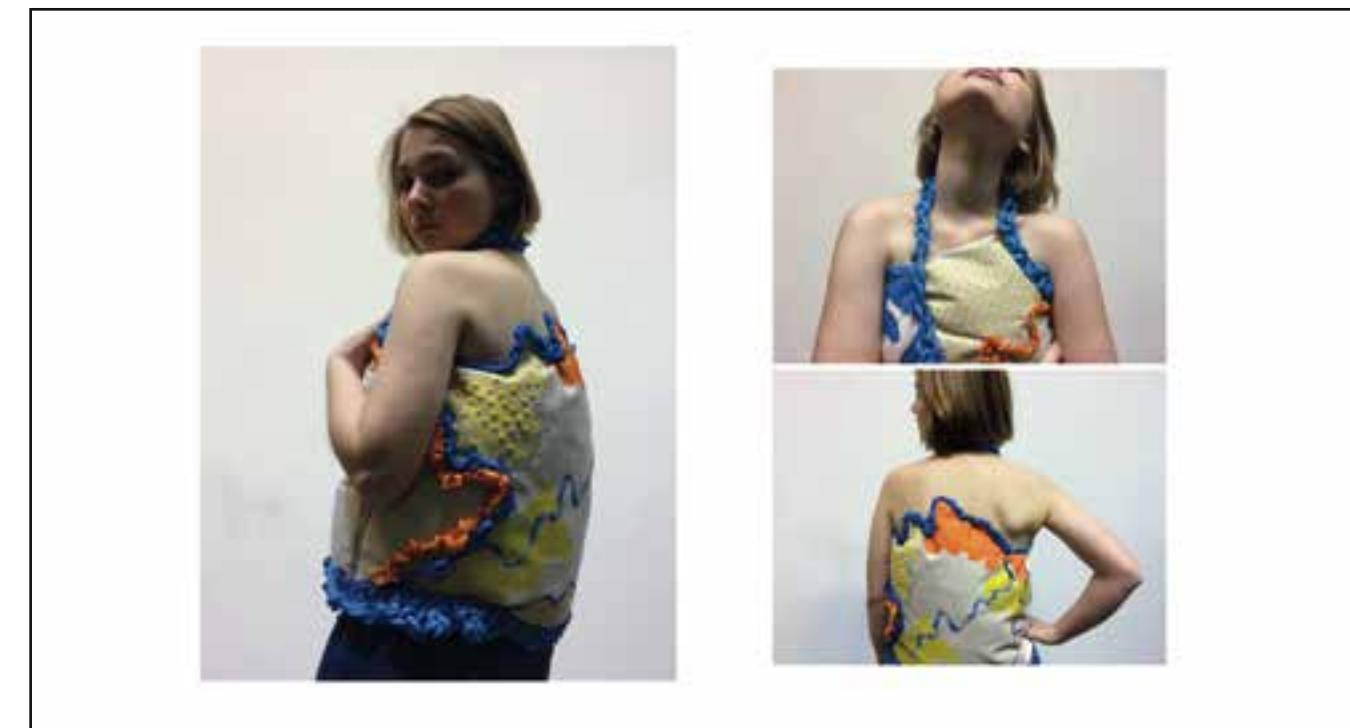


EUROPE



42 Languages in Europe as Cookies

Kayla Lui



CULTURES OF YOUTH



What is your culture? What are the youth subcultures of today? How are recent socio-political events affecting young people? What unique circumstances, experiences, responsibilities, issues or expectations do young people face today? How do they, or how can they navigate these? How do you imagine young people now will change the world in the future? What are the symbols of youth?

Hannah Billett



Sangmin Bak

NEW RELIGION



Cara Lloyd



Jenny Wright



Sam Stricklen

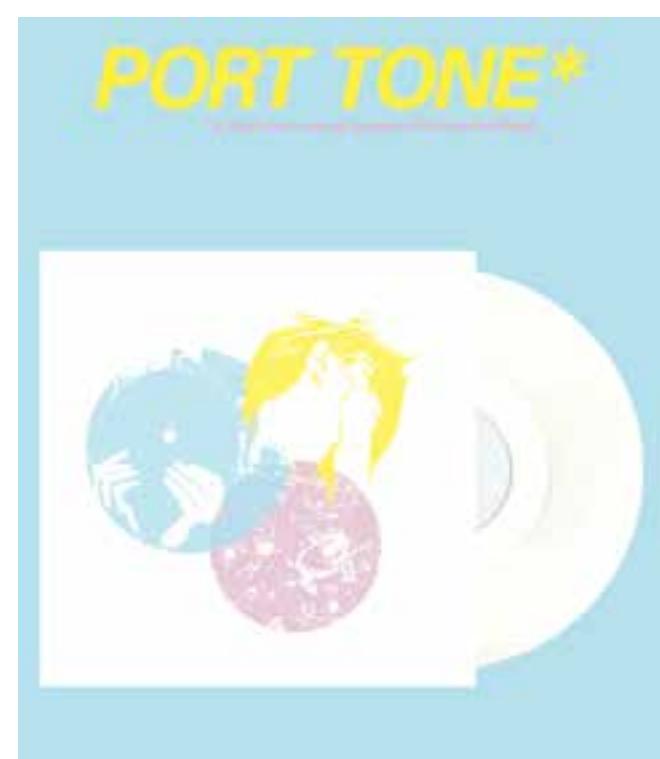
Lilo Silveira Amaral



Ika Schwander

CULTURES OF YOUTH

Sara Biatchinyi





Aika Cherdabayeva



Keiji Ishida



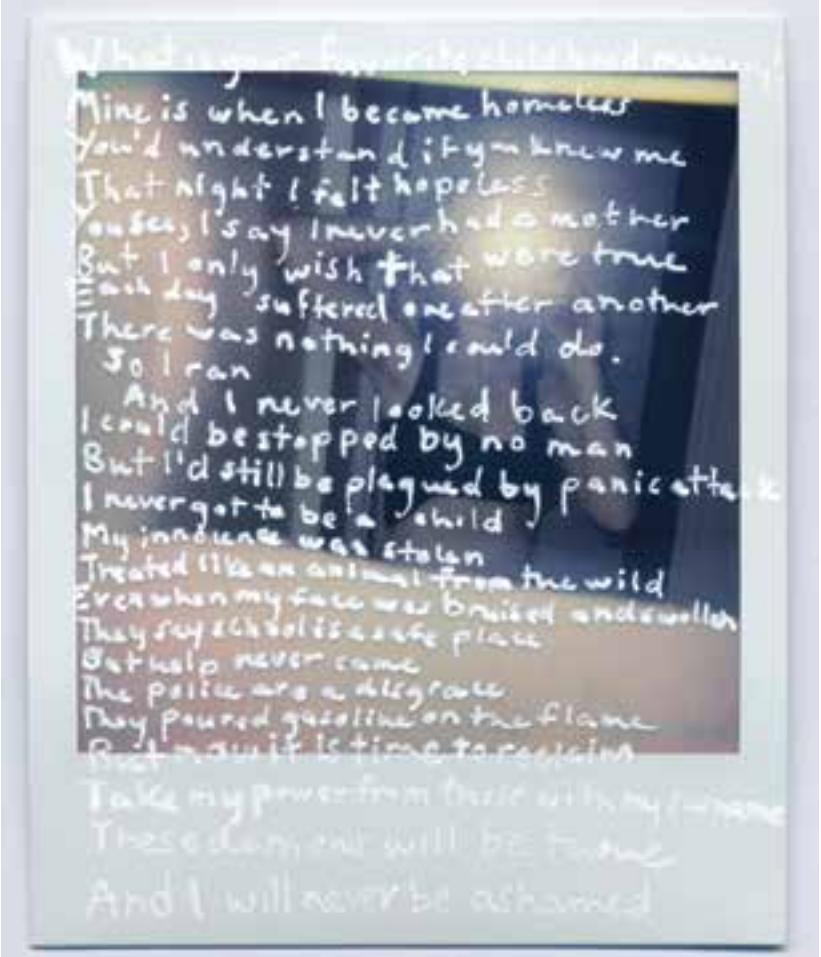
CULTURES OF YOUTH



Brandon Treco

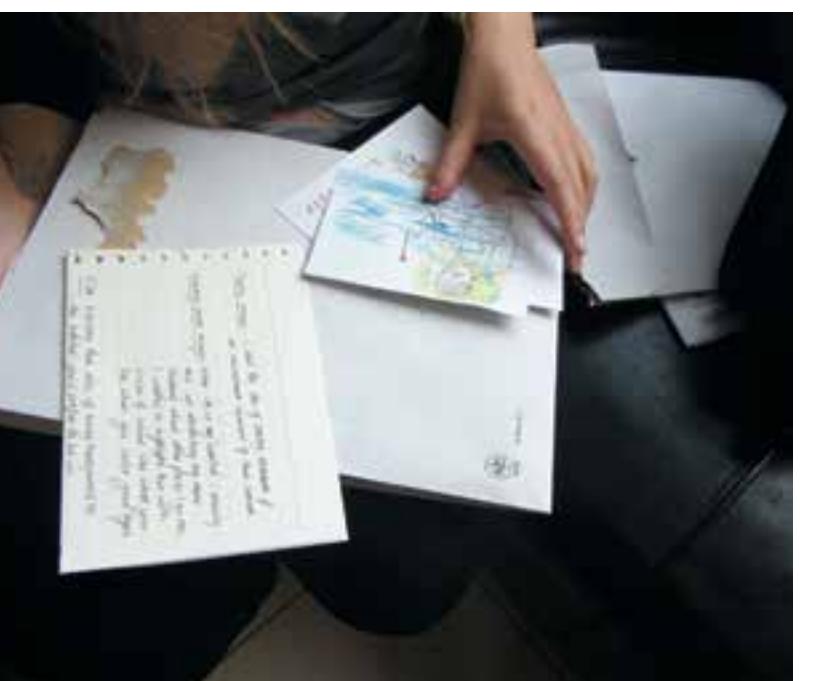
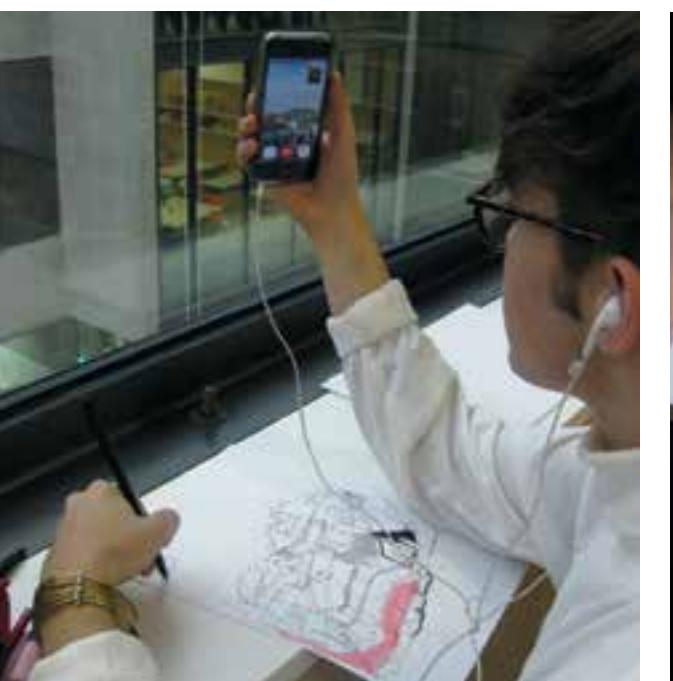


Mariam Elgindy





PROCESS





EXHIBITIONS





This relational artwork challenges notions of national identity using transnational European identity as an alternative. Dependent upon members of the public taking part by working with their own passport covers European Pa55port instigates, develops and maintains a conversation surrounding the relevance of national and European identity as BREXIT approaches.

EUROPEAN PA55PORT



In February 2016, in the run up to the UK's referendum on membership of the EU, artist David Blackmore wrote to the European Commission requesting a non-nation specific European passport, in return for which he was willing to revoke both his Irish and British citizenships.

The request was declined, in writing seven months later 'because such a passport does not exist'. In response to this reply, Blackmore removed the national emblems from both his Irish and British passports the process of which was recorded and disseminated through a dedicated website www.europeanpa55port.com.

Since then the work has evolved into a relational piece in collaboration with members of the public. Following a discussion with participants exploring the meaning of national identity using European identity as a counterpoint. Using erasers willing individuals will rub away the national emblem from the cover of their passport.

European Pa55port has featured previously at re:publica's Dublin and Berlin conferences on Digital Culture and European society and presented at Rem Koolhaas / Wolfgang Tillmans EuroLab conference in June 2018

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T: @DBlackmoreTweet
F: @DavidBlackmoreArtist



With thanks to all of the participants

2014/15

Central Saint Martins

Alexa Breininger
Annabelle Denford
Daniel Wu
Hyunjung Hexa Koo
Kellin Wang
Chloe English
Katie Paul
Louisa Young
Natalie Higgins
Imelda Eloni
Josie Sidhu
Annabel Jones
Elizaveta Efimova
Rhea Dillon
Isobel Guy
Lachlan Marshall
Hannah Omisore
Edwina Zhao
Sorrel Madley
Liza Gusarova
George Chaffey
Merryn Kerrigan
Georgia Fallon
Beth Dexter
Luiza Mallman
D'arcy Darillmaz
Joe Douglas
Georgina Palmas
Lucile Guilmard
Inês Mena Silva
Leal Mena Ferreira
Da Silva
Layla Hosseiny
Morayoniuoluwa
Akodu
Louise Gannon
Elizabeth
Critchlow

Oriane Beuzard-Edwards
Sinead Elizabeth Blyth
Alexandra Boyko
Rachel Hannah Callender
Celina Carlisle
Brandon Jean-Pierre
Goon-Ying Choi
Rivka Cocker
Joel Ethan Davies
Joseph Fraquelli
Stefanie Jia Zhen
Goh
Samuel Christopher Griffiths
Francesca Louisa Harvey
Taylor Connor Headley
Mara Maria Jackson Jing Jiang
Leanne Kim
Yanning Lai
Lidiia Makarova
Hannah Elizabeth George Chaffey
McCleave
Francesca
Monticelli
José Tiago Morgado Soares
Amy Marina Myhill
Maria Nery
Kristina Osipova
Sally Lara
Streeten Plowman
Alexia Marie Polis
Anastasia
Sidorenko
Faith Ella Sugden
James Hugo
Sutherland
Beatrice Asia
Taylor Searle
Helena Josephine Traill
Mary Elizabeth Tweedy
Andrea Vytlacilova Joyeon Choi
Larissa Fantini
Walker Greene
Julie Zida
Philipp Schroeder
Almira Silva
Teodora Tofan
Dina Yetekbay
Lulu Alsaud
Lama Alissa
Sabrina Boulaouard
Bojana Ilic
Keegan Keene
Judy Mcnicol
Jay Nugent

Oriane Beuzard-Edwards
Sinead Elizabeth Blyth
Alexandra Boyko
Rachel Hannah Callender
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Brandon Jean-Pierre
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