UNIVERSITY OF DERBY

SOAR
24/25
SCHOOL OF ARTS RESEARCH

MA ART PSYCHOTHERAPY - MA ART THERAPY - MA ARTS (FINE ART) - MA ARTS (PHOTOGRAPHY) - MA DESIGN - BA (HONS) FASHION DESIGN - BA (HONS) FASHION DESIGN AND MARKETING - BA (HONS) FASHION STUDIES - BA (HONS) FINE ART - BA (HONS) GRAPHIC DESIGN - BA (HONS) ILLUSTRATION - BA (HONS) INTERIOR DESIGN - BA (HONS) PHOTOGRAPHY - BA (HONS) TEXTILE DESIGN

Preface

Welcome to the third issue of SOAR in 2024/25. This is a bumper issue and we are excited to be launching the journal online in addition to hard copy. Many thanks to the Head of School, Justin Burns, for supporting this project. We are pleased to welcome programmes that are new to the journal, both at undergraduate and Masters level, and to have the opportunity to present a range of student work from the School of Arts. As ever there are a lot of people to thank who contributed to the journal this year.

Many thanks to the students who have worked on the journal this year and produced some wonderful design: Luke Jackson, for remaining Lead Designer, for his professionalism, talent and support, and the two student Designers for the 2024/25 issue, Kaitlyn Mepstead and Kizzy Tetteh, for their creativity and flair. Also, thanks once again to Kev Jones, Senior Lecturer in Design, for his continued support for the student Design team. Thank you to Senior Lecturer Steph Rushton, and Humanities student Sarah Eley for additional support. And, of course, many thanks to the student contributors for their submissions and collaboration in putting all this together. Also, we greatly appreciate colleagues who forwarded the request for submissions and nominated student work.

Additional thanks to Sarah Eley and Atrooba Ilyas for completing the SOAR database project as well.

It has been another successful year for the journal, which continues to develop, illustrating the quality, creativity and variety of work produced by students within the School of Arts. We hope you enjoy SOAR 2024/25.

Dr Teresa Forde
SOAR Lead Editor
October 2024

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Contents

How can photography be used to prove that time is an experience of our perceptions?

Katie Weller
BA (Hons) Photography 2024

There is an image created by Hiroshi Sugimoto, *Seascapes* (1980). It consists of the line which the sky meets the sea: there are no obvious distracting features shown, just two elements joining together perfectly in the middle of the image. The place in which this image was taken isn't one that can be identified, there aren't any recognisable landmarks that could provide us evidence of existence, instead it just consists of a general space in time. Sugimoto's work has been a large inspiration when creating my own world as it has allowed me to think about how I can include deeper thoughts and discussions in my own body of work. This work links the state of nothingness as at first glance it doesn't seem as though the image contains much, there isn't much visual stimuli that can help up to gather information about the event captured. However, looking deeper allows

us to see that this is a body of work that captured time in almost one of its simplest forms. Two elements that are naturally created, that move together through the timeline of time and space. Both include existence in some forms other than humans but not always in ways we can visibly see. Without having distinct external elements in this image, we are able to see that the continuation of time is represented through the horizon, the never-ending line in which the sea meets the sky. Although this image appears frozen in time, we can assume that the moment in time in which it was captured was moving alongside time. Something that we need to know is that present temporality is also not frozen in time, it is filled with change and transitions from the past to present.

Temporality is often considered as an indefinable. Everybody admits however that it is before all else a succession. And succession in turn can be defined as an order in which the ordering principle is the relation before-after. A multiplicity ordered in terms of before and after is a temporal multiplicity. It is appropriate therefore to begin by considering the constitution and the requirements of the terms before and after. This is what we shall call the static temporal since these notions of before and after can be considered in a strictly ordinal arrangement independent of change proper. But time is not only a fixed order for a determined multiplicity; observing temporality more closely we establish the fact of succession; that is, the fact that a particular after becomes a before, that the Present becomes past and the future a former-future. (Sartre, 2011, p. 134)

When we recall memories from the past, the temporality that is linked to the moments is now static, they cannot be changed as the moment has already passed: this doesn't mean they weren't moving, it just means what happened cannot now be altered, that moment has been solidified in the timeline of our world and consciousness. However, the state in which we are in the present allows for temporality to be fluid as we are able to make the changes that we want to in what we are experiencing. This logic can be transferred into how photography can be used to shape our perception of time and temporality as photographs become proof that the moments of the past now appear as static in our recall whereas the process of photographing allows for us to be fluid as we are able to choose the moment in which we capture.

The omnipresence of cameras persuasively suggests that time consists of interesting events, events worth photographing. This, in turn, makes it easy to feel that any event, once underway, and whatever its moral character, should be allowed to complete itself so that something else can be brought into the world, the photograph. (Sontag, 2005, p. 8)

If we use photography to capture moments, it allows for us to understand why we are choosing these moments. We should reflect on the moments captured and think about the significance in time that was happening that convinced us it was worthy of documenting and remembering. This hasn't always been possible, but since the creation of cameras we have been able to better understand how our brains choose to identify significant moments that we are enduring, and it allows for us to learn even more about our connection with time.

For my own body of work I have been able to use a camera as part of the process in achieving the theme of connection and temporality by reflecting on how I personally experience different lengths of times under different circumstances. A body of work that shows our personal connection with time that was created over a rather large period of time is a piece by Tehching Hsieh. *Time Clock Piece* (One Year Performance 1980–1981, figure 2) was a performative and photographic piece of work that captured the artist punching a timecard at every hour, the process was documented, and the process lasted an entire year. The way in which Hsieh plays with the form of temporality here shows that we have a distinct relationship with time that consists of many different durations. Using photographs as a tool to document this experience of a simple task, replicated again and again over a set period

Fig 1. Weller, K. (2024) *Time.1*

allows for the body of work to form a timeline and story when it is all put together. The way in which Hsieh has displayed their work allows for us to see a structured timeline, every image is in order, while each day forms a separate column. This visually allows for us to see that he is trying to portray time as a structured sequence of events.

TEMPORALITY is evidently an organized structure. The three so-called "elements" of time, past, present, and future, should not be considered as a collection of "givens" for us to sum up —for example, as an infinite series of "nows" in which some are not yet and others are no longer—but rather as the structured moments of an original synthesis. (Sartre, 2011,p.119)

To support what Hsieh is trying to achieve in his piece, we can look at this text from Jean-Paul Sartre. Here he discusses how temporality is formed in a structure and describes moments of time as being part of a series. This helps to solidify Hsieh's work as there is a clear structure formed that shows a progression of time with the

inclusion of temporality as the images form an archive of documentation of his actions. This leads me to question, how structured actually is time? Is there any chaos that happens in our world's timeline that we assume has consistent structure? Personally, I believe that taking photographs and visually looking at them causes a form of chaos in our structured timeline. Moments are always fluid, so how have I been able to capture stillness?

Photographs are a way of imprisoning reality, understood as recalcitrant, inaccessible; of making it stand still. Or they enlarge a reality that is felt to be shrunk, hollowed out, perishable, remote. One can't possess reality, one can possess (and be possessed by) images— as, according to Proust, most ambitious of voluntary prisoners, one can't possess the present but one can possess the past. (Sontag, 2005, p. 128)

My beliefs are supported by what Susan Sontag says here as she describes that photographs are a way of imprisoning reality. This to me shows that she believes the moments we

capture in photographs almost become stuck or stationary, they are no longer moving when we look at them, they can help us remember moment in time but the image we look upon is completely frozen. So, perhaps photographs are a tool that we use to try to retain memories, but actually what they are doing is just disrupting the continuous structure of time in which we live. In the end I feel this could be seen as creating more questions for us to consider when referring to our connection with time and how photography can impact that connection. It is often hard for us to deal with unanswered questions as it makes us feel incomplete and unsure, however this just means we still have the opportunity to grow and create new ideas and observations which in the end could allow for us to have an even more solidified understanding of this concept.

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Figure 1: Weller, K. (2024) *Time.1*

Figure 2: Tehching Hsieh. Time Clock Piece (One Year Performance 1980-1981), 2018, www.tate.org.uk/research/

research-centres/tate-research-centre-asia/event-report-tehching-hsieh

Figure 3: Weller , K. (2024) *Time.2*

Fig 3. Weller , K. (2024) *Time.2*

Is dwarfism the last group to be included by the fashion industry?

Muroj Negha
BA (Hons) Fashion Design 2022

What is Dwarfism/Small Stature?

Limited growth, sometimes known as dwarfism (little people), is a genetic or medical condition characterised by an unusually short height of 145 cm or less for adults. The average adult height for little people is 122 cm. Dwarfism is not a disease, so it has no single medical definition (NHS, Restricted growth (dwarfism), 2021). "Short stature" is frequently used instead of "dwarfism" or "dwarf." The terms "small person" and "little people" are also frequently used. The term "midget" is often seen as disrespectful (Roland, 2017). About 80 per cent of people with Achondroplasia are born to average height parents. There are more than 300 different conditions that can cause dwarfism. Some of the causes can lead to other health issues. People with different forms of dwarfism have different physical features (Dwarfism, n.d.). The majority of the conditions are genetic or inherited at birth. They become apparent once the baby is born. Though dwarfism can be caused by a variety of factors, there are two main types of conditions: proportionate and disproportionate (Kugler, 2021).

Personal style and the clothing impact on individuals:

Clothing is a nonverbal instrument that may be used to express oneself. How you view yourself is a huge aspect of self-esteem. The way you feel about yourself is referred to as self-concept, and the way you view yourself is referred to as self-image. Your self-concept is an evaluation of your psychological self, whereas your self-image is an evaluation of your physical self. However, our self- concepts and/or self-images frequently influence the clothes we wear. At the same time, the clothes we wear may have an impact on how we feel about ourselves. Clothing also expresses our various moods and feelings. The adolescent years are spent in part figuring out one's personality and uniqueness. Individuals like experimenting with numerous types of clothing, haircuts, accessories, and cosmetics at this

period. This experimenting is crucial in making judgments about yourself as well as creating your personality and originality (Mehta, 2020).

Self-perceptions such as sociability, emotional stability, dominance, and work competency differ depending on whether a person has a good or negative reaction to their clothing. When a person expresses high levels of clothing satisfaction, they are more sociable than individuals who express low levels of contentment. Kwon also discovered that people who are confident in their apparel tend to have happy sentiments (Mehta, 2020). For example, someone who is content with their clothing may exude confidence, but someone unsatisfied with their wardrobe may suffer self-doubt or anxiousness. Dressing well is also beneficial

Fig 2. Negha, M. (2024) *Final Lineup Board*

to your self-esteem and sense of authority (Cosbey, 2001). Mehta (2020) refers to the social psychologist Amy Cuddy's perspective that "wearing the right outfit and making intelligent choices when it comes to picking your apparel defines your level of confidence and how good you feel about yourself. It's like the Power Pose effect that accentuates your body image by uplifting your body language." If you wear clothes from the kid's section or something that is not your style, you won't be as confident as you would be if you wear what you like. As one of the

people with short stature, I can say that affects my mood and how I see myself. Sometimes, I don't want to go out because I don't feel satisfied with the clothes. Also, when I wear clothes from the children's section I don't feel as confident as usual. Even if I find clothes that I like there, sometimes they don't fit me due to the different body proportions we have. This usually affects negatively my mental health. And it can happen to others too. Because when you acquire anything that complements your fashion statement, you start to radiate natural confidence and self-esteem.

One of my ideas is doing garments that will modify to fit average and little people. I researched how I can make the garment shorter, longer, looser or fitted. At the same time I will research how to make it look good and keep the same or similar idea of the design. It is not easy, especially when we should think of two different heights and proportions, but it's possible. I found a few variants on how to change the sleeve or body length of the garment. Then I had to think about a way to change the garment width, shoulder seam, armhole and other details. So, I played with the garment and tried different variants. For these changes we can use many different fastening accessories such as snap fasteners, zippers, buttons, poopers and others. For this experiment, I designed a blouse with two sleeve variants and trousers. I started with the blouse and made an average size pattern. I did one side longer than the other side so anyone can choose the length they want. The back of the garment made in calico needed to be shorter to fit the little people better. I think if I will make it from another fabric I will make small changes to make it better.

Fig 3. Negha, M. (2024) *Little People Collection*

The trousers worked well on both sizes. There are things that I should change a little bit, such as the width for the little person but still, it looks good. The leg of the trousers is divided into two separated parts. So, the average person can make them shorter and wear them as shorts. For the little person, it's just taking off a part of the trouser leg which does not make any difference to the look of the garment. For the average person the trousers end at the waist, but for a little person, it ends higher. From the front, it's under the breasts which give this garment a different style. At the end of this experiment, I can say it's possible to make garments that fit average and little people. With basic and simple garments such as T-shirts, it's easy to do it. It's harder to do it with other garments such as trousers. We need to be aware of both little and average people´s proportions, the fabric we are using, the garment we are doing and how we are modifying it while doing so. I think this experiment can show the possibility of making these type of garments to every brand. It can help improve this issue. So it is a multifunctional garment that will work on little and average people.

Here are some important findings on how we can help and change it together:

Education plays an important role

We need to educate as many people and mainly brands as we can about people with short stature. If the fashion industry will be aware and understand the numerous problems that little people and different disabled people face then it will be feasible to make a huge impact and meaningful change. The brands should connect with little people and organisations. So, they can talk to them and ask questions to understand their needs.

Educate the next generation

It is also important to educate the next generation of fashion designers. So, they learn to think and design for people with special needs. Having some lectures about little people and others who are challenging in some way. Also, give these students projects to design a collection for little people. So, they learn how to design garments in different proportions than they are used to.

Talk to your target audience

It's necessary to include little people's perspectives from the beginning. Talk to the person who will be buying and wearing the products. Allow them to help you with all processes from the beginning to the end. They will give you their personal experience and thoughts in the most real way.

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...trip to show
...e PERSPECTIVE

↖ Knitted wavy strips

laser cutter
embroidery

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Image References

Figure 1: Negha, M. (2024) *Little People Collection*

Figure 2: Negha, M. (2024) *Final Lineup Board*

Figure 3: Negha, M. (2024) *Little People Collection*

Figure 4: Negha, M. (2024) *Design Development Board*

The **Rolls-Royce** Experience:
Exploring ways how immersive experiences influence brand and brand affiliation while benefitting the local community

by Leon Barbarino
BA (Hons) Interior Design 2024

V irtual Reality (VR) and Augmented Reality (AR) technologies are becoming more prevalent among museums and brands in creating such immersive experiences as they provide the ability to create simulated worlds or the enhancement of the real-world environment with additional layers of information. In addition, the incorporation of cutting-edge technologies and social media not only adds novelty but also amplifies the overall immersive impact, by enhancing realism, interactivity, personalisation, sensory engagement, and social connectivity (Hillary, 2023). Through these technologies, immersive experiences can elicit stronger emotional and cognitive responses, enhancing the likelihood of creating lasting memories for participants (Dzyuba, 2023).

Over the last decade, the museum industry has undergone a significant transformation with the development of interactive and immersive experiences. Visitors nowadays prefer to actively engage with exhibits instead of observing them passively. This approach attracts a wider audience and helps museums generate additional revenue. In his book "*Hands-On Exhibition*" Caulton (1998) delves into the methods to design and manage exhibitions that meet the educational goals of visitors by providing hands-on experiences. According to him, interactive museums' long-term success depends on high standards in all areas, including exhibition design, evaluation, marketing, financial management, and human resources.

In her book "*Engagement and Access*" Decker (2015) further showcases how museums can create two-way communication and engaged participation. The book illustrates a shift towards doing and listening, highlighting examples of virtual collections, crowdsourcing, - funding, and -crafting.

These two rather new paradigm shifts in the museum world of listening to the audience and engaging them further in the experience, in combination with the rapidly advancing use of technology, are partly a reason for the growing popularity of immersive experiences. Tullin (n.d.) addresses the shift in audience behaviour as one of the leading factors for the gain in popularity of immersive experiences in his book "*The Immersive Revolution*". The changing preferences of younger demographics, such as Gen Z and Millennials, who prioritise spending on experiences over possessions, contribute to the growth, and media platforms play a crucial role, with visually captivating moments from immersive experiences going viral on platforms like Instagram and TikTok. The convergence of these factors signals a shift towards immersive experiences becoming a mainstream attraction that effectively engages audiences in the digital age.

The above literature explores immersive experiences in cultural and museum contexts, highlighting their significant impact on audience engagement. Immersive experiences engage participants by utilising spatial design, advanced technologies, and interactive elements across the four realms while the integration of Web 2.0 technologies and social media enhances inclusivity and engagement. This shift responds to evolving audience behaviours, particularly among younger demographics, who prioritise experiential consumption. As immersive experiences gain mainstream popularity, they reshape the landscape of cultural institutions, emphasising the importance of active engagement, two- way communication, and innovative design.

Brand and Brand Experiences with specific reference to Rolls-Royce

A brand is a multifaceted concept encompassing the unique identity and image associated with a particular product, service, or company. It extends beyond tangible elements such as logos and product features to include intangible aspects like reputation, values, and the overall perception held by consumers (Lloyd, 2019).

Concerning the proposed intervention, the Rolls-Royce brand based in Derby since 1906 is well-known for its dedication to superior quality and high-end luxury, particularly within the exclusive realm of luxury automobiles. It serves as a prime example of a brand radiating sophistication, craftsmanship, and exclusivity. Within spatial environments, the Rolls-Royce brand is experienced through the combination of physical and sensory elements. Exclusive showrooms and dealerships which are carefully designed and curated to reflect the opulence and prestige associated with Rolls-Royce vehicles serving as immersive spaces where (potential) clients can encounter the brand first-hand. Every detail from the materials used, the wording, to the ambient lighting contributes to creating an atmosphere that aligns with the brand's essence.

"*Strive for perfection in everything. Take the best that exists and make it better. If it doesn't exist, create it. Accept nothing nearly right or good enough.*"
(Royce, n.d.)

Beyond the showroom, spatial environments also include exclusive launch events or gatherings like the Goodwood Revival or the Rolls-Royce Event at Concorso d'Eleganza Villa d'Este where the "*elite*" clientele can engage with the brand in a social context further enhancing the spatial environment and allowing customers to connect emotionally with the brand. It can be said that, in addition, spatial environments play a pivotal role in shaping the Rolls-Royce brand experience, providing a tangible extension of the brand's values and identity. Through meticulous attention to design, luxury, craftsmanship, and customer interactions, Rolls-Royce ensures that its brand is not just a product but an immersive and aspirational lifestyle.

The way brands interact with their audience is changing, with the concept of immersive brand experience gaining popularity. The book "*Experiential Marketing*" by Smilansky (2018) provides practical guidelines for elevating marketing strategies. It emphasises that experiential marketing goes beyond merely organising live events and instead focuses on crafting an extraordinary and engaging encounter that can propel a brand towards greater customer engagement and loyalty.

The above can be summarised into the concept of customer-based brand equity, which refers to the extent to which consumers respond to marketing based on their knowledge of a particular brand. Keller's article, "*Conceptualizing, measuring, and managing customer-based brand equity*" (1993) provides valuable insights into the multifaceted nature of brand identity and its impact on consumer perceptions. The article outlines a conceptual framework that highlights the significance of both tangible elements like logos and intangible aspects, including reputation and values, in shaping brand equity. It also provides six general guidelines based on this framework to assist marketers in effectively managing customer-based brand equity.

The six factors – clarity, relevance, differentiation, esteem, knowledge, and energy – serve as essential components in crafting a compelling brand identity.

Clarity ensures that the brand's message is easily understood, while relevance ensures it resonates with the target audience. Differentiation distinguishes the brand from competitors, while esteem builds a positive reputation and trust. Knowledge educates consumers about the brand's value, and energy generates excitement and loyalty. Adapting these factors with the already established Rolls- Royce brand can create a strong foundation for the planned intervention at Friar Gate Goods Yard to connect with consumers, foster engagement, and drive its long-term success.

In the context of exhibitions and museums, creating an immersive experience requires a thoughtful combination of design principles. Key texts such as "*The Engaging Museum*" by Black (2005), "*In Detail, Exhibitions and Displays*" by Schittich (2009), and "*The Museum Experience Revisited*" by Falk and Dierking (2010) provide insights into how to develop museums for visitor involvement, leverage spatial elements effectively, and enhance the overall visitor experience. These texts delve into the nuances of the museum experience, and explore the finer points of the museum experience, revealing the psychological aspects that contribute to visitor engagement. Together, they offer a rich foundation for understanding the techniques involved in designing immersive spaces, from spatial layouts to brand presentation and the psychology of visitor involvement, all of which are crucial for creating more brand affiliation and engagement.

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Image References

Figure 1: Barbarino, L. (2024) *Dark Interior Render.*

Figure 2: Barbarino, L. (2024) *Interior Render.*

Finding *acceptance of self* through the experience of traumatic birth

Messy Paintings and The Search For a Cohesive Whole

Hannah Sweeney
MA Art Therapy 2024

"I find myself lapsed into a memory I cannot catch; I find myself trying to figure out what it is in the room that is sad or lovely"

(Enright, 2004, p.44)

During a period of immersion, I began creating big, messy, and embodied (Schaverien, 1999) paintings on paper, canvas, and cloth (Figures 1 & 2). Making these large paintings in search of cohesion or clarity at the beginning of my project helped to create deeper visual narratives and realize the complexity of my own experience. My uninhibited absorption in the physical act of painting with little consideration for conscious aesthetic decision-making left me covered in paint. I began to consider the extent to which I had been shaped by my lived experiences of birth. These experiences had left me with messy parts of self and stained my motherhood journey just as the paint stained my fingers and nails (Figure 3).

Perhaps this experience was also an unconscious expression of the sense of invasion and loss of boundaries which had been problematic for me during my hospital births. It appeared that the sensory quality of the materials may have uncovered body-held memories of experiences (O'Brien, 2004) such as the danger of pre-eclampsia, unexplained haemorrhaging, emergency surgery and significant tearing which occurred during the births of my children. Freely making mess enabled these experiences to become tangible and felt like opening a door to non-verbal or unprocessed feelings. I felt alive and invigorated by the materials and I wondered if these messy products were helping to retrieve emotional experience as O'Brien suggests is possible (O'Brien, 2004). The paintings seemed visceral and bodily in their pink colouring and wetness (Figure 4). The smearing and spreading of paint and inevitable cleaning up process seemed to relate to the mopping up of bodily fluids (Levens, 1995) which becomes so consuming in birth and early motherhood.

Whilst I noticed an unfolding sense of truth about my feelings, these paintings remained formless in many ways, without a real sense of structure or story. I realized there would also be a need to tolerate the concept of the unknown. Parts of my birth story, (when I was unconscious or in surgery), remained out of reach and beyond understanding. The deep red wool and painted circular areas of my paintings recall blood loss or placentas (Figures 1 & 5), but I also associated them with cavities or holes.

I wondered if this represented a deficit or a depiction of the unknown. I considered the impact of not being fully aware of what had happened to my body, both through the necessary medical intervention of surgery and the psychological

Lochia, blood, tears, vomit, excrement, and breastmilk are part and parcel of these experiences although they are nowhere to be found in most artwork or media coverage of birth and motherhood. Using my hands frequently instead of paintbrushes also promoted an association of touch and sensuality linked with the unwelcome presence of trauma (Bruce, 2021). It seemed the creative process was allowing a flowing out of experience that had been too difficult to articulate with words (Seftel, 2021).

Considering the framework of the expressive therapies' continuum this kinaesthetic work seems to have helped to *"release tension, awaken the senses and elicit unspoken bodily memories"* (Lusebrink et. al., 2016, p.45).

In the making of this work (Figure 5), I witnessed snapshots of the story coming back to life or being received into consciousness. These memories arrived as images, physical sensations, and intense emotions (van der Kolk, 2015). They didn't form a coherent narrative to easily share with others. Sensory -motor aspects of making my paintings supported my capacity to access images and emotions resulting from trauma (O'Brien, 2004). These memories and states of affect had been stored as disjointed segments without a temporal narrative organization (Lusebrink et, al. 2016, p. 43). I felt a need to understand what had happened in hospital and make sense of it for myself.

need for these overwhelming feelings to be split off and fragmented (Van der Kolk, 2015). There was an illumination moment of realization that I had experienced a loss in these moments – loss of consciousness, loss of control of my body and loss of power to insist my baby stayed with me. We were separated immediately after her birth, and I depicted my grief at this loss in the cavities on my paintings (Figures 1 & 5). Perhaps my anger is also projected onto these works in my frustrated scribbles and scratching with oil pastels.

The demanding heuristic process of indwelling or 'turning inward' (Moustakas, 1990) is reminiscent of the central task of therapeutic work of supporting individuals as they *"walk back into themselves"* (Flahavan, 2021, p.60). This can be challenging, and I have needed to create a sense of safety and containment. Van der Kolk's steps for working with trauma have

influenced my approach to the research, as well as fully embracing the therapeutic qualities of art materials. These paintings provided necessary containment where traumatic experience had ruptured my internal containment (Loban, 2014). I expelled all the complicated and unwelcome feelings I had into the paint and onto canvases and fabric. After these purges were disposed of into the artwork I experienced feelings of relief, perhaps indicative of the cathartic effect of artmaking (Levens, 1995). The sensory qualities of paint allowed for progressive exposure to traumatic experiences helping me overcome my avoidance (Malchiodi, 2018). This could be described as a transition from emotional numbing towards active participation in accepting my story. Through this process my difficult experiences and feelings of loss began to become integrated and woven back into the narrative of my life story (Flahavan, 2021).

Fig 5: Sweeney, H. (2024) *Mixed Media*

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How does contemporary fashion design disrupt the gender binary?

Emma Wilson

BA (Hons) Fashion Design 2022

Contemporary collections expanding and exploring gender norms?

Thom Browne is an American fashion designer who is most commonly known for his redefining of modern tailoring. Starting in 2003, Browne started his business simply with five grey made-to-measure suits; the designer paired each suit with a cardigan to match, an Oxford shirt, and grey tie. This has become the Browne uniform.

This doesn't sound as though the designer is redefining tailoring as the Browne uniform sounds traditionally masculine in style, so how has the designer developed into a designer that approaches menswear with an instantly recognisable influence on traditional feminine style? Not only is Browne known for his tailoring style in the fashion industry but his theatrical shows on the catwalk, seeing things such as Victorian-style zombie brides, to people dressed as tropical birds next to stylish surfers (Nast, 2017).

Browne's *Spring 2020 Menswear* was no different: "The canopy-free parasols were a meteorologically ironic insertion into this typically sumptuous Thom Browne show" (Nast, 2019). The designer's 2020 menswear show was a theatrical fantasy that makes the viewer question where the inspiration came from: a mixture of traditional menswear items done to Browne's usual high standard with clear feminine influences.

Thom Browne's *Spring 2020 Menswear Collection* was heavily influenced by Marie Antoinette-style dress that is perceived as an extremely feminine style. Marie Antoinette was a style icon of her day, wearing large dresses with bows and ribbons - clothing that was seen as exaggerated and frivolous, something that is instantly thought of today as feminine. This paired with corset lacing and large cage skirts combined with the stereotypically masculine world of sports with American football-style padding.

Fig 2: Wilson, E. (2022) *Clothing Design, seated*

Separating people by gender is something that had become engrained within society today: baby girls are swaddled in pink from birth and the same with blue for boys. With this comes pretty dresses for girls, while boys wear robust trousers that can withstand all the daring activities they partake in. Browne's 2020 collection plays with this idea. American traditional sports, seen as part of a men's world, is a large influence for the designer shown in the accessories of the collection with ball bags and padding. Alongside the masculine style pinstriped suit fabric and three-piece suit effect in most of the collection, on paper, this collection sounds like the height of masculine style design; however, this is not the case when taking a closer look at the garments within the collection.

The feminine aspects of Browne's collection were heavily inspired by Marie Antoinette's style revolution; however male clothing during the 18th century vastly differs from how men's fashion is perceived in today's world: a typical men's outfit would have seen frills and floral patterns. Even though these elements are not seen in the *Spring 2020 Collection* it is clear, that the flambuoyancy that came with clothing for both genders in the 18th century is replicated in the shapes used.

A mantua dress was a popular garment for women during the 18th century (Victoria and Albert Museum, 2011). Its shape can be replicated throughout Browne's menswear collection and this silhouette is instantly recognised as a women's garment with the illusion of making the wearer's waist appear smaller and the hips wider. This style of clothing is rarely seen in men's clothing, however.

Fig 3: Wilson, E. (2022) *Clothing Design, standing*

Browne has made the transition into menswear seem effortless, making it look like the wide hip-enhancing skirt has always been an integral part of the men's traditional tailoring.

This collection is used to highlight the feminine aspects that are present in a man's masculinity, defining the social norms that tell a man how he should dress to enhance their traditional masculinity - forming a more conceptual idea of what clothing is for men. Men are still told today that they should avoid anything feminine in an attempt to avoid people thinking they are weaker. Messages like this are received by men from a very young age, meaning toxic masculinity has become engrained in society today, and that it is still seen as conceptual or even wrong when men wear clothing which is currently associated with women.

Browne has commented several times on the fact his main inspiration for the collection was sports, implying that his menswear collection is inspired by a masculine pastime - creating a traditionally masculine collection. However he has reinvented how sports is viewed in a masculine way by making it so heavily feminine and linked to a historical time when clothing was overly flambuoyant for both genders.

In *Look 19 from the Runway*, the sports influence can be clearly seen in the accessories used including a sweatband in Browne's iconic colours repeated throughout the collection and the use of a ball bag. On first look it could simply be viewed as an artistic and flambuoyant take on a man on his way to a sporting activity. However I believe it plays more with the concept of how people are perceiving gender and what people should be wearing.

Looking at the pinstriped cage around the arms of the tailored suit has a sight tailoring in towards the waist, something usually seen in womenswear. These cages could be perceived as the

instantly recognisable shoulder pads worn by American football players and this is an image that is known to be viewed as extremely masculine with the broadening of the shoulders to create a masculine frame. Browne has adorned these Boulder pad-like cages with large three-dimensional flowers to add a feminine element that overpowers any masculine element of the outfit. This allows the viewer to question what masculinity actually means when it comes to mens' clothing.

Browne easily makes it look like the skirt has been a menswear statement, pairing it easily with suits and masculine-style shoes. The whole 2020 collection very cleverly is designed to highlight femininity in everyday masculine clothing items all while playing a beautiful homage to what it actually means to be masculine. Browne is quietly questioning why menswear shouldn't be seen as feminine by mixing activities, such as American football. That will have a large amount of toxic masculinity surrounding them. He is sending the message that it is okay to enjoy things that society see as masculine while wearing clothing which is seen as instantly feminine.

Women throughout history have had to fight for the right to simply wear clothing items that are perceived as only for men, and faced much controversy for doing so. However without these women throughout history - fighting for the right to simply wear what they find comfortable - then quiet possibly the clothing gender divide would be bigger than ever. It is designers such as Browne who are making people question what menswear actually means. This shows the beginning of the revolution for mens' clothing to be taken away from society's outdated views that men can't wear skirts and dresses, when historically that is where fashion began for men. My design (figs 1 - 4) explores disruption of the gender binary.

Fig 4: Wilson, E. (2022) *Clothing Design, kicking*

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Manna, Mother, Other

Philip Craig
MA Arts (Fine Art)

Manna, Mother, Other takes concepts of duality and reflects further on communion with the other through the performance of creation and viewer activation. The works present three protagonists for transformation: "manna," a mythical object of the divine or spiritual nourishment, 'mother' our first encounter and early formation of a social bonds and the sentient 'other' the existential fear of the unknown.

The artist Stephen Newton was an important piece of the theoretical puzzle. Newton enabled my understanding of the transformative art object and its connection to the rite of passage, whereby there are three events: separation, transition, and transformation (Gennep, A. van 1984, as cited in Newton, 2008). Newton talks heavily about his shamanic ritual process; he writes:

'In my own practice as a painter I have engaged with these psychic experiences…they are negotiated purely in the manipulation of abstract forms…The abstract nature of the creative process here might well indicate a more pure engagement with psychic transformation and it surely does expose the essence of ritual process.'

(Newton, 2008, p. 122)

His painting *Promised Land* (1983) is an insight into the notion of separation to get at the unknown as the first part of a transformative event; he says, *'originally I was searching for a colour that would serve my essential objective to isolate the painting process and hence the creative process by eliminating all other concerns.'* (Newton, 2008, p. 43)

The concept of separation has given rise to the use of altars, not unlike the oceanic in Newton's paintings. They are platforms for travel to the next world; they are indeed a place between worlds.

To parody or not to parody

The Altar of the Choppychop Machine (2023) (Fig. 1) is a parody of altar and object, representative of a space of social transformation on behalf of the masses. The object *ChoppyChop Machine* (2023) (Fig's 1 and 2) that resides within represents the oppression and subsequent transformative effect of religious doctrine on others. One places oneself in the box.

That relationship between an object and where it is situated can be seen in Newton's iconographic paintings during the late 1990s; it is a body of work that I strongly identify with. *The painting Shelter* (1997) features a combination of the abstract backgrounds of his earlier work and a more literal representation of the object, in this case a shelter. Newton says:

'I came to see that the evolving connections between objects and spaces fixes the nuances of creative and transformative emotion, expressing in icons an underlying creative tension rooted in a creative rite of passage. I think the painting shelter painted in 1997 seems to manifest the architectural structure as a psychic space, not only intrinsically connected to the oceanic and infinite backdrop, but also as an object extracted from it.'

(Newton, 2008, p.160)

Fig. 1. Craig, P. (2023) *The Altar of the Choppychop Machine*

Fig. 2. Craig, P. (2023) *Choppychop Machine. (Detail)*

I came to see that the evolving connections between objects and spaces fixes the nuances of creative and transformative emotion, expressing in icons an underlying creative tension rooted in a creative rite of passage. I think the painting shelter, painted in 1997, seems to manifest the architectural structure as a psychic space, not only intrinsically connected to the oceanic and infinite backdrop, but also as an object extracted from it. (Newton, 2008, p. 160)

This duality of object relations defines Newton's later work; he writes, '*We automatically internalise a psychic counterpart or corresponding internal memory of it.*' (Newton, 2008, p. 45) The object depiction in Newton's art and how it can cause a further transformation in the viewer are essential to my understanding of a transformative art object.In understanding the transformative nature of my own object-making, it is important to consider parody and performance. Looking back at the works *You will need me sometime (A Cursing Box)* (2022) (Fig. 3) and *Come see me when you are lonely (A Blessing Machine)* (2022) (Fig. 4), a viewer's object(s) could be blessed or cursed by an 'other', in this case a bird, by way of an offering.

The installation uses both parody and performance to get to that liminality, a world in-between belief and truth, highlighting imagined supernatural transformation as absurd.

This relationship with the duality of a psychic counterpart and parody is significant; my art pieces include a type of reproduction of the original, and I am able to re-function the original aim through juxtaposition.

Margaret Rose perfectly summarises the use of replication:

'Parody includes a version of the object of its attack within its own structure, and its reception is thus also influenced by the presence in it (in remodelled form) of the object of its criticism, the imitated work that is made both a target and a part of the parodist's new work and its reception.'
(Rose, 2020, p. 7)

Parody also contains an element of performance required for the psychic connection to the artwork. A similar situation may also be said to be present in the pictorial parody in which expectations for a certain work are raised in some manner, which are then replaced by the new presentation of the work that is being refunctioned. The role

played by reception in the parody, by both the parodist and their reader or spectator, is thus also of importance to the theory of parody. (Rose, 2011, p. 207)

In my work, the viewer's performative part may be both physical and psychical; often comical. A 'moment' with a work of art may arrest the spectator, separate them from their surroundings, and stimulate the recreation of a memory, linking the viewer to the original in the work. That activation was evident in Franz West's (another Austrian, coincidentally) passstücke objects made from wire, plaster, wood, and papier-mâché, and the objects were frequently designed to be picked up; being bulky and awkward, they created a slapstick effect with people wobbling around. Franz proposed that they were psychic expansions. I was fortunate to view Erwin Wurm's sculptures in *Trap of the Truth* (2023) at The Yorkshire Sculpture Park. Erwin's reinvention of cultural artefacts as gigantic is a powerful use of parody in the epic and a feeling of gleeful irreverence.

Wurm created many sculptures based on the concept of telekinesis. *Telekinetically Bent VW-Van* (2006) involves the parapsychological bending of a real VW camper van with the assistance of Mahesh Abayahani managed via their respective PAs via email. Erwin's use of supernatural satire is sublime, and I found myself wondering if Mahesh truly bent the VW.

The psychic activation within Wurm's VW occurs in my work *Will A(I) Dream* (2023) (Fig. 5). Utilising a dialogue I had with ChatGPT and Dalle-2 to imply that it was sentient and cared that I create a painting depicting its dream of a shamanic journey. Just the thought of me subverting the truth tickles my sensibilities.

Interesting work with GAI (generative artificial intelligence) by scientist and artist Michelle Huang, used childhood data via diary entries and AI algorithms to 'chat' with her inner-child self. She said that, *"interestingly although the 'mirage' breaks from time to time I still felt a sense of connection and healing in a positive way."* (Jagatia & Sansom, 2023). Michelle's use of GAI as a therapy tool shows how we can anthropomorphise transformational experiences through a computational model.

Fig. 3. Craig, P. (2022) *You will need me sometime (A Cursing Box)*

Fig. 4. Craig, P. (2022) *Come see me when you are lonely (A Blessing Machine)*

Fig. 5. Philip Craig (2023) *Will A(I) Dream*

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Figure 1: Craig, P. (2023) *The Altar of the Choppychop Machine*

Figure 2: Craig, P. (2023) *Choppychop Machine. (Detail)*

Figure 3: Craig, P. (2022) *You will need me sometime (A Cursing Box).*

Figure 4: Craig, P. (2022) *Come see me when you are lonely (A Blessing Machine).*

Figure 5: Craig, P. (2023) *Will A(I) Dream*

EXPLORING THE INTERSECTIONS BETWEEN ART, MEMORY, AND ARCHIVAL STUDIES

BY CHLOE ELIZABETH BURTON
BA (HONS) ILLUSTRATION

"Forget Me Not" is a collection of photographs taken by Anne Moffat through the period of 2015- 2019, which detail the slow decline of her Grandmother's health and life due to late-stage Alzheimer's disease. "Forget Me Not" comprises of images taken over a four-year period of Moffat travelling from her home in Melbourne to see her Grandmother who lived in Malaysia; the images in the collection are of Moffat's Grandmother, family, traditions, location, and most importantly, her Grandmother's home. I have sought to explore my own experiences in light of Moffat's work.

In an article about her study, Moffat admitted that she had always been a collector of moments and things, and that photography allowed her to feel present whilst being able to record moments (Boddington, 2021); through the form of photography, moments become memories due to "photography, in it's seizing of a moment, […] 'looks towards a future time when things will be different, anticipating a need to remember what will soon be past'" (Kuhn 2002: 49). Kuhn highlights here, the importance of 'freezing-time' (Boddington, 2021) in Moffat's "Forget Me Not" study, as the diagnosis of her Grandmother's condition accelerated this need to cherish the time left with a loved one. As Scott Watson suggested, "human time […] is known through memory" (Watson, 1998) and photographs have been proven to be the perfect vehicle to trigger forgotten memories, as shown through Loewenthal's study into phototherapy and therapeutic photography which demonstrates how:

"Working with photographs is not restricted to verbal description; with photographs, associative work is also possible, almost promoting time travel led by emotions. Biographical time travel involves remembering one's own life. Biographical photographs are therefore a logical source of knowledge of one's life events, in addition to verbal reminiscing" (Loewenthal, 2013).

Moreover, Moffat explained how she used her photography to cope with the impact the diagnosis had on herself, her Grandmother and the overall family dynamic, as "in hindsight, the project was a process of trying to understand more of who I am and who she is, (her Grandmother) while watching her lose her independence and sense of self" (Moffat, 2021).

Fig. 2 Burton, C. E., (2024) *Artifact Collection*

Fig. 3 Burton, C. E., (2024) *Artifact Collection*

I have discussed Moffat's study, due to the similar experience I am going through now with my own Grandma; I have begun witnessing the slow decline in my Grandma's health, mobility, memory and overall well-being. I have therefore, found studying "Forget Me Not" an emotive experience because of these parallels. This is prevalent in a photograph, which depicts Moffat's Grandmother lying in her bed being comforted by a family member who sits next to her. This image highlight's Barthes theory of 'punctum', for "it is not I who seek it out […] it is this element which rises from the scene, shoots out of it like an arrow, and pierces me. […] I shall therefore call (this) 'punctum'" (Barthes, 1982, pp.26-27). This photograph "pricks me […] is poignant to me" (Barthes, 1982, p. 27) as it portrays the fragility of Moffat's Grandmother, and echoes the state my own Grandma is in.

This fragility is shown through the Grandmother's physical appearance (grey hair, wrinkled skin) and gaunt expression on her face, and is emphasised by how the Grandmother is lying down in bed and appears to be reaching out for help from the family member sat next to her.

This hand placement furthers the weakness of the Grandmother and is a metaphor for time slipping away from the family as the Grandmother's physical and mental attributes are consumed by the disease. These themes are peppered throughout the "Forget Me Not" study, yet Moffat creates a warmness and acceptance of the Grandmother's fate through her use of vibrant colours, and patterns in her imagery: the Grandmother's patterned bedsheets and natural tones offer a comforting blanket to the story of the image, and represent an acceptance from the family for the Grandmother to pass away in peace.

Despite the eeriness in tone shown in that image, another photograph echoes the bright colours of Moffat's stylisation of the images and showcase the happier times of her Grandmother's condition. Some depict the Grandmother as full of life, as she celebrates her 90th birthday surrounded by those she loves. This simple image of a birthday celebration encapsulates the love the family have for their "dragon" (Moffat, n.d.), and yet, on "the surface […] the family photograph functions primarily as a record […] visible evidence that this family exists" (Kuhn 2002: 49).

Fig. 4 Burton, C. E., (2024) *Artifact Collection*

Fig. 5 Burton, C. E., (2024) *Artifact Collection*

Moffat's photography depicts the mundaneness of everyday life, but with context, showcases the importance of familial bonds (Boddington, 2021); Alzheimer's creates a sense of unpredictability in everyday life, and can make it a challenging experience to witness the affects it has on those you love.

Moffat juxtaposes the narrative of Alzheimer's disease throughout the "Forget Me Not" study, through portraying the positive and negative affects the disease has on the person affected and the overall family dynamic. It is clear that Moffat wanted to visually encapsulate the complexities of Alzheimer's disease, as she states how she wanted to showcase the "disorientating, challenging and repetitive nature of the condition, and the feelings that arise from watching the slow decline of a life of someone you cherish" (Moffat, 2021). Furthermore, what I find interesting about Moffat's study is not only the artistry and emotive nature of the photography Moffat created during this period of time, but how as part of the study, she included scans from notebooks her mother had made for her Grandmother.

The notebooks included images and notes that depict Moffat's Grandmother's "once full and vibrant life" (Moffat, 2021); it offers an insight to the audience, about who this lady was, and makes for an even more emotive ('punctum' (Barthes, 1982, p. 27)) impact on the viewer. This is because, the added context creates a greater feeling of empathy towards the family, as we relate their loss to losses within our own family dynamics, as we remember past memories and loved ones we find in family albums. J. Garde-Hansen suggests how family albums:

"Support human memory and remembering by providing an increasingly rich archive of images that stands in for the need to visualise experiences of the past. [...] personal memory through photography becomes a reflective practice, in that family photographs are used for reminiscence, therapy trauma, reconciliation" (Garde- Hansen, 2011).

This significance is shown through Moffat's handmade notebooks which were used as an aid for reliving the past, where photographs and handwritten notes triggered forgotten memories. This concept is supported by Loewenthal who, with reference to (Schacter, 1996), argues that "without memory clues [...] events would disappear" (Loewenthal, 2013).

Anne Moffat furthers this, as in her "Forget Me Not" study, as she writes "the more you read your life story, the further along the path of dementia you are, and the less you recognise it as your own" (Moffat, 2021). My project work emulates some of the perspectives undertaken by Moffat (Figs 2 - 5).

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Figures 2-5: Burton, C. E., (2024) *Artifact Collection*

Is Gender Still Relevant to Contemporary Art?

Maisie Davidson
BA (Hons) Fine Art 2023

In 2018 Tai Shani presented 'DC Productions' at Tramway Glasgow International. Over 4 days this large-scale immersive installation provided the scene for 12 performance pieces, each focusing on a different figure from the mythical 'City of Women', with references to Christine de Pizan's 1405 "The Book of the City of Ladies" (Shani, 2018).
This book presents as the first known feminist defence of women's contributions to Western society while criticising the misogynistic literary style of the day (Wagner, 2008).

Since the 1970s, the relationship between gender and contemporary art has changed significantly. The conceptual, non-representational environments Shani creates directly conflict with historical ways of exploring feminist art, often conforming to themes of the domestic, craft, and the female body. The futuristic aesthetic within 'Becoming Dragon' and 'DC Productions' (created through the exploration of mythology and new technologies), echo the hope that a third shift will take place, proving that the subject of 'gender' is still relevant within contemporary art.

My Art Practice

I will now discuss conceptual shift within the way I approach 'gender' in my own practice is influenced by research into Shani and Cárdenas. In the past my practice has featured many socially constructed western gender stereotypes. For example, '*Do and Undo*' (fig. 2) explored the historical gender stereotyping of colour e.g., pink, and blue representing 'femininity' and 'masculinity'.

This work also explored the historical stereotyping of processes such as textiles/ crochet being the craft/hobby of the domestic housewife (Parker, 1984). I found

this work aesthetically complex, however, conceptually it was unsuccessful as rather than challenging and analysing the way in which western gender stereotypes are formed, the work further reenforced the negative false narrative that gender can be categorised. This change in perspective has played a fundamental role in the progression and development of my practice.

My current interdisciplinary practice explores the intersections of gender, identity, literature, and female narratives. My most recent piece 'Be the Serpent Under It' explores the taboo of expressing feminine rage through a mixed-media immersive, textile installation.

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"... the expression of feminine rage continues to be a taboo subject"

This installation consists of a hand crochet canopy, stretched, and suspended from each wall. Torn frayed fabrics repeatedly knotted together in conjunction with red 'bodily' shades are used to convey connotations of power, menstruation, and feminine rage (fig. 3). Crushed red velvet spans the floor of the installation providing the staging for 7 'egg-shaped' crochet ceramic slip-casts (fig. 4). The title was formed out of my interest for Shakespearean literature specifically the character 'Lady Macbeth' (1992). As a woman she externally presents as innocent when in fact, she is the mastermind behind the entire murderous plot. "Macbeth" is fictional and can be read as neither feminist nor misogynistic

as Shakespeare inhabits an intermediate position between these extremes (Sorge, 2017). Despite this, I find the way in which gender is performed within his writings (specifically the portrayal of women as powerful and ambitious beings) ironic given that 'Macbeth' was written within the 16th century where women's roles were restricted to marriage, childbirth, and homemaking (Daybell, 2010). Shakespearean plays also offer as one of the earliest examples of drag, with men performing female parts as women weren't permitted to participate (Bulman, 2010). Within "Gender Trouble" Butler describes 'drag' as the ultimate parody of gender, stating that "by ridiculing conventional cultural expressions and performances drag reveals the social coercion at the core of the performative nature of identity" (Butler, 1990).

Transition to present day where the expression of feminine rage continues to be a taboo subject. A 2008 gender study into the expression of emotion in the workplace, found that women expressing anger were labelled as irrational and unprofessional,

whereas, when male subjects expressed anger, this was put down to external factors even occasionally heightening an individual's status within the professional setting (Brescoll, 2008). I find these contradictions in the ways genders are learnt and performed particularly interesting, with significant potential for creative exploration.

Cardenas and Shani similarly to my own practice explore the intersections of gender, identity, and psychology through non-representational immersive environments. In 2020, the proceedings of the national academy of sciences (PNAS) published a research paper about a collaborated study held by students at the Columbia university departments: psychology and neuroscience. This study, analysing the psychological effects of viewing representational vs non-representational art found that these two forms of art created different cognitive responses, in the way individuals project themselves into a piece of art, along with different psychologically extended situations. This study concluded that when viewing abstract art individuals displayed a more open mindset than when viewing representational art (Durkin, 2020). These findings suggest that non-representational immersive environments could provide for a more open discussion into new ways of being, both inside and outside the gallery contexts, that move away from binary socially constructed gender norms, therefore, proving that discussions around gender are still relevant within contemporary art.

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Image References

Figure 1: Davidson, M. (2023) Installation.

Figure 2: Davidson, M. Do & Undo (Detail), 2022, crochet, slip cast, metal hooks, River lights, Derby.

Poppy Barry
BA (Hons) Photography 2024

How will the advent of AI affect the photographic world?

"*Many of the fears, such as the elimination of jobs, stem from the notion that strong artificial intelligence is feasible and imminent. However, at least for the near future, computer systems that can fully mimic the human brain are only going to be found in scripts in Hollywood, and not labs in Silicon Valley.*"

(Atkinson, 2019, 13)

Robert Atkinson seems to be trying to debunk all of the theories and stories that we are hearing about artificial intelligence through the news and media and is trying to say that there is more time than people think until robots just start roaming the streets freely and 'taking over the world'. The quote also highlights the fears surrounding the impact of AI on jobs and suggests that the development of strong AI systems capable of fully mimicking the human brain is not currently feasible. While concerns about job elimination due to AI are valid, it is important to remember the current state of AI technology and the limitations of its capabilities. Further research and analysis will be necessary to fully understand the potential implications of AI on the job market.

However, although AI might be ready to take over the world, it is still expected to have a significant impact on the job market in the future. This could include things such as the automation of repetitive and labour-intensive tasks like image editing, sound mixing, or data analysis. On the positive side, this automation can streamline workflows and free up artists' time to focus on more high-level creative activities. However, it may also lead to a reduction in the demand for certain specialised roles, such as production assistants which I think is a job role that has already started to die out.

To counter that concern, there are also new job roles that are likely to emerge to support and manage these technologies. For example, organisations may need AI specialists, data scientists, or algorithm developers to implement and optimise AI-driven tools and systems. Additionally, there may be a growing demand for artists who specialise or who have lots of experience in working collaboratively with AI, leveraging its capabilities to maximise their creative output.

Many photographic projects incorporating AI actually focus on the training data behind artificial intelligence models, instead of just using them at face value. Herndon delves in opening up new possibilities for its use. "Holly Herndon" is no longer just a person. The name also designates a distinctive internet presence: a female character with white skin, red hair, blunt-cut side bangs, and bright blue eyes. Herndon has become well known in the music and digital art worlds, to the point where when someone types the words "Holly Herndon" into a text-to-image AI program like Dall·E, Midjourney, or Stable Diffusion and the prompts generate an image with some of the characteristics of Holly Herndon. This inspired a piece of work for Holly to try entering her name into different generators over and over again seeing what they each produce.

I find this interesting as all of the most popular generators have been made with different training data so you could type the exact same thing into multiple different generators and achieve completely different results depending on how advanced they are and how much data they have had fed into them: because of this, they all tend to have different biases' such as many of them being 'Americanised'. This could also become a sort of never-ending project as Herndon becomes increasingly more well-known within this community, the generators should all start to depict more accurate images. Charlie Engman is a contemporary photographer known for his innovative approach to image-making, often jumping between reality and fiction. His work challenges traditional ideas of beauty, composition, and narrative, inviting viewers into a surreal world where familiar elements

Fig 1. Mascaro, M. (2020) *Led Light Tapes and Canon Camera*

have been transformed. One of Engman's main themes centres around the exploration of identity, both personal and collective. His images often feature himself, his family members, or close friends as subjects, filling his work with a sense of intimacy and authenticity. Throughout his photographs, he reaches into the complexities of self-representation, questioning the ways in which we construct and perceive our own identities in an age filled with images and digital stimuli. He likes to bring together the weird and the wonderful and he could therefore use artificial intelligence to his benefit with its endless possibilities.

Engman is now a widely recognized leader in the world of AI art, as he is constantly investigating and challenging the limits of the medium. Through his evocative imagery, he aims to create a dialogue between the past, present, and future, highlighting the connections of human existence across time and space. Ultimately, Charlie Engman's work is distinguished by its boldness, originality, and willingness to challenge the conventions of photography as we enter a new era. By pushing the boundaries of what is possible he wants viewers to engage with his images on a deeper level, encouraging them to question their own perceptions of reality and behold the beauty of the unexpected.

Throughout my work, I am seeking to explore the impact of artificial intelligence on the art of photography. The series of images I have created intricately weaves together two distinct threads - one born from my photography and the other crafted by the algorithms of these photo generators. Through this dual approach, I would like to demonstrate the impact of AI on the reinterpretation of historical, iconic images, as well as serving as a reflection on the evolving nature of art and identity.

I started off this journey by researching numerous different AI generators such as Dall-E which is part of the open AI network as well as Adobe Firefly and Magic Media. These image generators have advanced algorithms that can generate highly realistic images from scratch or manipulate existing images in various ways. These generators are powered by deep learning techniques, which enable them to learn and mimic the visual patterns and structures present in the art we already know. Once trained, the AI generator can produce new images by sampling from the learned distribution of visual features. Depending on the specific architecture and objective of the model, the generated images can exhibit a wide range of styles, resolutions, and content. For example, I have used AI generators as well as my own photographic skills

to reimagine iconic landmarks such as the Grand Central Station and the Empire State Building, as well as celebrity icons such as Audrey Hepburn or Jim Morrison. All of the AI tools I used were very user friendly and although I had many 'failed' attempts at these recreations I ended up with images that were very similar to the originals I was drawing inspiration from.

Fig 2. Barry, P. (2024) *Toby Jim*
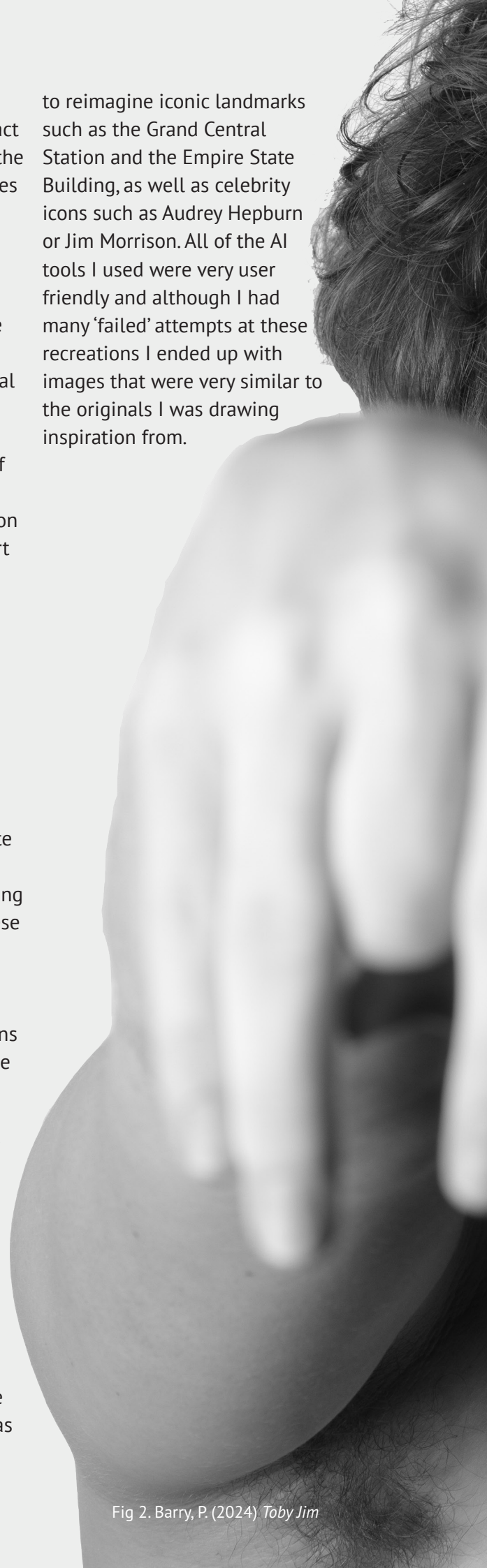
I also used all of the photography skills I have learnt over the last few years up to good use in the studios to recreate the famous portraits which were just as successful. Recreating these photos in multiple ways has allowed me to gain a wider understanding of how AI is going to affect our future as I was able to see first-hand what it was like to use Artificial Intelligence, and all of the amazing powers it has as well as the possibilities to change our future. the Dall-E generators are of much higher quality and produce extremely lifelike images however you have to pay for credits for each image generation. Whereas models like Adobe Firefly and Magic media are free to use, however, they don't produce as realistic of images as they don't have enough data inputted into them yet. I started to experiment with these different generators and soon my work began to take shape.

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Image References

Figure 1: Mascaro, M. (2020) *Led Light Tapes and Canon Camera -* by Maurício Mascaro via Pexels.com

Figure 2: Barry, P. (2024) Toby Jim.
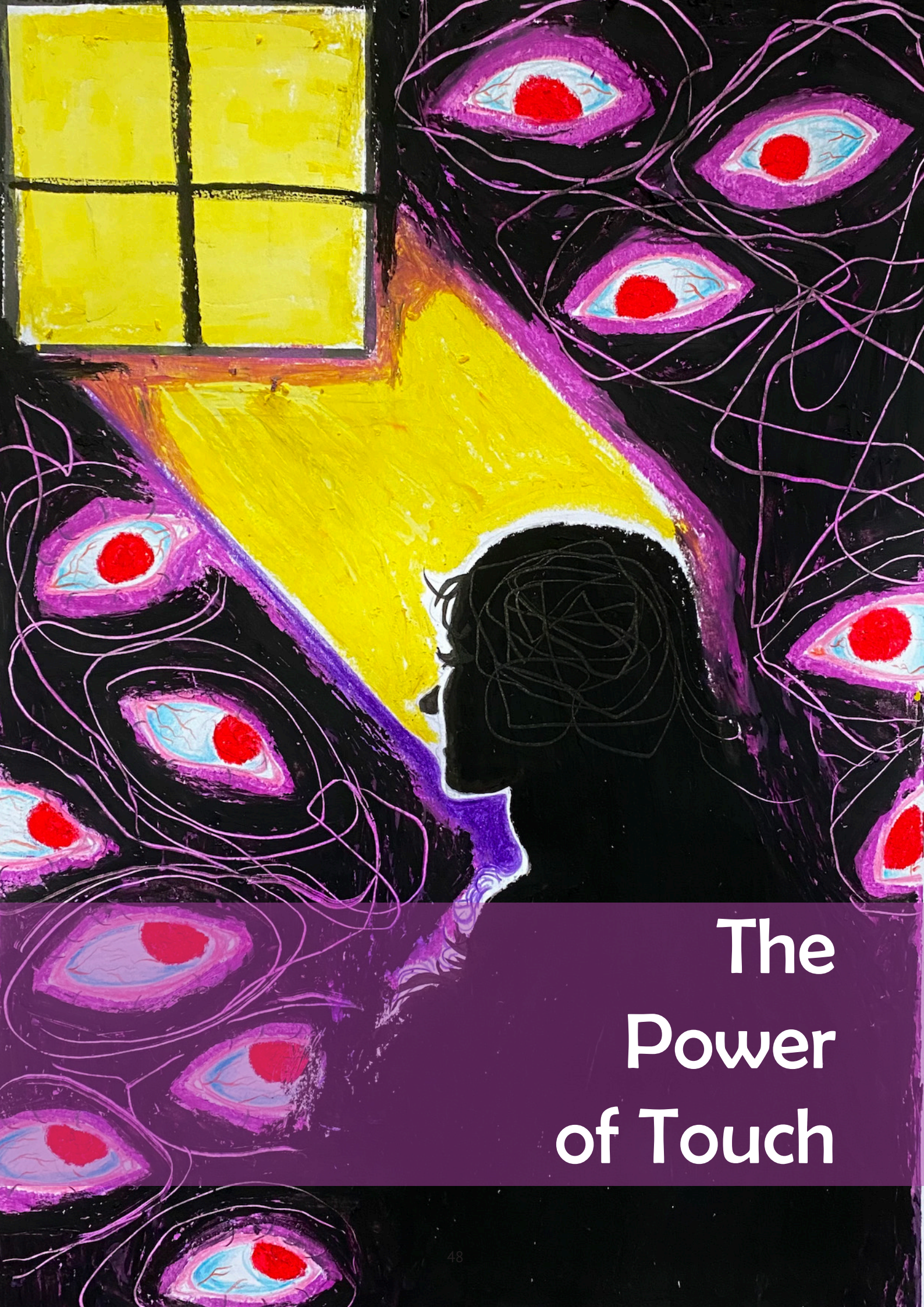
The
Power
of Touch

This independent scholarship study draws upon the lived experience from a South Asian perspective. There are gaps in the literature that have yet to address these particular issues. Therefore, my aim is to explore how the historical trauma of forced marriages correlates with the embodiment of pain through clay work, eliciting repressed emotions. The implications will inform my clinical practice for the cultural nuances found in South Asian communities. This is significant for my development as an aspiring art therapist. It offers the opportunity to examine how these harmful traditions effect the body and how art therapy may be the bridge to understand this further.

Echoes of a Lost Voice

The initial engagement phase of Moustakas (1990) heuristics research began with my passion to understand my own cultural identity as a South Asian woman born in the UK. I am a survivor of forced marriage. A practice many Bangladeshi, Pakistani and Indian woman have suffered at the hands of 'culture' and 'tradition' (Gangoli et al., 2009). My personal experience manifested feelings of isolation, scrutiny and helplessness. My only window of hope being an escape back to the United Kingdom.

Figure 1 (left) was the beginning of my own creative journey. I began self-dialogue with my image, allowing me to confront my shadow (Granot et al., 2017). I wondered about the feelings of shame and sorrow surfacing to the forefront of my throat. Overshadowed by the prying eyes around me.

The use of oil pastels provided a richly tactile and expressive experience. The creamy texture of the art material allowed for smooth blending and layering to create a vibrant piece of artwork (Pénzes et al., 2016). The mess left on my fingers brought attention to the slight numb feeling in the joints of my wrist from the pressure of applying the oil pastel onto the paper. It was the beginning of a creative kinaesthetic journey for getting in touch with my own body (Rothchild, 2002), through the medium of art therapy. At that point, there was still a lack of attunment between my bodily sensations and my emotional needs as a South Asian woman. Dale and Ahmed (2011) highlight that within the South Asian culture, social connection, family ties and kinship are prioritised above all else. This includes at the expense of a woman's physical and psychological health;

Figure 1: Begum, N. (2023) 'The Room of Scrutiny' [Oil Pastel]

An Exploration of Forced Marriages and Transgenerational Pain in Art Therapy

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the authors note that *"Marriage for Pakistani, and Bangladeshi women is seen as a family affair and is directly related to the status and honour of the family."* (p. 903).

My immersive wonderings began with gathering information by reading case studies and watching documentaries. These were about survivors of forced marriages from South Asian communities based in the UK. We all held similar stories, nonetheless, I needed to acknowledge their lived experience to understand the impact it has on a societal level (Azim, 2022; Mihalache, 2019).

Jasvinder Sanghera (2013) offered a brave Ted Talk speech about breaking the silence on fighting forced marriages and honour-based abuse – noting *"We were conditioned to be obedient. My mother expected us to all fall in line or expect repercussions from the male figures in the family..."*. Mucci (2013) emphasises that a harmful behavioural pattern perpetuated and enabled by the caregiver may lead to intergenerational transmission. Meaning, a mother exposed to the cycle of a harmful practice from her own mother, can result in harmful internalised beliefs and this can continue onto her descendants (Holmes, 2014).

I have found my own mother-daughter relationship played a crucial role in this process. Chodorow (2002) states daughters often internalise their mothers' caregiving roles. Therefore, I wondered if my mother experienced the same with my grandmother, and my nana with my great-grandmother.

Winnicott's (1992) transitional phenomena can support these wonderings. Suggesting that when an individual is from an oppressive environment, their beliefs and practices are ingrained as transitional phenomena is passed over from their caregiver to maintain a sense of continuity. Even if these perpetuate harmful attitudes within the caregiving

role. Mucci (2013) highlights that one of the main features of traumatic relationships is their tendency to be repeated. Patriarchal family dynamics and societal structures further perpetuate gender stereotypes, by maintaining male dominance and confining women to traditional roles (Sandhu and Barrett, 2024; Gangoli et al., 2009).

According to Klein (1946), the definition of internal objects is the internalised representations of significant others, formed during early childhood. In a patriarchal society, women can internalise oppressive societal norms as part of their internal world (Scharff and Scharff, 1997). An ink press piece I completed symbolised how my internal objects have been imprinted into my psyche (Case and Dalley, 2014), shaping my self-perception and behaviour according to patriarchal expectations. Therefore, leading to conformity and perpetuating the cycle of oppression.

"...shame is a reaction towards a failed holding environment..."

(Winnicott, 1965, p84)

Fig 2: Begum, N. (2024) *'A Heavy Burden'* [Stoneware, Terra-Cotta]

Reshaping my Trauma

The explication phase involved processing all the previous phases and deeply reflect on the meaning of the process (Moustakas, 1990; Kapitan, 2017). The power of touch has been a significant part of my journey, I felt naturally inclined to work with clay because of the tactile and kinaesthetic component it offers (Elbrecht & Antcliff, 2014; Henley, 2002; Crocker & Carr, 2021). At this point, I moved away from the wheel and used the coiling method to allow me more control and agency on my clay work. I was able to gain appropriate dexterity over my fingers and motor function to eventually create more complex pieces (Elbrecht and Antcliff, 2014), becoming more intimate with the clay. The tactile feedback of clay provided a self-soothing experience, making me feel relaxed and reducing feelings of anxiety (Carr and Hass-Cohen, 2008).

During this process, I created several pieces without the wheel. This process allowed me to transfer feelings of shame and anger when cathartically moulding several semi-circles and balls. Winnicott (1965) describes *"shame is a reaction towards a failed holding environment"* (p.84). These imperfect and open containers held feelings of anger and injustice following the dismissive attitude towards my personal traumatic experience, eventually even forgotten by the community.

Figure 2 (below-left) represents a physical embodiment of a 'ball and chain' made from clay. This was one of the more impactful art pieces in my creative therapeutic process. The mixed use of stoneware and terra-cotta clay symbolise my merged struggle with the patriarchy and constraints of a marriage I neither consented nor agreed to. The heavy chain represents the weight of living with this for several years – With hopes of breaking free from the oppressive cycle of transgenerational trauma (Menakem, 2021). Instead, just like the discolouration of the art piece (Henley, 2002), my incident had aged into a forgotten era - Leaving me to pick up the pieces and confront the shadows of my past.

The final phase of Moustakas (1990) heuristics research refers to creative synthesis. This includes gathering insights, data and experiences (Kapitan, 2017). The purpose of these findings is to build resilience and successfully navigate the complexities of trauma through the process of clay work. The transgenerational trauma of forced marriages lives on in the bodies of my past female lineage and those with similar South Asian backgrounds. The mind-body connection offered me a way to look into my psyche and understand myself through self-discovery (Elbrecht, 2014; Crocker and Carr, 2021), freeing me of those shackles, leaving behind scars on a vessel containing those experiences.

Figure 3 shows image of a vase; this piece was used with air-dry clay. This was a conscious decision, as I had no intention for it to be fired in the kiln. My previous works of stoneware and terra cotta clay had all started from malleable state and transitioned into a durable form through the firing process. I wished to experience air-dry clay in its raw form, to represent instability and unprocessed trauma. With its wide body, the vessel contains many stories, including mine. It became an embodiment of harmful cultural tradition, effecting South Asians across the UK.

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Image References

Figure 1: Begum, N. (2023) 'The Room of Scrutiny' [Oil Pastel]

Figure 2: Begum, N. (2024) 'A Heavy Burden' [Stoneware, Terra-Cotta]

Figure 3: Begum, N. (2024) 'Unyielding Backbone' [Air-dry clay, Glass, Nails]

Becoming Cyborg: Exploring Post-Human Representations of Gender in the Visual Arts

Emma Rowlson
MA Design

The cyborg prompts the re-coding of our dualistic language system. It is not predisposed to the construction of self in the destruction of other. It renounces the phallocentric hierarchical structure of man over woman; culture over nature. To understand this further, we can look to Hélène Cixous' preeminent essay *Sorties: Out and Out: Attacks / Ways Out / Forays* (1987), which provides a further understanding of this system:

"The (political) economy of the masculine and the feminine is organized by different demands and constraints, which, as they become more socialized and metaphorized, produce signs, relations of power, and relationships of production and reproduction, a whole huge system of cultural inscription that is legible as masculine or feminine" (Cixous, 1987, p. 205). This is central to my exploration. The post-human is based in the subversion of a similar political economy.

R.L. Rutsky's *High Techne* defines the post-human as "a matter of unsecuring the subject, of acknowledging the relations and mutational processes that constitute it" (Rutsky, 1999, p.21). In other words, it should "acknowledge the otherness that is part of us" (Rutsky, 1999, p.21). This is echoed in Giovanni Aloi's *Posthumanism in Art and Science* (2020) and Cary Wolfe's *What is Posthumanism?* (2009) where both write of rejecting the human as a being of absolute understanding (Aloi, 2020; Wolfe, 2009). The inherent deconstructive nature of post-humanism is evident here. It asks how we might subvert structures, such as that of gender, through their own components (Wolfe, 2009).

Judith Butler's *Bodies that Matter* (1996) discusses the structure of gender (or rather 'sex') further, stating that it is "an ideal construct which is forcibly materialized through time" (Butler, 1996, p.2). For Butler, this is achieved through the reiteration of regulatory norms. They continue that "it is the instabilities, the possibilities for rematerialization, opened up by this process that mark one domain in which the force of the regulatory law can be turned against itself to spawn rearticulations that call into question the hegemonic force of that very regulatory law" (Butler, 1996, p.2). Butler makes this proposition in the same deconstructive spirt as Rutsky, Aloi, and Wolfe. An unsecuring of the subject (Rutsky, 1999); a subversion of structure through its own components (Wolfe, 2009); a turning of regulatory law against itself (Butler, 1996). And, in turn, rejecting the force that generates language and gender - the economy of the masculine and feminine (Haraway, 1991; Cixous, 1987).

The shared ideologies between post-humanism and feminism make for interesting theoretical discussion. Indeed, there are texts that consider both of these approaches at once, as part of a complicating yet stimulating new materialist perspective. Karen Barad's *Posthumanist Performativity* (2003) does exactly that. Linking Butler's and Haraway's theories, Barad states: "If performativity is linked not only to the formation of the subject but also to the production of the matter of bodies, as Butler's account of 'materialisation' and Haraway's notion of 'materialized refiguration' suggest, then it is all the more important that we understand the nature of this production" (Barad, 2003, p.809). The nature of this production is what new materialism concerns itself with. Barad later asks in *Meeting the Universe Halfway* (2007): "What if we were to acknowledge that the nature of materiality itself, not merely the materiality of human embodiment, always already entails "an exposure to the Other?"" (Barad, 2007). It is important to note, as Rosi Braidotti does in Rick Dolphijn and Iris van der Tuin's *New Materialism: Interviews & Cartographies* (2012) that new materialism does not "unquestionably rely on the notion of 'difference' as the dialectical motor of social change." Rather, it adds "more complexity to this debate by analysing the ways in which 'otherness' and 'sameness' interact in an asymmetrical set of power relations." (Braidotti, 2012, p.23).

It would perhaps be impossible to maintain a strict separation of these texts into Post-humanism, Feminism, and New Materialism. But in any case, that would be reductive. It is the amalgamation of their ideas — of language, of performativity, of otherness — that forms the precedent for this thesis.

Fig.1. Nikulin, A., (2020) *Kissing Man and Woman Statue*

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The Analogue Cyborg

Disavowals (2008) is a translation of Claude Cahun's text *Aveux Non Avenues* (1930). In it, Cahun writes: "Masculine? Feminine? It depends on the situation. Neuter is the only gender that always suits me" (Cahun, 1930). Cahun was a French photographer and sculptor, best known for assuming a range of personal and political performative personae. The overarching themes of gender present throughout their work are exemplified in *I Extend My Arms* (1931). The masculine form of the monolith is contrasted with the feminine, adorned arms. The photograph defies a single gendered reading. Cahun is not masculine or feminine, but neuter: other (Cahun, 1930). It shares theoretical ideas with Rutsky; Posthumanism, in its otherness, and Butler; Feminism, in its performativity.

Haraway's idea of nature-culture is also relevant here, where it challenges the ontological separation between its two components: the natural and the cultural, the human and the non-human. This is a separation that has also been considered by Cixous, and indeed other theorists in as far (or not so far) reaching fields as the arts and the sciences. Part of Cixous' argument in *The Newly Born Woman* (1975) is that the tradition of gender representation is an oppositional one, in which all that is female is second to all that is male. These masculine rationalist principles can be seen in the dualisms she lists: activity / passivity, culture / nature, head / heart and further, "form, convex, step, advance, semen, progress" and "matter, concave, ground - where steps are taken, holding - and dumping-ground" (Cixous, 1975). They can also be seen in this sculpture and its photograph. Few artists have navigated this theoretical discourse so well. Cahun deconstructs the human and non-human to create a cyborg that is both, neither, and other.

Fig 2. Cahun, C. (1931 or 1932) *I Extend My Arms*
© The estate of Claude Cahun

This is a posthuman representation of gender that achieves neutrality in its dualistic performance of: male / female, nature / culture, human / non-human.

Louise Bourgeois' *Maman* (1999) shares a similar context. Comprised of one steel and six bronzed arachnid sculptures, the collection is an ode to her mother: a weaver. Relevant to the analysis of this work is Rosi Braidotti's *Metamorphoses* (2002). This new-materialist text draws inspiration from both Gilles Deleuze and Luce Irigaray's theories of difference, proposing 'becoming insect' (Braidotti, 2002) — a direct development on the former theorist's 'becoming animal' (Deleuze, 1987). This is not about imitation, but influence. Braidotti considers the shared characteristics between female and insect. Bourgeois considers the shared characteristics between mother and spider. Clever. Industrious. Protective.

Fig 3. Bourgeois, L. (1999) *Maman* © The estate of Claude Cahun

But the sculpture's formidable presence cannot be ignored. Its eight legs stand some ten meters tall around the eggs it holds within its womb. The female reproductive body; the monstrous feminine — a source of masculine fear in its castration threat (Mulvey, 2009) and generative power (Kristeva, 1982). True of the female form, but heightened through the insect form. The female spider consumes her male counterpart after procreation. This is an example of its "radical otherness" (Braidotti, 2002, p.149). In 'becoming insect' these characteristics are shared between mother and spider to create the cyborg: Monstrous.

Threatening. Powerful. This posthuman representation of gender does not abandon the assigned.Rather, it deconstructs the female; mother through the insect; spider and the dualisms that have been assigned to either.

Both Cahun's *I Extend My Arms* and Bourgeois' *Maman* make use of analogue practices, specifically sculpture. There's an inherent link between sculpture and natural world. Its material. This manifests itself in their representations of posthuman gender. For Cahun, this is a neutrality: the monolith. For Bourgeois, this is a physicality: the spider. For both, this is dualistic: cyborg.

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Figure 1: Nikulin, A. (2020) Available at: *https://www.pexels.com/photo/kissing-man-and-woman-statue-3559972/* (Accessed 13 September 2024).

Figure 2. Cahun, C. (1931 or 1932) *I Extend My Arms* © The estate of Claude Cahun

Figure 3. Bourgeois, L. (1999) *Maman.* © The Easton Foundation

Crafting Communities: Using adaption to foster a sense of belonging

Nicole Brož
BA (Hons) Interior Design 2024

Located in the St. Pancras Renaissance Hotel, the Hansom Lounge will serve as a case study to gain a better understanding of lighting historical spaces. The lounge, which opened in 2019, is located inside of King's Cross, a Grade I listed Victorian Gothic building (Edge Venues, N/A). The space once served as the cobbled driveway of the original railway station (St. Pancras International, N/A).

Space Copenhagen designed the new interior to contrast the historical surroundings. The lounge appears elegant but dynamic. Tradition and modernity blended. The key element is the centralised bar, which draws all the focus as Figure 30 shows. The surface of the top is constructed with marble, while a combination of brass and darkened brass is also integrated into the design. Moreover, sculpted screens part the space in zones.

Furthermore, a new lighting system was necessary to illuminate the inner space. Light IQ was responsible for the lighting design. The company integrated spotlights into the glass and iron canopy to avoid visual clutter (Light IQ, N/A). The reveals were illuminated with new white-tuneable linear LEDs (Light IQ, N/A). Besides, a flexible lighting system was implemented that responds to the quality and quantity of natural light throughout the day. In terms of natural light, skylights from the roof and tall windows would provide enough light to light the space during the daytime (Figure 31). At dusk, the lighting slowly changes to showcase the Victorian Gothic walls after sunset, as shown in Figure 32. Moreover, new elegant and simple street lanterns have been designed to recreate the illusion of a streetscape from Victorian times to match the historic background of the space (Light IQ, N/A).The Hansom Lounge informed which possibilities designers have to not only light historical elements in new interventions but also how to highlight them. Looking at the interior, the focal point as well as the historical windows are eye-catching due to the lighting. Therefore, the Hansom lounge offers great inspiration for the new intervention of the Bonded Warehouse.

After extensive research including analysing literature, as well as case studies, a new intervention for the Bonded Warehouse in Friar Gate Goods Yard has been developed. This must on one hand be of economic use for the city of Derby, be feasible and of benefit for Derby's community, all while preserving the architectural heritage of the building.

The new intervention "Crafting Communities" will address the challenges faced by society post- COVID-19, particularly loneliness, in order to develop a healthy community within Derby. The building will be separated into three main parts, which are crafting workshops, a restaurant and apartments to rent. The aim is to help people find relaxation during the crafting process, as well as support communication and socialisation between the participants. Moreover, it will serve as a place to learn, cooperate and build a sense of community.

Isometric view

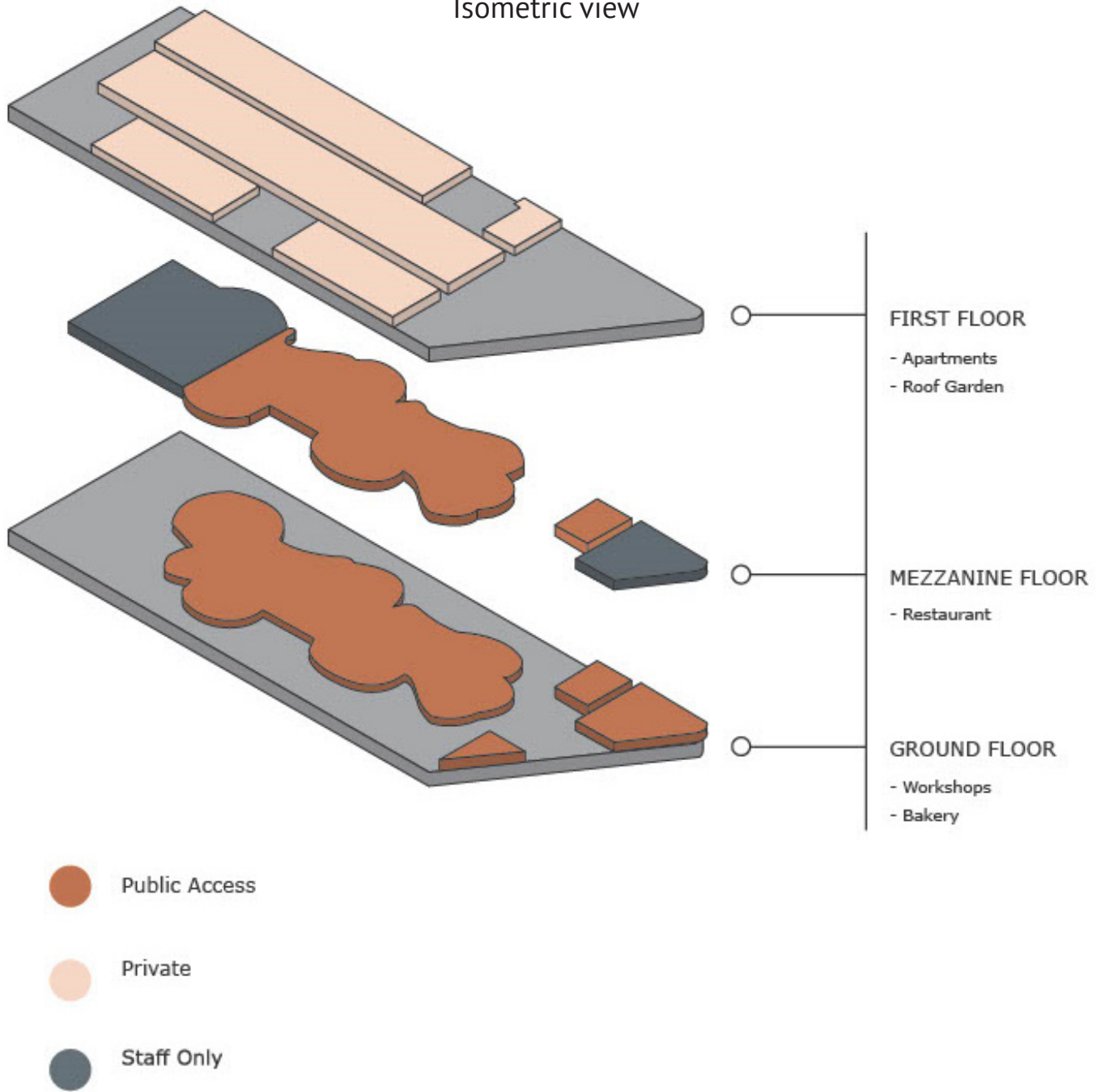FIRST FLOOR
- Apartments
- Roof Garden

MEZZANINE FLOOR
- Restaurant

GROUND FLOOR
- Workshops
- Bakery

- Public Access
- Private
- Staff Only

Fig. 1. Brož, N. (2024) *Concept Development*   Fig. 2. Brož, N. (2024) *Isometric View*

**Fig. 3
First floor**

0 1 2 3 4 5   10m

1. Room Type A   6. Room Type F
2. Room Type B   7. Room Type G
3. Room Type C   8. Back of House
4. Room Type D   9. Large Room
5. Room Type E   10. Reception
   11. Roof Garden

**Fig. 4
Mezzanine
floor**

0 1 2 3 4 5   10m

1. Restaurant
2. Kitchen
3. Reception
4. Sanitary
5. Staff Room

**Fig. 5
Ground
floor**

0 1 2 3 4 5   10m

1. Studio 1   7. Studio 5
2. Studio 2   8. Auditorium
3. Studio 3   9. Reception
4. Storage   10. Bakery
5. Shared Space   11. Cloak Room
6. Studio 4   12. Sanitary

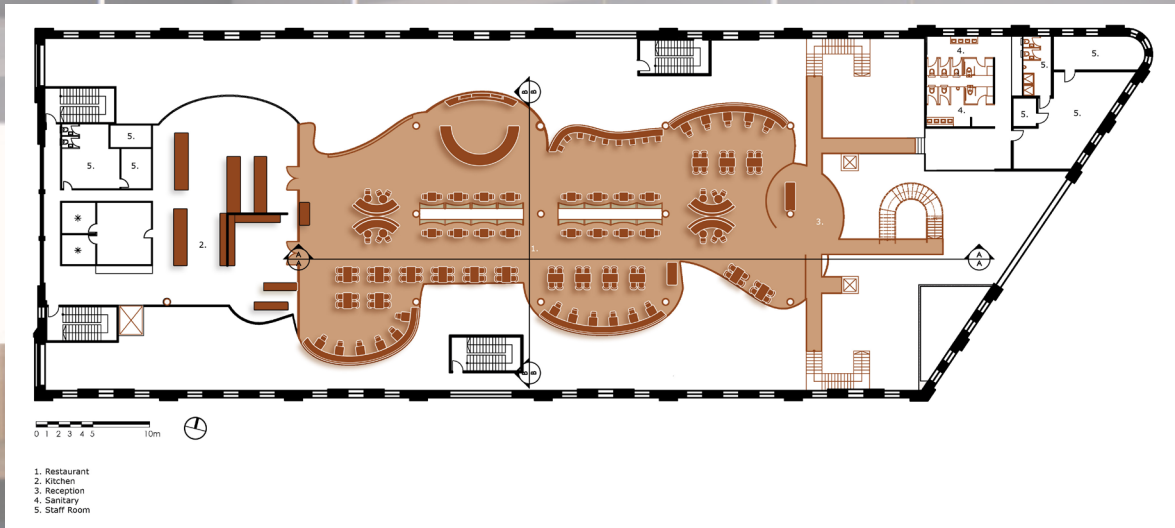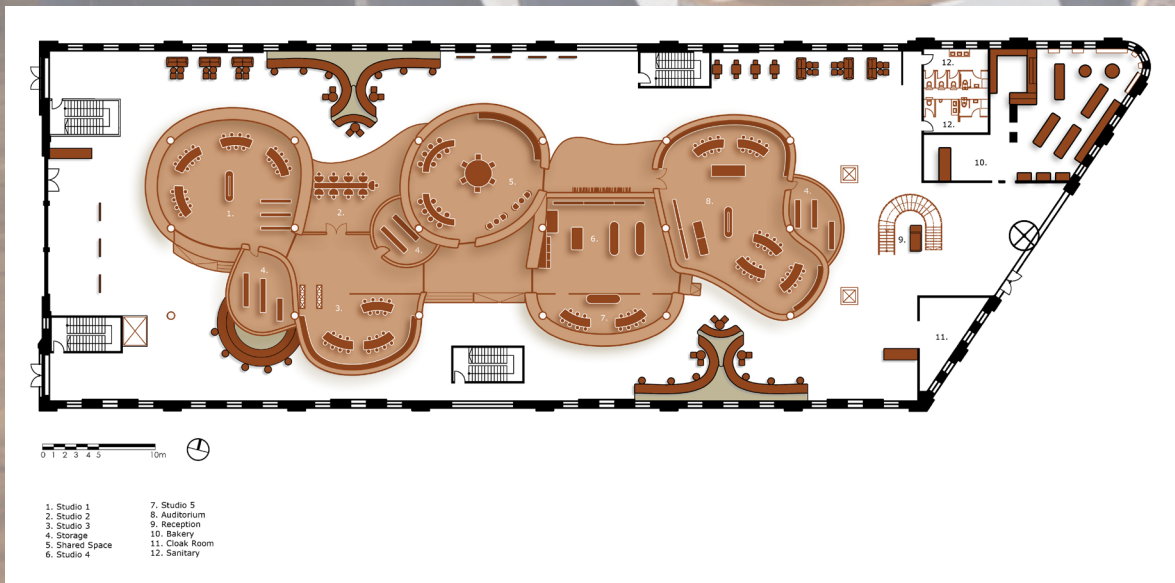**Figs 3 - 5:
Brož, N. (2024)**

Examining different case studies helped receiving an understanding of how to deal with historically listed structures. Most of the precedent studies were selected due to their historical features. For instance, the case of Opèra Garnier demonstrated the integration of a detached platform into a space to not harm existing elements, which will be applied to the Crafting Communities project. In addition, the designer showed the co-existence of past and present as an effect on the historical interior, which is worth considering for the new intervention, since, the beautiful brickwork and structural elements like the columns and beams will remain to celebrate the Bonded Warehouse's past and heritage. Besides, these elements could be highlighted through colours, textures or lighting.

The main idea taken forward from the Gjuteriet Renovation project is the usage of lightweight materials. Lightweight materials like Aluminium or plywood are for the most part cost-saving and more efficient. Also, the Kikuchi Library's shelves are built in plywood, which is of great use for curves. It is worth considering that structures composed of these materials would also offer greater convenience in terms of mobility when replacing the intervention with a new one. The newly chosen materials will be natural and raw but also transport a nuance of elegance through the building.

How to approach the meander concept is another key factor that had to be examined. Here, the Kikuchi Library inspired how this concept can be spatially communicated. In the new intervention, the meander concept will be approached in various ways, be it the spatial experience, the circulation or elements like the lighting. This will let people move slower in the space and give them the chance to admire different workshops.

Taking away inspiration from the Hansom Lounge, this project showed a dynamic and modern design that blends with its historical environment, which will be considered to take forward to the new design. The lighting system serves as a strong inspiration to enhance the beauty of historical interior elements. By carefully selecting the right lighting fixtures, and positioning them strategically, you can draw attention to unique architectural features, artwork, or historical artefacts in a way that not only highlights their beauty but also creates a dramatic and captivating atmosphere. Furthermore, the style of furniture and materials influenced the Crafting Communities project as it combines past and modern elements in a dynamic harmony.

From the research explored it was found that the city of Derby requires a community space focusing on offering craft activities. The literature review revealed that crafting contributes to healthier mental well-being, which will benefit Derby's community. As Bradbury notes, occupying oneself with arts and crafts activities helps provide distraction and self-reflection, as well as improving social interaction, which is what the new intervention "Crafting Communities" wants to provide Derby's citizens. Moreover, people could find relaxation and comfort through this hobby. In addition, it is found that by preserving historical structures the connection to society's history and identity improves. This result is also supported by several case studies that deal with historic buildings.

Fig. 6. Brož, N. (2024) *Design Concept Images*

"Crafting Communities" focuses on bringing Derby's community nearer to their identity while providing them with a place that gives them a feeling of belonging. With these ambitions "Crafting Communities" would fill a gap since there is no such place in Derby yet. To encourage social interaction and bring people out of their homes, the new intervention offers a dedicated space for socialisation. Furthermore, "Crafting Communities" could improve Derby's image and lead to a healthier community, all while preserving a significant building of the city.

Figure References

Figure 1: Brož, N. (2024) *Concept Development*

Figure 2: Brož, N. (2024) *Isometric View*

Figure 3: Brož, N. (2024) *Ground Floor*

Figure 4: Brož, N. (2024) *Mezzanine Floor*

Figure 5: Brož, N. (2024) *First Floor*

Figure 6: Brož, N. (2024) *Design Concept Images*

How can the repurposing of the Friar Gate Goods Yard into a co-living space contribute to a more sustainable Derby while addressing its social challenges?

Viviane Woerther
BA (Hons) Interior Design 2024

The problem of the climate crisis must be solved on a global scale and requires authorities to pass laws that help to reduce global emissions. Nevertheless, architecture can provide individuals a safe home in a future where extreme weather conditions become more likely and contribute to a reduction in CO2 emissions by incorporating measures that make buildings more sustainable and promote eco-friendly behaviour.

Located in Stavanger, Norway, the Vindmøllebakken co-housing project is a best-practice example of how co-living can help individuals reduce their emissions while providing high living standards in an eco-friendly building that is entirely constructed from wood (Fig. 1).

Helen and Hard architects used the Gaining by Sharing model. In this model, the growth of sustainable communities is the main goal of the architecture, thus enhancing the societal, ecological, economic, and architectural qualities of a project (Gaining by Sharing, no date).

To achieve this, community spaces like the one located at the centre, forming the heart of the building and the circulation routes are placed in such a way that makes regular interactions more likely, while not forcing them. The main access route leads through an airy courtyard and crosses an atrium-shaped seating area for the residents (Fig. 2). Additionally, alternative routes, which bypass the community areas, are provided for direct access to the private apartments (Mok, 2023).

The way facilities are arranged in the Vindmøllebakken project strengthen the societal qualities. In order to enhance the ecological qualities of the project, the whole building is constructed from wood and insulated with hemp. Although the co-living units are compact, which reduces the buildings' total build area, the perceived living area is expanded by providing generous community areas. Embracing a philosophy of communal ownership over individual possessions not only results in cost savings for residents, but also further reduces their negative impact on the climate.

Fig. 1: Woerther, (2023). *Conceptual sketch of the front entrance of a co- living space for families*

The three collars of the Gaining by Sharing model are social, ecological and economical sustainability. These goals are achieved through a communal lifestyle that is promoted by the architecture. The way that the building is planned makes it easy for residents to form connections to one another, share resources and live in an eco-friendly way.Applying the same principles to the planning of the Bonded Warehouse project could not only result in a building that is less harmful to the planet, but also helps residents to live in a more sustainable way and build relationships with each other.

APPLICATION

In this section, a design concept will be developed based on the findings of this study. Drawing inspiration from the Gaining by Sharing model from the Vindmøllebakken Case study, three goals are defined as the aim of the design.

To address the housing shortage, the Bonded Warehouse project proposes to adapt the same strategy as explained in the Rock House case study, provided that enough committed individuals are willing to co-own the building and a feasible funding concept can be developed. Commercial areas that generate income are part of the design in an effort to keep the rent as low as possible.

Addressing the needs of families, an in-house childcare would be part of the building. To mitigate the issue of costly childcare in the UK, this childcare could employ professional teachers who would be supported by parents on a regular schedule to reduce staff costs and strengthen the community similar to the case study Verein Studentinnenkinder.

Preserving the historically significant building by repurposing it for modern Derby society enriches the city's culture and heritage. Following the example of the Carles House

Housing demand in Derby

According to Derby City Council, 2017

Demand: 16 388 new homes

Supply: 11 000 new homes
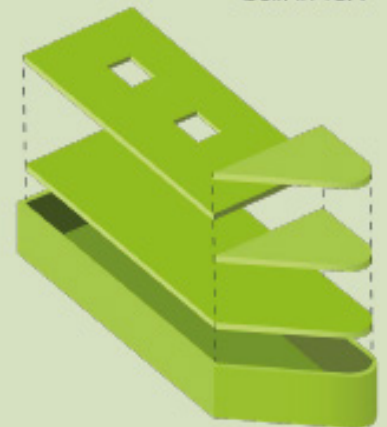
How co-living can contribute to sustainability

Reduction of m² per person

Shared resources

Fostering of a community that supports climate action

More expensive sustainable materials can be used than individuals could afford

Reduction of car dependence

Site and building analysis

THE GREEN HOUSE

United Kingdom

Derbyshire

Derby

Old train station

Wind

Old train station site Friar Gate Goods Zard

Friar Gate Bonded Warehouse
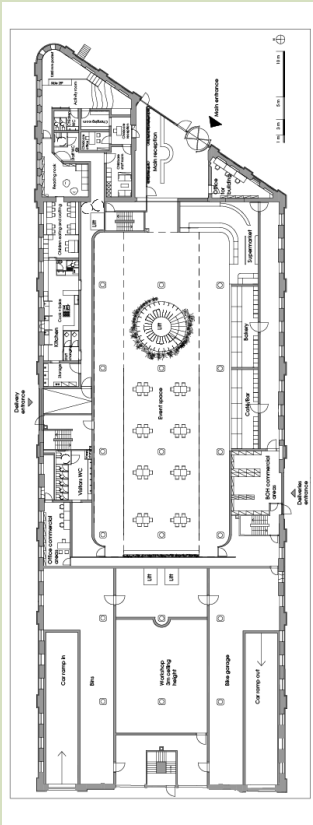
2 940 m²
3 levels
built in 1877
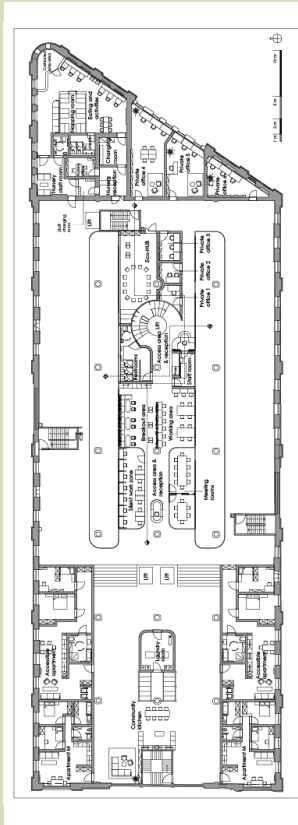
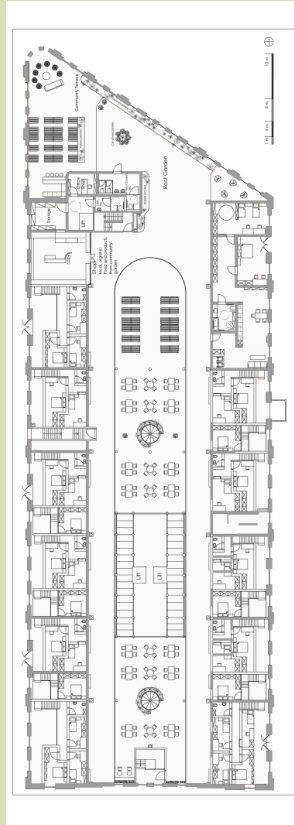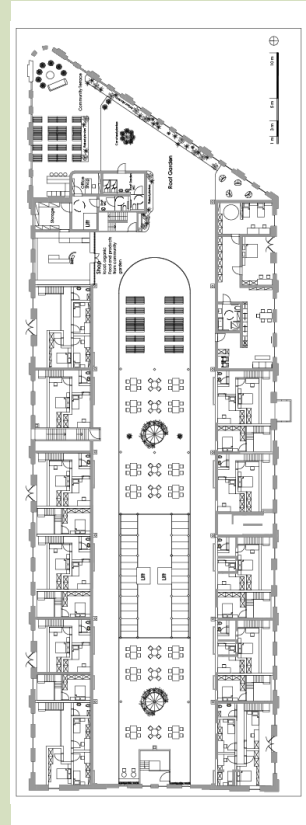Fig.3. Woerther, V. (2023) *GF*   Fig.4. Woerther, V. (2023) *MZ*   Fig.5. Woerther, V. (2023) *F1*   Fig.6. Woerther, V. (2023) *F1.2*

case study, the historical fabric of the building would remain intact using free standing structures to create rooms in a building that addresses all senses. By providing an event space for hosting cultural events, and an eco-hub to organisations and interested individuals to plan events that support sustainability, the Bonded Warehouse project would enrich the options for cultural events. Furthermore, the project aligns with the local city plan (Derby City Council, 2017) by addressing issues that are relevant for the city.

The eco-hub is part of a profound sustainability concept. The concept focusses on two aspects; making the building itself more sustainable, inspired by the case study Niddrie Road as well as ensuring that the way the building is used also promotes sustainable lifestyles and events; similar to the Vindmøllebakken case study.

By providing an event space for hosting cultural events, and an eco-hub to organisations and interested individuals to plan events that support sustainability, the Bonded Warehouse project would enrich the options for cultural events. Furthermore, the project aligns with the local city plan (Derby City Council, 2017) by addressing issues that are relevant for the city. The eco-hub is part of a profound sustainability concept. The concept focusses on two aspects; making the building itself more sustainable, inspired

Providing circumstances that make a more sustainable lifestyle easy

Reducing emissions of individuals by sharing recources

A community of sustainably aware people fosters new ideas and innovations.

Renovating the building using sustainable methods and materials

Fig.7: Woerther, V. (2023). *The sustainability concept of the Bonded Warehouse project*

by the case study Niddrie Road, as well as ensuring that the way the building is used also promotes sustainable lifestyles and events: similar to the Vindmøllebakken case study.

Providing facilities like a bike garage, a store for local food, a car-sharing garage, communal kitchens and shared laundry machines, could encourage residents to share resources and live more sustainably. Additionally, the building could be renovated using sustainable materials and properly insulated to reduce its overall energy demand.

Through the abovementioned practices, the Bonded Warehouse project could provide a sustainable housing alternative for families interested in communal living and expand the cultural range for Derby.

This research report aims to answer the question How can the repurposing of the Friar Gate Goods Yard into a co-living space for families contribute to a more sustainable Derby while addressing its social challenges? Qualitative research methods such as the analysis of case studies and literature review provide insights into the issues Derby is facing as well as definitive measures that could be applied on the project that could help mitigate these issues.

Building on these insights, a research-driven design concept is formulated. This concept aims to provide homes to Derby's families, enrich the city's culture and focus on sustainability in every aspect.

In conclusion, the conversion of this underutilised building into a co-living space for families could benefit Derby's society, creating a space for the cultivation of a closely-knit community, the nurturing of cultural richness and sustainable innovation while addressing issues that are important to residents in Derby.

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John Gilbert Architects (no date) *fig. 06: The renovated building in Niddrie Road, Glasgow. View of the historically protected front façade*. Available at: *http://www.johngilbert.co.uk/?portfolio_page=niddrie-road-retrofit* (Accessed 29 November 2023)

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Verein Student:innenkinder (no date) *Elternverwaltetes Kindertagesheim Verein StudentInnenkinder*. Available at: *https://studentinnenkinder.at/Elternmitarbeit* (Accessed 30 October 2023)

Image References

Figure 1. Woerther, V. (2023) *Conceptual sketch of the front entrance of a co- living space for families*

Figure 2. Woerther, V. (2023) *Research visualisation*

Figure 3. Woerther, V. (2023) *GF*

Figure.4. Woerther, V. (2023) *MZ*

Figure.5. Woerther, V. (2023) *F1*

Figure 6. Woerther, V. (2023) *F1.2*

Figure 7. Woerther, V. (2023) *The sustainability concept of the Bonded Warehouse project*

How does visual representation document illness ethically and empathetically?
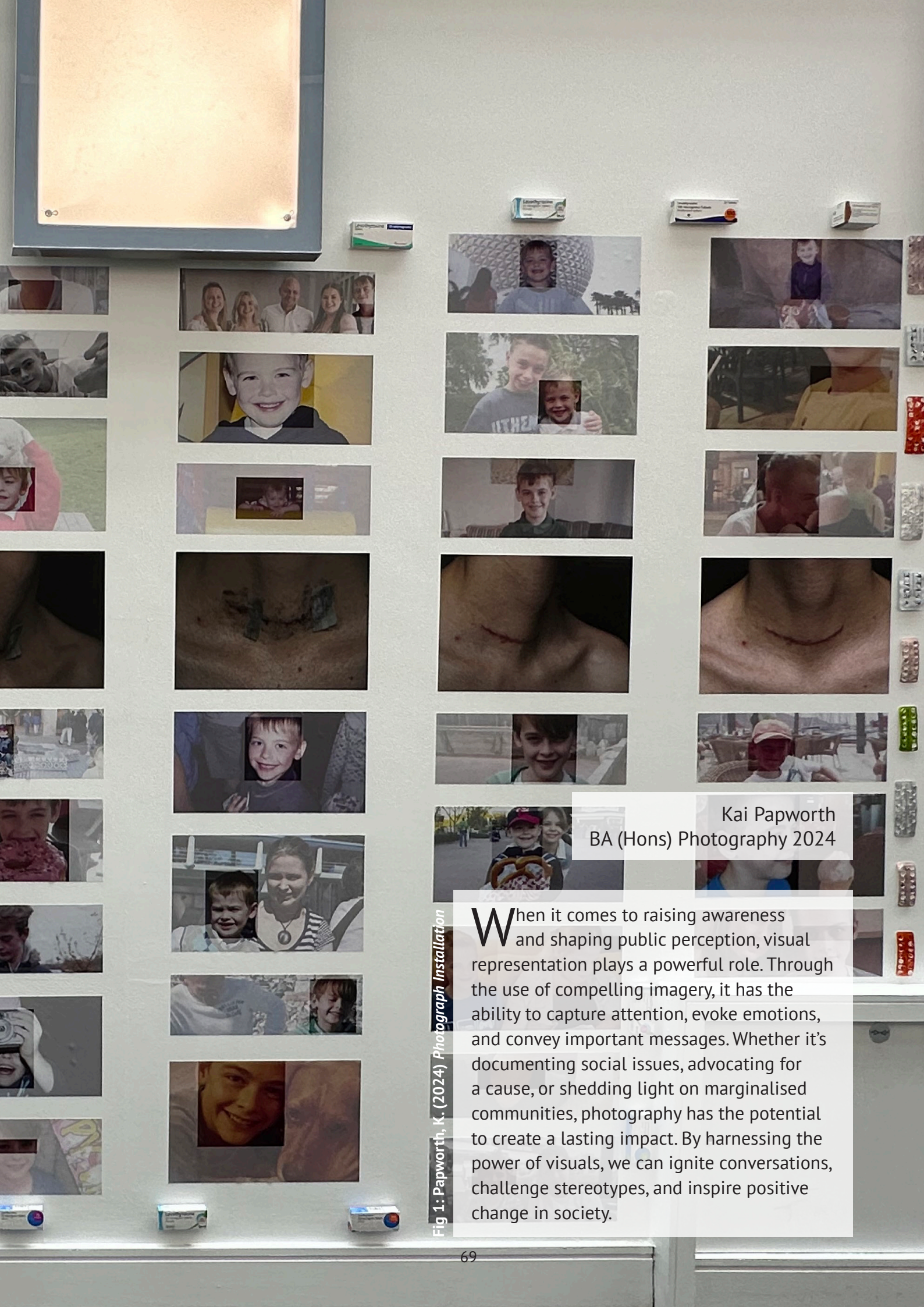
Fig 1: Papworth, K. (2024) *Photograph Installation*

Kai Papworth
BA (Hons) Photography 2024

When it comes to raising awareness and shaping public perception, visual representation plays a powerful role. Through the use of compelling imagery, it has the ability to capture attention, evoke emotions, and convey important messages. Whether it's documenting social issues, advocating for a cause, or shedding light on marginalised communities, photography has the potential to create a lasting impact. By harnessing the power of visuals, we can ignite conversations, challenge stereotypes, and inspire positive change in society.

Susan Sontag's book *Regarding the Pain of Others* (2003) dives into the complex relationship between photography and the portrayal of human suffering. In the book, she explores the ethical and emotional implications of viewing images of war, violence, and other forms of suffering. Sontag raises thought-provoking questions about the power of photography to shape our understanding of the world. She examines how these images can both inform and desensitize us, and how they can be used to manipulate public opinion and perception.

One of Sontag's main arguments about photography is that it has the potential to distance us from the reality of suffering. She argues that the constant exposure to images of pain can lead to a kind of emotional numbness or detachment, making it harder for us to truly empathize with the subjects. At the same time, Sontag acknowledges the importance of bearing witness to these images and the potential for them to inspire action and change. She emphasizes the need for critical engagement with these photographs, encouraging viewers to question their own responses and the context in which the images are presented. We see this when Sontag states,

'For a long time, some people believed that if the horror could be made vivid enough, most people would finally take in the outrageousness.'

(Sontag, 2003, p.14)

Within this statement, Sontag suggests that if the horror or the suffering is depicted vividly enough through photography, it can capture people's attention and provoke a stronger emotional response. When it comes to documenting illness, photography can be used ethically to raise awareness, challenge misconceptions, and advocate for change. By capturing the realities of suffering through photographs, photographers have the opportunity to humanise those affected and shed light on their experiences. These images can help break down stereotypes and cultivate empathy in viewers: when presented with sensitivity and respect, photographs of illness can be a powerful tool for education and advocacy.

However, this statement can also suggest that photographs of suffering can be used negatively when they only capture a partial aspect of the subject's experience, without providing a full narrative. When images focus solely on the shocking or sensational aspects of illness, they may fail to convey the complexity and humanity of the individual's story. By selectively highlighting certain elements of suffering, photographs can create a distorted representation that lacks the necessary context and depth. This can perpetuate stereotypes, reinforce biases, and contribute to a limited understanding of the subject's experience.

Fig 2: Cottonbro Studio (2020) *Person Holding White Ceramic Mug*

Susan Sontag's *On Photography* (2005) delves into various aspects of photography, discussing topics such as the power of the image, the ethics representation, and the ways in which photography shapes our perception of the world. Sontag examines the relationship between photography and reality, questioning whether photographs can truly capture the essence of a moment or if they merely create a representation. She also explores the idea of photography as an art form, discussing the work of renowned photographers and their contributions to the medium. We see this when she states,

'To photograph people is to violate them, by seeing them as they never see themselves, by having knowledge of them that they can never have; it turns people into objects that can be symbolically possessed. Just as a camera is a sublimation of the gun, to photograph someone is a subliminal murder a soft murder, appropriate to a sad, frightened time.'

(Sontag, 2005, p.10)

Fig 3: SHVETS Production (2021) *Melancholic Woman Leaning on Wheelchair and Looking Away Pensively*

This statement highlights the ethical complexities involved in photographing illness and the potential for exploitation or objectification. It emphasizes the importance of considering the impact of photography on the subjects and the responsibility of photographers to approach the subject matter with sensitivity and respect. This statement also suggests that Sontag argues that when we photograph someone, we are violating them in a sense. By capturing their image, we are seeing them in a way they may never see themselves and gaining knowledge about them that they may never possess. This act of photographing can turn people into objects that can be possessed symbolically, reducing their complexity and individuality.

The meaning of 'the metaphorical murder' refers to the potential harm that can be inflicted on the subject through the act of photographing them, particularly in a time marked by sadness and fear. In summary this statement shows that photographers who capture these images that depict experiences of marginalized communities, individuals with illness, or those facing social challenges, can help raise awareness about their stories and struggles but they must do it while considering the potential consequences of photographing these topics, by doing this they can also ensure that their work contributes positively to shaping public perception.

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Sontag, S. (2005). *On Photography*. Available at: https://ebookcentral.proquest.com/lib/derby/reader.action?docID=231767 (Accessed 14th August 2024).

Image References

Figure 1. Papworth, K. (2024) *Photograph Installation*.

Figure 2. Cottonbro Studio (2020) *Person Holding White Ceramic Mug* - by Cottonbro Studio via Pexels.com

Figure 3. SHVETS Production (2021) *Melancholic Woman Leaning on Wheelchair and Looking Away Pensively* - by SHVETS Production via Pexels.com

The Role of the Metaverse in

Shaping Identities

and

Cultural Landscapes

Luiza Brant Espeschit | BA (Hons) Graphic Design 2024

Once a speculative concept from science fiction, the Metaverse has now emerged as a tangible reality. As highlighted by Haney II (2006) and van der Merwe (2021), the current understanding of the Metaverse sees it as a fusion of digital and physical realities, offering a new platform for human interaction and experience. Virtual world platforms like Fortnite and Roblox exemplify this shift by hosting events that redefine community engagement and entertainment in the digital age. Moreover, the Metaverse challenges Walter Benjamin's (1936) notions of authenticity and presence by introducing a reimagined aura, suggesting that the value and uniqueness of digital artifacts derive from their participatory and collective nature. A notable example is Futureverse's (2024) exploration into AI-powered environments, which highlights the Metaverse's potential to innovate digital identity and community.

The intersection of virtual spaces and the self explores the Metaverse's transformative impact on personal identity and social dynamics. Pierre Lévy's (2015) notion of collective intelligence within digital realms underscores the Metaverse's role as a collaborative platform for innovation and creativity, enhancing the complexity of identity formation. Virtual environments offer a unique setting for the performance of identity, where, as Judith Butler (1990; 1993) suggests, the performative act is crucial to identity formation.

This idea becomes practical in the creation and customisation of avatars, which serve as a medium to experiment with and express various aspects of digital selves. As discussed by Taylor (2002; 2003), the performative nature of identity in virtual worlds facilitates a unique form of engagement and presence, enabling a nuanced exploration of self within the collective digital experience.

When exploring virtual worlds, it becomes necessary to distinguish between digital gadgets and the more immersive elements of virtual embodiment

The Metaverse's role is not just a technological frontier but also a transformative social ecosystem, where the exploration of self and the construction of digital identities are continuously challenged and redefined. As digital environments expand into spaces of complex social interaction and identity expression, online personas, avatar capital, and the cultural significance of virtual assets signal a shift in the paradigms of identity

and social interaction. Crafting an online persona, as detailed by Sherry Turkle (1995) and other authors, offers individuals the tools to explore and express their identities with a depth and fluidity not found in physical realms. Avatar capital, as discussed by Korkeila & Hamari (2020), extends this concept by attributing social and cultural value to virtual assets, turning virtual goods into symbols of social status and community affiliation. The cultural significance of digital fashion transcends its aesthetic appeal, reflecting broader societal trends and the blurring of boundaries between virtual and real-world interactions.

Van der Merwe (2021) and Imran Amed (2021) emphasise the cultural impact of digital assets, which reflects the blurring of boundaries between virtual and real-world interactions. Digital fashion's cultural significance extends beyond its aesthetic appeal and is reshaping societal norms and the fashion industry by integrating the virtual with the physical. This integration highlights
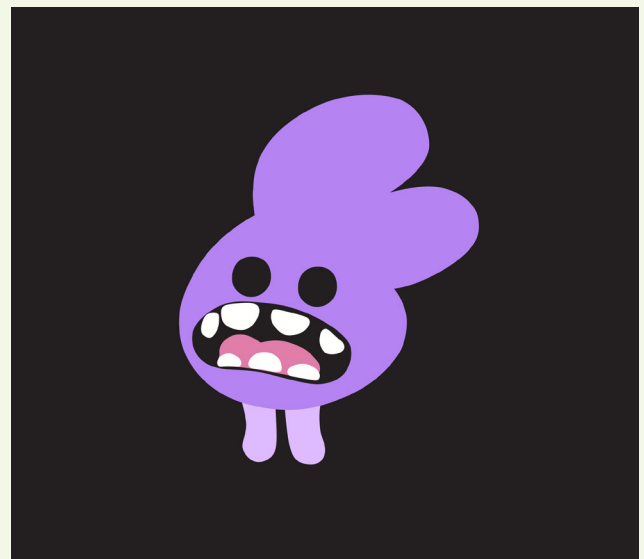

Fig 1: Espeschit, L. B. (2024) *Beevo Characters*

Fig 2: Espeschit, L. B. (2024) *Beevo Character Animation*

the growing significance of virtual world assets in shaping identity and community in virtual environments and marks an evolution within the Metaverse.

Technological Foundations Of Virtual Worlds

The Metaverse is an environment that allows us to experience digital versions of ourselves in a virtual world. Sherry Turkle explores the connection between identity and technology and suggests that "*when we step through the screen into virtual communities, we reconstruct our identities on the other side of the looking glass*" (Turkle, 1995, p. 177). This process of identity reconstruction is facilitated by two critical aspects of virtual worlds: immersion and presence. The first refers to the depth of the virtual experience aided by technology, while the second relates to the psychological sensation of being in the virtual space (Cummings & Bailenson, 2015). These two aspects highlight the nature of these environments. The evolution of immersive technologies, such as Augmented Reality (AR), Virtual Reality (VR), and Artificial Intelligence (AI), has significantly advanced from William Gibson's early description of a "*consensual hallucination*" in Neuromancer to a tangible interactive space where virtuality becomes navigable and meaningful (Rosenfeld, 2013; Gibson, 2004/1984).

Furthermore, the immersive quality in virtual worlds is facilitated "*by deploying an embodied representation of each user into the digitised space, typically in the form of an avatar*" (Hadi, et al., 2024, p. 10). The customisation of avatar attributes can "provide unique identity-affirming experiences" (Hadi, et al., 2024, p. 44).

When exploring virtual worlds, it becomes necessary to distinguish between digital gadgets and the more immersive elements of virtual embodiment. While smartphones and VR headsets can enhance the physical abilities of their users, virtual wearables, or "*screenwear*", used for expressing and perceiving identity in a virtual scenario become extensions of one's digital persona, facilitating a deeper engagement with the Metaverse (Business of Fashion, 2021;

Sandhu, Posa, Grant, 2022). Turkle's analysis in *Life on the Screen: Identity in the Age of the Internet* (1995) elaborates on this, suggesting that screenwear represents the next frontier in the evolution of personal identity within digital spaces. The edge between user and avatar begins to blur, and the experiences within digital communities are enhanced by technologies that extend beyond mere communication tools (Lévy, 2001).

The evolution of the concept of digital wearables from technological advancements to virtual wearables as central elements of identity within virtual spaces marks a change in the landscape of digital culture. Neal Stephenson's *Snow Crash* (1992) envisioned the fusion of reality and virtuality, laying the foundation for understanding the significance of virtual assets in the Metaverse, characterising Haney's description of cyberspace, where they can be considered "*an extension of thought, body and world*" (Haney, 2006, p. 34).

Judith Butler's (1990; 1993) notion that gender is performative and that identity is shaped through repeated social performances finds a new dimension in virtual environments. In these digital spaces, interactions and social performances continuously shape the virtual self, laying the groundwork for virtual assets' role as part of the representation of virtual identity, and offering a new medium for self-exploration. Furthermore, the integration of VR, AR, and AI technology enhances the exploration of identity, aligning with Sherry Turkle's insights into life on the screen, where "*the Internet has become a significant social laboratory for experimenting with the constructions and reconstructions of self*" (Turkle, 1995, p.180).

These emerging technologies are not just enhancing our immersion in digital spaces but also shape the very essence of the Metaverse, transforming it from a concept into a vivid platform for interaction, identity, and experience. As we observe these advancements, it invites us to delve into the current conceptualisation of the Metaverse and consider the implications of these evolving digital environments.

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Figure 1. Espeschit, L. B. (2024) *Beevo Characters*. [Digital Illustration]. Available: https://lubie.co.uk/works/beevo (Accessed 14th August 2024).

Figure 2. Espeschit, L. B. (2024) *Beevo Character Animation*. [Digital Animation]. Available: https://lubie.co.uk/works/beevo (Accessed 14th August 2024).

A Critical Reflection on *A Glimpse*

By Greg Hawksworth
MA Arts (Photography) 2023

Whilst thinking about ideas of loss, bereavement and reconciliation in relation to landscapes I was reminded of the tale of Dick Slee, a hermit who lived on Cannock Chase, and whose story I came across previously when carrying out research about the area. The legend of Dick Slee is part of the mythology of Cannock Chase; according to local folklore and poetry, he formed a close bond with a wild hare, Bess, who was killed. Slee's mental health then deteriorated and he eventually died in a nearby workhouse.

Due to my personal losses Slee's story was one I instantly connected with. The site of his dwelling is still marked on OS maps as 'Dick Slee's Cave', despite the fact that no 'cave' ever existed and the exact spot is difficult to find. The concept of the cave - a site of past trauma now hidden - felt deeply relevant, and its mysterious location provided an intriguing space to explore. I decided this was to become my main focus, a pilgrimage of sorts to try and find a site that, paradoxically, was still marked on a map but no longer existed. I also began thinking about this as a metaphor for dealing with grief: you wish to return to your past life, or how you felt before the loss, but this person or place you are searching for has gone.

However, this is not to say you will not find happiness or contentment again, you will just be changed. These concepts began to guide my approach to where I was working and what I wanted to photograph. As part of thinking about how images of landscapes can communicate these ideas, the work of Paul Railton has been of interest to me. His body of work Massifs explores ideas around "climate guilt or climate grief" in relation to the disposal of radioactive mud just of the coast of Cardiff, in an area know as Cardiff Grounds. Railton focuses on "the interplay between beauty and pain" in a space (2023) which is the approach I have undertaken when working in the area of Dick Slee's cave.

Within Railton's work we see a dark and ominous image; it has the feeling of a photograph that has been made on a different planet, a planet that is cold dark and devoid of life. However I still find the photograph beautiful, and the subtle light paired with the long exposure creates a silvery soft tone to the image that is attractive. The sense of scale also feels confusing, which adds a layer of intrigue to the work. I find myself moving around the composition trying to make sense of it, much the same way as we try to make sense of the beauty and pain that we experience within our lives.

Fig. 1. Greg Hawksworth, 'Burnt Forest', Dick Slee's Cave, Cannock Chase, A Glimpse.

Although this area has been subjected to a painful episode, there is still beauty to be found within it, much like the location I began photographing. For example this image of burnt bark (Fig 3) similarly plays with sense of scale, inviting the viewer to appreciate the tones and textures, and see the beauty that has endured.

Fig. 2. Trees by Greg Hawksworth

Fig. 3. Greg Hawksworth, 'Blackened Bark', Dick Slee's Cave, Cannock Chase, A Glimpse

Fig. 4. Greg Hawksworth, 'Fallen Sliver Birch', Sherbrook Valley, Cannock Chase, A Glimpse

Alongside this the work of Robert Adams has informed my work, firstly because of the similar environmental concerns that Railton addresses. Secondly, and more relevant to this body of work, Adams "shows the beautiful and hopeful aspects of a landscape scarred by humanity, and the way that it adapts to new circumstances" (Knape, 2009), p. 99). Much of the landscape I found myself photographing consisted of a burnt forest; although this area had very much been scarred by humanity, there were beautiful and hopeful aspects to be found, such as new growth. Through studying Adams' photographs I have developed the art of subtlety and composition to evoke emotions, hopefully connecting with viewers on a deeper level.

The essays on Robert Adams introduced me to Halbwachs' concept of collective memory: that group representations of the past do important work in preserving community or culture (1925). In 'A World Without Irony' (2009), Chevrier describes how Adams' images "speak for a community" and presuppose "a shared history (or collective memory) and a sense of belonging" (p. 101). The connection between place and memory has become an increasingly central part of the project. Whilst researching old maps of Cannock Chase, I came across the 1963 text A Glimpse of Cannock Chase (Fig 5), which is a collection of writing, poems and memories of local people about the area.

Whilst reading, it almost seemed to transport me back to a certain time and place on the Chase - the writing in places is deeply evocative, but also resonated with me personally and my own memories and recollections of the area. The ability to link memory to places in particular is also important for preserving collective memory: "Our memory is framed by spatial reference points: places, sites, buildings, and streets give us our bearings and enable us to anchor and order our memories ... But we should not forget either that the collective memory in turn structures the space in which we live" (Truc, 2011, p. 148.)
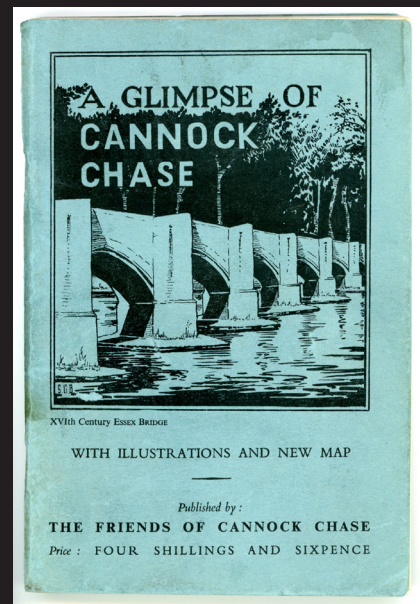

Fig. 5. A Glimpse of Cannock Chase, The Friends Of Cannock Chase, 1963

Thinking about how collective memory and storytelling about places can help shape or construct spaces linked well to my interest in Dick Slee and how his story related to a particular geographical location. My previous projects have tended to focus on my own experiences, emotions and connections to Cannock Chase, but by using A Glimpse of Cannock Chase, the tale of Dick Slee and the concept of collective memory, I have been able to engage more thoughtfully with the area in which I work, and draw upon the other memories and stories that reside within a space when deciding what to photograph.

However, just as memories can help to construct spaces, they are also at risk of being altered or obliterated if the location linked to the memory changes: "memories are always living on borrowed time, threatened by the slightest accident: the forest burns, the plot of land subsides, or a few stones are moved, and you no longer know where you are" (Truc, 2011, p. 149).

Vujakovic's writing about maps as "a biography of a landscape" (2021, p. 3) has also developed my thinking about these concepts: in his article 'Map as biography: maps, memory and landscapes' he argues "maps commemorate a place and time" (p. 3), and that "naming imbues space with a 'sense of place', although the original meanings are generally lost in time" (p. 5).

This is particularly interesting in relation to Dick Slee and his dwelling, and these concepts helped develop my thinking about connections between landscape, trauma, loss and recovery. The marker on the map of 'Dick Slee's Cave' remains, even when the site of Slee's traumatic experiences are long gone. The landscape has 'healed' but the place-name exists almost like a scar, preserving the memory.

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Figure List

Figure 1: Denby-Dobson, H. (n.d.) *Photograph of black clothing*

How Trompe L'Oeil is used within fashion and how it has developed over time

Holly Denby-Dobson BA (Hons) in Textile Design 2024

I am looking at contemporary, present-day examples of trompe l'oeil. The first one that I have chosen to look at it is a hoodie created by Loewe, titled 'Pixelated hoodie in technical knit'. This piece is a very clever example of the technique as it really makes you believe that this is in fact a pixelated garment. The use of knit to create the pixel effect on the outline of the garment, including the hanging draw thread, and the use of a jacquard instead of ribbing, helps the piece to maintain a two-dimensional, cartoon like aesthetic.

This piece is part of the Spring 2023 ready to wear collection, creatively directed by Jonathon Anderson. In this collection, he encourages us to think about the fake reality behind our screens. On the catwalk, there was a giant fibreglass anthurium growing out of the floor, later using the same flower used in varying garments, moulding bodices, and bra cups. Alongside these garments, there were some 'softer pieces' that showcased what the brand is all about, and the occasionally including some pixelated pieces (Fury, 2022). Anderson called these garments "the pixelated squares of Minecraft glitches, this odd illusion that suddenly breaks the pattern, like avatars from the virtual world made flesh" (Phelps, 2022).

The idea of this sweater being compared to Minecraft allows the audience to understand what the piece is trying to signify. Since Minecraft is predominantly played by but not exclusive to a younger audience, Anderson is creating something that even children are able to fathom.

However, the satire comes from the fact that this piece is re-creating something that is digitally produced for even young children to be able to understand.

Jean Baudrillard's work emerged alongside a generation of French thinkers that shared an interest in semiotics, he is often seen as part of the poststructuralist philosophical school. His main argument always came back to the fact that signification and meaning are both only understandable in how particular words and signs interrelate. He often argued that value (or meaning) is created through difference (Wolny, 2017). When analysing the knitted sweater by Loewe the value is created through semiotics and the vestimentary code given to the sweater. Baudrillard believes that we as humans may try and understand a non-human object. In this case we are referring to the non-human like trompe l'oeil effect in which Anderson creates with the sweater. This garment can be understood due to what it signifies, the audience will grasp the concept of the pixelated garments with inspiration taken from the digital world.

Baudrillard argues that we take 'maps' of reality television and films as something that is more real than our own lives. He studied the way that social media impacted our view of reality and the world, finding that in the postmodern society we encounter "the death of the real". This is when someone lives in a hyperreal realm by having a deep connection with the virtual world. For example, connecting with television shows, video games, and the virtual world. He argued that in a post-modern culture that is dominated by these simulations of reality, they aren't any more or less real than they simulate (Lane, 2009).

When comparing this piece to the sweater by Elsa Schiaparelli, the Loewe knit is used in a much more innovative way. The motif of the bow that she has used in her sweater has this pixelated feel to it, however this is just due to the nature of the knit and especially how you would expect a curved shape to turn out. But it is clear here that the designer of this garment is aware of this and really plays on that to create the trompe l'oeil effect. It is clear from analysing the craftsmanship and overall look of this hoodie, it is a very good example of how trompe l'oeil is used in fashion. The audience is forced to question the reality of this piece since the illusion is highly realistic.

Another example of trompe l'oeil that I have chosen to look at are these Louis Vuitton boots. They are made of calf leather and hand painted to portray a black high heel with ribbed socks and the LV detailing. The boots were a standout look of the 2023 Fall-Winter catwalk and are heavily inspired by the surrealist movement. The style of heel that these boots are portraying are representative of the heels that women tend to wear when they go to work within an office environment. Typically, it was a requirement that women had to wear high heels to work, though they were uncomfortable and impractical. It wasn't until 2015, when Nicola Thorpe, a receptionist in London was sent home for refusing to wear heels as per the "appearance guidelines". Sparking up lots of online support and publishing a petition with 150,000 signatures, parliament was forced to act (Garcia, 2017).

The trompe l'oeil boots come in two different skin colours, which has sparked up a mass of controversial comments and opinions online. The two skin tones that have been chosen for these boots will never match everyone that may want to buy them. In recent years, particularly in the cosmetics industry, makeup has become much more inclusive with the skin tones being produced in their ranges (Ditzlmüller, 2023). However, it seems that the choice between only two skin tones helps with idea of people having to do a double take when looking at these boots. Upon first glance these boots have the intended effect, but on closer inspection you can see how different the skin tone is to the user's skin.

Fig 2: Denby-Dobson, H. (n.d.) Photograph of textiles

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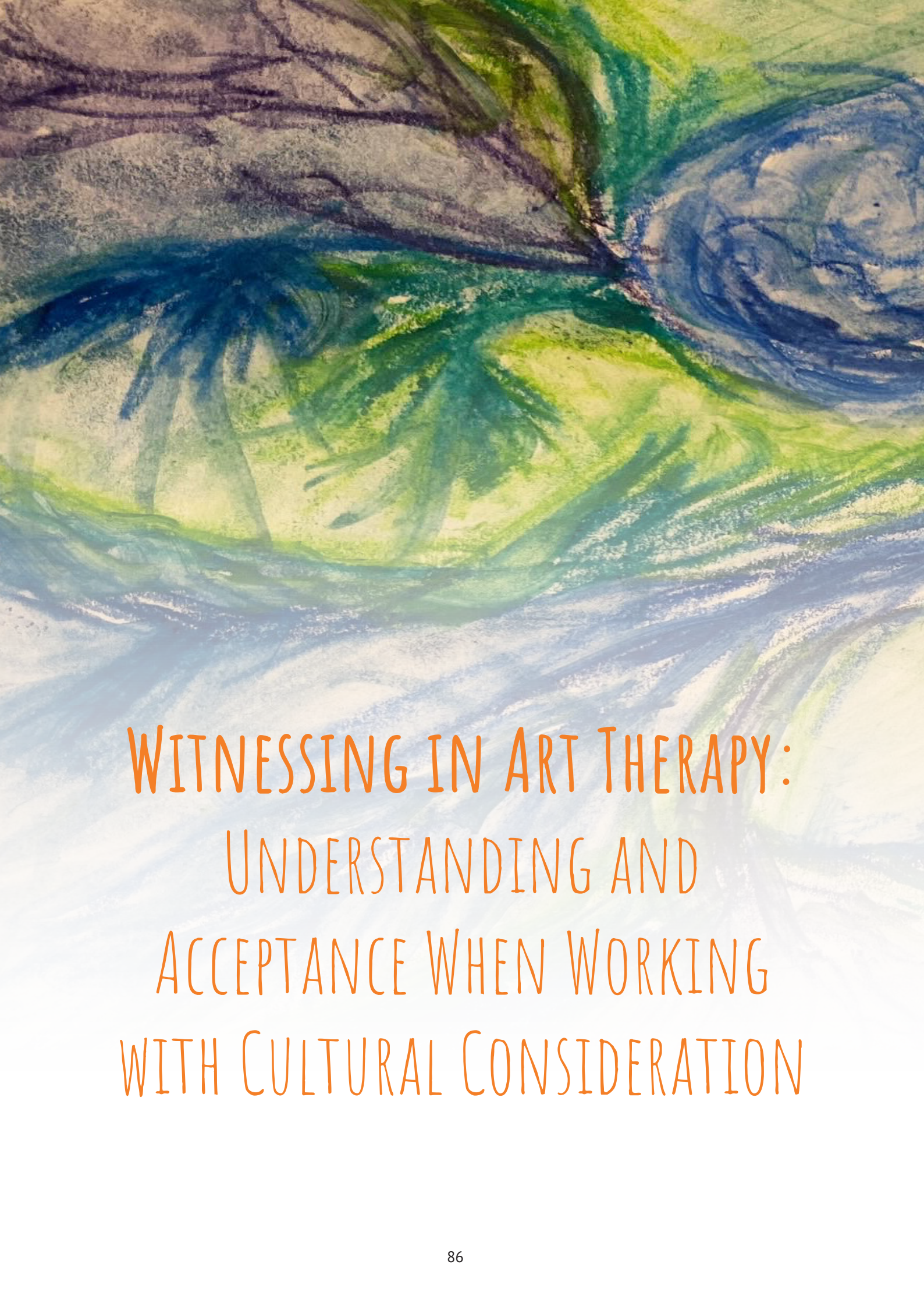
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Image References

Figure 1: Denby-Dobson, H. (n.d.) *Photograph of black clothing*

Figure 2: Denby-Dobson, H. (n.d.) *Photograph of textiles*

Figure 3: Denby-Dobson, H. (n.d.) *Photograph of mixed clothing*

Witnessing in Art Therapy:
Understanding and Acceptance When Working with Cultural Consideration

Leigh Sager
MA in Art Therapy 2024

Witnessing is particularly relevant to art therapy practice as observation occurs both through the client and their artwork. The triangular relationship between client, therapist, and image creates a dynamic interplay that allows for exploration and insight (Wood, 1990). Art therapy capitalizes on creative processes, providing clients with an alternative way to express themselves, and therapists an alternative way to witness that expression. This creates a triadic relationship where the client's artworks serve as a means of communication to the therapist (Isserow, 2008). Joint attention develops from this dynamic, involving the "alternating co-ordination of attention" between client and artwork, allowing for a more holistic witnessing of the client's emotional material.

When a client creates imagery, the act of witnessing involves the art therapist compassionately observing the artwork without judgment (Knill, 1995). This act of empathic witnessing validates the client's emotions, thoughts, and experiences, and the therapist's acknowledgement of expressed emotions conveys the message that the client's feelings are recognized and accepted (Malchiodi, 2007). This can be particularly impactful when witnessing art-based expressions, as image-making can lead to profound representations of complex and vulnerable emotional states (McNiff, 1992). The witnessing of vulnerable parts of self supports self-expression (Kramer, 1993).

Fig 1: Sager, L. (2024) Witnessing

Artmaking allows clients to externalize and concretize their internal experiences, and witnessing these tangible representations of emotions makes it easier for both the client and therapist to discuss them (Wadeson, 1980). While witnessing may take a stance of non-action, this does not necessarily imply passive observation. Actively engaging in exploring the artwork's content and symbolism is an important part of witnessing the emergent expression.

Rubin (2011) argues that engaging in reflective dialogue with the client about their artwork serves to further the experience of being witnessed. Others counter the importance of speaking about images, as the "image is imported with meaning that cannot be immediately comprehended through linguistic means" (Havsteen-Franklin, 2008, pp. 54). It seems, however, that words and image can work together to support a full witnessing of the client.

By witnessing visually and through reflective discussion, the therapist can help the client uncover insights and develop a deeper understanding of themselves, which can contribute to personal growth and healing (McNiff, 1992). Stern (2010) continues on the importance of witnessing in the arts through non-verbal means by elaborating on the concept of empathic attunement. In art therapy, the therapist should be sensitively attuned to witnessing the non-

verbal messages conveyed through the client's artistic expression and their way of making, which could reveal emotional states, conflicts, and unconscious material (Stern, 2010). Stern's work is complimented by the Expressive Therapies Continuum (Lusebrink, 2015), bringing attention to not only the image made, but the way the making takes place and the qualities of materials used, revealing additional layers of witnessing the client's expression.

Witnessing and Cultural Consideration

The prospect of therapeutic witnessing has sparked some debate, especially when working with clients who present with different cultural norms and/or demographics than the therapist. The question of how a therapist's ability to witness clients is impacted when they come from divergent backgrounds and/or identity formations (such as race, gender, financial status, culture, educational background, etc.) is currently being more openly addressed in the literature. Ethical issues also come into question when faced with the need to skilfully witness material that may be impacted by implicit and/or explicit cultural biases. As the art therapy field is largely populated by white, cisgendered, female, heterosexual practitioners (HCPC, 2023), it must be considered how this impacts art therapists' ability to

engage as a trustworthy witness during art therapy. Essentially, what clinical skills are needed to be able to bear witness within therapeutic space, and how might they be impacted by multicultural differences between client and therapist?

Considering witnessing while working with Holocaust survivors, Gildersleeve & Bergshoeff (2014) explore how sharing written prose proves "the author's survival, so that what has been seen and known is recorded... a form of bearing witness" (pp. 2). In this case, writing is used as a medium to communicate the facts an event, fostering an understanding of what has happened. In art therapy, the artmaking serves a similar purpose, as the image makes the internal external and tangible (Bosgraaf et al., 2020). There are crucial differences, however, between 'understanding' and 'accepting' within the confines of therapeutic witnessing. Understanding can be conceptualized as the cognitive process of comprehending the facts of an event, while acceptance is the emotional work of integrating related feeling states (Réfabert, 2023; Abreu et al., 2023). Gildersleeve & Bergshoeff's (2014) example relates more to understanding – the writing of the facts in order to confirm they happened. Réfabert (2023) argues that emotional acceptance is equally crucial to therapeutic witnessing in order to develop trust in the

relationship, requiring the therapist to emotionally open to and integrate an empathic appreciation of the client's emerging feeling states.

In some cases, however, it may not be ethical for every therapist to accept emotional material from every client. Porter et al. (2015) explore how homophobic attitudes in clients impacted the therapeutic relationship with LGBTQ therapists. Outcomes showed the clinicians' preference for working with LGBTQ clients based on their "ability to relate" to them (Porter et al., 2015, pp. 12), and how in some cases, when homophobic views increased beyond a tolerable level, therapists would elect to terminate the relationship. This is described as the suitable ethical approach as therapists' inability to maintain an accepting relationship can lead to a decline in therapist mental health, a breakdown in the therapeutic relationship, and subsequently ending the therapy can be in both the client's and therapist's best interest (Porter et al., 2015; Farber et al., 2014). The Health & Care Professionals Council (HCPC) support this approach in their scope of practice guidelines for art therapists, noting that relationships with service users should be based on "mutual respect and trust" and that therapists must prioritize their own mental health in maintaining fitness to practice (HCPC, 2023).

Fig 2 : Sager, L. (2024) *Understanding*

In this way, while therapists strive to witness and accept the emotional material of clients despite socio-cultural differences, they must also entertain the possibility that ideological disparities could, in some cases, lead to ethically ending the therapy. To counter the need to terminate therapeutic relationships, Grimmer & Schwantes (2018) argue for more intersectionally aligned therapists as a way to increase the ability to identify with feeling states through similar lived experiences and moral perspectives.

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Figure 1: Sager, L. (2024) *Witnessing*

Figure 2: Sager, L. (2024) *Understanding*

Figure 3: Sager, L. (2024) *Acceptance*

How do big fashion companies tackle issues with greenwashing? What are they likely to change moving forward?

Charlotte Cook
BA (Hons) Fashion Design and Marketing 2024

Since the Rana Plaza building collapsed in 2013 injuring and killing thousands of workers there has become an increased awareness around the sustainability and ethical working conditions of Fashion brands (Revolution, 2023). To find out what brands were producing clothes at this building, rescuers had to dig through the rubble to look for the clothing labels (Revolution, 2023). Have brands truly understood the importance of transparency and how their actions can cost people's lives? There isn't just a neglect of the working conditions, there is also a neglect to the impact of environment. Since this tragedy, brands are continuing to remain opaque about the reality of their complex supply chains. With this increased consumer awareness about sustainability, are brands taking this issue seriously or seeing it as an opportunity to increase their sales?

To appeal to the new sustainable consumer, fashion labels are beginning to make claims with regards to their sustainability. However, these claims about their environmental responsibility could be hiding the reality of what happens within their brand. With no evidence to support these claims, fashion companies are guilty of greenwashing (Abelik-Lawson, 2023). We as consumers need to become more aware of greenwashing and the different ways that this can be done. For consumers to spot green washing they need to realise brands might make themselves sound amazing but the reality might not match.

What is Greenwashing?

There are multiple ways to describe the term Greenwashing. One definition describes greenwashing as, "disinformation disseminated by an organisation so as to present an environmentally responsible public image" (Strahle, 2017, p. 18). In simpler terms greenwashing can be described as a company making themselves look 'green' or 'eco-friendly' to members of the public whilst continuing to contribute to the pollution of the environment. Companies can greenwash in different ways by using specific wording. Terms such as "greenlabelling" and "greenlighting," identify specific parts of green washing (Jeffrey, 2023).

Greenlabelling means the marketers will call something green or sustainable but with further analysis this information is

misleading (Jeffrey, 2023). Labels could state that a sustainable fabric is used. However, if you look at the label in the garment itself the majority of that garment could be made up of a different fabric which might not be that sustainable. A study was conducted looking into a variation of the top 10 name brands recognised as sustainable and third-party sellers, revealing variations in fibre content and labelling details (Das, 2020, p. 3).

This example shows that even some of the most sustainable brands can misinform the general public. The results highlighted that selling descriptions such as eco fabric were often used to grab customers' attention and when analysed 10 percent of these labels lacked evidence to support their descriptions (Das, 2020, p. 3). A label doesn't just show the cost of an item anymore it promotes their idea of sustainability generally in a short phrase or statement which doesn't show you the whole picture. Greenlighting happens when a company's communication spots a particularly green element in its process or product to divert attention from environmentally damaging activities in other areas of the business (Jeffrey, 2023).

This could be achieved through a brands new sustainable collection that shifts the focus from all of their other collections that are harmful to the environment. In 2013 the H&M Conscious collection was released along with their own recycling programme (Blesserholt, 2021). H&M is just one brand that has tried to shift the focus by doing a small sustainable collection when the other collections are contributing further towards the pollution on the planet. Brands will do this to appeal to the consumers new attitudes with an increase of their awareness around sustainability. Companies have more pressure on them from consumers and are encouraged to publish environmentally policy statements (Strahle, 2017, p. 18). These statements are for the consumer to understand the brands goals and targets. However, these can be updated to show the business is making progress when they might not be reaching the targets they initially set out.

Brand Sustainability Claims

The promises made by these brands can be displayed using labels. However they can be confusing for the customer. These labels can include false certifications which are named after company sustainability programmes (Abelik-Lawson, 2023). However, a company's sustainability programme can be updated regularly to suit their progress so it's important to monitor their claims on a regular basis to see the true reality. There is a lack of measures in place for third-party verification for environmental, human and social rights (Abelik-Lawson, 2023). This means that no one from outside of that brand has confirmed or denied if these claims are correct or that they are even realistic goals. "A recent screening of sustainability claims in the textile, garment and shoe sector suggested that 39% could be false or deceptive" (Abelik-Lawson, 2023). This statistic represents the sustainability that could be proved to be false and the amount that are dishonest could in fact be a much larger percentage.

Like other big brands, Adidas states its sustainability goals for the near future and distant future. By 2025, they claim that nine out of ten Adidas articles will be sustainable (Adidas, 2024). However, there is no update on this progress so we have no idea if they are on track with their statement. Looking into the "distant" future claim, this shows the consumer where the brand is hoping to head over a much longer time span. Adidas claim "by 2050, adidas will be carbon neutral" (Adidas, 2024). Over time we know that both of these claims they can be changed to suit the brand and their real achievements to make the brand look like they have achieved what they set out to do. In their sustainability report, Adidas talk about the fabrics they are using in their products and how they will continue to use these fibres in their future products. At Adidas polyester is the most common single-used material however by the end of 2024 they aim to replace all virgin polyester where possible with recycled polyester (Adidas, 2024). Even though using recycled polyester sounds more sustainable,

we know from earlier those recycled fibres still need the use of virgin fibres. Another fabric they claim to use instead of virgin polyester is 'Parley Ocean Plastic', which has been used in 27 million pairs of shoes in 2022 (Adidas, 2024). The Parley group works with the government, companies and people to prevent plastic polluting our oceans by using this ocean plastic and creating products.

Sustainable Fabric Claims

There is an increase in the use of the term 'recycled' when it comes to fabrics within the fashion industry for clothing brands. Not just directly from the brand but from news articles as well. Weersasinghe's study of the number of articles between 2000 and 2020 on fabric recycling demonstrates the increasing trend in the number of articles talking about fabric recycling (Weerasinghe, 2021, pp. 3-4). The results show that in 2019 it recorded the highest number of articles about fabric recycling and in the early 2000's number of articles between 2000 and 2020 on fabric recycling (Weerasinghe, 2021, pp. 3-4) it wasn't even reported. In 2020 we can

see a huge drop: however part of this could be down to the Covid-19 pandemic. The term 'recycled', is being used more on labels within the fashion industry.

Brands are beginning to label their clothing as 'recycled', however there is no evidence that these items are part of circular fashion (Abelik-Lawson, 2023). When brands state that recycled fabrics have been used this is highly unlikely to be true. "Only 3% of clothes are made from recycled materials" (Abelvik-Lawson, 2023). With an increase in the use of this term, it makes us wonder if these brands can prove that they are using recycled fibres. To enhance the properties and functionality of these recycled fibres they need to be supplemented with the addition of virgin fibres (Saravanan, 2014, p. 149). Even using recycled fibres isn't as sustainable as we think as to produce these recycled fibres it needs to be combined with new fibres. This also means that to produce a recycled fabric it would need to undergo additional processes which would contribute to more pollution to the environment.

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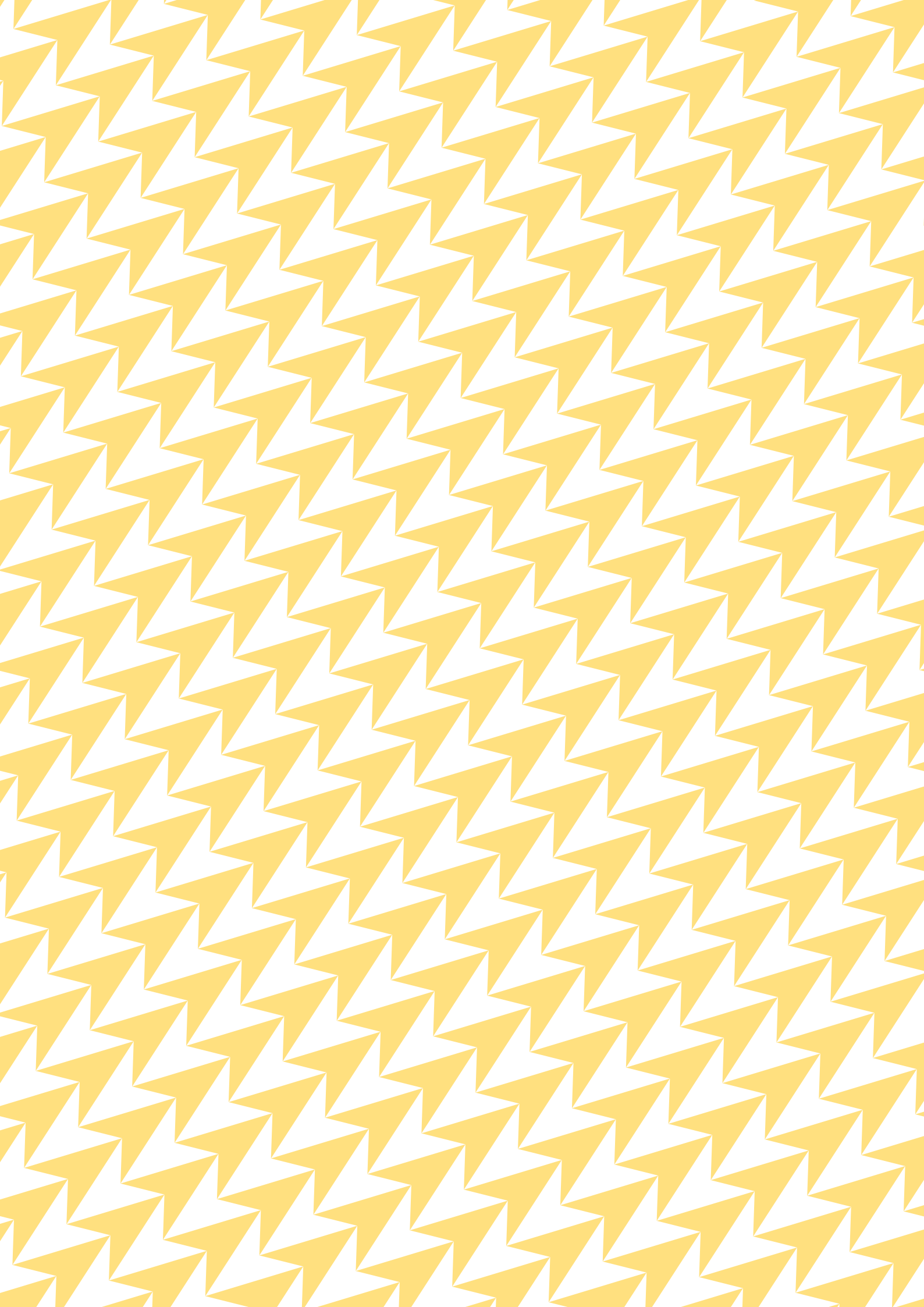
Image References
Figure 1: Henry & Co (2019) *Man Taking Photo of a Child Leaning on Wall* - by Henry & Co via Pexels.com

Figure 2: Sebastiao, I. (2011) *Clothes Hanging on a Clothesline. Aveiro, Aveiro, Portugal* - by Isa Sebastião via Pexels.com

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