

01.

MA VISUAL COMMUNICATION
MA CRITICAL CREATIVE PRACTICE
MA CREATIVE DIRECTION FOR FASHION AND BEAUTY



POST

01.VC.06

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POST 01. provides a glimpse into the growing postgraduate courses and research in the School of Art, Design and Fashion at Solent University. The work featured in this issue has been produced by students graduating from MA Critical Creative Practice, MA Creative Direction for Fashion and Beauty and MA Visual Communication.

The postgraduate community in the School of Art, Design and Fashion employs a mixture of dynamic and experimental approaches to the practice and critical consideration of art, design and fashion at its broadest. Three of the MA Creative Direction for Fashion and Beauty students will be presenting projects they developed in collaboration with IBM's Design Studio at the Festival of Innovation in late September, at the IBM UK headquarters in Hursley. For these students, working in collaboration with Internet of Things designers has helped them to understand the role of the creative director as being speculative and future facing. MA Critical Creative Practice students have been part of a research project this year, undertaken by the course leader, Amber Lamonby-Pennie. Amber's PhD research explores the

evolution of creativity, communication and the new order of creative classification, and the students have used eye-tracking technology to find out how they really engage with information online. This year has yet again seen an increase in the diversity of practitioners on the MA Visual Communication course, with students from undergraduate degrees in graphic design, photography, illustration, journalism, interior design, fine art, special effects and media production coming together to explore wide-ranging visual outcomes. In 2017/18 we also launched our distance learning provision, with students from across the UK, the Czech Republic and Germany joining the course. Indeed the international feel of the course has also grown with over a 1/3 of the students now joining us from across Europe and even as far as India. All have come together in a convergence of creativity to undertake visual research and deliver outcomes that are outward facing and ignore established boundaries.

Issue 01. also features some small profiles of staff research. All the staff featured teach on the master's courses and their own research directly informs and enriches the student experience.

JENNIFER ANYAN

Head of Postgraduate Provision, School of Art, Design and Fashion



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POST

MAA

MA CREATIVE DIRECTION FOR FASHION AND BEAUTY

COURSE LENGTH: 1 year

This highly specialised fashion and beauty course offers you a unique opportunity to develop a refined cultural understanding of image construction, and to manage creative work from idea to execution.

The course examines the processes and practices found in high-level creative leadership, such as magazines, event production, fashion shows, e-commerce and advertising arenas, and aims to help you develop those essential skills – along with an expert understanding of fashion and beauty image requirements within a context of culture, ethics and sustainability for design.

If you're interested in pursuing a career as a beauty editor, PR or marketing executive, brand manager or trend forecaster, you'll have the opportunity to build your professional network and hands-on experience– giving you the confidence to step into this growing industry.

MA CRITICAL CREATIVE PRACTICE

COURSE LENGTH: 1 year

Looking to further your career within the creative industries? Solent's innovative and transmedia MA Critical Creative Practice programme focuses on individual student-centred learning and encourages critical creative practice across the creative spectrum, including art, design, fashion, photography, media arts and technology, helping to enhance employability and leaving you well-prepared to progress within your chosen creative field.

Taught by both creative industry professionals and academic practitioners, the course enables students to develop ideas and engage with the emerging material and digital cultures of the future, as well as the fast-changing demands of the creative industries and the associated changes to cultural production, consumption and interpretation.

MA VISUAL COMMUNICATION

COURSE LENGTH: 1 year

Do you have an eye for design? Would you like to help influence the future of visual communication? Solent University's MA Visual Communication programme is ideally suited to students who wish to better understand the academic theory that underpins a range of visual mediums.

This intensive master's degree helps students to improve their creative skills and build a solid understanding of visual communication theory. The curriculum covers the latest innovations in visual practice, examining the ways in which technological and cultural changes contribute to contemporary academic thinking.

INDUSTRY-FOCUSED POSTGRADUATE COURSES AT SOLENT UNIVERSITY

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This publication has been produced by MA Creative Direction for Fashion and Beauty, MA Critical Creative Practice, MA Visual Communication and BA (Hons) Graphic Design students at Solent University. The views expressed are the contributors' own and as such the University and its staff cannot be held responsible.

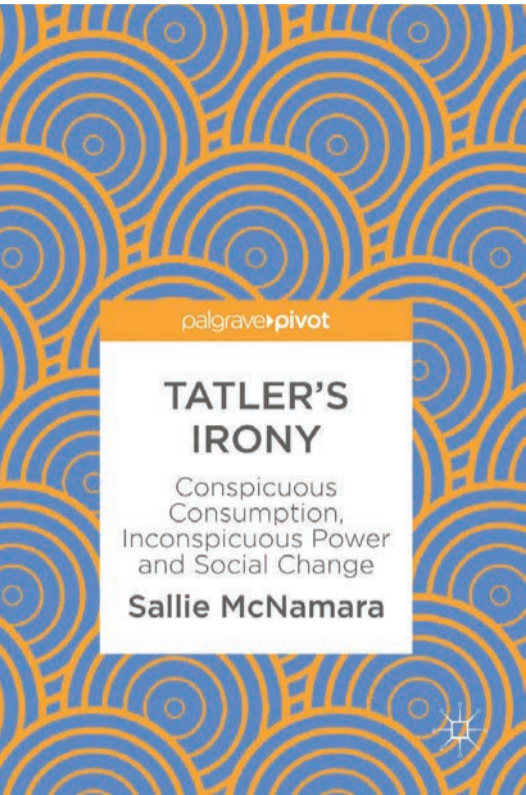




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TATLER’S IRONY

The book developed out of a love of both women’s glossy fashion magazines and gossip magazines (hello *Hello!*). *Tatler* was and is interesting because, while marketed as a women’s glossy, around a quarter of its readership is men, with features sometimes outside of those generally in women’s magazines; I describe it as ‘a gossiping glossy’. It is also the only magazine that is about class, aimed at and about the wealthiest in society. But British society is constantly changing in terms of wealth and class, particularly given the now dominant celebrity culture, so I wanted to analyse how the magazine incorporated these changes; basically, who does it like and who doesn’t it like? I looked at the period 1997–2010 (please read the book for reasons why!) and focused on insider and outsider groups: ‘In with the In-Crowd?’, ‘Post Sex: Gender and Sexuality’; the years of ‘Boom and Bust’. Topics include the royal family, new money versus old money, posh or pushy?, women, girls and lads (it uses the language of the lad mag), beauty practices, globalisation, fashion and luxury: understated bling, luxury and personal service. My approach is interdisciplinary, using cultural theory to try to understand and analyse different aspects of popular culture. Although I focus here on a specific magazine,

this can also be applied when researching other areas, including visual culture. It provides a way into thinking about topics in different ways and transforming what might seem to be ordinary and everyday into something worthy of analysis and discussion. Such is the range of theoretical approaches employed that there is a way forward for researching many different kinds of projects – visual or written. They also help to organise and analyse what can be vast amounts of material, and, importantly, to develop our own ideas. Other skills are developed, including working in archives – useful both inside and outside of universities – and understanding what academics, and here’s a very dry term, refer to as research methodologies. Finally, I like writing, but as with all creative acts, it involves both pleasure when it goes well alongside pain when faced with a blank page and the mind that steadfastly refuses to leap into action – writer’s block, anyone? While I have advice on this, I always welcome ideas from others.

DR SALLIE MCNAMARA

Senior Lecturer, Creative Direction for Fashion and Beauty



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01.VC.03



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A critical investigation of Charles Sargeant Jagger’s (1885–1934) portrayal of the British soldier (1918–1934) and the influence that his First World War experiences had upon this work.

My research aims to offer a critical position on the portrayal of the ordinary British soldier, the ‘Tommy’, by Charles Sargeant Jagger after the First World War, and to assess this work against contemporary portrayals of the British soldier (1914-1918), both visually and in literature.

While undertaking visual research into cultural artefacts, I reviewed the Royal Artillery Memorial (Jagger and Pearson 1925) and was struck by the possible multilayering of Jagger’s intentions: figures in the round that could be decoded as a worthy memorial to fallen comrades, or family, ‘by placing the body of a recumbent soldier as near to the spectator as possible’ (Moriarty 2004, p.302); and offer signifiers to the masculinity and endurance of the ‘Tommy’. As Major McGregor Knox MC, a former artillery officer, writes ‘what human flesh did, and can, endure...it is the memorial our fallen comrades would have wanted’ (Black 2003, p.172).

As an infantryman, I myself served in Afghanistan, an experience that I had seen directly affect my own creative output, and so a hypothesis began to form: the effect that Jagger’s own experiences had upon his subsequent artistic output.

My investigation proposes that while the focus of previous research has been on Jagger the artist, relatively little in-depth research has been undertaken into Jagger the soldier. The work of Moriarty, Black,

or Compton, for example, all offer insights into his service, but hold their focus on the art. If we take the portrayal of the British soldier (1914-1918) by such artists as C.R.W. Nevinson, for example, the work is exemplary, but the portrayal is that of the spectator rather than the participant. Judith Butler talks about the notion of masculinity as a performance, a ritual and masquerade (Berger, Wallis and Watson 1995, p.3), Is not Nevinson such, the hospital orderly rather than the hyper-masculine seeker of combat, as a supporter of Filippo Tommaso Marinetti’s manifesto on Futurism (1913) would suggest? Jagger participated in some of the heaviest fighting of the war, his MC (Military Cross) testimony to this, not that bravery should be a possible connotation of his postwar work, or for that matter pointers to his, or anyone’s, loyalties to the nation-state and its mechanisms of control; Siegfried Sassoon, also a holder of the MC and the author of the ‘Soldier’s Declaration’ of 1917, is a testament to this. It is the notion of Jagger being a ‘participant’ that is at the root of my central hypothesis of this critical investigation, the assertion that this makes his portrayal of the Tommy unique, and asks the question: is it not partly a portrayal of himself? A portrayal of the masculinity of him, and others, who believed that the war had been worth fighting - a fact overlooked by many recent theorists on masculinity studies.

BRENT MEHEUX

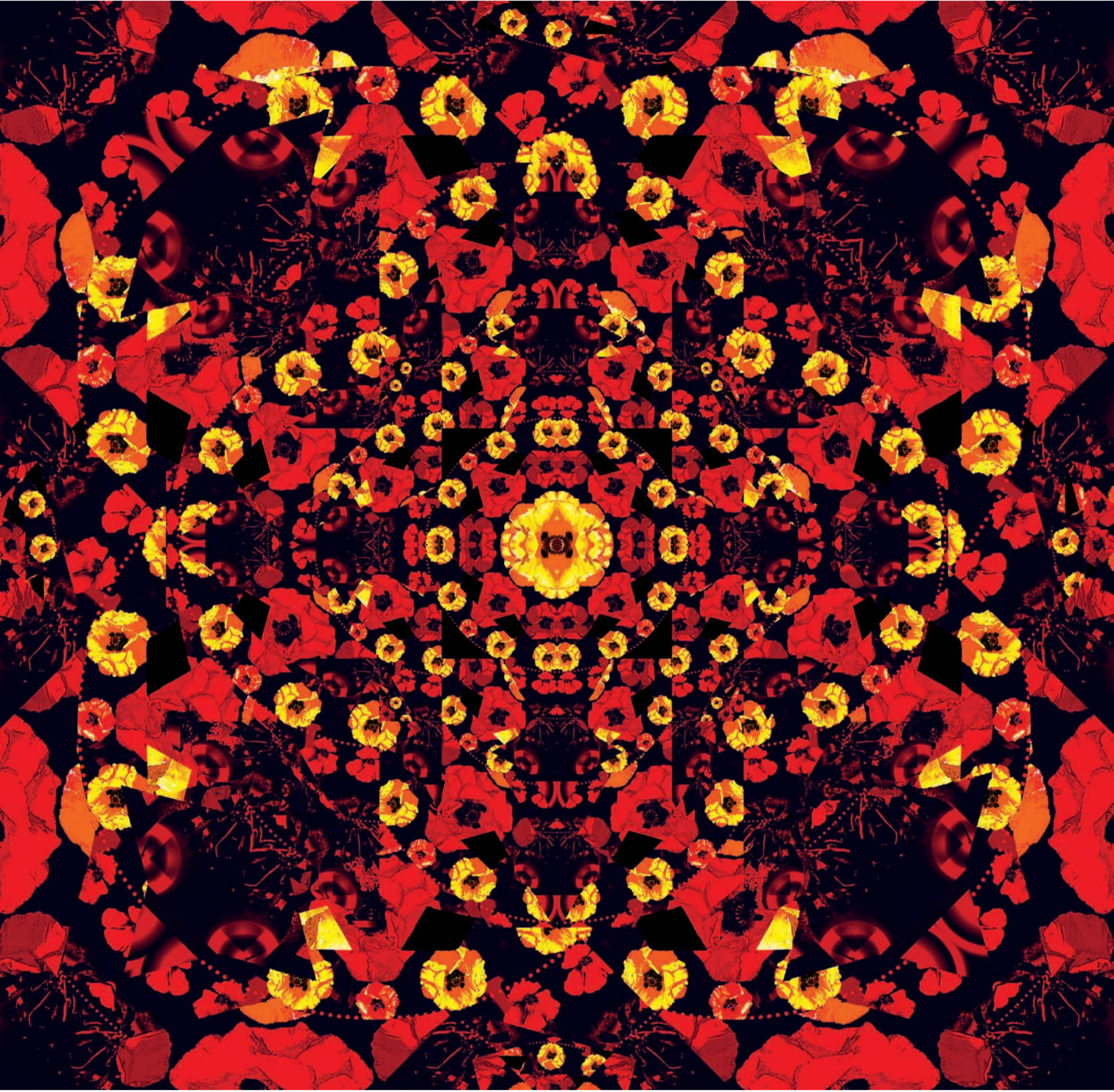
Head of Visual Communication and Applied Arts



Picture Credit: Great Western Railway War Memorial by Charles Sargeant Jagger, 1922. Photograph by Brent Meheux 01.SR.02



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01.SR.01

WEAK SIGNAL FOR NIGHTFALL AND SIX RADIOS

In 1901, Guglielmo Marconi transmitted a radio signal from the Isle of Wight to the newly built Lizard Wireless Telegraphy Station in Cornwall. This was the furthest a wireless signal had travelled at that time, and the first ‘over-the-horizon’ transmission. Prior to this, it was believed that ‘the operating range of wireless would be restricted to the [optical] horizon’. But on 23 January, in what became known as ‘Marconi’s first great miracle’, the arrival of three Morse dots at the wireless station signalled not only the letter ‘s’ but also an escape from the visible and concrete: a flight from the material into the airy immaterial.

In August of this year I returned to the Lizard Wireless Telegraphy Station, bringing with me a series of audio field-recordings made on the Isle of Wight: recordings which included the hysterical Morse of air socks and the tap dance of footfall on Marconi’s monument. Over the next six days I made another series of field-recordings focusing on

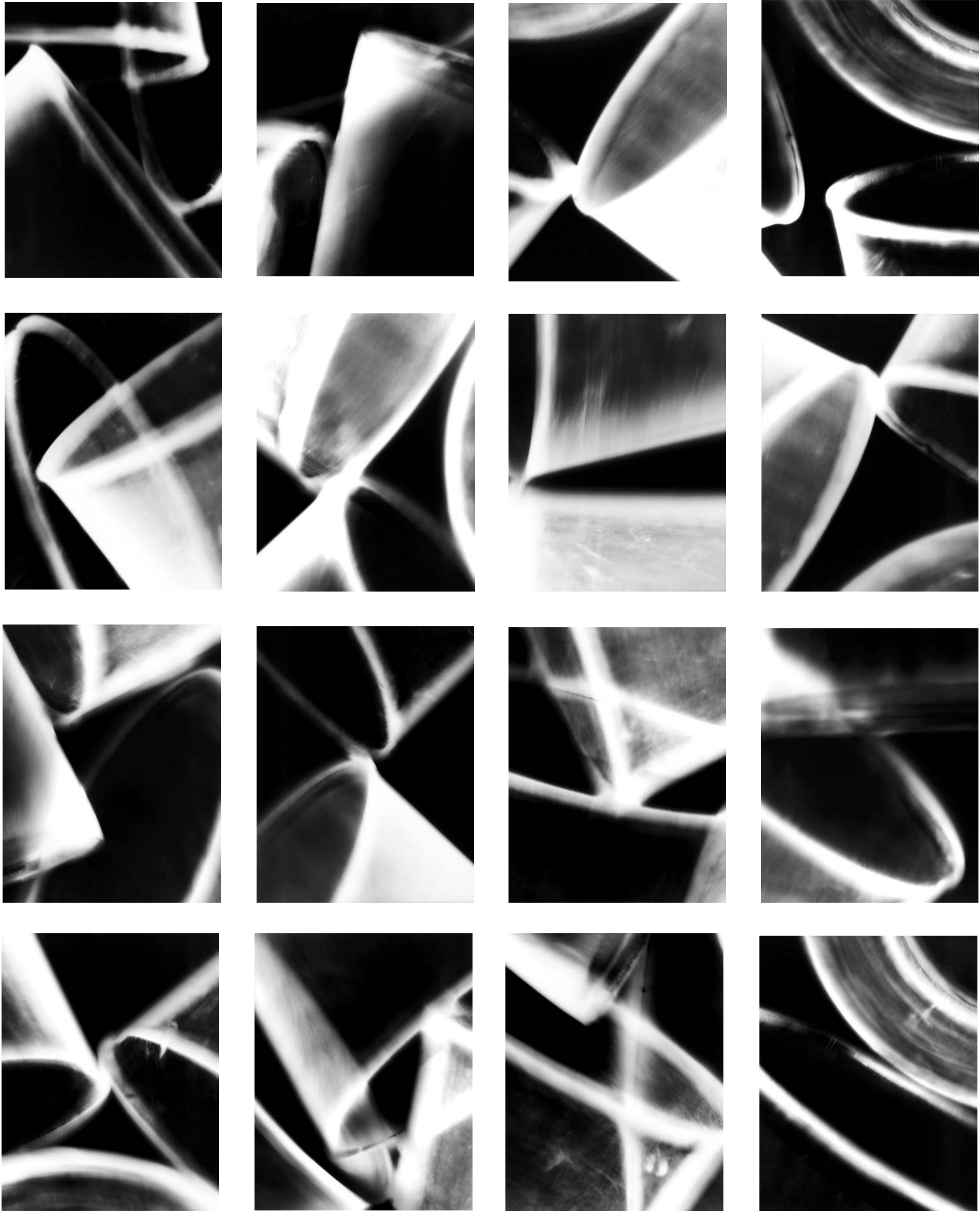
the architectural remains of civil and military communication which litter this coast: listening into the automatic lullaby of the lighthouse foghorn, the Aeolian hum of air strumming the aerials and wires of Poldhu and the wireless station and tapping signals on the suffocated airshafts of the Royal Observer Corps.

On the evening of 8 August, in the shadow of the wireless station antenna, the sounds were mixed, transmitted and tuned through six portable radios, the signal so weak that it disappeared quietly over the horizon and into the dark empty ocean of nightfall.

Two new variations of Weak Signal for Nightfall and Six Radios will be performed/transmitted live at The Iklectik Art Lab and APT Gallery, London in Autumn 2018.

DR SEBASTIANE HEGARTY

Lecturer, MA Creative Direction for Fashion and Beauty and Critical Creative Practice



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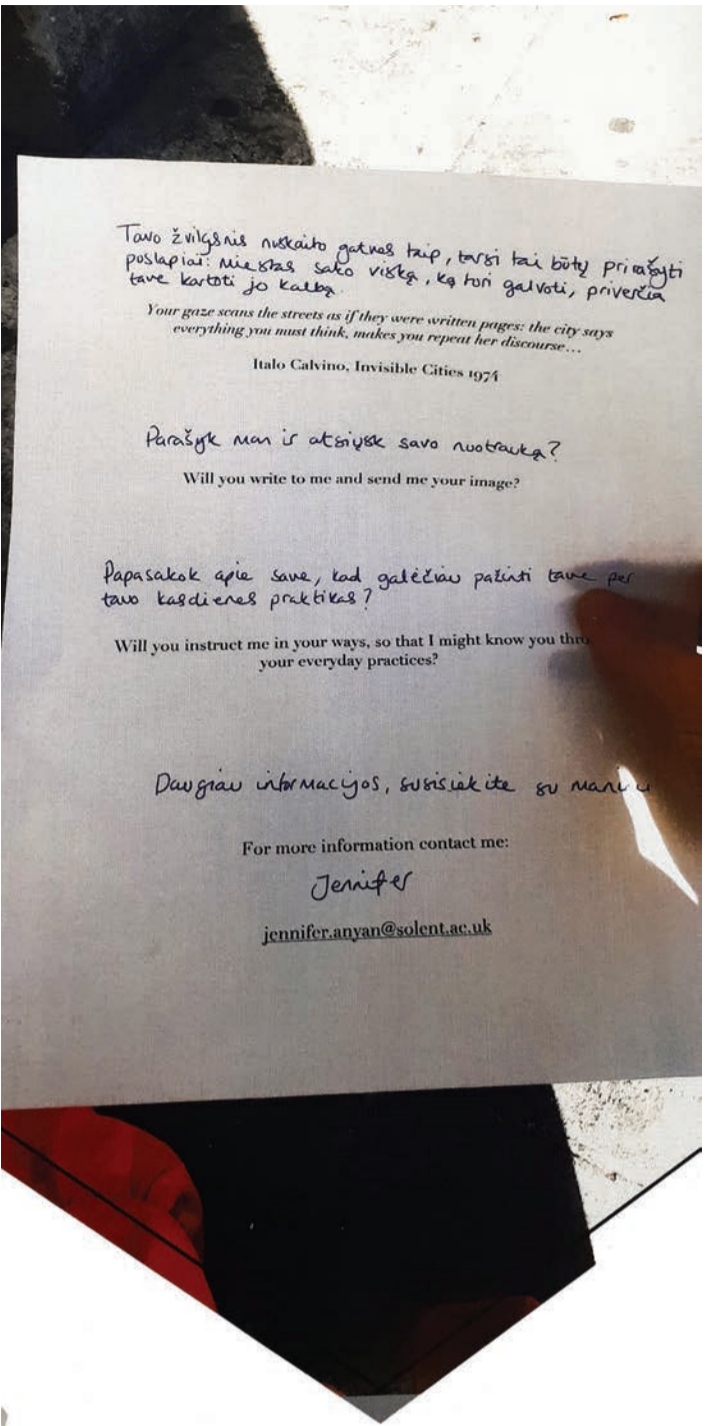
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LETTER TO THE INHABITANTS OF VILNIUS, LITERATU STREET, 2017

Digital print on canvas

In the heart of Vilnius, Lithuania's capital city, there's a street called 'Literatu Gatve' which pays homage to all the great Lithuanian writers in the shape of small plaques and paintings that are stuck to and embedded in the walls. In Autumn 2017 staff and students from Solent's School of Art, Design and Fashion created their own 'Literatu Street' as an exhibition in the Academy of the Arts in Vilnius. Each artist or designer created a flag inspired by a writer or literary tradition.

Flags are signalling devices and I wanted to be clear in my flag design that my desire for communication was open and interested, the beginning of a dialogue rather than a signal from me to the people of Vilnius, with no return channel for communication. So, upon the flag I wrote a letter to the people of Vilnius: an invitation to correspond with me and share details about themselves, that I might begin to know the people that wrote to me and perhaps, by extension, something of their city, and that they in return might know something of me and my city. The letter was in part inspired

by and responding to Italo Calvino's Invisible Cities (1974) and in particular this quote:

Your gaze scans the streets as if they were written pages: the city says everything you must think, makes you repeat her discourse...

Literatu Street was produced and curated by Jonny Hannah in collaboration with Irma Gineikiene and Marija Marcelionyte-Paliuke from Vilnius University.

Jennifer Anyan is an artist and Head of Postgraduate Provision in the School of Art, Design and Fashion. She also leads the MA Creative Direction for Fashion and Beauty course. Her research is concerned with fashioning the body and embodied experience. Jennifer is currently working on the funded research project Voicing Fashion in collaboration with Tract + Touch and Dr Tychonas Michailidis.

JENNIFER ANYAN

Head of Postgraduate Provision, School of Art, Design and Fashion



01.SR.03

CONVERGENCE, 2018

Digitally Printed Chinese Silks, 200cm x 125cm

Amber Lamonby-Pennie is Course Leader for MA Critical Creative Practice, a practising artist, writer and critical theorist. Her interdisciplinary practice is informed by her research, which primarily focuses on the relationship of theory to practice and how contemporary visual culture is being redefined through human-computer interaction. Amber's research and practice, engage with critical and contextual narratives in both the public and private spheres and explore how new forms of digital connectivity are changing cultural interpretation.

Amber was the Research Lead for the trans-disciplinary 2018 SLTI Research Funded Project, 'Digital Pedagogy for Interdisciplinary Critical

Creative Practice: student-centred teaching and learning models'. This project was run in collaboration with Dr Mohammed Al-Husban, Senior Lecturer in Computing, School of Media Arts and Technology at Solent University. The project used retina eye tracking to gather research data relating to online research navigation pathways and user journeys.

Amber has recently exhibited at TENT London and has a forthcoming exhibition at the Stanley Picker Gallery, London.



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