

02.

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



POST

02.CDFB.01

02.

POST 02. provides a glimpse of the high quality and diverse work produced by postgraduate students within 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. To see more work from these courses, visit 'Major', the MA Graduate Show which is on from the 11– 21 September in the Showcase Gallery, Guildhall Square, Southampton.

This year has been full of exciting opportunities that our postgraduate students have taken full advantage of; from presenting research projects at the International Art Forum for Postgraduates at China Academy of Arts, pitching concepts at IBM's Festival of Innovation and exhibiting in response to and alongside Leonardo da Vinci at Southampton's City Art Gallery. The work responds to political, social and cultural debates, these students have something to say and they are engaging in this discourse in a myriad of fascinating ways.

Southampton is experiencing an insurgence of creative activity; with the opening of the refurbished Gods House Tower adding to the city's creative destinations this Autumn, the city is buzzing with artists and our offer in the School of Art, Design and Fashion mirrors this atmosphere of opportunity. For September 2020 we are introducing four new Masters courses: MA Visual Cultures and Curation, MA Practice [as] Research, MA Marketing and Communication for Fashion and Beauty and MA Make-Up and Hair Design Futures, read more about these courses opposite.

POST

JENNIFER ANYAN

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



02.CDFB.02

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



MA MARKETING AND COMMUNICATIONS FOR FASHION AND BEAUTY

COURSE LENGTH: 1 YEAR

The powerful allure of fashion and beauty fuels global industries, worth over 1.3 trillion and 800 billion dollars by 2023, respectively, and with growing opportunity for professional careers. To put this in perspective the combined value is equivalent to the size of the global automotive industry worth almost 2 trillion dollars. The beauty industry tops every other industry for gender equality at board and executive level, closely followed by the fashion industry. MA Marketing and Communication for Fashion and Beauty is a pioneering programme that will deliver creative, strategic and market savvy creatives and business leaders of the future.

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.

MAKE-UP AND HAIR DESIGN FUTURES

COURSE LENGTH: 1 year

BA Hons Make-up and Hair Design at Solent has grown in international reputation and continues to be a flagship degree within the School of Art, Design and Fashion. MA Make-Up and Hair Design Futures will be the first MA in the UK to deliver postgraduate study within make- up, prosthetics and hair practice linked to exploring the body, and aims to challenge and shape the next generation of pioneering designers. Make-Up and Hair Design Futures will focus on speculation, critical design practice and future visions to inform and critique our relationship with cosmetic and prosthetic materials applied to the body, associated technologies and the designed world, while still being responsive to the nuanced demands of the creative industries. Practice led, the course will initiate and encourage design research and innovation in relation to issues affecting the creative industries in the short, medium and long-term corporeal future.

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 CULTURE AND CURATION

COURSE LENGTH: 1 year

The MA Visual Culture and Curation course offers students an exciting opportunity to experiment with visual culture through critical frameworks and curatorial practice. This MA course, which is unique in the South of England, focuses on methods for critically analysing and curating visual culture. Visual culture is a versatile range of practices and phenomena including art, design, photography, film and fashion. The MA is hence designed to foster an in-depth understanding of visual culture in relation to publications, spaces, environments and social contexts, which are explored from multiple perspectives. Through its multidisciplinary approach, the MA enables students to research and develop innovative approaches to exhibiting and debating visual culture within both physical and online spaces.

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.

MA PRACTICE AS RESEARCH

COURSE LENGTH: 1 year

Practice-based research and Practice-led research are now generally accepted as valid research methodologies. But the study, application and submission of Practice as Research (PaR) is still contentious. Such research challenges the presumed division of theory and practice, questioning what knowledge is and how it may be communicated and ‘enhanced’. This innovative and explicitly practice driven MA, provides students with an opportunity to explore creative methods of enquiry, interrogating the entanglement of thinking and doing within their own practice. The investigation of creative research extends into its dissemination, with students presenting a PaR project in both public exhibition and symposium.





THE BEST
OF WOMEN
DOING
WOMEN
THINGS

knock off knock outs

**NOW WITH TEN PAGES EXPLOITING FEMALE IDENTITY
AS A FORM OF VISUAL PLEASURE FOR MEN & A DOUBLE
PAGE SPREAD OF SAUCY SALLY**





02.VC.01

CHANGING DIRECTION THROUGH ART AND DESIGN

If the Extinction Rebellion movement has taught us anything, it's that we are at a pivotal time in history. It feels as if we are heading, Titanic-style, toward an iceberg of plastic. If the idea of humanity on the brink of capsizing sounds dramatic, that's because it is, and this really is time to change our consumption habits. However, Greta Thunberg and David Attenborough haven't given up hope, and neither have I. Since joining Solent as an Associate Lecturer on the MA Visual Communication course I've had the privilege of working with students who are designing alternative visions of the future and beginning to make them happen. Through critical engagement with current mainstream culture, characterised by high consumption of goods and the proliferation of digital technologies, students have created 'breathing spaces' within social media platforms, tackled mental health issues with sensitivity and style, designed apps to help us reuse and recycle, written books to promote ecological living, set up collaborative workshops that foster a sense of wellbeing, developed plans for sustainable living spaces, generated campaigns for social change and more.

In her 2004 book *Hope in the Dark: Untold Histories, Wild Possibilities*, Rebecca Solnit writes: 'Authentic hope requires clarity—seeing the troubles in this world—and imagination, seeing what might lie beyond these situations that are perhaps not inevitable and

immutable'. Often, artists, designers and writers lead the way in thinking critically and creatively about the world around us, shining a light on alternative routes into the future. In her speech at the National Book Awards in 2014, the late science-fiction writer, Ursula K. Le Guin stated: 'resistance and change often begin in art'. This is something that, as a lecturer, I hope to foster. But it's important to recognise that artists and designers, whilst playing a vanguard role in social change, cannot solve humanity's problems – that involves each one of us paying attention, and collectively responding to each creative 'call to action'.

As an academic and writer, I am fascinated by the creative 'vanguard'. Political art and socially engaged practice has been the focus of my PhD research, which I recently completed at Goldsmiths. It's been exciting to join Solent, working alongside the MA Visual Communication course team with a forward-thinking and hopeful group of students. The plastics in the ocean aren't going to disappear overnight, but it is reassuring to know that there is a powerful creative energy pointing us towards cleaner seas. Still not convinced that things are as bad as they seem? Even for the greatest optimists amongst us, sustainable living can be an aspiration. As activist Naomi Klein wryly asks: 'What if it's all a hoax and we've created a better world for nothing?'

Rebecca Solnit. p20. *Hope in the Dark: Untold Histories, Wild Possibilities*. (2004). Cannongate

Ursula K. Le Guin. Ursula K Le Guin's speech at the National Book Awards: 'Books aren't just commodities'.

Naomi Klein. p437. *This Changes Everything*. (2014). Penguin. Referring to American editorial cartoonist Joel Pett's cartoon about global warming.

DR. JESSICA HOLTAWAY

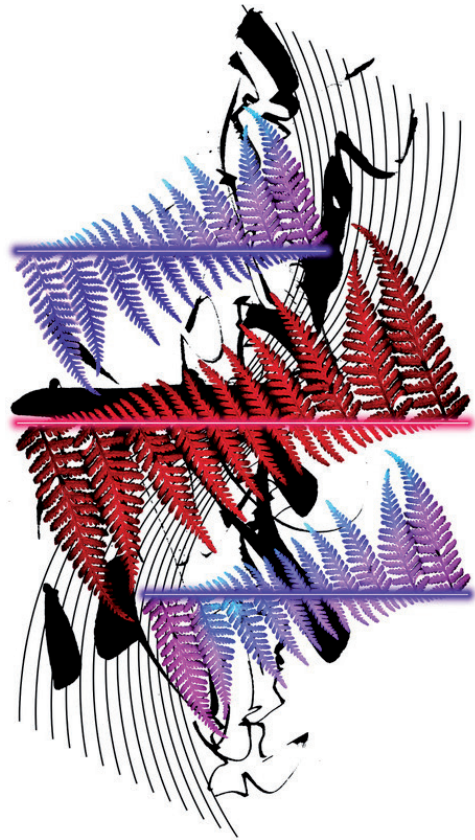
Lecturer, Visual Communication

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II. POSTER SERIES

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II. POSTER SERIES





02.CDFB.05

RESEARCH, INTERDISCIPLINARITY AND EXPERIMENTATION

In the UK, the Arts and Humanities Research Council (AHRC, 2000) has defined research primarily in terms of research 'processes' rather than 'outputs'. As a collaborative and interdisciplinary context, the postgraduate community within the School of Art, Design and Fashion facilitates the cross-pollination of ideas, approaches and practices, welcoming students working on any aspect of creativity, visual culture, cultural studies, design and technology. Students have multiple opportunities to explore the innovative potential of their research, by engaging in critical analysis, writing and being involved in practice related research.

The School of Art, Design and Fashion encompasses in fact several research groups and collectives, operating both within subject areas and crossing disciplinary boundaries. Within the School's research environment is manifest a cross-disciplinary and trans-media approach to visual culture, design, art, fashion, social, technological and even political issues, such as: identity performance and bodily representations; the impact of digital technologies and new media; cultural memory and collective narratives; experimentations within various fields of art, fashion and design; sustainability and the creative industries. This is only a simple sketch of a constellation of research interests that, in reality, is far more extensive and articulated. Reflecting the research interests within the school, new MAs are being developed and address key areas such

as curation, practice as research, (future) body narratives, marketing and communication for beauty.

The involvement of external collaborators from both the cultural sector and the industry – such as IBM, the Showcase Gallery, Southampton City Gallery, ICA, London – constitutes an invaluable asset to the postgraduate teaching programmes, for it allows students to enhance current skills and develop new ones, such as key research skills, or the knowledge of relevant practices and research methodologies, or to engage the public through their projects. Research-specific activities form indeed a crucial part of lectures, seminars and live-projects within the MAs, with the academic life being further enhanced by the extensive contribution of researchers and practitioners – e.g. artists, designers, curators, creative directors - to the teaching programmes.

Moreover, the presence of MPhil and PhD students continues to stimulate the culture of research and creativity that benefits the whole of the School of Art, Design and Fashion. Research-degree students are welcomed into the Solent's research programme as part of the School, which has expanded its MPhil and PhD community, and has now an established history of successful graduates and leading researchers.

DR. FLAVIA LOSCIALPO

Postgraduate Research Coordinator and Senior Lecturer in Fashion

On postgraduate research study at Solent:

<https://www.solent.ac.uk/research-innovation-enterprise/research-degrees>

Contact: research.degree@solent.ac.uk





MOLLY ILIFFE-JOHNSON AND ALEXANDRIA OXSPRING

MA CREATIVE DIRECTION FOR FASHION AND BEAUTY

Why did you choose the MA Creative Direction for Fashion and Beauty course at Solent University?

Molly:

The main reason I chose the MA creative direction for fashion and beauty course at Solent was because of its emphasis on industry level practice. The course is structured so that students are constantly encouraged to engage with industry professionals and consider how their work sits within/contributes to the field - something that I feel is invaluable within education. The course timetable means that it is possible to continue working in industry alongside your studies. This structure meant that I was able to continue my work as a freelance fashion stylist, growing my network and “real world” experience, hopefully putting me in a good position upon graduation.

Alexandria:

After having a career as a Make-up Artist and slowly transitioning into Creative Direction, I decided that I wanted to gain a qualification that would compliment my work experience. Solent University is the only university in the UK that has a Masters Course course that specialises in Creative Direction For Fashion and Beauty. This was important for me as I have roots in both so new this course would appeal to both industries.

What have been your biggest highlights of the course?

Molly:

The structure of the course encourages students to push the boundaries within their practice and engage with live clients and other practitioners in a range of industries. This has led me to collaborate with a wide range of talented people from different sectors, such as; tech (IBM), illustration, film, enterprise, and fashion design.

For me this has been the biggest highlight as it has opened up my mind with possibilities of where I can take my practice and shown me that the world is full of passionate people who want to work together to make exciting things happen, all you have to do is ask!

Alexandria:

For me, the highlight of this course was working on a live project alongside the tech company, IBM. The world of technology is something I had never considered being in before and never had thought of combining this within my work. Being able to work with professionals and having them mentor me and grow my ideas was an invaluable experience. I believe the independence you’re given on this course is something that correlates with my personal industry experience and helps enhance your project management skills.

What are your aspirations for the future?

Molly:

I am launching a sustainable fashion publication that promotes a healthy relationship with consumption, something that I developed through the master’s project on the course - I hope to continue this alongside my freelance work as a fashion stylist/art director. I get great enjoyment out of using my practice to bring about positive change and aim to carry this with me as I progress throughout my career.

Alexandria:

I’m extremely interested in working within the realm of fashion enterprise. I aspire to start my own business, to continue researching ‘tech wear’ and creating sustainable customer journeys within the fashion and beauty industries in Asia.





02.CDFB.07



That's the bombshell, first w
Craving for chocolate buttons, boobs grow
the size of my head, Nipples the size of
lids, belly button stretched to the size
beautiful.

Unfortunately when I was pregnant
looked like someone had pumped me up w
Pump. I was pregnant in my arms, legs, &
size of a beluga whale. At 36 weeks I had
and needed to be induced. Pessaries, drips
defrosted ice pole as I thought? an ENEMA!
36 ~~weeks~~ hrs labour and an epidural, a con
comes towards me, my legs in stirrups! with a
garden shears (in my eyes!) and basically a
trying with forceps, a hoover (ventouse)
to suck out my child number one!

So frightening 38 stitches and
I must look like a patchwork quilt down
The fact the pain makes you tell yourself
the memory fades and you find yourself
few more times!

was the
wing to
paucepan
of a 50p.

ant it
in a bicycle
lace, the
pre, eclampsia
then the
So after
resultant
pair of
after
was used

thinking
there oo
never again,
doing it



02.CDFB.09





CHARIS SINCLAIR - MA CRITICAL CREATIVE PRACTICE

Why did you choose the MA Critical Creative Practice course at Solent University?

The main reason I chose this course at Solent was because I was impressed with the variety of options it gave. It accepted that creative people work in different ways and accommodated for this during submissions. We could focus on theory, theory and practice or just practice. Also I liked that it's part of the School of Art, Design and Fashion and the School of Media Art and Technology because this meant that we could use all the equipment that the university offers. Therefore, we could really enjoy experimenting and developing our projects.

What have been your biggest highlights of the course?

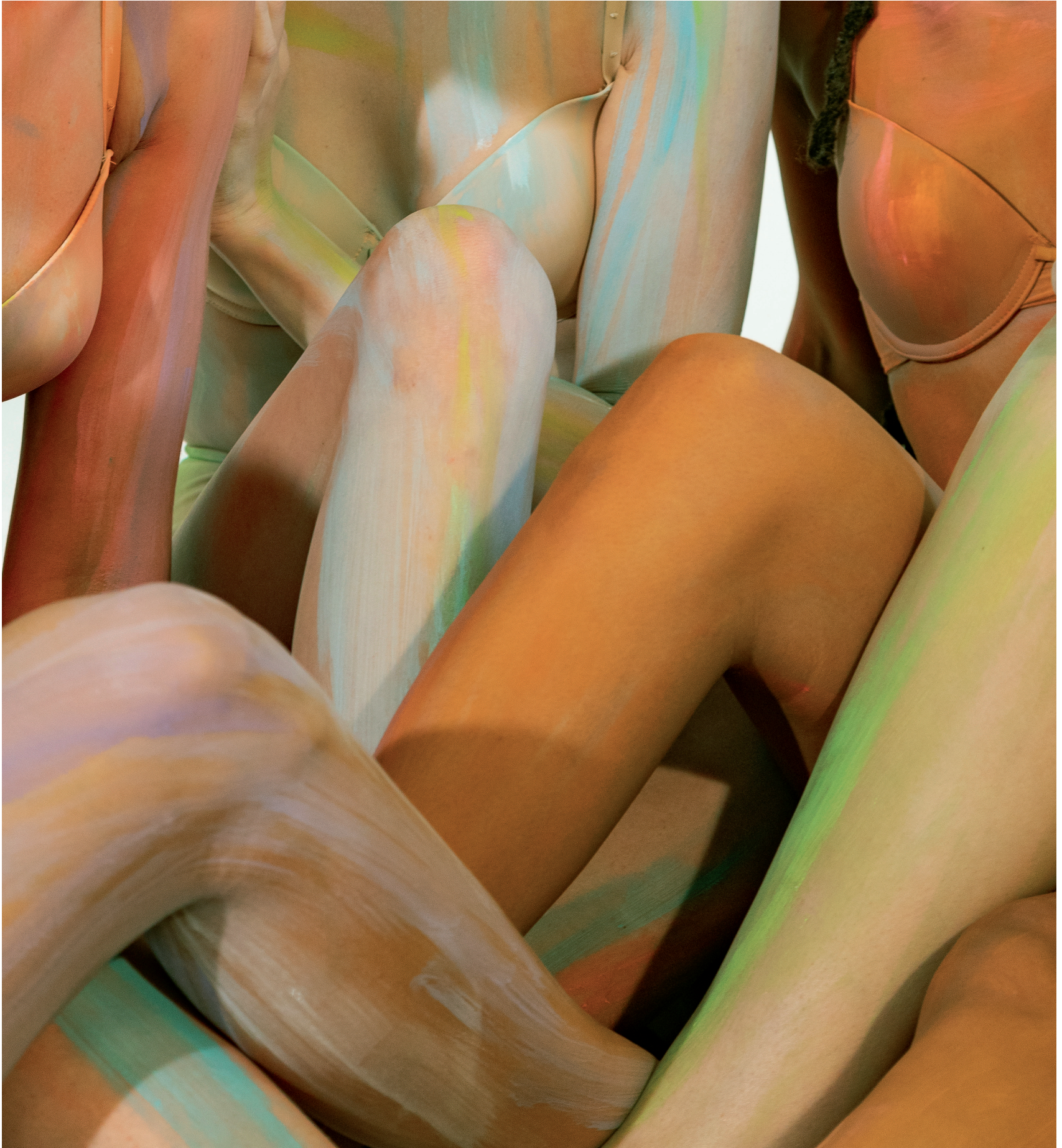
My biggest highlight was probably having my work exhibited as part of the 'In the Footsteps of a Genius: Responding to Leonardo da Vinci' exhibition at Southampton City Art Gallery. I felt honored to have my work displayed in this historic gallery and have it shown in the same room as Da Vinci's original drawings. Another highlight has been working with different technicians to learn new skills and theories about emerging technology. I came to the course as a photographer but I now feel I'm leaving it with the skills to try new things.

What are your aspirations for the future?

I think my MA course has definitely opened doors up for my future aspirations! My lecturers have encouraged me to critically evaluate how my practice fits within the contemporary creative arts. It has also given me the knowledge and confidence I need to apply for grants to help fund my creative ideas. I've now begun working with augmented reality technology, something I never thought I could learn, and am hoping to develop one of my projects with external industries.



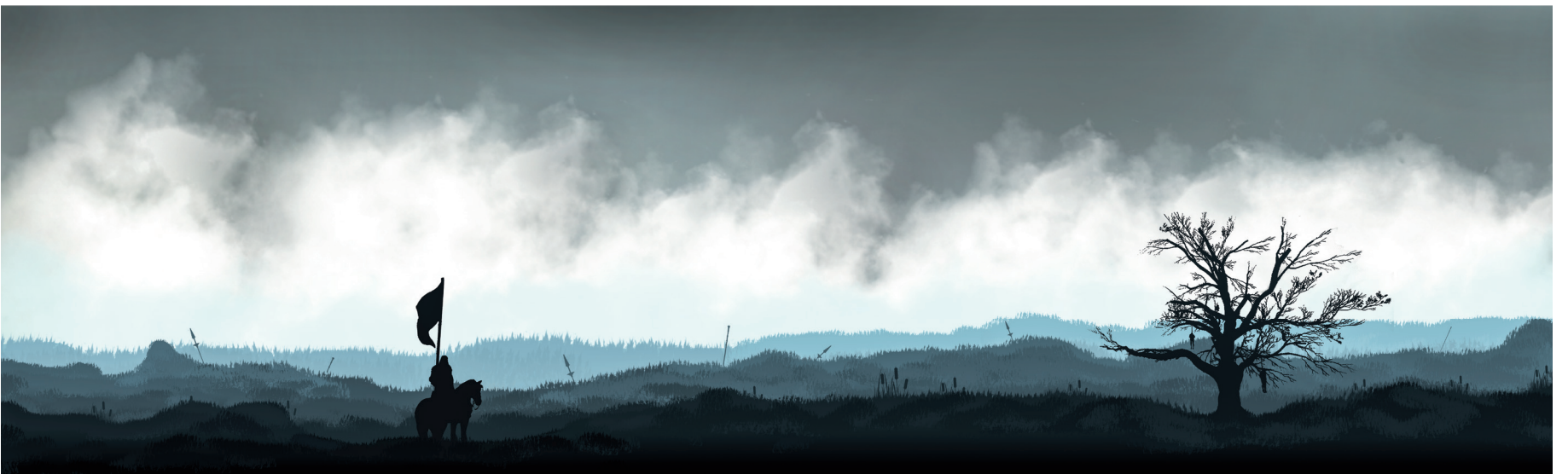
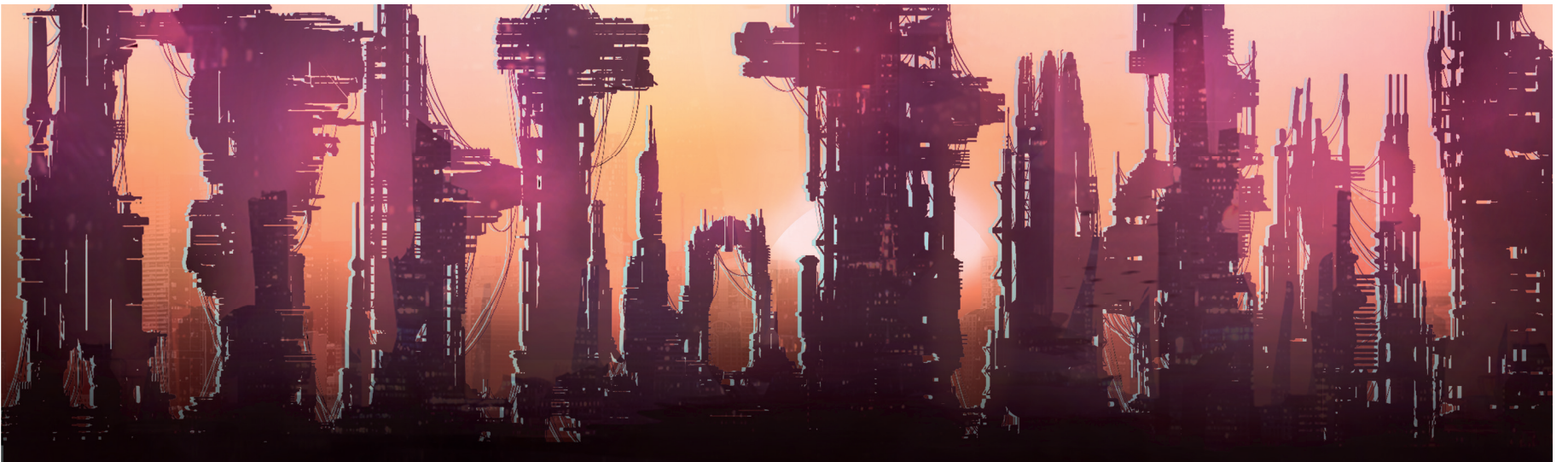
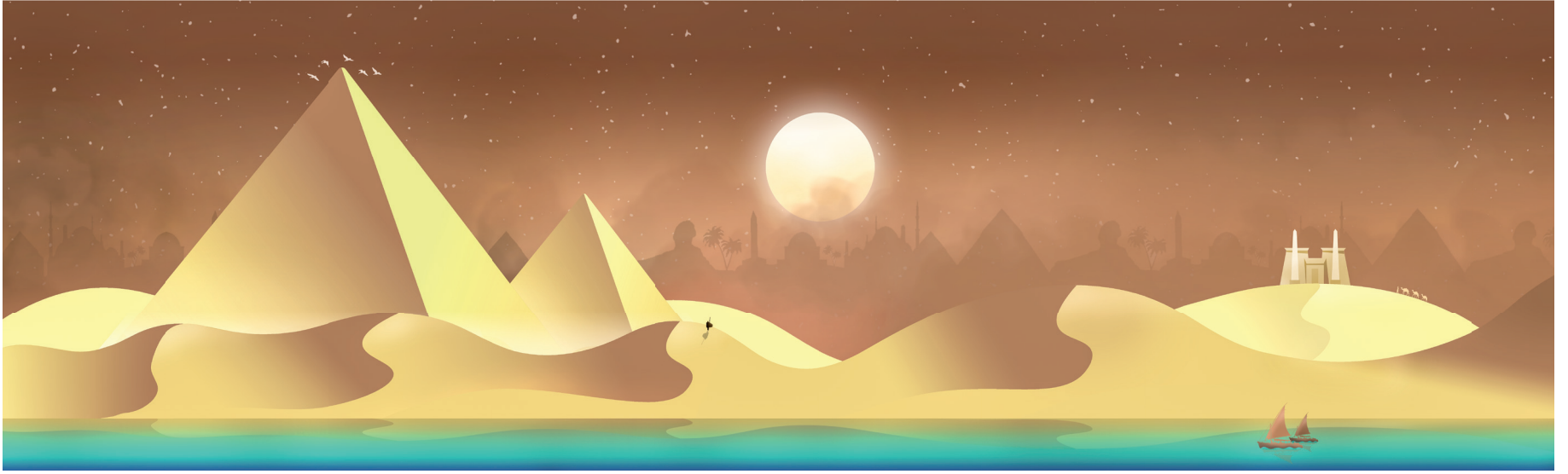








02.CDFB.13





NATHAN AASVISTAD - MA VISUAL COMMUNICATION

Why did you choose the MA Visual Communication course at Solent University?

I choose to study at Solent because I did my bachelor in graphic design here and I heard positive feedback on the course. Since I had already been here for a year I also knew the teachers and some of the students that wanted to do masters here so that gave me even more reason to choose Solent.

What have been your biggest highlights of the course?

Before going to Uni I was dabbling into working with textiles and fabrics but I never pursued it past the high school level, but during the first research project I picked up weaving again and I fell into the textile art wormhole. For my masters, I decided to knit hats and design pins inspired by an animal called kakapo. Kakapo is an endangered species of bird from New Zealand. The earnings of my project will go towards the Kakapo recovery program. I wanted to become a vet when I was younger but I decided to work with art instead, so supporting the people who help animals with funding for supplies and medicine is something I find enjoyment in. I wish to continue this project long-term past the master project and I'm currently in the works of setting up my online shop to sell my knitting pattern and pin designs.

What are your aspirations for the future?

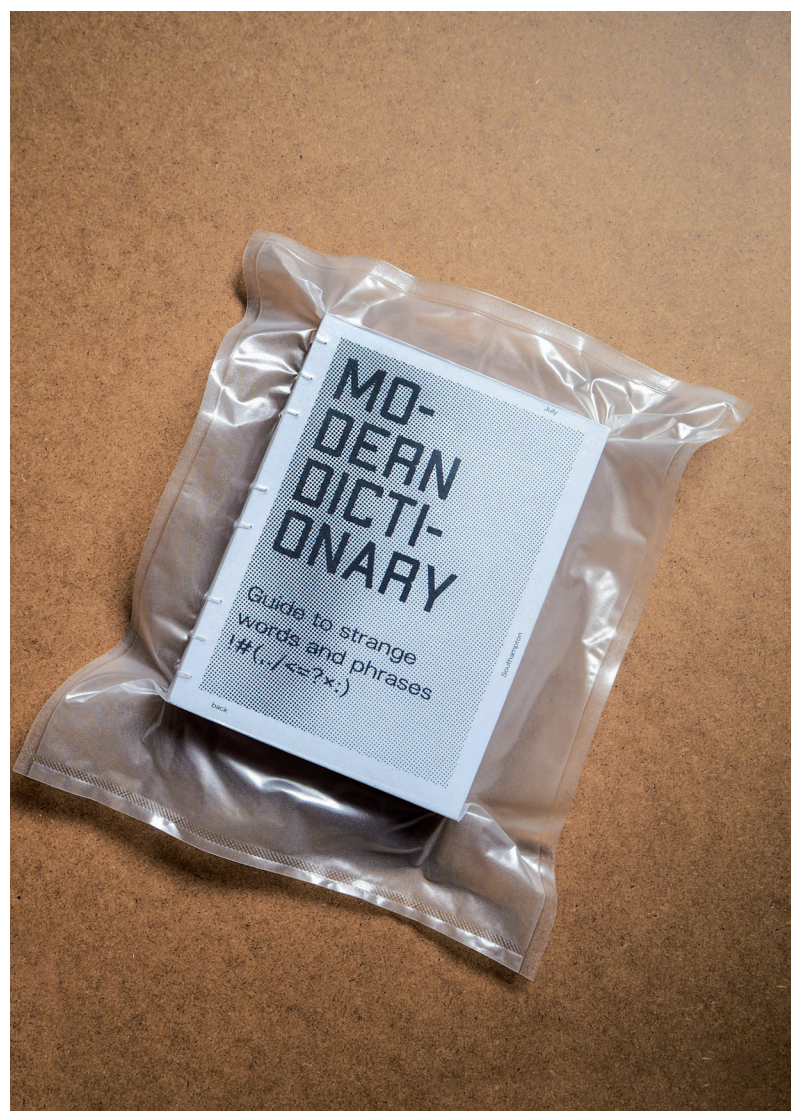
I have so many ideas for what I want to do in the future. I will be returning home to Norway in September and I'm currently looking for a stable graphic design job for any firm/company to get some income coming in. And as a side project, I want to continue creating designs for charities and keep my online store running.







02.VC.06



02.VC.07

IN

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MA CRITICAL CREATIVE PRACTICE

02.CCP.01

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MA VISUAL
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MA CREATIVE
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FASHION AND
BEAUTY

MA CRITICAL
CREATIVE
PRACTICE

11 - 21 SEPTEMBER

SHOWCASE GALLERY