

STRAND STRAND

FEBRUARY
2020



YOUNG CREATIVES

IN THIS ISSUE: COVER- DAISIE YOUNG CREATIVES, KING'S YOUNG CREATIVES, CHASE ATLANTIC, CHRISTINE SUN KIM, "SOMETIMES I READ. SOMETIMES I READ AND DRINK"

The Strand Magazine December issue launch party was a collaboration with KCL DJ Society with 'Saints', a band made up of students from King's. The event featured live performances from both, which encourages different society members to interact and share new ideas. The process of liaising with the DJ Society and the band meant Strand could form new relationships across the creative hub of King's to collaborate again in the future through different events. In launching our new magazine issue, we wanted to showcase the creative and cultural character of King's, we took submissions from student artists and photographers and put on a mini exhibition in the second room of the event at Philosophy bar. We specifically curated the artworks to reflect the global theme of the issue, with photography from around the world. This event had a great turnout, with our tickets selling out on the KCLSU website days before and the bar reaching full capacity of 80 people at the height of the evening. We received great feedback on social media from members of the Strand community and new readers who have recently discovered the magazine around campus. This event was successful in terms of generating new interest, with lots of people coming into the bar who were unfamiliar with the event, asking questions about how to get involved in DJ Society, and the magazine, with people picking up copies of the new issue.

Ellie Muir
Edited Isabel Veninga

STRAND MAGAZINE

"GO GLOBAL" LAUNCH PARTY



18.30 TIL LATE

WITH LIVE PERFORMANCE FROM "SAINTS"

X KCL DJ SOCIETY

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Dear reader,

Now that you survived the hangover of a month that is January, with the jolly holidays right behind you and the next ones too far ahead to look forward to, I hope winter isn't getting to you too much. Strand has got a new issue ready for you, to hopefully lift your spirits a little bit and give you some distractions from these dark months. Our newest issue doesn't have too strict a theme, but we managed to focus on some aspects of being young: we got some essays on the digital age, a feature with Chase Atlantic talking about mental health, and a giant main feature about young creatives, including an interview with Daisy co-founder and CEO Dom Santry.

One another note, this is my final issue as editor-in-chief. I have enjoyed the position immensely and I'm so proud of how far this magazine has come. Working on the publications has taught me so much, and I'm very grateful for all the experiences I got to have and the lovely people I got to meet because of it. I look forward to the future of the magazine, and I'm confident the new team will do a great job.

Love,

Isabel Veninga
Editor-in-Chief

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Who's Watching You? Data, Privacy, Millennials and Generation Z

Our personal data is overtaking oil as the most valuable, profitable and powerful source a corporation or government can acquire today. Have you ever wondered why the ads on your Instagram feed are trying to sell you the same Starbucks cold brew latte you were thinking about earlier today? The ad's level of accuracy is achieved through cookies, our location and ultimately, the devices that hold most of our personal information: our phones. Data collection is making users vulnerable to corporations and governments worldwide, and the millennial generation and generation Z are the groups most endangered by this twenty-first-century phenomenon.

Day to day, billions of uploads to the internet are made worldwide, which are fed into data-collecting machines creating algorithms for advertising companies, or government-hired companies for political campaigns. Our data is being constantly monitored, exploited and used against us, with mobile commands making up 65.1% of total digital ad revenues, according to the Interactive Advertising Bureau. This means our mobiles phones are effectively the most powerful tool used to influence our habits

and collecting information about us. Whilst it seems difficult to separate conspiracy from reality amidst this current period of disinformation and fake news, where fact-checking is at an all-time low, one thing is clear:

**we need to be more cautious than ever
when using the internet**

Posts on social media, accounts we follow, our search engine history and location data automatically signal information about us: what we're interested in, places we visit, even what we eat. Many apps will use your current location, which can be approved in a millisecond, to find out which shops you visited today, to later produce algorithms of advertisements to tempt you to buy more. Whilst it may appear harmless that computers and unknown people can track your seemingly benign activities, this has great consequences for our political autonomy and our basic right to privacy. In reality, very few people (myself included) read the privacy policy before creating an account or the terms and conditions of accepting cookies, but perhaps this continued ignorance towards the small print is only letting exploitation of our data persist.

Aside from our everyday activities, during elections and referendums, profiling of our data is vital for modern political campaigning strategies, whether we like it or

not. Political actors now rely heavily on data to decide where to host rallies or conferences, how to tailor advertisements to influence our political opinion and which constituencies to target throughout the campaign.

The 2016 presidential election of Donald Trump and the Brexit referendum were two political campaigns flawed by data misuse and exploitation. As popularised by the Netflix documentary *The Great Hack*, which tells the story of Cambridge Analytica, and its exposé by British investigative journalist, Carole Cadwalladr, which has sparked increased dialogue about how our data information can be used against us. The data analytics firm Cambridge Analytica, who worked with Trump's election team and the winning UK Leave campaign, subjected millions of voters' Facebook profiles to clickbait and false advertising to influence voter choice and predict ballot box results. Since questions have been raised asking whether Facebook and Mark Zuckerberg should accept responsibility for these breaches of data and there have been calls for these Silicon Valley firms to ensure its users' privacy from external corporations. Perhaps the Silicon Valley firms are the ones we should be protecting ourselves from the most.

Is it true our phones or computers are listening to us and watching us, or do they just know us well enough to predict what we are thinking? When we quickly consent to 'cookies', thinking it will make our browsing experience faster, this gives access to companies such as Google and Facebook to monitor you surfing the web, by depositing a code into your browser. The most threatening is the 'supercookies', which are almost impossible to remove from your browser and have been subject to controversy for corporations such as Verizon, who were fined \$1.35 million in 2016 by the US FCC. Those of us using our mobiles for daily navigation, ordering food and online shopping are more likely to see tailored content online, as our identities become transparent when we become reliant on our phones.

Another current buzzword, along with 'big data', is surveillance. People who cover up the lens on their computer desktop camera have surely read a few conspiracy theories, are aware of the stories surrounding celebrities' webcams being hacked, or have seen the film *Snowden* (2016). Based on Edward Snowden,

a self-professed whistleblower of the activities of the US National Security Agency, the film showcases his work for the NSA, which led him to release top-secret government documents in 2012 revealing previously unknown details of global surveillance. Eight years later, technology has made leaps and bounds since 2012, with worrying prospects.

But before you want to delete all your social media and throw your phone into the river Thames, here are a few reality checks. Sometimes this data can be helpful for academics and research process, which will become valuable for future historians and data analysts to learn about humanity. More recently, there have been attempts to reform the internet. Tim Berners-Lee, who created the World Wide Web over thirty years ago, which has since expanded more than he had ever fathomed, officially launched the 'contract for the web' in November 2019, to tackle the 'unacceptable costs' that have come from the evolution of the web. Perhaps these attempts to reform the web suggest progress and hopefully more transparency from corporations and governments in the long run. However, it seems we have gone beyond the tipping point in terms of how our internet usage facilitates the hoarding of our data, revealing our online behaviour, personality and political views.

Should we be scared? Probably.

Despite recent works of investigative journalism, renewed privacy policies and reform attempts, we still have little idea of who has got our data and where. Millennials and Z's are currently the most vulnerable generations of all, as we have grown up relying on the internet. Our online data has been collected for the majority of our lives, whether that's through your early days of MySpace or MSN live chat, or your first ever Facebook status: 'oMg, mum FiNnaLly let me get facebook XD'. The timeline of your personal life remains susceptible to exploitation, in comparison to older generations, who have only recently started using social media, or perhaps don't use it at all. All we can do for now is remain cautious and always question what you see online.

*Written by Ellie Muir
Edited by Isabella Orlando and Isabel Veninga*



HIT THE BRAKES AND TAKE THE WHEEL: DRIVING FORCES AND DIGITAL REALITY

When did privacy become a major concern? It is heavily analysed in contemporary discourse. Privacy is also becoming ever more contentious as our generation begins to acknowledge the presence of a new reality — a digitised reality. It is man-made and seems to serve as an alternative reality to the primary kind where actual life unfolds. With just a single tap we get a working internet connection to cross that barrier. Of course, many of us, especially the tech-savvy younger generation, are very familiar with the addiction to online platforms. They provide all kinds of readily available resources that can satisfy our needs, desires, and dreams; from inspirational videos in desperate times, to conceiving an online personality that is unmaterialised in real life. This perhaps explains why we do not enjoy ordinary reality as much. Why like it? - when we can live in a utopia online. However, this digital dream world has gotten out of hand in recent years. To what extent have the two realities merged? What is the effect to privacy and our constitution of 'self' in relation to social reality?

I personally think the degree of privacy has expanded in this digital age. On the one hand, we can demand privacy easily by retracting ourselves to our gadgets. On the other hand, we sacrifice some privacy when we document our personal moments and thoughts in shared online spaces, like Instagram, or when we have our personal data stored in the Cloud. In terms of privacy, it seems paradoxical to withdraw from a small social interaction, only to turn to an even more interconnected space with a global audience. But if this is so, for the people who feel more at ease when interacting with people online than in face-to-face situations, the problem is not about the size of the group to which they are exposed to. Rather, the issue is knowing that in direct interactions, we are more likely to be taken seriously. Whereas in online platforms, one is a stranger to millions of other internet users on the other side of the world. The opportunity to hide behind a profile gives an extra layer of anonymity. There is also a high certainty that our shared posts will get drowned in a deluge of content and ads on other users' timelines. Some people find comfort in having such anonymity or invisibility. Individuals with massive followings or internet celebrities are arguably an exception, but the main idea is that there is a trend of sharing our privacy on social media because it does not concern how the rest of the world, with whom we have no real connection, would react as long as we get to output our ideas and feelings.

What's supposedly made to connect us may be the cause for further disconnection. There is a fear we will forget about consequences and accountability. Although there are some positive examples, such as posts to show solidarity or to raise awareness for an issue, hate comments are regularly posted and circulated. We cannot take everything at face value. Many users post merely to jump on a bandwagon, and we overemphasise how much a single click contributes to a cause. When we coloured our profiles blue for Sudan, we were expressing our moral stance on the atrocities committed under President Omar al-Bashir. The internet community dazzled the whole world with harmonious mobilisation, showing support for Sudanese protesters, but how much of this support reached Sudan? Scammers were quick to exploit the situation and create fake fundraising platforms to which many sympathisers fell victim to. Perhaps, we should shift away from an unthinking, nonconsequential attitude to posting, especially when it is related to other people and their situations. If it is meant to help the international community through the internet, think beyond a click or a re-post. Think of how to advance the movement beyond the digital world so that it has a real connection with beneficiaries. After all, raising awareness is only the first step.

Another example of disconnecting from the world to connect in the digital space is the use of chatbots for companions. Replika is marketed as an app where you can chat with "a companion who cares" (their tagline). There are many other apps of similar function and some users indulge in it just for fun, but there is a danger that some may fall back on these chatbots for support in difficult times. The fact that software developers have been trying to get the bots' responses to sound more human suggests that we are slowly substituting face-less technology for people to deliver solace in times of sorrow. Should we normalise the search for comfort in a confined, mechanical, algorithmic space? It bears scrutiny. The more weight we place on the form of privacy gained with the conception of digital technology, the more we encourage further detachment from our surroundings. Giving a deeper meaning to robot-human interaction may just undermine relationships among people. I digress, no matter how fake this digitised reality may seem, it remains as real as we make it to be.

BY RACHEL WILSON
EDITED BY ISSABELLA ORLANDO AND KETKI
MAHABALESHWARKAR

FRONTLINE

CHANGING LIVES

TRANSFORMING THE IMAGE OF SOCIAL WORK



A misconception surrounding social workers is that they take children away. They storm over to your house, bang on the door to accuse parents and immediately rush the child off to a foster home. This is far from the truth. Yes, in some cases it may be best to remove the child for their own safety and wellbeing, but the goal of social workers is to build relationships and bring families together, not tear them apart.

Social workers deal with all types of people and cases but the charity organisation Frontline specialises in young children and families. Their mission is to transform the lives of the more than 700,000 vulnerable children in England who rely on the support of social workers each year. The most outstanding individuals are recruited to take on the responsibility of these children's lives and while challenging, knowing that they're making such a tangible difference is a huge reward for their social workers.

As aforementioned, there are negative stereotypes surrounding social work so I'd like to write a little bit about what the job of a social worker actually involves. Social workers are assigned to a child/family in order to develop an open, supportive relationship with them through communication to help understand the circumstances of the family and the welfare of the child. Many common issues include neglect, abuse (sexual, physical) or the parents themselves being abusers of drugs or alcohol. Through regular visits to the family, as well as close work with professionals such as doctors and teachers, social workers determine the situation of the family and establish the best possible solution that will benefit the parent and child. Only in the most extreme cases, when there is a high risk of harm to the child, is the child removed from the home. Even then, it's not always to a foster home, and can be the home of an extended family member.

So, what are some of the cases Frontline social workers have been assigned?

Hannah discussed her first case in which she worked with "an eight-year-old boy who lived with his grandmother and no longer had contact with his birth mother. Although he was well cared for and loved by his extended family, his lack of understanding about why he didn't live with his mum was unsettling for him and was affecting his behaviour. I worked with the family to gather stories about the young boy's early life and spoke with him about his understanding of family, love and security. I used this to make a 'life story' book for him. I will never forget reading the book with him and supporting his extended family to have conversations about his early life experiences." Tooba has "worked with young people and children, from assessments for unborn babies, to young children and teenagers. I've worked with issues such as domestic violence, drug and alcohol abuse, mental health and disabilities, forced marriage, neglect and poor home conditions to name a few." These cases show the variety of caseloads a social worker may be assigned, but also the very real issues they deal with, meaning they leave a very real and lasting impact on children and their families. Hannah's case study highlights the way in which a social worker becomes close to their child and learns how to create that personal bond between them, specific to each child's circumstance. It's moments like that when social workers are humanised the most and that's the image that of social workers that I hope will be promoted to the families who need them the most.

**WARNING: CONTAINS
MENTION OF SEXUAL AND
PHYSICAL ABUSE, DRUGS
AND ALCOHOL, MENTAL
HEALTH**

SOMETIMES I READ. SOMETIMES I DRINK AND READ.

**SOMETIMES I READ.
SOMETIMES I DRINK AND
READ.**

By Aisté Bakutytė - Edited by Isabel Veninga

A few months ago, I had a lengthy conversation with my mom about drinking wine alone. Is it sad or 'chill'? Is it possible to truly enjoy a glass at pres? And most importantly — what do you do, when you drink alone? The conversation concluded that both my mom and I read when we are having a glass solo. Right before the year ended, I have paired some of my favourite literature pieces and wines that go with them.

EVERYONE'S FAVOURITE COUPLE: RIESLING + 'TRICK MIRROR' BY JIA TOLENTINO

In summer 2019, I read Tolentino's book predominately at night, when the heat of the city was easier on my body and soul. The collection of essays covers a fair bit of internet culture. Tolentino writes about America's fascination with scammers, identity politics and the commercialisation of feminism. The essays are eye-opening, just like probably the world's beloved grape — Riesling. The secret of Rieslings, whether that would be the light body, high acidity or dry-of-dry, is that they can taste like caramelised grapefruits and Haribo bears at the same time. 'Trick Mirror' has been praised by a variety of critics and readers for its intellectual wit and a glass of Riesling is the perfect companion if you consider having a cool night in with Jia Tolentino.

THE 2020 COUPLE: PINOT GRIS + 'UNDER THE WEATHER' BY ASH SAUNDERS

As much as I like repeating the same things forever, 2019 was the year I realised that sometimes even the most pleasant practises need to be re-examined. 2019 was the year I got genuinely scared for our planet. While the world seemed to be just endless Brexit talks and impeachment inquiries, people were sacrificing the comfort of conventional living to deliver a message about the horrifying state of ecosystems and pollution. Ash Saunders' piece on climate emergency and mental health is straightforward and honest and documents her activism throughout the years. I read the piece right before Christmas break. I loved it and wanted to tell every soul I know about it. I actually did so, when I first tasted a natural Pinot Gris. Its orange coral colour and the citrusy pallet are great reminders why terroir needs to be preserved and why natural winemakers should be supported — I could not stop preaching about it. When we lose the planet, we lose the wine!

THAT COUPLE OF EAST COAST AMERICANS DOING A SEMESTER ABROAD: GAMAY + 'MY SO-KAREN LIFE' BY SARAH MILLER

As much as I love anything pseudo-intellectual and pretentious, I also do understand that in this cacophonous life somethings will always stay the way they are. I will have Domino's every time I submit an essay and every year King's will fill up with American exchange students who experience a cultural shock anywhere in Europe. Sarah Miller's perfectly funny article for the New York Times is great for anyone who looks at female friendships in America and thinks, "whaaat?" (all that Caroline Calloway jazz). Reading Miller's piece, I was craving the ultimate Karen drink — sassy rosé. Gamay is always a good pick: it smells like raspberry granita and tastes like cranberries dusted with some malic acid. It's what Karen has after talking with a manager, it's what I prefer on a sassy Sunday afternoon.

THE COUPLE WHO GOT MUGGED IN SOUTH LONDON BUT STILL 'LOVES PECKHAM': VINHO VERDE + 'THE INTELLIGENCE OF PLANTS' BY CODY DELISTRATY

King's is quite rich in student personas, a lot of whom have soft spot/fetish for the south side of the city. They are probably fond of Portuguese Vinho Verde: it tastes like sea salt, green apples and humanities students' tears. Because it is so light, you can pair it with a variety of salads and seafood. Cody Delistraty is a writer at The Paris Review, widely read in all kinds of humanities departments, and I guess he would love Vinho Verde. His article, published in September, is light and dreamy, exploring the way nature and in this case — trees, talk to us. That is incredibly cool, just like Vinho Verde... just like Peckham, I guess. The best part — it's very affordable, the most expensive bottles selling for £11 tops.

YOUNG CREATIVES: DAISIE

IN CONVERSATION WITH DOM SANTRY
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Young entrepreneur Dom Santry is the CEO of creative collaboration platform Daisy, which he founded alongside highly-acclaimed actress Maisie Williams. The platform has amassed over 100k users and aims to bring creatives together to kickstart their projects. Strand Magazine asks Dom about his role, experience and advice for young creatives.

WORDS & INTERVIEW BY ANDRIANI SCORDELLIS
EDITED BY HALIM KIM



1. Can you tell us a little bit about yourself and your role at Daisie?

I'm Dom & I'm the CEO and Co-Founder of Daisie. I founded the company at the beginning of 2017, and we're now a community of 145,000 creators and a team of 18 people.

2. How does Daisie aim to influence/support project developments?

We provide our community with the digital tools they need to establish a network, build professional profiles, and collaborate on projects, all in one place.

3. Daisie is clearly a big project, how do you run this as a young adult? What motivates you?

I receive incredible support from my team, close friends and family. Running a startup has massive highs and lows, so staying focused and locked into the big vision at times of turbulence is key to keeping calm and making good decisions.



4. You've worked in the film industry as well as various other projects, what has been your favourite part?

Working on projects that improve people's lives. With Daisie, it's changing how a whole generation of people connect and work. With film projects, it's their ability to change audience's perceptions of the world.

**“WITH DAISIE, IT’S
CHANGING HOW A
WHOLE GENERATION OF
PEOPLE CONNECT AND
WORK.”**

5. What are the main things you've learnt from the process, and the tribulations that come with being an entrepreneur?

Learning to sell, and to find investment. Learning patience, transparency, and compassion. Embracing what you don't know, and understanding how to leverage.

6. There has always been a tension between the creative and business worlds. What has your experience been like working in both?

There's a fluidity between the two that can be used to great effect. A lot of business is creativity and thinking through decisions in an atypical way. People who think differently (thanks, Apple) are the ones who will go on to change the way the world works.

7. What advice would you give to those starting out?

Do it. Find something you're passionate about doing long term, and find the people who share your vision for the future. Then work as hard as you can to make it happen.

8. What do you hope to see happen in the near future for Daisie and yourself?

Daisie's mission is to connect the creative world, empowering them to have an unparalleled impact on our future. I want to help that happen, and have fun whilst doing so.

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GRAPHICS BY EL

IN CONVERSATION WITH

ELEANOR HUBBARD OF DAISIE



1. Tell me a little bit about yourself

I'm Eleanor, I'm 22 years old and in my final year of studying Design Management and Cultures at UAL. Currently, I'm the Ambassador Manager and Marketing Intern at Daisie, as well as being the Social Media Manager for the sustainable fashion brand 'Cancelled Plans'.

2. What do you hope to achieve through your art?

A lot of my work is based in the realm of human-centred design. At the moment, I am focusing a lot of my energy on my thesis. I'm exploring the colonial roots of capitalism and why this hinders our progression with climate justice and climate change. I hope to ultimately provide a toolkit to help climate change activism be more inclusive. I'd like to bring about social change as I believe there is something massively wrong with how our society functions right now.

3. What words and people drive you to create?

"Sunshine all the time can only make a desert." I like to remind myself of this phrase from time to time. Just so, when times get tough or I'm not feeling myself one day, I know that it's normal - everyone has these moments. We need low times to appreciate the high times. Also, big man Louis Theroux will always and forever be my idol. Don't even need to say why he's a goddamn national treasure.

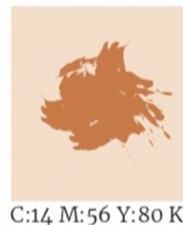
4. What has your journey with Daisie been like?

My first experience with Daisie was pre-launch when Dom and Camilla came into my university to host a talk. Hearing Camilla speak about her work and what she does really inspired me and I was very captivated by what she had to say. So as you can imagine, when my lecturer suggested I should reach out to Camilla for an internship at Daisie a few months later, I was over the moon.

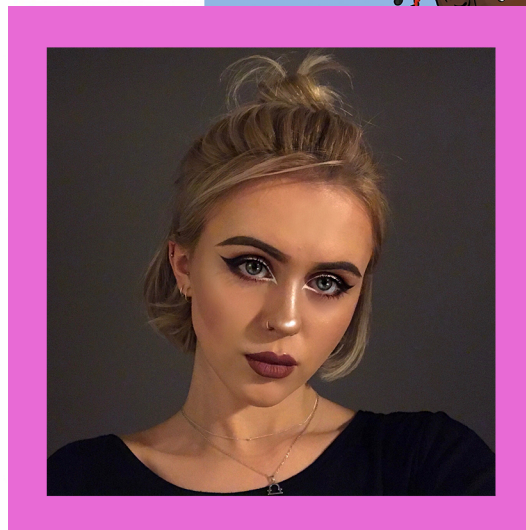
Daisie was my first real industry experience so I was extremely nervous going into it, but everyone was incredibly welcoming. Also like, come on two Shibas in the office? Amazing. Since then it has been wonderful, I have now been a part of the Daisie team for 6 months and I am so grateful for all the lessons I've learnt and opportunities I've been lucky enough to have since being here. I am proud to be part of Daisie as their vision is something that I believe in strongly. I'm from a small-town, nepotism in creative industries is a huge issue for many working-class people, so I'm very grateful for platforms like Daisie hoping to bring about this necessary change.



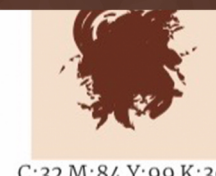
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“A lot of my work is based in the realm of human-centred design.”



C: 32 M: 84 Y: 99 K: 36



IN CONVERSATION WITH CAS MAGEE OF DAISIE

Tell me a bit about yourself and your art

I'm Cas and I'm 24 years old. My design/art style is a mixture of both functional and expressive typography and clean and minimalistic imagery, with pops of colour. I jump from really clean and really messy from time to time but I think that's ok as you definitely need a change of visual style every so often. I also really like digital art and collage so I try to mix inspirations I've gained from Surrealism, Dada and other art movements into as much of my work as possible.

So, you started posting your projects on Daisie a while back, and since you have inspiringly landed a job at Daisie, can you tell me a little bit about your journey?

I started using Daisie when it was in Beta version (the orange branding). When the new beta released I started posting my work like the Dystopian brand identity called IDGAF CO*. This was featured on their main page and I gained quite a few followers from it. So I started posting more work like some album cover concepts and some posters which I was doing daily at the time.

I was invited to the launch party as my work was well received and popular within the current community. They showed my album cover concepts and I met some other Daisie creatives there who I was really inspired by. After the launch party I started using Daisie more and then I was contacted by Utku who is the Head of Product to send him my portfolio. Never underestimate posting your work on social media - you never know where it might take you.



“One thing though, make sure you are paid for your time, even as an intern your time is worth something.”



How have you gone about finding internships in the creative world?

The aim of the game to get an internship (or even a job!) is to just keep trying. I'd say in terms of Internships it's less of who you know and more about persistence. I have reached out to different studios or companies for Internships but I didn't have much luck or didn't get a reply. If you're straight out of uni, self-learning or just starting out it can be fairly daunting. Research places you would like to work at and call them to see if they're taking any interns or if you can just to 'help out' around the studio for a few days a week. If that fails, send them an email explaining that you're looking for work experience, but tailor each email to the workplace you're contacting. Research goes a long way! If you have a favourite project they've done, tell them and say why you like it! It shows you aren't sending bulk emails. One thing though, make sure you are paid for your time, even as an intern your time is worth something. Unpaid Internships are illegal now but they are still prevalent in every industry. Don't let them take advantage just because it was like that when they were starting out.

What motivates you? What makes you get up in the morning and create?

My friends and family. They support me in everything I set out to do and it allows me to try new and different things. Even if my ideas fail, their support makes it ok for different small failures to be learning experiences and to keep trying. Without them I wouldn't be the same person and I definitely wouldn't be where I am today creatively.

WORDS AND INTERVIEW BY ANDRIANI SCORDELLIS EDITED BY HALIM KIM

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TABBY AND LOLA FROM THE "INTO THE LIMELIGHT" PODCAST

Words &
Interviews
by Ruby
Clare

Edited by
Halim Kim
and
Andriani
Scordellis



Where did creativity start for you and what motivates you to create art?

Tabby: I've always felt like I wanted to do something creative and I guess I'm still not sure what exactly that is but the podcast has helped be a focus. The amount we have found out from doing the research each week has been so rewarding and has motivated me to find out more.

Tell us a bit about your new podcast Into the Limelight and what motivated you to discuss the topic of women in film and TV?

Lola: 'Into The Limelight' is a platform to ask, discuss and debate questions about the female experience within both the film and television industries, both behind and in front of the camera. Each week we pick a theme to ground the discussion; these have ranged from satirical comedies, animation and romantic comedies.

Undeniably the situation is far from equality and we felt the topic of women in film and TV needed to be spoken about much more. Whilst we are still a long way from solving this issue, we are in a period of transition and its important to discuss the female experience in the post-Weinstein era too.

What do you hope to achieve with this podcast and what's been your favourite to discuss and produce?

Lola: We have been privileged to interview an array of inspiring guests; most recently the legendary Eleanor Bron. I don't think I have a favourite week because each week has been uniquely fascinating and eye opening, but I really enjoyed interviewing Isis, a fellow student at King's, and seeing her at the beginning of her journey into the film industry as both an actor and director. She recently directed a short film, which she also wrote, and it has been a pleasure to discuss with her how she feels taking on the role of a director, and what she learnt from the experience.

What advice what you give to other King's students and readers, particularly women, wanting to get involved with creative projects?

Tabby: From all the creatives we've spoken to over the past few weeks, knowing that it's going to be a bit tougher to get into the industry is important to acknowledge but also important to know that it's not an impossible task. We need more female voices and it's exciting to know that there is such an exciting community of female creatives being built.

ISIS HOPE LLOYD

1. Where did creativity start for you and what motivates you to create art?

I have been acting professionally since school so I felt a little stuck in that sphere, but then realised I was writing as a way to organise my feelings. Usually when I'm sad and seeing things in a heightened way, my creativity is a form of escapism by imagining someone else's story. It feels like a beautiful way to explore things.

2. Tell us a bit about your upcoming Short Film Two's Company and the inspiration behind the story?

I am the writer and director, it is a story of a couple coming up to their 2 year anniversary and living with their friend. Over the space of an afternoon the three friends explore their complicated feelings for each other. I wanted to write whole female characters that were complicated, uncertain, made mistakes and didn't have anything together. One character is destructive with her close relationships due to her own unhappiness, which felt authentic to my own experiences of friendships and mental health. It was an amalgamation of bits I'd written or questioned about relationship dynamics.

I sent the initial script to two friends who gave me support and much needed criticism as they could see it for the final product I wanted to create. I cast the film before I took it to King's Film Society for help with production as, for me, the actors were the crucial bit to make my vision become real.

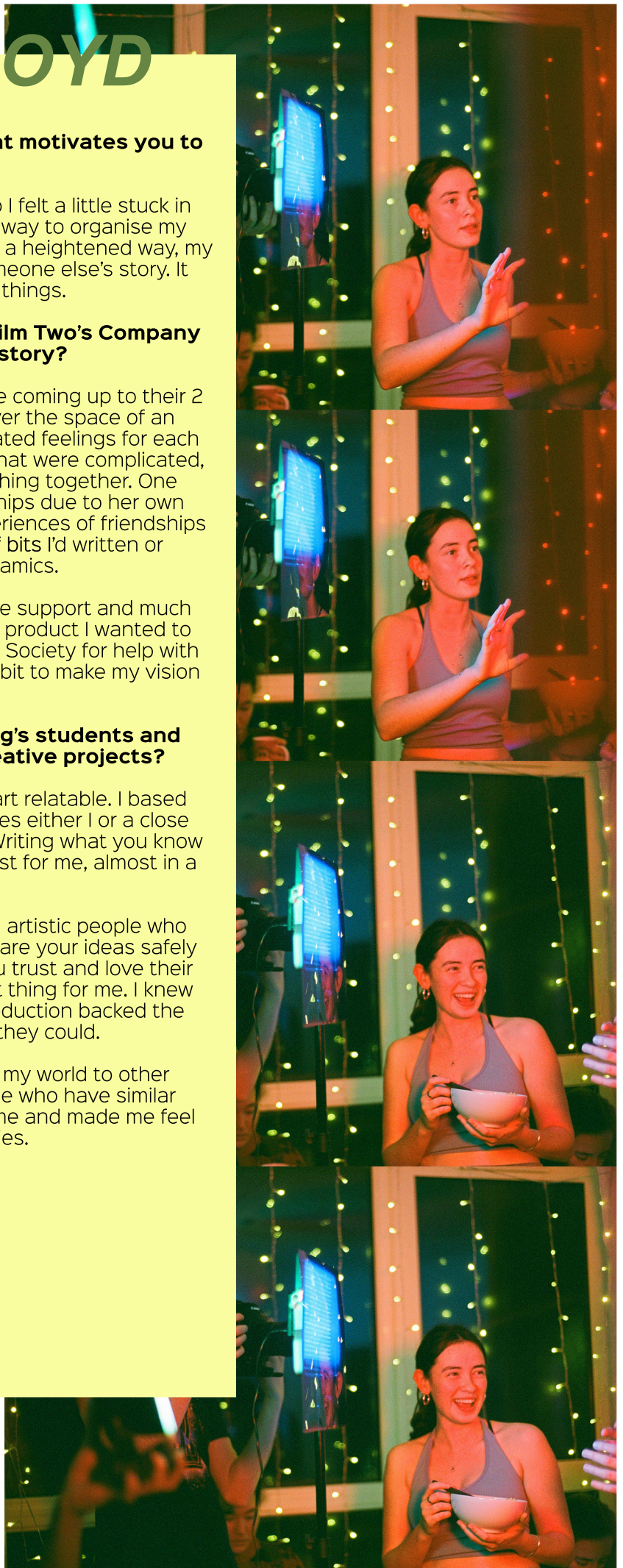
3. What advice what you give to other King's students and readers wanting to get involved with creative projects?

With anything creative, pain is what makes the art relatable. I based each character on people I knew and wrote stories either I or a close friend has experienced so it felt more authentic. Writing what you know and writing when most vulnerable has worked best for me, almost in a cathartic way.

For creative connections; surround yourself with artistic people who inspire you and you trust. This means you can share your ideas safely but with honest criticism. Finding people who you trust and love their ideas to collaborate with was the most important thing for me. I knew everyone in pre-production, on set and post-production backed the project and wanted to do the best job they could.

Acting has been an amazing platform to open my world to other creatives, but finding other filmmakers or people who have similar ambitions definitely diluted the imposter syndrome and made me feel more confident in my own abilities.

“Writing what you know and writing when most vulnerable has worked best for me, almost in a cathartic way.”



IN CONVERSATION WITH RUSSIAN-KURDISH DESIGNER LORIN MAI

INTRODUCING VERTIGO: A FASHION CHILD OF SOCIOCULTURAL RESEARCH



Lorin talks about her brand, coming to terms with her national identities and childhood spent in Syria.



A self-proclaimed 'Syrian spice'—fashion designer Lorin Mai—doesn't only have good taste in metaphors but also has an understanding of how influential one's sense of national belonging can be. Being half Russian, half Syrian Kurdish she is a child of two cultures. Yet, growing up in the Post-Soviet environment, where people's cultural heritage has often been repressed or lost, made the designer quite ignorant of her Middle Eastern origins. She has recently graduated from British Higher School of Art and Design in Moscow, where she was finally able to dig into her roots and express them through creativity. While showcasing Vertigo's debut collection 'Tribute' at Moscow Fashion Week, she made a political statement raising awareness about the Rojava situation. Her strong opinion, styling that defies gender norms and skilful engagement with forms have earned her a reputation of one of the most promising and original young designers in Russia.

TELL ME ABOUT YOUR BRAND VERTIGO—WHAT IS IT, AND WHY DOES IT EXIST?

Vertigo is my graduate project at British Higher School of Art and Design (ed. note—a top fashion school in Moscow). As fashion design students, we were asked to create a collection that would reflect specific visual identities and stay true to our branding. We analysed the market, the target audience, etc. to decide on our future approaches. In my previous projects, I would often address themes concerned with minorities, problems of racial discrimination, cultural patterns, questions of identity and its formation within particular environments. This is also how Vertigo was born—out of sociocultural research. In my work, I support the idea that we live for the sake of cultural experience, learning about ourselves and enjoying the trip into the depths of human nature. I believe that self-development is more important than influence and power. My debut collection 'Tribute' explores themes of jazz and migration. It's a homage to my relatives who were greatly affected by the economic and political crisis in Syria. Jazz—the music of migrants—became the moving force for visualisation of my silhouettes. At the same time, tools such as improvisation, rhythm and disharmonious harmony defined the construction and the form of my garments.

HOW COULD YOU DESCRIBE YOUR CONNECTION TO YOUR ROOTS? IF YOU DIDN'T CHOOSE TO EXPLORE YOUR ORIGINS, WHAT KIND OF DIRECTION WOULD YOUR COLLECTION ADOPT?

I'm half Russian and half Syrian Kurdish. Kurds are an ethnic group; my people live around four countries, where we're constantly being pressured to assimilate, sometimes violently. 'Save Rojava' became the slogan of my debut show during the October 2019 Mercedes-Benz Fashion Week Russia (ed. note—Rojava is a de facto autonomous region in northeastern Syria). The message was displayed at the end of the final walk. It called for awareness about the current events happening in the Syrian Kurdistan region (ed. note—in October 2019 Donald Trump ordered to withdraw the U.S. troops from northern Syria in the run-up to Turkey's invasion, which has been happening since and is known for large numbers of civilian casualties).

It's only during the last five years that I've seriously been thinking and learning about my identity as one outside of the Russia's Post-Soviet context. Before that I wasn't interested in my background, it felt unnatural. Sometimes I even rejected my sense of national belonging of what I perceived to be Syrian Kurdish culture. That's embarrassing to admit now, and I can't imagine what creative outcomes I would get without this personal journey. Perhaps, I would be looking for inspiration on the surface, without ever discovering things that actually matter to me.

LET'S PROLONG THE HOMAGE TO YOUR RELATIVES IN SYRIA. I KNOW THAT YOU HAVE USED THEIR PHOTOS IN MOOD BOARDS AND EVEN PRINTED SOME OF THEM ON YOUR CLOTHES. WHAT ROLE DOES FAMILY PLAY IN YOUR LIFE AND WORK?

My relatives are people who inspire me from a distance. I'm talking about my extended family, not the close relatives. With a considerable distance between us, I'm able to fantasise about their lives that are so fundamentally different from mine; about lives that originate from my memories of the recent, yet already quite forgotten childhood. I treasure my memories a lot, but some of them are impossible to visualise in my head. They are a combination of smells and vibrations: a horizon rushing before my eyes; a splash of noisy phrases; rose stickers in my cousins' school notebooks with scribbles in Arabic, carefully hidden in the nightstand—their only private space; grandmother's false teeth in a yellow glass; sleeping outside under a mosquito net only to be woken up by the heat and then going back indoors; everyday dose of swear words, always rolling off the tongue, but never hurtful; the sense of hot pavement on my feet; driving around in a pickup truck singing Massari with my cousins; fried eggs for breakfast, disappearing from the pan with the help of eight children's hands. But which of these memories can be visualised? I try to experiment with these. The photo and video archive is only a small part of what I'm yet to work with, but it facilitates my narration. In my collection, I used the most straightforward, yet self-sufficient tool—pictures from the bright, somewhat ascetic life of my relatives in Syria. I've used some of them as prints on linings of the garments and silk scarfs.

SINCE YOUR KURDISH RELATIVES INSPIRE YOU FROM A DISTANCE AND DON'T LIVE IN THE SAME COUNTRY AS YOU, DO YOU KNOW MUCH ABOUT THE KURDISH COMMUNITY IN RUSSIA? DO YOU FEEL LIKE AN ACTIVE PART OF IT?

The Kurdish community in Russia is something that I could call an artificial utopian story. It exists and flourishes, but in reality, it doesn't contribute to solving the global problems the Kurds are facing. We do have quite a big celebration of nowruz (ed. note—an Iranian New Year celebrated worldwide) every year at the end of March. Apart from that, the community consists of united political parties, whose ideology is communicated by the family elders or patriarchs. As a young person, I'm not sure how much my voice would be heard if I were to adopt an active political position within the community.





DO YOU EVER REFLECT ON THE POSSIBLE TOXICITY OF THE 'NATIONAL IDENTITY' CONCEPT?

I understand that it has a lot to do with political games between countries and power. I won't lie, I'm not an expert in politics and economics, but I do believe that national identity should be maintained. It should be balanced and shouldn't hurt those who feel different from it. My position is that everyone must have access to their human rights, and when those are violated, it's unacceptable.

WHERE DO YOU GET YOUR INSPIRATION FROM?

I'm inspired by everything that isn't directly related to clothes creation. I've always wanted to make art that would exist as a marriage of my perceptions and my past experience. Last August, my coursemates and I organised an exhibition of our fashion pieces. For my installation I collaborated with Erring Studio—a design studio specialising in the construction of hand-made furniture from used and new materials—and with World Wide Treasures, which is a project that aims to deconstruct stereotypes about the Middle East. The centrepiece was an upcycled chair—our interpretation of an epitome of the Middle East. Such chair can often be found in Middle Eastern cafes, bars and backyards. It's easily made from plastic, it's a cheap product of mass consumption. I like to think of it as of bright asceticism of life reflected in a furniture piece. To update the image of a chair, we installed a noise generator inside of it. When a visitor interacted with it, a multifaceted sound pattern was created. For me, audio as a medium contributes to a deeper immersion, making the viewer become an accomplice of what's happening. One of the audio samples was the speech of Moaz Al-Khatib at the Arab League Summit 2013 in Doha. He's a part of the political opposition—he has liberal views and fights for the freedom of Syrian people.

Another source of my inspiration is music. I handle my digital archives with care, constantly adding new sounds to them. My latest discoveries include electronic music intertwining with traditional Eastern instrumental melodies to create insane sound textures. Hopefully, this spring I'll go to Irtijal and Space 21—experimental music festivals in Lebanon and Iraqi Kurdistan.

IT SEEMS LIKE WE'RE ONLY DISCUSSING ONE HALF OF YOUR ANCESTRAL DNA. WHAT'S YOUR RELATIONSHIP WITH THE RUSSIAN PART OF YOU?

I don't deny my Russian roots. Both of my identities are equally important to me. The Middle Eastern mentality has always prevailed at home as my Russian mother accepted my Syrian Kurdish father's religion and ways of living. At the same time, my dad is the patriarch of the family. He would always come back late, and my mom is the one who raised me. So, I grew up watching Russian fairytales and cartoons, never in denial of my Russian identity.

I guess that whenever I think about the environment in which I evolved, it becomes clearer where the ignorance and somewhat refusal of my Kurdish blood came from. It's a common scenario for how children who are considered minorities are sometimes made feel like in our country. When you're in school, you learn a lot about yourself through communication with other people who create labels for you. I faced discrimination, stereotypes and bullying based on my non-Slavic looks. I would often be called a churka (ed. note—a derogatory, racist term used towards non-Russians, especially towards those of Central Asian and Caucasian (e.g. Armenian, Azerbaijan) origins). This word was in the air. My schoolmates just lacked education on matters of ethnicity and race. I don't think they realised what it meant to be non-Russian, even though we had quite a diverse body of students, including Georgian and Armenian kids. I believe that at that moment I didn't have enough self-awareness to speak about my roots. Last year, after a visit to Russia, Azealia Banks posted a picture of a t-shirt stating churka and said that she could be called this, and she would 'feel like a cool and dangerous girl.' I personally think that it's a way to deconstruct such term and raise more awareness about how it's been used to eliminate the negative connotation. But many of my friends disagree with me. I think she went against the system, but I don't believe she didn't know the meaning of the word.

When I graduated high school and went to college to study fashion construction (ed. note—before British Higher School of Art and Design), I became more interested in the history of the USSR. The institution itself had a very Soviet spirit. When I learnt how to research, I found a lot of beauty in the past of the Russian Federation. I even made a traditional Russian dress. My graduate project was called 'Tricolor' and focused on protests happening in the 70s and 80s in the USSR, France and America.

DESCRIBE YOUR STYLE, PLEASE.

“Freaky-deaky machine (ed. note—a reference to the Egyptian Lover's song). I love playing around with details, but at the same time, I usually wear basic clothes with intricate fits. I tend to dress at thrift stores and online vintage shops. Yet, I haven't bought new items for a while, and I try to only do so only when necessary. Clothes come and go from my wardrobe on their own.”



BACKSTAGE AT MERCEDES-BENZ FASHION WEEK RUSSIA BY
OLEZIA MERSO @OLESIAMERSO

**FASHION IS A POWERFUL TOOL OF
EXPRESSION OF ONE'S VIEWS. YOU
HAVE DEMONSTRATED THIS WITH
YOUR 'SAVE ROJAVA' MESSAGE
DURING THE MBFW RUSSIA. ARE
THERE ANY OTHER WAYS IN WHICH
YOU LIKE TO MAKE POLITICAL OR
ACTIVIST STATEMENTS?**

There are social projects, in which I would like to partake. For example, there are charity organisations aiming at changing attitudes towards migrants and refugees. One of them is a Moscow-based integrationist centre for refugee children *Takie zhe deti* ('The same children'), and another one is called *Grazhdanskoe sodeystvie* ('Civil assistance').

Also, I want to mention this great project that is, unfortunately, currently inactive— 'Conflict kitchen'. As you can guess, it wasn't about clothes. It was a restaurant in Pittsburgh where they served food from countries with which the United States was in conflict. They also organised events, performances and discussions to engage the general public with culture, politics and problems of certain regions of the world. 'Conflict kitchen' used to change its design in accordance with the cuisine served—Iranian, Afghan, Venezuelan, North Korean, Haudenosaunee and Palestinian. I find this kind of social and cultural enterprises relatable as a way of expressing my opinions.

I feel like today a lot of food coming from different cultures has become a part of international heritage. Yet, we shouldn't forget about the nations where those recipes originated from and the problems they have or had to face. In December 2019 I was invited to cook a national dessert for a big brunch taking place at a Moscow art space *Dom Kultur* ('The House of Cultures') under the guidance of my friends @kebabmasters. I chose to cook *baklava*—a dessert that unites Eastern countries with the help of its unique taste; something that doesn't always work the same way with people. I had the *baklava* idea after the recent Rojava conflict. My mother taught me the recipe, which she learnt from my father. The light texture of the layered dough and nut filling soaked in rose water brings me back to my childhood spent in Syria—a place I cannot physically come back to because of the military actions taking place.

INTERVIEW AND TRANSLATION FROM
RUSSIAN BY LIZA MIKHALEVA

Instagram: @vertigo_brand by @lawreanmawhee

Vertigo SS20 'Tribute' Campaign Credits
Photography by Olesya Asanova @olesya_asanova
Style by Carolina Pavlovskaya @selfinterestblog
MUAH by Aina Adamova @mua_ainora

IN CONVERSATION WITH

CHASE ATLANTIC

BY AMIKA MOSER
EDITED BY ISABEL VENINGA

When Chase Atlantic first released their music, they did not expect it to change anyone's life but their own. The band, comprised of Mitchel Cave on lead vocals, his brother Clinton Cave on lead guitar and saxophone, and Christian Anthony on rhythm guitar, started in Australia, and were signed by none other than the Madden Brothers. Since 2014, they released a few EPs, but it's only in recent years that they've truly come into a style all of their own.

Their latest album 'PHASES', released in 2019, took inspiration from the vastness of outer space. When I sat down with the band before their London show, they explained that the aesthetic was the first thing that inspired the album, but that it transformed into something more: 'how twisted and dark the human brain could be.' The songs cover a wide range of feelings, from thoughts after one-night stands to mental health issues. When performing the songs live, Mitchel admits that tapping into their darker subject matter can be hard. I DON'T LIKE DARKNESS is 'probably the most emotional we've ever gotten on stage.' The song, as you may have guessed, is about dealing with depression and wanting to get out of that mindset. When I ask the band how they cope with going back to those dark places on stage,

Michael answers 'as a creative outlet, music is probably the most helpful for dealing with mental health.' He also cites songs like STUCKINMYBRAIN and EVEN THOUGH I'M DEPRESSED, as extracts of their diary.

What's interesting though is that EVEN THOUGH I'M DEPRESSED is an aggressively happy song. Christian brings it up when we discuss the song: 'we made this very happy instrumental, but Mitchel wanted the lyrics to be super sad and contrasting.' With lyrics about life being a mess and filling the emptiness with money and validation, they've done just that. Mitchel describes it as 'something real, contradictory and kind of uplifting.'

Yet, the thing that distinguishes Chase Atlantic from other artists is not their lyrics but how they create their music. The band, coming from an EDM background, is very meticulous in the way they produce their songs. However, sometimes they do need to make sure not to overthink things, especially when it comes to the live show. 'There's been multiple times where we've wound up confused and second-guessed what we were doing too much,' Mitchel admits. Now, they know to trust their instincts. Interestingly, Clinton tells me that 'lyrics usually come last in their process.' 'It's very primal. But we also add elements that appeal to everyone.' While a lot of artists would confidently state that every single word they write is meaningful, Chase mixes it up and tries to combine their purposeful lyrics with generic references to drugs and money, accompanying the trap beats that are dominating the charts right now. Mitchel brings up a line that makes the crowd go wild at their shows: 'cocaine stains on my Nikes' which he poetically states 'means fuck all.'



It's true that at a show with a demographic of young e-boy and e-girl impersonators, casually alluding to drug abuse might not be the wisest decision, but Chase Atlantic have a valid defense. 'The name of the EP that song is on is literally called DON'T TRY THIS,'

Christian responds. 'We're not parents. We're just making the music that we want to make.' Fair enough.

In a way, they're right: the ways in which the band tackles dark subject matters are very tightly intertwined with mental health and finding coping mechanisms, no matter how unhealthy, to help them through it. When we talk about their fans' reactions to their work and the stories they share to the band,

Mitchel is appreciative. 'It's beautiful and surprising because we never set out to do that. But it's the same stuff that everybody is going through.' And it's true,

songs like HEAVEN AND BACK and Numb to The Feeling are both about addiction and drug use, but if you look past what could be seen as trivial clichés, the songs still reflect universal themes that everybody can relate to: trying to escape. 'That's why people come to our shows,' Mitchel tells me. And, after listening to fans in hysterics singing and dancing along to every word, I understand why they do.

IMAGES BY JORDAN KNIGHT

VIRTUAL GEOGRAPHIES

London and Berlin are both capitals famed for housing robust and dynamic cultural landscapes, each synonymous with avant-garde artistic movements. Provocative and progressive, interdisciplinary collaborations add curvature to these landscapes: Google Arts and Culture and British choreographer Wayne McGregor have developed AI that can predict dance moves, while Berlin is host to a wealth of research laboratories that seek to fuse art practice and technology.

What happens if you map the artistic organisations, institutions and auxiliary bodies that help a city flourish? How do we interact with this specific urban cartography and how do we individually alter it? Etching out these personal and infrastructural pathways reveals the city as a palimpsest that archives the flow of information, change and people to which it is witness. Dance artists Carly Lave and Lizzy Tan have conceptualised their long-term dance project, Virtual Geographies, to explore physical and cyberspaces of the respective metropolises and how we situate ourselves within them, especially in a digital age. Although the current political climate seems predisposed to disempowering transnational unity, Virtual Geographies fosters connectivity, a radical act in the wake of Brexit.

Lave and Tan are American nationals residing in Europe, the former in Berlin and the latter in London. Having completed their dance training in the US, the pair came to Europe to further their practice. Tan came to London to complete a masters in local economic development at LSE, while Lave's city projects include a collaboration with the Game Lab Berlin, a dance-performance exploring virtual reality through using motion capture technology. The privilege of an American passport has shaped their dance practice here in Europe: humbled by their learning of others' journeys and ways of life, they seek to reflect global integration and the universalism of the human experience through performance. An epic quality frames this project - transnational European relations are examined through global eyes.

The performance took place simultaneously in Berlin and London: two dancers, Oluwaseun Olayiwola and Julia Testas, performed in The Factory in Dalston, while Lave and Tan performed in Altes Finanzamt in Neukölln. Altes Finanzamt is a queer feminist collective that runs their own artistic programme, and The Factory is a creative space for entrepreneurs and artist residencies, intending to reinstate Dalston as a centre for design and creativity. The two performances were connected by a live stream installation; however, this flow of information was not reciprocal —only the Berlin performance was streamed to London, creating a virtual-physical quartet in one city while the other remained detached.

The rehearsal process began in the summer of 2019, with Lave and Tan stressing an academic approach: their concept was developed through a synthesis of different works of literature on cyberspace, conceptual space, experiential space and physical geography. How does space, especially in the context of performance, intersect with the digital experience? This was the overarching question that guided the Virtual Geographies concept. One week of rehearsals was used to physicalise months of research and discussion, incorporating vignettes to imagine specific moments between London and Berlin. The Berlin team rehearsed at Tanzfabrik, where Lave is currently an artist-in-residence.

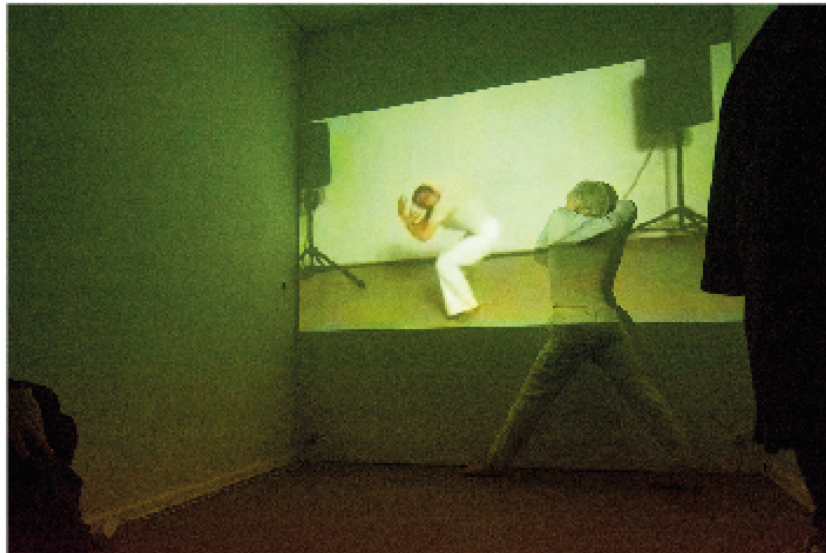
The London team rehearsed at Trinity Laban Conservatoire of Music and Dance, where dancers Olayiwola and Testas had previously completed MFAs in Choreography and Creative Practice. During the rehearsal week, a timeline was assembled to notate minute increments of what would be happening in either city. Despite the Berlin team's virtual presence in London, there was no means of communication during the actual performance, therefore, precisely timed vignettes were crucial in creating unified choreography between the capitals.

On Saturday 14th December at 19:00 CET, the Berlin team began their performance. Split between two rooms, the dancer and the audience explored the structure of the space together. The small white contemporary space featured a projector in one corner, projecting a live stream of Tan from the other room. Lave was physically present with the audience, all of whom were seated and watched Tan on screen. The virtual performer-shadow-physical performer trio explored the geography of the body, the room itself and intersections in between. Tan's movement was introspective and examined small bends and angles between joints and limbs; with her eyes closed, she embodied a self-indulgent physicality. A nod to the existence of a very specific "self" and its archiving in cyberspace, Tan unabashedly fed physical information into the laptop lens at intimate proximity. Outmost extremities and the face were submitted, carefully placed and examined; again, a portrayal of the tendency to showcase one's "best self" on social media. United in a larger room, the dancers stood at opposite ends and began a movement dialogue reminiscent of call and response. Dynamically, they shifted between staccato and smooth; almost etching out a new vernacular; corporeally, with elbows and elongated arms. Seconds after the gesture, the energy lingered, conjuring up the image of signal transmission and ultimately referencing digital forms of communication.

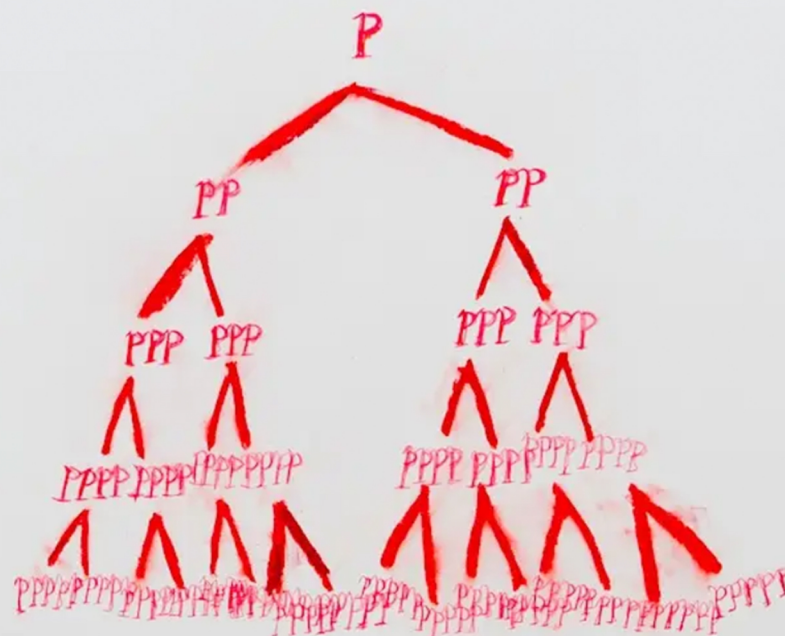
The London performance took place at 18:00 GMT. Olayiwola and Testas interacted with a projection of a London-Berlin route on Google Maps, using this as a stimulus for movement exploration and slowly intertwining with the map. Their personal topographies were imposed onto the projected map, serving as the introduction to the quartet in which the physical merged with the virtual.

Virtual Geographies is an episodic performance series that will continue to be performed in various spaces around London and Berlin.

BY STEPHANIE BURRELL
EDITED BY NADYA OPPENHEIM AND
ISABEL VENINGA
IMAGES BY NICO BÖCKHOFF



D/DEAF RAGE: WHAT CHRISTINE SUN KIM'S WORK CAN TEACH US ABOUT REPRESENTATION



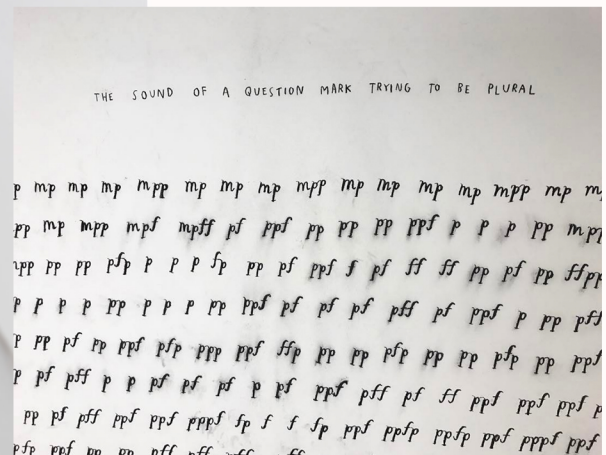
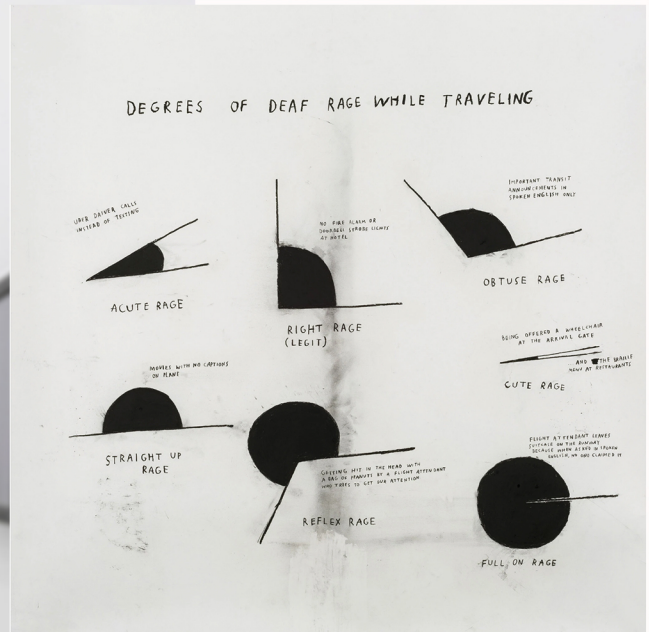
BY GODELIEVE DE BREE
EDITED BY ISABEL VENINGA

D/deaf rage is a natural response to a world that frequently alienates d/Deaf individuals through a lack of representation and consideration for the necessity of captions and interpreters. The norms and customs of our hearing world too frequently refuse to take into consideration what the d/Deaf experience entails and much too often this discrimination itself is overlooked. Christine Sun Kim, California born but currently living in Berlin, unapologetically expresses this rage in her artwork and there is much to be learned from her about expression, communication and language.

Before I delve into Kim's work, I feel it is contextually important to expand on the distinction and implications of the difference between capital 'D' deaf and lower case 'd' deaf. Capital 'D' refers to individuals who identify with the Deaf community and culture, frequently people born with hearing loss and who embrace Deafness as a culture and refute it as a disability. Lowercase 'd' deaf, however, in part, refers to the physical attribute of being deaf, while also indicating individuals who don't identify with Deaf culture and those who tend to view it more as a disability. This tends to refer to those who acquire deafness later in life or those who do not necessarily engage or embrace the culture of it, potentially due to a lack of exposure to Deaf culture.

Kim, who identifies with the capitalised iteration of Deaf, addresses different facets of Deaf culture while occasionally expressing infuriating situations she has encountered as a Deaf individual. Her series 'Degrees of Deaf Rage', created in 2018, is a specific instance of this. This series features six charcoal drawings: 'Degrees of Deaf Rage in Everyday Situations', 'Degrees of Institutional Deaf Rage', 'Degrees of Deaf Rage While Traveling', 'Degrees of Deaf Rage within Educational Settings', 'Degrees of Deaf Rage Concerning Interpreters' and 'Degrees of My Deaf Rage in the Art World.' I name all six pieces to emphasise the range and variety of the kinds of discrimination and miseducation of many hearing institutions, as well as how these manifest themselves.

These six pieces, in turn, all feature approximately six mathematical angles ranging from 'acute' to 'full-on', all accompanied with descriptions of the rage-provoking experiences. These range from "no apologies from assholes (audists)" to "movies with no captions on plane" to "Curators who think it's fair to split my salary fee with interpreters." These expressions of anger and frustration suspend both the specific, Kim's direct experiences, and the more general experience of being d/Deaf. These pieces, while expressing outrage at inaccessible institutions also allow an insight into d/Deaf experience, in some cases showing hearing individuals how we can create more accessible spaces.



Kim's work is multidisciplinary and extends across a variety of mediums. Another facet of her art is the transformation of sounds and sign language into a different kind of visual sense, e.g. interpreting how the gestures of ASL would be expressed as motions on a page. Kim's exploration of language and sound into artistic mediums addresses representation and expression, widening the mainstream understanding of the experiences of these key features of communication.

In 'The Enchanting Music of Sign Language', Kim's TED talk, which I highly recommend, Kim addresses the idea of "sound etiquette", which could be best explained as the expectations for the sounds we make while going about our lives; for example, what it means to slam a door or eat/talk too loudly in public. Kim explains that "sound is like money, power, control, social currency", provoking us to think about our relationship with sound and the frequent assumptions that are made about what 'sound' can mean. Conversely, while Kim addresses sound, she equally contemplates silence. In her drawing of a 'p-tree', 'p' indicates the musical symbol of 'piano' that asks its player to play softly. Kim then deconstructs this, explaining that "you'll never reach complete silence" despite descending into "thousands" of 'p's, thus defining silence as a "very obscure sound."

In some ways Kim's work is a celebration of the capabilities of language and sound, expanding them as experiences. In other ways, it is implicating hearing individuals, asking us to take responsibility for the marginalisation of d/Deaf people. This responsibility can manifest itself in multiple ways: for example, trying to learn a bit of sign language, or ensuring that spaces we hold or attend are accountable to the ableism that is so deeply engrained in hearing culture. Fundamentally, I would argue that this responsibility is best taken with education: committing to teaching yourself about experiences different from your own. Communication is fundamentally what we're all seeking and the defaults we have been taught by a hearing society need to be unlearned.

With thanks to Rachel Adler

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