

Mead Scholarships and Fellowships: Past Scholars and Fellows

The **Mead Scholarships and Fellowships** supports talented students and graduates who have demonstrated outstanding ideas and excellence in practice across a wide range of creative sectors, or the use of creative solutions across other industries.

Mead Fellowships

Victoria Burns: 2015 Mead Fellow

Victoria's film work is concerned with making documentaries that are aesthetically rich, whilst also capturing the everyday lives of people.

Victoria's fellowship project, *The Elephant*, aims to document the current face of Elephant and Castle, in the midst of plans for regeneration. The project outcome will be a feature length documentary, capturing the existing current architectural landscape, before it disappears along with the lives and communities that are intertwined within this location.

"With the backing and recognition of the Mead Fellowship Award, I am to able embark on my first long-form documentary project. Up to this point I have only made shorts, so this endorsement provides me with an invaluable opportunity and the freedom, as an emerging filmmaker, to realise a documentary project on an ambitious scale." – **Victoria Burns.**

Liz Orton: 2015 Mead Fellow

Liz is a visual artist working with photography, text and diagrams. Her MEAD proposal, *The Longest and Darkest of Recollections*, developed from her MA in Photography work at LCC, in which she re-imagined and re-staged images found in survival manuals and field guides. Liz used these images because of the way they represent forests as cultural places, in which the human figure is drawn into action by different events, displays or crises.

The starting point for *The Longest and Darkest of Recollections* is the notion of irreversible human impact that defines the proposed new geological epoch, the Anthropocene. In this new cultural and scientific paradigm, nature is no longer the harmonious other, but irretrievably entangled with humans. Liz will investigate the

practices of earth scientists as they produce evidence of this impact, using a mixture of documentary photography, appropriation (of scientific images and technologies) and staged works. She will be working with a paleobiologist, a geomorphologist, an ocean systems scientist and a geologist, using the photographic studio as an imperfect reproduction of the science lab, in the same way as the science lab is itself an imperfect reproduction or simulation of an external environment.

The Fellowship will support research, the production of new works, an artist blog and a solo show.

“I am thrilled to have been awarded the MEAD Fellowship. It will enable me to continue to develop and expand my practice over the next two years. This kind of support is a very welcome boost creatively, financially and academically. I am thrilled to be part of UAL’s rich and diverse community of arts research and practice.” – **Liz Orton.**

Irina Wang: 2015 Mead Fellow

Irina graduated in 2014 from BA Graphic Design Communication at Chelsea College of Arts, where she was awarded ‘Student of the Year’. The MEAD Fellowship will fund an extension of her Final Major Project, which has presented an opportunity to merge her academic and creative interests. She has worked with Harvard Education PhD candidate Maung Nyeu, designing educational materials for children in the Chittagong Hill Tracts to learn their native language, Marma; the initiative combats minority language extinction, high drop-out rates, and cultural marginalisation under Bangladeshi hegemony. The next stages will involve on-site research in Bangladesh and the production of materials to document and revitalise minority languages in the CHT, such as typefaces and dictionaries.

“It has been a joy and privilege to use design and typographic skills in conjunction with my geekier linguistic and anthropological interests! Research has always been an indispensable part of the design process, and I hope that social action is increasingly considered equally vital. Designers are already equipped for spurring longterm change in social behaviour.” – **Irina Wang.**

Jason File: 2014 Mead Fellow

Jason graduated with first-class honours from BA Fine Art (2013) at Chelsea College of Arts, and won the Zabudowicz Collection Future Map Prize this year. Jason’s multimedia art practice operates on the boundary

between art and real life, and interrogates notions of identity, authenticity, value and the purpose of objects and events in society. His Mead Fellowship project, Decus et tutamen, (the Latin phrase meaning 'An ornament and a safeguard' commonly found on the edge of British one pound coins), will take the form of an exhibition that seeks to show the 'total value' of the award he has been given. Taking into account the costs of labour, materials, publicity, space, and time to mount an exhibition, as well as issues of institutional reputation. His solo exhibition in London in 2015 will display the remainder of the award in pound coins from a future-historical archaeological perspective.

“My work often tries to tackle questions about institutional structures in society and how individuals relate to them, and for a long time I was looking for a way to do a project that addresses the prizes, awards and other funding that comes from companies and private and public foundations, which provide sustenance for some artists' careers. When I saw the Mead Fellowships, I thought it could be a great opportunity to make this happen, and I'm so thankful they chose to support it. In a way, they are giving me the money to make a work about the money they are giving me, and I am really looking forward to it.” – **Jason File.**

Masami Lavault: 2014 Mead Fellow

Masami graduated from MA Industrial Design at CSM in 2013. Her fellowship project is rooted in her design work on circular economy, and traditional materials and manufacturing techniques. Since she graduated, she has gained agricultural experience on organic farms in Morocco and the UK. For Sauvage, she teamed up with her sister and associate, Akira, who worked as an economist and development project manager in East Africa.

“Sauvage is an agridesign studio grafted on an urban farm in Paris. This small scale natural factory will produce contemporary objects for daily use, reviving traditional knowledge and techniques, and using raw materials grown or produced on site - vegetable dyes and fibres, willow for basketry, silk from worms feeding on mulberry leaves and wax from bees. Local collection schemes will contribute to the material supply of the studio - with casein plastic made from waste milk, or resin, tar and lacquer from tree sap along with vegetable market waste for compost and waste wood cut by the city's gardeners. Hosting design workshops and educational events, Sauvage will function as a platform for designers and craftspeople to promote socially and ecologically sound ways to dwell, produce and consume in the city.

This fellowship is a double gift; it will help us acquiring tools, equipment, seeds and plants - essential material assets to set up the farm and studio – but also it will support us in a less tangible, yet extremely beneficial manner; it gives us the credibility and confidence we need as young project

developers, who will have to overcome many hurdles before *Sauvage*, an ambitious, long-term project, reaches maturity.” – **Masami Lavault.**

Monica Alcazar-Duarte: 2014 Mead Fellow

Monica graduated in 2013 from MA Photojournalism and Documentary Photography at LCC.

It is such an exciting opportunity to have been awarded the Mead Fellowship. As a recent graduate embarking on the next phase of my practice this support is invaluable. The fellowship will allow me to further my independent research and produce my next body of work outside the scope of University. It will also enable the exposure of my work to a wider audience.

“My fellowship project, *Forerunners*, will involve the production of a series of nine books. With this project I will further develop my research on fluid narratives where a fixed configuration or conclusion is discouraged. I am interested in studying the continuity and discontinuity of our experiences, while living in an era in which global fast information and fluid storytelling have become part of everyday life. I seek to define a visual experience where viewers are left with different answers from those expected, and with further questions about themselves and the different positions they adopt when viewing and interpreting images and information.” – **Monica Alcazar-Duarte.**

Luca Spano: 2013 Mead Fellow

A graduate in MA Photography (2012) from London College of Communication, Luca is interested in investigating the relationship between representation, images and the experienced world. His fellowship project, 'EKAF', aims to create a visual and narrative documentation about an unreal place using visual contents and texts inspired by real places. The project outcome will be an artist book which uses a mix of form and contents to stimulate uncertainty about the idea of reality. The conceptual goal of this operation is to create doubts and hesitation about our filtered relationship with the experienced world and its representation.

Iyvone Khoo: 2013 Mead Fellow

Iyvone graduated from MA Fine Arts (2012) at Central St Martins, and was recently awarded the Berengo Student Prize. Iyvone's artwork often uses lens-based media as a way to explore glimpses of an experience using the camera as her surrogate eyes. She wanted to use this opportunity to create the project '**Light Conversation with Techno-luminoids**', which is a fusion of mediums at the intersection of art, science and

technology. Her project probes the phenomenon of bioluminescence to re-imagine ways of experiencing light and communication.

"My aim is to investigate the interrelationships between Man and Nature through the intervention of Technology."— **Iyvone Khoo.**

Mead Scholarships

Charlie Mae-Bloom: 2015 Mead Scholar

Charlie-Mae's practice explores the subjective nature of history through an absurd lens. She is inspired by the anarchic spirit of working-class life and celebrates the instinctive, compulsive making of folk art. Working across installation, video, live performance and costume, Charlie-Mae produces experiences which are almost cartoon realities. Her non-linear narratives subvert conventional order through the use of crafted and found objects, developing a visual language that can be read through historical reference and bizarre scenarios of her own.

Charlie-Mae's Mead project, 'Let's take the city with craft', aims to use craft and un-finished projects as the basis for a community movement which will retake London through craft, 'interrupting the grey concrete with something handmade and sincere.' The project explores ideas of socio-economic exclusion and empowerment through craft, borrowing from the great British tradition of handicraft, and sharing/ teaching an egalitarian form of communication that can be learnt by all.

"To undertake such a large-scale project with socially empowering aims is a direction I have always dreamed of my practice taking. The financial support and legitimacy that winning the Mead Scholarship provides, will positively affect my studies and practice in more ways than I can anticipate".
— **Charlie-Mae Bloom.**

Sarah Christie: 2015 Mead Scholar

Sarah Christie is going into her final year of BA Ceramic Design at CSM. After volunteering during the second year at observation skills workshops for medical students at Imperial College, she will use the scholarship to create a body of work designed to support observational learning in medical education. Through experimentation with clays and glazes, she will investigate the enormous potential of ceramic surface qualities to create a group of tactile objects that will inspire active looking through both touch and visual observation. In contrast to the model limbs and lesions students regularly encounter, the work will be non-representational

and will aim to encourage close looking, and, instead of identification, contribute to the development of descriptive language.

“It’s incredibly exciting to now be able to take this project much further than I could have hoped to do without the support of the scholarship. I’m really looking forward to the challenge of an inter-disciplinary project, and I’ll hand the work over to Imperial College at the end of the project.”

– Sarah Christie

James Rogers: 2015 Mead Scholar

James Rogers’ work serves as an investigation into the times, the spectacle, and the various systems of control mediating this, particularly their delivery through modern and future technologies. The Mead award will facilitate the realisation of James Rogers Future Poetries, a poetry/technology based startup exploring the relevance of these future technologies, and their potential as a language to communicate contemporary ideas of living.

Primarily the award will be used to construct a 3D printer, building upon one James constructed last summer, but using a far more advanced design. This will then be used to begin printing an ever improving artificial imitation of the human body. By using five extruders as opposed to one, James will be able to use up to five materials in the printing of one object. This will allow him to use carbon fibre in places like the skeleton, electrically conductive filament for a nervous system, and water-soluble filament, which can then be dissolved to create a circulatory and accumulatory system.

Currently in residence at Lubomirov-Easton project space with Badrick, working together as Badrick and Rogers on ‘The new amalgamation feeder, the bumper car complex, and the realisation of the imaginary man.’ Launching on 26 June 2015.

Alice Woods: 2014 Mead Scholar

Alice Woods an artist from the North East of England, based primarily in London, currently studying BA Fine Art at CSM. Her work uses a varied range of making-methods, from writing to installation, and examines the complex relationships between the powerful and the powerless.

“*Dead Cat Bounce* grew out of a research project in New York where she worked with an alternative finance working group. The proposed immersive installation, explores the nature of the fluctuating financial markets and conflict of interest issues within politics and economics. Two accompanying book projects *An anthology of political parties in Great Britain who have never held a seat in*

parliament, and *The Euro: A Pocket Guide*, serve as intensive research investigations, which highlight the links between, finance, politics and culture.

With the Mead Scholarship Award I can fully realise this large-scale and ambitious work, giving me valuable experience for my graduating year and beyond. It will also allow me to make a contribution to the ever-expanding field of socially conscious art and promote economic awareness within the art community and the wider public." – **Alice Woods.**

Abay Zhumagulov: 2014 Mead Scholar

Abay is currently studying BA Product Design at CSM.

"Today's mainstream product design is primarily focused on inducing feelings of pleasure, comfort and happiness, but is it the right approach? The moment of pleasure is fragile and easily disrupted. Aarons Smuts noted in his paper *The Paradox of Painful Art*, "We should not assume that people only desire what brings pleasure." This statement is proved true by the cultural dominance of the stories of pain: from medieval religious iconography to 'tele-intimacy with death and destruction'. The central point of my project is to investigate new opportunities for aesthetics experience by a designed object using elements of pain and discomfort as a source of more stimulating and rich experience.

The MEAD scholarship does not only give me this incredible opportunity to venture into the areas I would not have had a chance otherwise but also grants me with confidence, determination and strength to complete this project at the highest level." – **Abay Zhumagulov.**

Eleanor McDonald: 2013 Mead Scholar

Currently in her second year in BA Fashion (Menswear) at Central St Martins, Eleanor McDonald's project, 'Seam Sealed, Bonded and Ultra-sonic', will form the base of her graduate collection and allow more extensive development into an area that is at the cutting edge of the fashion industry. Her project centres on using the techniques of seam-sealing, bonding and most excitingly ultra-sonic welding, to create a hybrid of traditionally tailored menswear with the sensibility and functionality of performance sportswear.

"This scholarship is an amazing opportunity for me, and has made the whole idea of ultra-sonic welding a realistic and attainable goal! I would have tried to do this project without the help the Mead Scholarship has given me, but I don't think it would have been possible to fully realise the project without their help. I can now develop the techniques much more extensively than I had ever imagined." – **Eleanor McDonald.**

Kara Keddie: 2013 Mead Scholar

Kara is moving on to her final year in BA Fashion (Menswear) at Central St Martins, and would like to use the Mead Scholarship to develop her expertise in embroidery and print, and to promote the use of traditional hand techniques and the use of heritage hand woven fabric within the fashion and textiles industry. She would like to further her creative practice knowledge and skills in hand embroidery, in addition to learning the traditional process of weaving British made fabric Harris Tweed.

Phoebe Baines: 2013 Mead Scholar

Phoebe is a second year BA Fine Art (Sculpture) student at Wimbledon College of Art. This year, her practice has developed into an interest in temporary large-scale sculptures and installations. Her project '**Down Not Up**' is an exploration of the potential of temporary outdoor installations and the limitations of the materials. The project will result in several different installations located at different rural sites around the UK, made from every day, low- grade industrial materials.