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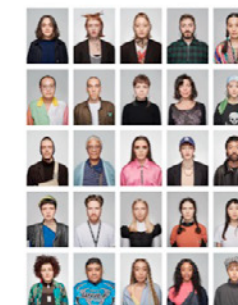
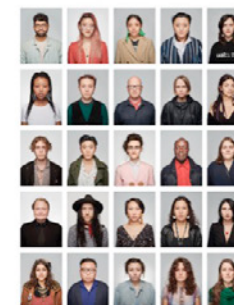
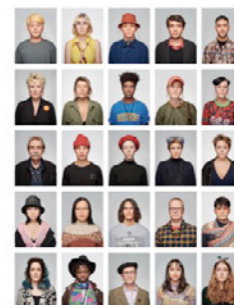
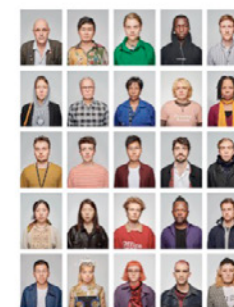
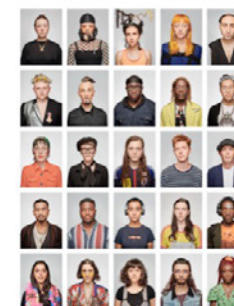
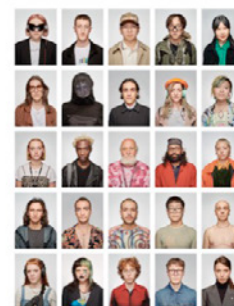
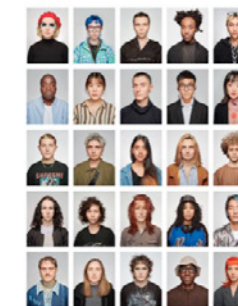
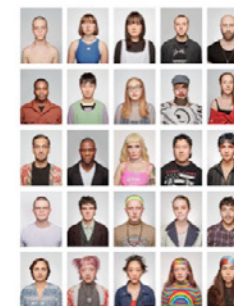
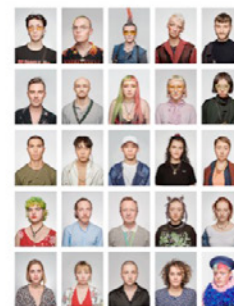
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INTRODUCTION

Presented in partnership with artisall - a new initiative founded and organised by three Central Saint Martins alumni, with the goal of supporting and nurturing emerging talent - the thirty-first issue of the Photo London magazine showcases a body of work by photographer Balint Alovits. The project consists of over three hundred portraits of students, staff and alumni that form the unique and diverse community of artists, designers and creatives at the internationally renowned Central Saint Martins College of Art and Design in London.

Alovits's project was realised by Emily Burke and Johanna Craford (as editors), in collaboration with the @thats_so_csm Instagram account and was co-directed by curator Lina Sophie Stallmann. During October - November 2020, the project culminated in a special exhibition at sketch, London titled CSM's Church of Fashion, with selected works available for sale online: aucart.com/auctions/csms-church-of-fashion

This issue includes a complete catalogue of portraits from the project, presented alongside feature interviews with a selection of the sitters and insightful articles in response to the work.



FOREWORD

by Francesco Oneto

The irresistible gravitational pull of London's Central Saint Martins is written in its name. For its present and future pupils striving to find their coveted footing within the creative industries, there are few other academic institutions which merit a pilgrimage. Upon arrival, one's first eye contact with the building certainly holds up to these grand hopes. In a vision of steel, concrete and glass, the exposed corridors of the college's King's Cross campus wrap around its skyline-topped atrium. Like perfectly machined ledges, they hang over the long 'Street', the main hub linking an enviable roster of factory-like departments. At various peak hours throughout the day, all stream out of their factions and into a mayhem of near collisions and chats on the stairs, an intermingling which is as productive as it is exhilarating.

Within this cutting-edge cultural forum, the BA and MA degrees in Fashion Design are arguably CSM's most notorious feature, and the face of its uncompromising experimental standards. At Saint Martins, the influence of fashion is channelled in the everyday through its academic population. Students, tutors and members of staff equally rejoice in colour-matching, texture, shape, jewellery, makeup and hair styling, with attitude to boot. Each pairing is limited only by the individual's willingness to put themselves forth to the fullest extent. At its core, the pursuit of self-determination at CSM is led by a Fine Art refrain: everything is, and must be seen, as possible.

Eyeing a promise of lived idealism, you come here in a cheerful stupor. Yet, you will soon learn that CSM holds groundedness very dear, too. The college's success is not just magically conjured by the original talent it hosts at any given moment, as one might fancy. CSM thrives as a high-pressure environment, bridging professionally-driven characters with industry standards, and pushing for a competitive attitude (healthy or else) so that its graduates might have a shot at the hyper-commercialised creative field. Here, some 'functional' questions arise. One of the most important aspects of your course will be reaching out for the experience-building, and often unpaid internships which are the currency and backbone of the creative world. Once you get your first taste of 'real' work, are you still going to spend hours on your outfit every morning, beyond the narrow timeframe of your degree? As you prepare to fly the nest, your notion of freedom might change; from riding on your creative talent, you will be managing it.

Maybe you have already assimilated these thoughts - after all, you chose this famously challenging path. What is more, you probably already feel on the spot owing to CSM's surroundings of exponentially gentrifying King's Cross. A pristine business quarter, with the enormous construction site of a future Google headquarters at the helm, lurks on your sightline, and continues to creep upwards. A photographic series, affixed to a building across Granary Square from CSM's library, waxes lyrical about the rebirth of this once-gritty area of London, which previous generations of Saint Martins students would visit for its underground scene. But in this here moment, the series' creator is glad that the refurbished King's Cross package comes with artsy pupils, seemingly there to 'make life more interesting, for the rest of us'.

With present and future pressures combined, the college's younger inhabitants have to, very early on, digest the chief peculiarity of the creative world: its promised landslide of freedom has long hardened and cemented, obscuring its big-system flaws. Calls for social justice action, such as for inclusivity and representation of diversity within arts academia, are still too rarely or lightly heeded by the 'industry leaders' running the machine, and fashioning the educational curriculum. It is easy to see what follows: the next generation of CSM creatives must helm their own political cause, beyond majoring in economic survival.

In putting their activism to work, Saint Martins students and supportive staff have been making at once poignant and innovative use of the building's architectural real estate. At this time of writing, its range of vitrine-like exhibition spaces includes a collaboration between CSM's Museum Archive and the independent programme Shades of Noir.

The resulting curated display pushes for the telling of non-white stories through educational institutions' archival material. Two imposing textiles occupy the spaces at both sides of the entrance gates, nudging the viewer toward a positive mental state - one spells out, in oversized handwriting: 'I am happy with who I am'. Posters emerging from the abundant polished concrete signal a recently established campaign, against the outsourcing of cleaners' jobs at CSM, and UAL at large. Looming over the Street, banners calling attention to a college-wide Climate Assembly are by now a regular fixture.

When photographer Balint Alovits collaborated with popular outfit-watch Instagram account @thats_so_csm back in May 2019, he aimed to celebrate the people behind CSM's ever-creative, but deeply self-aware present. Over a period of two weeks, a booth was set up in various locations around campus to take just over 300 single portraits of students, tutors and members of staff, forming an unprecedented yearbook of style - if not identity - at Central Saint Martins.

We hope that you, the reader, will look at these canny individuals with a willingness to explore what identity can mean at its most vocal, but also at its most exposed and honest. Glaring back at you will be poise and charm, as well as the dazed and expectant look of someone who has been stopped for a photograph in the middle of a busy day. For added gusto, we have sprinkled the portraits with 'juicy' anecdotes and first-hand perspectives of life lived through art, in a way which can only be experienced in our college. Yes, do let rip feelings of fun and awe. After all, CSM students are the hardest workers by day, and ravers by night.



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ARTICLE

by Anastasiia Fedorova

Today, our lives are constantly documented in numerous different ways, but one has been unchanged for decades – ID photos. In passports, driving licences, travel cards and visas we always appear looking straight ahead, not smiling, framed in a tiny pale rectangle of nothingness. From a very young age, these photos are a proof of our very existence in society, and an unintentional archive of our life journey – be it a move to a new country, a new car, a new career path, or that very experimental post-break-up haircut.

Despite being painfully simple and repetitive in their format, ID photos often evoke artistic interest. Old travel cards or student passes are a unique slice of a personal archive regarded with nostalgia and curiosity. Within the 2x2 inches frame your former self stares ahead blankly, unaware of the future in which you now live, decisions still doubted, lessons still not learnt. Part of the appeal is precisely how uniform and how limiting ID photos are. There is only a fraction of our identity which can fit: our clothes, an earring, the way we wore the hair that day. Most of the trivial memories of that day would be gone, but the document of this moment in front of the camera will stay. Most of the story is out of the frame – and this is what makes us look even harder.

There are many reasons to get lost in the CSM Portrait Project by Balint Alovits and @thats_so_csm, the appeal of the ID photograph being one of them. Over 300 portraits of CSM students, staff and alumni were taken in 2019 in a photo booth installed at the spacious red brick and glass 1 Granary campus. They look not unlike pictures for a passport or student ID, but don't let the format fool you – they have a very different intention. Flicking through the pages, we know that every single image is a mere glimpse of a creative universe and holds dozens of untold stories. At the same time, it also speaks of two opposing notions present in today's culture – uniformity and uniqueness – and the way in our hyper-digitalised era it can never one or the other, but always a mix of both.





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The pop-cultural fascination with documenting individual style dates far back to the pre-Internet era. British *i-D* magazine was founded by Terry Jones in 1980 – one of its main features being “the straight ups”, snaps of British youth including many punks and new romantics in their natural urban environments. Japanese magazine *FRUiTS*, founded in 1997, was a fascinating visual documentation of the colourfully dressed youngsters in Tokyo’s Harajuku district for two decades, before shutting down in 2017. Both publications created a specific visual language for capturing style: we got to know every character just for a brief moment before turning our attention to the next image. Every look added to an anthropological survey of style while still celebrating the taste and the mind behind combining that pink jacket with green platform shoes and fishnets.

Among projects exploring the social meanings of style, *Exactitudes* stands out especially. Photographer Ari Versluis and stylist Ellie Uyttenbroek started *Exactitudes* in 1994 in the streets of Rotterdam which were incredibly rich with urban tribes and subcultures. The notions of uniformity and individuality are the key – as well as our desire to differentiate ourselves through belonging to a specific group. *Exactitudes*’ creators are excellent at pattern recognition: the photos, much like the ones in the CSM Portrait Project, are taken in the studio with a neutral background to isolate and distill every social type they have encountered on the streets. The resulting grids of 3x4 photographs are truly mesmerising in capturing the similarities and nuances of style as part of social consciousness.

Firmly rooted in the pre-digital meaning of subcultures, *Exactitudes* has recently gone through a resurgence thanks to fashion designer Demna Gvasalia who referenced it in Fall-Winter 2017 *Vetements* collection. On the catwalk, a gallery of recognisable social types – a punk, an office girl, a bouncer, a rich lady in a mink coat – were recreated using *Vetements* clothes. However recognisable the types were, in the contemporary context they looked a bit like cosplay – which exposed the fact that in the digitalised universe identities are perhaps not so clear cut anymore. This also prompts us to ask, why do we wear what we wear? And, in today’s over-saturated visual culture, is anything even unique anymore? With these questions in mind, we enter Central Saint Martins.





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The Central Saint Martins College of Art and Design, or simply Central Saint Martins or CSM, is well-known worldwide. So much, in fact, that its name has become a shortcut for creative talent in fashion and art, and the legacy of London's most outrageous creators, makers, eccentrics, movers, shakers and visionaries. The list of CSM fashion alumni is truly remarkable: John Galliano, Katherine Hamnett, the late Alexander McQueen, Stella McCartney, Hussein Chalayan, Riccardo Tisci, Gareth Pugh and Christopher Kane are just a few renowned names. They all contributed to making CSM a dream for countless emerging creatives across the world – and to provoking endless curiosity about the environment where the talent was nurtured, about what was it really like, there and then, when their grand and revolutionary ideas were first conceived. Up until now, we can't help but wonder, what kind of conversations did they have in school corridors, and what kind of id photos did they have on their student railcards.

Central Saint Martins relocated from its old building in Soho to 1 Granary Square in Kings Cross in 2011. At the time of the move, the late professor Louise Wilson, legendary course director of MA Fashion, expressed her disappointment. She believed that the rundown character of the old campus served as an additional motivation for the students: "You feel that you're better than this corridor", she told The Guardian. "In the new building you want to hide". As years passed, the area around 1 Granary become more and more developed, with more glass and concrete, more coffee shops and fashion retailers, – and the building itself more and more lived in. By now, it has seen quite a few degree shows, countless cigarette breaks and sofa naps, thousands of faces passing through every day. Life at CSM doesn't stop – it keeps going at high speed with all the deadlines and all the changes it brings to the lives of young people who come here to pursue their artistic calling.

The CSM Portrait Project offers a glimpse of CSM in the new millennium, and a unique insight into what a day here might feel and look like – not through the surroundings but through faces. After all, it's the people who make CSM – and the new generation of students certainly don't dress like they want to hide.

The process of making the CSM Portrait Project was woven into the life of Central Saint Martins over the course of two weeks in May 2019. Every morning, Balint Alovits and Lina Sophie Stallman installed a makeshift booth which took about 30 minutes to assemble in various locations on campus. To shoot as many people as possible, they picked busy spots frequented by many, such as the library entrance or the main street on campus opposite the canteen. "The idea came from the point of a genuine interest in people, their appearances and the ambiguous relationship between the outlook and the real character. Maybe, one can say that we had an anthropological ambition to capture our observations within a culture or community we were part of – but taking positions behind the camera rather than in front of it", comments one student who took part; they got to know about the project through a series of posters, word of mouth and through the @thats_so_csm instagram account, which also has become an integral part of the CSM Portrait Project. @thats_so_csm has been going since 2018 and is dedicated to showcasing CSM's wildest and weirdest looks and characters. It is a great resource for those seeking to delve deeper into the environment of Central Saint Martins – although it doesn't take itself too seriously. The photos are often candid and grainy and snapped from a distance; the weird and the outrageous meets the mundanity of the college life.



Over the last few decades, the way students dress has been a crucial part of Central Saint Martins and its creative environment. In his essay “What Students Wear” for the Fashion Central Saint Martins book, acknowledged writer, editor and lecturer James Anderson remembers his days as a CSM student in the early 1990s – and the extensive amount of time he used to spend choosing outfits. He writes about the individual fashion “micro-revolutions” he witnessed among students today, the experimental styles which are “future-facing and gender-bending”. “What emerges within the walls of this bona-fide laboratory of style known as Central Saint Martins is purposefully playful, inquisitive, hard-faced, in-your-face, cute, ugly-beautiful, beautifully ugly, impractical, mind-boggling, retina-poking, ambiguous, ambitious, political, confusing, amusing, daring, non-compromising, innovative and, yes, sometimes a glorious mess,” he writes.

In recent years, I’ve got to know a few people who attended CSM and have passed through its campus in 2019. Despite the differences in their work, they all had one quality they shared: they seemed to be constantly going through a transformation, their individual style an integral part of their creative journey. Masha Popova and her rough around the edges bleached hair and a long vintage leather coat trimmed with blue ostrich feathers. Paolina Russo and her colour block makeup in the most vivid colours. Katya Zelentsova with her azur-blue or fuchsia pink fringe and orange lace fishnets of her own design. Chet Lunn who would effortlessly switch between 90s boy-band look and the most elegant evening gown drag. Harry Freegard, who I never got to meet in person, but saw many times walking down Kingsland High Street in sparkly mini-dress and heels. Their looks and attitude were created for and within CSM – but they would of course take them whenever they went. They had a presence which would illuminate the room, they were bold, bright – and brave. Because brave is the word we should remember when it comes to wearing a transparent lace dress, shimmering-evening-gown-drag or sandals made from pumps for an inflatable mattress in the ordinary world. Stepping out unapologetically yourself in any circumstances is something very CSM – and something worth of admiration.

It makes me think of a few recent CSM alumni – Matty Bovan, Reba Maybury, Dilara Findikoglu – who have greatly enriched London’s cultural scenes not only with their work but also their personalities often expressed through style. Nowadays, fashion is still sometimes deemed trivial – and therefore it is no less than a political statement to express your values and your creativity through the way you dress. Having CSM campus as an environment for experimentation is crucial. One of the brightest recent graduates, Goom Heo, admitted that she came to Central Saint Martins after living in small towns in South Korea and US, and have never even dyed her hair before – the whirlwind of style she witnessed on campus had a huge influence on her gender- bending menswear full of floating textures, bold colours and tight bodycon silhouettes, which is very far out from the ordinary. She invented the style which, in the world where menswear is dictated by rigid gender norms, might make someone feel beautiful, seen, themselves – and the crazy CSM style has played a role in that.

The CSM Portrait Project is, at first glance, a documentation of the defiant and fearless style of Central Saint Martins – but it’s also bigger than that. It is about people in all their messy imperfect unique beauty. It’s about the world we live in – in 2019, 19 thousands students from 130 countries attended – this radical diversity is something very important to celebrate amidst the conservative anti-immigration rhetoric. It’s about the state of pop culture: how in the post-digital world there are no more subcultures as such but an endless pool of references to pick from, a playground where 1990s Rotterdam punks can be in one room with new-age drag queens. But most of all, the CSM Portrait Project is about the value of personality, empathy, solidarity and compassion in the world which is becoming more and more homogenous. How, even photographed in a mercilessly identical manner, as if for an id photo, we’re all precious for trying to step out as – beautifully and unapologetically – ourselves.





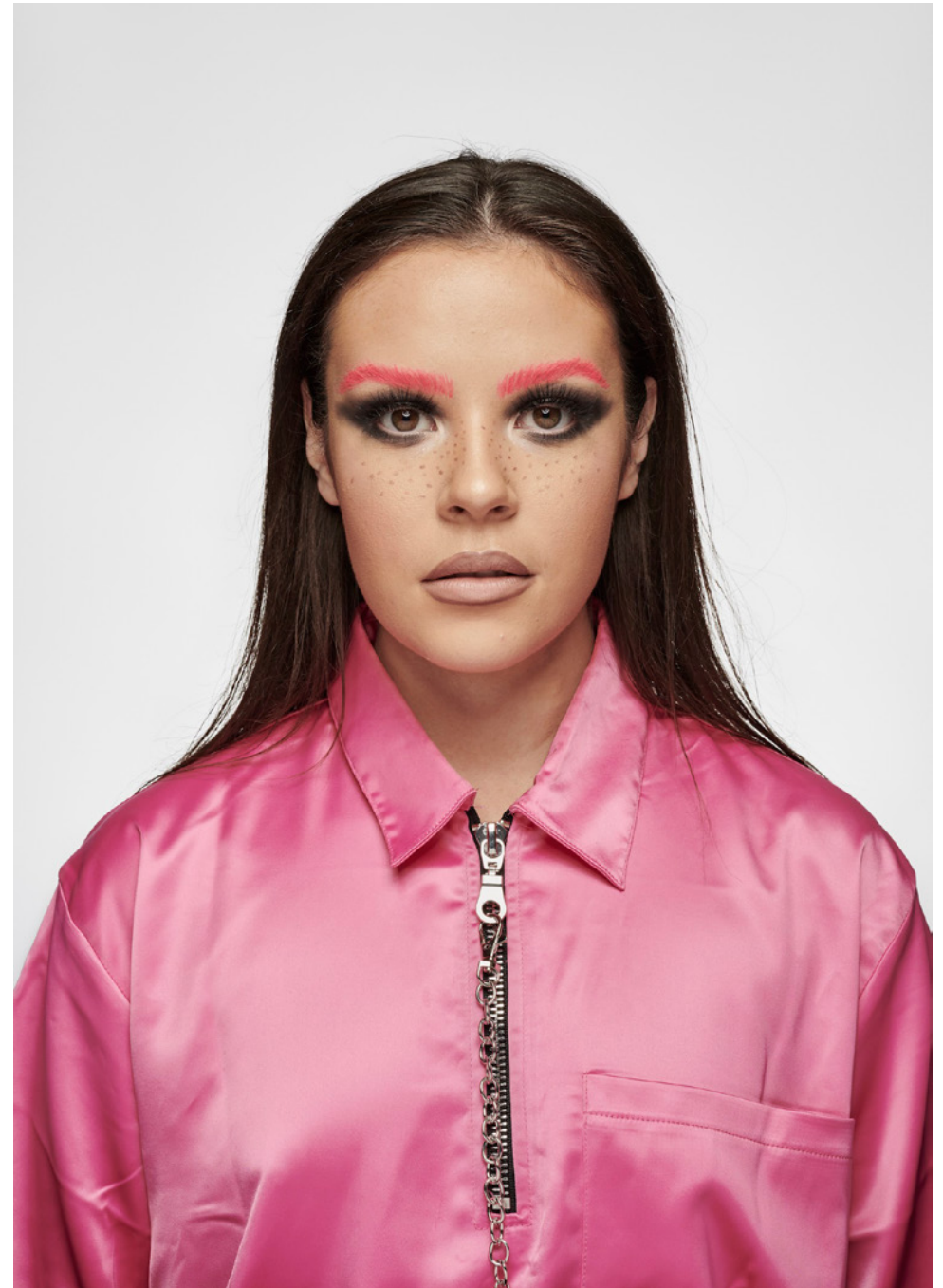


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“It is a very human portrait of a community – flaws, pimples, odd ears and crooked noses. Taking a series of headshots in a corporate office, would definitely give the same results of feelings just in less extravagant outfits. In this sense, the strong individuality in the CSM series leads to the thought that we are all the same; human and imperfect”.





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INTERVIEW

by Saga Hindmarsh

Paul Haywood is Dean of Programmes for Art, Graphic Communication Design, Culture and Enterprise, Drama and Performance at Central Saint Martins. He describes the blueprint of CSM as several “job families” working within the various functions of the university. As a Dean of the college, his priority is to represent the needs of the students and staff in their programmes and ensure that both students and courses are thoroughly supported. Asked about his precise role within the institution, Haywood notes that, for him, “the job description is straightforward, really: to help people.”

Beyond ensuring that his programmes run smoothly and that the university's strategic goals are met, a major factor of his is to act outward-facing, representing the school in society. Haywood looks upon his role, in part, as an opportunity to make education matter to as many people as possible, as well as to make sure that what echoes from within the walls of CSM will always, in some way, improve our local and global communities. Indeed, Haywood rejects the notion that educational institutions such as CSM play a designated role in society, but rather suggests their contributions are multifaceted and ever-changing. In addition to the education of students and the providing of a space for creativity, he believes the school is an essential component of a society, “or, at least, of any society that harbours a desire to represent collective and democratic needs”, integral for advancing issues like climate security and social justice. “This is exactly why the voices of black students and staff have been essential and powerful when we have started to recognise and acknowledge our challenges and responsibilities, aiming to effectively pursue an anti-racist agenda as a whole institution”, Haywood notes.



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In relation to university's continued efforts in promoting diversity, equity, inclusivity, and justice (DEIJ), Haywood is not certain that such deeply engrained issues can be solved "by changes within the Art school, or that diversity and inclusion can be reduced to a mere project". Instead, he suggests it will require everyone to approach past and present production of cultural heritage from new perspectives. Nevertheless, when asked whether there are things that the university or the programmes could and should aim to do better with regards to DEIJ, Haywood agrees.

Over the past few months, the outbreak of COVID-19 has put a wrench in normal university operations presenting challenges within and beyond CSM. Yet, when asked what effects the virus has posed to the school, except the obvious physical separation between students, staff and institution Haywood strongly believes they "took on COVID and won". The institution's response to restrictions of social distancing was to work "above it and through it", to embrace the challenges, seek novel ways of creativity, reaching new heights. The Dean refers to the particularly staggering hallmark of work produced by students during the last months. The students' creations and participation in discussions have given him immense optimism for the future. Of all the things this global pandemic has proven, Haywood claims the most important is this: you cannot remove artists from the world, despite isolation or restrictions.

Recently, Haywood sat down for a portrait by Balint Alovits – a lauded series which has highlighted the extraordinary diversity of people that come to CSM from across the world. Haywood was visibly moved by his own portrait – not only because he considers himself capable of scaring children (on a good day), but also because he was received with such encouragement – as well as the overarching project of creating a unified portrait of the school. "CSM is such a big and bold and impressive idea; it is possible, and even normal, to feel like an imposter at someone else's party", Haywood says. He speaks fondly of the realness of Alovits' portraits – a remarkable project showing the rich diversity of CSM, "without trying too hard to impress".

It can be hard to look upon these portraits and not feel a sort of melancholy present, a sense of what CSM used to be. When asked about our way back from here, Haywood dismisses such a notion. While admitting the lack of people and turbulence in the air at the college has made him ache, he believes we are going somewhere new now. Somewhere even more brilliant than before, where we can urge our presence on media platforms, where we can spread our impact to remote locations and intersectional spaces. Perhaps online learning has given us more liberty, to create without complete repercussions and play even more with risk. We have learnt of the importance of international cooperation which in turn can aid in the decolonisation of educational spaces. All of these lessons we bring with us and in the future, Haywood believes we will put even more importance on a collaborative culture.

For his final words, Haywood directs his attention to the students graduating or currently finding their way in this uncertain world: "Well done! You've already done better than I ever did. Focus on your ability to be kind, generous, open, and courageous and you will attract a crowd; others who want to share their strength and their energy with you".



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OPINION

by Bianca Marie Tiara

Sometimes I see myself in the mirror as an immaterial ghostly shadow. Other times, instead, I stand as close as possible to the mirror and stare at my face to see if I can perceive something beyond my eyes, the version of myself that others see.

When I look at myself in the mirror I rarely see something that I wholly recognise as me: the image is miles away from the way that I perceive myself.

This is intensified when I stand in front of a camera. Cameras are powerful, and you think you can dominate them, but in reality they dominate you. The lens is threatening in much the same way a mirror is, the only difference being that the mirror can not paralyse an appearance forever- whilst the camera can.

For me, looking at the result of a shoot is a moment of empty truth because I know that in the photo I am the same (not)-me as ever; I do not recognise myself in photos, or perhaps I do not want to. I start to think about how I am presented through the image and the perceptions others might have of me. Portraits are like mirrors because the result of the reflection is empirical, but whilst one can escape from the mirror the same cannot be said of the camera, which captures a subject regardless.

Often, when a camera tries to catch me I want to run away, mostly from myself. I don't want the lens to decode my body and my appearance, to capture a side of me that may not stay like that forever.



If you are a person who seeks to reinvent yourself frequently, the camera chasing you is problematic because it holds the potential to catch your 'wrong side' - a you that is not imminent nor permanent. Moreover, the perception others may have of my persona when they see my portraits is the real battle. I am unsure and unsatisfied with myself in a portrait because I am sure I have not fully come to the finish line of perceiving myself, if ever there is one.

When a friend proposed to me that we should participate in Balint Alovits' project for fun, I accepted in an uncharacteristic moment of euphoria and irrationality. During the shoot I was myself and not-myself at the same time, in the sense that I was physically there but my hyperactive mind was far away. I was only thinking about the absurdity of the situation I was putting myself in. I did not know how to act or what to do: I could not find myself, again.

I decided to archive the episode as an amusing but intriguing experience. Then I received the news that my portrait would be featured in an upcoming exhibition. I started to reconsider my photo and indeed photography in general, for what it represents and how powerful it can be. I tried to look at my portrait more thoroughly, and less severely, and I was amazed. It looks incredibly clean, focused and vivid whilst also motionless and expressionless.

However, not really me, again.

Having my photo taken on that occasion has helped me realise that I should be more confident in myself and open to newness and different perspectives. I am a strong believer in theories on the plurality of the self and I am interested in identity politics: researching for my dissertation on those subjects I am learning that the representation of a body is not static and unique, but it has many aspects and truths behind it. Most importantly, I'm convinced that the last word is for the sitter to be spoken.

Therefore, looking at my portrait now I am less a judge of myself and more an advocate. I am starting to understand that I am not one, but many, and that perhaps photography is an important means of documenting this plurality. I will never think again "it is not me there", but rather: "that 'someone' in the photo is part of you, one of the many 'you' that you are. Most importantly: the 'you' of that moment, no matter how different it is from the 'you' of today."

JERRY GUO

by Saga Hindmarsh

This is Jerry (@jerryguo). He is currently pursuing a bachelors in Culture, Criticism and Curation, a course that attracted him in part, due to CSM's strong aura. Now, going into his third year, he believes the course and the institution itself has helped to solidify his future, by exposing him to so many different topics and fields. For Jerry, the university has worked as a guide, revealing his unknown strengths and weaknesses, slowly guiding him in the right path.

While Jerry looks at his final year with slight uncertainty, the transition to online learning has rather aided than hindered his process. When asked about the obstruction of COVID-19 on the creative sector, Jerry strongly believes that as long as the act of creating is authentic, the connections and reactions that art brings forth will still be able to exist on a digital platform.

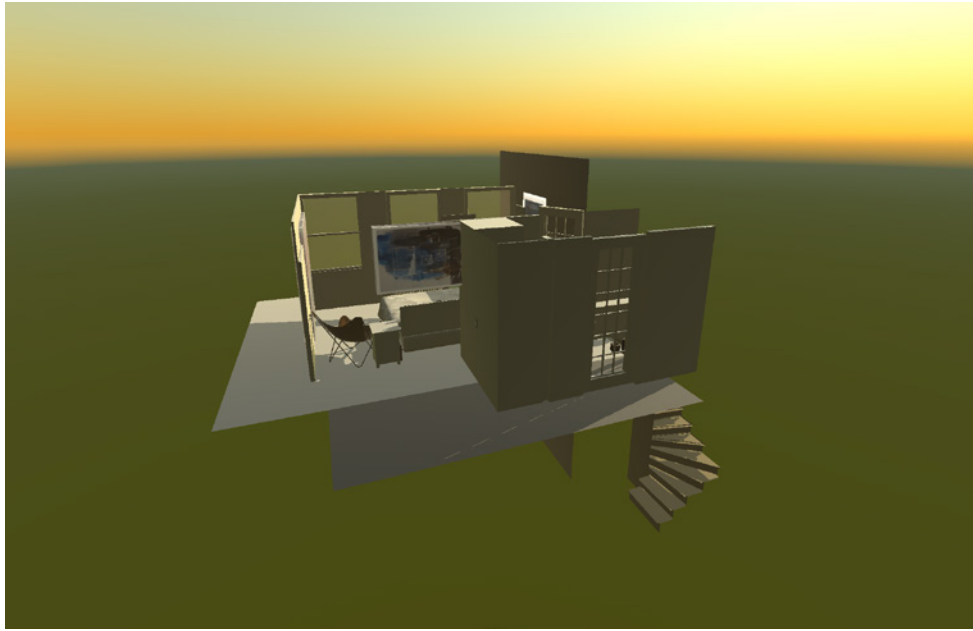
Before COVID, Jerry was working on a physical exhibition which has now been transformed to be launched online. He wonders if this is not a step that many galleries would have taken despite the new restrictions, as it allows art to be more widely spread. He, therefore, criticises big art fairs launched this year with ticket fees still intact, as this curator-to-be prompts art should be available to everyone.

While Jerry claims that our generation - 'Z' - has been spoiled for choice and not many things will impress us, he believes everything we are exposed to helps broaden our perspective and pushes us to do better and try new things. He therefore advises new students to go into their (perhaps rather unstable) first year with open eyes and a humble attitude.

(Exhibition project: @Saloonrooftop)



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© and courtesy Jerry Guo



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VIRIANE MISSEN

by Zara Martin

LCF Fashion Management Student Viriane Missen (@virianemarie), a multi-faceted creative, has cultivated a unique collaborative approach towards the arts. A strong sense of curiosity, stemming from a desire for self-expression has guided her to actively educate herself and take part in working in tandem with fashion and film. Through studying at UAL and having access to the different campuses, Viriane has expanded on her interests, finding a supportive environment to grow as a creative and individual. “The reason I love creative spaces is because there are so many opportunities for collaboration and growth.” A great appreciation of cross-fertilisation between creative practices is apparent in shaping her creative philosophy. Deftly approaching areas of interest through the platforms of creative spaces, collaborative relationships have been key throughout her work.

Currently working on product development and overall strategy at Circular Systems, a fashion-focused material sciences company, Viriane is simultaneously working on a personal film project, an ode to her cultural identity and heritage from the Ivory Coast. Citing being inspired by those close to her, as well as things and places that ignite “feelings of pleasure and happiness”.

Viriane’s creative energy is fuelled by excitement for creative scenes and spaces. Upon being asked about her plans for the future, she responds, “I just want to have a platform to share my creativity”. Her parting words are invoked with certainty and clarity, “Your own emotions, your own feelings are valid. Your art is valid. You shouldn’t try and justify it for anyone”.



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© and courtesy Viriane Missen



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JOHANNA PARV

from an interview with Emily Renk

Hi Johanna (@johannaparv_), what are you studying at CSM?

I graduated this March and I studied the MA in Fashion Design with focus on womenswear.

Was there any specific issues you were concerned with during your studies?

I am mainly working with ideas questioning the functionality of womenswear. Based on sociological research regarding the city and women in urban spaces, I am interested in redefining elegance and combining it with functionality.

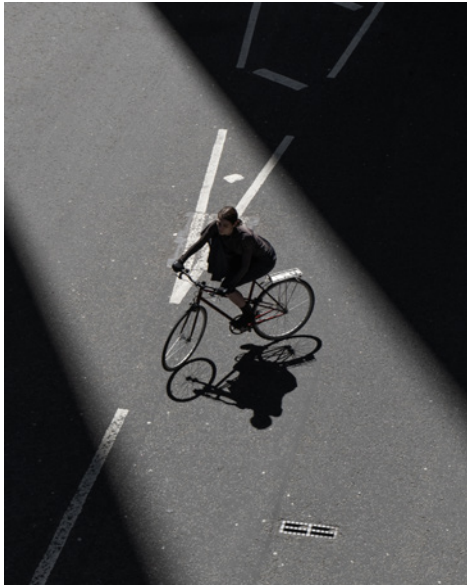
Wow, that's interesting. So you are trying to merge elegance and functionality in womenswear?

Exactly, and trying to create new solutions for protective, active and functional wear that still remain true to personal style but also add some beauty and elegance to the female body in urban space. There is a lack of elegance that comes with having to rush from one place to the next in a short period of time. If you cycle every day you have to think about what clothes you are wearing, right? And I am not imagining to design for people just standing around but for people who are on the move.

Sounds great, so what's the next step for you now?

Well, I am working on my own projects, but I am also, for instance, starting work for Burberry and their accessories department and I am teaching research methods in a university.





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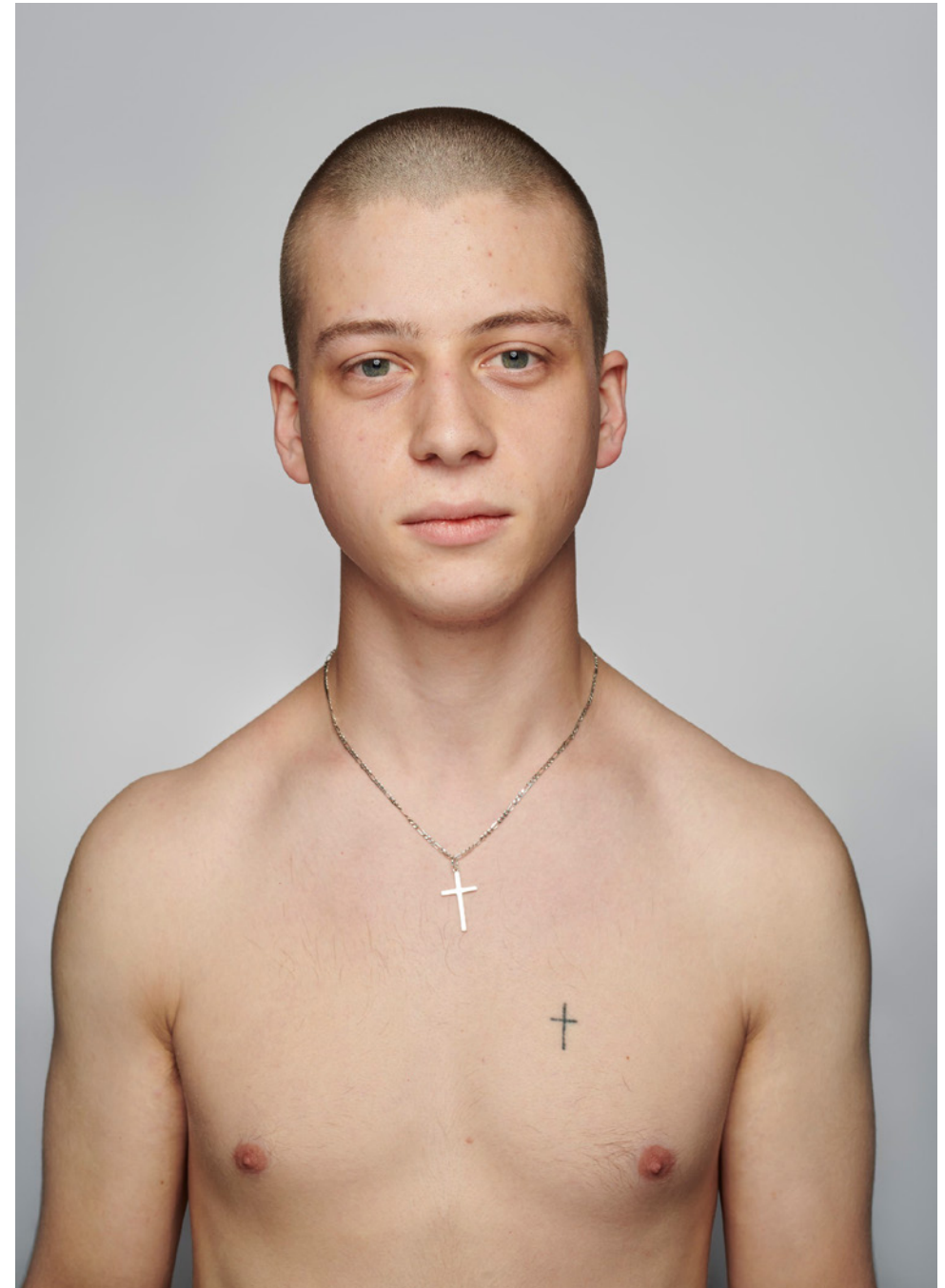
JACK SOMMERVILLE

by Caroline Hayes

In another life, Jack Sommerville (@jrt.sommerville) may have been a Dominican friar, standing atop a tower, prophesying the hell that awaits the Renaissance civilians below. In his portrait, Jack stands out from polychromatic hairstyles, facial jewellery, and graphic getups. His hair is shorn, his torso's only ornament the crucifix. This portrait is just body and Christ.

Though engaging in visual studies at Central Saint Martins, when asked what he studies, only one word suits him: "God." Jack is one of the few students in the oft-contrarian school that rubs against its own grain, responding to the pandemonium of self-expression with the indifference of someone who has Greater things on his mind. A typical @thats_so_csm look is simply "one which shows everyone around you that you've never split firewood before". The portrait series is "an archive of collective vanity," and Jack warns that "putting yourself on a pedestal only sets yourself up for a tremendous fall". To go shirtless in the portrait is to dress oneself in the foolproof "outfit that god designed for us and is much less boring than those of the Babylonians."

What is more difficult than finding art of "high quality and low pretension," as Jack describes his ideal artistic practice, is finding one of piety. Visual culture increasingly embraces maximalism, propelling towards a Landian accelerationism, and the new generation of creatives find themselves aimless and embryonic. Jack maintains an aesthetic that is "sensible, normal and thus timeless." The appeal of Jack's portrait is thus not in the potential for more, but in the allure of less.





© and courtesy Jack Sommerville

© and courtesy Jack Sommerville

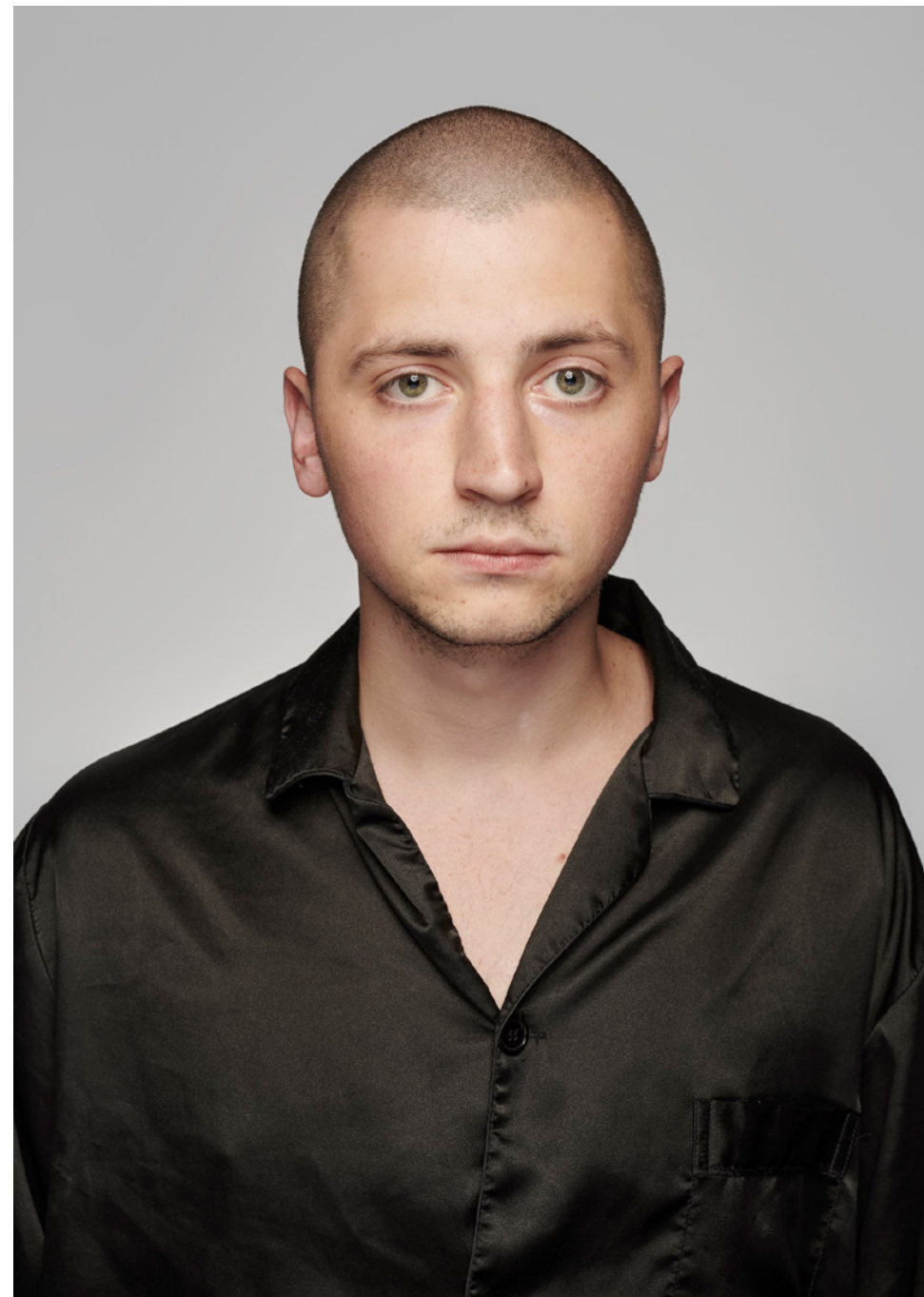
DANIEL SPIVAKOV

by Caroline Hayes

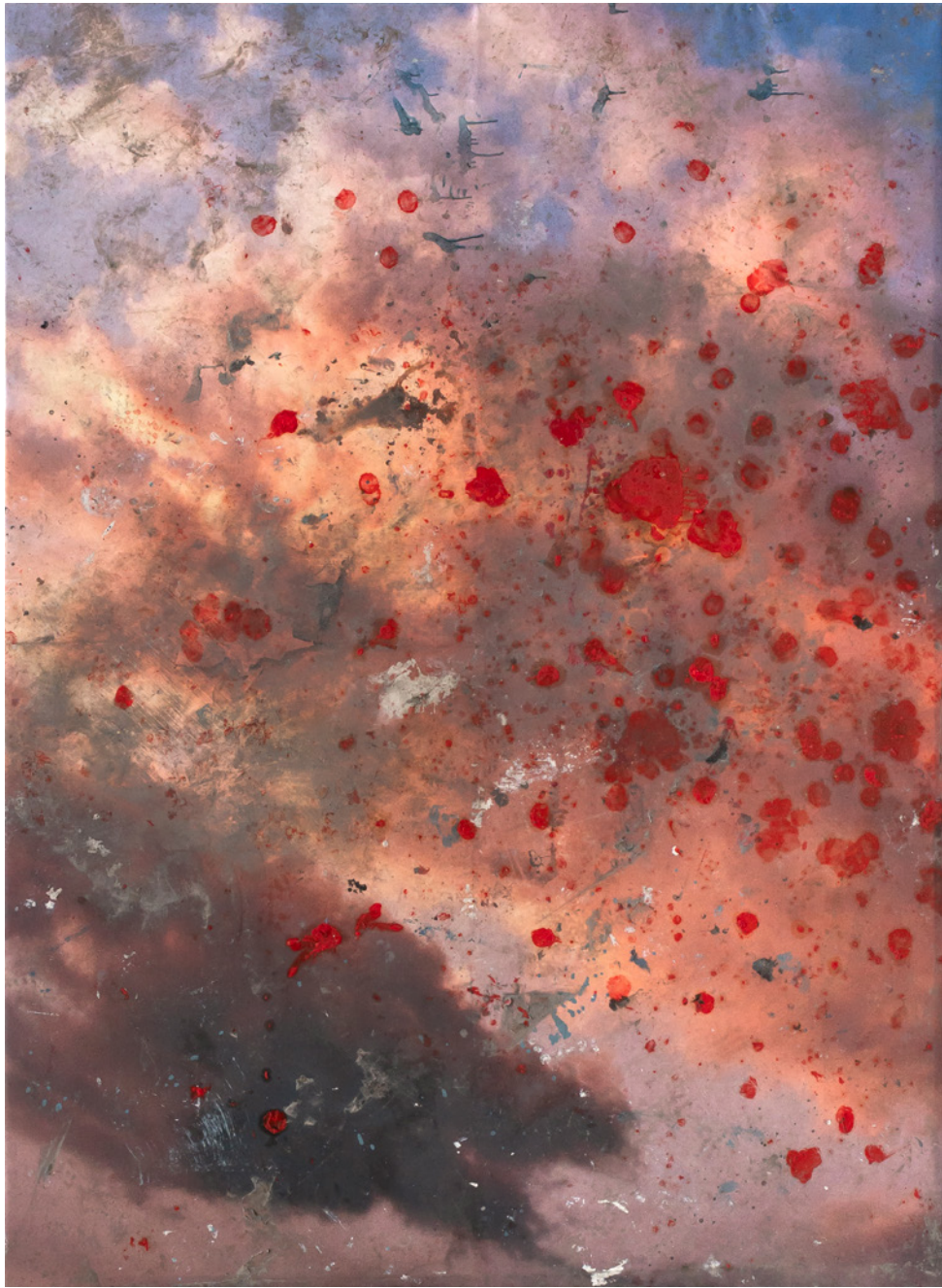
Daniel Spivakov (@daniel.spivakov) paints paintings on paintings that are “kind of paintings about the history of paintings.” A recent graduate of Central Saint Martins, for the last two years Daniel has engaged with appropriation. “I would print [...] paintings quite large and then I place my marks on top of their works.” This practice bleeds into his entire life, and with it, his appearance delineates the process of beauty. “My life is beautiful because I paint. And paint on my clothes reveals that. And I like that—I don't like clean clothes.”

“You feel a little bit like a young pope,” Daniel jokes, but he only sees the satin pyjama top he sports in the photograph as practicality. From his few years living in Oklahoma, he has learned “this American idea, that what you do is that important thing, [...] So I'm just a painter. I'm a guy who paints.” Daniel engages with his work, day and night, so it doesn't make much sense to rotate clothes. He traverses London's art world in the same fabrics he sleeps in.

“I don't know anything else,” he says when I ask him to describe how he dresses. CSM students, himself included, “just feel very normal to themselves” even if “a lot of kids look very crazy to other people.” Whatever the cut, the deconstructivity, the outrageous of an outfit, they all level out under the consideration of beauty. “Beauty is about the content of your life, and all the attributes that come with it.” Dress isn't about a final appearance, but the continual process of one's practice.



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artisall

by Isaac Benigson

In 2020, navigating the artworld and its complex web of environs can seem like an unfathomable challenge for young artists and creatives trying to break in. A challenge which has been further intensified by the COVID-19 pandemic, greatly affecting our creative practices, ways of working, educating and socialising. *artisall* is a new initiative founded and organised by three Central Saint Martins alumni, with the goal of supporting and nurturing emerging talent. Developed by Lina Stallman, Emma Prevost and Dagmara Bachirova. As graduates of the Innovation and Management masters programme, the three founders saw the opportunity and need to create a framework through which they can assist young artists and creatives.

artisall's initiatives have been divided into three categories: Fine Art, Innovation & Strategy and Fashion. Each of the founder's have interests in sustainability and the arts. Together they plan to promote and guide young artistry - endeavouring to foster creativity. *artisall* aims to provide this support, initially, through a series of hosted fundraising events, looking to raise these funds for the successful applicants. *artisall* aims to partner with relevant businesses and galleries to create conversations that navigates the process of an artist's development.

Picking up on the deluge of creativity born out of the COVID 19-pandemic, *artisall* shall support and celebrate emerging creatives across fashion, art and innovation. The team picked up on the recent collaboration between the sardonic Instagram account @thats_so_csm and photographer and CSM alumnus Balint Alovits. A showcase of student diversity, vibrancy, style and individuality. Furthermore, this extensive collection of portraits has become a starting point for *artisall* as they endeavour to navigate a creative landscape, seemingly shifting daily.

artisall is not yet open for submissions, but the criteria has been simply outlined: a project calling for emerging artists and creatives. The team accepts applications from all, regardless of age, background or location. In turn, the question posed by *artisall* is: how can we best navigate the creative landscape in innovative ways? A much needed asset in 2020, when art and its commercial value are inextricably linked.

Find out more at artisall.info and [@artisall.info](https://twitter.com/artisall.info).

Acknowledgments

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