



# Mastered 2016-17

The 2016-17 Zine has been designed to showcase the innovation and creativity of the Masters students graduating from Nottingham Trent University, School of Art and Design. The School of Art and Design has students from a wide range of creative backgrounds and from 30 different countries. Students on the Masters courses within the School of Art and Design are encouraged to develop their individual creative practice and explore critical thinking by sharing knowledge, skills and culture in a positive and collaborative way.

The work featured in this publication communicates each student's individual creative journey through their course and includes work from across the extensive portfolio of Masters degrees within the School of Art and Design's portfolio spanning: Fashion Management, Marketing and Communication, Fashion, Textiles and Knitwear Design, Visual Art and Visual Communication.

This year's postgraduate students saw their projects develop through three key themes:

## Nostalgic Essentialism

Exploring themes of blurred romanticism, students have seen elements of nostalgia evolve in creative developments. Following a route of obscurity, generating delicate reflection in multiple forms, revealing an artificial beauty, identifying fragility in layering and expressing the power of shadow through faded shades, we see an influence of the organic in edited forms. Identity and function play to bring a soft new social context to design, bringing the outside in.

## Jaunty Ventures

With a carefree expression of play, these creative concepts explore the bright and the bold. Referencing the use of bold colour in expressive forms, we see new definition of creative protest through colour, shape and texture. Mischievous vibrancy emits through youthful fun statements, exploring contrasting elements and complimentary fundamentals in reflective analysis of research. We see a new creativity through unusual combinations of resources and materials. Explore multiple quirky interpretations of the playful mind.

## Urban Innovation

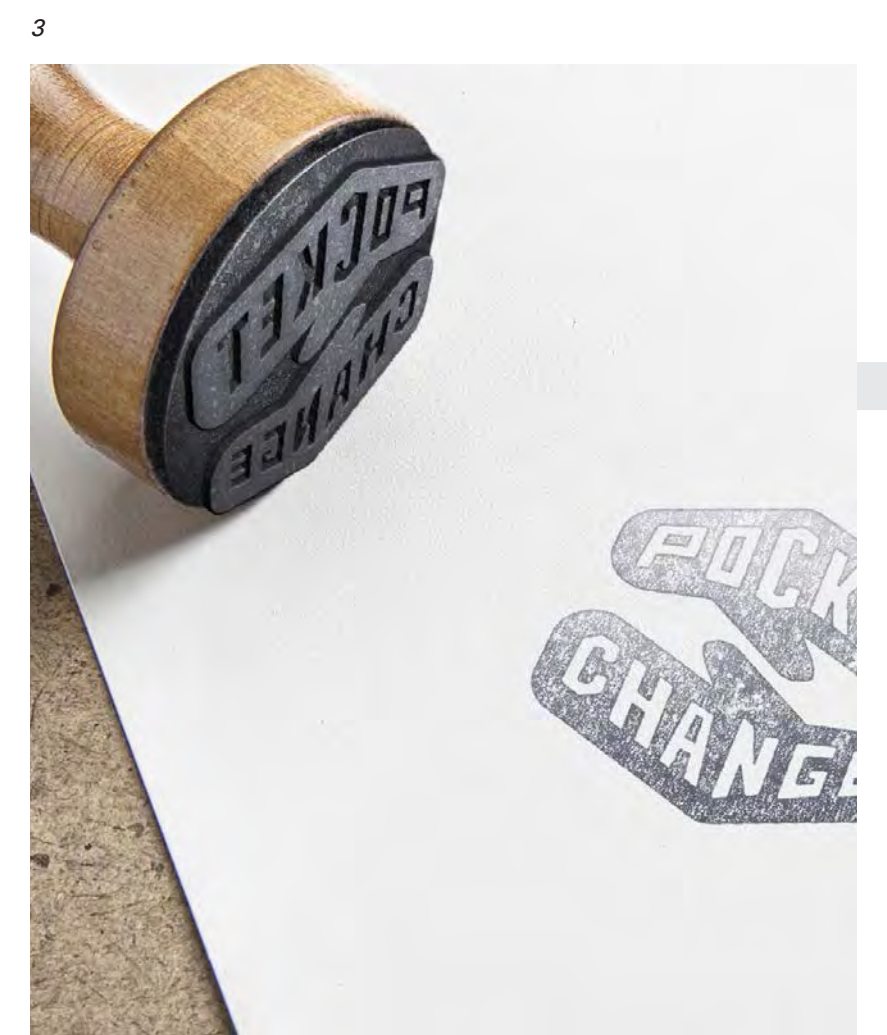
Investigating geometric grunge influences in student's projections, we see modern processes characterize a graphic uncertainty and tension in design. Collaged deconstructed inspirations show strength of asymmetry across disciplines. The illustrative appearance of graffiti in the street shows a contemporary expression of innovation translated into all areas of art and design. Contemporary stripes, structured and unstructured visuals and monochrome facades communicate strength and power in statement. We establish a new graphic identity through evocative exploration.



Nikolai Ivanov / MA Illustration











## Shared Creative Experiences – what they are & why you should be having them.

In early 2017, I contacted a local Nottinghamshire charity and asked if I could carry out some research for my MA project. Almost five months on I am now a full-time volunteer and have formed some lasting friendships. Our common w is art; looking at it, talking about it, making it.

“O.K. but what’s the big deal?,” you might ask. Well the service users, my new friends, are registered blind or living with other forms of visual impairment.

Through the ongoing, user-led session, my initial enquiry has turned from “what can you do for me” i.e. how will it inform my research, to “what can we do together” i.e. what will we make, draw, build, sculpt or paint in today’s session, and how much fun can we have whilst doing it?!

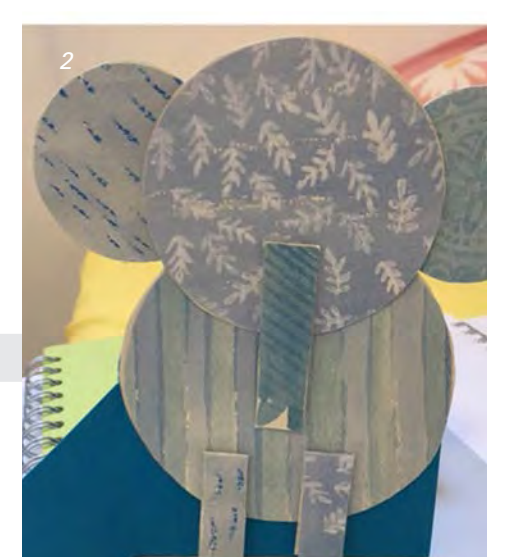
I’ve learnt new things, met lots of new people and through listening to the life experiences of others, have developed a new appreciation for the process of making and how the end product isn’t necessarily something that has to be perfectly executed, because the journey towards it can be just as exciting, if not more so.

I have also become aware of the many sensory impairment barriers that exist in art and design but also in everyday scenarios like going to the supermarket, or getting around your own home, and this awareness has grown into activism.

My new arts practice doesn’t aim to offer a “solution for blind people,” or anyone else with other physical or sensory needs, but it does strive to increase inclusivity; creativity is for everybody, and as contemporary practitioners, we should all be aware of, and respond to, the diverse audience that is engaging with our work.

After the MA, I will continue to volunteer and take my new-found activism forward in my career, evolving into a second-nature, where inclusivity is not an afterthought, but at the core of everything I do.

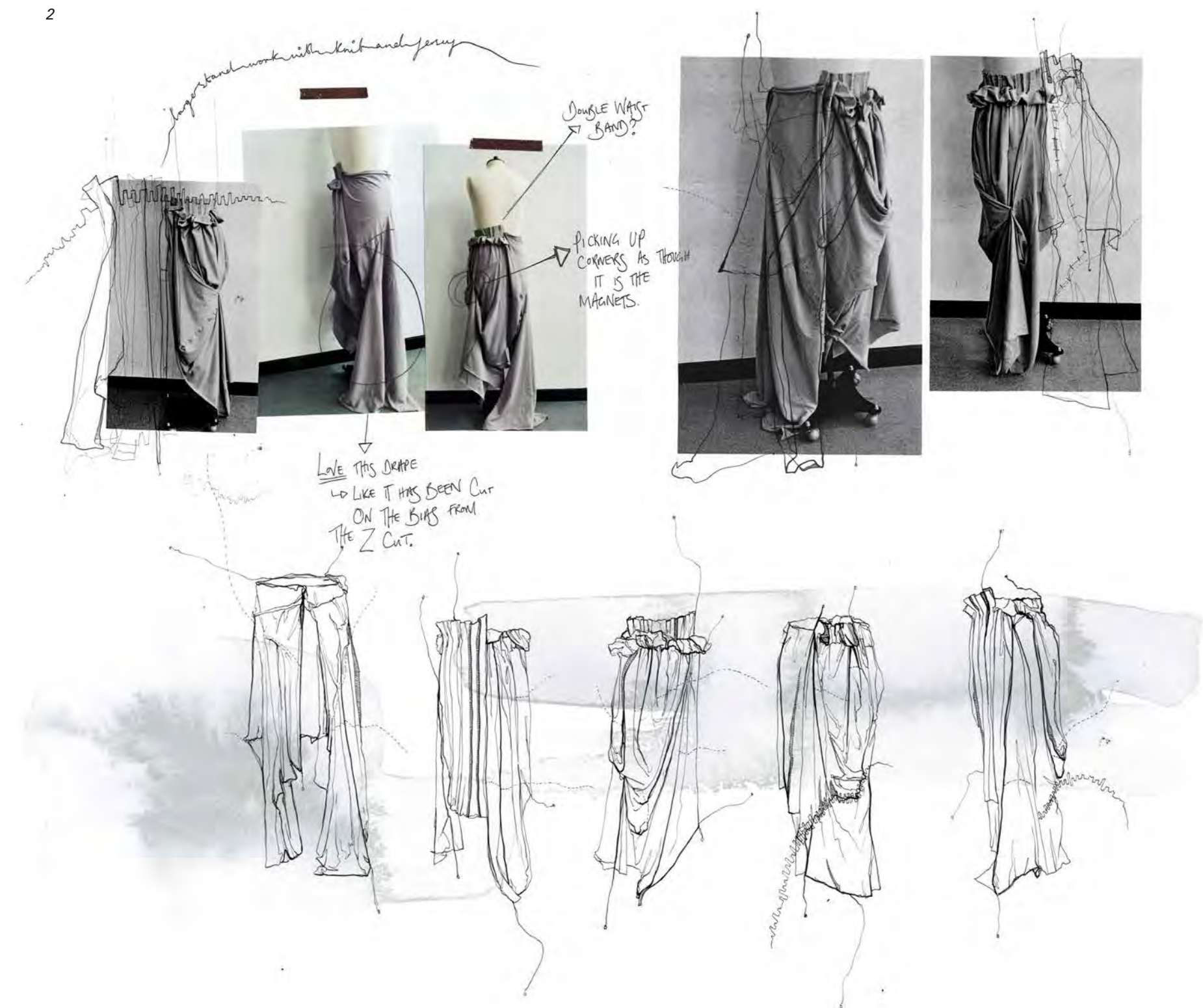
**Nick Thomas**  
*MA Textile Design Innovation*







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## Rethinking Branding

Branding is everywhere. It's practically impossible to undertake a project without having to build a brand first, whether it's a magazine or an app. This drove my decision to pursue the MA in Branding and Identity at NTU. I began my Master's journey with a rather simplistic idea of branding—excited at the prospect of learning how to design effective logos and identity systems. It didn't turn out exactly as expected.

Through the course of the year, I was exposed to workshops, talks and books that challenged and transformed my conception of branding. From a workshop at the beginning of the year, I learnt that branding is so much more than a logo and set of guidelines. From the tutorials and group crits, I learnt how to identify the target audience and build consumer personas. From a guest lecture by the renowned branding expert Michael Johnson, I learnt how to bridge the gap between strategy and design. From books like 'Do Purpose,' I learnt why brands with a purpose do better and matter more. From Mike Rigby at D&AD, I learnt how to harness the power of branding to change lives and make the world better. From Marina Willer at D&AD, I learnt the importance of agile, adaptive brands.

All this has informed shaped my MA project. By looking beyond the boundaries of traditional graphic design into fashion, I was able to identify a design problem – lack of personalisation; as well as an ethical problem – fast fashion. I chose to address this by creating a personalised brand that empowers artisans against fast fashion.

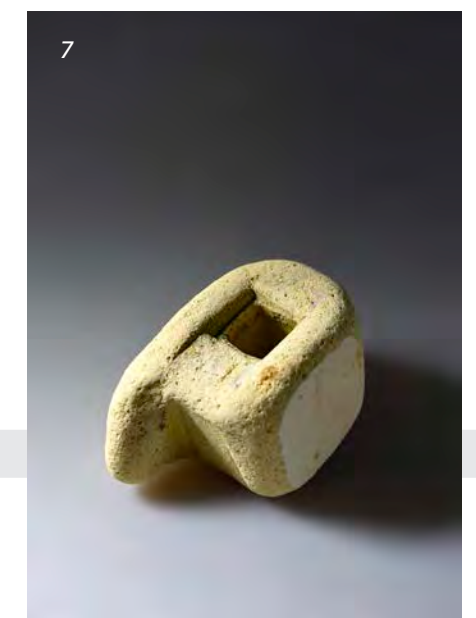
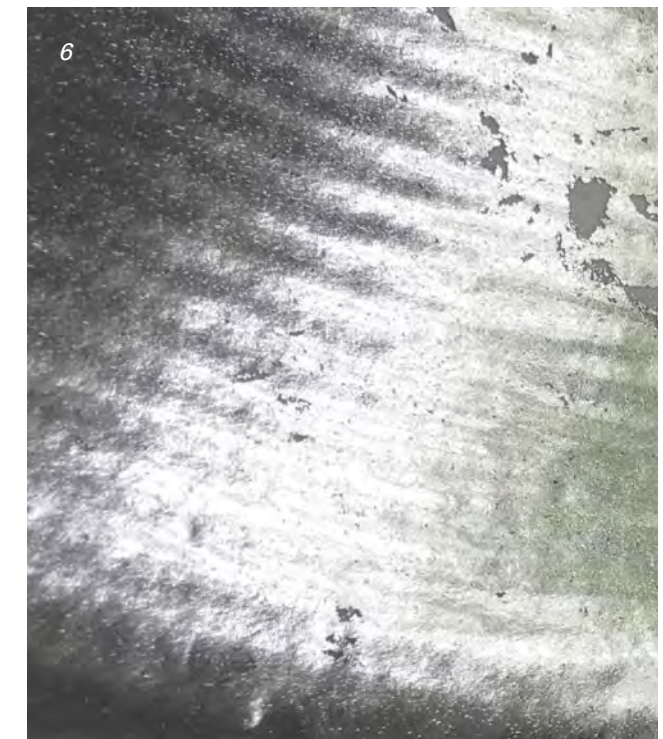
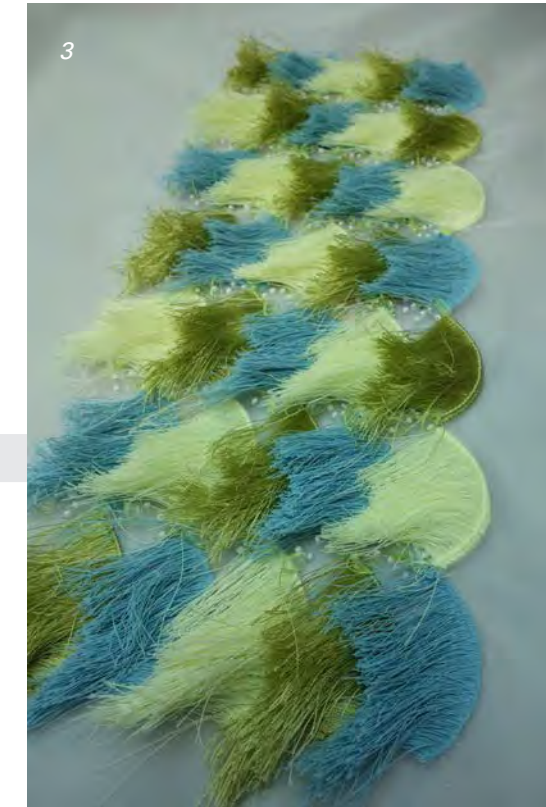
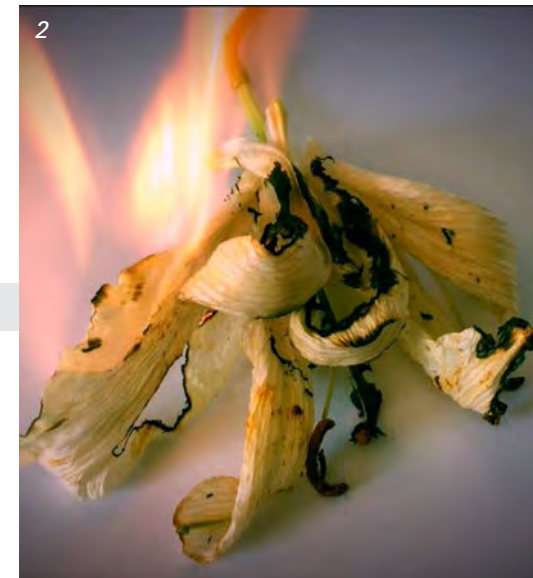
Apna (which roughly translates to 'my own') allows people to design and customise their clothes within style guides. It's about giving people the freedom to brand themselves. Apna brings what's usually hidden behind the scenes to the forefront by sharing stories of the people who make these clothes and celebrating their skills. On my visit back home to India, I was able to speak to these artisans and hear their stories. This experience gave

me a renewed sense of amazement and appreciation for the level of craftsmanship and technical perfection – something that has been under my nose albeit overlooked all my life.

I believe that branding is one of the most powerful aspects of graphic design - not only because it's inescapable but for its ability to connect with people on an emotional level, to influence and even change perceptions.

Equipped with the knowledge and tools NTU has given me, I hope to use this power for good—in my MA project and beyond.

**Shahina Ahmed**  
*MA Branding & Identity*







## Vegan Knitwear

MA Fashion Knitwear Design student Kate Morris' designs are informed by sustainable approaches and driven by her desire to contribute to changing attitudes within fast fashion. This ethos has landed her as U.K. finalist in the renowned EcoChic Design Awards in which her collection made from 100% textile waste is being shown at centrestage runway show during Hong Kong Fashion week in September.

At this year's Mastered show she presents her vegan knitwear brand 'CROP'. She spoke to us about her reasons for cutting out wool: Most people's first reaction to the idea of vegan knitwear is 'But shearing doesn't harm the sheep, does it?' Unfortunately, my research would argue otherwise. PETA's (People for the Ethical Treatment of Animals) undercover investigation into sheep shearing across Australia (the source of about 20 percent of the world's wool) and the U.S. revealed widespread shocking abuse. Elisa Allen, the director explained 'Shearers are often paid by volume, not by the hour, which motivates them to work as quickly as they can. In their haste, nipples, ears, skin tags, and folds are sometimes cut.'

One controversial farming practice that has been more widely exposed is 'mulesing'. This is commonly used on merino sheep that have been genetically modified to grow many folds of skin (to produce larger amounts of wool) causing them to become targets for fly infestations, especially around their tails. The quickest and cheapest way to deal with this is to strip off the infected skin, often without the use of anesthetic.

The environmental reasons for choosing a vegan diet can also apply to the wool industry with methane levels emitted by sheep being proven to be considerably contributing to

climate change. Environmental researcher Patti Nyman explains 'Methane, the gas produced extensively by the livestock industry worldwide, traps up to 100 times more heat in the atmosphere than carbon dioxide within a 5 year period, and 72 times more within a 20 year period.'

My MA has focussed on finding a balance between conscious and commercially viable alternatives to wool. I've found sourcing yarns that have GOTS (Global Organic textile standard) certification has been a great place to start. Organic cotton not only cuts out harmful chemical use from field to fabric but also rethinks the whole farming structure with approaches such as crop diversity that has knock on positive effects for its water and carbon footprint. Other selected yarns include bamboo and tencel (formed from the wood pulp of eucalyptus trees that are grown on low grade land and processed in a closed loop system). These two have thermo-regulating qualities, are anti-bacterial - due to their moisture management and incredibly soft on sensitive skin.

Although I never expect wool's rich history and partnership with knitwear to disappear, I've found the challenge of cutting it out of my practice has formed a rewarding basis to inform designs that can break expectations and are relevant to the global needs of future generations.

For more information head to [www.wecarecrop.com](http://www.wecarecrop.com)

**Kate Morris**  
MA Fashion Knitwear Design





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## Paul Smith Scholarship

As a trained knitwear designer with over five years experience in industry, I returned to NTU, where I had previously completed my BA, to take up a place on the MA Fashion Knitwear Design course.

My intentions for my time on the MA were to make steps to develop and launch my own knitwear line. For my MA project, I reflected on my enduring fascination with Japanese design and culture, and the six weeks that I was fortunate to have spent in Japan during my Paul Smith Scholarship, learning about traditional Japanese design ethos and textiles.

The Paul Smith Scholarship scheme was a key reason for me returning to NTU to do my Masters. As a creative person who is inspired by the experience of physically immersing myself in other cultures, I knew that I would gain great inspiration and motivation by having the opportunity to spend 6 weeks in Japan, learning in different ways that would expand upon my existing skills and knowledge at the prestigious Bunka Fashion College, and through other activities including traditional Japanese textiles workshops.

It was great to have the opportunity to meet with Paul Smith himself in Tokyo during his collection shows. As a highly successful British designer who has had great success in the Japanese market, I learnt a lot from him about this side of his business.

I found this both educational and inspiring, learning about a market that I was not previously familiar with, and also a market with great potential opportunity for my intended product. I also got the opportunity to attend Tokyo Fashion Week shows and events which expanded my knowledge of current Japanese designers.

Though I seek to expand on my global experience, I am proud of my British heritage and have great passion for the preservation and development of British textile and garment manufacturing, specifically the promotion of British wool.

After completing my MA, I plan to push forward with producing my first knitwear collection and would also like to work collaboratively with the many British-based designers and manufacturers on a freelance basis to support this. I would also love to work with students in higher education as I strongly believe that students coming out of education and going in to their first roles in industry, have great potential to positively shape the way in which we design and manufacture clothing.

I believe that we are at a very interesting time of change for the garment industry and its sustainability.

**Charlotte Cameron**  
*MA Fashion Knitwear Design*

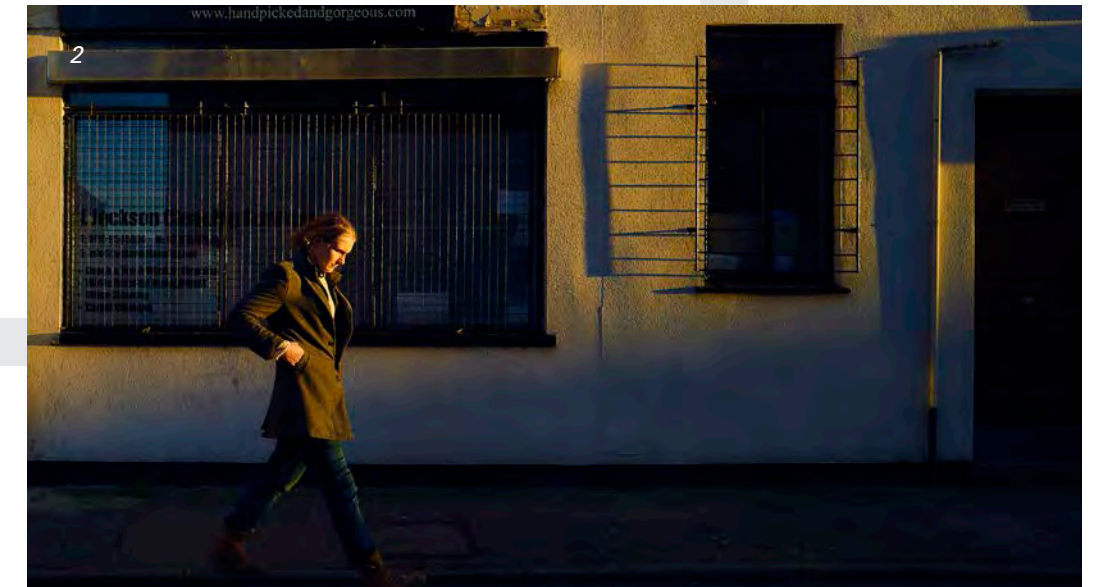
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# Trip to Berlin

One of the events on offer to MA students was a 4 day trip to Berlin in April with the undergraduates, with opportunities to visit galleries and studios and get a little flavour of the city.

I had not visited Berlin before but I will definitely be going back. The city is easy to get around and has a chilled vibe that made it great to explore. There is also quite a subculture with a lot of graffiti and street art everywhere you go. During our stay we visited c/o Berlin – a design museum, Hamburger Bahnhof, the East Side Gallery and Urban Spree – a space dedicated to street art. However the place that had the biggest impact on me was the Jewish Museum. The ground breaking building and the emotional content of the displays meant that it was something that will stay with me for a long time and I hope to be able to visit again.

The other highlights were visits to two design studios; a color bright and the famous Eden Spiekermann where we were shown around by an NTU alumni. Clearly NTU graduates are good enough to go anywhere and work for the most prestigious agencies. The studio visits gave a great insight into how different agencies work and the design processes they use.

Finally, just exploring the city, finding great places to eat and visiting little independent bookshops made it feel as though we were getting under the skin of the city, a journey of discovery I hope to continue in the future.

The trip was inspiring and uplifting and made a great addition to the MA course, it is an experience I would recommend.

During my time at NTU the MA project I have chosen is about winter. Most people have heard of SAD (Seasonal Affective Disorder) but less people are aware of sub-syndromal SAD, commonly known as the winter blues that affects up to 1 in 4 of the population. Full blown SAD has traditionally been treated with a lightbox, however recently cbt to promote positive feelings about winter has been shown to be as effective.

If taking a positive attitude to winter can help those with full blown SAD then could a project designed to create positive feelings around winter help those with the winter blues? I have researched the subject looking at who it is most likely to affect and possible solutions. After lots of development and testing on my focus group a concept emerged of a winter park experience – a month long festival of events based around an urban park, designed to get people out into nature during the winter months.

The brand and designs for the park experience aim to promote the event and winter in a positive way to my audience of millennial women.

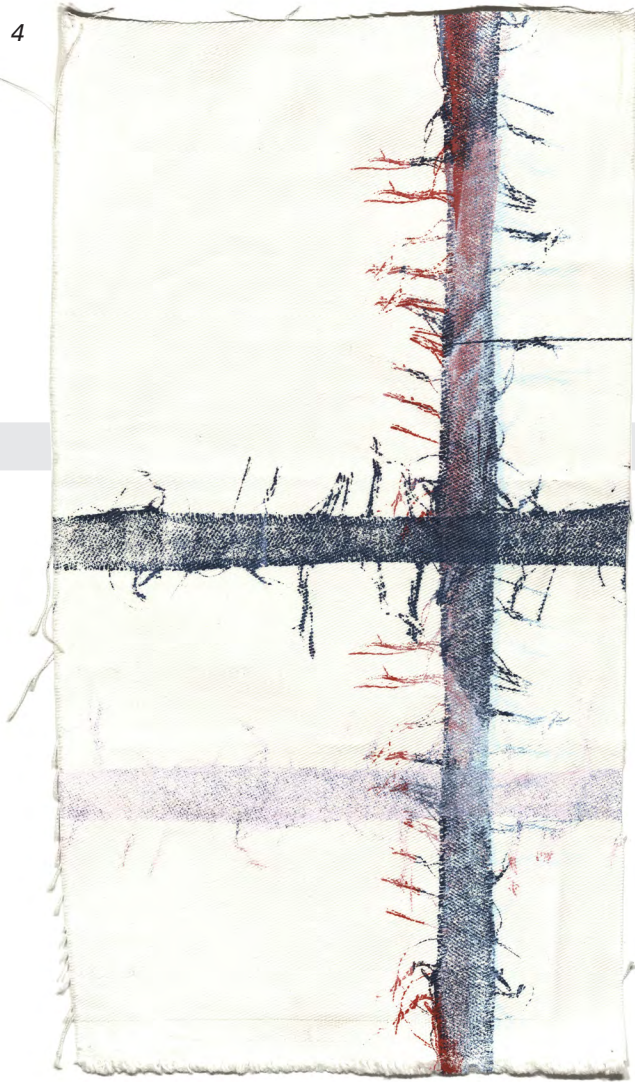
Cathy Bellamy  
MA Graphic Design



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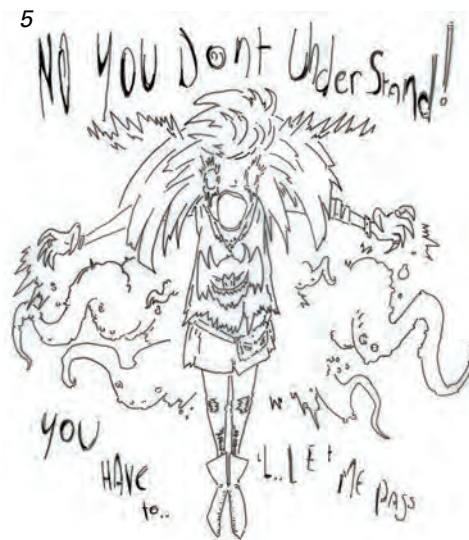
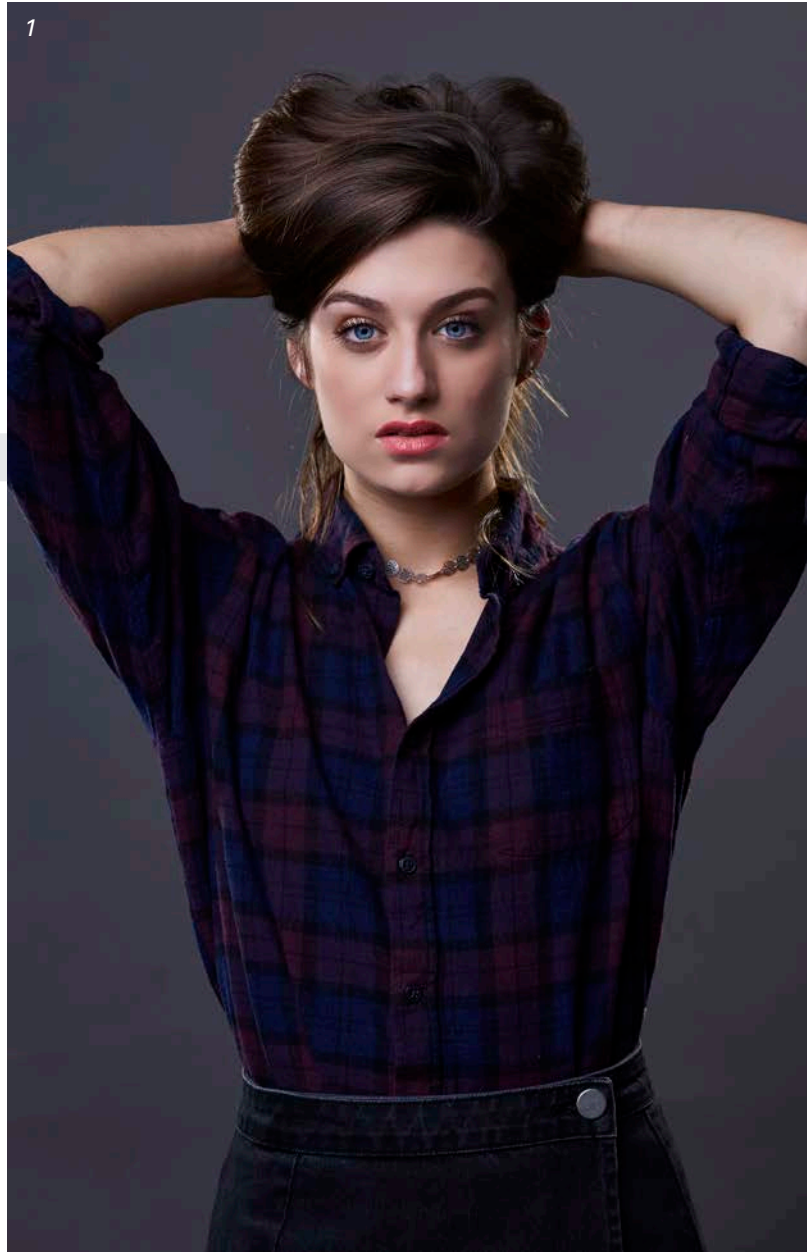
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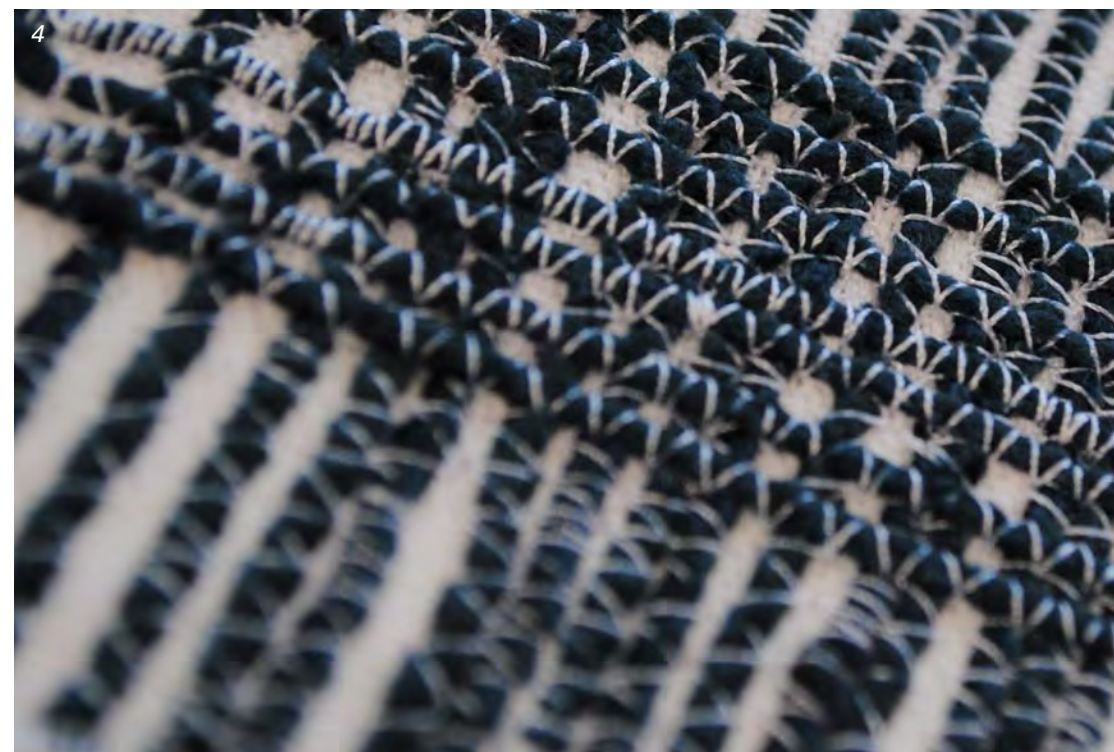








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(1) Ingrid Faber Hanabergh /MA Branding & Identity (2) Amy Devine /MA Fashion Knitwear Design  
(3) Jen Clare /MA Illustration (4) Maria Filippou /MA Textile Design Innovation (5) Huiying Yan /MA Fashion Design



# The New Stripe

'The New Stripe' is a project which explores new methods of creating the stripe in knitwear, playing with clothing, the body and environment. Manipulating our preconceived restrictions of what a body should look like to be beautiful, this project allows us to dress up and camouflage from the harsh criticism of the outer world with new comfort. As knitwear is the most mouldable garment form, it allows many forms of manipulation on the body, sculpting and contouring, playing with forms to give the body new meaning in relation to the stripe in womenswear. It strongly refers to principles of Dazzle Camouflage and its power to hide or expose as graphic camouflage of a body in its environment.

How can we take existing codes around the stripe and recontextualise them? Can clothing assume new significance on the body? How can we give the knitted stripe a new appeal?

Through use of techniques and their construction, knitwear explores methods to enhance how we wear clothing on the body.

The project shows a new array of skills acquired in knitwear through the use of machinery such as Power-knit Shima and Stoll machines as well as Dubied, Domestic machines and handknit techniques. The concept's main focus was to create new exciting textures in knits that represent the stripe in abstract forms, adding to the new body shapes I explored.

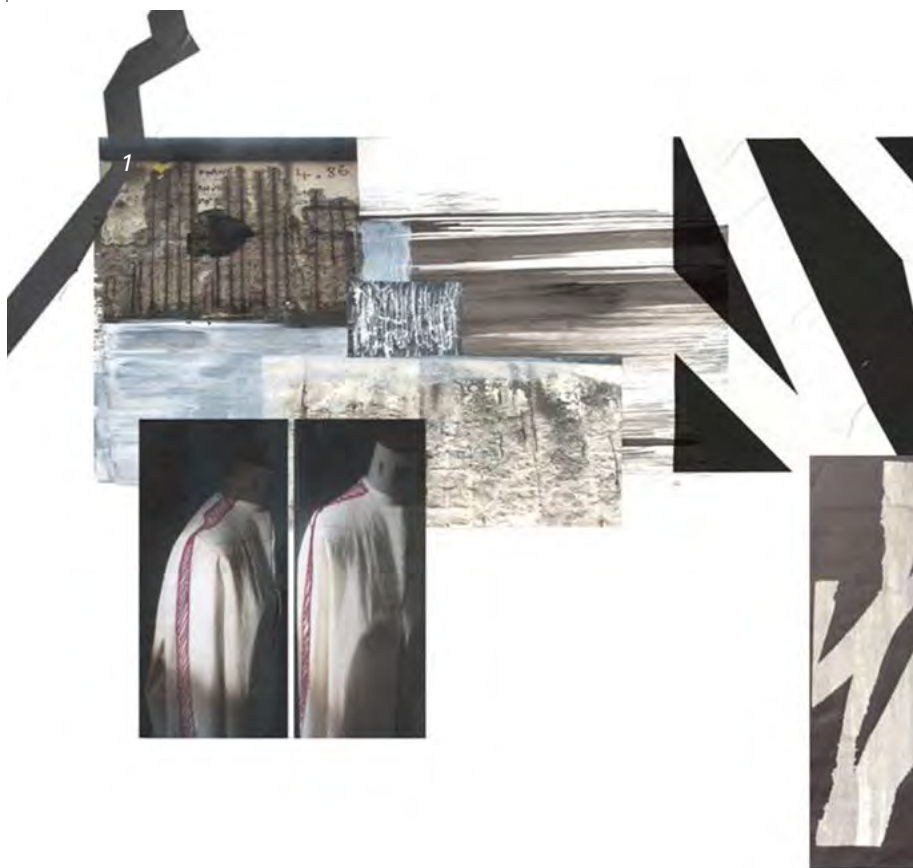
The collection redefines the stripe in knitwear's current industry.

**Katy Grieve**  
*MA Fashion Knitwear Design*

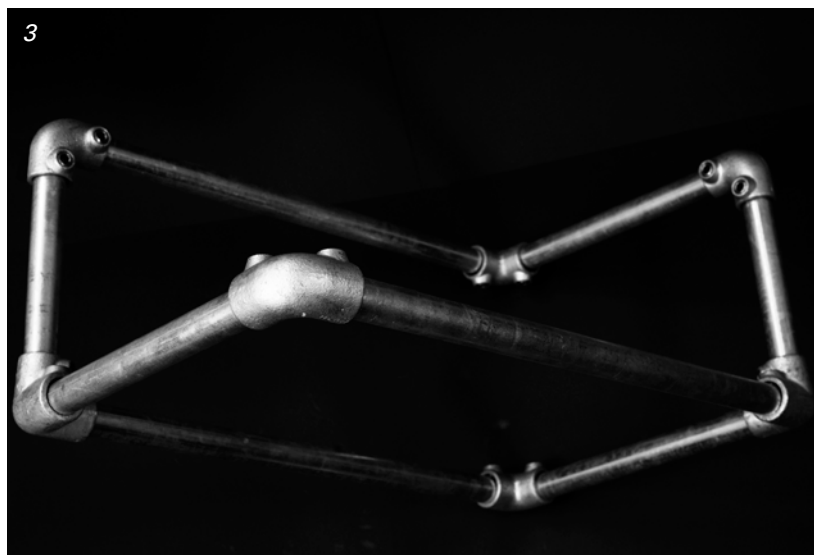


(1) Katy Grieve /MA Fashion Knitwear Design





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## Fusion Freelancing Workshops

NTU offers a series of lectures and workshops that focus on helping students start their own businesses and start working freelance. These are run under the name Fusion and are open to anyone who wants to come along. They are run by the University's employability team who try their best to help students progress with their careers.

I attended a number of these events throughout the year and I found them to be extremely beneficial as a graphic designer who is new to the freelance industry. The workshops cover a variety of topics that have to do with freelancing. They look at case studies, ways of keeping customers, developing a personal brand, issues with intellectual property, costing and pricing your time, targeting your market and finally, the technical bits about setting up your business like doing tax and writing contracts.

Some lectures focused on intellectual property so there was a lot of talk about patents, trademarks, design rights, copyright, trade secrets and similar 'scary' terms which I now got to understand. I also learnt the difference between a ©, ® and ™ symbol which I can now apply to my own work.

In one workshop, which focused on market research, we went through people's weekly rubbish to define personas (there is, in fact, an academic discipline called 'Garbology' that studies rubbish!). We literally spread out random people's weekly bin content on the table and tried guessing who it belonged to.

Fusion also gives out information on where to get support with legal and financial issues for self-employed and you can get a free student membership at IPSE through them!

They even organised an evening where you could meet with employers from the industry and network. That actually resulted in getting an offer for a freelance job at a local design company!

**Karla Novak**  
MA Graphic Design

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## Synergy

The written and spoken words have always been the most popular and appreciated forms of arts in the Middle East. Visual expression was limited to calligraphy and patterns, which resulted in their fast development as art forms.

Middle Eastern advertising is experiencing many drastic changes from art to design and social studies. With digital networks and the continuous movement of people around the globe, has created ever-expanding multi-cultural societies. Nonetheless, an international society are growing and with globalization, has resulted in a growing popularity and a high demand for bilingual publications, Arabic typefaces and products that reflect Arabian culture along side Western culture.

The multilingual society has created a new social phenomenon, which is dictating a new form of international visual communication, where multilingual and multi-script designs have become essential in the Middle East.

The challenge is creating a balance between the Arabic language and English "International language", in which designers can build cultural bridges and diverse branding identities.

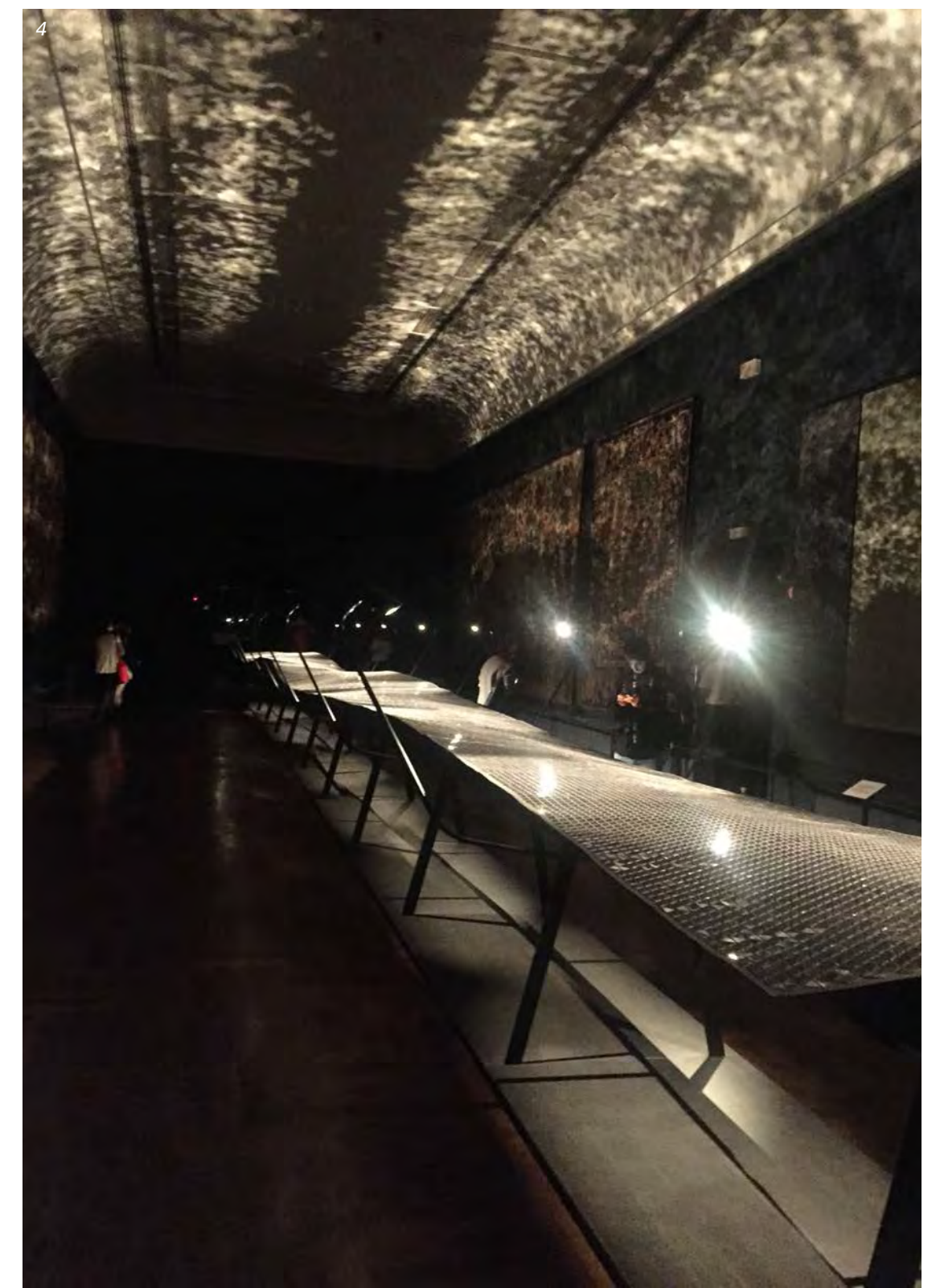
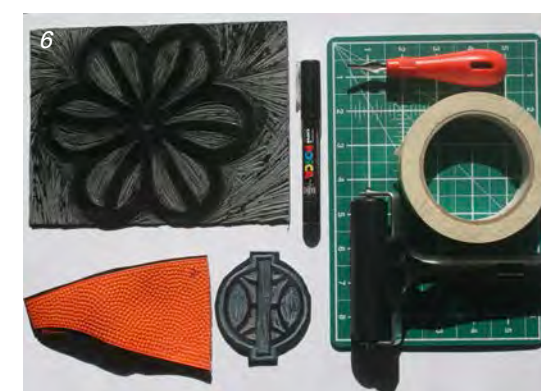
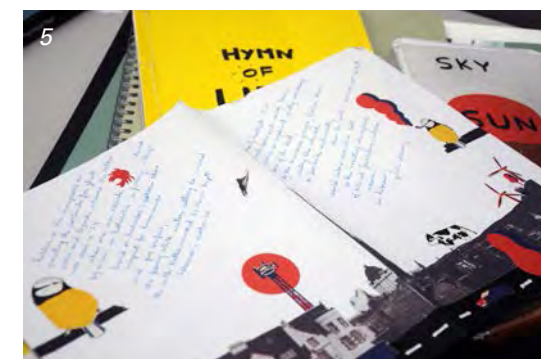
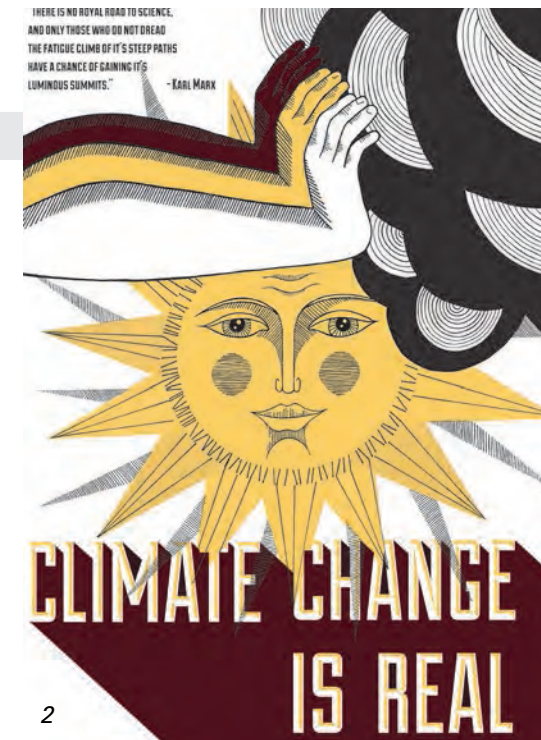
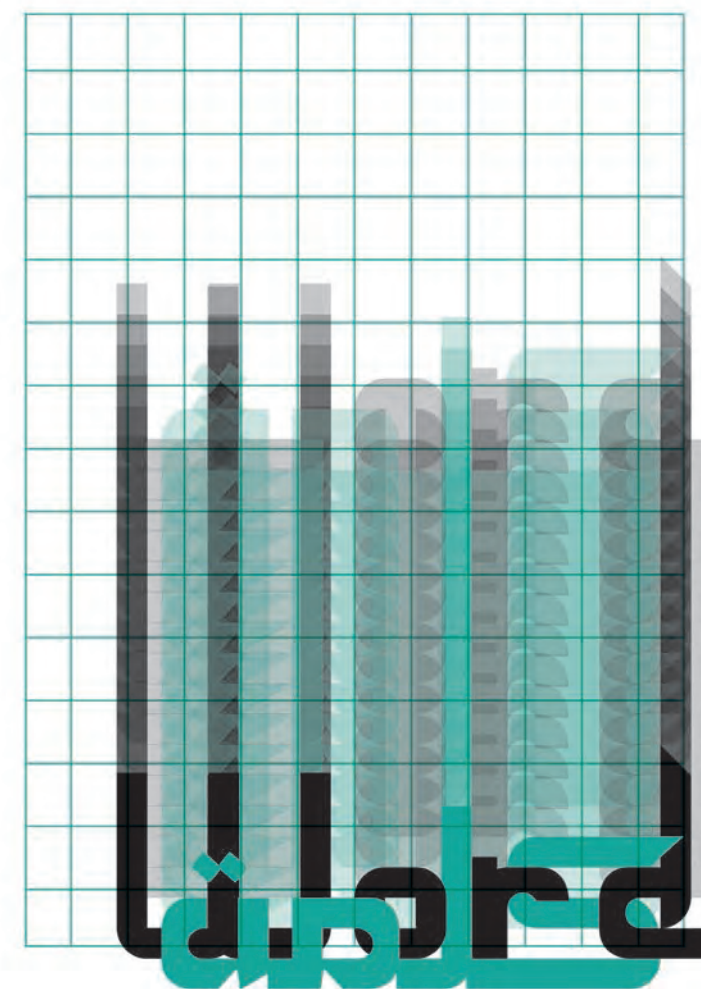
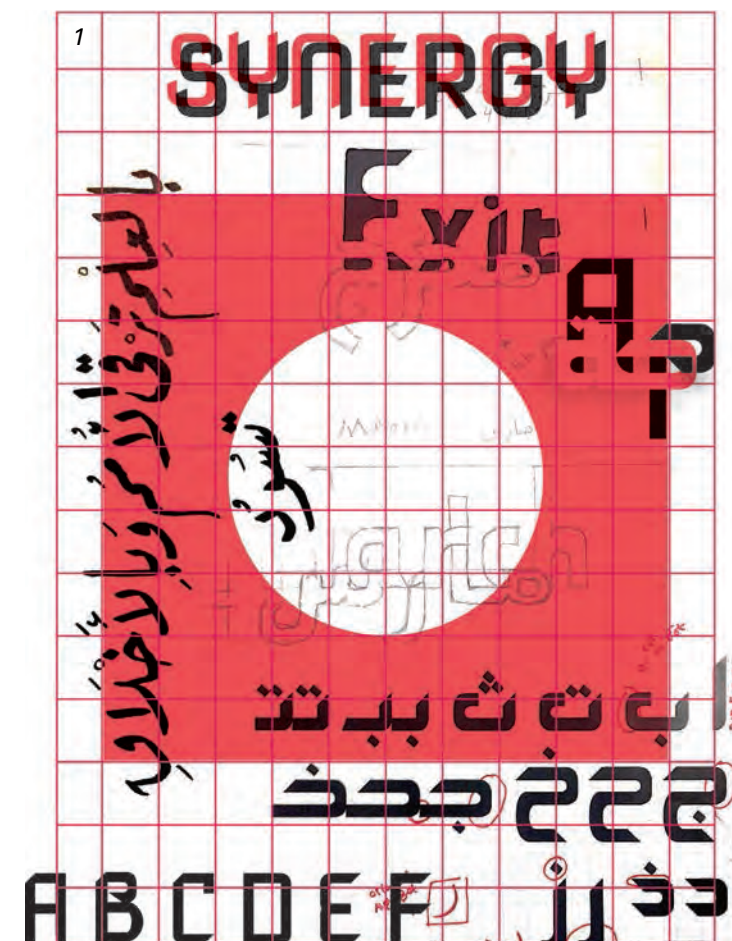
As designers, we are at a crossroad of a big challenge of creating designs that are representative of our contemporary society, in order to do that we have to create a balance between these two opposite visual notions.

Over the past years, Eastern and Western culture have often interacted and shared ideas; this has shaped an influential form of designs and even knowledge.

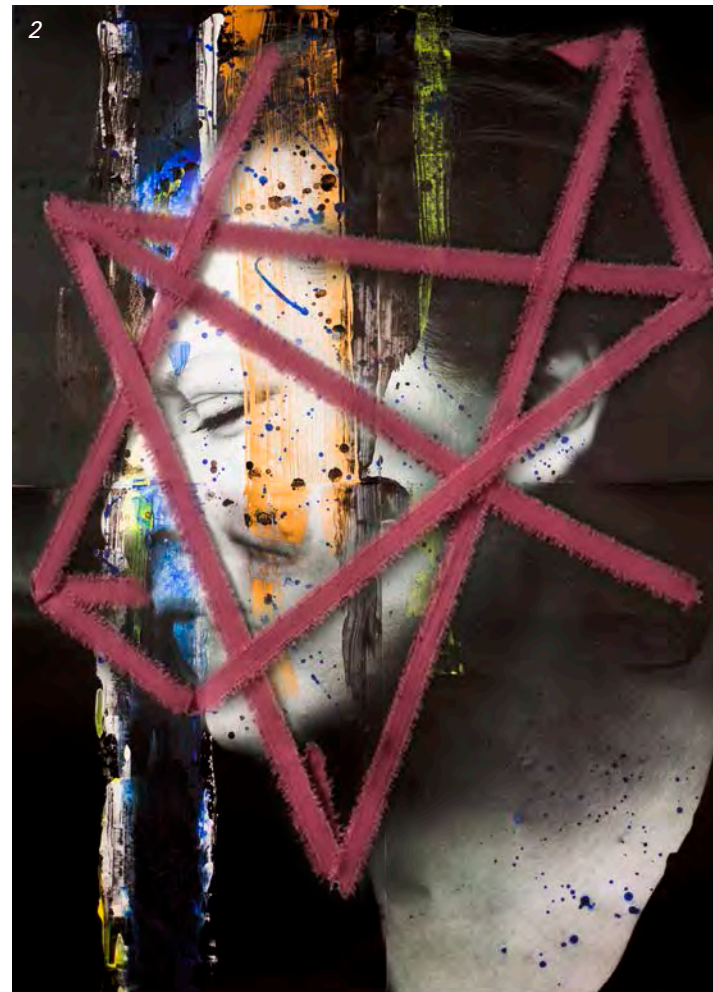
The aim of the project is to create a guideline and knowledge on how to balance a form of visual communication with the Eastern and Western language and culture.

The project is an experimental method to investigate new ways to design typographically for a bilingual audience of dual backgrounds by creating a simultaneous reading experience of Arabic and Latin.

**Farah Kamel**  
MA Graphic Design

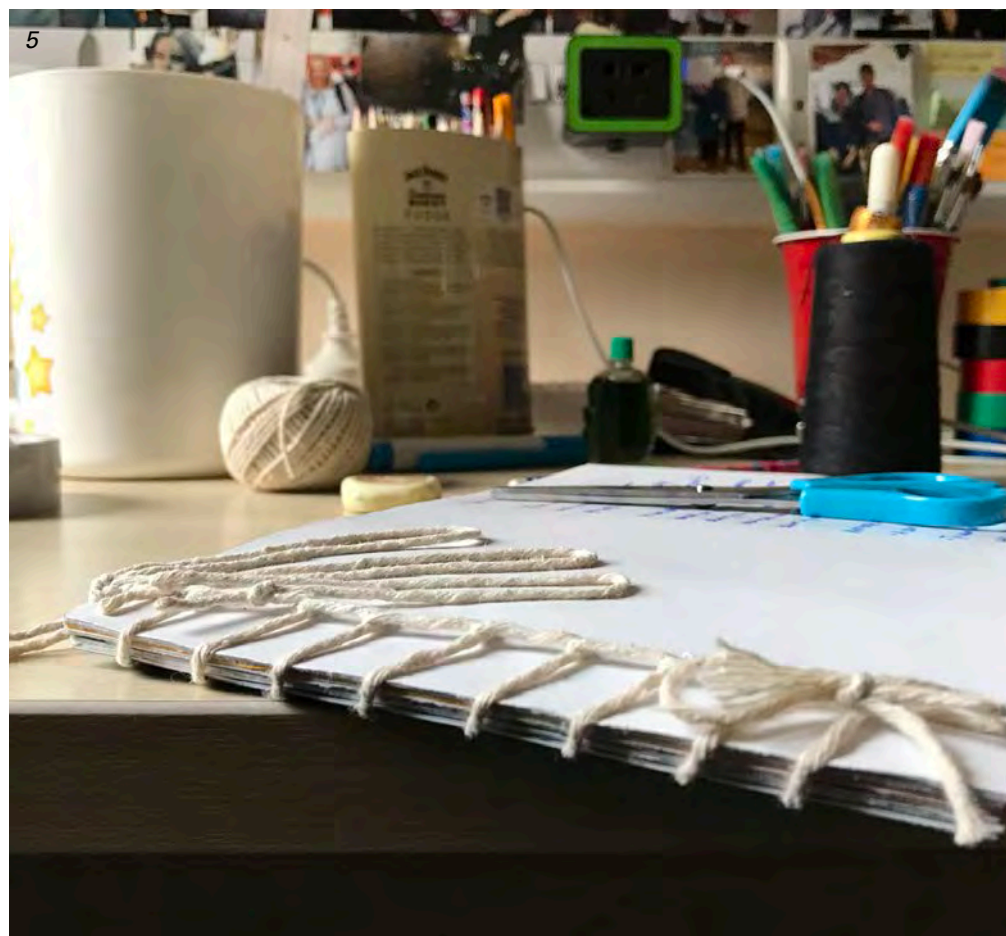
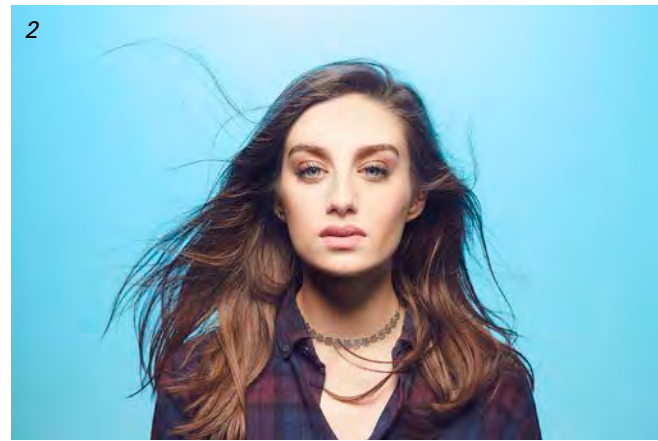






(1) Elina Halilova /MA Fashion Design (2) Kate Tyack /MA Photography (3) Riga Nilki /MA Textile Design Innovation  
(4) Maëlle Daub – Laurent /MA Illustration (5) Anne Kellnberger /MA Fashion Knitwear Design



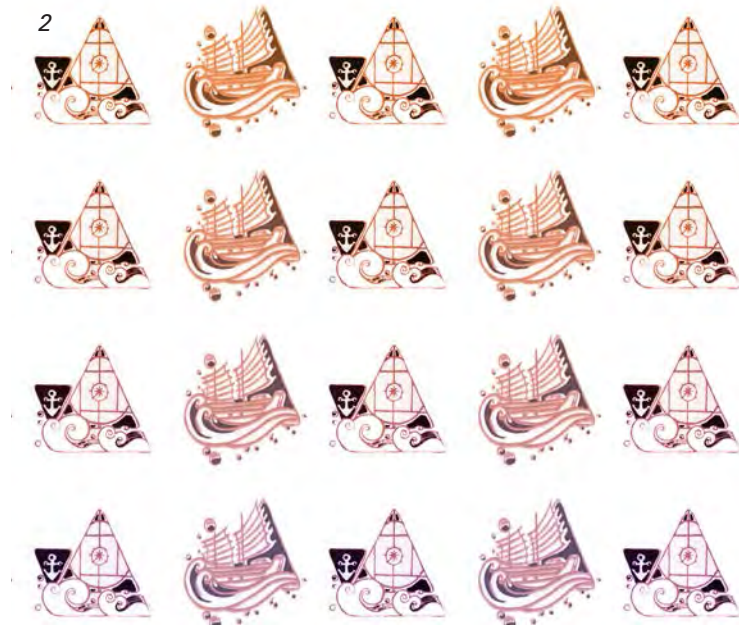
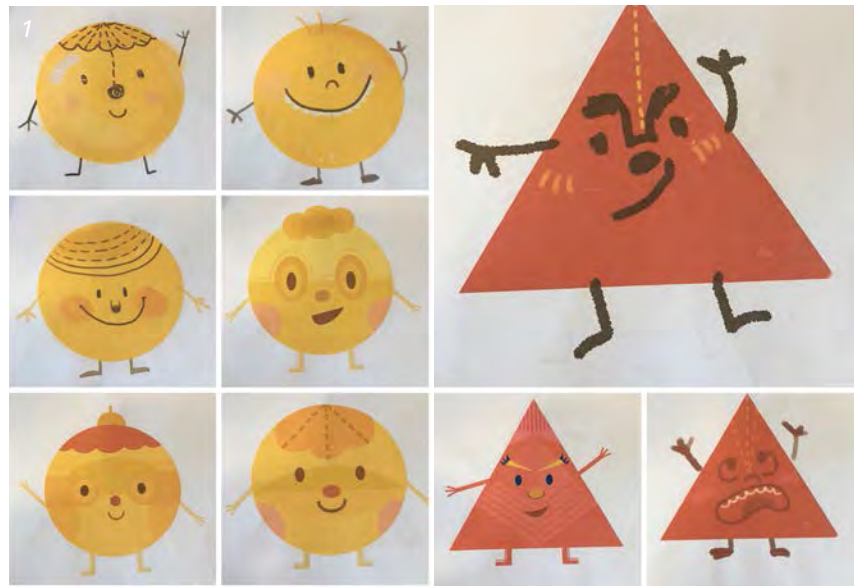


(1) Yuka Kishi /MA Textile Design Innovation (2) Dominic Graham /MA Commercial Photography (3) Xiaotan Wang /MA Fashion Design (4) Maham Sarwar /MA Textile Design Innovation (5) Mi Liang /MA Graphic Design (6) Josef Mayfield /MA Fashion Communications (7) Emma Morgan /MA Commercial Photography









## Natural Dyes

My project is all about using natural dyes to create colourful print designs. I first started working with natural dyes about a year and a half ago. I found it really exciting to take a piece of plain white fabric and a handful of leaves, and then see bright colour begin to appear, as if by magic. Although I enjoyed learning about the history and craft of these traditional dyes, I found that they were stuck with very traditional associations of artisan goods, tie-dye and home crafts. I wanted to bring natural dyes into a modern fashion design context, and challenge people's expectations of what natural dyes could be used for.

Since starting my project I've been experimenting with ways of printing onto fabric using plant and insect-derived dyes. In some cases, it's possible to mix the dye extracts with a thickener and screen print with them directly, and in other cases I print a mordant onto the fabric and then dye it afterwards.

By making use of certain chemical properties that some plants naturally contain, such as UV fluorescence, I've been able to create very interesting effects. My print designs are colourful, bold and fun, and I hope that people will be surprised when they find out that the colours came from natural dyes.

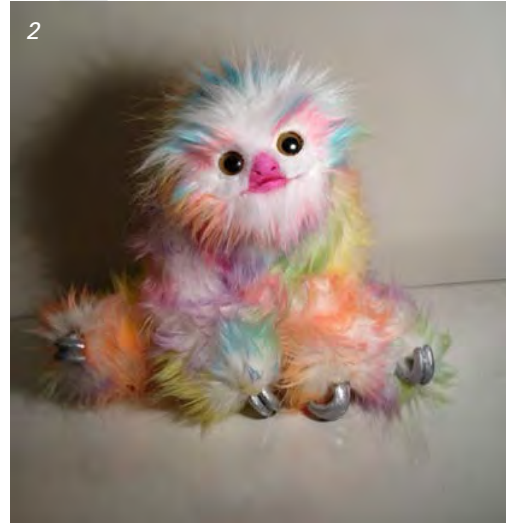
For me, using natural materials is a way of showcasing how amazing nature is. In recent years there have been many concerns raised about environmental pollution from the chemicals used in textile manufacturing, and people have started to look for more eco-friendly solutions. I'm not sure that natural dyes could replace synthetic dyes, or even that they would be sustainable on a large scale, but I hope to at least make people think a bit more about where the materials they use came from.

**Erin Hughes**  
MA Textile Design Innovation

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### Even more wounded, Even more healed

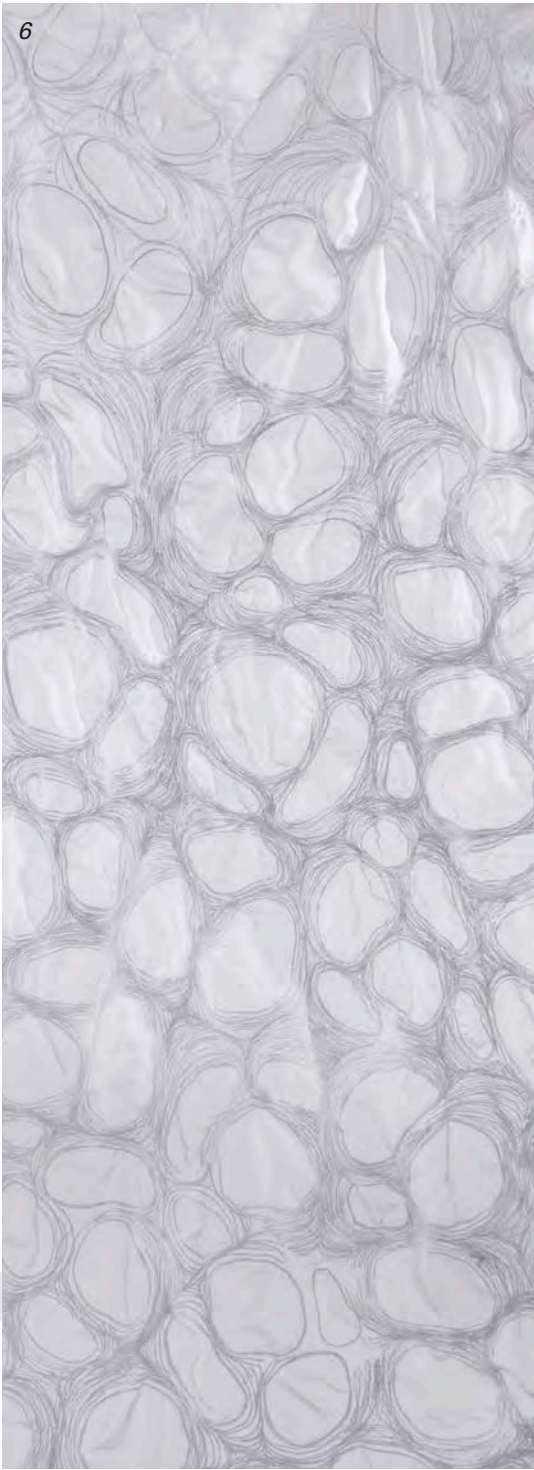
This body of work has evolved into a personal discovery of identity. It began as a study into the normalisation of facial disfigurements, however, by turning the camera on myself, I began my own autobiographical journey. Using Photographic Therapy, pioneered by the late Jo Spence I reworked my self-portraits using mixed media. I found myself accepting my face and the healing from the scar damage was accelerated.

As I became more comfortable with my own self-image, my journey then took me back to my family home to reflect on questions raised by my childhood. After exploring the work of Anna Freud, began to understand that my childhood was the primary reason for me previously avoiding my own image. I continued my Photographic Therapy by taking a medium format camera into the spaces I inhabited but did not truly live in 20 years ago. I captured the passing and progression of time on film.

With each visit the grip the space had over me became weaker and my individual identity stronger. I used the rooms I grew up in to reflect on memories and uncover repressed feelings. I began to find answers for my lack of identity in the patriarchy, trauma and repression of my youth. This continuing body of work represents my progress to date.

My motivation for sharing this deeply personal journey is to promote the profound benefit to of Photographic Therapy as a tool for mental and physical recovery from trauma.

**Kate Tyack**  
MA Photography





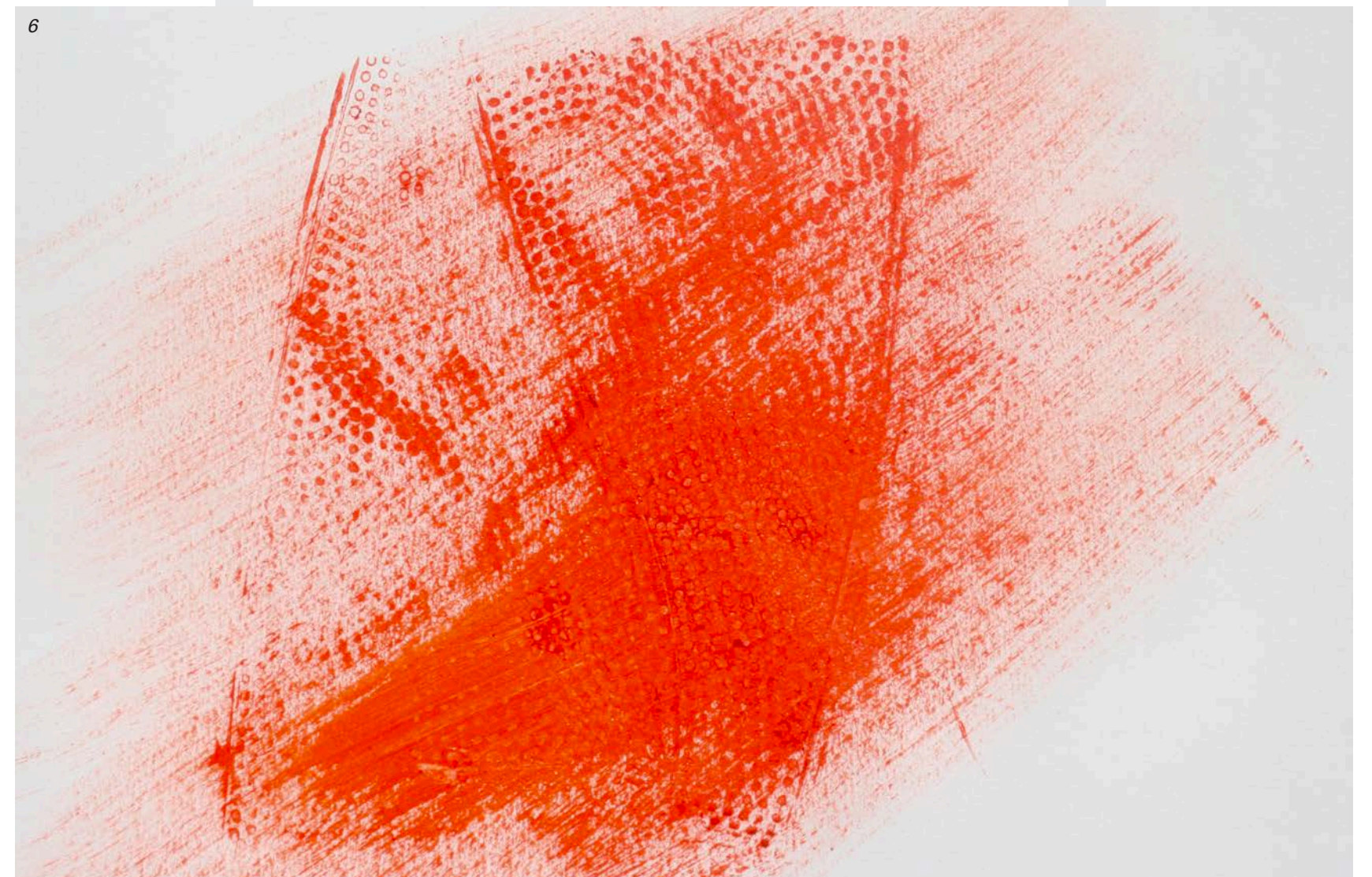
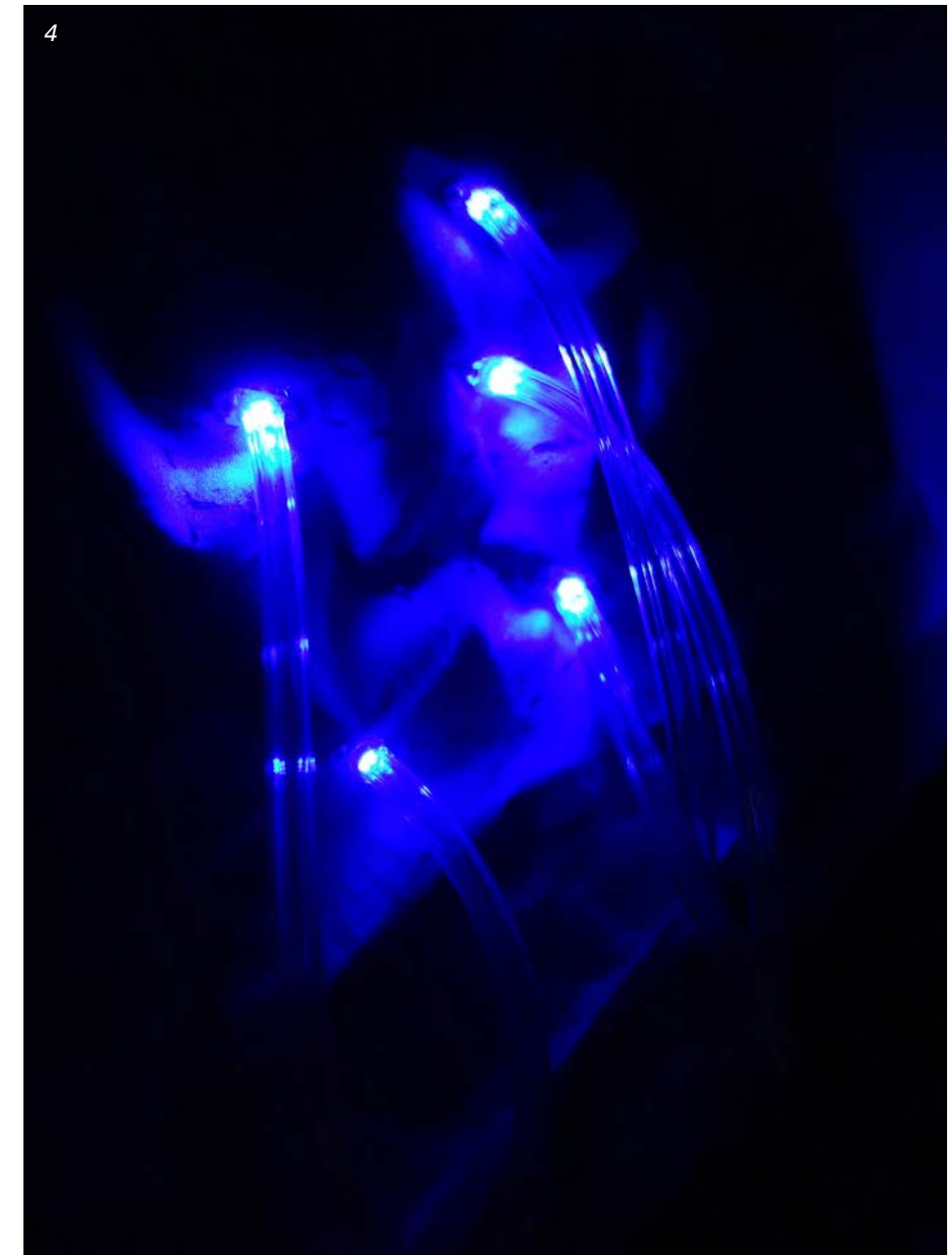
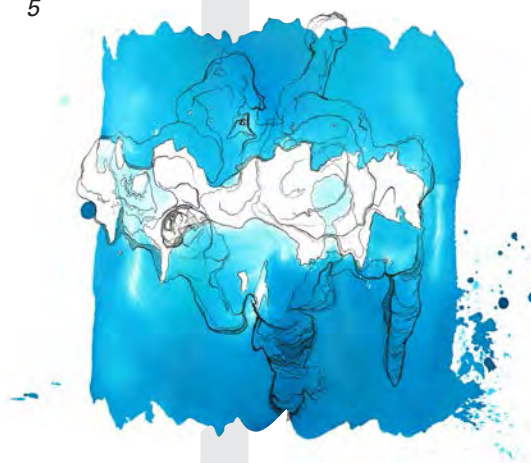


## Art Award Advisor Training Session

I was lucky enough to be selected to attend a training session to become an Art Award Advisor. This day was full of information and gave me many ideas for advancing my own MA project. As someone who enjoys discovering and learning new things, the MA has been a great challenge and has allowed me to push my boundaries.

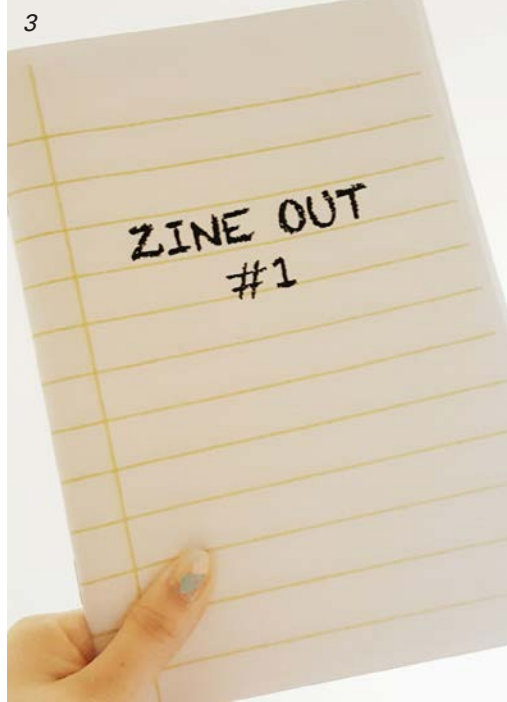
The Art Awards are an occasion for young people to connect with the wide world of arts and give them, at the same time, the opportunity "to grow their arts and leadership talents". As an advisor, my role is to accompany these young people in their journey in an artistic field (it can be painting, but also music, poetry, sculpture, dance...). My role is to help them develop their skills and knowledge by organising workshops. For the end of their journey, I now have the ability to assess them. There are five levels (Discover, Explore, Bronze, Silver, Gold), and I was trained for Bronze and Silver.

**Maëlle Daub-Laurent**  
MA Illustration

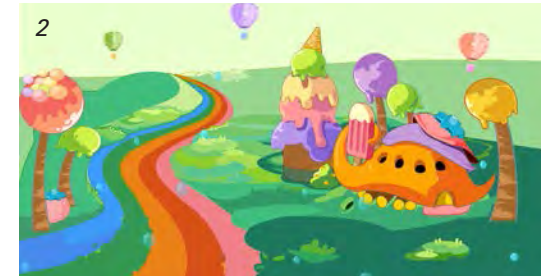
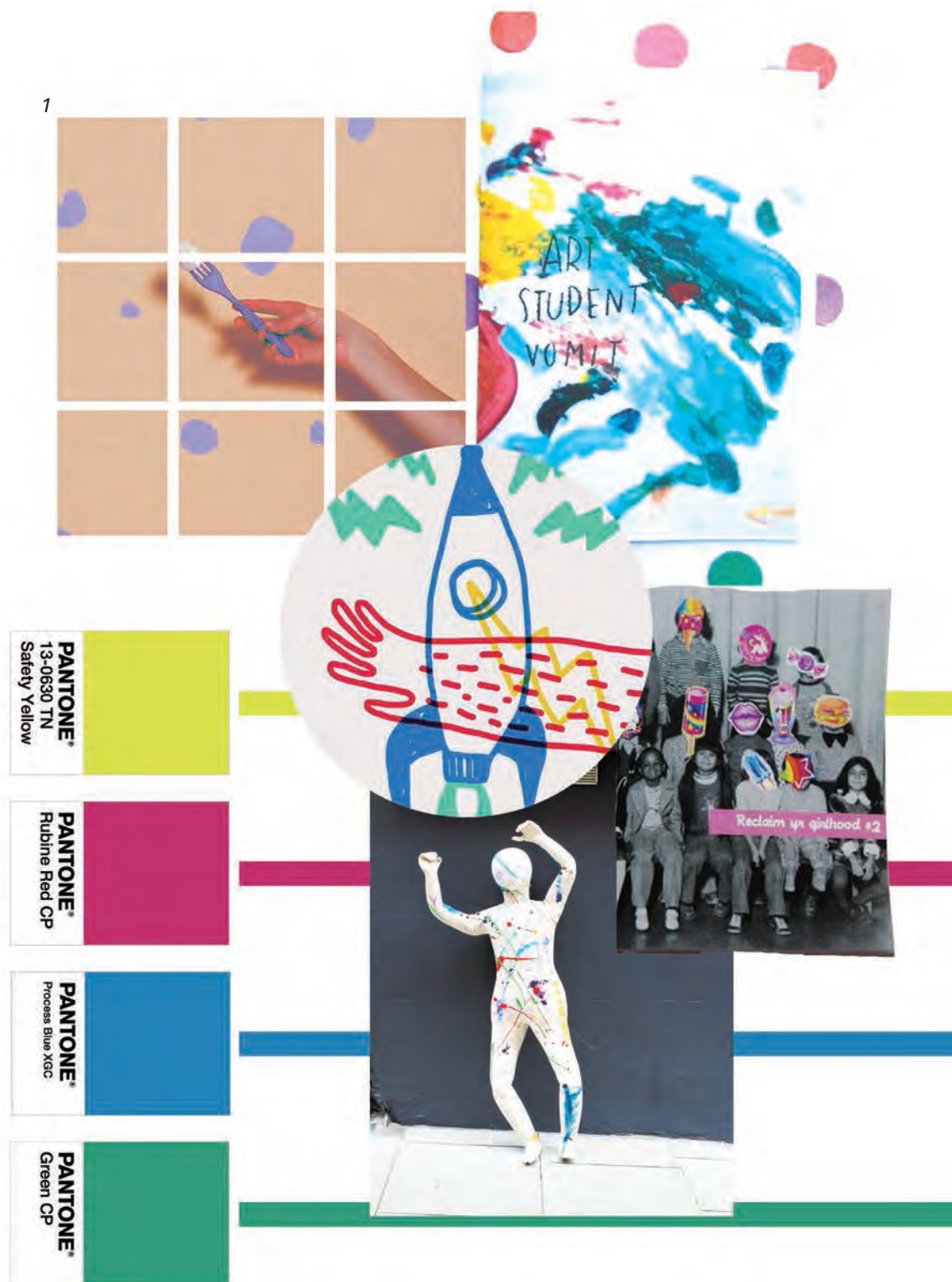


(1) Maëlle Daub – Laurent /MA Illustration (2) Chen Yunqiu /MA Illustration (3) Amanda Mitchell /MA Graphic Design  
(4) Kayleigh Mace / MA Textile Design Innovation (5) Amy Devine /MA Fashion Knitwear Design (6) Alexander Duncan /MA Graphic Design









## Trip to Bicester village, Paris and Antwerp

The very first experience as an MA student, was to collectively learn about creativity and business through shopping. Yes, that's right!! I had an incredible opportunity to visit Bicester village which is a luxury destination a world could imagine. After I got there, I understood there's more to just the exclusivity of the brands and customer experience. This understanding grew to me, as we attended a seminar from the marketing director of Bicester village, who was kind enough to offer us knowledge beyond the exclusive luxury shopping arena. I consider this experience as significant part of my learning, as the seminar unrivalled different aspects of creativity, branding and customer service and also gave me a peek into the lives of the consumers who love such an experience and are able to afford luxurious amenities offered to serve them.

The international experience offered by the MA course, was a trip to the most iconic fashion capitals in the world, that is, Paris and Antwerp. The trip lasted for a week, where in , we had specialised fashion tours in both cities and acquainted with notable people within the

fashion industry, visited galleries and had a chance to explore the cities. This was my first trip to Paris and Antwerp, and it was a dream. Each of the places had a serene ambiance that elevated my spirits to explore the cities. The remarkable visits that I cherish in Paris, LOUIS VUITTON FOUNDATION and Studio Edelkoort, trend forecasting office of the renowned scholar Lidewij Edelkoort. The collection was uniquely presented with a reminiscent to good old form of performing arts and the narrative storytelling led me to a imaginative fantasy of history art and culture.

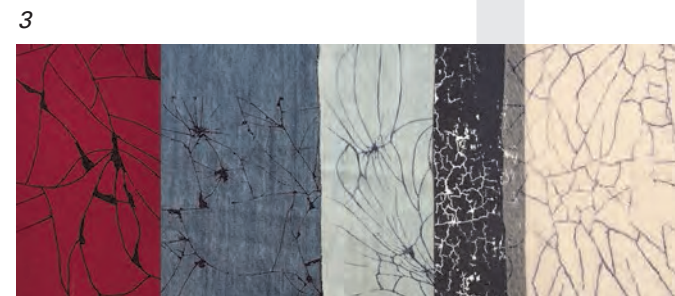
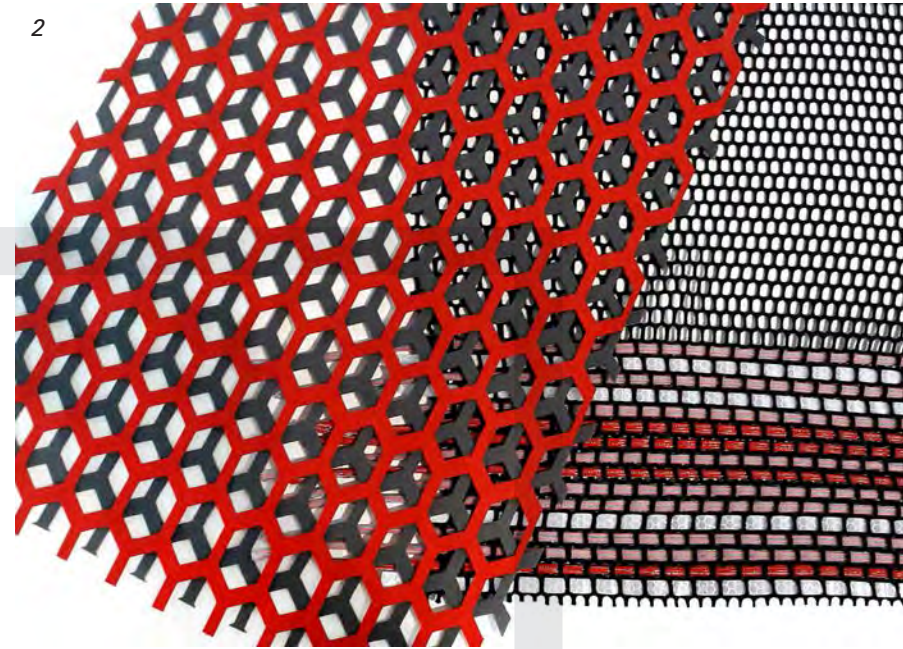
Antwerp provided a twist in evaluating fashion and lifestyle with its mind-blowing presentation of art and fashion collection and various exclusive boutiques for fashion and lifestyle. Though, Antwerp is known for its excellent designers, the city provides a taste of its exclusiveness with magnificent interiors with subtle colour palettes in the interior and lighting. This city has many specific art and cultural collections within the museums with rather peculiar names, such as MOMU and FOMU museum, where the former housed

collection of old possessions and paintings of the artist's family and the adoption of the family into different forms of dressing with representation through sketches and paintings of radiant colours. It was an absolute delight.

Finally, I can say that these trips have been a huge impact in my life for two important reasons. Firstly, it broadened my views at an international level, by exposing me to the interiors of the fashion industry in two of the most culturally different fashion capitals. Secondly, these trips provided a glance through practical and hands-on experience to understand business and fashion in a wider context. The very experience enhanced my way of travelling by visiting unique places to eat and understanding the MA course at an international level. I intend to travel and explore the way I have had in this course in the future.

**Kajal Nelvigi-Anil**  
MA Fashion Marketing





## Homes away from home

Xu Cheng, known to us as Frank, started to fall in love with the architecture of houses in Britain as they were starkly different from those in China. Inspired by New Objectivity and the typologies of the Bechers, Frank set out to capture the streets of Nottingham using a large format 5x4 film camera.

As his work progressed he started to examine what a home is and how that compared with his previous notions. Frank created three typology sets in an attempt to investigate traditional class expectations, the first in Wollaton, then in Bestwood Village and finally an old mining area, Newstead Village.

He would return day after day at the same time in the morning after all the occupants had

gone to work and the cars were gone allowing him to get a clear shot of the houses.

To ensure each shot had consistent lighting Frank would only shoot on overcast days where the clouds would diffuse the light creating a beautiful dynamic range.

His contextual research involved figuring out what type of people the occupants were by looking at the age and the cost of the properties. After spending hours in the dark room Frank has produced several series of beautiful fiber based prints which open a window into the lives of Nottingham residents.

**Xu Cheng**  
MA Photography



(1) Mineet Thakkar / MA Commercial Photography (2) Riga Niki / MA Textile Design Innovation  
(3) Jing Qian / MA Fashion Design (4) Xu Cheng / MA Photography



# New Courses

## MA Commercial Photography

A new course at NTU, Commercial Photography is practical-based, designed to help students develop the commercial, technical and conceptual skills demanded by the photographic industry. A key aspect to the course is carrying out work placements. Placement has given students the opportunity gain vital network connections, utilise skills for their academic projects, and further their career progression. This academic year, students have undertaken a variety of photography placements across different industry areas, these include:

The Wellcome Trust: A biomedical research charity based in London.

Fellows & Son: One of the UK's leading auction houses based in Birmingham.

The Amazing Chocolate Workshop: Independent chocolatiers based in Nottingham.

Idleman: A menswear online retailer based in London.

River Island (photography studios): High-street retailer with studios in London.

London Fashion Week Men's with Getty Images: Stock photography agency capturing catwalk shows and backstage.

**Hugh Hamilton**  
*Course Leader*  
*MA Photography*



## MA Culture, Style & Fashion

This unique course allows students to become expert in ideas about how style culture works, how objects, images and behaviours associated with style culture exclude, define and persuade is fundamental to the course, which interrogates the dynamics of trends within capitalism, globalisation, and sustainability agendas.

This year our team of specialists and special visitors contributed themes of glamour, cool, authenticity, dark romance, techno-futurism and nostalgia, as well as configurations of identity - class, gender, age, place, ethnicity and the body. Far from superficial, the way things appear and feel motivates consumers, and mobilises massive amounts of global money.

It's a predominantly written course with negotiable and innovative outcomes which enables students from a range of prior experiences to prepare themselves for careers in cultural institutions, cultural commentary, journalism and research, as well as allowing art and design practitioners to deeply explore ideas which may underpin future work.

**Vanessa Brown**  
*Course Leader*  
*MA Culture, Style & Fashion*



(1) Laura Wheatley /MA Commercial Photography (2) Vanessa Brown /MA Culture Style & Fashion (3) Phoebe Wells /MA Textile Design Innovation



