

# creative

LCCA Student Magazine # 14

LCCA

London College of  
Contemporary Arts

## ART IS IN THE BIN

Banksy's protest

## EDUCATION, INNOVATION, CREATION

Exclusive interview with Iain O'Neill

## ON THE CATWALK

Mary Martin's collections at  
Glasgow Fashion Week

## THE RISE OF REMAKES

The next thing to obsess about  
in cinema

## MUSIC PHOTOGRAPHY

Madeline's journey

FREE





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## creative

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Xenia Robinson,  
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# A word from the editor

**For this festive season we are delighted to present to you the latest issue of Creative!**

**T**his issue of Creative is packed with an exciting line-up of features from Mary Martin's Glasgow Fashion Week designs to Luna Campos's 'Art in the Bin' article, which explores Banksy's art-shredding stunt in great depth. Get ready to experience storytelling from photography students through the lenses of their cameras and read our heart-to-heart talk with our foundation alumna who returned to LCCA to hold exhibitions.

Finally, a message for you from one of our guest speakers: "think of life like a maze with many different paths. If one doesn't get you to where you want, find another and another, until ultimately, with your goals in mind, you get there. Know what makes you unique and own this with pride to set you apart." Read our inspiring interview with Iain O'Neill in the pages to follow.

*Enjoy reading and happy holidays!*



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## WELCOME MESSAGE



excellent facilities.

As a student, you should expect your time with us to be challenging and demanding yet fulfilling and exciting. Coming to the college means making new friends and combining education with a great social life in one of the liveliest cities in the world.

**I look forward to meeting you and welcoming you to LCCA.**

*Sharjeel Nawaz, LCCA Principal*



## CREATIVE *Graphic Design*



# Irritable Publication

By Lydia Easun, BA Graphic Design

**In my final year at university, we had to design a publication revolving around the five senses. It had to be extremely personal and convey a sense of individuality.**

**B**eing someone who is very irritable with mild-to-moderate OCD, I chose to design a booklet about the smells, sounds, taste and things to see and touch that irritate me most in life - as there are some very peculiar and distinctive things that frustrate me.

Not only are the artworks throughout the publication of things that irritate me, but the layout and structure of the actual book is also aggravating. For instance, I have filled the text with spelling mistakes with words like "your" and "you're" (these annoy me a lot); I've deliberately made the kerning (the space between letters) uneven and difficult to look at and not centred or aligned certain bits of text.

Here are some of the artworks featured in my publication:  
For instance, I love my mother, but the smell of her lime, basil and mandarin Jo Malone perfume reminds me of mosquito repellent.

Or the taste of off-brand ketchup makes me question why on earth someone would buy anything other than Heinz. But probably worst of all, an irritation that drives me mental: the sight of a badly lined bin.







INTERVIEW WITH NICK PEARSON, FOUNDATION  
ART & DESIGN ASSOCIATE LECTURER

# ‘Art is in the Bin’: Banksy’s Protest

By Luna Campos, Guest Writer

**Banksy’s latest stunt may be his most audacious one yet. On 5 October 2018, Sotheby’s auction house in London sold one of Banksy’s most iconic artworks, “Girl with Balloon”, for just over £1m.**



**T**he twist was that as the auctioneer’s gavel went down, a shredder hidden in the picture frame was remotely activated, partly destroying the canvas.

The stunt quickly went viral and ever since it happened, the art world has been overflowing with praise, critiques and analysis dissecting it. However, Banksy has revealed very little about the piece, which has since been renamed “Love is in the Bin” and his true motivation behind it.

We do know that, according to Banksy’s Instagram account, he fitted the shredder into the picture’s frame years ago in case it was ever put up for auction. It was also revealed that the canvas was supposed to be fully shredded.

Everything else is speculation. The whole stunt is a mystery,

but we can safely assume that there’s much more to it than meets the eye. In fact, “Love is in the Bin” turned out to be a perfect example of why Banksy matters and an excellent case study of the art market’s relationship with artists. We talked to Nick Pearson, Associate Lecturer at LCCA, to take a look at what makes Banksy so relevant.

## Art in the digital age

Love is in the Bin is making history and this is partly because it caused a huge media sensation. Some estimate that it’s worth even more after the shredding and that all of Banksy’s works have since increased in value.

That probably wasn’t his intention, but it goes to show

The resulting artwork following Banksy’s shredding stunt.





Banksy never shied away from criticising the most prevalent elements of modern life.

the art market elite. As art critic Jonathan Jones puts it, “the market turns imagination into an investment and protest into decor for some oligarch’s house.”

One example is Banksy’s mural “Slave Labour”, which was painted in London in 2012. The mural was made as a protest against the use of sweatshops in the making of products for the Queen’s Diamond Jubilee and the London Olympics.

However, the piece was removed straight from the wall and twice sold at auction for huge amounts. This prompted Banksy to comment, quoting Henri Matisse, “I was very embarrassed when my canvases began to fetch high prices, I saw myself condemned to a future of painting nothing but masterpieces.”

So, considering Banksy’s views, the creation of “Love is in the Bin” might have been a way of criticising the art market’s exploitation of his art for profit. According to Jones, Banksy did this because “art is being choked to death by money. The only rebellion left is for artists to bite the hands that feed them.”

### Selling graffiti

There’s an inevitable contradiction about selling street art in the secondary art market. According to urban art specialist Mary McCarthy, the growing popularity of street art led to its rising commercialisation, which exposes the paradox between the very nature of street art and its increasing mainstream success, “thereby robbing the medium of the ‘outsider’ stance with which it is identified”.

Banksy wasn’t the first street artist to be trapped in this paradox; the art world first caught an interest for street art in the 1980s when “New York galleries first saw the appeal of graffiti to an audience who felt that this new underground art had a very interesting ‘urban cool’. This launched the careers of artists like Keith Haring and Jean-Michel Basquiat,” says Nick.

As for Banksy, he started getting attention from the mainstream art world in the early to mid-2000s and it wasn’t long before his art was selling for big sums.

Enter “Love is in the Bin”. Banksy always intended for the piece to be sold – and shredded – at the auction, so the prank may well be a protest against the mass commercialisation of street art, which may turn it into a by-product of consumerist society and rob the art of its very meaning.

It wasn’t the first time that he critiqued art market economics. Another creative way he’s done this was by setting up a stall in Central Park in 2013 and selling some of his paintings for \$60 apiece. At the time, no one knew the paintings were authentic and not many were sold, but the next day Banksy confirmed on social media that the canvases were authentic, causing their value to skyrocket.

the extent to which the media dictates the value of artists. “Social media has become the vector through which the world knows Banksy’s work,” says Nick. “How many of us have seen a Banksy ‘in the flesh’ anyway?”

***“So many photos have been taken of his known works and they have been posted, shared and consumed countless times.”***

Banksy and his work are products of the globalised, social media-driven 21st-century world. “Banksy exists in a world of sound bites, hyperreality, advertising and smartphones,”

### Nick notes

“Our world is almost infinitely interconnected and instantly viewable, with the 24-hour news cycle, wars we don’t understand, political walls we don’t want and rampant capitalism. All this and the ability to know, ‘like’ and share makes social media an effective way of getting his work known.”

These elements of chaotic modern life are clear in the anti-establishment message that permeates Banksy’s art and he’s managed to cleverly use the media as an instrument to spread the original message of his art beyond his hype in the art world.

### The impermanence of Banksy

The internet is the perfect medium to return his art to the public view, allowing it to live on after its removal from the streets. “His pieces are short-lived, being painted over or carefully removed (or, as he might put it, stolen) and taken to a museum, exhibition or private collection,” says Nick.

The transient nature of street art is part of the deal. Graffiti is illegal and seldom stays in place for long, unless a conscious decision is made to preserve it. However, Banksy also has to contend with the removal of his graffiti from public walls for sale in the secondary art market without his consent. His work is characterised by its anti-establishment message, yet at the same time, he’s become a favourite of



Banksy’s works sold in Central Park only acquired value in the art market after the pieces were identified as his.]



Some of those who bought the paintings reportedly resold them for well over \$100k, exposing the irony of art market dynamics and its perception of artistic worth. “If Banksy hadn’t been ‘made’ by the great wave of media hype he has cleverly managed to surf, if those art world ‘wall-breakers’ were not encouraging their clients to throw around so much money, the media wouldn’t have been interested in him in the first place,” says Nick. “In a capitalist society, this is what we’ve come to call value”.

The fact that Banksy has managed to hold a mirror up to the art market showing its own shortcomings demonstrates why he is one of the most relevant artists today. “Banksy’s impermanence, the commercialisation of his art and the self-destructive nature of his latest prank are nothing new,” says Nick, “but we shouldn’t damn him for that. “Each artist reinvents art for their own time. Each artist has the opportunity to change art and the possibility of finding their own audience. That is the real value of art.”

The mural, made as a protest piece, depicted an impoverished boy sewing Union Jacks into a piece of string







### Suffocation

*"Cigarettes and smoking are for me, the proof that greed can be stronger than morality in human hearts. Now that we know that it's terrible for our health and it's not doing anything good for us, why do they keep making them? Why do they keep trapping innocent people in this vicious loop of need? Because it's making tonnes of money I guess."*

### Anguish

*"When you feel anxious about something, try to understand this feeling, what does it feel like? Can you scan your body, looking for the way it hurts and how? This was a very helpful tip that I used. Looking for the physical source of the pain made me take a step back from the emotional one. When your whole world crumbles, remember that you still have your two legs, it's going to be fine."*



By Louis- Sacha Talleux, BA Graphic Design

# Suffocation & Anguish

# Student Council

Meet your student president and deputy student presidents.



**Ian Beacon**

STUDENT PRESIDENT

*StudentPresident@lcca.org.uk*

I pledge to be a strong voice and a champion for change at LCCA with regards to any matter that involves making students' lives better. I will foster a sociable environment and be a friend to each and every one of my fellow students. In doing so, I will also make a point of cultivating a spirit of collaboration between the student body and the college's management and administration departments, as I serve to the fullest capacity of my talents.



**Iosua Erwin Lingurar**

DEPUTY STUDENT PRESIDENT

*DeputyStudentPresident@lcca.org.uk*



**Dave Olu Ibiaso John Davis**

DEPUTY STUDENT PRESIDENT

*DeputyStudentPresident1@lcca.org.uk*

My role as a deputy president is to assist the president of the council and other student council members to ensure that students' voices are heard concerning any issues. I also pledge to make sure that we work closely with the faculty of every department. I'm ready to chat or talk things over with you and will reply to all your emails.

Disabled Students Allowance is a very important part of the educational system to me as I am a recipient. I will make a point of educating others who also have needs relating to a disability to get the information that will help them to cope and excel regardless of their disability.

You can reach me on the school email. Feel free to send in your suggestions to the council and we will work to implement change. As student council members, we will also be a bridge between school administration and students. Thank you very much for accepting me as your deputy student president. I will work tenaciously to help bring about change and to justify the trust students have placed in me.



# Music Photography

By Madeline Rome, HNC Photography

**I think music photography compared to “conventional” photo shoots are more of a challenge in the sense that you don’t know what to expect from the lighting, if there’s going to be smoke or not, or what the people on stage are going to be like.**



Instagram: [@maddierme](#)  
Twitter: [@MadelineRme](#)  
Facebook: [Madeline Rome](#)  
Website: [madelinerome.format.com](#)

**B**y contrast, with portraits or studio photography (or other planned type of photography) you can choose your set up or at least have reflectors to get the light where you want it to be.

You can also talk with your model beforehand to get an understanding of what their moves/ poses will be and therefore anticipate what images might look like and get a clear image of what you want in your head.

However, at a concert, unless you’re the artist’s/ band’s official photographer, you don’t really have this head start.

So far, my journey as a music photographer has been the most fun but also the most energy draining experience of my life. Last September, I started working for a French media company called MZK and thanks to that, I had the chance to get backstage access with a colleague to conduct an interview with a band I absolutely adore called YONAKA. Being with a publication has also given me the opportunity to shoot bigger venues/artists such as Sam Fender at Electric Brixton.

What is really challenging is to not compare yourself to others, not everyone is the same or works the same way, not everyone likes the same type of photography or edits and it’s impossible to be liked by everyone. Another challenge is to live off your work. Most people in the industry have another or even multiple jobs on the side and doing photography full-time is a very big step to take.

As a photographer, my favourite thing is to have access to places you’d normally only dream of, it’s exciting to be at the front of the stage when you’re used to being at the back. I enjoy the feeling of being able to go backstage and have a chat with the artists.

I’m currently doing a HNC in Photography at LCCA and what’s really great is that we’re not restricted to what the lecturers want us to do. They don’t impose a “perfect” way of doing things which is, in my mind, extremely important in a creative course. Everyone is very open-minded and we’re a very diverse school too; we have people from all around the world - a melting pot of creative minds.

After this year I’m planning on focussing more on working with artists/bands, meeting new people and hopefully doing a few tours! I’d also love to get into videography and maybe shadow a few people because I think the best way to learn is directly in the field and eventually I’d like to make my way into management. The industry cruelly lacks the presence of women and I hope things will change and hopefully maybe one day I’ll be the one to inspire younger girls and women to join the industry, who knows?





# On the Catwalk

Fashion alumna Mary Martin took part in Glasgow Fashion Week, where she wore pink bows in her hair to honour the fight against cancer.

Yasmine Trendy, one of the fashion models in a pink dress, who's currently undergoing cancer treatment said:

*"It was an honour for me to wear one of Mary's creations."*

Photo credits: Paul Francis McGugan  
Scottish Photography





By Diana Alina Ghetau, HND Photography

# Take a Seat

*'Take a Seat' - it was a way to  
send a message to people.  
Take a seat, breathe, clear your thoughts  
and think about yourself!*



I always like to take candid shots of people. When I started to study at LCCA, for our first term we had to take photos of buildings. I was very concerned that I wouldn't be able to express myself through photographs without the presence of a human. This was a challenge for me but I learned that I can include people in these photos just by feeling their presence. "Take a seat project" started with taking pictures of empty chairs (benches) but lately I have added people in the shots, being afraid that no one will get the idea.

Moving to London five years ago, I noticed a huge difference between my quiet city and this busy, packed capital. People are always rushing to get to the train on time or to drop their

kids to school before work. Going out during rush hour is stressful and can ruin a good day. I realised that during rush hour most people don't smile, probably caused by the stress of having to be on time and the repetitive actions that we do every single day.



## 'Observing into Abstraction'

Matilde Grassi tells us more about her project for the final show.

My work titled 'Observing into Abstraction', presents a tryptic mosaic of chemigram prints, a technique that consists of painting with resistant materials (such as honey, egg, hand creme, oil, tape etc.) on photographic paper to then process it in the developer and fixer bath, out of the darkroom.

In this project I have been interested in the possibilities and abstract elements of textures, colours and shapes created through the process rather than the meaning of every work itself. The formal elements of each print reminds the eyes of real things in the world and arouses emotions as well.

This leaves my work open to interpretation, which may be different for every person as what we see is influenced by what we know and what we experience.

The final pieces are realised using diverse types of photographic papers and chemical treatments. Consequently, the colour tones are different.



By Matilde Grassi, Foundation Art & Design

# Foundation Art & Design Final Show

**Foundation Art & Design students stunned everyone with their end of year show. A 3D dress inspired by Chinese fabric and flowers, a large plastic jellyfish addressing the issues of plastic pollution and a two piece zipper dress were some of the show's highlights.**





# Snapshot

“This picture was taken at Printworks, an abandoned printing factory that has been turned into a music venue, where I was commissioned to do event photography.

It was a fun project and I enjoyed the good vibes as well as seeing all the people dancing happily. My lecturers at LCCA are incredibly inspiring. They have changed my views for good. I owe them a lot.”







# A heart to heart with Foundation Art & Design Alumna

LCCA alumna Mélanie Chappuis Valdivia, together with Hae Dn and Danae, speak about their exhibition ‘Voyager 2’.

## When did you graduate from LCCA?

I graduated from LCCA in 2017.

## How did you hear about LCCA and why did you choose to study here?

I heard about LCCA when I was learning English. I decided to do a foundation course at LCCA because I had different interests in art and design such as architecture, graphic design and fine art. The course prepared me to apply to a specific course for the future.

## Tell us about a project you worked on while at LCCA?

For the Final media project I did a movie based on an important period in my life: the passage of a teenager to



an adult. When I moved to London, I became more independent and went outside my comfort zone; I grew up and became an adult. I decided to show my narration through dance because I can express more of my feelings and emotions. The two dancers, Natalia and Shelly, are representing my culture from Peru, to show my identity, where I come from and how my origins and my education are strengths to me.

## What was the foundation course like?

My foundation year was one of the best experiences I've ever had. I learned a lot of different mediums and expanded my knowledge in history of art. Mark and Nick, my teachers, helped me to find my pathway for the future. I've had great classmates, some of them became my best friends in London.

## Did you get involved with the industry, exhibitions or external projects during the course?

I did some exhibitions with students from Central Saint Martins based on the citizens of Deptford. On the side, I produce music and collaborate with a singer called Hortense. We are doing experimental and pop music together. At the moment I'm working on a project with dancers from different countries as I'd like to speak about the multicultural in London.

## What sort of person would do well on the foundation course?

Someone that would like to know more about themselves. The foundation course is good at helping to define which area you'd like to explore and if you'd like to extend your knowledge, you will learn a lot of different skills such as painting, collage, digital media, 3D art and contextual studies. It helped me as well to construct a structured portfolio to apply to universities.

## How has studying a foundation at LCCA helped in your chosen career path?

Studying a foundation course at LCCA helped me to choose my career path because I experimented with a lot of different mediums. It's the reason I was able to define my favourite areas which are painting, digital media, 3D art and music.

## What advice would you give a foundation student starting the course now?

I'd give students the advice to follow their instincts, not be scared of going outside their comfort zones and to experiment as much as they can do. It will help them to learn more about their future career. It's useful to listen to the advice of the teachers and the classmates to get an external opinion. It's important to affirm your interests and your passion.

## What is the best part of returning to LCCA to hold exhibitions? Please describe your work in ‘Voyager 1’ and ‘Voyager 2’. Can we anticipate and look forward to ‘Voyager 3’?

The best part of returning to LCCA to hold exhibitions is to come back to the gallery and share the progression of my work. LCCA always reminds me of beautiful memories from my first year in London and the unique experience I've shared with all the people that became a pillar for me for today.

For ‘Voyager 1’, I did two animation videos called ‘The Evolution of Life’ and ‘The Evolution of Species’. In the second exhibition, ‘Voyager 2’, I built a praxinoscope called ‘The Expansion’. I'm really interested in transforming the invention of an object and modernising it to show the era we're living in now, transforming a classic but keep its own authenticity. Amongst the exhibits there was series of five paintings called ‘The Family Tree’ and a song I produced in collaboration with Hortense; the music is quite playful to link with the visual. The song is called ‘The Children of Peru’.

## Hae Dn

First of all, thanks to LCCA for having me again. It was a really nice experience to hold the exhibition last September, in such a wonderful area. I found a spatial environment in the gallery that is flexible enough to set up a range of artworks from video installations to paintings, fabrics and photographs.

In ‘Voyager 1’, I showed video installations about humans in a digitalised world. For ‘Voyager 2’, I kept the concept of human traces but thought more about the outer space and future. I think the most exciting thing to graphic design is being able to create an interaction with the audience. Graphic is a strong communication tool beyond the limit of an expression of itself.

## Danae Valterio

After completing my first year in fashion at CSM, I discovered my love for image making/editorial design and transferred to graphic design. I absolutely love working as a graphic designer – it allows me to explore and experiment with as many mediums as possible. In those last two years, I have worked with moving image, 3D, AR, alternative printing techniques, editorial design, illustration and photography. In every single project, I try to combine different techniques and often end up combining analogue techniques with digital ones. My work for ‘Voyager 2’ is divided into three sections – the past, the present and the future – in relation to my own experiences and origin.





## CREATIVE *Photography*

**W**e are very fortunate to be living in an age where there are no boundaries or restrictions on capturing and communicating a wide range of subjects. My work includes portraits of my chosen subjects engaging with smoke.

Smoke photography, in its simplest definition, is photography that features smoke. The smoke can be considered either the subject of the picture or the medium to create something else. Some artists focus on its own beauty and pureness,

others use it as 'paint' to create stunning artwork. I think my work lies somewhere in the middle.

What draws my attention mostly, is the way the smoke moves and the shapes it forms through both natural and artificial lighting. The outcome of my shots are not only amazing but unique. Not one shot can be replicated. This is because when smoke is captured in this environment, it's a natural, uncontrollable and beautiful thing which adds to the images while also present my biggest challenge: how to control the uncontrollable.

# Smoke

By Elina Ginberga, HNC Photography

# photography

## CREATIVE *Photography*



by Devaraj Thimmaiah, HNC Photography

# Breath

**Devaraj's project titled "Breath" started when Sebastian's parents separated a few years ago. The project is a father's perspective presented through a visual interpretation of his moments spent during the weekend and on school holidays.**

“ I wanted to experiment with Sebastian's portraits and produce photographs that explore the relationships between us and his notions about the roles of his divorced parents. My mother died of cancer a few years ago and at that time my marriage started falling apart into small fragments. My son was taken away from everyday life and before I even realised it, everything that had happened had brought me closer to the meaning of life. Sebastian was two years old when we were getting divorced. In the interests of Sebastian, I did everything that I could to stop the disaster happening but I failed to keep the family together. I was in agony, thinking that this was the end of living together with my son. Sebastian went through a lot of stress as he couldn't come to terms with his parent's separation and for that reason, he wasn't able to spend enough time with me.”

“Relationships with things and people make up the experiences of the world. The photographs are not portraits in the usual sense of the word, yet they are an account of a life.”







Article by Reem N. Amin, HND Photography

# Christian Marclay – ‘The Clock’ at Tate Modern

**As a cinema fanatic, I truly enjoyed the photography class trip to the Tate Modern Museum to view Christian Marclay’s installation, ‘The Clock’ (2010).**

**W**hen we entered the screening room, my eyes adjusted to the light radiating from the extremely large screen. I found a seat right by the door which was just my luck, I switched my phone off and focused on what was in front of me. I hadn’t done much research on the artist and the concept of this

installation. I had this crazy idea where I thought the installation was revolved around the time 4 o’clock. The way I interpreted this was that before 4 o’clock the artist had merged 40’s, 50’s, 60’s cinema and after 4 o’clock footage of cinema in the late 70’s, 80’s, 90’s and 2000’s were being used. It wasn’t until I had a friend of mine who was seated to the right of me, incessantly checking the time on her phone, excitedly push her screen towards my face to show me that it was 16:16. It was then that I looked up to the screen and realised that the visuals were starting to match with our current time.

Seth Rogen and James Franco woke up in a beaten up car. Franco asks Rogen what time it is: “it’s 4:31, dude.” Guess what, it was 4:31. I figured it out. Christian Marclay had worked on this project to create a 24 hour installation of cinema footage where scenes were focused on time. Scenes from different eras of cinema, I honestly could have stayed all night watching Marclay’s work. I highly recommend it to those who appreciate visual narrative cinema.



Photography by Yani Hristov, HND Photography  
Special thank you to Umit Zeytincioglu,  
Photography Associate Lecturer



## SAVE THE DATE

22 January 2020

### Trends in the Events Industry by Rosewood Hotel in London

#### Guest Speaker

The talk will be delivered by Monica Dragosin, the hotel’s Assistant Director of Events, and is aimed at, but not exclusive, to students of Hospitality Management and Business Management courses at LCCA.

**Time:** 13:00 – 14:00 | **Location:** LCCA Gallery

To register their interest at any LCCA event please email  
careers@lcca.org.uk



## SAVE THE DATE

20 February 2020

### Re-Act... and Change Your Life

**Krisztina Konya launches her new book ‘Re-Act... and Change Your Life’.**

The author will give a motivational talk alongside a collective art exhibition by the artists Daiane Medeiros, Camelia Maftai and Anna Konya.

LCCA students can submit their artwork to join the exhibition. Whoever is interested should contact the LCCA Careers Department to ask for more information. All attendees are invited to take part in a networking session organised by the four women hosting the event.

**Time:** 18:00 – 21:00 | **Location:** LCCA Gallery

Enquiries and Artwork Submission  
careers@lcca.org.uk





LCCA's Graduation Ceremony celebrated the great achievements of another group of proud students. Friends, family members, teachers and loved ones were all present to share the joy on this special day.

By Stanciu Marian Catalin, HND Photography

# Graduation Ceremony



By Reem N. Amin, HND Photography

## Just do It!

“The majority of my work is inspired by my love of film. As an aspiring film director, I study the contents of thriller/horror and art house films, I'm heavily drawn to aesthetic and art direction. The chosen images I decided to use feature up and coming models Ruth Brooks, Emillie Martin and actress Montana Mascoll. I love to work with red tones because I feel like it's in constant war with all the other colours. It's also seductive, violent and dangerous; it's adventurous, versatile and passionate, it's the colour of extremes. With the black and white series I wanted to apply the soft and romantic side of my work with a subtle hint of mystery. I kept envisioning a Tim Burton and Helena Bonham Carter reunion. I think what best describes my work is that it's a thin line between conceptual and portrait photography. Fashion is always implemented in the shot one way or another. Styling is something I use to bring my characters to life.

I have too many goals to write but realistically speaking I want to find my place in the horror and thriller film industry by directing short films. My favourite thing about studying at LCCA is the people. The lecturers are so motivating and inspiring and really believe in my craft. That's the support every artist is always craving and I feel very lucky to have studied with such great lecturers.

My advice to people who are considering LCCA as their next step is to work hard. Whatever crazy and abstract idea you have, follow that NIKE advert and 'just do it'. Go out, talk to as many people as possible, share your ideas, keep taking pictures, don't be afraid to ask for help and my favourite: 'drink less coffee and more water'. It's better for your skin.”

Instagram: [rmaartwork](#)







By Carmen Andreica, Careers and Student  
Services Manager

## Careers With Carmen

**I**nformational interviews are a great way to obtain knowledge about your chosen career path and build a network of useful contacts in the field. This involves talking to people who are currently working in your field of interest to help you launch or boost your career. Due to the exploratory nature of informational interviews, they are very helpful, no matter what stage of the career ladder you are at.

### Main benefits

- Obtain first-hand information about your chosen career;
- Develop a perspective of work beyond job adverts;
- Network and make useful contacts;
- Gain an insight into the hidden job market and discover what employers are really looking for;
- Become aware of the realities of the industry and employment.

### Planning an informational interview

Identify a profession that you want to learn about. Start by assessing your own interests, abilities, values and skills to help you decide your career options.

Identify people in relevant roles to interview - ask your acquaintances, search on LinkedIn, read industry-related publications, attend professional events, search for information about professional organisations, etc. Keep in mind that most people love to talk about themselves and what they do.

Prepare a list of questions that you would like answers to and organise them by category; make sure you select questions that will provide you with the most information. You should take time to research the organisation and the person you will be speaking with. Once you've identified the individual you wish to speak to, contact them to introduce yourself, explain your interest in that particular career and explain that you are seeking information and advice. Book an interview of approximately 20 minutes, ideally face-to-face or over the phone.

### During the interview

- Show interest and enthusiasm;
- Maintain good eye contact and posture;
- The dialogue is usually informal, however, make sure it is not too casual;
- Be direct and concise. Take notes;
- Be efficient and do not take more time than is necessary;
- Ask for any referrals to others in their network.

### After the interview

Send a thank-you letter for their time and stay in touch with them.

### Analysing the information

Create a list of all the people you have interviewed and a summary of the main things you gained from them. Keep a record of what you have learned and what you still need to know.

You can contact [careers@lcca.org.uk](mailto:careers@lcca.org.uk) for more information informational interviews.



## By Emma Chadwick, Staff Writer Industry Panel

**LCCA opened its doors to prospective students interested in pursuing a career in the arts.**

**T**he open day included talks from various professionals working in the arts who shared their thoughts on the topic: 'when I was 18 – from my first year of college to what I am today'.

The panel opened with a talk from Martina Spetlava, an ethical fashion designer, whose products have been stocked in the world famous department store, Selfridges. Martina uses tracking devices in her clothing so buyers can learn who made the product and where it came from.

Carolyn Massey then shared her experience of working in the men's fashion industry. Her menswear fashion line has been recognised three times by the British Fashion Council's New Gen Men Award and has been traded globally. Retailors include ASOS and Assembly.

The panel closed with a presentation from Stefan Kraus, an independent artist and creator of Polimekanos, a graphic design practice. Stefan shared a collection of drawings and work he had been involved with throughout his career to inspire future students.

The prospective students were able to gain a useful insight into what a career in the arts might be like. LCCA hopes to welcome them soon.



by Rebecca Marie Akkad, Video Content Manager

# Education, Innovation, Creation: Exclusive Interview with Ian O'Neill

Iain O'Neill is Head of Innovation, Technology and Business Transformation at Corona Energy, which is a leading supplier of gas and power to UK businesses. He spoke to LCCA about his day-to-day role and his passion for his work as well as the importance of education.



**B**ased on your experience, how can business and innovation support each other?

Businesses need to continually evolve and grow. Innovation either means doing something that already exists but in a better way, or doing something totally new. By being innovative, businesses can both evolve and grow.

**How did education help you to become**

**the professional/manager you are today?**

I believed in higher education so much that I went out to Sydney to do my postgraduate! For me, it was as much about developing my life and social skills as well as equipping myself with knowledge and tools I could draw on at any moment in my working career.

**How would you describe your leadership style?**

Every day I ensure my team are "empowered" to make

decisions and solve problems themselves and have the trust to come to me with solutions and not just problems. To achieve this, my role is to ensure they have the tools to deliver exceptional performance and support them should any issues arise through coaching.

**How can education and business work together to ensure students are ready to excel in their chosen field?**

I wish I'd had more role models, even mentors that I could interact with during my studies. It's important not to get lost in text books and to go out into the world and experience businesses through apprenticeships or other practical experiences with business leaders.

**Do you have any advice for aspiring business leaders and entrepreneurs?**

I shall pass on what I was told: think of life like maze with many different paths. If one doesn't get you to where you want, find another, and another, until ultimately, with your goals in mind, you will get there. Know what makes you unique and own this with pride to set you apart. You don't need to know everything. It's okay to surround yourselves with people who know more than you do. It's not a weakness.

**Do you think business education should encourage creativity in business? And how?**

Absolutely! Some people can be creative. Some people are better at implementing the ideas. The key is giving both the opportunity to flourish. We need to be equipping creative people with the culture and tools to come up with new ideas! For those better at the logistical side of things, we should be ensuring they have the education and ability to facilitate creative sessions and deliver results.

**What do you think is the key to staying relevant in your industry?**

Really know your unique selling point and make sure that becomes the core of what you do. It should drive your key performance



indicators.

**How do you keep your staff motivated and engaged?**

At Corona, we encourage a culture which supports growth and rewards innovation. We work to empower each team member to take ownership of their work and to constantly improve our customer experience. It's amazing how you feel when you get to own an idea and deliver something truly impactful.

**Can you tell us three qualities that would make a candidate stand out for you?**

Self-thinking. Show me you can come up with solutions, not just problems. Listen. Then be concise and articulate your ideas in your answer. Personality. Bring some energy, be interactive and surprise me.



By Fabiana Forni, Staff Writer

# The rise of Remakes

**M**uch like in fashion, the world of cinema and entertainment is no stranger to the concept of trends. Whether it is about setting new ones or riding existing waves, the industry behind the magic of the silver screen is always at work to give audiences the next thing to obsess about.

In recent years, cinemagoers have seen the rise of superhero movies, the return of franchises from the past and the influence of the civil rights movement having an impact on writing and production among others. The quality of the end product might not always meet expectations, but it seems these trends are here to stay. Over the next few issues of Creative we will look at some of these movements and why you should get on board with them – or not.

## Live-action remakes

The use of computer-generated imagery (CGI) in films has been a trend in itself for a while now. Borrowing from the world of video games and computer graphic, live-action is a form of cinematography that combines filming real people with computer animation and effects. This involves the use of photography to capture actors, sets and props, alongside computer animation for elements and characters less anchored in reality.

In recent years live-action has become almost synonymous with Disney, which launched a series of remakes of some of its classic animated movies. But it's worth remembering some earlier examples of films employing this combination of techniques, such as 'Space Jam' or 'Teenage Mutant Ninja Turtles'.

With the "house of mouse" now leading the way, it is fair to expect this trend is here to stay. Should you tag along for the ride?

## Why

The fascination with fairy tales and imagination will always be a strong one. Remakes of classics from the past appeal to the children of today, creating new magical worlds for them to dream of and for the 'grown up', they are likely to invoke nostalgia of the good old days. Bringing generations together is the best way to keep the magic alive.

## Why not

As well done as they might be, the modern techniques rarely add to the original story and at times these remakes are nothing more than a lazy frame-by-frame repetition of the original. Moreover, most of the original animated movies are films that still hold their own after decades and there is very little, if nothing, that needs to be revamped. Overall, this is yet another example of Hollywood running out of ideas.

By Maria Praena, Staff Writer

# Food for a Fiver – Vegan Banana Bread

The perfect banana bread couldn't be easier to make! You can have this as a snack or as a breakfast on-the-go. This recipe is a healthy and vegan friendly but don't worry, it's so tasty no one is going to realise!

## Ingredients:

3 very ripe bananas  
1 cup all-purpose flour  
1 3/4 cup of non-dairy milk of your choice  
2 heaped tbsp. of peanut butter  
1 1/2 tsp baking soda  
1 tsp baking powder  
2 tsp cinnamon  
1 1/2 cup of sweetener of your choice (to make it vegan you can use maple syrup or Stevia)  
2 handfuls of walnuts chopped

## Directions:

Preheat the oven to 180° C. Mix all the wet ingredients first and then add the dry ones until everything is well mixed and place in the oven for 40 mins to 1 hour. Enjoy!



By Mo Omar, Staff Writer

# 3 must-Have Apps

## City Mapper App

<https://citymapper.com/london>

This is my go to transport app and I highly recommend it to anyone who wants to use the tube system as if they were a proper Londoner. It lists every detail that you need to know, quickest routes, price and even where to stand on the platform to save you from a long walk of shame to the platform exit!

## Trippin'

<https://trippin.world/>

If you want to know secret spots, find new undiscovered travel routes or quench your Monday holiday wanderlust then download this app now. Trippin' is a community-based app that connect millennials with a passion for travel. They also have a dope Spotify playlist to soundtrack your next trip!

## Medium

<https://medium.com/>

Need an inspirational read for your next commute? Medium is a news platform that shares interesting stories from some world's most forward thinking contributors. You can also download articles offline so need to panic about tube Wi-Fi.





By Anisa Choudhary, Staff Writer

# What's on in London?

**It's the most wonderful time of the year! Don't miss out on all the fun festivities popping up around the city. Just remember to wrap up warm! Here are our top picks of things to do in the upcoming months in London:**

## **The Winter Forest December 1- 20 Broadgate Circle - Free entry**

<https://www.timeout.com/london/things-to-do/the-winter-forest>

Get ready to catch some major winter vibes at this magical forest near Liverpool Street. An entire area has been transformed into a forest full of snow-topped trees, cosy cabins and fairy lights.

This year's forest is bigger and better than last year's with plenty of live music and a cinema!

## **Portobello Winter Weekends Notting Hill December weekends**

This year, the traders at Portobello will be organising performances, festive stalls and lots of other seasonal offerings. This will be taking place over the first four December weekends.

## **Christmas at Kew Gardens December – January 5 Kew Gardens - Prices start at £11**

<https://www.kew.org/kew-gardens/whats-on/christmas>

Christmas at Kew is back! Grab the chance to witness the botanical gardens transform into a magical winter dreamland.

Whether you go every year or if you're visiting for the first time, Christmas at Kew is always a delight.

## **Natural History Museum Ice Rink Until January 12 South Kensington - Prices start at £8.80**

<http://www.nhm.ac.uk/visit/exhibitions/ice-rink.html>

Check out this awesome ice-skating rink right in front of the beautiful Natural History Museum. Your surroundings will be picture-perfect with a backdrop of historical buildings, winter trees decorated with bright lights and a huge Christmas tree right in the middle of the ice rink.



## **New Year's Eve January 1 South Bank - Tickets are £10**

<https://www.london.gov.uk/events/2019-12-31/london-new-years-eve-fireworks-2019>

London's fireworks are world-famous and take place over the River Thames with more than 12,000 fireworks on display.

Although this year Big Ben has been silenced due to renovations, viewers will be in for a treat as the sound will be switched on just for this display.

## **The 1975 concert February 22 The O2 arena, Greenwich - Prices start at £48**

<https://www.skiddle.com/whats-on/London/The-O2/The-1975/13649897/>

Calling all fans of The 1975! Get your tickets now for this concert at The O2 arena.

The 1975 are an indie rock band from Manchester and have had several number 1 singles and albums in the UK and USA.

## **Mary Poppins musical February Prince Edward Theatre, Soho - Prices start at £15**

<https://www.timeout.com/london/theatre/mary-poppins-review>

Re-live your childhood and enjoy this musical treat which is a delight for all ages.







By Valentina Franconi, Guest Writer

# Water is your friend

## 1 - Add flavour to your pitcher:

Add a little excitement to your water by adding fresh fruits or veggie slices in your bottle. Try also experimenting with different combinations!

## 2 - Sip before every meal:

If you're preparing food at home, try drinking water as you cook. Also, have a glass of water before starting a meal. It will make you feel semi-full and help you eat less.

## 3 - Use an app to track your cups:

Apps like Daily Water use alarms and reminders to keep you on track and hydrated.

If you're like most people, you probably aren't drinking enough water each day. Here are 10 easy tips that will help you stay better hydrated.



## 4 - Keep a jug nearby:

Seeing your jug regularly makes it more likely you'll remember to fill it and drink it.

## 5 - Choose sparkling or still water over soda

## 6 - Eat water-rich foods:

An easy way to increase your daily water intake is to eat fruits and vegetables with a high water content, such as watermelon, courgette and grapefruit.

## 7 - Use a marked water bottle:

Having a visual reminder of your progress is a great way to stick with your routine.

## 8 - Drink herbal tea:

Try having a cup of tea every evening before going to bed. You'll feel more relaxed and it will also help you sleep better.

## 9 - Drink a glass of water while preparing coffee

## 10 - Make transitions in your day opportunities to hydrate:

Squeezing a glass of water in between segments of your day can help you hit hydration goals faster, for example when you're taking a break from work, or when you're moving from one activity to another.



# Skull Abstract

By Katarzyna Kwasniewska, HNC Graphic Design

**Skull Abstract:** this is one of the first projects I did in my graphic design course. The main goal of this task was to translate the drawing into an abstract composition using different shapes.

My inspiration was a picture from a tattoo salon. I added more colours and displayed it in four different variations allowing the viewer to see my work from a diffraction perspective.

I was interested in User Interface Design and LCCA offers one of the most interesting and intensive graphic design courses in London. I started the course in March this year and so far I am really happy. The college has friendly tutors and a great teaching team. Thanks to this course I've been able to change my career path and become a UI designer. I've lived in London for six years and this is an extremely busy city, however this place can give you a chance to work, study and do what you are passionate about.





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