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BA (Hons) Fashion

A creative incubator challenging students to re-define the future of Russian fashion.



GFW INTER- NATIONAL & ASBO

What could be more exciting & creatively stimulating, than the opportunity to combine different areas of my work towards a new platform in fashion media - ASBO.

As a Director of Education, for fashion schools in both Rome & Pune, India, I am continually thinking of what stimulates learning. My job allows me to take the subject of fashion forward, within the context of the schools' locality & heritage. But as always, Graduate Fashion Week remains the best time of year for me; the culmination of a years work to make the International event happen.

As a trustee of the charity, GFW, I helped to create the initial international event, which has grown from four schools to thirty-two, in just a few years.

ADRIEN YAKIMOV ROBERTS,
INTERNATIONAL FASHION EDITOR



I am ambitious for GFW International, currently sponsored by Swarovski, & have dreams of a bigger & more inclusive 2018. With Martyn Roberts, Creative Director & organiser of GFW, & the support and feedback from the international schools, we are already making big plans.

From the outset of working with ASBO, we have defined our objectives of putting new fashion talent first. Like GFW, we aim to provide a unique stage for undergraduate students to celebrate their achievements & bridge the gap with the fashion industry. London is a great breeding ground for fostering new fashion design talent. Not many other fashion cities are able, or willing, to open opportunities to new brands or graduates. From my point of view, all students that show at GFW, national or international, & featured in ASBO winners, having completed one of the most complex subjects, are all winners. This is not an empty cliché. Let's not underestimate the difficulties in creating "newness". Designing is a huge intellectual process & not just instinctive. It requires multiple skills from illustrating, pattern cutting, fabric manipulations, print designs & the development of new processes of construction.

It's exciting to see well-known international schools represented (i.e. Parsons & BUNKA), as well as to discover lesser known fashion schools & their individual cultural perspectives on fashion design. Through ASBO, we can achieve a better understanding of the international culture of Fashion. In a world swamped by concerns regarding globalisation, where the same view of fashion is sold & promoted on the streets from Tokyo to New York, it's now even more important that we celebrate the cultural diversity of international fashion.



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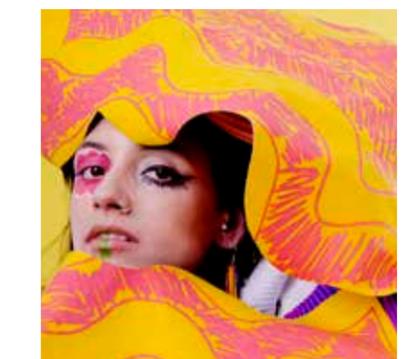
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#TAGGED
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KEVIN GERMANIER



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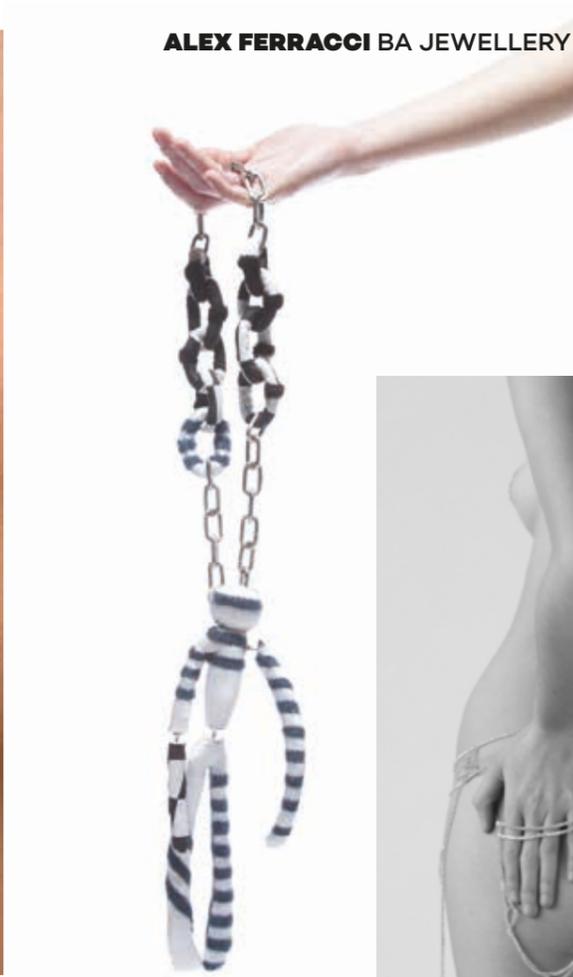
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PHOTOGRAPHY JOHN STURROCK



ALLEGRA CAMPOLNI BA JEWELLERY



ALEX FERRACCI BA JEWELLERY



ROSANNA BATT BA JEWELLERY



VALENTINE GENELOT BA TEXTILE DESIGN

#TAGGED
CENTRAL SAINT MARTINS

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NOTTINGHAM TRENT UNIVERSITY
FASHION ACCESSORY DESIGN



OLIVIA BODEN



SUKHY KAUR



THE NYX

First and foremost, welcome to TAGGED music. Here, I'll explore a band or musician I've come across, who I think will blow up the music industry.

Let me introduce you to The NYX – a four-piece grunge-soul girl band from London, whose vocals will blow your mind. Of their name: "We were throwing names around for a while and NYX really stuck. It means 'the goddess of the night.' Pretty badass. It encompasses the powerful female energy we're going for. Also, visually, NYX is pretty cutting. Sort of looks like a sharp mountain range or something. So, Nyx = all round power, which is totally what we're going for!" - Becky (Vocals and Guitar).

Here's why I love them, and why you should too. I watched them live a while back and was entranced by the attitude poured into every track. They resonate female empowerment and strong vibes. But who - or what - inspires their sound? "To be brutally honest, the lack of well-publicised female icons around when I was growing up has inspired me [...] I mean, unfortunately it still is, but we're working on that. That's why we're doing what we do. I want to be a part of this female uprising, and maybe one day I'll inspire someone to pick up an instrument." - Ruby (Bassist).

Still, they are some of the most vivacious and hilarious girls. "We played a gig for Clit Rock the other week (awesome promoter who is standing against female genital mutilation) and I parked my car outside, with the bouncer's assurance that I wouldn't get a ticket. Second song into the gig, the guy comes saying I've gotta move my car right now - while I was on stage, mid-song - or I'm getting a fine. I threw my keys to our manager and while I had my guitar down we burst into an impromptu song/rap about how the system is out to fuck us in every way, and we weren't gonna stand for it. Rock 'n' Roll." - Becky (Vocals and Guitar)

Of all the punchy songs they've written, I wanted to know which was their favourite: "Fire Breathing Lady. I adore the message behind it, and it's such a joy to play live." - Simone (Vocals and Guitar).

What's next for the Nyx? "Writing, gigging, exploring, drinking and progressing." - Sim (Drummer) "We're gonna be leaders of the female revolution in the music scene! Well that's the dream anyway!" - Ruby.

For the full interview, check out the ASBO Magazine website. For 'How Well Do You Know Your Bandmates,' go to ASBO TV on YouTube.

WORDS EMELIA OGOE



"We're gonna be leaders of the female revolution in the music scene!"

THE NYX WEAR COLLECTION BY FAITH BALOGUN (UNIVERSITY OF EAST LONDON)
PHOTOGRAPHY BRIAN D

RAFFELS

DESIGN INSTITUTE HONG KONG

COLLECTION

SHAN





PHOTOGRAPHY EGILL BJARKI
MODEL MODEL - JULIA Y AT MISSION MODELS
STYLING DAISY LIANG





CONFLICT EGO



ELLIOT WYNN



UNIVERSITY
OF BRIGHTON



JAMES PARKER





IBBY ABBASSI



HANNAH ATTALAH



HATTIE CROWTHER



SHEFFIELD HALLAM
UNIVERSITY



LAURA PRITCHARD





MORGAN BROOKES





KAITLIN MORGAN



BLESS HER HOLY NAME, FOR SHE HAS BEEN CROWNED

KATHERINE HARPER

BEFORE FEMINISM
AND ACTIVISM,
ONE FINE ARTS
GRADUATE IS
GUIDED BY AN
UNUSUAL PRINCIPLE:
AMBIGUITY.

“The greater the ambiguity, the greater the pleasure,” wrote Czech novelist Milan Kundera. The beauty of deliberate ambivalence, of contradiction and uncertain endings, he believed, was being left in the unknown. There was comfort in being greeted, not with clarity, but with all that was hazy and indistinct. Years later, it is a feeling shared by 22-year-old Fine Arts graduate, Katherine Harper.

“I like to provoke people”, she tells me, her voice strung with thoughtful cadences. “I want you to feel uncomfortable, and once you’ve addressed that you feel uncomfortable, why do you feel that way?” Far from a flaw, she understands ambiguity as a conduit to conversation. It’s for this reason that Harper, on completing her final year project – a photography piece titled *Bless Her Holy Name, for She Has Been Crowned*, which sees thirteen black women in a recreation of Leonardo Da Vinci’s late-fifteenth century mural painting, *The Last Supper* – refused to write a statement for University Centre Croydon’s course catalogue divulging the meaning of her work. “I just wanted people to take the work as they wished,” she continues.

At ease with the idea of explaining her creative process, Harper begins to disclose what she’s kept secret. “It was a celebration to women for all that they are,” she says, recalling how her five sisters, two aunts, sister-in-law, and best friend all helped in creating her work, sitting around the elongated table as female disciples. “In the Bible women are so disregarded, they’re barely acknowledged, so here I was pushing women to sit by God.” It’s not long before the conversation slips back, returning to notions of perspective and awareness. She wants me to understand that questions are equally as important as answers, if not more so.

Her work is a compelling insight into her thinking on gender roles and the balance of power in the modern West. It is these ideas that permeate each piece, revealing themselves only to those willing to go on an explorative journey and savour the many different ways of looking at art. The bigger themes her work touches on range from the idea of a female God or divine being to the power of women, informed by her feminist and activist standpoints – both of which she says she fell into unknowingly. Laughing, she admits: “I was talking to my teacher and he was like, ‘You’re a feminist’, and I was like, ‘What is that?’”

In part, *Bless Her Holy Name, for She Has Been Crowned* can also be seen as a lethal form of exposure, pointing to the continued erasure of women from art, as well as from history more generally. Although the female figures are positioned in much the same way as their referent, as part of a counter-narrative that is by no means accidental, they emanate an attitude of defiance.



There's a sense in which Harper's image is a sharp affront to those patriarchal artworks that condition their audiences, whether consciously or subconsciously, to see white male figures as the sole representatives of power and authority. Harper engages with the visual rhetoric of the powerful and the glorified in her representation of the disciples, "flipping" this so as to force viewers to rethink notions of power as they pertain to women. It is perhaps not surprising that her work succeeds in evoking thought and emotion: it is, after all, a realm of resistance.

"I never expected to get a response that it did," Harper says with gentle self-deprecation. Oriented towards the empowerment of women, as well as to the misrepresentation and underrepresentation of women in religious texts, it is an image of arduous advocacy and one that ventures outside of the area where many people feel most comfortable. "My teachers were terrified when I first came up with bringing God into [my work]. Religion and politics are two things people can't talk about. You always end up arguing."

And yet Harper's work is also an insight into her personal life. As a child growing up in South-West London with a largely absent father, Harper used art as a place to withdraw from the world, referring to it in passing as her "shell."

"When I was younger I was very shy and reserved," she remembers. "People probably thought that I was almost mute. I didn't like to communicate with people. I didn't like to talk to people. I was always in the corner drawing." With encouragement from her aunt, an art teacher perceptive of her niece's talent, art became the sole, impassioned interest of her youth.

"I THINK FOR MOST PEOPLE THAT DO ART, IT'S THEIR OWN PERSONAL THERAPY, EVEN IF IT'S JUST DRAWING A PRETTY PICTURE. FOR THEM, THERE'S A REASON WHY THEY DREW THAT PRETTY PICTURE."

These days, the act of creating both throughout and in the absence of tumult is, for her, therapeutic. Each work is viewed as an opportunity to process some of her emotional history and delve into new concepts that could foster her continued growth. "I think for most people that do art, it's their own personal therapy, even if it's just drawing a pretty picture. For them, there's a reason why they drew that pretty picture. My artwork is more about ideas and concepts, but that's just how I express myself, like language and writing," she explains, unabashed comparing her work to a diary. "Everything that I do, I'm always there."

You'd be hard pressed to prove that any of what Harper is saying is insincere. She gestures sparingly, letting her words carry themselves throughout the conversation. Authenticity doesn't slowly unfurl or attempt to interject itself as she speaks. Rather, it's ever-present.

Despite her many projects, which vary drastically in

"RELIGION AND POLITICS ARE TWO THINGS PEOPLE CAN'T TALK ABOUT. YOU ALWAYS END UP ARGUING."

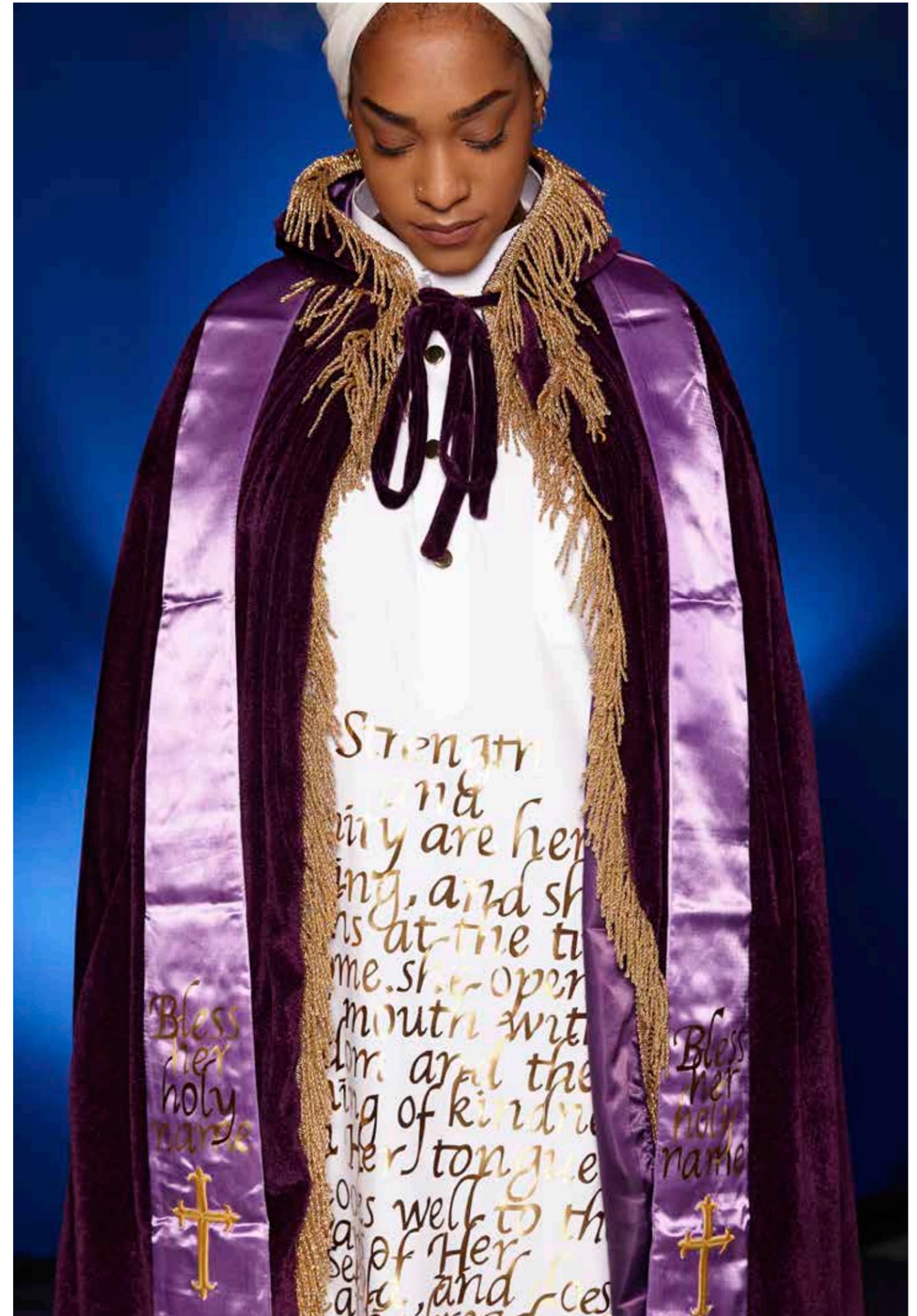


subject matter but always ruffle many a peoples' plumage, her works all stem from her first: a heartfelt book centred on her relationship with her dad and the subsequent effects it's had throughout her early years. "Every project is like a growth, or an extension from that," she says, adding, "It's always about male and female."

What has continued to inspire her artistic odyssey is abundantly clear. She doesn't hesitate before saying: "I use people that are around me in everything. All my work involves my family or is about a family member, or I use them as my muse, almost. They're always involved and always have been – from secondary school to college, and now to [university]." Today, Harper envisions herself as art psychotherapist for children. "So many kids have issues and problems that are not addressed until later on in life when it's almost too late," Harper explains, hoping her future ventures will create lasting change.

That's the thing about Harper: amongst a love for ambiguity is a relentless optimism. Artwork continues to be produced, concepts – so intrinsically intertwined in her person that she says with remarkable self-assuredness, "The ideas and concepts, they're just always there" – are still wrestled with, she keeps growing. Much like her artwork itself, it's something that cannot be measured in words.

Words JULIA GESSLER



PEARL
ACADEMY INDIA
STYLED BY
AVIK JAIN





PHOTOGRAPHY IRINA USOVA
CREATIVE DIRECTION Ash Allibhai
Hair/MUA: SIMRUN SINGH



ABOUT



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PHOTOGRAPHER LOUIS C. PHOTO
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MUA GIULIA GATTA &
 SELENE MONACI
HAIR KAMEN YAKIMOV ROBERTS



LINA GALLEGO



JAK SMITH



CHELSEY MURRAY



NONI BARNES



RMIT UNIVERSITY AUSTRALIA



DRESS & TOP KATIE BARTER
SHIRT NESSIE CROFT



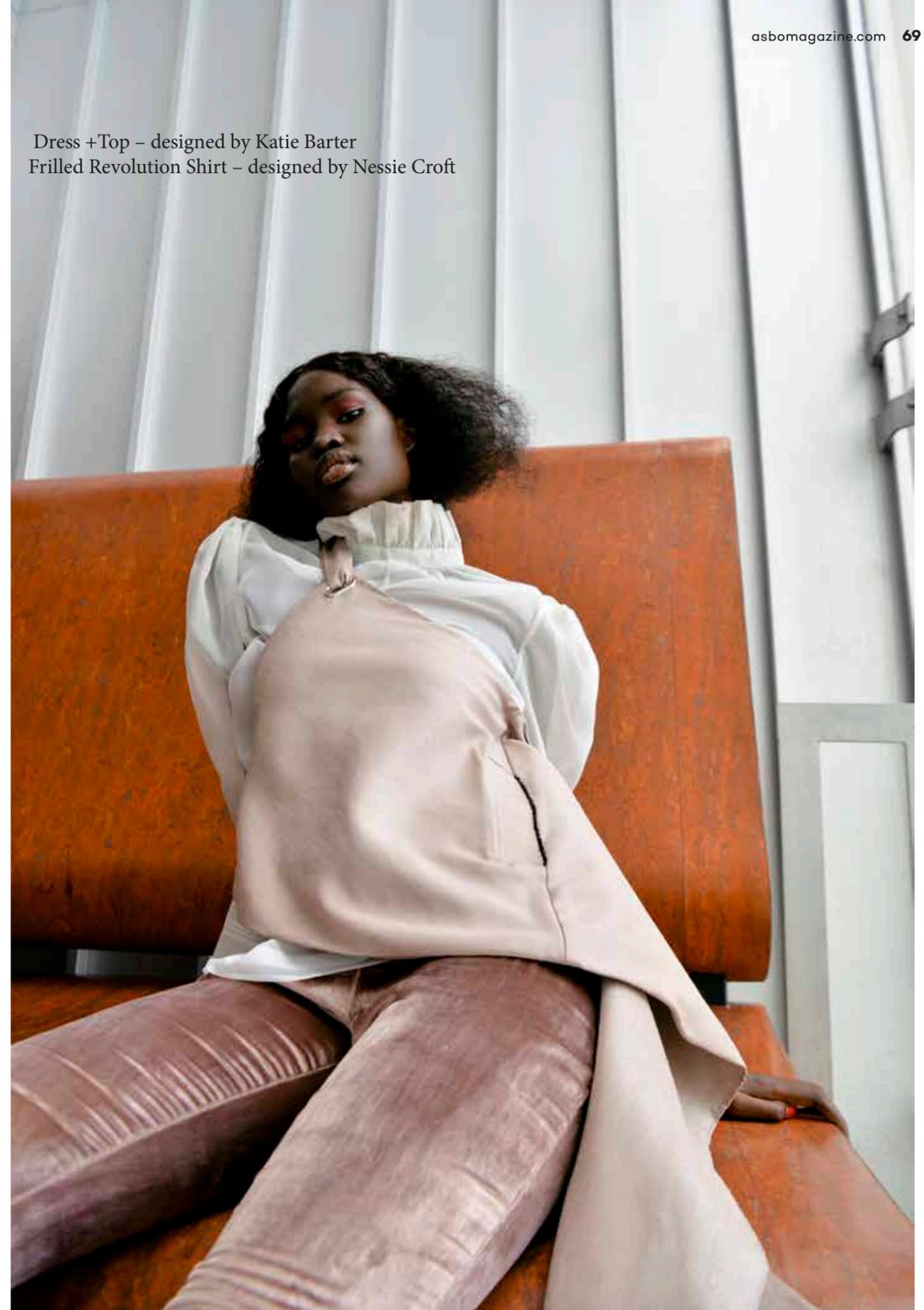
JACKET & JUMPER GABRIELLE LEAVESLEY
SILK SLIP CHERYL CHEW



Revolution stripe jacket – designed by Nessie Croft
Top – designed by Katie Barter
Pant – designed by Alex Kirkwood



Dress +Top – designed by Katie Barter
Frisled Revolution Shirt – designed by Nessie Croft





OLYMPIA

PHOTOGRAPHY BRIAN .D STYLING ASH ALLIBHAI
HAIR & MUA ANSLEY IVANOV OLYMPIA WEARS MEG TOVEY

When we meet, the garrulous whirlwind that is Olivia Bartley is chilling some rays on The Lock Tavern's rooftop garden, suitably refreshed following her 'ASBO' fashion shoot.

A bona fide hit at Brighton's Great Escape festival, the singer, songwriter and multi-instrumentalist is confirmed as an Anglophile and is an utter delight in person. The artist, known as Olympia, fashions a slinky, twisted bastard version of what we might call 'pop.' Olympia offers pretty melodies and savvy hooks that could easily grace the charts, but come draped in unexpected, left-field sonic details. On her critically admired 2016 album, *Self Talk*, there's a refreshing defiance of anything resembling a formula. The songs are looped and stitched together in a multitude of styles that negate pigeonholing.

Olympia displays sparkling levels of erudition, free-associating across subjects as diverse as the work of documentary-maker Adam Curtis, brutalist architecture, and Michel Foucault's discussion of the simulacrum and spectacle. Olivia's sunny demeanour, barbed wit and keen intelligence remind me of a younger, blonder version of her compatriot, Kathy Lette.

Raised in Wollongong in New South Wales by an Australian mother with a penchant for the harmonies of the Andrews Sisters and country music and a Samoan father besotted with 1970's funk and Steely Dan, Olivia took piano lessons as a child. She frequently performed at her family's evangelical church gatherings, before moving on to play guitar at the age of fifteen.

Initially fired up by the World music she heard and taped off the radio, the post-punk ferocity of Wire and psych-folkie Melanie's *Candles in the Rain* album from 1970, Olivia issued acoustic-based music under her own name that came and went. Neil Young's soundtrack to Jim Jarmusch's 1995 western, *Dead Man*, proved to be a catalyst for the singer's change in tack, having decided that, "I was no good at jamming in a band and wanted to play more minimally."

I asked her if the debut album came together fluently or if it was a process of trial and error. "After a few false starts," explains Olivia, "it was a case of throwing paint at the wall and seeing what stuck." The talent recorded for twelve months with famed producer Burke Reid in a Melbourne studio brimming with vintage equipment: "I love to dive into anything," she explains.

Rather than being a product moulded and sanitised by a writing team, *Self Talk* abounds with ingenuity and imagination. Lead single, 'Smoke Signals,' is a pin-sharp melody executed with crunchy guitars and string swells, a contemporary psychedelia inspired by a Japanese reality TV show. The Fiona Hall-referencing 'Fishing Knots/Blood Vessels' enfolds its ecological theme around a seaside breeze of low-slung R&B beats, twinkly synths and a sultry, Lana Del Rey-like lead vocal.

The album was inspired by numerous artists toiling in other disciplines, from Adam Curtis's examination of "how politicians simplify and create fantasies to blind us" to the novels of Peter Carey. Olivia reflects, "I have to inhabit the songs in an immersive way, like film and literature."

For her next album, the Aussie retains an open mind about musical direction, seeing herself as part of the post-modern, post-Spotify generation of music-makers: "For me it's process-driven, so it's a case of what serves the song." As we take leave, it strikes me that Olivia offers a refreshing antidote to the PR-ciphered vapidness of anodyne pop personas.

She's one of the most innovative, cerebral and intriguing musicians of 2017.

WORDS MICHAEL SUMSION

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LONDON COLLEGE OF FASHION
COLLECTION
CHANG ZHANG







PHOTOGRAPHY SAMPSON WU
STYLING XINWEI LEE
MUA CATHY MAI
MODELS JOHN & HUGH



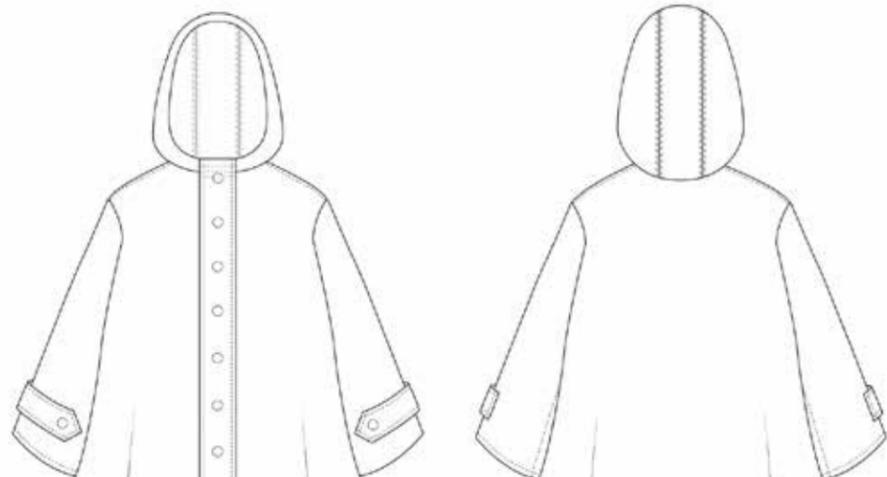
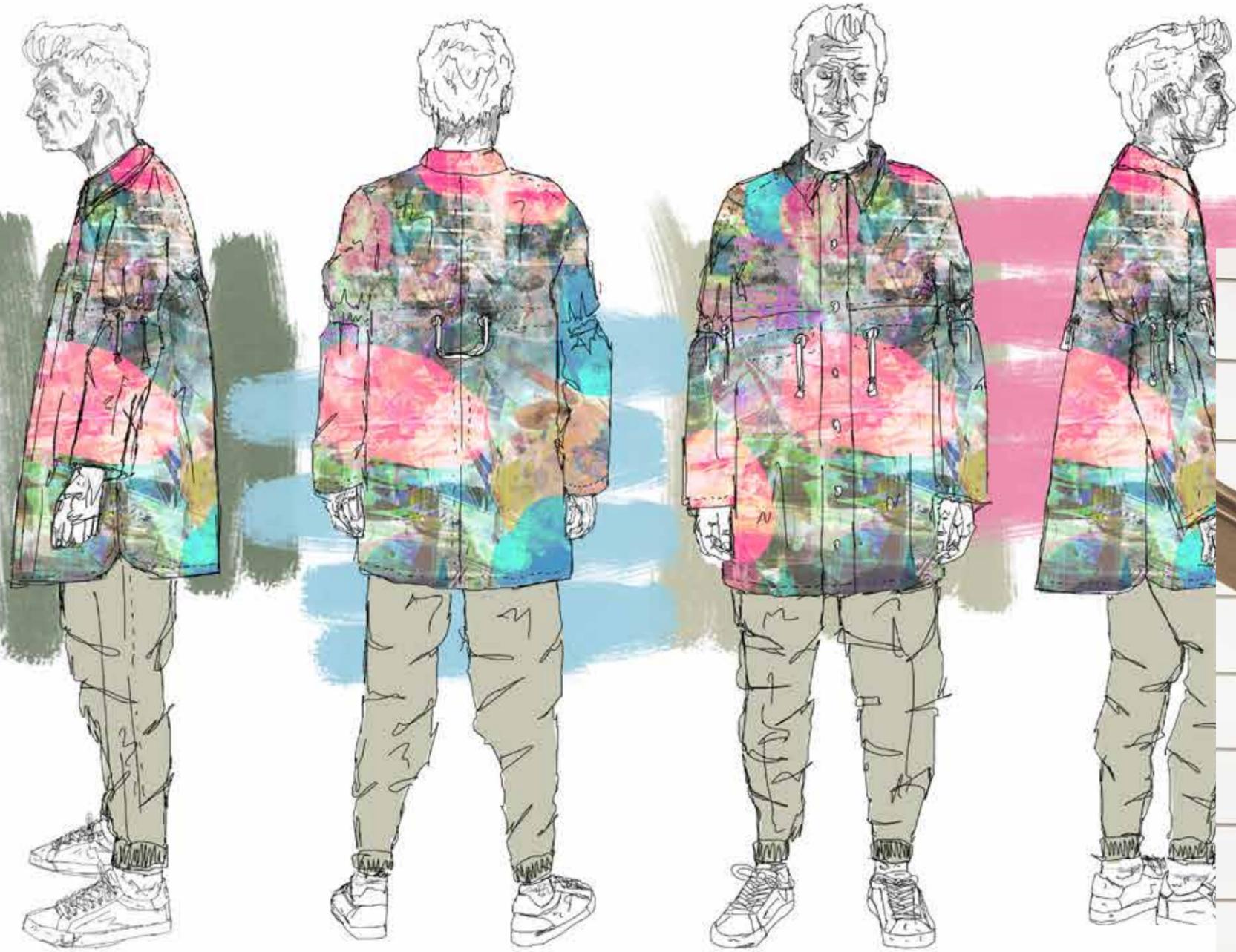
CAMARTHEN SCHOOL OF ART

DIARY OF A COLLECTION

JORDAN PRILESZKY

Jordan Prileszky is a young Carmarthen based designer who will be graduating this summer from a three-year BA (hons) Fashion at Carmarthen School of Art. ASBO met up with John to talk about his final collection, and what his inspiration is.













SIBU DLADLA

CAMERON

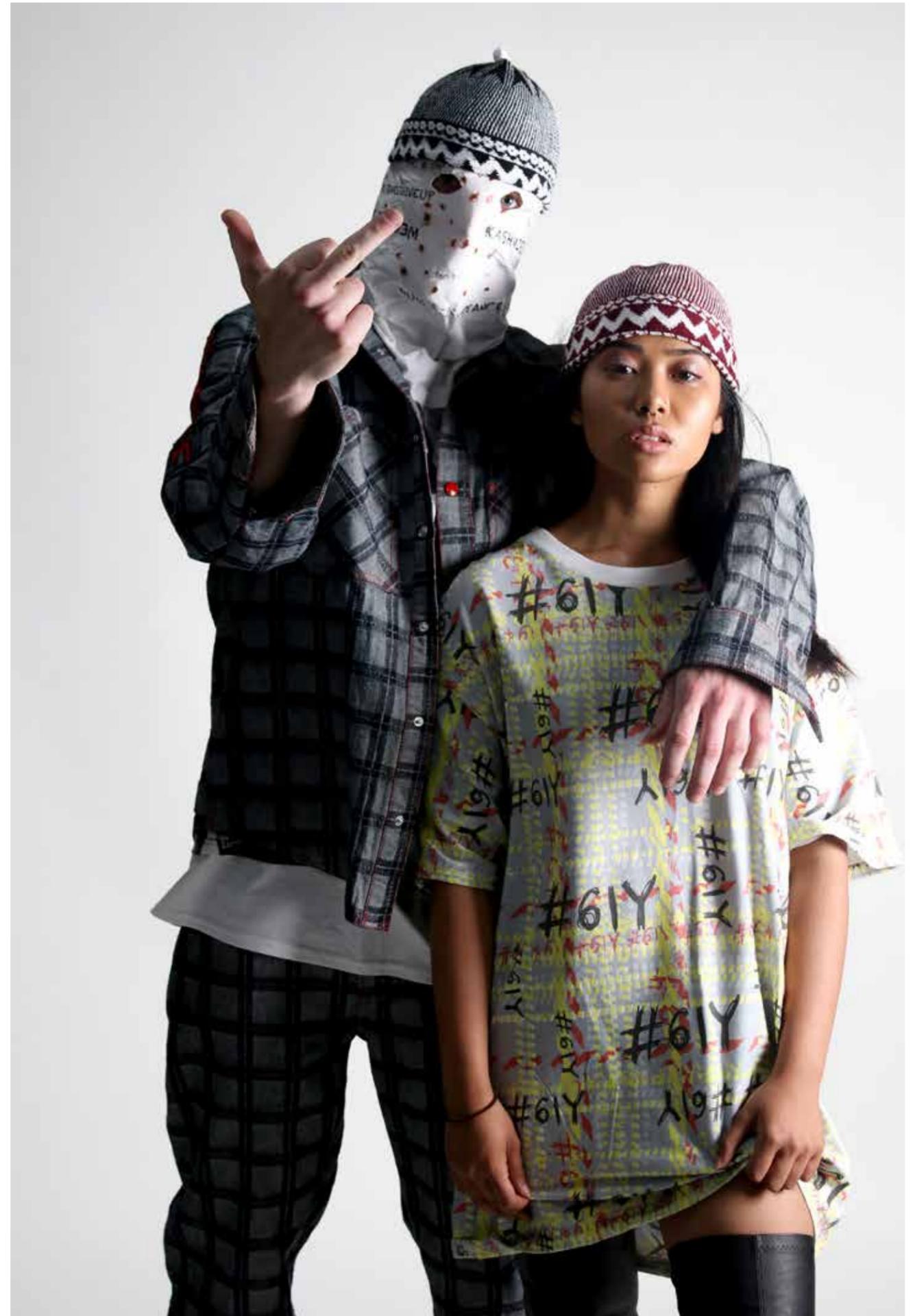




NANU SUNWAR



HUMEERA DAR AMIN



GRACE KELLEY



PHOTOGRAPHY LIZZIE BUSH
PHOTOGRAPHER'S ASSISTANT FATHIYA ABDALLA
CREATIVE DIRECTION ASH ALLIBHAI
STYLIST BY PAREACE LARANZA
ASSISTANT STYLIST YASAR TORUNOGLU
HAIR & MUA ARSENY IVANOV
MUA ASSISTANT JESSY SHASA

MODELS
 ANGELOUMAE BONDAD
 MIKE MUST
 CALEB DOBIE
 BANKS NOIR
 NKAZANA KAMW

“There are 8000 people sleeping rough on the streets of London every year. People without homes come from every walk of life, and many want to find work. TIH Models aims to take these people by the hand. By taking pictures, self-esteem and beauty can be built up, and bloom again.”

Fashion and homelessness are not two words that are often paired together. I interviewed Tatjana Hoffman, and together we discussed how she is striving to change this conception of homelessness, and her passion and vision for this unique agency.

Tatjana moved to London in 2016 from Nürnberg with the dream of capturing good photos. After experiencing some people on the street who felt uncomfortable with having their photo taken, Tatjana had a thought:

‘Would it work with fresh clothes?’

After working on her idea, Tatjana connected with brands and borrowed their clothes. She wandered the streets and shelters looking for models, hoping to make a difference and create a new idea, going as far as cancelling an upcoming job. With an ethos of ‘be yourself,’ the company is flourishing. “I see a good and exciting future. I hope to travel and bring the agency to new cities. I am working on connections to Barcelona at the moment, and I see no limits to what it can become,” Tatjana grins.

The company has just finished shooting new designer Bethany Williams’ collection, with homeless models Kris and Nathan, and I’m told has upcoming projects that are “under top-secret wraps.”

Tatjana is right when she says that, “I think it starts by realising that people affected by homelessness aren’t any different from us. It is nice to work and earn money. It feels good to be accepted and treated like a capable young person, and having some side income. It gives that spark of hope that’s needed to believe that there still lies a good future ahead. A circumstance never defines a person.”

As the mission continues, the purpose of such a company in today’s world is clear. In 2016 the charity Shelter released the figure 250,000 as the amount of homeless people in the UK, calling the total a ‘conservative’ estimate. The agency aims to not only tackle the money issues behind homelessness, but to boost self-esteem and emotional issues, such as depression and isolation - key factors in leading a healthy life.

With so many people living rough, modelling could offer a way out. Tatjana points out that she mercifully hasn’t experienced much or any stigma from the industry, explaining, “It’s mainly about looks, for most brands it is not very important where a person comes from or what they do in their personal life.”

So how does it work?

Tatjana has a wide range of connections to the network within the homeless community, which she has built up by visiting shelters and speaking to people in the streets. One of the models, Nathan, she met through a connection with a shelter in Vauxhall and Moustapha, an aide of Tatjana.

Currently, the company works primarily with people that have mobile phones or friends with mobile phones, so that they can be contacted about upcoming work details and be kept in the loop regarding jobs. Once she has found a model, she first takes a couple of photos with her phone, and sets up a date for a headshot: “It’s quite fun and random as the models don’t always fully believe it’s going to happen.”

If you are looking to book any models, or have anyone you would like to put in contact with the agency, you can find them at www.tihmodels.com. Online, you can find all the models, their profiles and images, as well as news, contact and booking forms. Tatjana says, “Feel free to phone in or leave an email, with a budget, wishes and concerns.”

TIH MODELS

WORDS Alexander Riches

“I THINK IT STARTS BY REALISING THAT PEOPLE AFFECTED BY HOMELESSNESS AREN'T ANY DIFFERENT FROM US.”



MODELS MOUSTAPHA & KRIS
WEARING BETHANY WILLIAMS
PHOTOGRAPHY AMBER DIXON

**NORTHUMBRIA
UNIVERSITY**



SHANNON GRAYSON

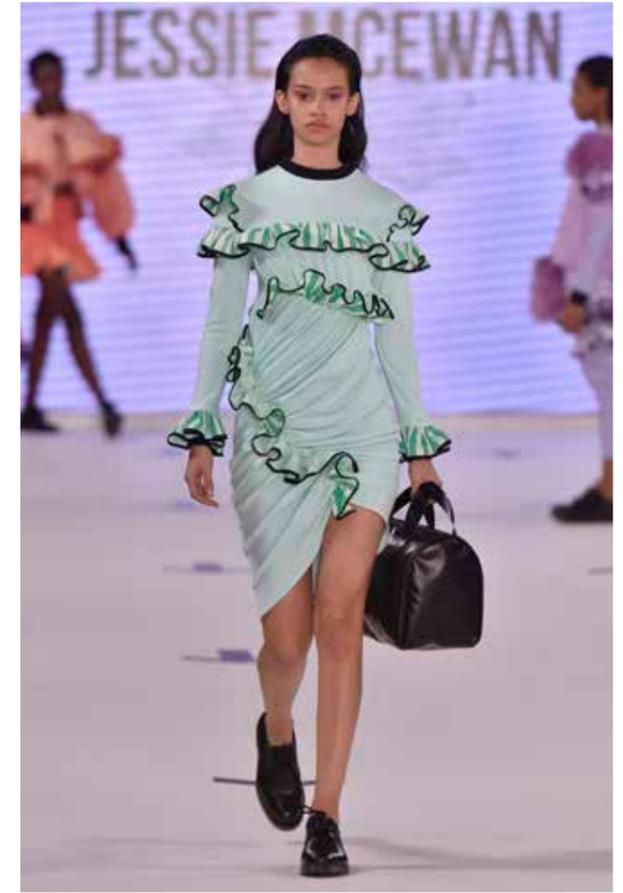
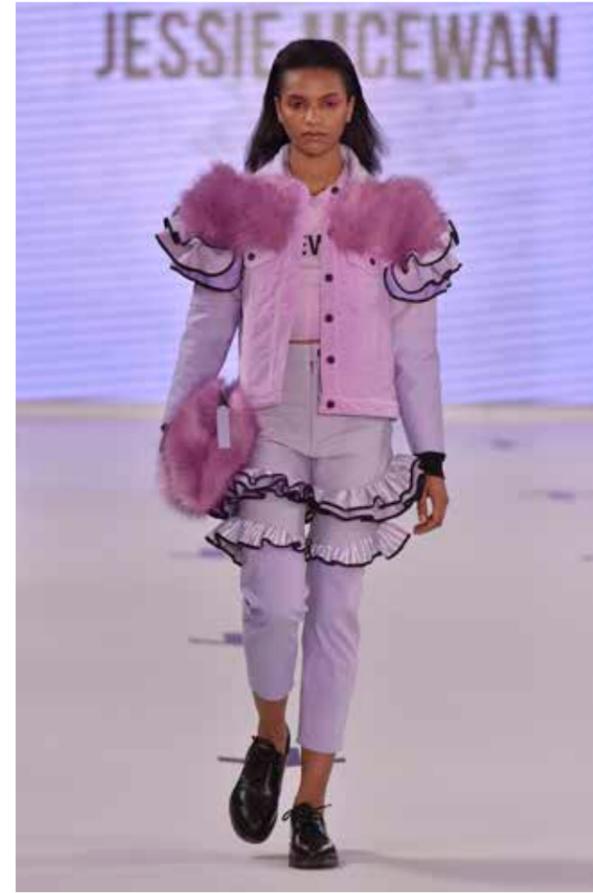


SHANNON GRAYSON

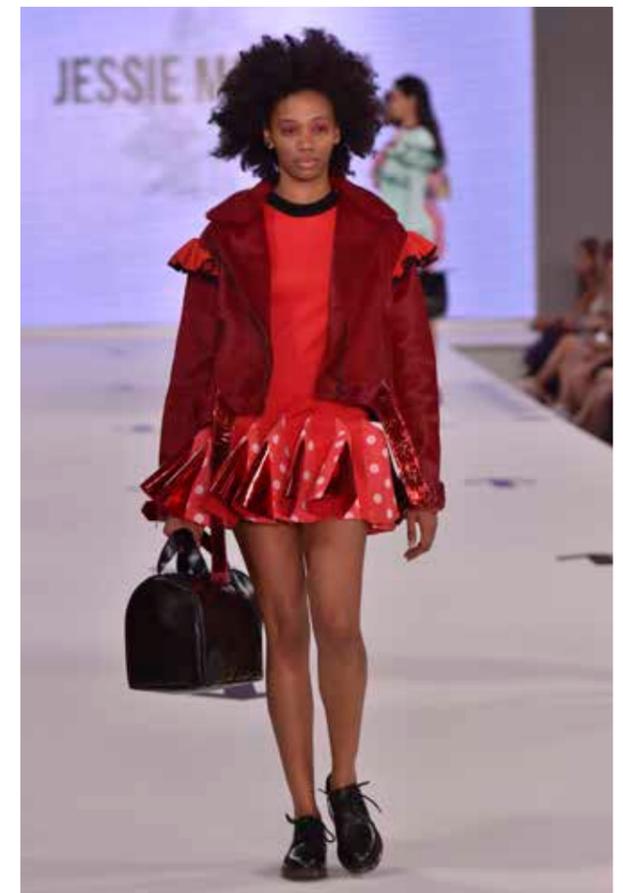




CHARLOTTE CANNON



JESSIE MC EWAN



CHARLOTTE CANNON



NO SHOES ON THE CATWALK
DURING REHEARSALS



**KINGSTON
UNIVERSITY**

EVANJALI REDDY



EVANJALI REDDY





LYDIA FERGUSON



NINGYAO ZHANG





SUN-AH LEE

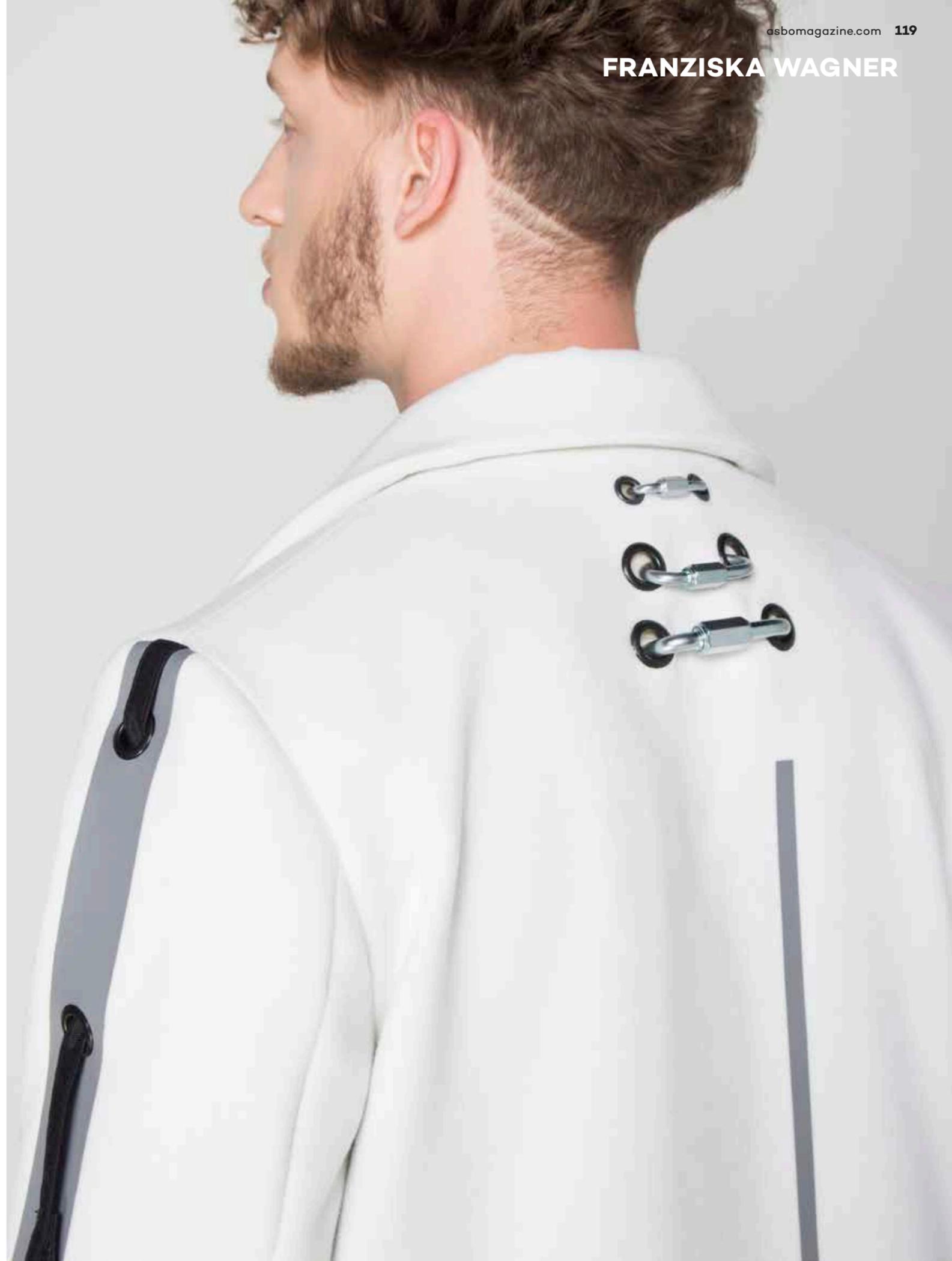




JODIE PARK



FRANZISKA WAGNER



DAVID SMITH



SASKIA SPEIGHT



ANGIE

AN ARTIST IN MOTION

FORGET IMMOBILITY:
A SWEDISH SINGER
AND SONGWRITER
IS GOING FORWARD,
UNFETTERED



COLLECTION LYDIA BOLTON
PHOTOGRAPHY VANYA SACHA
ASSISTANT PHOTOGRAPHER FATHIYA ABDALLA
STYLED MARIANA ABELLA



“I gravitate to those artists who write from the depths of their own experience”

The twenty-two-year-old Swedish singer, rapper and songwriter Angie cuts a surprisingly low-key and demure figure. Before she makes her way over to the make-up chair at Crea8 Studio in East London's Hackney Wick, we sit down together on a quiet afternoon. She twiddles her Scandi brunch in the café. Pink-haired but modestly attired in utilitarian, norm-core leisure wear, she shows no palpable signs of wear and tear from a prior sweaty, well-received gig at London's Hoxton Bar And Kitchen's 'Gold Dust' club night.

Ever since creating momentum in 2016 with her Eminem-referencing trap anthem, 'Smoke Weed Eat Pussy' - a deliciously poised marriage between etiolated, Lana Del Rey-style vocals and deep, curdling electro-bass that

contained the earworm refrain, "I hit the blunt like I'm Slim Shady/ 'Cause I'm a motherfuckin' lady" - the Stockholm-based artist known as Angelina Dehn has been raiding her memories for lyrical inspiration. The song, which has become her show-stopping signature, was inspired by a painful break-up with her first proper girlfriend. In many ways, it represents the catharsis of her recovery from the split.

Angie claims to be pan-sexual rather than lesbian - the year-long gay relationship alluded to in the song constitutes her only deviation from this fluidity. She has otherwise always been bi-sexual, "falling for people rather than genders," as she puts it. Throw into the mix the influences of an imprisoned father, an alcoholic mother, mental health issues, attention deficit hyperactivity disorder and the rampant homophobia of the community in which she was raised, and you have enough material for a Gothic novel, not just a pop tune.

Known to her Twitter and Instagram acolytes today as 'Fucking Angie', the former bartender's first musical dabblings consisted of sharing tunes on Snapchat with a Swedish band that led to the formation of her all-female rap outfit, Bossa. While she's always played around with melodies in her head, she tells me, she soon discovered the virtues of raw, undiluted emotion when it came to putting her experiences down on paper and melding them to beats.

Her formative musical inspirations were the likes of Eminem and Courtney Love, perennial outsiders whose larger-than-life personalities never obscured the lyrical pull and cinematic sway of the narratives in their songs. Latterly, she cites US hip-hopper Lil Peep, retro torch-song stylist Lana Del Rey, Odd Future's lynch-pin Tyler, The Creator and the Estonian rapper Tommy Cash as role models and pivotal influences on her musical and visual style. Both her consumption and taste are omnivorous, taking in Alt-J, 60's rock and trap. "Everything except country music," she says.

This wonky eclecticism can be found on the seductive R'n'B jam of last year's 'Housewife Spliffin' and her most recent release, 'Spun', a heady dance-floor paean to the transcendent properties of sex and drugs with a production style that invokes the sound of PC Music and AlunaGeorge. "I have forty songs written and recorded in demo form at the moment", she notes, continuing, "Some songs take longer than others. 'Spun' took forever." Preferring to sing in English rather than her native tongue - musing on how, in her view, "English is the most beautiful language in the world" - she records musical ideas quickly on her mobile phone and then looks for lyrical inspiration. More than anything, she gravitates to the candour of those artists who write from the depths of their own experience and she sees herself in this tradition.

Angie is clearly thriving off her time in the capital, which she loves for its architecture and colour. She explains that "the cherry blossoms and magnolia trees" are a heavy contrast to the dourness of cities in her home country: "It's so grey." That said, she feels freer and less confined by rules in Sweden, citing the penalty notices for public spitting and the volume of the police sirens as things that offend and annoy her about the UK. "It's much calmer in Sweden," she asserts, "I get stressed by [the sirens]."

As for her forthcoming plans, once summer festival performances at festivals including Belgium's Tomorrowland are completed, Angie is looking to complete an album and release a few tracks in Swedish with several collaborators that will see the light of day. Her dream festival slot would be to appear at Glastonbury. "It would be so cool, the crowd is crazy," Angie says, her voice lit with eager interest.

Heading off to catch a Lil Peep show the following day, Angie aims to continue to push herself to the limits as an artist. She wants to do what she enjoys for she acknowledges that fame and attention are by-products of the process, not the crux.

CARYN FRANKLIN

ASBO PROFILE



In a career spanning over 35 years in the fashion industry, Caryn Franklin MBE has been called many things and taken on enumerable roles.

Currently Visiting Professor of Diversity in Fashion at Kingston University and a former editor of i-D Magazine, her name now also bares the honoured title, MBE, which she received from the Queen as a Member of the Order of the British Empire for her service to the industry. But what makes Caryn Franklin relevant today, perhaps even more so than in her early ground-breaking days at i-D, is that she is a Fashion Activist, a disruptor of fashion's status quo.

And at a time when the homogeneity in the fashion industry appears to be depriving it of innovation and diversity, her ever-challenging voice is one that is most welcome.

Our Fashion Features Editor sat down with Caryn Franklin to discuss the burning topics on her mind about the industry: why it is that there is such a lack of diversity in the fashion industry; why diversity matters in terms of both the fashion images that we see and consume, and the people responsible for producing those images; and the power that the young generation of upcoming creatives has to change the current milieu.

ASBO: You are a Visiting Professor of Diversity in Fashion at Kingston University - what does that entail?

Caryn Franklin: I conduct research around diversity initiatives and share what I have learnt in the commercial world with regard to engagement or resistance to diversity in fashion with the students. I like to think of myself as a disruptive fashion lover. I did an MSc in Psychology where I looked at body image, portrayal of self and identity. The question of how the brain engages with diversity from a cognitive perspective is very interesting: the brain is basically lazy and is susceptible to developing bias against diversity. We are not challenging, in a vigilant way, the imagery that we are seeing. I want to instil a more critical thinking in creatives in terms of images that they produce, but not just in terms of who is in front of the lens, but who is behind the lens as well. I have always been interested in that, even in my first job at i-D, where I spent 6 years: my interest in clothing always related back to identity. I have never been interested in trends where everyone clamours to have the same thing.

ASBO: That focus on identity and shying away from mass populism seems to be contrary to what most of fashion is about these days. Why do you think that is?

Caryn Franklin: I think a part of it is that a lot of fashion writing nowadays is in service to product and brand. I was never in to that. I remember even in the early days at i-D, just because you were in our occasional roster of advertisers did not mean we would feature you in the magazine. Nowadays, editorial is not a free space for creatives, it is a

space that supports advertisers. Also, I worked in fashion before there was this complete dependence on image to dictate what it is to be a human being.

ASBO: That is what we have always aspired to here at ASBO, our editorial is about creativity and what we like. It is not about selling further advertising space for brands.

Caryn Franklin: I do think though that people are beginning to engage with what diversity means to them and not just the prospective client. Studies show that a diverse workforce is highly creative and productive – it is a business imperative to be a diverse group and bring a variety of perspectives around gender, race, age, body difference etc. There is nothing wrong with the tall and skinny white woman, but there are many other forms of personhood and identity that can be represented in the diverse global consumer.

ASBO: Why has there not been an impetus to recognise the benefits of presenting a diverse view of fashion?

Caryn Franklin: Psychology has given me an understanding of the complexity of the debate. In order to embrace diversity, you have to be open to the benefits of diversity; allow your thinking to be unbiased, open-minded and resist fast-forwarding to an end-result which is comforting. The system is full of Caucasian practitioners who have not done enough thinking about race, for instance. In the same way masculinity struggles to understand a female perspective. If 80% of top decision-makers are male and they are potentially responsible for many of the images we see, acknowledgement that some of those images are objectifying and demean women is the first step. We need more top level creative to say 'I want to re-think this,' which is what you need to do in order to overcome the hurdle.

But true change will come from motivated, next-generation creatives who will take their politics, recognition and acknowledgement of diversity and its import and produce that in industry. To engage them now at seed level when they will lead with that thinking into the future is the reason why I am a disruptive fashion lover. Young people have the power.

ASBO: You spend a fair amount of time around young people and they have all grown up with this branding/obsession with image. They seem to have drunk the kool-aid. What else should they be wary of?

Caryn Franklin: Many young people have internalised this very narrow image/appearance ideal. Cosmetic surgery for young women has become normalised. Young women are self-objectifying and this leads to poor mental health. Young men do not feel safe to express vulnerability, they have been sadly taught to judge women on appearance and have appearance pressures such as to look sculpted or skinny. Men do not feel safe to share these issues. Studies have shown the harm that can result from this.

ASBO: What do you tell your daughters as warnings against this?

Caryn Franklin: As soon as they could ask questions, I have told them the truth. We have talked a lot about race (one daughter is mixed race) and what it is to be a woman, in our family. I have shared my ideas and have asked them for their ideas and they have been the best teachers I could have asked for.

ASBO: You are a very busy person and you wear many hats. What keeps you motivated?

Caryn Franklin: I keep learning. I am made happy by finding out new stuff. I am very open to other people telling me about their lives and I have always found it easy to learn about other people. I really like people. And I really love working in academia because that is where I learn the most, engaging with young creatives; sharing ideas.

ASBO: What have you learnt from these young creatives?

Caryn Franklin: Their grasp of technology and how they use it, is spectacular. It has taught me to have a sharpness about technology and how I can apply it to my world. I am learning from the experiences they are having as newcomers to the industry, because I will never be in a position to be starting up in the industry again. So I am learning about their experiences in the nascent stages of their career and they are learning about all my experience having come through the industry – it's a fair swap.

ASBO: If you could take yourself back to where they are now, and having the experience that you have, what hindsight knowledge would you give to them?

Caryn Franklin: I would say you are right to feel uncomfortable about the direction in which the fashion industry seems to be going: a seeming lack of concern for sustainability and lack of care for the emotional impact of its behaviour on consumers, but you're also right to feel excited about working in an industry that has the capacity to invigorate and empower. There are many paths that you could go in fashion, and it is up to you to choose which way you want to take it. People may reject you and may not invest in your creativity, and it takes time and you have to have self-belief.

ASBO: Do you think us well-meaning creatives will win in the end?

Caryn Franklin: I think resilience is vital, believing in yourself and expanding your network of people who believe in the same thing that you do, is really important. You have to connect to people who think like you do – if you find yourself in an environment where people do not think like you do, then you have to move on. Critical thinking and discerning choices are likely to be in the minority, so you have to believe in yourself.

ASBO: This is our graduate fashion issue and you have been involved with Graduate Fashion Week since its inception, for our readers that may be interested in studying fashion and one day participating in Graduate Fashion Week. Which universities come to your mind?

Caryn Franklin: Edinburgh College of Arts at the University of Edinburgh, through their director of womenswear Mal Burkinshaw, has a great policy on diversity. Arts University Bournemouth and University of Southampton have also been very progressive to employ diversity programmes on which to instruct their students.

WORDS LITHEMBA VELLEMAN



NATASHA WEARS MATTHEW WILLIAMSON
PHOTOGRAPHY RANKIN



BRITISH HIGHER
SCHOOL OF ART
& DESIGN **RUSSIA**
COLLECTION
YULIA IVANOV
EMPATHY

Empathy is the capacity to understand or feel what another person is experiencing from within the other being's frame of reference, i.e., the capacity to place oneself in another's position. Empathy is seeing with the eyes of another, listening with the ears of another, and feeling emotions with the heart of another.

This is a collection for refugees, created with the sincere wish to help them feel better in the awful circumstances they've been thrust into. The purpose of the collection is to make people feel special and help return their identities. All garments can be personalised by the person that will wear them. The key detail is a specially invented seam, constructed by embroidering words one wants to wear on their body. The words will hold the garments together in the same way as they will hold peoples' relationships.

Everything is created consulting volunteers and camps, without the need for special equipment, and all materials used are upcycled and sourced from camps, or areas in the near vicinity. The collection will be delivered into refugee camps in the form of construction kits, including instructions and supporting tools like eyelets, seam rippers, etc.

The modern world is extremely scary. There are wars, climate change, financial crises, and new diseases. In many respects, a refugee crisis is the culmination of these events. It is very hard to fight the fear of your own wellbeing in this ever-changing world. While some people find their way to cope through helping others by volunteering for the ones in need, sharing their homes and fighting fear, others concentrate on protecting themselves and their families from the terrors the world can bring.

Every day, people are forced to leave their homes in search of a better life, safer places to live, better environment, and better jobs. They pass through terrible things in the hope of starting over. But people who are lucky enough to live in a safer area are scared the arrival of newcomers will harm them; that newcomers will take their jobs or make

some terrible things. That said, there is always a choice as to whether you lock yourself in fear or come out and try to help. There are two ways of reacting to this scary reality – try to isolate and protect your own family by all means, or try to help solve the issue by stepping out and acting.

Recent political events have shown that there is a tie between these two ways. British people have chosen Brexit, with 52% of votes. Trump won the US election, but lost the popular vote, which means that more than a half of US citizens voted against him and his policies. At this point, people have chosen their own safety, and racial and gender stereotypes, over equality and generosity. But there is hope that it will change. Change can be made by small steps towards embracing the most human trait: empathy.

Refugees experience terrible tribulations during their journey to safer places: lack of food, clean water and medication, unsafe boats that smugglers use to transfer them regardless of weather conditions, and the absence of fundamental living conditions are among many of these. Another problem refugees face is de-identification. Having to leave behind their homes and all that they obtained throughout their lives, they leave behind their identities. People who used to be doctors, accountants and bakers have become deprived refugees. In camps, they are given basic clothing and shelter. Everyone's the same. They are fed in refugee camps – all with the same food. They are locked in camps for long periods of time with nothing to do but wait and hope for better times. People donate their clothes to them, but they are mostly used clothes that nobody else wants anymore. Many of them don't have even one personal item that will remind them of home. Having gone through this nightmare, these people have suffered physically and emotionally, and will continue to suffer once they are in safer places. I think that this lack of personal things, the absence of ability to choose for themselves, is a very difficult issue.

I was extremely moved by the photo-projects by different artists that documented the most important things refugees took when they fled. Some brought their childhood toy; others, a photograph of their family, or just a tiny piece of paper with their mother's phone number. Many have nothing at all.

In safer countries, people normally go to the store to buy clothes. They will choose what they want to wear, thinking of what they want their clothes to 'say'. What will suit them better, and what will be most comfortable. Refugees are stripped of the opportunity to choose anything for themselves.

One way to try to solve these issues is to offer refugees something of their own. Giving them their own clothing can offer protection of the body, along with emotional support. This can be done through providing garment pieces as part of a construction kit, for each person can assemble their own garments manually with minimal hand sewing and knitting. Everyone can embroider whatever words they want in the seams of their clothes. The words will hold the garments together, like they hold together people's relationships.

There is a dump on Lesbos island in Greece, with copious discarded lifejackets, which refugees wore during their dangerous journey, and tons of plastic. There are also tons of plastic trash. I propose to upcycle unwanted plastic and lifejackets, recreating them into garments and accessories that can be used or sold to the people outside the camps.

Other materials in the kit will be upcycled garments that people donate to refugees. Currently, people who want to help by donating their clothes do so to organisations that collect them and take them to refugees. Another part can be added to this process: the upcycling of clothing into new pieces of garments for the construction kit. There is a place for a designer in this process. This makes people participate in the well-being of others in a new way. Refugees get something better than just used clothes to cover the body. They get empathy and expression. This is fashion for refugees.

The kit will contain a booklet with instructions on how to create garments step-by-step, with the necessary materials and tools. The kit container can also be reused as a baby crib - something in high demand at camps.

Information websites for volunteers are full of notices from different camp's administration centres looking for people willing to organize different kinds of refugee workshops. Wanted are people who can teach English, IT or Art. This shows that there is also a need to fill in the time of people in camps with something decent. Something that can build new knowledge, skills or offer healing.

For people in difficult situations, the compassion, emotional support and well-wishing of other people is extremely important. This is what helps people to find new strength to move on. Helping other people in different ways is also emotionally rewarding. As a result, both sides become happier.



ALIMA

I came to Greece alone, all by myself. When you arrive to Lesbos they take you to Moria camp and you can't leave it for 25 days, it's a punishment for crossing the border illegally. The conditions in the camp are very bad, there are no facilities, there is no schooling.

I was a model back home. I want to continue being a model.

Words YULIA IVANOV

**FANI**

From Turkey to Greece we crossed on a small boat, it was very dangerous, because I can't swim very well. There were around 40-43 people in this small boat, that boat is good for 14 people, but 43... And the boat from Turkey followed us, making waves, five times... That was very dangerous.

My auntie lives in London. She came here one time to visit us and brought everything like clothes and some food. She sends us money sometimes because our money is finished.

RAMADAN

I took a boat to Greece at night on the 18th of November. The journey was not good. No one will be happy to take that boat during the day or night. It was like being between life and death.

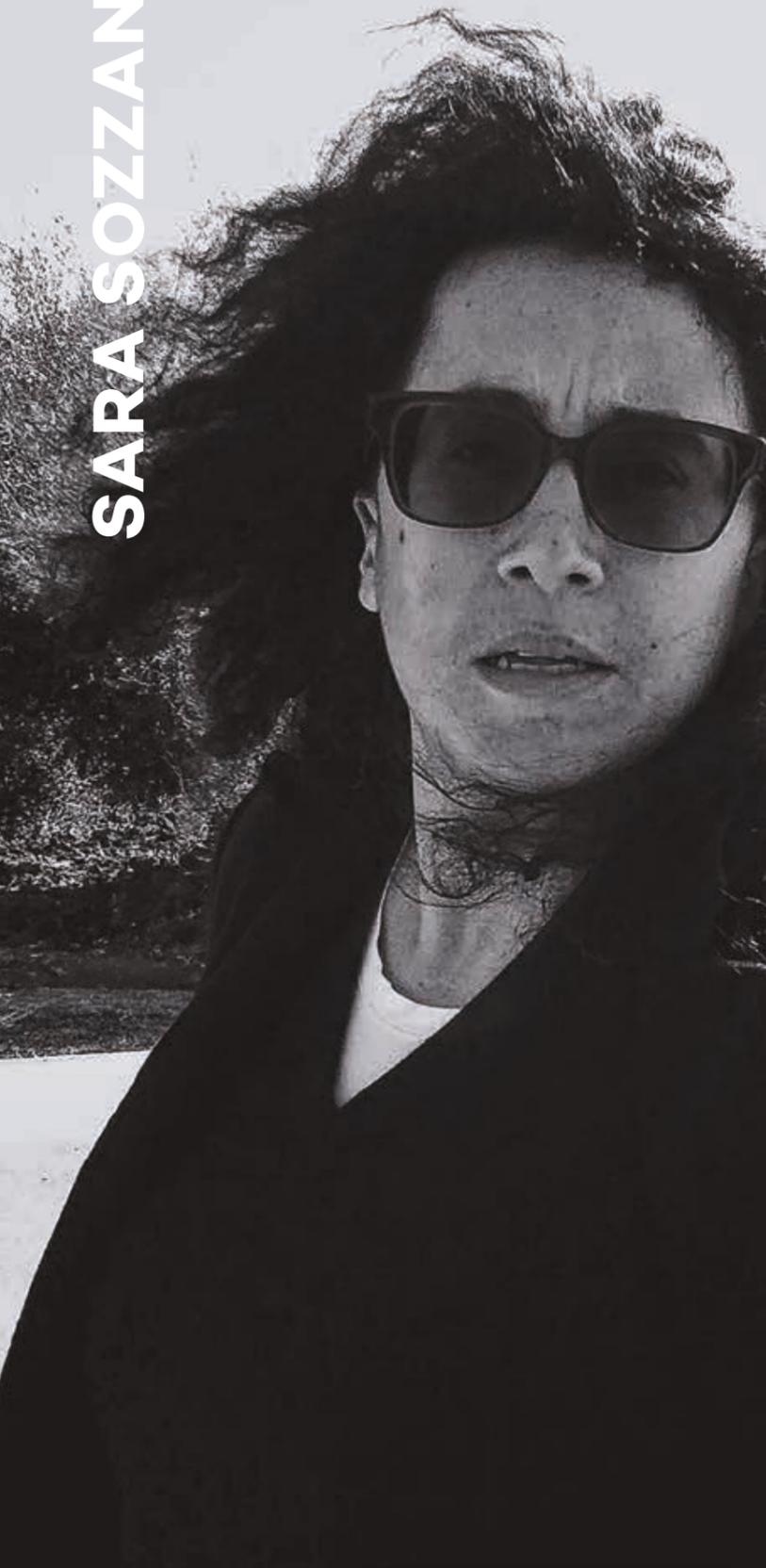
It's not good for a human being to stay in Moria camp. When we arrived hundreds of people were sleeping on the road at the entrance of Moria, because there was no place inside and more and more people kept coming. Lots of people were sinking in the sea and lots of people were dying at the camp.



PHOTOGRAPHY & CREATIVE DIRECTION ILYA NODIA
STYLING LIYA IVA
SHOOT LOCATION LESBOS

ASBO PROFILE

SARA SOZZANI MAINO



Sara began her career in fashion as an intern in 1994 and quickly progressed within the organisation, becoming Fashion Editor in 2000. Her passion and drive to support new generations of fashion designers led to the creation of Vogue Talent in 2009.

Sara has worked on various projects that identify and develop new talent, and for the past few years, has lent her keen eye to judge graduate fashion week.

Since the inception of Who's Next and Vogue Talent, Sara has been part of the team responsible in showcasing some of the world's renowned designers, such as JW Anderson, Paula Cademartori, Simone Rocha and Sara Battaglia.

Ahead of Graduate Fashion Week, I had the pleasure of sharing a call with Sara.

Tell me a little bit about how you got started.

I studied in Milan and worked within the family business. At 19, I had the opportunity to intern at Vogue Italia, and I have been there ever since. I worked across different divisions within the editorial department, and obtained the role as Fashion Editor. It was then, really, that I decided that I wanted to research new and upcoming talent— not only in Italy, but across the globe. Now, I am a Senior Editor of Vogue Italia and Head of Vogue Talent.

What would you say have been some of your career highlights?

I would say having the opportunity to scout and meet emerging talent from across the globe. Being part of cultivating their careers, and helping and watching them grow within the industry, is a major highlight for me.

Having worked with young talent across the globe, what countries have specifically stood out to you?

I have been amazed by many countries, especially the Asian countries such as Japan, which has had a huge influence in fashion since the 90's. In particular, we are seeing a lot of talent coming through from Korea. But taking it out of Asia, Africa is becoming a hub for inventiveness, as well as South America. Another country that I find interesting right now is Georgia. It always amazes me to see a

“CREATIVITY IS VERY FUNDAMENTAL; AT THE END OF THE DAY CREATIVITY IS FASHION”

fresh perspective from different countries, and especially countries that nobody would even think of, when it comes to fashion.

What do you look out for when you are looking for new talent?

I would say that the key things I look out for in young designers are quality, personal vision, and creativity. It is important for new designers to have their own sense of vision and direction, and not to be swayed from their own thinking. I always say to young students when they start out, to have a sense of vision and to not be afraid of their own thinking. Fashion College is a great starting ground for developing talent, and to allow free thinking.

What made you want to mentor young talent?

I felt that there wasn't really a platform - not only in Italy, but globally - to celebrate young design talent. The industry, especially in Italy, was that of celebrating established big brands. One of the main things I wanted to do was to create an international platform to showcase international talent not in just Italy, but across the globe.

How did you get involved in Graduate Fashion Week?

I was approached by the organisers to become part of judging panel because I have experience in supporting and nurturing raw talent from my work at Vogue Talent Scout.

What is the best advice you would give to the younger talent starting out?

Be Yourself. At the beginning, follow your instincts and follow what you do and take risks. Don't be swayed by other influences. When you are starting out, you must be free in your thinking.

How important do you think creativity is in the industry?

Creativity is very fundamental: At the end of the day, creativity is fashion. Having creativity in this industry doesn't mean doing something strange and bizarre. It is about having ideas and the conviction to follow them through.

Knowing what you know, what would you tell your younger self about this industry?

I would never really change. I would have taken more risks then.

In one word, how would you sum the young talent you have seen coming through the industry?

Endless. I am always amazed and surprised at seeing the industry producing fresh, new talent, and seeing the endless flair that new designers bring.



KAITLYN MORGAN
SHEFFIELD HALLAM UNIVERSITY



SARAH LOUISE FRANCIS
UNIVERSITY OF SALFORD

MADDIE WILLIAMS
EDINBURGH COLLEGE OF ART



ELLIOT WYNN
UNIVERSITY OF BRIGHTON



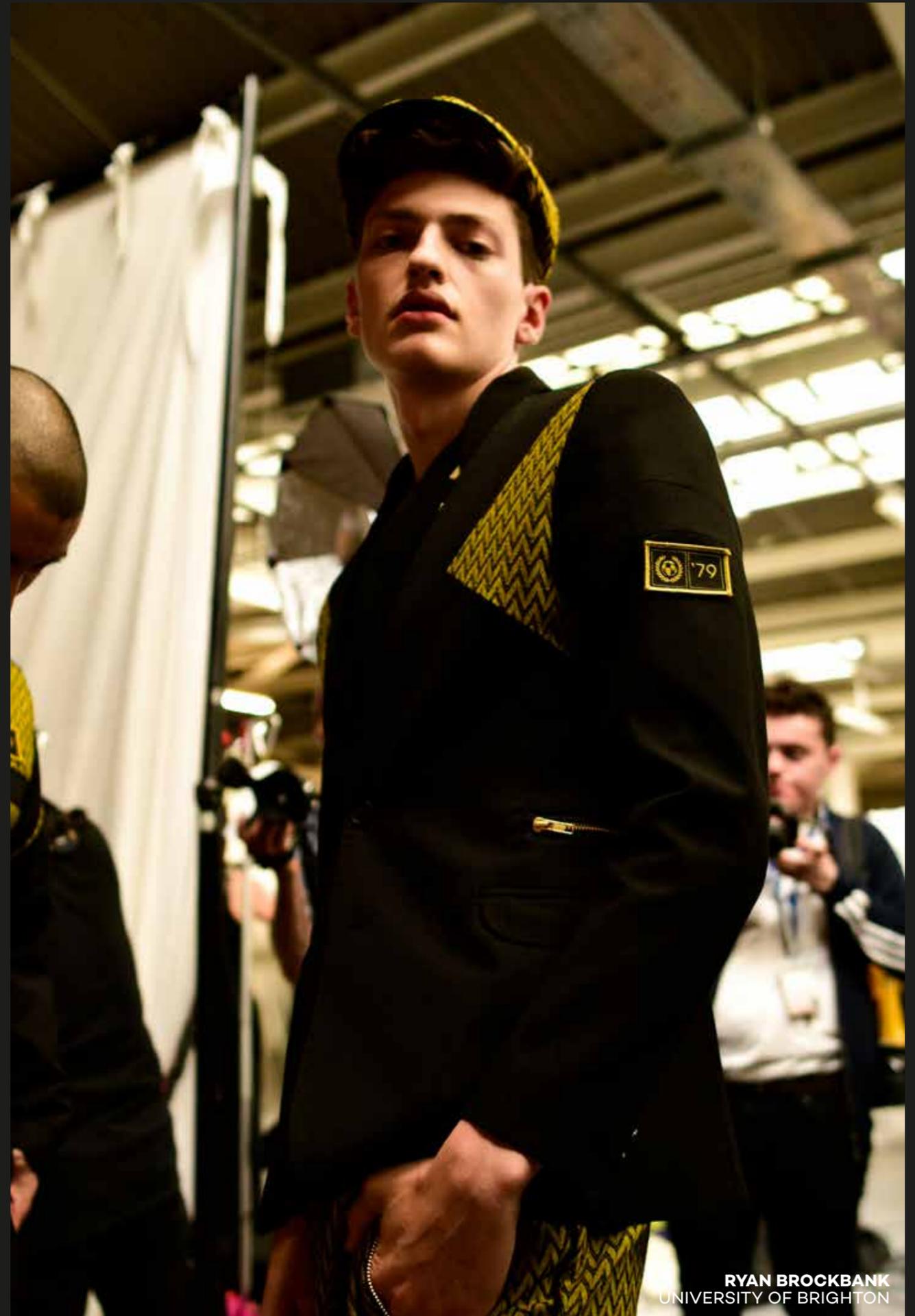
ALICE WINZAR
UNIVERSITY OF BRIGHTON



CATRYN REES
BATH SPA UNIVERSITY



SAMANTHA SNOW
UNIVERSITY OF BRIGHTON



RYAN BROCKBANK
UNIVERSITY OF BRIGHTON

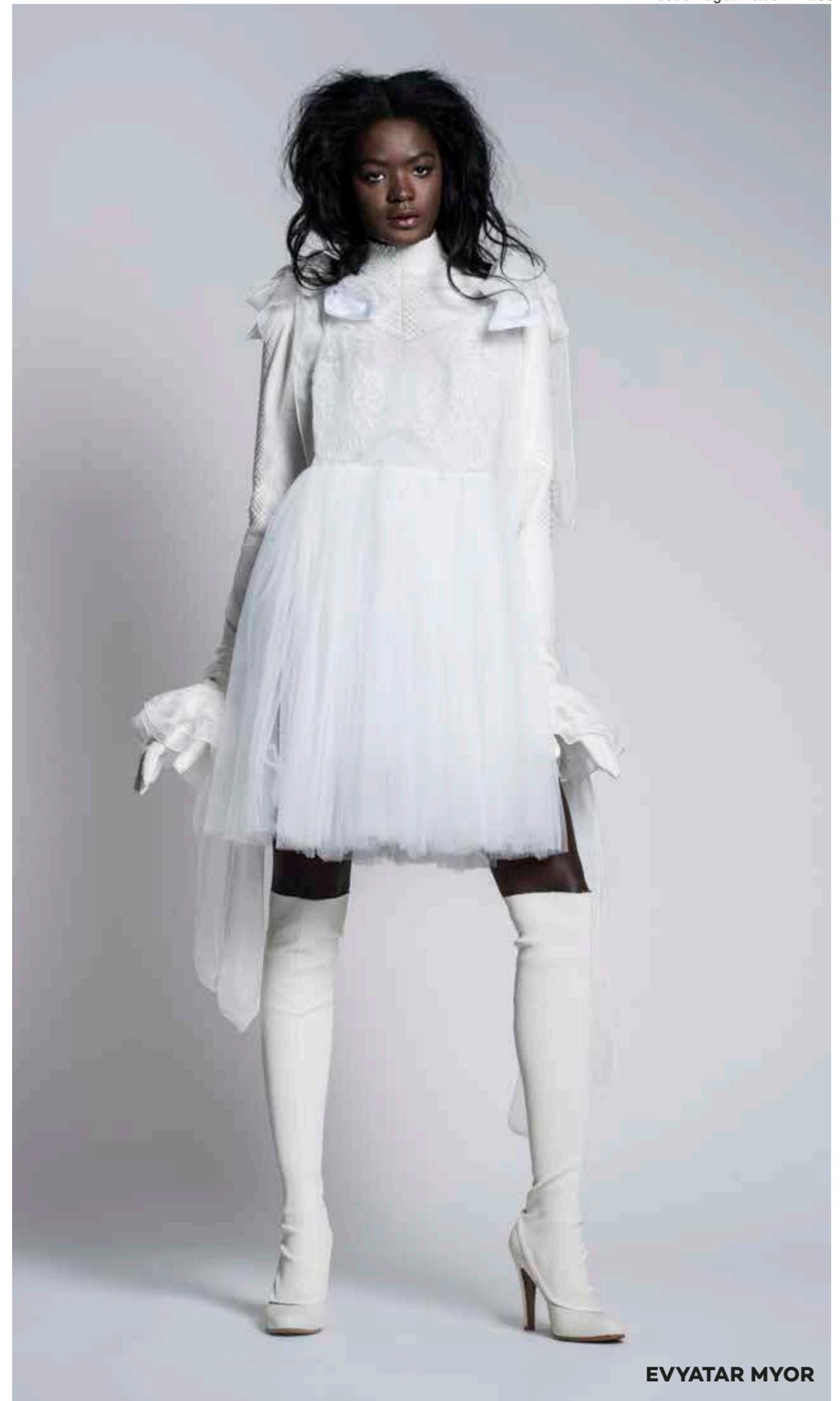
ABIGAIL COOP
NOTTINGHAM & TRENT UNIVERSITY



SHENKA
COLLEGE OF ENGINEERING & DESIGN ISRAEL
COLLECTION
ALINA YANOVER



SHANI GABAY



EVYATAR MYOR



SHIRAN EFRATI



EVYATAR MYOR

LCF

LONDON COLLEGE OF FASHION
COLLECTION
MICHAEL HONE





“FASHION CAN BE A FANTASTIC INDUSTRY, INSPIRATIONAL, CREATIVE, BUT IT IS A TOUGH INDUSTRY TO MAKE A LIVING IN. I THINK IT IS VERY IMPORTANT TO BE FLEXIBLE”

PHOTOGRAPHY VANYA SACHA
STYLIST ASH ALLIBHAI

On a typically grey afternoon in London, ASBO Magazine Fashion Features Editor and menswear designer, Michael Hone, strolled through Shoreditch and grabbed a coffee, chatting about all things graduate fashion. He speaks as someone who has just completed that process, from how he fared after completing his MA in Menswear Fashion Design at London College of Fashion, getting his first paying job as a designer for Caroline Charles, to where he sees himself in the future. He discussed how to balance commerciality and creativity, and the inspiration behind his latest graduate collection.

ASBO: Go on then, what are all the furry pieces in your collection about?

Michael Hone: The name of the collection is the Adonis Complex, which is a colloquial term for muscle dysmorphic disorder - looking in the mirror and thinking that you are skinny, when you are buff. It's this obsession with getting bigger and being more masculine, and then you start taking steroids and become this unnatural form of what a man is, hence all the overwhelming hair and the distorted proportions.

ASBO: It's just odd, because from a physical attraction perspective...

Michael Hone: Nobody finds this body-type attractive. I think it is a desire to show dominance, power and strength, more than it is about attraction.

ASBO: So, this idea of the distortion of masculinity - how did it play itself out in the collection?

Michael Hone: The idea was to take aspects of what we associate with masculinity to an extreme. As part of the MA, you are required to collaborate with someone, so I chose a wig-maker, and that developed into creating textiles from hair - a bonding that the synthetic hair is attached to. We used synthetic hair because of the ethical issues behind sourcing real hair.

ASBO: I like how you stuck to solid primary colours in the collection, just to give it that clean slate.

Michael Hone: A lot of it related to power dressing (referring again to idea of hyper masculinity), so I did a lot of colour research. Red is more aggressive; gold was used in religious paintings and envisaged as all-powerful and all mighty; and the white has nothing to do with purity or innocence, but rather drew from Mussolini's big white marble statues of muscular men, erected in his new capital, to show the ideal Italian citizen (from a dictator's eyes). But I think fashion is very subjective, so I am happy for people to give it their own interpretation.

ASBO: Obviously, commerciality is not the intention of a graduate collection. As a designer, do you want to be sellable?

Michael Hone: Yes and no. There is so much fashion out there and talent, so I think you must be innovative. But fashion is ultimately a business, so you must be able to sell things. It's not visible in my graduate collection, but underneath all the hairpieces are some more wearable pieces. I find designers who are doing something different and wanting to innovate to be most inspirational.

ASBO: You have just graduated your MA and landed a paying job, which is very fortunate. If you were to come into hard times, what would be your motivation to carry on?

Michael Hone: Fashion is partly a hobby, because you enjoy doing it. It can be hard when you have deadlines at college, but I was one of those annoying ones who would always just want to do the work. I enjoyed most aspects of fashion, including reports, so that is especially rare... but you only do fashion because you love it. It's not because its ridiculously well-paid, or the hours aren't long.

ASBO: What advice would you give young, prospective fashion designers then?

Michael Hone: Fashion can be a fantastic industry, inspirational, creative, but it is a tough industry to make a living in. I think it is very important to be flexible. I have friends who would say, 'Oh I have to work with so and so designer. I have to get an internship here or there.' But then what happens if you do not? There are a lot of fashion students all around the world looking for the same spot. You have to be open to doing things that you may not have thought you would do, and keep going with it.

WORDS LITHEMBA VELLEMAN



RAFFELS
DESIGN INSTITUTE GUANGZHOU
COLLECTION
LI YI MING





PHOTOGRAPHY PEDJA & DENIS
 MODEL TEODORA LAZAROVA
 STYLING PEDJA & DENIS
 HAIR & MUA PEDJA & DENIS

ASBO EXPOSURE



Emma Cleveland is a final year student at renowned fashion college, Parsons, and was one of the ones to watch at this year's Graduate Fashion Week's International Showcase.

An Ithaca, New York native, Emma studied knitwear in the textile program at Central Saint Martins during her junior year, and she's supplemented her Parsons studies with classes at Brooklyn's Textile Arts Center and extra time on a rented loom.

Hands-on work is imperative to her.

In fact, she sees it as an antidote to our throw-away culture. "In our technological age, it's easy to feel detached from objects that used to have significant meaning," she says. "I want to create a feeling of spirit in my clothes, which will [potentially] allow someone to connect to them. I want to achieve this by having a heavy hand in the creation process, in order to bring the human touch back into them."

Emma won the Parson x Kering Empowering Imagination Finalists. I had the pleasure to sit down with Emma over a cup of coffee to talk about her work, inspiration and what it's like being part of the International Showcase.

You recently won the Parson x Kering Empowering Imagination – tell us a little bit about this project and how you felt being a winner.

I initially submitted my collection and my body of work that I've created over the year, which includes textiles, sketches and a furniture collaboration I did with my brother. It was really nerve-racking presenting for this panel since the judges were made up of top quality industry people, though hearing their responses was really satisfying. Wow wow wow, it feels amazing to be the winner and the funds are allowing me to start thinking about getting a studio space for a bit.

How did you feel about showcasing your collection in front of Rihanna?

It was wild! To see her eyeing certain pieces was super fun.

How does it feel to represent your University as part of the International Showcase?

Honestly, I feel super amazing. It's such an honour to be amongst the other international schools from across the globe – seeing everyone's collections and creativity at play.

So, having just shown your collection as part of the GFW International Showcase, what was more daunting: having your collection seen by an international panel of fashion professionals, or having your collection seen by Rihanna?

I'd have to say the International Panel was more daunting. Also, watching their faces as looks went down the runway was very nerve racking.

What was the selection process?

Once I made my collection, look books and line sheets, I decided to submit my work for consideration. I had to go through a number of selection processes and I was fortunate that my work was selected.

How would you describe your collection?

I would describe my collection as being very vibrant, playful, an explosion of colour, prints, haphazard textiles.

What is your creative process?

I would say that my creative process is very organic, I like to figure out the shapes of the textiles. I love to draw and play with prints. I like drawing on textiles, screen printing and hand embroidery. Knitting is one of my favourite practices.

Fashion has been accused of having a lack of creativity. How important would you say creativity is in the industry?



When it comes to Fashion, I think creativity is everything. The creative process is where I like to experiment with my out choices, like playing with colours or testing out printing techniques. If fashion didn't have any creativity I would have been drawn away from it.

What do you think are the biggest challenges/issues affecting the fashion industry?

One of the biggest issues in the industry – or starting out – is that there's so many clothes and collections out there that it's sometimes hard to make a statement about who you are as a designer. This is why I think creativity and self-expression [are] important.

What would you say is the biggest challenges facing the young designers getting their start in this industry?

One of the biggest issues facing a lot of young designers leaving schools is figuring how to go about forging a career after graduating. When you are at school and you are entering competitions etc., you have the support of the school in terms of getting you press coverage.

Also, another issue is the transition from school to industry – it would be great to have an understanding on the business side of fashion.

What advice would you give to other young people or students that looking at breaking into the industry?

Have fun whilst you are making things; Enjoy the creative process. Have a passion for what you do!

Knowing what you know about the fashion industry, is there anything that you would do differently?

I would definitely like to learn more about the business of fashion, that's for sure.

Tell us about what you are up to now?

I am open to try new things and see what happens.



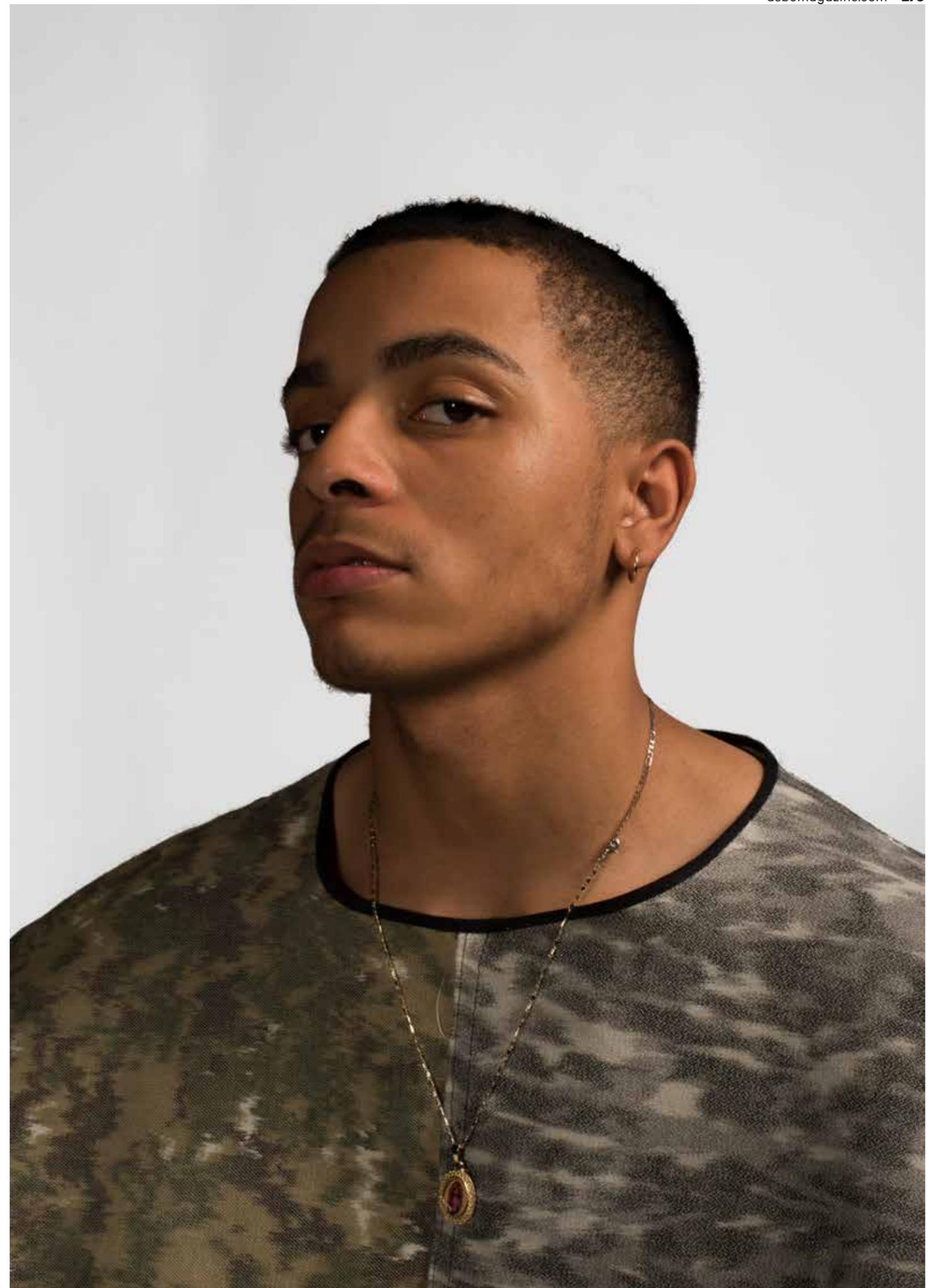


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TAUGHT ME IT
WAS BETTER TO
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LEEDS SCHOOL OF ART AMY FAWCETT

DIARY OF A COLLECTION

AFTER THREE YEARS OF BLOOD SWEAT AND TEARS, AMY FAWCETT UNVEILS HER GRADUATE COLLECTION TO THE FASHION GLITTERATI AT THIS YEAR'S GFW 2017.

ASBO CAUGHT UP WITH AMY TO TALK ABOUT WHAT HER INSPIRATION BEHIND THE COLLECTION AND SEE THE PROGRESSION FROM DRAWING BOARD TO CATWALK.

The collection pays homage to early 20th Century workwear, when women were neglected of rights and opportunities. Then, industry was considered to be for men only, making them superior to women. Here, clothing assists in crossing the boundaries of gender, making the two appear as equals. It was recognised through research into tradesmen's uniforms that male garments were made with different aspects in mind. Functionality and comfort are key, as is providing clothing that is trans-seasonal, allowing for the creation of forever garments. I wanted my collection to cross the boundaries of gender, providing women with affordable garments that allow them to experience the comfort and functionality of men's clothing.







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Natural Spring Water



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Refillable



pH Level 7.9



**BUNKA FASHION
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COLLECTION

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Sparkling Spring Water



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pH Level
7.9