

Home Work



2020



Home Work 2020 features the work of students graduating from the BA(Hons) Photography course at London South Bank University in 2020.

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Home Work



2020

*The face of London was now indeed strangely altered:
I mean the whole mass of buildings, city, liberties, suburbs,
Westminster, Southwark... in the whole the face of things,
I say, was much altered'*

Daniel Defoe, Journal of the Plague Year (1722)

Welcome to **Home Work 2020**: an anthology of work from the graduating students on the BA (Hons) Photography degree at London South Bank University.

In a year when terms like social distancing and lockdown became part of everyday speech, Home Work 2020 brings together the work of an exceptional year of graduates. The title implies both the physical reality of their spaces for making and learning over the past months of working from home. It also points towards the work of these students as being in a state of preparation for something, for what amounts to new ways of conceiving, producing and disseminating images.

Chronicler of the city's last pandemic, Daniel Defoe's Journal of the Plague Year (1722) was intended to offer a blueprint or kind of handbook for what to do in future pandemics. From a 'portrait of the face of London now indeed strangely altered' the work develops a tension between the two poles of immunity and community^[1]. Immunity as the official response to a city shut off, segregated, in lockdown, versus community and collective expressions of care. That our students have continued to work, think and make is testament to the latter, supporting each other and producing a remarkably prescient collection of works, despite lockdown. These works re-stitch their way through the contemporary in politically aware and socially engaged responses to now. That this publication is also a portrait of London in this extraordinary time is what we wish to celebrate as our 2020 cohort who have become graduates in the year of the virus go forth into a new world. We hope you enjoy our Home Work!

Simon Terrill

[1] Justin Clemins www.pursuit.unimelb.edu.au/podcasts/how-have-plagues-and-pandemics-influenced-the-arts

وَأَمَّا الَّذِينَ فَسَقُوا فَمَأْوِيهِمُ النَّارُ

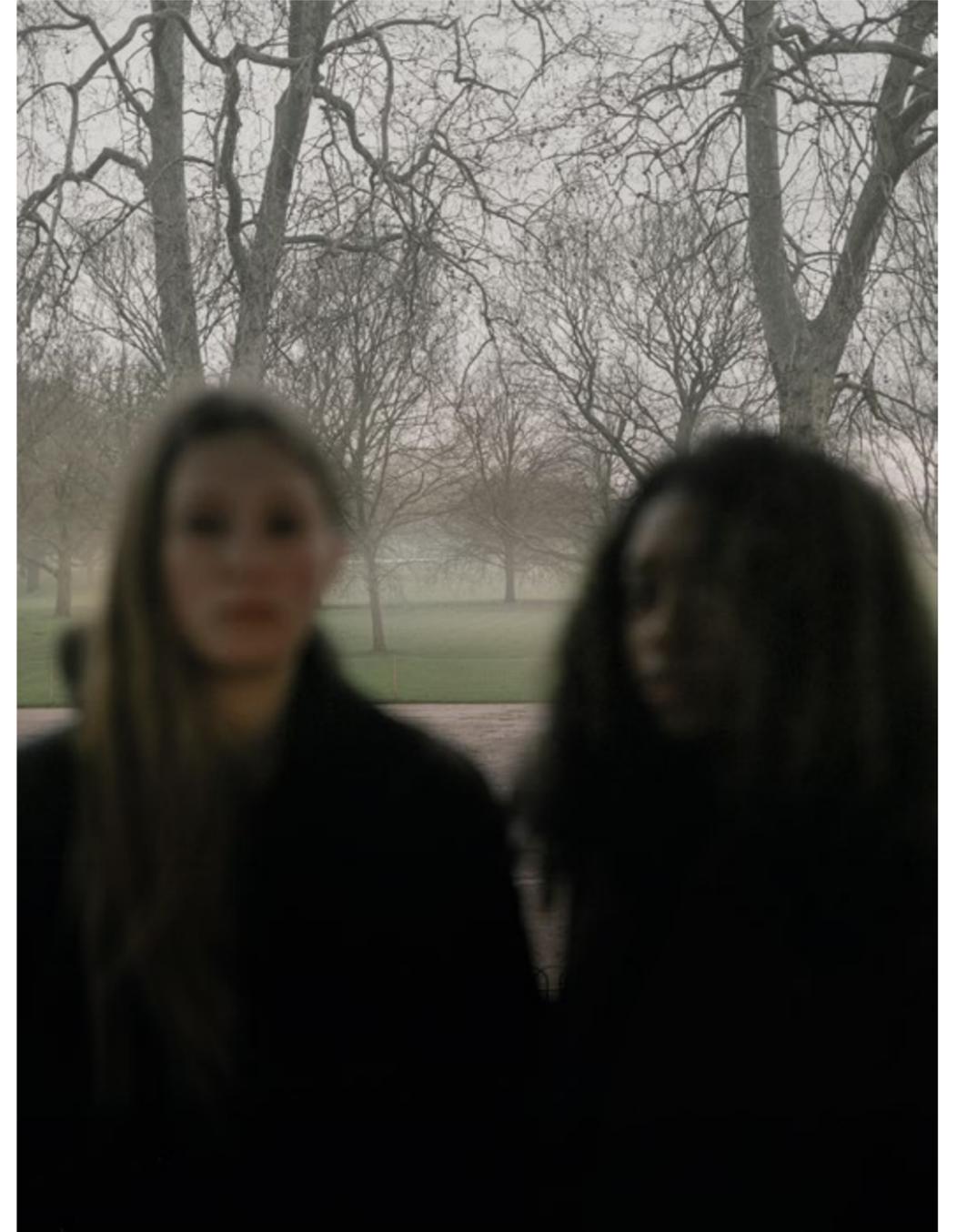
One of the most valuable things that we can do as a collective is to do our part in working towards a better future for everyone. Great change has been sparked through photography, as it holds the potential to make real progress in the world.

Zainab Mir







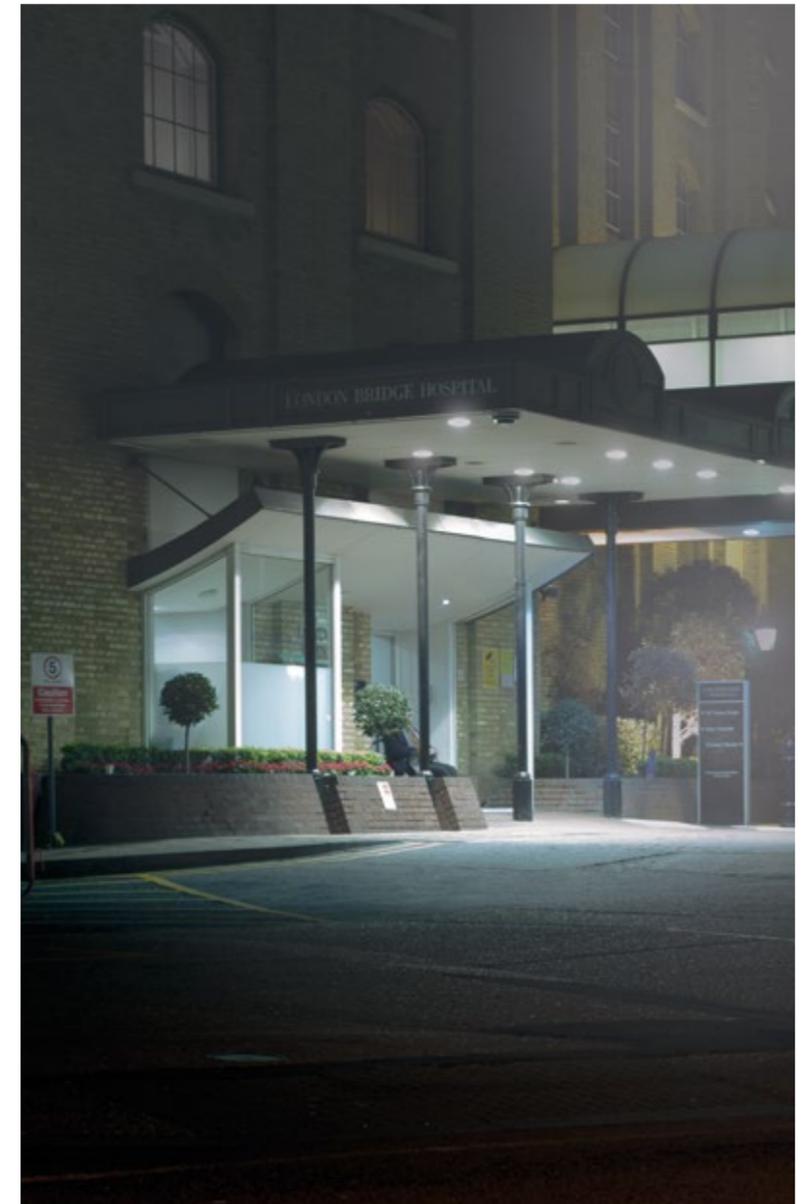


One thing that we have learned from the breakout of COVID-19 is that the future can be radically changed at any point of time. No matter what life you lead, the day to day routines of us all have been completely transformed. For the near future, at least, our normal schedules have been put on hold. This means losing our incomes, jobs and invaluable time with others - bypassing events in our lives that we may never be able to get back. This time has been both a worrying and transformational period in the lives of us all.

London is a city of nine million people, but within a week; the streets had emptied, shops closed, bars shut and workers furloughed. It had become somewhat of a ghost town in comparison to its normally bustling self. This eerie feeling is exemplified by the uncertainty of what the future holds. With no definitive end to the lockdown, or social distancing measures, our immediate future is in limbo. What remains, is the uncertainty of what the world looks like on the other side. Will everything return to normal? Or are our worlds forever changed by this momentous situation?

The self-employed and freelance creatives are, arguably, in a tougher position than some. However, the ability to support one another, without any contact, has allowed many to continue their work. This support must be maintained from everyone, to further aid these creatives in their altered practice. It has been theorised that nobody is more than six connections away from another person on earth. Applying this theory, you are no more than six connections away from a creative freelancer, who may be struggling. It is easy for us all to support the creators that enhance the world around us in so many ways. In doing so we preserve the art for us now, and for the future. In this climate, adaptation and evolution have been vital. The ability to create, in this time of suppressed access, can lead us towards a future where we will seize the opportunities given to us with less hesitation. In terms of photography, this may inspire us to branch out to locations and people that we may have otherwise doubted. Some say that this pandemic will initiate something of a renaissance period. A period, fuelled by the current restrictions, with freedom to create.

Living in the shadow of another wave of infection is daunting. Although our future is indefinite, blurry and uncertain, if we remain united we can push through this and emerge stronger on the other side.

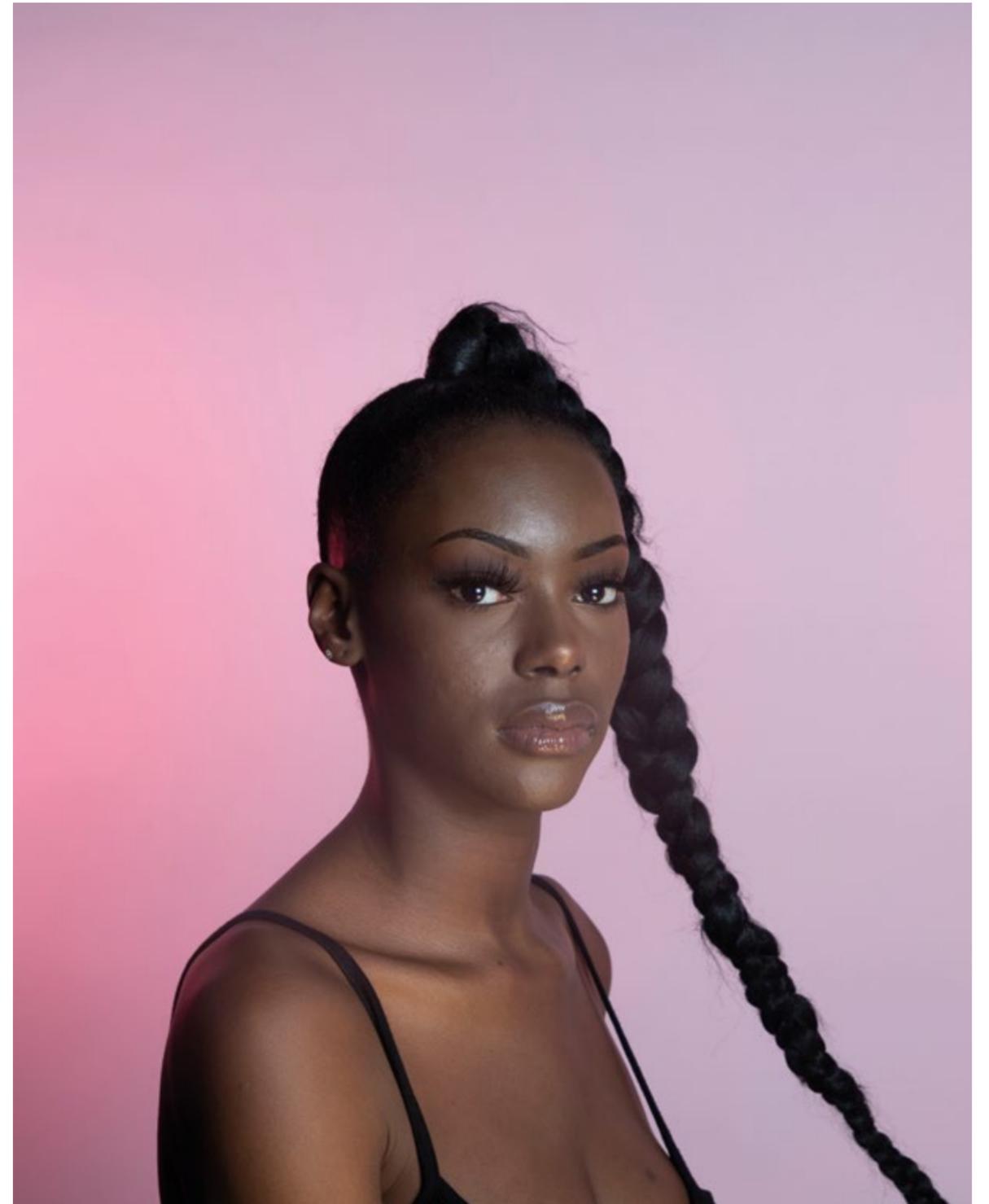




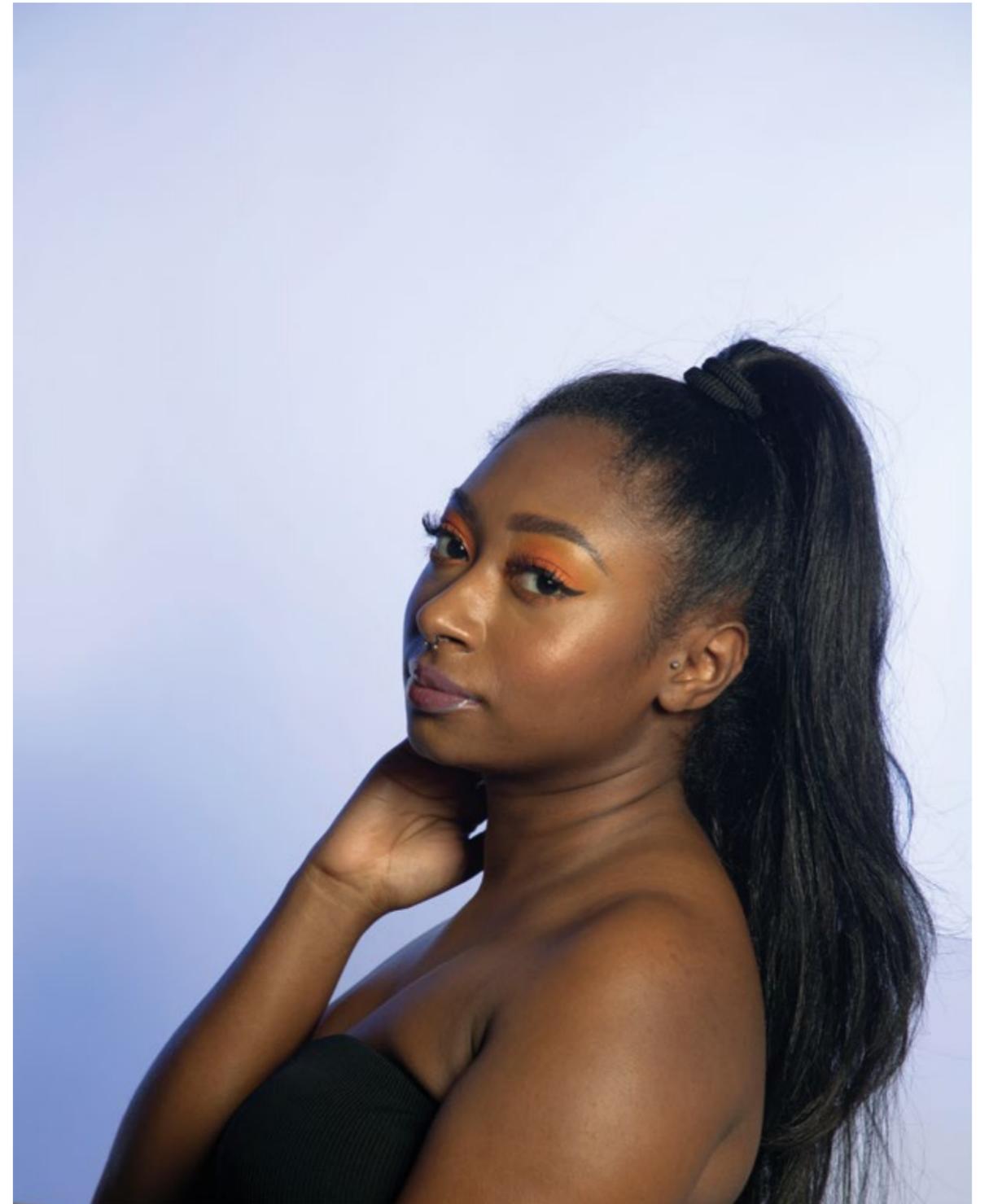




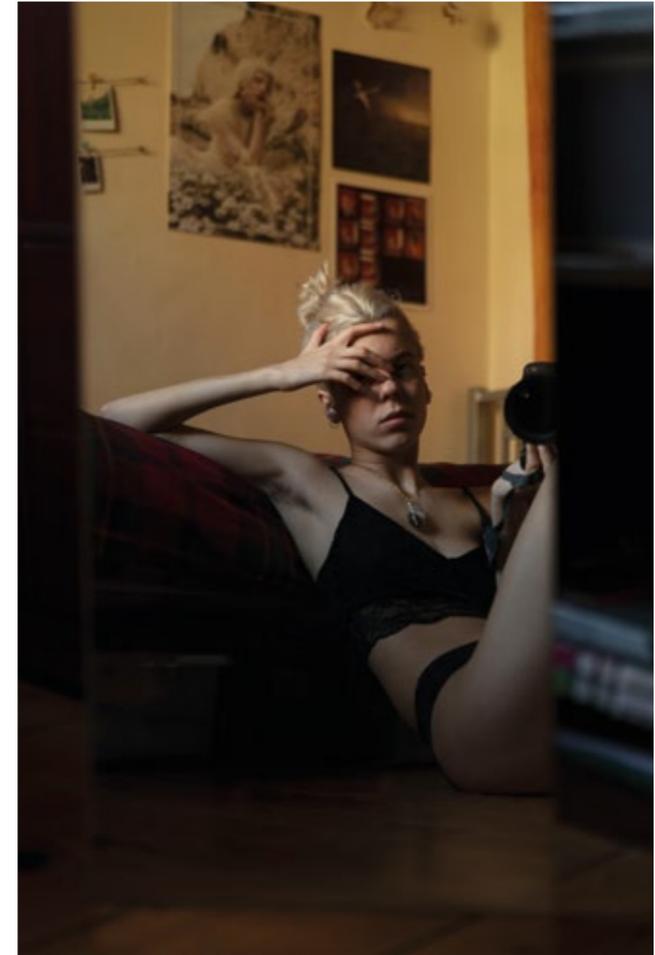
MY skin is... is based on the issues that surround colourism within the black community. There is a lot of internal racism surrounding those with lighter skin tones and those with darker skin tones.



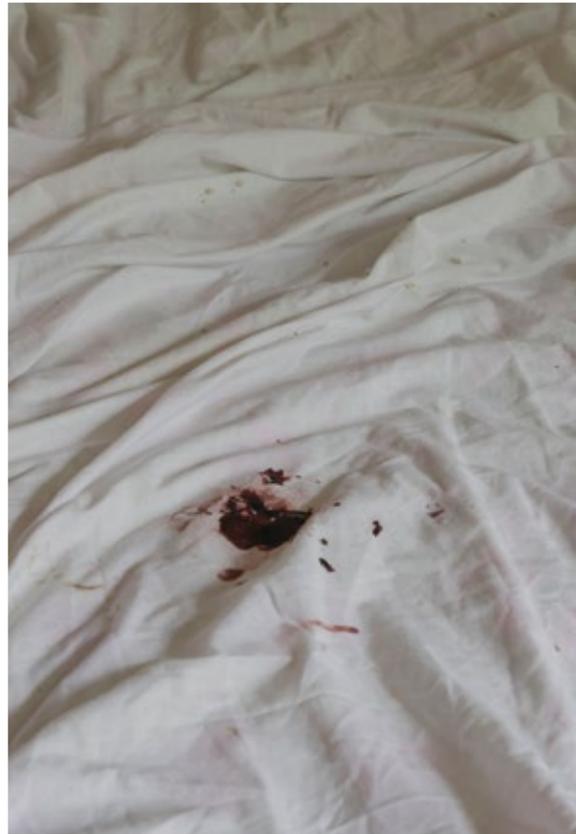
It is no secret that black people with lighter skin tones have been treated differently and are seen by many as more attractive. I wanted to create this work to discuss skin tone discrimination and promote inclusivity and show that all skin tones are beautiful and equal. It is something that many people feel insecure about or have been affected by in some kind of way, especially women. This project was to uplift women and show them that no matter their skin tone they can still be beautiful, powerful and appreciated. Women and young girls especially can walk into a space where they see people that look like themselves and feel comforted.

















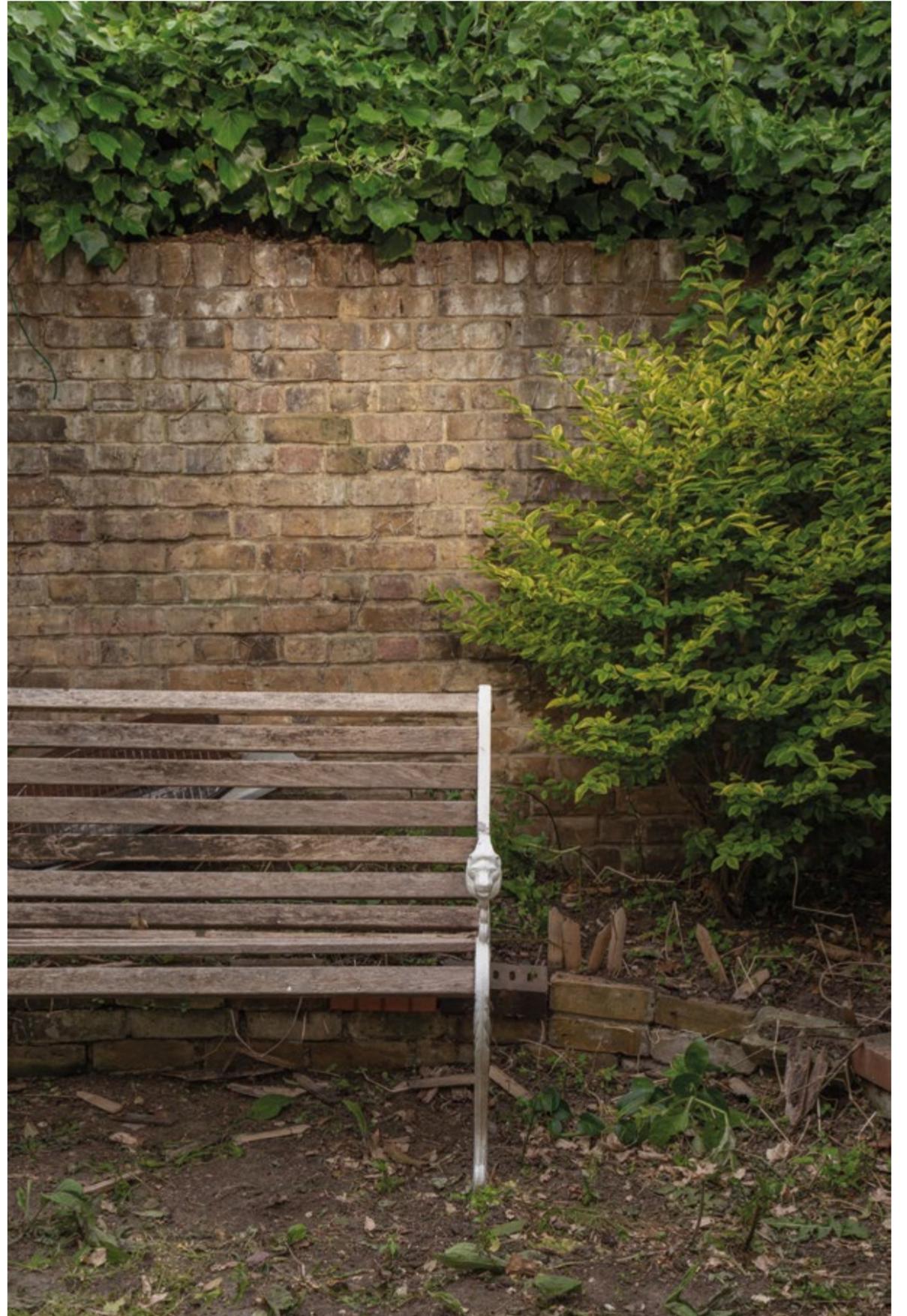
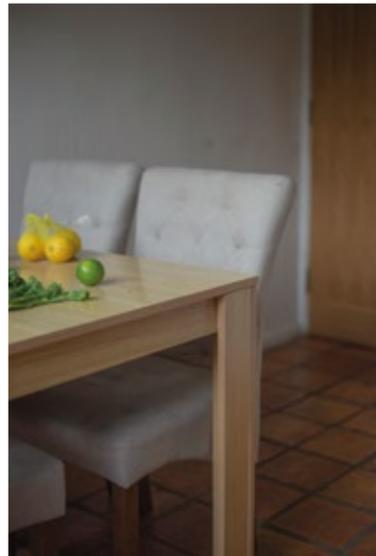




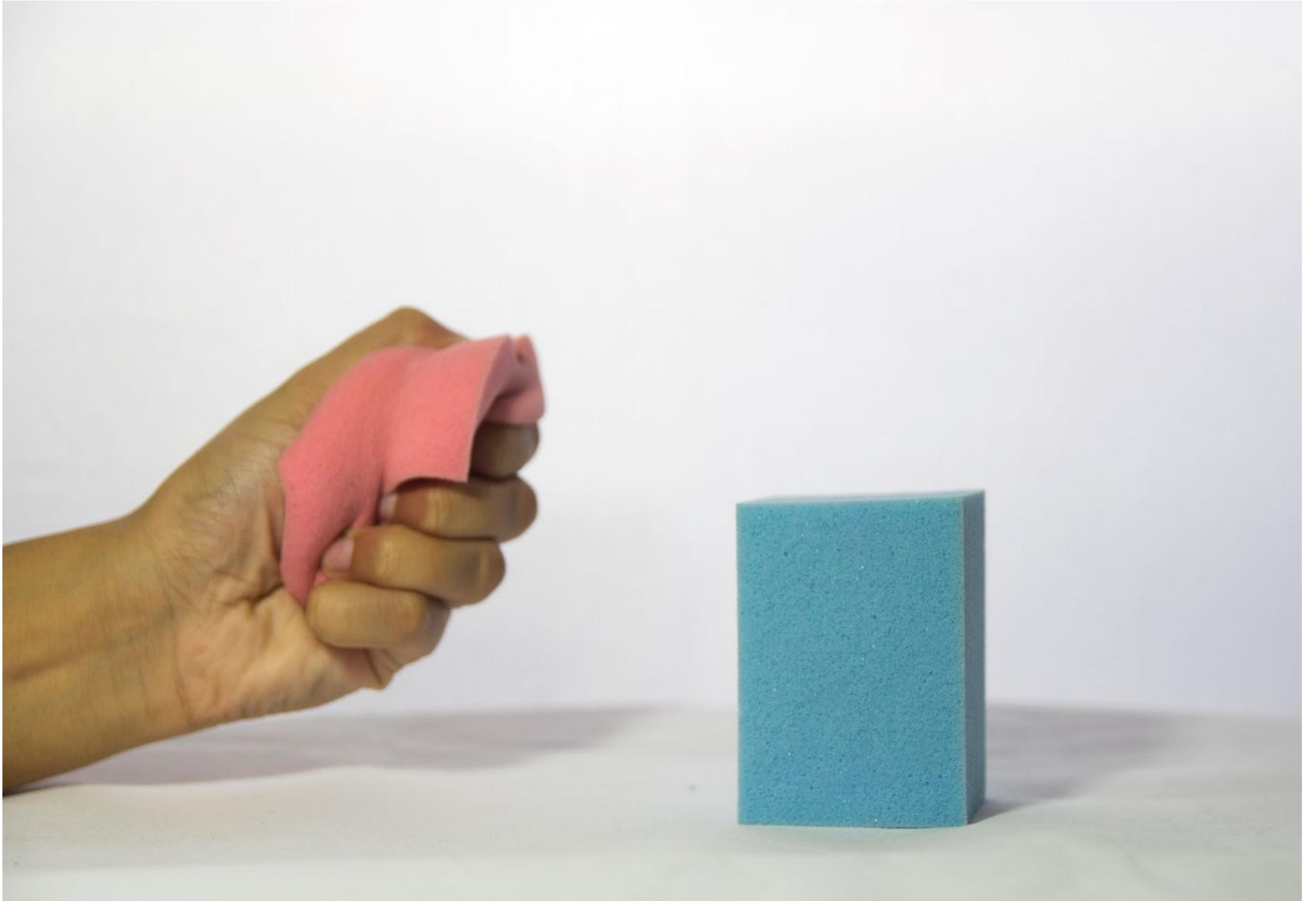


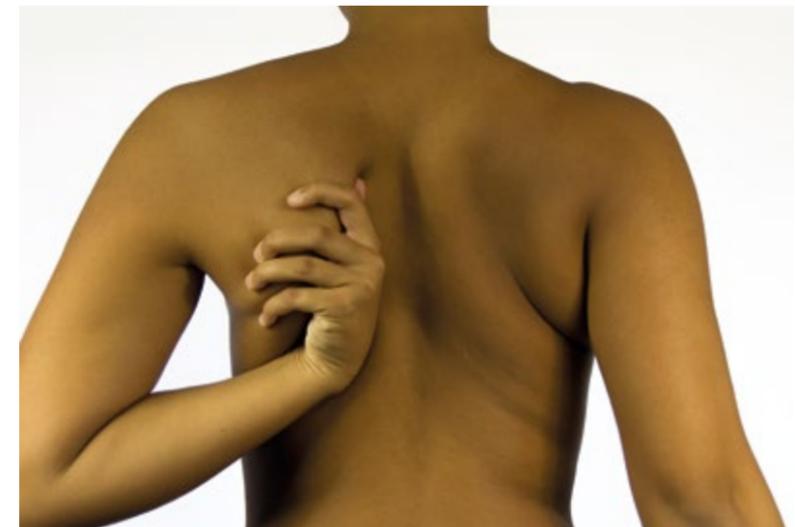
The Essentials

As they walk along this street once again, the gentle yet firm heat from the sun in May touches the back of their neck. This provokes the thought: is the weather usually as pleasant as this, during this time of year? The abundance of time has prompted many thoughts on the circumstances of change, particularly in the minor details. The act of wandering aimlessly is now tainted by constant apprehension. The serenity that it would usually induce is disturbed by a perpetual state of heightened awareness. Unexpectedly, any form of nomadic existence has come to a halt. Being substituted with a focus on the domestic and the essentials; looking inward. Another right turn on the street, they follow the path and return to their home, once more.











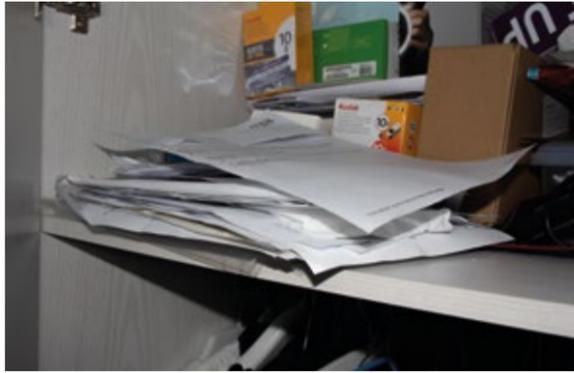
IM GLAD it happend.

So much has changed.

This IS our Bobble.

IM A strong independent, proud. Dad.!





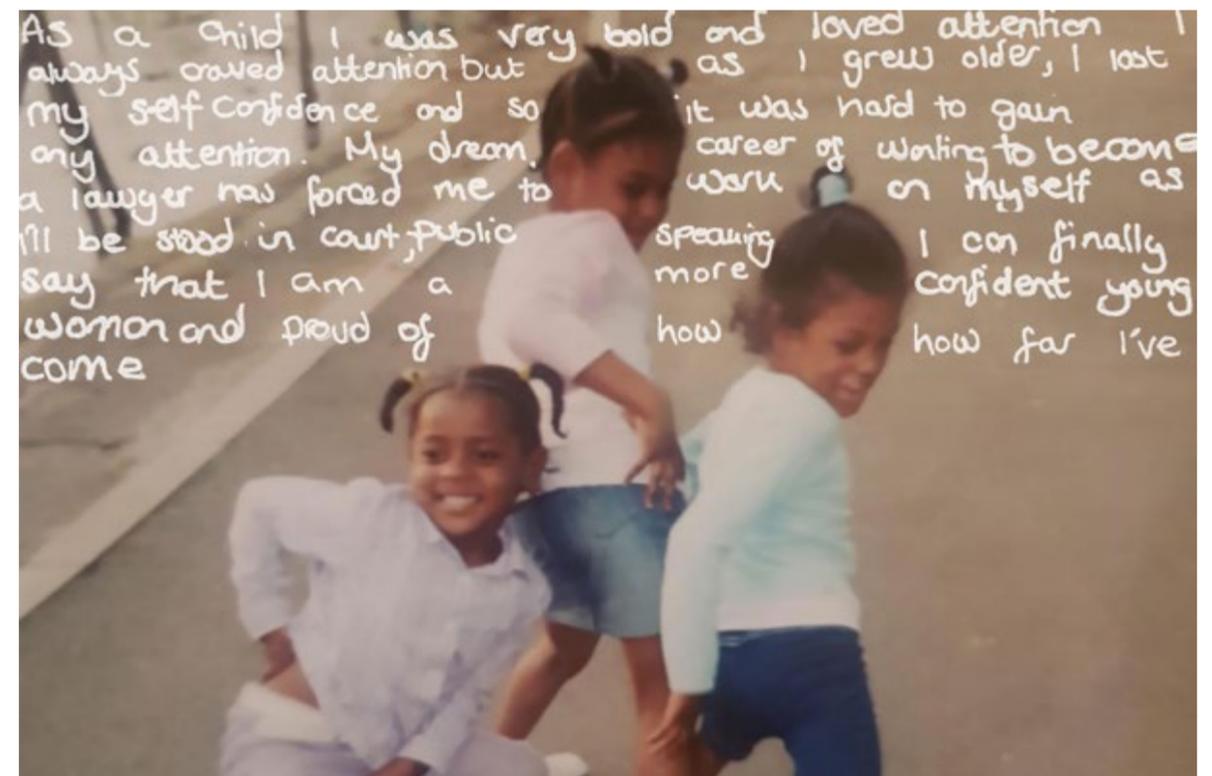
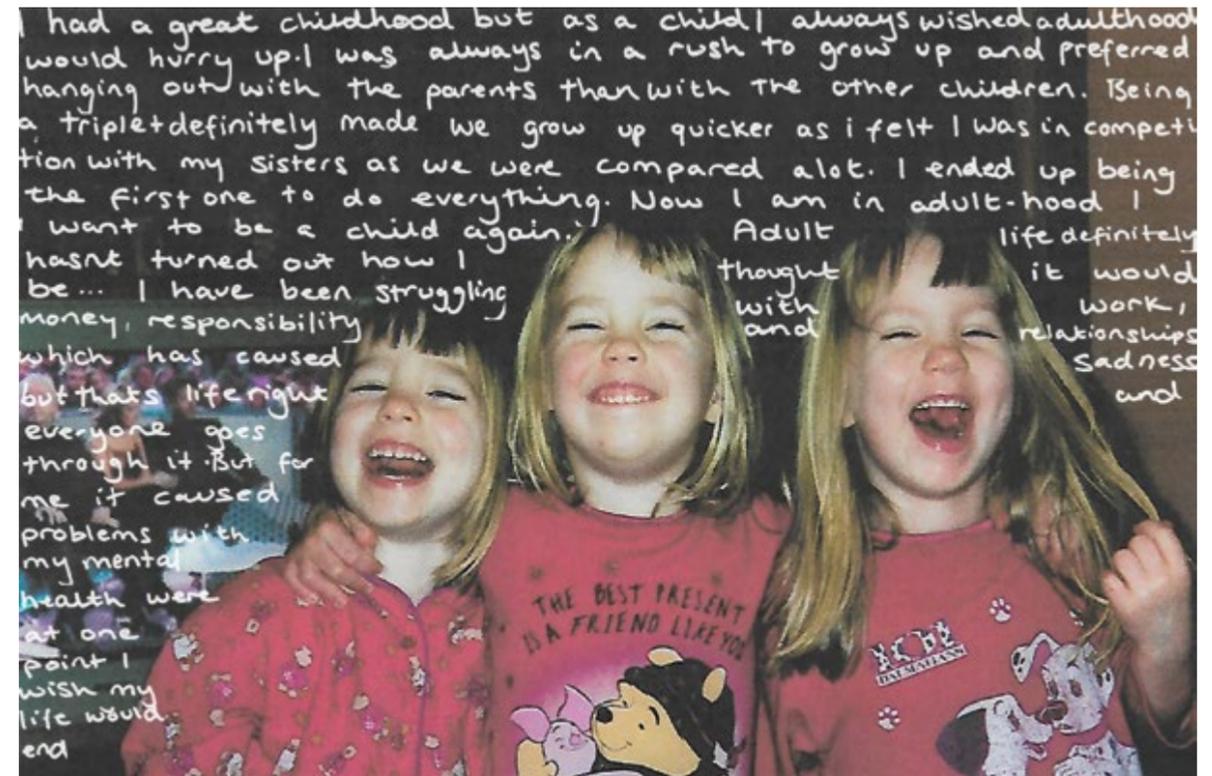
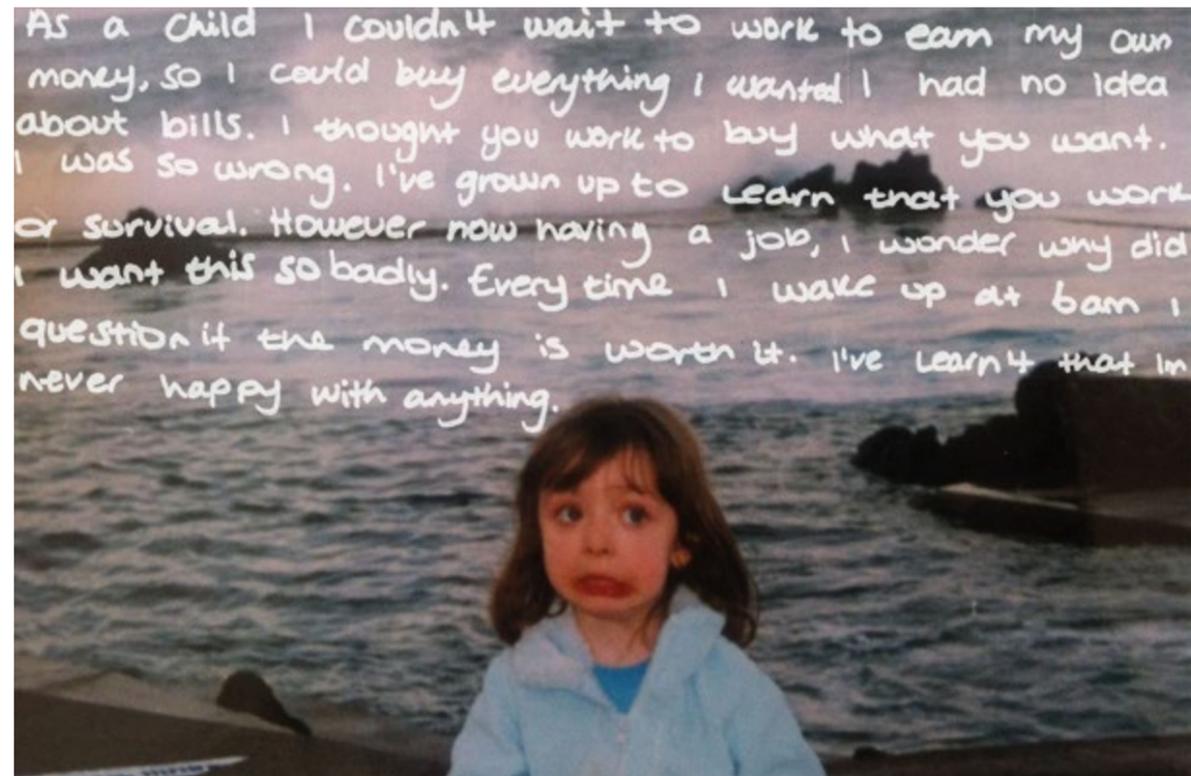
Life changing

I feel like I gained mother responsibilities

I've always picked up the pieces

would never go back and wish it didn't happen





As a child I always loved being at home. I couldn't wait for one day to have my own apartment I thought by 20 I would have that but instead I'm still living in my childhood home through a worldwide pandemic that I never thought would happen











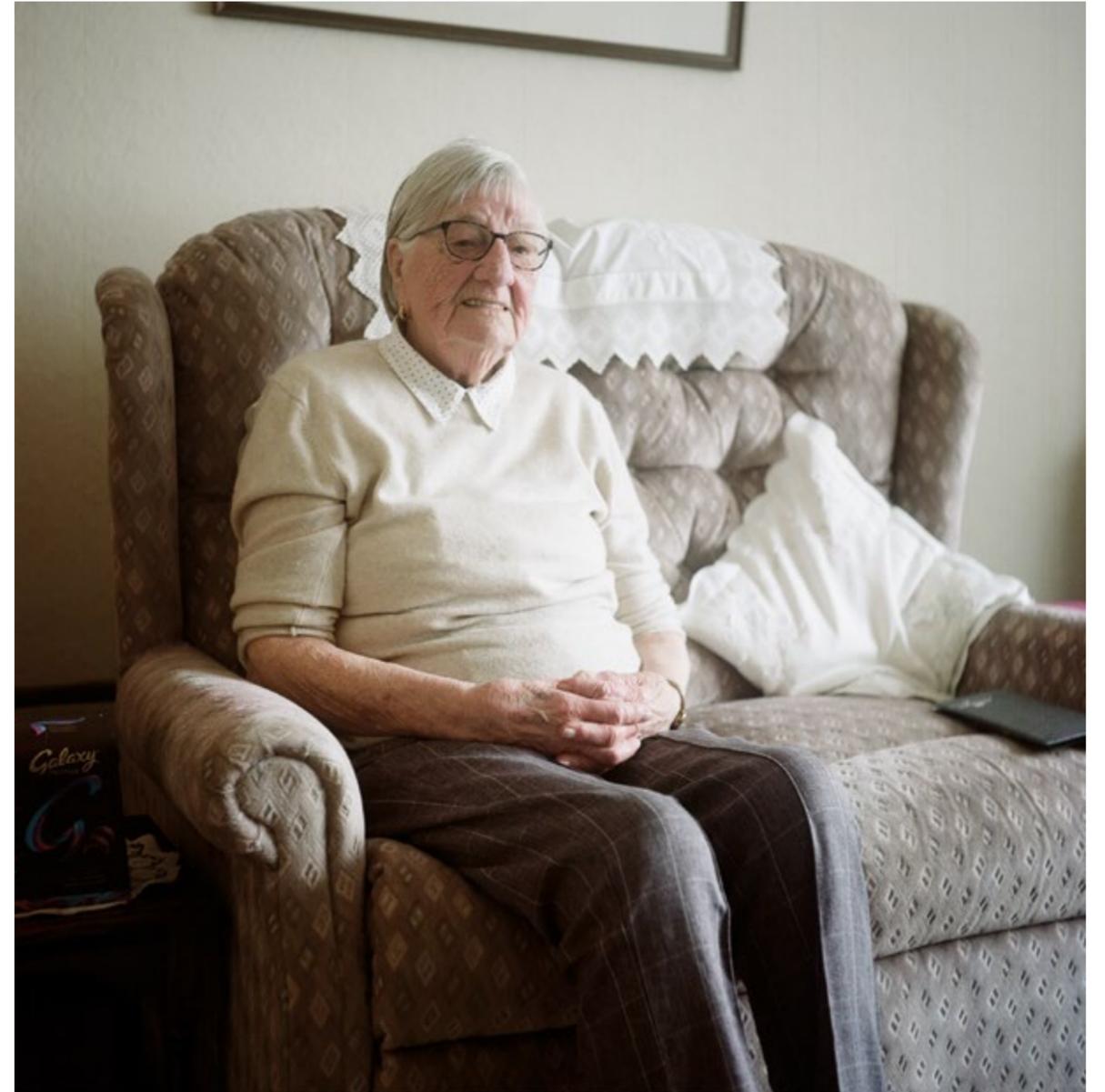
Great
good ti
since

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Hilda says that the Second World War and her time in the Women's Land Army 'is a period in my life I will never forget, we had some bad times but by god we had some good times as well'.





Chas dearly remembers that on his return from the Middle East he went to a dance near his home in Heston where he met a young lady, Audrey. Chas went round to see Audrey, he knocked at the door and her father answered wearing his Naval uniform. Chas recalls the first thing Audrey's father said was 'don't you salute a Naval Officer when you meet one'? Chas said 'only when I've got my hat on' as his hat was tucked in. Her father smiled and said 'come in'.









When you're silent, I feel
unspoken

Judging a person doesn't define
who they are, it defines who you
are

You don't have to
see the whole staircase,
just take the first
step
- Martin Luther King, Jr.

A winner is
just a dreamer
who never
gave up

BBW BBC

Today is just one step
of many.

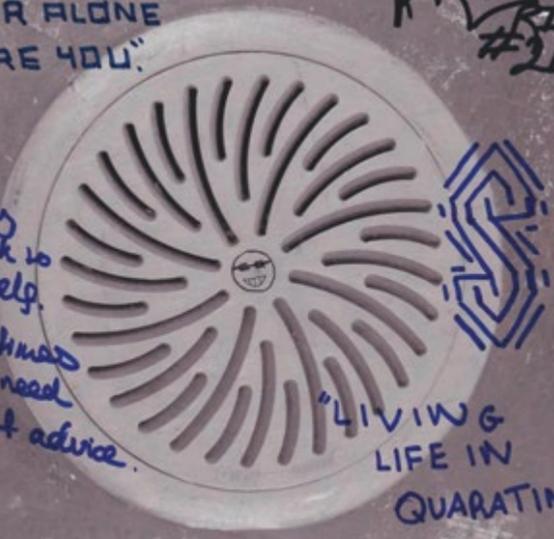
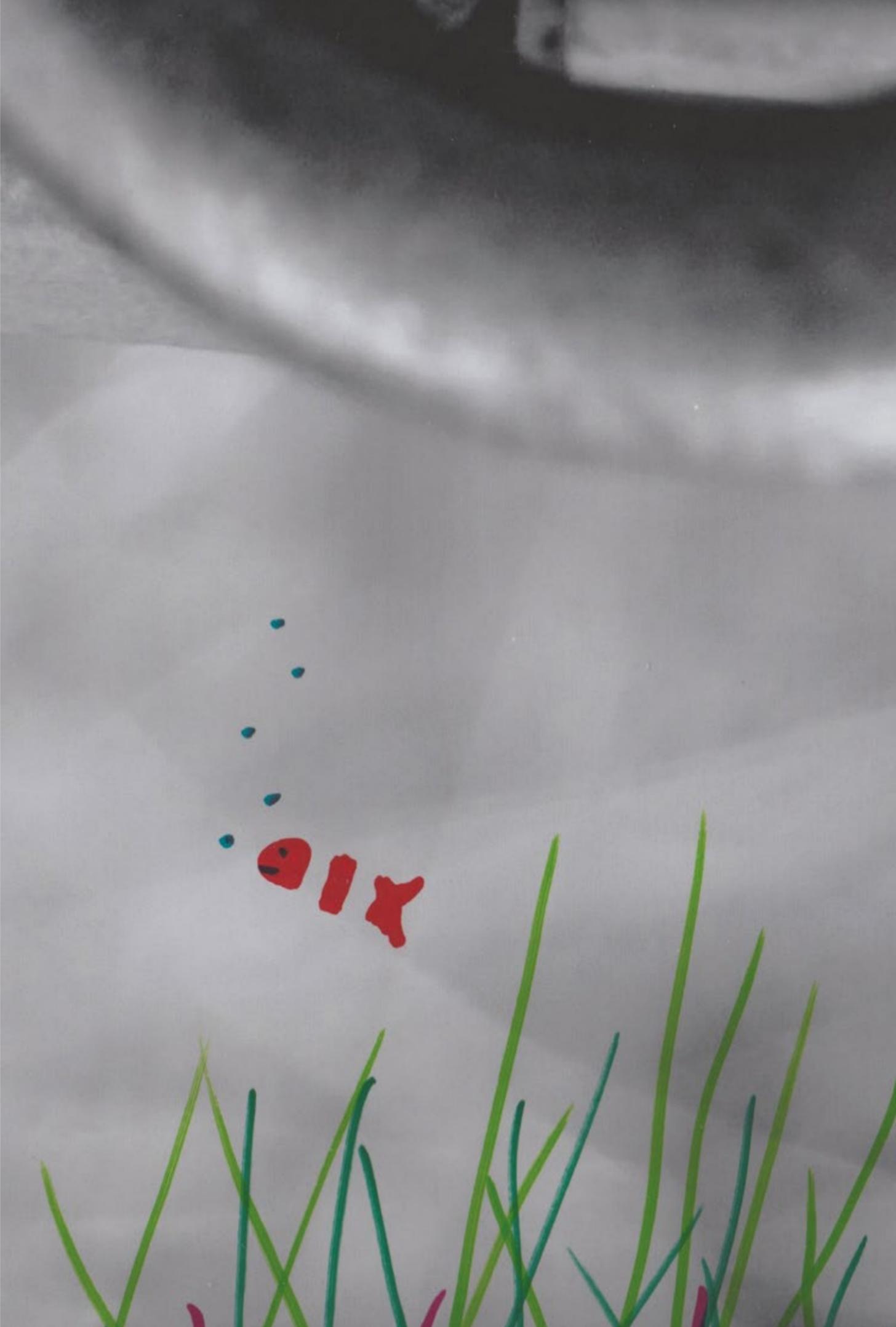
A terrifying scream that only you
can hear. It's enraged. "You better
run on home, little one. Before it gets you."
IT LAUGHS
'NEVER ALONE
ARE YOU.'

FRM #24

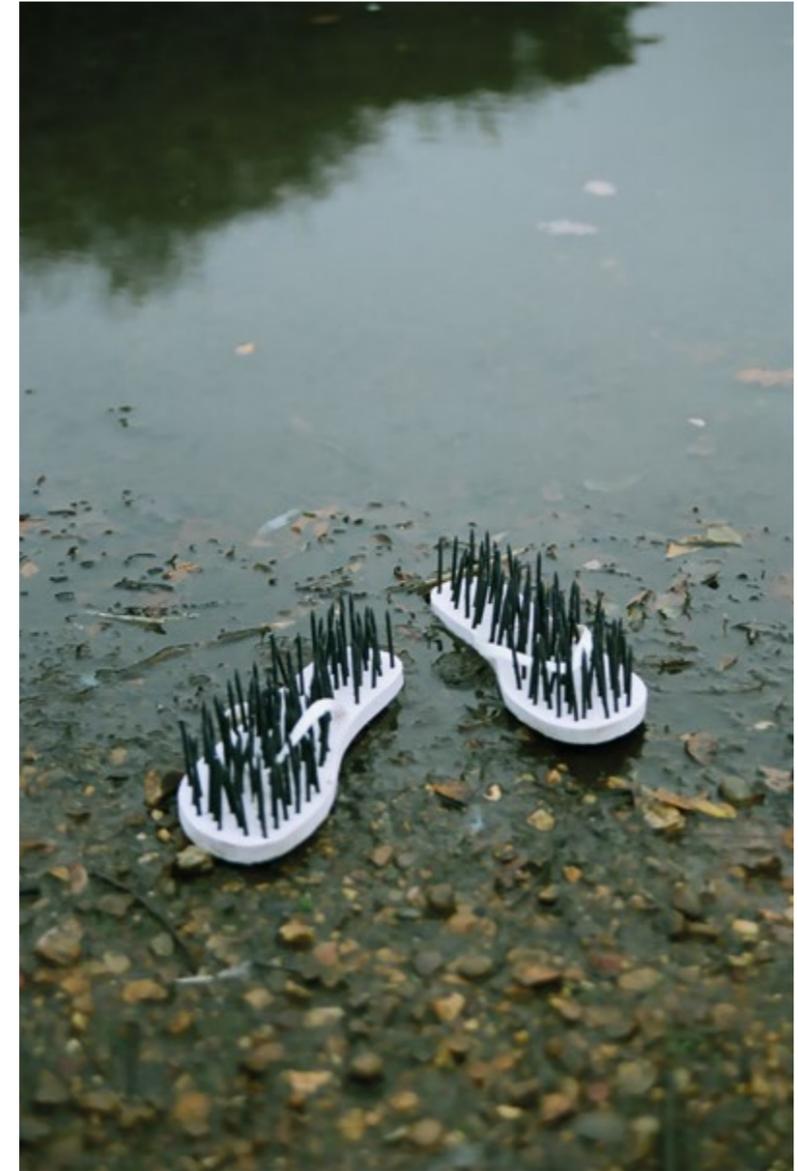
It's okay
to talk to
yourself.
Sometimes
you need
expert advice.

"LIVING
LIFE IN
QUARANTINE"

I guess we are who we are for a
lot of reasons. And maybe we'll never
know most of them. But even though we
don't have the power to choose where
we come from, we can choose where we go
from there!

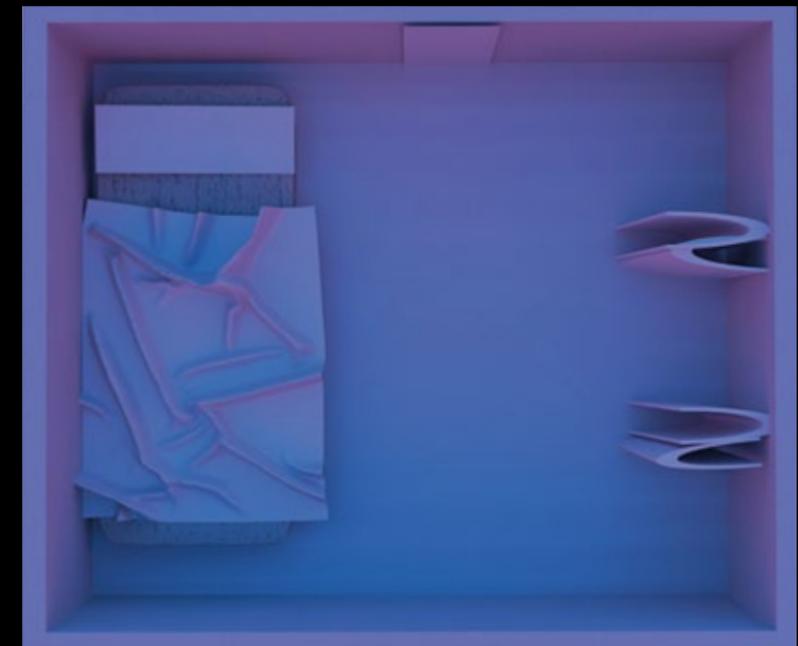






tE PRAETERIENS, I Pass By

Gazing out of a window, thinking about the freedom we used to once have, missing the laughing in the sun with friends, having to wave to loved ones from afar. This was my experience of lockdown.



Grandad

Your foreparents are from Africa but you are not from Africa



If all West-Indian born here say they are African. They born in Trinidad or other places or Australia.



Hold on a minute... listen, listen, listen. Hold on. From all those other places and you say you are African and if you done anything or if you pick up everybody and send them back, Africa couldn't hold them.



Yeah, I understand what you are saying but your foreparents, our foreparents then. Same time was from Africa. But I'm not an African!



Dad

Right, you can talk the way you're talking because you can always look back and be proud of being a Jamaican. But for us there's nothing we can be proud of, we can only look back at this country (England) and you can't be proud of coming from here.



Aunt

Well, you know I'm of African descent and I'm Afro-Caribbean or I'm Afro-Caribbean European



But she (her mother) made that very clear at a young age but a lot of my friends were not aware of that. Do you know what I mean? So, they have a lot more slave mentality I found. They didn't have that kind of inner proud thing about their culture.



Yeah, but...



Yeah but, what I am saying...

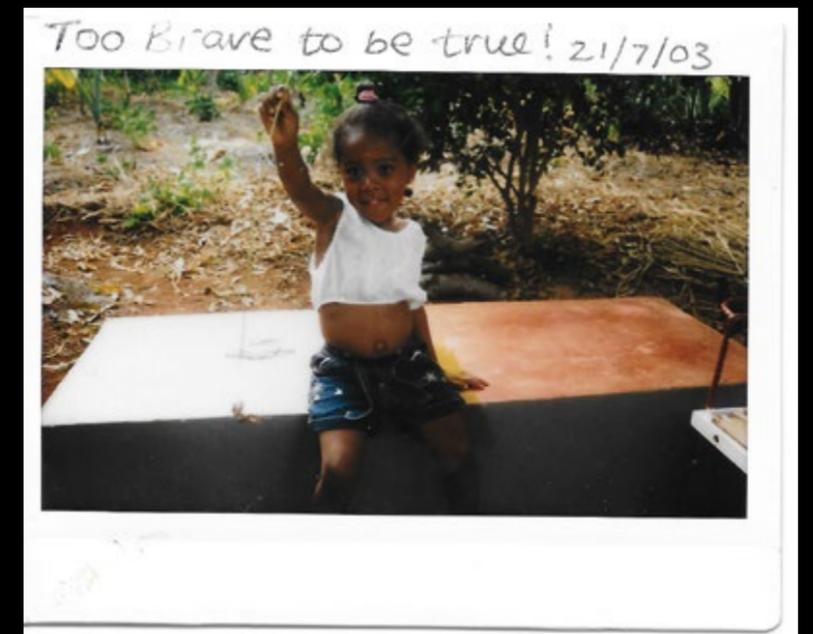


Yeah but, what I am saying is that I'm proud.



The definition of British is:

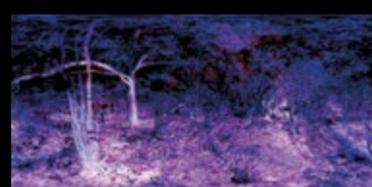
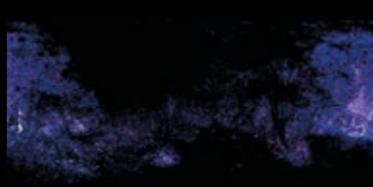
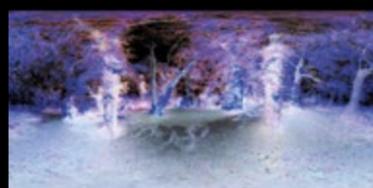
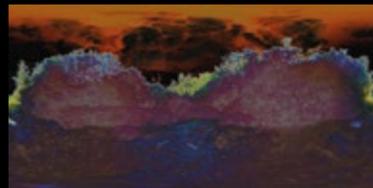
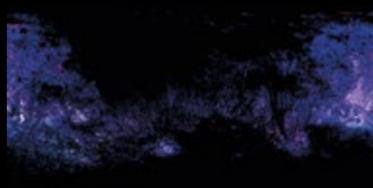
1. Relating to Great Britain or the UK or its people or language.
2. Of the British Commonwealth or formerly the British Empire.

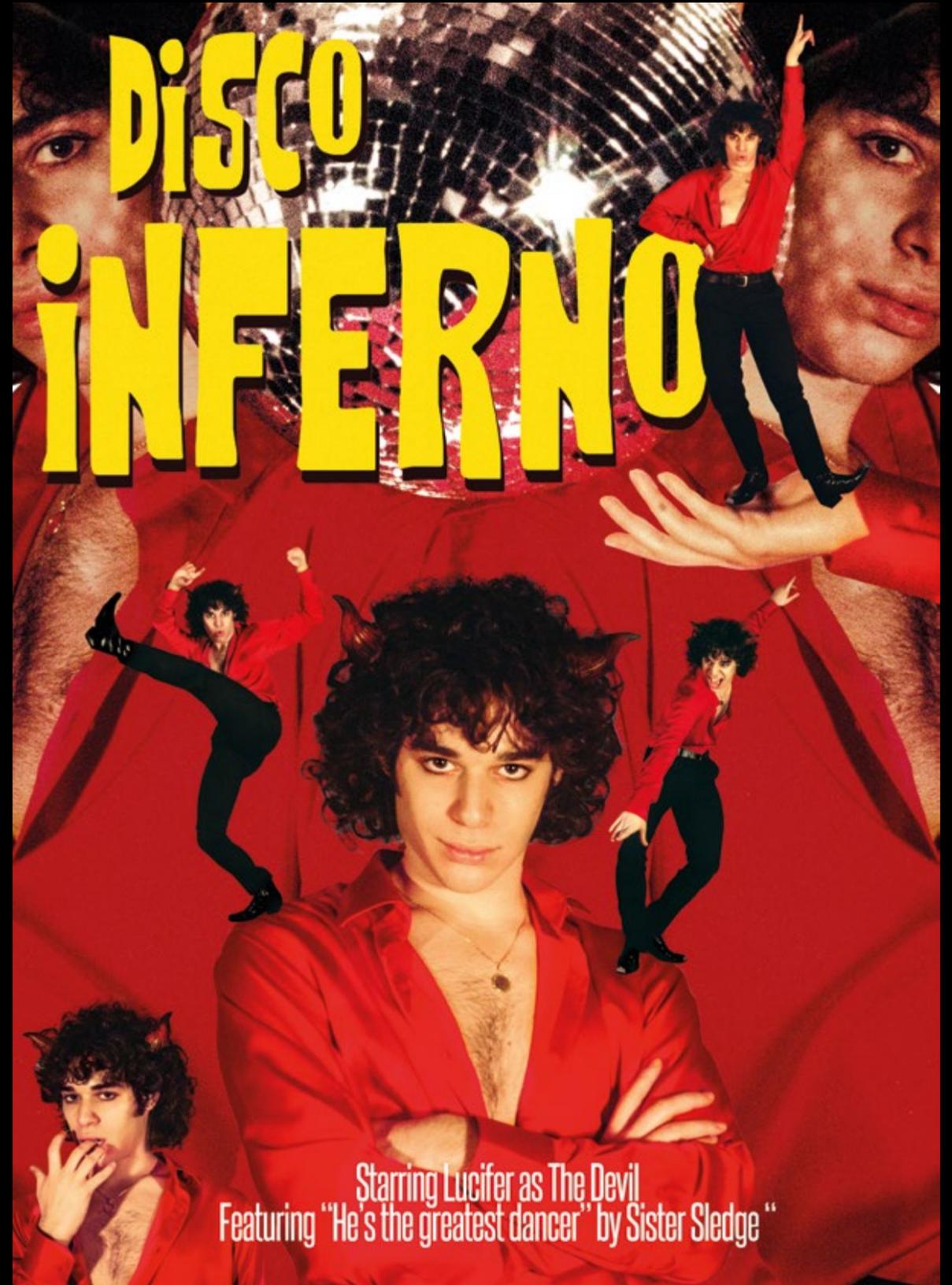
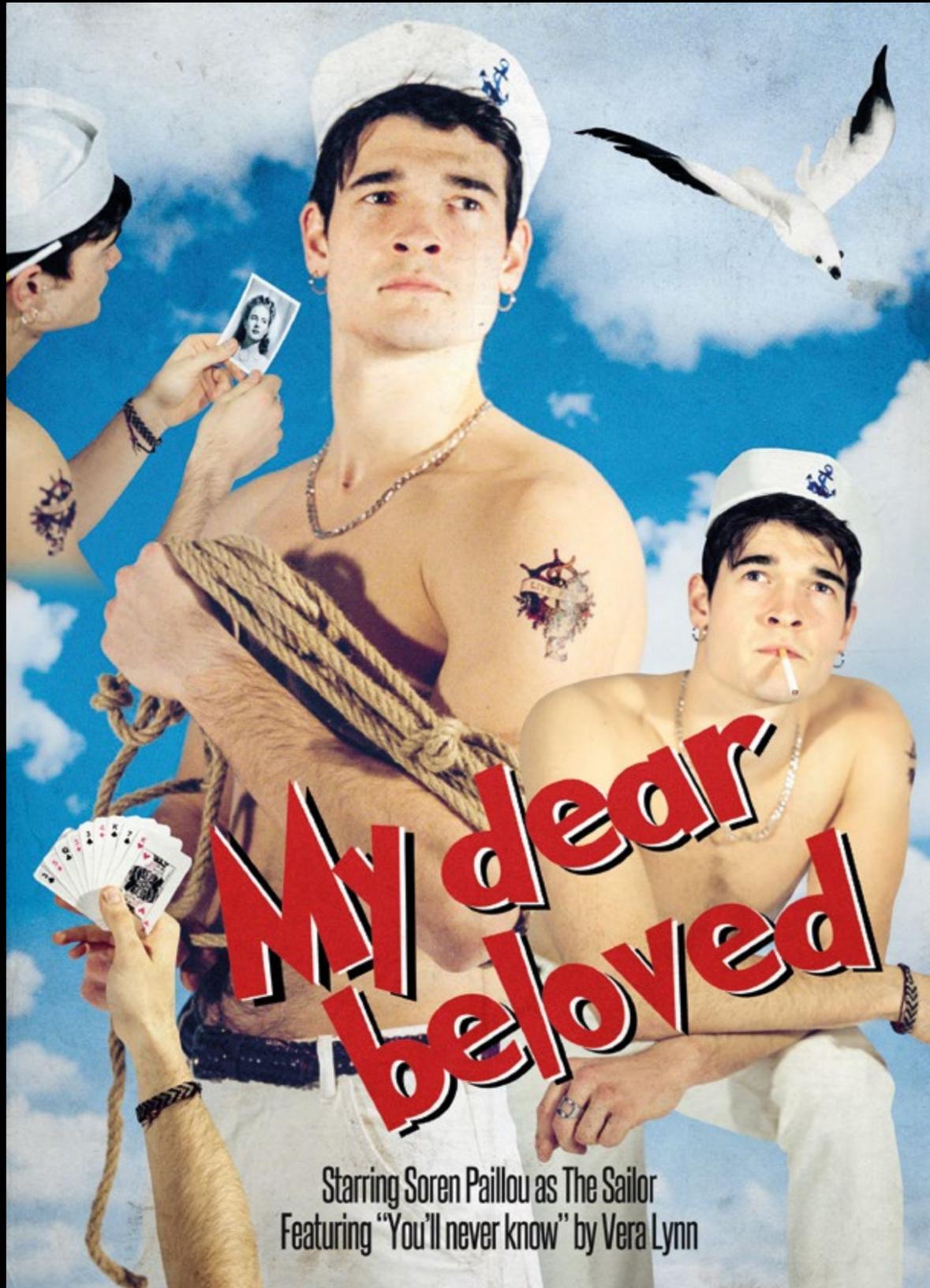


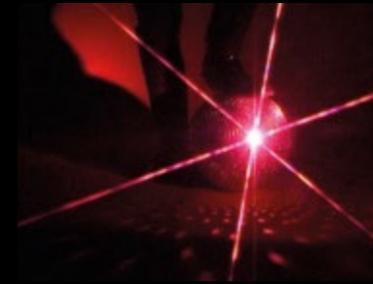
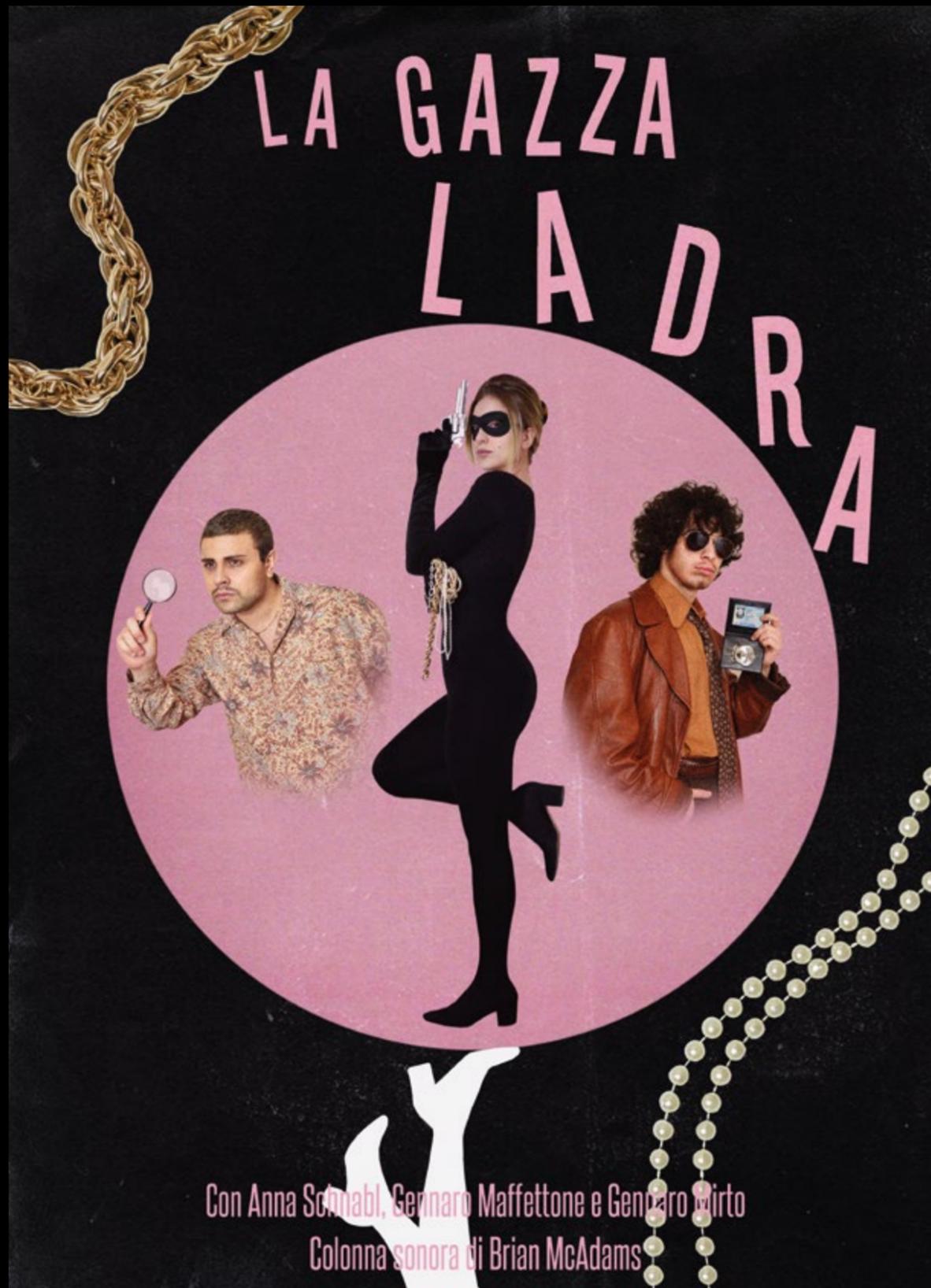
Upon being asked how my British culture has influenced me, it led me to question does Britain even have its own culture? Do I even feel British? What is it to be British? Besides my burgundy passport and my place of birth I never really felt British. To me, I couldn't truly identify with being British as I am not English. But then again, I didn't feel fully connected to the motherland, Jamaica. Despite being immersed in the culture, listening to the music, eating the food, speaking patois, when I visited I was always described as 'the little English girl'. There was just something innate that I didn't possess that tied me to being a Jamaican.

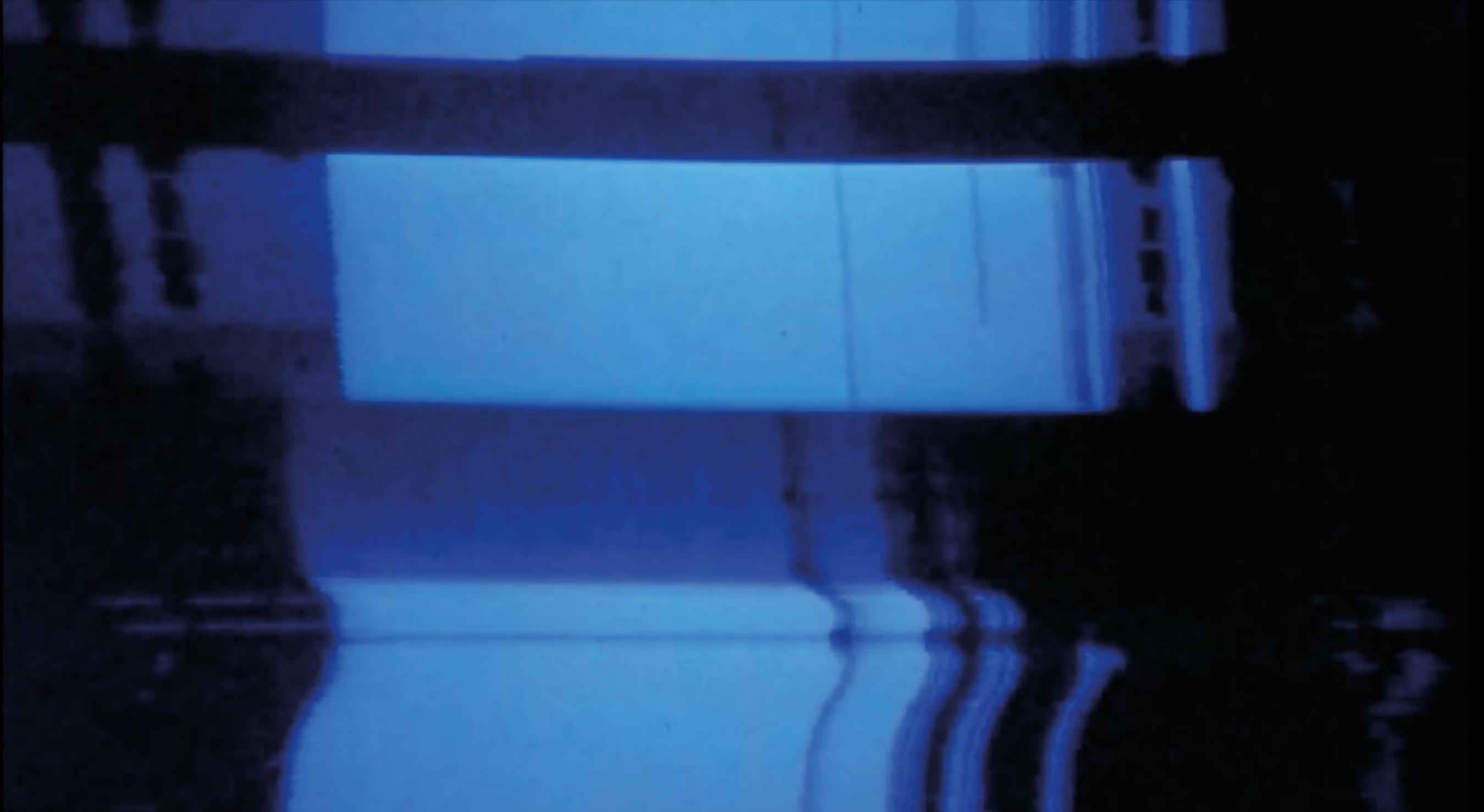
Then I realised my Blackness was not independent of my Britishness and vice versa. I could not be one without the other. I would never truly feel Jamaican or feel British but that was okay because I felt accepted into this realm of Black Britishness.

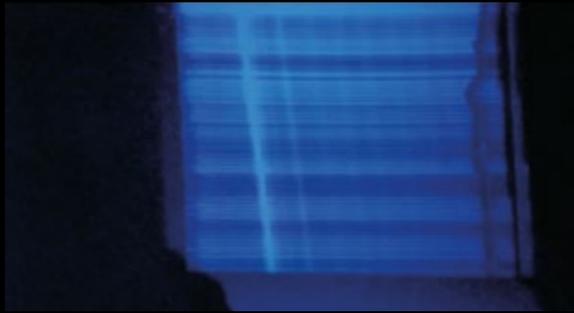






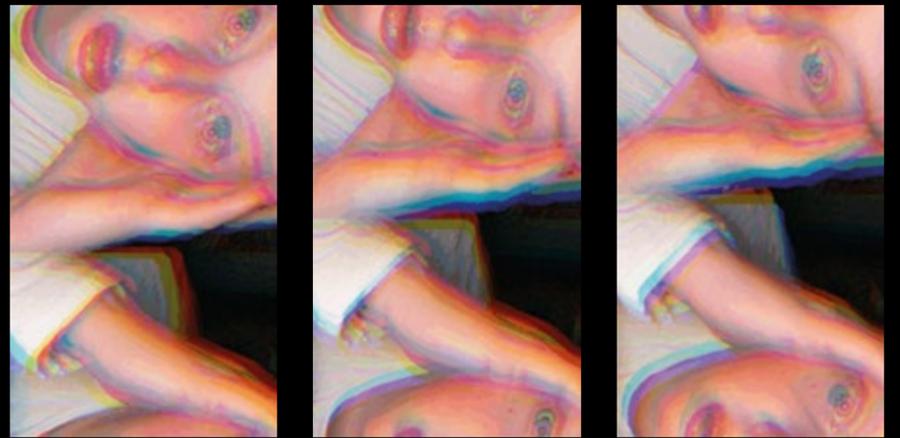
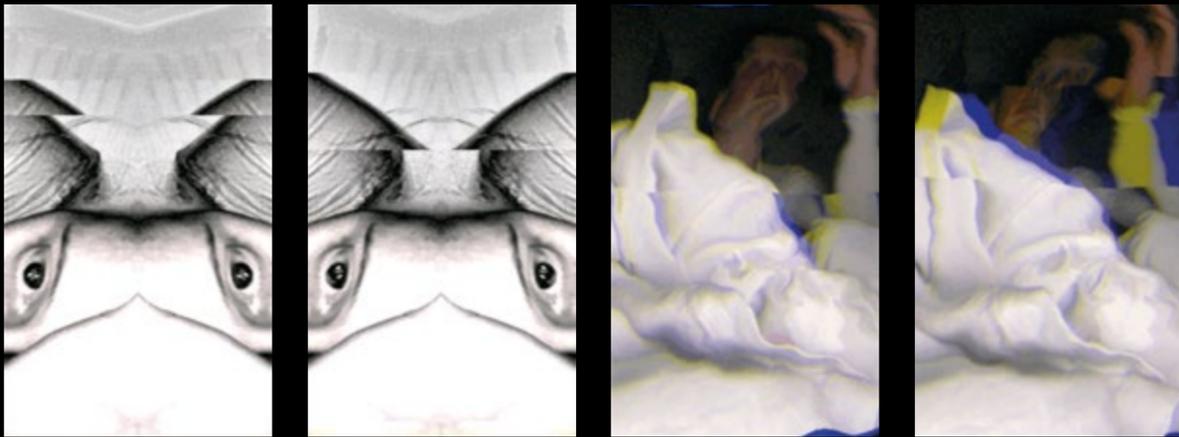


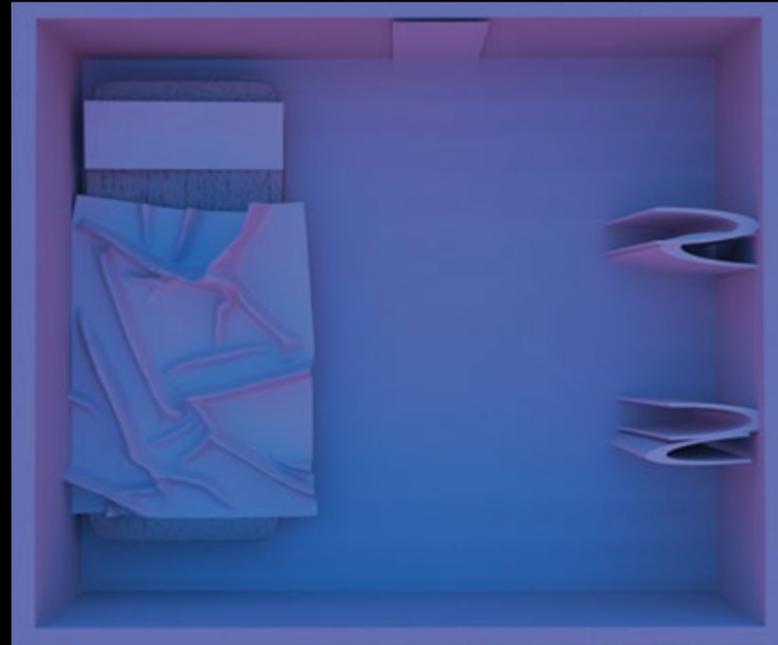




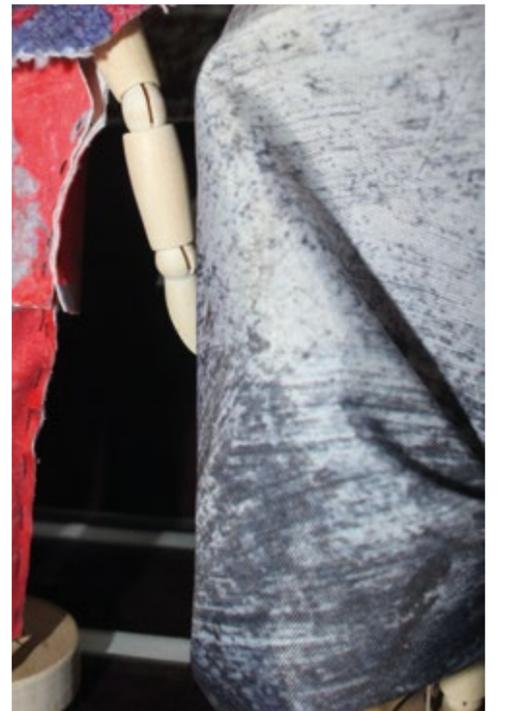




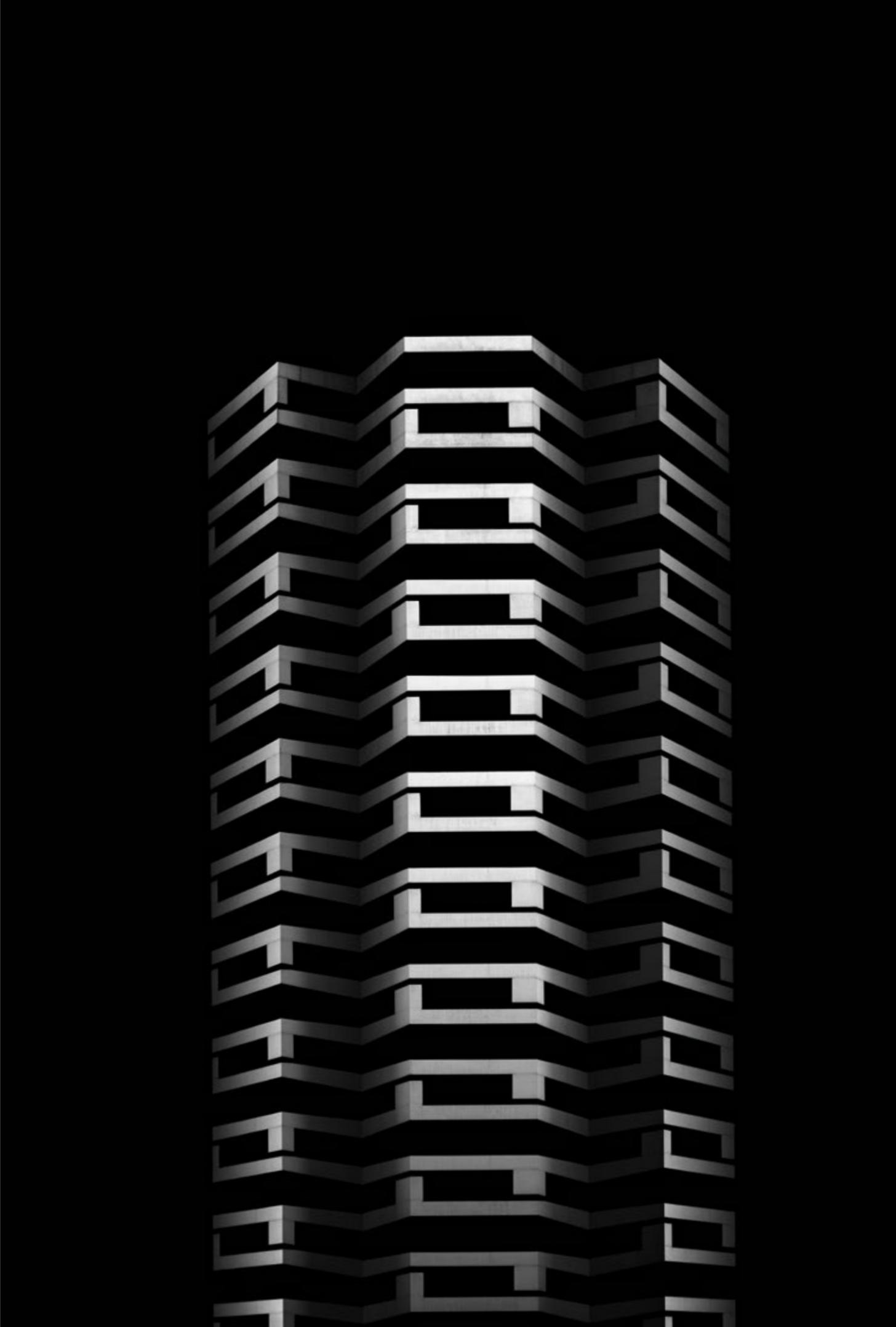
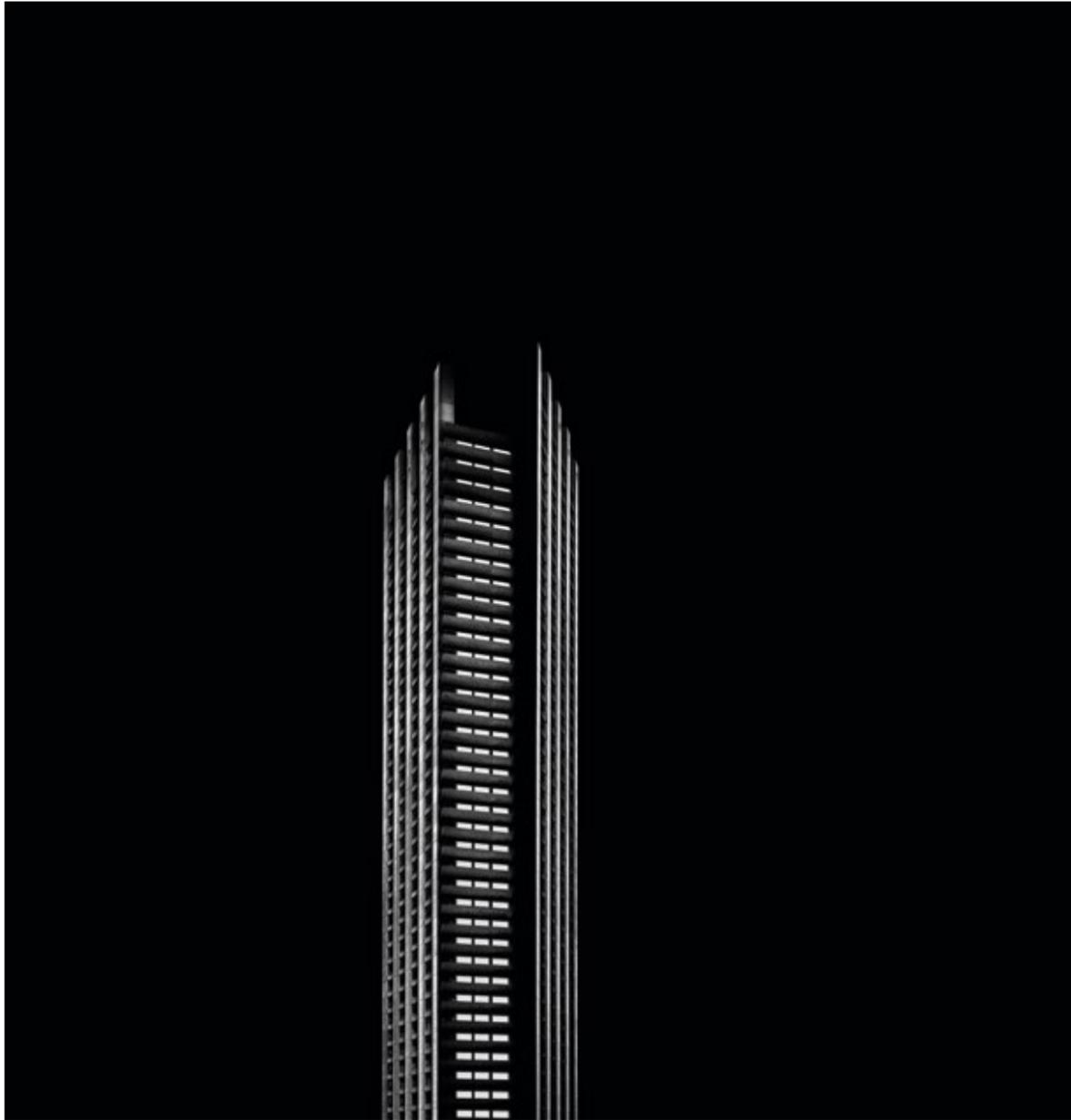
















Part of my routine during lockdown was to photograph my immediate surroundings in a natural and intimate way. The photographs I took capture an isolated, almost idyllic moment in time, a bubble insulated from the grim reality of the outside world. I began to understand the power of fantasy and escapism to allow us to endure. Similarly, through this escapism, I discovered in many people a growing realisation of the inequity of their prior lives and routines.





Feeling the paint brush flow along the page effortlessly, feeling the needle pierce the paper, and keeping my hand steady as the digital line is created. "The Metaphorical Thread" titles my work as I draw out finer details or add imaginary objects to my imagery. Using digital and physical forms and mediums to layer them on.

Collaboration is key for my projects as I worked with multiple designers in fashion. I fell in love with fashion when attending London fashion week shows. Seeing the outfits glide through the runway, freely showing the mad and wonderful ideas our minds can establish. Furthermore, encouraging me to feel free to express myself more through photography whilst supporting other great creatives of our youth. Once I contacted designers such as Lily Parker, Tallulah Alberts, Molly Mackie, Anisha Williams, Ruinist and many more, I felt inspired to look into who they are, what and who inspired them, and why they chose their career path. These questions were placed into interviews for all to answer. With their answers, I gained knowledge and started to build up my plans for the up and coming photoshoots. I began to make new stories combined with imagery and illustrations. Without further ado please begin and enjoy.







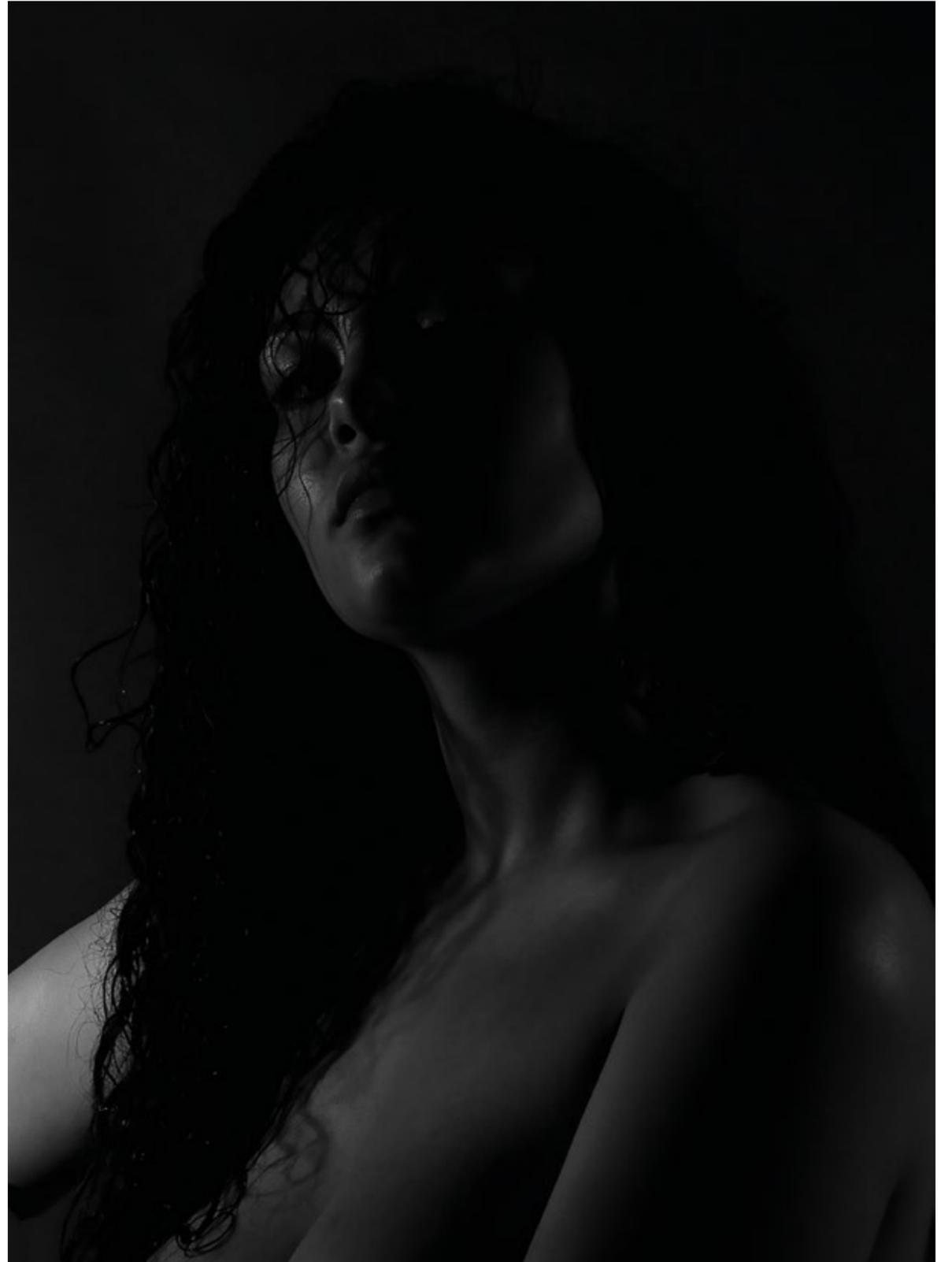






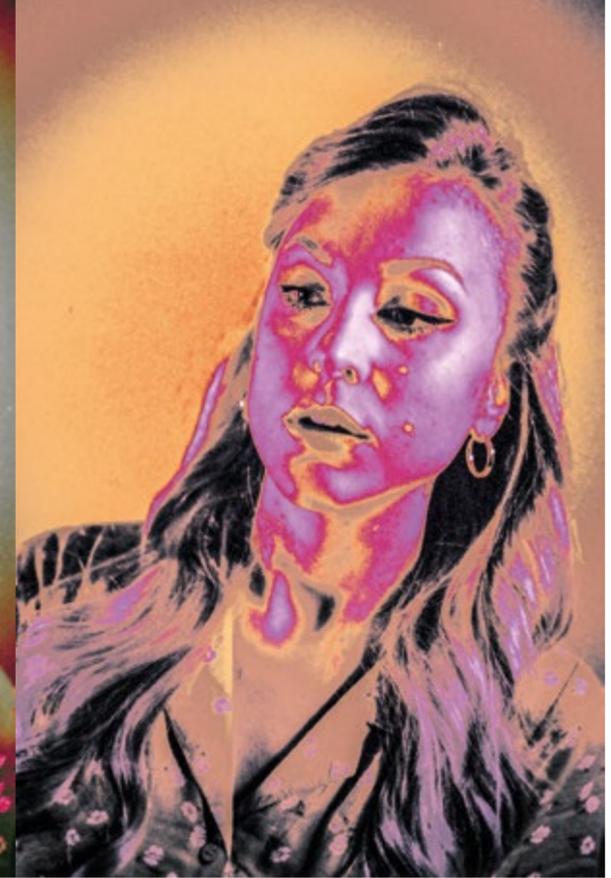
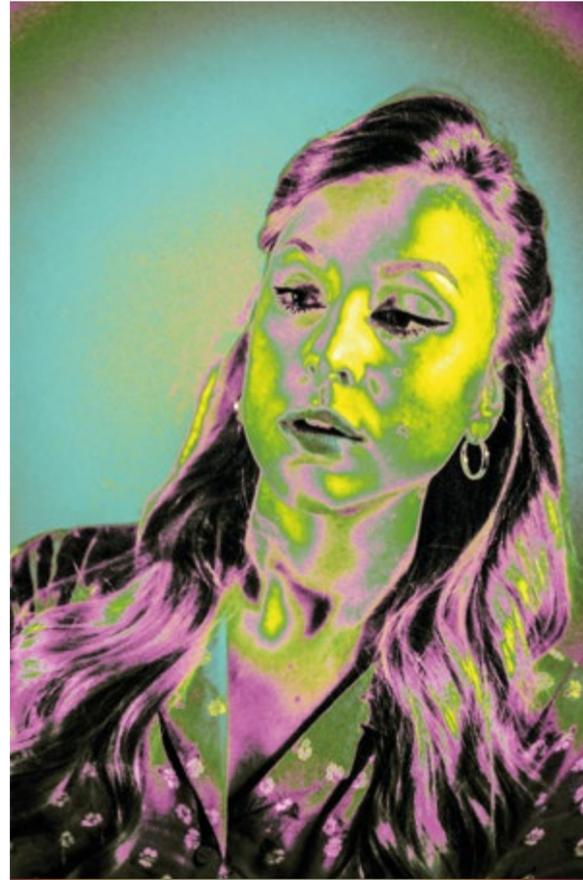






















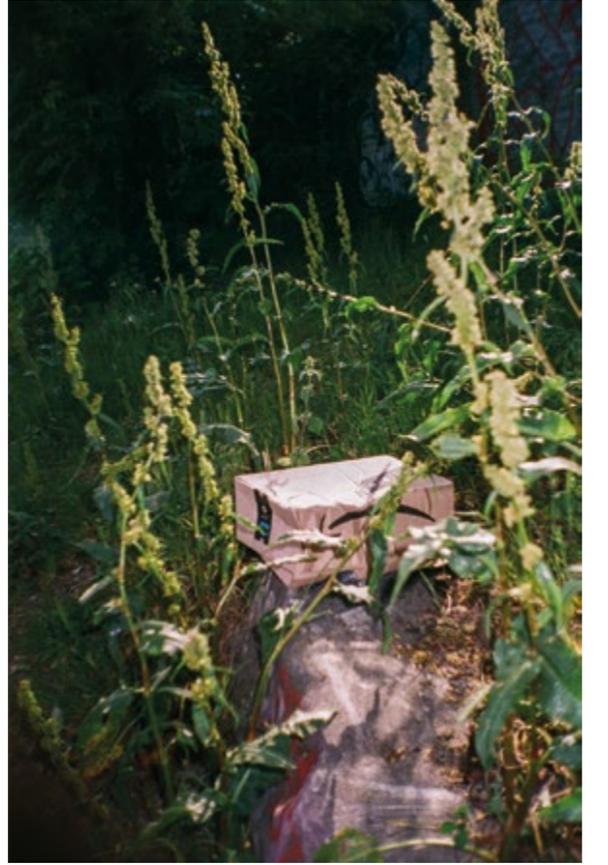












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**BA(Hons) Photography
London South Bank University**

Photography at LSBU is creatively innovative, industry focused and professional. Our students and graduates develop work that engages with a wide range of image making practices, from documentary to fine art, fashion, editorial and advertising to photobooks, moving image to installation. All of the students' work is informed and underpinned by a contemporary theory programme engaged in current debates about the creation, dissemination and agency of images in the world, and a professional practice programme that prepares them for the industries they go on to join. The work our students make is fully engaged with the world, documenting, informing, questioning and provoking. Follow our students work @lsbu_photo and find out more about the course at www.lsbu.ac.uk.

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Our 2020 graduates were taught by:

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Home Work 2020

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This project documents the remaining men, women and children who experienced the Second World War. Portraits of these individuals are accompanied by their stories before they are lost to history.
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