

Reconnection

Issue

02

# Meet the team!



Tascha is the founder of Assemblage, as well as a workshop facilitator, writer and creative based in London, who has worked in a variety of museums since studying English Literature and History of Art at the University of York. Her favourite thing to do is to explore London on foot before settling down with a notebook in a cosy café.



Alessandro is from Naples, Italy. He recently graduated in foreign languages at the university of Modena e ReggioEmilia and can speak Italian, English, Spanish, and a little Chinese. He works as an ambassador for several humanitarian companies such as WWF and Save the Children. In his spare time, he plays guitar and piano and is currently taking a drama course in Modena, where he's based.



Anita is a freelance journalist and writer with a background in Sociology and Gender Studies. She loves scribbling poems, writing articles about society and culture and drinking endless amounts of coffee!



Amy originally studied Archaeology but has just finished a Masters in Social Anthropology at Edinburgh. She is back in London now, where she's from, and currently works part-time as an editor for a publisher. She loves to travel and write, and has a blog where she shares her articles and poetry called dlohere. She is also trying to learn Italian!



Charlotte is a third-year photographer studying at Leeds Arts University. She's a curious, enthusiastic individual and her practice explores human connection to nature: dreams, memory and presence. When she's not photographing, you can find her obsessing over her two dogs, reading or walking (usually with her two sisters that she's lucky enough to have as a triplet!).



Emily an Architectural Assistant Apprentice at AHMM. Alongside the apprenticeship, she is currently doing a BA Architecture degree at London South Bank University. Outside her work and studies, she enjoys bouldering, going to the theatre, and visiting art exhibitions. She is keen on the interdisciplinary nature of design and likes collaborating with people from different creative backgrounds.



Emma is an MA student studying History of Art at the Courtauld Institute of Art, and a recent graduate of the University of York. She is interested mainly in eighteenth and nineteenth century art and the construction of culture and identity. She also loves curating, and when she is not writing essays you can usually find her in a gallery!



Himarni is currently completing an interdisciplinary art course at Central Saint Martins. She has a background in neuroscience and has been involved in a number of creative projects, namely the Young People's Guide to Self-Portraiture as part of the National Portrait Gallery's youth forum.



Iryna is a Bachelor student of Jewelry design in Milan, Italy. Originally from Ukraine, but moved abroad following her passion for arts. She finds contemporary jewelry a unique means to connect the mind of the artist with the body of the wearer. She loves creating her own materials to work with and writing stories that later can be transformed into jewelry pieces.



Jessica is a postgraduate student studying Building History at the University of Cambridge. She works as an Assistant Heritage Consultant for Purcell in the east of England but has previously worked in galleries based in York and Leeds. She loves nothing more than hopping on a train to visit towns, cities, and villages to spot interesting features that help tell the story of a place.



Josh is an artist and Fine Art graduate from Central Saint Martins. His work focuses on people and places around London and his visual language has emerged through absorbing the influences of Colour Field painting and David Bomberg's approach to drawing. He has exhibited at 'RBA Rising Stars' and FBA Futures at the Mall Galleries.



Josie lives near Durham and has a degree in French and Classics. She is currently working in admin but really enjoys contemporary art exhibitions and also 'Modern' art more broadly. She particularly enjoys Surrealism and the Avant Garde, but also likes sculpture and performance art in a wider sense.



Karen is a journalist and poet who loves music and photography. She is a third year student at King's College London, and the Editor in Chief of The King's Poet. In her second year, she also led King's literary and poetry societies. Among other publications, her writing is published in Apple Daily, Roar News and Have You Eaten Yet?.



Yelyzaveta is an illustrator and animator. She's in her second year of BA illustration and Visual media course at LCC (UAL). Born and raised in Ukraine, she's a London based creator whose work mostly revolves around nature, people and living. As an artist, she wants to inspire people to find beauty where no-one else can see it.



Pal is an artist and filmmaker currently studying Fine Art at Camberwell College of Arts. His practice mainly explores the relationship between stillness and dynamism. His work has been widely shown in London, namely at the Wallace Collection, National Portrait Gallery, and Mall Galleries. He was also a featured artist on SkyArts Portrait Artist of the Year.



Senah is a History of Art student at the University of York, and the current Director of their student run gallery, the Norman Rea. She loves curating surrounding current social issues, and loves visiting galleries as much as possible! She is really interested in breaking down the hierarchies surrounding art, and making it accessible.

# Looking out

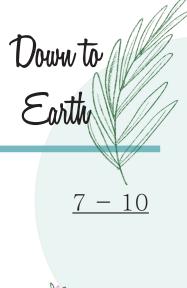


The window has become a distraction, obsession, a frame for our day dreams, internal monologues, and reflections over the past year. A fixture for light and ventilation suddenly became the only opening into the outside world, a place to focus and think when feeling trapped within the four walls that surround us each day. Our pages explore the complicated and often heightened experiences we have with our windows. often reminiscing about busier days and fuller lives. We recognise the comfort of the familiar view, the hypnotic powers of people watching, the awkward glances across into the opposite house and how even a medieval church tower, a wide blue sky or a busy street can be miserably monotonous. However, when faced with the same view each day, our pages respond to the possibility of what lies beyond the window, even if we just open it a little.

Nature is always a place of stillness. a haven from the hustle bustle of everyday life. But the freneticity of our lives has turned us away from this sanctity and Japanese auteur Hayao Miyazaki has been concerned in his films with the impact of this severance on the young. 'Nature' for Miyazaki is both a physical and formless state of connectedness with the Universe. In these pages we explored how Miyazaki's female characters point the way back to such a state, produced poems and images around childhood and innocence, and finally responded to our local natural environments, which lockdown has compelled us to return to.

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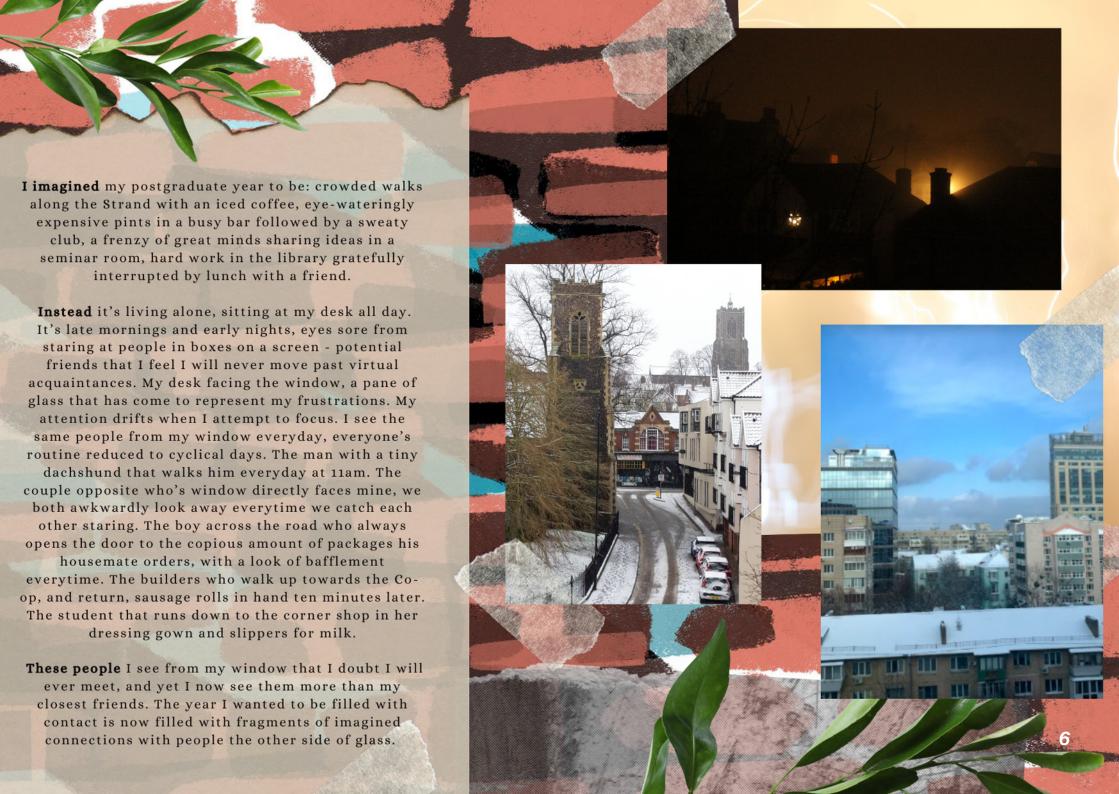
Lockdown may have brought our dizzyingly manic lifestyles to an abrupt halt, but it also pushed our minds into overdrive. When the mind is left to wander, robbed of the rich and plentiful distractions of contemporary city life, it can fabricate worlds of worry. Reconnecting with nature, be it in our gardens, local parks, or even the flowers on our window sill, has been a vital means of quite literally bringing ourselves back down to earth. In these pages, we explore this direct encounter with our local natural environments, surrounded by memories and associations but ultimately breaking free from our mental preoccupations to find a simpler, more authentic state of being.

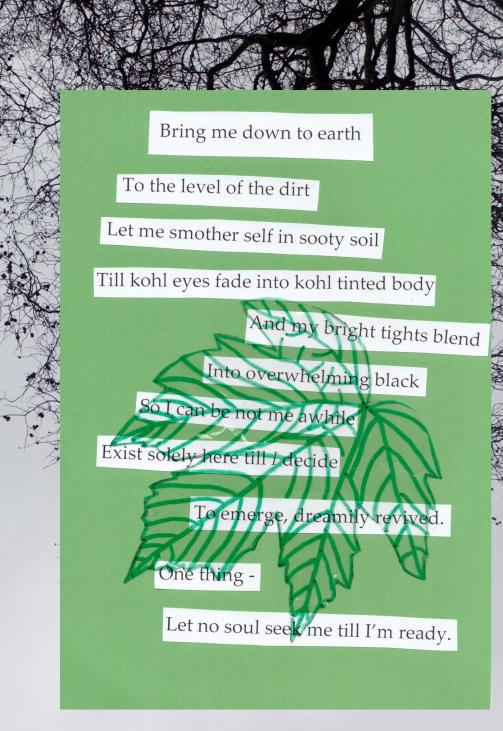
Dreams

<u>15 - 18</u>

During this stay-at-home period, our lives are more heavily mediated than ever, and other people's fictions, a kind of dreamscape, are often our portal to an 'external' world. We reflected that, during this period of comparative sensory deprivation, our dreams may have taken on an extra dimension. The memories from cells coding for spatial information resurface, reminding us of favourite or familiar landscapes and architectures, as well as the sensations they evoke. Or, after spending so much time with the same two or three people in our household, dreams remind us of energies of people who played a unique role in our lives. The mediums we chose of collage and poetry reflect the experience of dreaming and how one association drifts freely into the next in a kind of chain. We realised poetry distilled into potent trigger words evoke a memory strongly, as it reflects the cognitive constellations or schemas that dreams are possibly based on.









Hold on Before I forget what I want to say and a cloud catches it in a sneeze

> The contents of my mind compete in a mudlarking competition

hope thinks backwards along the cracks of gravel when a roller blade moves in reverse the zig zag of a melting pot I save the scraps of hope found in a cut I get from tripping on the gravel and I yawn exhausted from turning past into future





In his work, Japanese artist and director Hayao Miyazaki considers the impact of environmental degradation on the moral fabric of society. In the films Nausicaä (1984) and Princess Mononoke (1997) he shows us female protagonists who are responsible for repairing the relationship between humans and nature.

Nausicaä, opening with the figure of a masked man who informs us that "another village has died", demonstrates the impacts of war well into the future in a post-apocalyptic nuclear wasteland. Pollution has created The Toxic Jungle, and Princess Nausicaä is tasked with protecting her kingdom from the ravages of giant beetle-like insects known as Ohms who have run rampant. Futurism and tradition contrast, with the use of windmills for self-sufficiency but technologically advanced gliders and protective clothing.

Princess Mononoke, set in around 16th century Japan, considers the impacts of human development on the ecosystem. It features a warrior raised by wolves who defends the rights of her family and other forest gods – such as apes and boars – against the overreach and resource depletion from industrialisation efforts led by Lady Eboshi of Irontown, a mining center.

While in Nausicaä the imbalance in nature has created visible mutations, in Princess Mononoke the afflictions of the natural environment are personified as a spiritual 'disease' of hatred. In an early scene, the War God -infested by black worms-attacks and curses the main male character Ashitaka who is then forced to leave his village as an outcast. He proves to be a formidable opponent and later ally to the princess, intervening in a conflict between her and Lady Eboshi and building a

rapport with the omnipotent Forest Spirit. The spirit transforms into The Nightwalker at sunset and instils fear and reverence for its ability to reinvigorate life or to take it away. Elsewhere, tree spirits that are initially wary of Ashitaka ultimately warm to him and guide him through the forest.



Nausicaa's care for nature is illustrated not only in her cooperation with the Ohms but in a scene where we learn that she has been gardening indoors, growing a variety of plants and has discovered that they can produce clean air when not grown in toxic soil. In Princess Mononoke, the princess (San)'s empathy with the ailing boar god almost leads to her becoming infected with his disease and demonstrates her selflessness as a representative of the forest gods.

Human greed and self-centered interference are central plot points in both films. Princess Mononoke's San and Ashitaka must resolve the conflict by 'reunifying' the body of the Forest Spirit, beheaded by Lady Eboshi, before it reaches Irontown. She had intended to sell this to the emperor to make money for the colony and it demonstrates the power of malice to disintegrate harmony and threaten civilization, as tree spirits begin falling from the sky, upside-down. When the spirit's body is once again whole, it loses its life and heals the environment.

Though Nausicaä's rival tribe the Tolmekians are warned of the dangers of burning the forest habitat of the Ohms to prevent the spread of the spores into their territory, they do not take heed, provoking a great stampede which ultimately causes injury and near-death to Nausicaä. Her affinity with animals shown throughout is vital to her relationship with the Ohms and the restoration of the environment and she is healed by one of the creatures. She emerges as the warrior who had been prophesied to save civilisation as in the ancient story.

In both films, regeneration hinges on characters who value coexistence and amplify the spiritual voices of the animals and gods. These characters are instrumental in restoring harmony by resolving the conflict, allowing humans another chance at environmental guardianship only possible through their empathy and ability to ensure the futures of their own and other communities.

aboard the train of Legacy the newborn howls a door closes her restless eyes take in the world. her mother promises more than a hundred years of memories. lean back into your seat watch the gleaming arrow crow through taut air. each junction on the baby's palms a forecast of the clouds that rush by the dog, the knight and elephant - panting sun, parting thunder. her hair grows longer. the young woman leans out the window and roars reaching for the people outside we pass a fountain, castles spring up a mom-and-pop birthday surprise but she wants leather, stick-and-poke at the feast of gods, vows and heroes clouding the sky. at twilight, drops of gold turn red when she first falls out of the carriage and when she first tries to quit. she tightens her tie locks the windows her shoulders hunched like the curve of a bent bowstring. the storm knocking on the window peers into good fortune sheathed in the woman's table-for-one under mountains of money. green hills roll into each other and the ice melts into her coffee. the old woman whistles a tune she half-remembers to the hands holding hers through the window she skips a pebble across the carpet and finds the lost-and-found in pockets with little fingers crossed in secret. the clouds are just clouds in the gaps of her teeth but the age spots on her cheeks recollect the dog, the knight and elephant and the woman's child the lullaby rocking in the baby carriage. she promises

Feud for lunch

In this photo I am the lunchbox dropping to its knees.

I gather stir-fried words below the stench of school sweaters & wait for you to pick the upside-down chair from the middle of the Maths room.

The air tangles into the earphones we shared over break strained out from torn-up lined paper nestling in our collars.

Eyes pin us to the whiteboard with red magnets & empty Block 5 below us peeks then turns away.

Lunchtime sinks into puddles where wet leaves are crushed by red Converse.

This photo leaves out
the twitch of the clock hands
how we keep the silence
broken with our scoffs
& close our eyes in a wrangled handshake.

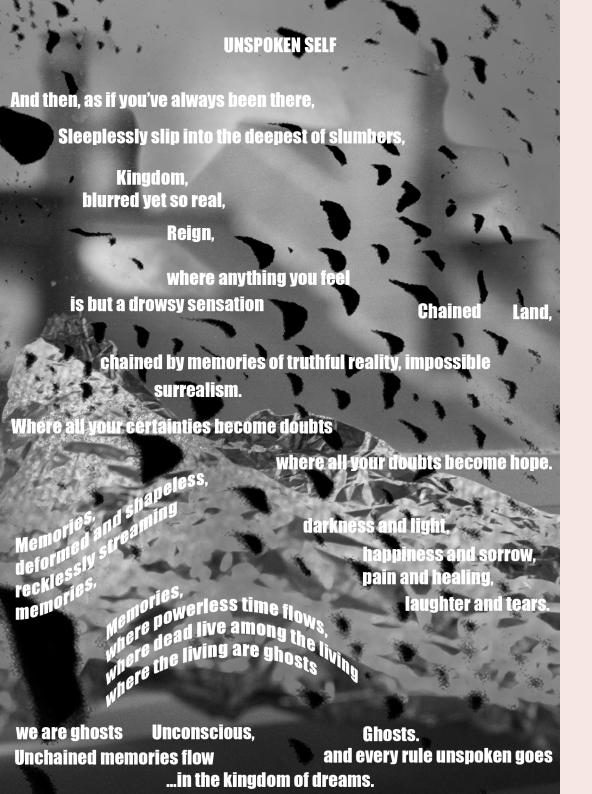
Out of the frame
the cuffing wind after class
tears at the seams of our uniforms
& syncs our steps on the bridge to Block 4.

I scratch out the clock.
I wring out the storm in this photo & mail it to you for a drink.

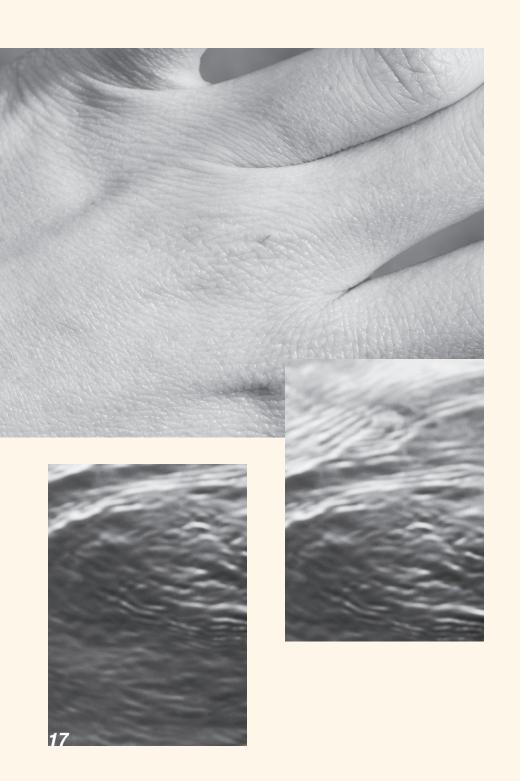




more than a hundred years of memories.









collective of young creatives aged



#### TASCHA VON UEXKULL

@taschtastic



# ALESSANDRO MONFREGOLA

@allemonfre

#### **ANITA SLATER**

@heyitsanitainwonderland

#### **AMY SPAUGHTON**

www.dlohere.wordpress.com

# **CHARLOTTE DOBSON**

@charlottedobson.photography

# **EMILY FOSTER**

@emily visual sketchbook

# **EMMA PEARCE**

@emmap\_1998

### **HIMARNI MUNASINGHE**

@himarni m

#### IRYNA PUSTOMYTENKO

@ookoohee

#### **JESSICA JENKINSON**

@jessie\_jay

#### JOSH VON UEXKULL

@uexkullart

#### **JOSIE ELDRIDGE**

@museum\_musings

#### KAREN NG

@suneater 02

### YELYZAVETA BERESTOVA

@yelyzaveta berestova

#### **PAL KUMAR**

@palzzzz\_

#### **SENAH TUMA**

@senahtuma



