SHIFT.

A Graduate Degree Exhibition by Paris College of Art
Shift is the graduate degree exhibition of the Paris College of Art students completing their MAs, MFAs, and Bfas in Interior Design, Fashion Film & Photography, Photography and Image-making, Transdisciplinary New Media, Design for Social Impact and Fine Arts.
USE THE OTHER DOOR

BFA FINE ARTS

With Paris as its extraordinarily rich cultural setting, the PCA Fine Arts Department promotes the development of artistic skills, the expression of creative processes, and an informed awareness of how art practice intersects with current visual, cultural and societal concerns. Students gain a strong foundation in the artistic tradition via both established and new media, thus enriching their capacity for communication and expression as a whole. The curriculum balances a full investigation of traditional media: drawing, painting and sculpture, with extensive explorations in video, installation, performance, photography and digital imaging. The new focus program in the junior year allows students to choose a 2D, 3D or 4D orientation. Elective courses in other departments open students to new and different methods and processes. Interdisciplinary practice provokes students to pursue and develop individual artistic modes of inquiry.

ANNELIES SCHUBERT
ARCHIE CHEKATOUSKI
MARY SMITH
MINA ASGARI
The body of work, titled, What if we stay in to play? explores the sense of familiarity within the individual through their connections to a physical place and the objects that live in the environment. All the pieces that make part of the exhibition come from different stories of the artist’s live and through the work start a new story by existing once again. The artist is interested in the significance these places and objects hold for the individual and how we create connections with objects through our lives. What if we stay in to play? is a collection of memories, continually appearing and disappearing from the artist’s mind, the work tries give each experience, each space, each object a new place to live and inhabit, in a way creating a new memory from something that has already existed.

Annelies Schubert was born in Chile in the city of Santiago to a Bolivian mother and a Chilean father. She spent her early childhood in her mother’s hometown, La Paz in Bolivia, surrounded by rocky mountain formations and under the bluest sky. They lived in La Paz for about five years until they decided to move back to Santiago. At the age of eight she joined the International School in Santiago. She came to Paris in 2015 to pursue her bachelors in fine arts and has since been at Paris College of Art exploring and expanding her artistic practice.
The works are on the one hand touchingly silly, on the other hand beautifully simple. The works respond to the surrounding environment and use everyday experiences as a starting point, often these are ‘framed’ instances that would go unnoticed in their original context. The works are characterised by the use of everyday objects in which recognition plays an important role. They appear peculiar and unexpected, and at the same time, they might seem mundane and almost boring. The works are saturated with obviousness, certain laziness, clichés and bad jokes. They lack a profound meaning and are opened to perception and interpretation. The works often refer to Pop and mass culture, working with repetition, assemblage, recognition and situations in which everyday objects are slightly altered and detached from its function. By applying specific combinations and certain manipulations, multiple contexts are created, leaving the spectator with a mix of conflicting feelings and thoughts — associations and meanings collide.


Two rainbow foil balloons, 2019.
Observation 1 explores the tensions between architecture and nature. Organic symbols and smooth mark making juxtapose with infrastructure and chaotic mark making. These comparisons question how they affect one another, and whether what humans construct is a form of nature. The large size of the drawings and the many layers of graphite drawn, erased, and redrawn demand physical engagement; my body is active in reaching to fill the space and build thick darkness. There is persistence and intensity in the process of their creation.

The development and assembly of the asymmetrical frame is a method to better understand the architectural process of design and construction. The frame allows another comparison to be made between a solid physical structure and the movement and gesture of the drawings.

Mary Smith was born in Annapolis, Maryland. Her second home was the Maryland Renaissance Festival, surrounded by nature, performers, artists, and travelers. The diverse community greatly influenced her curiosity for creativity and art. As a child she escaped into the woods, running wild and mimicking the animals she would observe. Though her mind always hungered for creation, she experimented with different life paths ranging from international relations, linguistics, to professional sports. She attended two universities, the American University and Maryland Institute College of Art, before finishing her studies at Paris College of Art. Her numerous attempts and travels have all reinforced her passion for art, it being what remained through the many phases of her life.

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MARY SMITH
MCGEECLUB@GMAIL.COM

Detail of Drawing 2.
Once, there was a plant in the garden.

"At one point in our lives, we face the fact that some incidents are beyond our control and have the ability to contaminate us. We pay little attention to it since they aren't visible to our naked eye."

The focus of Mina Asgari's work is to portray metaphorical and mental contamination, highlighting the chaotic facets of nature. Her installation, made up of 100 drawings on paper, shows stained traces of black henna. Black Henna is a very symbolical material; it is a beauty product that is widely used and the matter itself has the ability to contaminate anything in close proximity to it. She likes to splatter powder critically; for one series, Asgari asked people to participate by taking a deep breath and blowing out onto the powder, leaving traces of their actions behind.

Mina Asgari was born in Tehran, Iran. Her upbringing in Iran demonstrates the different layers of her character, her passion for nature, and her technical ability to manipulate objects and various materials. In addition to being raised in Tehran, she also grew up around the botanical farm owned by her parents in Keshan, where the population still holds onto their ancient tradition of making rosewater. Being surrounded by nature and participating in the tradition of picking rose flowers alongside the rural women of Keshan are some of Mina's most cherished memories that show her natural tendency in choosing materials. It has always been her goal to gain experience working with different mediums, such as painting, drawings, installations, photography and video performance. She often experiments with colors and blends them on different materials and fabrics, like an alchemist with her room as her very own lab.

@MINASGARI

Detail of Untitled 1.
Paris College of Art joins forces with MakeSense in this one-year Master’s program (MA) in Design for Social Impact that equips citizen designers with the practical know-how (design thinking methods, leadership, and entrepreneurial skills) to successfully lead design projects that will bring positive societal changes. The guiding question for this program is: How can design change the world? Each academic year students work with faculty and partner organisations to research and design a solution to a societal problem. Previously, students have worked on issues as varied as refugee integration through sports, socially-conscious fashion, alternative monetary systems through Blockchain, edible and compostable food packaging solutions and Basic Universal Income.

BRITTNEY ANAIS NIÑO DE RIVERA WHITE
JACQUELINE-FAITH “JACKIE” CHARLES-ETUK
JONAS BRINKHOFF
NAMRATA TIWARI
SARAH DE HERDE
SOPHIA SHERMAN
VALENTINA LLORENTE
VONGAI N. RUZIVE
Brittney Anais Niño de Rivera White has created an installation art piece to address the environmental issues we are currently facing. The work addresses deforestation and biodiversity loss through an immersive installation meant to provoke thought, generate reflection and introspection in the spectator's own experience. This project unites the architect's passion for art, the environment and the social impact she has been searching for in her professional life.

**Re-Forest**

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Women have been underrepresented in the Computing industry in the United States and certain Western countries for decades. After studying the results from her research, it emerged that many of the initiatives for women in computing have positive results and benefits for the women who are members. However, many of the women who haven’t been touched by these initiatives, are simply not aware that they exist or of the benefits they offer.

Jackie’s project is a web platform that strives to raise awareness for the existing associations and organisations that provide mentorship, support and technical development for women in computing. It will also highlight schools and companies that provide prosperous opportunities for women, and leave out those where they would face the pitfalls usually present in the field such as discrimination, and harassment. This will help women interested in the field of computing make informed decisions about the best places to study it, and the best places to work to increase their chances of success. This is one step in the direction of ensuring that schools and companies ultimately make their learning and work environments conducive for women’s growth and success. Jackie is calling it Athena - the Glassdoor for women in computing.

Jacqueline-Faith “Jackie” Charles-Etuk is a Software Engineer, Illustrator and now Designer for Social Impact. She was born and raised in Abuja, Nigeria and moved to the United States in 2010 for her undergraduate education. After completing her studies there, and working in her field for 3 years, she came to Paris to follow a dream of living in the city of light, learning the language and acquiring a new cultural perspective. She is driven by her need to unify these multicultural perspectives by advocating for the underrepresented ones. She intends to make the most social impact she can in any field she finds herself in. First in her illustrations, by creating as many diverse representations of the modern woman as she can; and now in computing, by creating a solution to increase the population of women in the industry.
Green Aisle is an easy-to-use app that assists you in purchasing ethical and healthy food. By simply scanning a product, you’ll receive all necessary information required to make an informed purchase decision, such as the carbon footprint of its production and packaging, the working conditions in its factories, or its nutritional values. Because all of these information can be quite overwhelming, the app also helps you to progressively learn about ethical issues based on your interest one step at a time. By employing methods from behavioural psychology, the app supports you in changing your behaviour and developing new habits.

Jonas Brinkhoff is an impact-driven designer and developer working at the intersection of behavioural psychology, design, and technology. With a B.Sc. in Human-Computer Interaction and an M.A. in Design for Social Impact, he creates digital products and services that have a positive impact on our environment and society. In his work, he is focusing on creating intuitive user experiences by applying data-informed and human-centred design methods. He has more than four years of professional experience and worked with a variety of international clients, ranging from local start-ups to several fortune 500 companies.
Caravanserai is a Persian word where “caravan” means “a group of merchants” and “serai” means “a resting place.” Dotted along the ancient silk routes the Caravanserais were a resting place for merchants and facilitated the exchange of goods, culture, and information. Caravanserais are the solemn relics of what can be called the first globalized trading network between Asia and Europe that enabled exchange and co-habitation offering mutual benefit. Caravanserai will transform urban spaces into cubicles of exchange for displaced artisans to meet, interact and collaborate with designers, entrepreneurs and locals in Paris. Caravanserai will facilitate dialogue around crafts and cultures in exile with talks, music, food and an immersive artisanal workshop.

Namrata is a Textile and Fashion Designer from India. Her practice covers a wide range of paths: from Fashion, Accessory, Textile, and Crafts to now Social Design. She has worked with indigenous and rural craft communities in India in various capacities. Aspiring to support culture preservation, awareness, and continuation of dying crafts in India, she started her own project “It’s all folk” in 2015. Her practice extends beyond the studio through a process of visual and ethnographic research investigating issues around intangible cultural heritage, traditional craftsman ship, and sustainable fashion. She is currently studying to graduate in May 2019 with an MA in Design for Social Impact at Paris College of Art. Her work at PCA has been mainly focused on exploring traditional craftsmanship for social change in contexts of conflict and displacement.
Samuel Bendriem is a social impact designer with a background in visual and user experience design. Parisian by birth, Samuel grew up with a global outlook and a curiosity for human individuality. Combining a research-focused approach with human-centered methodology, his work seeks to uncover insights and enable change in our means of living together. He is passionate about working with artistic institutions, and in the social-impact sector. Samuel received his Masters of Art in Design for Social Impact from PCA, and holds a Bachelor of Fine Arts degree in Graphic Design from the University of Tennessee.

Samuel’s thesis project focuses on the language-learning experience of refugees in Paris, France. As part of his research, he spoke with refugees enrolled French as second language (Français langue étrangère) classes. This qualitative, narrative-based approach led to a better understanding of the positive and negative factors that influence the learner’s motivations and process of integration. Samuel found that close connections with professors or native speakers outside of the classroom provide meaningful opportunities to practice, but that classrooms themselves do not place enough focus on the social participation aspect of the learning process. His project is an application that connect refugee learners with locals willing to participate in a language exchange. The app further helps locals take the role of a professor by offering conversational prompts, learning activities, and other tools to facilitate the educational encounter.
help.R is a project designed to reduce the amount of plastic waste in our environment by motivating and educating households to recycle plastic waste at home. help.R is both an user-friendly tool and a simple process through which households can turn their plastic waste into new valuable products. help.R has two parts: the first part, the shred.R, is used to collect, separate, and – as the name indicates – shred plastic waste into little bits; the second part, the inject.R, is used to melt and inject the plastic bits into a mold. The mold is interchangeable and each mold is designed to generate a different product. The idea is that households can create a wide range of different products such as small flowerpots, cutlery, toys and even bricks.

Sarah De Herde calls herself a ‘citizen of the world’ having lived in four different countries and travelled across four continents. Her extensive travels have made her aware of the ever-growing pollution affecting our planet daily. Exactly a year ago, in 2018 after completing her bachelor in Industrial Design Engineering, she took a backpacking sabbatical in Asia. Although she was intellectually aware of it, it was during this trip that she was physically confronted with beaches filled with plastic in Bali, and emotionally appalled by the way plastic waste was and still is suffocating our planet. She realized that, as a designer, she could and should use her knowledge and creativity to help preserve our planet. Back in Paris for her Master in Design for Social Impact, she dedicated her thesis to this purpose.

Close up of the ballbearing mechanism; plastic being shredded in the shred R.
Through her graduate studies, personal experiences and observations, Sophia Sherman has looked deep into the problem of food waste. While the problem of food waste is quite expansive, Sherman believes that battling it can begin with people in their own kitchens. Her own love of cooking has led her to create a cookbook to teach people cooking techniques and easy ways to keep from wasting food at home.

Born and raised in Dallas, Texas, Sophia Sherman is a designer who now lives and studies in Paris. Throughout her undergraduate studies, her design work was focused within theater and advertising. It was during her post-undergraduate work experiences that she realized she wanted to be involved in endeavors with a greater positive impact. This led her to attend the Master’s in Design for Social Impact program where she has focused on the problem of food waste and its possible solutions.
Valentina Llorente is a Venezuelan creative thinker, visual communicator, strategist, and graphic designer currently living in Paris. She graduated Summa Cum Laude in 2013 with a Bachelor in Fine Arts in Graphic Design from the Savannah College of Art and Design (SCAD), and in 2019 with a Master in Art in Design for Social Impact from Paris College of Art (PCA). As a designer, her goal is to create impactful experiences that aim to answer business, social, and environmental challenges. Several books and websites, such as Packaging Of The World, have published her work throughout these years.

Inspired by her own vibrant and chaotic country, Valentina presents a toolkit that shows how - with little knowledge and imagination - nonprofit organizations can unlock the full potential of their brands to build deeper bonds with current and prospective supporters to achieve their goal of improving society. She is passionate, artistic and crazy about detail.
Having participated in the Linda Leaver competition during her Fashion Design BA (Hons) degree at Nottingham Trent University, Miss Ruzive took an interest in catering to the disabled community with her clothing. Throughout her masters she has surveyed & interviewed disabled individuals with various conditions; spoken with NHS professionals and received consultation from industry professionals on an international scale - including those from Tommy Hilfiger Adaptive; Cur8able; Runway of Dreams; Open Style Lab & Zappos Adaptive. This contributed to the completion of her inclusive capsule collection and thesis which questioned: “How Could Mainstream Clothing Be Inclusive of the Needs of Disabled Consumers?” By marketing this as “inclusive” rather than “adaptive”, she intends to reverse the stigma around disability in mainstream fashion and demonstrate that non-disabled & disabled individuals can wear the same items by simply increasing ease of wearability through accessible yet concealed fastenings without compromising visually pleasing aesthetics. Her designs also introduce inclusivity into the evening-wear category which currently only minutely exists within leisurewear.

Vongai “Von” Noreen Ruzive is a young British womenswear fashion designer. Prior to her Masters in Design for Social Impact she experimented with bridal-wear; menswear and avant-garde and created the ‘Wallpaper Dress Collection’ which was displayed at The London Heathrow Hilton Hotel. This caught the attention of Vogue on their ‘This Week in Pictures’ online. Miss Ruzive has also participated in the A2 Dominion Young Enterprise Programme; spent a year as Product Licensing Co-ordinator at the headquarters of French Connection in London; was selected as one of the winners for her detachable leather jacket which she designed & manufactured for the competition brief set by former founder of All Saints; presented her dissertation at the Fashion, Costume & Visual Cultures conference in Zagreb, Croatia and interned for the Y/Project at Paris Fashion Week. After her experiences she aims to design with purpose through her inclusive brand ‘Von Ruz’ and continue to create content for her YouTube channel to share this awareness.

Designed and manufactured inclusive design jumpsuit with two openings.
RE-FRAME
MA FASHION FILM PHOTOGRAPHY

A one-year program with a specific focus on fashion, aimed at emerging photographers interested in specializing in fashion. Professional practice of fashion photographers today increasingly includes film, so moving image is taught alongside. The proposed MA meets the demands of an expanding market for fashion advertising through storytelling in photography and film, using social media and capitalizing on the ability to reach large audiences at a reduced cost through online marketing. Many young fashion brands rely entirely on films distributed online, and festivals devoted to fashion films, like the one pioneered in Paris by Diane Pernet, and this phenomenon is doubtlessly growing. Students with an undergraduate background in photography and demonstrated technical skills (black & white and color photography, light, common software programs for editing) are also considered for admission.

ALEXANDRA HEHLEN
ALEXANDRA MAVROS
AMANDA LOUISE MACCHIA
ANNA IERMOLAIEVA
LAYZA MENDES
SAHIL LODHA
Alexandra Hehlen’s work explores “the female gaze,” a way of seeing that portrays women as subjects rather than objects. Her work explores the intricacies of perception and characterizes three intensities of the female gaze. Fundamentally, the female gaze is a way of feeling with rather than looking at women. This notion shapes Hehlen’s considerations in framing and cinematography. On a second, more pronounced level, the female gaze uses symbolism to communicate what it feels like to be seen. Hehlen’s work employs carefully considered plotlines to achieve this. Finally, at its greatest intensity, the female gaze can be a political tool to advocate for women’s issues. Some of Hehlen’s work deliberately challenges taboos associated with the female experience. As a whole, her artistic practice examines how the media depicts women today.

Graphic designer, photographer, human sponge, copywriter – simply put, Alexandra Hehlen is an art director. She blends well-trained curiosity from studying reporting at the University of North Carolina at Chapel Hill with eight years of fashion experience that have taken her from Spring Studios in New York to the artisan workshops of Cape Town. She is currently curating her fine art background in Paris. As a freelance content creator for Burt’s Bees, she also has one finger on the pulse of content-voracious millennials and uses the other to develop Instagram stories that might actually hold attention for more than two seconds. She was raised a proud desert woman in the creative spirit of the Santa Fe arts scene by a scientist father and artist mother. An American-Swiss dual citizen, she cherishes her desert home and her two native tongues. She is often packing her suitcases to explore fashion and lifestyle around the world. Hehlen’s previous clients include Tom Ford, Rodan + Fields, Ralph Lauren, Cartier and Badoit.
Paris X

The aim behind the concept of “Paris X” consists in favoring a documentary style of fashion photography in which the fashion and subjects are paralleled to their environment. This body of work aims to provide fashion photographs with a layer of authenticity by choosing subjects who are no ordinary models, to represent the district in which they live, the 10th arrondissement.

No Comment

In her collage entitled “No Comment”, Mavros challenges the unattainable standards of beauty present in fashion photographs and sheds light on the wider psychological and physical repercussions on women.

Frames of Truth

This series references the idea that photography does not capture the absolute truth, but brief moments of it – a truth. Presenting her work in the form of contact sheets enables the audience to grasp the existence of alternate moments, or frames of truth, other than that which have been chosen to be revealed to them. In order to further highlight photographers’ interpretation of truth, the audience is invited to partake in their own selection process.

Alexandra Mavros is a Greek-Canadian photographer and filmmaker currently based in Paris, France. Having been born in the United Kingdom, lived in the South of France and raised by Greek-American and Canadian parents, Mavros finds inspiration through her multicultural experiences. She graduated with distinction from Concordia University in 2015, before pursuing her MA in Fashion Film & Photography at Paris College of Art. Her work explores fashion photography’s ability to capture truth as well as the medium’s inherent subjectivity. She tackles the notions of beauty and authenticity in fashion photography by favoring her subjects’ interiority rather than their physical appearances. With an interest in cinematography, Mavros has also directed fashion films and music videos for clients including Maison Baccarat, Makeup Forever and Nunkis.

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DIS)CONNECTION.
Photography is truth. Cinema is truth at 24 frames per second. Since cinema is a series of photographs changing quickly enough in front of a spectator’s eye to appear to be creating movement, the film medium is in and of itself an illusion. It is merely a way of seeing photography. In this way, it can be argued that still and moving imagery – photography and cinema - are one in the same. It is unnecessary to trick the spectator into thinking that what they are seeing is reality - it is only a reflection of reality.

Amanda Louise Macchia is an Italian-Canadian video artist and curator currently based in Paris, France.
Anna Iermolaieva has been focused on the usage of the human body within fine art and commercial imagery and the issue of body objectification. While many of us intuitively find some images objectifying and implausible, objectification itself is a multifaceted concept which is difficult to define or theorize. A film and two image series presented here represent a study of different ways humans and their bodies can be used as visual elements of images serving a different purpose every time through the subconscious emotional response provoked in the viewer.

Anna Iermolaieva is a fashion and portrait photographer and videographer born in Ukraine and currently working in Paris, France. Having obtained an MSc Global Politics and Philosophy from the University of Durham, UK last year, she is focused on exploring the interaction between society and the individual as well as philosophy and psychology of perception. After working as a portrait photographer for the last six years, Iermolaieva moved to Paris to develop her practice while focusing on bringing the element of psychological portrait into fashion photography. Her work tends to be rich in surreal elements, colors and stark compositions, with every picture made to engage the viewer through a visual narrative.

Iermolaieva is currently working on a number of commercial and fine art projects involving the interaction of dance, music and the photographic medium, including an ongoing production of a fine art portrait series for The Radisson Hotel Group.
The standards of being “feminine” are usually a reflex of how a woman is perceived and idealized in a society. Layza Mendes’ work explores the concept of femininity and its different representations in fashion photography, by portraying its various facets, demonstrating its complexity and some of its possible interpretations. Mendes’ represents femininity through empowerment, sexuality, confidence, and independence of its protagonists; she shows that the quality goes beyond than behaving in a certain way or supplying to a social expectation.

Layza Mendes is a Brazilian photographer and filmmaker currently living in Paris. She has a bachelor's degree in Fashion Design from Fundação Armando Álvares Penteado (FAAP) and is currently completing her Masters of Arts in Fashion Film & Photography at Paris College of Art.

Inspired by fashion, fetish and femininity, Mendes is interested in portraying women and explores the female universe in all its forms. She is known for her colorful aesthetic and her model direction, always highlighting the uniqueness of the model in each photograph.

Nocturnal, 2019.
Sahil Lodha is a portrait and fashion photographer based between London, Paris and Bombay, with a side interest in documentary work and cinematography. The majority of his work is on 35mm, using analogue methods. The interaction of art and culture within a globalised world fascinates him as much as his passion for clothes and design. He retains a cinematic style/method of photographing people. A vivid syncretism with filmmaking combined with story-telling empowers his photography with great communicative potential and visual impact. He wants to pursue a career within the fashion and advertising markets and the communication sector, work for clothing brands, fashion labels and advertising agencies; and delve into filmmaking at a later stage with cinematography as his focus.

Lodha graduated with a bachelor’s in Photography and Visual Communication from University of the Arts London in 2016 and speaks six languages fluently. He has a C1 DELF in the French language. He has experimented with different paths such as professional sports, having swam and played cricket professionally. He also has a diploma in International Relations from ILS Law College.

The research Sahil Lodha pursues finds its centrality in the human figure, and as such humanism is central to his practice, in which he documents his subjects in a way that allows him to capture the rawness of the interaction between him and his subjects. Highly influenced by photographers like Peter Lindbergh, Paolo Roversi, Annie Leibovitz and Rosaline Shahnavaz, he wants to emphasise individuality, uniqueness and the essence of a person. What he loves about photography is the balance between the technical aspects and a more poetic, quite spontaneous process as well. The current focus of his practice is making fashion editorial narratives for brands and black and white portraiture whilst getting better with moving image and being a DOP. The work in the Re-Frame exhibition at the Bastille Design Centre showcases his still and moving image portfolio. It includes portraits as well as a brand film.
SHIFTING PERSEPECTIVES
MA INTERIOR DESIGN

A one-year program aimed at emerging designers and conceived to provide them with the necessary tools and skills to become professionals in this field. This program prepares students to meet the demands of an expanding high-end residential and commercial property market in capital cities around the world.

Students with an undergraduate background in architecture and other design related fields are particularly suited for this program. A demonstrated ability to draw and sketch, knowledge of Adobe Creative Suite and CAD software programs, as well as a strong portfolio of selected projects, are criteria for admission.

CARLA AMAYA
LASZLO CSIZINSZKY
LAURA KELLY
MARTA GAWRONSKA
STEPH MUWANGI
YASMIN AMISH
Initially projected to encourage suburban development, the Paris-Charles de Gaulle Airport (CDG) aimed to connect the surrounding municipalities with the greater Paris region but resulted in the decay of the neighboring town of Goussainville’s Vieux-Village. Driven by her interest in place-making for ruined structures, this research analyzed strategies from three never-realized proposals from a 2015 Europan competition in which designers aimed to revitalize the Vieux-Village area. A common goal extracted from these proposals was to regenerate the town by engaging the dwindled community through the collective creation of agricultural activity. The strategic use of its most reliable and sustainable resource—its land—would allow the Vieux-Village territory to internally strengthen its identity at a time when surrounding urbanization projects have gained most attention and have potential to leave it to memory.

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Laszlo Csizinszky is an interior architect. He received his Bachelor of Arts in Interior Design Environment Architectures degree from Ravensbourne University London in 2016. After graduation, he was working for an architecture and interior design studio, 81 Font in Budapest, Hungary. He mainly focused on office and restaurant interior design. Parallel to this, he has been working on freelancing spatial design projects together with an architect. These projects mostly include apartment renovations and commercial space designs. In 2018, he started a Master of Arts in Interior Design programme at Paris College of Art, where he is developing a more profound understanding of work environment design with a particular focus on co-working communities.

Laszlo Csizinszky as a designer works on concept developments through teamwork and individual experimentations. He has been involved in making and re-making environments while carefully considering the experience of the user. During this process, he has been focusing on the economic, sociological and technological relations between the dynamic world and the built surroundings, while keeping sustainable functionality in mind. He centres ideas around the improvement of the individual’s wellbeing with a long-lasting design that could fit the environmental fabric and the historical setting. He has always been interested in the connection between spatial organisations and society as a whole, and now he is involved in exploring the power of collaboration through design. He is developing a concept for a historical building in Budapest and tackles the problem of migration through involvement of the community. His proposal includes a co-working, community centre to support the legal work of NGOs and to provide a more balanced condition for the migration and its position in the society.

Section perspective showing the different functions of “MI”, a migration integration centre in Budapest.
After graduating from Penn State University with a degree in Integrative Arts, Laura pursued a career with the lifestyle brand Anthropologie. Starting as a Visual Display intern in NYC, she worked her way up through the different management roles as she sought out the Visual Management path. During that time Laura gained extensive experience in overseeing and contributing to in-house made displays, visual merchandising, floor-planning, visual problem solving, managing a team, business acumen, and above-all, providing an unimagined experience for guests. After over six years with the company, she made the decision to continue her education and pursued her M.A. in Interior Design at Paris College of Art. Laura highly believes in the importance of communication and collaboration, continuous learning, and creating an inspiring environment for all.

Laura has always been interested in how built spaces can impact the way people feel. After her father was diagnosed with cancer, Laura and her family spent many hours in and out of various types of medical environments. During that time, she constantly wondered why these facilities were not more pleasant places to be. She came to Paris College of Art passionate about this topic, so decided to research it for her thesis. Inspired by Maggie’s Centers, Laura’s final project is a cancer and community care-center, located on the property of a park near the cancer hospital Gustave Roussy, located just outside Paris. This building aims to be a space that patients, caregivers, and community members can enjoy for relaxation, inspiration, and healing.
Wave of Dance is an art and dance therapy studio that evokes creativity and provides freedom to its users. Located in the centre of Paris, the studio brings elements of art, dance, therapy and well being to a wide group of potential users. The interior is designed to free human movements and partitions inside are intentionally moveable to provide a sense of freedom in the structure itself.

Born in Poland, Marta has always been interested in visual arts. Her interest in space came with family traditions of architecture and engineering. After a few years of traveling she settled in Paris where she continues to develop her interior design skills.

Spatial organization axon of the third and fourth floors of the proposed design.
For his masters, Steph defended his thesis on merging modern and traditional architecture in Cameroon. His target was École Primaire Saint Raymond located in New-Bell, Douala. He strongly believes re-imagining École Primaire Saint Raymond will convince the community not to reject the rudimentary architecture found in the rural regions of Cameroon. He believes that identity lies in tradition. As Steph explores various ways to grow as a designer, he desires to use his design skills to serve those in the continent of Africa.

Originally born in the Democratic Republic of Congo, Steph Muwangi enjoyed playing with Lego as those building blocks shaped his design imagination. He also enjoyed mathematics, and drawing. It was those three factors that led him to consider architecture at Judson University in Illinois and HACC in Pennsylvania where he received his Associate degree. He continued the second half of his studies in Abilene Christian University where he received his Bachelors in Interior Design. Steph worked as an interior designer at La-Z-Boy in Pennsylvania. One of Steph’s dreams growing up was to study in Paris, and in Paris is where he is now. Steph is enrolling in the one-year MA program in Interior Architecture. After completing the program, Steph intends to stay in Paris to work. Steph intends to open his firm in the years to come.

For his masters, Steph defended his thesis on merging modern and traditional architecture in Cameroon. His target was École Primaire Saint Raymond located in New-Bell, Douala. He strongly believes re-imagining École Primaire Saint Raymond will convince the community not to reject the rudimentary architecture found in the rural regions of Cameroon. He believes that identity lies in tradition. As Steph explores various ways to grow as a designer, he desires to use his design skills to serve those in the continent of Africa.
Yasmine Amish is a Libyan Interior Architect based in Paris, France, with a background in Communication and Product Design. She has a Bachelor of Arts degree in Interior Architecture from The Paris American Academy, a Bachelor of Fine Arts from the prestigious Parsons School of Design in Paris and is currently completing her Masters of Arts in Interior Design at Paris College of Art. Yasmine emphasises storytelling in her work, utilising her expertise in graphic design, product design and interior spaces. She creates smart, conceptual work with empathy for the user experience. Her array of skills results in unique, memorable visuals. Yasmine has been freelancing since 2012. She is trilingual, and has held positions with international brands like Christian Louboutin, The Kering Group, and Heloise de V. She is currently Art Directing projects with Hroof Agency based in Tripoli, Libya and working on launching her own Design Agency after graduation.

Yasmine’s approach is derived from all of her studies and remains consistent across all areas of design. Her designs are arranged according to a hierarchy of information, with a focus on organisation and conceptual clarity. It is about storytelling; translating the program you would like to implement into the space or the page in order to create a readable, accessible composition.

In her graduation project, “New Medina”, she focused on creating the right program for the space. The site is a historic building located in the old city of Tripoli. Yasmine wanted to create a modern space that kept with the history of the building, while making sure that the diverse community feels at home and engaged, as they themselves will be the creators and the executors of the activities in the space going forward. Her responsibility was to provide a flexible, communal space; a harmonious, new little city.
Focuses on new types of visual storytelling: still image, moving image, and multimedia, with a curriculum that emphasizes new media and transdisciplinary skill sets, and understands photography as a hybrid and emerging art form. The program explores digital image-making as a force and it is designed as a practice-based and process-oriented program. Based on the intersection of visual phenomena, new media, critical studies, and creative production, the program offers a unique blend of studio practice, and theoretical and art historical training. Students who pursue the program at Paris College of Art have the potential for connection-building while they are still in the program.
Nderi started writing notes to his father because he felt that he did not understand him or his work and possibly Nderi did not understand him. The more that he would write these notes, he felt that he was heading into a monologue, and he realised he would need collaboration. So Nderi asked his father to write to him. Asking him to talk about Nderi’s grandparents forced his father to confront his past directly and to relive and transfer memories that he experienced so they become Nderi’s experiences too. Since African history has always been passed on through storytelling, this is what lies at the heart of family representation—this journey that one takes is more important than singular moments thus the significance of the title Tembea Uone Mengi (Walk and you will see a lot).

Nderi was born in Kenya and raised in Southern Africa where he grew up with a true appreciation for the beauty of the African continent and her people. With environmental portraiture at the core of his practice, he aims to expose and discuss the evolving nature of African culture. The projects are typically focused on people, choosing them either vocationally or by a community. Over the last six years his practice has seen him work with international organisations such as the International Trade Centre, British Council and Caritas-Fastenpfeffer, as well international brands such as LinkedIn, Stanford University and Unilever. His ongoing photo documentary 43, a project on the Kenyan identity also led him to receive a grant from National Geographic in 2018.
BEYOND THE DOT
MA TRANSDISCIPLINARY NEW MEDIA

Designed for those who are interested in exploring the wide-ranging creative field of New Media that goes beyond traditionally defined art and design disciplines. This program employs methods of transdisciplinary practice through collaborative teamwork. Through a shared creative process, students re-frame their current understanding of different tools, technologies, theories, and methods, developing hybrid systems and solutions that go beyond any one discipline.

LARA KALECIK
OFO OBUOBI
RACHEL LACK
TARA ASTARI KASENDI
Lara Kalecik was born in 1994, in Istanbul, Turkey. She has a BA degree in Visual Arts and Communication Design. Through her years in college, she realized her passion to Art history and museum experiences. She explores people in the museum and their experiences. After her graduation in 2017, she was working for one of the biggest modern art museums in Istanbul, Istanbul Modern Art Museum where she worked with many photographers and artists. After her experiences, she aims to work for developing the museum-audience relationship.

New Media Art Game is consisting of 16 non western artists, which focuses on social issues such as, feminism, gender issues, identity, politics, immigration, religion, climate change. The objective of the game is to show people new media art is not only about technology, computers or internet but to fundamentally change societal communication. The game could be used through museums or galleries for different exhibitions and develop familiarity to the artists and works exhibited. This game can be played at home with friends or in an exhibition to get familiar with the artists and works before the tour.

New Media Art Game, 2019. 10.5 x 14.8 cm game cards (32 pieces); 12 x 20 cm information cards (16 pieces); 65 x 80 cm wooden board; 14.8 x 21 cm book; Digital print on paper offset 250g.
In Transit is a journey through the artist’s creative process; or a relationship between the analog and digital. Line is the form and drawing is the medium. What sets out as a trace delicately marked in ink ends up as a vinyl wall installation delivered by a plotter. The eventual transformation turns the hand-drawn line into a vectorized form, an evolution that makes the line capable of existing on both the paper and the wall. The medium transitions from paper, through the digital screen, and finally to the wall.

In Transit is composed of a system. Each line thickness is varied, with standardised weights serving a unique purpose. They move in parallel, sharply or swiftly; yet constantly flowing into formation. The starting point is the hand, and the vessel is the machine.

Ofo Obuobi is an artist and graphic designer from Accra, Ghana. In May 2019, Ofo will receive her Master of Arts in Transdisciplinary New Media from the Paris College of Art. At PCA, she also completed a certificate program in Communication Design in May 2013. The academic foundation in fine arts followed by her professional practice as a designer has shaped her work in both professional and academic environments. As a graphic designer, Ofo has worked in technology, fashion and education management. In all of these experiences, she has enjoyed using graphic design as a medium to elevate brands. Working at Apple, Christian Louboutin and ALU Education moved her from the active cities of New York and Paris to the sublime island of Mauritius, off the coast of East Africa. Finally, as an artist, Ofo explores the expression of line as pure form across a variety of media such as vinyl, ink, and Adobe Illustrator. Her work has been exhibited at Mount Holyoke College (USA), ALU Education (Mauritius) and the Paris College of Art.

In Transit, 2019. Matte vinyl, 120 x 240 cm.
The senses, being the explorers of the world open the way to knowledge. Empower your senses with an exciting journey through MOOD chocolate, where you will taste, touch, smell, hear and see a brand unlike any other. Be a part of an experience that will change your perspective on how brands exist on multiple dimensions. This project aims to introduce you to the exciting depths of sensorial branding, a journey for those who dare to be bold.

Rachel Lack is an award winning multidisciplinary Graphic Designer and Art Director from Guatemala. She is currently based in Paris, completing her Master’s degree at the Paris College of Art. Rachel has worked on a multitude of platforms with a variety of clients—from big clients such as AT&T and Cox Enterprises, to small boutiques and agencies in Central America. Her work has been recognized by the Addy Awards and the International HOW Awards. From brainstorming to creating to launching, Rachel is passionate about her craft and aims to push the limits that are set by the design industry.

Mood
The senses, being the explorers of the world open the way to knowledge. Empower your senses with an exciting journey through MOOD chocolate, where you will taste, touch, smell, hear and see a brand unlike any other. Be a part of an experience that will change your perspective on how brands exist on multiple dimensions. This project aims to introduce you to the exciting depths of sensorial branding, a journey for those who dare to be bold.
Tara Astari Kasenda was born in Jakarta, Indonesia, 1990. Since she graduated from the Institute of Technology Bandung’s Faculty of Art and Design in 2013, Tara has been experimenting with oil painting, installation, prints, sculpture, and video. Through the blurriness and soft pastel hues that tie her work together, she emphasizes the issue of identity as well as the feeling of ambiguity and paradox about how her cultural identity tended to be overpowered by multiple identities that came with the global stream — leaving the notion of self for her and her generation with a vagueness of being. Tara had three solo exhibitions, one shown as a special section for young emerging artist in Art Taipei 2015, Taiwan. In 2019, she was chosen as Forbes Indonesia’s 30 under 30 - Art, Style & Entertainment. She recently attained her Master of Arts degree in Transdisciplinary New Media from Paris College of Art.

By utilizing digital software and coding, Tara Astari Kasenda extracted 9 colors of the sky of Paris from more or less 400 picture of the sky she took since she arrived at Paris is August 2018. She applied the colors on three different mediums: oil painting, print, and video, to underline the open-ended question about the perception of color. Her work also accentuates the thresholds that colors has to offer; between light and dark, the defined and undefined, natural and artificial, traditional and new media.
DE-FAULT
MFA TRANSDISCIPLINARY NEW MEDIA

Designed for those who are interested in exploring the wide-ranging creative field of New Media that goes beyond traditionally defined art and design disciplines. This program employs methods of transdisciplinary practice through collaborative teamwork. Through a shared creative process, students re-frame their current understanding of different tools, technologies, theories, and methods, developing hybrid systems and solutions that go beyond any one discipline.

DAMI KIM
HELA SHARKAS
JOE JOHNSON
KHADIJA TOOR
ZIMASA GYSMAN
Equipped with social selves, we are stable in society. We make them through others’ projections on us. However, relying on these social selves is dangerous, because we easily lose a thought of otherness: one can never explain another, ... we are the infinity. In this infinity, one finds accordance with another, i.e., love.

In Front of the Mirror, Metro, Line, and Self were courses of re-structing a social self to protect love, a beloved self. In Front of the Mirror firstly questions a social self produced through physicality. Its choreography reflects the artist’s projections on audiences and vice versa. Metro was followed to see if connections can be made in between strangers. It led to Line, a manifestation of an alternative social self. Upon a thin line, the artist imitates a performer’s gestures to be intimate with him, or any others. Finally, in Self series, a beloved self can be presented in social spaces.

Dami Kim (b. 1993, South Korea) was born in Korea, whose division easily confines bodies to one society. She focuses on bodies as a centre of creation and danger, looking at how we occupy spaces in relation to others. In her performances, or happenings, the presence of an audience is inspiring.

Kim often uses dance in her creation. It is improvised by the artist as a performer under dynamics with audiences. Her first dance training was street dance, or more specifically waacking, a dance form originating from gay culture. She learned how to express herself and her emotions.

Kim started a 2-year study in Transdisciplinary New Media in order to better understand how new technology has been changing our perception. Her work questions contemporary bodies and identities, structured to adapt simultaneously to the real and social-media worlds.
Born in Damascus Syria, Hela Sharkas is a Paris based New Media Artist/Graphic Designer who has lived and moved between various countries around the world, from Syria to Saudi Arabia to Malaysia and eventually France to pursue an MFA degree. During her five years living in Malaysia, Hela obtained her bachelor’s degree in Visual Communication followed by working as an art and design tutor at the university she graduated from, LUCT. Hela’s passion for art started at a young age and was highly impacted by her constant moving from a country to another. The constant displacement affected Hela’s perception of space, time and existence. Therefore, Hela’s artistic practice is currently exploring the possibilities of building relationships between the digital world and the physical one. With the use of light and transparency, in which she is highly interested in, she creates atmospheric installations to bring out an ethereal/out of this world experience.

Hela delves into questions about what is real and what is virtual. She explores the way we perceive the space surrounding us at a certain time, and our awareness of existing in that space. **W i T H i N** explores the presence of an artificial parallel environment that exists in cities at night - the virtual meets the physical within a specific contained, yet infinite, space, that involves layers of harnessed artificial lights.
For as long as Mr. Johnson can remember he has always asked himself the following questions with regard to his identity: Who am I? To what extent is my awareness of self enveloping my perception of how I see myself versus how others perceive me? To what extent do experiences, both personal or collective, influence my perception of myself?

He finds that while pondering these questions, there is no clear separation between his individual and collective identity because he is always using the first-person perspective as a frame of reference.

The present work explores the connection of family narrative to identity. The pieces in “Family Tales” series examines the role visuals play in the listener’s capacity to conjure mental images of during narration. The series investigates how much stimulus is required to transport the listener to the setting of the narrative, and to assess their ability to identify with the storyteller. The fusion of analog and digital media invokes the passage of time and the intergenerational transfer of family histories from one generation to the next.

American artist, Joe Johnson has lived in Paris since 1998. Mr. Johnson began his art career as a painter and sculptor in the western United States before recently transitioning to multimedia. The artist’s work centers around storytelling and identity. His works have been exhibited in France, Germany, Canada, and the United States, and featured in publications such as “Cité Black” and “Nouvelle Ops.”

In 2009, Mr. Johnson was the Invitée d’Honneur at the Sidney Bechet Cultural Center in Grigny and appeared on TV 5 in the television program “Star Portraits.”
If the Night is Dark consists of four light boxes with portraits and text superimposed on them which are activated when the viewer gets close to them. The portraits are of four young Christian Pakistani kids who belong to a lower social class and are considered a marginalised minority in the country. The poem, which illustrates the notion of significance through lighting the world up for others, coupled with the portraits provides a commentary on a current issue, not only in Pakistan, but all over the world. 

You’ll Never Have the Comfort of our Silence Again is a website about the Women’s Action Forum hosted on Beaker browser. The website consists of photographs, member biographies, interviews, and writings. WAF is a secular human rights group that was founded to fight the misogynist laws that the Pakistani government set in motion in the late 1970s.

Khadija Toor is a visual artist from Pakistan who moved to the United Arab Emirates at the age of four, lived between various cities in the UAE, and Toronto, with occasional stints in New York in her college years. She received her B.A. in Visual Arts from New York University Abu Dhabi and worked as a graphic designer for a year at a social research think tank. Khadija has always been passionate about social issues, especially the ones circulating around her country of origin. To strengthen her connection with her roots, and to re-establish her identity as Pakistani, she creates work around social issues surrounding the country that she hopes will foster dialogue and spark change. Khadija has exhibited in the UAE and in France, and has been nominated for the Sheikha Manal Young Artist Award, as well as the Ras Al Khaimah Fine Arts Festival Photography Award.
The work that Gysman has been engaged in is centred around performance practices - what constitutes a performance, how does it work and how do you create new forms of performance. His artistic practice has been geared towards experiments into what performance means in the context of Electronic Music.

Zimasa Gysman is an electronic musician and new media artist currently studying his Masters in Transdisciplinary New Media at the Paris College of Art. Being a classically trained musician, it was not until he moved to Cape Town, South Africa that his interest in performance and electronic music came to a head. He has an interest in performance and the practices used by various performers in different fields to bring about their performances. Now based in Paris, he uses technology to find new artistic expression as a musician.

The work that Gysman has been engaged in is centred around performance practices - what constitutes a performance, how does it work and how do you create new forms of performance. His artistic practice has been geared towards experiments into what performance means in the context of Electronic Music.