

Marta Cელიო

Graphic
Design

Selected
Work



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About Myself

Work Experience

+ Selected Projects

Hi! I'm Marta Celio

I am a multidisciplinary concept-led graphic designer with a passion for branding, typography, editorial design and print.

In my work I aim to question the current social dynamics and celebrate culture, communicating complex ideas effectively in a more accessible form to bring about social change. In my self-initiated project, often drawing inspiration from critical theory and pop culture, I am interested in analysing the current social discourse, commentating on everyday life.

In the past few years, I have developed a wealth of workplace experience in creating inventive visual concepts, working on a range of projects for social causes, education, cultural events and non-profit organisations. Working on these projects I had the chance to refine my design and visual thinking skills, whilst feeding into my keen interest and curiosity towards all aspects of graphic design. I am always eager to learn more and I enjoy collaborating with like-minded individuals.

I believe in the subversive potential of words and images.

Work Experience

October 2020
Present In-House Graphic Designer and Editorial Advisor
Cognitive Paths

October 2020
Present Head of Design and Project Lead
Bristol Black History Month Magazine (Cognitive Paths + BSWN)

January 2021
Present Graphic Designer and Marketing Assistant
One Bristol Curriculum (Cognitive Paths)

July 2020
Sept 2020 Graphic Designer Intern
Encounters Film Festival

Selected Freelance Experience

August 2021
Present Graphic Designer
Extra Strong

August 2021
February 2022 Graphic Designer Front-end Web Design and Editorial Design
Tales of Care & Repair - Led by Repair Acts, UWE (School of Art and Design and Digital Cultures Research Centre/DCRC)
in collaboration with Toxics Link, India and Gambiologia, Brazil.

August 2021
Present Graphic Designer
Home From Home

March 2021
April 2021 Graphic Designer and Front-end Web Designer
Liminal Routes

February 2021
April 2021 Project Coordinator and Graphic Designer
Re-Work In The Future - Street Corner Reading Room Bristol (UWE)

Additional Experience

October 2021
Present Visiting Speaker and Occasional Lecturer
The University Of West Of England - Graphic Design Course

March 2020
May 2020 Editorial Designer
End Of The Year Publication - C.E.O.s - UWE Graphic Design

October 2019
November 2019 Graphic Designer and Video Editor
Bricks And Mortar Exhibition - UWE Graphic Design

Encounters Film Festival Catalogue 2020

Outcome:

Visual Identity
Promotional Material
Impact Report
Social Media

Displayed:

Editorial Design
B5 125 x 176 mm

Role:

Graphic Design intern

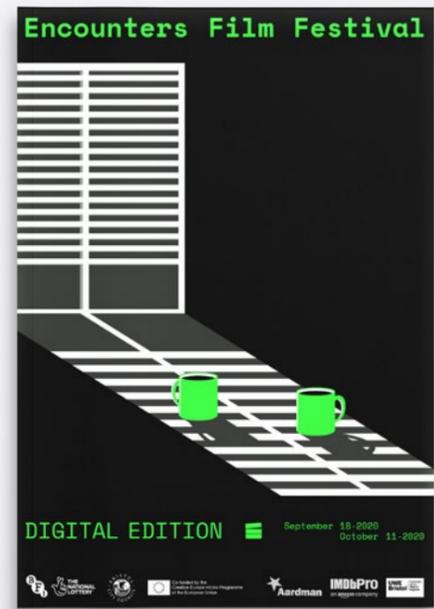
Overview:

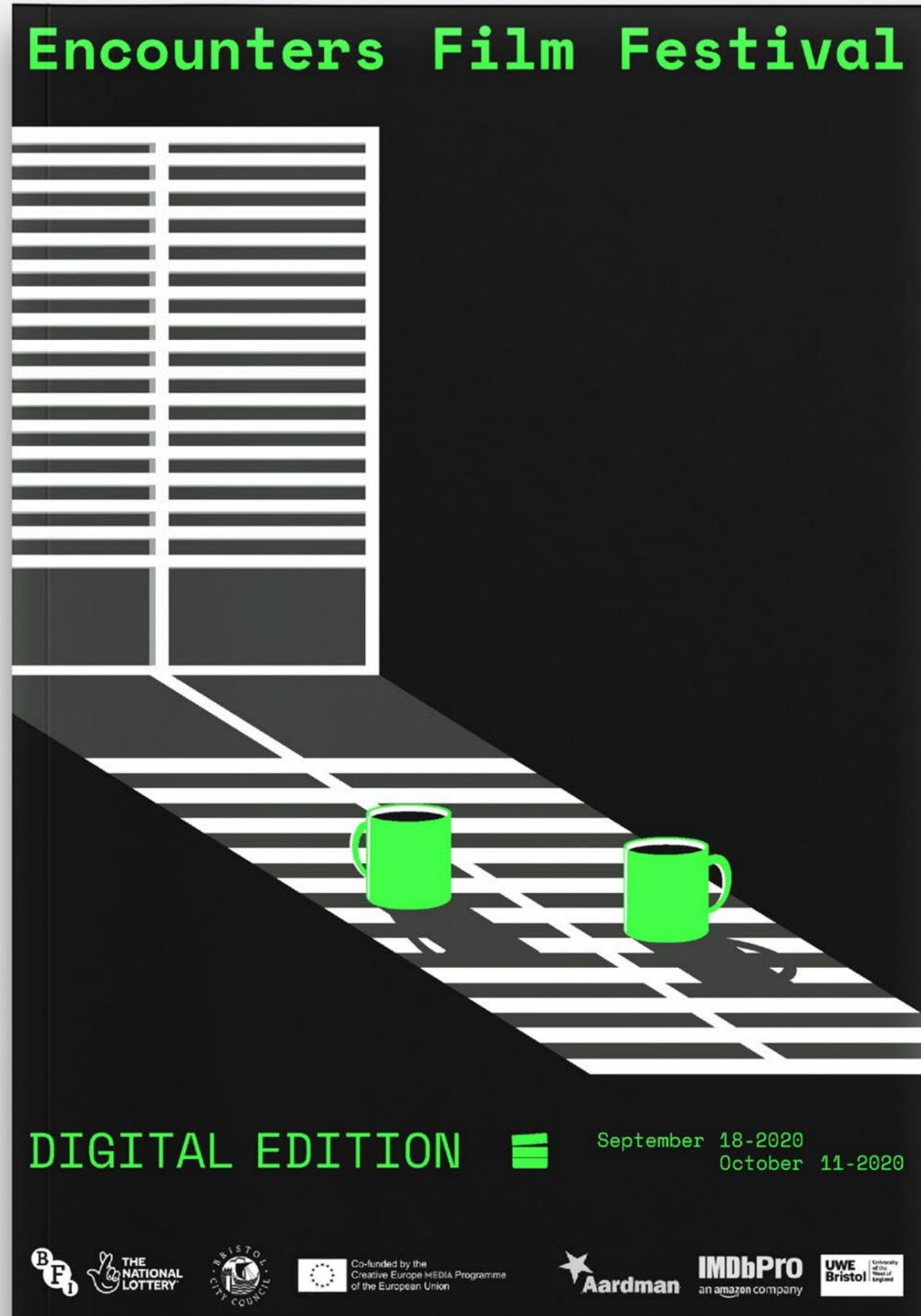
Encounters Film Festival is a short film and animation festival which takes place yearly in Bristol. I was asked to develop a new identity for the 2020 first digital edition of the festival. Following the company pre-existing branding guidelines, I created a new visual concept for this year's festival edition to reflect the new digital format of the event. Following the end of the festival, I was also commissioned to design a series of info graphics and an annual report to encapsulate the reception of the 2020 edition.

The layout and design was inspired by the new ways in which the films were being viewed, on a new digital platform from home. Similarly, the illustration on the cover conveys the new format of the festival as well as referencing characteristic film photography and lighting.

Additional Links:

The whole catalogue pdf can be viewed here:
[Encounters Film Festival 2020 Catalogue](#)





A-B

In Competition

www.encounters.film

22

ARMSTRONG



Russ Etheridge
UK
2020
11:00

Mel builds sculptures of her criss-obsessed crush. When the moon vanishes before her eyes, she must find a way to save the world before it crumbles into tiny pieces.

Contact email: contact@russelltheridge.com

Animated Encounters Grand Prix, Best of British: Animation, IMDbPRO UK Audience Award.

AURA



Chun Chun Chang
USA
2020
05:00

A man encounters the goddess of the wind inside a deadly storm.

Contact email: chunchununa@gmail.com

Animated Encounters Grand Prix, IMDbPRO International Audience Award.

ATOMIC LOVE



Imogen McCluskey
Australia
2020
11:00

It's 1988. Recently married Dana helps her eternally-single friend Aleca make a video profile for a dating service called ATOMIC LOVE, provoking a confession that forces them to address the nature of their relationship.

Contact email: imymccluskey@hotmail.com

Brief Encounters Grand Prix, IMDbPRO International Audience Award.

AUTUMN WALTZ



Ognjen Petković
Serbia, USA
2019
19:00

A couple is trying to reach freedom out of besieged town. On their way out stands barricaded with unfriendly soldiers.

Contact email: mansarda2013@gmail.com

Brief Encounters Grand Prix, IMDbPRO International Audience Award.

BACKWARDS



Marco Augelli
UK
2019
11:00

In a corporate world where everybody walks backwards, one young man stuck in a dead-end job tries to break out of the cycle of normality.

Contact email: marco@marcoaugelli.com

UK Student Award, IMDbPRO UK Audience Award.

BATTLEFIELD



Jannis Lenz
Austria, Germany
2020
09:00

Inspired by the quote of Austrian Expressionist, Oskar Kokoschka: "Weeds are nature's opposition to the governance of gardeners", BATTLEFIELD shows the inner life of a military base as a microcosm that seems to have fallen out of another time.

Contact email: info@refreshingfilms.com

Brief Encounters Grand Prix, IMDbPRO International Audience Award.

BARE TREES IN THE MIST



Rajan Kathet
Nepal
2019
15:00

At the onset of winter with no contact from her husband, a young mother calls on her returnee neighbour, expecting gifts for herself and her son.

Contact email: salpafilms@gmail.com

Brief Encounters Grand Prix, IMDbPRO International Audience Award.

BED



Lucy Campbell
UK
2019
05:00

Artist's film: a couple, long married, stitch themselves together in bed, the bed itself is stitched, web-like, into the room. A reflection on the intimacy and captivity of a long relationship.

Contact email: lucyhelenacampbell@icloud.com

Brief Encounters Grand Prix, Best of British: Live Action, IMDbPRO UK Audience Award.

A-B

In Competition

www.encounters.film

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AWARD WINNERS - ENCOUNTERS

BEST OF BRITISH LIVE ACTION FILIPINA Rafael Barua Philippines-UK 2020	BEST OF BRITISH: ANIMATION WINNER BENCH Allen Walker UK 2020	CHILDREN'S JURY AWARD WINNER DEIL POUR Oeil Thomas Bellamy, Alan Bellamy, Robin Courtisier, Mathieu Leonard, Nelson Hart & Françoise Briantais France 2020	UK STUDENT AWARD WINNER MERCURY'S RETROGRADE Zofar Deez UK 2020
ANIMATED ENCOUNTERS GRAND PRIX WINNER THE TIGER WHO CAME TO TEA Nikita Shukh UK 2020	BRIEF ENCOUNTERS GRAND PRIX WINNER FILIPINA Rafael Barua Philippines-UK 2020	IMDPRO INTERNATIONAL AUDIENCE AWARD DAVID Josh Woods USA 2020	IMDPRO UK AUDIENCE AWARD WINNER BRIEF ENCOUNTERS SPECIAL MENTION NO MORE WINGS Harshad Rajgopal UK 2020

AUDIENCE DATA

Audience Experience

- 93% Recommended this festival to a friend or family
- 97% Thought it was a good quality experience
- 88% Thought it was worth the cost
- 96% Thought it was a good value for money
- 47% Thought it was a great experience

Audience Gender

- Female 64%
- Male 36%

Audience Age

- 18-24 11%
- 25-34 13%
- 35-44 15%
- 45-54 17%
- 55-64 19%
- 65-74 21%
- 75+ 24%

STREAMING DATA:

Total Subscribers 974 | Total Views 39,056 | Film Views 33,778 | Event Views 5227

Top 10 Countries

- UK
- USA
- Germany
- Czech Republic
- Canada
- Ireland
- Japan
- Netherlands
- France
- Poland

UK Viewings

- South West 4%
- London 3%
- North West 3%
- North East 3%
- West Midlands 3%
- Yorkshire 3%
- West 3%
- North East 3%
- North West 3%

DIGITAL MARKETING DATA:

- Facebook - 16,548 | Over 170k impressions over the festival period
- Twitter - 35.6k
- Instagram - 4,100 - increase of 1,700 from Aug 2020

Over 3000 views of our Festival Trailer on YouTube
10,000 impressions over the festival

Followers who identify as Female: 50%

Followers across all of our platforms are aged 18-34: 50%

DIGITAL MARKETING

Encounters Film Festival presents an annual International Competition featuring the best new short film and animations from around the world. Filmmakers in competition are eligible for some of the world's most prestigious short film and animation awards including The Academy Awards, the BAFTA and The European Film Awards.

This year we had over 3000 submissions to be considered for our competition programmes, and our production teams worked incredibly hard to put together the 200 films selected to compete for our awards this year.

NOMINATIONS

Animated Encounters and Brief Encounters Grand Prix winners will be eligible for an Academy Award nomination. All British films in competition are eligible for BAFTA nominations and a film from the international competition will be nominated by our juries for the European Film Awards.

“Fantastic festival - digital or in person. Seriously impressive programming, friendly staff, super affordable, and all round wonderful thing.”

“As someone with a disability, the accessibility of viewing online at home was an option never open to me before. The festival staff I interacted with were kind, helpful, passionate and made the experience even more enjoyable. Thank you for having me.”

“Having it online was fantastic! We managed to see many more films than usual as busy schedules usually only allow us to attend one or two screenings. Being able to watch in our own time, after work, in PJs was just brilliant. I just wish it went on for longer so we could watch even more!”

“I was impressed at how well Encounters transitioned to being an online festival during the covid pandemic. Our film has screened in many festivals this year, and Encounters is the only one that has really felt like it rose to the challenge. Well done and thank you! The filmmaker Q&A sessions were a great touch.”

“It was really fantastic, I loved being able to attend one of my favourite events from Birmingham where I'm currently living. It was brilliant and lit up my days during these hard times.”

“Amused that you managed to do so much for such a small ticket price.”

Counter Sound

Outcome:

Visual Identity
Content Curation and Gathering
Publication

Displayed:

Editorial Design
Book 120 pp
300x300 12" Vinyl Size
180x180 7" Vinyl Size
120x120 CD Size
100x63 Tape Size

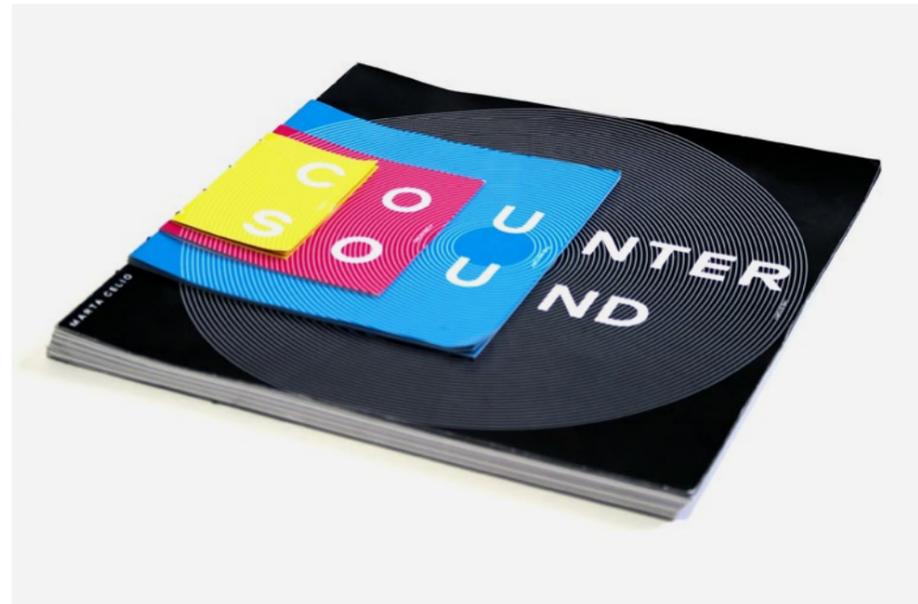
Overview:

An exploration on the birth, rise and fall of independent music, a phenomenon which took place in England throughout the late 70s, 80s and 90s. The record labels which emerged during these years, characterised by their own different sounds and use of technological innovations, will define musical influences which are still the root of various musical genres nowadays. All content was selected and curated in this book to highlight the stories of the most influential independent record labels which formed as a reaction to both mainstream music and the historical circumstances of the time.

The book is divided in four different section: Intro, Foreword, The History and The Story. Each section's size was inspired by different music formats, such as the size of a CD, Vinyl or cassette tapes, as a way of linking the outcome to its subject matter and represent the underlying theme of music technology. Each element within the overall design of the book references particular aspects of music culture.

Additional Links:

The whole book pdf can be viewed here: [COUNTER SOUND](#)







FACTORY RECORDS



How factory record was started in 1976 by Tony Wilson and Alan Erasmus

Factory Records was a Manchester based British independent record label started in 1976 by Tony Wilson and Alan Erasmus, which featured several prominent musical acts of the 1970s such as Joy Division, New Order, A Certain Ratio, The Durutti Column, Inspiral Betondez, Secret Love and (Dunellun) Manchester in the Dark and James.

Wilson assembled a pool of talent to run the label. Martin Hannett, the old hippy who produced Spiral Scratch, would take care of the music and he recruited a talented art school graduate, Peter Saville, to create Factory's distinctive look.

With all the elements in place, the question now was, would it work? Joy Division's and Factory's debut album, *Unknown Pleasures*, was to be the testing ground.

Unknown Pleasures was the first album released by Factory in 1977, at the same time that their manager Rob Gretto joined the label. The album received great critical acclaim, the band appeared on the front cover of the UK music magazine the *NME* and recorded a session for influential BBC DJ John Peel. Wilson credits this success with turning the label into a "true business".

His business model couldn't have been more different to that of the established music industry.

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"The thing about Tony is you always got the impression he's got big, big, BIG ideas. He always thought big. Factory is not just about records, it's about everything."



The Factory (1976)
Peter Saville, Tony Wilson, Alan Erasmus

THE STORY

CHAPTER 1: THE ROOTS OF INDEPENDENT MUSIC

KLF COMMUNICATIONS



Using new cheap computer technology Bill Drummond and Jimmy Cauty completely changed how music was being created

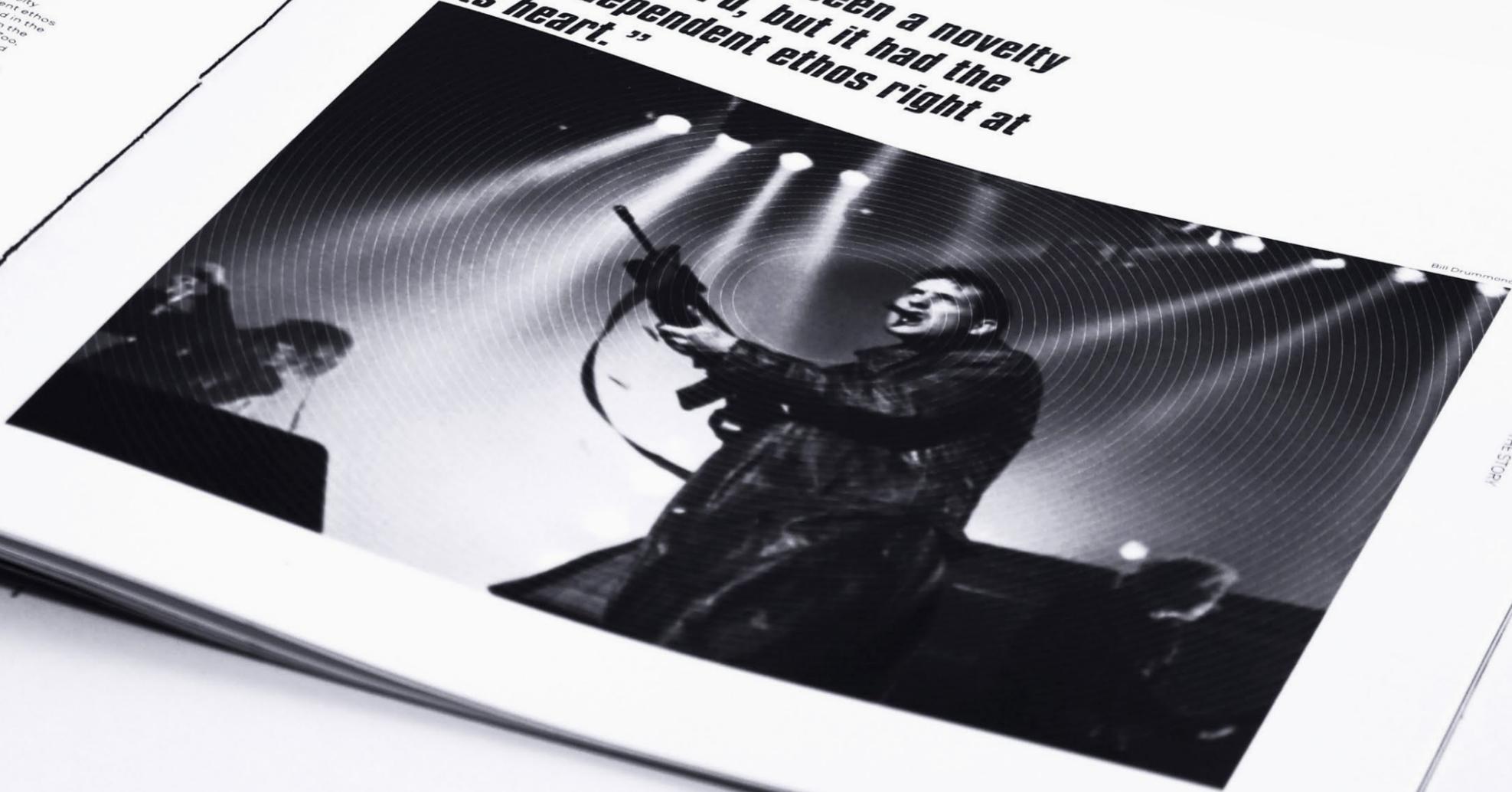
The KLF, also known as the Justified Ancients of Mu Mu, The JAMs, the Timeshifters and other names, are a British electronic dance act that emerged in the late 1980s and early 1990s. Beginning in 1987, Bill Drummond (aka King Bob D) and Jimmy Cauty (aka Rockman Rock) released his first independent single, 'Rockin' the Birds' (aka the Timeshifters). The KLF released a series of independent hits on their own KLF Communications record label and became the biggest-selling singles act in the world for 1991. The duo also published a book, 'The Manual: How to Have a Number One the Easy Way', and produced a road movie called 'The White Room'. Bill and Jimmy Cauty have formed The KLF at successful UK independent singles band since the summer while they were working at Aitken and Watkinson studios.

With no manager, no office, they had a lock-up where they kept their costumes that they wore on Top Of The Pops, with the horns coming out of their heads. And a squat and a phone. And two visionary imaginations in Bill and Jimmy. And two million and millions in Bill and Jimmy. And two was a source of cash from chaos again rippling through the industry - that every thing's possible it's got nothing to do with guitars. It's got nothing to do with people in suede or leather jackets singing about their girlfriends. It's people doing something truly extraordinary that hasn't been done before.

Over the next few years, Bill and Jimmy would release records as The KLF. With another number one, five more top tens, and a smash hit in America for an 18-month period, The KLF were the biggest selling singles band in Europe.

Communications. It might have been a novelty dance record, but it had the DIY independent ethos right at its heart. It was an indie spirit forged in the early part of Bill Drummond's career, when, in the late '70s he founded the seminal record label Zoo, home to the likes of Echo and the Bunnymen and Teardrop Explodes. But by the mid-80s, he'd left the indie world behind. And he was working for the enemy - the major label Warner's.

"It might have been a novelty dance record, but it had the DIY independent ethos right at its heart."



Bill Drummond

THE STORY

CHAPTER 1 - THE IMPACT OF DANCE MUSIC

The Market Will Regulate Itself

Outcome:

Visual Identity
Vinyl Design (outer + inner sleeve)
Video Production
Sound Editing
Research Document

Displayed:

7" Vinyl Design
Outer Sleeve

Overview:

The past few years of British politics have been characterised by privatisation, deregulation of the market, austerity policies and competitiveness. These are only some of the defining characteristics of the Neoliberal ideology through which policies have been implemented and continue to rule the political landscape of both sides of the Atlantic. Neoliberal policies have shaped not only the way we live, but also our society and environments.

As a way of encapsulating the ideological change brought about by this ideology and its repercussions on our system, I created a sound piece, mixing recorded sounds titled 'The Market Will Regulate Itself', as a social commentary on our current system.

The sleek contemporary stock market inspired aesthetic displays aspects of competitiveness, deregulation and automation which characterise our current political and economic system. The sound piece, with its uplifting rhythm, includes more unsettling sounds in an attempt to satirically comment the society we currently live in.

Additional Links:

Listen to the soundtrack here:

[The Market Will Regulate Itself - The Sound Of Neoliberalism](#)









The Nocturns

Project:

Visual Identity
Merch Production

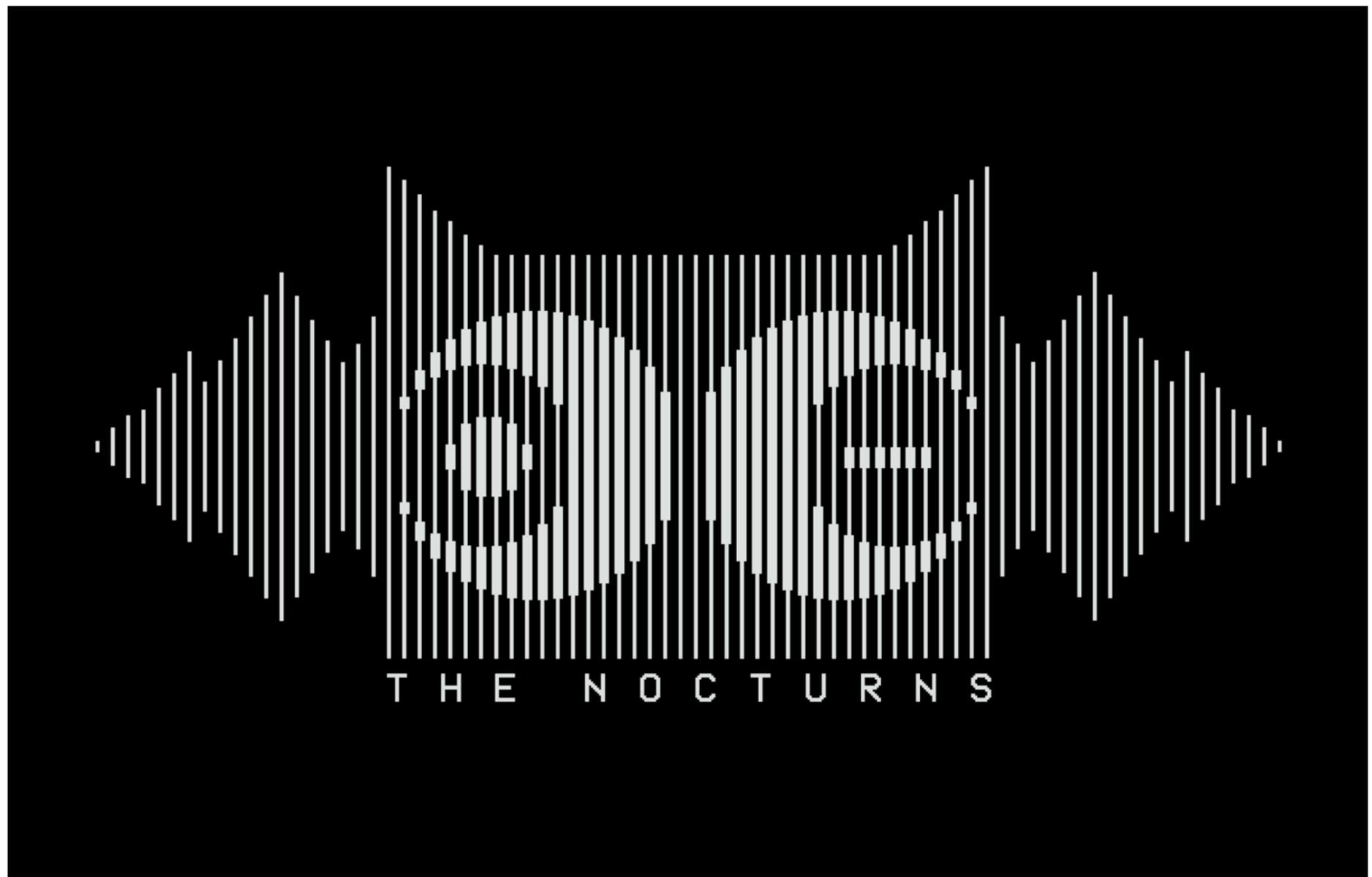
Displayed:

Logo Design
Screenprinted merch

Overview:

The Nocturns are a pop music producing duo based in London, founded by Joe and Charlie. I wanted to create a design that was playful and catchy, but also reflective of the duo's music and practice.

The logo represents an owl to illustrate the name of the duo. The image is composed of lines of different thickness, which form a sound wave. The two eyes were subtly used as a way to create a monogram capturing the initials of the founders, J and C, as well as to suggest the different mediums used by the producers in their process, such as mix tapes and DJ decks. The winking eye creates asymmetries within the design and suggests the friendly and approachable nature of the duo whilst encapsulating their approach to music production.







Bricks + Mortar

Outcome:

Visual Identity
Promotional Material
Social Media assets
Exhibition Curation
Video Production

Displayed:

Visual Identity
Exhibition Curation
A4 invite
A3 Exhibition Guide

Role:

Graphic Designer and
Video Producer

Overview:

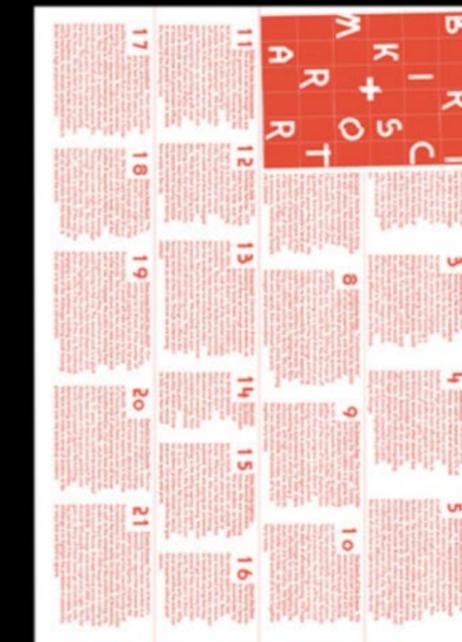
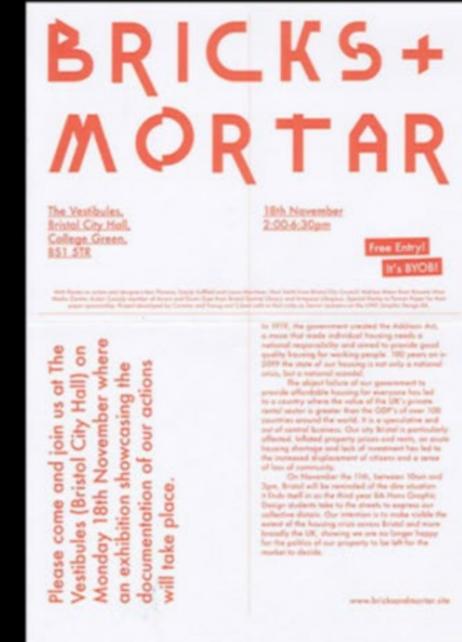
In 1919, the Government created the Addison Act, a move that made individual housing needs a national responsibility and aimed to provide good quality housing for working people. 100 years on in 2019 the state of our housing is not only a national crisis, but a national scandal. Our government is failing to provide affordable housing for everyone, property prices and rents are inflating and an acute housing shortage and lack of investment has led to the increased displacement of citizens and a sense of loss of community. Bristol is particularly affected.

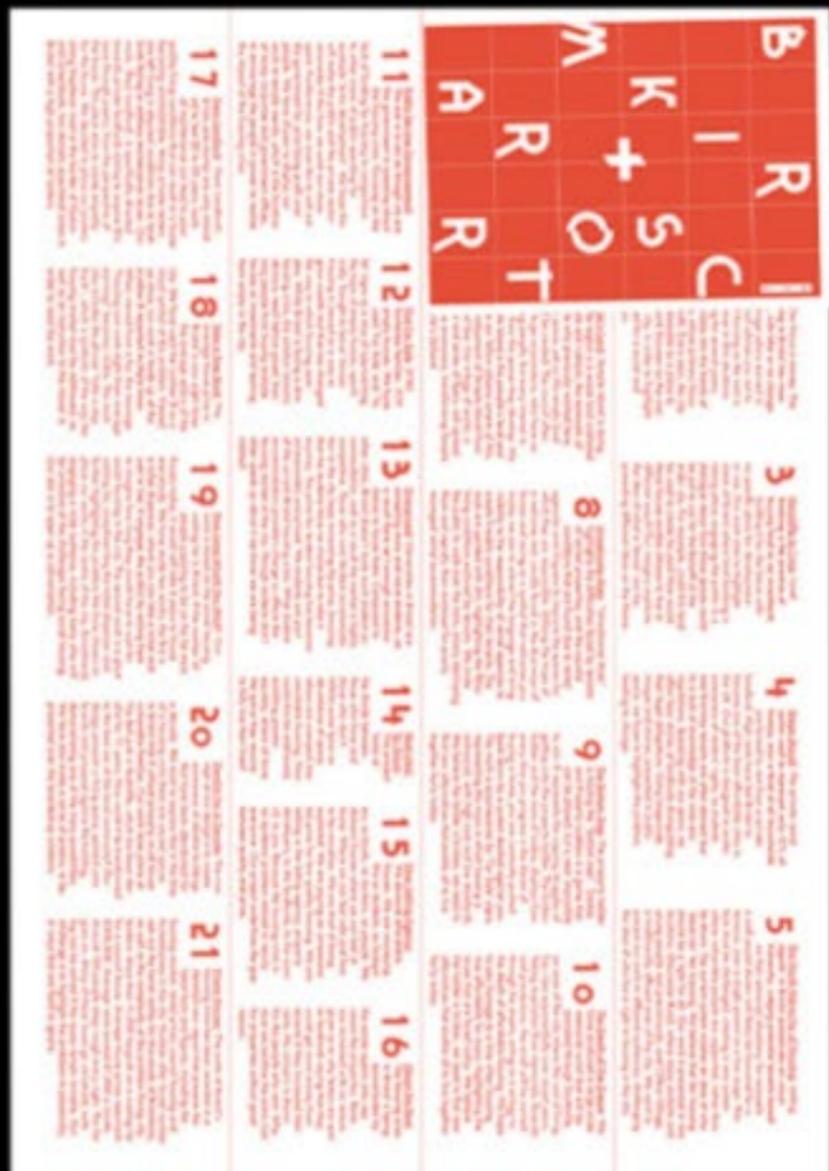
The Bricks and Mortar exhibition was set up to display and engage the public with the work of 3rd year UWE students. These outcomes were designed in the format of site specific mega graphics which were all installed in the city at the same time on Monday 11th November and then exhibited at the Vestibules in College Green.

Identifying issues and sub-themes within the subject was the first most essential step into creating a visual identity for an event relating to such a pressing matter. This process was supported by the visiting speakers, archive visits, workshops and conversations around the topic. The visual identity for the exhibition was designed to communicate effectively the urgency and the gravity of the subject matter. The use of building blocks and modular design also references aspects of architecture and the built environment.

Additional Links:

The project website can be viewed here: [Bricks + Mortar](#)



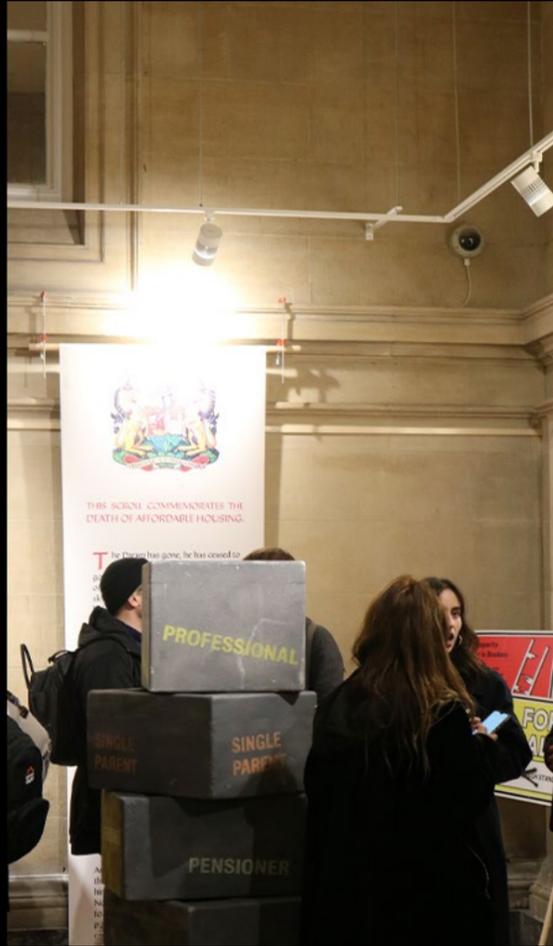


BRICKS
+
MORTAR



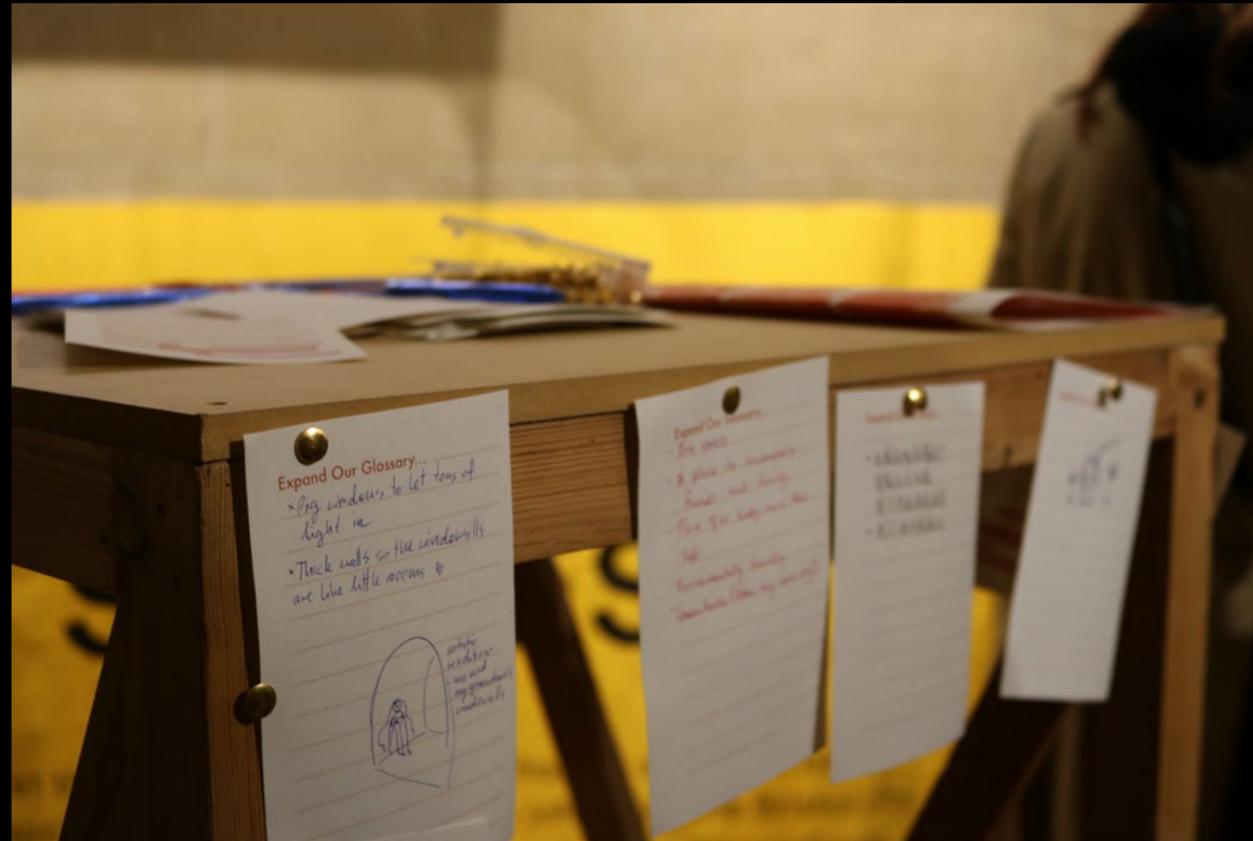
BRICKS
+
MORTAR





BE HOME LESS

empty houses all over Bristol in
 by informing the Bristol city



Expand Our Glossary...

- Peg windows to let tons of light in
- Thick walls so the windowsills are like little rooms

(with a drawing of a person in a small room)

C.E.O.s* Community Evolution Optimists

Outcome:

Visual Identity
Content Gathering
Workshop Organisation
Editorial Design

Displayed:

Editorial Design
B5 125 x 176 mm

Role:

Editorial Designer
Workshop moderator

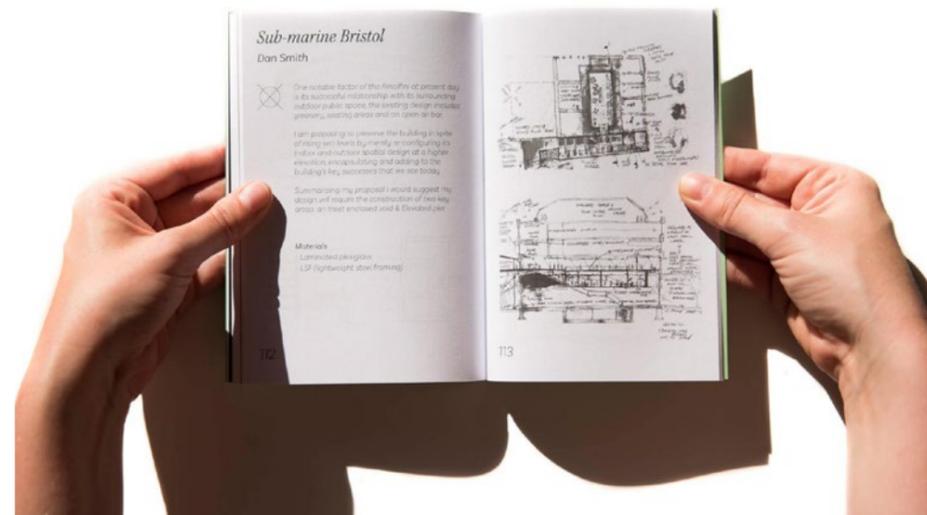
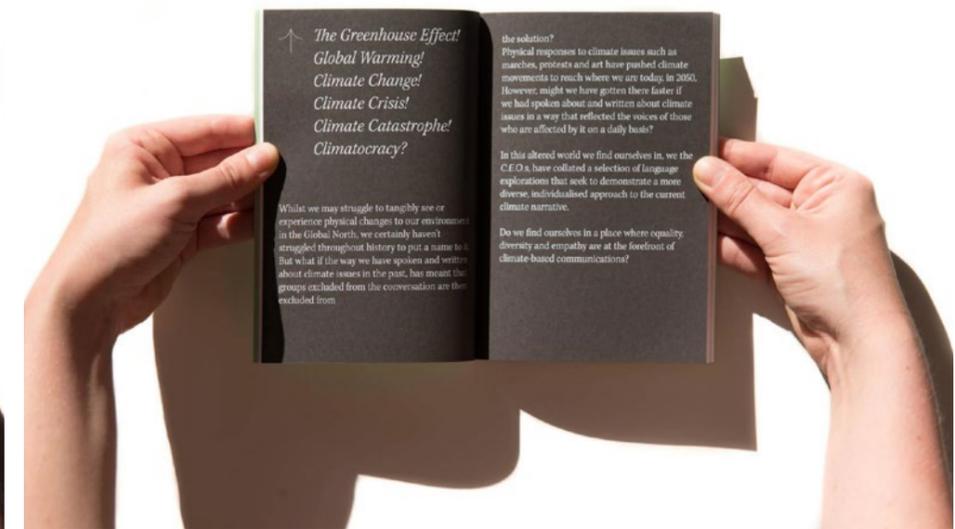
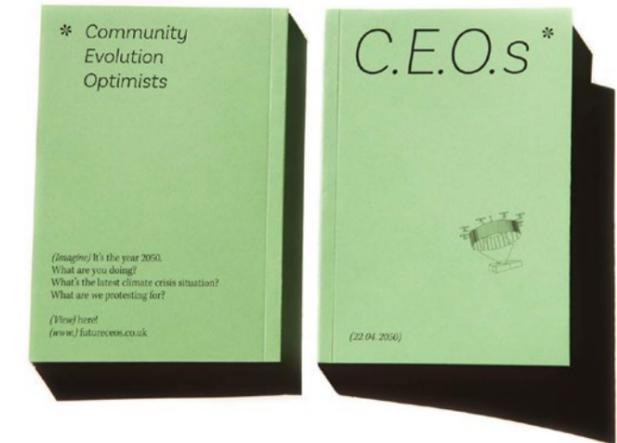
Project Overview:

Climate Evolution Optimists is a collaborative end of year project based around the theme of Solastalgia, climate-based media narratives and speculative climate-focused scenarios. The process of producing the book involved creatively and inclusively exploring climate futures in the year 2050, using methods of speculative, critical & participatory design. Speculating on daily life in Bristol, 2050, through the lens of current climate projections, the C.E.O.s* seek to engage those groups disenfranchised by current media platforms, to think differently and to engage in community focused conversations, debates and action around climate issues.

The content of the book was generated through workshops and conversations within the Class of 2020 students as well as interviews with the general public. The design was the result of a collaborative effort from the end of year production team.

Additional Links:

Project Feature: [C.E.O.s 3rd Year Publication Feature](#)
The whole book pdf can be viewed here: [C.E.O.s*](#)





↑
The Greenhouse Effect!
Global Warming!
Climate Change!
Climate Crisis!
Climate Catastrophe!
Climatocracy?

Whilst we may struggle to tangibly see or experience physical changes to our environment in the Global North, we certainly haven't struggled throughout history to put a name to it. But what if the way we have spoken and written about climate issues in the past, has meant that groups excluded from the conversation are then excluded from

the solution?

Physical responses to climate issues such as marches, protests and art have pushed climate movements to reach where we are today, in 2050. However, might we have gotten there faster if we had spoken about and written about climate issues in a way that reflected the voices of those who are affected by it on a daily basis?

In this altered world we find ourselves in, we the C.E.O.s, have collated a selection of language explorations that seek to demonstrate a more diverse, individualised approach to the current climate narrative.

Do we find ourselves in a place where equality, diversity and empathy are at the forefront of climate-based communications?

EVERYTHING

I REPEAT

EVERYTHING

IS A

RESOURCE

What was once known as rubbish or garbage is one of today's most valuable resources and is mined both on land and sea.

UK On The

BOIL!

Worse case plan scenario drawn up for death toll in excess of 300,000.

"We're skipping along a tightrope!" they scream.

Protesters strike against this unacceptable summer, amidst fears the UK is down into the depths and facing extinction.

RE ——— WORK IN THE FUTURE

The current Pandemic has highlighted the cracks within our system and radically changed our ways of working.

But does anybody want to go “back to normal”? Maybe this is the best time to re-imagine an alternative norm.

Come along to the first workshop for Bristol Street Corner Reading Room to re-think our current work structures and open a conversation on the future of work!

RE-WORK IN THE FUTURE
WORKSHOP!

Wednesday 3rd March 4 o'clock
on Zoom!



padlet.com

padlet

Marco Ugolini + 10 @ 2m

SCRR-B: RE-WORK IN THE FUTURE

Street Corner Reading Rooms - Bristol

RE-WORK IN THE FUTURE - FINAL EVENT: 15/03/21

RE — WORK IN THE FUTURE

SAME THING DAY AFTER DAY - WORK - DINER - WORK - ARMCHAIR - WORK - HOW MUCH MORE CAN YOU TAKE - ONE IN FIVE CRACKS UP

A SHORTER WORKING WEEK???

UNIVERSAL BASIC INCOME FOR ALL NOW!

IT'S NOT MONDAYS YOU HATE, IT'S YOUR JOB!

THE GOAL OF THE FUTURE SHOULD BE FULL UNEMPLOYMENT...

THANK GOD TRADE UNIONS IT'S THE WEEKEND!

Thursday 15th April 18.30 - 20.00 On Zoom

Run by: Street Corner Reading Rooms - Bristol

With Guest Speaker: Will Stronge!

With Guest Speaker: Will Stronge

Join us on Zoom Thursday 15th April at 6.30
Zoom link: <https://us02web.zoom.us/j/812334718367>
pwd=dWheZUVhSHiYTVpXUGIdD3dRZ1FWUT09&fbclid=IwAR2ksgsz3UloiX5Eb2LTk0nwr onMly4imObFKzMHZ1Vgp2_1cMNCg8-jdk

Suggested reading for the event discussion: <https://www.opendemocracy.net/en/oureconomy/work-and-free-time-new-social-settlement/>

RE-WORK IN THE FUTURE

The current Pandemic has highlighted the cracks within our system.

The nationally imposed lockdown has radically changed our ways of working and reopened conversations surrounding a range of topics linked to our current work structure and culture. Ultimately, the new ways of working have made it more difficult for people to communicate with one another and come together.

But does anybody want to go back to normal? Maybe this is the best time to re-imagine an alternative norm. The pandemic has shown the need for people to connect and work together for a better future. This project aims at starting a conversation around the new themes of work, which have emerged during lockdown. This will be done by creating a platform for people to come together, to connect, and open conversations on the future of work, with the aim of highlighting how the current system's aims don't coincide with human needs and propose alternative work structures.

STREET CORNER READING ROOMS — BRISTOL

STREET CORNER READING ROOMS - BRISTOL

MARTA CELIO: RE-WORK IN THE FUTURE

Padlet • markus eise...

STREET CORNER READING ROOMS - BRISTOL [SCRR-B]

Here's the link to the SCRR-B padlet

Reading List

Post Capitalist Desire - Mark Fisher

Inventing the Future: Postcapitalism and a World Without Work - Alex Williams and Nick Srnicek

Fully Automated Luxury Communism - Aron Bastani

Work Won't Love You Back - Sarah Jaffe

Bullshit Jobs - David Graeber

Podcasts

New Economics Foundation - Should we work less after the pandemic?

New Economics Foundation - Inventing the Future Universal Basic Income and Automation

Utopian Horizons - Fully Automated Luxury Communism w/ Aaron Bastani

Srsly Wrong and Utopian Horizons - Inventing The Future & Library Socialism

Novara Media - After The Robots: Aaron Benavon on Work, Automation and Utopia

Novara Media - I Am Not My Work

Videos and Interviews

Automate Now? Robots, Jobs and Universal Basic Income A Public Debate Book launch for "Inventing The Future" by the Bristol Festival Of Ideas

RE-WORK IN THE FUTURE WORKSHOP

RE — WORK IN THE FUTURE

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RE-WORK IN THE FUTURE WORKSHOP

Wednesday 3rd March 4 o'clock on Zoom!

3rd March at 4'clock on Zoom.
[https://zoom.us/j/96887528831?](https://zoom.us/j/96887528831?pwd=T1RBNEZEnzVtdDZlRVZzcEhrbzFizZ09)
pwd=T1RBNEZEnzVtdDZlRVZzcEhrbzFizZ09
Meeting ID: 968 8752 8831
Passcode: 0YTY7m

Reading: *Post-Work Imaginaries* extract from *Inventing The Future* by Alex Williams and Nick Srnicek available [here](#)

Question of the Day

What are some issues that are present within our current work structure?

WORKSHOP - 1

Create a demand poster to improve our current work structures and upload here!

The Working Man...

that others were better off than he. It was not clear to his mind why he, who did more for secondeditions.net than he, was an idler. Secondeditions

REVALUE YOUR TIME ACKNOWLEDGE THE ISSUE

Issue

The New Normal Hammer.

Question Marks

How does my job affect society? What is a healthy work-life balance? What can I do to improve the conditions of life of all working people?

What Do You Do?

What do you do?

I demand increased wages allowing for more leisure time, less stress and more time off. I want to see a world where the answer to the question is not a description of your job.

stuck in my room

Colum Leith / Marco Ugolini

Demand More Than Basic

Tales of Care & Repair

Project and Outcomes:

Editorial Design
Front-end website design
Promotional Material

Project Overview:

TALES OF CARE AND REPAIR gathers stories of the repair of everyday objects from India, UK and Brazil. The project was commissioned by the British Council, following COP26

Displayed:

Editorial Design
B5 125 x 176 mm

Considering repair as a potentially radical act that can transform our relationship with our material worlds. The programme aims to build a repository of 'stories' of everyday repaired objects. To generate the tales or stories it aims to collect 1000 images of everyday repaired objects.

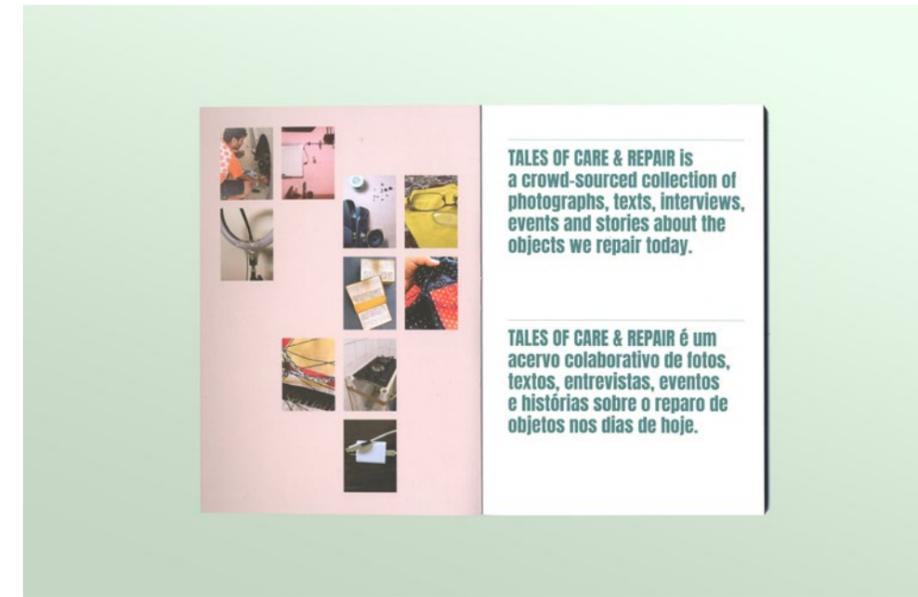
Role:

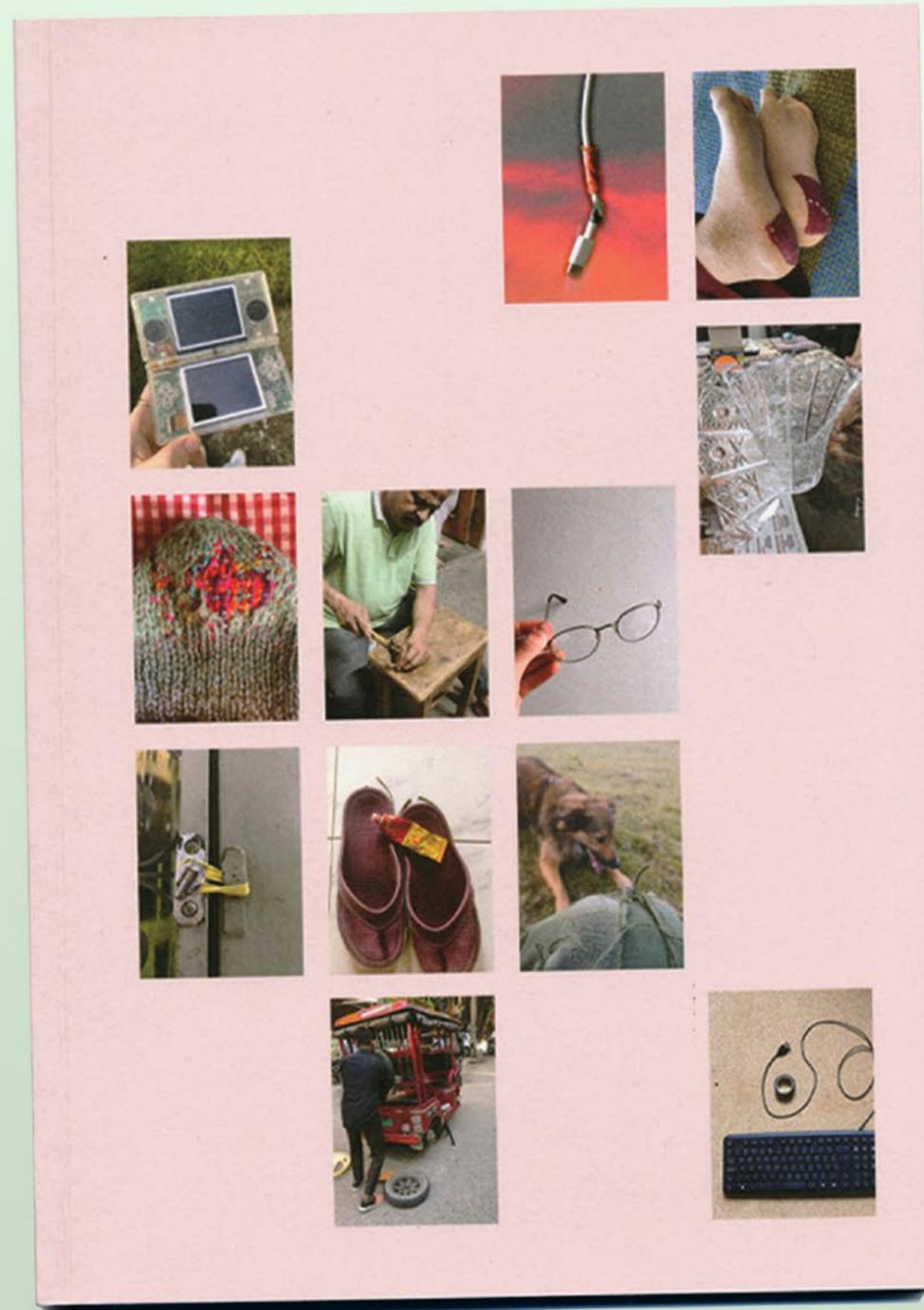
Editorial Designer
Front-end Web Designer
Editorial Assistant

The programme explores how repair cultures manifest in our different countries and intersect with climate change, craft and traditional practices, environmental reparations and repair economies. The workshops and seminars aim to support thinking through what repair means in different contexts. This publication was created as a mean to display content gathered through practitioners contributions and online submissions: a crowd-sourced collection of photographs and stories showcasing repair cultures in the UK, India and Brazil.

Additional Links:

The project website can be viewed here: [Tales of Care & Repair](#)





ALLYSHIP

PARCERIA

Allyship

TALES OF CARE & REPAIR brought together three allies - Repair Acts, Toxics Link and Gambiologia. Common to each group is that they have been founded by artists who work across disciplines, with our collective work crossing (but not exclusive to) the fields of performance and installation art, photography, graphic design and image making, tactical technology, critical making and textiles and speculative design. Our work also takes in applied practices such as art curation and production, education and eco-psychology including radical and critical pedagogies, place-based learning, curricula development, environmental activism, writing and publication experiments as well as policy making and traditional academic scholarship.

Initially established in 2018 by the artist and researcher Teresa Dillon, in conversation with many others⁹, Repair Acts explores in a pluralistic and collective manner care, repair, healing and maintenance cultures. The programme was established in response to practices of planned obsolescence and questions about how we can consider more restorative ways of living with and on the earth.

Specifically relating to the repair of objects, planned obsolescence refers to the conscious design decision to cut short a product's lifespan and durability. Such tactics increase consumer spending, producing throwaway cultures that in turn harm bodies, creatures, the land and environment.

Since the inception of Repair Acts, Toxics Link has been involved as one of its key international partners. Sharing its extensive knowledge and contacts,

Parceria

TALES OF CARE & REPAIR reuniu três grupos parceiros - Repair Acts, Toxics Link e Gambiologia. O ponto comum entre eles é o fato de terem sido fundados por artistas que desenvolvem trabalhos multidisciplinares e coletivos que atravessam - mas não se limitam - aos campos da performance e das instalações artísticas, fotografia, design gráfico e produção de imagem, instalação, mídia tátil, fazer crítico, moda e design especulativo. Nosso trabalho também se utiliza de práticas aplicadas como curadoria e produção, educação e ecopsicologia, incluindo pedagogias radicais e críticas, aprendizado local (place-based learning), desenvolvimento curricular, ativismo ambiental, experimentos de escrita e publicação, assim como de formulação de políticas e práticas acadêmicas tradicionais.

Fundada em 2018 pela artista e pesquisadora Teresa Dillon, em diálogo com muitas pessoas⁹, Repair Acts explora, de maneira plural e coletiva, o cuidado, o reparo, a cura e as culturas de manutenção. O programa foi criado em resposta às práticas de obsolescência programada e questiona como podemos estabelecer modos de vida mais restaurativos no planeta Terra e em relação a ele.

Especificamente no tocante ao reparo de objetos, a obsolescência programada refere-se à decisão consciente de reduzir a vida útil e durabilidade de um determinado produto. Tais práticas aumentam o consumo, produzindo culturas de descarte que, por sua vez, causam danos a corpos e seres vivos, à Terra e ao meio ambiente.

Desde a origem das Declarações de Reparo, Toxics Link tem sido um de seus

The Jugaad, The Bodge And Gambiarra

To explore repair cultures in different countries is to tap into the values and ideals of what constitutes living well, in different places.

Our collection of short and informal conversations with the professional repairers across Bristol, New Delhi and Belo Horizonte best illustrate this kind of thinking. Their work indicates the care, pride and passion that people take in their repair work. It articulates the value placed on one-to-one client relationships. As examples of sustainable and so-called 'small' scale economies, emphasis is as much on what is done, as how it is done.

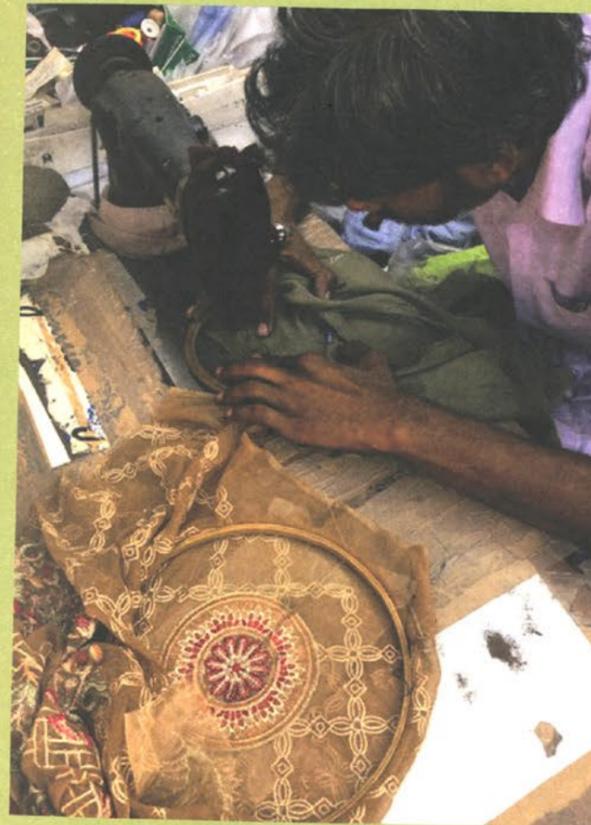
Recast in this light, local repair professions are critical examples of local systems-thinking in action. As part of wider economies of change, including those relating to post-carbon economies, they may well play a vital role in practically addressing how we achieve 'targets' such as the United Nations Sustainability Goals¹⁴, particularly those relating to Goal 11 (sustainable cities and communities), Goal 12 (responsible consumption and production) and Goal 13 (climate action).

O Jugaad, o Bodge e a Gambiarra

Explorar culturas de reparo em diferentes países é esbarrar nos valores e ideias que constituem o "viver bem" em diferentes locais.

Nossa coleção de conversas curtas e informais com reparadores profissionais em Bristol, Nova Delhi e Belo Horizonte ilustra essa linha de pensamento. O trabalho deles demonstra o cuidado, o orgulho e a paixão envolvidos no reparo. Ele também revela o valor presente na relação um-a-um com o cliente. Exemplos de economias sustentáveis e de pequena escala enfatizam o que é feito e como é feito.

Sob essa ótica, reparadores profissionais são exemplos críticos de pensamento sistêmico local em ação. Como parte de cadeias maiores de economias de transformação, incluindo aquelas de baixa emissão de carbono, esses profissionais têm o potencial de assumir papéis centrais para atingir determinadas metas, tais quais os Objetivos de Desenvolvimento Sustentável das Nações Unidas¹⁴, particularmente aquelas relacionadas ao Objetivo 11 (cidades e comunidades sustentáveis), 12 (consumo e produção responsáveis) e 13 (ação contra a mudança global do clima).





Burnt Coffemaker handle

Belo Horizonte, Brazil

Who repaired it?

I did

How long did the repair take?

15 minutes

What was broken or needed mending?

I put the coffemaker on the stove but I forgot to put some water in! It got really hot and its original plastic handle melted.

How much did the repair cost?

0 reais

How was the object repaired?

I cut a piece of aluminum, fixed a piece of wood with rivets, trim it and attached it to the coffemaker using rivets.

Why did you repair the object?

Without the handle it is really difficult to hold the coffemaker when it is hot. I did not need to buy a new one as I had the equipments, materials and knowledge to repair it.

Why do you think it is important to repair things?

I like repairing things and repaired things function much better than the broken ones most of the time.

Queimei O Cabo Da Cafeteira

Belo Horizonte, Brazil

Quem fez o reparo?

Eu mesmo fiz

Quanto tempo o reparo levou?

15 minutos

O que estava quebrado ou precisando de reparo?

Coloquei a cafeteira no fogo mas esqueci de colocar a água! Ela esquentou muito e o cabo original de plástico derreteu.

Quanto o reparo custou?

0 reais

Como o objeto foi consertado?

Cortei um pedaço de alumínio, fixei uma peça de madeira com rebites, dei acabamento e fixei na cafeteira com rebites.

Por que você reparou o objeto?

Sem o cabo fica muito difícil de segurar a cafeteira quando ela está quente. Não precisei comprar uma nova por ter equipamentos, materiais e conhecimento para reparar.

Por que você acha importante consertar coisas?

Eu gosto de consertar as coisas e, na maior parte das vezes, coisas consertadas funcionam muito melhor do que as quebradas.

Bristol Black History Month Magazine 2020-2021

Outcome:

Visual Identity
 Editorial Design
 Social Media
 Media Pack
 Editorial Advice
 Project Coordination

Displayed:

Social Media assets
 Media Pack
 2020 Magazine
 2021 Magazine

Role:

Head of Design & Project Lead
 Graphic Design & Art Direction

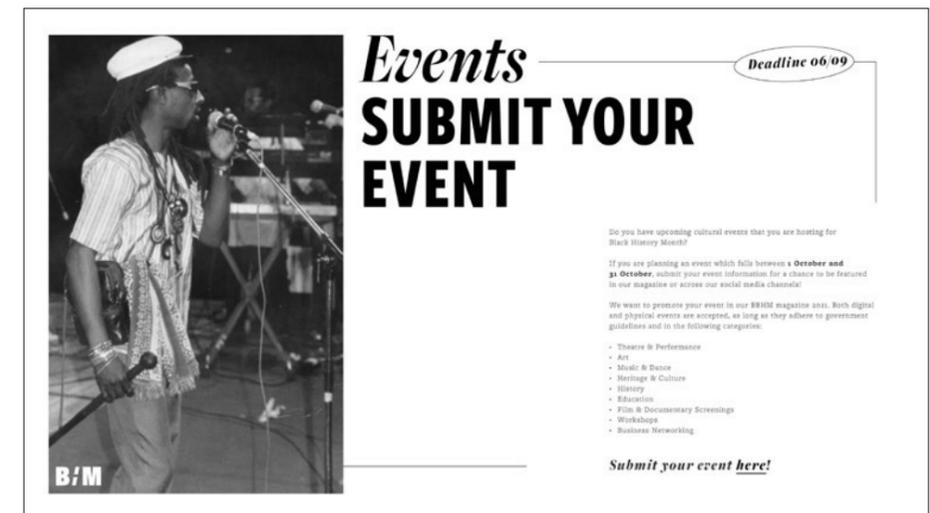
Project Overview:

Whilst working with Cognitive Paths, I was responsible for overseeing the production and design process of Bristol Black History Month Magazine, a yearly publication which provides an exclusive focus point for the city to celebrate the contributions and achievements of the African and Caribbean community, represent and unifying diverse communities and reduce racial tension by opening up conversations through story telling. This project was the result of a collaborative effort by myself, the team at Cognitive Paths and BSWN.

The layout and design for the publication was designed to be adaptable and reflective of the subject matter but also accessible and relate to a broad audience. The use of The Freight Super Type Family, designed by Joshua Darden, aims to represent the diversity of Black communities in Bristol and the diversity of the topic itself, whilst celebrating the contributions of BIPOC designers, giving the magazine a bold yet personable tone.

Additional Links:

Instagram: [@BristolBlackBHM](https://www.instagram.com/BristolBlackBHM)
 Whole media pack pdf: [Bristol BHM 2020_Media Pack](#)
 The digital edition of the magazine can be viewed here: [BristolBHM](#)



bristolblackhm Message

192 posts 1,609 followers 1,069 following

Bristol Black History Month
Community

We share inclusive media to amplify Black voices, culture and lived experience! Brand new 2021 collaboration @blackswnet @cables cameras @punchrecords
linktr.ee/bristolblackhistorymonth

Followed by britishculturearchive, el.staines, onebristolcurriculum +3 more

POSTS REELS IGTV TAGGED

Submit Now!

Events SUBMIT YOUR EVENT!
Deadline 06/09

Advertise YOUR BUSINESS WITH US
Deadline 03/09

B/M

Share YOUR CREATIVE PROJECT
Deadline 06/09

Write AN ARTICLE FOR US
Deadline 06/09

B/M

B/M

HERITAGE KNOWLEDGE TALENT EDUCATION

2021 BLACK History MONTH

B/M

Bristol Black History Month 2021 is proudly brought to you by :
COGNITIVE PATHS, Black Swinet, CABLES, punchrecords

Bristol

2021

Themes

HERITAGE
KNOWLEDGE
TALENT
EDUCATION

HERITAGE
KNOWLEDGE
TALENT
EDUCATION

HERITAGE
KNOWLEDGE
TALENT
EDUCATION

HERITAGE
KNOWLEDGE
TALENT
EDUCATION



How
**YOU CAN
GET INVOLVED**

Deadline 06.09 *Write an Article for us!*

Share your Creative Work with Deadline 06.09

Deadline 06.09 *Promote your Event!*

Advertise your Business with Deadline 03.09

*Submissions
NOW OPEN!*



2021

BLACK *History* MONTH

B/M

Themes

HERITAGE KNOWLEDGE TALENT EDUCATION

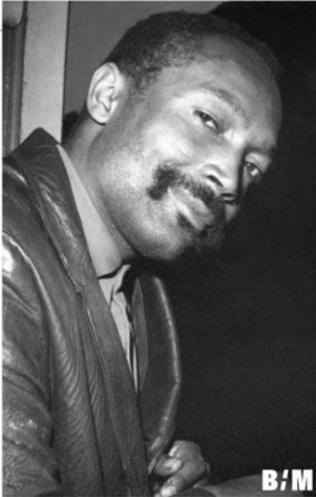
B/M

What is BRISTOL BLACK HISTORY MONTH

The economic and social contribution of the Black African and Caribbean Diaspora Communities has continuously been undervalued and under-promoted. To combat the lack of awareness and knowledge of these contributions, we have put together The Bristol Black History Month Magazine. Through the magazine, we showcase the past and present realities and legacies of the Black communities.

This magazine holds up a mirror to the progress of the region in terms of social, economic, academic, enterprising and racial equality. For systemic change to happen, it is vital that people of all backgrounds engage with these topics. Bristol Black History Month Magazine is for everyone to read, enjoy, and educate themselves about the experience and contributions of the Black communities.

Our vision is to provide a platform which celebrates the achievements and stories of Caribbean and African heritage communities in the South West, providing content that is reflective of the communities so that we improve the involvement and engagement of the communities in future opportunities, issues and solutions.



B/M

How YOU CAN GET INVOLVED

Would you like YOUR work to be featured in the BHM magazine and BSWN newsletter? Are you a current or aspiring Writer, Illustrator, Graphic Designer, Photographer or Videographer? Would you like your business to be promoted in this year's digital edition?

Why are we reaching out to YOU? We want to create a magazine that is representative of the South West and its communities. So submit your material and we will promote it on our socials, magazine and website.

You can get involved by:

- Writing an Article for us!**
- Sharing your Creative Work with us!**
- Promoting your Event!**
- Advertising your Business with us!**



B/M

Who COGNITIVE PATHS AND BSWN PARTNERSHIP

Cognitive Paths have been the official promoters and hosts for Bristol Black History Month since 2016.

By providing culturally relevant marketing to the South West ethnic minority communities through our free high-quality BHM publications, we have helped to increase the focus on the aspirations and achievements of persons of African descent in the local communities. The publication has evolved into a developing annual platform that will have a constant digital presence.

This year's feature is created in partnership with Black South West Network (BSWN), a regional black-led racial justice charity organisation based in Bristol who support the development of dynamic, independent, and aveng Black and Minoritised communities, businesses and organisations to flourish whilst challenging systemic barriers.



B/M

Share YOUR CREATIVE PROJECT

Deadline 06/09

Are you an Illustrator, Graphic Designer, Content Creator, Photographer or a Videographer? Would you like your work featured in the BHM magazine and on the BSWN website?

We are looking for engaging, innovative and high-quality creative content across the themes of education, heritage, talent, knowledge and race for this year's BHM magazine.

This is an opportunity to have your work promoted and featured in this year's magazine, and across Bristol Black History Month and BSWN social media channels. There will also be a dedicated page on the BSWN website, and video content will be uploaded to their YouTube channel. Take the opportunity for your work to reach 14,000 BHM viewers!

When you'll get:
Promotion in the Magazine and across our social media channels. You will also be added to our list for future creative opportunities and you'll be invited to our business support programmes.

Submit your project [here!](#)



B/M

Write AN ARTICLE FOR US

Deadline 06/09

Are you a current or aspiring Writer? We're on a mission to be an authentic representation of Black culture in modern times. To that end, we're working with the writers that want to share their thoughts, feelings and imagination. We want to hear from you, regardless of your style and experience.

We are looking for articles expressing views in the following categories:

Talent & Self-expression:	Education:
Aspirational	Curriculum
Achievements	Teaching
Personal development	Career Paths
Poetry	Progress
Mental Health	
Knowledge:	Heritage:
Books by Black Authors	Music Review
Black directed/featured Films	Art
Identity	Cross Culture
Philosophy	Legacy
Innovation	

Submit your article [here!](#)



B/M

Events SUBMIT YOUR EVENT

Deadline 06/09

Do you have upcoming cultural events that you are hosting for Black History Month?

If you are planning an event which falls between 1 October and 31 October, submit your event information for a chance to be featured in our magazine or across our social media channels!

We want to promote your event in our BHM magazine 2021. Both digital and physical events are accepted, as long as they adhere to government guidelines and in the following categories:

- Theatre & Performance
- Art
- Music & Dance
- Heritage & Culture
- History
- Education
- Film & Documentary Screenings
- Workshops
- Business Networking

Submit your event [here!](#)



B/M

Delivered By

Bristol Black History Month 2021 is proudly brought to you by:

COGNITIVE PATHS | Black South West Network | CABLES | BSWN

Funded By

WEST OF ENGLAND

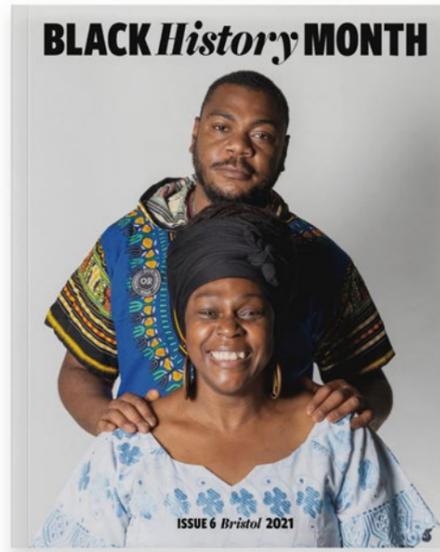
Submit now!

For more information or support with your submission please do not hesitate to contact us:
magazine@cognitivepaths.co.uk

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Subscribe to our Mailing List! bristolblackhistorymonth.co.uk B/M



// KORE AND THE HYENA

//KABBO HUE QU

How musicians bring joy to their communities and how despite the best intentions, things can go wrong.

They were an eclectic lot, all of a similar kind and mind. They wanted to bring a bit of joy to the people, or maybe they were touched by the ingenuity of Nwatas, all led there with the same urge.

WINDRUSH: A HISTORY OF 'UNBELONGING'

LOTTIE BOATENG-KENNETT

Situating the Disenfranchisement of the Windrush Generation in Britain's Colonial Legacy

B/M

TEAM

CONTRIBUTORS

CREATIVE TEAM

COMMISSIONED PARTNERS

COVER

BECOME AN ALLY

COGNITIVE PATHWAYS

CABLES

FORUM

WAVE

I AM

NOELIA CEPEDA

Discover Noelia's journey of her Dominican identity and heritage through 'I am', a fashion collection paying homage to our ancestors and traditions.

"My collection is highly influenced by the Kuba tribe, Kongo tribe, Mangbetu tribe, and the Yoruba tribe of Congo, The Nana tribe, Igbo tribe, and Hausa tribe of Nigeria, The Bamileke tribe of Cameroon, The Mandinka, Wolof, and Fula tribe of Gambia, From fabrics to colors, to textures and silhouettes, I created paintings of geometrical shapes inspired by the Congo tribe."

EMPOWERMENT THROUGH EDUCATION

BIANCA JONES

Empowerment through education is the only way forward.

"Representation matters, as this can often cause people to be reluctant to open up through fear of being judged, lack of understanding what is important to them or their cultural norms."

Liminal Routes

Project and Outcomes:

Visual Identity
Front-end website design
Promotional Material
Sountracks Covers

Displayed:

Website
A5 Flyer

Role:

Front-End Web Designer
Graphic Designer

Project Overview:

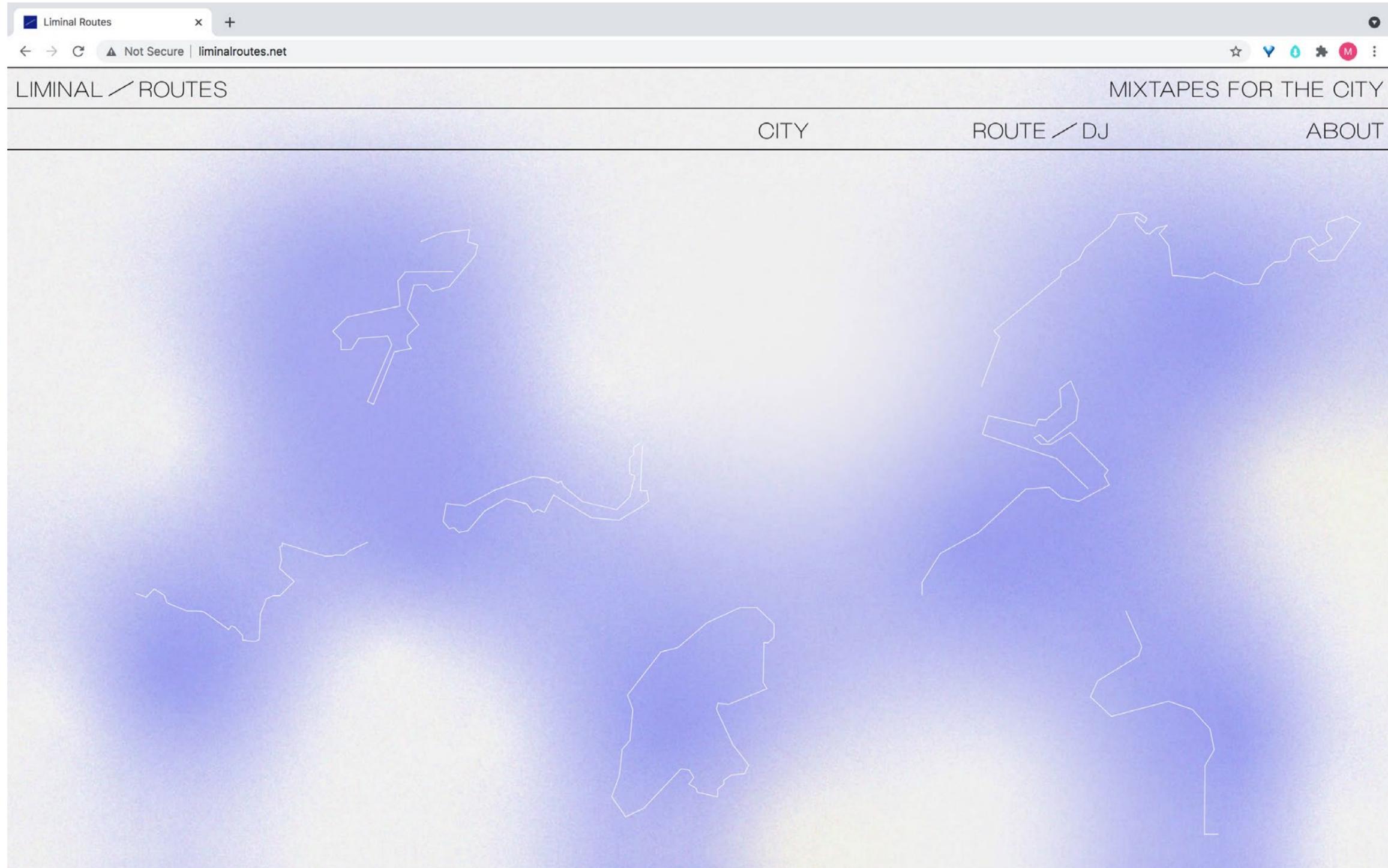
Liminal Routes was established as a means to support club cultures, provide opportunities for new listening experiences and promote the work of DJs and artists while spaces for such gathering were on hold due to COVID-19. The project, which comprises of a series of situated audio mixtapes, is an attempt to continue to share good music, support local artists and ground our bodies in local routes. Each artist created a mixtape for a walking route of their choice in the city, with an accompanying text that reflects their selection at this particular time.

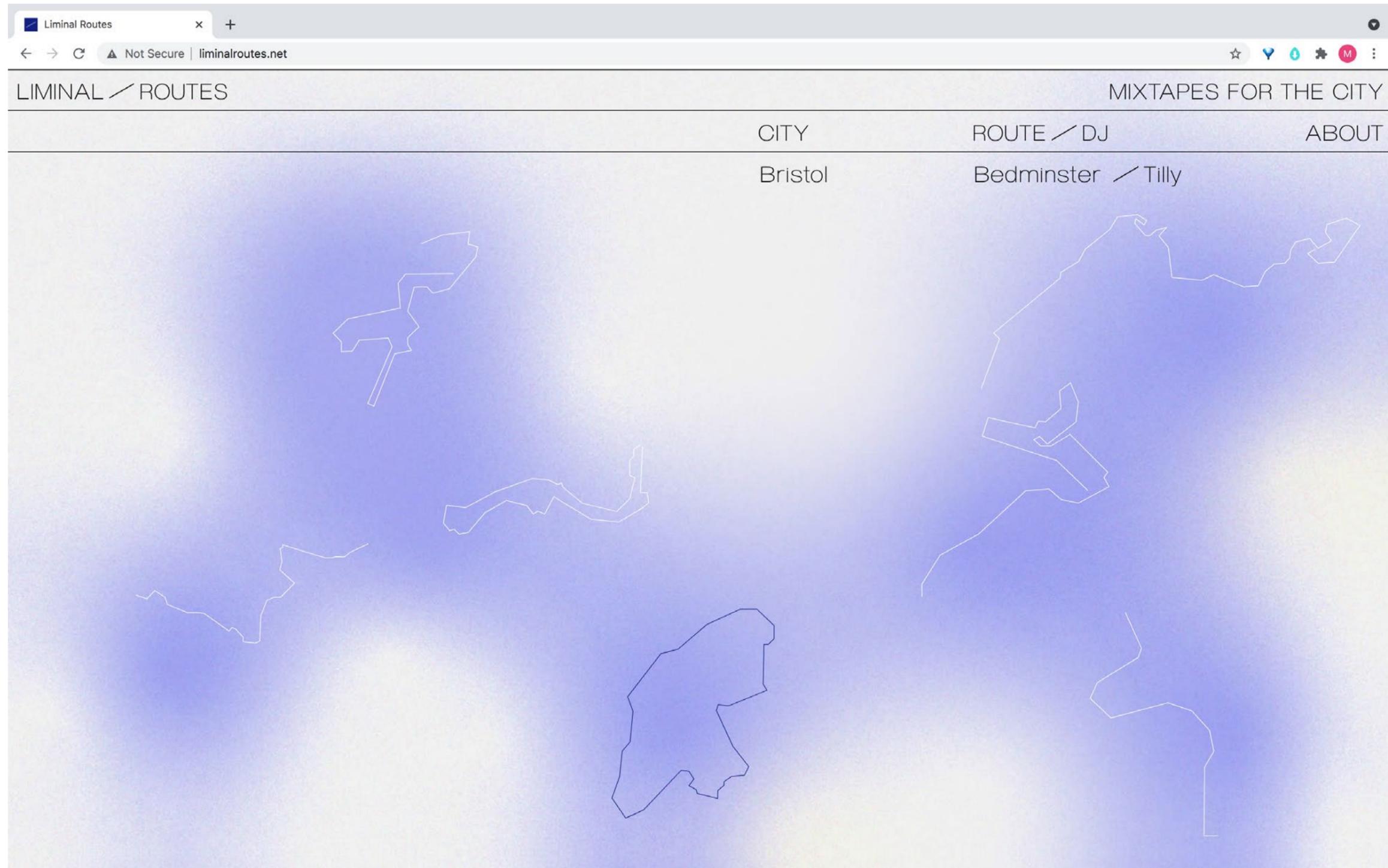
The use of colours and negative space aims to symbolise the fluidity of space and time characteristic of the lockdown period, as well as communicating the transitionality of the current uncertain conditions for music and club culture, which had to be paused following the pandemic.

Additional Links:

The project website can be viewed here: [Liminal Routes](#)







Liminal Routes Not Secure | liminalroutes.net/route/tilly/

LIMINAL / ROUTES MIXTAPES FOR THE CITY

BEDMINSTER / TILLY CITY ROUTE / DJ ABOUT

Tilly's Bedminster Route
by Liminal Routes FOLLOW

00:00 -1:02:25

M-XCLOUD

OVERVIEW

Take a solo tranquil stroll through South Bristol. Starting at Victoria Park and right up to the Northern Slopes, you can catch some stunning views of the city at a very leisurely pace. This is a walk designed to be taken an hour before dusk with a warm drink packed in a flask and a woolly jumper so you can rest at various viewpoints and take in the surrounding scenery and the skyline. You can cut out loops throughout this walk if it's too long or add on loops if it's too short. If you don't have a flask there is a little orange coffee cart in Vicky Park by the Bowling Green. This mix allows you to not only go on a journey through transit but also through your mind through reflection. Sink into some downtempo sounds that tease you with nostalgia and obscure, retro blends of 80s synth pop, wave and soft rock; immerse yourself in some real trippers. Take in the changing of the land: what colour are the leaves these days? How many people can you see out walking aimlessly too? Notice the difference of green to concrete as you turn each corner on this route. What can you smell? Watch the birds soar high in the sky. The mixtape may make you question feelings of solitude, isolation and anxieties of adjusting back to being with lots of people but is aiming to give some much needed calm to the walker's state of mind. It's OK to feel whatever you're feeling, it's been a really tough year. Take the hour to mull everything over and bask in the weird and wonderful sounds from this mix and the funny old sights of Bristol City. It's an odd place but it's our odd place!

*taking a dog for company is strongly advised.

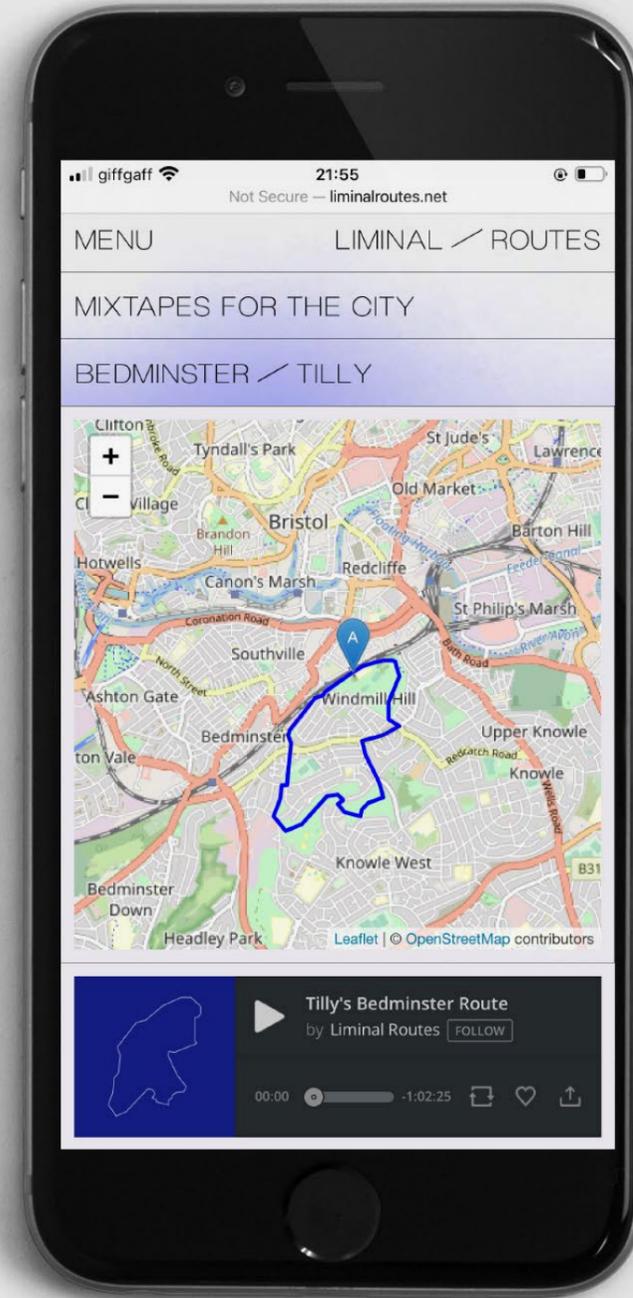
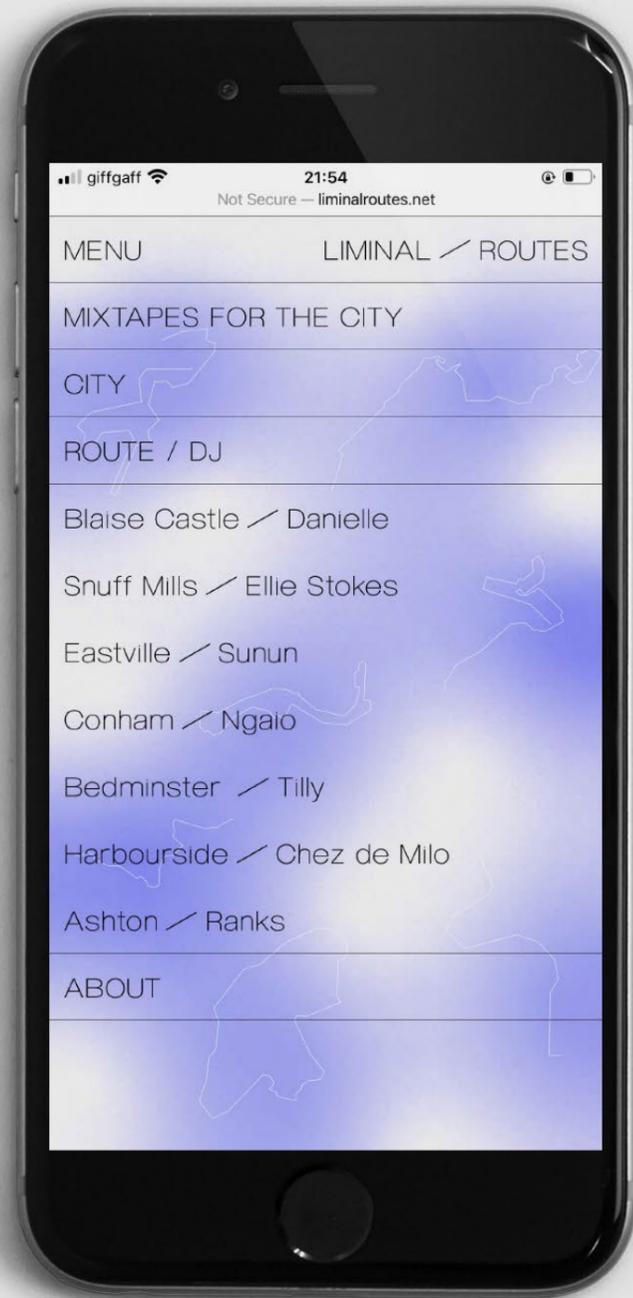
Route accessibility: Looped route, starts at (A), St Mary Redcliffe School in Victoria Park, bringing you around the park on to St. John's Lane, up Wedmore Vale Road and into the Northern Slopes section called Glyn Vale, then into the section called Novers. Following Nover's edge, passing the caravan site, you cross under the handrails into the thicket that leads you down a steep slope, onto the Malago Greenway and back into Victoria Park by the school (B). Mixed gradient with some steep slopes and great city views. Recommend suitable footwear for all routes.

[Link to route on Google Maps](#)

BIO

A Bristol broadcaster and selector on the up, Tilly has a varied and endearing sound, grown out of her appreciation for discovering the past and her love of sharing music. Often weird, but always accessible and fun, she currently holds a monthly residency on both [NTS](#) and [Noods Radio](#) and continues to assemble homemade mixtapes which she distributes sometimes on the airwaves and sometimes in the club. Tilly has kept an emphasis on doing her own thing within the underground scene, motivating her to curate shows with an imitable but near nostalgic collection of sounds such as wave not wave, disco not disco and gems of all kinds. In the club, catch Tilly mixing sleazy New Beat, EBM and anything with a clang to it. She has played in London, Paris and Manchester and recently [Sameheads](#) in Berlin. But, always and forever enjoys a home crowd in Bristol.

Headshot by [Sarah Rose Currie](#)



LIMINAL / ROUTES

7 ROUTES 7 ARTISTS

Harbourside / Chez de Milo
Blaise Castle / Danielle
Snuff Mills / Ellie Stokes
Conham / Ngaio
Ashton / Ranks
Eastville / Sunun
Bedminster / Tilly

www.liminalroutes.net
launching 01 - 04 - 21

MIXTAPES FOR THE CITY

Funded by:  BRISTOL+BATH
CREATIVE R+D

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