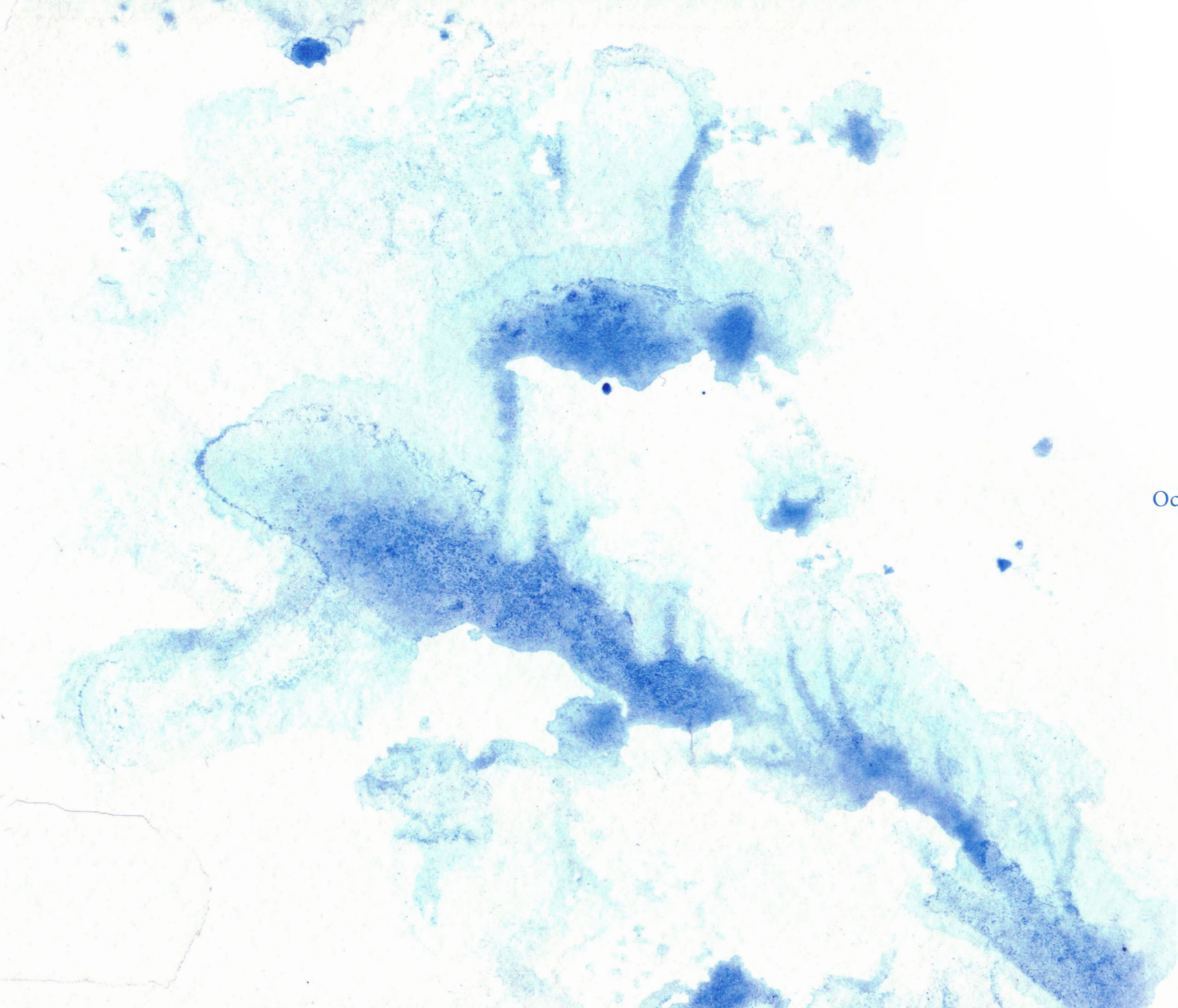


SHORE LINES AND SEAM LINES

a final year project by BA Culture, Criticism,
and Curation students using

our ocean as a site of critical and artistic inquiry.



Oceans as archive.

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EDITORS LETTER

Our ocean occupies the majority of the planet's surface; it's been a silent, unwilling witness to histories of connection, movement, colonisations and resistance. We introduce *Shorelines and Seamlines* as an attempt to bring these silent conversations and influences to the surface, making visible the invisible networks that shape our world and understandings of each other.

It's important to situate the publication of *Shorelines and Seamlines* in time and place; created over 6 months across 2024/25 within the walls of Central Saint Martins, (LONDON/UK). The publication emerges amidst resurgences of tightening border and identity regimes, western nationalism and the erasure of collective memory and effort. Much like the ocean it conversates with, this work has witnessed these seismic shifts and exists because of them and in spite of them; in resistance.

Centred around themes of 'transoceanic', we draw on these conversations not simply as a metaphorical lens of distance, but as a methodology in order to unpack identities across differences and to recover stories, perspectives and relationships that risk being drowned out by all the noise.

Through art- so human, so sensory- we feel these realities. And through textiles, we find a perfect parallel. Textiles, like the ocean, are both a tangible and a metaphorical proof of labour, migration, exchange and history. They can be touched and passed between hands; acting as a documentation of interconnectedness, while also representing

the abstract nature of origins and futures. Textiles form the foundations of our dive into lasting legacies across oceans. And these threads of exploration into transoceanic themes weave together material and immaterial conversations, seeking to re-imagine life through fluid, decolonial, relational and intimate ways.

The themes of this magazine suggest a certain kind of story. We look at non-linear speculative narratives such as in Bojena Sabin's 'The Moon and Her Sea,' which imagines and personifies a future of queer joy through a playful and profound imagining of the relationship between moon and the sea, separated but inexplicably drawn to each other. Building off of these concepts of connection through time and space, works such as Mya Berger's series of postcards challenge static feelings of home, exploring the possibilities of being and moving across coastlines and continents through ambiguous stitching. Ideas around embodiment, allow for an exploration of the relationship between body and ocean, both physically and metaphorically. The work of Laurene Pilastre's poetry explores these dynamics by bridging the border between reader, collaborator/participant, and the natural environment. Encapsulating these themes of transoceanic connection and its potential, the research of Huay E Khang of the Karen people demonstrates the potential of textiles to mark the ocean of time through the preservation of heritage. Taken together, this publication attempts to reckon with our worlds rapidly changing environment through art and what these piece say.

We open with a series of somatic poems, pause to find your breath and read on.

Keys

breath in ●
breath out ○

rest /

Earth ●

water ○

body part ○

ground text

water surface text

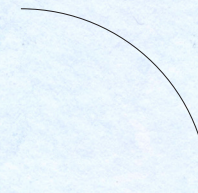
sinking/into ···

visualising |

movement 

The water

Place the hands at the level of the waist,



On top of the water,

Rest there. /

Tune into that sense of support

..... than the a i r
denser

The water

Let the lower body relax into that supported place,
holding you in stillness

Sink

Start to sink

into the water

Visualize yourself

sinking in,

That sense of plunging

into the water,
turning the hands,

Let the fingers go
And move the water around you

Spreading it around the kidneys,
Sink

more deeply

Breathe into the kidneys



Softening even more

The fingers trails off the wrists
Become quite watery



Like the tentacles of a sea anemone
Trailing after,
very delicate

LAURENE PILASTRE

The very act of reading and enacting the poem becomes an embodied practice for dissolving into the ocean. The sea no longer belongs only to the horizon; expansive and out of reach, but rather it becomes something intimate, something we can all carry within us.

Extract from *Collection of Guided Poems and Recipes for Embodied ways of Sensing the Air*, Poem (2021)



MYA BERGER

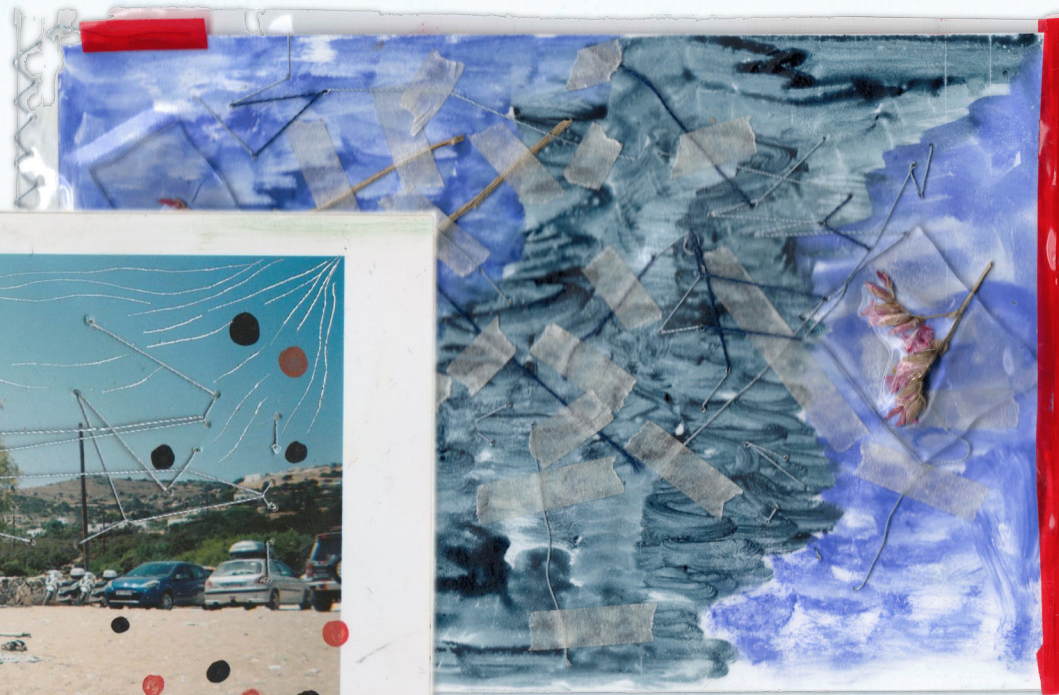
Mapping, stitching, collaging home.

An invitation, a postcard, a love letter to identities that stretch and traverse borders. Blending found and personal images with embroidery and engravings, these postcards converse across time as well as land, creating a tactile dialogue on distance, loss, and belonging.

Time moves forwards, back-wards, and inside and out of itself within these frames, as do we. These non-linear narratives explore and challenge set borders. Swiss-Moroccan artist, Mya Berger sets out to understand what it means to exist within and across spaces such as the Mediterranean; where a violence and longing co-exists between the waves and between the people that populate the land.



(Previous page) *Home* (2023), *Boat* (2023), *Hay* (2023)
(Above) *Beach* (2023)



The sea itself, although informing the work and its inquiry, is purposefully not pictured. Questioning what can/does it look like to confront these spaces of potential, of possibility and hurt? What remains in its wake and what can we remember?

The Moon and Her Sea

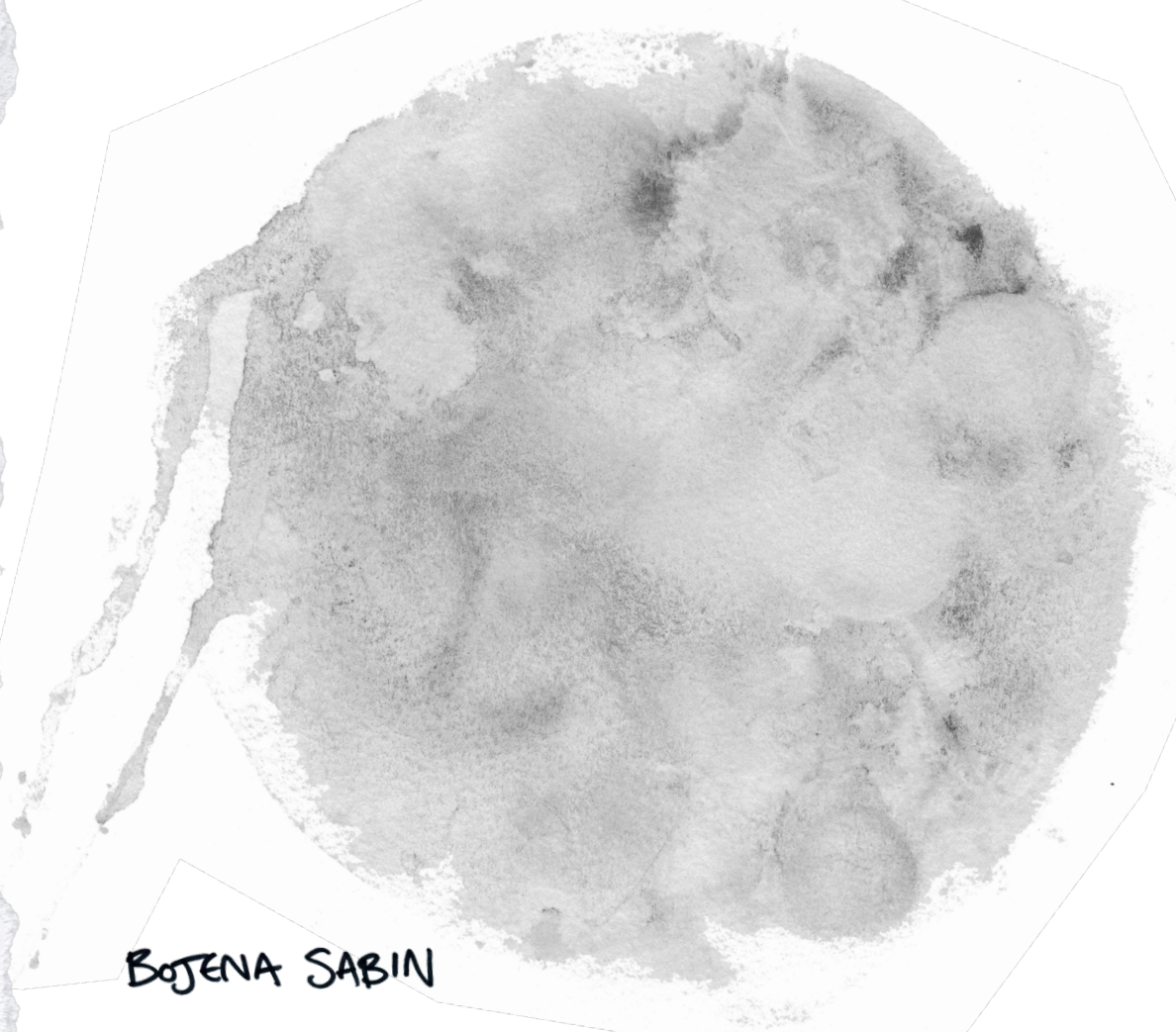
Charleston, South Carolina, my hometown, is cradled by the Atlantic Ocean, Her warm ways and salt breath linger on shore. She is weaved into the fabric of a land I regard with equal measures of caution and gratitude. The American South for many years had felt like a place devoid of the Queer joy I ached for, however, when I left the region, I began to sift through its multitudes, to dream of the sea, and knew that I must make attempts to unravel the cosmic yarn between the hurt this home has caused and the hope I hold for its future. The ocean then became synonymous with home even as my love for it ebbed and flowed. The moon, on the other hand, was this wild lucid thing. It was something to shoot for far away.

II. Waxing Crescent

The balmy Sea sits quietly tonight, she's glowing- practically bioluminescent. She waits all day to see her sweet girl and when the night finally dances shadows across her swells, she practically leaps up from the land, unbound to the laws of gravity and man. The Moon knows her calm but loves her storms just as well, her churning white-tipped peaks, her ability to bring life and sink ships. At first, The Sea was hesitant to The Moon's intentions, but settled into it, a grain of sand agitated into a pearl. What a terrifying, electric thing to be known so well.

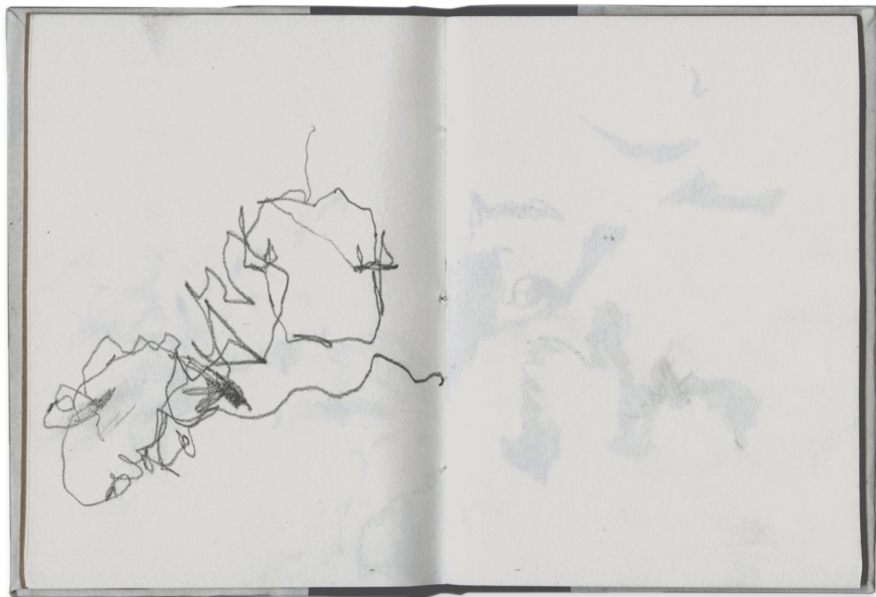
VI: Waning Gibbous

The Moon and The Sea rent a house by the coast. They have a cat and a full set of wine glasses. On Sundays, they walk to the farmers market, read books on their front porch, and play their records a bit too loud. They're friendly with their neighbors. They go to work. They love their sweet routine, their quiet domesticity. And The Moon and The Sea are lovers. In the evenings, especially the cold ones, they cook dinner together, chopping tomatoes, boiling rice, putting away the groceries, and dancing by the iridescent light of the open refrigerator. They make love on the counter. They don't care that the windows are open or that the deep orange sun's not quite set. The Sea traces the craters of The Moon's collarbone, bewitched by her pull. The Moon leans in, kissing The Sea's soft neck, hands just above the oceanic ridges of her hips.



The speculative makes time for dreaming up a different world. It sifts through the multitudes of possibilities and holds a lens to how our real lives inform these imagined futures. This is the starting point of inquiry for this extract of 'Moon and Her Sea' by Bojena Sabin, an essay that aims to reckon with the intersection of identities and lives, of queerness, of ecological crisis, and of the waning political landscape. These elements all inform and reflect a future we hope to see- however that may look.

ROSIE BEHRI

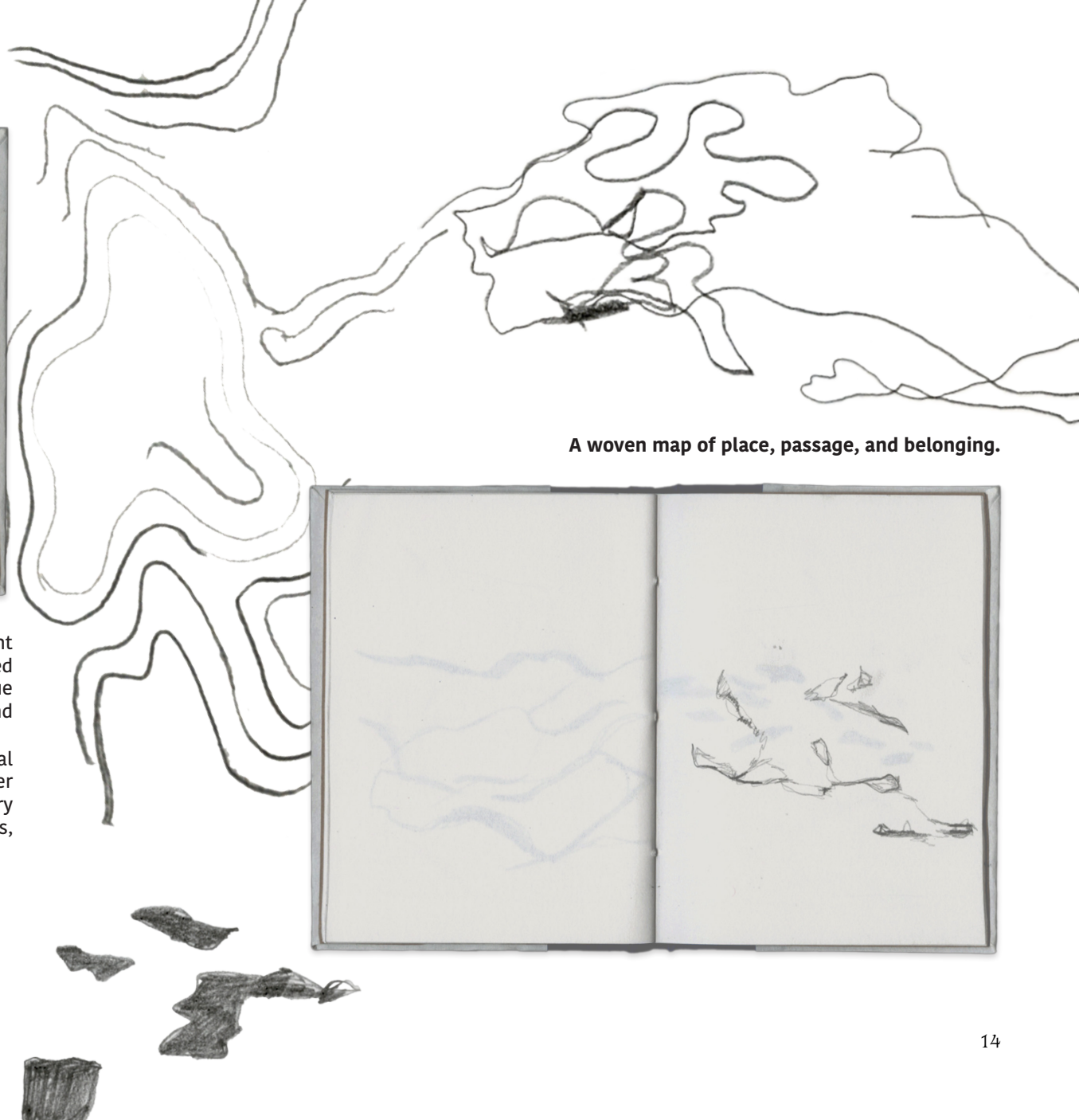


Porthleven's tides and its rhythm are shifting into textiles with its movement through thread and fibre. This translation of tidal movements into a double-sided woven throw reflects the town's dual narratives- its surface as a picturesque coastal destination and the undercurrents of displacement, resilience, and labour that shape it.

Fishing nets and woven structures travel through the pieces as a physical manifestation of the town's maritime heritage while telling the story of wider histories of migration and survival. The throw reverberates echoes of a history reliant on the ocean and its bountiful resources. I tactile meditation on tides, textiles and the conversations they facilitate.

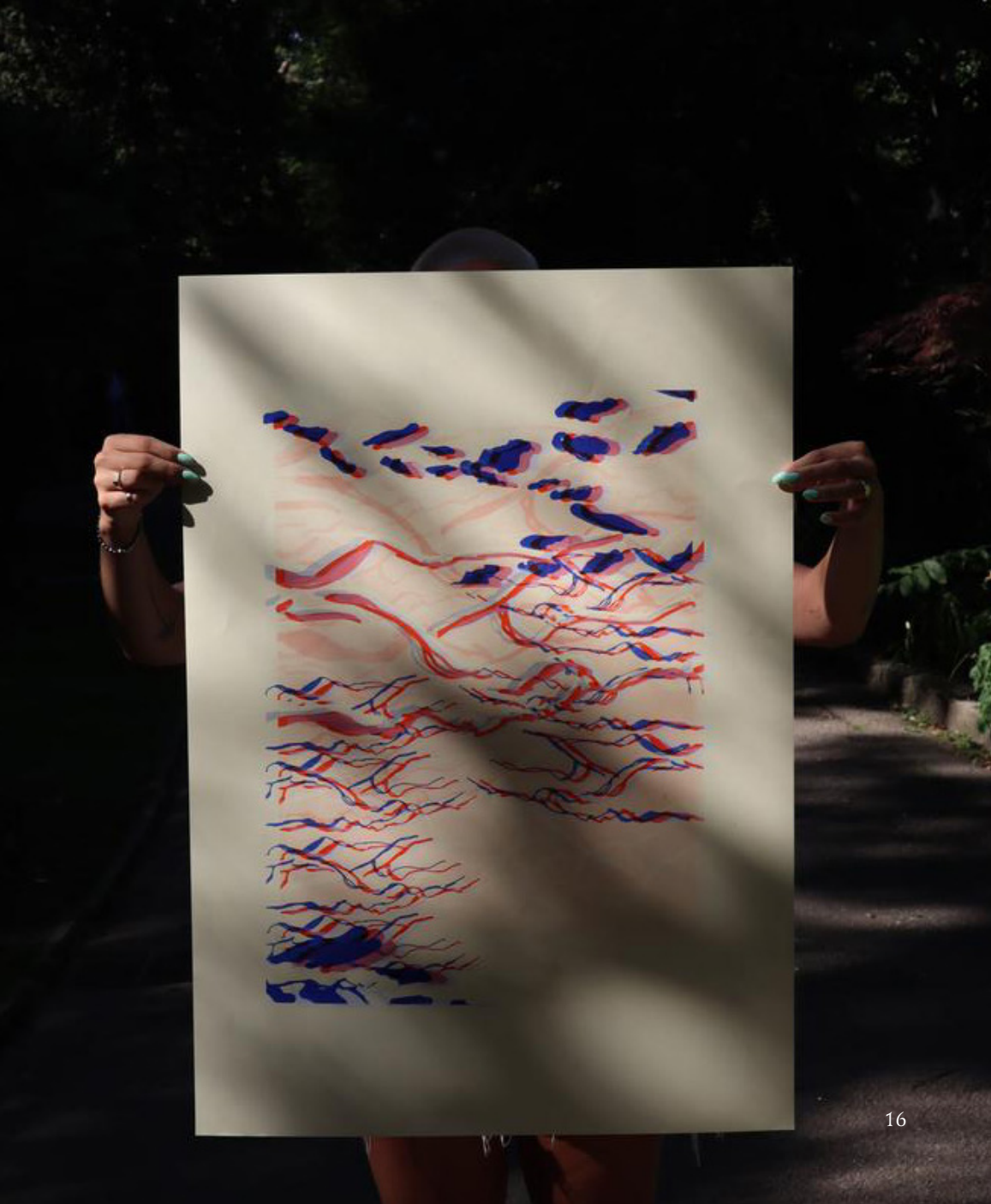
[Previous page] *Interwoven Throw and Illustration*
(2023)

[Above and facing page] *Porthleven Artist Residency Sketches* (2023)



A woven map of place, passage, and belonging.



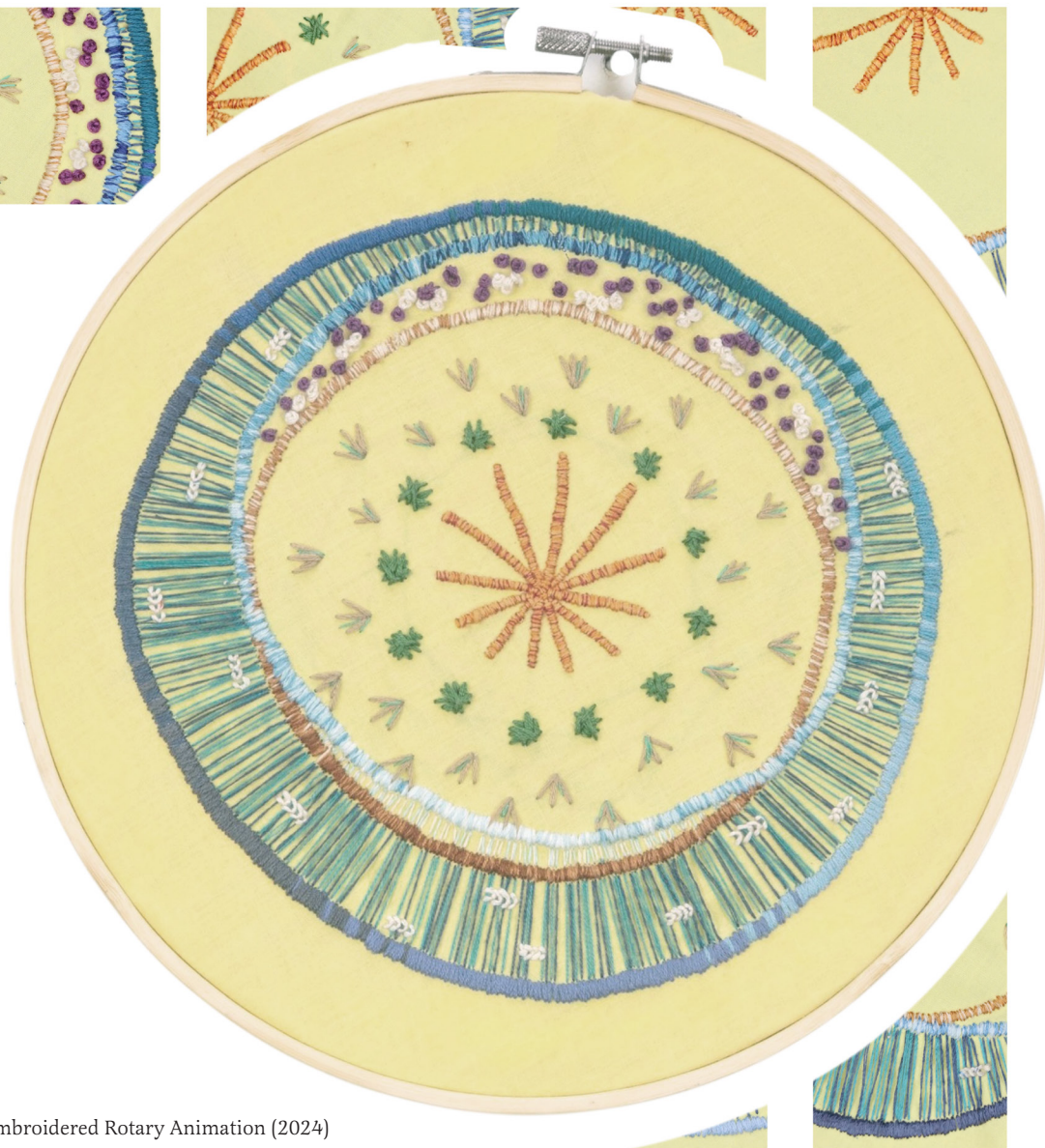


CHARLIE WILCOX

Lap Cycle: Long Beach is a textile based animation that documents the ebb and flow of tides, capturing the rhythms of growth and retreat that shape our surroundings. Using rotary animation to reflect the nonlinear narrative of time, the piece chronicles the relationship between motion, temporality and our shifting environment.

Set in Long Beach, Washington, the film portrays not only this coastal landscape but also the arrival of vast colonies of veilella jellyfish that are driven ashore by rising temperatures and shifting wind patterns. This phenomenon is represented through woven threads that drift in and out of frame. Through this poetic rendering of a transforming shoreline, *Lap cycle Long Beach* meditates on ecological crisis, displacement, the fragility of our changing world and what these shifts could mean for all of us.

Lap Cycle Long Beach Hand-Embroidered Rotary Animation (2024)





SAILS ACROSS THE OCEAN OF TIMES

To narrate the story of the ocean, looking over 10,000 kilometres of coastlines, the conversation of interaction of the diverse community living off the sea across the Pacific and Indian oceans is told by Austronesian languages. The spread of this language family marks a trajectory of life and a traversing of identities from east of the Pacific Ocean of Hawaii across the body of water to Madagascar.

While under the same linguistic family, the sub-languages within still display distinct traits that mark individual living habits and communities. To visualise the transoceanic unity and the organic separate development into community spirits that requires no linguistic expertise of Austronesian settlements, processes such as ikat, a traditional patterned textile dyeing technique and bark cloths reflect the local environment through material, process and archival practice.

Yu Gao, a curator and artist specialising in the archiving of Southeast Asian indigenous practice notes the pull towards documenting and sharing these histories and futures as a sort of gravity: 'hitting my younger self, a young soul standing on the verge, gazing into a fabulous world fabricated with spirits heard but unseen.'

Ship cloth can be found displayed in Beijing, originally woven and brought to life on Alor Island, Indonesia. Ship cloth stands as a testament to the relationship to the ocean of the people. With techniques such as Ikar used to tell 'the tales of people in the West Pacific. Their territory cannot be marked by geopolitics or any linear narrative of time,' Yu Gao notes. Instead, it is the tides that etch their stories onto both land and sea, forming a unique and fluid cultural landscape.

(Time) A collection a ship cloth, (n.d.) People of Alor (Indonesia), provided by Yu Gao (2015-16)





SERGIO CABANYES

How do we design in resonance with nature rather than in opposition to it? In this extract of an interview between architecture student Sergio Cabanyes and architect María Mallo, she challenges the illusion that regularity is always better.

Her work embraces irregularity, not as a flaw, but as the fundamental logic of life itself. From the branching of trees to the microscopic structures of plankton, nature thrives on asymmetry, and Mallo's research shows that these organic patterns are not only more efficient but also create healthier, more livable spaces.

As she puts it, we must learn to 'assume that non-control over life.' Because life and nature follow their own logic, one that we are only beginning to understand and learn from.



When facing the question 'How is your practice influenced by your research on irregularity?', María Mallo responds with total honesty:

Irregularity seems to be fundamental. We have been "sold" that regular is efficient. It is being questioned whether we must produce so much at the architectural level. There are people who say that we should not produce, that we must rehabilitate. In nature and in mathematics, it is shown that the irregular is more efficient; this is what I show in the thesis with the example of the partition of the geodesic sphere, and that taken to a mathematical problem, which is Thompson's problem, the electrons around a sphere are grouped in a more balanced way and with less energy. Configurations appear irregular and are the same that appear in nature in the carbon molecules of organisms, of the skeletons of protists radiolarians. In the digital loading tests that I performed, the irregular structure was more efficient than the regular one. In nature, everything is irregular. It does not mean that it does not have a logic; it has a logic of growth like generative algorithms. The angles with which trees, rivers or rays usually branch are fractals. There is not one ray equal to another, there is not one tree equal to another, and there is not one flower equal to another, but they are all effective and efficient in their way of being.

I am also interested in the irregular because I believe that also psychologically, at a level of perception of the human being, it is better to live in an irregular and heterogeneous environment than in an environment where you don't know if you are in one neighbourhood or another in your city. For me, irregularity is a well-being in every sense. Not only do I love the patterns of nature, but we also see it in human settlements. It works much better for the quality of the public space, of disintegrated fabrics, of the corners, not of those avenues of intense sun, but of things that in their irregularity can have more shade.

It joins with biofabrication; we could talk about manufacturing digitally with natural materials. A synthetic material to which you have the perfect formula and always behaves the same, always turns out the same. But a bio-based material is more sensitive to atmospheric conditions, even when you are cooking or pouring that material. Why is the mushroom born in one place and not in another? This question is that you can have one thing patterned and another not; I think it's very beautiful. There is a component when you work with living or cultivated materials that you don't control, and it becomes necessary to assume that non-control over life.

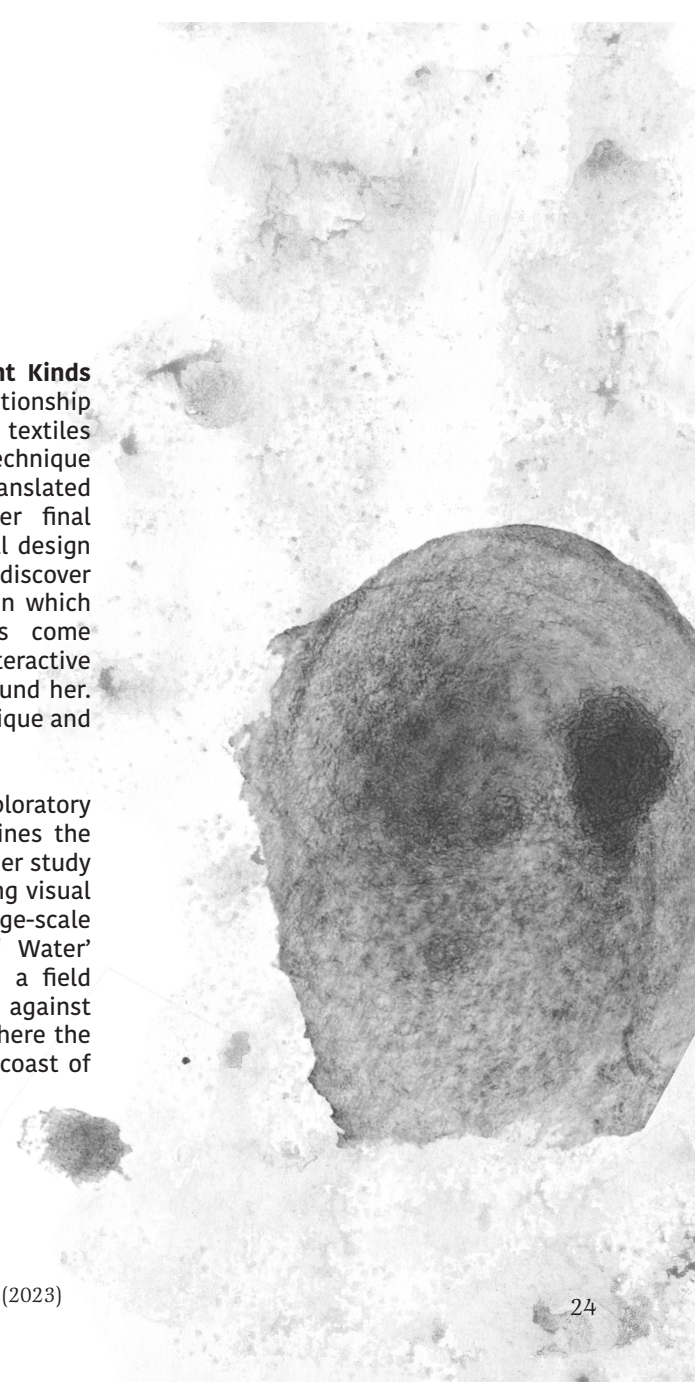


PEARLA PIAGO

Pigao's body of work, **'Different Kinds of Water'**, explores the relationship between sound, water and textiles through a digital software technique in which an audio file is translated into imagery which informs her final textile pieces. This experimental design technique has led the artist to discover a new world of textile design in which the combination of mediums come together to create a unique interactive representation of the world around her. Pigao explains further her technique and inspiration in a short interview.

In this particular project, her exploratory transdisciplinary practice combines the traditional art of weaving with her study of the ocean, creating fascinating visual soundscapes woven into large-scale tapestries. 'Different Kinds of Water' began with the artist creating a field recording of the ocean crashing against the shores of her home town where the North Sea meets the Southern coast of Norway.

[Facing page] *Photograph of Perla Piago (2023)*





Different Kinds of Water III - VIII (2023)

Pigao's water tapestries begin with recorded sound digitally transferred into images that become woven by hand with thin metal threads over cotton or wool warp. By weaving with metal threads, a gentle current flows through the fabric; as you, the viewer, approach, you integrate into the textile's circuit, allowing you to evoke the sound of the sea by moving your body near the artwork. The tapestries represent the enduring presence of the ocean, and in turn, the interactive aspect connects us viewers to the sound and image of the waters recorded. The presence of the ocean in our globe's ever-changing climate is one that connects us through food, culture and art, and Pigao's work is a representation of how we can connect to the people and world around us through a multitude of mediums.

[Facing page] *Weaving Voices (2024)*

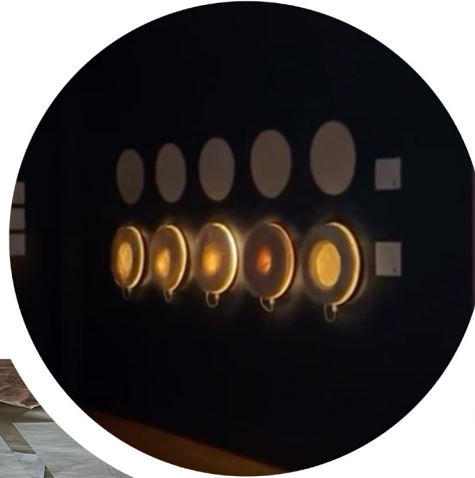


DARYA WARNER

Is it possible to translate scientific data of the human impact on groundwater into art? This challenge is undertaken by Darya Warner in her *HydroEcologies* series, with the support of Ph.D. (CU Boulder) Suzanne Anderson, and local communities, aiming to reveal the hidden story of groundwater.

By gathering 94 years' worth of monthly measurements and daily field recordings from the US Geological Survey, the National Ground-Water Monitoring Network, and CU Boulder well datasets, Warner created sculptures from upcycled vellum to materialise these discoveries.

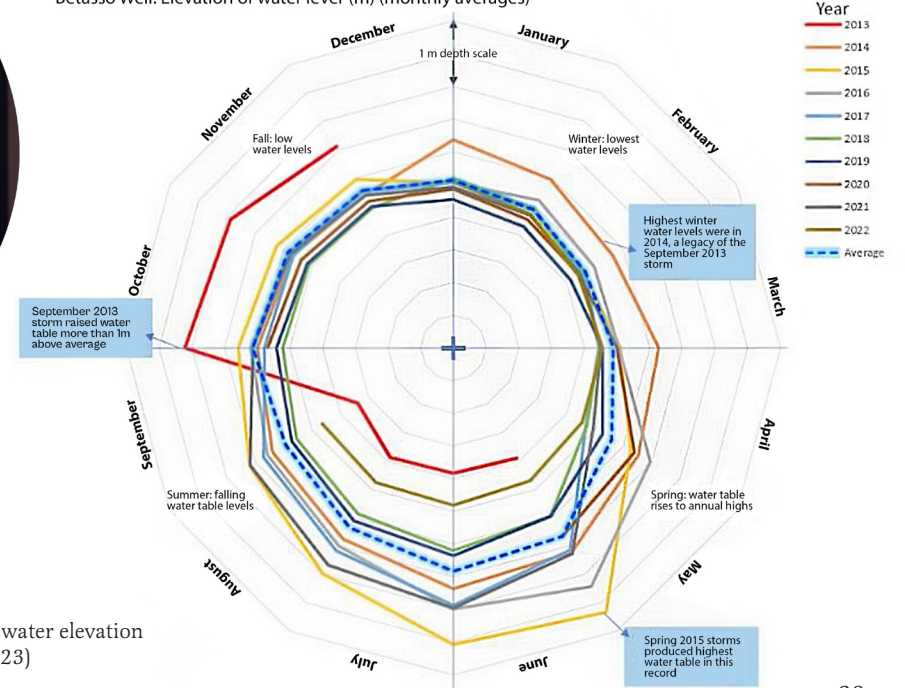
Each sheet of paper mirrors the rise and fall of groundwater through torn edges, where the water level corresponds directly to the collected data. This tangible scientific contribution to the transoceanic conversation raises the urgency of drought issues through sculpture.



HydroEcologies, Unseen (2022-2023)



Betasso Well: Elevation of water lever (m) (monthly averages)



Graph of water elevation levels (2023)

ECHOES of THE LOOM

Photography by Mona Chou

Under the influence of monsoonal rain cycles ignited by the vast Indian Ocean, in the highland forests across the borderlands of Thailand and Myanmar, in their interpretation of the nourishment, Karen people heartily knit their story in one of the most spectacular indigenous textile cultures. Just like how the water returns to the sea from the forest, vaporised by the energy radiated from the ground, a female leadership emerged in the Karen community that is dedicated to bringing their culture back to its origins in the current solidified by the forest for the world to see.



[Facing page] *Women in the village having forest ceremony (2025)*

In the highland forests of Mae Wang District, Chiang Mai Province, Thailand, lies the Karen village of Huay e Khang. Centuries of harmony lived under the belief of spirits within nature; villagers resided in the rhythm of mountains and forests, standing gazing at the Indian Ocean, preserving a way of life deeply connected to the land nourished by the ocean. Within this community, the 50-year-old head of the village is bringing her wisdom and fortitude to rebel against the modernising narration that forgets their tradition.

Norhaeri Tungmuangthon, the first female leader of the village, launched the “Che Su Mo” project in 2013, which translates to “Mother’s Clothes.”

In Karen tradition, weaving carries cultural heritage, memory, and identity that navigates them across the ocean of time. Girls traditionally learn to weave from their mothers at a young age. However, as younger generations pursue education or migrate to cities for work, weaving is at risk of disappearing.

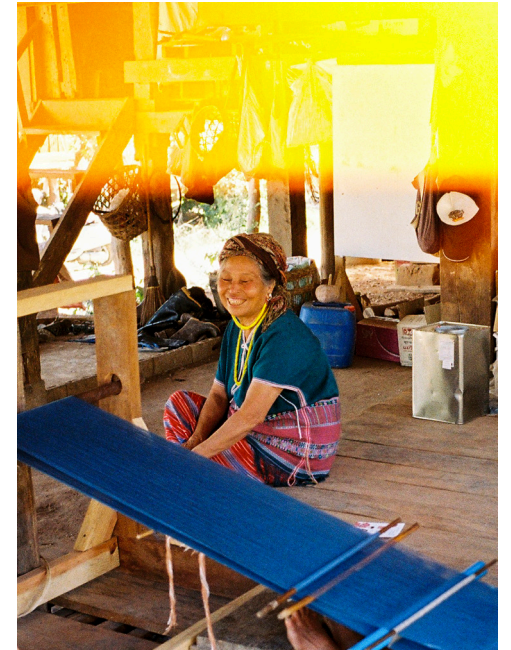




To safeguard ancestral weaving traditions, Norhaeri organised village women back into traditional textile practices, in which they weave and dye new textile products, and established cooperative networks to generate profit, recreating the financial profile of women in the village. Her leadership opens up the confinement of household roles for women to become cultural custodians, economic contributors, and pillars of the community.

Pushing open the kitchen door, Che Su Mo is the safe space for women to redefine their cultural beings. They gather to share, to make a voice, and to collectively build a future with roots in the soil. At Huay e Khang, weaving is not just a craft—it is an act of survival, resistance, and cultural renewal that marks its importance in the ocean of time.

[facing page] ท้องคำ, 64, *weaving since 10* (2025)
[below] *Marketplace at the forest ceremony* (2025)



[above] แพร, 65, *weaving since 11* (2025)

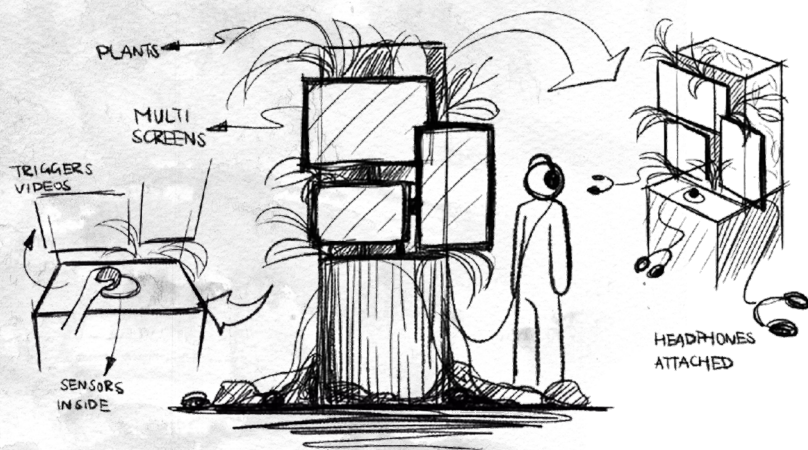


ORACLE OF DARKLINGS

In collaboration with Sabina Oțelea, Sagar Bhat, Shiqing Ge, and Ren Han

The designers' work navigates transoceanic currents, tracing the entangled flows of ecology, migration and technology across shifting landscapes. *The Oracle of Darklings* envisions a speculative world where strange oceanic creatures; the Darklings, witness the unraveling of their environment, mirroring the real-world disruptions driven by climate collapse. This mythic oracle, woven from digital residues and sonic echoes, channels fragmented transmissions of a future shaped by the rising tides and displaced species, making visible the inextricable links between human action and a planet in crisis.

Speaking through the Darklings', Oțelea, Bhat, Ge and Han critique our dependence on technology as an all-knowing oracle while unraveling the trope of the billionaire 'savior'. Inviting us to rethink our relationships with the worlds we inhabit, by listening differently to imagine otherwise.



Sketch and Photography of audio-visual installation *The Oracle of Darklings* (2023-24)





1960S OBA-C ROCKET
MASUDAYA 80x95x165

1950S SPACE ROCKET 9
MASUDAYA 70x80x165

1950S SPACE ROCKET 9
MASUDAYA 70x75x165

Sado
Foi no tablet que li
que há cinquenta anos atrás
no que agora é estrada e pó
rumo ao casino,
havam peixes e algas
num azul cristalino.
Foram as dragas escreveu-se,
removeram a areia até à exaustão,
partiram o fundo,
e a água escorreu toda pela racha.
Aqui diz que antes se pescava
na margem. Que se viam pessoas
entre golfinhos.
Mas agora é só alcatrão
e pó das dunas do outro lado,
e o Sado é uma estrada
com portagem.

JOÃO PEDRO SOARES

151

1960S SPACE FRONTIER
YOSHINO 120x445x215

1950S JUPITER ROCKET
MOMOYA 70x325x110

Sado
I read on the tablet
that fifty years ago,
where there's now road and dust
leading to the casino,
there were fish and seaweed
in a crystal-blue estuary.
It was the dredgers, they wrote,
who removed the sand to exhaustion,
broke the seabed,
and all the water drained through the crack.
It says here that once people fished
from the shore. That people could be seen
among dolphins.
But now it's just asphalt
and dust from dunes on the other side,
and the Sado is a road
with a toll.

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ARTIST BIOS

Laurene Pilastre is a Paris-based visual artist, researcher and movement practitioner—Pilastre's practice focuses on the urgency and necessity of making the invisible visible. Graduating with a BA in Product design at Central Saint Martins and a master's from Royal College of Art, Pilastre's practice now consists mostly of workshops, multimedia installations and performances.

Mya Berger's artistic practice has revolved around non-linear narratives for the past five years. She explores time through photographs that she embroiders, writes, engraves or paints upon.

Bojena Sabin was raised in the American South, is an Indian-American writer and researcher whose work depicts the multitudes of Queer mundanity as acts of resistance. Graduating from Ba (Hons) Culture, Criticism and Curation, her practice explores Queer ecology and legacies of historical trauma.

Rosie Behri is a multidisciplinary art director and designer, working across print, textile, digital and photography, who works with women and under-represented communities to tell their stories.

Charlie Wilcox's use of textile-based animations explores animation as a craft that can be developed and practiced communally in order to tell context-specific stories about people. Wilcox's practice successfully builds the relationship between motion, handcraft, community and place.

Yu Gao works in collection building and curation with a focus on textile culture in the Austronesian communities. He presents the gem on the ocean, linking to the Austronesian language family via lectures and exhibitions. Yu co-curated 'Zhi' Series'(2022), a series of exhibitions that investigates the origin of the Austronesian language family via threads of hints from a beautiful physical collection from all over the Pacific Ocean.

Sergio Cabanyes is an architect and environmental sciences student, Cabanyes's practice draws on political ecology, biomaterials practice and ZNEB architecture.

Pearla Pigao is an Oslo-based award-winning musician, artist, and craftsman, Pigao's craft delves into the relationship between material and sound. With several international and national exhibitions, Pigao's installations have earned many awards, such as the Sørlandets Artmuseum audience award.

Darya Warner is a graduate of the University at Buffalo with an MFA, Darya's practice intersects art and science. Researching System Theory they address issues of environmental impact via bio-art, installations, visual displays, photography, sound and time-based media. Darya now teaches photography and art + science collaborative practice.

Small Roads is an organisation that emerged in 2020, focusing on diversity expressed in Indigenous communities that flows from the west of China, across Southeast Asia, Central Asia, and West Asia, as far as North Africa. Having built a relationship with the Karen community, SmallRoads hosts workshops and trips near Chiang Mai to fulfil their belief of empowering the communities and recreating interregional conversations.

The Oracle of Darklings is a multi screen installation collaboration between Sagar Bhat, Sabina Oțelea, Shiqing Ge, and Ren Han as part of a graduate project for the MA course Interaction design, at London College of Communication in London. These designers are multi disciplinary artists that use their strong foundation in visual communication to communicate ideas and theories regarding possible futures.

João Pedro Soares is filmmaker, researcher and writer—Soares's practice focuses on human-nature relationships, ecology, regenerative futures and the intersections of art and agriculture. Graduating with a master's in Screenwriting and Directing at the Lisbon Theatre and Film School, much of his research focuses on ecology in contemporary Portuguese documentary cinema.

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UAL Print

Paper plays an important role in our publication, as its core message centres on researching sustainable materials that align with our climate. In searching for companies that shared our values, we found Favini and their “Ecosystem” range of papers.

For the interior, we used a local paper company, Favini’s Crush paper, made from repurposed corn and grape by-products. This paper was sourced through the UAL Print Studio, where we were able to reuse leftover sheets that would have otherwise gone to waste. Using existing materials allowed us to stay committed to reducing our environmental impact. For the cover, we purchased Favini’s Alga Carta paper, made using algae collected from the Venetian lagoon. This choice ties directly into our themes of oceanic ecosystems and sustainable production.

By working with already available resources and carefully selecting our materials, we aimed to create a publication that reflects our ethics and respect for the environment. Choosing recycled and environmentally responsible paper products whenever possible is essential to reinforcing the values of sustainability we introduced at the heart of this project.

Crush (main body of the publication’s paper): 90gsm, 18cmx30xm
Alga Carta (cover of the publication): 160gsm, 18cmx30xm
(delivered to us in 70cmx100cm)



