

# Christie Swallow

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# Christie Swallow

## Artist Statement

Christie is an artist and designer. Their work crafts kinship between species, fosters solidarity through co-creation and encourages exchange through collaborative making. Christie's practice interrogates ecology, technoscience and heterodoxy, working through facilitation, curation and installations, with a particular focus on textiles.

Christie was most recently Design Researcher in Residence at the Design Museum, where they researched Parakeets and urban ecology. They previously undertook residencies at the European Commission, Birmingham University and Hangar CIA.

The 2020 recipient of the RIBA Boyd Auger Scholarship, Christie studied at The Royal College of Art and Cambridge University, where they also held a visiting lectureship.



# Christie Swallow CV

hello@christie.studio

+44 (0) 7898667057

## The Design Museum – Design Researcher in Residence

- 2024–2025 Environmental research project investigating **Parakeets and urban ecology**<sup>↗</sup> within the anthropocene
- Delivering a public programme engaging diverse audiences through "green learning" – using walking and being-in-nature as methods of interrogating issues around the climate crisis
- Marketing and promoting organised events over social media and community networks
- Managing a team of freelance artists, musicians and technicians in the commissioning of work for the Residency's culminative exhibition
- Building strong relationships with environmental organisations, researchers and artists across London with an emphasis on South London
- Developing a monitoring process to continuously evaluate and improve the programme

## Daisy Ginsberg Studio – Studio Assistant 2024–2025

- Assisting on major international commissions working across ecology, machine learning and installation design
- Liaising with museums and galleries in the design and delivery of exhibitions
- Working alongside a network of associated fabricators, artists and collaborators to deliver multimedia artwork
- Undertaking in-depth research at the direction of the artist on projects concerning biodiversity & nature restoration

## The European Commission JRC – Maker in Residence 2024

- Co-Creation project exploring collaborative drawing for interdisciplinary exchange.
- Designing and implementing a pilot programme of 8 workshops across the JRC campus, engaging over 100 individuals over a 10-day duration
- Producing a report and evaluation of the programme alongside delivering a "toolkit" for facilitation

## University of Birmingham – Artist in Residence 2024–2025

- Working in collaboration with neuroscientists at the SMQB to **create interdisciplinary art**<sup>↗</sup>
- Delivering workshops to gather feedback on our processes from stakeholders with lived experience of the research area (psychosis and depression)
- Incorporating the views of stakeholders into the research

## Hangar CIA - Artist in Residence - Lisbon, 2024

- Research led artist residency in Lisbon focussing on land surveying and environmental justice, producing public art installations

## Tour Guide 2022–2023

- Delivering independently researched and planned tours of the historic east end of London, focussing on its history of migration, radical politics and street art.

## We Made That – Architectural Assistant 2022

- Designer for B-Corp certified design studio working exclusively with non-profits
- Working with local residents through co-design events, using citizen testimony to inform design and policy direction
- Developing urban design strategies that amplify the voices of residents and stakeholders
- Developing Monitoring processes for measuring engagement impact and outcomes

## Bureau Bureau – Designer 2021

- Developing visual identity for clients, producing and implementing brand guidelines; working to produce clear, concise and accessible graphics
- Working with LEGO as part of a multi-agency team to deliver new workplace strategy

## DM Architects – Architectural Assistant 2020–2021

- Developing designs for artists including Shezad Dawood and Suki Seokyeong Kang
- Exhibition design for venues including Wellcome Collection

## Forest School 2021

- Volunteer at a North-London Forest school, providing engaging outdoor learning for Children aged 4–11

## University of Cambridge – Visiting Lecturer 2020

- Lecture series exploring the politics of architectural representation, bridging the theory/praxis of design
- Designing lecture series and seminar structures, delivering a series of 8 sessions in a blended structure
- Curriculum writing including the development of a feedback structure to refine course material

## Education

### MA Environmental Architecture

Royal College of Art 2022–2023

- Spatial research programme focussing on climate resilience, new perspectives on ecology and methods of addressing environmental harm. My thesis focussed on the legacies of colonial water policy and its ongoing impact on the **Punjab region**<sup>↗</sup>
- **Engaging with archival material**<sup>↗</sup> and sourcing data to understand how the interrelationship of policy, state power and treatment of nature has developed

### RIBA Boyd Auger Scholar

- Independently led research 2020–2022
- Award Winning independent research project examining UK waste policy against the reality of waste management

### MA Cantab Architecture

University of Cambridge 2017–2020 First Class

- **Patchwork Palimpsest**<sup>↗</sup>, 2019–2020 Explored UK libraries and the role retrofit could play in expanding their services
- **A PILE OF RUBBISH**<sup>↗</sup>, 2018–2019 Researched London's reliance on landfills and transfrontier exporting of waste

## Artist Bio

Christie is an artist and designer. Their work crafts kinship between species, fosters solidarity through co-creation and encourages exchange through collaborative making. Christie's practice engages with issues of ecology, technoscience and heterodoxy, working through facilitation, curation and installation design, with a particular focus on drawing and textiles.

Christie was most recently Design Researcher in Residence at the Design Museum, where they researched Parakeets and urban ecology through guided walks, quilting and sound art. They have previously undertaken residencies at the European Commission, The University of Birmingham and Hangar CIA.

The 2020 recipient of the RIBA Boyd Auger Scholarship, Christie has exhibited widely and delivered programmes for organisations including Kew, Orleans House Gallery and the BBC. They previously studied at The Royal College of Art and The University of Cambridge, where they also held a visiting lectureship.



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## Facilitation

### The Soanes Centre – Summer Programme 2025

Design and Delivery of community archives workshop series

### Moth Projects – Moth Course 2025

Workshop delivery during annual London Moth Course

### London Festival of Architecture 2025

Urban Ecologies Walkshops as part of June Programme

### Kew Gardens

Outreach Workshops 2025

- Delivering green learning workshops using creative methodologies as tools to engage with nature
- Working with vulnerable groups including refugees and people with lived experience of dementia

### The Design Museum's Future Observatory

Paracologies Walkshops 2024–2025

- Guided Walks exploring more-than-human perspectives in urban environments, focussed on Parakeets

### Ardagh Young Creatives Organiser 2024–2025

- Delivering workshops and mentoring sessions with young people aged 14–25 in collaboration with Design Can

### The London School of Solarpunk Organiser 2024–2025

- Collaborative Drawing workshops focussing on imagining post-carbon futures

### The European Commission Joint Research Project

Collaborative Drawing workshops 2024

- Series of 10 co-creation sessions with researchers at the EC's Ispra Campus, encouraging cross-pollination of ideas

### Palimpsest Projects Collage Workshops 2024

- Delivering workshops on methods and use of collage in art, focussing on creating "counter maps"

## Writing

### Artificial Publication

Series of 3 essays for Future Observatory, 2025

### Drawing as Talking

Research Paper, European Union 2025

## Exhibitions

### The Design Museum – Dwellings, Rehomed 2025–2027

Site-specific commission of inaugural Birdhive design

### The Design Museum – Artificial 2025

Showing outcomes of Residency, [Paracologies](#)<sup>↗</sup>

### Birmingham University SMQB – Frames of Discovery 2025

Showcasing [Myriad Minds](#)<sup>↗</sup> and [Altered Connectivity](#)<sup>↗</sup>

### Palimpsest Projects – This Language Rematerialised 2024

Showcasing work from [Enclosure Quilts](#)<sup>↗</sup>

### On Queerness and Ecology 2024

Group Exhibition, Safehouse 2

### The Art Salon – Happenings II 2024

Site specific installation of [Thirteen Flowers](#)<sup>↗</sup> and [Polarised Vision](#)<sup>↗</sup>

### Outhouse Gallery "Boundaries"

Group Exhibition, London May – June 2024

Showcasing [Curtain #1](#)<sup>↗</sup>

### Galleria Objects "Inbound Carousel"

Gallery's Inaugural Group exhibition, London May 2024

Showcasing [Studies in Tortuosity series](#)<sup>↗</sup>

### The Art Salon "ClimateSOS"

Group exhibition, London March 2024

Showcasing work from [Enclosure Quilts](#)<sup>↗</sup> series

### RCA2023 Exhibition Group show 2023

Showcasing [Sedimentary Desiderata](#)<sup>↗</sup> project

## Curation

### FLOW Group Exhibition 2025

Curation of 13 visual artists and 6 musical artists for a short run exhibition at Fleet Studios, London

### Baile Ijo – Ritmo Agbara Group Exhibition 2025

Group Exhibition of Afro-Latin Artists for Baile Ijo's album launch event

## Talks

### Flux25: More-than-self Keynote Speaker, 2025

Speaker at Loughborough University's Institute for Creative Future's 4th annual symposium

### Orleans Gallery In Conversation with Gina DeCagna, 2025

Conversation with Artist and Curator Gina DeCagna on her solo show exploring Trees, Plants and Fungi

### Drawing Research Forum Keynote Speaker, 2024

Talk on the role of drawing in reproducing institutional knowledge at The Drawing Room's 2024 Forum

### Palimpsest Projects Panel discussion, 2024

Panel on the role of layering and palimpsest as a methodology for creating artwork

### Insights of an Eco Artist Narratives of Care Interview, 2024

Interview exploring the intersection of art and ecology

### Mediamatic Guest Speaker, 2022

Guest contributor to roundtable discussion on neurodivergence within arts education

## Events

### TAYLR: Cayenne 2025

Producer and creative director for album launch.

- Overseeing set design, event schedule and sponsors

### Pandemonium: Music for Parakeets 2025

Manager, designer and host of experimental live music performance

- Coordinating a team of technicians, musicians and runners to deliver a live public music event
- Developing site specific installation within a heritage setting
- Managing post-production of documentary and recording

### Jay Malakhi: The Great Escape 2025

Creative Director of artist's debut EP

- Developing multimedia textile and video installation design





## Selection of Work

Ordered Chronologically





## Outhouse Outfit

The Outhouse Outfit swaddles Outhouse Gallery in sheep's clothing, with a design made from upcycled 100% wool. The structure is held together with popper connections, allowing for easy dismantling. By covering its surface area in soft surfaces, the small gallery's floor area can be extended by pulling the walls down into a space to convene, and sit together.

Making clothes for nonhumans is not so different to classical tailoring, but limbs and openings work differently. Creating clothes is always an act of attention and care, and this exercise requires me to think like a building. I'm excited to dress some more architectures soon, the nudity of urban buildings is a scandal.









## Earthlings

This banner series was co-designed by young researchers in Cambridgeshire, who worked with Studio Futurall to imagine future post-carbon towns, taking inspiration from the Fitzwilliam archival imagery of medieval pre-carbon towns. Each banner imagines a different scenario, from living in fear of nature to embracing play and abundance. Over the course of the Fitz Youth Day we paraded the banners through the campus, taking up space and encouraging the reimagining of our urban spaces. Each banner is formed from upcycled linen which is printed onto using Solarfast and cyanotype to reproduce archival imagery, which I then embroidered onto. Organza panels "illuminate" these ideas much like gold leaf illuminated the source imagery. Each banner also bears the name of the young researchers whose ideas informed the design.

Installation of works at Fitzwilliam Museum, Cambridge.  
Series of 3, 600×1500mm, mixed textiles.









## Birdhives

There is a bird housing crisis. Deforestation of mature woodland is putting pressure on available nesting spaces, especially within urban settings. Birdhives is a collaboration between our fine feathered friends and two makers with bird toponyms. Crafted by David Swallow and designed by Christie Swallow, the series takes inspiration from more-than-human design practices of nests, hives and other dwellings to create remedial housing infrastructure. Each hive is composed of discarded hardwoods, making use of scraps otherwise too small to have "productive" value, which are then composed into strips, CNC cut and then hand carved to create a form that appears both artificial and organic.

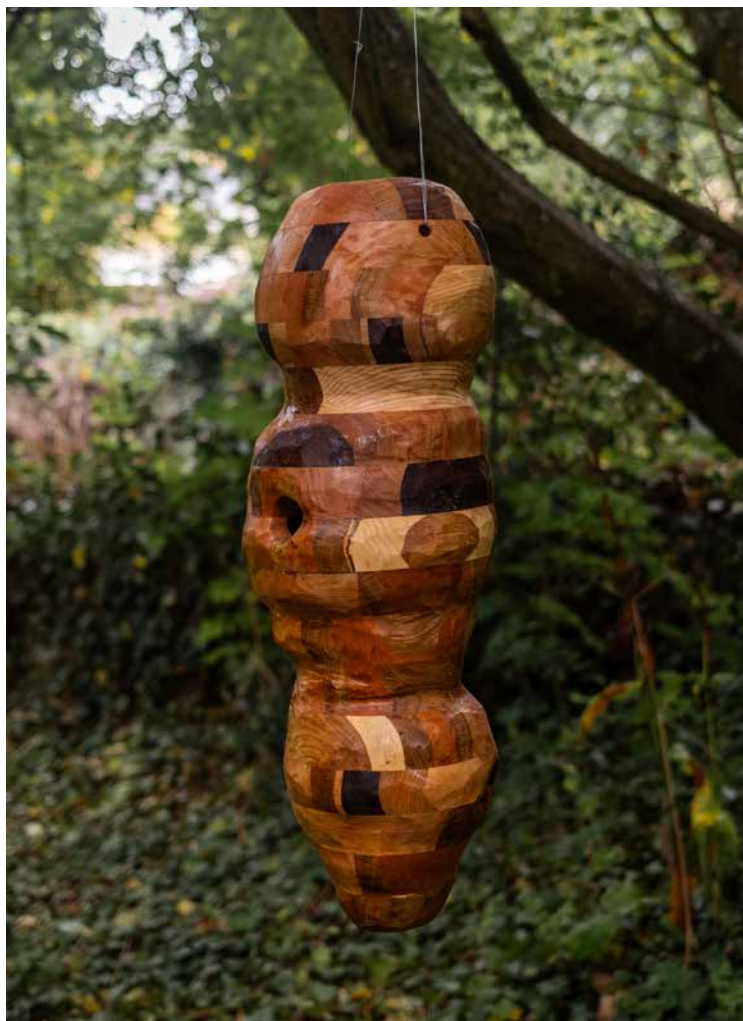
This series seeks to redress the bird-nesting crisis, providing new spaces for future generations to hatch, and support multi-species cohabitation. Existing Birdhives (at the Design Museum and Outhouse Gallery, London) already show evidence of seed caching by small birds in anticipation of roosting season. They are being monitored to evaluate and refine our interspecies, intergenerational collaboration.

2025 (ongoing series). Reclaimed Ash, Beech, Oak and Walnut coated with Danish Oil. 350×350×600mm





Birdhive No. 2  
Installed at Outhouse Gallery, London



Birdhive No. 3  
To be exhibited at SWAB, Barcelona



Birdhive No. 4  
To be exhibited at SWAB, Barcelona





## Paracologies

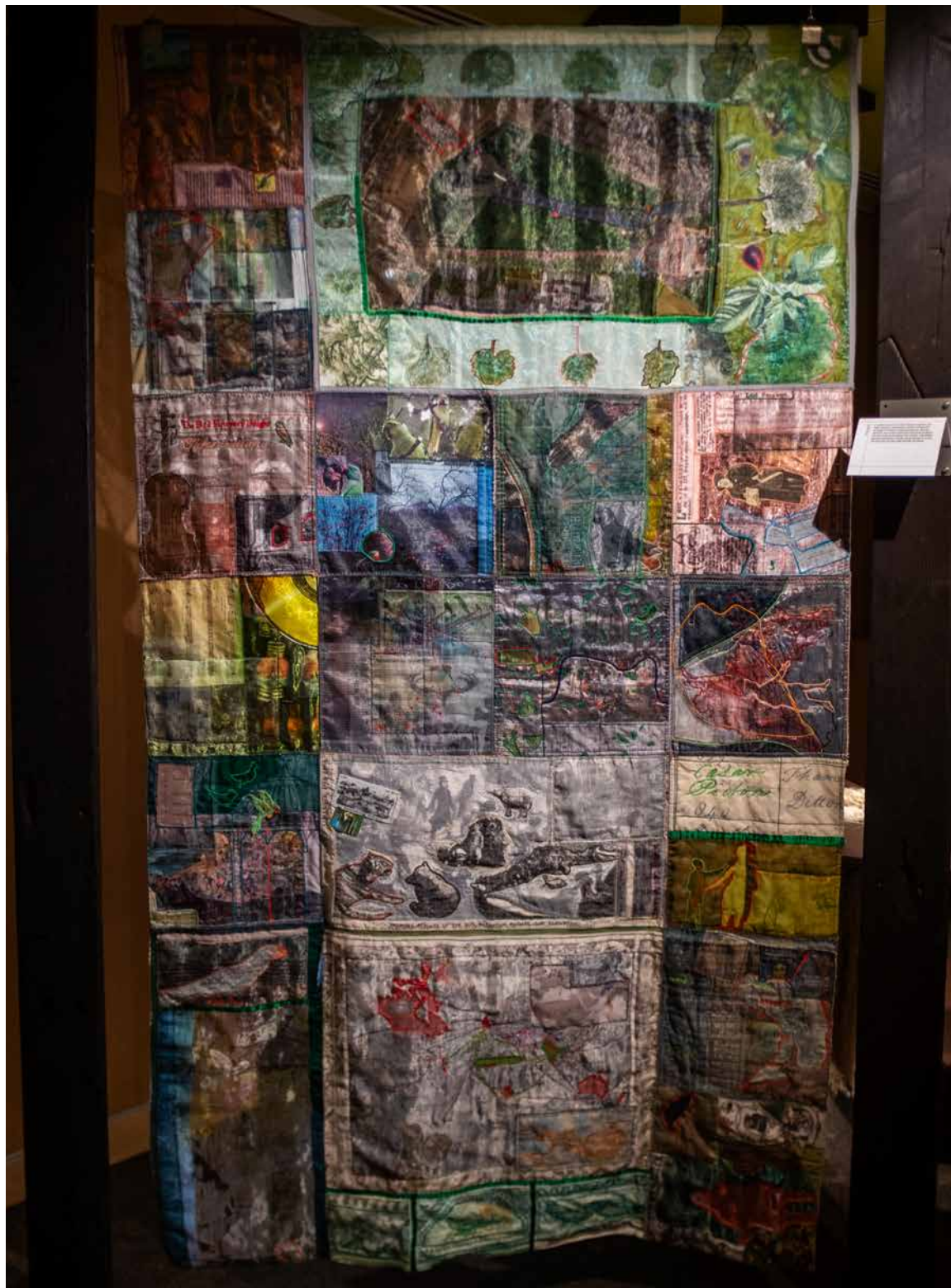
How can selective narratives about which species belong in certain geographies limit our imaginative responses to changing ecologies?

Paracologies invites you to convene with parakeets, a species of bright green bird that roost in the manicured parks of London. Through walking, stitching, and interspecies worldbuilding, the research asks you to move beyond an outdated idea of what is native (and therefore natural) – and asks you to question who gets to belong in the artificial ecologies of transplanted urban nature.

Paracologies unfurls through textile "research quilting", guided walks and creative collaboration. Pandemonium: Music for Parakeets was also produced during this residency. Through in-depth collaborations with musician Jessica Roch, Pandemonium fosters more-than-human communication by composing music for parakeets. Through the travails of the parakeet, Christie hopes to better understand how we might coexist on this damaged planet and foster solidarity across species boundaries.

Paracologies Research Quilt



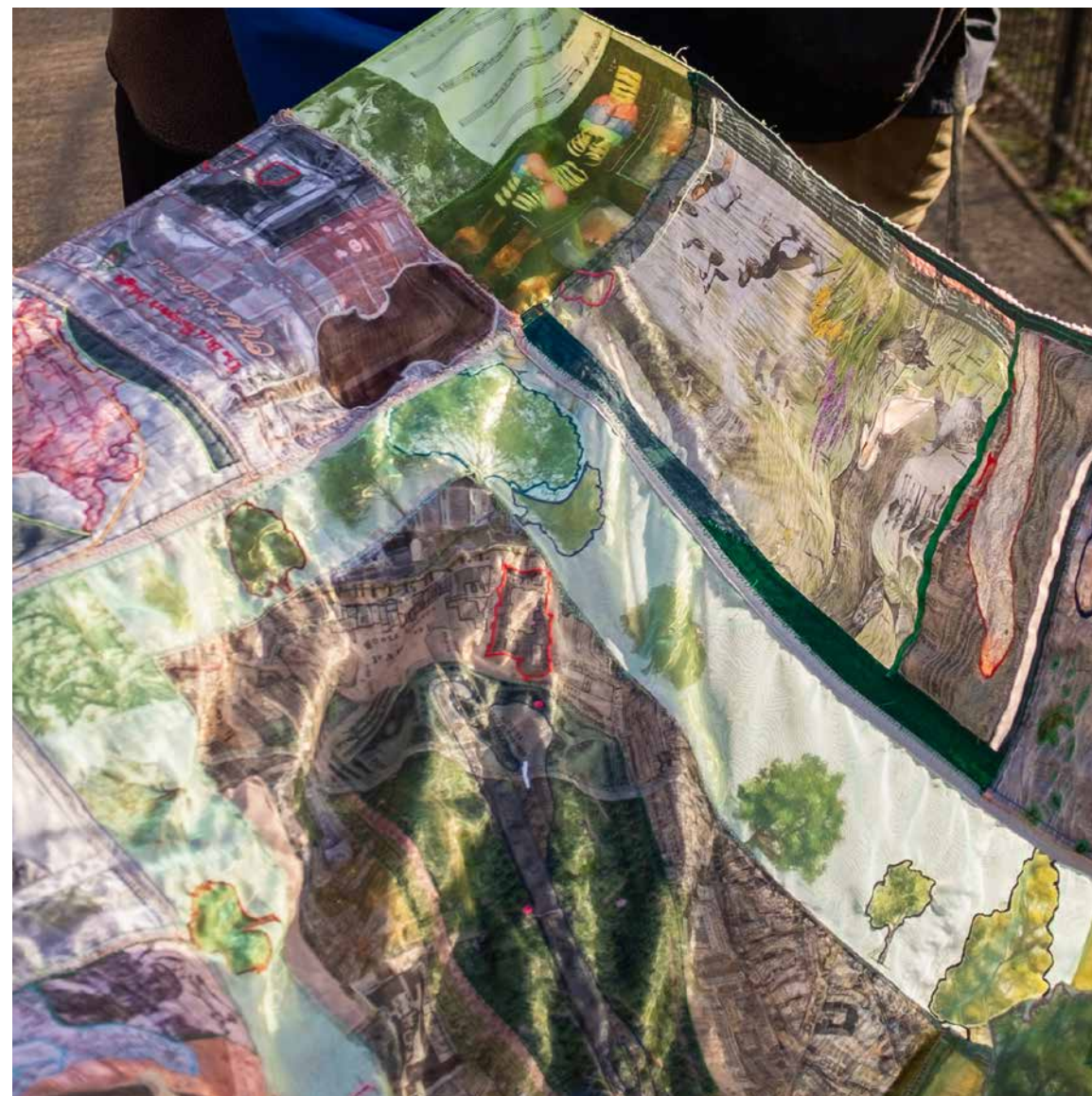
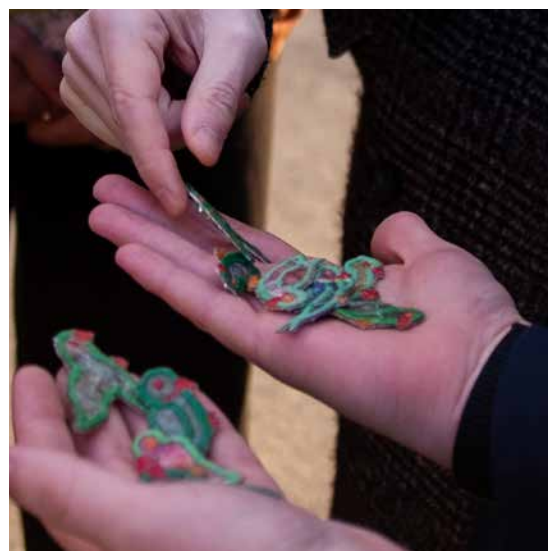
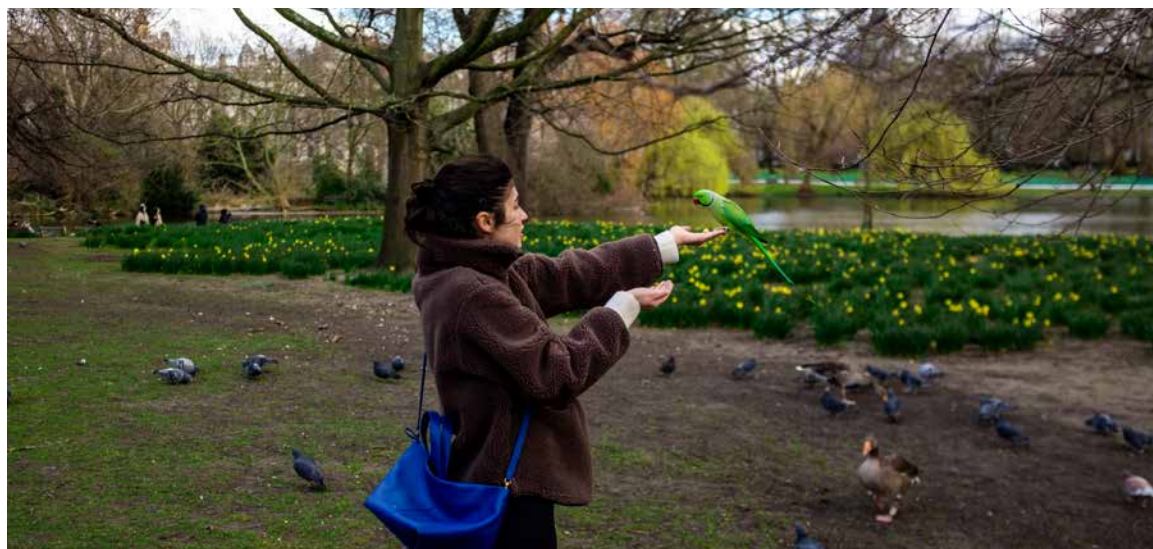


### Paracologies Research Quilting

A live process of transcribing the archival information into textile, to be used and engaged with as an aide memoire in workshops

Left: Installation at Artificial, the Design Museum, 2025. Top Right: Iterative steps of the quilt. Bottom Right: Co-design of quilting layout with walkshop participants





### Paracologies Walkshops

Guided Walks exploring more-than-human perspectives in urban environments. Envisioning alternative, post-anthropocene cityscapes

Top Left: Walkshop participant convening with Parakeet. Bottom Left: Certificate and pins awarded to walkshop attendees  
Right: Walking the quilt during a walkshop session





## Pandemonium

Pandemonium is a two-part composition pressed to record, written for flute, soprano, violin, synthesisers and electronics, using the language of London's parakeets as source material. Made in collaboration with Jessica Roch, The live performance features two movements - Contact Calls and Eeyores - and is scored using a hybrid of traditional notation and graphic elements. The hybrid score, with graphic elements created by Christie Swallow, mirrors the birds' textural vocalisations.

In Pandemonium, the flute, violin and soprano perform the parakeet "language" itself, while the various synthesisers evoke the urban soundscapes and environments the birds have learned to thrive in.

Pandemonium was recorded live at Clapham Common Bandstand within a bespoke installation design, shielding musicians from the elements while allowing sitelines to the parakeet-laden tree canopy.



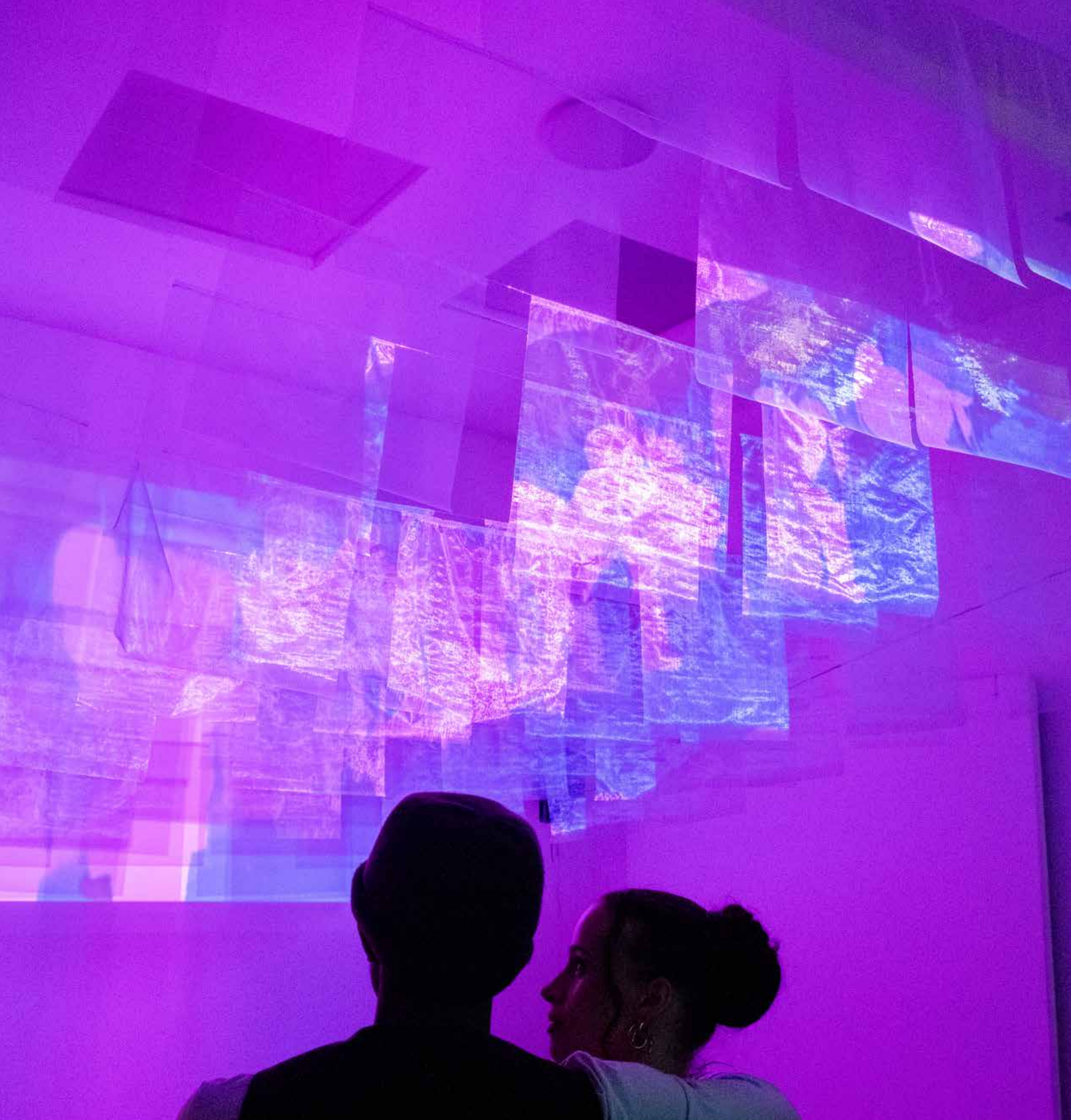
Live performance of Pandemonium, 2025





Left: Pandemonium Vinyl (Edition of 50) and Convening with Parakeets (a film documenting the Pandemonium recording process) at Artificial, the Design Museum, 2025.  
Right: Graphic Score developed for Warble Subsong (Vinyl Side b)





## The Great Escape

Installation design for award winning musician Jay Malakhi. I designed an immersive installation of projecting visuals through a kaleidoscopic layering of translucent organza. Each supporting artist was given their own treatment of lighting with live video playback being projected, while Jay's EP was brought to life through projecting Music videos and bespoke visualisers made for the event.



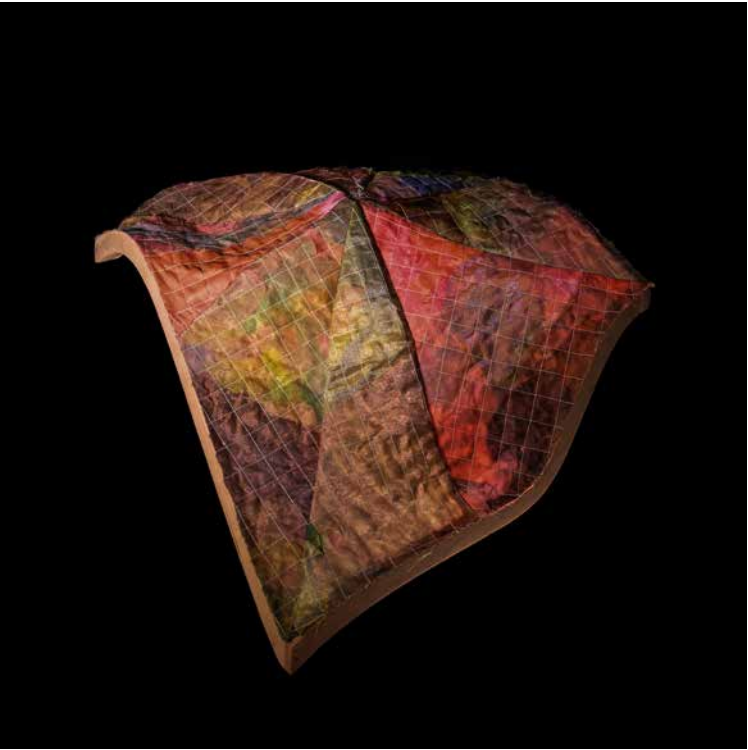
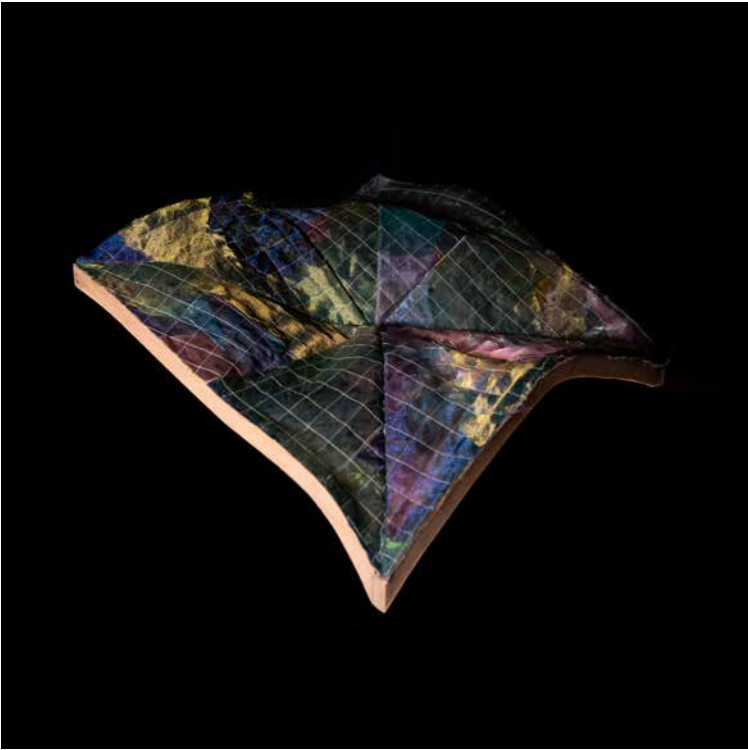
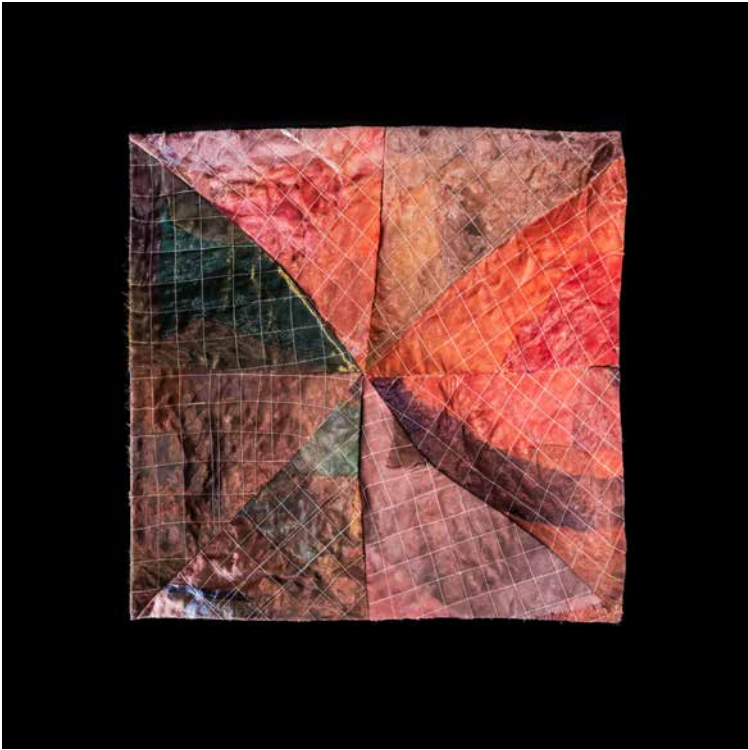


## Myriad Minds

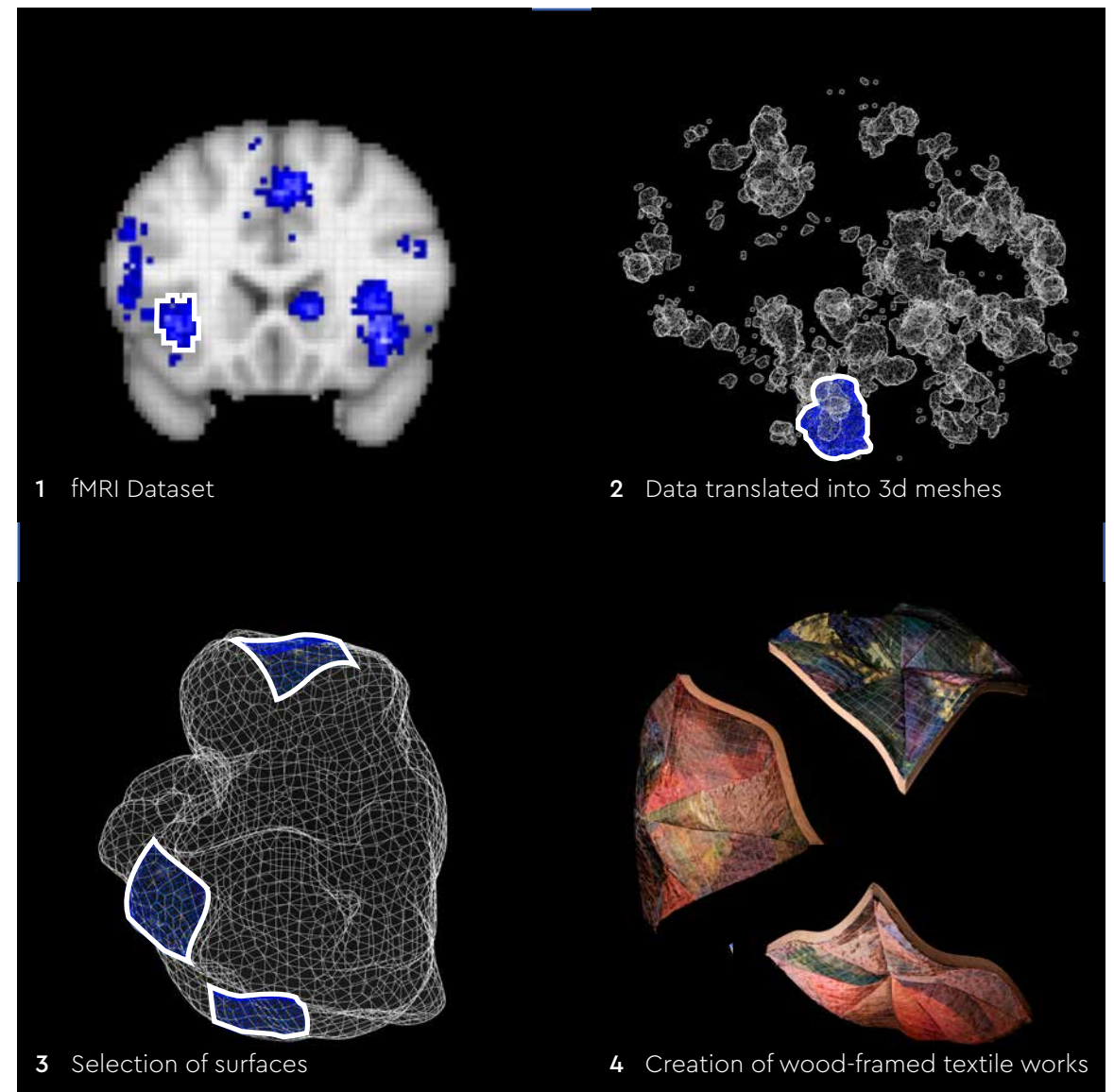
A series of 3 sculptural landscapes, each forming perfect squares from above. Their distorted topographies are derived from compiled datasets of neural imagery scans. Each sculptural work is mimetic, taking its form from aggregated neural imaging published in scientific journals. The result is a topology of neural activity representing no one individual brain, but instead has sympathy with myriad minds. These superimpositions are sculpted into volumetric form through layering of scrap organza, criss-crossed with the interstitching of thread echoing the orthogonal plotting of neural data. The organza fabrics are both figuratively and literally connective – organza is traditionally woven from silk fibres, a material which holds promise for aiding in the reconnection of neural pathways. Evoking landscapes and architectonic structures, the series gives volumetric and material expression to the abstracted visuals of fMRI data and

2025, Mixed Organza Composite each 400×400×150mm,  
Series of 3









Left: Installation of work from project at Frames of Discovery, Centrala, Birmingham, March 2025

Right: Diagrammatic overview of process from fMRI data to sculptural forms





## Psittacus, Popinjay, Parakeet, Pest

Psittacus, Popinjay, Parakeet, Pest weaves together 16 portraits of medieval parakeets. Each panel is embroidered with a parrot drawn from Western European manuscripts and bestiaries dating from the 12th to 14th centuries. Bestiaries compiled real and imaginary creatures, equating different "beasts" to prescriptive moral lessons.

Just as in the bestiary, Parakeets continue to evoke strong emotions. They are described as pests, as an invasion, slipping from the ecological, to the moral, to the racial.

This series of embroidered portraits taps into the murmurings of contradictory feelings that parakeets effuse in people. The parakeet has been enduringly fascinating, always taking it up space and disrupting its environs. In doing so, it forces us to ask: who belongs? What is natural? This work joins the enduring dance between parrot and human, a constant negotiation between two interlinked species.

2024, Embroidered Organza Tapestries and archival tape,  
1375×1375mm





## Polarised Vision

From the 1890s to the 1910s, Percival Lowell (1855 – 1916) obsessively recorded his observations of the red planet through hand drawings, and through this action sought to prove his belief that the surface of Mars was covered in irrigation canals. Lowell strove to demonstrate the existence of an advanced but dying civilisation on the red planet, devoting his life to endless sketching of perceived artificial formations across the planet's landscape.

Polarised Visions re-situates these works of scientific enquiry as memorials of a life's obsession rendered invisible by subsequent scientific revolutions. The laboured act of embroidery serves as an echo of Lowell's obsessive telescopic observation and recording. The use of organza, woven with interlocking contrasting threads, reflects the sight of Lowell's astronomical telescopes, which used polarising filters as a means to better "see" the Martian canals. The polarised organza changes in hue with respect to angle, so that, as the viewer moves through the installation, different details of the tapestries are revealed and obscured.

2024, Embroidered Organza Tapestries each 450×450mm,  
Series of 13





## Thirteen Flowers

Thirteen Flowers suspends a series of embroidered tapestries above the viewer, oscillating in hues of teal, gold and green as one walks through the installation. The imagery is derived from Sara Weis' (1834?-1904) botanical drawings of flowers which she had observed during psychic, mediumistic visits to an inhabited mars, which she documented through her 1906 Novel, *Journeys To The Planet Mars*. Evidence of martian irrigation was widely published at the time, and only disproven following Nasa space probe missions in the 1960's.

Weis' flowers speak to a belief in the potential for life beyond both this planet and of flight from her contemporaries' understandings of society, of nature and of death itself. Each flower is embroidered on two-tone dichromatic organza fabrics with a green stitching and a golden organza appliqué. The two tones of the base material create works that morph in appearance with variance to the viewer's position and their environment, bringing Weis' imaginary into and out of sight.

2024, Embroidered Organza Tapestries each 450×450mm,  
Series of 13





## Curtain No1

Curtain No.1 Mobilizes textiles to explore how we should engage with archival material when they lack their own archive. The work consists of embroidered organza panels, patched together to form a veil. Curtain No.1 was created specifically for installation as part of Outhouse Gallery's Boundaries Exhibition, and when illuminated its surface resembles a medieval church's stained glass window, evoking the pedagogical role that stained glass historically served in conveying a semiotic system of power.

The embroidered imagery initially appear discordant, but all relate the life of Sir Gilbert Heathcote, a man largely forgotten today but instrumental in the formation of Britain's slave trade, the East India Company and the creation of the Bank of England.





## Studies in Tortuosity

As liquids navigate the below-ground, their paths contort around rocks, organic matter and sediment. The deviations in this route are measured by their tortuosity – the degree to which the path diverts from a straight line. The study of tortuosity is shrouded in the dark of the subsurface and the unpredictability of the natural world. This series works through textiles to imagine the epic journeys through this world. Articulated through quilted textile topographies, the series challenges the primacy of scientific visuality. Representing a limit to empiricism, the works point to the need for artistic imagination to represent and give meaning to scientific understanding.



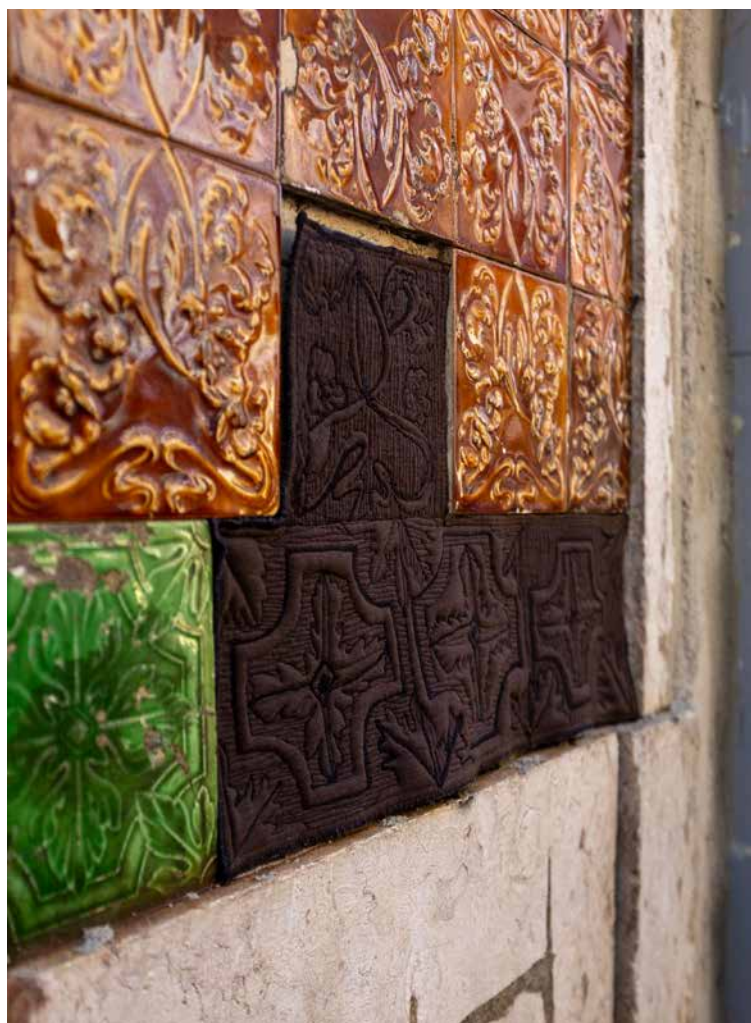


## Infiltrated Embroidery

Infiltrated Embroidery is comprised of site-specific textile interventions which fill-in the crevices, voids and damaged spaces of the urban fabric. Through the act of embroidery – a labour intensive form of intricate sewing – the spaces that have been left vacuous through ruination are reanimated.

Through producing pieces that are in dialogue with the ruinous nooks and crevices of the city, the project proceeds through the process of noticing and acts of mimicry. However, due to the fragility of textile, they do not serve as 'fixes' to the buildings, but rather highlight the tough, unforgiving materiality of urbanity.







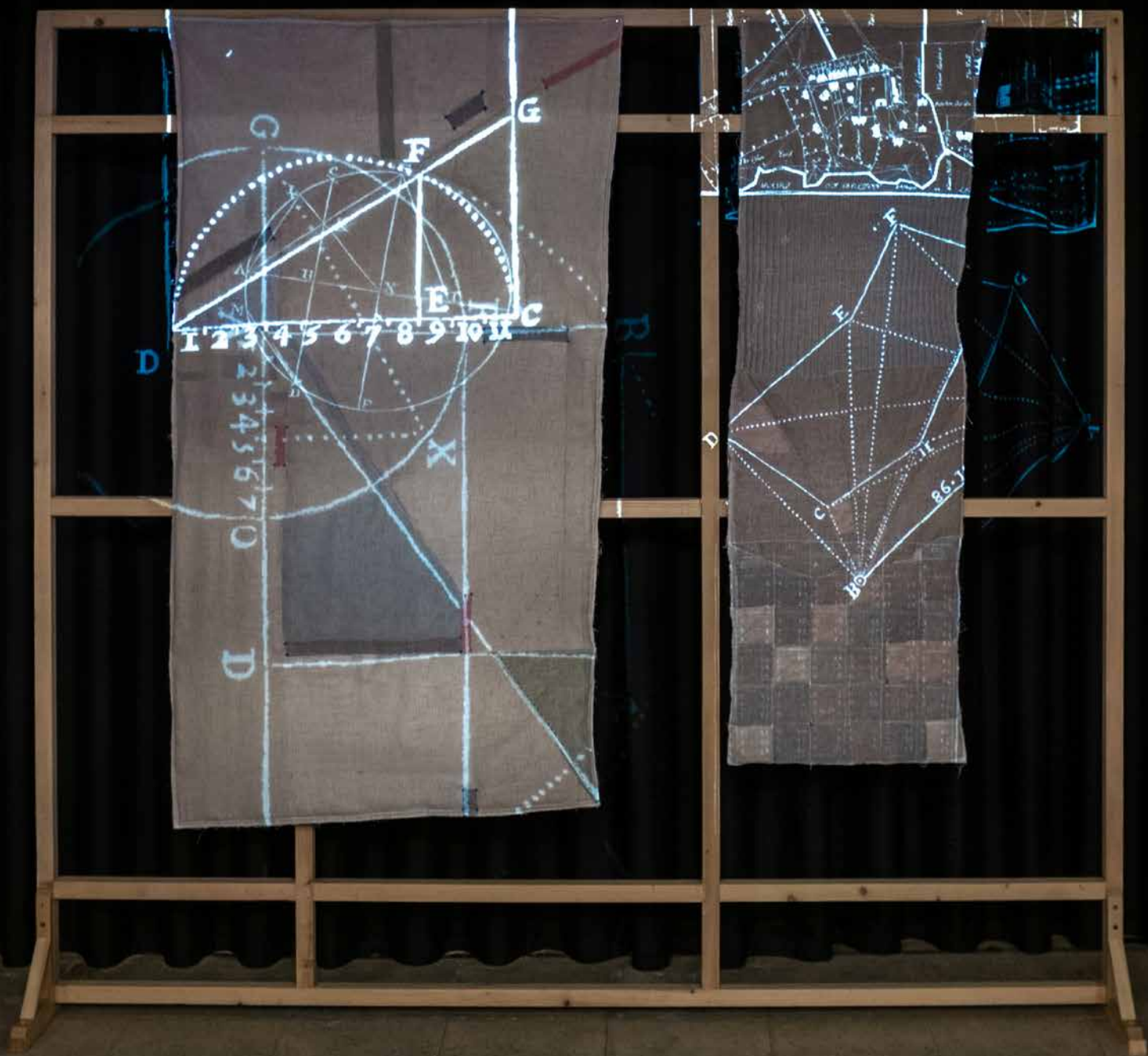


## The Practice of Surveying

Site Specific work progressing from the research undertaken through The Art of Surveying. The work creates 'surveys' of discrete areas, applying the logics of surveying and playing with the imagery involved in this tradition; by embroidering the surfaces of quilts with the Wings' diagrams and imagery, I seek to re-situate their abstracted logic of surveying and property relations. Displaying this work through textile and in public space it moves the source imagery from the 'neutrality' of textual representation and exclusionary academic space to the symbolically charged realm of fabrics, a surface vulnerable to the elements and the movement of the city. The use of textiles immediately evokes bodily, intimate memories while also being inextricably tethered to the web of production it emerges from. In shifting modes of representation, the value statuses of different knowledge practices become dislodged.

2024, Mixed Textile Quiltwork, 600mm Diameter



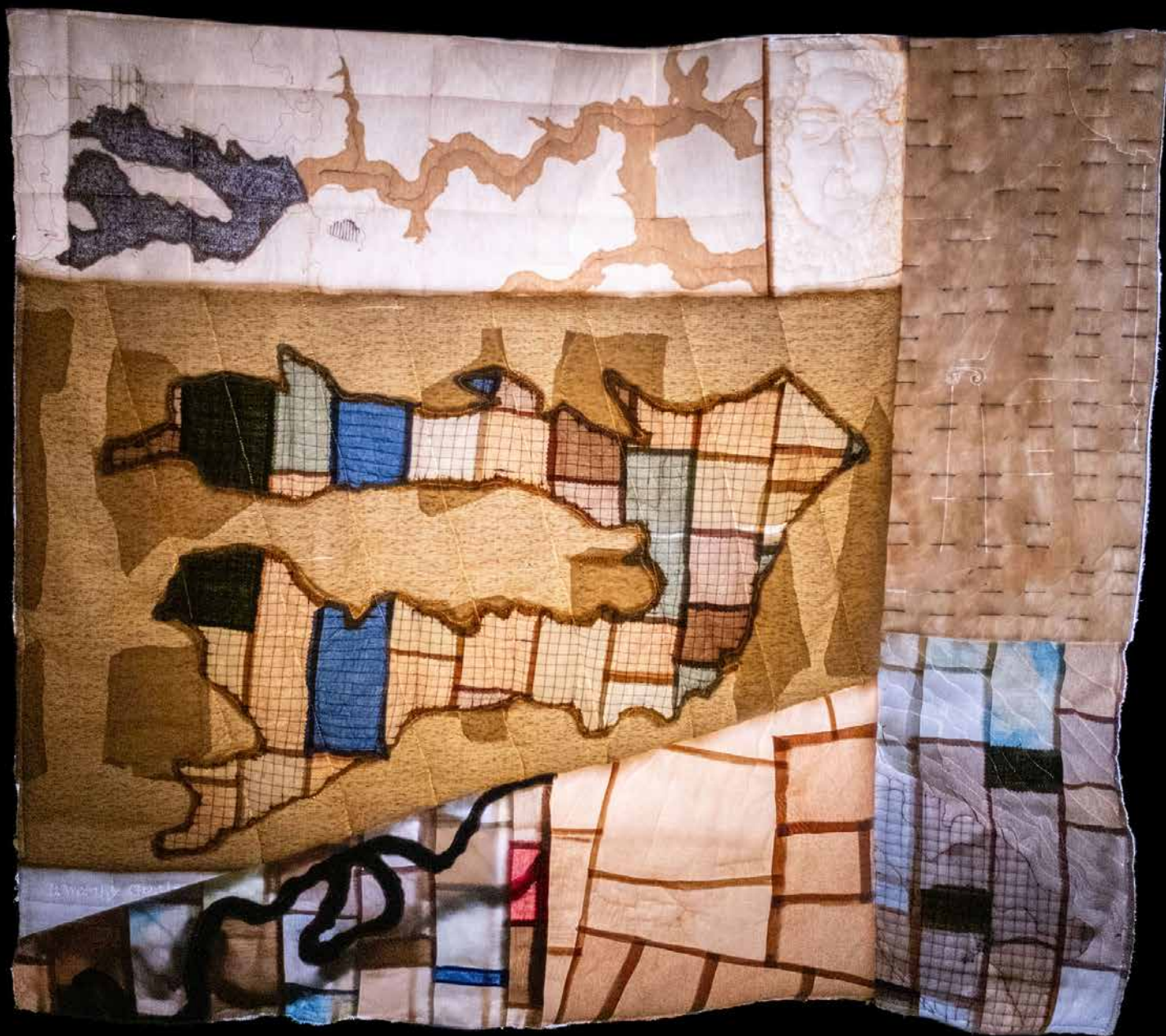


## The Art of Surveying

This project responds to the work of the Wing family, who through the 16th and 17th centuries developed modern property surveying as it is known today, championing the reduction of the natural world into discrete ownership boundaries. Their methods of measuring underpinned the Jefferson Grid of 1784, enabling the westward expansion of settler territory in the 'new world'.

By embroidering the surfaces of quilts with the Wings' diagrams and imagery, I seek to re-situate their abstracted logic of surveying and property relations; moving from the 'neutrality' of textual representation to the symbolically charged realm of fabrics. In Projecting original source imagery unto the embroidered surfaces, the work moves between the textual and the textile, rendering the abstract logics of property capitalism into material fabric form. Textiles are always-already entangled with economics and geology; from the cultivation of plants, to fibres which are woven by the global working class. This textual-textile tension requires us to re-focus on the material relations that are affected and formed by the art of surveying.





## Enclosure Quilts

Re-assembling knowledge of the 'landscape' through the act of quilting. Enclosure Quilts stitches together the history of land privatisation and subjugation of humans as economic units within the English countryside. Focussing on the site of Rutland Water Reservoir, the project explores how enclosure of common land, dispossession of its inhabitants, and the subsequent masking of infrastructural works has distorted our understanding of what is natural. Enclosure Quilts explores these themes through quilted textile works, a medium that has been gendered and relegated in the arts as an 'inferior' form compared to the likes of landscape painting and still life. Quilting requires the collating of different items into a single topography, highlighting the ways in which the idea of natural is itself an assemblage.


Under The Reservoir There Was A Village, 2023, Mixed Textile Quiltwork, 1090 × 1023mm





*Installation at One Paved Court Gallery, 2024.*





## Programming + Facilitation

Chronological Selection

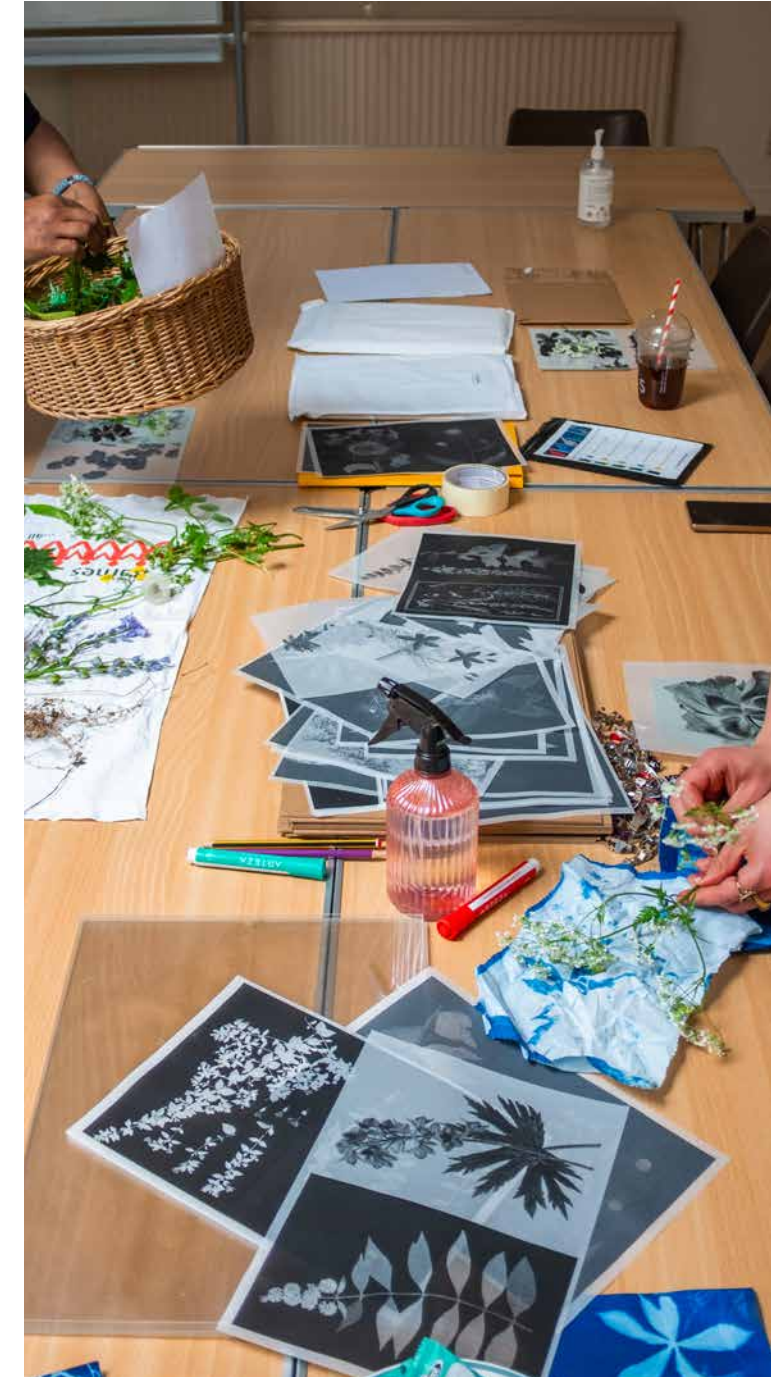


# Christie Swallow

## Facilitation Statement

Christie delivers workshops through a de-centered approach, seeking to position themselves as a fellow learner rather than hierarchical leader. As someone who is neurodivergent, They emphasise accessibility, tailoring events to suit the given audience. Christie specialises in working with textiles and drawing, mediums that are universally familiar.

Christie has extensive experience delivering learning sessions and workshops, with 40+ delivered in 2025 alone to groups with complex needs, elderly individuals and young people. They have delivered sessions for people from age 3-97, and previously designed programmes for institutions including the European Commission, Kew Gardens, the BBC, Birmingham University, Cambridge University and the Design Museum.







## Paracologies Walkshops

Walkshop sessions revolved around the Research Quilt – an ongoing process of quilting textile reproductions of archival information, taking the archive out into the public to be engaged with

Guided Walks exploring more-than-human perspectives in urban environments

Encouraging collaborative Imagination, envisioning alternative, post-anthropocentric cityscapes

Inclusive Engagement – Creating a safe space for all participants to share ideas

Sensitive Topic Awareness – Addressing environmental violence and colonial power structures with care



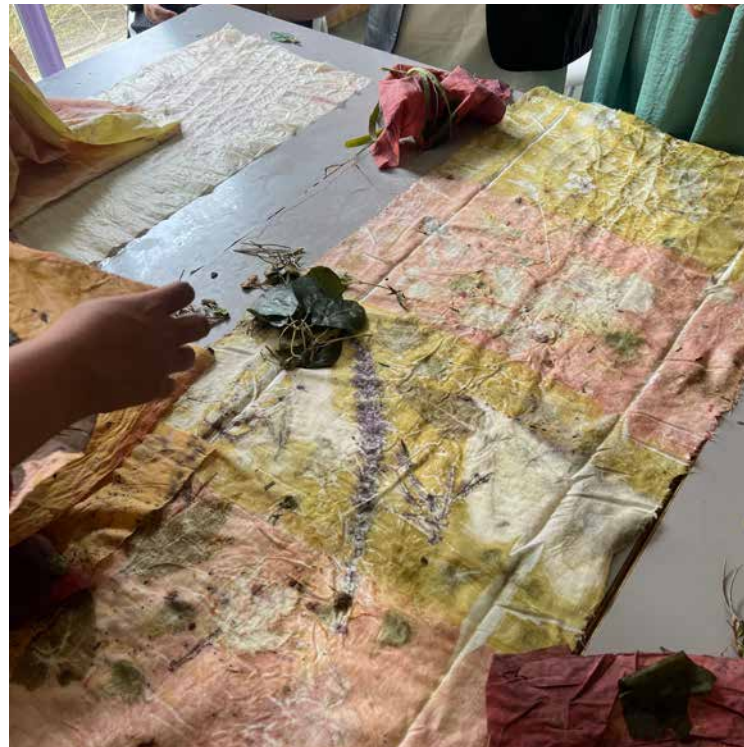




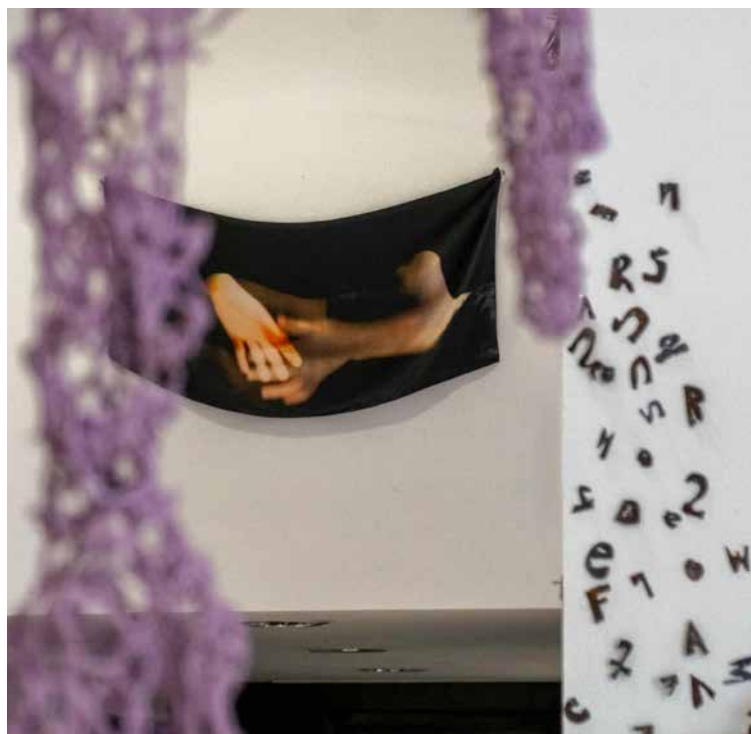
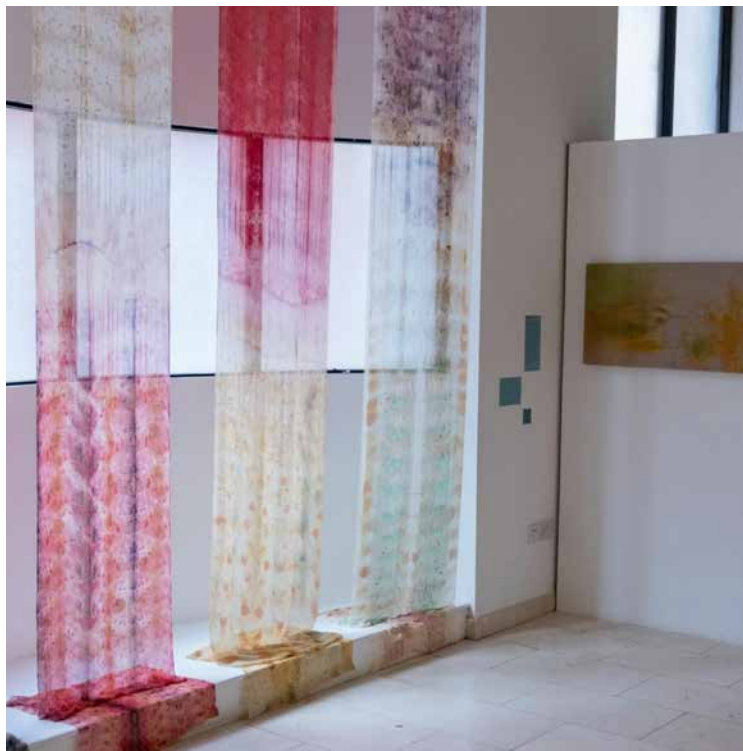
## Save Soanes Archival Quilt

As part of the Soanes Centre's summer programme I am delivering a "living archive" co-creation project, documenting the history of Tower Hamlet's ecology educational institution's with volunteers and local residents

The quilt encodes the active biota of the centre through natural dyeing, juxtaposed with the rich archival history of the site and centre itself. The quilt is being co-created through weekly sessions, empowering volunteers in the skills of archival research and textile making.







## FLOW Exhibition Curation

Flow brings together artists working across textile, drawing, painting, and sculpture. Each artwork presented responds to flow differently; from documenting the motions of historic forces, to nurturing free flowing motion, to transfixing flux into static form. We convene this show within Fleet Studios, itself in flux, facing redevelopment as flows of capital permeate the area. The gallery stands above the submerged Fleet River, one of London's "lost rivers" since converted into municipal sewers. As time washes over us, residual hints of the past linger through names, sediment and folklore. In time, the works shown here will also disperse, entering the flow.





## Ardagh Young Creatives



I delivered a workshop series using textiles and outdoor learning to nurture collaborative creativity. This consisted of;

- Engaging young people (age 14–18) from global majority backgrounds

Encouraging participants to find expression through textile works

Working with cross-organisational team of Design Museum,  
External producer and RESOLVE collective

Co-designing the structure of the event and workflow to meet the needs and ability of the group

Developing trust and rapport with the participants

Using the creative space as a forum to engage in other conversations topics eg personal stresses, climate anxiety and concerns of being a young person in London





## Kew Garden Outreach



An arts programme designed to foster engagement with Kew Garden and their collections in new and novel ways, with a focus on under-represented groups. Designing and delivering a series of green learning sessions delivered at both Kew Gardens and at outreach sites. A series of sessions in Barnes looked at engaging those with lived experience of dementia creating a series of sessions using green learning and collaborative art making. Facilitating a workshop working with refugees to create artworks inspired by Kew Gardens and using natural pigments from plants. In these sessions I aim to reduce the barriers to entry in the creative process, tailoring my approach to the group at hand and using inclusive methods in my sessions.

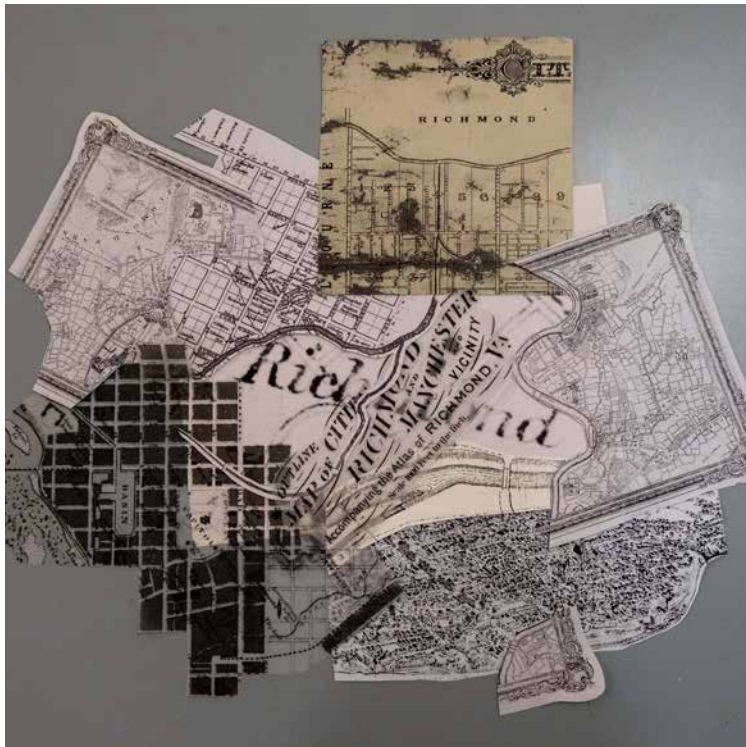




## Richmond Collage Workshops

A workshop programme delivered in collaboration with Palimpsest Projects exploring the use of collage for psychogeographic/mental mapping.

Creating analogous maps from the many Richmonds of the world. Richmond, London, is a borrowed name from Richmond, Yorkshire, itself established from Norman Conquest. Through the British Colonial Project the name Richmond became exerted on land across the world – The toponym serving as a palimpsestic trace of where land has been stolen. Collaging together the many gridded planned colonies that are called Richmond today, we created queer maps of nowhere, cutting geographical distances and pasting layers of shared nomenclatures







# Drawing as Talking

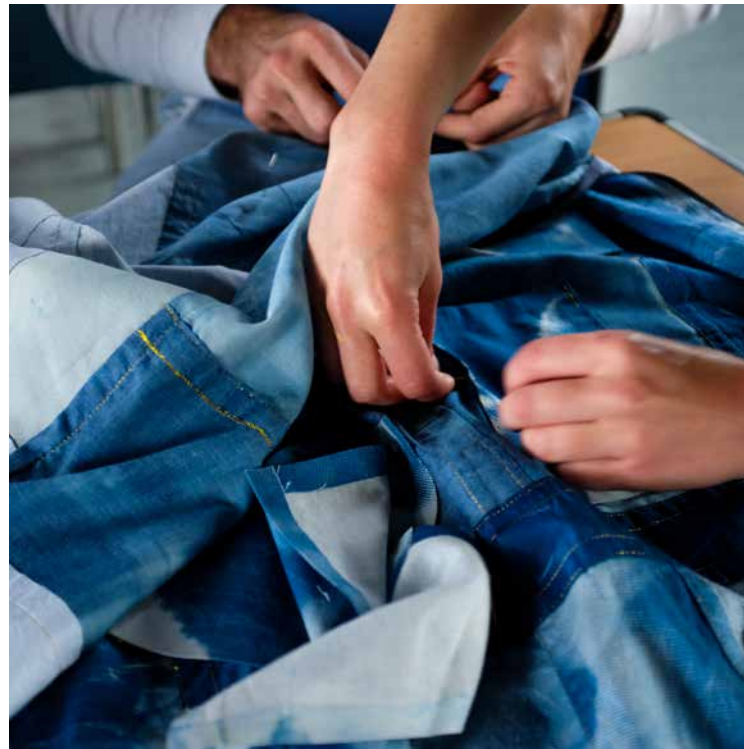
During my residency at the European Commission's Joint Research Centre I delivered a series of workshops and guerilla making sessions centred on collaborative drawing. Using the formal white tablecloth as our transgressive canvas, the programme invited members of the research community – whose expertise varied from Nuclear nonproliferation to vehicular automation – to come together and discuss their research through drawing.

The outcome is a series of textile-based collective works that serve as testament to the process. Attendees of the workshop sessions relayed that they found it easier to explain their areas of expertise to outsiders through this sketching process.

This programme has since been formalised as an educational framework published by the **European Commission**







## Solar Patchwork

Solar Patchwork is a large-scale quiltwork co-created with volunteers of Repowering London (2024). Developed with the Charity's Outreach Coordinator, each panel is printed using cyanotype, a light-sensitive chemical which when developed produces deep blue-green hues, evoking the iridescence of solar panels.

- Each 'cell' of the work depicts one of Repowering London's co-operative volunteer directors, collectively composed through sewing workshops.
- Together, these cells create an assemblage that attests to the latter's selfless communitarian efforts.
- The visual of disparate parts forming a unified whole renders the work a rallying flag for community energy.
- As more volunteers join the organisation, they will be appliquéd onto the quilt's surface, creating a live artwork that grows in synchrony with the movement on the ground.





Christie Swallow

hello@christie.studio

www.christie.studio

📷 @christie.wip