



Christie Swallow

Portfolio
2023-Now

Christie Swallow CV

hello@christie.studio

+44 (0) 7898667057

Christie Swallow (MA Cantab, MA RCA, FRGS) is an artist and designer. Their work crafts kinship between species, fosters solidarity through co-creation and encourages exchange through collaborative making.

Their practice engages with environmental struggle, speculative futures and more-than-human entanglements through facilitation, sound and installation design, with a particular focus on textiles.

Christie is currently a designer within the UK Government's Policy Lab. As 2024/25 Design Researcher in Residence at the Design Museum they researched Parakeets and urban ecology. Christie previously undertook residencies at the European Commission, The University of Birmingham and Hangar CIA. The 2020 recipient of the RIBA Boyd Auger Scholarship, Christie has exhibited internationally and delivered programmes for organisations including Kew Gardens, the Fitzwilliam Museum and the BBC. They studied at The Royal College of Art and The University of Cambridge, where they also held a visiting lectureship.

As a founding member [Anastrophes Collective](#), Christie hosts the Anastrophes Podcast. They are an honorary fellow of the Royal Geographic Society.

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](#)
- [Engaging with archival material](#) and sourcing data to understand how the interrelationship of policy, state power and treatment of nature has developed

MA Cantab Architecture

University of Cambridge 2017–2020 First Class

- [Patchwork Palimpsest](#), 2019–2020 Explored UK libraries and the role retrofit could play in expanding their services
- [A PILE OF RUBBISH](#), 2018–2019 Researched London's reliance on landfills and transfrontier exporting of waste

Residencies

Buitenplaats Brienenoord – Researcher in Residence

- Ongoing Ecological collaboration with Blise Orr investigating post industrial island ecologies through the lens of the Parakeet
- Ecological stewarding and more-than-human ambassadorship towards Parakeets on the Brienenoord artificial island

The Design Museum – Design Researcher in Residence

- 2024–2025 Environmental research project investigating [Parakeets and urban ecology](#) 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

University of Birmingham – Artist in Residence 2024–25

- Working in collaboration with neuroscientists at the SMQB to [create interdisciplinary art](#)
- 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

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

Hangar CIA – Artist in Residence – Lisbon, 2024

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

RIBA Boyd Auger Scholar 2020–2022

- Award Winning independent research project examining UK waste policy against the reality of waste management

Designing + Facilitating + Teaching

Policy Lab – Designer 2025–

- Working within an innovative people-centred design unit across central government and local authorities
- Development co-design methodologies to ensure citizens' lived experiences shape policy

BBC – Programme Facilitator 2025

Design and Delivery of workshop programme for the BBC Academy Live 2025

The Soanes Centre – Programme Facilitator 2025

Design and Delivery of community archives workshop series

Moth Projects – Moth Course Facilitator 2025

Workshop delivery during annual London Moth Course

New London Architects / London Festival of Architecture

2025–ongoing

Delivering workshops as part of the festival and regular programming, exploring urban ecologies

Kew Gardens – Workshop facilitator 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

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

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

Palimpsest Projects – Workshop Lead 2024–2025

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

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Designing + Facilitating + Teaching Cont'd

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 Architecture

We Made That - Architectural Designer 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

Bureau Bureau - Designer 2021

- Working with LEGO as part of a multi-agency team to deliver new workplace strategy

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

DM Architects - Architectural Assistant 2020-2021

- Developing designs for artists including Shezad Dawood and Suki Seokyeong Kang

Curating + Programming

TAYLR: Cayenne 2025

Producer and creative director for album launch

FLOW Group Exhibition 2025

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

Pandemonium: Music for Parakeets 2025

Manager, designer and host of experimental live music performance

- Developing site specific installation within a heritage setting

Baile Ijo - Ritmo Agbara Group Exhibition 2025

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

Jay Malakhi: The Great Escape 2025

Creative Director of artist's debut EP launch event. Designing and installing a site specific multi channel live video artwork

Exhibiting

SWAB Barcelona - See you in the park 2025

Birdhive series exhibited by Outhouse Gallery

Outhouse Gallery - Outhouse Outfit 2025

Site-specific Installation of Outhouse Outfit

The Design Museum - Dwellings, Rehomed 2025-2027

Site-specific commission of inaugural Birdhive design

The Fitzwilliam Museum - Earthlings 2025

Site-specific Installation of Earthlings Banner Series

The Design Museum - Artificial 2025

Showing outcomes of Residency, [Paracologies](#)

Birmingham University SMQB - Frames of Discovery 2025

Showcasing [Myriad Minds](#) and [Altered Connectivity](#)

Palimpsest Projects - This Language Rematerialised 2024

Showcasing work from [Enclosure Quilts](#)

On Queerness and Ecology 2024

Group Exhibition, Safehouse 2

The Art Salon - Happenings II 2024

Site specific installation of [Thirteen Flowers](#) and [Polarised Vision](#)

Outhouse Gallery "Boundaries"

Group Exhibition, London May - June 2024

Showcasing [Curtain #1](#)

Galleria Objects "Inbound Carousel"

Gallery's Inaugural Group exhibition, London May 2024

Showcasing [Studies in Tortuosity series](#)

The Art Salon "ClimateSOS"

Group exhibition, London March 2024

Showcasing work from [Enclosure Quilts](#) series

Talking

The Bartlett UCL Landscapes in Dialogue Speaker, 2025

Presenting Paracologies work

Thomas Coram Research Unit Visualising Migration

Panel Speaker, 2025

UT Austin Expansive Practices of Care Seminar Lead, 2025

Delivering a seminar on more-than-human solidarity

Institute for Creative Futures Flux25: More-than-self Keynote Speaker, 2025. Speaker at 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

Writing

Artificial Publication

Series of 3 essays for Future Observatory, 2025

Drawing as Talking

Research Paper, European Union 2025

Feral Worlding

Inaugural Edition, 2026

The Last Straw

Edition 78 - Fire, 2026

Commissions

Client Earth 2025

Outhouse Gallery 2025

The Fitzwilliam Museum x Studio Futurall 2025

Repowering London 2025

Press

[The Financial Times](#)

[London Climate Action Week](#)

[Classical Music](#)

Dame Sylvia Crow Garden Quilt

Co-creating a textile record of a community garden scheme
Produced in in collaboration with Rhea Martin and Nao
Zaragoza with the Gardening Together volunteers + RCA Staff
Natural Dye and sunprint on Upcycled Cotton, Linen and
Silk, 1000x1500mm, 2025



The Garden
beats us

Horticulture

Volunteering

The Dame
Sylvia
Crow
Garden

Research
projects

Dialogue

Intersection of Design and Nature

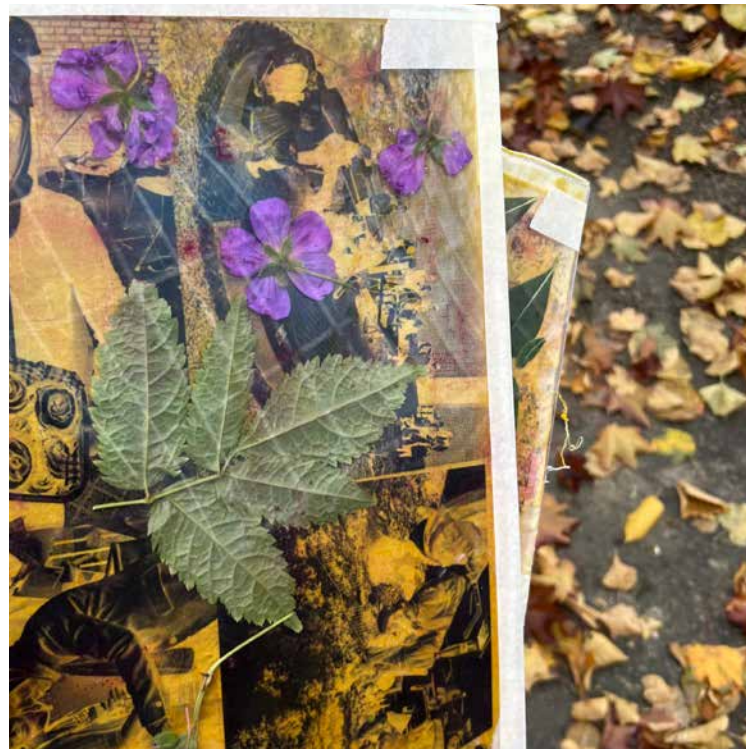
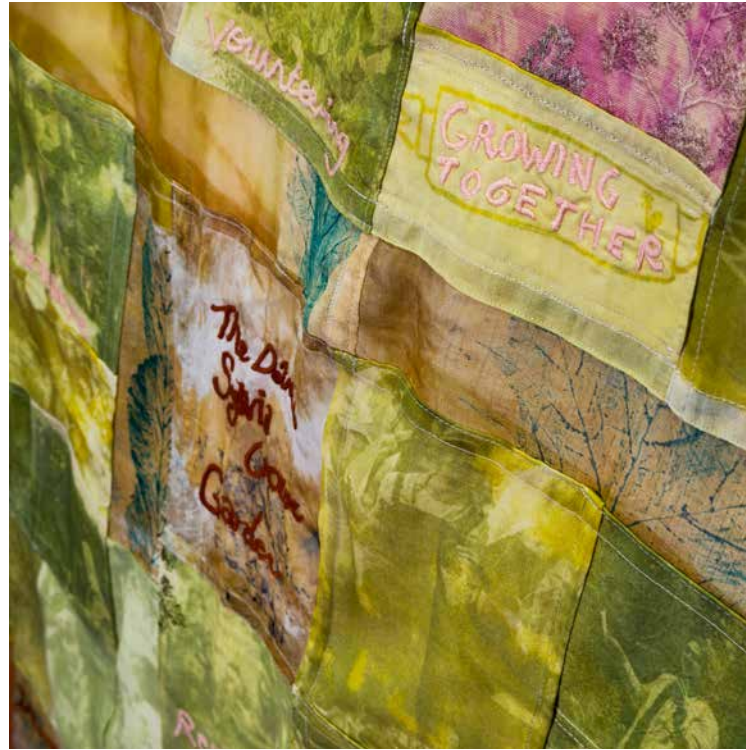
Habitats
& Wildlife

Design

Inclusion

GROWING
TOGETHER

GROWING
TOGETHER



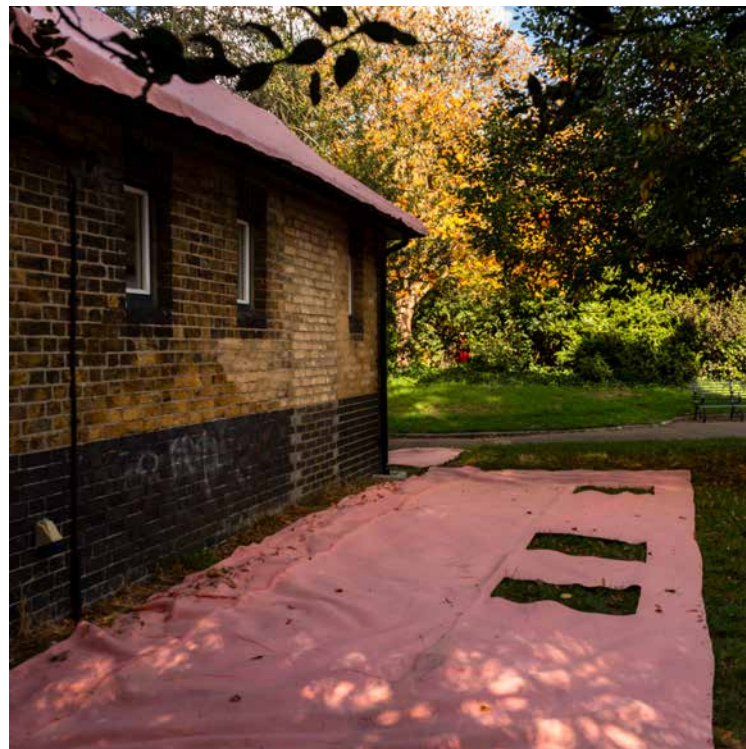
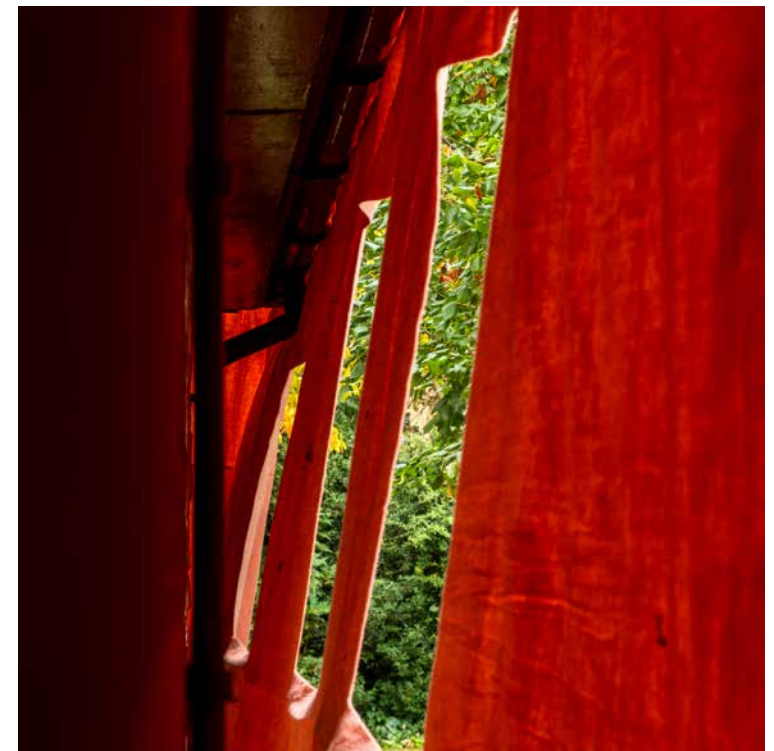
Co-designed with the Gardens' curator, this banner serves as a textile record of the Dame Sylvia Crowe Garden's first 5 years of planting. From a pesticide-laden 'wasteland' in 2020, the garden has been painstakingly cared for by a passionate group of volunteer gardeners and urban horticulturists. The banner was co-created during a workshop session led by Christie Swallow and Rhea Martin, where past volunteers and current participants contributed to monoprinting with solarfast and natural dyeing with pigment derived from the garden, all on organic textiles donated by the wider community. The final piece sets out the story of the garden through live biota colouring the fibres and reproductions of key moments. Prints from the autumnal falling leaves bring together this unique community space.

Outhouse Outfit

A garment tailored for an art gallery that
unfolds into a picnic blanket

Commissioned by Outhouse Gallery,
produced by Alicja Orzechowska
Wool on Building, 5250×8095×3525mm, 2025.





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.

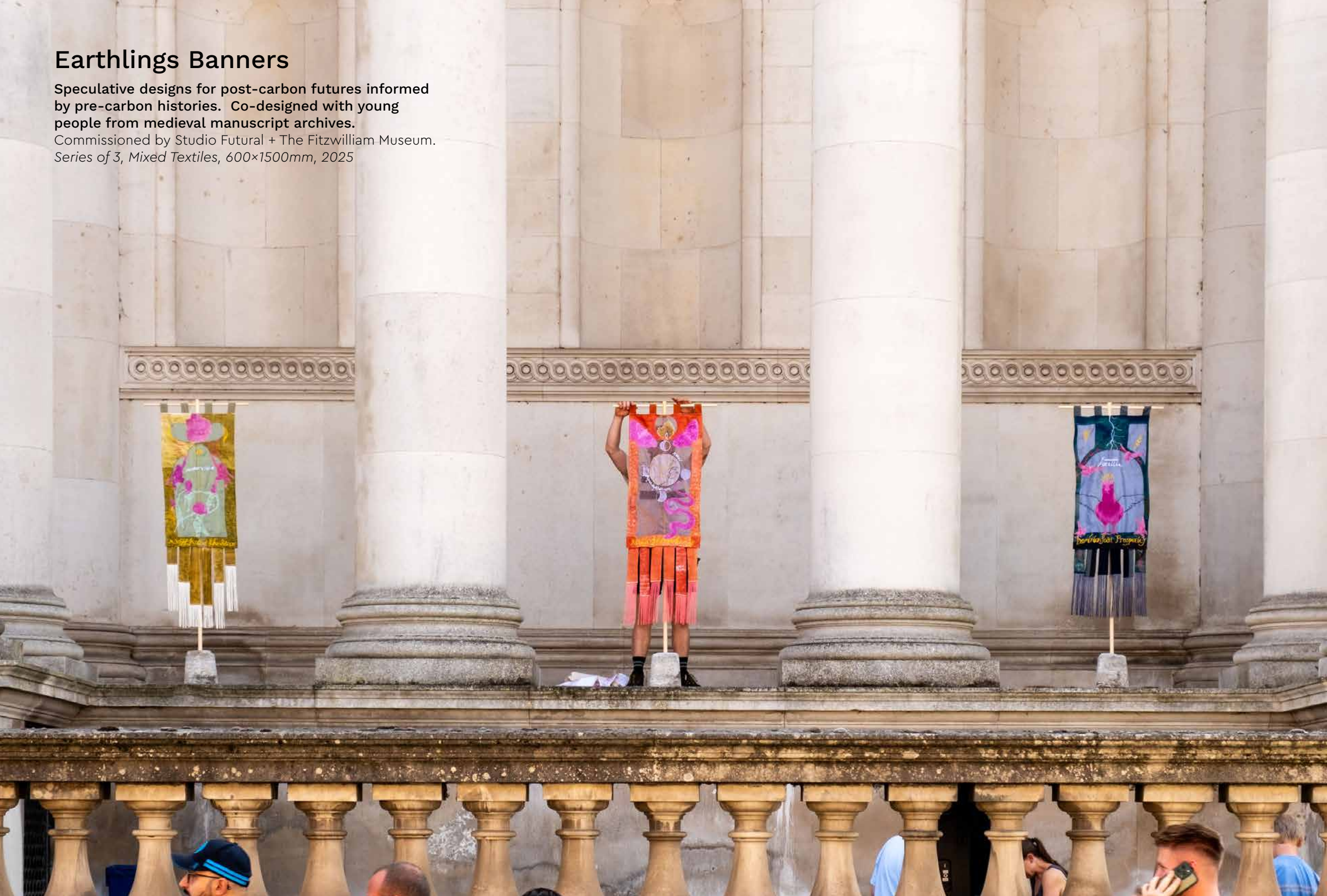
[See More](#)

Earthlings Banners

Speculative designs for post-carbon futures informed by pre-carbon histories. Co-designed with young people from medieval manuscript archives.

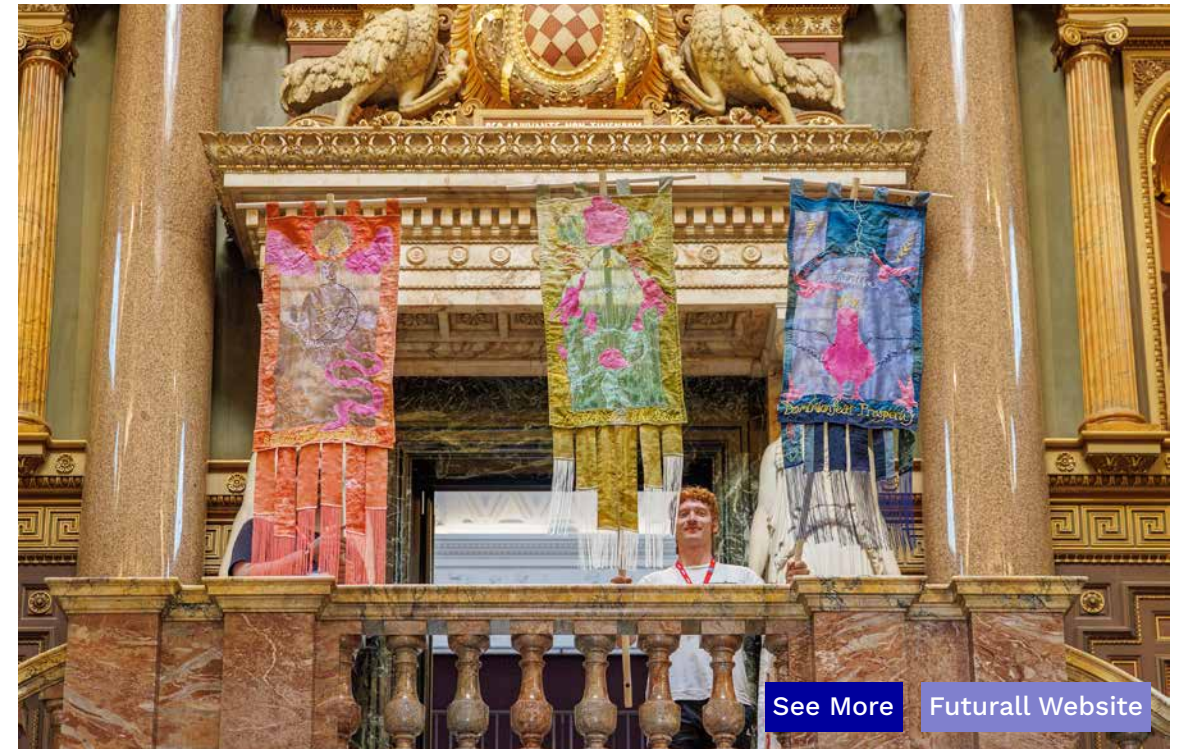
Commissioned by Studio Futural + The Fitzwilliam Museum.

Series of 3, Mixed Textiles, 600x1500mm, 2025





This banner series was co-designed with 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 printed on with Solarfast and cyanotype to reproduce archival imagery, which I then embroidered unto. Organza panels "illuminate" these ideas much like gold leaf illuminated the source imagery. Each banner also bears the name of the young researchers whose work with Studio Futurall served as the foundation for each banner's design.



[See More](#)

[Futurall Website](#)

Birdhives

More-than-human architectures; accomodating our fine feathered friends and aiding urban ecologies

Designed by Christie Swallow, crafted by David Swallow.
Ongoing series, Reclaimed Ash, Beech, Oak and Walnut coated with Danish Oil, 2025





Birdhive No. 2
Installed at Outhouse Gallery, London



Birdhive No. 4
Exhibited at SWAB, Barcelona



Birdhive No. 3
Exhibited at SWAB, Barcelona

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.

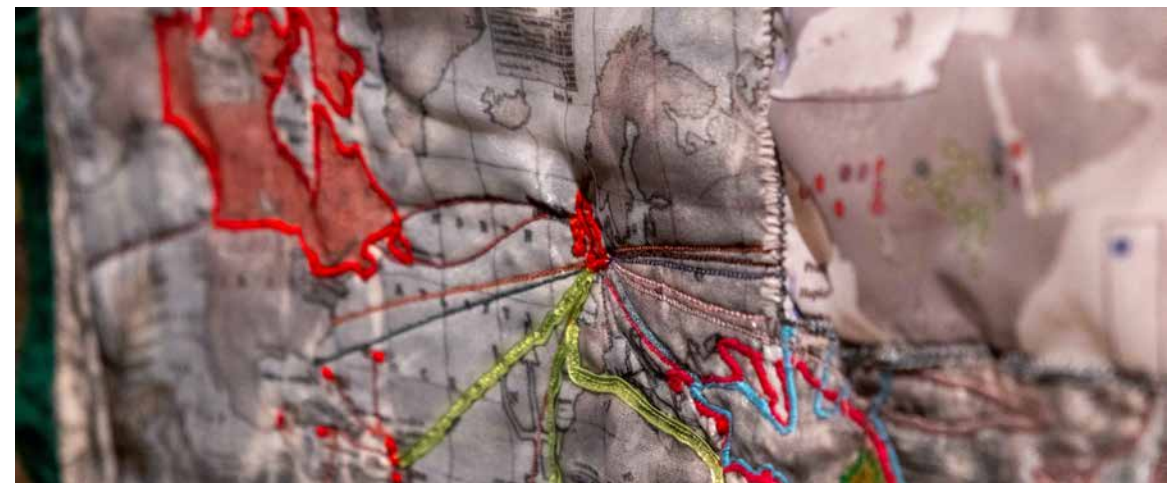
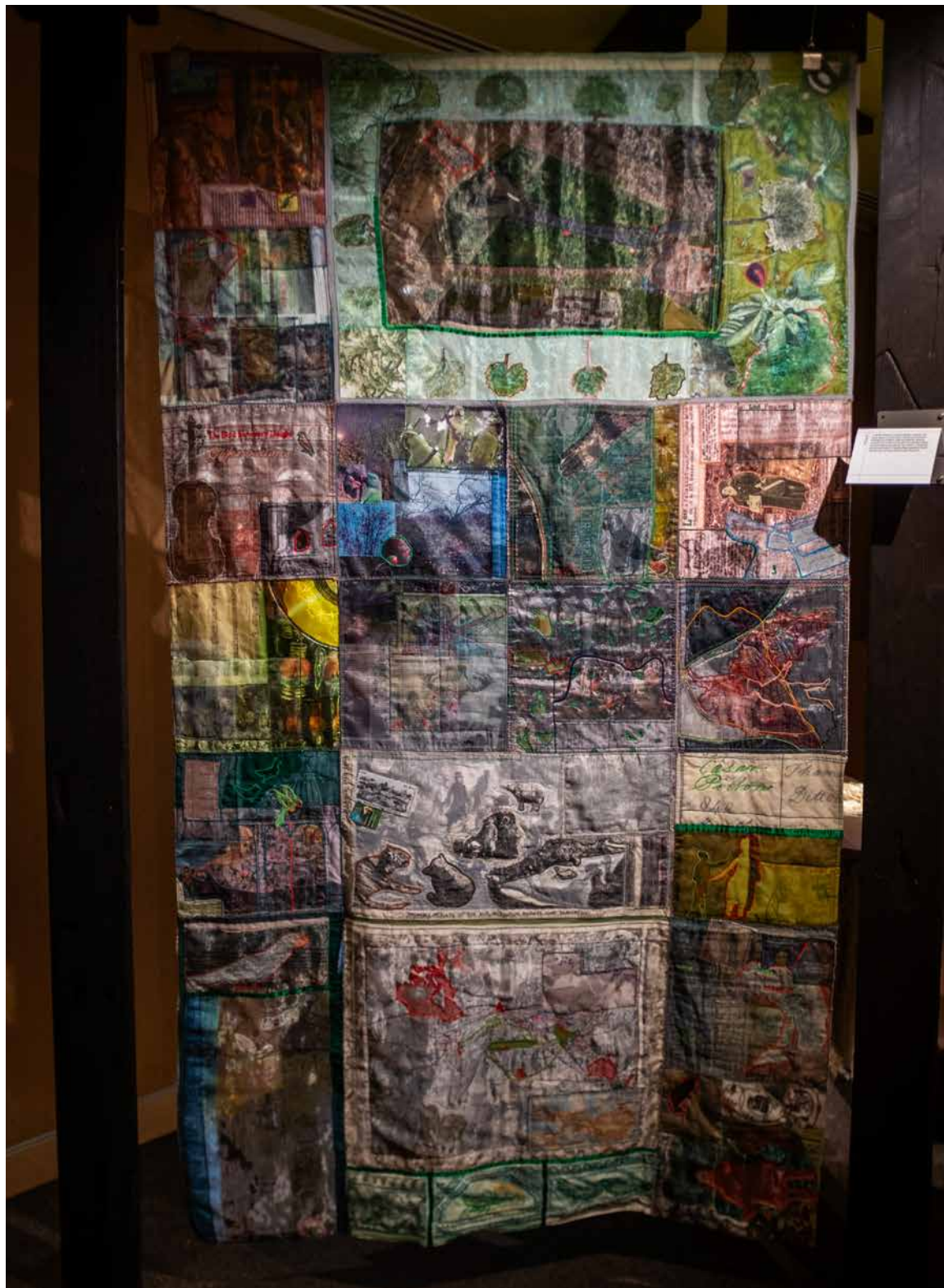
[See More](#)

Paracologies

Re-evaluating outdated concepts of nature and belonging, crafting kinship with Parakeets through singing, feeding and sewing and walking within urban ecologies

Research Project completed as Design Researcher in Residence at the Design Museum, 2024-25



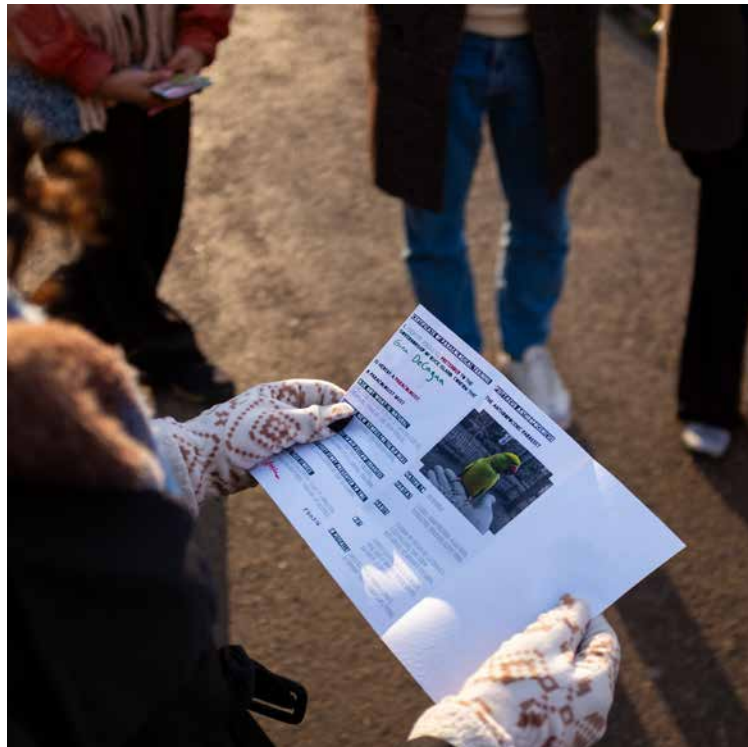
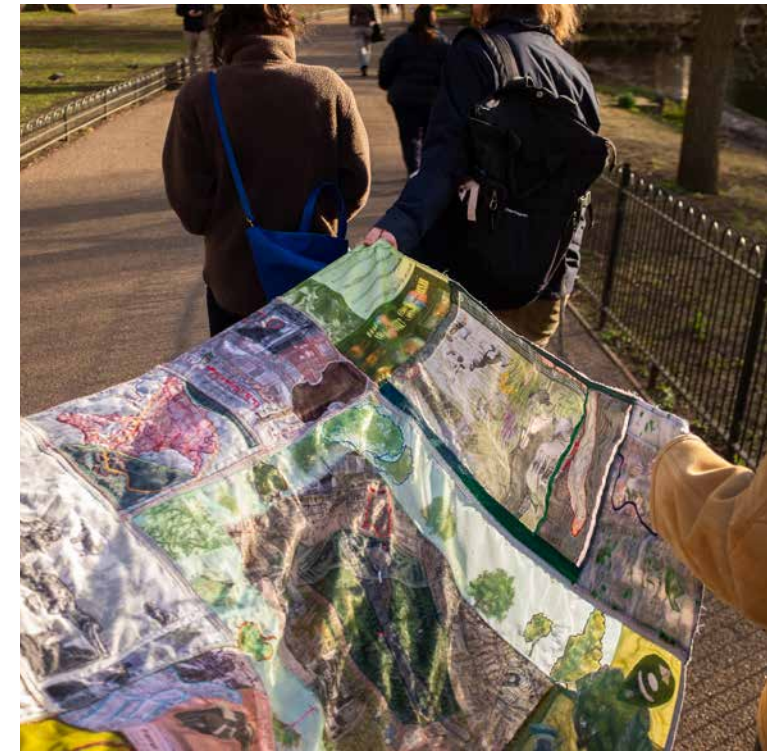
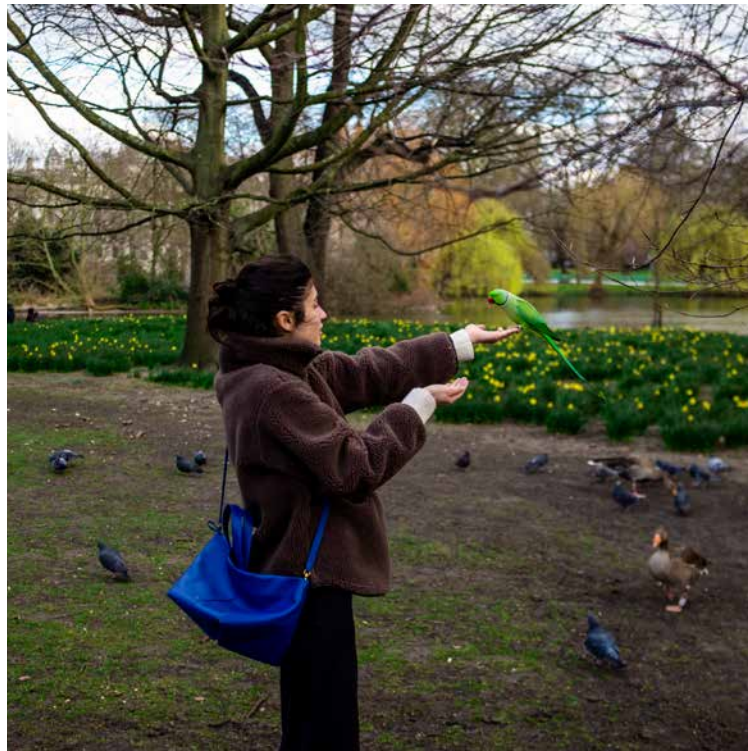


Installation and details of Paracologies Research Quilt

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 Walkshops

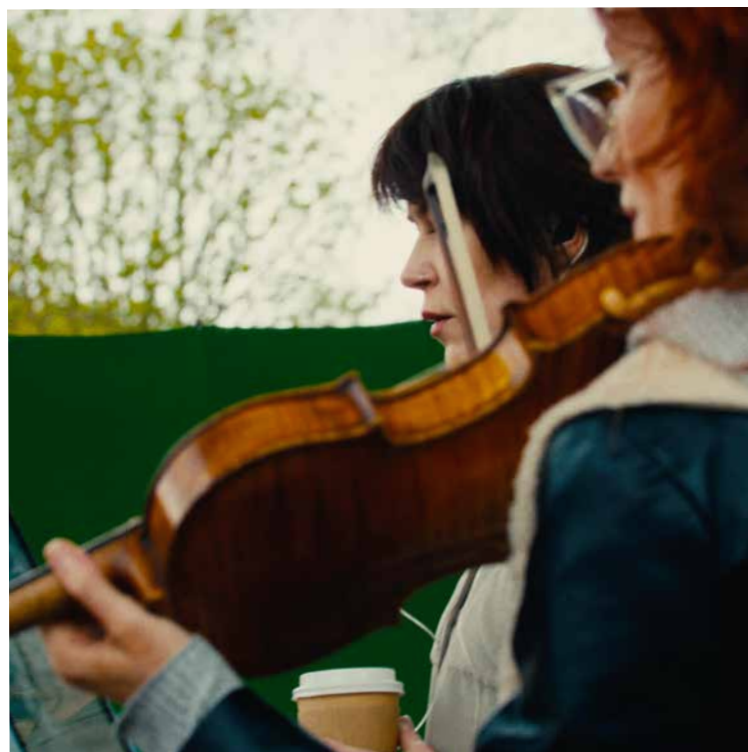
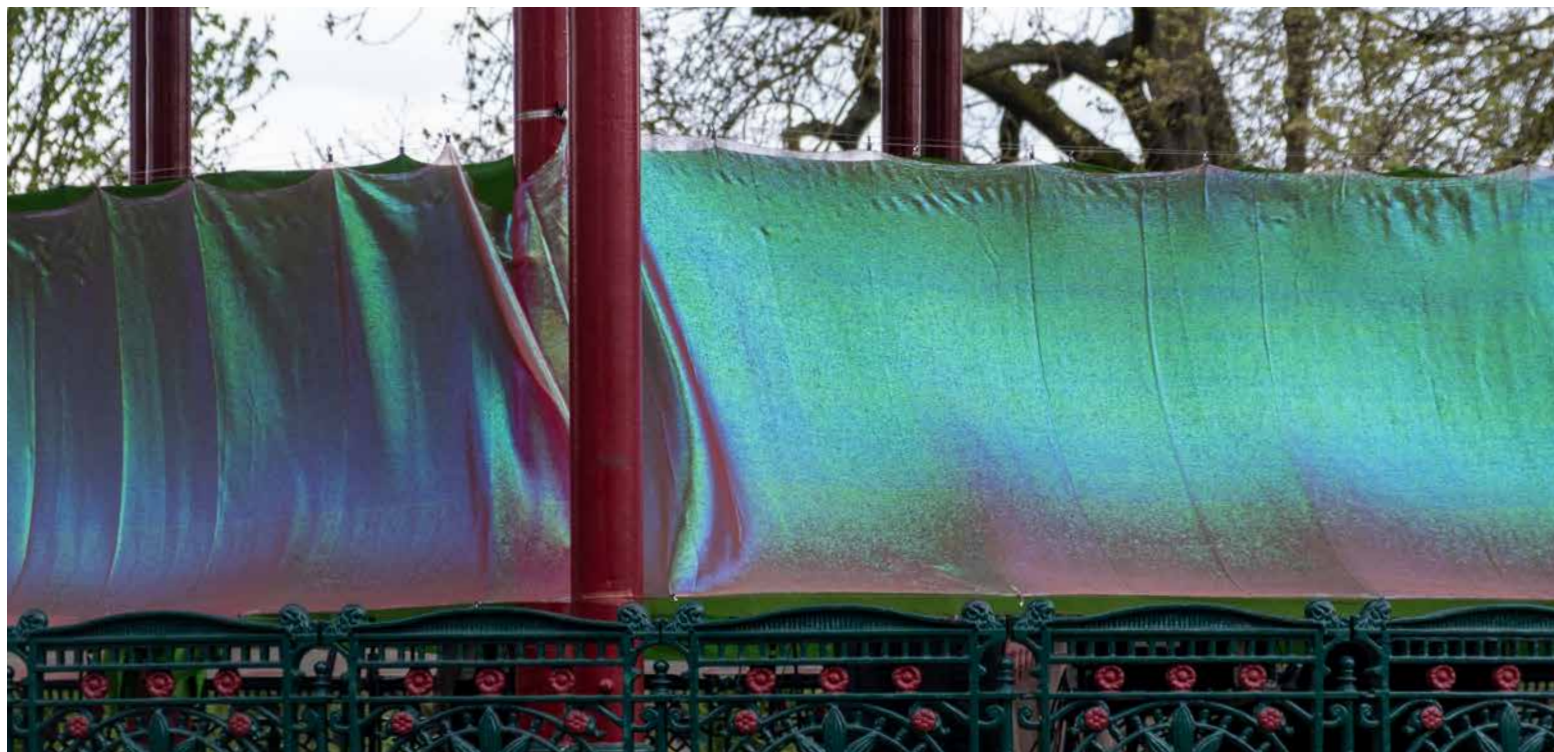
Guided Walks exploring more-than-human perspectives in urban environments. Participants are guided through urban ecological spaces and invited to question the ways we categorise and condition our understandings of nature. The Research Quilt provides a tactile tool to transport abstract research to fieldwork, while methods of convening through food bring participants up-close with our fine feathered friends.

Through these walks, participants become certified as Paracologists – an emergent discipline that embraces the weird and wonderful urban ecologies of the anthropocene. Paracologists now span every continent including Antarctica, with over 150 members. Paracologists are inducted with certificates which serve as guides for convening with Parakeets, and Paracological pins – handmade textile pins inspired by the medieval tradition of wearing a Parakeet to signify being in love.

Pandemonium

An experimental composition for communicating across species boundaries, allowing humans to speak parakeet





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. Composed by Jessica Roch (composer), The Composition 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.

[See More](#)

[Excerpt](#)



Installation of Paracologies (Including Pandemonium) at the Design Museum's Future Observatory Artificial Exhibition (Cur. Abbie Adams), 2025



The Great Escape

A multichannel video/textile installation for Jay
Malakhi's inaugural album launch



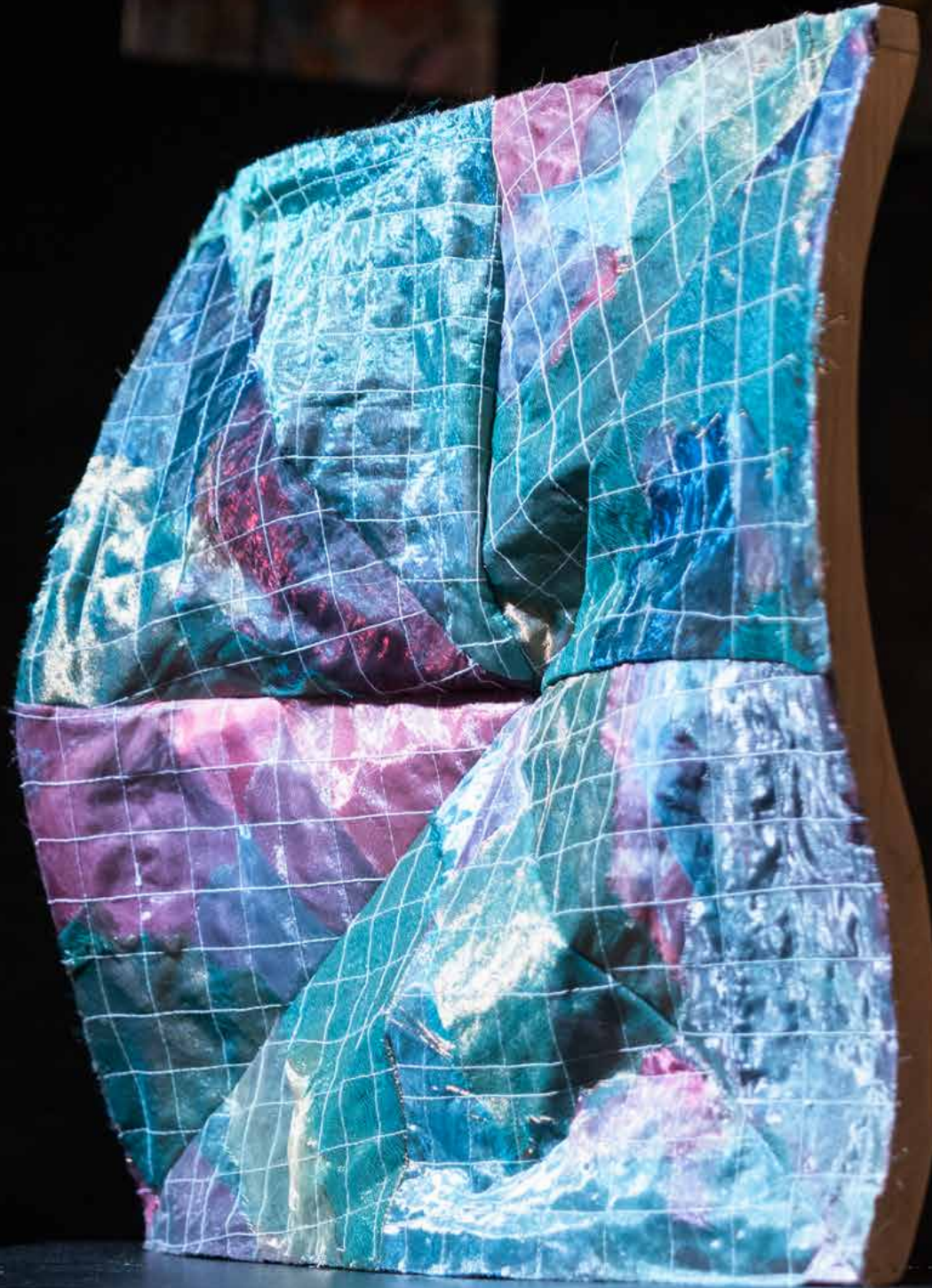
[See More](#) [Stream TGE](#)

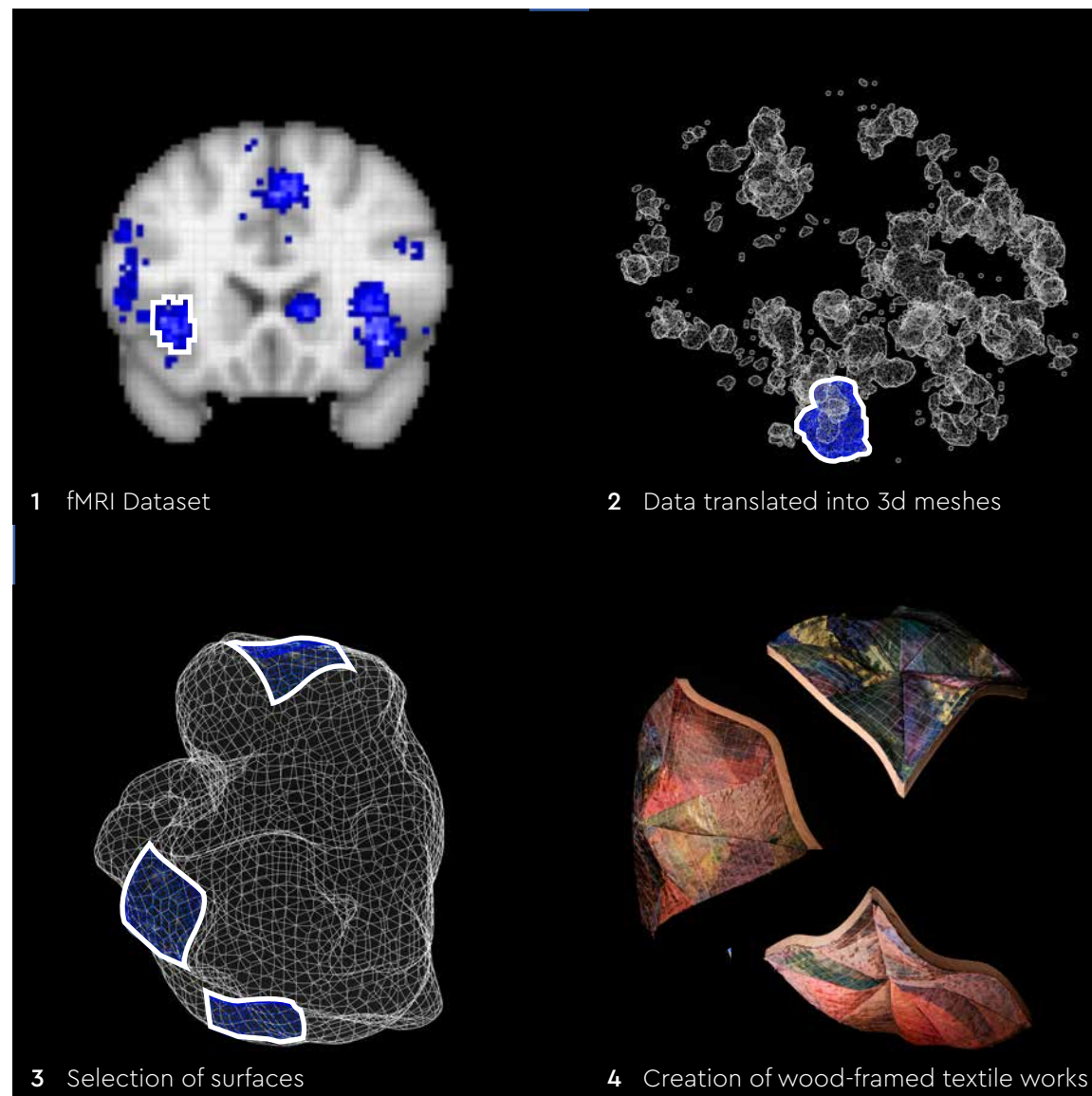
Myriad Minds

Sculptural Forms derived from fMRI datasets

Completed as artist in residence of the University of Birmingham's SMQB, in collaboration with Ali Khatibi, Abhirup Ghosh and Yingjing Feng

Series of 3, Mixed Organza Composite each
400×400×150mm, 2024-25





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. Evoking landscapes and architectonic structures, the series gives material expression to the abstracted visuals of fMRI data. These vignettes are the topology of thought, the shape of ideas.

[See More](#) [SMQB Site](#)

Altered Connectivity

Completed as artist in residence of the University of Birmingham's SMQB, in collaboration with Ali Khatibi, Abhirup Ghosh and Yingjing Feng

Series of 4, Embroidered mixed organza and silk composite, 210×150mm, 2024



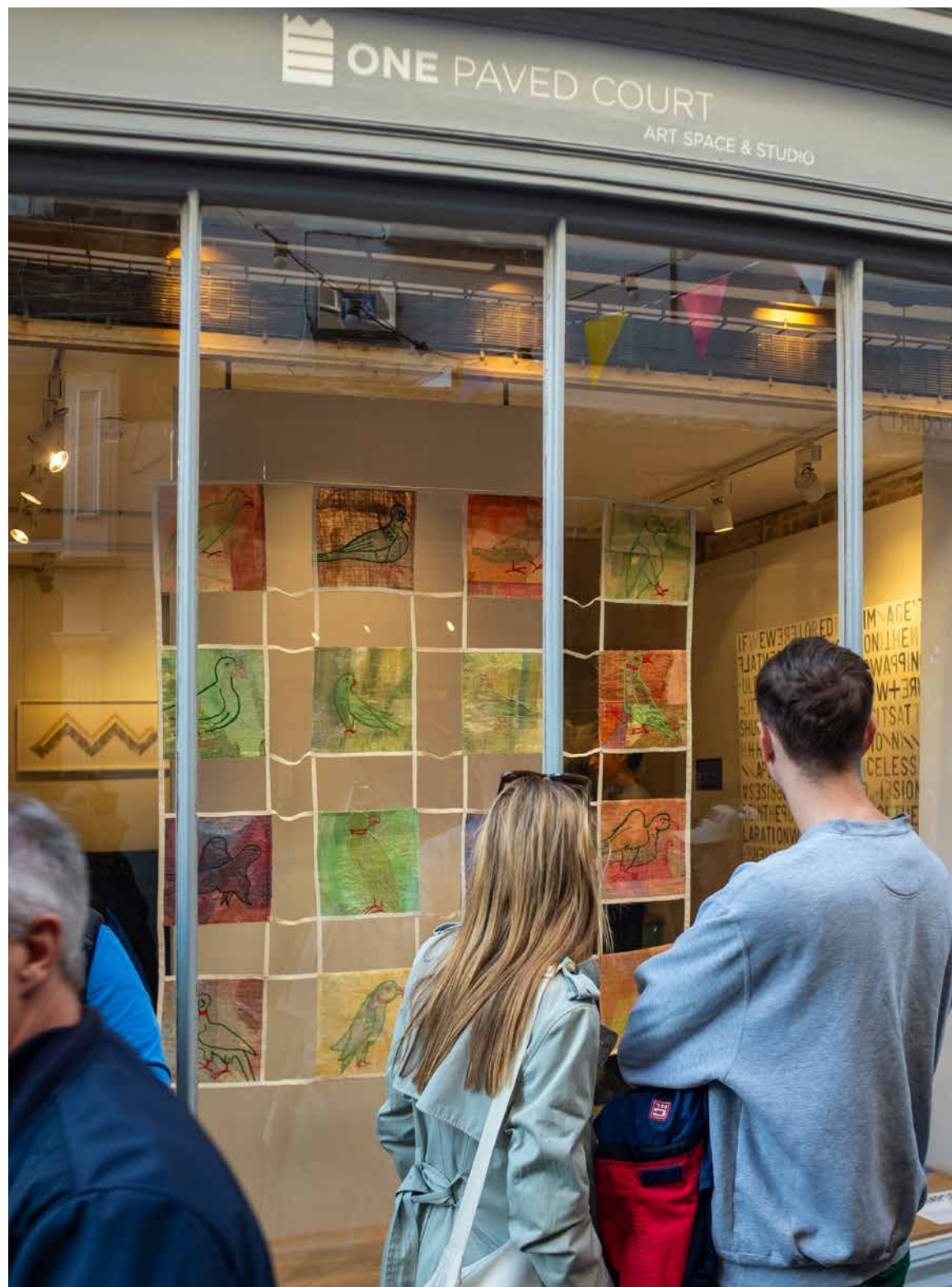
[See More](#)

[SMQB Site](#)

Psittacus, Popinjay, Parakeet, Pest

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





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.

[See More](#)

Polarised Vision

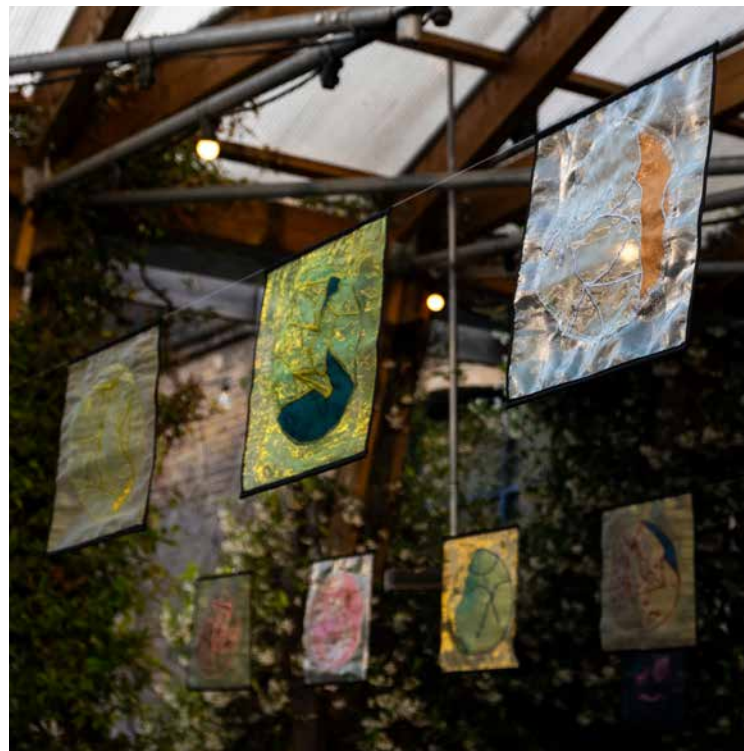
Series of 35, Embroidered Organza
Tapestries each 400×400mm, 2024



Thirteen Flowers

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



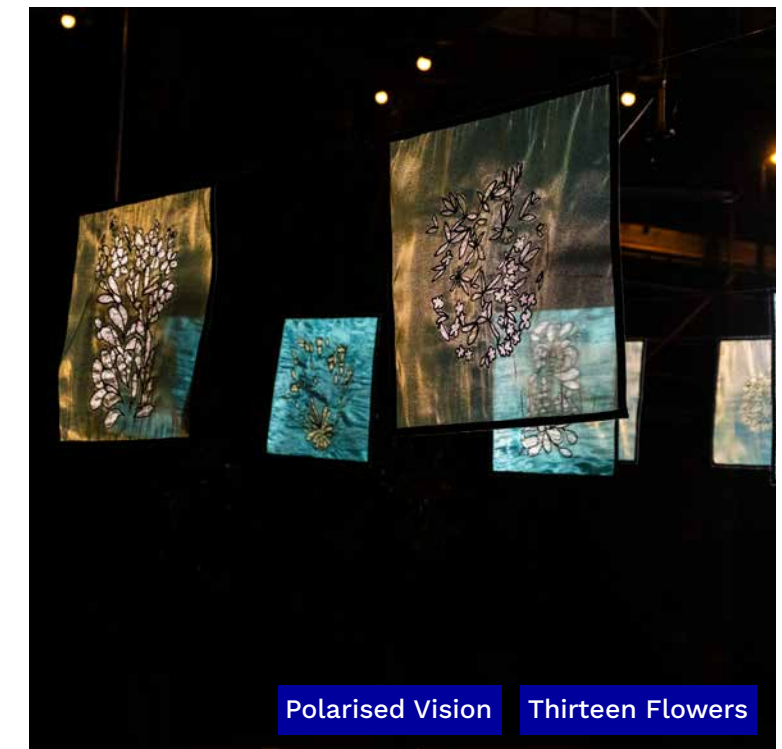


From the 1890s to the 1910s, Percival Lowell (1855 – 1916) obsessively recorded his observations of the red planet through hand drawings, and through this action sought to prove his belief that the surface of Mars was covered in irrigation canals. Lowell strove to demonstrate the existence of an advanced 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.

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.



Polarised Vision

Thirteen Flowers

Curtain No1

Mixed Organza and Silk Embroidery, 500×800mm, 2024



[See More](#)

Studies in Tortuosity

Series of 3, Mixed Textile Quiltwork, Variable dimensions, 2024



[See More](#)

Infiltrated Embroidery

Ongoing Series, Mixed Textile Quiltwork,
Variable dimensions, 2024-





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.

[See More](#)

The Practice of Surveying

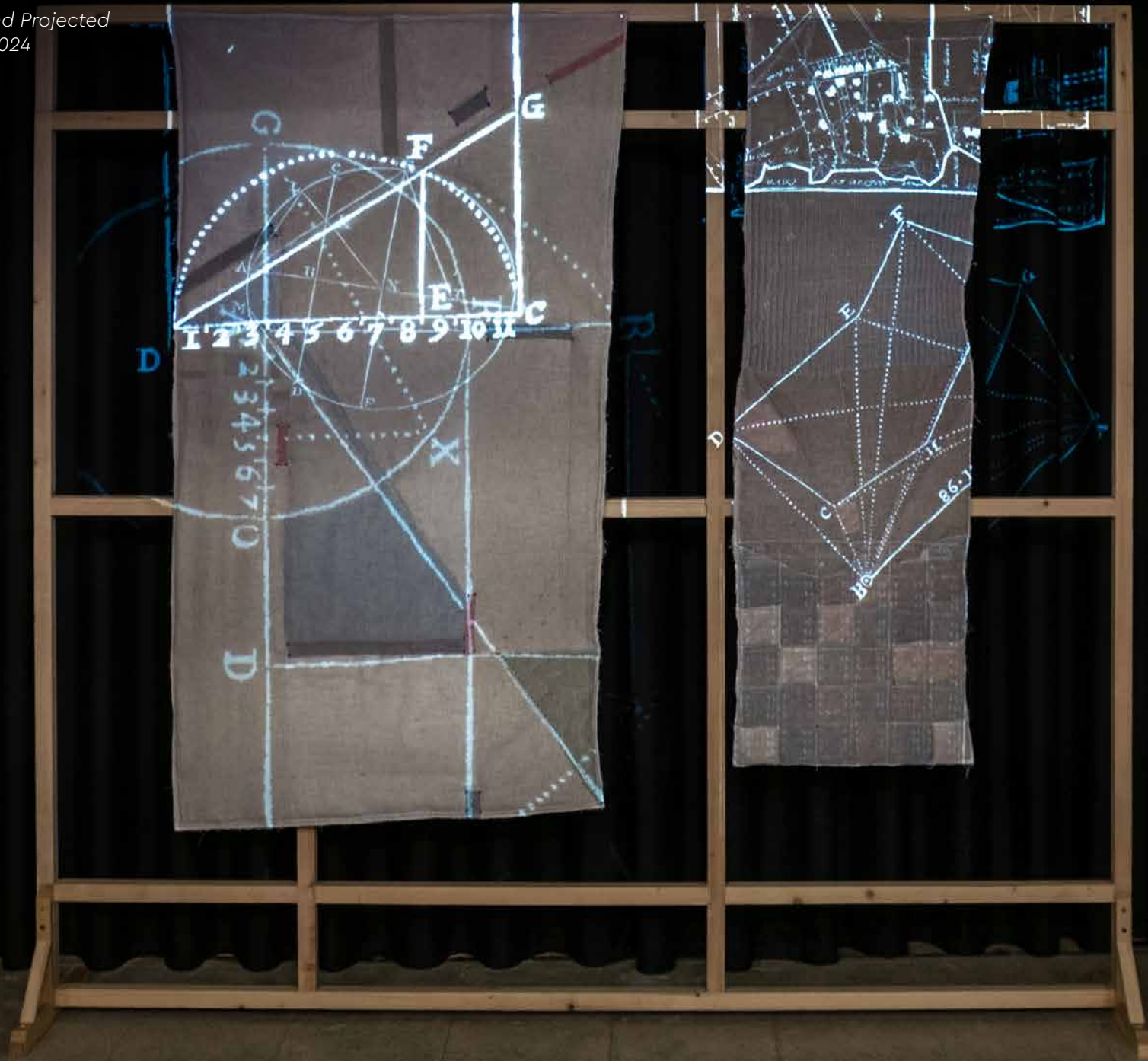
Site Specific Mixed Textile Quiltworks, 2024



[See More](#)

The Art of Surveying

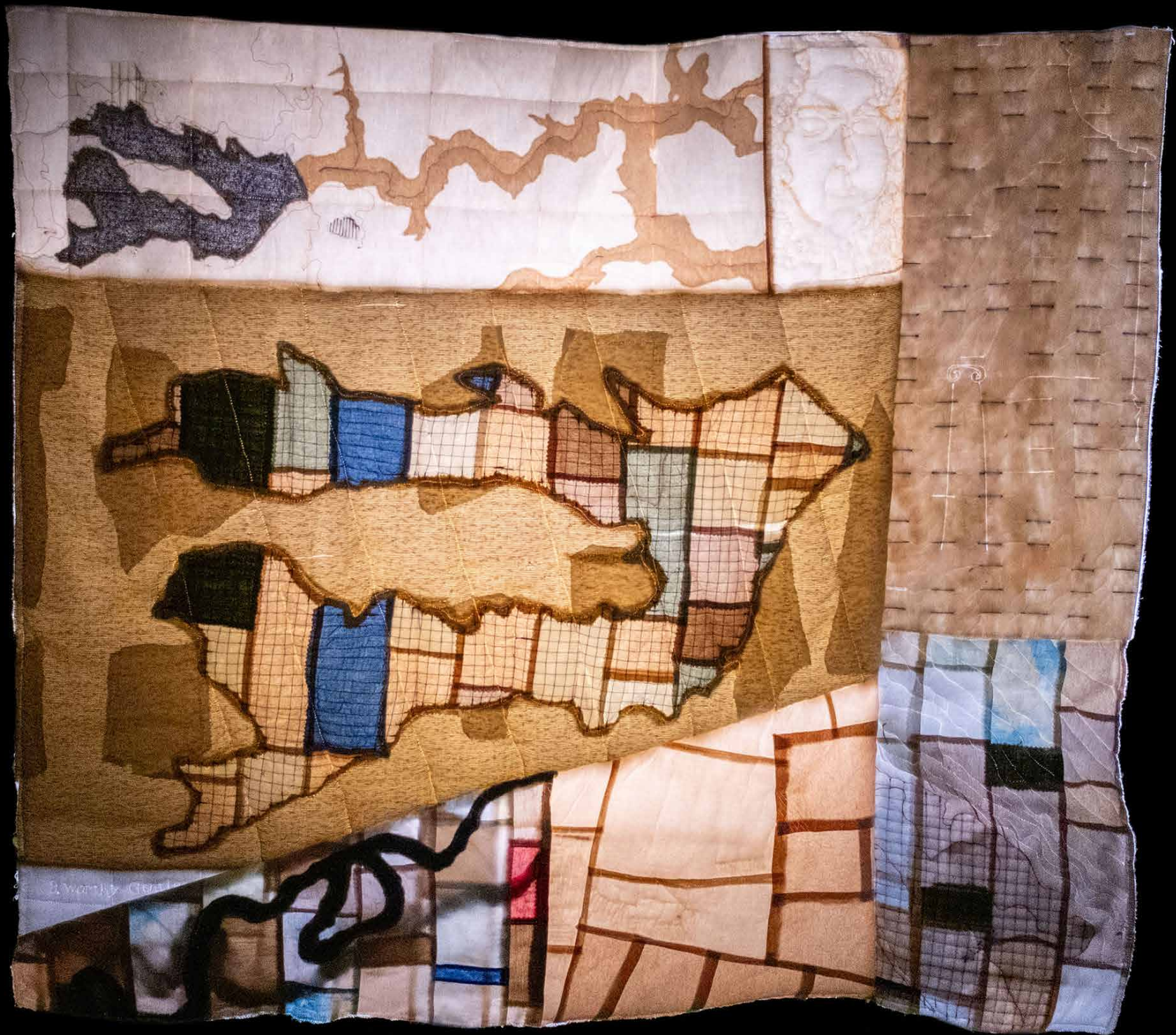
Recycled Textile Quiltwork and Projected
Media, 1500×1500×400mm, 2024



[See More](#)

Enclosure Quilts

Re-assembling knowledge of the
'landscape' through the act of quilting
Series of 3, Mixed Textile Quiltwork, 2023-24





Installation at One Paved Court Gallery, 2024.



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. 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 this through quilted textile works, a medium gendered and relegated in the arts as an 'inferior' artform compared to 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.

[See More](#)

Sedimentary Desiderata

RCA Master's Thesis Project, 2023



[See More](#)



Programming + Facilitation



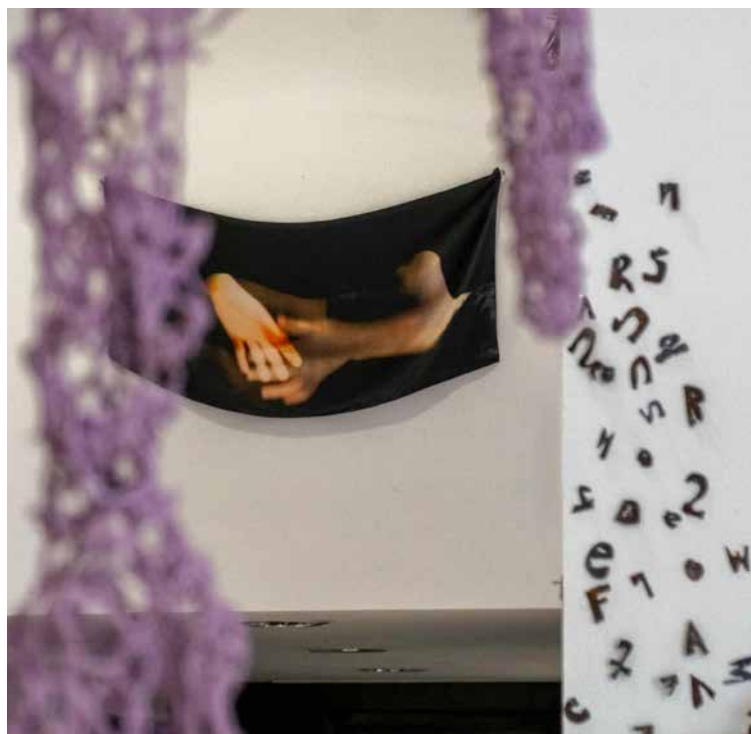
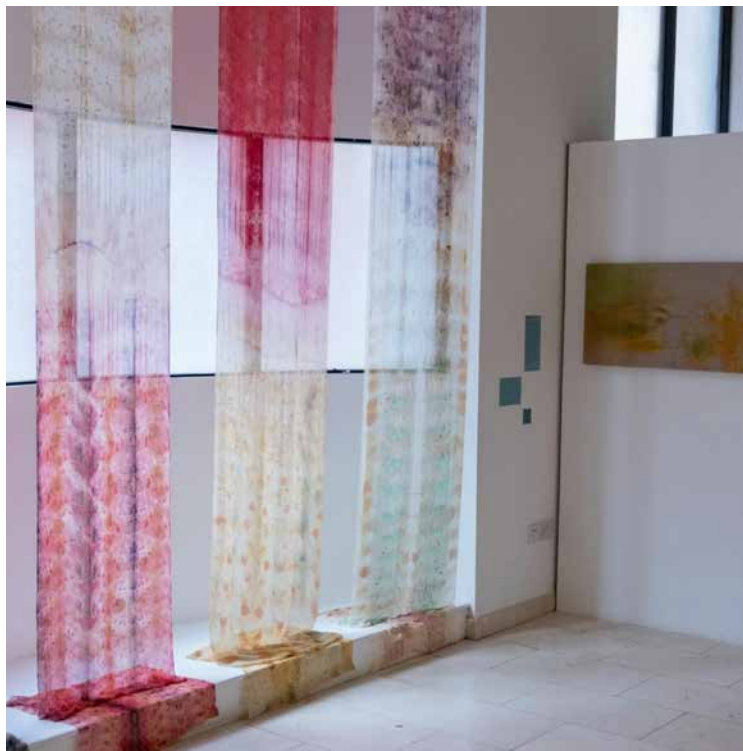
Save Soanes Archival Quilt

Constructed through a summer outreach programme, this quilt documents the Soane Centre's rich history within Tower Hamlets Cemetery. Produced through natural dye and cyanotype reproduction of archival images, each column marks a distinct moment within Tower Hamlets Cemetery, mapping the different ways this unique space has accommodated people and more-than-humans over time.

The quilt culminates with Kin Structure's work at the centre and the Save Soanes Campaign, which has been active since 2024 when the centre began a protracted fight against attempts to take over the centre and deny the local community this much cherished space and ecological programme.

Each facet of the quilt has been co-designed with the Campaign, collectively composing and designing its layout, alongside co-creating the natural dye plant imprints, and cyanotype prints. Quilting was done in unison through collective making sessions.





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.



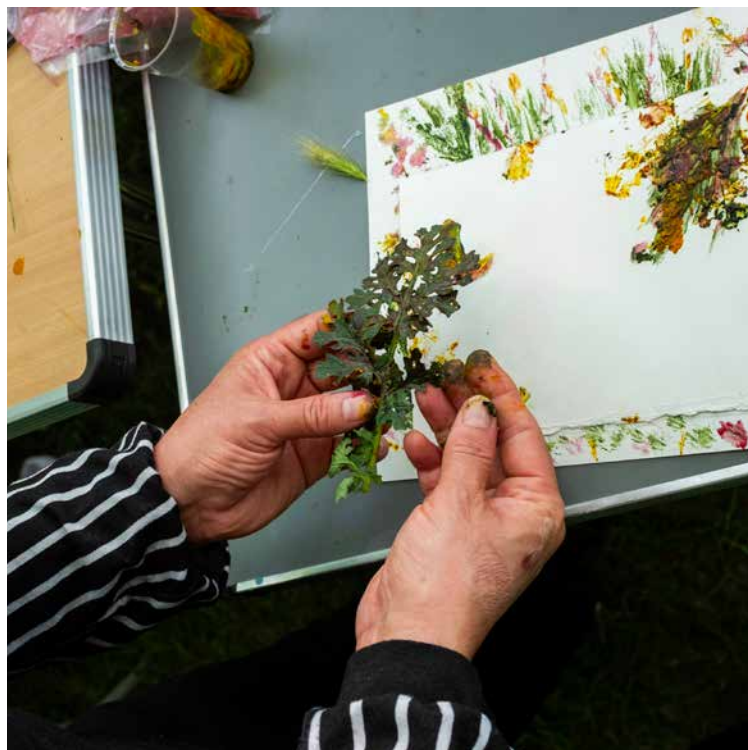
Ardagh Young Creatives

As part of a collaborative programme with the Design Museum, RESOLVE Collective, and an external producer, I delivered a series of workshops that used textiles and outdoor learning to nurture collective creativity among young people aged 14–18 from global majority backgrounds.

2025 was the fourth and final iteration of Ardagh Young Creatives, delivered by RESOLVE Collective on the theme of GRAFT. Working closely with the team, I co-designed the structure and workflow of the sessions to respond to the group's abilities and interests, developing trust and a sense of ownership throughout. The textile-making process became a shared space for expression—where conversations naturally unfolded around personal stresses, climate anxiety, and the lived experience of growing up in London.

The resulting quiltwork reflect both the intimacy of these exchanges and the creative agency of the participants, offering a textured record of collaborative learning in practice.





Kew Garden Outreach



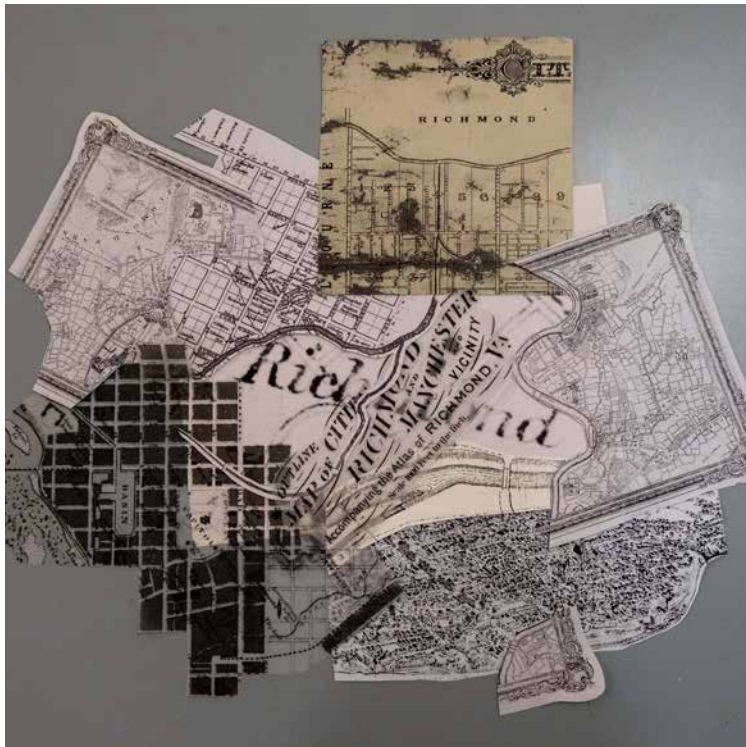
An arts programme designed to foster engagement with Kew Garden and their collections in new and novel ways, with a focus on under-represented groups. Designing and delivering a series of green learning sessions delivered at both Kew Gardens and at outreach sites. A series of sessions in Barnes looked 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





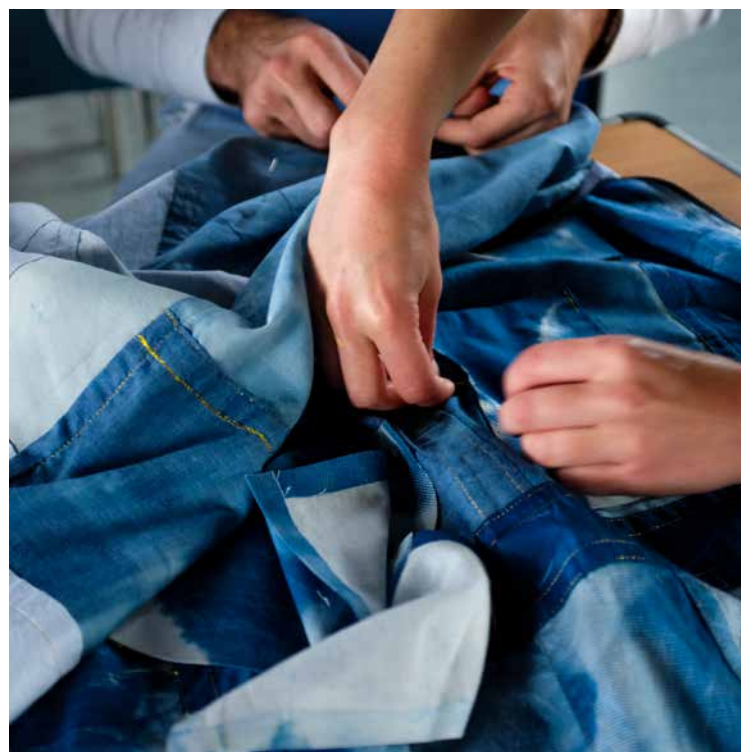
Drawing as Talking

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.



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