

Christie Swallow

Portfolio
2023-Now

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Christie Swallow CV

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Bio

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.

Christie engages with play as a method, ecology as a subject and the more-than-human as stakeholders. With a focus on hope, joy and accessibility, they work through facilitation, making and spatial design.

Christie is currently in residence at the Young V&A as the Designer in the Shed, where they are co-creating bird housing with young people.
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.

Christie has exhibited internationally and delivered programmes for organisations including The Southbank Centre, 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. 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 interelationship 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

Young Victoria & Albert Museum - Designer in the Shed 2026
- → Creating sustainable avian architectures in collaboration with young people
- → Developing toolkit of more-than-human design principles
- → Embedding my practice into a public-facing studio and holding regular workshops and co-design sessions
- → Designing and installing birdhousing across the V&A estate and beyond

Buitenplaats Brienenoord - Researcher in Residence 2026
- → Ecological collaboration with Blise Orr on post industrial island ecologies through the lens of the Parakeet
- → Ecological stewarding and more-than-human ambassadorship

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
- → Building strong relationships with environmental organisations, researchers and artists across the UK

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)

The European Commission JRC - Maker in Residence
- → 2024 Co-creation project exploring collaborative drawing for interdiciplinary exchange.
- → Designing and implementing a pilot programme of 8 workshops across the JRC campus, engaging over 100 individuals over a 10-day duration

Hangar CIA - Artist in Residence - Lisbon, 2024
- → Research led residency focussing on land surveying and environmental justice, producing public art installations
- → Contributing to a programme of politically engaged art

RIBA Boyd Auger Scholar 2020-2022
- → Research project examining UK waste policy

Designing, Facilitating, Teaching

OURI Labs - Research Associate 2026-
Policy and Systems mapping exploring releasing NHS land for community led housing

Policy Lab - Designer 2025-2026
- → Working within an innovative people-centered design unit across central government and local authorities
- → Developing co-design methodologies to ensure citizens' lived experiences shape policy

British Library - Programme Facilitator 2026
Design and Delivery of a new learning programme in collaboration with Camden Libraries exploring citizen ecology and community mapping

City of London Guildhall Art Gallery – Workshop lead 2026

UCL - Students' Union Workshop lead 2026
- → Leading students in an idea sprint workshop on ways to increase charity outreach

NYU London - Visiting Lecturer 2026
Leading architecture students in ecology workshops

Royal College of Art – Guest Critic 2026
Environmental Architecture MA and MArch Design Practice

Southbank Centre - Workshop Lead Artist 2026
- → Design and Delivery of co-creative workshops during the Southbank Centre's 75th anniversary
- → Sessions included a record 1,000-person workshop

New London Architects / London Festival of Architecture
2025-ongoing
Delivering walkshops as part of the festival and regular programming, exploring urban ecologies

Kew Gardens - Workshop facilitator 2025-ongoing
- → 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

PINC College – Workshop lead 2026
- → Delivering a co-creative workshop series for neurodivergent students at the Design Museum

Furtherfield – Guest Contributor 2026
Workshop contributor for "Reimagine this Coastal Town"

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Designing, Facilitating, Teaching Cont'd

Syracuse University London 2026
Guest tutor for Architecture
BBC - Programme Facilitator 2025
Workshop programme for the BBC Academy Live

The Soanes Centre - Programme Facilitator
2025-Ongoing
Design and Delivery of community archives workshop series

Ardagh Young Creatives - Organiser 2024-2025
→ Delivering workshops and mentoring sessions with young people aged 14-25 in collaboration with Design Can

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
→ Working with local residents through co-design events, using co-design 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

DM Architects - Architectural Assistant 2020-2021
→ Developing designs for artists including Shezad Dawood and Suki Seokyeong Kang

Writing

Victoria and Albert Magazine
Summer 2026 Issue

Artificial Publication
Series of 3 essays for Future Observatory, 2025

Drawing as Talking
Research Paper, European Union 2025

Feral Worlding Inaugural Edition, 2026
"Design without Designers - 4 Scenarios"

The Last Straw Edition 78 – Fire, 2026

Exhibiting

Microscope - Parliament of Birds (Solo) 2026
Immersive series of bird masks installed as a "parliament" to be interacted with by visitors. Designed as a "taking shop" for more-than-human dialogues on ecological love

Surgery Gallery - A Pocket Full of Posies (Solo) 2026
Site specific installation of textile "Exquisite Corpse" speculating on the mineral afterlives of plague pits located beneath Surgery Gallery

KOLO Paris - Terres Fantomes 2026
Installation of Lost Streams Series

SWAB Barcelona - See you in the park 2025
Birdhive series exhibited by Outhouse Gallery

Outhouse Gallery - Outhouse Outfit 2025

The Design Museum - Dwellings, Rehomed 2025-2027
Installation 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
Installation of **Thirteen Flowers** and **Polarised Vision**

Outhouse Gallery "Boundaries"
Group Exhibition, London May - June 2024
Showcasing **Curtain #1**

Galleria Objects "Inbound Carousel" 2024
Showcasing **Studies in Tortuosity series**

The Art Salon "ClimateSOS" 2024
Showcasing work from **Enclosure Quilts** series

Talking

Whitechapel Gallery x Historic Royal Palaces
Guest Speaker on Reimaging Animals Panel, 2026

The Architecture Foundation's Young Trustees
Guest Speaker for London Festival of Architecture 2026

Royal College of Art Design Products Symposium 2026,
Environmental Architecture Grounding Practice series, 2026

The Bartlett UCL
Visiting Critic, Master's in landscape Architecrture, 2026
Landcapes in Dialogue Speaker, 2025

MOTH Festival of Ideas - Conference Presenter, 2026

Cambridge University – Guest Speaker 2026
→ Speaker on alternative architecture careers panel

Institute for Creative Futures
Guest Speaker for Design Innovation MA, 2026
Flux25: More-than-self Keynote Speaker, 2025.

Feral Worlding Panel Speaker for Launch Event, 2026

Glasgow School of Art Guest Speaker, 2026

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

Orleans Gallery In Conversation with Gina DeCagna, 2025
Conversation with Artist and Curator Gina DeCagna

Drawing Research Forum Keynote Speaker, 2024

Palimpsest Projects Panel discussion, 2024

Mediamatic Guest Speaker, 2022
Guest contributor to roundtable discussion on neurodivergence within arts education

Press

East London Advertiser 2026

Grow Objects 2026

The Financial Times 2025

Insights of an Eco Artist 2024

Commissions

ClientEarth 2025

Outhouse Gallery 2025

The Fitzwilliam Museum 2025

Repowering London 2024

Avitecture

Fixing the Bird Housing Crisis

Residency at the Young V&A as Designer in the Shed, 2026–2027













Not all birds can make their own nests. Many rely on "cavities" – hollow spaces – to nest and lay eggs.
In the UK, and particularly in London, there is a shortage of these cavity nesting spaces. This affects birds including Swifts, Starlings, Robins, Wrens, Tits, Parakeets, and Owls.
I call this the Bird Housing Crisis

Working as the Young V&A's resident designer in the shed, Avitecture redresses this crisis by creating sustainable bird housing. The designs are informed by research into specific species' requirements (hole size, thermal qualities, materials/ finishes, dimensions) Each house is created with sustainable and recycled materials, for example using plywood sourced from de-installed exhibitions.

These designs are co-created with visitors to the museum, contributing ideas through weekly open studios and participating in making workshops.

See More

Parliament of Birds

Exploring the role of love in ecological breakdown
Solo show at Microscope Gallery, London, 2026
Series of 35 masks; Canvas-bonded surplus archival maps, mounted on embroidery hoops with gold leaf
Dispatch Globe; Fiberboard with printed map, bonded with canvas and gold leaf











Parliament of Birds transforms Microscope into a "talking shop" to gather tales of human love for our fine feathered friends. Participants are invited to don a mask of their choice and approach the globe to declare their ecological love. The installation takes heed from Chaucer's 14th century poem, "Parlement of Foules". In the poem, Mother Nature brings together birds from different factions to choose their mates. Parlement of Foules established the association between St Valentine's Day and romantic love. Taking place halfway between February Fourteenths' 2026 and 2027, Parliament of Birds invites a reconsideration of love as an ecological act – creating space to declare solidarity for the more-than-human.

We all engage with birds every day. We blow kisses to Magpies, associate lost loved ones with Robins , and celebrate summer's beginning with the sight of Swallows. Parliament of Birds translates this avian fervor as a collective form of love – distinct from the romance of Valentines Day. The show is a small step towards understanding ecological love as a phenomena to re-enchant our connection with ecologies.

See More

A Pocket Full of Posies

Creating a public memorial to past ecological entanglments, speculating on the mineral afterlives of plague burials
Solo show at Surgery Gallery, London
Natural Dye and sunprint on Cotton, Linen and Silk quilted with wool. Variable dimensions, 2025









Between 1664 and 1665, over a quarter of London's population succumbed to the Bubonic Plague. Mass graves cropped up across the city, including on Pitfield Street where Surgery Gallery is located.

A Pocket Full of Posies speculates on the mineral afterlives of those laid to rest; hasty burials and subsequent decomposition gave way to nutrient rich "necrosol". In these plague pits corpses metamorphoised into rich "pockets" of verdant planting, as nitrogen from bodies made its way into the soil.

In this pocket of disturbed ground, flora could grow freely, producing unique flourishing amongst wider death and decay. Where people relied on posies – a collection of small flowers and herbs – to guard against the plague, Swallow's installation reimagines the children's nursery rhyme "Ring a Ring o' Roses" as a spatial phenomenon. These four "exquisite corpses" traversing the body from head to toe, insterstitching flora and skeletal remains with the organisms which became entangled with inhuman intimacy through the plague outbreak; the city, the rat, the flea, and the bacterium.

ClientEarth Research Quilt

Embroidering ClientEarth's research into the textile industry into a fabric unto itself

Embroidery, cyanotype print and transfer print on mixed found fabrics, 1000×1000mm, 2026











This quilt was co-designed in close collaboration with lead project researcher Sam Hunter Jones and Apolline Roger, head of ClientEarth's Innovation Lab and with the participation of ClientEarth's staff. Chronicling the research journey and its generous contributors, the quilt narrates between initial and revised research questions – from exploring "How might ClientEarth help the UK clothing system shift to a model based on care and repair?", towards "How can ClientEarth help to make the alternative UK clothing system based on care and repair more visible and accessible?". Key elements of the quilt are designed to be interacted with, and iterated on; the centrepiece holds a removable and reversible speculative collage, while detachable "Postcards from the future" orbit the circular composition. The materiality and production of the quilt was carefully considered. Working with 100% upcycled materials, imagery was co-created with the ClientEarth team through workshops delivered in their London offices. Scrap materials were also sourced from stakeholders engaged, including wool from organisations promoting 'soil-to-soil' clothing and textile systems in the UK.

Lost Streams

An iterated and modular series of research quilts into London's waterways and flows of resources

Cyanotype and embroidery on organic textiles, variable dimensions, 2026









Research Quilting Process for a walking investigation into London's Lost Rivers. The project explores how different streams – of water, capital, people, and ideas have been lost – through culverting and damming, redrawing and relinquishing power, the project documents these losses through archival engagement. The quilting panels are designed to be iterative and detachable, wearable and to be engaged with in different formats.

Dame Sylvia Crowe Garden Quilt

Co-creating a textile record of a community garden scheme

Produced in collaboration with Rhea Martin and Nao Zaragoza with the Gardening Together volunteers + RCA Staff

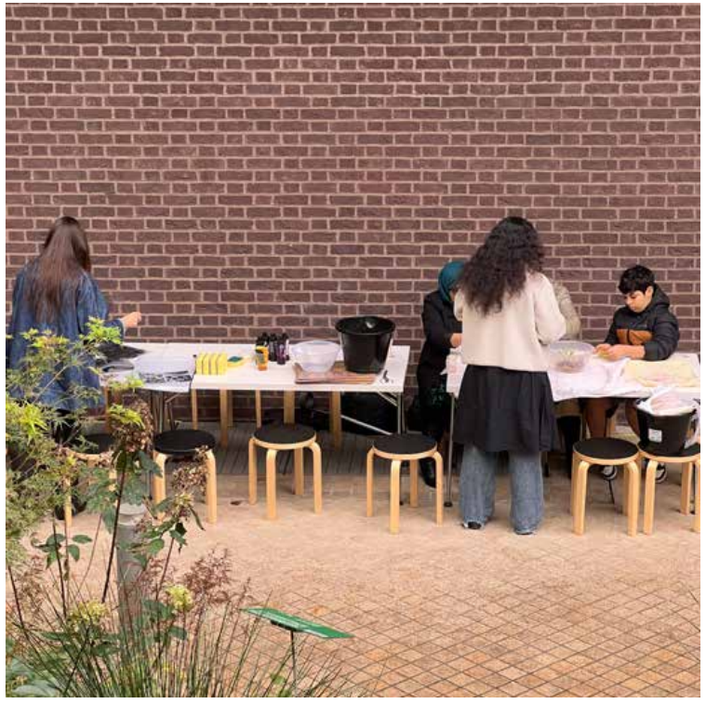
Natural Dye and sunprint on upcycled cotton, linen and silk, 1000×1500mm, 2025











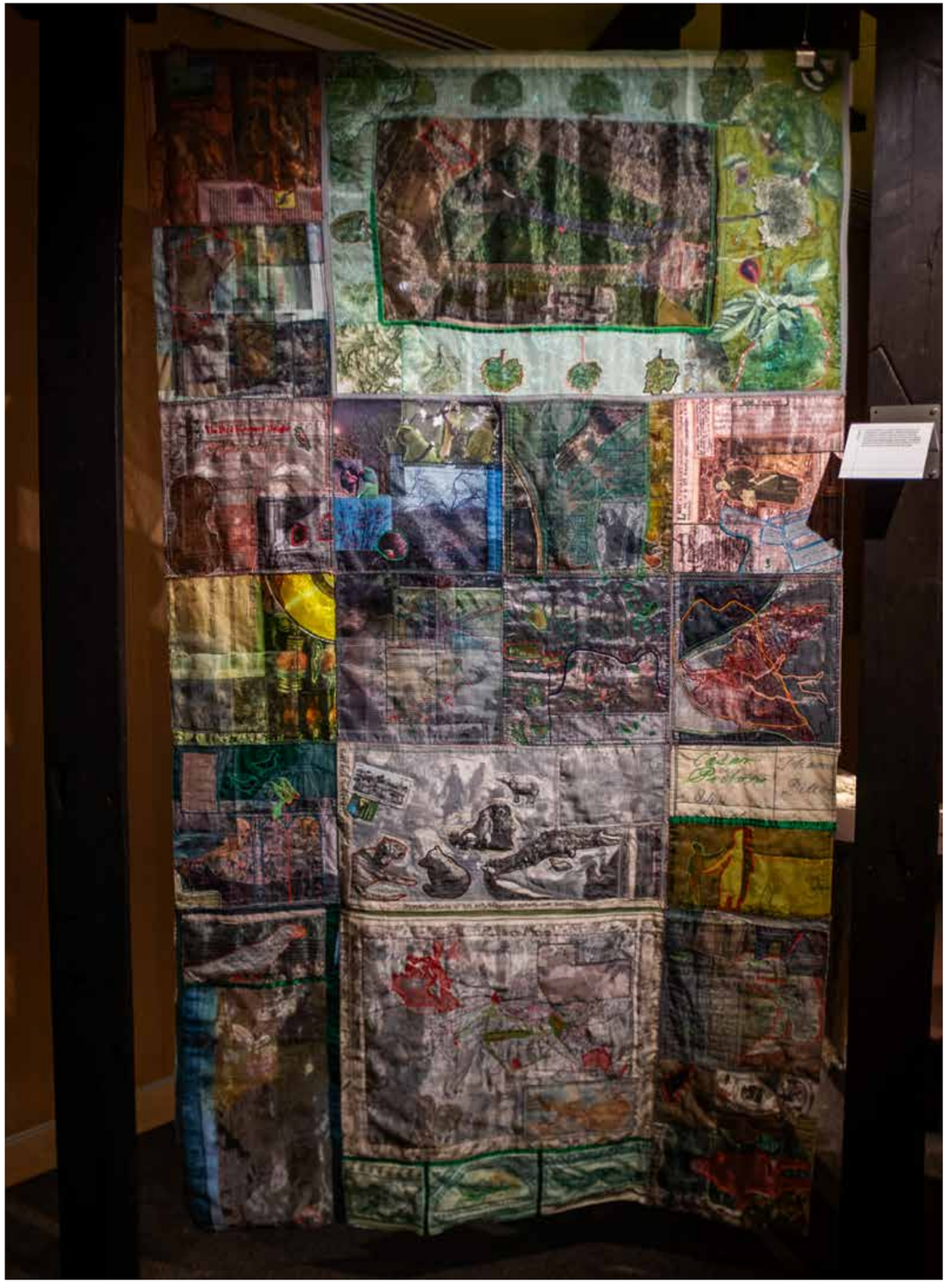
Co-designed with the Gardens' curator, this banner serves as a textile record of the Dame Sylvia Crowe Garden's first 5 years of planting. From a pesticide-laden 'wasteland' in 2020, the garden has been painstakingly cared for by a passionate group of volunteer gardeners and urban horticulturists. The banner was co-created during a workshop session let 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.

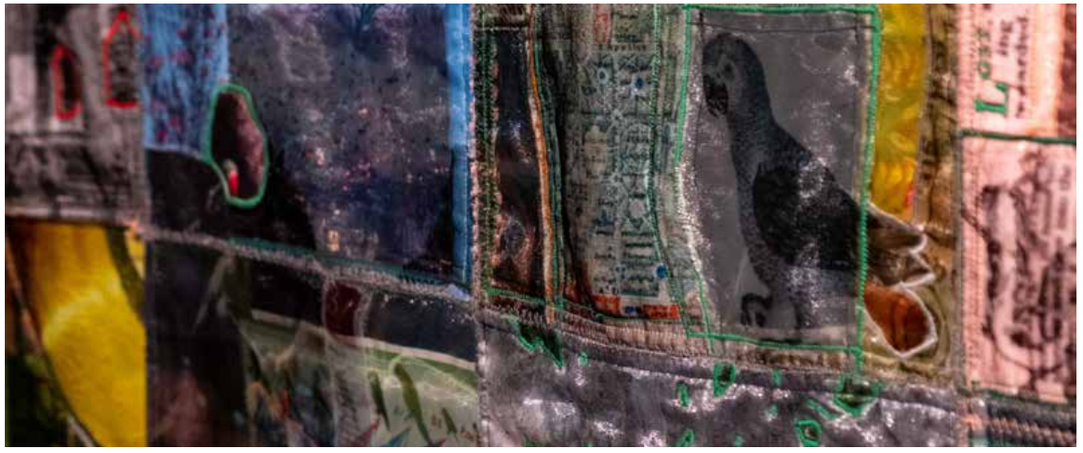
Paracologies

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.



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



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.

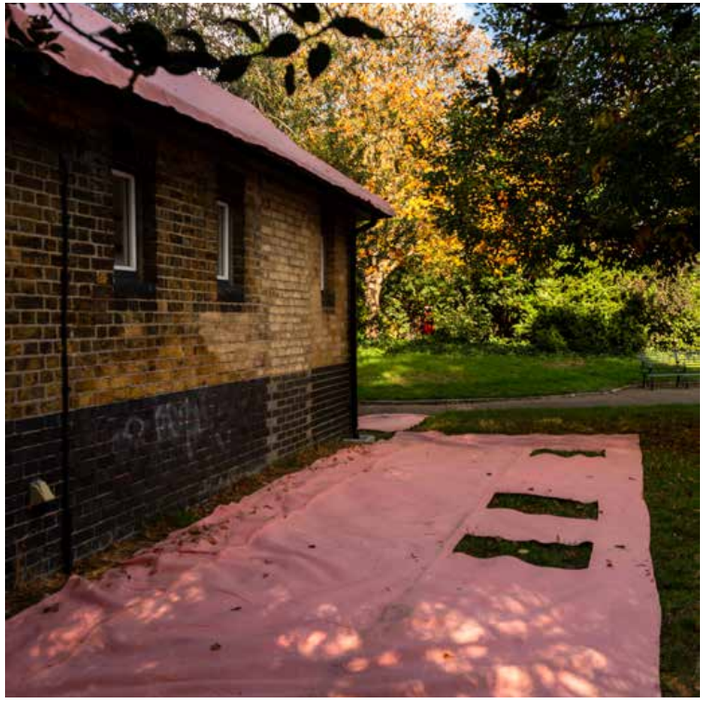












The Outhouse Outfit swaddles Outhouse Gallery in sheep's clothing, with a design made from upcycled 100% wool. The structure is held together with popper connections, allowing for easy dismantling. By covering its surface area in soft surfaces, the small gallery's floor area can be extended by pulling 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 excercise requires me to think like a building. I'm excited to dress some more architectures soon, the nudity of urban buildings is a scandal.

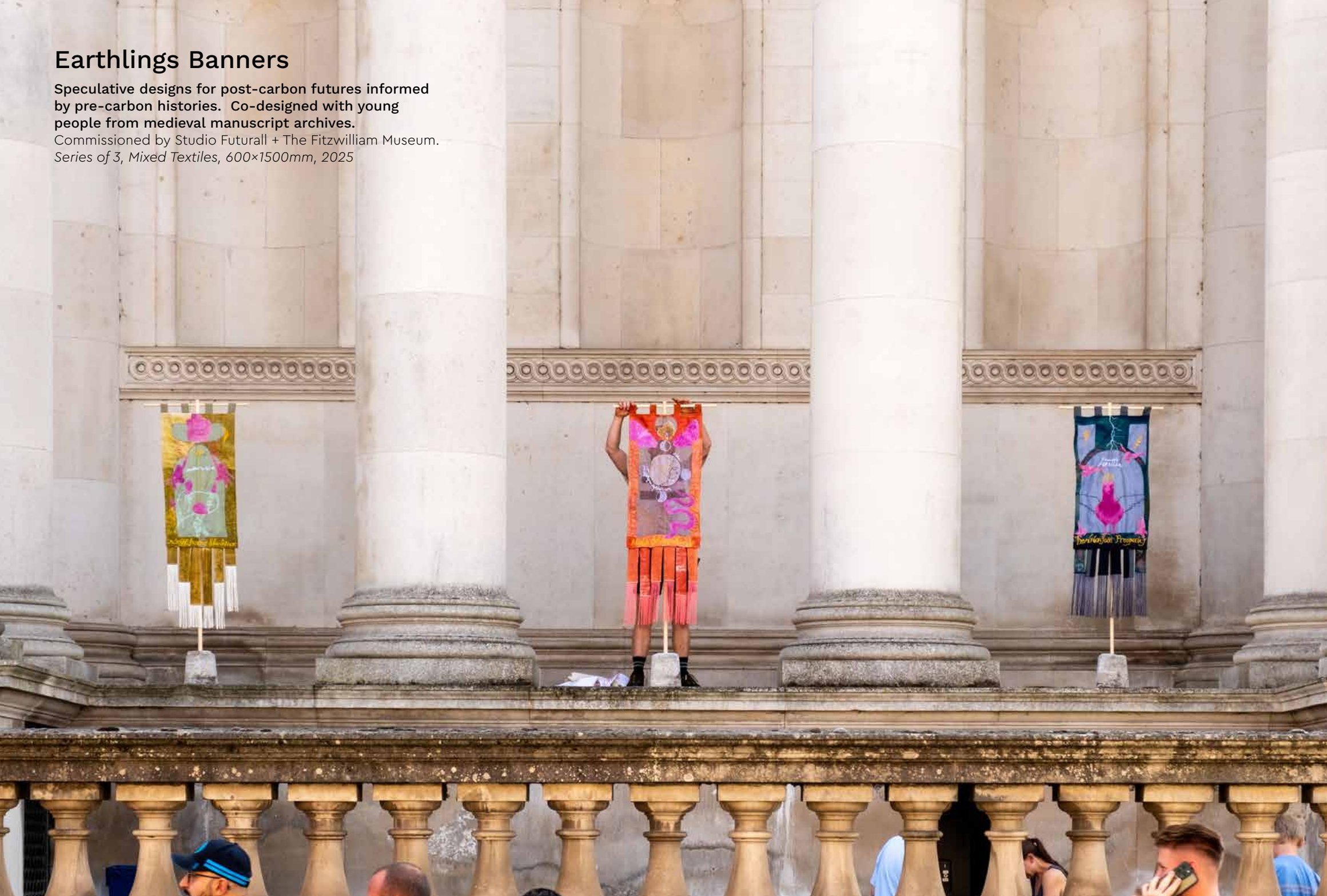
See More

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 Futurall + The Fitzwilliam Museum.

Series of 3, Mixed Textiles, 600×1500mm, 2025

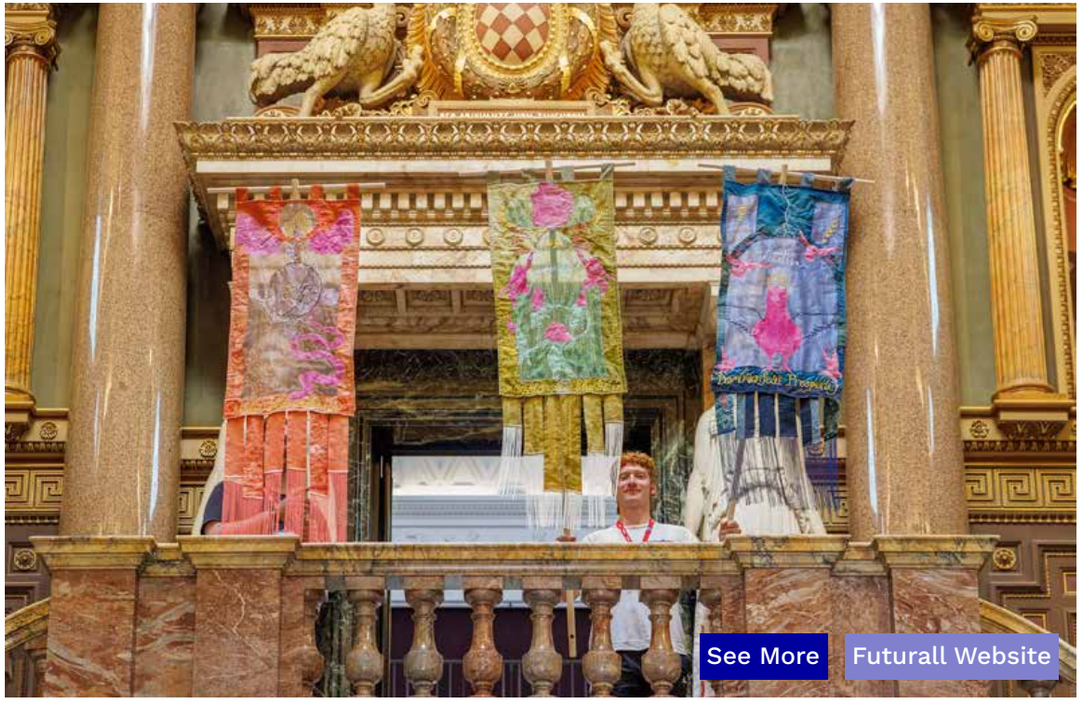




This banner series was co-designed with young researchers in Cambridgeshire, who worked with Studio Futurall to imagine future post-carbon towns, taking inspiration from the Fitzwilliam archival imagery of medieval pre-carbon towns. Each banner imagines a different scenario, from living in fear of nature 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 urbanscapes. 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

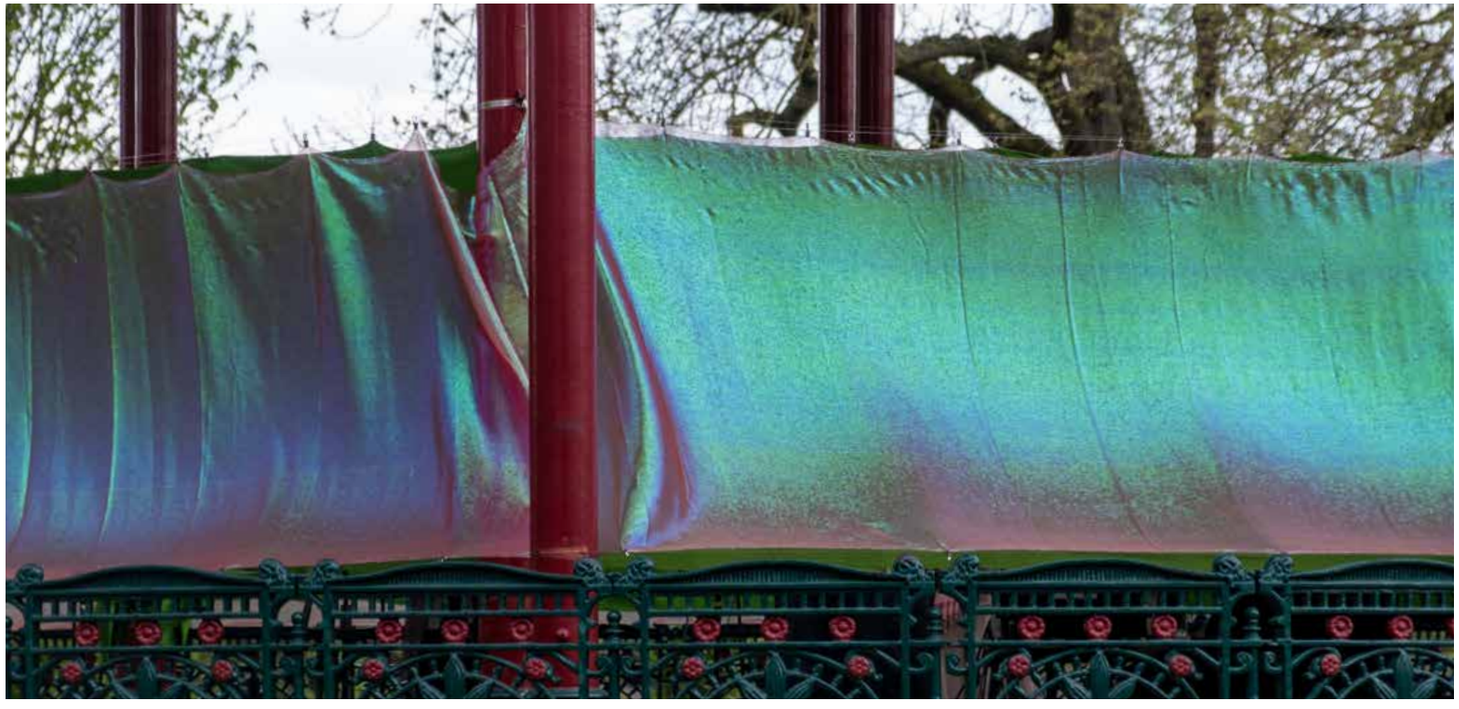
There is a Bird Housing Crisis. Deforestation of mature woodland is putting pressure on available nesting spaces, especially within urban settings. Birdhives is a collaboration between our fine feathered friends and two makers with bird toponyms. Crafted by David Swallow and designed by Christie Swallow, 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

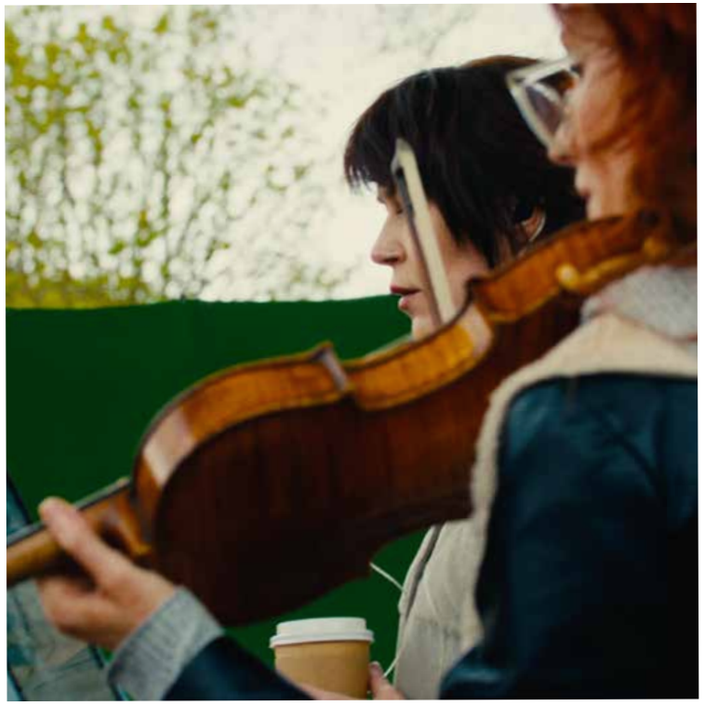
Pandemonium

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

The Great Escape

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



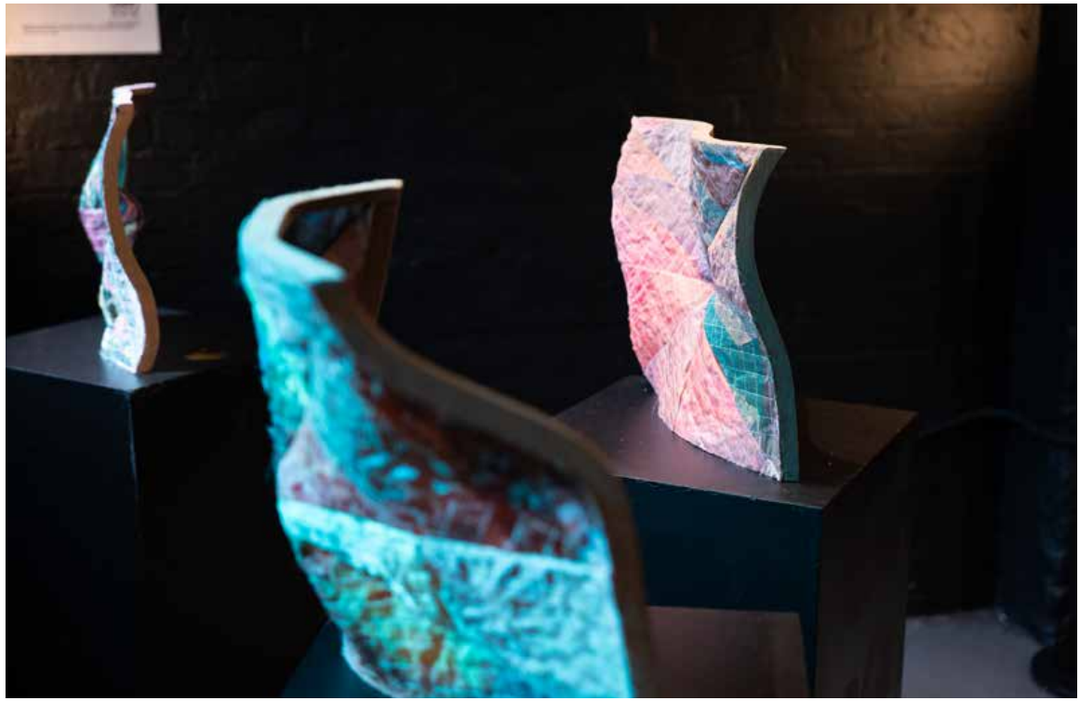
See More

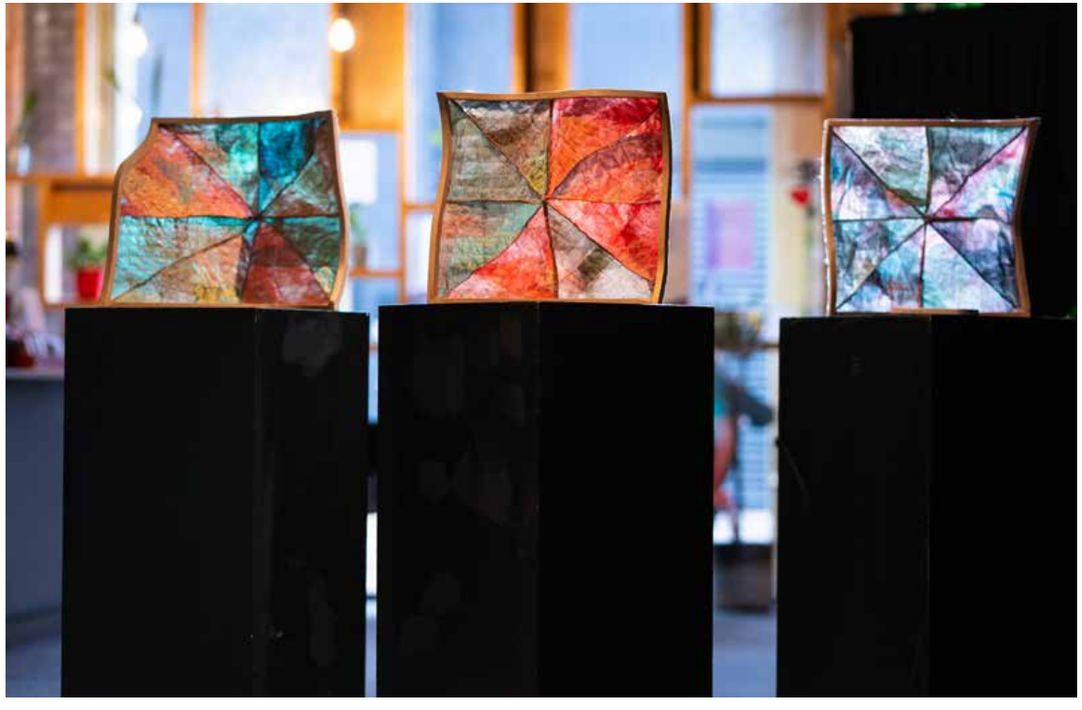
Stream TGE

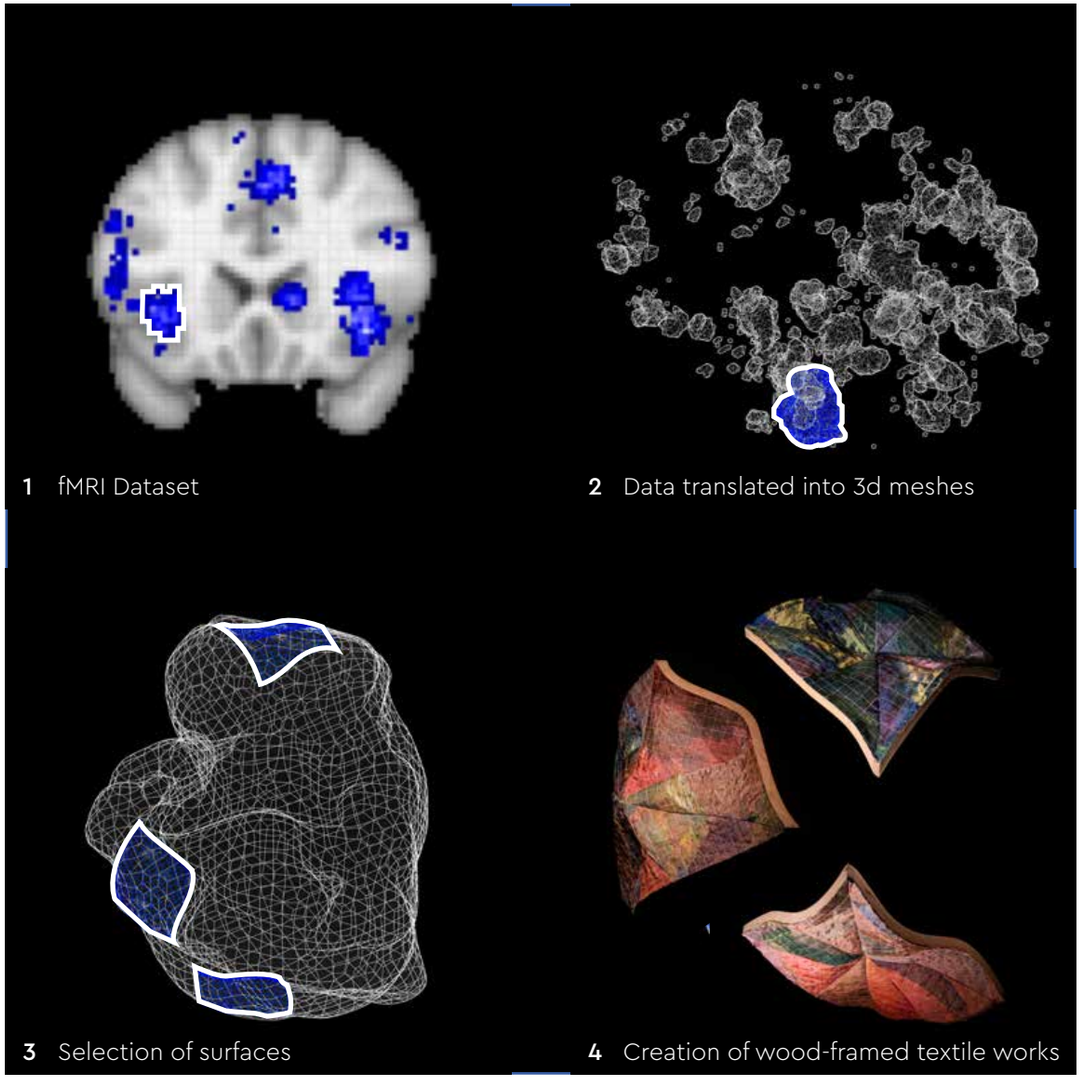
Myriad Minds

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







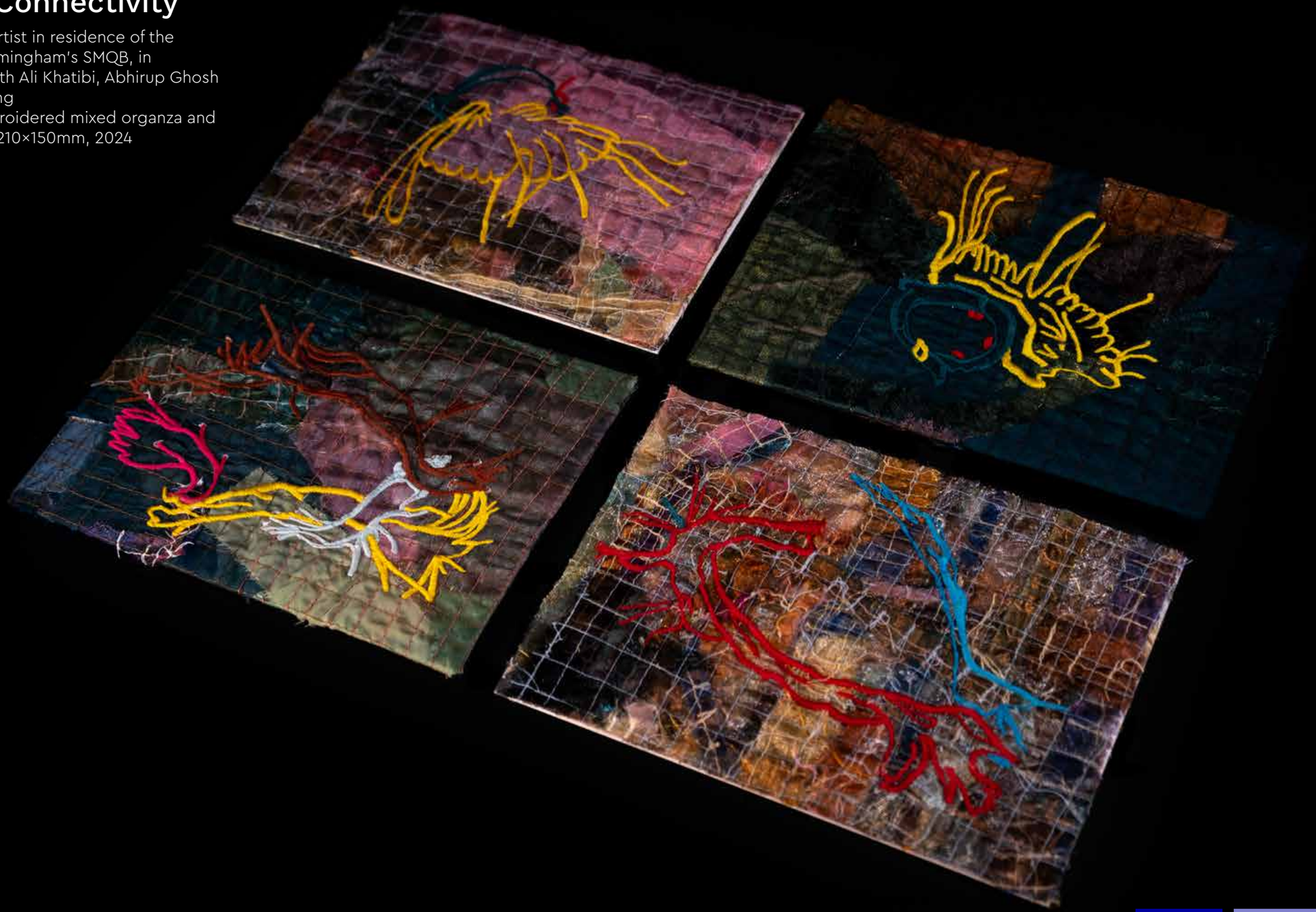


A series of 3 sculptural landscapes, each forming perfect squares from above. Their distorted topographies are derived from compiled datasets of neural imagery scans. Each sculptural work is mimetic, taking its form from aggregated neural imaging published in scientific journals. The result is a topology 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

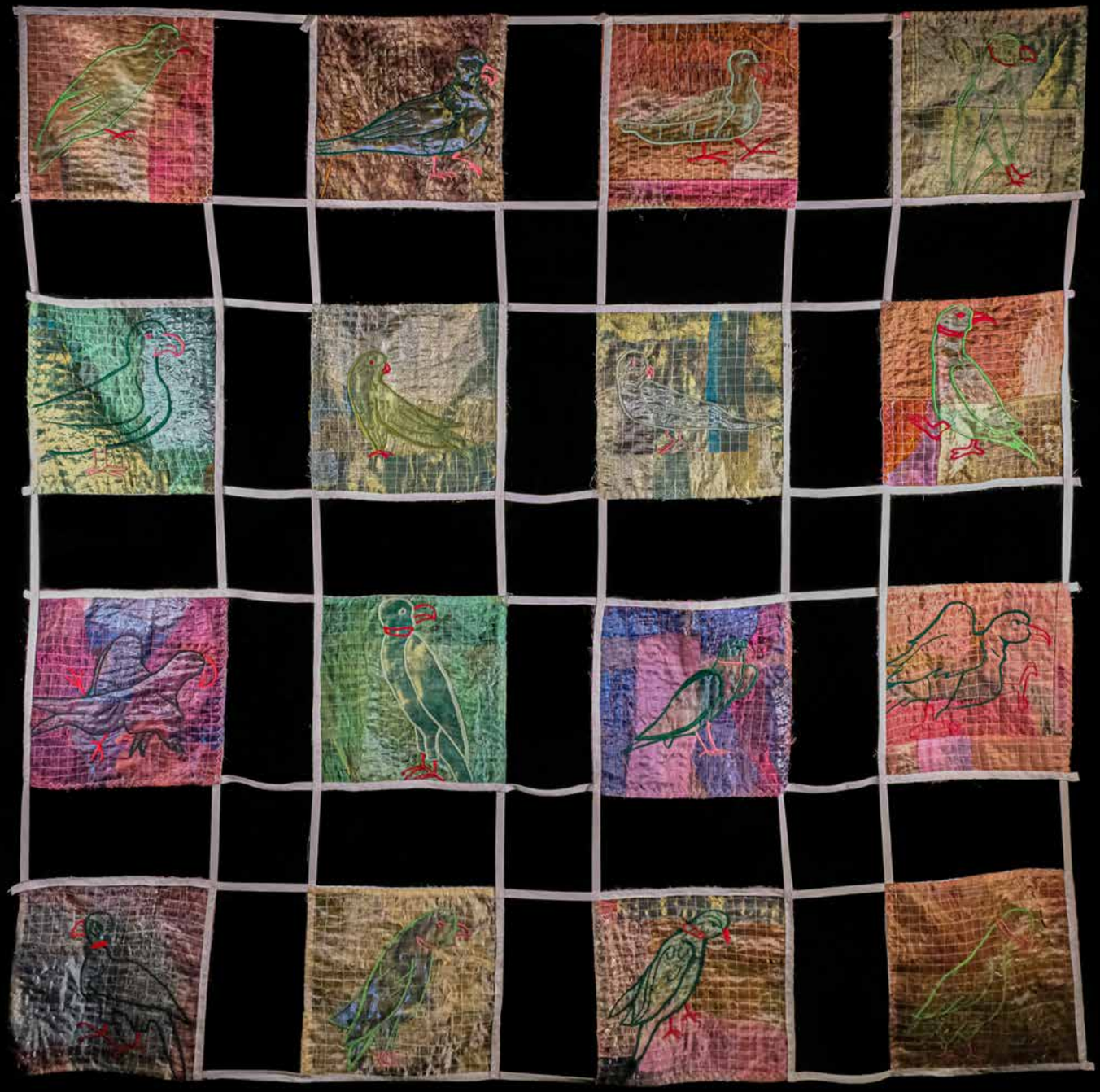
Completed as artist in residence of the University of Birmingham's SMQB, in collaboration with Ali Khatibi, Abhirup Ghosh and Yingjing Feng
Series of 4, Embroidered mixed organza and silk composite, 210×150mm, 2024

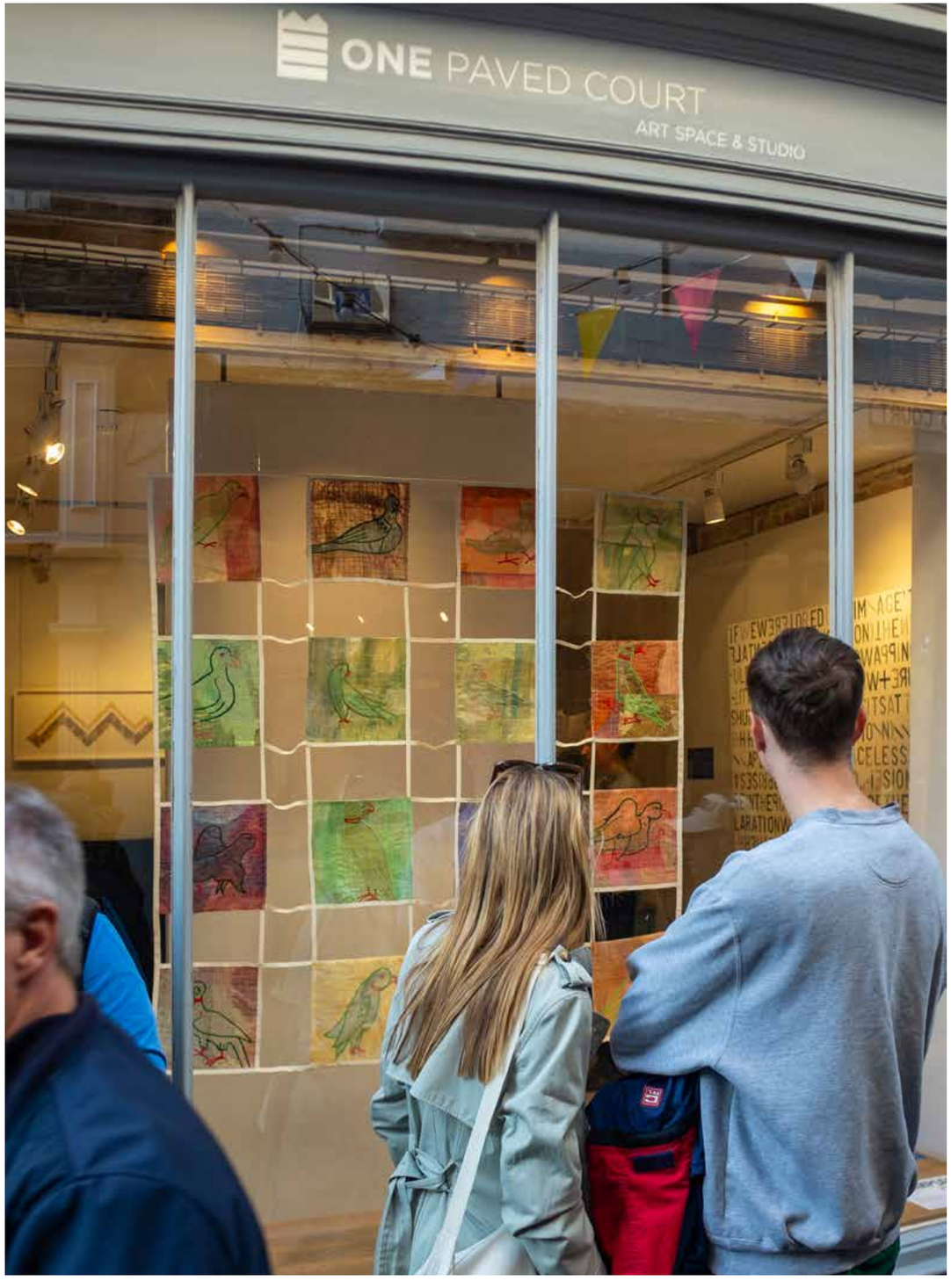


See More SMQB Site

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 murmurations of contradictory feelings that parakeets effuse in people. The parakeet has been enduringly fascinating, always taking 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





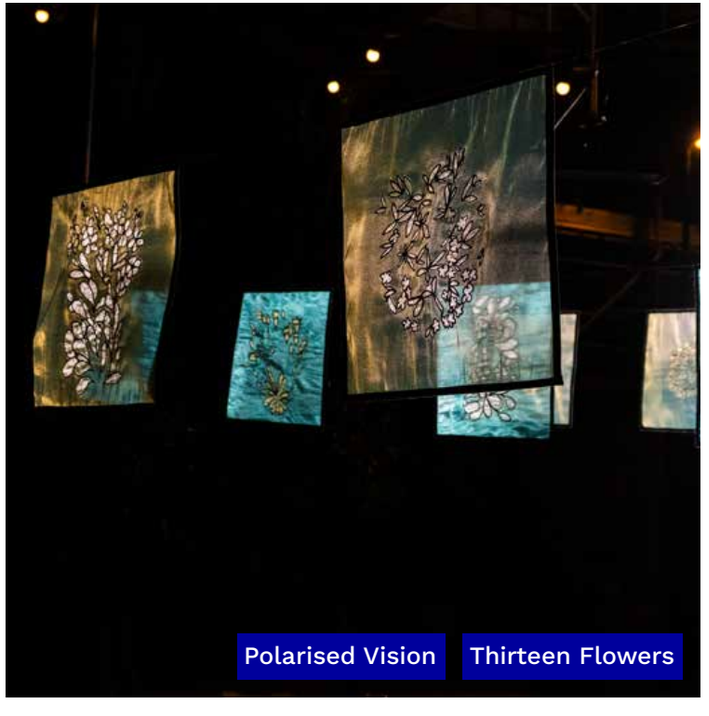
Polarised Vision
From the 1890s to the 1910s, Percival Lowell (1855 – 1916) obsessively recorded his observations of the red planet through hand drawings, and through this action sought to prove his belief that the surface of Mars was covered in irrigation canals. Lowell strove to demonstrate the existence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

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 Weiss' (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.





Curtain No1

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



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Studies in Tortuosity

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







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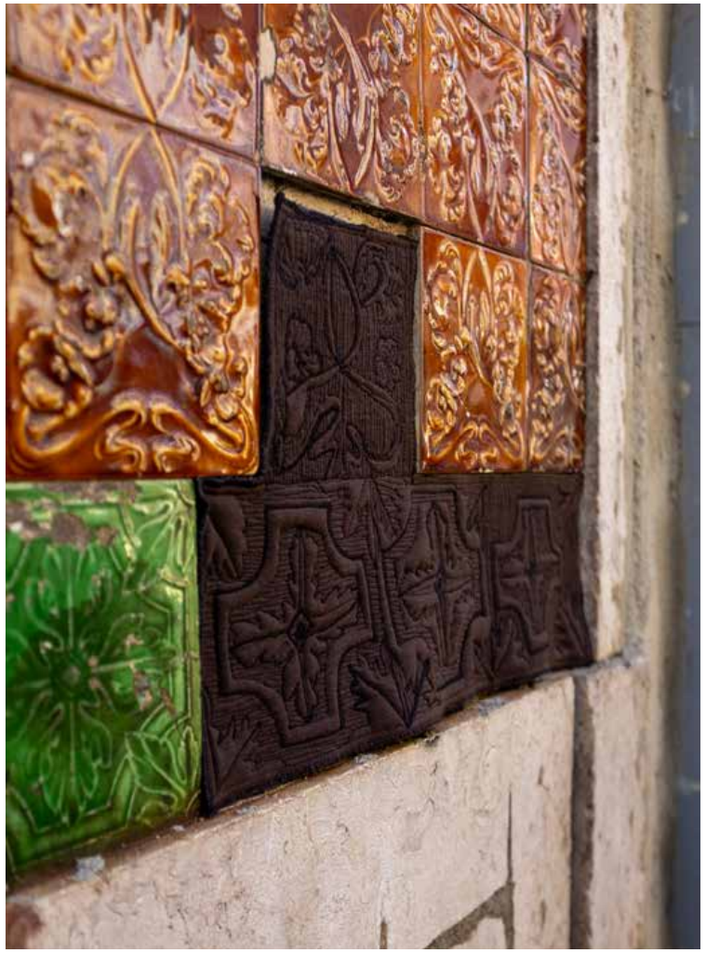
Infiltrated Embroidery

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

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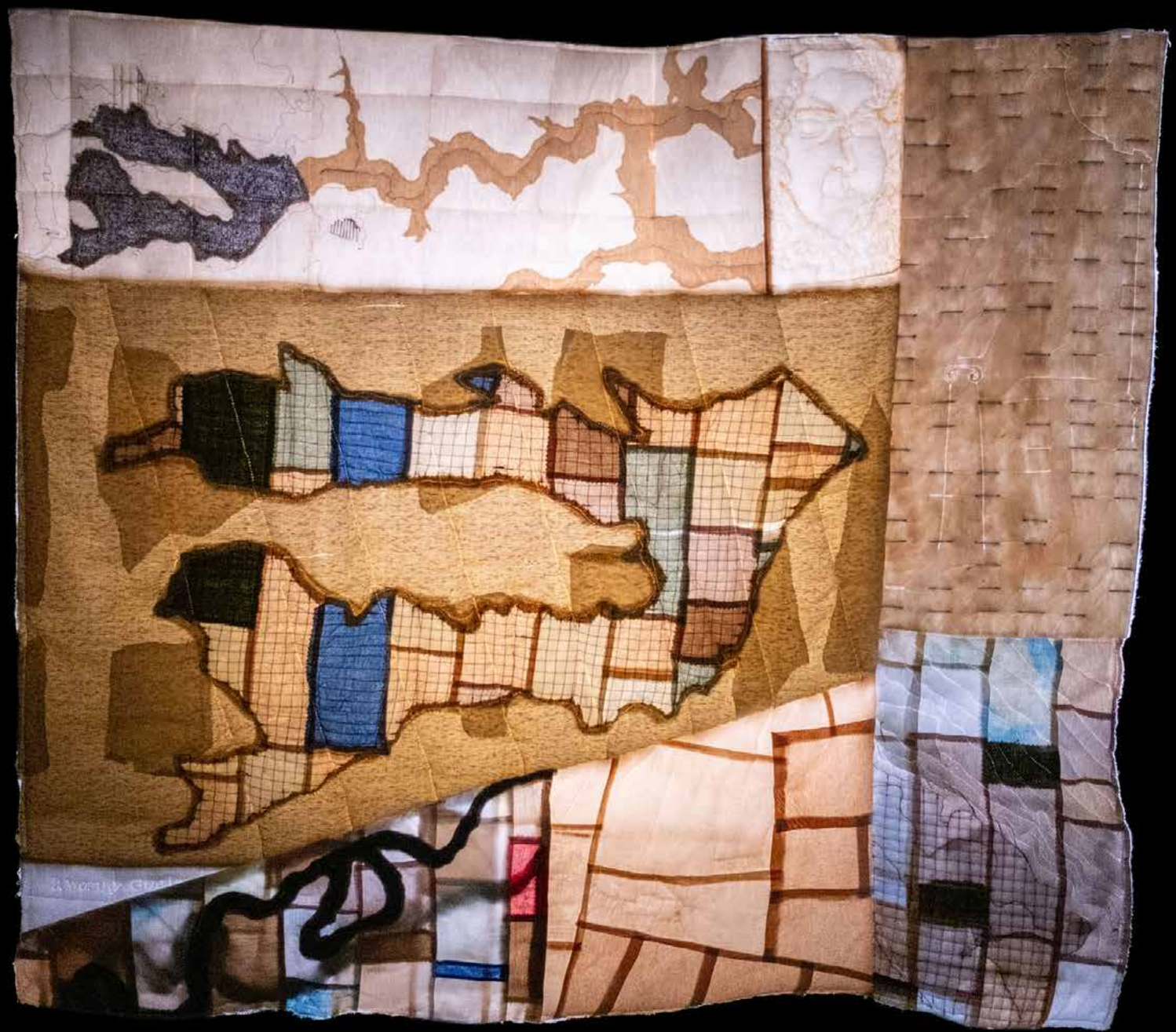
Enclosure Quilts

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.

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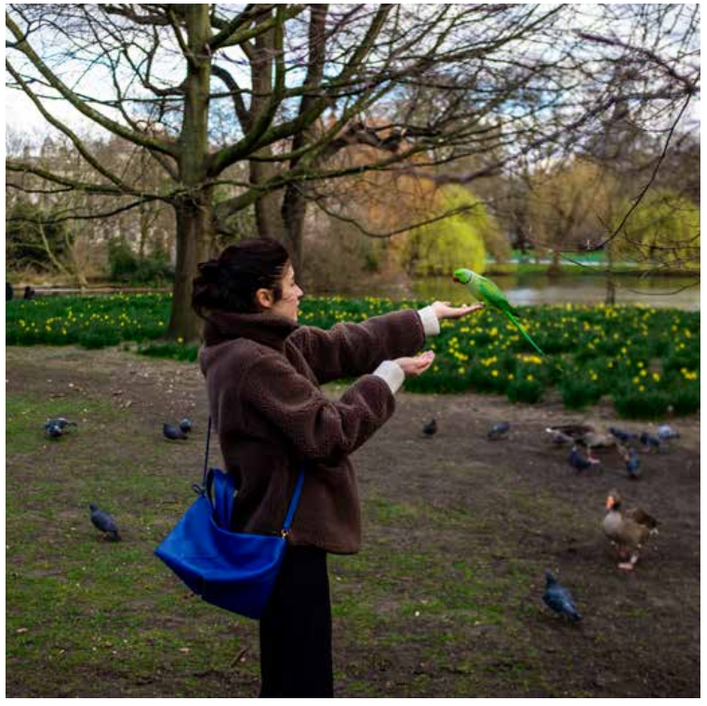
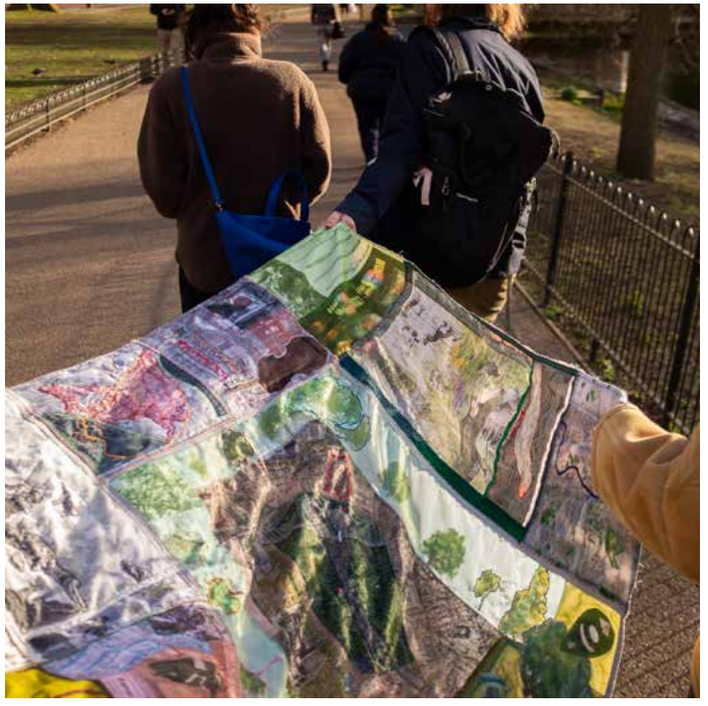
Programming + Facilitation









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 225 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.









Young V&A
Birdhouse Model Making

Exploring alternative avian architectures through the medium of model making. These sessions invite attendees to deploy the architectural method of model making but turning it away from conventional architecture, towards creating homes for birds.

Unlike architectural scale models, these sessions focussed on designing at real life size, working with lifesized models of birds to speculate on how to create avian habitats.









Parliament of Birds Outdoor Workshops

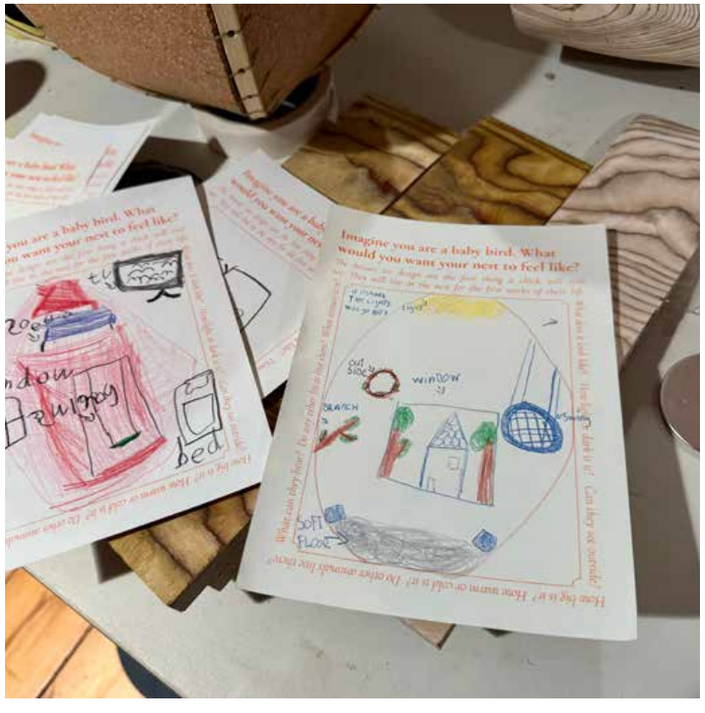
Live action role play (LARP) sessions where attendees embody the birds of Chaucer's Parlement of Foules.

This session builds on my solo show, Parliament of Birds, bringing the mask series out into the landscapes that our fine feathered friends call home.









Young V&A
Meet the Designer

Every weekend during my residency with the Young V&A I invited museum visitors into "The Shed" to see my work and my studio process. During these sessions I would engage with the public, being challenged in novel ways and gaining valuable insight from newcomers to the work.

These sessions also engaged young people through drawing exercises, inviting visitors to develop speculative designs for bird houses' interiors and exteriors. These drawings were invaluable in imagining birdhousing designs that don't fit the status quo of today's 'birdboxes'.



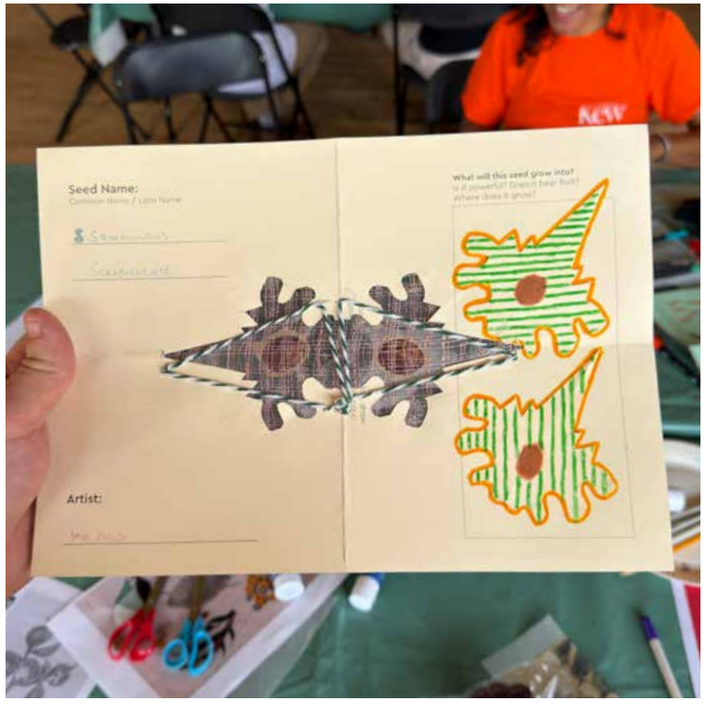




Young V&A
Birdhouse co-creation workshops

Fixing the Bird housing crisis by collectively creating novel bird house designs. These sessions empower attendees to craft their own light weight, textile based birdhouses that can be rapidly constructed.

The workshop format emphasises stewardship and care for our fine feathered friends by entrusting attendees to go forth and install their birdhousing. Each attendee is also certified as an "Avian Architect".



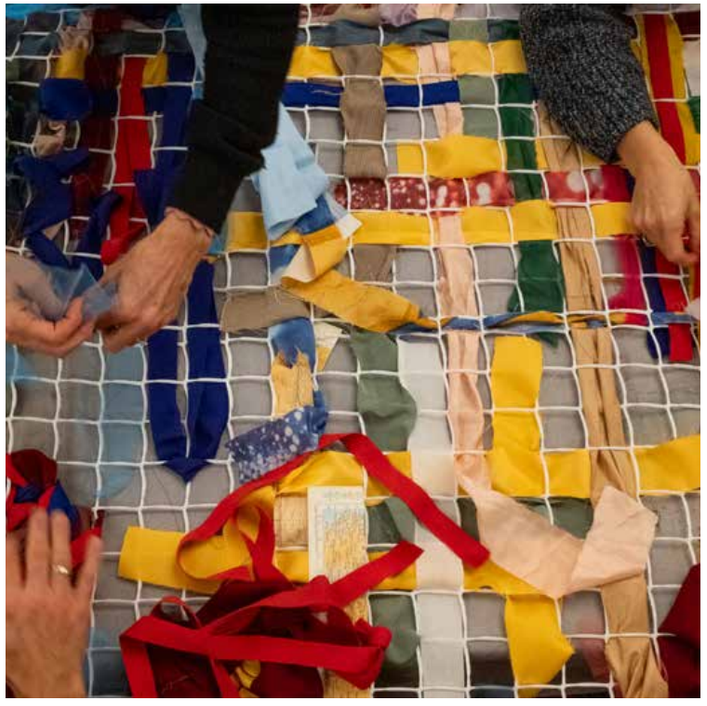




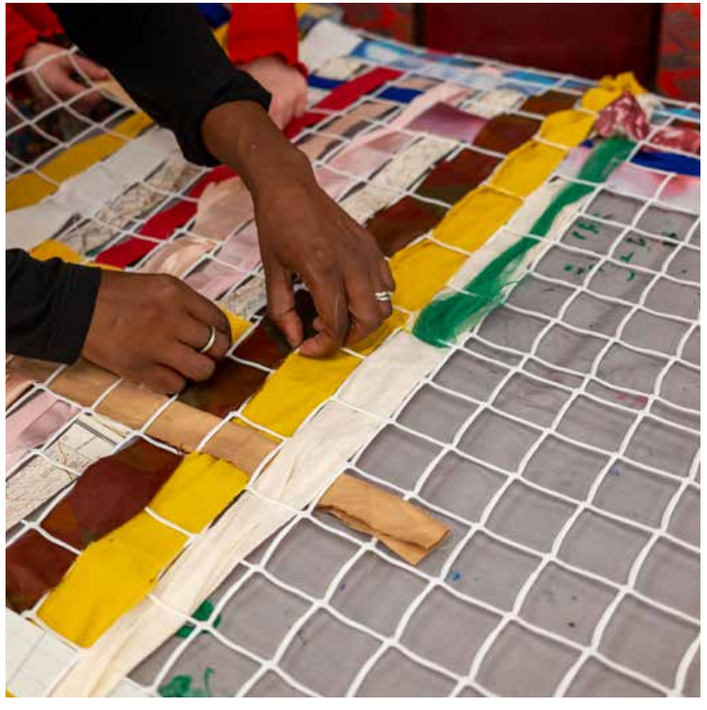


Kew Gardens
Community Open Week

For Kew Gardens' Community Open Week Enja Dixon and I developed a world-building workshop, imagining mystical seeds. Through drawing, collage and sewing participants created imaginary seeds and speculated on what they might grow into. Over the course of the day over 250 participants helped us imagine new and exciting plants









Guildhall Art Gallery
Universal Weaving Workshop

During Guildhall's family outreach day, participants co-created a 20m long tapestry from found fabrics, interwoven with archival maps strips. The activity was truly universal; from toddlers to older attendees, everyone was able to participate.









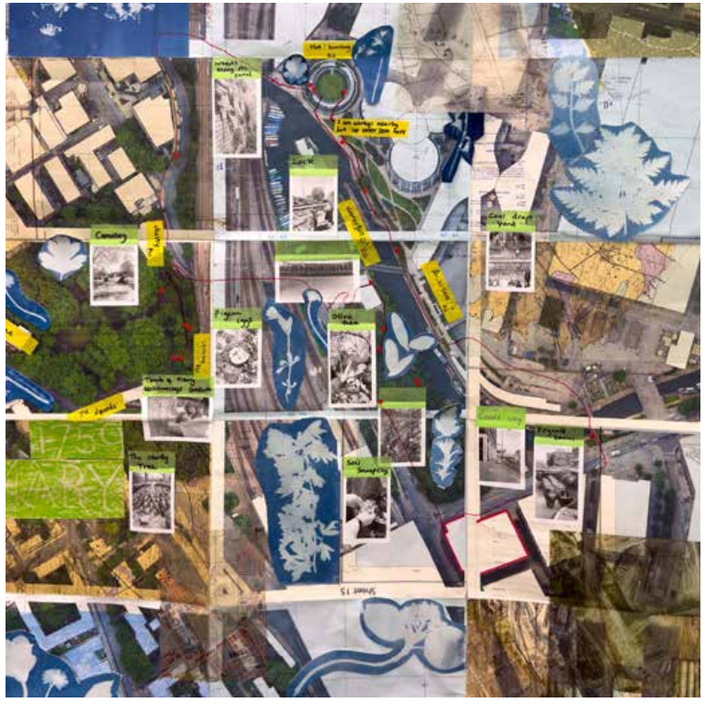
Southbank Centre Collective Textile Workshops

Dream, Design Do!
1000+ Young Artists joined me in making banners at Imagine Festival. Taking their inspiration from nature and the nonhuman beings around the Southbank centre, I sewed the beautiful works together onstage into 100's of meters of bunting, which is now going to decorate the centre as it celebrates 75 years since the Festival of Britain.

Schools Celebration Day
For the culmination of the Southbank Centre's 75th Anniversary Schools Programme I facilitated a co-created banner making workshop. Engaging with students from around the UK, over 250 participants contributed to creating a shared reflective banner that documented the event.







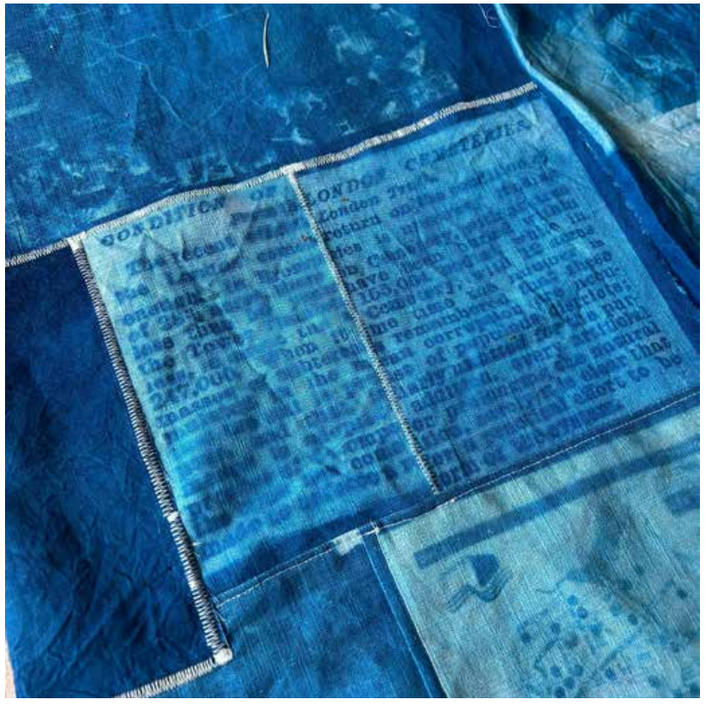


British Library + Camden Libraries Eco Atlas

A programme of co-creative walkshops and ecological mapping sessions. Held with The British Library and Camden Libraries through the Green Library Hub, the Camden Eco Atlas empowers young people to use citizen ecology in order to map out the urban natures. Sessions begin with a walk around the locale of the given library in Camden, collecting plant samples, doing frottage and taking photos, before convening in the library to co-create an ecological map of our walk and of the area.

See More









Save Soanes Archival Quilt

Constructed through a summer outreach programme, this quilt documents the Soanes 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.









Design Museum
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 reflects both the intimacy of these exchanges and the creative agency of the participants, offering a textured record of collaborative learning in practice.







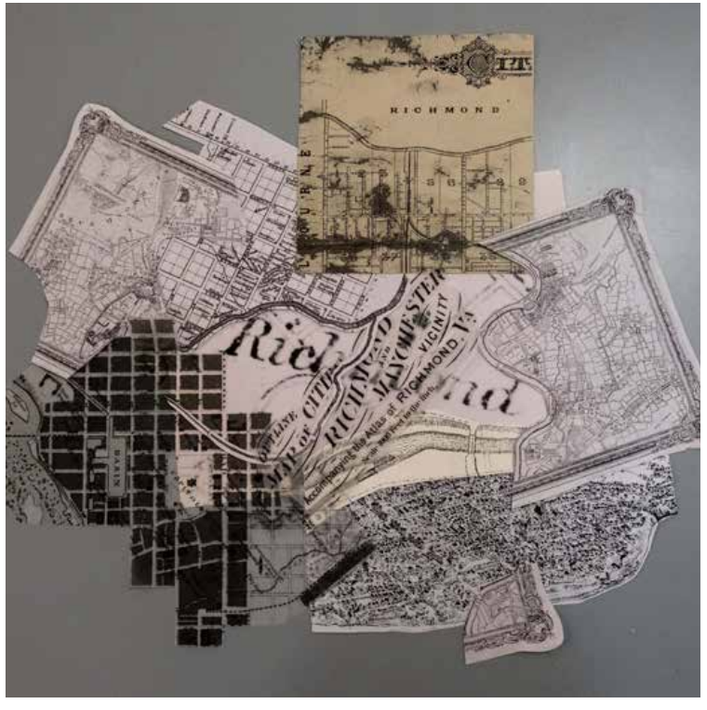


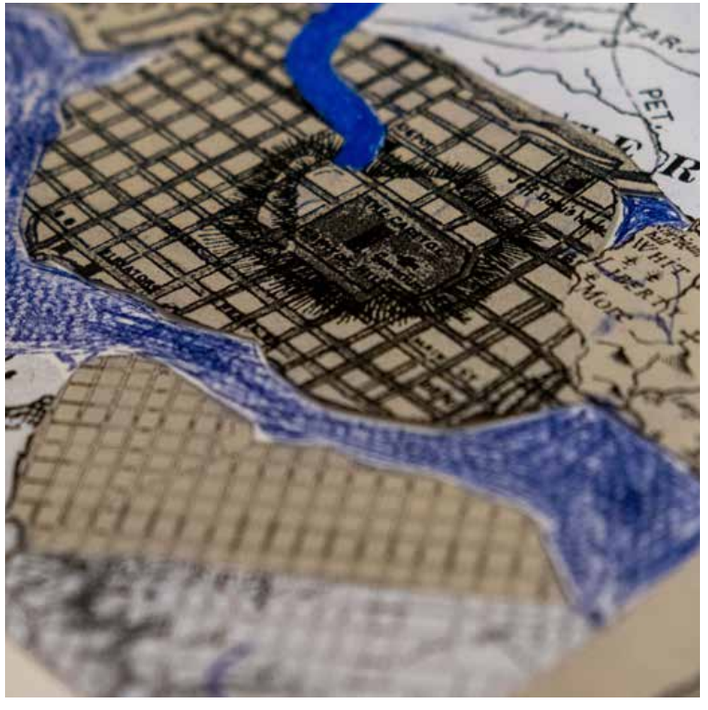
Kew Gardens Outreach Workshops

An arts programme designed to foster engagement with Kew Gardens 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 Libraries 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









European Commission Drawing as Talking Workshops

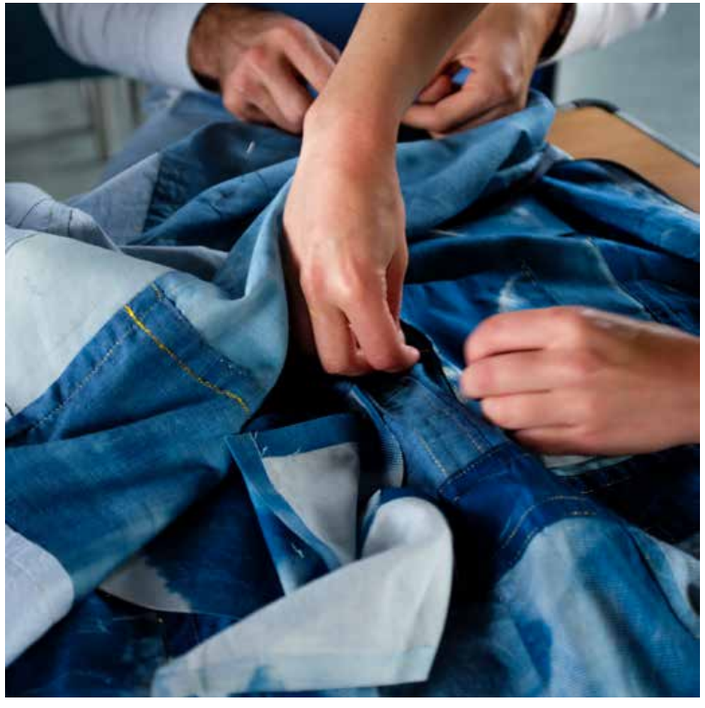
During my residency at the European Commission's Joint Research Centre I delivered a series of workshops and guerrilla making sessions centred on collaborative drawing. Using the formal white tablecloth as our transgressive canvas, the programme invited members of the research community – whose expertise 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 testiment 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**



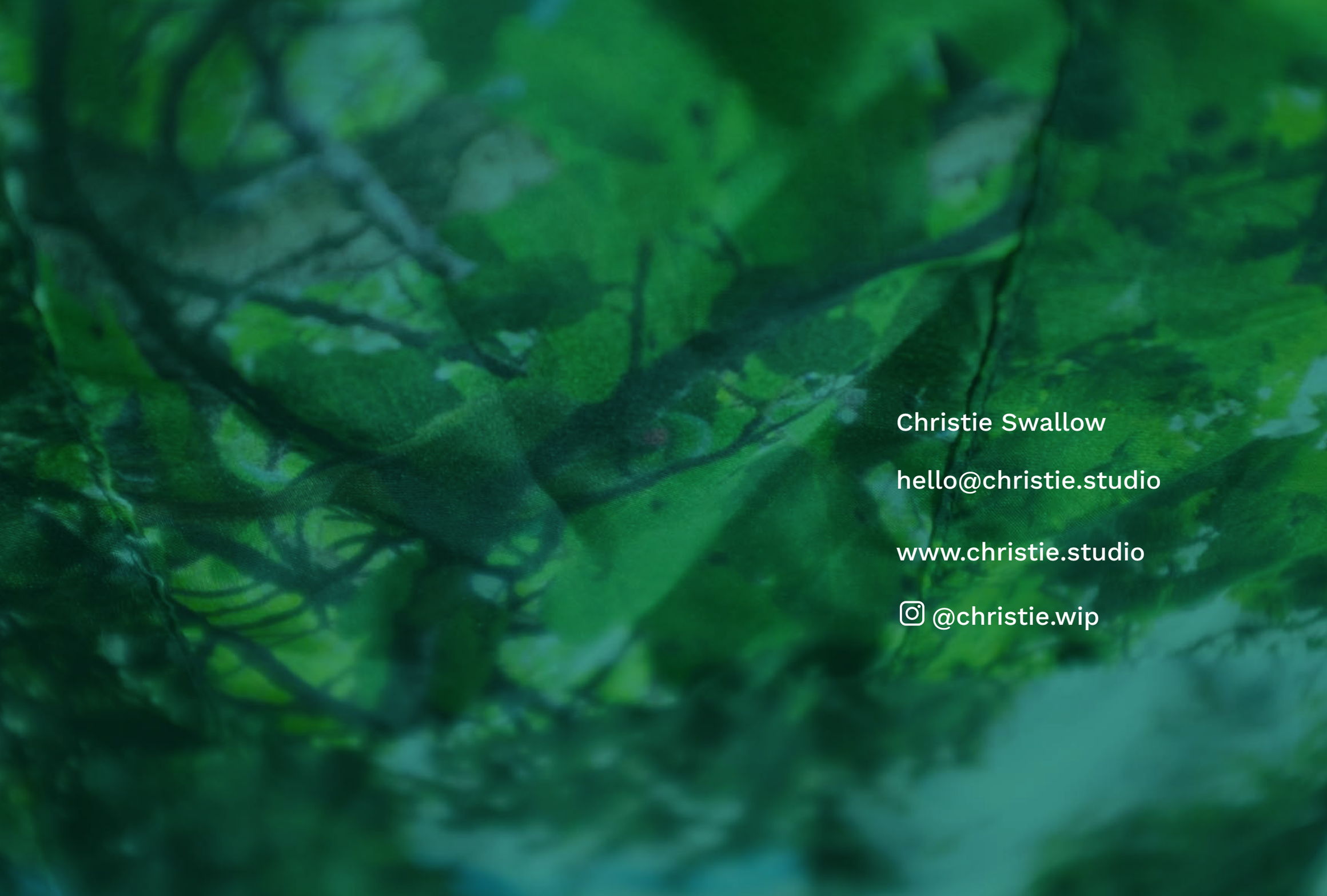




Repowering London Solar Patchwork

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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