

Konstantin Zhukov

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konstantinzhukov.com

Hello

My name is Konstantin Zhukov and I am a freelance graphic designer based in London, with over four years' experience in the industry.

My entry to the world of professional graphic design was via an internship at Apple EMEA, as part of their design team in London. It was an amazing 'school' for branding and attention to detail. Since graduating from London College of Communication, I've pursued a freelance career.

I am accustomed to working in both digital and print media – often producing designs that can be translated from one medium to another. Having worked for cultural institutions such as Tate and the Natural History Museum over the last few years, I have not only been responsible for a wide range of designs but have gained a better understanding of the art world and institutional responsibility.

I've been lucky to work on projects from the research stage, through rounds of presentations

and feedback leading to artworking and print production.

Whilst work for public institutions often involves many stakeholders and longer scrutiny of message and design, working in the fast-paced environment of Boiler Room – a live event enterprise – involved a creative process that had to embrace quick, intuitive and bold solutions.

Besides my graphic design practice, I also work on self-initiated projects. Taking inspiration from various literary sources, such as the homoerotic poems of the Islamic Golden Age or Foucault's writings on sexuality, my work takes the form of photography and publications. Most recently, my photo essay was published in the progressive Moscow based LGBTQ+ publication o-zine.ru.

Please see my CV and selected works below.

Very best,
Konstantin



EDUCATION

London College of Communication
BA (Hons) Graphic and Media Design, 2012-2016

Central Saint Martins
Foundation Diploma, 2011/2012

GRAPHIC DESIGN

Natural History Museum, design studio
freelance graphic designer
May–November 2018 and January–March 2020

Tate, design studio
freelance graphic designer
April 2018–March 2020

Boiler Room, design studio
freelance graphic designer
May–June 2019

FairPlanet.org
freelance graphic designer
November 2018–March 2019

Treatment Action Group NY
freelance graphic designer
December 2017–January 2018

Jungle Creations, online media agency
freelance graphic designer
May–October 2017

Apple, Marcom EMEIA
graphic design intern, London
October 2014–May 2015

EXHIBITIONS AND BOOK ART FAIRS

Paris Ass Book Fair in Palais de Tokyo
participating artist, panelist, June 2020
canceled due to pandemic and moved online

Queer Frontiers by ARTIQ and Pride in London
participating artist, July 2018

Strange Perfume in South London Gallery
participating artist, May 2018

Paris Ass Book Fair in Palais de Tokyo
participating artist,
March 2017 and March 2018

Flecha Art Fair in Madrid
participating artist, February 2016

Cock Au Soleil at NY Art Book Fair
contributing artist, September 2015

PUBLICATIONS

o-zine.ru, LGBTQ+ magazine in Moscow
Эссе о самоуверенности и гомоэротической поэзии Ближнего Востока, words and photography
[read here](#)

Jezga, Vol.2
Bath House: an essay on self-confidence and homoerotic Islamic poetry, photo essay – words and photography
[read here](#)

Contra Journal, Issue 1
Token of a Lost Utopia, essay [read here](#)

Screen Shot, Issue 2
Published photographs from the *Homoerotic Islamic Poetry* series

LANGUAGES

Fluent in **English**, both written and spoken
Russian and **Latvian**, both native

SOL CALERO: EL AUTOBÚS

Design of the marketing campaign

Sol Calero is a Venezuela-born, Berlin-based artist whose work draws upon visual clichés related to the popular image of Latin America. Her paintings and murals are populated by colourful patterns, while her installations have a makeshift quality.

The design of the marketing campaign for Calero's Tate Liverpool commission relays the spirit of the artist's oeuvre through the use of type, layers and the bright pattern taken from the artist's work.



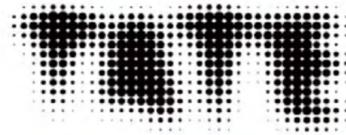
TATE LIVERPOOL

14 JUN – 10 NOV 2019

SOL
CALERO:
EL
AUTOBÚS

FREE

Supported by The Sol Calero
Exhibition Supporters Group
Sol Calero Murals 2016 © Sol Calero





SOL CALERO: EL AUTOBÚS

FREE
Supported by The Sol Calero
Exhibition Supporters Group
Sol Calero Frutas 2016 © Sol Calero

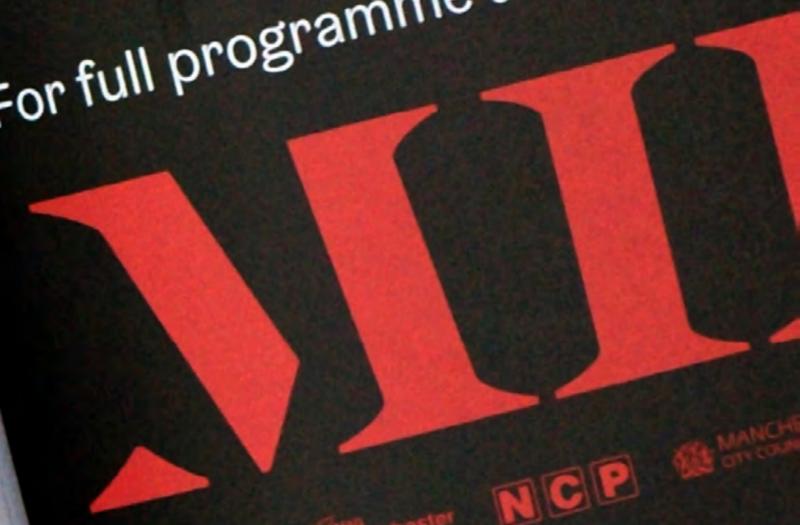
TATE LIVERPOOL
14 JUN - 10 NOV 2019

Members go free



LAURIE
JANELLE MONA
TANIA BRUGUERA-HEM
ABIDA PARVEEN / SI / NGUGI
RAFAEL LOZANO-HEMADAM
IBRAHIM MAHAMA COOKIE
RIMINI PROTOKOLL / ADAM
REM KOOLHAAS & COOKIE

For full programme and to book



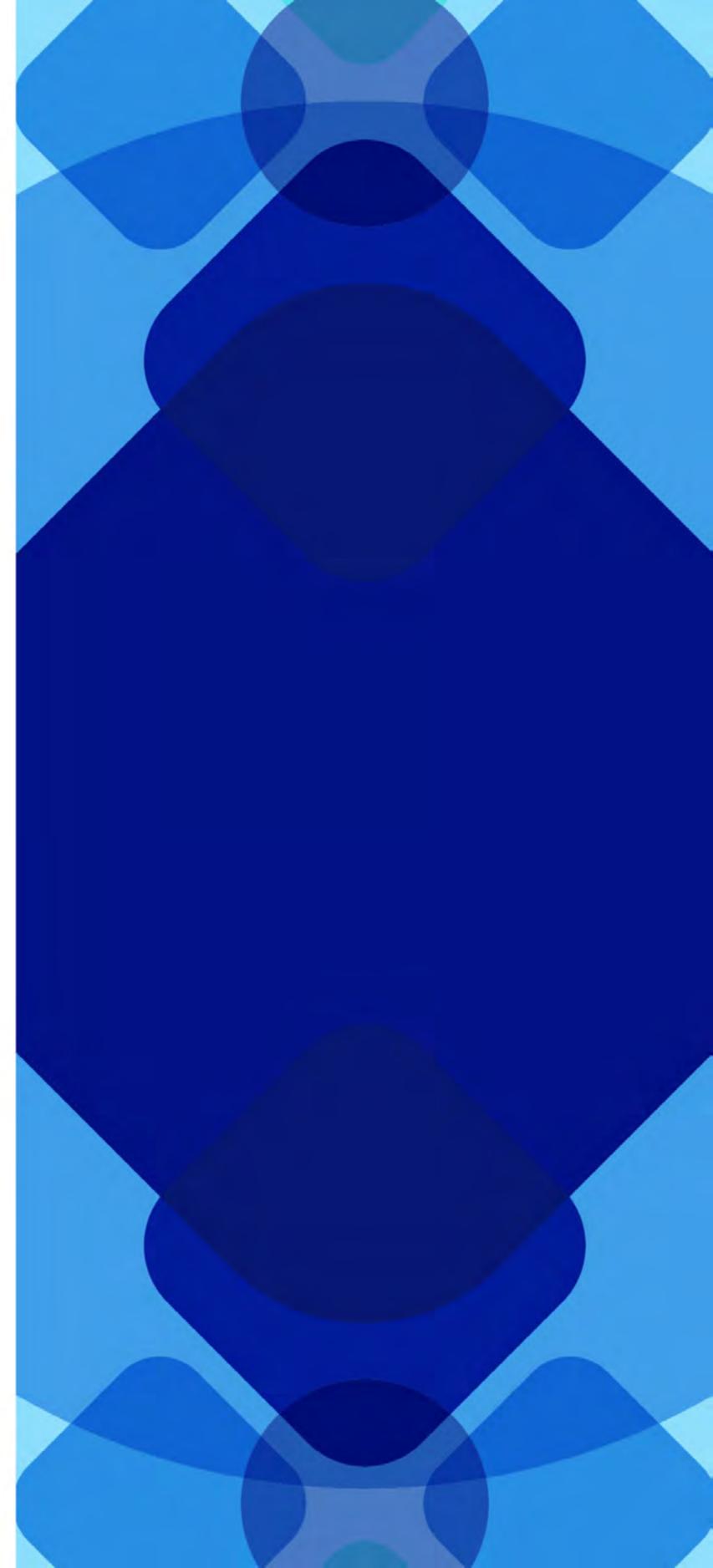
bruntwood Manchester Airport NCP MANCHESTER CITY COUNCIL

Apple

WORLDWIDE DEVELOPERS CONFERENCE

Creative artworking

I was asked to design banners for the exterior and interior of Moscone West center in San Francisco, based on the overall identity of the Apple's annual event.



WWDC15

WWDC15

WWDC15

WWDC15

WWDC15

WWDC15





4th St

MOSCONE WEST

WWDC15

MOSCONE WEST

WWDC15

Here are the banners outside:



And a look through the windows to the inside of the building. The theme this year is "The Epicenter of Change."



June 5, 4:15 PM EDT

Smaller banners are now up outside Moscone West. There's no sign of iOS or OS X banners inside the convention center yet.

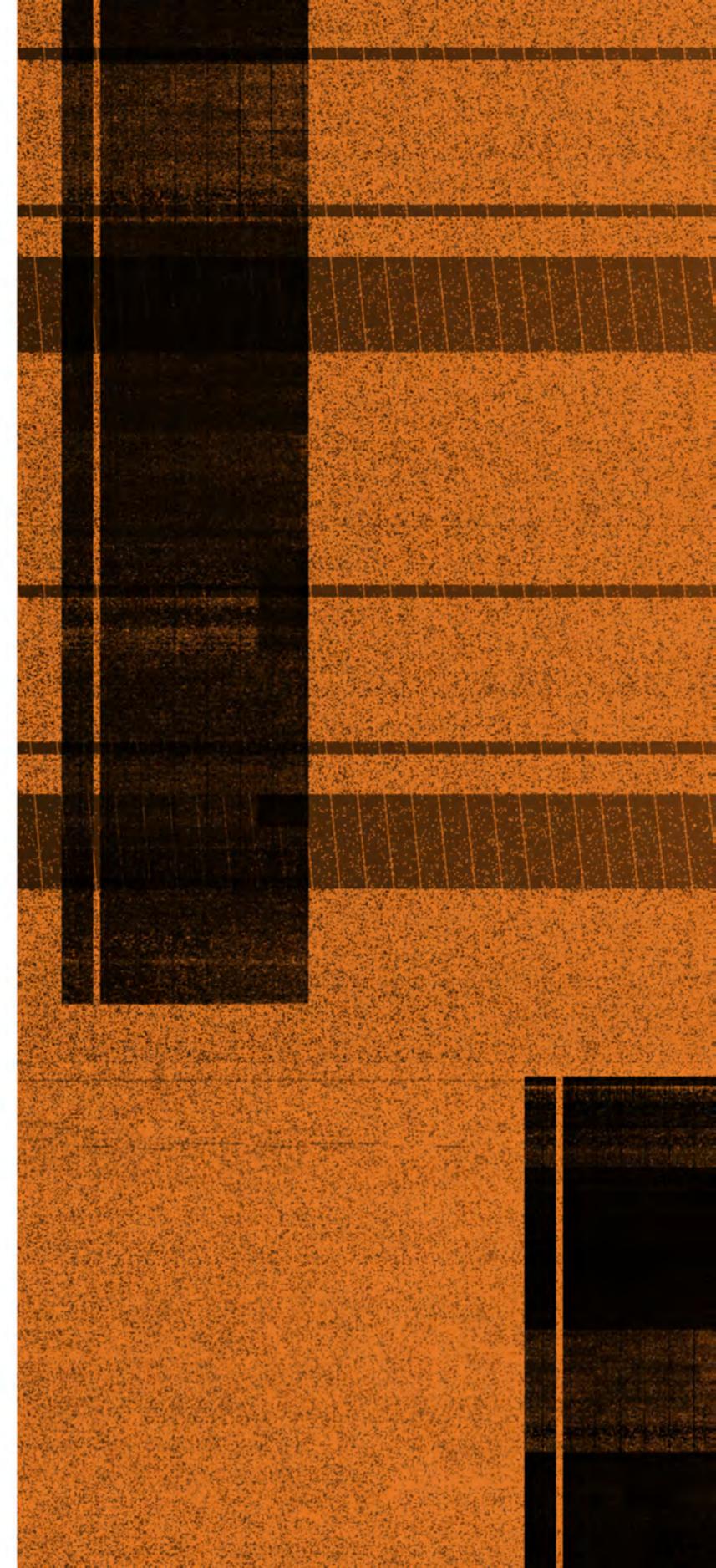


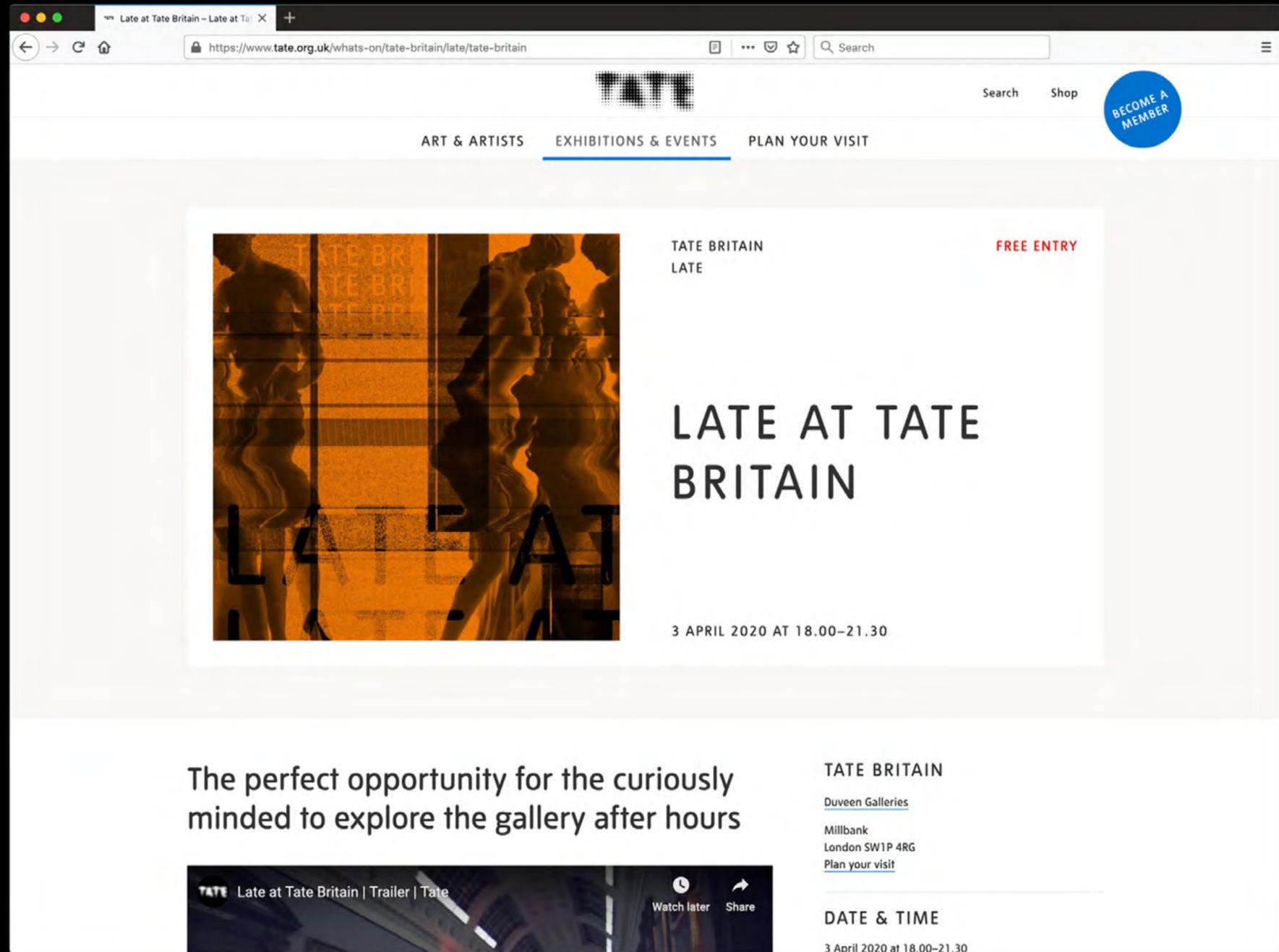
LATE AT TATE BRITAIN

Event identity: design and art direction

Free monthly events series curated by and for young people, featuring music, live performances and workshops inspired by displays, exhibitions and artworks in Tate's collections.

I was asked to refresh and expand the identity originally designed by Alessia Arcuri. I developed the image treatment, updated the graphic, and worked on the design of new assets – on-site formats, improved on-event wayfinding, and merchandise.







On-site
Banner, Atterbury Street
Vis Screen, Manton Foyer



PRINTS AND
DRAWINGS
ROOM



ART
NOW



odent
sine



LATE AT
TATE
BRITAIN

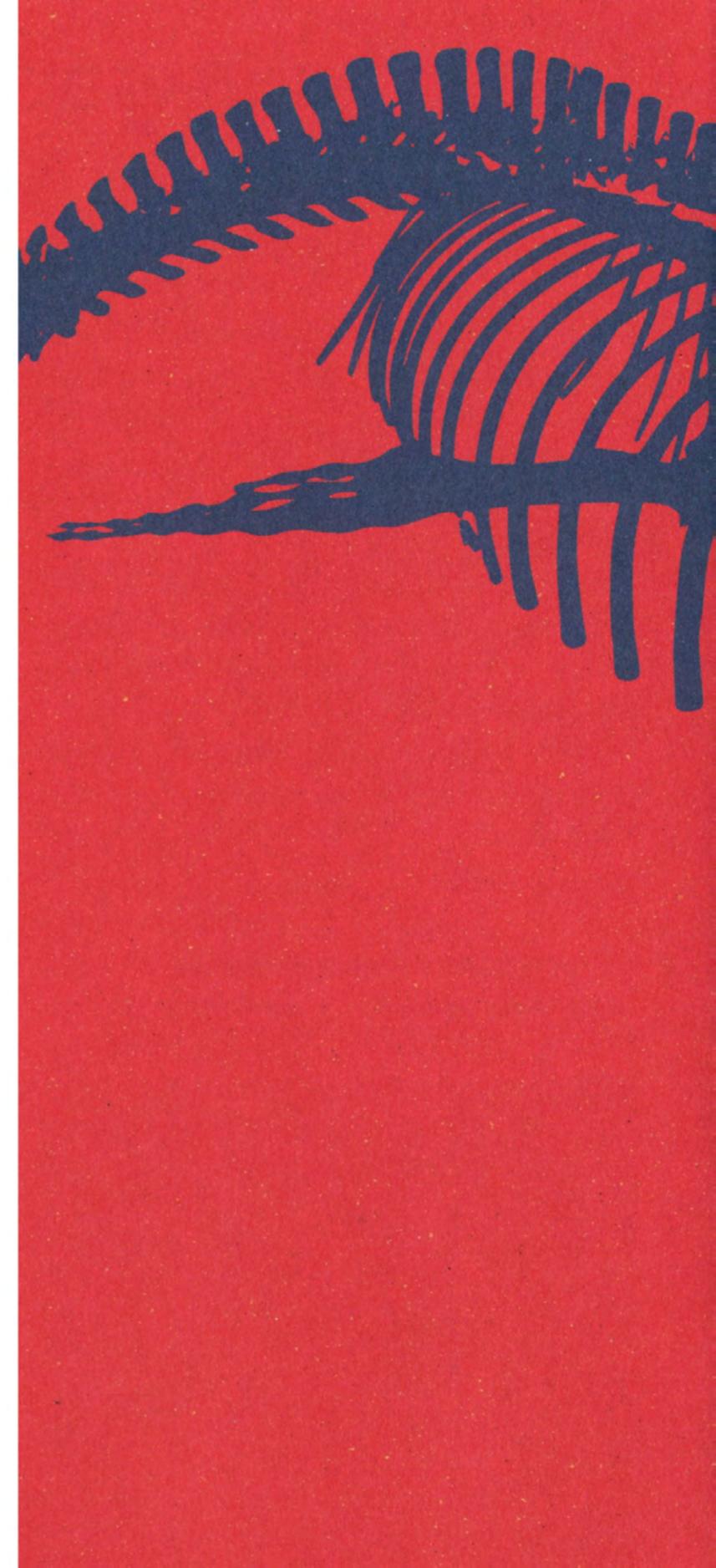
Natural History Museum

MEMBERSHIP CAMPAIGN

Design and print production

I was asked to design an interim campaign to boost the Museum Membership sales in a short period of time.

The Membership's blue brand colour and the illustration of Hope the blue whale – recently installed in the Museum's central hall – became the key elements of the campaign, creating bright graphic assets that would stand out from the rest of the Museum's printed collateral.





**DIVE INTO
A WORLD
OF BENEFITS**

**N NATURAL
HISTORY
MUSEUM**

**BECOME
A MEMBER
TODAY**

**A WHALE OF
A TIME FOR THE
WHOLE FAMILY**

**N NATURAL
HISTORY
MUSEUM**

**BECOME
A MEMBER
TODAY**

HOW TO JOIN

ONLINE
nhm.ac.uk/membership

IN PERSON
Ask a member of staff or visit an information desk in Hintze Hall or at the Red Zone entrance

BY PHONE
+44 (0)20 7942 5792
09.30-17.00, Monday to Friday
(excludes bank holidays)

BY EMAIL
membership@nhm.ac.uk

SUPPORT US FURTHER

Fund cutting-edge research and go behind the scenes with leading scientists and curators as a Patron.

Email patrons@nhm.ac.uk to find out more.

 **RECYCLED Paper**
FSC® C007073

Printed on recycled paper.
Please recycle me.

A5 leaflets
General and family offer.

BENEFITS

OUR MEMBERS ENJOY:

Unlimited free entry
to all ticketed exhibitions including *Wildlife Photographer of the Year* and *Fantastic Beasts™: The Wonder of Nature* – even when they're sold out.

Private views
and Member views for a quieter moment away from the crowds.

Priority access
to skip the queues, even at weekends and in the school holidays.

Exclusive events
and 10% off all public events, including *DinoSnores for Adults*.

The Anning Rooms
a private restaurant, lounge and library exclusively for Members and Patrons.

Evolve magazine
three times a year or as a digital edition, and with Family memberships kids' magazine, *WILD WORLD*.

Member discounts
20% off in our shops and 10% off in our cafés and restaurants.

Free cloakrooms

See all membership benefits at nhm.ac.uk/membership

CHOOSE YOUR MEMBERSHIP

	Annual Direct Debit	Credit or debit card	Add guest(s)
Adult 👤 One card holder	£62	£73	+£30 (one guest)
Joint Adult 👤+👤 Two card holders, same address	£81	£95	+£50 (two guests)
Family 👤+👤👤👤👤 One adult card holder + up to four children	£68	£80	+£30 (one guest)
Family 👤+👤👤👤👤 Two adult card holders + up to four children	£87	£102	+£50 (two guests)

All our memberships are available to purchase as a gift.

Save up to
£15 with
Direct Debit



The Anning Rooms, second floor, Hintze Hall.

MEMBERSHIP BENEFITS

Help us advance scientific research and champion a future where both people and the planet thrive – all while diving into a world of benefits, for a year of unforgettable family experiences.

OUR MEMBERS ENJOY:

Unlimited free entry
to all ticketed exhibitions including *Wildlife Photographer of the Year* and *Fantastic Beasts™: The Wonder of Nature* – even when they're sold out.

Priority access
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Member discounts
20% off in our shops and 10% off in our cafés and restaurants.

Free cloakrooms

The Anning Rooms
a private restaurant with kid's menus, a lounge and family-friendly library just for Members and Patrons.

Evolve magazine
three times a year or as a digital edition, and with Family memberships, kid's magazine *WILD WORLD*.

Exclusive events
with half term family workshops and 10% off all public events, including *DinoSnores for Kids*.

Private views
and Member views for a quieter moment away from the crowds.

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Adult 👤 One card holder	£62	£73

All our memberships are available to purchase as a gift.



The Anning Rooms, second floor, Hintze Hall.



Roaming desk and VIS screens

Using centered type treatment as a brand mark, photographic approach was deployed for the VIS screen designs to showcase the beauty and the peace of the Members Rooms and complement the graphic approach of the printed leaflets.



Displaced Dishes

CHARITY COOKBOOK

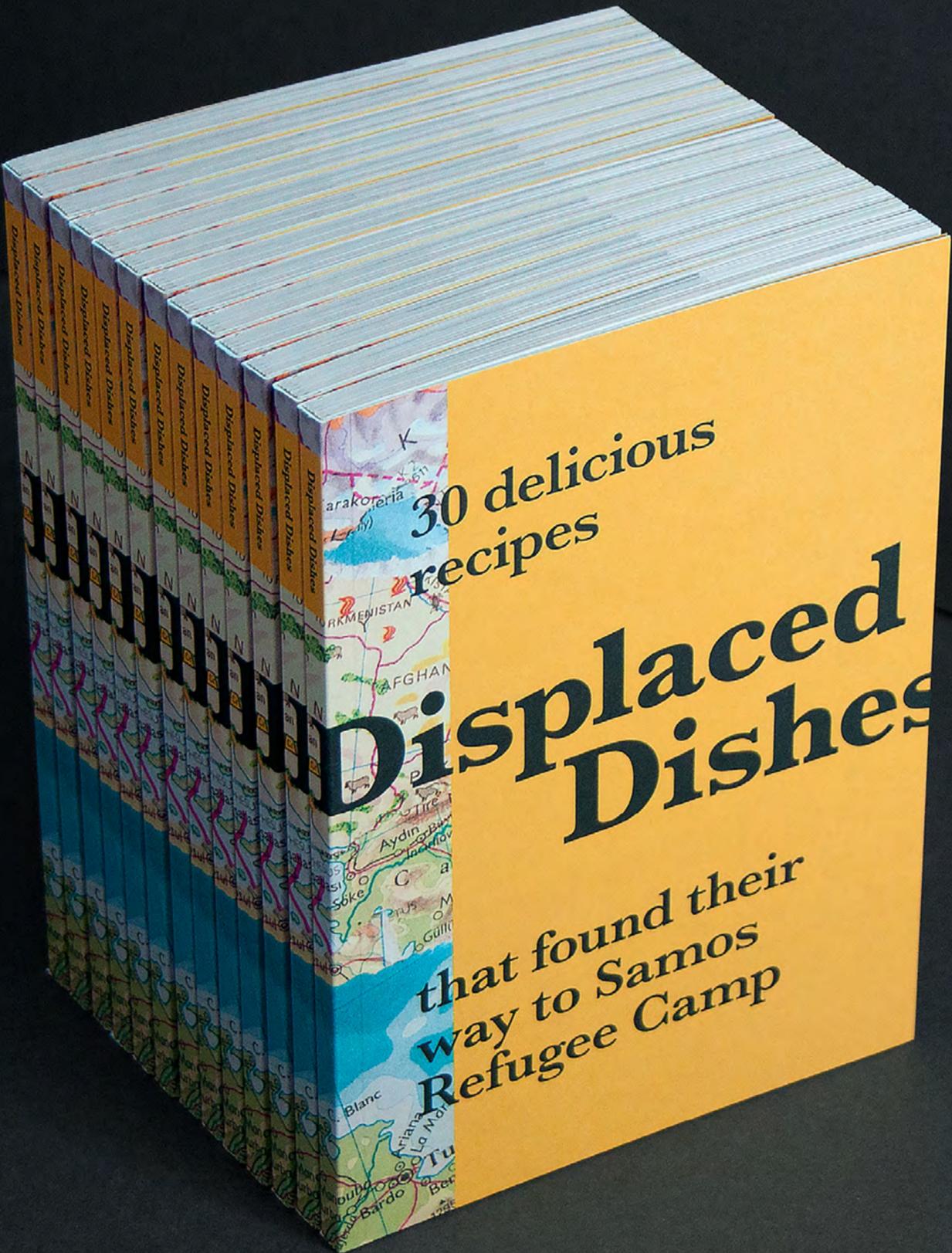
Art direction, design and print production

Displaced Dishes is a cookbook featuring recipes from 11 different countries, donated by residents of a refugee camp on Samos Island in Greece. The book is a snapshot of a displaced community, expressed through its members' most cherished dishes.

It was important to relay the feelings of warmth, hope and home through the design of this book. Thus, turmeric yellow became the brand colour and uncoated paper – the printing choice.

100% of proceeds going towards Samos Refugee Camp, Greece. Available online, in London Review Bookshop, Waterstones, and other bookshops throughout the UK and Europe.

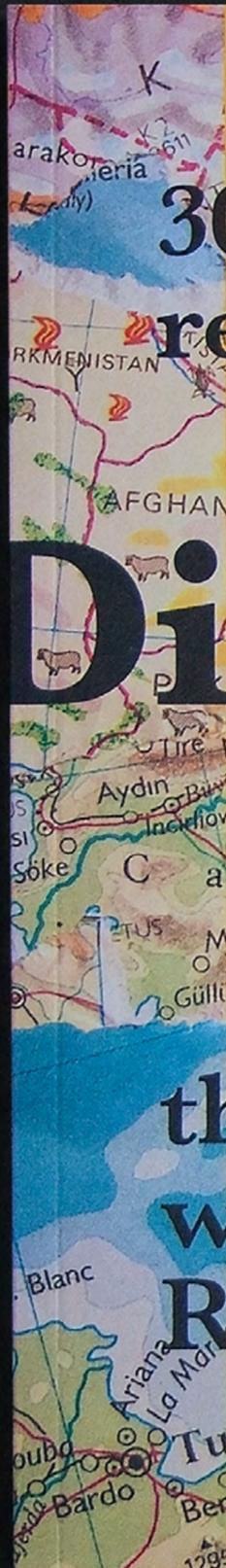




30 delicious
recipes

Displaced Dishes

that found their
way to Samos
Refugee Camp



30 delicious
recipes

Displaced Dishes

that found their
way to Samos
Refugee Camp

100% of the p
book will go
for displaced
Refugee Cam

p. 38 ○

p. 36

p. 56 ○

○ p. 16
p. 30
p. 42
p. 82

p. 26
p. 50
p. 58
p. 60
p. 64
○ p. 74

○ p. 28

p. 22
p. 66
○ p. 78

p. 24 ○
p. 52

○ p. 12
p. 68
p. 76
p. 90

○ p. 32
p. 46
p. 70

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Displaced Dishes

Displaced Dishes started when Pam Gregory decided to work with Samos Volunteers, an organisation that provides services to people living in the makeshift refugee camp on the Greek island of Samos. With a background in the restaurant business and culinary world, Pam found herself connecting with the residents through the subject of food. She decided to start collecting people's favourite recipes from back home with the aim of producing a fundraising cookbook. With Pam's ongoing work and the combined efforts of Gregory Oke, Natalia Karacaoglu and Konstantin Zhukov, that aim has been realised. We're proud to present Displaced Dishes.

With 30 recipes from 11 different countries, this book is a real culinary treat for the reader. Each delectable dish is accompanied by succinct personal memories and tips from the recipe contributors themselves. From sumptuous salads and flavoursome vegetarian feasts to mouthwatering meat dishes and irresistible desserts, this small book offers something for everybody!

However, the aim of the book extends beyond just providing the reader with exciting and authentic food ideas. It is also a snapshot of the complexity and ongoing tragedy of the European refugee crisis. On the macro level, the wide array of countries from which our contributors were forced to leave, and the sheer distance they travelled to reach Samos, demonstrates the scale of modern displacement. Whilst on the human level, these donated recipes provide an insight

into the very personal loss displacement brings. Painful separation from one's culture, homeland and family, are all tied up with the celebration of food from home. We're extremely grateful to the contributors for sharing these meaningful recipes.

Everyone involved in this project, through the phases of recipe collection, editing, testing, photographing, and finally design, donated their time and services entirely for free. The book is therefore a testament to our collective desire to improve the living conditions of people attempting to seek refuge in Europe. We've made huge efforts with the descriptions and layouts of the recipes so that we can feel confident that this book is worth every penny of the asking price on its merits as a cookbook alone. However, we also feel extremely proud that 100% of the money made from the sale of this book will go directly to Samos Volunteers. This is an organisation that many of us have worked for and that we know from first hand experience provides vital support to the refugee population from which these recipes originally came.

Thank you for choosing to purchase Displaced Dishes. We hope the recipes enclosed bring you and your loved ones a great deal of joy.

Through their classes, activities and services they help instil a sense of normality, combat boredom, and provide a space outside of the camp for socialising and events. The charity needs all the support it can get to continue to offer this vital assistance. This is why 100% of profits from this book will be donated directly to Samos Volunteers.



*Data from the Hellenic Republic
Ministry of Interior National
Co-ordination Centre for Border
Control Immigration and Asylum.
Images from @samovolunteers
Instagram account

Visit Samos Volunteers website to find out more and to donate: samovolunteers.org



Vitumbua mchele

Recipe provided by **Adams from Burundi**
Makes 40 bitesize vitumbua mchele or 20 cupcakes

Found in various forms throughout East Africa, vitumbua are small, delicately spiced, coconut and rice flour cakes. Adams texted his Mum back in Burundi to get this recipe. He says these are one of his favourite Burundian dishes but should be approached with caution due to their highly addictive nature! Delicious as a breakfast, or combined with some fruit coulis or plain yoghurt for dessert.

- 1 ½ cups short grain rice or 1 ½ cups rice flour
- 400 ml can coconut milk
- 60 g sugar
- ½ tablespoon cornflour
- ½ teaspoon salt
- 1 teaspoon of cardamom powder
- 1 ½ teaspoon instant yeast
- 2 teaspoon coconut oil for cooking
- 20 g icing sugar for dusting (optional)

We highly recommend the traditional method of using rice as it achieves the most flavourous and textured results but if you're pushed for time you can substitute with rice flour. Just skip the first step.

Soak the rice for at least 4 hours, preferably overnight. After it has soaked, strain thoroughly with a sieve. Line a large baking tray with kitchen towel and spread the drained rice evenly across the flat tray. Leave rice to dry out for 30 minutes to 1 hour.

Once dried off, place the rice into a blender. Add the coconut milk, sugar, cornflour, salt, cardamom and yeast to the blender and pulse blend until you have a smooth consistency with no lumps.

Transfer the mixture to a bowl, cover and leave for 45 minutes to an hour in a warm, dry place. If using rice flour, simply mix it with the rest of the ingredients in a large bowl and cover for the same time. After it has rested, the mixture should be slightly bubbly. ▶

Heat a Vitumbua or Aebelskiver pan (see note) on a low-medium heat. Apply a little coconut oil to the cooking area of the pan. If your pan is nonstick you won't need much. Put 1 tablespoon of the mixture into each of the pan's holes, or until they're ¾ full. Cook for 4-5 minutes until you're able to flip the vitumbua using chopsticks or a cocktail stick. The batter in the middle will pour out a little as you turn them, but don't worry, this forms the second half of their spherical shape. Once turned, cook for a further 3 minutes. Transfer the vitumbua to a cooling rack and repeat with the next batch, using kitchen roll to wipe the pan of any excess dried batter between rounds. Once they've cooled, pile onto a plate, dust with the icing sugar and watch them disappear.

If you don't have a vitumbua pan, you can bake the mixture as cupcakes. Arrange 20 regular sized cupcake casings in a cupcake tray. Transfer 2 tablespoons of the mixture to each casing. Bake for 15-20 minutes until the top of the cake is turning golden brown. Allow to cool on a rack before serving.

Note
Vitumbua is also the name of the traditional pan used to cook these treats. It is made of cast iron and has multiple concave indents for cooking. It is very similar to the pan used to make the Scandinavian cakes Aebelskiver, which can also be used for this recipe. It's possible to buy either Vitumbua or Aebelskiver pans online at a reasonable price, but if you can't get one you can easily use the batter to make cupcakes or even fry it as a pancake.



Peaches and rose petals

Recipe provided by **Afsaneh from Iran**
Serves 4

This is a lovely, simple dessert that is popular in the more temperate regions of Iran. Afsaneh says it provides a perfect finish to a Persian cuisine.

- 4 big, juicy peaches cut into quarters
- ½ cup caster sugar
- 2 tablespoons honey
- 1 cup water
- 1 tablespoon lemon juice
- 4 sprigs fresh rosemary
- 1 teaspoon best quality rosewater (or to taste)
- edible rose petals, for decorating (optional)

A few hours before serving, combine the rosewater and honey in a small bowl. Refrigerate for 1 hour. Add the peaches and rose petals to the bowl.

30 minutes before serving, add the peaches and rose petals to the bowl.

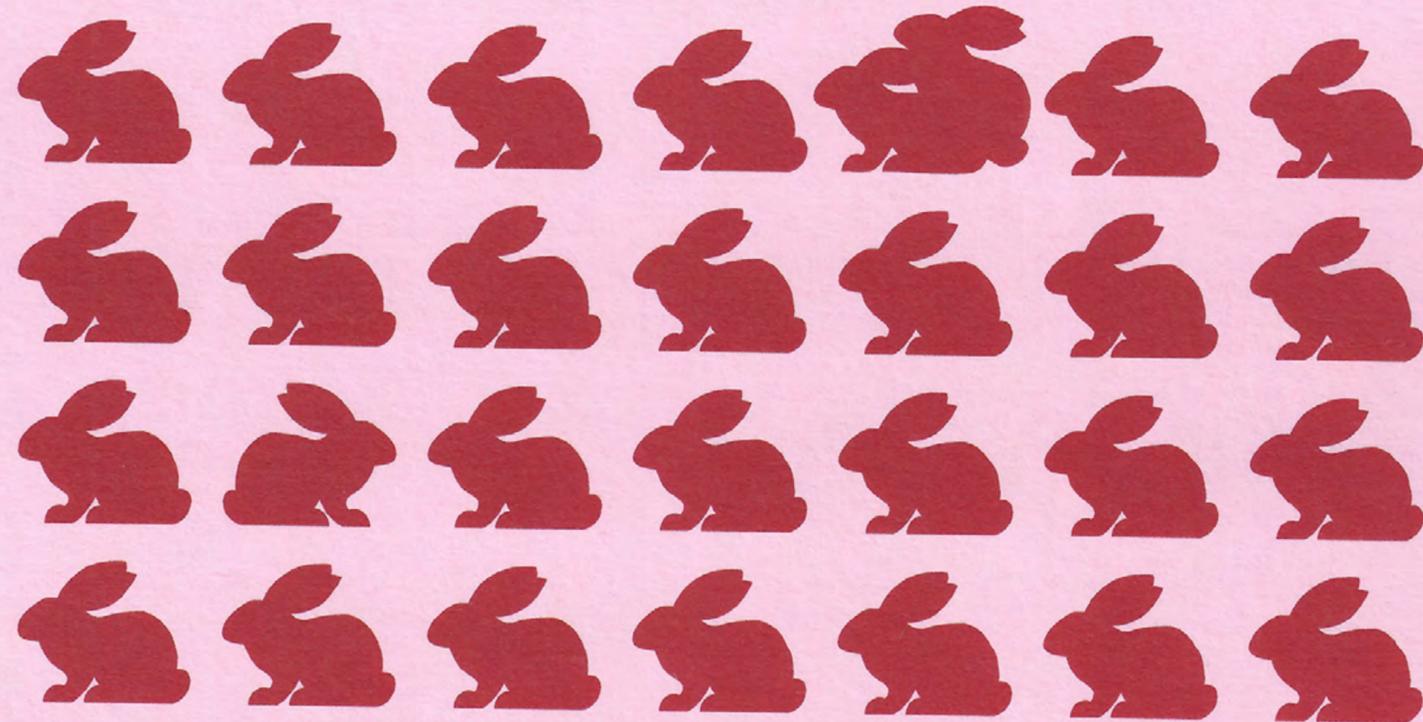
Natural History Museum

VALENTINES AT THE MUSEUM

Design and print production

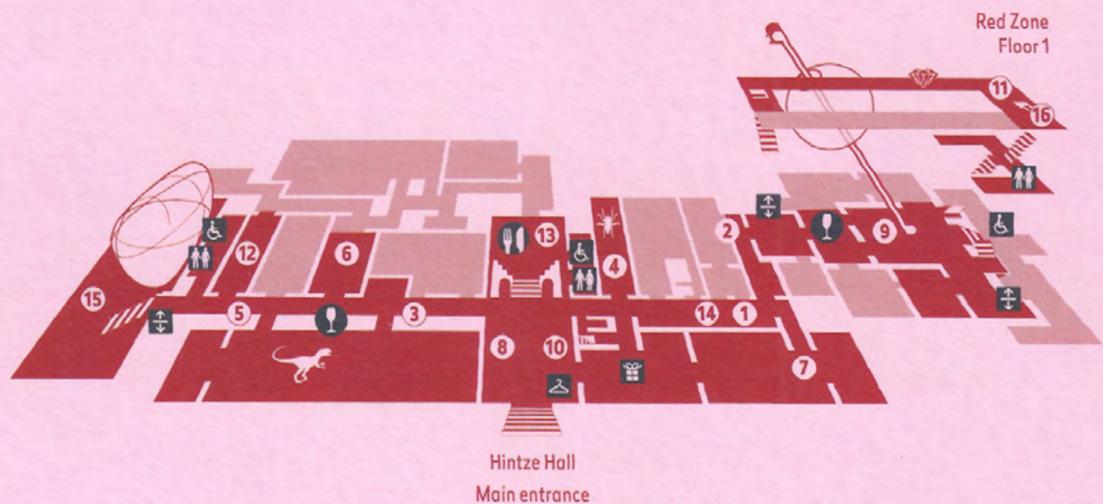
I was approached by the Natural History Museum Design Studio to make designs for a ticketed late event, aimed at a target audience of young Londoners interested in museums and galleries. It was a great opportunity to challenge the sombre tone of a science institution and produce designs reflecting the playful nature of the event.

Valentines at the Museum
14 February 2020



VALENTINES AT THE MUSEUM





SCIENCE STATIONS

- 1 Love bugs
- 2 Love birds
- 3 You're my lobster: the crustacean station
- 4 Caught in my web: decapitation and copulation
- 5 Plenty of fish
- 6 Size matters... or does it?

EXHIBITIONS AND ACTIVITIES

- 7 Wildlife Photographer of the Year
- 8 LGBTQ+ Natural History Trail
- 9 Screen printing
- 10 Photo booth
- 11 Ask the expert: gemstones, minerals and tokens of love (until 21.30)
- 12 Get crafty
- 13 Aphrodisiac tasting
- 14 Zoolab: animal encounters
- 15 Salsa for beginners
19.30-20.00
20.30-21.00
21.30-22.00
- 16 Conception and deception: the strange world of animal sex
19.30-20.00
20.30-21.00
21.30-22.00

FACILITIES

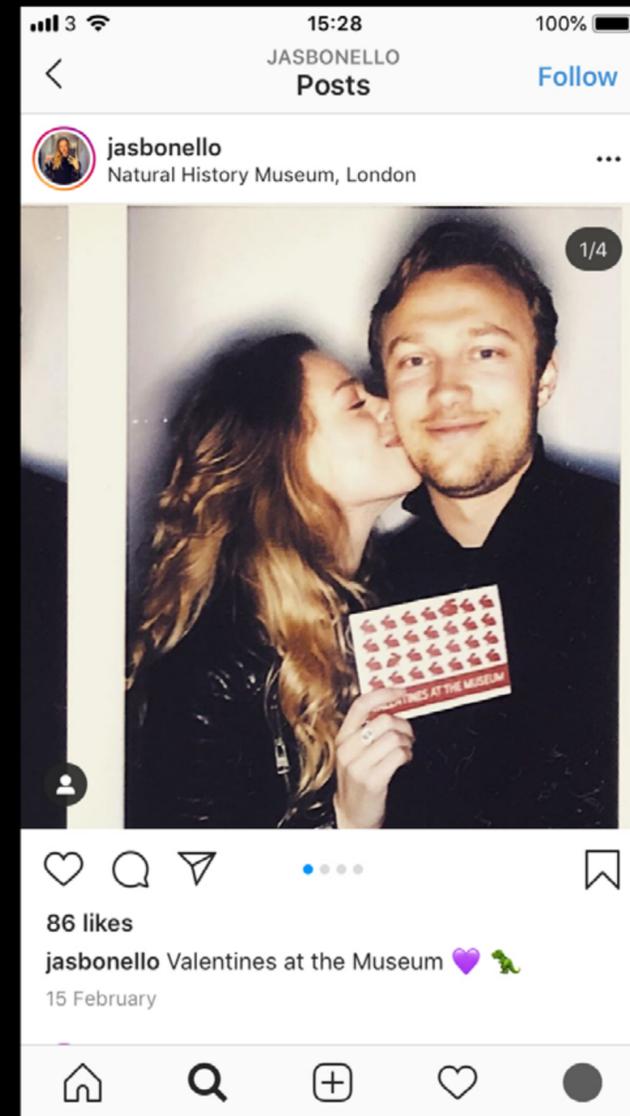
- 🍷 Food and drink
- 🍹 Bar
- 🚻 Toilets
- ♿ Accessible toilets
- 🚪 Cloakroom
- 🛍 Shop
- ⬆️⬆️⬆️ Lift (all areas are accessible step free)

VALENTINES AT THE MUSEUM



Valentines at the Museum
14 February 2020







N NATURAL
HISTORY
MUSEUM

Tate

TATE EXCHANGE INTERNATIONAL REPORT

Publication design

Commissioned by Tate Exchange – an experimental space within Tate Modern and Tate Liverpool – this publication explores partnership and programming models from a cross-cultural perspective. Distributed throughout the wide network of Tate’s international partners, both current and prospective.

CONNECTING
THROUGH
COLLABORATION
AN INTERNATIONAL
FRAMEWORK FOR
TATE EXCHANGE

SITES PRINCIPLES VALUES AIMS

TATE MODERN

Tate Exchange is found on Level 5 of the Blavatnik Building. With an at least weekly changing programme, the space has hosted drop-in audio-visual installations, performances, conferences, symposiums, summits, workshops, theatre and dance pieces, and virtual reality sessions. It has been transformed into a hair salon, a fairground, a factory, an aeroplane and a boat-builders. Tate Exchange overlooks the Thames Bankside area of London, a view that is sometimes articulated and integrated into the activities, always anchored at the Tate Exchange floor but possibly also extending to other Tate Modern gallery spaces and concourses.

TATE LIVERPOOL

Tate Exchange has its activities inside the gallery space on its first floor. This is one of the first spaces that the Tate Liverpool audience encounters, acting as a drop-in space to actively interact with the artwork, in cases create artwork, or have discussions and conversations.



Programme: Tania Bruguera, *Our Neighbours*.
Year: 2018.
Image: Dan Weill, Dan Weill Photography.



Programme: 20 Days, with Tate Families and Digital Learning.
Year: 2019.
Image: Rob Harris, © Tate Photography.



Programme: DaDafest 2016, *Skin Armour* workshop with Faith Bebbington.
Year: 2016.
Image: Tate Exchange, Tate Liverpool.

PROGRAMMING

Alongside Tate's Learning and Research teams (Public Programmes, Digital Learning, Young People Programme, Early Years and Families, Schools and Teachers and Research), the Tate Exchange Associates programme in Tate Exchange (see Appendix 3). Associates are drawn from across the arts, education, health and wellbeing, and community development and social care sectors. Some are Universities; others are volunteer-led organisations or artist collectives; others health care providers, youth groups or art galleries, for example. In some cases, Tate teams and Associates work with artists or invite other collectives or individuals with expertise in certain topics or specific experiences to produce their activities in collaboration.

Tate Exchange's programming calendar runs from September to July and a curatorial theme guides the year to which those programming respond. Each year is opened with a two to three week programme by, conceptually and creatively framed by, a Lead Artist. In 2016–17, the theme was exchange, with Tim Etchells' *Three Tables*; 2017–18, was production, with Claire Twomey, and *Factory*; 2018–19, movement with Tania Bruguera, and *Our Neighbours*. In 2019–20, the theme is power, with Hyphen-Labs' *Higher Resolution*; and 2020–21, love, with Amy Sharrocks.

Tate Exchange is one of the ways in which Tate works to generate more inclusive and accessible practices. This means having both more diverse programming practitioners, and audiences and acting constantly as a questioner of what art is, and how ideas of art practice, process and purpose are put in question by the fact that the creative encounters that happen in Tate Exchange can arise from creating an ephemeral artwork through collaboration. These encounters might be engaging in a conversation, expressing political ideas and forms of action, reflecting on memories about a topic or joining a pop-up protest.

Artists that participate in Tate Exchange may be in different stages of their education or career and have different approaches towards the role that art has in their own lives. Tate Exchange has had projects led and produced by established artists to undergraduate art students, pre-teens to elders, and those exploring their creative potential through informal and lifelong learning. A large part of its artist cohort are artists or practitioners who have not had a presence inside an institution such as Tate before. Tate Exchange, through the expertise of its Associates and Tate colleagues, is able to work with artists that do not easily fit in the conventional contemporary art aesthetics and methods, artists that need support because of mental or physical disabilities, elders, or artists that live in conditions of confinement.



CURATORIAL STATEMENT

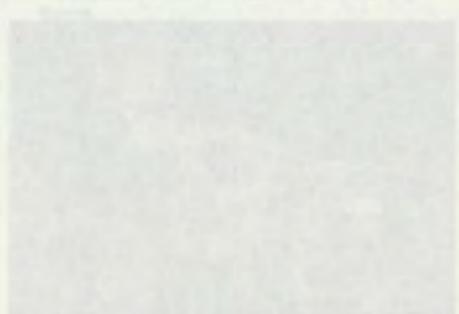
Tate Exchange is a platform that is concerned with what happens when art and society meet and when they do, what effect they have on each other. We ask, in conversation with the public, 'how can art make a difference to people's lives and society?' We create a space where answers to this can be explored through new perspectives on living proposed, through writing, playing, talking, reflecting and discovering. With art as the starting point, we engage with social and participatory, collaborative and co-produced creative and discursive activity. We explore the role of art for social good and work to create a new relationship to art with our participants, engaging us all in dialogue, and with artists and art, and with our own experience.

Each year we explore a theme, a means by which we interrogate the art and society relation and the role of art, and work with a Lead Artist to frame this. We also work on a longitudinal basis with collaborative artists – Associates and their communities, and our colleagues – and their voice and activity lead Tate Exchange programming.

Our Associates are all organisations and individuals that, using an arts-led enquiry, seek to make a difference in society, debate contemporary issues and ideas and get actively involved in action and change-making.

Tate Exchange is part of a sector-wide critical thinking and dialogue discourse and practice, exploring radical learning pedagogy. It is a brave space and represents a major museum endeavour in the spirit of democratic expression and public responsibility.

...the opportunity to write this report is the product of understanding the value of international collaboration and of building structure to work with practitioners in different contexts and with diverse expertise. This report was written in the same spirit and has the fundamental aim of continuing to build connections and learning in collaboration.



WHERE ART AND SOCIETY MEET

Clare Twomey,
Lead Artist, 2017–18

IN TIMES WHEN THOUGHTS AND WORDS ARE NOT ENOUGH, ACTIONS MUST BECOME OUR COMMON LANGUAGE

Tania Bruguera,
Lead Artist 2018–19

DANIELA RUIZ MORENO, BROOKS INTERNATIONAL FELLOW

The opportunity to write this report is the product of understanding the value of international collaboration and of building structure to work with practitioners in different contexts and with diverse expertise. This report was written in the same spirit and has the fundamental aim of continuing to build connections and learning in collaboration.

Arriving to Tate Exchange through the Brooks International Fellowship meant personally taking a big step in terms of scale and relation to an institution, having previously worked in a small organisation and from a hands-on production and management position. The experience for this report was from a moving position, that of an inside – outsider looking, listening, and exchanging process. It was about allowing time to understand Tate's dynamics and Tate Exchange's shape and content. On many occasions I found myself having internal arguments, micro-crises, thinking how I should relate to this structure. But after a couple of months and thanks to many interesting and generous dialogues, I understood the learning potential that such a dynamic holds, having the opportunity to wander through different departments, being part of but not fully adhered to the organisational structure.

Tate Exchange resonated with my way of working; it is only by sharing that I believe I can move and expand my thinking, and this is something, which I found reflected in the ethos and activations, provocations and situations that happen on the fifth floor of Tate Modern and in Tate Liverpool.

My specific role within Tate Exchange – thinking about international expansion within an institution that at the same time has sustainability as one of its main organisational principals – appeared as a challenging task. Before developing any strategy, it was essential to form some basic (but not so obvious...) questions such as is international exchange necessary? Which would the real benefits for all the members involved in the partnerships be?

This obliged me to deepen my thoughts on what I consider international collaboration, what it means to work through international exchange, and what exchange means?

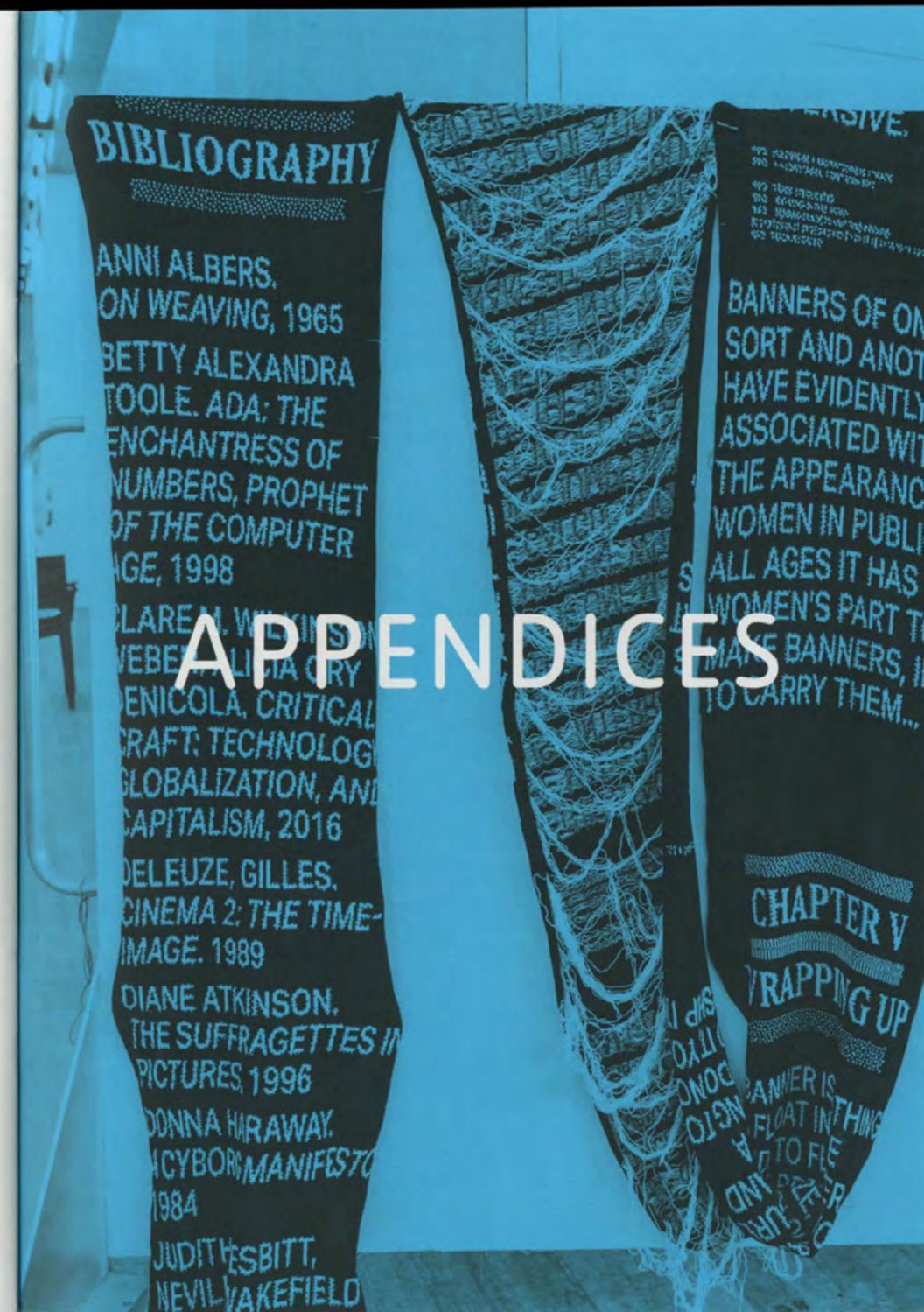
Thinking and understanding Tate Exchange from its inside was essential to give shape to the vectors of partnering. As was the external view in understanding its particular position in a larger art and museum ecology.

The first was possible by participating in the meetings that Tate Exchange provides for evaluation, reflection and networking among its community of practice of programmers.

The second was achieved in large part by attending conferences outside Tate from diverse organisations such as Autograph, the Courtauld Institute or The British Library. Listening to how Associates talk about their practice within Tate Exchange was another confirmation of the importance of having a programme like this in contemporary art institutions; their need to be represented and, even more so, their need to be programmers.

The other Tate galleries, and institutions across England which are part of the Plus Tate network (Baltic Centre for Contemporary Art, Newlyn Art Gallery and Turner Contemporary) are also key to understanding the UK's varied and museum and gallery landscape. It helped to get a sense of the commonality of the discussions, and the sharing of concerns of sustainability, community engaged practice and the differing levels of scale of engagement across organisation size.

All in all, the Fellowship afforded me the experience to expand my thinking and practice around institutional working, understanding that partnerships need to be built collectively and through porous methods, and one where I had reaffirmed my experience that it is through the sharing of diverse practices, ideas and practices that we can engender action to change our present and future.



APPENDICES

Boiler Room

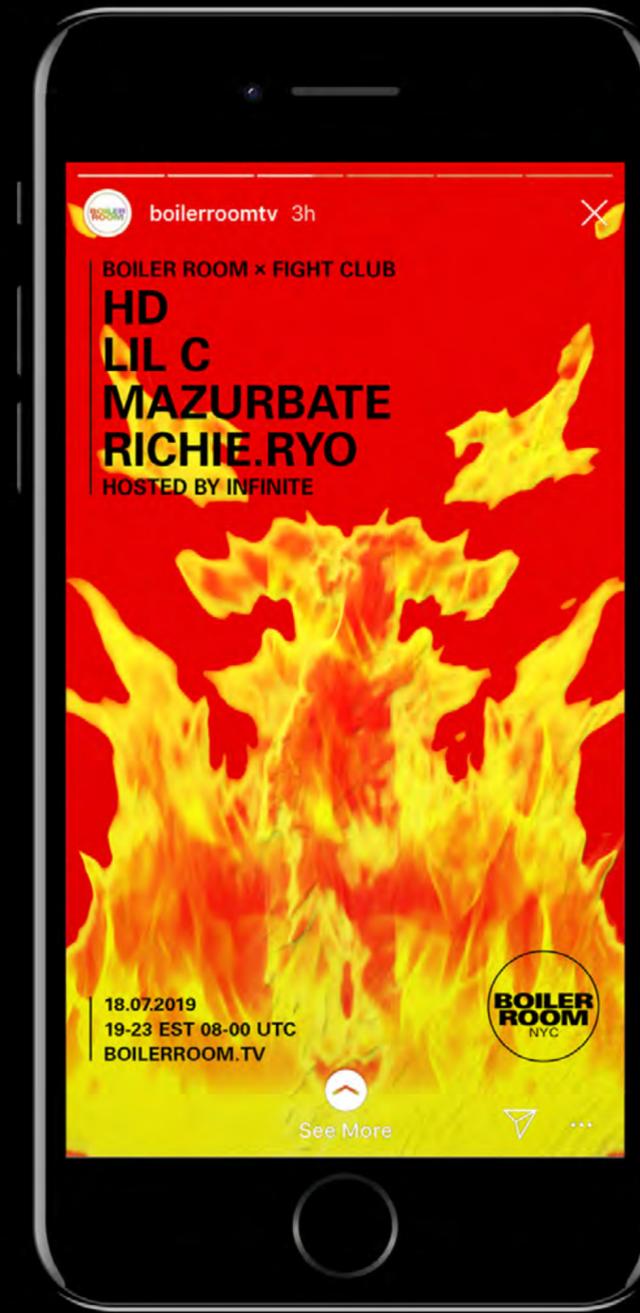
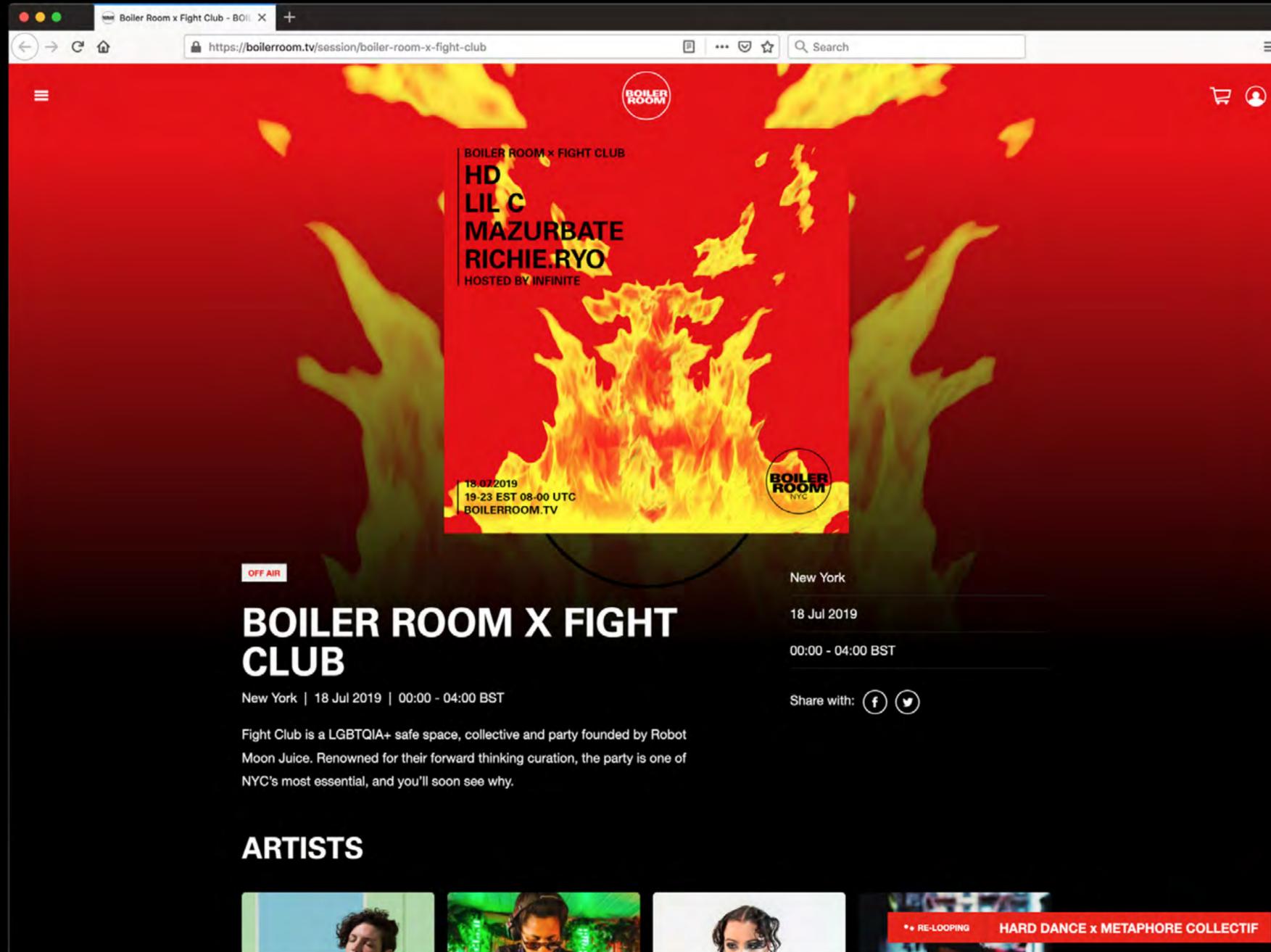
VARIOUS EVENTS

Concepts, design and creative artworking

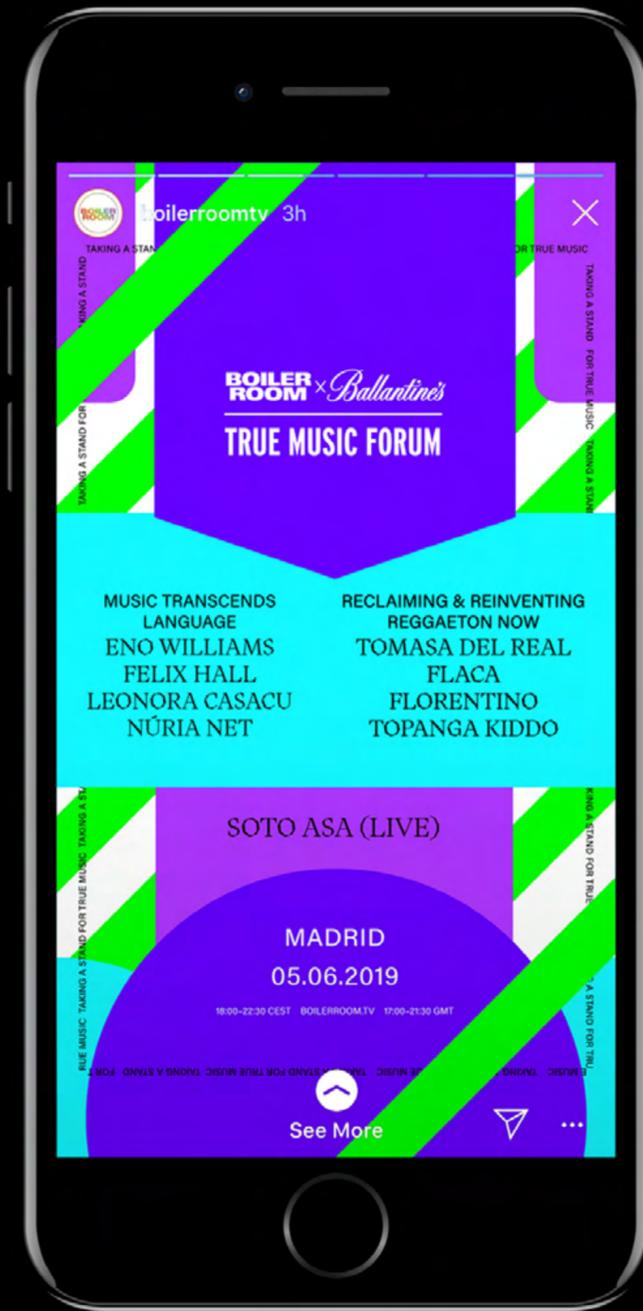
Boiler Room is an online music broadcasting platform, commissioning and streaming live music sessions around the world. The diversity of Boiler Room's programming is reflected in the variety of cutting-edge graphics produced by the in-house studio.

Joining the team as a freelancer, I was responsible for the creation and artworking of various event assets published across social media and online platforms. Working in the fast-paced environment of a live event enterprise, the creative process had to embrace quick, intuitive and bold solutions.





Boiler Room X Fight Club
Original graphic – concept and design.



Boiler Room X Ballantine's
Design of the printed poster-programme (CMYK+spot colour) and artworking of the social media assets.

TOPANGA KIDDO (HOST)
Topanga Kiddo is a music journalist, a selector and member of the Madrid collective and music blog Brrrrp, where she is resident DJ and promoter. Her broad interests in electronic music have led her to play key Spanish venues such as Razzmatazz, Dabada or Sala Caracol.



FLORENTINO
Part of world-renowned label Mixpak mob, Florentino continues to reshape the distinction between club DJ and studio artist with a prized ear for melodic sounds matched by the knowledge and technique necessary to own a dancefloor. Florentino is at the forefront of a movement refreshing club music's roots.



FLACA
Captain of DIMELON perreo night and a key part of the collective CHICA gang, the Argentine DJ based in Madrid has created a name and brand for herself in just a few months. C. Tangana declared her mixtape "Dangeros" and the "best tape ever", today it has accumulated more than 20,000 reproductions.



TOMASA DEL REAL
A Chilean singer and composer, known as the pioneer of the sub-genre of reggaeton, Neoperreo, Tomasa Del Real's newest album Bellaca del Año was launched on May 18th via Nacional Records.



RECLAIMING AND REINVENTING REGGAETON NOW

MUSIC TRANSCENDS LANGUAGE

Our increasingly connected and hyper-globalised society has provided us with both the access and constant hunger for fresh narratives and cultural perspectives. Whether via algorithm exploration or consulting trusted curators, the rise in demand and acceptance for diverse sounds has effectively blown open the mainstream scene as English language music is losing its stronghold across all charts. Are we heading towards a tipping point to true sonic globalisation?

RECLAIMING AND REINVENTING REGGAETON NOW

In Madrid and across the globe, diaspora communities are forming creative collectives. They're wrestling back control of previously underground sounds being mined by pop, with new sounds such as Spanish perreo, Afro-trap, Techno-infused perreo, industrial goth-reggaeton and even dream pop dembow. We meet some of the key people who have been part of the transformation and reclamation of one of the world's most popular sounds, and hear about where they expect the scene to go, and their ambitions.

LIVE PERFORMANCE BY ALEESHA

Our increasingly connected and hyper-globalised society has provided us with both the access and constant hunger for fresh narratives and cultural perspectives. Whether via algorithm exploration or consulting trusted curators, the rise in demand and acceptance for diverse sounds has effectively blown open the mainstream scene as English language music is losing its stronghold across all charts. Are we heading towards a tipping point to true sonic globalisation?

NÚRIA NET (HOST)
Latin music expert and digital entrepreneur, Núria is the co-founder of podcasting startup La Cocletera Music & Latinx media company Remezcla.com (NYC, 2006). Núria also hosts and produces the Latin urban show LATINXTRANSFER.



LEONORA GARCÍA
As Brand Manager & AR at Sony Music Spain, Leonora is responsible for the marketing strategy and career development of the Spanish urban artists of the moment, including C. Tangana and Delafuente. She's a Spanish urban scene expert, with experience as a venue booker and directing Ortofonos's festival.



FELIX HALL
The London-based NTS resident brings eclecticism and an element of surprise to the sometimes purist world of dancehall and reggae. He's the first port of call for promoters across the UK and Europe for his encyclopedic knowledge of Jamaican sound system culture.



ENO WILLIAMS
"Music is a universal language, but spoken language can help you think about what makes you emotional, what makes you feel certain feelings, what you want to see in the world," says Eno Williams, forwoman of Ibibio Sound Machine, who use both English and Ibibio (Nigerian language) in their music.



MUSIC TRANSCENDS LANGUAGE

MADRID
05.06.2019

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BOILER ROOM x Ballantine's

TRUE MUSIC FORUM

MUSIC TRANSCENDS
LANGUAGE

ENO WILLIAMS
FELIX HALL
LEONORA GARCÍA
NÚRIA NET

RECLAIMING & REINVENTING
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TOPANGA KIDDO

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FOR TRUE MUSIC TAKING A STAND FOR TRUE MUSIC

Thank you!

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