

Alice Otter
Art Director

Dunhill

Lead Art Director - Directed on-set visuals, selected and briefed the photographer, researched imagery, and provided retouching feedback and cropping guides.



Lead Art Director - Directed on-set visuals, selected and briefed the photographer, researched imagery, and provided retouching feedback and cropping guides.



Supported visual direction, provided on set art direction, created comps, conducted image research, and delivered retouching feedback and cropping guides.



Lead Art Director - Directed on-set visuals, selected the photographer and set design elements, briefed teams, conducted image research, and provided retouching notes and cropping guidelines.



Supported visual direction, provided on set art direction, created comps, conducted image research, and delivered retouching feedback and cropping guides.



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Shot by Brett Lloyd



Lead Art Director - Directed on-set visuals, selected the photographer, conducted image research, and provided retouching notes and cropping guidelines.



Jonny Lu Studio

Image research.

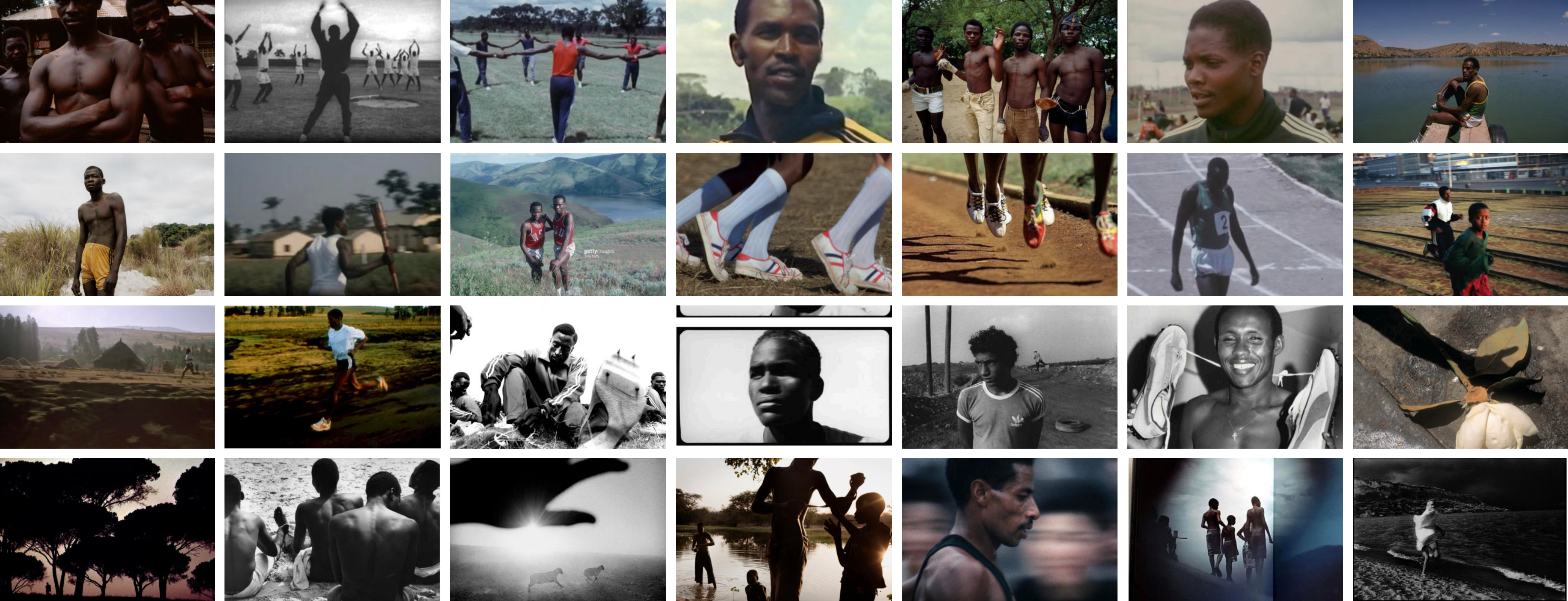
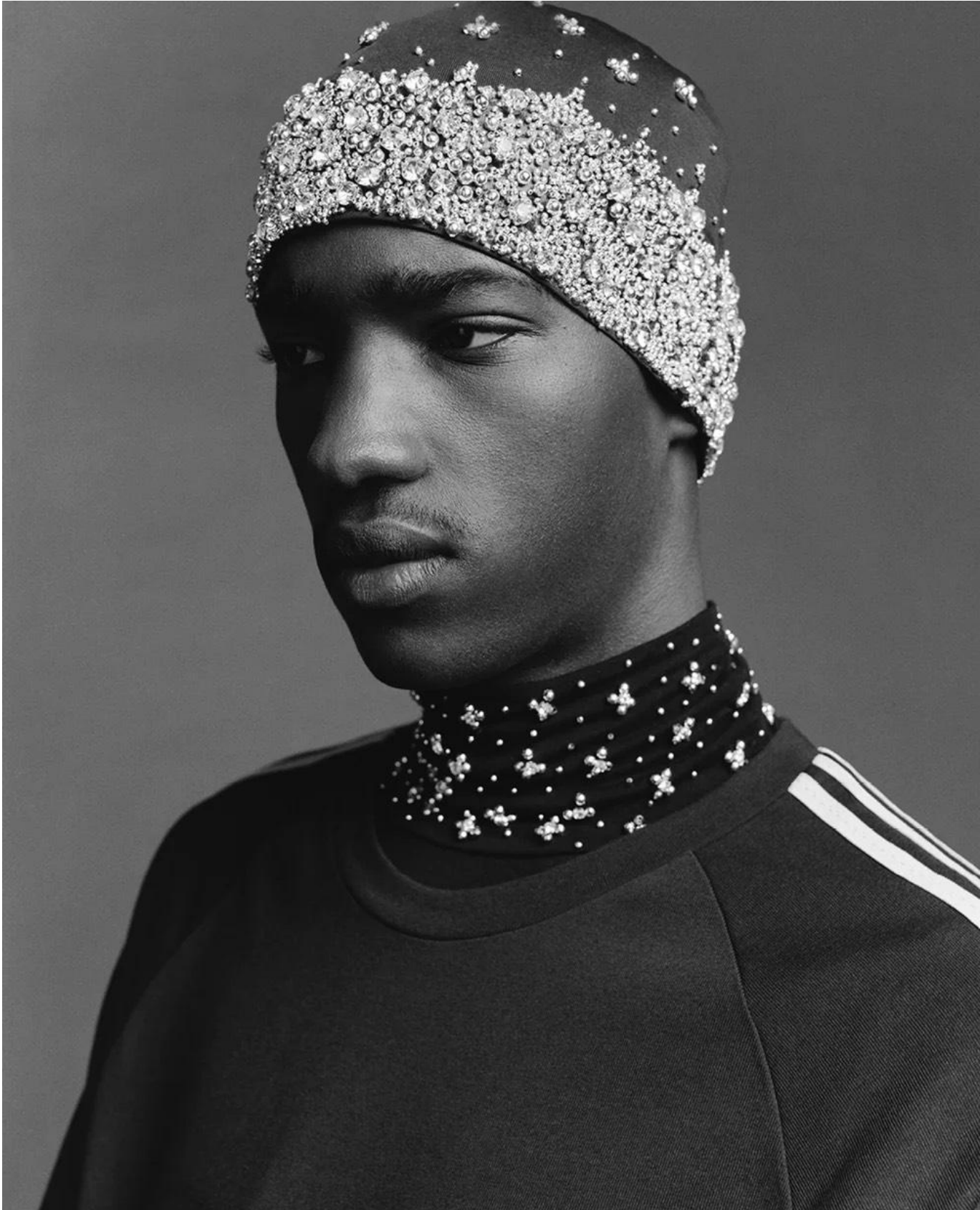


Image research and social crops.



Ferdinando Verderi Studio

Supported visual direction, created comps, and conducted image research.



SCARLETT JOHANSSON / GALLERIA BAG
BY ALEX DA CORTE



SCARLETT JOHANSSON / GALLERIA BAG
BY ALEX DA CORTE

Supported visual direction and concept ideation, created comps, conducted image research, developed social content and moving image concepts, and provided cropping guides.



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Prada launched their first fine jewellery collection, crafted entirely from 100 percent certified recycled gold.

This prompted an investigation into the broader cultural significance of recyclability, which led me to Seth Price's essay *Dispersion* and Hito Steyerl's *In Defence of the Poor Image*.

Building on these ideas, the visual direction for the campaign developed in response to Seth Price's *Vintage Bomber 2006*, a work that explores themes of repurposing, the potential of new materials, and the fluidity of digital manipulation.

Supported visual direction and concept ideation, created comps, conducted image research, developed social content and moving image concepts, and provided cropping guides.



Shot by David Sims



Conducted image and photographer research, and contributed to creative ideation.



Supported visual direction and concept ideation, created comps, conducted image research, developed social content and moving image concepts, and provided cropping guides.



Image research.



Writing

Context

Drawn to collective creative experiences, especially sonic events, I became curious about how non-linguistic sound can convey complex, concept-driven discourse. After a pivotal Metahaven event, I began to explore the power of ambiguity in electronic music, questioning its role in shaping understanding, emotion, and social structures. Sound, inherently political and affective, has long influenced collective identity, power dynamics, and cultural progression.

Explored themes

In my research, I explored several key areas to better understand the relationship between sound, power, and collective experience. This included a literature review focusing on the form of music and language as a form of power, which provided a theoretical foundation. I also examined noise as a method of refusal, investigating how disruptive sound can challenge dominant structures. Finally, I looked at embodiment and affect, considering how sonic experiences are felt physically and emotionally, and how they foster shared, non-verbal understanding.

Example questions

To begin, I am interested in understanding your overarching view on concept music, and what specifically draws you to using sound within your practice?

You mentioned in your initial email the division between trite conceptronica and those who understand this kind of music in relation too subcultures. Are you able to elaborate on this a bit more?

In your email I was also interested in the point raised about how greed and market-liberal economics have eroded subcultural understandings and counterculture. I wondered if you could say a little bit more about this?

As you are aware, a theorist who encouraged me to explore this field further is Jacques Attali and his reflection on the prophetic capabilities of music to anticipate broader power structures within our societies. And so, I am interested to know your opinion on how the rise in concept-driven music, from academic interest to independent labels, places itself within culture at large?

I know that you have released multiple works through the label P.A.N., which has distributed work for artists who have conceptually solid themes behind their sounds. And so, with your work and the work that you have come across, what is your opinion on sounds abilities to convey, sometimes, complex socio-political themes. Is there something to be recognised within the ambiguous nature of sound?

You mentioned how the power of sound could lay in its avoidance of over-explanation through its affectiveness. This is an area of fundamental interest for me in my research to contest perfect structure and meaning. Yet, I question if the music being released today can avoid over-explanation. Although sound may be ambiguous, artists still place in-depth reasoning alongside their work, for example, album releases or showcases. Is this in itself still responding to market ideals or a facade to music's capabilities?

Your work has been placed on multiple platforms, including galleries, nightclubs, publications, and online spaces. What is your opinion on the relationship between sound and its ability to be adapted for multiple platforms, and how do you think this has reciprocal effects on music culture and audience engagement? 10. Where do you think there is potential in places that have not been explored yet?

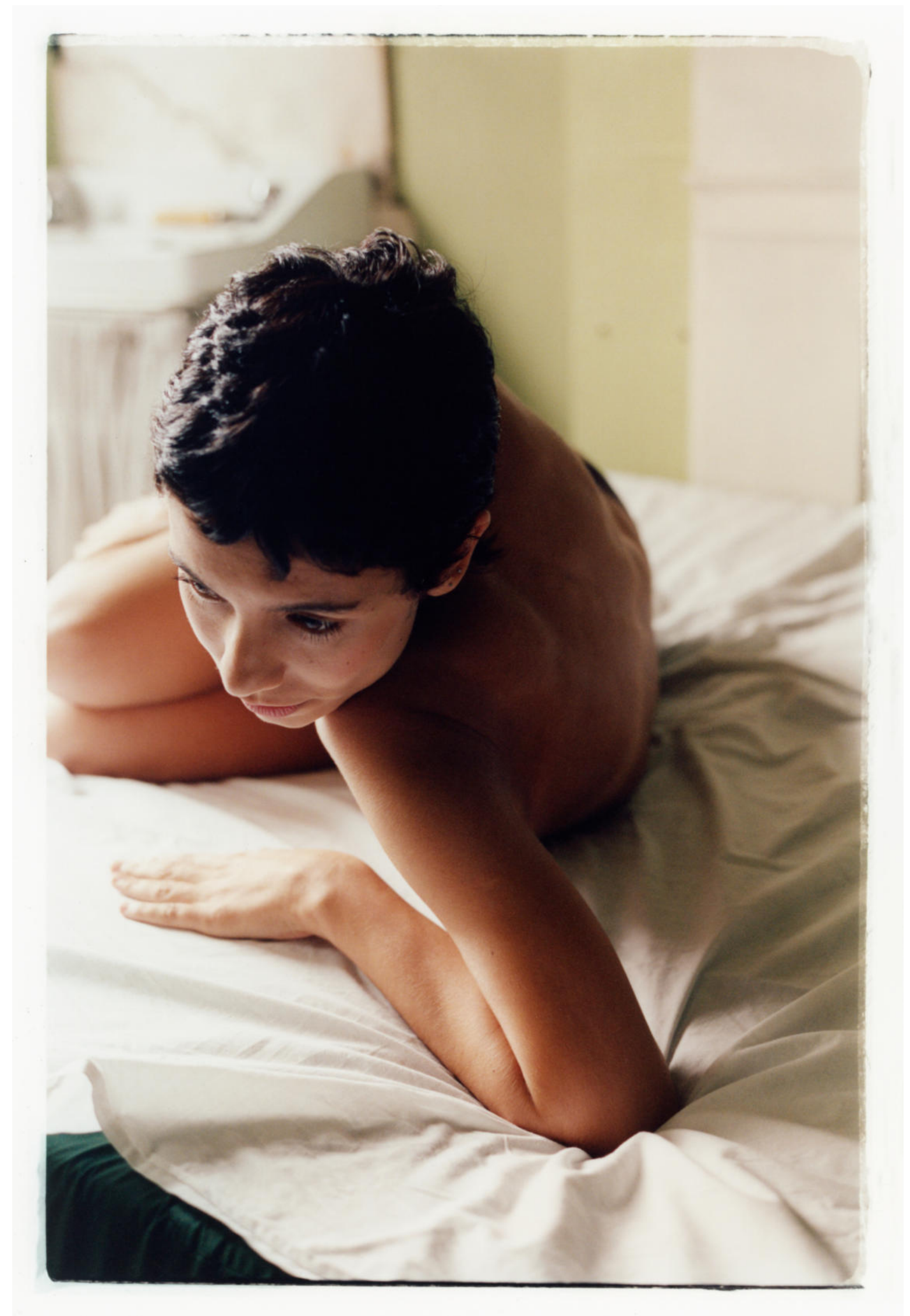
Thinking more now on the creative process, are you able to expand on the process itself. For example, what it feels like and how you conceptualise discourse, such as your work surrounding how ideologies construct and inhabit online and offline spaces, and how you channel this into sound. I am wondering what the process is, if at all, and if this is even possible to articulate and describe?

As you mentioned in your initial email to me, how do you think ontologies are embedded within sound?

In my research, I have drawn upon sound, in particular non-verbal, as a means to hack homogeneity, working against language and structured meaning. For yourself, has this been a conscious decision or an awareness within the creative process?

Personal

Bea
Photographer





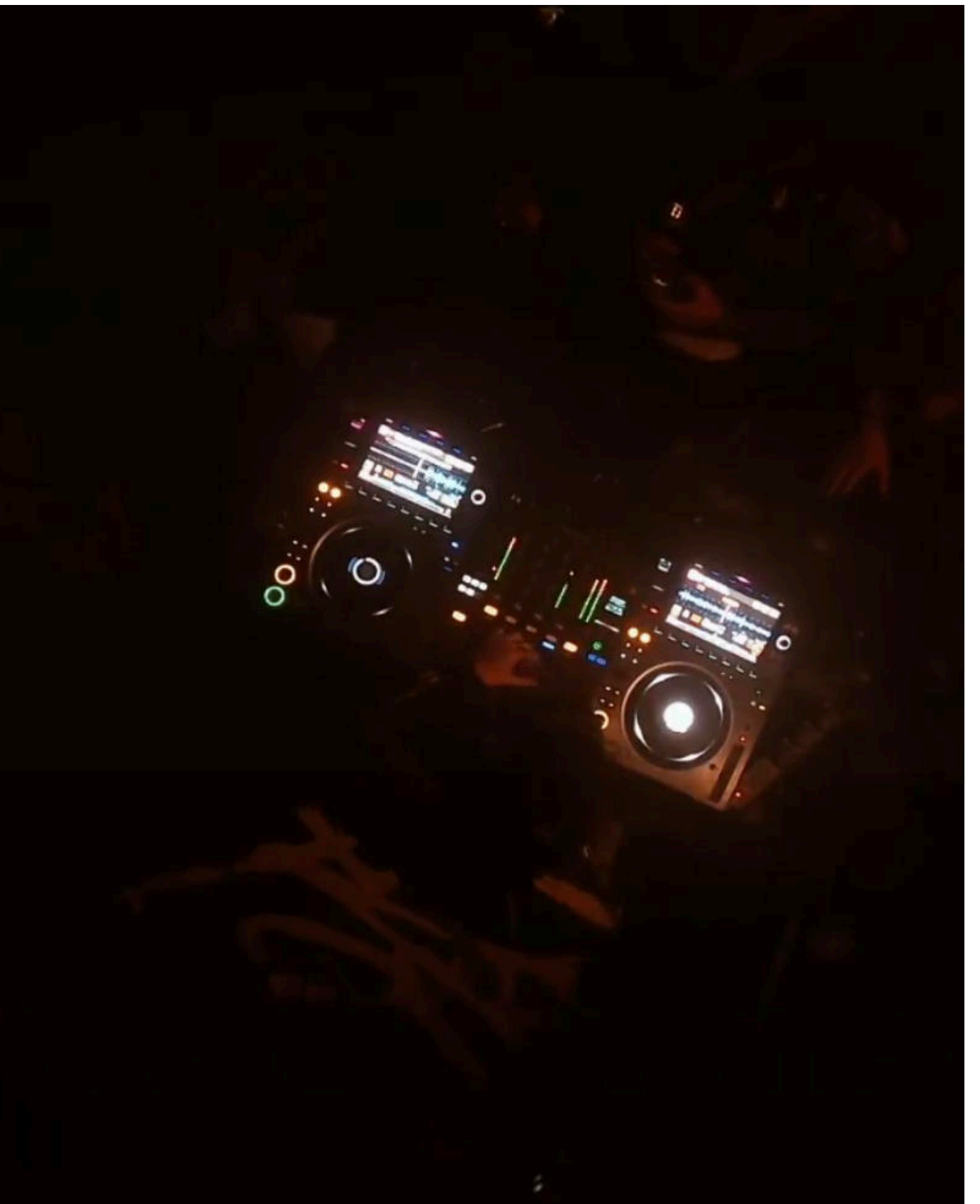
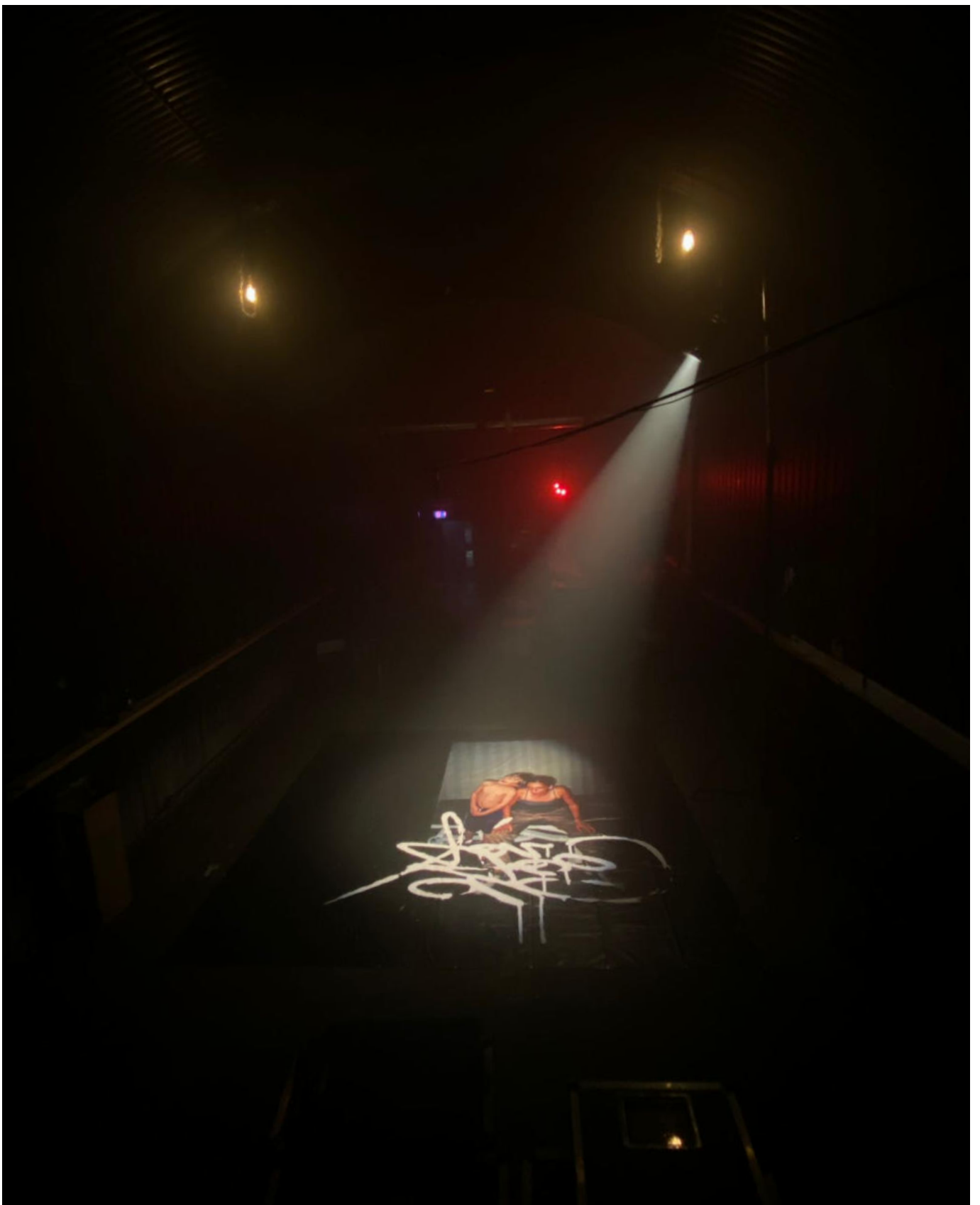
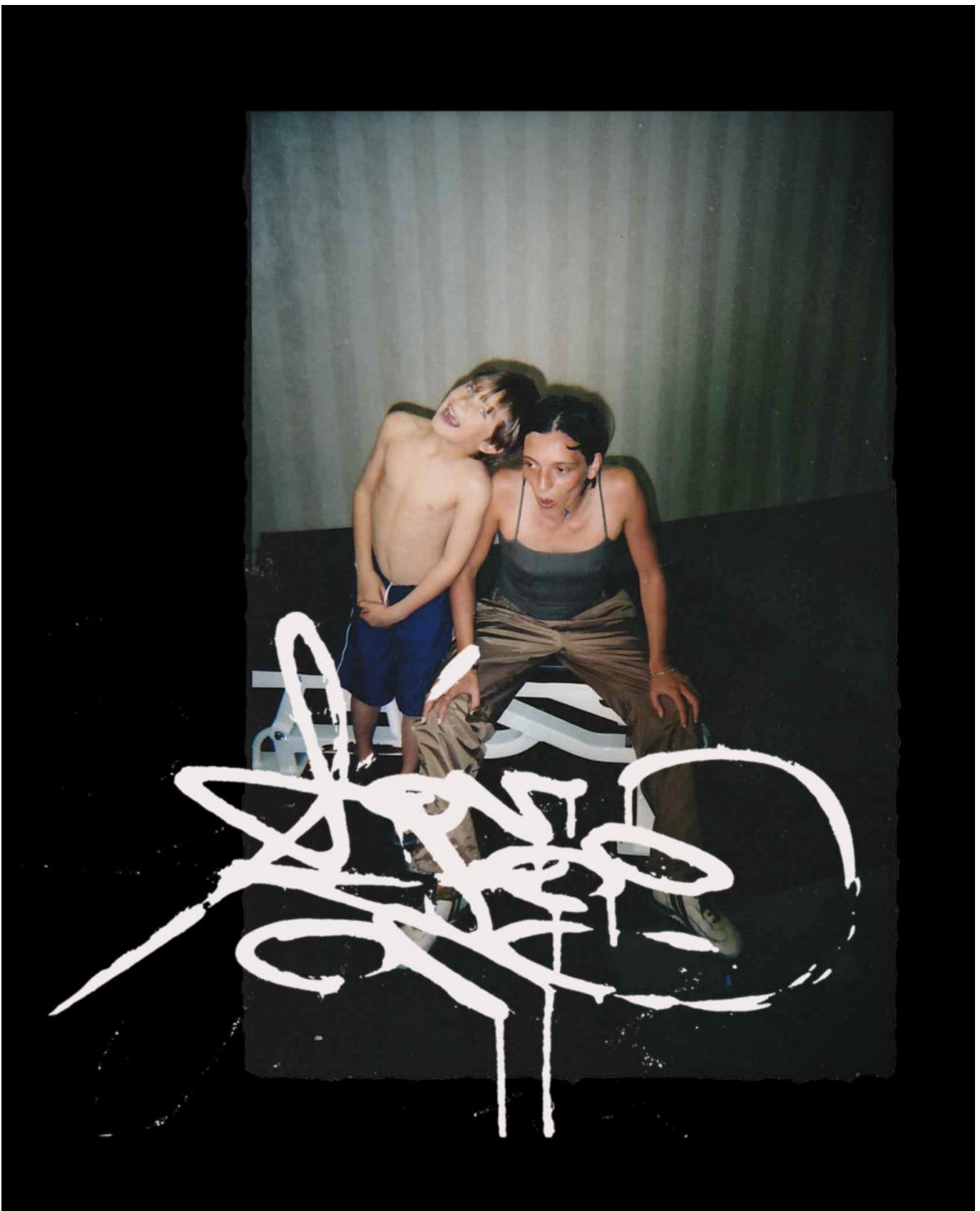
Martine Rose
Research, Photographer, Interviewer

Born out of my curiosity about how changes to our exterior affect perception and interaction with the self, Martine and I collaborated to document her process of transformation.



Far Too Long Performance
Art Director

A collaboration with London based artist and producer *ones*, creating an immersive experience exploring movement and release, with performances shot from five key shots.



Supported by the Crispin Aubrey Legacy Fund, a journalist and I documented and interviewed independent organisations offering shelter to displaced children across Colombia.



Thank you.