

FFIAN



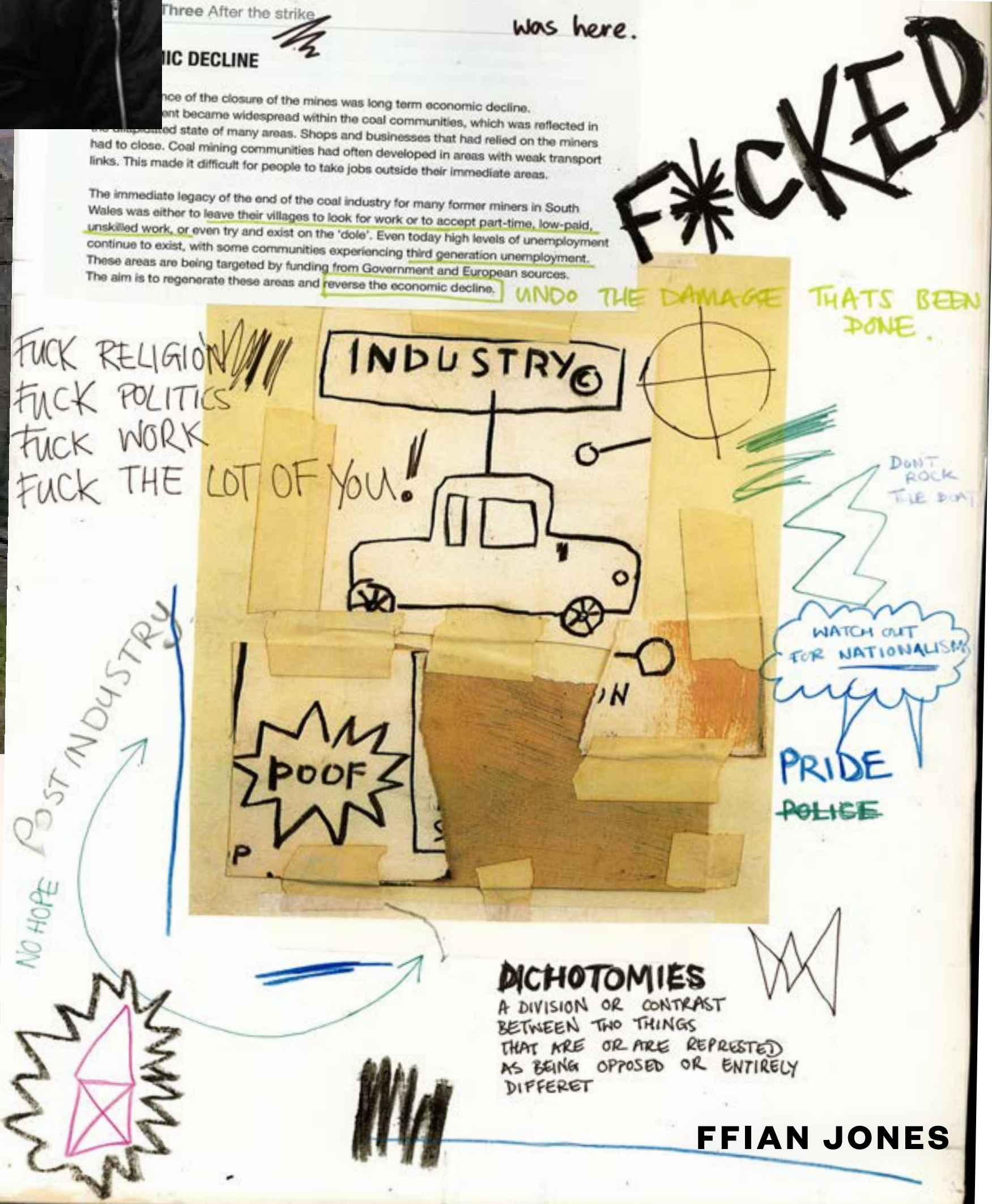
“LET’S TALK ABOUT BETTER THINGS THAN THAT”



*“We were a people, and we are so yet.
When we have finished quarrelling for crumbs
Under the table, or gnawing for bones
Of a dead culture, we will arise,
Armed, but not in the old way.”*

R.S. Thomas, An Acre of Land (1952) Taken from “When Wales was”

This Project is about at the type of work and opportunities that are available to men at present in the area I grew up in South Wales. I compare this to the predominantly manual labour roles that dominated the area 30-40 years ago, roles that men like my grandfathers used to do. Through a series of interviews with young men from the area, I question what role work plays in relation to my own identity and hence forth its effects on the community and wider society.



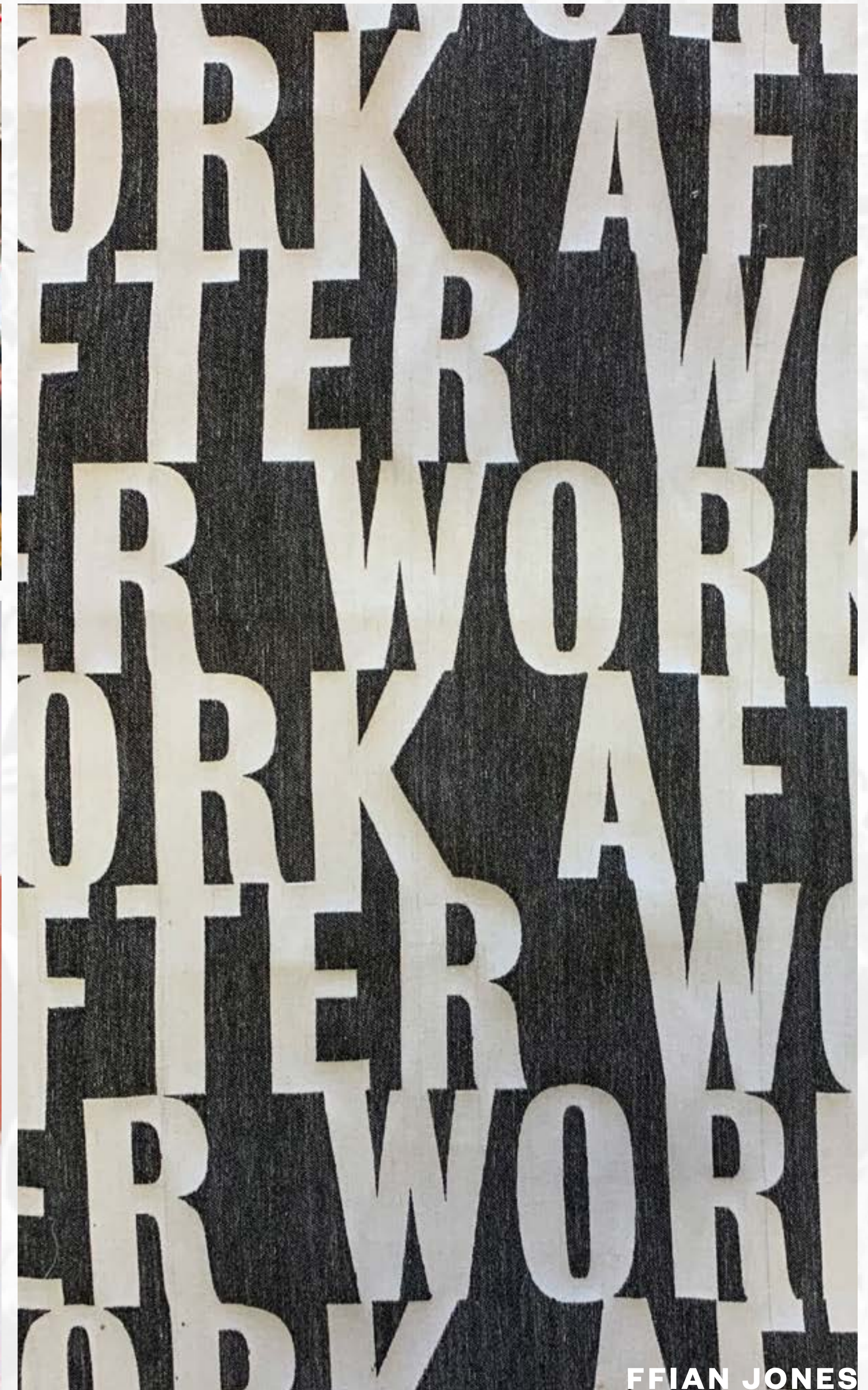
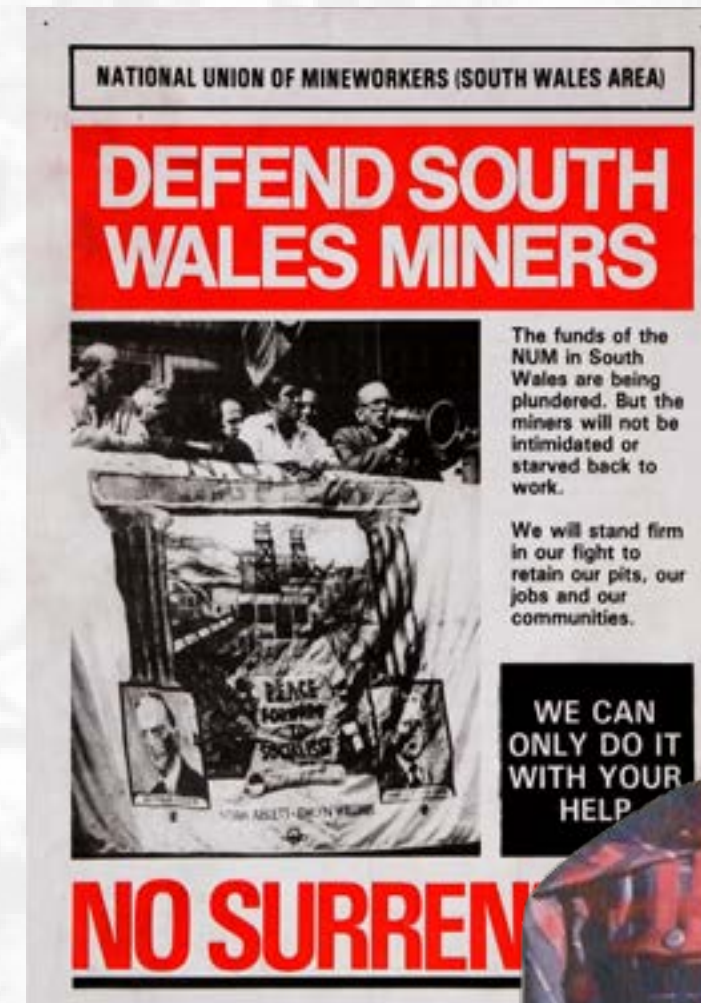
BANNERS & TYPOGRAPHY

“Today, it looks to me as if the Welsh people have been declared redundant. As redundant as this pit...”

Gwyn Alf Williams — The Greatest Historian In History, 2011. [video]
[click to watch](#)

Before returning to study my masters, I was making protest banners and hanging them in my local area about issues that effected the community. My grandfather worked in the local coal mine and later went on to join the strike of the early 70s. I have always been fascinated by the ostentatious displays of unity and power that trade union banners represented given my family ties to this part of Welsh history. And how, if at all, is this relevant to today’s notion of a unified workforce in an ever-increasing individualised society. As part of the interviews I conducted, I spoke to my local labour MP and he said:

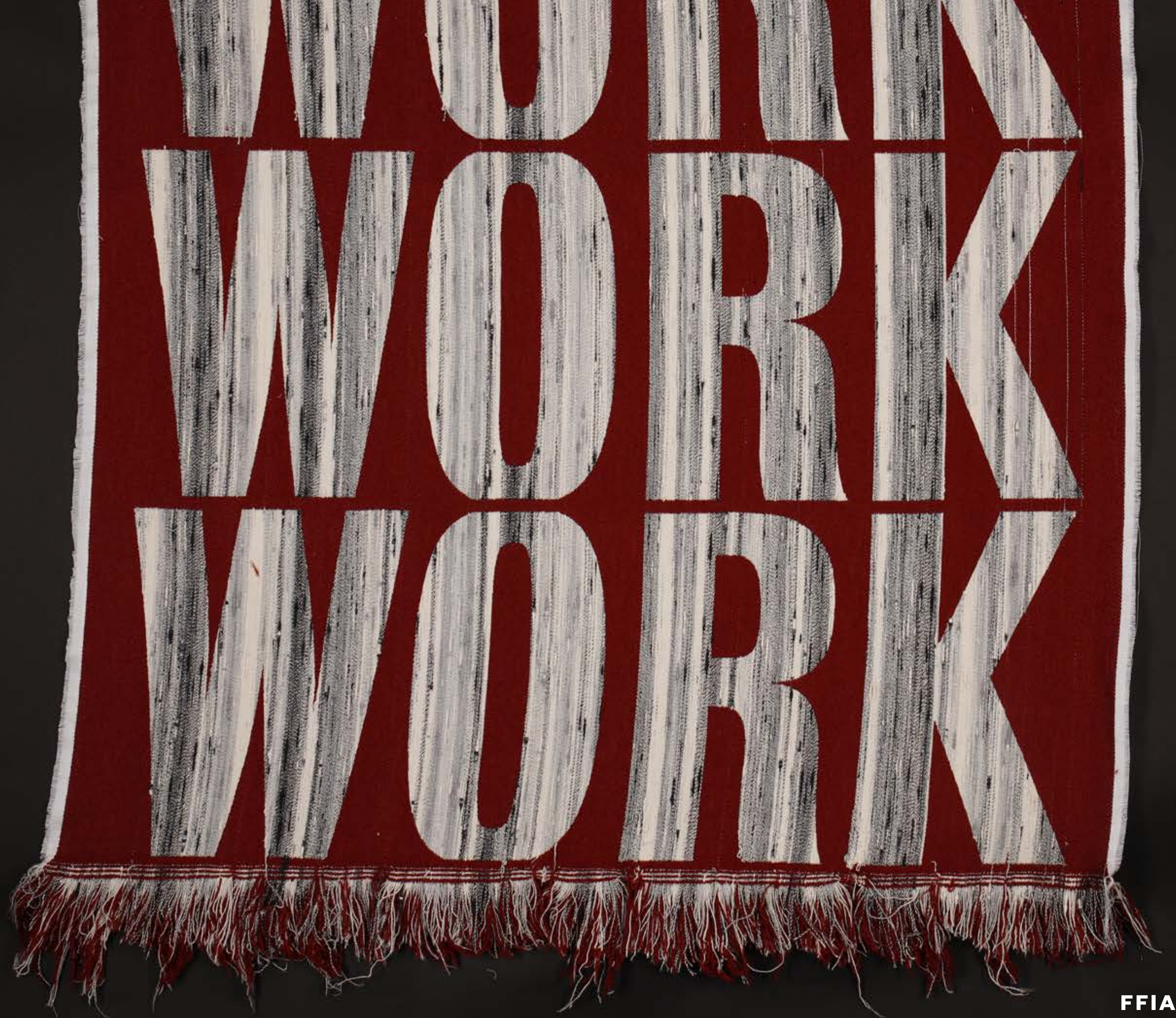
“Britain is the sixth richest country in the world... you wouldn’t think that walking around Caerphilly”



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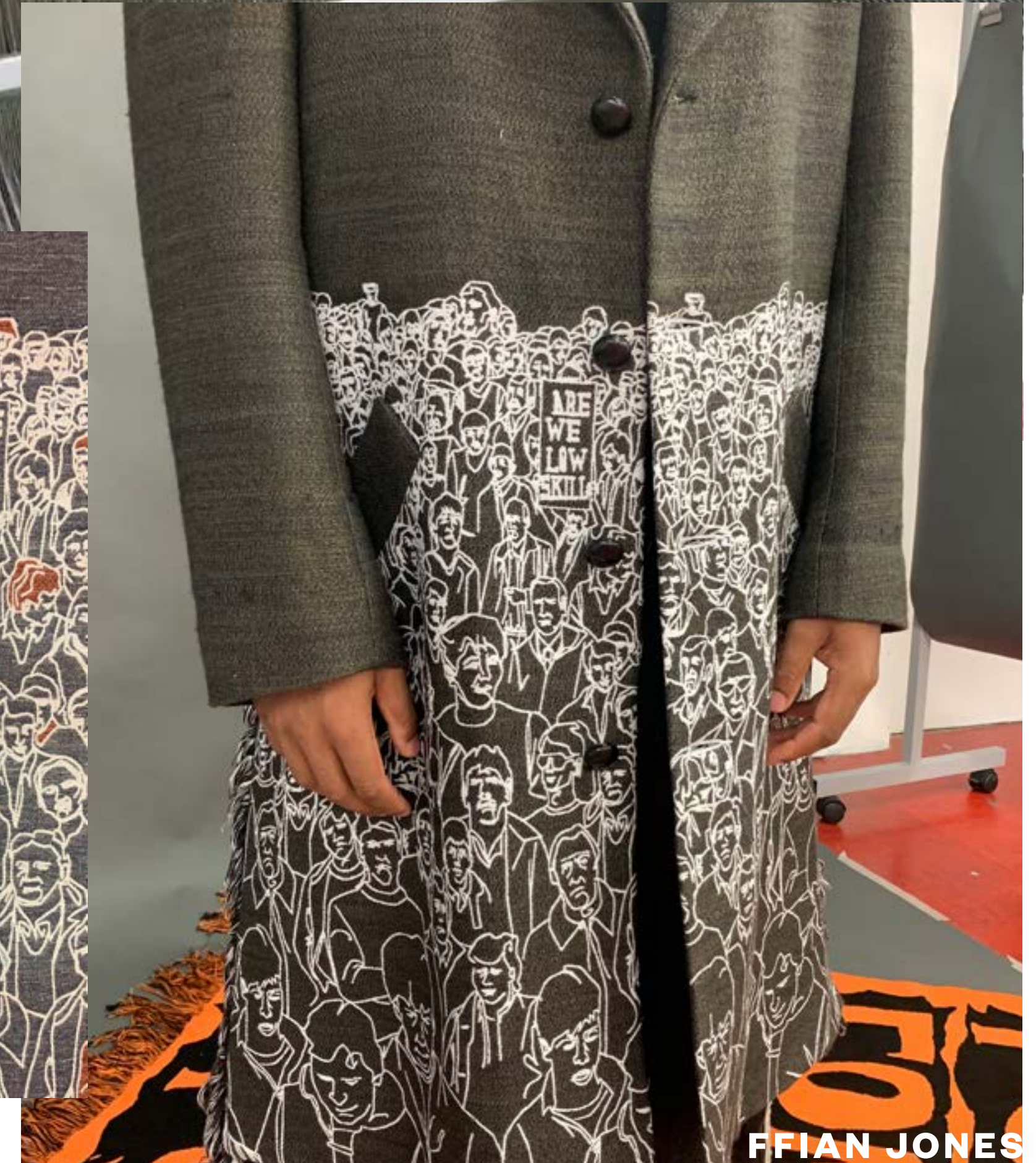
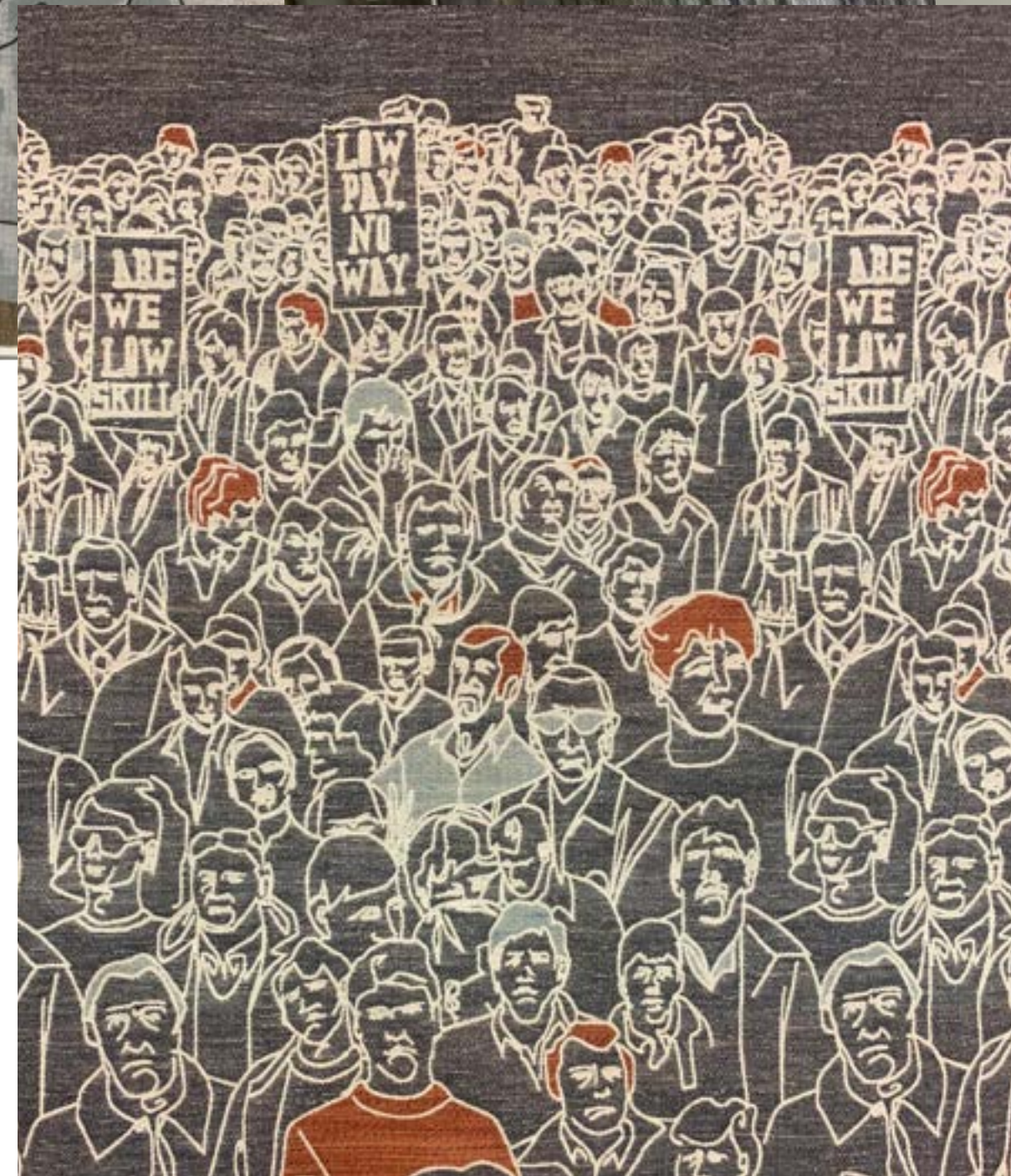
WEAVE

Within this project, I considered the industries Wales has lost due to globalisation and offshoring. Weaving cloth has been a part of Welsh culture for centuries but only few mills remain now. I used this historic craft to elevate the nature of my banners and also experiment with making cloth for clothing, to reimagine this part of my heritage into a contemporary context.



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WEAVE: CROWD COAT



Using the jacquard weave, I incorporated imagery of a united workforce. Through these portraits I seek to reference the past through the lens of the present-day nature of work.

Today, we don't see unions hold the same power or significance as they used to, with many of the boys I interviewed admitting to not seeing the point of them at all. The idea is not only to create a powerful aesthetic, but to make the wearer feel the significance in our collective history of work.

“There can be no understanding between the hand and the brain unless the heart acts as mediator”

Metropolis (1927)

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CROWD SHIRT



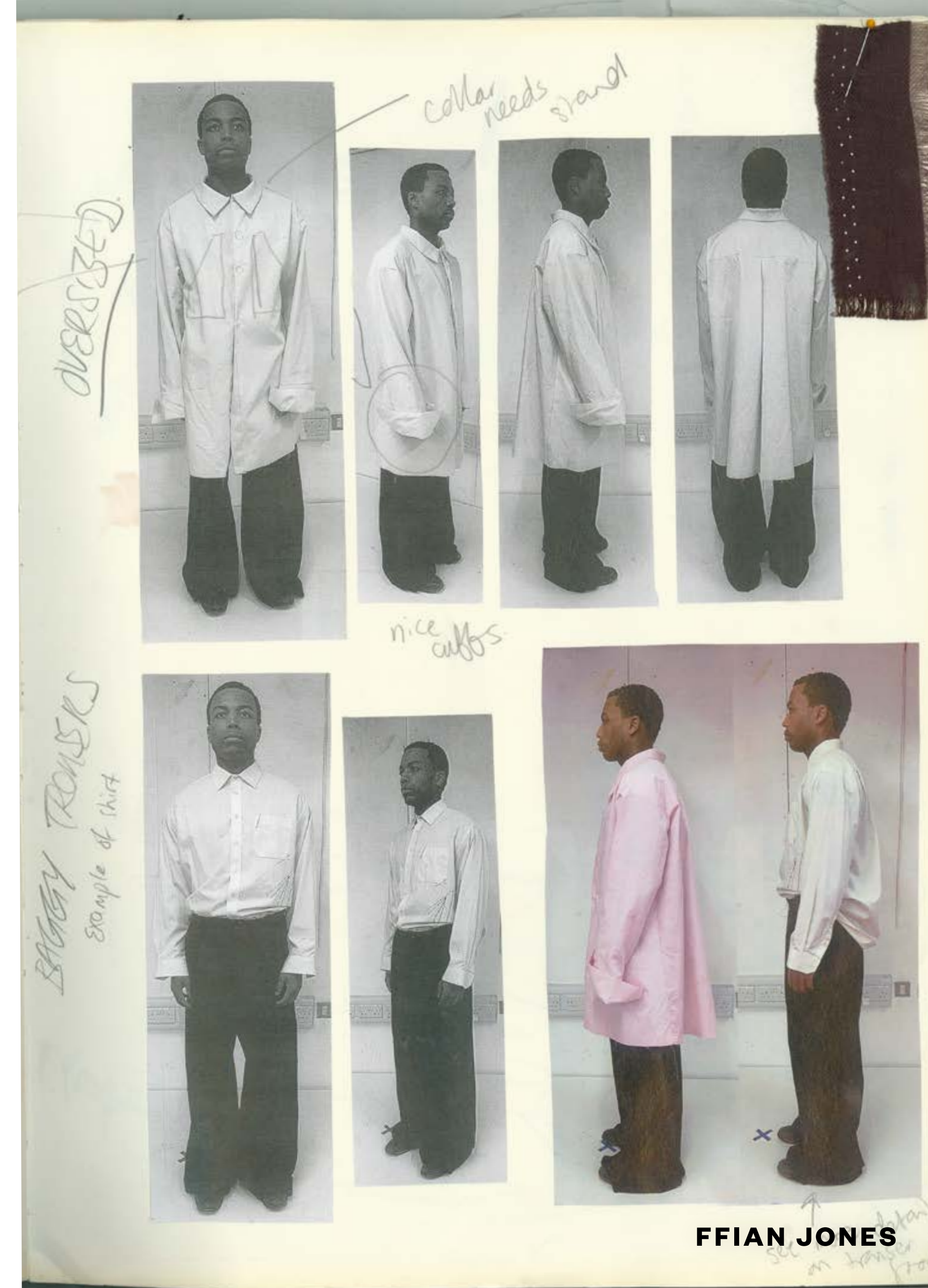
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KNITTED BANNERS



SILHOUETTE

A man with a short haircut and light beard is shown in profile, facing left, but he is looking back over his right shoulder towards the camera. He is wearing a plain grey t-shirt and dark blue cargo-style pants. The pants have a white graphic design on the lower left leg, depicting several stylized faces. He is standing on a grey floor against a plain grey background.



LINE-UP



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THE MAUVE MAN



This project was featured online on Calm's website — The Campaign Against Living Miserably (CALM) and a leading movement against male suicide.

Male suicide is the biggest killer among men aged 20–49 in the UK. In my opinion, the depictions and social constructions associated with contemporary masculinity sit apart from the reality of what it means to be a man in our society today. Combating Male suicide and the notions of how men are perceived within society falls under the collective responsibility of everyone and so my collection, explores a 'middle ground' between the stereotypical associations of pink and blue and how purple, sitting directly in-between can be used as a platform of discussion to highlight a problem which effects everyone.



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SKETCHBOOK RESEARCH





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JUKEBOX, YOUTH PROJECT: THE MAKING OF



Youth workshops reimagining the Welsh lady and teaching children making skills.

After interviewing Charlotte James (a working-class Art Director from Merthyr Tydfil) as part of my dissertation research on the class disparity among the high-fashion creative workforce, I worked with her and Clementine Schneidermann on their youth project (@bleakfabulous).

They wanted a designer to help them reimagine the traditional Welsh lady costume with a youth group in Butetown, Cardiff. I built the concept of the workshop, developing the aesthetic through colours, fabric choice and helped schedule the workshop itself.

Over the three day workshop I worked with the children, teaching them basic garment making processes and techniques and helped them realise their vision through the garment. Together we reinvented the traditional Welsh lady costume, harnessing old traditional techniques but making it more inclusive, stylish and relevant for the children of today.



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JUKEBOX, YOUTH PROJECT



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DIOLCH YN FAWR
(THANK YOU)

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