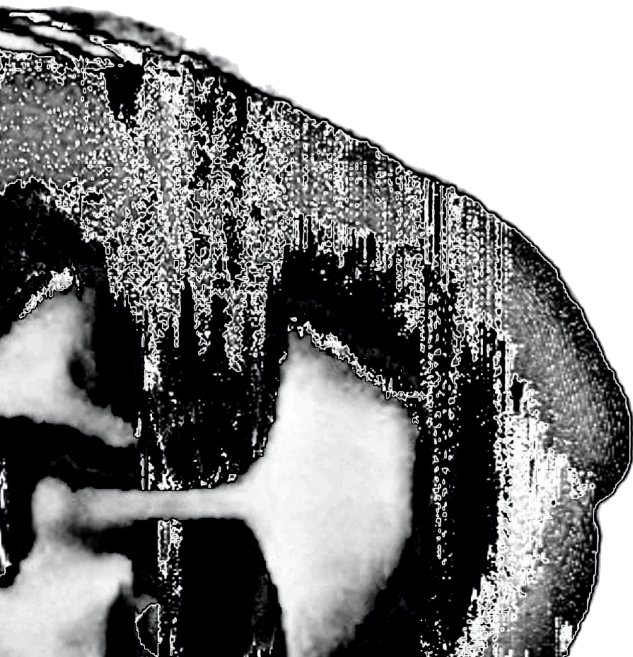
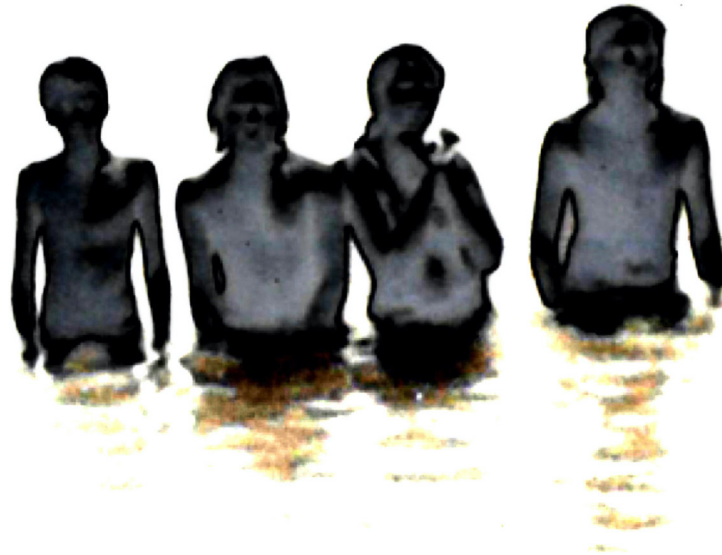


SOPHIA GREEN



SELECTED WORKS



Sophia Green is a multidisciplinary creative and activist based primarily in London. Her main influences stem from a passion for increasing minority communities representation, working heavily around South Asian representation. So much so, in 2021, Sophia founded DominAsian Magazine; A magazine for South Asian creatives to showcase their talents on print and digital platforms. Having had a nomadic upbringing growing up in Paris, Beijing, Mumbai, and Delhi as the daughter of a diplomat, Sophia's aesthetic sensibilities have given her a worldly and internationalist outlook within design, inspired by the diversity, richness, sights, sounds, and culture of these places. Her approach to reimagine the future of the creative industry is informed by her verbal and visual archives of international creative work infused with modern day western influences. An early exploration within fine art proved a gateway into honing in on symbolic meaning behind every minute or large design aspect within her work and more specifically in her photography. Photography for Sophia allows her raw connections to the people she interacts with or is inspired by, social and political movements, as well as collaborative projects to be displayed visibly within her work creating a unique sensibility for her style. Sophia seeks to build bridges between cultures and find creative solutions to any inquiry a client has whether it be visualising the personality of a brand or creating visually grasping content with hopes to spark conversations on topics we sometimes did not know needed to be discussed.

Project 3.2%



Project 3.2% is a South Asian representation movement created in Sophia's third year at UAL. This project aims to raise awareness on the lack of South Asian representation in the media and how this affects South Asians worldwide, especially the diaspora. As the project looks at representation, what better way to show the world what real South Asian representation looks like than a diverse collection of the diaspora. With a total of 47 participants in a 2-day pop-up portrait photoshoot, Sophia created campaign posters with the goal to showcase them around London and this website for all to see.

The Immigrants Story.



The Immigrants Story is a publication exploring topics on the reality of the diaspora, migration, assimilation struggles and cultural preservation. This project was inspired by Sophia's family history and the stories of how her family settled in the UK. Within this 260 page publication are first hand images documenting life in Mauritius, England and France alongside a few holidays in places such as Spain or India. In addition to this, interviews with various family members discussing topics around life before migrating to the UK and after, and the reality of life as an immigrant. Translated poems by a prominent Mauritian poet, René Noyau, features in this book with poems "FIERTÉ (1939)", "NATURE MORTE" and "LÉGENDES DE TEMPS ET DE LIEU" in original and translated texts. Yellow pages containing information relating to Mauritian culture through means of preservation. And various other documents in relation to family heritage.

empty cake...
one in front of...
by friends and family...
like a celebrity in your face...
cameras flashing in your...
always comes a point where...
person takes a turn to feed cake to the...
it is meant for. I always wondered why?

In most Asian cultures this is a common tradition. Although no one really knows where it originates from, it is a tradition that is never skipped. At least in my family. The act of feeding cake or sweets is a display of love and affection. A way to show your appreciation for that person. Something documented over the years through pictures of my family. From birthdays in Mauritius to different candid shots of people stuffing their faces, enjoying each others company and conversation.



PHOTO ALBUM

MIGRANTS STORY.
11 BUILDING, 774 M.G. ROAD
BONHIA Green,
Tel: 2202 80 42



Governor Parquet, according to Nopai (1993) and Sévón (2012), did not take a formal stance against the slave trade and allowed it to continue. It could be due to Governor Parquet's focus on building the islands' sugar industry, which was obviously dependent on the availability of free or low-cost labour. During these early years, the area under sugarcane cultivation grew. The Franco-Mauritian planters were similarly no choice but to look for alternative sources of low-cost labour. When the special tariff on West Indian sugar was eliminated in 1825, their demand for inexpensive labour grew even more pressing.

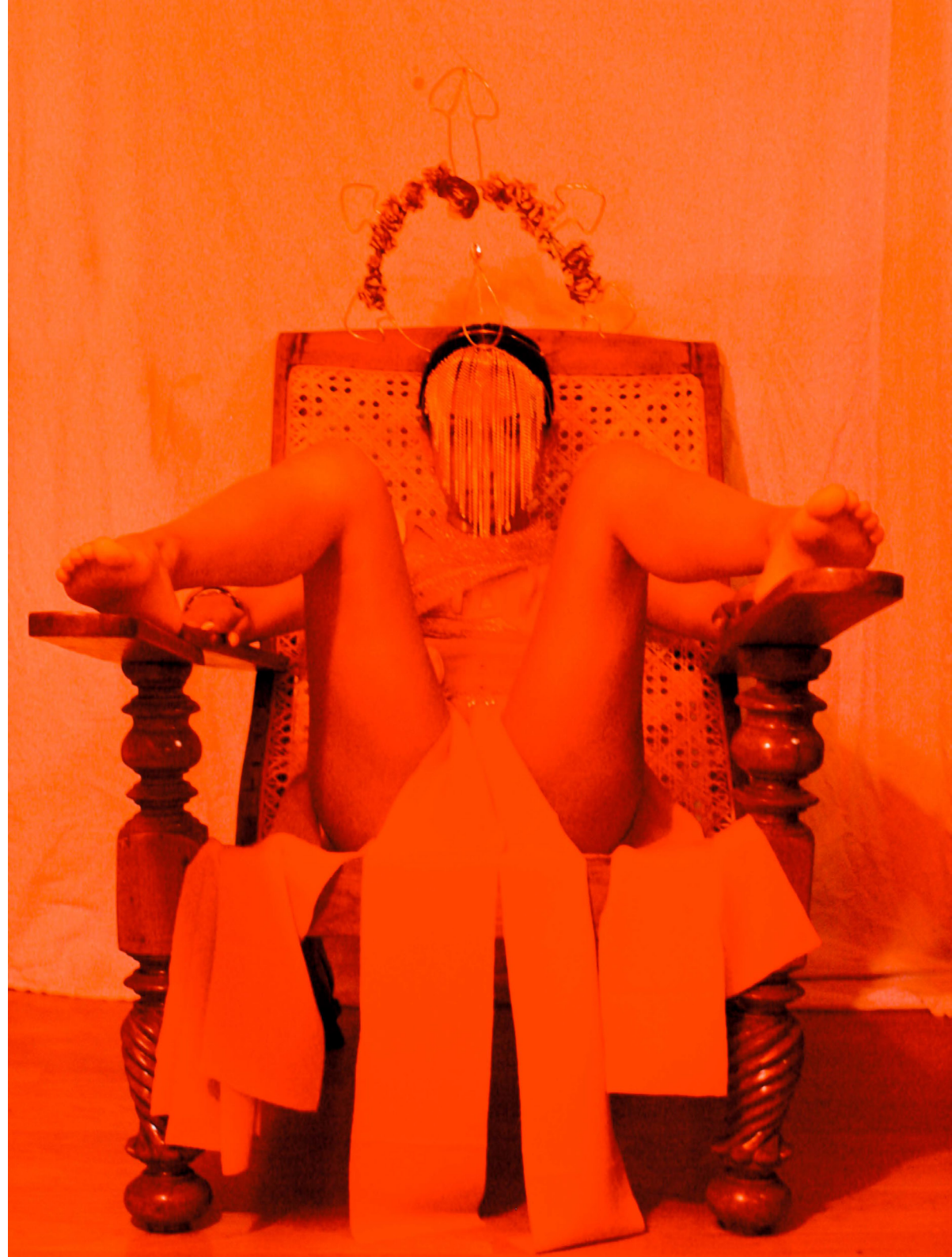
Among the Asian and African countries of the Indian Ocean, India, which is overpopulated and impoverished, has emerged as a viable source of low-cost labour. Its proximity to Mauritius and its status as a British colony aided in this decision. Indian immigration began in the second decade of the nineteenth century, even before slavery was abolished in 1834. The recruitment of labour in 1834 was a continuation, not the start, of initiatives to establish 'free labour' according to Preecham & Preecham (2012). Other areas of the developing island required low-cost labour as well. As early as 1816, the colonial authorities decided to experiment with the employment of indentured Indian workers according to Allen (1999). Slavery was abolished throughout the British colonies on August 1, 1834, thanks to the Slavery Abolition Act of August 23, 1833. Slavery was abolished in Mauritius on February 1, 1835. It did not, however, imply complete emancipation for former slaves. There was introduced a transition time to allow both former owners and slaves to adjust to their new circumstances. Former slave owners were compensated in excess of two million pounds sterling for the loss of their former slaves' services. Both the planters and their so-called emancipated slaves faced a difficult predicament as a result of the apprenticeship system. Planters were not compelled to pay for the services their former slaves were now required to provide, but also to near their former slaves differently working for their former masters was likewise unappealing to the emancipated slaves.



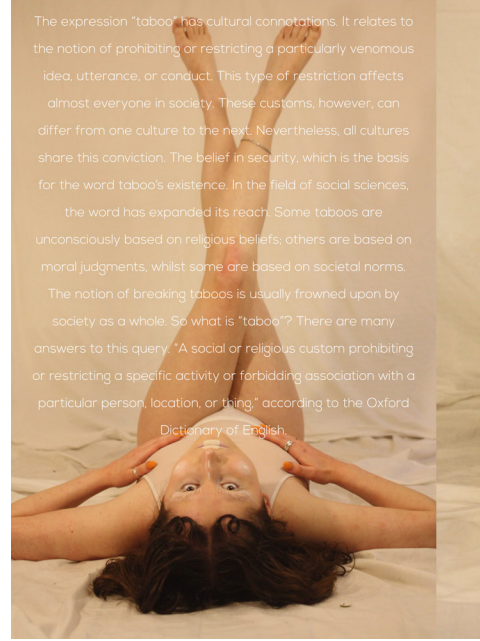
From Your Daughters.

Within South Asian Cultures many stigmas target the liberation of Women. Stigmas such as Menstruation, Sex, Sexuality and Female Attire. These stigmas stem from cultural traditions and social patriarchy dating back to the 18th Century and in today's world have found themselves to be common taboos for almost all South Asian Women. Each Taboo results in a challenge every South Asian Woman will face. A challenge where they are taught the natural biological process of Menstruation is unhygienic and dirty, a challenge where the human rights of Sex and Sexuality are frowned upon unless you show submission to a Man and a challenge where a woman's clothing determines her worth and safety.

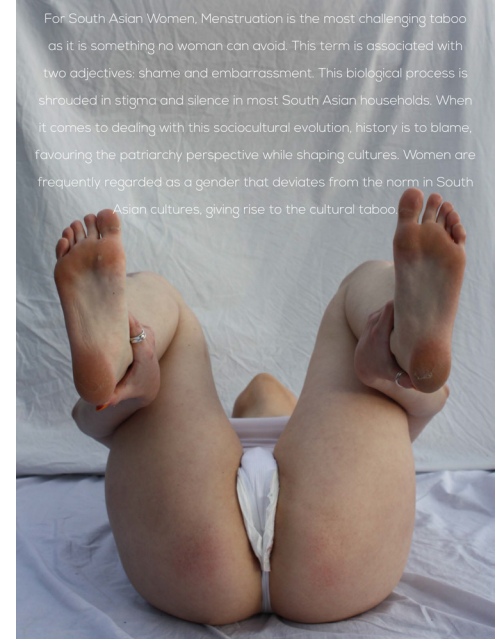
We find that in South Asian Cultures holding onto these Taboos is a result of the long period of silence over the stigmas of each topic. Within this project, From Your Daughters, you will find a voice that breaks the silence and begins a conversation about the origins of each Taboo, the effects of these stigmas and the truth in how empowering Women truly are. The Daughters of South Asian Cultures have been silenced for long enough and the time has come to claim back our power and to educate those on the importance of the liberation of South Asian Women through breaking each Stigma.



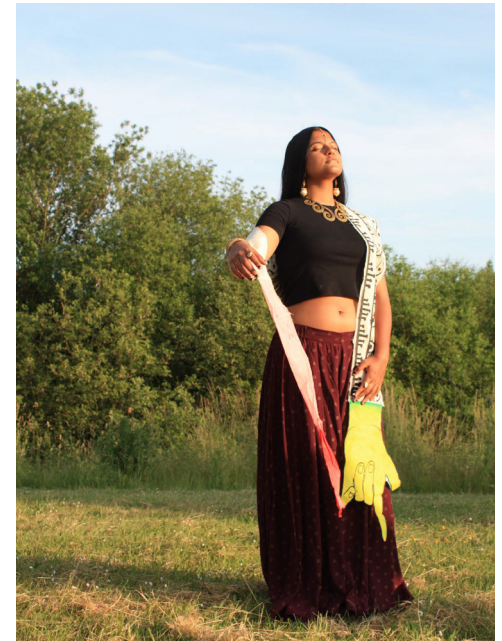
Graphic Design



The expression "taboo" has cultural connotations. It relates to the notion of prohibiting or restricting a particularly venomous idea, utterance, or conduct. This type of restriction affects almost everyone in society. These customs, however, can differ from one culture to the next. Nevertheless, all cultures share this conviction. The belief in security, which is the basis for the word taboo's existence. In the field of social sciences, the word has expanded its reach. Some taboos are unconsciously based on religious beliefs; others are based on moral judgments, whilst some are based on societal norms. The notion of breaking taboos is usually frowned upon by society as a whole. So what is "taboo"? There are many answers to this query. "A social or religious custom prohibiting or restricting a specific activity or forbidding association with a particular person, location, or thing," according to the Oxford Dictionary of English.



For South Asian Women, Menstruation is the most challenging taboo as it is something no woman can avoid. This term is associated with two adjectives: shame and embarrassment. This biological process is shrouded in stigma and silence in most South Asian households. When it comes to dealing with this sociocultural evolution, history is to blame, favouring the patriarchy perspective while shaping cultures. Women are frequently regarded as a gender that deviates from the norm in South Asian cultures, giving rise to the cultural taboo.

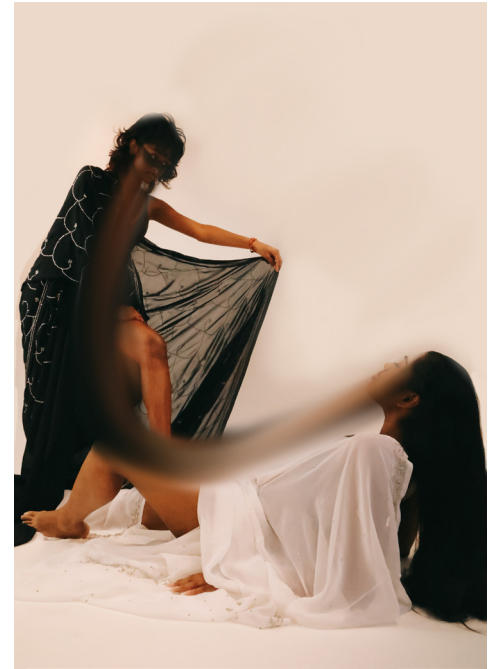


— Photography

Brown is Beautiful.



Photography



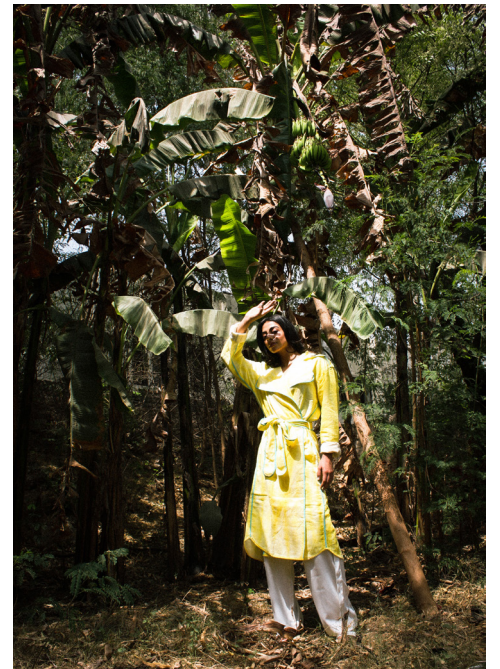


— Photography

Family Album.



Photography



Photography

Delhi in the AM.



Photography



Photography



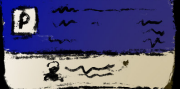
Illustrations

Logos.



— Illustrations





Illustrations



Specialisations

- Adapting and Flexibility
- Strong Communication Skills
- Organisation Ability
- Building Good Customer Rapport
- Efficient In All Adobe Programmes
- Leadership Skills

Education

- 2019 - 2022 | University of the Arts, London
BA Graphic Design, First Class Honours
- 2016 - 2019 | The British School, New Delhi
International Baccalaureate and IGCSE
- 2013 - 2016 | Dulwich College, Beijing
IGCSE in Mandarin and Math

Skills

- 100%** Graphic Design
- 100%** Photography
- 90%** All Adobe and MS Programmes
- 75%** Creative Direction
- 60%** Administration

Experience

July 2021 - DominAsian Magazine, London

Founder and Editor in Chief

(A Magazine for South Asian creatives to increase South Asian Representation)

- Motivate a team of 6 people whilst delegating weekly tasks, evaluating their work, and giving valuable feedback
- Liaise with multiple business owners and creatives daily whilst creating meaningful relationships in order to grow the brand
- Lead in the design and layout of the Magazine, Website, and Social Media
- Exceeded 6-month target goals within 3 months through creating audiences in countries worldwide and forming a community around the brand
- Contributed to multiple written articles within the magazine whilst editing other written works

February 2020 - Dawn Mason Inc., London

Social Media Manager and Intern

(PR Company representing celebrities worldwide)

- Directed all social media platforms, improving the companies visual identity and increasing audience reach by 67%
- Organised events for clients and created client portfolios exceeding what was expected of my role
- Flexibility and bettered time management as I was on call 24/7