

FIND OUT MORE

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- Instagram @Chichesterart
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CELEBRATING OVER
180 YEARS
OF HIGHER EDUCATION



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The
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MA FINE ART EXHIBITION 2021



UNIVERSITY OF
CHICHESTER

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PHOENIX

The brave souls of the good ship
Phoenix – this year's completing
MA fine art candidates – are indeed
resilient and intrepid travellers.

The Covid world that has engulfed us, students, tutors and 'civilians' alike, has certainly presented challenges over the last 18 months with its testing and isolation, lockdowns and bubbles, vaccinations and denials... not to mention illness and bereavement... There's no dodging that it's been a dark period for many.

Not only that but Fine Art at University of Chichester has been tasked with moving to different facilities, on a different campus, in another town, in the middle of the teaching year. And all this in the context of ongoing debates about resources and priorities in Education, the value and validity of traditional, hands-on 'making' and questions about the real relevance and purpose of the Arts... and clashes over racial and social identity, borders and nationality, equity and 'levelling up'...

Dark times, huh?

Well, not if you go by the extraordinary celebration of ingenuity, tenacity, heart and finesse on display in this exhibition. The students have not only stayed afloat, weathering all that 'interesting times' have had to throw at them but they have managed to steer a course that is brave and true. They are a credit to themselves, each other, Fine Art and the programme... and, what's more, the very idea of cultural exploration and enterprise.

Whether they are mapping the internal landscape of their personal experience and responses in conventional practices like drawing, stitch or the accumulative application of paint, or charting the swelling tides of relational community with collaboration and outreach, what comes across is authentic investigation. This showing of work by just six artists demonstrates seriousness and ambition, tempered with care and daring. It shows commitment to material, experience, medium and interaction. It combines canvas and construction, installation and video, performance, found objects and bricolage....

If you know how to recognise it, these explorers bring back treasures – you just have to step in and *look*.

Christopher McHugh, MA programme coordinator

RACHEL BAYLIS

My intention is to engage my audience by making connections. My subjects combine social issues with my love of making art. The viewer can make personal associations, finding their own context within each piece. The links between one's local community and the global community can seem fragmented, yet we are connected. Everything is relational. Film and performance are important mediums for me as they provide immediacy. Film feels similar to the act of painting. Instead of using paint, I use film to create new compositions and images, and to explore the passage of time.

Many people today feel alienated and disenfranchised by national and global politics. But politics affects every aspect of our personal lives. My work aims to reflect people's unique situations and issues, while demonstrating that they form part of a bigger political problem. At its heart is a reminder for everyone: we do not have to repeat history with the next generation. My creative intention is to provide an experience for the viewer, to engage with and be curious about, so they can make their own connections and recognise their own context. I'm throwing out the breadcrumbs; now the viewer can decide what to do with them.

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JULIE CLEVERLY

In all civilisations, material possessions carry social and cultural meanings. We use such things to identify and relate to ourselves and each other; our possessions also enable us to make sense of the world and the societal boundaries we live within. Objects and artefacts left from previous cultures are used by contemporary society to judge, define and identify the level of sophistication, development and success of past civilisations.

In my working process it is very important to search for and find new ways of representation and expression through sculpture; I use readily available natural objects and items manufactured and produced by the culture I inhabit to become the physical representation of an idea conceived through the very culture it derives from. I seek to instigate a social commentary by examining what objects can tell us and future generations about contemporary society today by questioning what are the attitudes prevalent in the media, business, industry, government and general society towards contemporary issues.

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MICHAEL MADDISON

This installation builds upon smaller work I have made previously using geometric elements. The base structure consists of three cubes that are articulated together using lengths of elastic cord. The cord is like a line drawing made in three dimensions. The patterns made by the arrangement of the cord extend the geometric theme and provide a counterpoint to the biomorphic forms that are embedded in the structure.

Installations are works of art that the visitor encounters in an immersive way and the visitor's presence is an essential part of the work. Anne Ring Petersen has written "...installations are artworks that work with thresholds, and on thresholds, between different spheres and states. Of crucial importance are the subtle transitions between physical, aesthetically organised space constituted by an installation, and the reflecting, sensing viewer who moves through it."¹ The passage through the work has a beginning and an end, it defines a finite span; the transitions that occur as the visitor moves through the work provide a measure of where they have been and how far they have to go. Mark Rosenthal has commented that visitors encounter installation art as they might encounter phenomena in life.²

1. Installation Art, Between Image and Stage, Anne Ring Petersen, 2015

2. Understanding Installation Art, From Duchamp to Holzer, Mark Rosenthal, 2003

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CHARLOTTE McCARTHY

I have been interrogating the core ideas of Material, Form and Space that I developed during my BA degree where I focused on constructing large scale installations that aimed to entice the viewer into the spaces (or nests) that I had created.

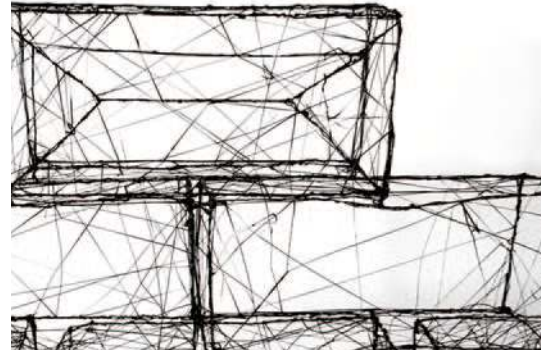
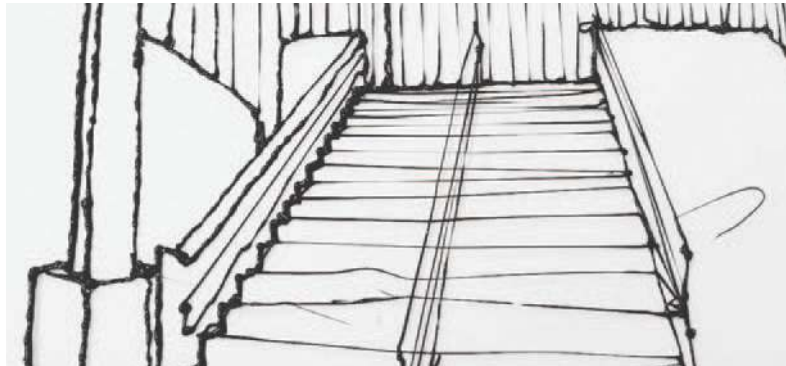
This exploration has led to a range of multimedia works that vary from illusionistic metal cubes, photographic performance stills, tactile soft-sculptural cones, fragile plaster eggs, imprisoning steel woven nest and intricate lace-like drawings made in both thread and plastic.

My current work explores the unique individual module/element within an assembly.

Construction is another key area to my practice; both in terms of the physical act of building a solid structure (often from unworkable materials), alongside finding inspiration in the hard steel lines of industrial modern architecture as well as in the free form wound bindings of kids' tree houses and woven willow structures.

The empty Bricks have a direct connection to construction as they are quite literally 'Drawings in Space'.

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FRANCES ROBINSON

At the heart of my artistic practice are the ideas of slow-looking, uncertainty and chance which I explore through mark-making.

I have a meditative approach to both looking at the world and my work. I am 'looking to see', to experience the texture and sensation of being in the world which I express through my painting. I am interested in the appearance and process of the world, e.g. the contours of the landscape, light and shadow, recording how the weather or man's interventions shape the surface of the landscape.

I aim to capture this within my mark-making process by being completely absorbed in the moment and in a position where I am not sure what my next move may be. By using different methods and consistency of paint to disrupt the painting surface, it opens the work to chance happenings which can allow it to take a different direction.

Abstract painting allows me to create a wonderful line between something ambiguous and something more definite which asks questions both of myself and the viewer.

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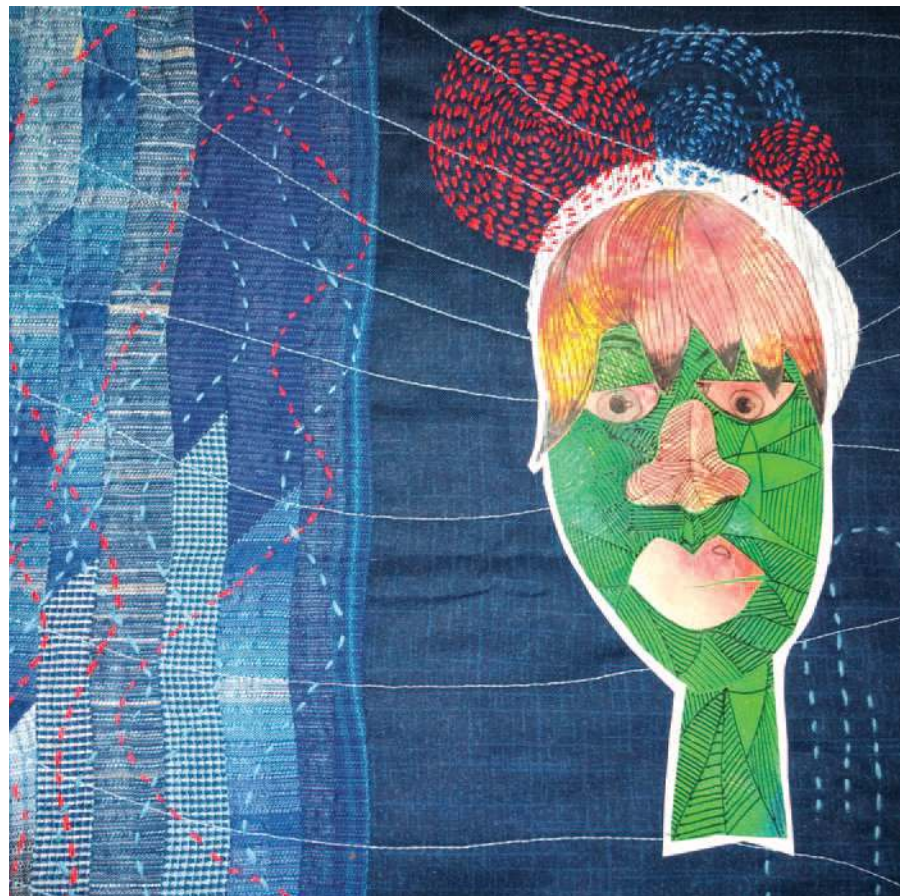
HELEN SILL

I explore questions of identity and the human condition, utilising my love of drawing and textiles. The embodied experience of being in the world is central to my art practice as an exploration of what it means to be human, where narratives are intentionally ambiguous.

What does an artist do when faced with a global pandemic and an artist's block? Using my sketch books and found objects as a starting point I developed a body of work which was a personal response to and record of my interaction with the world through this difficult period. It is the culmination of a number of years of research and investigation into themes around connection and community.

My work is inextricably bound to a feminist agenda. It is influenced by narrative painting traditions and informed by my fascination with colour and process. This particular body of work is also inspired by 'mata ni pachedi', textile drawings of the Vaghari nomads in Gujarat, which act as portable shrines for the marginalized and excluded. 'Telling a New Story' can be viewed as meditative and self-healing, directed by my interaction with people, nature and environmental concerns.

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STUDYING FINE ART WITH US

The Fine Art Department on the Bognor Regis campus is situated in the beautiful St Michaels building comprising studio facilities and workshops for Painting and drawing, Textiles and Printmaking. The main 3D workshops are located in the Tech Park. An exciting place to study, Fine Art provides a dynamic and supportive learning environment for the production of contemporary art.

Our BA programmes offer specialist and multi-disciplinary approaches to visual art practice to help you develop and realise your creative potential. Programmes in the Fine Art Department are focused on the relationship between technical ‘craft’ skills, critical thinking & cultural theory and individual creativity. You integrate the strands of workshop, theory and studio practice to establish a critical framework for artistic practice to equip yourself with skills and understanding that enhance creativity and the ability to operate effectively in the professional world. Fine Art also presents you with opportunities for public engagement and external projects, providing the chance of working in collaborative situations and helping you to gain confidence in accessing careers and employment.

The Fine Art academic and technical staff, as practising artists, bring a range of discipline knowledge, expertise and research interests to their teaching roles. Our well-equipped workshops and studios provide environments for you to experiment and create, develop and test inventive and ambitious new work.

Our undergraduate programmes are built around the key areas of drawing, painting, textiles, printmaking and sculpture but allow (and encourage!) thinking outside of and between these areas.

Tutors encourage intellectual curiosity, a sense of adventure and an ability to deal with the unpredictable.

WHAT MAKES US DIFFERENT?

Fine Art is at the forefront of cultural production, trailblazing new territories for others to follow. You can become part of this world of exploration, entering a community of artists, making new discoveries and extending your capabilities and limits.

Centred within current contemporary art practice, we offer you the freedom to explore your ideas and to produce artwork across a range of materials and processes, informed by a growing understanding of the work of other artists and thinkers. Our approach is practice led, bringing together visual research and all aspects of art knowledge. Practical skills and critical understanding are developed through the investigation of materials. An experimental approach to processes is encouraged to develop creativity. The course is challenging but also exciting and deeply rewarding, so be prepared to take some risks and to question your assumptions. And remember, whatever you make has never existed before!

BA FINE ART (FHEQ LEVELS 4, 5 & 6)

A broad multi-disciplinary course developing practice across and between a range of disciplines: Textiles, Printmaking, Sculpture and Painting and Drawing.

OR our specialist routes (FHEQ LEVELS 4, 5 & 6):

- BA Fine Art with TEXTILES
- BA Fine Art with PRINTMAKING
- BA Fine Art with SCULPTURE
- BA PAINTING AND DRAWING

All can be taken as a Single Honours subject (100%) full-time or part-time. Each of the programmes is offered over three years for full-time students and longer for part-time students (typically 6 years). Centred firmly within leading edge contemporary art, we encourage students to become confident practitioners through creative experimental approaches within studio work.

What are the aims of the curriculum?

- Gain knowledge, through critical engagement with the techniques and processes of contemporary fine art practice, becoming thoughtful, creative and analytical practitioners
- Establish personal approaches to contemporary practice
- Be resourceful and reflective, able to find creative solutions to new problems
- Be able to enter the world of work and the wider community with a full range of graduate key skills
- Be prepared for advanced study and research

Our degrees are specialist or inclusive and multi-disciplinary. They offer you the choice of specialising in one area or working across disciplines making choices based on the direction of your development.

The focus of the curriculum is on practice and the development of studio skills informed by contemporary contexts. Three elements of study form a cohesive structure across levels 4 and 5. These are Workshop (for focussed development of specialist skills informed by context), Studio Practice (for development of an individual approach to practice informed by personal interests) and Critical & Cultural Theory (for development and integration of an understanding of ideas and contexts as an underpinning for practical work). These strands equip you with the skills and knowledge to progress from level 4 to level 6 and to engage in prolonged and self-directed development of Fine Art practice leading to the final degree exhibition. Embedded in the modules are written and presentational aspects of study skills, supporting the development of your contextual research and leading to Essay/Vocational and Professional Practice modules in level 6.

Employment

Each programme provides the opportunity to develop a range of skills and approaches, enabling you to become a reflective and self-motivated learner and an analytical and creative setter and solver of problems.... Ultimately Fine Art encourages the development of those attitudes and skills most highly prized by employers across-the-board – independence, discipline and creativity. Along the way you acquire the ability to analyse and research situations; to plan, communicate, negotiate and collaborate; to operate independently and put ideas into action – in other words, to practice like an artist, setting your own goals and adapting/delivering effectively.

External Projects

The programme provides 'live' work experience in real-world settings. In the second year of study students have the opportunity to experience working in partnership with one of a number of partner organisations in the region, e.g. Pallant House Gallery, The Novium Museum, Chichester Harbour Conservancy, Chichester Cathedral, St Richard's Hospital and local schools.

In one such project University of Chichester Fine Art students collaborated with Mill Chase pupils in Bordon, Hampshire, to create exciting hoarding art on the boards surrounding the Academy Trust's new school site. Sue Samson, Chief Executive of the Trust, said; *"This project has been a wonderful collaboration between the University and the Academy Trust. It is great example of the collaborative nature of the Trust"*.

General approaches across the degree

In level 4 students are initially set a series of visual research activities that drive towards greater independence and self-direction that by level 6 enables the development of a distinctive personal practice. We realise some art students want to develop skills across a range of disciplines whilst others want to specialise - we encourage and support critical choices to ensure you fulfil your artistic potential.

Studio and workshop skills and activities include;

- Textiles: Constructed textiles, felt-making, embroidery, papermaking, printed textiles, mixed media, installation
- Sculpture: Wood, metal, casting, plaster, ceramics, found materials, mixed media
- Installation: appropriated materials, traditional and non-traditional art materials

- Printmaking: Etching, screen-printing, relief printing, mono-print and combined media
- Painting: Oil, acrylic, watercolour/gouache, construction, mixed media
- Drawing: across media as basis for development and as medium for realisation of ideas in its own right

“,,

There are so many aspects in the Art Department that I love. The tutors and technicians really engage with your work; they know your goals and understand who you are as an artist. My painting practice has grown so much in the last couple of years. I'm really excited about the degree show in the summer.

Chloe, BA (Hons) Fine Art



Critical & Cultural Theory

Students are supported in Fine Art studies with 'Critical & Cultural Theory' modules that explore historical and contemporary perspectives on art and society - Modernism, Romanticism, and Post-Modernism. Study of critical theory helps students to see their work in relation to the debates that underpin contemporary art. These modules integrate the exploration of ideas and theory with research skills to support degree level study. Teaching and learning is led by illustrated lectures, small group seminars, presentations and essays, enabling you to acquire research, writing and presentation skills, essential for employment and further study.

Students access galleries nearby, (e.g. Pallant House Gallery and Candida Stevens Gallery) and are in easy reach of the wealth of international galleries, museums, fairs and other facilities available in London.



Pallant House Gallery

PHG houses one of the country's most significant collections of Modern British art and hosts an exciting programme of contemporary and historical exhibitions. Its work in Education and Community Engagement is seen as nationally leading. University of Chichester students have free access to PHG .

Student exhibition programme

On campus, the Tech Park landing hosts internally curated exhibitions, with student work, the University Collections and external projects. Students benefit from hands-on experience organising and presenting displays of their own and each other's work, culminating in the public events of the BA degree show in both the Tech Park and St Michaels.

Exchanges

Currently we offer exchanges for selected Level 5 students to go to Valance in South Eastern France, Thomson Rivers University in Western Canada, or St. Norbert College WI, USA and several others in USA.

STAFF & FACILITIES

Lecturing staff

The friendly team of staff are practising artists and researchers who exhibit and publish their work, with expertise ranging across textiles, printmaking, painting, sculpture, installation and digital art.

Visiting artists

A programme of visiting lecturers extend the framework of professional knowledge and skills.

The learning environment

Fine Art staff foster a creative environment in a culture of safe working and professional practice. Students have access to instruction/demonstration, working space and technical support in key disciplines from a range including; welding, casting, wood, carving, ceramic, plaster, weaving, printed textiles, felt-making, embroidery, drawing, painting, printmaking, digital photography & media, video and sound.

St Michaels and The Tech Park, Bognor Regis Campus.



Fine Art operates between two buildings on the Bognor Campus:

St Michaels

- Specialist workshop areas: Textiles, Printmaking, Painting & life drawing, wet/dusty Sculpture
- Studio spaces: open plan studios, allowing a flexible approach to working. Space available for all students on Studio Practice modules
- Art materials shop
- Bookable project space for installation / video / projection

The Tech Park

- Specialist 3D workshop areas: Woodwork, Hot Metalwork, Ceramic kilns.
- The possibility of 3D printing and use of laser cutters
- Exhibition space



DIRECTORY OF STAFF

Head of Department

- Mike Holley

Academic staff and specialisms

- Elizabeth Colley - Level 4 year coordinator, painting, print making and drawing
- Rachel Johnston - Level 5 coordinator, textiles, mixed media and external projects
- Christopher McHugh - Level 5 and MA coordinator, painting and mixed media
- Tim Sandys-Renton - Level 6 coordinator, Admissions tutor, sculpture and video

Art Technicians

- Anne White - Textiles
- Andrea Vassallo - Printmaking and Painting
- Jericho Ivankovic - Sculpture

External Examiner for BA

- Jane Ball, Department of Design and Visual Arts, University of Coventry

External Examiner for MA

- Irene Brown, MFA, Head of Fine Art, Newcastle University

Visiting Lecturers from 2020/21

- Freddie Robins
- Tom Hammick
- Kate Street
- Madi Acharya-Baskerville
- Semiconductor
- Shirley Chubb
- Chris Drury
- Julian Bell
- Hannah Perry
- Shelly Goldsmith
- Nick Bodimeade
- Ros Bergin
- Sarah Ryan – *NewBloodArt*

Visiting Alumni from 2020/21

- Andrea Vassallo, PhD candidate
- Jane Keeley
- Noni Needs
- Sam McGann

Catalogue credits

- Graphic Design: Graham Roy Donaldson

CAMPUS ADDRESSES

- Bognor Regis Campus, Upper Bognor Road, Bognor Regis, West Sussex, PO21 1HR



VISIT US

We hold events throughout the year including:

- University Open Days
- Fine Art Open Days
- Fine Art Degree Show

FIND OUT MORE

For more information visit our website or contact:

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