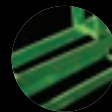
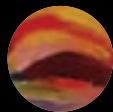


Fine Art BA (Hons) Degree Show 2021



Fine Art BA (Hons) Degree Show 2021

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Not just *any* Fine Art

Welcome to the 2021 Fine Art Degree Graduation catalogue from the University of Chichester.

As we all know, this last year has presented everyone with challenges, to say the least of it. Not only have we all had to deal with covid 19 and lockdowns but Fine Art at the University of Chichester has also moved to Bognor. This move sees us on the welcoming and tree-filled BRC campus in a new academic context, re-framing the efforts of students coming to the completion of their programme of degree studies.

Our new home - 'Fine@rt St Michaels' – providing workshops and studios and a new perspective, is now showing off for the first time, what our graduating students have been up to, between studio and home, Chichester and Bognor. The exhibition continues outside and onto the ample landing of the Tech Park building, presenting works across a range of different settings.

To say we're proud of these students is an understatement – we know, only too well, the difficulties they've had to overcome to get to this point. Despite all the challenges thrown at them this crop have come up with the goods and we are so pleased to be able put on a real show of what they've achieved. After the disappointments of 2020 especially – degree shows around the country shelved in the aftermath of covid's first ravages of the NHS and our lives – a real exhibition, with real people feels like an achievement in itself and a real cause for celebration.

But covid aside, remember that the work you see is the culmination of 3 years' hard work and ambition (and longer for part time students). It involves significant daring and endless experiment, adaptability and perhaps most of all, *creativity*. This 'covid class of 21' surely give the lie to notions that the arts are expendable or less than necessary. The perseverance and spirit they've shown in pursuing their own unique visions demonstrate they have the qualities employers want - and society needs – skills, yes, but also understanding, independence, confidence and tenacity.

In a covid world, riven by political differences and empty rhetoric, framed by digital screens, what we need is hope that change for the better is possible. We think you'll agree that these graduates of 2021 show that change is possible – they've achieved great things, against the odds, and that's not just a cause for celebration, it's a reason for hope!

Liz, Rachel, Chris and Tim ... the Fine Art team

We'd also like to share in a big 'thank you' to the technical team: Anne, Andrea and Jericho, without whom there would be no studios, no workshops, no exhibition ... and Clarie who singlehandedly keeps the show on the road.



Aurora

My work is about giving a second life to undesirable objects and transforming them into artworks which gives them value and character. These are fixed to a canvas made with found objects, with bold paint marks on top. I personify these objects that are deemed trash and show their true potential. Email: ghostscryart@gmail.com | Insta: [@ghostscry](https://www.instagram.com/ghostscry)



Emily Barnatt

My work explores bringing vibrancy and colour to everyday items. I simplify them into two dimensional areas of flat colour where the object's identity is often obscured but becomes clearer with observation and context. The majority of my work is painted onto furniture, inspired by the work of Gerrit Rietveld, making it functional and interactive.

Email: info@emilybarnatt.com | Insta: [@emilybarnatt_art](https://www.instagram.com/emilybarnatt_art) | Web: emilybarnatt.com

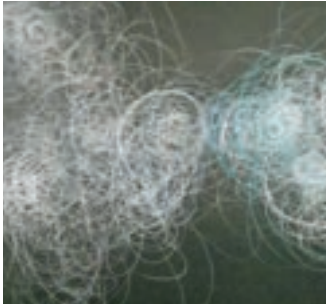


Photo credits: Andrea Vassallo.



Sophie Bazgier

I use expressive mark-making to conjure a sense of space, referencing constellations and the spaces between people. The results are drawing and acrylic painting on a large and immersive scale. My art is a way of connecting to the spiritual and the personal, a necessary way to deal with adversity. Email: sophie.bazgier@gmail.com | Insta: [@sophiebazgier](https://www.instagram.com/sophiebazgier)



Irene Belcher

"The common place has entered the sphere of art" (Germano Celant). Fragments from the past, industrial and natural, provide, through experience and observation in the moment, a plethora of textures and language through transubstantiation. Relics take on an anthropomorphic resemblance which inspires and fires the imagination. Email: irenebelcher@btinternet.com | Blog: irenelifelongartist.wordpress.com





Ellen Berry-McIntosh

My sculptures examine the unrefined human form, depicted by strips of mesh dipped in hand-mixed clay slip, draped around partially exposed wire frames. These vessel-like figures display the painful contortion of human experience while conflicting with one's primal instinct to avoid reality in favour of finding beauty in the damaged. Email: eberrymcintosh@gmail.com | Insta: [@Ellen_BM_Art_](https://www.instagram.com/Ellen_BM_Art_)



Laura Buckle

Environmentally focused, Laura intends to generate awareness and action towards issues of global climate change. This socially engaging art practice takes on many forms to encourage and inspire change from both communities and individuals. Researching environmental concerns, Laura presents her findings as an interweaving of art and ecology through practice, materials, and experience. Email: florabucket@hotmail.com | Insta: [@florabucket](https://www.instagram.com/florabucket) | Web: florabucket.cargo.site





Ingrida Dream

I explore the human-animal relationship and domestication. I have chosen to portray 'Japanese Akita inu' as it's the oldest dog breed still existing, and to compare it to the process of breeding and inbreeding that has led to the breed we now know as 'American Akita'.

Email: Ingrid.dream@outlook.com | Insta: [@ingrid.dream](https://www.instagram.com/ingrid.dream)



Frances Davison

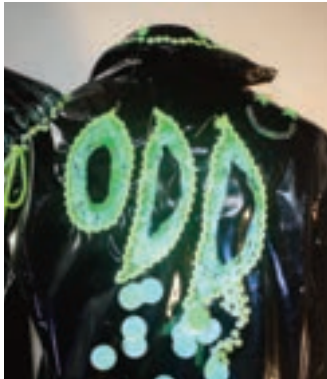
Grids are about symmetry and balance. This work explores the influences of Eastern and Western art using Bojagi to encourage a skilled control in the making process which is fundamental in the approach and outcome of the work. The Artist uses the seams to help create harmonious pieces, by a process of subtraction leaving only that which is essential. Email: francescats@yahoo.co.uk | Blog: francesgdavison.wordpress.com





Samuel Dunlop

Expression for me has always been dictated by the way that I see the world, many bright and brilliant moments contrasted with the harsh duality of societal issues and the dark corners of the globe. With that light-hearted but jaded approach my work questions an individual's identity in a society. Email: S.dunlop@hotmail.co.uk | Insta: [@Rogueoddity](https://www.instagram.com/Rogueoddity)



Katherine Etheridge

Working from nature, my process involves printing from the objects I find, and pigments sourced from the environment. I prefer to keep my descriptions vague, to invite the viewer to use their own understanding and experiences to what they see. Email: kat.etheridge.art@gmail.com





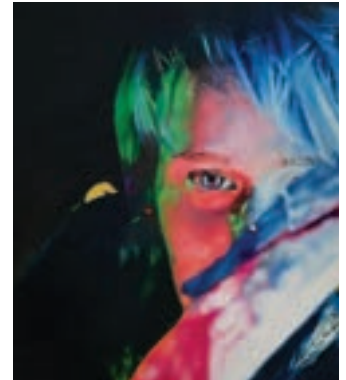
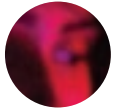
Amber Griffin

My work explores the concept of camouflage and illusion using high-contrast geometric patterns to disguise items of domestic furniture in a space. The aim is to confuse the viewer and provoke a strong sensory reaction. I was inspired by Yayoi Kusama's installations and the patterns on 'Dazzle Ships'. Email: Ambergriffin2017@gmail.com | Insta: [@agriffinart](https://www.instagram.com/agriffinart)



Jade Guest

My practice involves me painting people surrounded by over saturated lighting. I'm fascinated by the way these multicolours illuminate their face, create shapes, and define different features. I obtain my images from experimenting with lighting and photography to capture a moment in time which reflects the subject's emotions. Email: jade_eleanor_art@outlook.com | Insta: [@jade_eleanor_art](https://www.instagram.com/jade_eleanor_art)





J.R.Hemingway

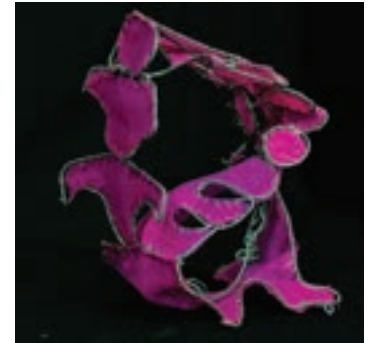
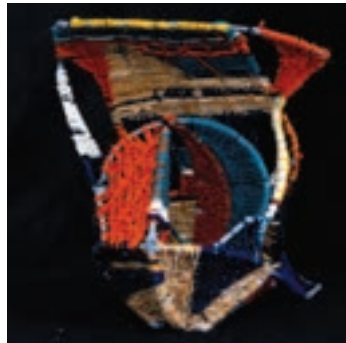
My work explores the concepts of collective experience, identity and presence through soft sculpture installation. The forms are inspired by Neolithic historical sites, including Standing Stones and our connection to them through Cultural Heritage. This ongoing series adapts to each unique environment, reflecting its connection to landscape through the narrative of the chosen fabric and evolving installation.

Email: jae.hemingway98@gmail.com | Insta: [@j.r.hemingway](https://www.instagram.com/j.r.hemingway)



Melissa Hicks

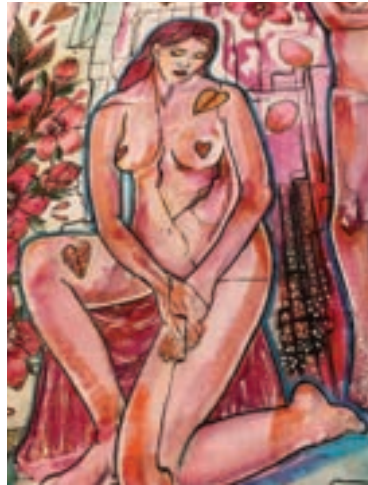
As an artist I consider myself a sculptor that works with multi-media and abstraction. I work by instinct using wire to draw in space to be playful with the form, lines, and colour. The fabrics and weaving are important in creating focus. The sculptures are experimental, refined and imperfect. Email: melissa.hicks35@outlook.com | Insta: [@melissa_hicks_1234](https://www.instagram.com/melissa_hicks_1234)





Rebecca Lock

I am a painter and illustrator, working both traditionally in pen and inks as well as digitally. My work is a celebration of beauty, body representation and sexual freedom, playing with ideas of the 'pin-up' and the symbolism of flowers, insects and nature.
Email: rebeccalock99@gmail.com | Insta: [@deathlywhimsical](https://www.instagram.com/deathlywhimsical) | Facebook: Deathly Whimsical



Constance Savage

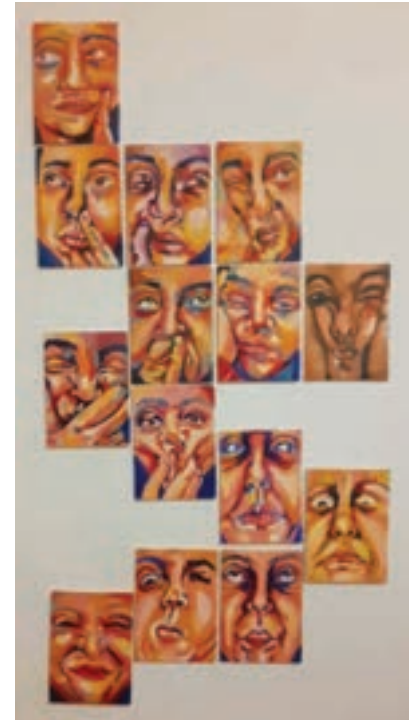
A lifelong infatuation with computers drives Constance to create work ranging from textile art inspired by cyber-feminism, to glitch-tastic digital prints injected with a hearty dose of surrealist humour. Themes in her work include the history between textiles, feminism, and computing, entertaining predictions of a cyborgian future, and parodying current online culture. Email: constanceclairesavage@gmail.com | Insta: [@constancesavage.art](https://www.instagram.com/constancesavage.art)





Amber Slaney

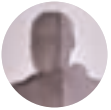
I am a portrait artist working primarily in highly saturated and warm hues. My favoured medium is oil paint. My work is focused on the human experience of emotion and the spectrum of emotions a person can feel, inclusive of ambiguous expressions that are not immediately telling of the internal emotional state. Email: amberslaney@sky.com | Insta: [@amberjslaney](https://www.instagram.com/amberjslaney)



Jayne Taylor

I'm inspired by odd phrases, questions and statements. This is because of my relationship with language, being dyslexic and growing up in a dyslexic household. My work focuses on the idea of questioning the phrases featured within my displays, trying to create a discussion about the ambiguity inherent within them. Email: jayne.taylor:99@live.co.uk | Insta: [jta0203.art](https://www.instagram.com/jta0203.art) | Web: jta0203.co.uk





Felicity Thorpe

The work investigates humanity and the transience of everyday life. The initial medium of photography enabling the capture of a moment in time that has now gone, it striving to bring within the gallery the indexical marks left behind by the living bodies as a shadow of a temporary existence. Email: felicitythorpe@outlook.com | Insta: [@felicitythorpe.1](https://www.instagram.com/felicitythorpe.1) | Web: felicitythorpe.com



Sue Vieru

Re-positioning natural 'finds' in a man-made context has been a theme running through my degree. I have explored ways of presenting organic source materials such as tree bark as well as concepts of trees' underground mycorrhizal systems, resulting in a collection of LED panels, a 'Wood-Wide-Web'. Email suevieru@gmail.com | Insta [@sue.vieru](https://www.instagram.com/sue.vieru) | Web: sueart.uk





Mary Westwood

These works consist of geometric forms sitting within space and working with gravity. Several elements of neatly cut and jointed wood come together to create a minimal shape that is tied together with bold block colour. They are an exploration of randomly picked shapes that are generated from drawing and a celebration of the quality of the material wood. Email: mary.rachael.westwood@gmail.com | Insta: [@mrachelw1](https://www.instagram.com/mrachelw1)



Elisha Whitmore

"To paint the same head over and over leads you to its unfamiliarity; eventually you get near the raw truth about it, just as people only blurt out the raw truth in the middle of a family quarrel." Frank Auerbach. Email: elishawhitmore@gmail.com | Insta: [@whitmore.art](https://www.instagram.com/whitmore.art)

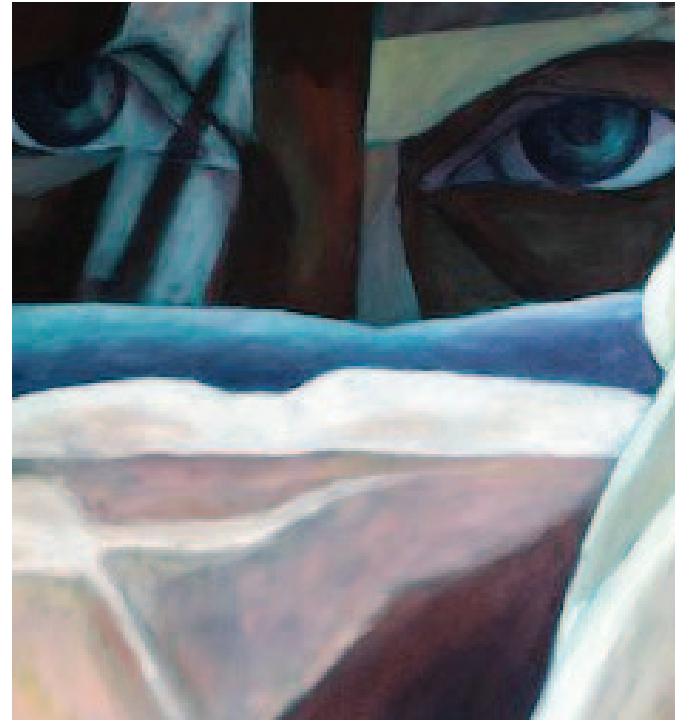




Bianca Wolf-Lampard

My interest lies in investigating the notion of connection/separation of people, times and places, especially as witnessed through recent events of Brexit, Covid and Climate Change. I work from photographs, constructing my paintings by juxtaposing different images to form unexpected combinations. I am inspired by the artists Alice Neel, Jenny Saville and Michael Borremans.

Email: wolf.lampard@cloud.com | Insta: [@wolflampard](https://www.instagram.com/wolflampard)







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. It is an exciting place to study, providing a dynamic and supportive learning environment for the production of contemporary Fine Art.

Our BA programmes offer specialist and multi-disciplinary approaches to visual practice to help you develop and realise your creative aspirations. Programmes in the Fine Art Department are focused on the dynamic relationship between technical 'craft' skills, critical & cultural theory and individual creativity in studio contexts. Programmes integrate the strands of workshop, theory and studio practice to establish a framework of artistic practice. This framework equips you with skills and creativity to operate effectively in the professional world. The exciting discipline of Fine Art also presents you with opportunities for public engagement and external projects, providing a deeper understanding of working in collaborative situations and helping you to gain confidence in accessing careers and employment.

The academic and technical staff of the department bring a range of disciplines, research activity and skills to their teaching roles and, as practising artists, they bring up-to-date knowledge and expertise to the studio, workshops, 'crits', lectures and discussions. Our well-equipped workshops and studios provide environments for you to experiment, test and create inventive and ambitious work.

Our undergraduate programmes are built around the key areas of drawing, painting, textiles, printmaking and sculpture.

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, by entering a community of artists, supported and encouraged to extend your work into new areas and to make new discoveries.

Centred firmly 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 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 over a range of years 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, as appropriate, or working across a breadth of disciplines making choices based on the direction of your development.

The focus of the curriculum is on your practice and development of studio skills informed by the study of contemporary contexts. Three elements of study form a cohesive structure to the modules at levels four and five. These are Workshop (for focussed development of specialist skills informed by theoretical contexts.) Studio Practice (for developing one's own unique direction and individual visual practice informed by personal interests) and the Critical & Cultural Theory strand (which supports the Workshop and studio, exploring cultural production, theory and contexts. These strands will equip you with 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 into your course of study are the written and presentation aspects of your skills development. Together these support your contextual research leading to Essay/Vocational and Professional Practice modules in level 6.

Employment

Each programme develops skills across many areas enabling you to become a resourceful, reflective learner, find creative solutions to new problems, develop the ability to be self-disciplined and be able to work independently and creatively.





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 University of Chichester Academy 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 and the unique benefits that come from being sponsored by a University"*.

General approaches across the degree

In level 4 students are initially set a series of generic visual research activities that drive towards a self-directed practice, greater independence, and by levels 5 and 6 the development of a distinctive, independent personal practice. We realise that many art students want to develop their skills across a range of disciplines whilst other students want to specialise and focus on a single discipline. Whichever path you choose, we support you every step of the way to ensure that you fulfil your artistic potential.

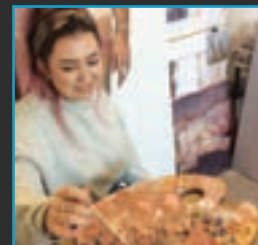
Main studio and workshop skills and activities

- 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: Drawing is seen as an important element in the development and realization of ideas and is the basis of the initial studio work at level one.

“„

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 their Fine Art studies with a series of 'Critical & Cultural Theory' modules that explore historical and contemporary perspectives on art and culture - 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 cultural & critical theory with research skills to support degree level study. Teaching and learning is by illustrated lectures, small group seminars and presentations enabling students to acquire research, writing and presentation skills - so essential for employment and further study. Students are able to access Galleries close to home, for example at Pallant House Gallery and the Candida Stevens Gallery, and are in easy reach of the wealth of internationally leading galleries, museums, fairs and other facilities available in London.

Pallant House Gallery

Pallant House Gallery is one of the country's leading galleries, with an extraordinary collection of Modern British art and an exciting programme of contemporary and historical exhibitions. Its work in Education and Community Engagement is seen as nationally leading and University of Chichester students have free access to the gallery

Student exhibition programme

The Tech Park, will play host to internally curated exhibitions, with student exhibitions 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 and the end of programme MA exhibition in both the Tech Park and St Michaels.

Exchanges

Currently we offer exchanges for selected Level 2 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 active practising professional artists and researchers who exhibit and publish their work. They have expertise ranging across textiles, printmaking, painting, sculpture, installation and digital art.

Visiting artists

There is a programme of visiting lecturers who bring professional contexts, specialist skills and practices.

The learning environment

All students doing studio practice have access to studio space. All students also have access to workshop areas and technical support in the following key disciplines: Welding, casting, working in wood, carving, ceramic and plaster, woven and printed textiles, feltmaking, embroidery, drawing, painting, printmaking, digital photography and new media, video and sound.

Students have access to instruction and demonstrations in these key disciplines throughout their study in a culture of safe working and professional practice.

Fine Art works between two buildings on the Bognor Campus:

St Michaels

- Specialist workshop areas: Textiles, Printmaking, Painting & life drawing, and a space for wet & dusty sculpture
- Studio spaces: open plan studios, allowing a flexible and negotiable approach to working, space is available for all students doing studio practice or exhibition modules
- An art materials shop
- A bookable project space
- A dark installation space for video and projection

The Tech Park

- Specialist 3D workshop areas: Woodwork, Hot Metalwork, Ceramic kilns.
- The possibility of 3d printing and use of laser cutters
- A first floor Gallery/Exhibiting space

St Michaels and The Tech Park, Bognor Regis Campus.



DIRECTORY OF STAFF

Course Administrator

- Clare Hilton: Email c.hilton@chi.ac.uk

Head of Department

- Dr Ben Francombe

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 Course Leader, Newcastle University

Visiting Fellow

- Matthew Burrows

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

Visiting Alumni from 2020/21

- Andrea Vassallo, PhD candidate

Catalogue credits

- Graphic Design: Graham Roy Donaldson



MA FINE ART EXHIBITION 2021

Friday 10th - Thursday 16th September 10.00am - 6.00pm (Closed Sunday)

Venue fine@rt St Michaels - Free entry

You are invited to the Preview Thursday 9th September 6.00pm - 8.00pm

Exhibitors: Rachel Baylis, Julie Cleverly, Helen Sill, Charlotte McCarthy,
Michael Maddison, Frances Robinson and Elizabeth Stack

FREE
ENTRY

CELEBRATING OVER
180 YEARS
OF HIGHER EDUCATION

CAMPUS ADDRESSES

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





VISIT US

We hold many events throughout the year including:

- General open days
- Fine Art specific Open Days
- Fine Art Degree Show

Open Days are held throughout the academic year. You may attend talks about the course structure, tours of the workshops and studios in St Michaels and the Tech Park, and you might also like to book a portfolio advice and preparation session. chi.ac.uk/fine-art.

FIND OUT MORE

For more information visit our website or contact:

Clarie Hilton, Fine Art Department Administrator.

- Tel: 01243 816253
- Email: c.hilton@chi.ac.uk

Tim Sandys-Renton: Admissions tutor

- Email: t.sandys-renton@chi.ac.uk

SOCIAL MEDIA

📍 @Chichesterart

📺 @ChichesterArt

University of Chichester: Fine Art Department

FIND OUT MORE

Clarie Hilton, Fine Art Administrator

- 01243 816253
- chi.ac.uk/fineart

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 University of Chichester: Fine Art Department

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**The
Guardian**
University Guide 2021

TOP 30
UK UNIVERSITY

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