

CELEBRATING OVER
180 YEARS
OF HIGHER
EDUCATION

**The
Guardian**
University Guide 2022
TOP 25
UK UNIVERSITY

FIND OUT MORE

Helen Nichols, Fine Art Administrator

■ 01243 816253

■ h.nichols@chi.ac.uk

 @Chichesterart
 @ChichesterArt
 University of Chichester: Fine Art Department

This literature has been produced using FSC certified materials and harvested in a responsible manner from sustainable sources. Please recycle after use.



Design: Roy Donaldson & Chris Anderson | design@chi.ac.uk

Print: PrintShop | chi.ac.uk/printshop



FINE ART

DEGREE SHOW 2022

FRIDAY 27 MAY TO WEDNESDAY 1 JUNE 2022

Weekdays 11am-6pm, weekends 11am-4pm

THE ARTISTS

Ves Arslan	4
Amber Louise Barratt	5
Amanda Berridge	6
Angelika Biller	7
Bailey Bishop	8
Alice Collins	9
Mike Crouch	10
Lucy Anne Davies	11
Michelle Deacon	12
Katie Furlong	13
Wendy Hodges	14
Jasmin Hurst	15
Brodie King	16
Chloe McArthur	17
Harry Payne	18
Lucy-Ann Pegg	19
Carole Richmond	20
Elle Sammons	21
Holly Simpson	22
Amy Standing	23
Esme Sullivan	24
Emilia Wyllie	25

CONTENTS

Welcome	3
Studying Fine Art with us	27
BA Fine Art	28
Staff & Facilities	32
Directory of staff	33
Campus map	34
Visit us	35
Find out more	35



UNIVERSITY OF
CHICHESTER

22 GRADUATING ARTISTS IN 2022 A YEAR OF CONTRADICTIONS

It's a year when the awful societal pressures created by Covid finally seem to be receding. Most of this group were mid-way through their first year when we went into the first lockdown in March 2020, meaning much of their University experience was altered radically by the need for isolated and 'online' working. The move to St Michaels was a further unexpected change. To their credit, this cohort of 22 has got through it all undaunted. They've taken the challenges in their stride and, like all good artists and creatives, made amazing things out of adverse circumstances. We celebrate their resilience and the fact that they've been able to complete their final year with a relative sense of 'normality'.

2022 is also a year of international uncertainty. The current crisis in Ukraine is more distant, but clearly a threat to life as we know it - one that makes Covid and a move of campus seem less significant. On the surface Bognor seems so unaffected, but this academic year has been severely affected by Putin's threat of violence from across the sea. However paltry it may seem, we'd like to offer our combined voices to the clamour for PEACE and reconciliation.

There is a history of artists resisting tyranny, closed-minded authority and restrictive world views, and although this exhibition is only a tiny ripple within this tendency, the 2022 Fine Art Degree Show has implicit within its sinews the understanding that creativity can challenge authority, can present independent thought and uncomfortable perspectives, can empower the

marginalised and the vulnerable. The Fine Art staff relish the opportunity to have supported our graduating students in presenting works that attempt to re-position the viewer to better understandings of 'difference', whether by:

- Pointing out how authority is linked to architecture through ideas of boundaries and control
- Showing how migration in the face of tyranny can be understood through collections of domestic textiles and how traces can talk of absence and loss
- Responding to the facial disfigurement suffered by soldiers and victims of violence
- Sharing images that reflect personal grief and loss
- Empowering women in the face of a patriarchal 'male gaze'
- Reminding us of the 'unnoticed other' and the invisible struggles that so many have with mental health
- Articulating the poetic loneliness and solace in the darkness of forest
- Picturing the intimacy of the experience of lockdown

This group of Artists have so much to offer the world and we are thankful that you are out there, prepared to look and listen and understand, to share our view that creativity is political.

Tim, Liz, Rachel, Chris, Helen, Andrea, Anne and Jericho ... the Fine Art team

VES ARSLAN

Like many I have mental health problems; my work represents my fear of being judged or laughed at. I create forms built like stalagmites, metaphors for the constant drip of anxiety. I am influenced by Louise Bourgeois and her use of autobiography and mixed media, with themes of abjection and the uncanny.

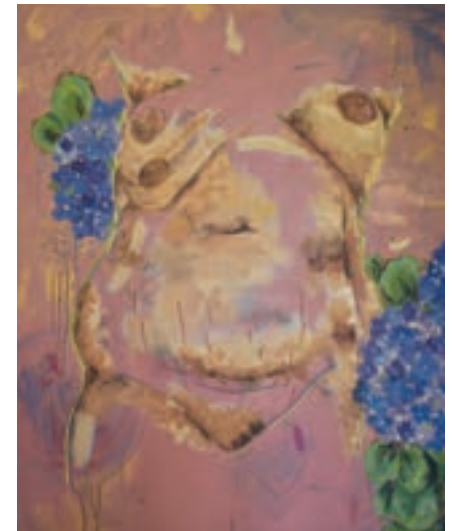
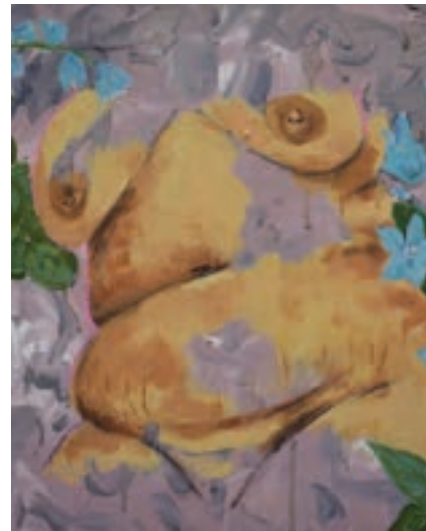
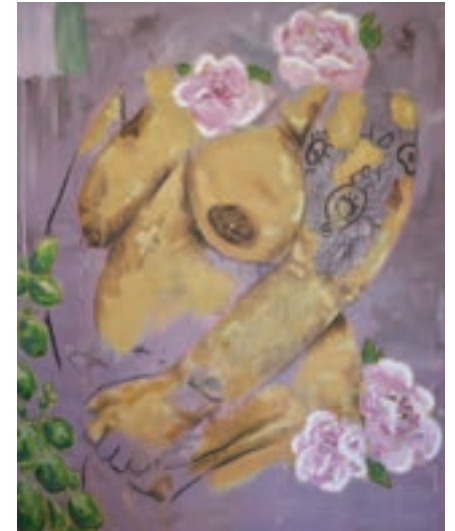
Email: vesile2468@gmail.com | Insta: @ves_the_artist



AMBER LOUISE BARRATT

I try to challenge stereotypes surrounding women, their roles in society and their bodies; beauty and ugliness are individually subjective. After struggling with bulimia and body dysmorphia I have found a healthy outlet for my emotions and want to influence others to do the same, regardless of age, gender, or ethnicity.

Email: otheramberartistry@outlook.com | Insta: @otheramberart / @otherambertattoo
Web: otheramberartistry.squarespace.com



AMANDA BERRIDGE

Starting with inherited bed linen, I use dyeing and printing processes to leave traces evoking order and disorder, unravelling and repair, stains and networks. I am inspired by my German Jewish great-grandmother's heritage of migration and hoarding domestic textiles. Whilst my tools and language are domestic, my work looks at the fabric of our society.

Email: amanda@theberridges.com | Insta: @amandaberridgeart



ANGELIKA BILLER

With my work I want to create affective and emotional images. I have chosen watercolours for their delicacy and translucency. In order to achieve an element of randomness, surprise and unpredictability, I have experimented with monoprint techniques. My work is a play between control and chance, pigment/colour and water flow.

Email: angelika_biller@web.de | Insta: @angelika.biller.33



BAILEY BISHOP

My themes are memory, time and movement. I have had an interest in these ideas since the second year, and continue to push and develop them. My practice is photographic printmaking; more specifically laser-cut engraving – I have created an installation with the intention of building a reality for the viewer to experience.

Email: baileybishop1999@gmail.com | Insta: @bailey_bishop_art



ALICE COLLINS

My work is process oriented; it documents the practice of drawing and accentuates the isolated abstractions in nature by manipulating material and surface. I try to find explorative ways of making a mark and pay close attention to forms that exist as part of the unnoticeable 'everyday', such as spills, stains, shadows.

Email: alicecollins6@gmail.com | Insta: @alicescollinsart
Web: <https://alicescollins6.wixsite.com/naturesabstractions>



MIKE CROUCH

I am an abstract artist using various processes with paint, working the surface until a coherent pattern emerges. Chance images appear for the viewer to explore and interpret. My work is influenced by the Abstract Expressionists and Gerhard Richter.

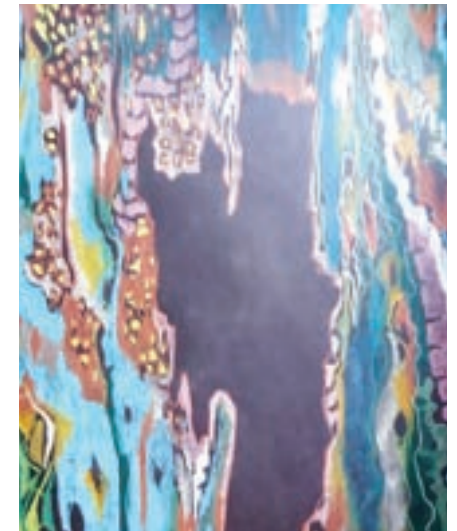
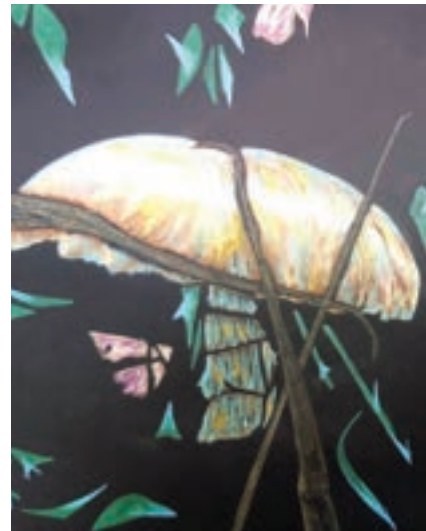
Email: mikecrouch@aol.com | Insta: @mike.cro1



LUCY ANNE DAVIES

Life is Art. It belongs to us all collectively. It's a by-product of being a creative being. I focus on macro fungi as this represents the 'unnoticed other', and foregrounds it in our perceptions. The art represents alternate states of consciousness, a way of life that flows beneath the everyday.

Email: ladartprojects@gmail.com

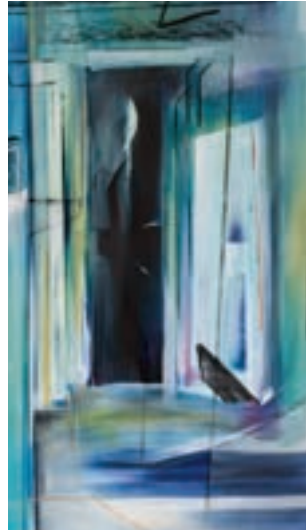


MICHELLE DEACON

My work is based on personal experience and influenced by painters George Shaw and Lisa Brice. It is, I hope, a sensitive response to challenging aspects of life. I seek a sense of déjà vu. Through traces left by the absence of people, I render familiar choices we all face.

Email: michelledeacon2@gmail.com | Insta: @deacon1873

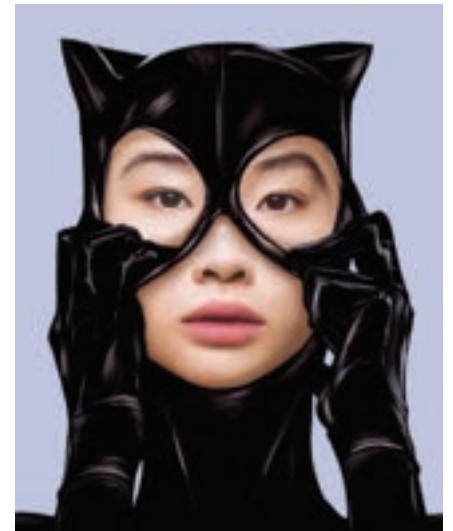
Facebook: Michelle Deacon | Web: michelledeacon.com



KATIE FURLONG

I create photo realistic oil paintings based upon professionally-taken photos of K-pop Idols, showing the commercial perfection of these much-loved stars and highlighting the constructed nature of their celebrity. I am influenced by artists like Sandra Chevrier.

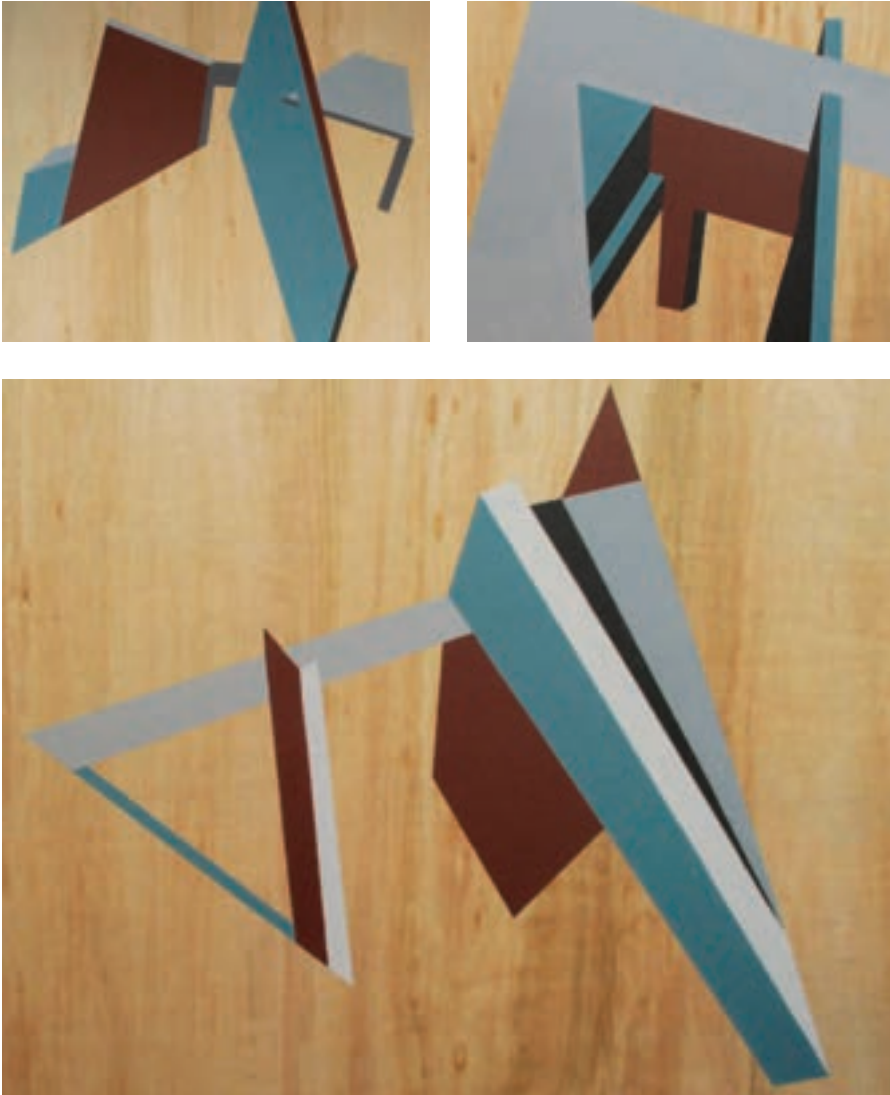
Email: katfur24@icloud.com | Insta: @ktyyart



WENDY HODGES

My work centres around the notions of boundaries, power and control. Using my own photographic images, I investigate how these concepts exist physically in buildings, the spaces contained within and the areas outside; how these dynamics are used to shape our behaviour and control us through force, coercion and authority.

Email: wendyhodges@gmail.com | Web: www.wendyhodges.co.uk



JASMIN HURST

My work is an exploration of interior domestic spaces through painting and drawing. I played with ideas of light, tone, line and colour in order to convey my experience of the Covid-19 pandemic and subsequent loneliness of lockdown. I was influenced by the work of Eric Fischl and others.

Email: jazzhurst51@gmail.com | Insta: [@jasminh_fine_art](https://www.instagram.com/jasminh_fine_art)

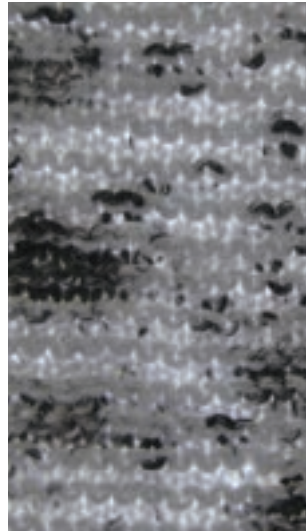


BRODIE KING

My work embodies both movement and time. I work exclusively with textiles, but knitting has always been my main focus. I let nature and weather inform my work in terms of colouring and disfiguration. My long knitted pieces are the embodiment of time and colouration of nature.

Email: brodieking142@gmail.com | Insta: @brodiekingart

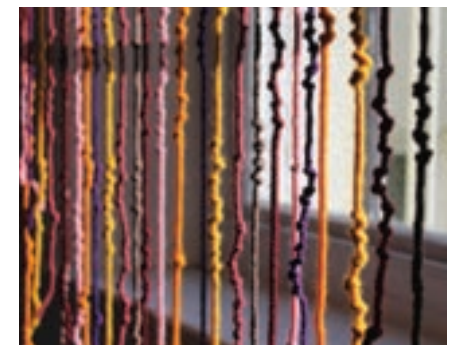
Web: <https://bking213.wixsite.com/website-1>



CHLOE MCARTHUR

In my work I explore the spiritual and ritualistic connection between the weave and the body in my sacred place, the beach. My inspiration comes from Cecilia Vicuna, Ann Sutton, and theorist Mircea Eliade. I use various methods such as Tablet weaving and Quipu's to create a chaotic structure of the many connections in life.

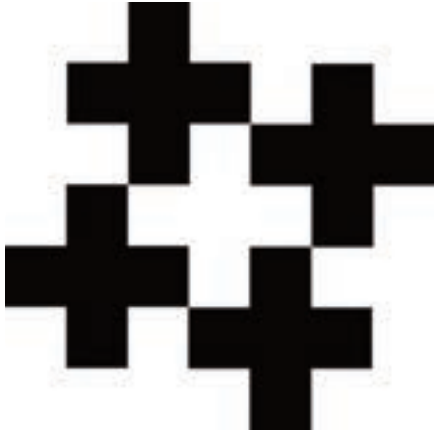
Email: chloegsmcarthur@gmail.com | Insta: @chloemcarthur.art



HARRY PAYNE

My work plays with a *referential material language*; a language of my material informing my research and my research informing my material. My work plays with historical/anthropological objects with key interests in Middle Age Europe, Ancient Rome and Early Christianity. I want my viewer to be immersed in a space to create full engagement with the work.

Email: Hary.art123@gmail.com | Insta: @hary.art_

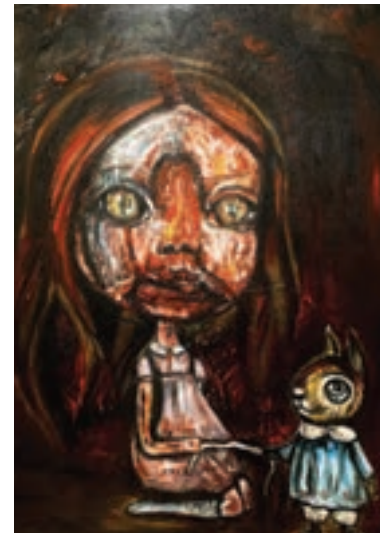


LUCY-ANN PEGG

The work is an exploration of disturbing imagery designed to make the viewer feel uncomfortable.

I have been inspired by Henry Tonks and his portraits of war and the men who wore its toll on their faces. I begin my process by taking and editing photographs which I then turn into paintings.

Email: lahphot@outlook.com



CAROLE RICHMOND

My work explores the relationship between text and image. I create collages made from pre-used printed matter, textiles and artefacts to give a new narrative life to old, discarded things. My work comments on consumption, nostalgia and art.

Email: Richmondcarole46@gmail.com



ELLE SAMMONS

I explore and depict the dense wilderness of nature through immersive, melancholic charcoal drawings. I then further explore landscape in more depth, leading to abstracts reflecting my own nature.

Email: sammonselle@gmail.com | Insta: [@ellesbellsart](https://www.instagram.com/ellesbellsart)

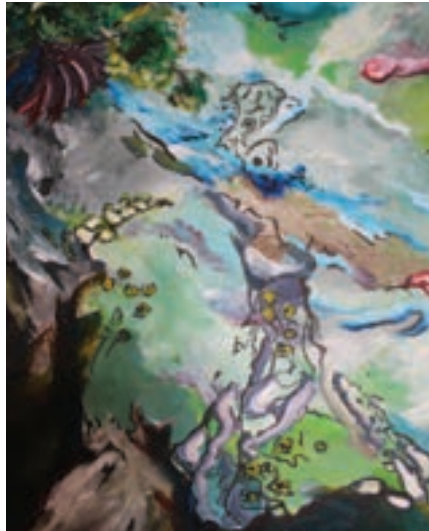
Web: eleanorsammons.squarespace.com



HOLLY SIMPSON

My studio practice explores conceptualised abstracted landscapes, drawing interest primarily from the Rococo period. Dynamic colour compositions of movement serves to convey conventions of romance and sensuality within a hyperbolic sublime, narratively informed by the work of Jean Honoré Fragonard, animation and portrayals of Greek mythology through illustrative mark making.

Email: Bwxxleexx@gmail.com | Insta: @surrealholly



AMY STANDING

I'm a multidisciplinary artist whose work addresses the constant flickering of emotion that we experience alongside grief and loss. With an ongoing interest in the juxtaposition of beauty and unease, I create work that can be seen from multiple emotional standpoints.

Email: amystandingstudio@hotmail.com | Insta: @amystandingstudio



ESME SULLIVAN

My artistic process always begins with photography. After shooting with a model, I manipulate my images using Photoshop. My oil paintings are influenced by fashion photography and inspired by Man Ray's distorted solarised portraits. The end result is a painted, distorted version of a high fashion female portrait.

Email: esmesullivanart@gmail.com | Insta: [@esmesullivanart](https://www.instagram.com/esmesullivanart)



EMILIA WYLLIE

By experimenting with patterns and composition I develop abstract, digital drawings and screen-prints. They are based on the simplicity of outdoor objects seen every day and inspired by the still life works of William Scott and the abstractionism of Kandinsky. The purpose of my work is making the simple exciting.

Email: emilia.wyllie@live.co.uk | Insta: [@ewyllie1](https://www.instagram.com/ewyllie1)





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 a 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.

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.

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 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

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 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

Course Administrator

- Helen Nichols: h.nichols@chi.ac.uk

External Examiner for BA

- Richard Webb (Plymouth College of Art)

Visiting Lecturers from 2021-22

- Kate Street
- Guy Holder
- Matthew Burrows
- Alice Kettle
- James Capper
- Steven Turner
- Greg Palmer
- Pete Codling
- Elpeda Hadzi-Vasileva
- Jeannie Driver

Visiting Alumni from 2021 -22

- Roz Hall

Catalogue credits

- Graphic Design: Graham Roy Donaldson

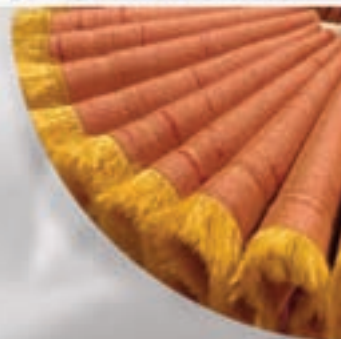
Jericho Ivankovic



Michelle Spencer



Anne White



Andrea Vassallo



quiddity

[kwid-i-tee]

noun, plural quid-di-ties

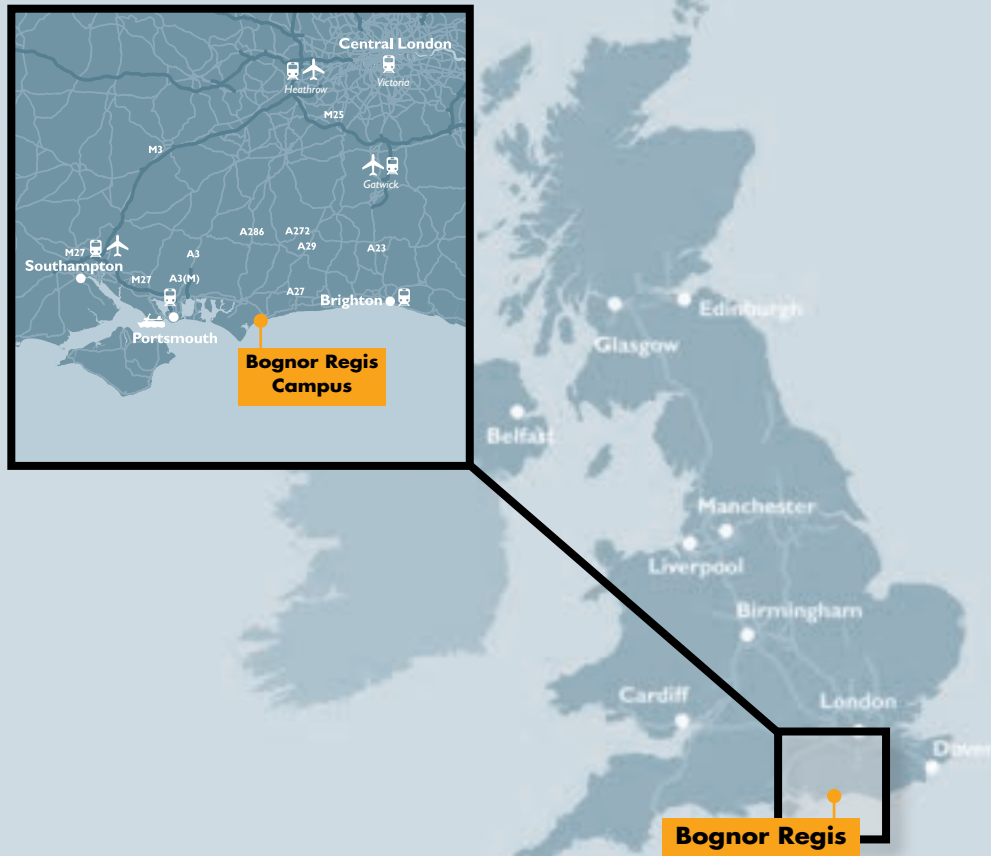
also called what-ness [hwuht-nis, wuht]

the quality that makes a thing what it is;
the essential nature of a thing

1st - 11th September 2022 (10am - 04pm everyday) St Michaels Building
Preview Thursday 1st September 06 - 09 pm

CAMPUS ADDRESSES

Bognor Regis campus, Upper Bognor Road, Bognor Regis, West Sussex, PO21 1HR



#CHIUNI      

chi.ac.uk/about-us/how-find-us



VISIT US

We hold many events throughout the year including:

■ General open days for 2022

Saturday 2 July
Saturday 1 October
Sunday 30 October
Friday 11 November

■ 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:

Helen Nichols, Fine Art Department Administrator

- Tel: 01243 816253
- Email: h.nichols@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