

FIND OUT MORE

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✉ @Chichesterart

📷 @ChichesterArt

📍 University of Chichester: Fine Art Department

The Fine Art degree show is travelling to Oxmarket Contemporary, Chichester

Tuesday 25 June to Sunday 7 July 2024

Oxmarket Contemporary will be open:

10.00am - 4.30pm Tuesday to Saturday and 12.00 - 4.00pm on Sunday

St. Andrew's Court, off East Street, Chichester, West Sussex PO19 1YH

**Oxmarket
Contemporary**

Est.1976 charity no 263367
OXMARKET.ORG

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**THE ARTS
SOCIETY**



FINE ART

DEGREE SHOW 2024

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- Front cover photo: Deborah Rainsford and Bel Lowe
- Design: Roy Donaldson | design@chi.ac.uk
- Print: PrintShop | printshop@chi.ac.uk

As we head towards the end of the academic year, we draw up plans for the Final Show of the current cohort of students. Despite all the challenges of their task and the distractions of the turbulent world around them, this band of 'hopefuls' press on with their work impressively, whilst we tutors contemplate imminent changes in the University and the wider field of Education.

Despite what at times looks and feels like an onslaught against creative subjects in schools and in the tertiary sector, some of us know just how important the study of the arts can be. Whilst our degree remains demanding, for those students resilient enough to weather it, we constantly strive to maintain real standards and real ambition, it is essentially a 'hands-on' experience that simply cannot be replaced by virtual activities. The Government's seemingly relentless focus on the 3 Rs and 'jobs' misses the point in several ways. We need a balance of the arts and technologies – a balance is good for a rounded society and we need citizens who can think and who are adaptable as well as creative. The practical arts are also vital for wellbeing (so many applicants report "I started drawing during lockdown as something to help me cope").

On the flip side of the coin, the 'cultural industries' are celebrated in the UK as a dynamic and significant aspect of the economy that the government relies on for bolstering GDP figures. The competitive commercial environment of these 'cultural industries' relies on the breadth and richness of the 'base' of creative talent and activity out of which the 'pyramid of success' can rise. Many of our Fine Art graduates continue making art (some professionally), some take their knowledge and experience into other professional contexts such as galleries and museums, schools and education, community work, healthcare, therapy, environmental initiatives, marketing, production design... all contributing to the cultural health of the country!

The current crop of graduating Fine Art students from the University of Chichester show how it's possible to survive tricky times and even to thrive amid the hail of 'slings and arrows' that life throws at us. They're moving forward with purpose and resolve, developing bodies of work that are distinctive, beautiful and thrilling. They demonstrate the importance of serious creativity for the individual, in the workplace and amid society at large. This kind of inventiveness and engagement, skill and excitement, will always be valued, will never be out of style, whatever the political climate.

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

An abstract painting with a textured, layered appearance. The background is a mix of purples, blues, and pinks. There are thick, dark red wavy lines on the left side. In the center, there's a small, sketchy drawing of a classical building with columns. On the right, there are some organic, cell-like shapes in shades of orange and red. The overall style is expressive and contemporary.

THE ARTISTS

PAUL BELLINGHAM

My work is full of colour and movement, and owes as much to the exterior world of natural phenomena as it does to my interior world, both conscious and unconscious. The paintings are produced by developing a network of marks, produced by the action of 'flicking', interacting with saturated fields of colour.

- Email: paulbellinghamartist@gmail.com ■ Instagram: @Paulcharlesbellingham
- Facebook: Paul Bellingham



GEMMA BURNS

My work explores the artificiality of modern life. Using digital tools, I construct landscapes then transcribe them in pencil, transforming the intangible into the real, reclaiming the essence of AI. Through complex compositions, I aim to embody the overwhelming feeling caused by information consumption, whilst evoking familiar shapes within detail.

- Instagram: @gemmaurns.art



MADELEINE CONRAD

I extracted natural-coloured rocks from the earth while travelling abroad, transformed them into mineral pigments and make paint with which to depict the original landscape. The works are influenced by the desert; I aim to create the feeling being immersed in a memory of dry landscapes and intense heat.

■ Email: madeleine@creativebeatz.co.uk ■ Instagram: [@madeleineconradart](https://www.instagram.com/madeleineconradart)



ELLA DEMI

Using crochet I create tapestries converted from self-portrait photographs inspired by black and white films, surrealism, and work by Alfred Hitchcock and David Lynch. My work represents my inner frustration, distress and the sadness I feel. My pieces consist of a series of close-up shots and subjective, melancholic imagery.

■ Email: ellademiart@gmail.com ■ Instagram: [@ellademi_](https://www.instagram.com/ellademi_)
■ Tiktok: [@ellademi_](https://www.tiktok.com/@ellademi_) ■ Website: ellademi.wordpress.com



POPPY ELSTOB

My work is an exploration of the landscape. It is a personal investigation of journey and place. There is a familiar archetypal narrative to be found when walking along with the piece, following paint and stitches across the landscape. Mixing stitch, paints and markers creates a complexity of textures mirroring that of the natural land.

■ Instagram: @popsdoteart



NADIA FRANCIS

My textile practise is an exploration of textile materials and fibres – specifically the manipulation of Hessian. I first deconstruct black and brown sacking into its essential fibres and reconstruct into various woven forms and structures. I view my work as a creative conversation between myself and the hessian.

■ Instagram: @nadiamaria.studio



LAURA HACKETT

These paintings are produced in collaboration with music student, Yuen Lee. I responded to his music when painting, and vice versa. We aim to create an immersive audio-visual experience where the viewer is entangled within a semi-abstract landscape, a constructed experience of escapism. I used dyed black canvas and acrylic paint.

■ Instagram @myfiveyroidcouldhavedonethat



JASMINE JOHNSON

My paintings focus on the theme of the uncanny and liminal spaces. I draw inspiration from photographs I have taken in transitional, dark, eerie settings and translate them onto canvas or board in oil, focussing on spontaneous process and gesture. My creative influences stem from horror video games and films.

■ Instagram: @jasminejohnsonart



BELLA KIM

My work is an exploration of light and dark within domestic spaces; concerning people and their candid interactions through paint. I enjoy illuminating the subjects through these night-lit spaces as it emphasises the act of glimpsing back at these moments as memories and figures suspended in time, rather than absolute fact.

■ Instagram: @Bellamozzarellaart



SANA LEGH-ELLIS

Imposter contains a range of cast objects from various contexts using plaster and print. I investigate the interconnection between people and experiences through associations that arise when presented with recognisable objects detached from reality. Causing perspectives unique to experience, Imposter objects simultaneously test the boundaries of association, function, and authenticity.

■ Instagram: @s.legHELLIS_art



BEL LOWE

I create large abstracts using acrylic and oil pastels which I tear up and layer. They blur the line between painting and sculpture, and immerse the viewer in colour and energy. My goal is to rediscover my inner child through this therapeutic process and inspire others to embrace their creativity.

■ Instagram: @belloweart



ABIGAIL MCDONAGH

Within these mixed media paintings I aim to create various dream-like scenes by bringing together inanimate objects and figures in a combination of styles. The inherently female signs used, challenged by the formality of the expressive design, become a mysterious story to the viewer and a maze to navigate visually.

■ Instagram: @mcdonagh.art



DEBORAH RAINSFORD

Drawing on layers of previous experience I explore memory and the impact it has on our sense of identity. By focusing on the use of colour and gesture I search for a visual expression of the emotions of significant moments. I explore those we choose to hold onto and those we choose to release, trying to capture what fades.

■ Instagram: @deborah_rainsford ■ Website www.deborahrainsford.co.uk



GABRIELA WITKOWSKA

My work focusses on textiles, materiality and the theory of abjection. I am fascinated by bodies, their grotesque layered interior and the constantly shifting external characteristics of aging. Skin changes over time into a fragile membrane, simultaneously becoming beautiful through its transformation; bodies are unpredictable.

■ Email: gabiwitkowska001@gmail.com





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 workshop and digital photography suites 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 COURSE

- BA Fine Art - A broad multi-disciplinary course developing practice across a range of disciplines: Textiles, Printmaking, Sculpture, Painting and Drawing and/or Digital Photography.

OR our specialist routes

- BA Fine Art with TEXTILES
- BA Fine Art with PRINTMAKING
- BA PAINTING AND DRAWING
- BA Fine Art with DIGITAL PHOTOGRAPHY

All can be taken either FULL-TIME (over three years, equivalent 5 days a week) or PART-TIME (typically over 5 years, equivalent 3 days a week).

This extensive programme is built around the key areas of drawing, painting, printmaking, sculpture, textiles and digital photography. The variety of options within modules allows students to work across these areas in a hybrid manner, developing a mixed or fluid/open Fine Art material practice OR to gradually commit to one of these discipline areas, developing a specialist material practice, if appropriate. This happens at the student's own speed as ideas develop.

The programme is a broad, inclusive, studio-based discipline. The curriculum is structured on the indivisible relationship between theory and practice embracing the dynamic interplay of material practice and cultural contexts.

1. Project/Studio/Degree-show (developing individual creativity and personal style).
2. Workshop (developing making skills, both digital and hand-making),
3. Critical & Cultural theory (underpinning the other two strands, with outcomes being essays/presentations inc. digital)

The focus on practical, technical, contextual research and key skills is designed to develop students' confidence in the process of making art, in the stimulation of imagination and creativity, in deepening intellectual powers and the ability to communicate, and establishes a framework of artistic practice that equips students with skills and creativity to operate effectively in the professional world. First and second year modules are underpinned by trips to see key artworks first-hand in galleries/museums.

The programme emphasizes and supports an incremental approach to individual progress and development. Students move through a staged curriculum from an introductory Level 4 (first year) where timetabled sessions are typically scheduled over 4 week days. There are 1-1 tutorials scheduled but there are also group projects/activities. In Level 5 (second year) and level 6 (third year) there's a drive towards increasingly independent and personally focused studio work supported by self-initiated proposals in smaller groups and with a greater focus on 1-1 tutorials to support individual development.

Students are introduced to new ways of working in order to develop new ideas, discover new processes and grow as artists. They have artistic freedom to develop skills/knowledge in their chosen material practice and are encouraged to develop intellectual curiosity and a sense of adventure, with an ability to deal with the unpredictable. The structure allows students to choose which skills to develop, which aspects of Critical and Cultural Theory to focus on, and to self-determine the direction of their own practice; there's no house style. Students learn to create their own negotiated pattern of work as they move towards their final year.

The route is supported by specialist academic and technical support with dedicated workshop facilities for traditional art techniques as well as selected digital skills. Students make use of specialist studio and workshop facilities (painting, print, textiles, 3D and IT). All Full time students and those doing Project/Studio/Degree-show modules have access to their own dedicated studio space.

In addition to the regular staff, on most weeks there's a visiting professional artist who gives a talk about their work, offers insight to their career trajectory and gives selected tutorials. Each student has an Academic Advisor and there is an excellent Disability and Dyslexia Team to ensure that all students are able to pass their degrees at the appropriate level. The Careers and Employability team support students with discussing job and career ideas, CV writing, job applications, postgrad study, practice interviews and offer specific inputs to fine art students on topics that relate to 'creative careers' and 'being an artist'. They also advertise and arrange events and the link careers and employability consultant delivers careers sessions within the degree schedule.

The programme supports a diversity of student intake from a broad range of background and age, with a strong commitment to life-long

learning and widening participation. Key elements within the Fine Art programmes have an outward-facing aspect:

1. Work placements in both the 2nd and 3rd years with external cultural agencies and/or the larger community give insight into how a passion for the Visual Arts can translate into a career and enable the development of realistic strategies towards graduate employment where creativity and an Artists' sensibilities are valued. Typically, these fall into the following categories:

- Galleries and Museums
- Schools and education
- Community, health, therapy
- Environment
- Marketing
- Self-employment as an artist
- Production Design for film – in place of this 2nd year work placement module there's the option to take an alternative module that introduces students to art direction, set & prop design and building techniques for film.

In one such recent project University of Chichester Fine Art students undertook a mural commission for a local art collector. Initially 'theoretical' the work was subsequently fully commissioned. The Commissioner said of the chosen artist: *"Her initial thoughts and drawings were impressively detailed and revealed a lot of research into oriental rugs which then led to her final design which we chose to commission for the stairwell. She was personable, thoughtful and a delight to work with."*

2. Digital skills support creative studio applications as well as building up confidence towards future careers.

3. Students spend their final year consolidating their work ready to be exhibited to the public at the Degree Show. This is a professional showcase visited by hundreds of visitors, at which significant sales are made.





The programme establishes a framework of professional artistic practice to equip students with a range of practical, cognitive and key skills to enhance each individual's ability to operate effectively in the professional world or to progress to advanced study. The degree leads to a variety of possible career outcomes post-graduation, most typically being a practicing Artist (full- time or part- time) alongside working in one of the following areas:

- Art Gallery or Museum - within education, curation or administration
- Artist Studio administrator
- Designer (graphic, web) or within IT
- Communications & Marketing officer
- Photographer
- Teacher (primary or secondary)
- Art technician or assistant
- Or undertaking an MA/PhD

STUDENT EXHIBITION PROGRAMME

The Tech Park plays 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. This culminates in the public BA Degree Show presented in 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 many others around the world.

TRIPS

Modules in level 4 and level 5 are founded on gallery visits (London or local) to give a context for work developed in studio and theory modules.

PALLANT HOUSE GALLERY, CHICHESTER

Pallant House 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.

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 printmaking, painting, sculpture, textiles, installation and digital art.

VISITING ARTISTS

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

RECENT GRADUATE

I chose to study fine art as it gave me a lot of room to my practice and experiment with different specialisms. It's so refreshing to have lecturers that can share their own work and specialise in so many different things.
Rebecca, BA (Hons) Fine Art graduate



“““

THE LEARNING ENVIRONMENT

Personal Studio spaces

All full-time students and those doing Project/Studio/Degree-show modules have access to their own studio space throughout. All students also have access to workshop areas and technical support.

Main studio and workshop skills and activities

- Textiles: Constructed textiles, weaving, felt-making, embroidery, papermaking, printed textiles, mixed media, installation
- Sculpture: Wood, metal (Welding etc), casting, plaster, ceramics, found materials, mixed media,
- Installation: appropriated materials, traditional and non-traditional art materials.
- Printmaking: Etching, screen-printing, relief printing, collagraph, lino/wood cut, 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 four.
- Digital: digital photography (bitmap), illustrator (vector), video and sound, installation etc.



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

- Opens early morning to early evening, 5 days a week, with weekend access by appointment.
- Personal studio spaces within open plan studios, allowing a flexible and negotiable approach to working; space is available for all full-time students and those doing Project/Studio/Degree-show modules.
- Specialist workshop areas: Textiles, Printmaking, Painting & life drawing, and 3D space for wet & dusty sculpture.
- An art materials shop
- A bookable project space
- A dark installation space for video and projection
- Digital photography – IT suite

The Tech Park

- Digital photography – further IT suites
- Specialist 3D workshop areas: Woodwork, Hot Metalwork, Plastics, Ceramic kilns, 3D scanning/printing and use of laser cutters,
- A first floor Gallery/Exhibiting space



DIRECTORY OF STAFF

Head of Department

- Michael Holley

Academic Staff

- Tim Sandys-Renton - Programme coordinator, Level 6 coordinator, admissions tutor
- Christopher McHugh - Level 5 coordinator
- Elizabeth Colley - Level 4 coordinator
- Matt O'Dell
- Neil Bryant

Art technicians and Associate Lecturers

- Anne White - Textiles
- Andrea Vassallo - Printmaking and painting
- Jericho Ivankovic – Sculpture

Course administrator

- Helen Nichols

External examiner for BA

- Richard Webb - Arts University Plymouth

Associate & Visiting lecturers from 2023/24

- Pete Codling
- Lucy Brown
- Laura Ford
- Kate Street
- Laura Buckle
- Pete Codling
- Madi Acharya-Baskerville
- Flora Duley
- Rebecca Partridge
- Allan Brown
- Julian Bell
- Sophia Lovell Smith



Future Artists 24

PREVIEW:

Thursday 27 June 2024, 5.30pm - 7.30pm

OPEN TO THE PUBLIC:

Friday 28 June - Friday 5 July 2024
Monday - Saturday, 11.00am - 4.00pm
Closed Sunday

VENUE:

St Michaels, Bognor Regis Campus.
Car park entrance off Felpham Way,
PO21 1HR

PLEASE NOTE: Car parking is pay by phone
Monday-Friday 8am-6pm £1.90 per hour.
All other times £1.35 set fee.

Selected work from twelve West Sussex and Hampshire schools/colleges; FINE ART, TEXTILES and PHOTOGRAPHY students in year 12 and 1st year of the Extended Diploma. The exhibition will reveal 'choosing Art' as a positive option!

- Bishop Luffa School
- Bohunt Sixth Form
- Chichester College
- Chichester High School
- City of Portsmouth College
- Fareham College
- Felpham Community College
- Havant & South Downs College (Alton and South Down Campuses)
- Oaklands Catholic School and Sixth form College
- St Philip Howard Catholic School
- The Regis School
- Worthing College



[CHI.AC.UK/FINE-ART](https://chi.ac.uk/fine-art)
#CHIUNI

FREE ENTRY

CAMPUS ADDRESS

St Michaels, 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

General open days 2024

- Saturday 22 June
- Saturday 12 October
- Friday 1 November
- Saturday 23 November

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.

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
- University of Chichester: Fine Art Department

SOCIAL MEDIA

- ✉ @Chichesterart
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- 📘 University of Chichester: Fine Art Department



INDEXICAL

Exhibition of Visual Art by Fine Art staff at the University of Chichester

Elizabeth Colley, Željko Ivanković, Christopher McHugh, Matt O'Dell, Tim Sandys-Renton, Andrea Vassallo and Anne White

Open Thursday 5 September – Saturday 14 September 2024
(closed Sunday 8 September) Viewing by appointment only.

Please email: h.nichols@chi.ac.uk or call 01243 816253

- 9.30am – 4.00pm Monday to Friday
- 12 noon – 4.00pm Saturdays

PANEL DISCUSSION: Thursday 12 September 6.30pm – 7.30pm
Free and open to public. To book email h.nichols@chi.ac.uk.

MEET THE ARTISTS: Saturdays 7 and 14 September, 12 noon – 4.00pm
Free and open to public. No booking required.

VENUE: St Michaels, Bognor Regis Campus. Car park entrance off Felpham Way, PO21 1HR

Please note: Car parking is pay by phone Monday–Friday 8am–6pm
£1.90 per hour. All other times £1.35 set fee.



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BY APPOINTMENT

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