

DEGREE SHOW 2019

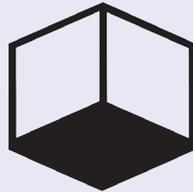
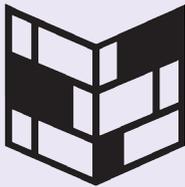
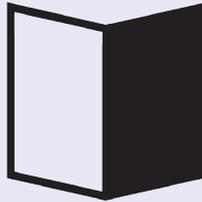
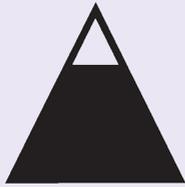
DEGREE SHOW 2019

UNIVERSITY
OF WORCESTER

UNIVERSITY
OF WORCESTER

ARTHOUSE

FINE ART (ART & DESIGN)



DR. RICHARD ALLEN

Course Leader, Fine Art

Welcome to the first degree show in the University's amazing new Art House and my last as course leader of Fine Art. It is the biggest and best yet. It has been a pleasure to work with this year's graduating students in Fine Art and Art & Design, who have challenged, provoked and made me laugh throughout their three years with us. I am proud of their independence and creativity and this degree show is a result of three years of critical and creative enquiry.

Art students are taught to be free agents, politically and creatively. They are encouraged to ask questions and to make new and exciting things to put into the world. This is what makes it a pleasure to teach art. In the past seven years, I have chased a giant rabbit around the studios, got wedged in a transparent memory tunnel, hammered 700 nails into a chocolate cake and set fire to as many pork pies as I can remember.

I wish all our graduating students the very best of luck in what comes next and would like to take this opportunity to thank everyone at Worcester for making my time here so memorable. I will, in many ways, be forever in your debt.

I am delighted to present this year's degree show of Art and Design students' work at the newly refurbished Art House building. The show represents the culmination of three years' intensive study by the students and the skill, imagination and creative ambition of each student can be seen in work throughout the final degree show presentations, and in this catalogue.

Art and Design at Worcester encourages students to find their creative voice by following their passions and interests and to try out new ideas using a wide and diverse range of media and techniques. This enables students to develop the rich connections between the differing fields of artistic practice; resulting in work that is highly individual, thoughtful, distinctive, and to a high professional standard.

The course also provides an excellent foundation for a wide range of careers and graduates have a strong sense of what their next steps will be and equipped to make and take opportunities. I would like to congratulate them on their achievements and as they begin this new chapter in their lives, I wish them every success for the future.

MAUREEN GAMBLE
Course Leader, Art & Design

CHERIE BAGSHAW

Cherie Bagshaw's practice follows from an interest in the process of art itself and the effects art has, both on the artist and the viewer as an expressive state. Bagshaw's inspiration for this work possibly derived from her boyfriend, who is studying a biology degree, therefore introducing an interest in the microscopic. From this, Bagshaw thought about the more common things that are viewed through a microscope, living things in particular, which led to considering the more unusual things to be viewed under a microscope starting with wallpaper, and then her own paintings. Bagshaw explores ideas in detail, currently doing so by creating paintings from microscope images of previous works. This discusses ideas of herself as an artist being dissected but also highlights micro images of paint and the relationship between what we see and what is actually there. A further influence is photographer Steph Mantis who is a photographer who focuses on the microscopy of unusual foods, such as fried chicken and honey. Bagshaw's paintings often result in more abstract appearances which leaves the viewer unaware of the original subject matter, an element that fascinated her and is now driving her to produce more abstract pieces.





EMILY BARRETT

www.instagram.com/outlandishworship/

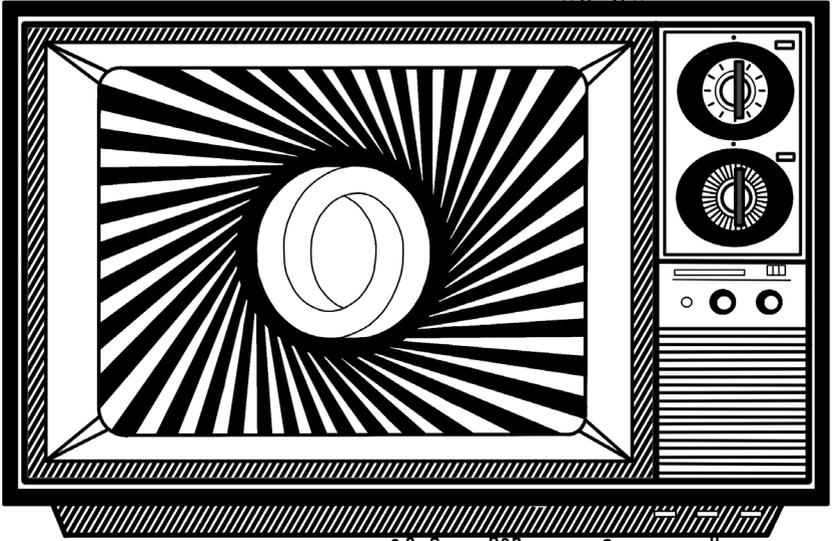
Emily Barrett's work embraces the audience's mind through the use of sound, found objects and film. Combining these three sectors Barrett creates spaces that encapsulate the senses and harbors the spectator's attention in order to create a meeting between them and her work, as each work and space has its very own personality.





ZOE BOSWELL

www.instagram.com/somethinglikeartmaybe/



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EMILY BRUBAKER

https://www.instagram.com/brubaker_emily/

Emily explores the idea of leaving a painting incomplete to show the process of painting, such as the under-layers, through portraits and figures of nude women and animals. The women usually have a sad/vulnerable feel to them, yet are painted in bright, contrasting colours. The paintings have an initial cheerful appeal due to the colour choices, but upon further inspection the figures stand alone with somewhat emotional gazes.





HARLEY COLE

https://www.instagram.com/_interiorexposure/

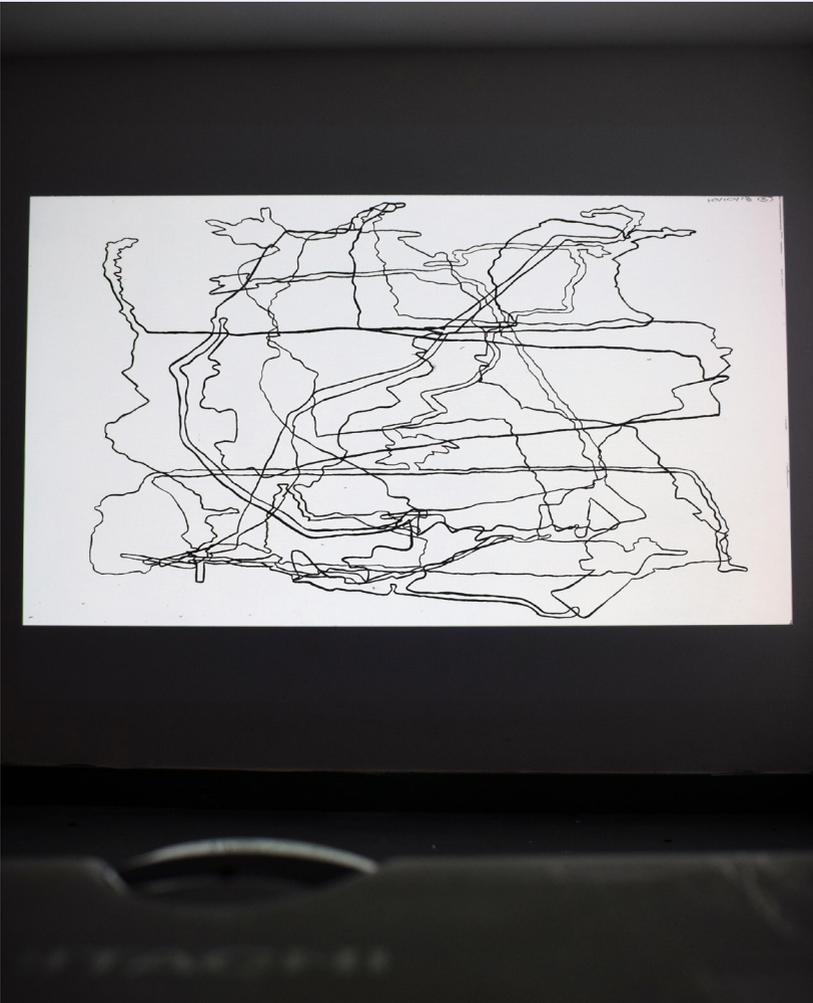




SHARON DHESI

www.instagram.com/sharoncreates_/

Sharon Dhesi is a Birmingham artist who also has experience in the fields of graphic design and illustration. Dhesi toys with the idea of free will and challenges the theory of whether it is an illusion through her work. She's done this by recording her movements of her day to day routines for the past academic year. These GPS recordings are then translated in various mediums such as pencil, paint and vinyl to create her art work, this being done with the intent that the element of illusion comes forth with the use of endless line-work.





LORNA

www.lornakayhorton.com



“An artist can show things that other people are terrified of expressing.”
Louise Bourgeois.

“I’m still very sure that painting is one of the most basic human capacities, like dancing and singing, that make sense, that stay with us, as something human.”
Gerhard Richter.

Based in the Midlands, Lorna’s ability to address real life experiences such as domestic routine, are incorporated into her large scale, abstract paintings. Her solo and degree show collection is being shown under the title of Spirit, Reason and Appetite, inspired by the philosopher Plato and some of his ideas on society. Lorna reflects on her fear of homelessness in life’s social economical pursuit of happiness aka the rat race. The abstracted paintings grow as the addition of each paint layer multiplies, creating textures that stimulate sight and touch. The purposeful use of the artist’s emotional response to the research she acquires is then transformed onto canvas through the application of paint and cold wax through physical hand and body movements. Size plays an important role in Lorna’s work as she intentionally creates imposing, almost vulgar canvases that are hard to ignore. The layers of paint applied create circular voids where the colours become less saturated as you venture deeper into the void areas.

“I dream, I read, I imagine, I feel, I fear, I link, I paint.”
Robert Rauschenberg.

She does not plan her paintings, instead preferring to read, research, people watch and feel before picking up a paintbrush. Her assimilated thoughts which manifest into dreams fall out onto the canvas through emotionally charged textured strokes of acrylic, oil and wax. Including conscious and subconscious imagery, the abstraction process invites and allows the viewer to interpret the marks in any way they choose. This technique is both her mentor and method.

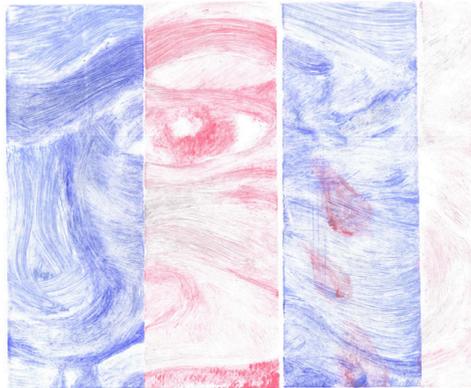
The deliberate, yet unplanned interference caused by Lorna’s emotional involvement can be felt in the pieces, often described as ‘impending’, ‘tense’ and ‘threatening’.

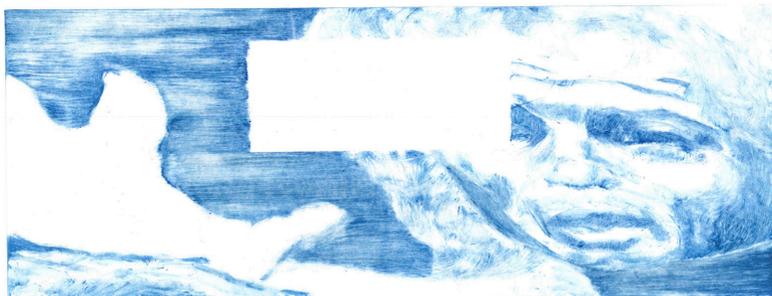
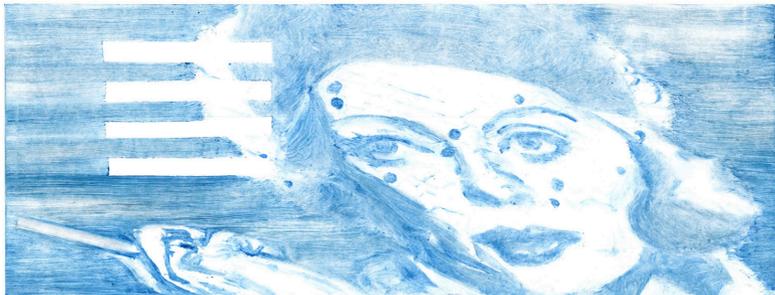
“Fear is something that can’t be touched but can be felt. Fear can repel, or pull you in.”
Lorna Kay Horton.

TOM JEFFERIES

<https://www.instagram.com/tomjjefferies/>

Tom Jefferies carries out his practice through the production of unique mono prints that adhere to rules he has predetermined. He has an interest in the historical implications of colour and negative space and how this compares to a contemporary reading of these same characteristics. The subjects of his prints are, for the most part, taken from various films, the works also reference current technology and cinematic visual language. Film, as well as other popular medias, also act as a historical reference point for the artworks, as the media created within a certain time is a direct reflection of the society that consumes it.

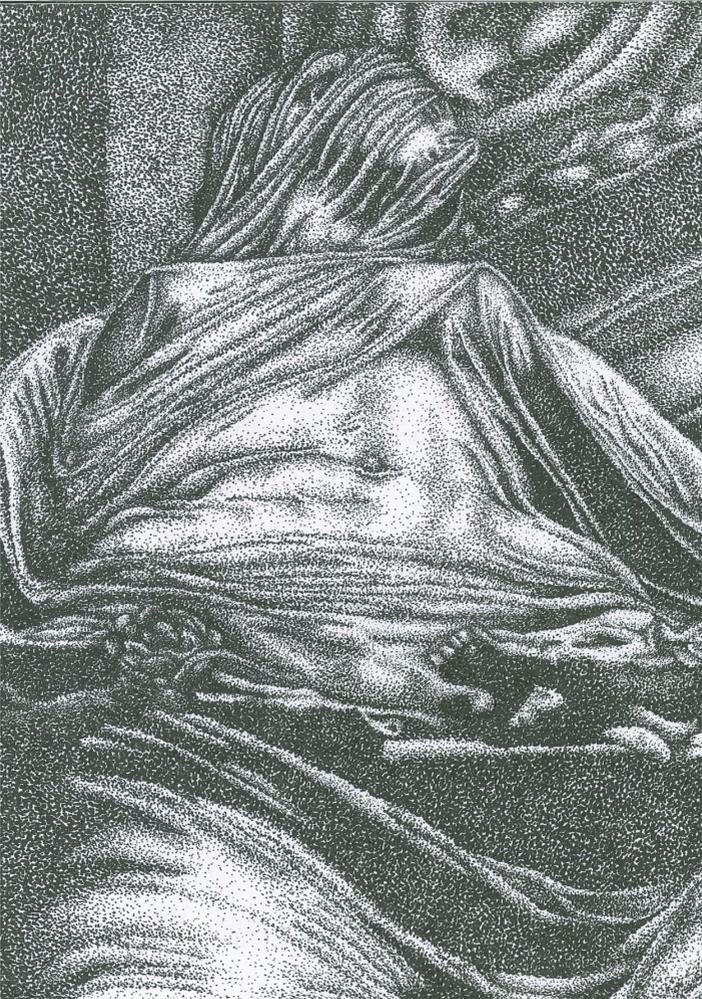




ABIGAIL LAKE

<https://www.instagram.com/lakee93/>

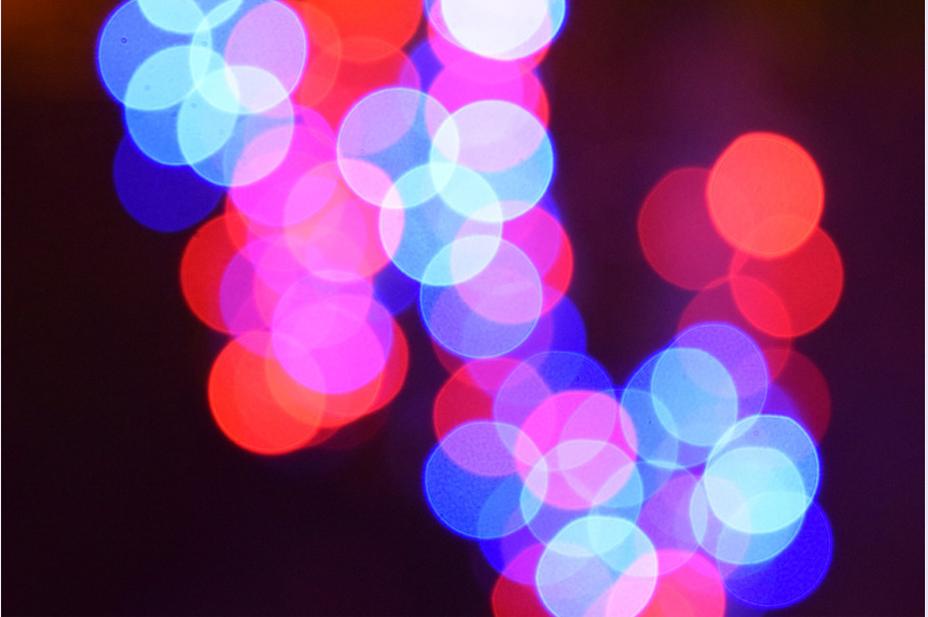
Abigail Lake is an artist based in Bromsgrove. She first started her University experience at Aberystwyth School of Art before transferring to Worcester University where she could be more flexible with her work. Which lead Lake to explore new mediums. Lake found solace through pointillism, which has led her to create a variety of portraits, some of which focuses on The Veiled Vestal Virgin a marble statue carved by Italian artist Raffaello Monti in 1846. As well as other veiled statues, Lake focuses on the obscurity the veil offers as barrier between the subject and the viewer.

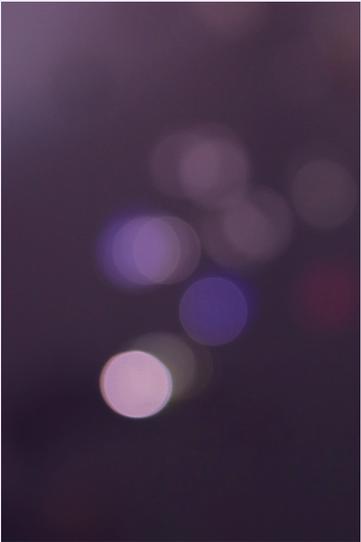
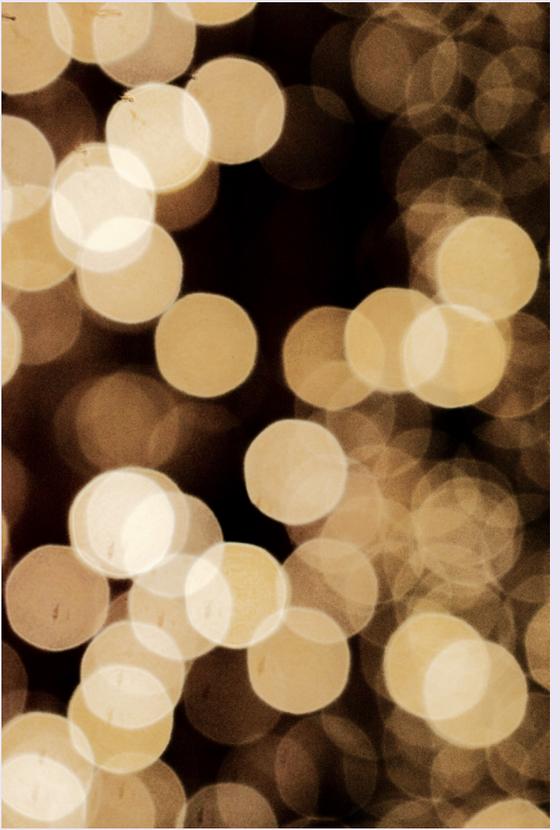




BROGAN MCLAUGHLIN

Brogan Mclaughlin's experience at university has had ups and downs but her main focus was to try and enjoy herself and watch her creative mind grow. Mclaughlin's favourite quote "we don't make mistakes, just happy accidents" has used this to help Mclaughlin understand her work as that's how she began making this style of artwork and became such a super fan of circles. This course has allowed Mclaughlin to focus on the most important aspects of her work, that being colour, form and composition. For Mclaughlin these factors are the building blocks to anyone making work in the creative industry and she will carry on using this throughout her life.

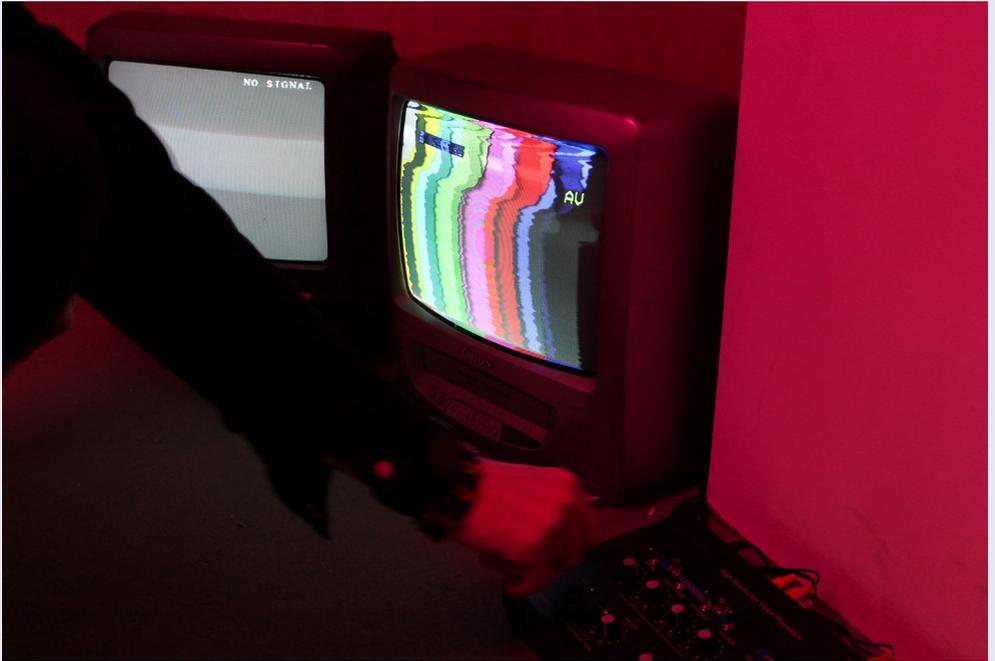




JIM MIDDLETON

<https://www.instagram.com/jmwmart/>

James Middleton presents audio visual work manipulated and generated through a hybrid of both digital and analogue mediums. Through the misuse of computer software and the utilisation of today's outdated technology, he is able apply techniques within his practice to play with the concepts of chance and control within art.





REBECCA MYATT

<https://www.instagram.com/Redmyatt>

Rebecca Myatt has always had a passion for movie making, recreating objects and set designs off movies and TV. Rebecca's interests have driven her to learn model making and casting. She uses different mediums to create her work including wood, resin, clay, porcelain and foam.

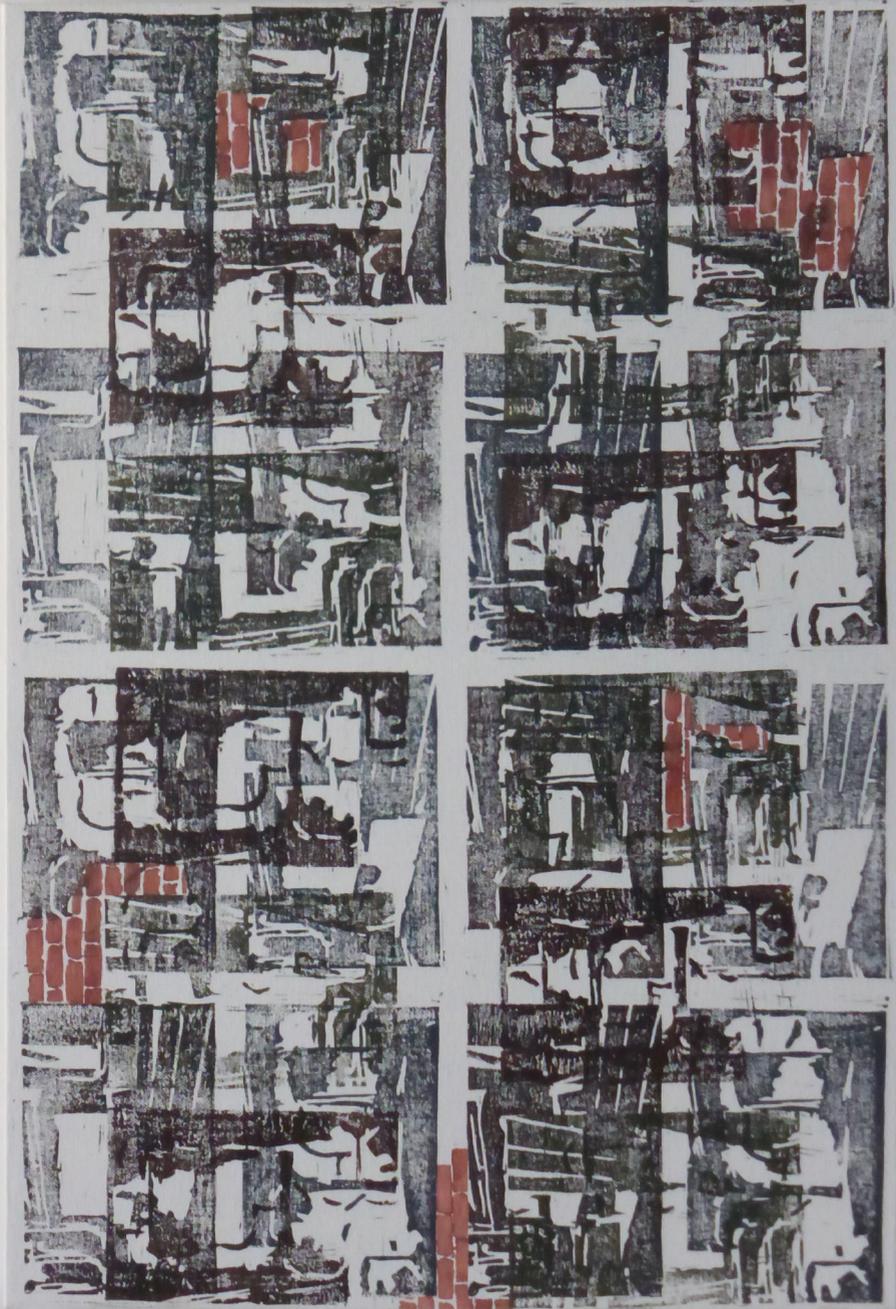
Rebecca strives to create realistic, recognisable and detailed sculptures that the viewer can engage with. It was this recognition that she likes to use, twisting it to highlight subjects or ideas. Using emotional ties to objects and scenes, redirecting them to her chosen subject. Taking the fictional and make-believe, recreated with everyday problems. Giving faceless real world victims a cartoon counterpart. Some of topics she has looked into are global warming, domestic abuse, poaching, commercialisation, ocean pollution, the effects of social media, defacement and graffiti.





CHARIS NEAL

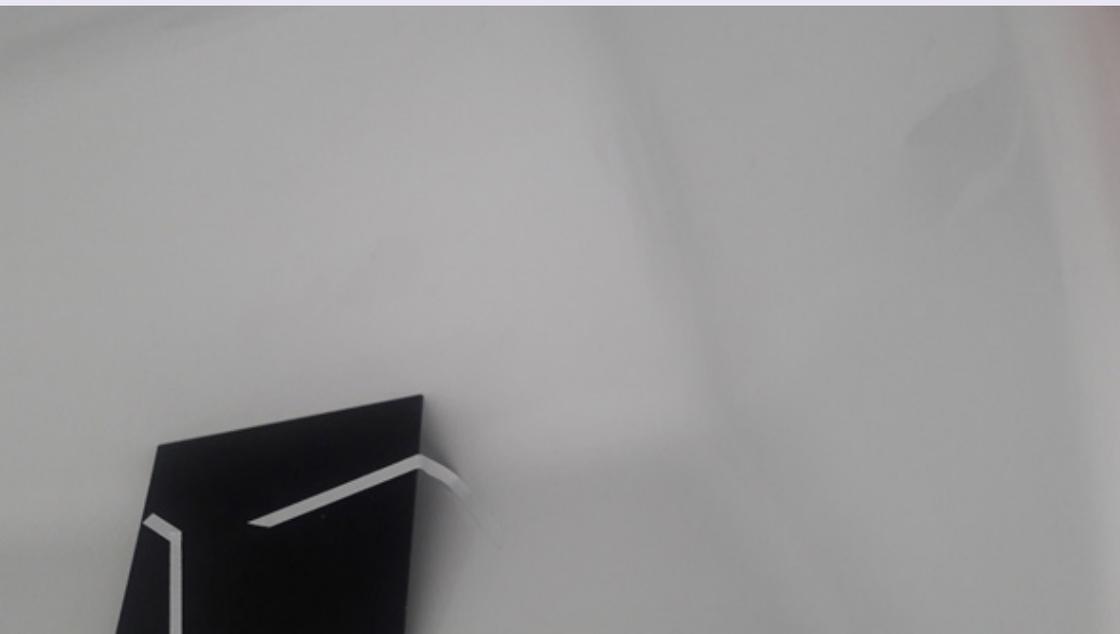
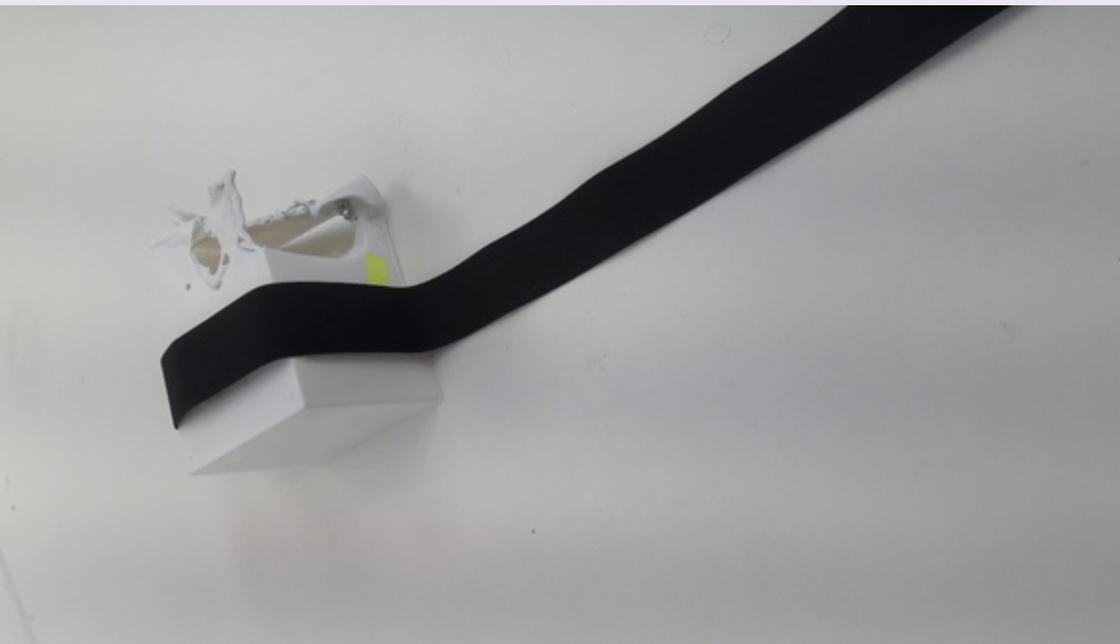




SOPHIE OLIVER

www.instagram.com/s_ophieoliver/

Through doing custom trainers alongside degree Sophie Oliver has been shown an insight into the characteristics of the methods of self-presentation and confidence. Through this Oliver has presented vulnerability through abstract forms, and demonstrate the different ways in which people will present themselves as methods of protecting oneself and their emotions. The abstract work aims to portray the various ways in which people may try to conceal their insecurities, such as: defensiveness, overcompensation, shielding, distraction. Her aim is to make work that is deceptive in its nature, that the image being put forth by individuals can be transformed when weaknesses are perceived. This is explored through uses of materials that incorporates the man made and industrial items, with more natural and organic features that are reminiscent of the fragility of human nature. The materials also aim to illustrate the volatile nature of self-presentation, for example: by giving the sculptures superficial support with weak string. The materials used vary from piece to piece, but it always aims to contrast with the more artificial industrial and factory-made materials such as different textures of plastic. It is intended that the artificial, man-made materials are undermined by real human imperfection and authenticity reflecting out of the work.



BETHANY OWEN

www.instagram.com/linearcompositions/





JENNY PEET

www.instagram.com/jen_finea/

Jenny Peet's art is based around the superstitions and apparitions implanted in everyday life. Her work documents the cataloging of photographs and film footage of daily and rather mundane activities which are paired with ritualistic fabrication. This comes from a primarily biographical side, which has helped Peet develop an understanding of the definitions of life and the theory of spiritual presence. Peet's work with installations and sensory aids such as sound, sight and smell, to create vacuum of spiritual awareness. The focus of her work is bodily presence within her own depictions of photographs and film, but also in the participation of Peet's exhibitions- personal interaction is key to the pieces, whether someone has an intimate connection with the work due to personal experience, but also having her work inflicted upon someone due to the close, and singular interaction they have with it. Peet's practice plays with the distinction between shared comfort and isolated paranoia, in correspondence with individual superstitions and ritualistic routine.





JOELY PENNERY

Painting, Portraiture.

Portraiture is explored utilising medias of oil and acrylic paint, primarily working from images. The work uses the process of scraping back and removing layers, producing texturally interesting and distorted portraits. Pennery's work is driven by contextual influences such 'The Problem of Pain' by C. S. Lewis, which explores the relationship of how we as human beings belong in life and what drives the good and evil. The portraits influence the viewers perception of the subject through expression and use of colour, whilst exploring how the portrait becomes an object as the subject sinks and merges into the painting.



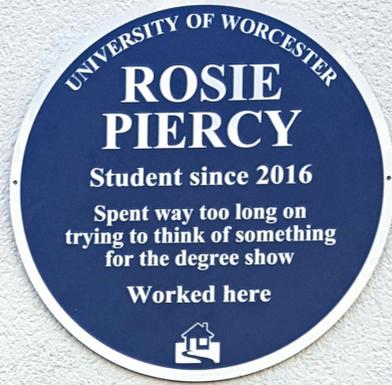


ROSIE PIERCY

www.instagram.com/rsprcy/

Rosie Piercy's work is interdisciplinary, including text, digital images and sign-making, situated between public art and institutional critique. The context of the work often uses site specific tools to communicate with a public audience. Whilst often exposing subtle political happenings, feelings and discomforts.





VERONICA PONOMARYOVA-STEPNAYA

<https://veronicaaaps.wixsite.com/portfolio>

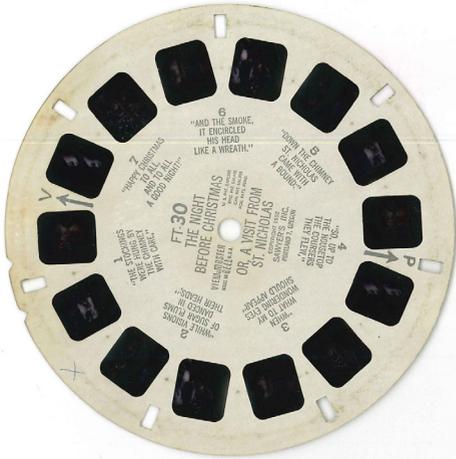
What do we know about the brain? We know the different localisations, we know that our memories lie within, we know that we cannot function without it. However, we do not know how does the brain, consciousness within our brain, make us who we are. Veronica is an artist from Russia, half American, half Russian, located in the UK. Veronica began her artistic career with paintings, such as portraits and landscapes. However, for the past two years I have mostly created installations and performance pieces in an attempt to discover the secrets that lie behind the brain, currently viewing the contradictory theories and ideas behind consciousness, mind and memory.

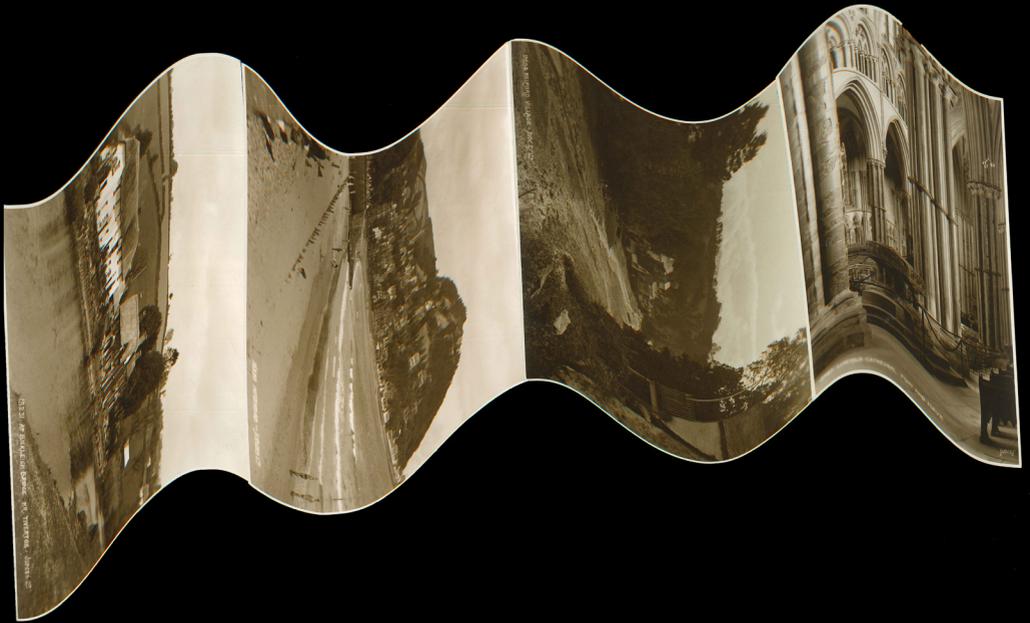




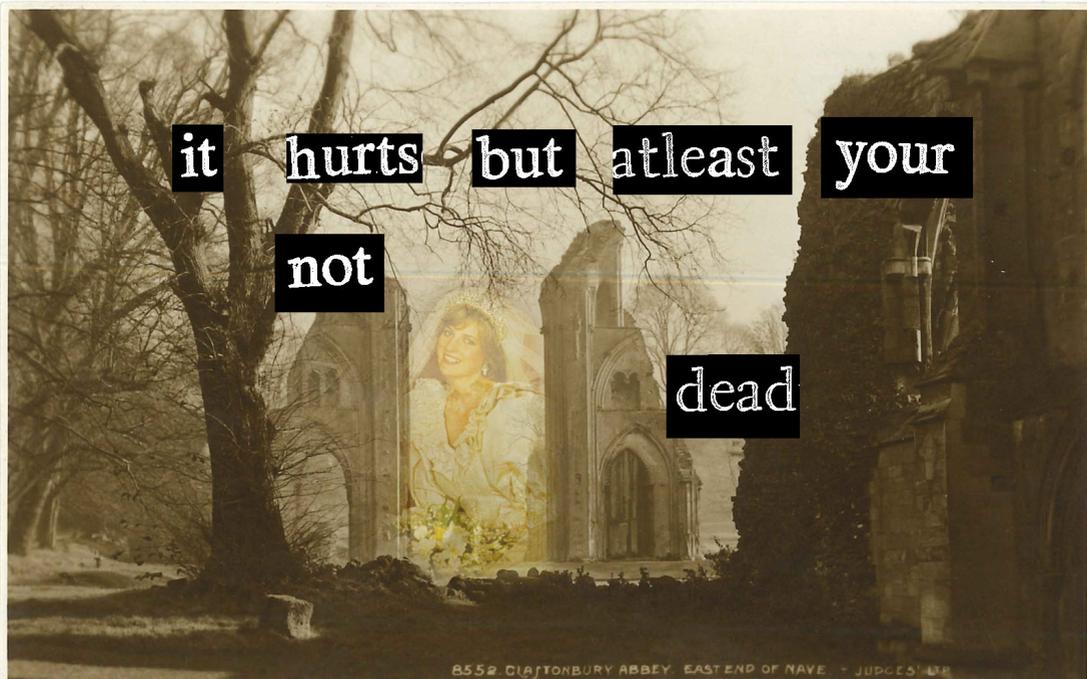
LUCY ROBERTS

www.instagram.com/lmr_art/





it hurts but at least your
not dead



8552 CLAYTONBURY ABBEY EAST END OF NAVE - JUDGES' ARS

ELLIE SUMMERS

Ellie Summers practice has come from the discovery and exploration of an abandoned village called CARE. This village was home to over 50 residents, all of which had a learning disability and relied on the assistance of care staff to go about their day to day life. After its closure, the village was stripped of its identity but many things were left untouched and standing alone with only the memories of once before clinging to them. It is these memories and the idea of 'home' that drives Summers work and she has tried to capture these feelings and recreate them within a gallery environment. Summers aim is to bring the audience into the world in which she discovered and tell the stories of the residents and care staff that once inhabited this empty space.





LUKE TANDY

www.lktandyart.myportfolio.com

University of Worcester has offered Luke Tandy the chance to combine the two things he loves most in life: Fine Art and Illustration. In Tandy's three years at the University, he has learnt so many new and brilliant techniques of how to make art other than using pencils or paint, such as printing, sculpture making, abstract painting, building stained glass windows, rubber stamp making and many other techniques including the Gold-leafed altar piece that Tandy has spent third year making. Before coming to the university, Tandy was uncertain on what he truly wanted to do with his art and where to take it. However, thanks to the course Tandy specialises in history themed art. To be more specific, Tandy very much enjoys making art of 20th century military history, which is both educational and interesting to look at. He makes these by often doing pencil and acrylic paintings, along with also using fine liners and watercolours.





HARRI





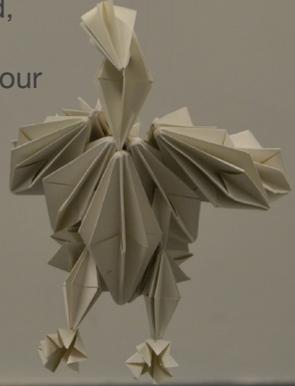
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BELLAD.

SOL.
MEX. ADONMAT
(TONIC)

NATASHA CLARKE

<https://natashaclarke.wixsite.com/portfolio>

Natasha Clarke's current art practice follows a sculpture-based route, using paper as a medium to create conversations around, nature, knowledge, fragility and loss with hope to highlight ideas of the human conditions affects on our natural world. Clarke's currently approaching this through the use of anthropomorphized bird characters.





NICOLA ESSON

nixsession.wixsite.com/nicolaesson

Nicola Esson is a Plymouth based artist, her work primarily focuses on the relationship between the human form and landscape, this is created using the medium of acrylic paint on wooden board and canvas ranging in size. The artwork looks at the identity a human form creates just from the structure and physique and these are composed into a design to represent and link towards a landscape. With the most recent artworks directing towards how absence within the paintings evoke identity but rather between ideas of the body vs the bodily. Where wooden boards of similar size were painted in one continuous painting creating a horizontal landscape. This stemmed from the documentation/ photographing of the human form and identifying the contours, dips, and lines within the form that can be seen in certain landscapes. Being influenced fully by societies and the audience/ viewers of the artworks and of genders, bodily characteristics and how these paintings have a powerful presence when displayed due to the strong ideas it possesses.





ANAIS GOORRIAH

<https://anaisanaisart.wixsite.com/home>

Anais Goorriah's practice revolves mainly around paintings and sculpture. Drawing from the ideology of the Vanita's painting movement to create a series of painted panels, she works in oil paint as a way to capture an instance in time or memory making it permanent and free of the damage of time.



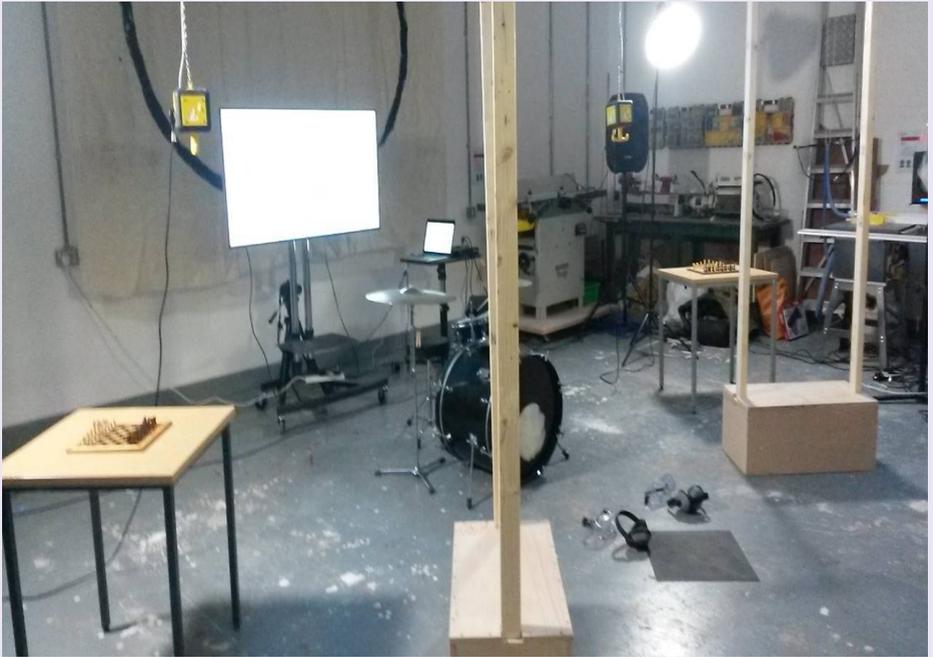


GEM MADHAS

www.instagram.com/gems_performance_art/

Gemma Madhas's overwhelming passion for art developed when she created 3D models of imaginative locations and soon did she know it, those 3D models became life-size interactive pieces. In that space, she would present herself playing a game and ask for audience participation. During the making process of any of the performances, Madhas became completely immersed with the character and that is when she realised that being on stage is where she belonged. Hearing the applause at the end of the performance is what she treasures most, as it was confirmation that she had performed the role convincingly and enthusiastically. This experience makes Madhas think outside the box, making her continue the journey of creativity as it enables Madhas to express herself. Her specialty lies within comedic roles as she loves to entertain audiences by creating humour and making people feel joy and she does this through Performance Art.





ASHLEIGH SMITH

www.ashsmith97.wixsite.com/portfolio

“Lines, I insisted, are phenomena in themselves. They are really there, in us and around us. Indeed, there is no escaping them, for any attempt to flee, we only lay another one. It takes only a moments reflection to recognise that lines are everywhere. As walking, talking and gesticulating creatures, human beings generate lines wherever they go”

-Tim Ingold





Thanks to all the staff at the Garage Studios that has become our home for the past three years.

Firstly, to the Fine Art lectures; Richard Allen, Jess Mathews, Mark Gubb and James Fisher, and the Art and Design lecturers; Pippa Galpin and Maureen Gamble, for the talks and tutorials that helped us find our own practice, grounding us as students to then enter the art world. Also to the guest lecturers Niki Russell and Nat Pitt whose guidance shaped an understanding and progression through modules of the course, sharing knowledge into contemporary art outside the university.

Secondly, we'd like to thank the technicians; Dan Roach, Hannah Davies, Amber Sparrey and Luke Routledge- for the help making our time less stressful technically, but also in addition to being empathetic and a source of support, borrowing one mug at a time.

Thank you to Meadow Arts for collaborating with the university with funding the Artist talk series each year, leading us to new ideas and artists who we may not have come across without.

**FINE ART / ART & DESIGN
2016-2019**

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CHERIE BAGSHAW
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ZOE BOSWELL
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LORNA
TOM JEFFERIES
ABIGAIL LAKE
BROGAN MCLAUGHLIN
JAMES MIDDLETON
REBECCA MYATT
CHARIS NEAL
SOPHIE OLIVER
BETHANY OWEN
JENNY PEET
JOELY PENNERY
ROSIE PIERCY
VERONICA PONOMARYOVA-STEPNAYA
LUCY ROBERTS
ELLIE SUMMERS
LUKE TANDY
HARRI
NATASHA CLARKE
NICOLA ESSON
ANAIS GOORRIAH
GEM MADHAS
ASHLEIGH SMITH



University
of Worcester

FOREVER IN DEBT