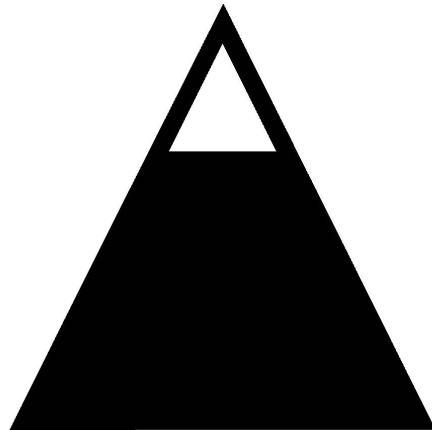
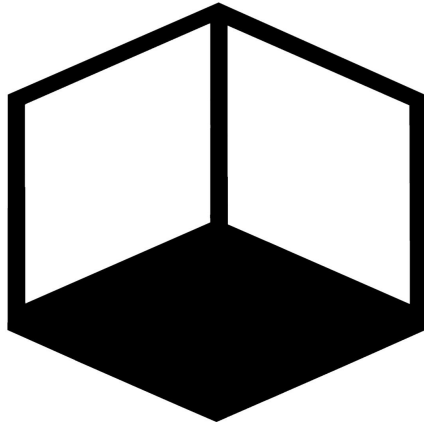
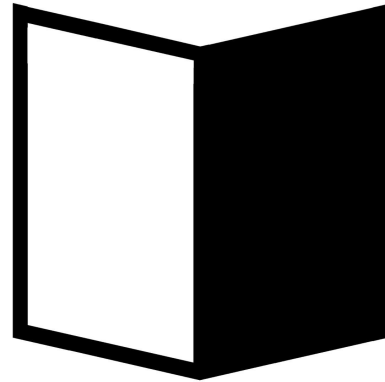
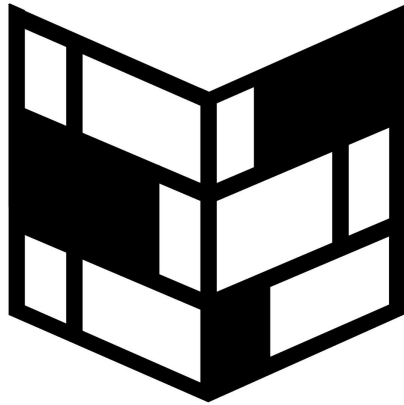


FINE ART



UNIVERSITY OF WORCESTER
SCHOOL OF ARTS





PAINTING

DRAWING



SCULPTURE

PRINTMAKING

PHOTOGRAPHY



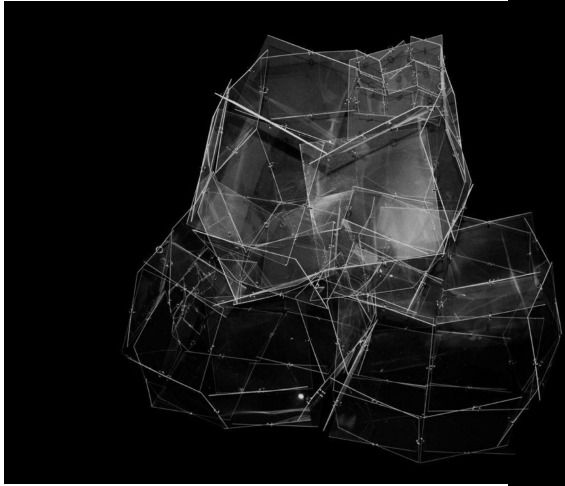
FILM MAKING

INSTALLATION

PERFORMANCE



SOUND ART









WHY STUDY ART AT WORCESTER?


Our Fine Art course combines visual art practice with critical studies and places a strong emphasis on studio making.




Fine Art is at the forefront of cultural production, exploring new terrain and challenging existing ideas. Our course will allow you to become part of this momentum by entering into a community of artists at Worcester. You will have the support and encouragement needed to extend your creative work and ideas into new and unexplored areas.



During the course, you will create a substantial portfolio of work to showcase your technical and creative talents, culminating in your final degree show. The theoretical side of your degree will enable you to put your work into context, explaining the reasoning behind your choice of subjects and why you used certain materials.



You'll also have the chance to build professional skills and networks through exhibition making and collaborations with practising artists.





**PLAY, RIGOROUSLY.
MAKE. MAKE MESS.**

- **DO ALL OF THE THINGS THAT
YOU THINK AREN'T WORTH
DOING.
BE LIVELY. BE WEIRD. BE
CURIOUS.**
- **DRAW.
OPEN YOUR EYES WIDE AND
NOTICE PECULIARITIES.
THINK ABOUT THINGS BIGGER
THAN THAN YOURSELF.**
- **SHARE. UN-KNOW.
ASK QUESTIONS. DISCUSS.
HELP EACH OTHER.
EVEN THE MOST MUNDANE
RITUALS DESERVE ATTENTION.**
- **LEARN TO FAIL, AND VALUE
YOUR MISTAKES.
HAVE CONFIDENCE.
LAUGH AND BE EXCITABLE.**





WHAT IS STUDIO PRACTICE?

Studio practice is the making of a range of contemporary art forms, supported by technical facilities and staff expertise. These include drawing, painting, printmaking, performance, installation, object making, video, digital and lens-based work.



You will learn how to:

Experiment with ideas and materials and develop strategies for making that support your development as an engaged and resilient practitioner.

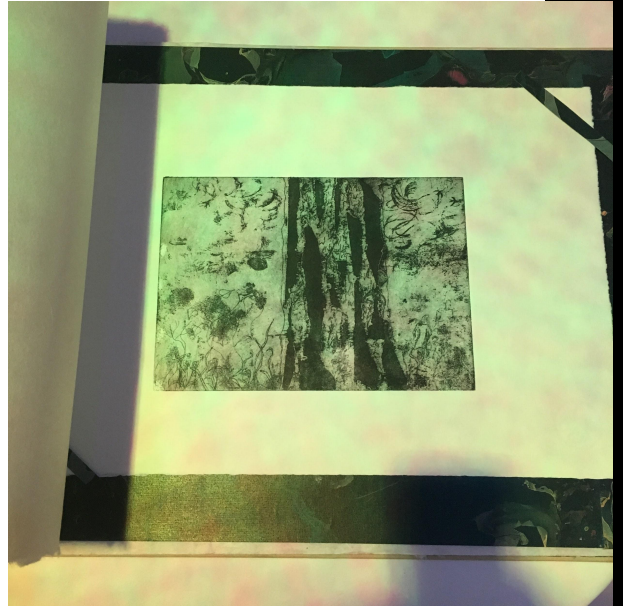
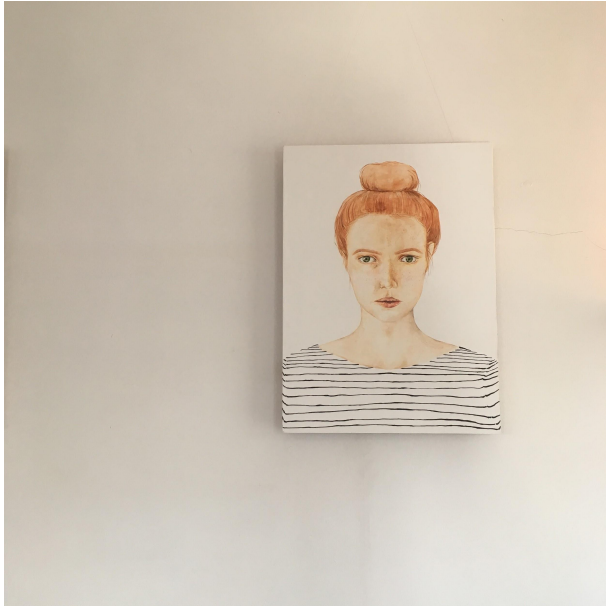
Transform your visual research and conceptualise your subject matter towards becoming a critically aware, problem solving enquirer and researcher.



Develop a coherent visual practice through making and the refinement of your working methodology.

Become a highly employable, enterprising, creative and professional practitioner able to seize opportunities presented by the visual arts and associated fields of work and enquiry.





THE ART HOUSE



In 2019 the Fine Art course is moving to amazing new studios at the city Art House. New facilities include public galleries, print workshop, and bright studio spaces in addition to the construction spaces available at the Garage Studios.





- **Your Studio Space** - Over the three years of your degree you will build your own space within the studio – this will be your space that can change in response to your making needs. The studios are open 5 days a week for you to use, with flexible working outside of these times.

- **Gallery and Project Spaces** – Alongside your studio space there are also a number of exhibition and project spaces. These are always kept clear for students who might need somewhere to create an installation, photograph work, rehearse a performance, or display a body of work.



COURSE STRUCTURE

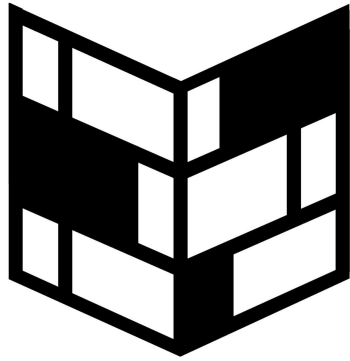


The degree is taught as a single programme to support you in developing an individual studio practice. You will be expected to be in the studio as much as possible to independently build your practice.

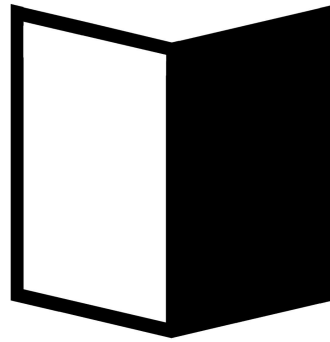


The course is structured around four key aspects of studio practice: **Making, Research, Site, and Exhibition**. Each year you will undertake four modules (two for joint honours students) that will engage with these aspects and will build to give you a holistic understanding of how your practice is developing. These modules are all taught together so that each week your independent making time will be supported by a number of contact sessions with the tutors.

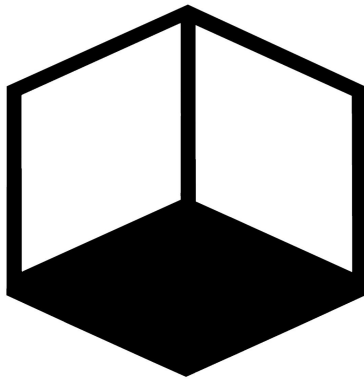




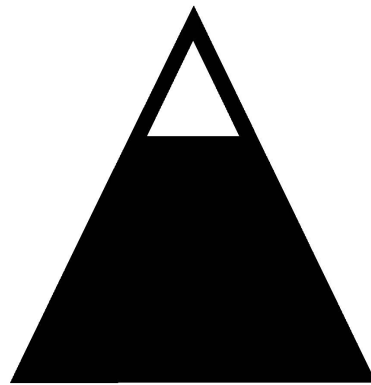
MAKING



RESEARCH

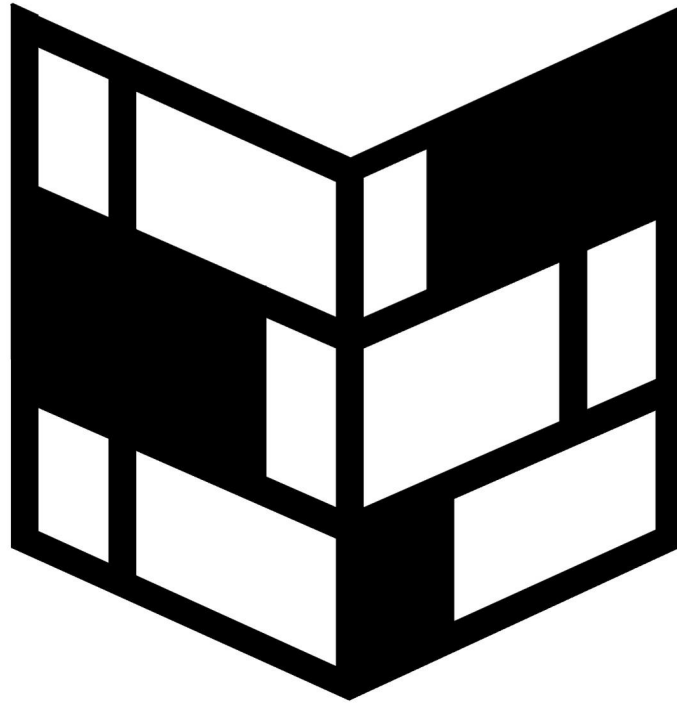


EXHIBITION



SITE

MAKING



Year 1 Studio: Space, Surface, Time

This core module focuses on material experimentation through a series of structured making tasks. You can make drawings, paintings, prints, objects, sound works, films and performances, all supported by tutorials groups crits, readings and lectures.

Year 2 Studio: Experimentation, Presentation, Reflection

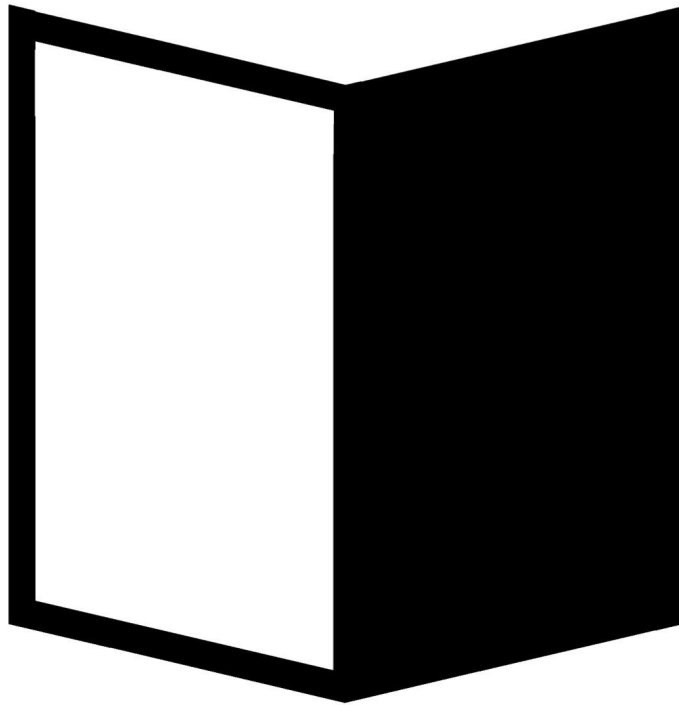
This core module focuses on establishing an independent making practice through continued experimentation with materials, presentation, peer critique and reflection. You will make a proposal about the practice that you want to make. At the end of the year you will curate a public group exhibition to show you work.

Year 3 Studio: Exit Portfolio

This core module focuses on independent practice and the Degree Show. You will present your first solo show and build a portfolio for the future.



RESEARCH

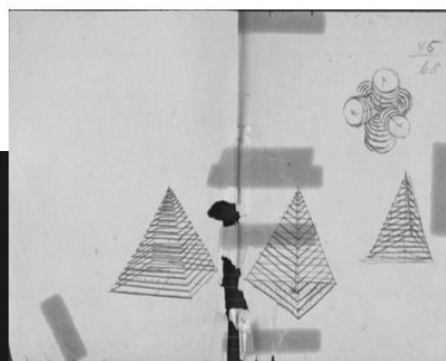
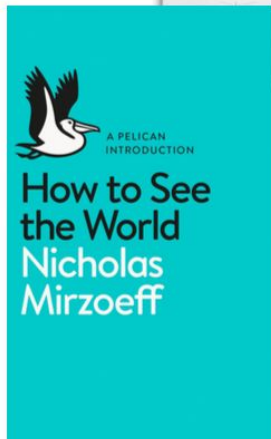
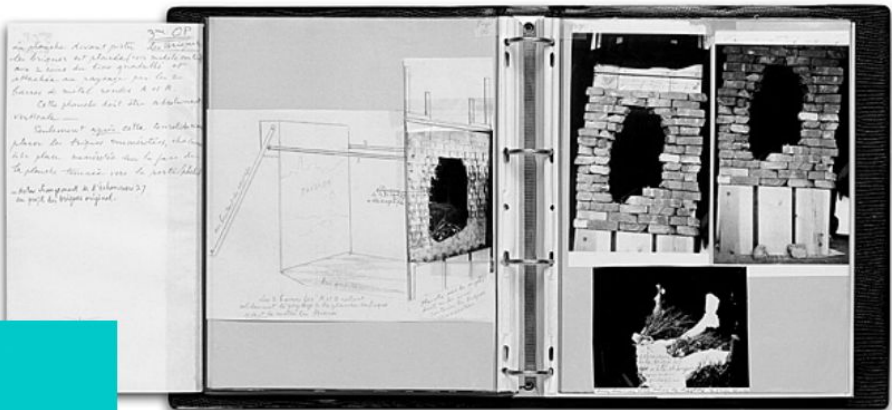


Studio practice is built upon visual research and a critical engagement with the world. You will be introduced to artists, contexts, concepts and philosophies through which you can develop your practice. You will build a set of critical skills to read images, events and environments as well as research strategies for drawing and image making. All of these elements will be captured in your sketchbook materials. You will read, draw, make photographs and films and write about what you are looking at and what you are making.

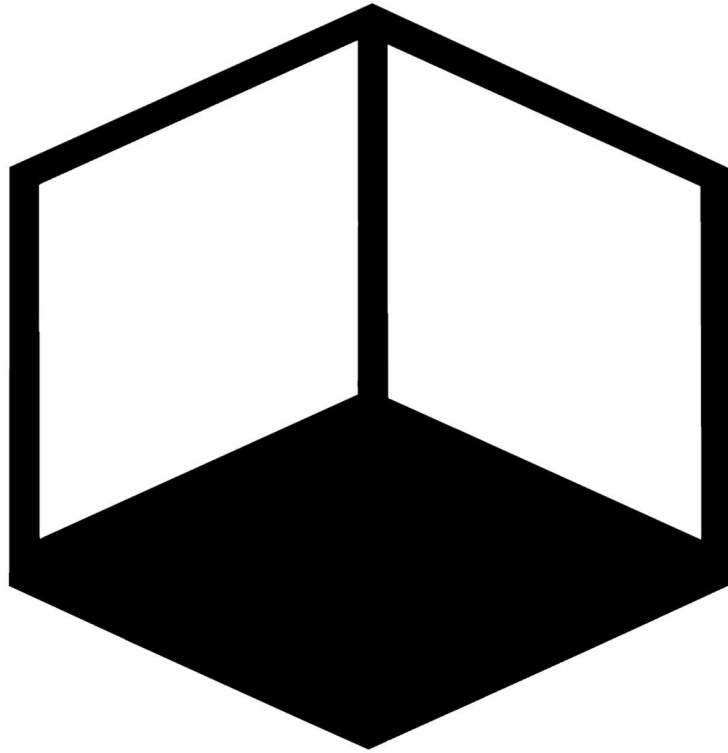
Year 1 Research: *Looking through Writing*

Year 2 Research: *Writing as Practice*

Year 3 Research: *Critical Commentary*



EXHIBITION



Imagining how your work meets the world is central to the degree. Throughout the course you will get the opportunity to present your work in the gallery and project spaces in the Art House and get feedback from specialist staff, visiting artists and your peers. You will develop technical skills for how to present and display your work. In the third year, you will construct your own solo show in the Art House and present your work as part of the School of Art Degree Show.

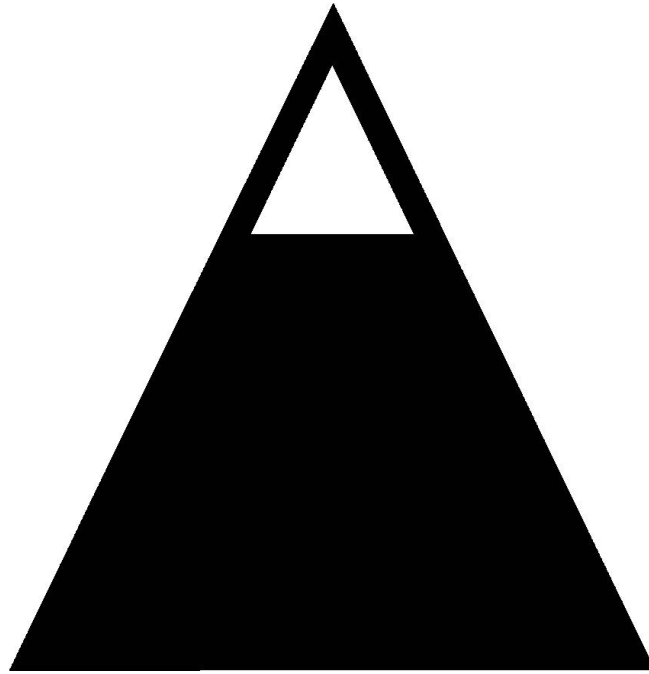
Year 1 Exhibition: *DIY Publishing*

Year 2 Exhibition: *One Day Propositions*

Year 3 Exhibition: *Solo Shows*



SITE



Students at the Art House are encouraged to engage with the culture and politics of the wider world. The site strand considers how art making is situated within the world and where it appears. This includes exhibition visits, museums, archives, artist-run spaces, and guided walks. In year 2, students engage with a number of sites within the city to create a week of public exhibitions and events.



Year 1 *Site & Participation*

Year 2 *Site & Public Presentation*

Year 3 *Site & Context*



TEACHING



Unlike many other degree courses, a fine art degree isn't delivered through academic lectures alone.

Tutorials - the studio tutorial - that is the discussion between tutor and student in the presence of your work - remains the principle form of teaching and learning in a fine art education.

Group Crits - like the tutorial the group crit forms an essential critical strand of the teaching and feedback that you will encounter. These are opportunities to present finished work or work in progress to a group of peers, that will then be discussed.

Seminars - these sessions focus on the exchange of ideas, promoting argument and debate. They will often be delivered in response to something that you have been asked to look at, this could be a reading, a film or an exhibition.

TEACHING



● **Lectures** - these are platforms for delivery of contextual and critical discourse. During these sessions you will develop your knowledge around subject areas, disciplines, and thematic concepts.

● **Workshops** - these are used to develop your skills and will often take the form of a demonstration before providing you with individual and/or group opportunities to practice and extend these skills through mini projects with technical support.

● **Studio time:** this is a crucial aspect of the course. You are expected to develop your own areas of study. You are expected to take this forward through research, experimentation and the development of a range of skills required to create a body of work.

ASPECT L

THE GARAGE STUDIOS

29TH NOVEMBER 12.00PM

LAUGHTER with DR. RICHARD ALLEN

5TH DECEMBER 5PM

RUINS with SEAN EDWARDS

4TH JANUARY 5PM

FORENSICS/BONES with DR. JAMES FISHER

9TH JANUARY 5PM

SCENERY with JESS MATHEWS

6TH FEBRUARY 5PM

HALLUCINATIONS/ DREAMS with KATE MCLEOD

16TH FEBRUARY 12PM

HORROR with S MARK GUBB

LECTURES

As a year group the second years have selected their own lecture series from a grid of options.

These options are key aspects and ideas that are foundational to the contemporary (and historical) discourses of Fine Art and Art & Design.

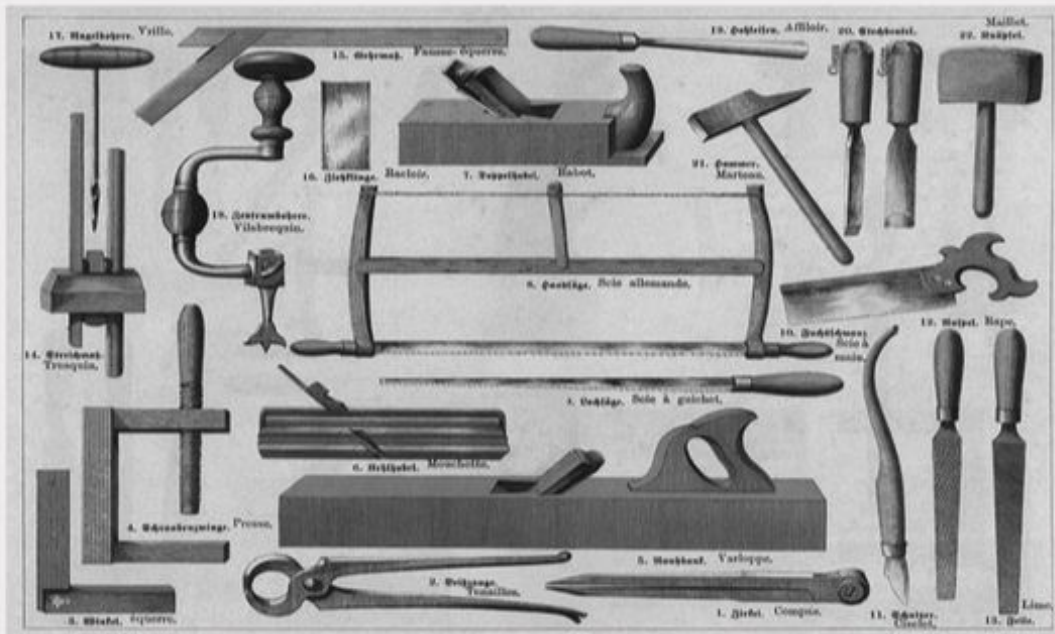
These choices contain: Genres (For example: Science-fiction, Film Noir, Westerns, Horror); Elements/Materials (Air, Fire, Ice, Slime); Concepts (Metaphors, The Sublime, The Miniature); Places (Theme Parks, Islands, Deserts, Estates); Practices (Walking, Acting, Sound Systems); Phenomena (Laughter, Ghosts, Hallucinations); and Objects (Cars, Bones, Plants).

Different members of staff will deliver the lectures depending on your selection. The lectures will be delivered in a variety of ways including performances, talks, film screenings, seminars and readings. They are intended to be interventions into your studio practice to extend and challenge your thinking. They might help contextualise an aspect of your research or set your making in a completely new direction. Selection will take place at the beginning of each semester.

All years welcome.



Technical Workshops



Every Wednesday morning
10.00am
TG 004

3rd Oct – *Canvas building*

10th Oct – *Surface preparation*

17th Oct – *Casting*

24th Oct – *Oil vs Acrylic*

31st Oct – *Bookbinding*

14th Nov – *Colour Mixing*

21st Nov – *Woodcut Print*

28th Nov – *Techniques of Application.*

5th Dec – *Basic Construction*

12th Dec – *Monoprinting*

Details of workshop content, duration and available places can be found on the Garage Technicians Facebook page.

Sign-up sheets for workshops are available a week in advance on the door of the technical office - TG010. Further details are available from the technical team.



FINE ART STAFF RESEARCH

The Rejoinders

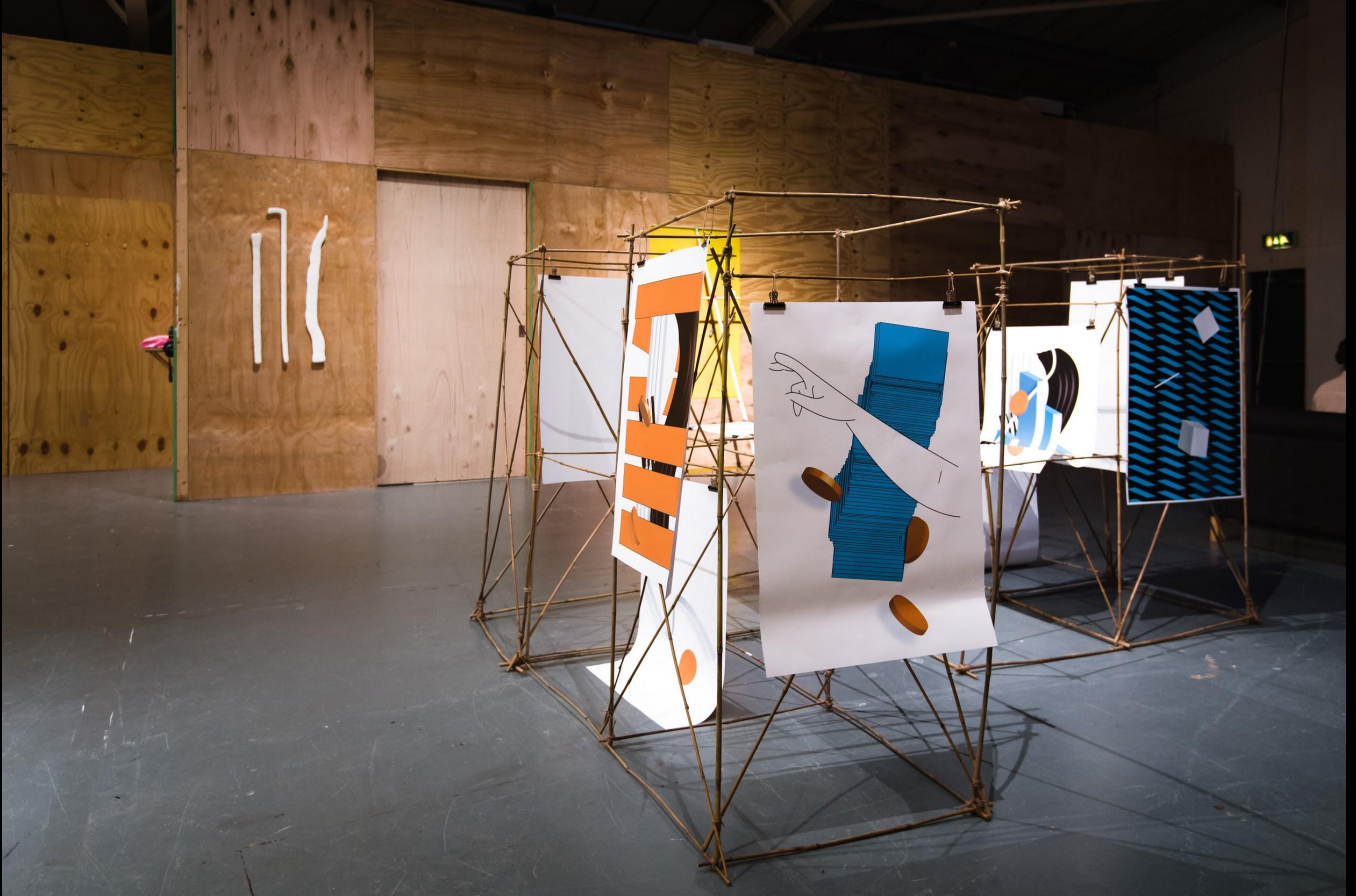
JESS MATHEWS - LECTURER

● At g39 The Rejoinders Research Group respond to a chain of events set in play on 11th October 2016 at 17.04 – the time the first invitation to collaborate was sent. The exhibition proposition / public programme is an evolving system which will include dialogue with research material; objects – in process, to be played, and / or performed; and food, shared.

● *The Rejoinders* is an investigative, experimental curatorial project with a dual aspect research group at its heart. The research group has two entities, one India based, and the other Wales based, formed of creative and critical collaborators. Critical to the project are questions around: collaboration; curation as verb; the archive and its live-ness; and the possibility of a new constellation of knowledge (between India & Wales) realised and presented in real-time. Conversation spans food and digital cultures; speculative architectures; landscape perception and transformation; and various fictions to which we attend.

www.therejoinders.org





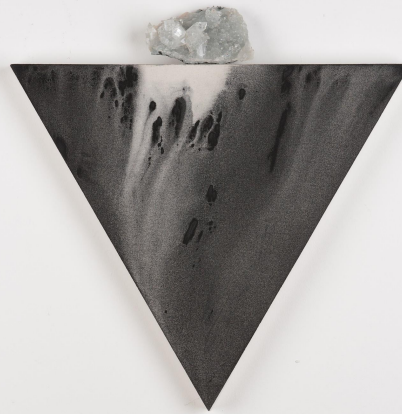
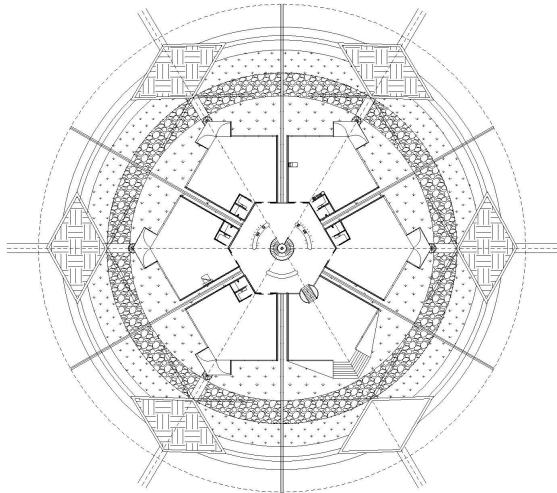
FINE ART STAFF RESEARCH

● THE LAST JUDGEMENT

S. MARK GUBB - SENIOR LECTURER

● 'The Last Judgment' is a major new solo-show commissioned by Mostyn in Llandudno, happening in March 2019. The exhibition will consist of a large-scale sculptural-painting, taking Michelangelo's Sistine Chapel painting of the same name as a starting point and reference. As part of the process I am also revisiting Goya's 'Black Paintings', some key works of Hieronymous Bosch and the work of Edgar Herbert Thomas (a distant Uncle, by marriage, whose work 'The Book of Life', in the collection of the National Museum Wales, also forms a key point of reference). The content of the work builds on ongoing interests in historical paranoias created by things such as The Cold War and our personal ability to influence the world around us, for better or worse. The production of the work involves several key collaborations. These will be with fairground ride painter Chris Gadd and fine art illustrator Simon Mitchell. This exhibition forms part of Mostyn's 'In Conversation' series, where two artists stage concurrent solo-shows in dialogue with one another. The other artist involved in this dialogue is the British Pop Artist Derek Boshier, famed for his initial rise alongside contemporaries such as Peter Blake and David Hockney, and his work with legendary musicians such as David Bowie and The Clash. A supporting publication covering both exhibitions will be produced which is being funded by the University of Worcester.





FINE ART POSTGRADUATE RESEARCH

KAREN DAVID - PHD STUDENT


SEARCHING FOR THE VIABLE ESSENCE

● The *Viable Essence* is the name of the fictional commune that artist Karen David is cultivating as part of her PhD research at Worcester University. This project revolves around a fictional narrative which is located in a modular eco-structure habitat based in the American desert with living pods, studios, communal gardens, allotments, kitchens and a shop.

● Here her residents investigate para-anthropology, souvenirs and new modes of biosphere gardening through the use of materials, mediums and subcultures such as tie-dye, crystals, dreamcatchers and *The X-Files*, which are employed as aesthetic-shorthand for 'New Age' and 'paranormal' thought. The project continues by welcoming five new characters - Josef and Anni Albers, Buckminster Fuller, Merce Cunningham and John Cage - who studied or taught at Black Mountain College; an experimental art college in North Carolina founded in 1933, after many artists fled Europe following Hitler's closure of the Bauhaus in Germany in the same year.

www.karendavid.co.uk | @karensdavid

VISITING ARTISTS



THE ART HOUSE OPEN LECTURE SERIES
ARTIST TALKS @ THE ART HOUSE

**ANNIE
ATTRIDGE**

THURS 4TH APRIL
BOOK ONLINE AT WWW.MEADOWARTS.ORG

FREE - OPEN TO ALL
4.30-6.30PM

University of Worcester | meadow arts | WAP | worcestershire county council | IN PARTNERSHIP WITH WWW.MEADOWARTS.ORG



THE ART HOUSE OPEN LECTURE SERIES
ARTIST TALKS @ THE ART HOUSE


**SERENA
KORDA**

THURS 31ST JANUARY
BOOK ONLINE AT WWW.MEADOWARTS.ORG

FREE - OPEN TO ALL
4.30-6.30PM

University of Worcester | meadow arts | WAP | worcestershire county council | IN PARTNERSHIP WITH WWW.MEADOWARTS.ORG

VISITING ARTISTS




MARK TITCHNER

GARAGE OPEN LECTURE SERIES
ARTISTS TALKS @ THE HIVE

THE WORLD ISN'T WORKING.

WEDS 29TH NOVEMBER FREE - OPEN TO ALL, 4.30 - 6.30PM, THE STUDIO @ THE HIVE
BOOK ONLINE AT WWW.MEADOWARTS.ORG

University of Worcester | worcestershire county council | meadow arts | WAP | IN PARTNERSHIP WITH WWW.MEADOWARTS.ORG



GARAGE OPEN LECTURE SERIES
ARTISTS TALKS @ THE HIVE

STUART WHIPPS

WED 22ND FEB
FREE - OPEN TO ALL
4.30 - 6.30PM
THE STUDIO @ THE HIVE

University of Worcester | worcestershire county council | meadow arts | WAP | IN PARTNERSHIP WITH WWW.MEADOWARTS.ORG

VISITING ARTISTS

GARAGE OPEN LECTURE SERIES

ARTISTS TALKS @ THE HIVE

**HEATHER AND
IVAN MORISON**

WED 29TH MARCH

FREE - OPEN TO ALL
4.30 - 6.30PM
THE STUDIO @ THE HIVE



meadow arts



IN PARTNERSHIP WITH WWW.MEADOWARTS.ORG

GARAGE OPEN LECTURE SERIES

ARTISTS TALKS @ THE HIVE

**MARIELE
NEUDECKER**

WED 15TH MARCH

FREE - OPEN TO ALL
4.30 - 6.30PM
THE STUDIO @ THE HIVE



meadow arts



IN PARTNERSHIP WITH WWW.MEADOWARTS.ORG

P is for PORTRAIT



John Ahearn
& Rigoberto Torres
Céline Berger
Luke Burton
Chudamani Clowes
Francesca Currie
Jemma Egan
José Fiol
Louise Giovanelli
Jasleen Kaur
Ana Kazaroff
Peter Kennard
Dean Kenning
Nevan LaHart

Cedar Lewisohn
Andrew Mania
The Artist Taxi Driver
Joe Fletcher Orr
Sally Payen
Yelena Popova
John M Robinson
Luke Routledge
Amaal Said
Jo Spence
Gavin Wade
Clare Woods
Rafal Zar

P

Invitation to
P is for Portrait
Opening event
Friday 18th January 2019
6 - 8 pm

Opening times
Thurs Fri Sat 12-5pm
18:01:19 - 01:03:19

THE ART HOUSE
University of Worcester
Castle Street, WR1 3ZQ
e: info@pittstudio.com

curated by Nat Pitt
Pitt Studio & Division of Labour

Special thanks to The artists,
Paul McKeown, Richard Saltoun
Simon Lee, Alexander and Bonin
The Grundy, Square Art Projects
Bosse and Baum, Blink Vision
Art / Illustration staff & students

A-Z

Notes on A-Z Type Display Units
(After Kiesler and Krischanitz)

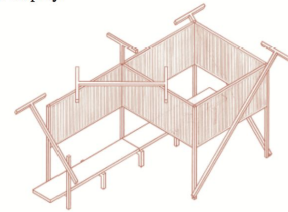
Artist-curator Gavin Wade is creating an A-Z alphabet of display structures adapted from the artist and architect Frederick Kiesler's 'L-Type' and 'T-Type' Display Unit's of 1924 and Adolf Krischanitz's 'Secession Mobile Wall System' of 1986.

'a new language of form'

Both display systems were made in Vienna, Kiesler's for the 'Exhibition of New Theatre Technique' at the Konzerthaus, and Krischanitz's as a permanent wall system as part of his renovation of the Vienna Secession.

The structure of Wade's new display units are loosely based on Kiesler's attempts to develop a new language of form for

installation through a grouping of freestanding demountable supports. Each unit deploys a careful balance of vertical, horizontal and diagonal beams, slatted surfaces and plinths or seats for the adjustable positioning of artworks for display.



P is for Portrait, the P-Type Display Unit plays host to a number of artworks operating as a curated microcosm or a complete exhibition.

 **BRINKvision**



 University
of Worcester



Supported using public funding by
**ARTS COUNCIL
ENGLAND**



PILOT

THE GARAGE STUDIOS

TUESDAY 1st NOVEMBER 4 – 6 pm

Gabi Ngcobo

BEGINNINGS

Clare for new artists
In 3rd year of art
New Day Game Changers
Julianneburg

SMT

FERRIC LUX

ROBIN WOODWARD

TASH EAST & FREYA SMITH

HANNE BYE-JOHNSON & KATT JARVIS

ESME BAMBER

GEMMA MADHAS

Des Hughes
PENDING

Ricardo Vaz

OUTPUTS

EXHIBITION 30 JANUARY TO 9 APRIL 2015
Four artworks
Eight digital prints
Five sculptures
10 paintings
20 wall coverings
50 silk-screened canvas tote bags
Cotton Roll-a-View Photo-composites
ESP Satin & Auro

DECA PROJECTS

radio (Hackney, London)
New Street Station
renewable
as building
material
using
local
wood
collecting
plastic
directly
from
factories

FOUR DAY'S INSTALLATION

participatory
workshops
and studio
advising
participatory
workshops
and studio
advising
participatory
workshops
and studio
advising

FOUR DAY'S INSTALLATION

participatory
workshops
and studio
advising
participatory
workshops
and studio
advising
participatory
workshops
and studio
advising



PiLOT is an open platform for the presentation of new performance and film work at the Garage Studios. The evening event is followed by an artists breakfast the following morning.

Visiting artists SMT will present: Triple A: A performative talk around authorship; anti-seduction and architecture, alongside work from students of Fine Art and Art & Design

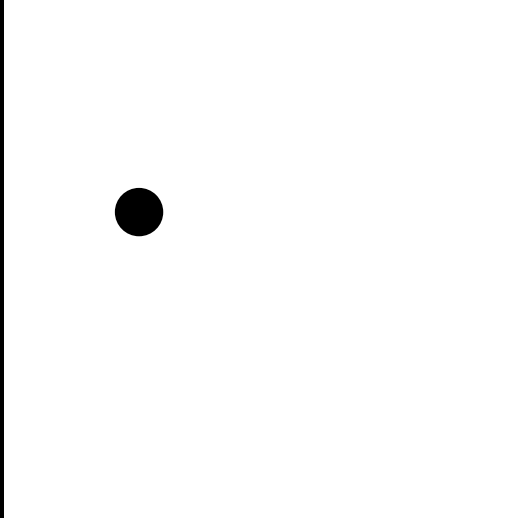
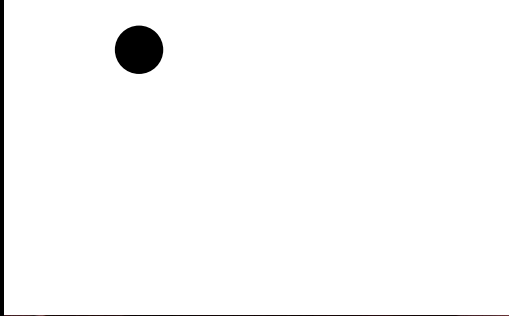
SMT (Sophie Mallett & Marie Toseland) is an artist duo living and working in London. In addition to individual practices SMT work collaboratively with sound and performance. They have shown work at East Side Projects, Birmingham; Sunday Painter, London; Open School East, London; Blue Coat, Liverpool and broadcasted on Resonance FM and Radia Network.

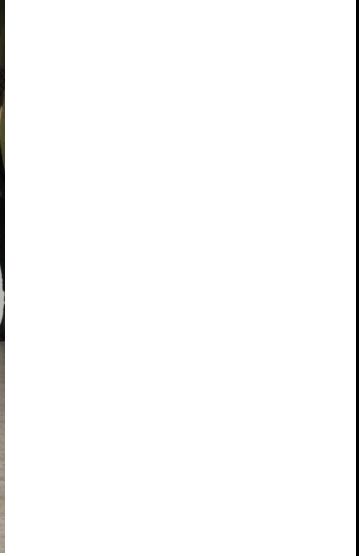
With special guest Ferric Lux

Artists Breakfast:
Wednesday 2nd November 10.30am
Boston Tea Party

All welcome



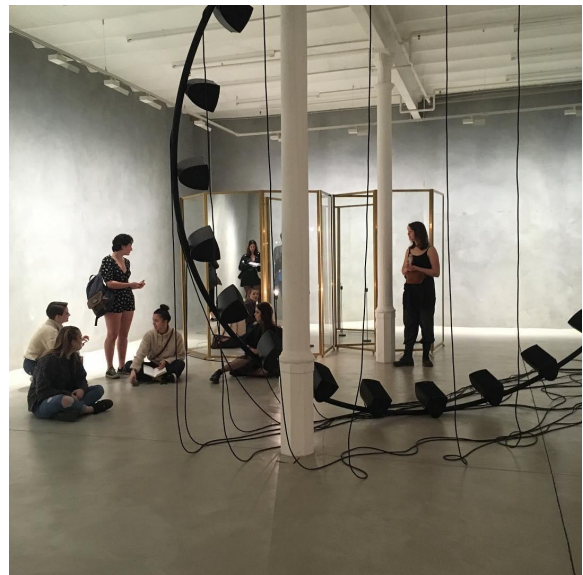




INTERNATIONAL TRIPS

● Every year students from all levels can join an optional international trip. Led by members of the staff team, students get to explore the art and culture of international cities and bring your experience, images and research back to your work in the studios.

Past trips have included Berlin, New York, Rome, Florence, Prague, and Barcelona.





WHAT OUR STUDENTS SAY

KATIE HODSON

(BA Hons Fine Art, 2013 - 2016)

Katie Hodson graduated from the BA Fine Art at the University of Worcester in 2016. Katie exhibited as part of New Art West Midlands 2017, a showcase of emerging artists who have graduated from the region's five university art schools. As part of a Special Opportunity Award from the New Art West Midlands exhibitions, Katie went on to undertake a residency offered by Office for Art, Design and Technology, Coventry.

"I began my studies at The University of Worcester on a joint honours course - Fine Art Practice with English Literature. I very quickly made the decision to pursue Fine Art full time as a result of the supportive studio environment and the space I was given to really push my ideas. The technicians and facilities available also allowed me to be really ambitious, and learn through new processes of making. The course equipped me with a really flexible but critical approach to art practice, and was definitely the springboard for my career. After leaving University, I continued to work as a practicing artist, undertaking various residencies including a 6 month residency that culminated in an exhibited piece within Coventry Biennial."

Following completion of her degree Katie co-founded and directed BLOK, a year long artist led studio and gallery project in Worcester, supported through the Moving On Staying On scheme (MOSO), which supports graduates in the early stages of their careers and was funded by the University of Worcester and the Elmley Foundation. Katie was also recipient of one of four Engine Bursaries awarded by New Art West Midlands in support of Grand Union's *Curatorial Curriculum* Programme.

Katie now works as a freelance curator and producer, and is currently the artistic programme manager for Meadow Arts, an Arts Council England National Portfolio Organisation.



WHAT OUR STUDENTS SAY

● **AMBER DREW SPARREY**

(BA Hons Fine Art, 2015 - 2018)

Amber Drew Sparrey is a filmmaker based in West Midlands, UK, who graduated from the University of Worcester in 2018 with a First Class degree in Fine Art. Her practice explores fabricated femininity, gender and identity in the digital age.

● “My time at the University of Worcester has allowed me the creative freedom to explore, develop and push the boundaries of my practice. Over the course of three years I have focused on experimentation, research, fabrication and curation of contemporary art. I have been taught to reflect and question my reasons for creating and how to communicate my ideas to make creative and politically engaging work. Thanks to the support and guidance I received from the lecturers and technicians, I now have a well rooted and realised artist practice that I can independently continue to analyse and dissect.

● The School of Arts has continued to support me with applications to a number of exhibitions and residencies and since graduating, my work has been exhibited at a number of shows in Worcester, Birmingham and Nottingham. I was recently invited back to the university to show my film ‘Eternal Beauty, Internal Hate’ at the opening of the new Art House.

● Currently I am working as a technical demonstrator and continuing my artist practice alongside this. I am a member of Vivid Projects ‘Black Hole Club’, which I am developing new work for. Next year I have plans to go back to Japan to teach and create a new body of research, with the aim of beginning a Master’s degree upon my return.”



WHAT OUR STUDENTS SAY



ROBIN WOODWARD

(BA Hons Fine Art, 2014 - 2017)

Robin Woodward graduated from the BA Fine Art at the University of Worcester in 2017. He has since been awarded his Masters Degree in Fine Art with Distinction at Chelsea College of Art, London.



“Attending the University of Worcester gave me an excellent insight into contemporary art. With support from past and present lecturers I was able to gain a foothold and understanding of my practice which I took forward to my masters. During my masters I was picked to work with Curators from Sotheby’s and had the opportunity to perform at Tate Modern.”



Since completing his masters Robin has been invited to perform and present a show in Belgium, ‘*Salve Ton Poulet*’ in late summer 2018, shown new video work ‘*Where the Image Slips*’ in Moscow, has been commissioned to make props for a music video, and has been employed by Chelsea College of Art to provide Visiting lectures and mentorship to new MA students.

@robinlkwoodward



www.robinwoodward.com



WHAT OUR STUDENTS SAY

JAMES MIDDLETON

(BA Hons Fine Art, 2016 - 2019)

James Middleton graduated from the BA Fine Art at the University of Worcester in 2019. He has plans to take a year out from education to move to America for work in an art gallery, before applying for a Fine Art MA at UWE Bristol in 2020.

“My time at Worcester has really helped me develop, not just as a practicing artist but also as a person. I was really fortunate to have such supportive peers and members of staff who helped guide me towards my strengths across my three years here.

When beginning my time at university, I was still very lost for a direction with where I wanted to go with my degree. But the regular exposure to the encouraging environment offered here helped inspire a strong desire to improve my art practice and build a clearer picture of what I wanted my future after uni to be.”





Visit The Art House at an Open Day
www.worcester.ac.uk

The Art House Studios Blog
www.uowfineart.tumblr.com

Follow Us
Twitter and Instagram: @UoWFineArt

Facebook
University of Worcester Fine Art
UoWFineArt

Email

Jess Mathews
Lecturer in Fine Art
j.mathews@worc.ac.uk

Mark Gubb
Senior Lecturer in Fine Art
m.gubb@worc.ac.uk