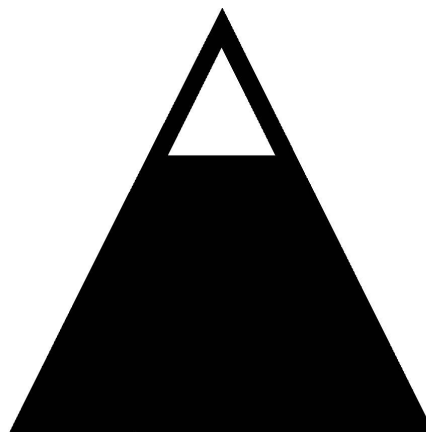
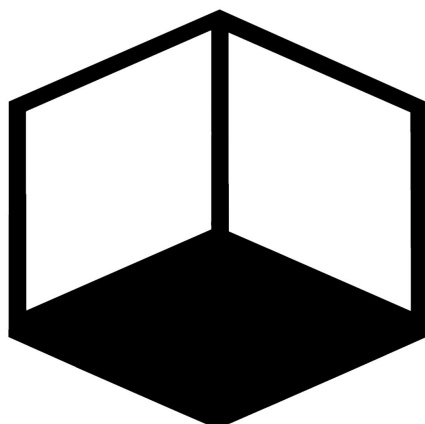
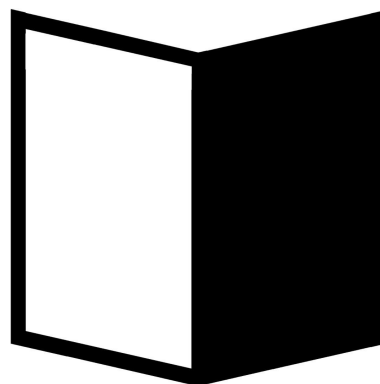
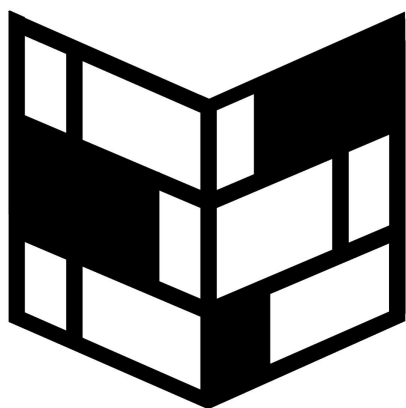


BA FINE ART

BA FINE ART WITH PSYCHOLOGY



UNIVERSITY OF WORCESTER
SCHOOL OF ARTS



PAINTING

- **DRAWING**

SCULPTURE

PRINTMAKING

- **PHOTOGRAPHY**

FILM MAKING

INSTALLATION

- **PERFORMANCE**

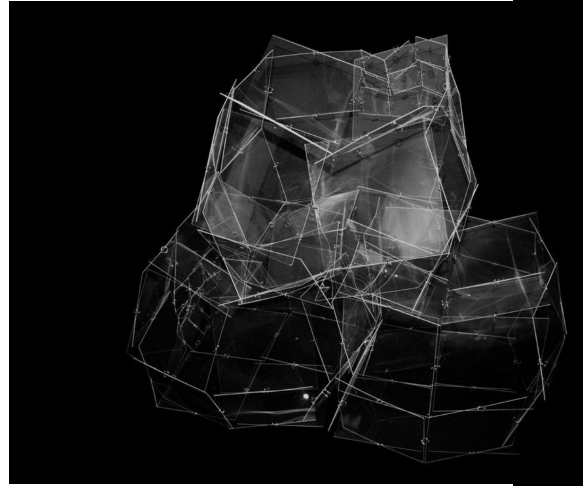
SOUND ART

PARTICIPATION

- **SOCIAL PRACTICE**

COMMUNITY

WELL-BEING









WHY STUDY ART AT WORCESTER?


Our Fine Art courses combine visual art practice with critical studies and place a strong emphasis on studio making. Fine Art with Psychology combines this with academic modules in psychology and the practical application of Fine Art in therapeutic and well-being contexts.



Fine Art is at the forefront of cultural production, exploring new terrain and challenging existing ideas. Our courses 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 use certain materials.



You'll also have the chance to build professional skills and networks through exhibition making and collaborations with practising artists as part of BA Fine Art. BA Fine Art with Psychology students will gain first-hand experience of Fine Arts role in therapeutic and well-being contexts.



**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 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.

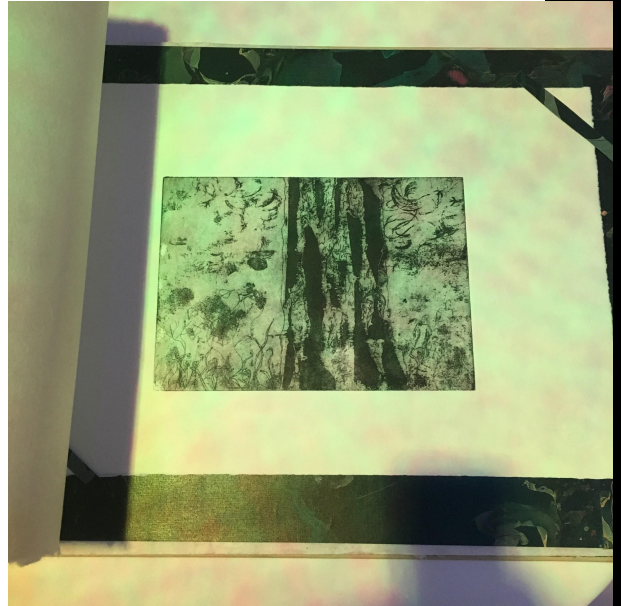
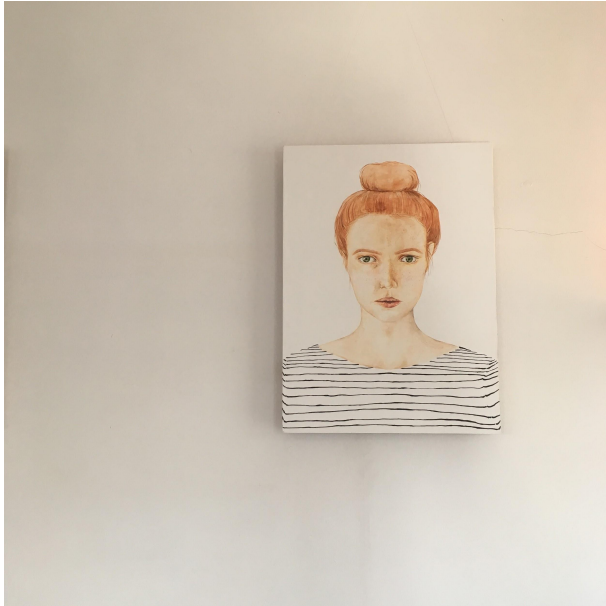
Transform your visual research and conceptualise your subject matter towards becoming a critically aware, discerning, problem solving enquirer and researcher who takes responsibility for their work.



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.



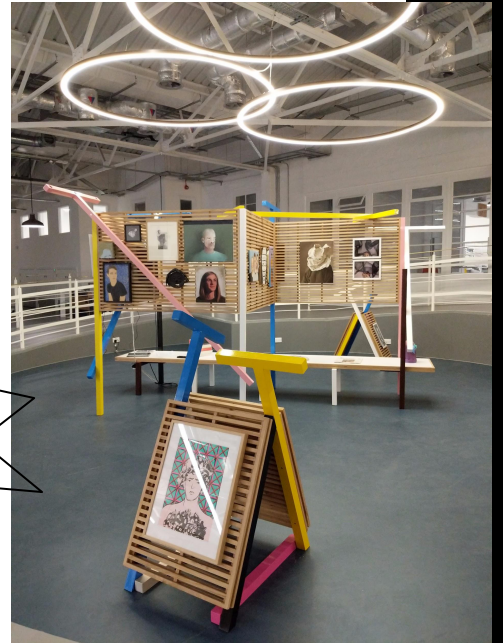


THE ART HOUSE

In 2019 the Fine Art & Fine Art with Psychology courses moved to amazing new studios at the city Art House. New facilities include public galleries, print workshop, bookable project workshop, a resource area and bright studio spaces in addition to a new workshop facility at The Arches.

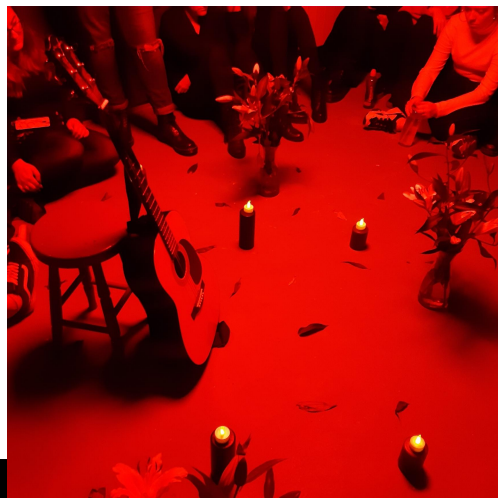
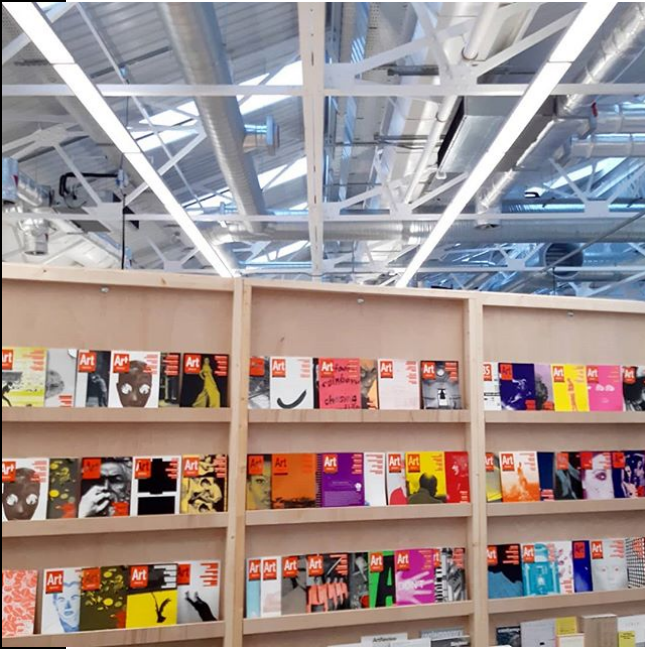


**New
exhibition
spaces**



**New
studios**

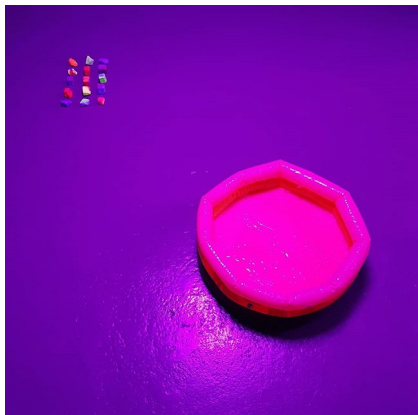
THE ART HOUSE





- **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

Each year you will undertake four modules (two for joint honours students) which are built to give you a holistic understanding of how your practice is developing.



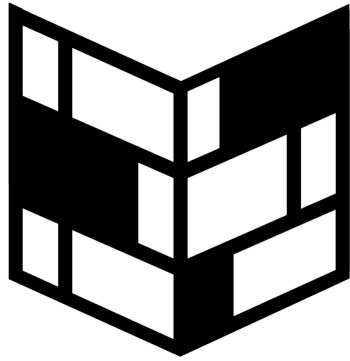
The modules are taught all together so that each week your independent making time will be supported by a number of contact sessions with the tutors.

The Fine Art and Fine Art with Psychology degrees are taught in parallel to each other and share core **Making**, **Research**, and **Site**, modules. The Fine Art course includes an **Exhibitions** module, while the Fine Art with Psychology course is supported by a core **Psychology** module taught by the psychology department.

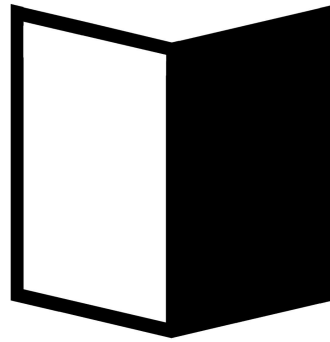


Both courses are designed to support you in developing an individual and highly studio practice. Students will contribute directly to the creation of a vibrant studio culture in the Art House.

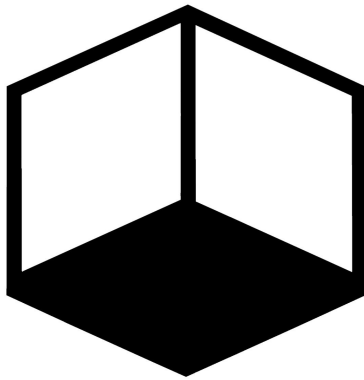




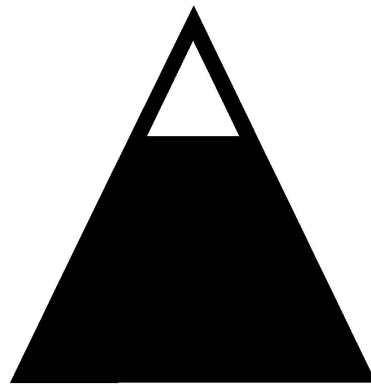
MAKING



RESEARCH

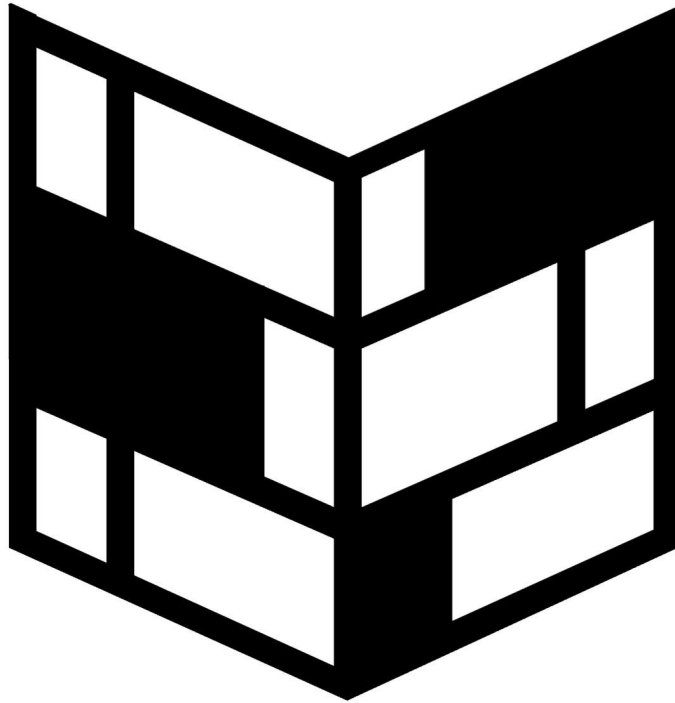


EXHIBITION



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

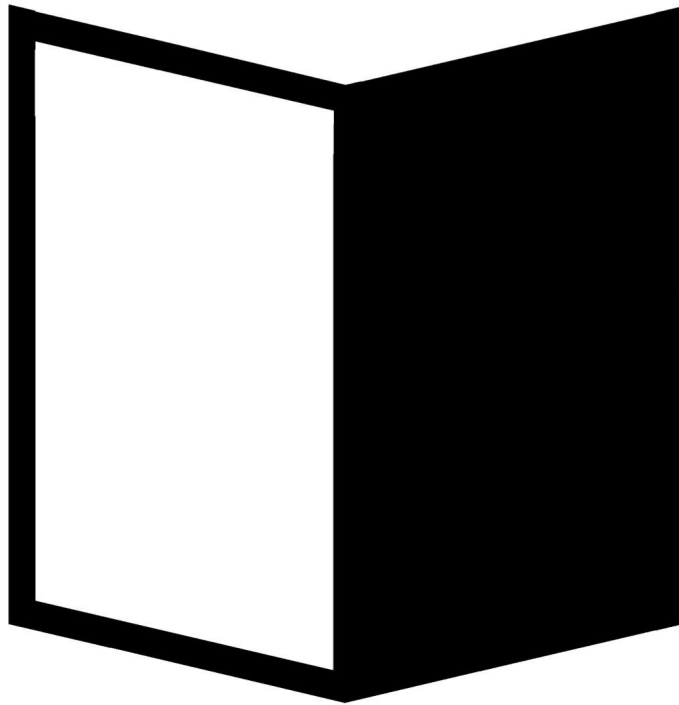
This core module focuses on establishing an independent making practice through continued experimentation with materials, presentation, peer critique and reflection. You will make a proposal about the practice that you want to make. At the end of the year you will curate a public group exhibition to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

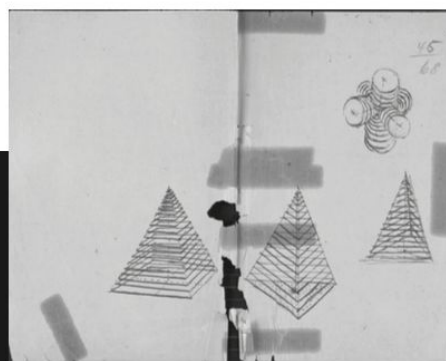
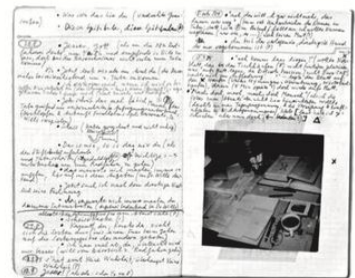
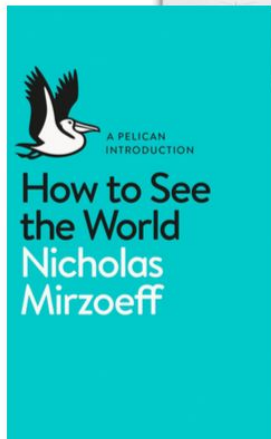
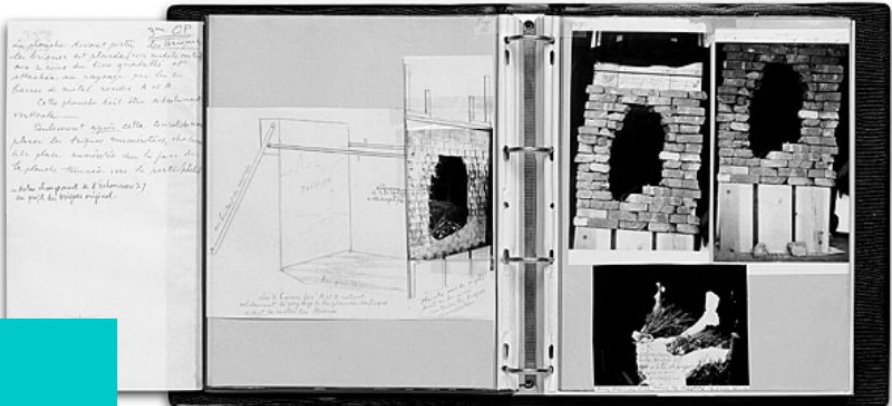


Studio practice is built upon visual research and a critical engagement with the world. You will be introduced to artists, contexts, concepts and philosophies through which you can develop your practice. You will build a set of critical skills to read images, events and environments as well as research 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.

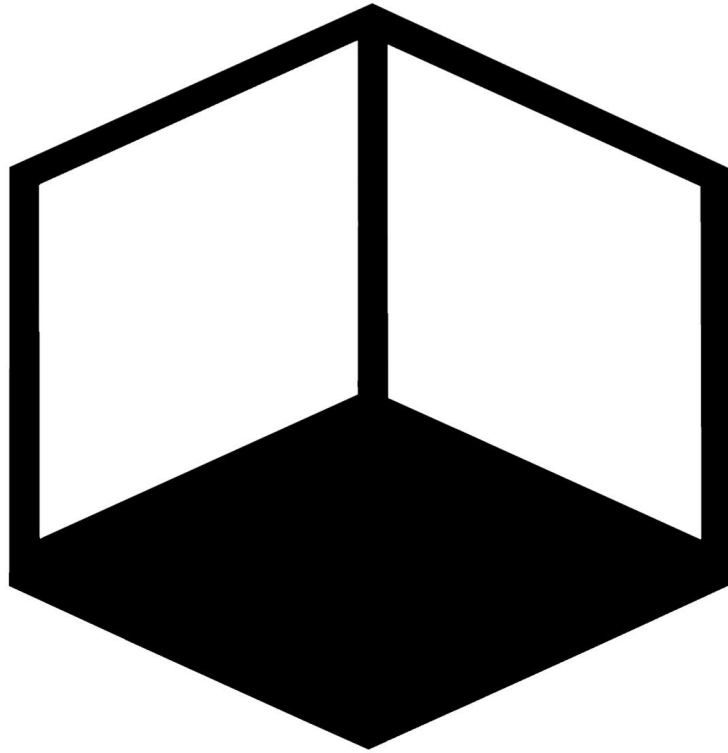
Year 1 Research: *Looking through Writing*

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.

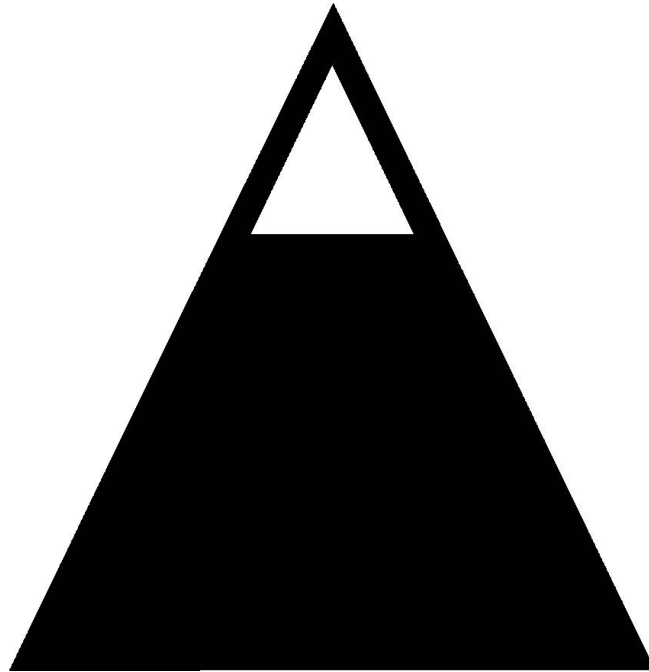
Year 1 Exhibition: *DIY Publishing*

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. It introduces students to the landscape of applied arts in mental health and well-being contexts and how contemporary artists work in relation to them, and to other collective and socially engaged arts practices. Students will explore their own visual research and be guided on the development of approaches for facilitating emergent creativity in a variety of contexts. The Site modules are supported by the fortnightly Art, Psyche, Society lecture programme.



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. At the Art House we use a range of different teaching methods.

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 and 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.



● ***BC Time-Slip (The Empire Never Ended)***

DR JOHN CUSSANS -

COURSE DIRECTOR BA FINE ART / BA FINE ART WITH PSYCHOLOGY

● *BC Time-Slip* took its name from the science fiction writer Philip K. Dick's 1964 novel *Martian Time-Slip* which tells the story of a doomed Mars colonization project from the perspectives of a schizophrenic repairman (Jack Bohlen) and a severely autistic child (Manfred Steiner). Central to the narrative is the creation of a time-distortion chamber that would enable Jack to communicate with Manfred and see into the future. The *BC Time-Slip* 'research installation' created at Dynamo Arts Association (DAA) in Vancouver in August 2016 was designed to generate a sense of temporal and historical dislocation, with Vancouver re-imagined as the off-world (British) colony it was a century before Dick began writing (and which it continues to be for would-be émigrés).

● *BC Time-Slip* is the first phase of a long-term artistic research project called *The Skullcracker Suite* investigating decolonization in British Columbia (Canada) from ethnographic, Indigenous and Science Fiction perspectives.

● <http://bctimeslip.skullcrackersuite.org/>
www.johncussans.com



- 1. Cosmic Puppets (still from Sketch 2 for a Time-Slip Installation) (2017)
- 2. Raven Transformation Mask (Alan Hunt's Potlatch) (2016)
- 3. PKD Barbershop 360 (2016)
- 4. Special Investigations Room 360 (Dynamo Arts) (2016)

FINE ART STAFF RESEARCH

The Rejoinders

JESS MATHEWS - LECTURER

● At g39 The Rejoinders Research Group responded 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 was an evolving system which included 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

● g|39

BRITISH COUNCIL

UK/IN

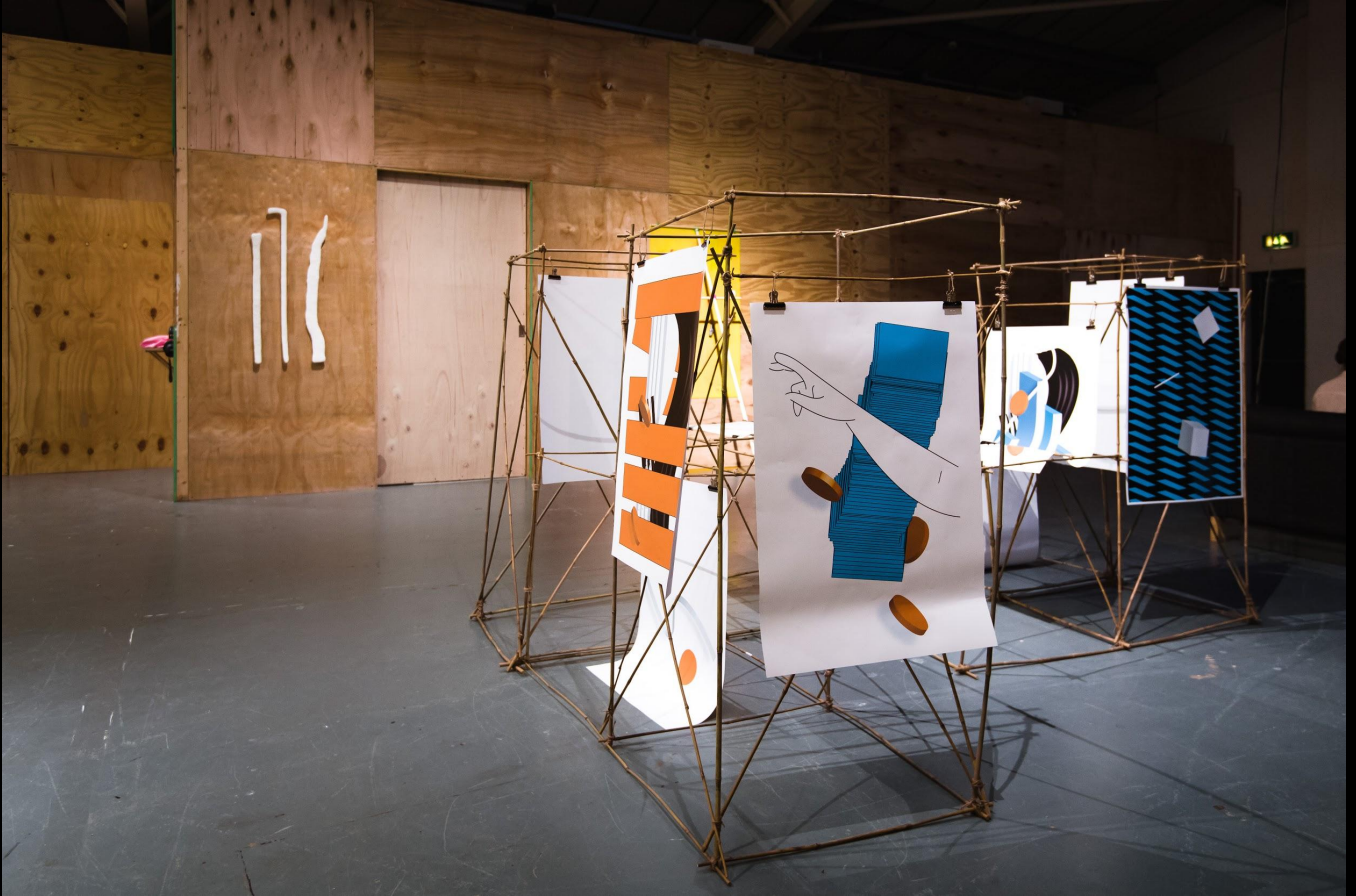
YEAR OF CULTURE 2017

● wales arts international
celfyddydau rhyngwladol cymru

● Cyngor Celfyddydau Cymru
Arts Council of Wales



● ARIENNIR GAN
Y LOTERI
LOTTERY FUNDED



FINE ART STAFF RESEARCH

● THE LAST JUDGEMENT

S. MARK GUBB - SENIOR LECTURER

● 'The Last Judgment' was a major solo-show commissioned by Mostyn in Llandudno in March 2019. The exhibition consisted 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 also revisited 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 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 was 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 was produced with funding from the University of Worcester.



WORD of MOUTH

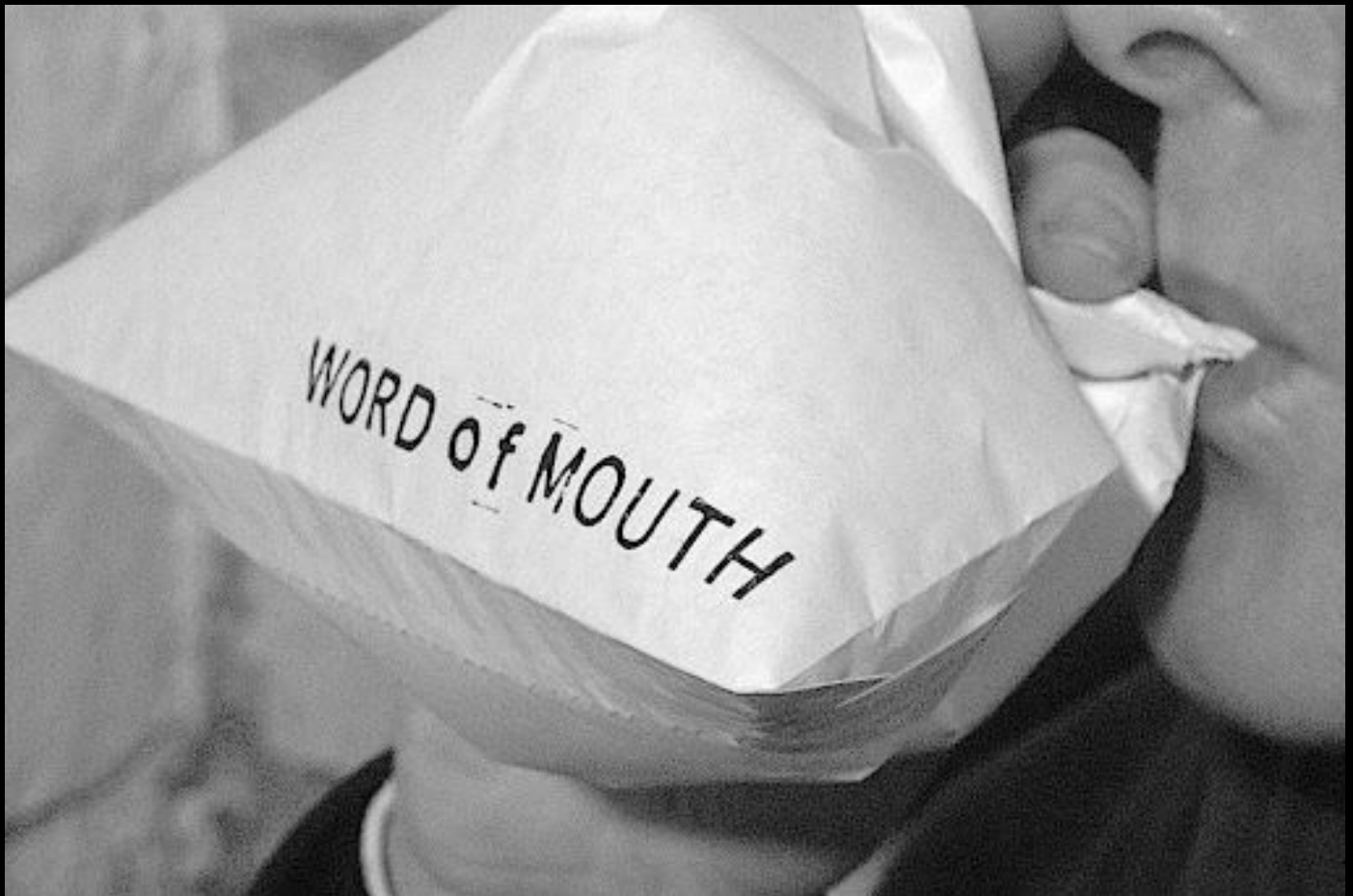
MAUREEN GAMBLE - PRINCIPAL LECTURER

Word of Mouth (unspoken) at the Biblioteca Central Cantabria in Santander formed part of the IMPACT10 Encuentro, Encounter & International Multidisciplinary exhibition and conference, organised by the Centre for Fine Art Print Research (CFPR) UWE, Bristol, 2018. Following an instructional guide, the breath and unspoken words were collected in small paper bags from over two hundred and forty visitors who took part during the week-long exhibition. The resultant work when placed together in one place, represented the collective experience of individuals in that place, at that moment in time and offered new ways of reading the space. Following the exhibition, the air from each bespoke bag was released into the space, and the bags with the unspoken words left inside have been bound into an original artists book to be published by independent publisher abPress in Autumn 2020.

www.mgambleblog.wordpress.com

www.spaceplacepractice.com

1. Installation of *Word of Mouth* (Boca a Boca)
2. *Word Seed box* exhibited with the Space Place Practice Research group *Library of Pilgrimages*, 2016.



B 1-100 Rules for Life (passed on)

1 Always do your best.	2 Be grateful for what you have.	3 Keep an open mind.	4 Don't put off what you can do today.	5 Look after yourself.	6 Be yourself.	7 Be able to laugh at yourself.	8 Learn from experience, don't regret.	9 Try your best but be realistic.	10 Take care of yourself and others.
11 Love.	12 Work hard even when difficult.	13 Be respectful of others.	14 Take responsibility for your actions.	15 Be active.	16 Be creative.	17 Be thoughtful.	18 Trust yourself.	19 Try to appreciate the moment.	20 Think positively.
21 If at first you don't succeed, try and try again.	22 Forgive and forget.	23 Be positive.	24 Always look on the positive side.	25 Learn to love yourself.	26 Seize the day, appreciate the moment.	27 How we live our days is how we live our lives.	28 Be kind to yourself and others.	29 Be the best you can be, you want to create.	30 Be defined by what you read, you want to create.
31 Be happy with who you are.	32 Don't lie.	33 Don't dwell on the past.	34 Remember that tomorrow is a new day.	35 Forgive and forget.	36 Don't put off what you can do today.	37 Never give up.	38 Keep calm and carry on.	39 Know when to let go.	40 Do something you're good at.
41 Choose your attitude.	42 Think happy.	43 Be tolerant towards others.	44 Be tolerant towards others.	45 Forgive and forget.	46 Always be true to yourself.	47 Be grateful.	48 Believe in yourself.	49 Love yourself.	50 Your actions make decisions at the times.
51 Be generous in everything.	52 Do as you want to be done by.	53 If you can't win, you can ride the wind.	54 Take each day as it comes.	55 Treat others as you would like to be treated.	56 Show respect towards others.	57 Don't worry what others think of you.	58 Don't take anything or anyone for granted.	59 Have respect for every living thing.	60 Give strength to others when they are weak.
61 Don't judge a book by its cover.	62 Treat everyone with respect.	63 Remember not everyone has the same chance.	64 Always be the first to say sorry.	65 Never worry how others may judge you.	66 Till the truth.	67 Never go to sleep on an argument.	68 Always give people the benefit of the doubt.	69 Love your neighbour.	70 See everyone as equal.
71 Respect everyone and try not to be judgmental.	72 Don't judge people by appearances.	73 Share with others.	74 Always find the time for family and friends.	75 Go the second mile.	76 Treat others as you wish to be treated.	77 Don't talk behind people's backs.	78 Sometimes life isn't fair.	79 Be respectful of others.	80 Never be too busy for others.
81 Don't be jealous of others.	82 Don't compare yourself to others.	83 Cherish friends and family.	84 Accept everyone for who they are.	85 Remember the grass is always greener.	86 Be generous with your time.	87 Don't let the sun go down on your anger.	88 Never forget your roots.	89 Walk lightly on the earth.	90 Be the change you wish to be in the world.
91 Think about what is beyond the horizon.	92 Bring light where there is darkness.	93 Material things are not important.	94 Believe that anything is possible.	95 Put your faith in God.	96 Accept that sometimes life isn't fair.	97 Respect others' privacy.	98 Be flexible as your thinking.	99 Challenge yourself a little each day.	100 Remember what is truly important in life.

INSTRUCTIONS:

1. Select a rule
2. Mark X with a pencil
3. Take the corresponding envelope from inside the box
4. Pass on the words inside

C: Word of Mouth
INSTRUCTIONS:
1. Write down a word or thought.
2. Fold paper and place inside bag.
3. Fill with air and seal.
4. Distribute to those provided.

C: WORD OF MOUTH

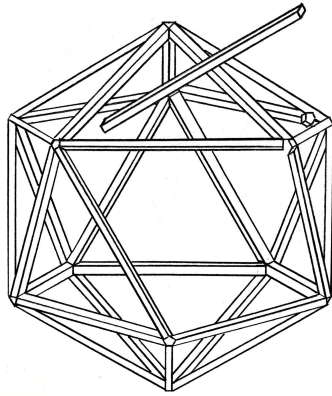
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B 51

A
Moutarde Moutarde
22 g

C
Pencils

FINE ART STAFF RESEARCH



NATHANIEL PITT - LECTURER

Division of Labour an artist-led gallery supporting the best artists working today whose research is focussed on the structures and societal attitudes towards Art and Labour. Founded in 2012 currently represents eight artists whilst working alongside many others through group exhibitions and project work. The gallery holds an ethos of presenting the best artists who share similar sensibilities; a highly developed imagination with clear methodology. The gallery is situated in Worcester at Edgar St Space along with sister gallery Pitt Studio.

divisionoflabour.co.uk

Pitt Studio is a local Worcester organisation supporting early to mid-career artists, curators, writers and collectors. Supported by Arts Council England.

pittstudio.com



Division of Labour

THURSDAY 20TH FEB 19:15 - 20:30

4 EDGAR ST (2ND FLOOR)

MICROPLASTICS RAIN DOWN FROM THE SKY

ARTISTS:

S MARK GUBB

HILARY JACK

EDWARD CLYDESDALE THOMSON

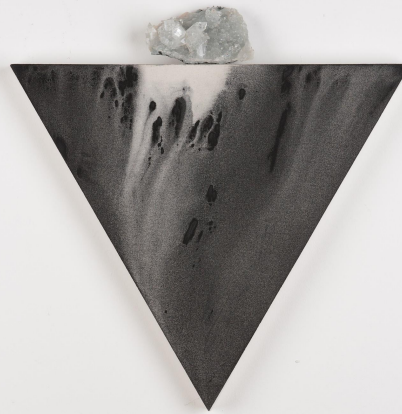
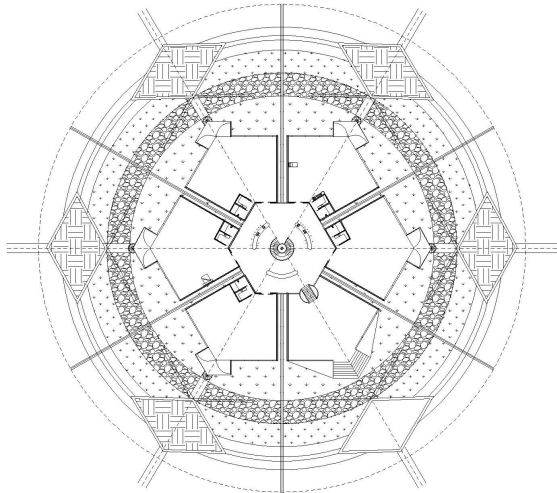
OPENING TIMES

TUESDAY, THURSDAY, FRIDAY 13:30 - 18:00

SATURDAY & SUNDAY BY APPOINTMENT

MONDAY & TUESDAY CLOSED

SUPPORTED BY UNIVERSITY OF WORCESTER
MUSEUMS WORCESTERSHIRE



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

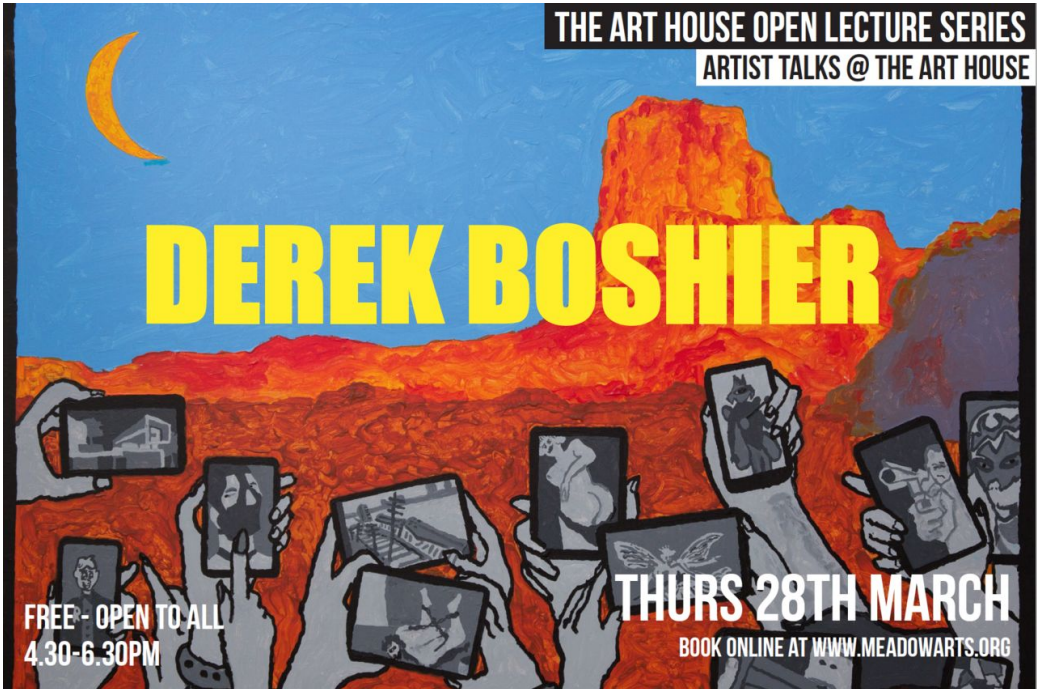


THE OPEN LECTURE SERIES
ARTIST TALKS @ THE ART HOUSE

WEDS 5TH FEBRUARY
FREE - OPEN TO ALL
4.30-6.30PM

ALIA PATHAN

University of Worcester IN PARTNERSHIP WITH meadow arts ARTS COUNCIL ENGLAND BOOK ONLINE WWW.MEADOWARTS.ORG




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

DEREK BOSHIER

THURS 28TH MARCH
FREE - OPEN TO ALL
4.30-6.30PM
BOOK ONLINE AT WWW.MEADOWARTS.ORG

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

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

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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

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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

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ART HOUSE WINDOWS

● The Art House Window Gallery Programme offers a series of Artist Commissions to create new works, often in collaboration with our long term exhibition partners Division of Labour, New Art West Midlands and Meadow Arts.

● This is an exciting opportunity to present and transform the main facade of Art House, that looks out onto Castle Street, Worcester, for all to see and engage with. These also present invaluable opportunities for our students to engage with, and learn from professional artists, each of whom have found their own way of building and sustaining a practice beyond the art school.



CHRIS ALTON

www.chrisalton.com

Image 1: *It's only bondage was the circling sky*, 2019. Vinyl Text.

MATIÁS SERRA DELMAR

www.matiasserradelmar.co.uk

Image 2: *No Particular Order*, 2020. Mixed media on 11mm OSB board, timber supports, sand bags. Dimensions variable.



P is for PORTRAIT



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 artstand 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

 ARTS COUNCIL
ENGLAND

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 2018
Four artworks
Eight digital prints
Five sculptures
10 paintings
20 wall coverings
50 silk-screened canvas tote bags
Cotton Roll-a-verse (1000 copies)
ESP Satin & Auro

DECA PROJECTS OPERATIONS

renewable energy
as building
material
using
local
resources
collecting
washed
directly
from
the
ground

community projects and studio addressing
Eastside Projects and artists and volunteers
Museum Boutique (Robert)

FOUR DAY/DE INSTALLATION DATE

Eastside Projects and artists and volunteers



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.

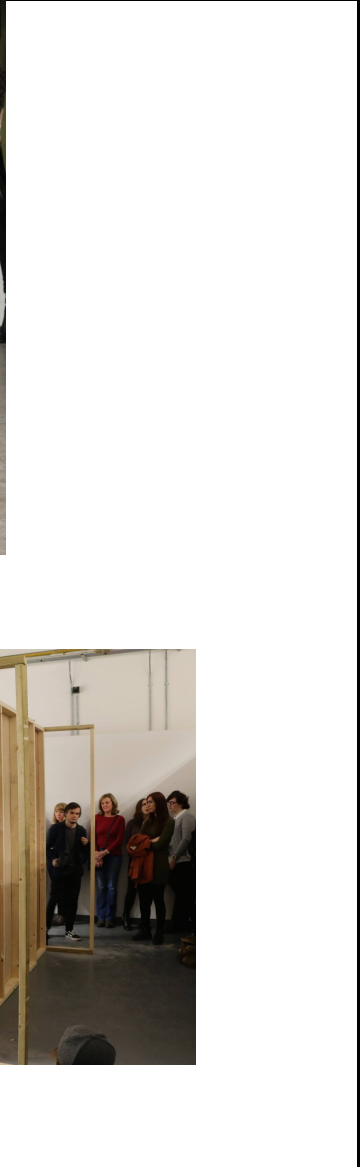
With special guest Ferric Lux

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.





ART HOUSE DEGREE SHOW



ART HOUSE DEGREE SHOW



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 the UK and internationally.

● 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. I have plans to go back to Japan to create a new body of research, with the aim of beginning a Master’s degree upon my return.”

● @ambiedrew

www.ambiedrew.com



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

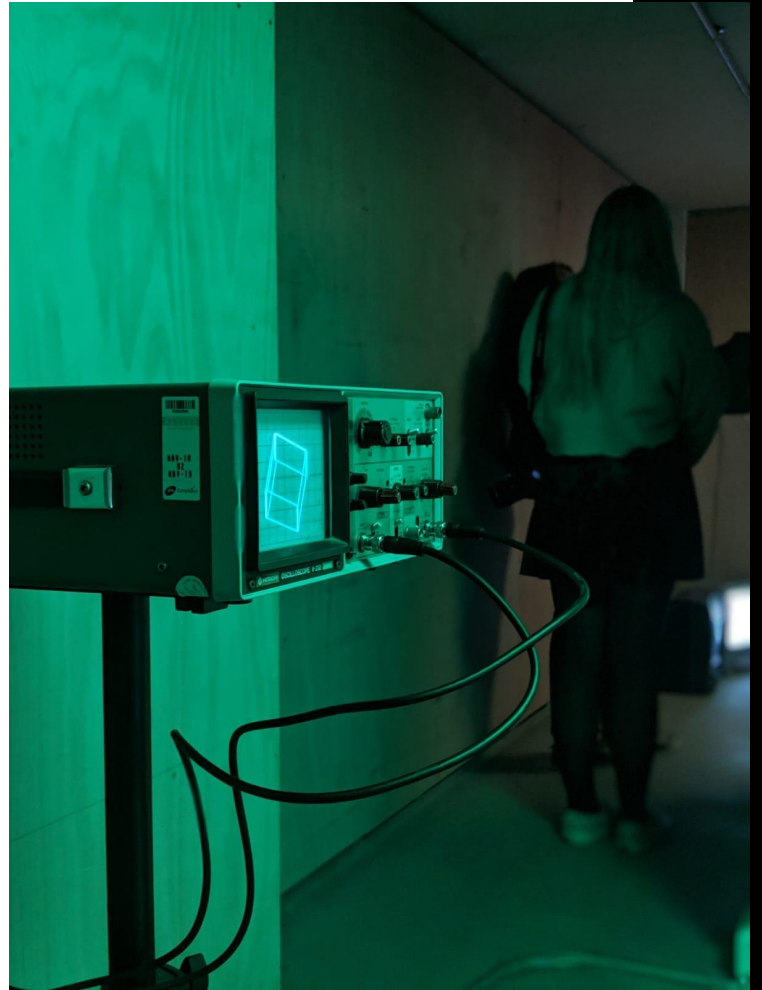
JAMES MIDDLETON

(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.”



NOTES



NOTES





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

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

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University of Worcester Fine Art, UoWFineArt

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