MANCHESTER SCHOOL OF ART

BA FINE ART DEGREE SHOW 2024

MANCHESTER SCHOOL OF ART

BA FINE ART DEGREE SHOW 2024



Catalogue Committee



Kirsty Jade Whitehead



Jacob Rogers



Moni Parkin



Lydia Marshall

Fundraising Committee





















Elinor Lucy Rathbone





Tutor Comments

It's all about fruition! - it's time for the fruits of your labours to show.

I have to say I am bursting with pride walking through all the rooms filled with your work in our new/old Art School building. What a culmination of all your years of labour, every mark and method; every pivotal moment of learning and growing; the hard lessons and the joys of breakthrough and resolution.

You must take a moment to look back at the people you were, the 'babies' who started with us 3 or 4 years ago, and step back to see the maturity you have gained as creative practitioners and as people. I can see such a development in those years having known many of you as bright eyed or anxious 1st years. The most impressive thing I have witnessed in the last pressurised week was a real sense of community in the way you supported and worked as a team to install the show in unfamiliar spaces. I saw students working together with staff and independently discussing the spaces, practically and emotionally there for each other with a level of maturity and professionalism I am truly proud of.

Well done to you all!

I hope you continue to grow making good use of all you have learned and experienced, to bear creative fruit in whatever you choose to do next. Make the most of every opportunity and make it happen!

I believe that ideas are going to be an increasingly valuable currency as we move into an unknown future territory; a landscape that will be ever more influenced by sophisticated technological advances will need people to stimulate it and counter it. So, when I look around at the quality of work that your year group have produced and the vast amount of ideas and imagination contained within it - I can only feel positive for your futures.

I also feel strongly that Art Schools should be a place where individuals can thrive and develop, not just in an academic sense but that they are a place where you discover yourself and your potential, unravelling the creativity that led you here in the first place. I hope that the Fine Art course has been a place that will evoke joyful memories when you look back on your time in the future.

It has been an absolute pleasure working with you all, as you have helped to make the last three years of my life more colourful and interesting. Continue to be resilient. Continue to question authority and most of all continue to look at the world differently to others.

I'm delighted to write this short text about a terrific year group that I had the pleasure of leading when they were in L4. The first cohort after Covid, these students embraced every opportunity available to them as first years, and it has been wonderful to see everyone flourish during the programme, culminating in a superb degree show. I have loved working with these students this year, both as a L6 tutor and to help them install their work recently. We are all so happy they are inaugurating our much loved and renovated Grosvenor Building, bringing their dynamic work across all media to this revisioned and incredible building.

Thank you L6 for many great times, I will miss you dearly.

there was a shift, a turn, a dawn of something new happening in the studios and amongst the students at Manchester School of Art. Testing the pulse of the time, a difficult task in the context of a cost-of-living crisis, sky high rents even in the North, Covid, Brexit, and armed conflict and war in Europe and Gaza.

It is tempting to think of studios (in Art Schools and elsewhere) as greenhouses, shelters, sheds,

On a cold night in February 2024 I was asked by Dr Sam Lackey (Director Liverpool Biennial) if

It is tempting to think of studios (in Art Schools and elsewhere) as greenhouses, shelters, sheds sometimes even small Idaho's, hermitages or as hives and hubs, in short, thinking spaces, that are apart from /separate from 'normal life'. If we were to indulge in this romantic image for just a split second, we know that it is a deeply floored: Life (and all the complications that come with it) comes along in everything we do, in the studio, the kitchen, the essay, the walk, the talk, the workshop, the painting, drawing, notebook, sculpture, sound file, collage, digital render, game, performance and word.

The works you have created individually and in groups, partnerships an friendships articulate an incredibly sincere, critical and at times angry engagement with our time. Your work speaks succinctly and poetically about trauma, loss, joy, care, cultural belonging, and the natural environment, creating memorials to the past, images and models for a better, more diverse and safe future, and instructions for living in the now with a critical and questioning attitude: resisting the tyranny of the supersmooth (screen) image you are deeply invested in thinking with your hands.

Thank you for insisting and thank you for creating these wonderful thought-provoking works.

Thank you for being you.

- Dr. Brigitte Jurak

Senior Lecturer in BA Fine Art

- Jenny Eden

Reader in Sculpture / Time-Based Arts & International Lead

It is wonderful to see all of you progress to your degree show and how you have flourished over the three years at the Manchester School of Art, especially after Covid. I remember your year group arriving at the studios in the old Grosvenor building, full of anticipation and nerves. How quickly that time has passed, and even if there were some 'ups and downs' along the way, I hope you are feeling proud of what you have achieved - you should be! I enjoyed teaching and supporting you on your journey in that first year, and I will remember it with fondness. It is timely that you are now returning to the beautiful, newly refurbished Grosvenor building for your degree show, to showcase your work before you leave us. I wish you well in your future pursuits, and please keep in touch. We must build on our community outside of the university too, so I hope to see you in the future at Paradise Works.

Degree shows are a particularly peculiar form of exhibition. Exhibition (let a few letters drop away) as exit. You're finished, you're free, you've successfully navigated art school. As I walk amidst your work though, I see practices unfurling. Not students but artists.

Step lightly away from the matrices and learning outcomes, moodle logins and looming deadlines. But hold onto those ways of thinking-making through ideas and processes you've found. Keep fostering those communities of practice-being you've formed and find joy in. Continue to reflect, to question, to try out, to disrupt, to play, to speculate beyond. Especially when you're not meant to. And let me know when you do, because I'd really like to see.

Lecturer in BA Fine Art

- Adam Walker

My favourite thing about working within an Art School is being able to wander around the studios first thing in the morning. It is a delight to experience all the varied ways of making, thinking and exploring. The bodies of work you all created express each of your understanding and lived experiences within the world. I have been amazed by the creativity, generosity and kindness you have shown within this process not to mention the fantastic standard of your outcomes. This country leans towards rapid systems of work and burnout culture, however, you have taken the time to study, consider and reflect. A trait I hope you will carry into the future.

It has been such a pleasure to work with you and to watch you all grow in confidence and find your visual language. It is truly inspiring. I hope each and every one of you is proud of what you have achieved. I wish you all the best of luck in the future. Please do stay in touch.

- Anna Clough

Graduate Teaching Assistant in BA Fine Art

Thankyou.

And a final word, before the show begins, we would like to thank those who have made these years so transformative to our practices and our lives.

Thank you to every single Technician who has exceeded in teaching, facilitating and encouraging us to build the works we envisioned as we fell asleep. We hope the work you see today encapsulates and embodies ambitious hours in the workshops, in which the continuous support of the Technicians was crucial. Some of these works could not have evolved to what they are today without you. Thank you.

To our Tutors who guided, sometimes dragged us.... down intricate, challenging and ever-growing lines of artistic enquiry. It has been a privilege to share these poignant years with you. The lessons that you have taught us will forever leak from the bulging pages of our notebooks into our everyday lives.

We leave, our hearts bursting with colour, charcoal, splinters, screws and clay. Whether our purpose is in the arts or somewhere else entirely; the lessons we have learnt in lecture halls, workshops, our beloved studios and noisy pubs can be translated not only by how we make but how we live. We must always remember to take on this challenging world with kind hearts and open minds.

Enjoy the show!



Drawing and Painting













Sculpture



Installation



Multidisciplinirary





Painting and Drawing

She

Them /

@mimazpainting

In the past, the way Mima viewed and felt about the world manifested itself as a curse. Feeling everything so deeply? Torturous. The colours of life felt loud and obtrusive.

Years later, older and (hopefully) a bit wiser, they recognise optimism and vibrant emotional vulnerability as a gift that is rooted in every painting they have ever created. This emotional potency exaggerates their colour pallet. It's a blessing that painterly translates the pinks and yellow hues in friends' flushed cheeks, the colours of giggling in each other's bedrooms, **the shades of excitement for life.**

This unquenchable infatuation for the beauty of the world makes every piece of Mima's work romantic. Stories of people's personas and atmospheres form through intuitive and visceral mark-making. Pastel stains depict their experiences. They have no desire to replicate a person, but how the moment felt, and who they were to the artist.





She /

@zayyenart

My art is a deeply personal journey through landscapes both physical and emotional. Working primarily in oils and acrylics, I weave dreamlike narratives that blur the lines between memory and imagination. I draw inspiration from the places that hold deep personal significance to me: my home in Dubai, my grandparents' house in Pakistan, and my home in Manchester. Through my artwork, I encourage you to contemplate the intricate workings of perception, where memories take on new shapes and meanings. Nostalgia and longing often find their way onto my canvas, reflecting the human experience of yearning for connection.





Through layering and erasure, my work looks at the underlying structures that hold memories together and investigates the internal architecture beneath images and experiences.





@lucybevitt

Traces of spirits float within Lucy's paintings, lingering rather than inhabiting. They pass by as disguised characters, shrouded in invisibility; desperately seeking a place to dissolve and seek anonymity.

She Her





@_macyflb mcybiss@gmail.com

Standing in the corridor between painted logic and tangible reality, Macy Biss' series of works 'In Which the Artist Keeps Painting in Mind' pits paint and sculpture against each other to explore the exchange between structure and substance.

Part laborious cocoon-maker, Biss marries the painting and its frame (cage, stage, pedestal, shell) through conditions of control and deception. Another part understands how to play, antagonising the medium and activating the power of cross-contamination.

These two distinct modes work together to bring forth misgivings that stimulate the collective imagination: the animal and indiscriminate, spitting, lunging and scratching, are swaddled and attended to.

Raw material is brought forth from the shadows, airing out painting's dirty laundry as an act of thoughtful decoration. The un-painted is processed on the same terms; where things appear incidental, careful consideration is layered like paint.

No hierarchy of material is established, instead, the artist places emphasis on tactility – a universal language and the great equaliser; those seeking objective pleasures and the self-identified, extra-perceptual are all invited to sit in the front row.





These works depict my emotions through my stages of grief and became a way for me to heal by expressing them onto paper, each was created when I felt a new emotion coursing through me. There were many more pieces created which overlapped into one another but these five I feel depict each stage of grief with a more definitive and concise expression. Denial, Anger, Bargaining, Depression and Acceptance.

GRIEF

We take our grief alone.

We take it in the morning.

We cry it into our pillow.

We hold it in our arms.

We walk with it under our feet.

We cry with it in the shower.

We swallow it with our food.

We drink it with our coffee.

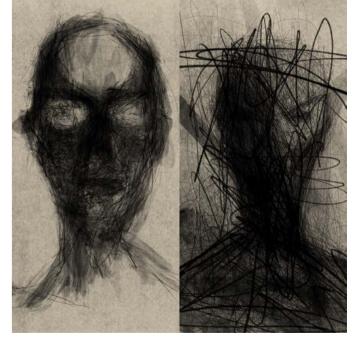
We hide it in our smile.

We hide it in our laugh.

We hide it in our head.

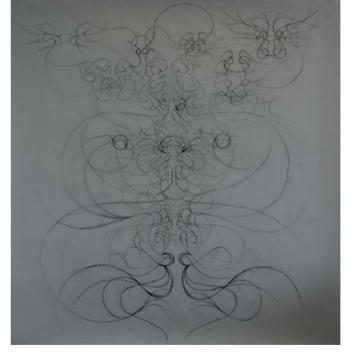
We take our grief alone.

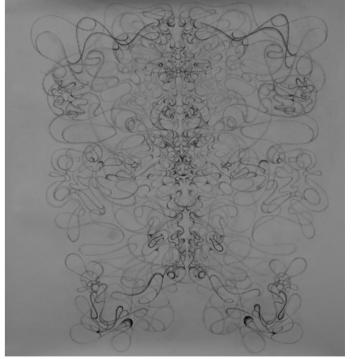




Through the act of automatic drawing I am immersed into an introspective world as I navigate around the page layering and morphing shape and line together. Dreamlike entities emerge, revealing glimpses into the depths and intricacies of my state of mind. As I layer and add to the drawing it represents more than just a visual element; but a symbol of the complexity of thought and being behind the act of drawing. My work often manifests into symmetrical forms as I aim to create a sense of balance and harmony both visually and internally, whilst pushing forward a whimsical sense of ambiguity. Embracing the approach of free drawing I can begin the embark on a sense of introspection as my work acts as a visualization of inner worlds.







Employing painterly intuition and reverie, sweeping and staccato marks present themselves to Ella's canvases, her 'possessed body' a vehicle of expression for the painting to create itself. Control is taken from the brush, and a variety of marks emerge. The paint pirouettes across the surface, interrupted by areas of density, generating something like a battlefield where multiple conflicts exist.

Within this field of activity, animated gestures are embedded and forced to chatter amongst themselves. Coloured glazes veil the surface, creating tensions between physical and illusionary space as the painting's history emerges through the two-dimensional surface. This push and pull between dimensions allows the paint to interact when opaque surfaces are next to transparent ones, and thick is next to thin, and depth holds the memory of the painting in its past layers.





@e.dalyart

Daly's artistic focus revolves around layering and experimenting with various elements like material, medium, colour, and texture, particularly in printmaking and painting. Her work delves into the natural world, exploring both the internal and external aspects of flowers. Through a combination of captured images from travels in Spain and scanned images from life drawing classes, Daly creates pieces that invite viewers to observe closely and appreciate details, echoing the intricate layers of nature. By merging techniques from printmaking and painting, she adopts an experimental approach, drawing inspiration from the dynamic and evolving characteristics of the natural world.







@hannahdelaneyart

I make paintings of cropped images I've taken of the drapery, bedding and other delicate fabrics because I'm interested in how colour and marks bring these materials alive in another form. Blending gestures adds a radiance unseen in the original photograph, which animates ripples and folds making the image and its colouration less artificial.

I'm intrigued by the ambiguity of the images I use, the trace of a figure veiled by the fabric implying other subjects such as heat maps or arid deserts. This is elevated by movement suggested in the directionality of the fabrics, as well as the intimate size of the paintings which invites the viewer to explore the intricacies of a scene without awareness of its scale or origin. The process of painting 'fabric onto (canvas) fabric' is also a significant aspect of the work, enhancing my paintings' relationship with texture and material through an authentic self-reference.





"Conneries 2 Serie: Cocher ivre" by Arthur Rimbaud

Pouacre

Boit:

Nacre

Voit:

Acre

Loi,

Fiacre

Choit!

Femme

Tombe:

Lombe

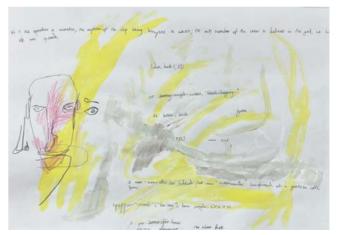
Saigne

-Clame!

Geigne.

A.R





@taz.dp.art

www.tazdoshiprichard.com

The present-day brings a terse political climate accumulated through decades of austerity, ignorance, and general selfishness. To those seeking freedom from such environments, you are invited to visit the utopian scenes of "Gimme Shelter" (2024), a stark contrast to the chaos outside, established as part of Taz Doshi Prichard's "Seeking Sanctuary" (2023-2024) collection. Once assumed as a mere social mirage, "Gimme Shelter" now opens to discerning travellers, offering them an exclusive opportunity to rest within a fantastical sanctuary. Tourists can survey dramatic cliffs, sprawling forests, and mammaloid isles during their pilgrimage into the imagination.

As global and local tensions rise and incite populations to scorn communities that differ from their own, Doshi Prichard's retreat is founded upon the core belief that compassion can be sourced through creativity rather than border control.

Upon arrival, visitors are not just viewers but active participants encouraged to leave behind the boundaries of reality and fiction. This is not a passive viewing experience but a dynamic, physical exploration within a painted environment. In a world increasingly reliant on digital experiences, "Gimme Shelter" offers a tangible, analogue response to virtual reality. The act and extension of asylum unites guests in a critical substitution to corporeality and questions why the notion of safety and compassion has become increasingly abstract and ideological.





DRAWING

She Her 'In a work where the self is the subject, the relationship of the artist to herself as subject of the work can be a complex one, but it is a complexity that is often overlooked.' – Claire Macdonald.

It is these complexities of the self that have fuelled Lydia's practice; the complicated unravelling of raw emotions and the personal experiences that have shaped her memories and character. Within the work Lydia is reflecting on themes such as relationships, childhood recollections, and the complexities of abortion. Each piece incorporates handwritten text, often sourced from her personal journal or intimate reflections. By infusing diverse narratives into her work, she crafts stories with a subtle depth that may resonate with viewers.

Intertwining these narratives with childlike 'doodles', some taken from her own schoolbooks, adds a poignant layer of innocence juxtaposed against the weight of adult realities. This amalgamation evokes a profound sense of mourning for the innocence lost to the traumas of adulthood, and how adults often long for the simplicity of childhood. The emotive marks are masked through the process of layering and photocopying, creating a fragile barrier for my thoughts and emotions. Each artwork serves as a channel for expressing sentiments Lydia struggles to verbalise. By moving what is private into the public realm makes this all quite daunting for her to share with an audience.





@ _blossomingartist_

Even though shapes can be found everywhere they aren't a popular topic to be explored within arts such as colour, systems. I am a painter inspired by the natura world's shapes and mystery off uncertainty. I'm creating a celebration and unity of colour, form, marks which have conflicting qualities between light and shadow,emotion, and execution, colour and line, these are then expressed in my collage works feeding into my scans to influence my final paintings further. Using Chance to influence my making as a compositional principle, it allows support to navigate placements of compositions by allowing them to fall to the unknown placements. As I find these layers overlapping with one another there are forms colliding and the painting descends into a wonder of action and associative references to experience, memory, and perceptions which are entangled together. I found that a lot of good can come from taking chances, as I focus and enjoy the endless possibilities given.

I found that 'the aim of art is not to represent the outward appearance of things, but their inward significance' - Aristotle and with that I could say things with coour, shapes, and marks that allowed an explosion of abstraction to absorb and adapt to the limitations and challenge within this fragmented territory that I am exploring.



Jessie's paintings originate from a deep urge to express the swirling and irregular shapes, lines and forms that exist in her mind before she acknowledges them. She is drawn to organic, fluid surfaces and structures, like amoebas or the curves of the inner ear, which she interlocks into dense fields of alternating colour. Through repeated drawing and observation, Jessie explores the textures and weights of these colour-shapes and how they might exist in space as solid or ethereal connected entities.

Each painting is an independent scenario. Some seem to align, sharing a similar existence, whilst others feel like glimpses into different times and places. Sometimes, shapes and forms reappear across multiple paintings, as if they're traveling through time. They have also developed distinct visual character that resonates with her exploration of painting's relationship with sound and her intense personal perception on auditory experience.

The paintings deal with a combination of slowness and quickness demonstrated through 'tinny' marks, wispy lines and loud, solid forms. These different factures contribute to a tiered system within each painting, generating vertical depth and slim distance across the painted field.





She Her

Gmholliday10@gmail.com

Entangled in the pulsing, intricate media web a weaving labyrinth transcending past and present balance along interpretive threads sharpen the blur of constant motion and pause in quite spaces of distance . . . meet the eyes of a lone, prowling predator

with an insatiable apetite
meet the harsh confronting truth
of the mirrored self
the eluding pursuit for the next spark

of dopamine and excitement from a candle only to realise the cake is already half gone and you are already half fulfilled or only half fulfilled

unfocus refocus connect disconnect

- once or twice a day with water
- keep in sight and reach of children







Harnessing the elasticity of painting, Kira's practice explores an expanded notion of the medium. The work aligns with painting's flatness, hosting a two dimensionality that belongs to the wall. Stretched fabrics act as a ground and remain consistent with the history of the canvas. The wooden frame functions as a support, opening up an inhabited space between painting and sculpture, confirming to both and neither.

The paintings' material is reduced to its being-ness, the principle of the fabric prior to construction. The handling of the textile accords it the same non-functionality as when she found it. It is grasped, elongated, hauled and tightened. The varied translucencies of these surfaces agitate each other in their layered positions. Pinks turn to gold, reds turn to mud in an exchange of texture, colour, shadow, and light. Clean lines adrift the surface, met with a muted anticipation of what is beneath, flirting with awkwardness. However, what hides under the surface is just a wooden frame. No frills, it is constructed to be concealed.





laurenkeating8@gmail.com

Lauren is a painter but her work constantly pushes the conventional boundaries of painting as she explores the expanded or sculptural field. Lauren is drawn to materiality and the mark making process as a way to express energy through the artwork. Her pieces explore the conversation between the accidental and deliberate gesture. Experiments don't often get left for long before they are cut up, layered or photographed close up to produce an alternative perception or reimagined composition. Lauren focuses on the coming together of several elements to create certain compositions. The compositions of marks, despite looking relatively random or mismatched, are carefully chosen and trialed in different ways before reaching a final formation.







@JacobLart Lilleyj10@gmail.com

In a world where individuality fades into the background, I embarked on a creative journey to explore the concept of the loss of identity. My art became a way to convey this powerful message, and I found myself drawn to glossy magazines. Using paint pens I covered the figures within the magazine with bold and vibrant colours, as if to shield them from prying eyes and the pressures of societal expectations. Layer by layer, I carefully concealed their features, creating a visual representation of the struggle to maintain a true sense of self. Amidst the sea of colour, I left an element exposed - the eyes. These captivating windows to the soul stare back at the viewer, representing the flickering flame of individuality, refusing to be extinguished.







@nicolaar

www.nicolamacey.com

Nicola Macey's paintings are gestural and emotive, exploring overarching themes of womanhood and feminism. Greatly inspired by art history, she explores the depiction of women in painting, especially the female nude and the unbalanced power dynamics associated with this. It was through visits to galleries in Florence and Venice that she found a love for renaissance and Baroque art. Her highly contemporary paintings have strong historical links.

Described as a bodily intersection between abstraction and figuration, Nicola's works feature emotional brushstrokes and grapple with the figure through drawing and erasing of the female body. Ideas of femininity are explored through a colour palette of pinks and purples; an ironic comment on female power and stereotypes. Her paintings challenge the male gaze and the status quo that is unfavourable towards women in the art world.



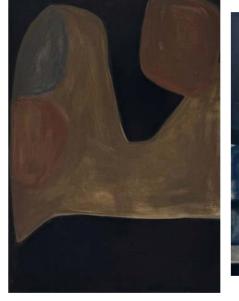


@eloisemarshallart

The idea that a painting should provoke questioning and intrigue is where my interests lie within abstract painting. Hints of conception and process across the canvas, suggestions of painterly traces that explore paint, colour, shape, and composition.

Using dark, earthy colours and minimal compositions the paintings become subdued and motionless, balancing void space with structural, mechanical forms, observing these forms and colours from life and translating this into a painting that reveals itself over time. Focusing on the formal concerns of a painting means each element is fuelled by consideration and intention, not in search of a painting that is aesthetically pleasing but one that is situated within informed unsettledness.

Informed by 20th century British Abstract painting, I reference the richness alongside the muted, harmonious compositions that are in search of awkwardness and weirdness, geometric forms are softened becoming lived in and weathered, earning their place within the painting.







beth.mcd5@gmail.com

Beth McDermott is interested in graffiti, fashion, and music. Her practice is based around translating design objects into images via drawing. She favours things with faces, in particular childrens toys, and approves of observation from the computer.

She continues to get better at drawing.





@art.bylucie

www.luciemcdougall.com

Lucie McDougall's artwork delves into her personal connection to environment, landscape, memory, and feelings associated with homecoming. She creates abstract marks to describe her visual language and depict the spaces and sensory elements she experiences within the natural world.

The Scottish Inner Hebridean Islands of Mull and Iona. and the town of Dollar have inspired her the most. The wildness of these landscapes is reflected in her abstract and free drawing style.

The incorporation of Gaelic within Lucie's pieces adds an element of authenticity to her work, anchoring it firmly in the cultural heritage of the Hebrides and Scotland. During her travels around Mull, Lucie discovered the Ardalanish Weavers, where she began to use weaving as a metaphor for linking heritage and art. Inspired by their practice of utilizing organic materials and skilfully harnessing the land, she sought to mirror this ethos in her own work.







Informed by local political murals and the innocence of their upbringing in Northern Ireland, the artist's practice delves into the complex socio-political landscape of their homeland. Their work serves as a visual exploration of Northern Ireland's turbulent history, from the late 1960s to the present, drawing from personal experiences of the after effects of the Troubles whilst trying to dissect and translate past conflict through their body of work.

Employing painting and printmaking, each piece beneath the surface forms symbolic representation of political and religious themes intertwined with Northern Irish culture. Research of the CAIN archive along with interviews from former paramilitary prisoners, enriches the narrative with firsthand perspectives and historical accuracy.

Central to their work are powerful visual symbols such as balaclavas and weapons, representative of Northern Ireland's political turmoil. However, these symbols carry deeper meanings, reflecting on the socioeconomic and political issues inherent in working-class communities.

Overall, the artist's body of work serves as a visual chronicle and commentary on Northern Ireland's complex history, highlighting both the enduring legacies of conflict and the resilience of its people.





@ eilidhjoyart

I want my work to reflect my love for colour. There is an obsessiveness I didn't quite realise until it was pointed out to me because I thought everyone felt the same as I did about it and why wouldn't they? This naive way of thinking carries through to my work as there is a somewhat childishness reflected in how I make artwork. I am very playful and like to physically surround myself with colour and previously worked on Shape-colours. I'm also on the floor so I get trapped in this circle of colour until they dry. I feel as if I'm playing a game with these Shape-colours, desperately trying to interlock them and find the 'right fit'. What I mean by that is I want the position of each colouring to be aesthetically pleasing and let some of the forms connect through one another. This interconnectedness that I have produced in my head, drives me towards aesthetical decision making. Each individual Shape-colour is so far removed from its original Postcard purpose. Alone, with a lot of colour on them, they look physically smaller than a postcard, making it difficult for the viewer to tell its intended purpose. I love this because I want them to act as one. Looking at the Shape-colours they're obviously handmade so there's uncertainty and unpredictability about them. This makes the game I play, putting forms together through chance of which colours I want next to each other, so much fun. Every time I reposition my Shape-colours they will look different inrelation to whom they're positioned next to. However, as one, they are overwhelming in their approach to colour.





@moni_parkin

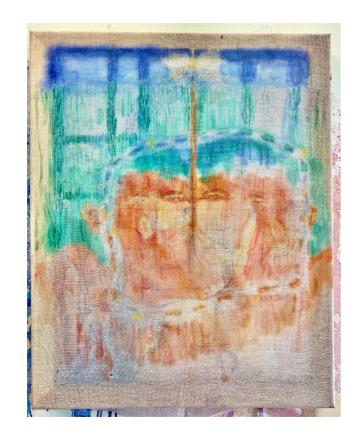
Moni Parkin creates evocative paintings that oscillate between intimacy and disquiet. They generate tension from expressions of adolescence inherent in candid photographs, leaving subjects suspended as nebulous narratives. Through solitary and thoughtful portrayals, Moni compels the viewer into voyeuristic engagement, heightening an intimacy between them and the subject to invite contemplation. Mundane scenes are dissected, revealing underlying layers that intensify the viewer's introspection.

Applying Renaissance-inspired painting and glazing techniques such as verdaccio and grisaille, Moni has developed an approach which enables colour, tone and value to exist separately and together on the picture plane. The paintings are intentionally temporary and underworked, where the traditional scaffolding of underpainting is revealed and elevated as the finished surface. Through a careful interplay of light and shadow, the paintings invite viewers to connect to their own fleeting memories and personal narratives.





charlottteperks@gmail.com







@erathbone_art

To paint is a constant battle between the painter and the canvas, caught in a cycle of push and pull. With each bold brushstroke, I disrupt the expected and known. As a result, landscapes emerge and dissolve with the scraping, dragging and layering of the paint, echoing nature's grandeur and geography. Impasto paint builds texture alluding to mountains or trees, whilst smooth, blended transitional tones form areas of light and depth. Amongst the bold gestural marks and the layering of paint, the landscape becomes placeless: where reality is reimagined. It does not answer to any specific place, but instead embodies the wonder, passion and sublimity of nature. The act of looking becomes important as the painting slowly unravels, revealing nature's beautiful chaos, narrowed down to a single large canvas.

She /





Despite the personal element, the artist evokes universal emotions and experiences, namely a nostalgic resonance and sentiments of familiarity with the viewer. When painting, Miriam finds herself subconsciously coming to a halt when finishing areas, feeling the capture of the moment is complete, within pieces areas are left seemingly 'unfinished', in a hazy, or gestural style. Juxtaposing the intricate portraiture with more abstracted shapes in oil washes hinting at body parts or clothing is a main feature within the artist's practise serving to bridge the gap between realism and abstraction.

Portraiture and the figure has always been at the forefront of Miriam's practise; her focus falls on the isolated figure with the rest of the painting feeling more broken down. As such, the main focus is the portrait, with the background and lesser remembered aspects falling from view in a dissolved, or faded, appearance. Miriam's paintings have the unique ability to blend the past and present creating a dynamic interplay between contemporary experience and past narrative.





@jonjo.tyler

Jonjo Tyler creates semi-abstract self-portraits exploring and documenting her experience of being transgender, as well as femininity and spirituality. Most of her work is done in oil painted onto loose pieces of canvas directly onto the wall in her studio. Tyler finds that painting this way creates an immediacy within the work and that removing the painting from the wall leaves a trace of the piece behind - linking to the idea of taking up space as the paintings are self-portraits.





There is endless grace and power within the mundane, which I translate through the acts of painting and drawing. Inhabiting and interacting with the everyday is a privilege – we must acknowledge the beauty in every landscape.

I explore the overlooked and underwhelming aspects of our environment, particularly liminal spaces and transitory spaces from A to B. By working in various mediums, including photography, charcoal, and oil paint, I transcend the mundane into mysterious beauty and sometimes, danger. Photography and charcoal drawings serve as the foundation of this artistic process, allowing me to understand perspective, tone and form which aids in the reconstruction and manipulation of mundane landscapes in my monochromatic paintings.

My paintings are dominated by Dioxazine Purple and Prussian Blue, which have connotations of royalty, luxury, power and peace. Through gestural strokes, layers of overlapping shades of colour, I capture the surroundings and aura of the spaces I inhabit, using charcoal for drawings and purples and blues for painting to enhance the everyday. This enables me to transform the ordinary into something special. My paintings evoke intimacy and curiosity through expanses of space in the layers of colour, which give anthropomorphic qualities to unassuming parts of landscapes, allowing the paintings to develop a sense of character and animation.





DRAWING

She Her

ashleighworden@gmail.com

Through the painted mark I delve into layers of being, confronting both the physical and emotional aspects of the self. Each brush stroke creates a dialogue between body and subject, embracing vulnerability and authenticity in the depicted image. Using fine brushes and a oversaturated palette, my work symbolises a rebellion against the notions of traditionalism that tether women. The expectation to remain silent, subservient and submissive instilled a curiosity for the taboo, the abject, and a love of horror cinema- a genre that explores complex dichotomies between the grotesque and the alluring, relationships between fear and revenge, eroticism and repulsion- everything a woman 'should' cower from. It is these spectrums, along with the female protagonists that convey a rich emotional experience, that shine a light on the very real anxieties that surround womanhood-violence, sexism and exploitation. Deconstructing, contorting, and reimagining the self, grants a cathartic experience of empowerment, autonomy and control. The abject lingers with us, its enormity, the intangible threat along with the spectacle of its encounter lends the power of repulsion to challenge conventional expectations for our bodies. I aim to normalise the emotion and experiences that have historically been belittled as weakness or hysteria, utilising the theme of body horror in order to criticise unrealistic beauty standards, and how the aesthetic industry has compartmentalised our bodies into territories in need of renovation.





Sculpture

@fatimaxart7

Whispers are woven with threads, worn and frail, Embodying a tension in the fabric as it reaches out, Stretching and yearning,

Twisting and tearing.

Each fold, layer after layer,

Conceals stories of fears they silently embrace,

And echoes of a journey of untold paths.

The pilling jumper revealing truths,

Through its sweat stained collar and discoloured underarms

Of resounding footsteps and her heart pounding.

Thump, thump.

But no one nears.

Thump, thump.

As the night grows dark, the shadows dance,

The murmurs become louder, and her burdens hang heavy,

The stitching breaks as its baggage buckles,

Oozing and weeping, the body falls.

The seams become fragile, worn and frail.





Scarlet Aylmer in her work aims to manipulate the boundaries between states of being, perforating a sense of flux between the domestic, grotesque and sublime. The Banquet enamours us with the human compulsion to consume, teasing a sense of edibility through promiscuous, oozing forms. The humanoid lumpiness of the central structure begs for the attention of its viewers, cascading through layers of hierarchy to be questioned and enjoyed. Scarlet feeds us a notion of the body which moves past its gendered confines, celebrating it's abjectivity in a flow between creation, ingestion and expulsion. The Banquet exudes generosity - in an attempt to lend itself to the viewer, it seeks connection between all things, capitulating with restraint into a sprawling, baroque decadence. With an overwhelming abundance of materials that synthesize between states we are lured into a mesmerised sense of stasis. Here, Scarlet traces our connection to the glittering commercialism of contemporary society and its deceptive qualities of glorification and facade. There is a sense of camp joy in the Banquet's titillating, teasing, oozing, deceiving, subverting qualities, yet a total seriousness in the way forms have been heated and fused, squeezed and set in to a genuine sense of being. Through the Banquet, Scarlet presents an ethos that disregards the comfort of juxtaposing forces, to leave space for conflict and confusion within ourselves and our desires.



@marthab_a

Knotted, stroked, touched Held into being A hanging shape

Wet

Balanced and swaying Morphing into each other.

Swaying,

Then stable It slips

Then lost

Broken and lost (lost again)

Suspended

tainted marked

A fragile shell





@chloemyart

The crashing waves and jolting ceramic tools are connected by outcomes.

Waves.

Formations made by the earth's hands are recreated by my own hands.

Earth.

Both beauty and comfort are possessed by natural forms.

Comfort.

A connection waves throughout self and nature.

Self.

A visual dance between textures, lines and forms.

Textures.

Repetition and time links between both the natural form and the handmade form.

Natural.

Connection between home and landscape.

Home.

With a fascination with rocks viewers are invited to be at one with comfort.

Rocks.





@ell.ebee

When I was younger, my dad and I made a dolls house. The bulky structure was technically precise, with rigid and straight lines of pale colourless wood grounded in reality, conforming to the utilitarian rules of what a house should be. Following this strict plan was his dream, not mine, so I must craft my own.

A permanent escape attempt. A queer utopia.

The rigid box that confines us has burst it's bank!

It is rapidly warping from the heteronormative current into weird and wonderful tributaries that bend to form bulbous queer identities, which can merge into a stronger counter force to be reckoned with.

Welcome to Chasing Rainbows Cooperative!

Imagine a contemporary art space for the queer community that offers more than a transient glimpse at a better world beyond institutional tokenism; a vibrant living entity glistening with utopian spirit. A space collectively owned and sustained by us, with a community of bustling artists resisting capitalism to do what they love.

Oh to be swallowed by the comfort of colour and to swim in the fluidity of queer abstraction, where everything isn't reduced to definitive binary answers, leaving room to relish in the excitement of the unknown. Biomorphic shapes effervescing the pulsating energy from dancing in my childhood bedroom evolving into queer nightlife, honouring the freedom of spaces that allow our bodies to morph into something whole.

Now I've planted that seed, watch this (queer) space.





When someone asks me what my favourite nursery rhyme is, my answer is always the one about the magpies. I think ever since I learnt that rhyme, I have always greeted a singular magpie. I wanted to understand why this had been an involuntary part of me, apart from the fact that it was an extremely British thing to do.

Delving into the world of fairy tales and folklore has been eye opening, realising how much of what we are socialised with has come from the nationalistic concerns of these archaic rhymes.

Looking at each object created there's a sense of character within each. Starting with the humble magpie, the thugs of the bird world, a sign of superstition and a species only out for themselves which should be seen as a bad omen, these associations were originally from ideas started by the church.

On top lay Traces of noble British characters such as robin hood, well known empty British phrases, and picturesque ideas of home.

All these items together form a distorted picture of polite Britain. Using my work as a mirror I want the viewer to wonder what does Britishness mean to you?





Nature echoes femininity; Our bodies repeated within the patterns that nature forms. The body whorl of a shell- its curves, spirals, aperture- transform into the vulva, and much like the ocean, something to be revered.

Situated in ecofeminism- the sea, a particular interest of mine, has become a motif throughout my work when considering historical depictions of femininity in folklore and mythology. My work; a shrine that sets out to rebel against the culture that dominates nature, through engaging audiences with the confrontation of the unconcealed vulva and the reminder of our roots in the ecosystem. My north east background and personal interest in the coast has informed my practice through the act of exploring rock pools, and the collection and display of shells. Medieval pilgrim badges are reintroduced to a contemporary audience with a proud vulva to propose a post-human ideal; a merging of natural and human form.



We might imagine that there is something between us, we might imagine there's a nothingness above the sky. Nothing in the night, we can assume I am not in contact with you. That we are not in touch. That there is, and has always been, a gutting absence between my hand and the wall.

We are reaching for each other – bones contorting- bending backwards, dislocating our partials apart to interrelate with each other. While a form of us – nearly all of us, remains nailed to the spot- not all matter can move though- but some tries its best.

I reach my hand out ten yards between my shoulder, trying to feel connected in the lumps – in the abundant void- I try to talk to Ann Boleyn – you – stranger, I'm talking can you hear, can you feel your mouth moving. Would you believe me if I said I feel what it is to be in your hand. I feel that kick in your kidney. Stranger you don't believe me, stranger, I don't believe me. I haven't met myself any more than I have met my granddaughter. I can talk to her no more than to Catherine Howard, even if I mumble to us all at dusk. Is this how I know you stranger, daughter, Anne of Cleeves. I know you because I have been you and known how it is to feel the barrier of the bodies that you're not currently occupying.





The sea can be angry. It can be calm. We cannot control it. The repetition of waves, the erosion present in the sand and the shifting environment that holds traces of human activity and memories in the evocative landscape of my hometown of Morecambe, are what intrigues me. I have collected and encased elements of the beach; shells and sand are contained and preserved, capturing that which may be lost back to the sea.

Shifting Shells aims to transport the viewer to the beach, through the manipulation of documentary photographs and the mimicking of the eternal movements of the sea. The rituals of sewing and crochet reflect the movements of waves as I weave natural forms together, embodying what I see, touch and remember.

The beach is a space that acts as a border between nature and the man-made. The beach is made up of shells that have been crushed over time by both the movements of the sea and humans walking over it. I want to connect the viewer to this place, the beauty, the calmness, the erosion, the shifting forms, and the unpredictability by creating a pause in its natural process. We leave traces behind when visiting the beach, but also bring memories away with us. As we walk over the sand, we change the path of the water as it falls into the grains of crushed shells, this is only temporary, a transient moment in the beaches shifting character.

Even when the beach seems still, it is slowly evolving, in its inevitable and poetic cycle of transformation.





"My foot is no longer in the door; I am now standing in the room. How do I use the room?

My foot is no longer in the door, I am now standing in the room, I don't want to be alone in here, so they are coming with me"





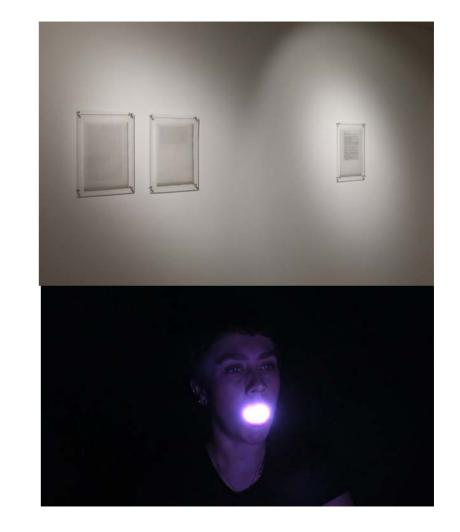
lydiae.marshall@gmail.com

The attempt is an empirical understanding and agreement. This agreement(pact) is between the shadow and the self that you are chasing.

The logic happily sits in the periphery, ordering itself with rules, over material and process, awaiting its performativity to be activated.







@ trial.sentence

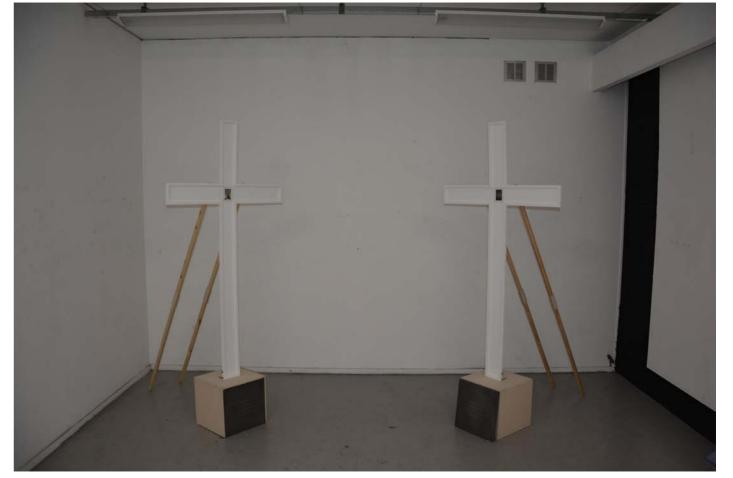
lukemcaleenan@gmail.com

Poised crosses Gates slung,

The stench of overturned troughs

Muddied feeders Pensive gaze

Sheepskin stuck to the sand.



@victoriamehr

Victoria Mehr's work is built of the experiences and memories of an Anglo-German girlhood, teenagehood and early adulthood. Her memory box series is inspired by similar boxes made throughout her life by her mum.

These archives of her childhood interrogate the tension between the sentimental and the mass consumerism of the 00s.

Overwhelmingly the memory boxes sanctify and memorialise loves had and loves lost.





She

Her /

@h.fineart

H.Mitchell is a multi-disciplinary, multi-media artist, who seeks to interrogate and analyse her interactions with the wider world through humour, absurdity and too much pink. Disappointed and underwhelmed at the progress and expectations of neo-liberal feminism, she aims to challenge and question what it means to be just a girl in the big wide world.

Reactionary drawings form the basis of her practice, and allow her to meticulously depict and dissect situations around her, acting in a therapeutic manner as well as a creative outlet. The contrast between quite modest, pessimistic drawings, then elevated into complex, time-consuming, maximalist textile pieces, with complex single-tone colour palettes, serves to illustrate the duality of the female experience.

By reconnecting to traditional female-led craft, tapestry and quilting, it enables her to reappropriate to past symbols of oppressive domesticity. Mediaeval and Christian imagery intertwine with modern icons, questioning traditional taught narratives and characters, reimagining the past today, and wondering how the girlys would find this new world of endless consumption and production. This world is an escape from the soul-crushing realisation that you are a product to be sold and bought at will, so enjoyment and humour must be found in everything.







RIP HILDEGARD VON BINGEN YOU NOULDN'E LOVED FANFICTION. NET

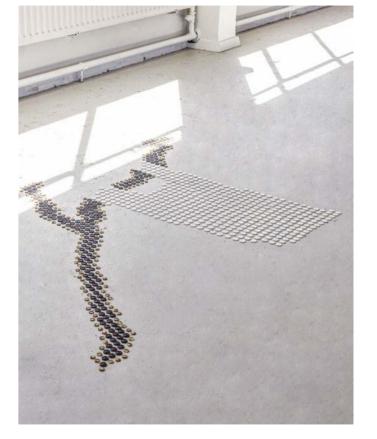
@7maeve7

maevethompson01@gmail.com https://7maeve7.cargo.site/

Maeve Thompson (b.2002) Looe, Liverpool, Manchester.

Maeve is an Irish artist and writer working across sculpture, field notes, and installation. Her sculptural practice is underpinned by a considered use of salvaged material, and defined by a desire to visualise and unite the fragmented diasporic identity; negotiating themes of trace, recollection, and attachment.







@louise.a.haas

That's how she has gotten to know herself.

A prejudice.

A preference for hazy forms.

The non-stop movement.

The vibrations in each matter.

She looks for blurred profiles.

Routines are useful, but she believes uncertainty is honest.

We see it in nature.

The indefinite is inevitable.

We watch life evolve or transform- both vast and small.

That's why she often searches for the riverbed and its organic forms.

She has interest for fluidity in spaces.

She often observes the natural laws of flow.

She knows it is both strange and inherent.

The indefinite movement is obscure but also exciting.

When learning to experience it first hand, she can flow gracefully with its essence.

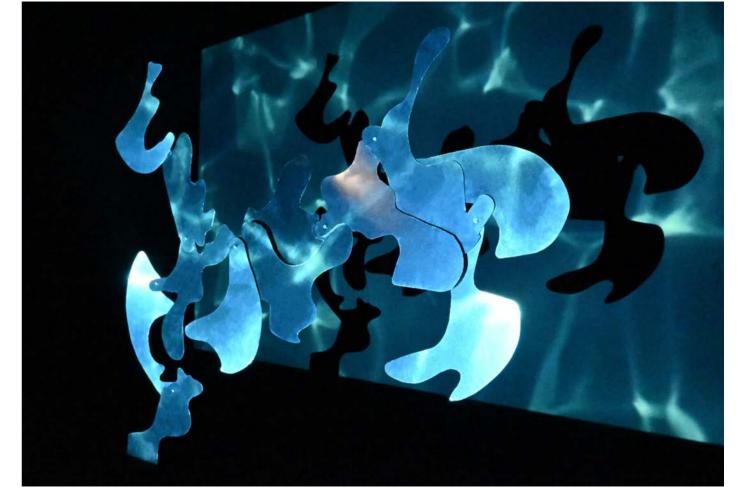




2212sophia@gmail.com

In the journey of self, like water's flow, A quest for peace, both fast and slow. From tranquil lakes to storms that roar, We seek our calm, our inner shore. In stillness, reflections clear and bright, In turmoil, we strive with all our might. Through patient persistence, we shape anew, Seeking pathways to serenity, bold and true. Solace found in quiet's embrace, In introspection, we seek inner grace. Within our depths, tranquillity we find, As peace blossoms in the quiet of the mind. In the ebb and flow of life's gentle sway, We discover peace in each passing day. In every ripple, every gentle stream, We uncover the essence of our dreams.





@_cecicooke_

Think less, play more, Arrange inner child,

Balancing feathers bricks. Harmony openness,

> Shadow of a blind, Encounters the Arc, Objects converse in private play,

(crouch to see)

Tension lies under.





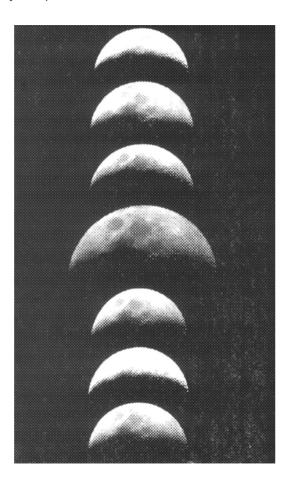
billycooper57@gmail.com





amy.crisp02@outlook.com

Light is the untouchable illustrator of everything. The moon is invisible to us without light's revelation. We see only through the work of the invisible. Using light to bring the human body to the moon makes an unreachable object become malleable and touchable. We view the world around us through its images, not its lived experience. The image's representation as a scientific investigation is the object's elevation to be pursued from multiple angles. The multiplication of an object is to question its originality and the simulacrum of reproduction is an explanation of the dissatisfaction of the world of images we live in. We only see what is revealed to us and yet we often choose to look at simulations of reality- captured images that question the value of the original. Looking down at a picture of the moon is when you realise you can look up.



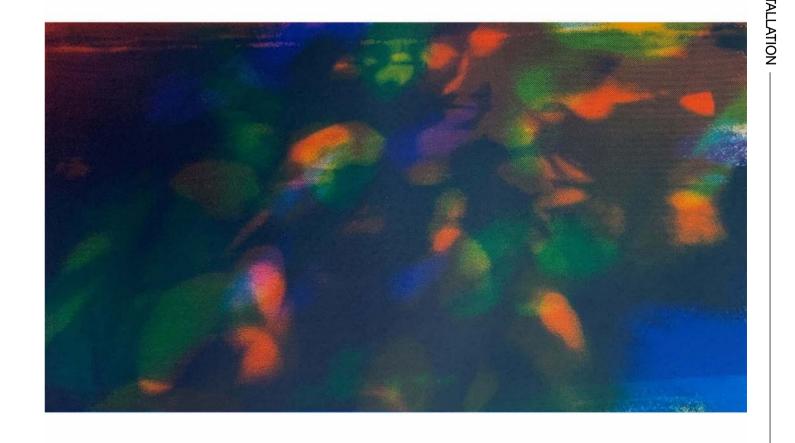


zoerowtherr@gmail.com

I've looked at clouds from both sides now From up and down and still somehow It's cloud illusions I recall I really don't know clouds at all

Joni Mitchel - Both sides now

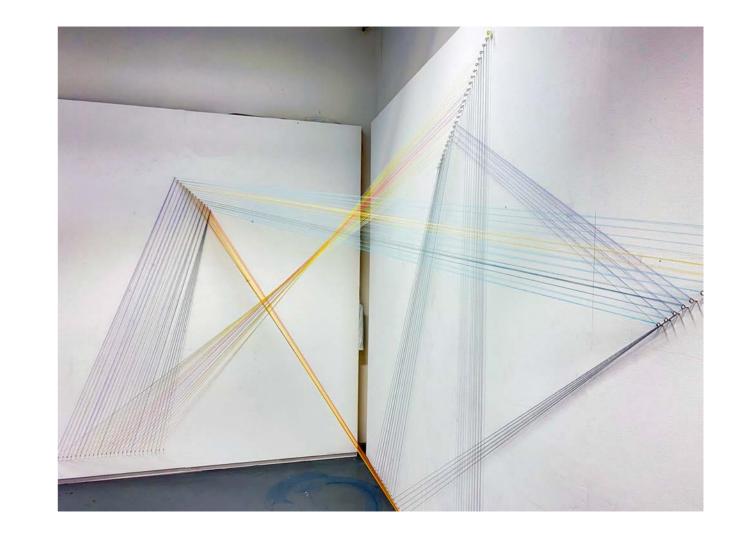




Through her art, Heather aims to encapsulate the essence of liminality and the unpredictable journey of life. Crafting these installations requires a rigorous interplay of physical effort and emotional investment. With meticulous precision, she weaves sewing thread through hand-screwed hooks on the walls, each strand representing the diverse pathways we traverse in life, each with its uncertain destination.

As the threads accumulate, they form a tapestry resembling radiant beams of light, a poignant homage to life's transient beauty. Yet, in the process of construction, Heather confronts the reality that every creation is impermanent. Her large-scale thread installations, tailored to specific sites, inevitably face dismantlement.

This parallels the ephemeral allure of witnessing a fading rainbow. Heather discovers within this medium a profound vehicle for articulating the complexities of liminality and the existential uncertainty inherent in our existence. The act of deconstruction, akin to dismantling her creation, mirrors the perpetual rhythm of renewal and fresh beginnings, evoking an emotional tempest within Heather that mirrors life's ever-changing nature.



@kaaaaaaaaaaady

Being the constant documenter of my own life, I find nostalgia in every aspect of my being. Whether thats through videos I created aged 8 or voice recordings of family parties, my work is a product of my life, retrospectively. Within this final exhibited piece, being a Scouser no longer feels like a solitary, gatekept secret experience, but rather a communal experience with both my audience and my family.





Iskilly@hotmail.co.uk

comfort. found in teddies during times of distress and trauma, offering their pillowy bodies and soft fur to ease our mental ails, but what happens to them, when our hurt has healed and they are left with all those injected feelings? taking innocence and comfort out of the object, these teddy sculptures become a physical expression of trauma and repression, and the conflict between trauma

and peace. the charcoal drawings act as support for the sculptures, but also as standalone pieces embracing the darker, more sinister notes of this theme. posed in compromised and uncomfortable scenes they have more of a nightmarish, hazey quality that really draws out the unease within this project.





@Abimillerrart

'A secret shared is a secret no more" – Ken Follett. Abi explores her trauma and experiences through humour, utilising it as a coping mechanism. Abi considers themes such as the revealing and concealing and the public and private. The concept of trauma transforms into something light hearted and less confronting to navigate and unpack. The work is both calming and unnerving, beautiful and painful all in one. These contrasting juxtaposition's create a depth, whilst also allowing the audience to feel connected to the most vunerable parts of Abi. Placing artwork within a journey creates a full narrative of an individual, it allows one to express their most difficult parts of themselves through a cathartic way. Abi uses bright colours and a caricature style of drawing, creating a whimsical and childlike appearance. This then masks the dark emotions attached to the experience. It reveals a playful and ambiguous environment inviting its audience to unmask their own personal traumas. It reveals hidden truths and messages behind the characters.



Her /

imojim@icloud.com

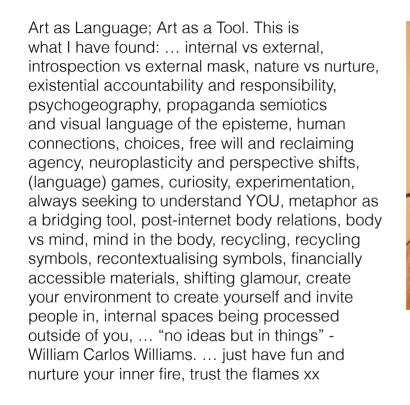
In the dimly lit room, the screen flickers with a brightness that illuminates our darkest fantasies. Here, in this digital domain, the promise of climax looms large, yet true fulfilment remains elusive, a distant mirage in the vast desert of desire. The image is raw, but the woman is rawer. A woman's voice and body are mere instruments in a symphony of desire orchestrated by unseen hands. A one-sided script in which we perform, and men watch. Sex, sex work, sex toys are to be celebrated! Yet intimacy, experimentation that lies beyond chat rooms and laptop screens have been lost. We cannot search for something that we do not know is missing. We cannot stop what we don't realise we consume. Female form must be stripped away, leaving only the stark simplicity of text to bear witness to the skewed dynamics at play. Creating a visual manifesto that challenges its viewers to confront the uncomfortable truths lurking beneath the surface. The lingering question is - what does true fulfilment look like in a world where desire is commodified, and intimacy reduced to pixels on a screen? It's a question without easy answers, but one that demands to be asked.







remyschrem@gmail.com









jemniamhstaples@gmail.com

Working with timeless symbolism, appropriating it's female qualities and situating it in a crimson, all-feminine space; Jem's work highlights her desire to at once create and destroy, tarnishing the ideas of the 'cursed sex' – she drains the innocent white from girls' pink to leave us with the true colour of womanhood: Red. She immerses viewers in an inferno adorned with an abundance of pomegranates and the bloodied seeds that leak from their womb-like insides; spiders – the allied species of women, monsters that reflect matriarchal victory and creativity. While presenting visceral themes of female rage, blood, and the body, Jem's art confronts viewers with the raw, unapologetic reality of the female experience throughout history; her art has served as an instigator and a healer, provoking reflection and offering solace in equal measure. Jem embraces the complexity and depth of the feminine psyche, transcending societal expectations and reclaiming power. Her work is ultimately personal yet relatable, a testament to the prominence of the feminine voice in the ongoing dialogue of human experience.





@skimmingstoness

Born in 2002 and raised in rural Scotland. Bertie (bear) Thomas' work feeds off aspects of their lived experiences of folk identity and the rural landscape, occasionally questioning the relationship between these themes and their queer identity. Taking ideas formed from their everyday interactions with love, land, language, domesticity and cultural heritage, Bertie creates primarily textile-based conceptual works with a focus on craft methods and a consistent use of natural materials. Currently interested in how our ritualistic everyday actions interact with a natural landscape, their work has explored skimming stones, kissing gates and hill-rolling.

https://bertiethomas.cargo.site/









@alexaitonart

alexaitonart@gmail.com

Moving to Manchester allowed me to socialise with like-minded individuals, being welcomed to the city with poppers-fuelled nights out into Canal Street. Though the initial freedom of open self-expression has diminished, I still resist homonormativity through reclamation of slurs.

The kids on the bus are laughing at me again. I'm not sure why it still feels that way. No one really cares as much as you think they will when you're thirteen.

Growing up in small-town Derbyshire, the easiest way for me fit in was to assimilate and ignore queerphobic playground taunts. I'd often come out to my peers and be met by an almost patronising "I know", as through my private identity was a classroom rumour.

I guess someone already told you.

Transient encounters permeate across physical and digital queer networks, with non-verbal discreet encounters particularly present. Text is formed as we interact with spaces both in writing and speech. The binary of silkscreen printmaking is transcended by situating it with other processes such as monoprinting and stickering. Stickers preserve hastily done graffiti, allowing investigation into the impact of recklessly said insults.

You make eye contact with them across the dancefloor. You panic and look away. You want to but you don't look again.

Spaces interact with us as we interact with them; creating our own allows better feelings of safety than integrating pre-existing spaces. We reminisce through photographs and ephemera. However, parts of our history will always exist outside of the archive due to both institutional censorship and private moments remaining as memories.

You belong here...





He Him/

@edward_allspice

While digesting Reader's Digest, in the back of a dusty bookstore A plastic flag with gum on the back, fell out on the floor Well, I picked it up an' I ran outside, slapped it on me window shield An' if I could see ald Sarah Lucas, I'd tell her how good I feel

But ye flag decal won't get ye into art school anymore They're already overcrowded, students in an out the door "Intellectuals" don't like fibbin', no matter what the reason's for Nah, ye flag decal won't get ye into art school anymore

Well, I went the Asda this morning, and the cashier said to me "If ye join the savers club, we'll give ye ten of them flags for free" Well, I didn't mess around a bit, I took him up on what he said An' I stuck them stickers all over me car, and one on me bird's forehead

But ye flag decal won't get ye in the expo' anymore They're already overcrowded, an' ye paintin' is fuckin' poor Now Kunst it don't like shillin', no matter what the reason's for So, ye flag decal won't get ye in the expo' anymore

Well, 'av got me window shield so filled with flags, I couldn't see So, I ran me car upside a curb, an' right into a tree By the time they got a doctor down, I was already dead An' I'll never understand why the man standing in the pearly gate said...

Lad, ye flag decal won't get ye into Heaven anymore We're already overcrowded, from ye dirty proxy-wars Ain't no god who likes killin', no matter what the reason's for Lad, ye flag decal won't get ye into Heaven anymore





@onkel_rubbish

I've never been good at being angry. I find it far easier to shape my issues into tidy little objects – history cannot be altered, but perhaps it can be reconstituted into a somewhat twee yet aesthetically satisfactory quilt amongst other things. Relive to relieve.





@lula_bee_

Somebody and some sheep Interlace fingers A tender bath Wool fallen Brushing apart Bodies embrace Pouring warmth A stilling dance Massaging fibers Combining nourishment A Carressing cocoon Gentley whispers Breath slow Lingered imprints Intimate moments An enacted kinship A politics of care





@mllybrwnart

Overwhelmed, frustrated, exhausted— three adjectives that have resonated for as long as I can remember.

Why? — a question I have been asking incessantly since I could speak.

The subject rarely mattered; it has always been the same feelings and the same question.

As I said goodbye to my adolescence and attempted to embrace adulthood, those feelings only intensified, and that internal question crescendoed.

I have adapted my artistic practice into a tool to help me navigate those emotions and ask that all-important question: Why?

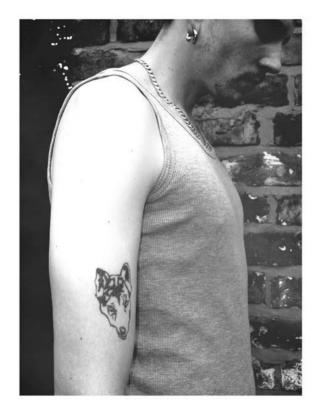
I am still yet to find the answers to all of my whys', and I am afraid I am just as overwhelmed, frustrated, and exhausted as I was before I started— but I made some art in the process, at least.





@esior0

In this exhibition, Róise's work delves into the intricate practice of skin marking, employing it as a potent symbol to channel the thorough essence of tattoo. Each poke of the needle represents a memory, a moment of introspection, and a connection to one's roots. Beyond surface aesthetics, the form evolves into a ritual of metamorphosis to candidly express an inmost identity. Embedded in the work is the aim to capture not just a permanent image but a narrative of personal significance. In the craft of spiritually resonant tattooing, emphasis is placed on commemorating individuality and the marks that serve as a passage to shape a sense of self. Through the recorded processes, the artist invites viewers to contemplate their own experiences of identity and belonging, and to reflect on the stories etched into their own skin and the symbols that give meaning to their memories.





The dining scene.

A place where women are reclaiming their bodies.

No longer objects of consumption.

Lauren delves into the intricate interplay of gender within the domestic space. She aims to challenge societal constructs and unravel the relationship between gender identity and culinary expression. By blending mediums and certain outlooks, she seeks to display a story that recognises diversity and stereotypes. She is making sense of the character of cuisine and gender dominance within an enclosed

setting. Societal expectations and historical traditions are relevant within the domestic scene. Lauren allows her work to challenge the gendered moulds and explore culinary delights that may be overlooked.





@orpheusoak.art

Finlay Dale examines what it means to possess a queer body through explorative movement and costume; becoming something warped, not quite human. 'Flesh of the Other' combines costume and reality, play and provocation. The relationship of skin and senses within nature intertwined with Dale's own gender identity brings a positive outlook on trans bodies. The natural world can be an unbiased haven in which to explore the shape and fluctuation of ones body. This othering of the external self was enhanced by the public who witnessed 'The Hyfae.' Reactions varied between intrigued and suspicious. No explanation was offered.

'Hyfae of The Forest' considers nature as a concept through the lens of folklore and mythology. There is an inherent association between the fae folk and mushrooms. Mycelium's workings and communication with its surroundings are elusive and intriguing, much like fairytales. Both part of worlds that are not quite our own, both full of life and death. Dale's exploration into these non-human worlds allows one to wonder how to care for and consider the natural environment and our inherent entanglements with it.





@lasairionadohertyart

Motifs of memories, etched in cyanotype's hue, Each sculpture tells a tale, old yet new. From the depths of recollection, they arise, In paper's embrace, where nostalgia lies.





She Her/

These things will sot here. They may merge into fog and lain, existing oxidised, half-forgotten, but they are still here to be good though. And though the pieces may full, a scatter, a be look completely, spend enough time and what is gone can be infected from what sensais. teel the sice and weight of it and shink about what may have been Aule. It starts to patch toeff together, with what it can find - love makerials to haget. It becomes one with he wall, a hybrid of brick it's own. Cacks pull apart and mesh back together There is no point saying it shouldn't be here when it alkary is, and has been. This wall, that should have fallen decades ago, many not be what it was weart to be, not arignally, and eventually, inevitably, it will become a pile of bicks and seray For now it is here, belonging to the mors.



@geraci.sofia

sofia.g00@hotmail.co.uk

Sofia's multidisciplinary practice references embodied knowledge and familial history within the context of her Sicilian heritage. With a specific interest in craft practices, ceramics, print and installation, she focuses on discourse within and around diaspora, supported by her own experiences, to explore concepts of home.

Sofia frequently draws upon culinary traditions taught and nurtured by her family matriarchs, making work allusive to the domestic spaces in which they take place. Growing up between London and her homeland in rural Sicily, both cultures have had a huge influence on her identity. Language, storytelling and 'broken bilingualism' are therefore integral parts of her practice.

Sofia uses her work to recontextualise her experiences, communicating and displaying them in ways that feel both specific and familiar.





@eux folder

As a painter, sculptor, and visual artist, I delve into realms beyond our immediate existence. My work is an exploration of my personal utopia, shaped by influences from post-humanism and futurism. Inspired by the themes explored in "The Mushroom at the End of the World", I am fascinated by the concept of human intervention and transformation. In my artistic practice, I seek to engage with the present environment and human behaviour. Through my creations, I conjure up strange and fantastical creatures and envision new types of flora that incorporate and transform man-made materials such as vinyl, metal, and glass. I embrace the notion of 'half-reality and half-fiction' in my artistic production, aiming to convey the intricacies of a world that is both familiar and disconcertingly surreal. My work explores the intricate scale of nature, ranging from the microscopic to the vast expanse of the landscape.





My art explores found objects within the context of the everyday. In this series of works, I focus on tin cans and their transformative potential. I've always been drawn to unconventional art materials, specifically those tied to a single purpose and often overlooked or undervalued. I find it fascinating to reimagine these commonplace items in ways that challenge their original function, drawing attention to their often-overlooked presence and reshaping the narrative around their value. The process of manipulating these objects beyond recognition allows me to explore their hidden possibilities and reveal new layers of meaning. In doing so, I invite viewers to question the different ways an object can be viewed and understood, challenging conventional perceptions and embracing the significance of everyday objects.





Jessica is a multi-disciplinary artist using sound, glass and print to explore the limits of movement and anonymity, and how reality and universal objects are constructed. They look at how we can perceive our surroundings by removing the forced perception; a controlled chaos. Using repetition as a control measure, Jessica studies the evolution of object through dissection to understand the boundaries of where objects become unrecognisable. They create a process of translating images and objects through different iterations of media; dissecting, pausing, intervening on their own process to where it becomes cyclical. The work is communicated in an unforeseeable anticipation. A translation of abstraction.





•

He Him @stan.heslop heslopstanley@gmail.com

Now that one got lazyitis
And that one go it alone
And this one go, wah wah wah wah wah wah wah wah all the way home





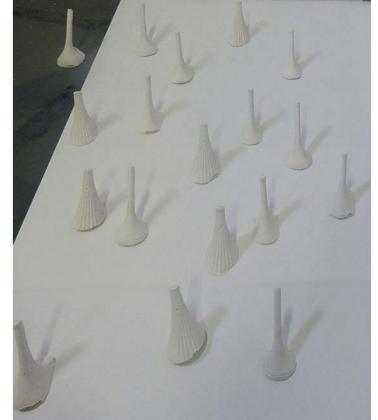
@keziahportfolio

Many thoughts flood my mind when I address the notion of what it means to be feminine? Both in its complexity and lucidity, I yearn to delve into this question through a lens of my own and others who have permeated my life. By utilising images and various everyday feminine objects, I am able to inspect their structures in greater depth. Reshaping their essence into new and less conventionally beautiful ones.

I tear, I rip, I intertwine, defying the expectations of their original boundaries. An exploration of a way of life and a history envisaged. Through manipulating these mediums and prioritising the material experience I have evoked a sensation of empowerment within myself.

I invite viewers to indulge in the contemplation, reflection, and celebration of this multifaceted feminine experience.





She Her

@liily.artt

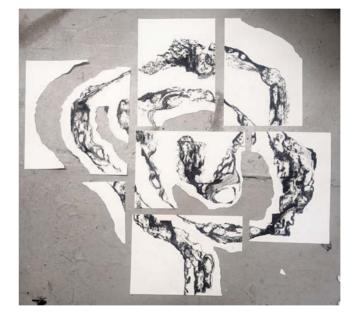
I am drawn to clashes. I find little interest in consistency and more in the sudden burst of energy, the spark of tension brought on only by the awkward dance between chalk and cheese.

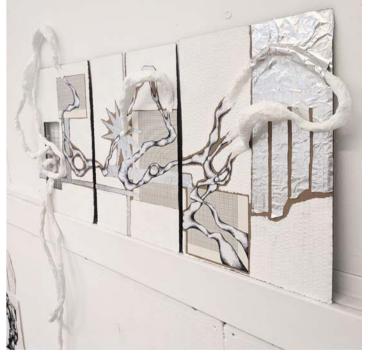
I observe moments of conflict, a seed pushing through tarmac, a plastic bag snagged on a branch, a vine scaling metal railings, embracing the bars with a tight grip. Sometimes I find myself caught up in the neverending push and pull, I see the rebellious thing, the thing that spills and sprawls, wild and untamed, slipping through your fingers and the thing that attempts to contain it, the embodiment of the formal, the ritualistic rule follower, the bodyguard, the keeper, rigid and unchanging it cant resist its urge order.

I document the interactions between unlikely couples. Everywhere is full of pairs that bear no resemblance, that function on a different plane yet despite their incompatibility they are tethered to each other. Destined to stand side by side and navigate their alien counterpart, colliding, feeding on the things the other lacks.

I capture these, playing both roles I orchestrate and pose. I let the chaos spill from me, adding flesh to its bones, sculpting it into something real, at the same time I long for structure. I will be a mediator. Immortalising these meetings i've created, freezing them, forever suspended in clash.

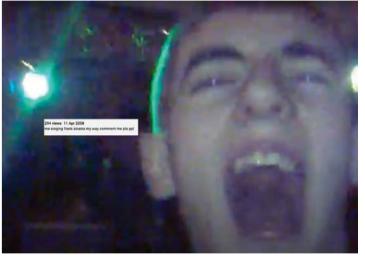
The Clash seems to birth something new, some kind hybrid born out of a fight for control, the urge to reconcile and the potential of perfect balance.





Concerned with the temporal and strange, Illingworth has occupied herself with deep diving into the past via the archives of the internet. Having not lived through the historical events she draws from, she investigates the idea of 'post-memory' and the role the media plays in passing down what came before. From the well documented death of Diana to moments that are slipping away in the historical timeline such as The My Way Killings, endurance post-death and the legacy of a moment are central to her work.





paigejohnson0110@gmail.com

I photograph staged still lifes with the intention of my practice to tell the story of my life and experiences with my horse Monty, who passed away a few years ago. Each object holds vast sentimental value and memories to me; their presence evoke feelings of both sadness and nostalgia - tragedy with the grief of a personal loss, but also reflective of the memories withheld by our belongings. By taking these objects we recognise, and assembling them in a way that read as more unfamiliar, the objects once served daily functioning purposes, but now have become personal relics, disrupted from their original usage and given new meaning.





To remember, to visualize, to feel, to collect, to archive, to memorize, to re-visit, to consider, to reflect, to compose, to immerse.

We treat memories like prized possessions, elevating them, treasuring, revering them. Amy delves into the repositories of tangible objects and the internal archives within herself. She repurposes those instances, deconstructing and reconstructing them into immersive environments and narrative settings.

The significance of memory is truly profound, and when intertwined with immersive 3D technology, it has the power to encapsulate the core of experience and emotion. Amy is captivated by the essence of how memories are translated through digital means. The ability to create intricate pieces that can be brought into a three-dimensional space is what makes 3D modelling truly fascinating to her.

Amy views technology as a collaborative tool, where she, as the artist, maintains control. Her aims are to encapsulate the atmosphere within cherished memories and present them as a visual narrative.





@lizllewely

lizllewelyn12st@gmail.com

I am not the child of artists. I am the child of list makers.

Every job was broken down into steps, crossed off to order the chaos. Compartmentalising to comfort.

Green post-it notes colour my memories and my bin. I can't shake the habit. Projects collide with life to generate novels of to-dos, I get so overwhelmed I have to impose chapters.

Sometimes, I think the real artwork is in showing up, the pen on paper drawing a line through the day's task, the loss of sleep over an idea as ridiculous as collecting touch marks on a trig point.

Maybe it's just the ability to care as much as we all do. Like those who raised me, I care through bullet points on lined paper.

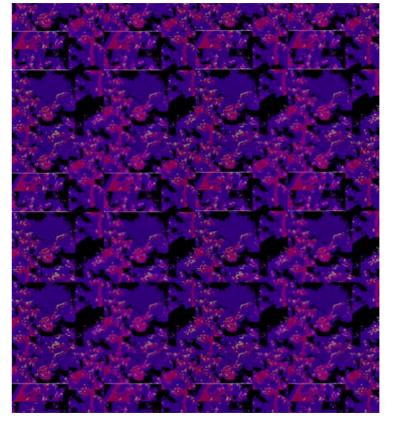
I am always a list maker.

I am sometimes an artist.



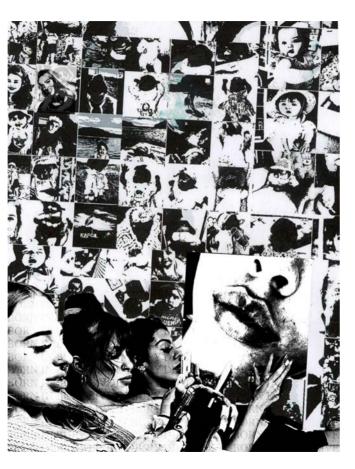


I am a mixed media artist using creative mediums such as textiles/fabrics and collage. I use these mediums as tools to express my upbringing, culture and identity - to help people identify, understand and learn how it feels to grow up with black and Caribbean heritage. This project began with me focusing on food that I eat and how this can translate to African textiles, throughout this journey I have been inspired to make patterns that can also be used as wallpaper and fabric. As I became more aware of different cultural foods I consume, I became inspired by the black nostalgia and cultural traditions that have shaped my childhood. While some of my pieces could be perceived as ambiguous, they are all inspired by the foods that I have consumed.





yh leaving art school to pursue a career at costa coffee cheers mmu its been boss



I POST THEREFORE I AM. FROM USING THE DOG FILTER TO CREATING INSTAGRAM FOR UR UNBORN BABY, WHAT WOULD HAPPEN IF I DIDNT UPDATE EVERYONE MY SPECIAL NEWS. WOULD IT SEIZE TO EXIST? I THINK OV A WORLD WHERE MY CHILD WANTS TO MURDER ME BECOS THEY HAVE SEEN EVERY ASPECT OF THEIR LIFE ONLINE. NOT ONE BIRTHDAY OR CHRISTMAS MISSED. NOTHING SACRED. NOTHING SPECIAL. NO FAMILY ALBUM. JUST ICLOUD STORAGE. WE WATCH LOVE ISLAND WHILST OUR COUNTRY - THE WORLD FALLS APART. THE REVOLUTION WILL BE TELEVISED BUT WE ARGUE OVER WHO TOOK THE FIRST SHOT, WAITING FOR THE WORMS TO COME. WE R ALL SO SICK THAT NOBODY SAYS ANYTHING. EVEN THE 'BOOMERS' + THE GEN XERS THAT GATEKEEP THEIR PREVIOUS LIVES. 'EVERYTHING WAS SO MUCH BETTER BACK IN MY DAY' YET STILL QUITE PARTIAL TO THEIR PUPPACINOS & TWITTER THREADS. TIKTOK TRENDS + ALTERNATIVE MILKZ.. THE CHILDREN FROM GOOD HOMES THINK TAKING PHOTOS OF COUNCIL ESTATES WILL WIN THEM THE TURNER PRIZE. THINKS THAT WEARING LEATHER IN THE WEST WILL STOP DEATH IN THE EAST. EVERYONE IS SICK. EVERYTHING IS PERFORMATIVE.. EVERYTHING IS INFOGRAPHICS + VIRTUE SIGNALLING, 5 TIKTOK DANCES U CAN DO 2 HELP THE UKRAINE. EVERYONE IS BLIND. EVERYONE IS DYING. NOBODY SPEAKS AND EVERYTHING IS FORCED. 'MENTAL HEALTH AWARENESS' IN A COLD WORLD. WE LIVE IN A SMALL MICROCOSM OF HOLLYWOOD IN EACH SORRY INDUSTRIAL TOWN. WHERE THE LOVE ISLAND MICRO CELEBRITIES ARE THE ELITE. LASH TECHNICIANS + AESTHETICS PRACTITIONERS ARE THE DESPERATE YUPPIES. THE DEPOP SELLERS R THE FUCKING PUNKS AND DESIRED.. ARE NOUT. OFFLINE? WHO ARE YOU? DONT EXIST.

@amberattemptsart

Informed by a childhood spent collecting, Amber Mansfield-Davies' practise explores both the act of collecting and reproducing found items in both ceramics and print. Her work provides commentary on human touch amidst mechanical reproduction, providing imperfect and individual replicas, maintaining the aura of the artwork. Touch is an important aspect of Mansfield-Davies' practise, using materials she can shape with her hands, enjoying the physicality of working with clay, rolling, pressing, and glazing. The collections of belongings memorialise her relationship with her late grandfather the objects, while personal invite you to make connections to these familiar relics. Through this synthesis of personal narrative and collective resonance she hopes to ignite a reflective dialogue within the observer.

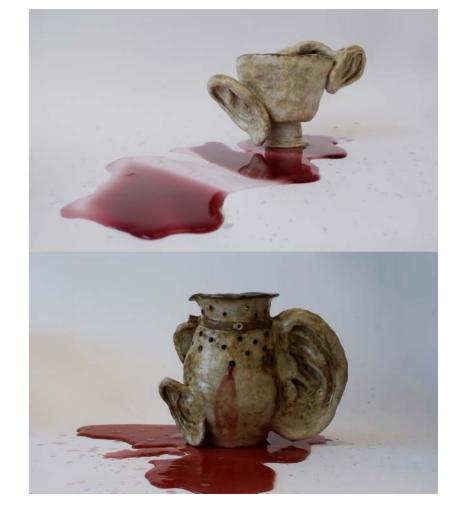




@amck_art

Since antiquity, clay has been used to craft vessels beyond the needs of daily life, allowing practical objects to take on symbolic forms. The distinctive forms of Auralithic ware – 'aural' relating to the ear and 'lithic' to the earth – bear human ears that dribble, whistle and bleed. These vessels may have once held wine and encouraged curious social interaction through their ambiguous functionalities. Today they hold stories from this past civilisation that honoured playful interaction as their anthropomorphic characters stand silently listening in.





He Him/

jpomclaughlin@gmail.com

Sound Artist. Improvisations, recordings, and compositions. At some level the thing that all the work has in common is its basis in perpetual doubt. It uses this foundation, the highest possible degree of restraint, silence, as a way to resist the natural urge to sort between chaos and order. It recognises that "in the silence you don't know" (Beckett). It is "interpreting, without comprehending" (Maeterlinck). It is an arrangement of fragments, a whole taking form as it is created in a spontaneous burst.





squelchstudios@gmail.com

Who is the artist when she is at home?
Who is she in the shower?
And does she really think about you in the way you wish she did?

past her own expectation she holds herself with strength, she becomes her own rough hand and in duty she is her own kiss

her body is bare in the leaves and though she reaches out to touch grace clumsily the branch holds steady as the wind blows

something aquarian and undeniable qualified in stars and school reports she gets lost and she wants to find

she is forced to be fixer and her tiger eyes are faithful in their search for feeling but unsteady in the vulnerability of contact

Who is the artist when she is alone?
Who is she on the train?
And who does she think she is?













@mrvy024

Through expression of her Mancunian-Irish background, Niamh Murphy evaluates the duality of her heritage and the struggle to find a middle-ground. She journeys from Whitefield to Mountmellick, through a multimedia practice, focussing on spaces of in-betweenness that reflect where she feels she belongs, almost stuck, between the cultures. Places of transition have been a recurring aspect, whether understood in the physical form of commonly-used thresholds, or the conceptual form of liminal spaces. Collage as a medium has been an ongoing practice in Niamh's work both through photographic and video collage as a way to represent the cross-over of two opposing elements in a literal context, whilst also further examining the concept of borders.

niamh.murphy02@gmail.com





hildaobi101@gmail.com

In Chioma's artistic journey, she danced amidst the vibrant rhythms of African textiles, weaving tales of heritage and beauty through every brush stroke, folded fabric, and sculpted form. Chioma's artwork stands as vibrant testaments to the kaleidoscopic tapestry of African culture, a celebration of its richness in colour, creativity, intricacy, sentiments, symbolism and identity. Through Chioma's textile paintings, she embarked on a colourful odyssey, adorning canvases with intricate patterns and hues that mirror the soulful vibrancy of African textiles. Each colour, shape and line compose a journey through the ancestral landscapes of tradition, innovation and identity. In Chioma's fascinating sculpture "The Adorned Masquerade" it communicates the authority of colour, texture intricacy within African textiles through a significant igbo traditional form. In west Africa, Masguerades are considered spirits of the ancestors returning at festive occasions to interact with their children. Masguerades in igbo land emerge as dazzling spectacles of tradition and artistry, with rhythmic dances and spirited performances. They move through the streets accompanied by hypnotic traditional whistles and beats of drums. Through Chioma's art, she conveyed the beauty and power of African textiles, inviting viewers to immerse themselves in the rich tapestry of its culture. Each piece is a love letter to Africa and a testament to its endless legacy of creativity.



jacobrogers.co.uk

SELP B: CUTS HAND OPEN THROWING BROKEN GLASS BOTTLES AT WALL

SELF B: STEPS ON BUSTY NAIL WHILE CLEANING WOODLAND

SELF B:TELLS CHILDREN AT SCHOOL THAT A CUT ON HIS LEG IS FROM A TIGER F. GHET SELP B: SUSTAINS PRICTION CUT FROM WRAPPING KITE LINE AROUND LEG

SELP B: REMEMBERS GIRL WHO CAME INTO SCHOOL ON CRUTCHES FROM BEING RAMMEDST A SHEEP

A NGEST AND TOWARDS PATHER AT HOME TIME
SELF B: RORESSES UP IN BLACK AND PINK POKE-A-DOT DRESS AT AFTER SCHOOL CLUB
SELF B: BUTS RIBANNASS CD "LOUD" IN KINGGATE SHOPPING CENTER

SELF B: GOES TO CLAIRES ACCESSORIES WITH MOTHER TO BUT BEJEWELED "J" NEGLACE SELF B: CRIES IN CLAIRES ACCESSORIES WHEN SEEING MOTHER AND BUTING SON EARRINGS

SELP B: MISPLACES PET HAMSTER - SOON TO BE POUND INSIDE SOFA

SELP B: HAS YOUNG HAMSTER THAT DIES - WHITE FURRY BALL SELP B: BLUE METAL HAMSTER CAGE SITS UPON BROWN WOODEN CABINET

SELF B: PLACES HAMSTER INSIDE HAMSTER BALL WHILE CLEANING CAGE

SELF B: WASHES BONES FOUND ON THE MOOR WITH HAND SOAP SELF B: EXPLORES ABANDONED PARMERS SHED WITH BEST PRIEND - PINDS ##/### SHOT

GUN AMUNISION

SELP B: EXPLORES ABANDONED PARMERS SHED - TAKES SHEEP DOG HERDING TROPHY SELF B: REMEMBERS THAT ANGRI PARMER WILL COME TO SHOUT AT BOY FO STEERING TROPHY SELF B: REMEMBERS THE RUSTED RAZOR WIRE; BROKEN KETTLE AND DILAPIDATED BRICKS

THAT ONCE WAS THE PARMERS SHED

SELP B: WATCHES GODS OWN COUNTRY

SELF B: CANNOT COLLECT COW SKULL DUE TO BEING BLOCKED BY \$ 10 PT HIGH FENCE SELF B: COLLECTS ONL PELLETS ON THE MOOR

SELP B: DISECTS WHAT IS THOUGHT TO BE AN OWL PELLET - TUENS OUT TO BE #9X/WEEF4 ANTMAL PROPS

SELF B: USES MOTHERS DISECTING INSTRUMENSS' TO DISECT OWL PELLETS - A FADED LIME GREEN WRAP UP TOOL SET CONTAINING SCALPOL, TWEESERS ALONG WITH OTHER DISECTION INSTRUMENTS

SELPERINGSOVERS A PILE OR CHOPPED OFF LAND TAILS IN FIELD SELF B: ATTEMPTS TO CAPTURE AND DOMESTICATE TRAPPED LAMB BY ATTATCHING PINK DOG

COLLAR TO NECK

SELPTH: WALKS A MILE AND A HALF TO SCHOOL ZAZZ/DAY/ BUS STOP EACH DAY SELF B: SMELL OF SECONDARY SCHOOL CAFETERIA

SELP B: OFF BRAND COKACOLA CONTAINING CARROTS IN SCHOOL CAPETERIA

SELF B: SNAPCHAT DOG FILTER IN SCHOOL BREAK

SELF B: BUYS CAP GUNWITH BLUE PLASTIC EXTERIOR

SELF B: PICK AND MIX CUP - MEDIUM FOR £4.99 OR LARGE FORE £6,99 SELF B: INSIDE HOT CAR OUTSIDE MARSDEN GENERAL PRACTER BEFORE HOLIDAY

SELF B: # IS TAKEN OUT OF CLASS TO JOIN GROUP COUNCILLING SESSION - CLOSE YOUR EYES AND THINK OF YOUR PEACEFUL PLACE

SELF B: WINDY, STEEP UPSTAIRS TO JUNIOR SCHOOL STAFF AREA SELF B: ENTER THROUGH BOYS ENTENCE - EXIT THROUGH GIRLS SELF B: CUTYING WALL OF VARIOUSLY SIZED WOODEN FOLES IN SCHOOL FLAT GROUND

SELF BISCOOTERS VERSUS SKATERS - SELF B WAS NEITHER

SELF B: CAMEL BALLS PROM OFF LICENSE

SELF B: THE BROTHERS FROM THE POST OFFICE NEVER SMILE SELF B: THEY DONT KNOW WHETHER IT WAS A SUICIDE OR AN ACCIDENT - HE OPTEN WENT WENT SWIMMING IN THE CANAL, WASOFF HIS PACE ON DRUGS THOUGH

SELF R: OURSIGATE MARKET SHUTS DOWN, ALWAYS VERY EMPTY

SELP B: HUDDERSPIELD BUS STATION TO GET THE 184 HOWE

SELF B: BUIS THE GREGGS YUM TUMS WHILE WAITING FOR THE BUS SELF B: ONLY A FIVER FOR CLUB ENTRANCE - NOT THAT GOOD BUT BETTER THAN CAMEL CLUB

SELF B: REMANIAN CIGARETTES FROM OFF LICENSE AFTER

SELF BILINE UP OUTSIDE TAXI CAB TO GO HOME, #1# £15 IS GOOD FOR THIS TIME OF NIGHT

SELF B: COLLEGE TUTOR TAKES THE PISS OUT OF A TELLOW BEANIE BEIGNG WORN

SELP B: WOULDET MISS WITH THEYTOR THOUGH, HS AN EX GANG CHIMINAL APARENTLY SELP B: FINDS CREATIVE OUTLE IN THE GRAPHIC DESIGN SECTION PR OF THE IT BYSC SELP B: SEMBE HOUSE DRAWING SHITTY FFF HERE REALISTIC ETES TO GET INTO ART

SELP B: HANGS OUT IN PHOTOGRAPHY CLASSROOM DURING LUNCH, THIS IS WHAT HE ACTUALLY

SELF B: PRINT: "HELLO WORLD" SELFB: CREATE USER INTERPACE FOR TAKEAWAY SHOP MENU

SELP B: DEVELOPING COLOUR PILM AT HOME SELF B: WATER DISTORTION SELF PORTRAITS

IHR ISW 45S





niko@sarin.co

Niko Sarin is a performance artist exploring themes of mental health and self-image, as well as his relationship with performance itself. Shaped by a crippling fear of creative and social vulnerability, and a simultaneous, juxtapositional desire to be perceived as a confident creator and personality, Niko's work publicises his own shames and insecurities as he seeks transformation, examining his personal relationship with The Audience in the pursuit of reimagining himself as a performer within his own eyes, and within the eyes of others. A practitioner of the belief that performance is life and life is performance, his work endeavours to remove the boundary between both public and private, and performance and the everyday. As well as providing a vulnerable and honest insight into the clandestine self-pity and self-hatred of mental illness that is not often discussed publicly, Niko's primary goal within his practice is to analyse these feelings and induce radical positive change to his life and self through Transformative Performance.





@amelianiamhart

I envy the faithful,
And their belief in a higher power,
Their belief in a higher meaning.
I envy the faithful,
And their lack of need to ask why.
I must repent for my faithlessness.
I must repent for my lost time.

If I pay my penance, will it be undone?
If I spend the time making up for the years of worship I dismissed, will the lord forgive?

Will the rituals give meaning to the grief I am yet to understand?

Forgiveness and penance are the foundations of religion, but why should this be solely for those who believe?

Every stitch, every knot, every time I prick my fingers with a needle, I will call upon every higher power that will listen.

I must repent for my faithlessness. I must repent for my lost time.



@stileman.art

Through wondering and looking, the things we leave behind appear to me as possibilities of transformation. Found object tells us a story about its past, and Hazel hopes to give it a new future through reconstitution, transforming the 2D to 3D, or vice versa.

Waste in the park evolves seasonally. In the winter, singular gloves cover the city-forever alone, but united in their masses. This strikes her as melancholic, and she questions the emotional value that we give things.

The collection of these gloves was a rigorous process. Through the archiving and reimaging of Hazel's ever-growing collection, she connects with the individual behind the garment. From children's mittens to construction worker gloves, each piece becomes a trace of the person who wore it, maybe loved it, and now misses its presence.

By repurposing the abandoned through both print and the digital, the lost and lingering object transforms into something immortal, representing its permanence as a voided memory in our landscape. Relief press archives the mere traces and textures left by the glove's impression- it loses its solidity, but it is memorialised in the 2D. By re-sewing these prints to reform gloves, it's as if their memories are made physical- they are a perpetual reminder of the lost in the landscape.

Through translation into the digital realm, the persistence of our waste is accentuated through the permanence of virtuality- these gloves will never age or spoil due to their digital nature. By 3D printing, this is the re-made physical, as a cast of its former self, evolved through process.







@theartletstore momona.s@hotmail.com

In a world filled with hopeless asymmetries, we must have a childish curiosity and find the beauty within this chaos and the fearful unknown. It's in that conflict that the 'interesting' occurs. Perfection is not desirable as there would be nowhere to go from there. The fluid continuum of creation is integral to navigate through these conflicts and record the beautiful.

Paint, paper acts as materials to not express but explore the texture and vibrance of life that simply cannot be described through words. This process is unavoidable for me. It is impossible to segment between art and life; as the process is life and the process is the art.

'If any magic exists in the world, it is in the attempt of people trying to understand each other.'

They /

My practice lies in that spontaneous attempt to connect, to bring attention to fleeting moments, unadulterated thoughts and feelings.

None of the works are finished pieces, they are awkward recordings, part of a metabolic cycle, exploring the hopeless asymmetries of life; the moments so often filled with question marks.



/ietmeier

@viscereality.art

Have you seen (me)?

Not sure.

I feel like I learn the lessons when it's already too late.

Yeah.

you know that's not how it works though.

It's like Playing-

-playing catch up with yourself

Yeah.

So, have you seen (her)?

No. Well, maybe. I slip a lot. Sometimes it's really clear.

But-

I knowit's not possible.

I didn't say that.

I'm trying really hard.

I know you are.

madeleinecallowayvietmeier.myportfolio.com







@alicestella_art

Through Alice's deep appreciation for natural environments, she meticulously seeks out and captures the harmonious balance between organic and man-made elements in the artwork as a reflection of connection to the world around her. She meanders through natural forms, "wandering" through and "wondering" what she will seek out. She has recently settled on the form of Fungi, and their connective system Mycelium. She uses these fragile, time sensitive shapes to create extended paintings. Focusing on the form and colour, Alice manipulates her images to play with their original colours. These forms are changed by scale, colour and then material, some being created in acrylic plastic, reinforcing the juxtaposition of making work from fragility to translate it into man made, permanent materials. These shapes are then all put together to create structures that move across spaces. Technology has been brought into the work, using projectors to create new layers than can change across a space, offering the viewer an idea of life and movement. She sees the shapes moving through areas, replicating much of how she views the fungi connective system Mycelium.





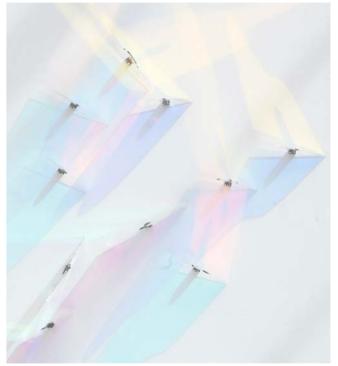
@kirstyjadeart

Kirsty Jade Whitehead is a multidisciplinary artist from England. Over the past year, her artistic journey has transitioned from oil painting to immersive kinetic installations, more specifically light paintings. She found inspiration drawing from her experiences travelling, particularly her escapade living in and exploring Australia and New Zealand during her study abroad exchange year at Queensland University of Technology from 2022 to 2023.

During her travels she found herself, a modern day explorer tracing the footsteps of those who came before and embarked on a journey of introspection and revelation. She discovered a sense of belonging, a connection to the land, its people, its cultures. Each sunrise became a symphony of colour, each sunset a quiet moment of reflection. This fuelled her investigation into the emotions and changes we encounter in different places, immersing herself in the wanderlust and psyche.

Her recent pieces are crafted from sound waves extracted from her personal audio recordings, these waves are meticulously laser-cut and affixed to wood, strategically positioned to replicate constellations from specific times and locations. The waves illuminate a spectrum of vibrant hues when exposed to light, in a constant state of motion, changing based on the environment. The work's dynamic nature mirrors the ever-evolving essence of human existence, akin to the concept of psychogeography, where our surroundings shape and influence our emotions.





Sponsors

Wallace Seymour

Fine Art Products

Wallace Seymour Fine Art Products have been supplying our Make More Store with unique ranges of oil, acrylic and watercolour for the last 10 years.



Sustainable Printing

10 Reasons To Trust Us

- Friendly, Expert Advice.
- FREE File Check and Preflight.
- All Our Papers are FSC Certified.
- Fast Delivery in 2-5 working days.
- Trinest Digital and Litho Printing.
- 500 Case Studies in our Portfolio.
- FREE Paper Samples.
- FREE UK Delivery by courier.
- Worldwide Shipping at cost price.
- Established in 2006.













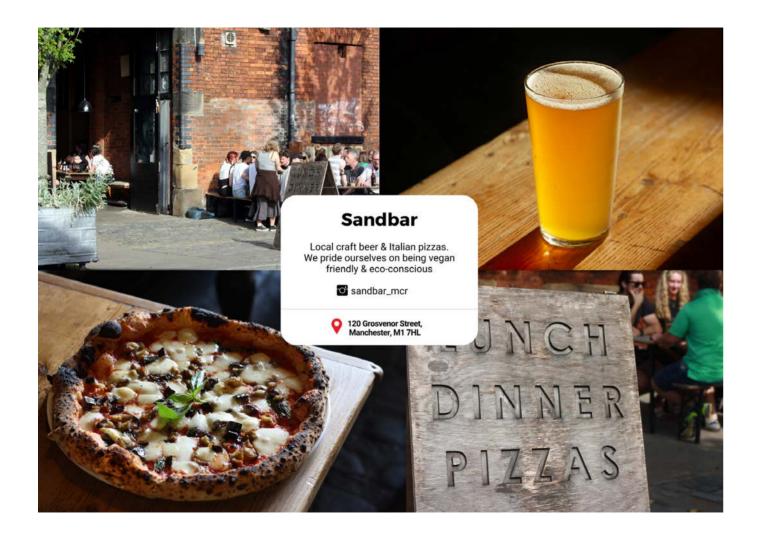


"Absolutely outstanding on every level"

www.exwhyzed.com

Start a conversation on hello@exwhyzed.com or 01206 766647

https://www.wallaceseymour.co.uk/







BACHELOR'S DEGREE
IN FINE ART AND ALL I
GOT WAS THIS STUPID
CATALOGUE

I COMPLETED A

