



SHARED DRIVE

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Designed and edited by John Gillett

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SHARED DRIVE

Winchester School of Art Fine Art Yearbook 2019









Dr John Gillett
Programme Leader, Fine Art

Introduction

THIS YEAR we have adopted the tradition of including portrait photographs of final-year students in our yearbook. It changes things for me as I write, makes the book more of a souvenir for graduates, makes me imagine this being read forty years from now, by successful artists looking back on their early training, reminding themselves of what their best pal looked like back then and the work that she or he did.

But in the here-and-now of writing, the final show is up, out there in your studios, awaiting its public. And it looks stunningly fresh and different. Everybody has worked so hard all year, but the final push has been particularly impressive, as you each drew upon the boundless capacity of art to surprise.

A number of students have collaborated in the studio, whether for their final submissions or in the build-up to them. Many have dug deep to help each other in the realisation of their projects. Collaboration is not new, but an emphasis on it is an aspect of our Fine Art programme which we believe is of special value, and our Shared Drive projects are intended to introduce a persistent element of collective activity from the outset. It is particularly gratifying for the teaching team to observe these attitudes taking root in your practice. Similarly, we note with excitement the positive effects, evident in your show, of our engagement with other disciplines in the University, and its approaches to researching, archiving and imaging.

If you are reading this out there in an exciting future, here is a rough checklist of activities from the year you might wish to remember, the things we did in addition to the formal, timetabled work on the programme, like the group crits with Ian and Nick and Gordon, *Talking Heads* with Andrew and all those visitors, and the Reflective Journal sessions with just about everybody:
Shared Drive 1 began with a coach trip to Stanley Spencer's Sandham Memorial Chapel



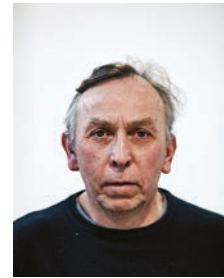
at Burghclere and saw us developing a multi-faceted, three-dimensional response to its remarkable murals; *Shared Drive 2* was a costume celebration of this year's centenary of the foundation of the Bauhaus, culminating in *The Event*; we had the pop-up *Salons* in Painting, Sculpture, Printmaking and New Media; Nick organised another successful *BA-MA* show; the *Everyday Living* exhibition, about the challenges faced by stroke-survivors, a collaboration with Health Sciences, took place in the new Alfred's Arcade venue in Southampton, itself a collaboration with *a-space* arts; Ian and Mia led the study visit to Berlin, complete with a Caspar David Friedrich crit and attendance at the *Transmediale* media festival; Luci organised the *Making Visible* symposium on imaging as a research method in other disciplines; we made visits to the Special Collections archives at the Hartley Library on the main University of Southampton campus, leading to an exhibition there, *Shall I Just Listen, or Observe?*, to celebrate Leonardo, 500 years after his death; we visited the Bio-Medical Imaging Unit; we took part in the *Itinerant Objects* project, curated by Ian, leading to WSA's engagement with *Tate Exchange*; in our various studio groups there were Southampton and London gallery trips and practical exhibition-making sessions, including *Throw-Down Thursdays* in Sculpture and *Subversions of a Rectangle* in Painting; we launched the first-ever *Interim Review Symposium* in St Peter's Church Hall at the end of the street, with invited guests responding to your work; and the year is about to end, once the degree show is launched, with more guests and more responses, looking forward in a practical way to that future you might well be reading this in, at the *Winchester School of Art Fine Art Degree Show Review Symposium*. And Taryn and Ebony and I judged an art competition at Winchester College.

Some of these things are recorded in the pictures on the latter pages of this book, a photo-essay in

effect, because ours is primarily a visual art. But there is text there too, a sample from the outputs of *Bad Poets*, the entirely optional reading and writing group, led by Mia, that has again this year also exerted a noticeable, telling influence on the work that we make and do.

At time of writing: very many congratulations. Thank you for your participation. Thank you to the members of the External Events Committee for all their advice on Degree Show planning, on this publication, and on the *Review Symposium*. And thank you to Mia for leading the Painting Studio, to Nicola for leading New Media, and Luci Level 1, and to Sara for stepping in for Peter in Printmaking. Thank you to Andy Brook's technical team for an immaculately professional job throughout the year, but particularly in the set-up of the Degree Show, and thank you to Ian for his inspiring leadership of the Final Major Project.

At time of future reading: remember us as fondly as we remember you. You will find your best pal overleaf, and images of her or his work amongst the pages that follow.



Natasha Adlam

Jade Anthony

Katie Bolt

Rosie Brookshaw

Hayli Ducker

Shakti Fairchild Walker

Ellie Farrell

Andrew Gaylard

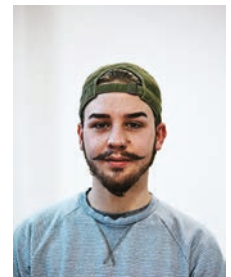
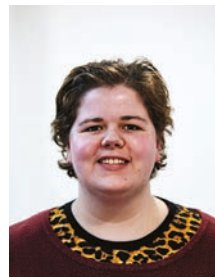
Natasha Kendall

Ellen Kesby

Anastasia Kovalevsky

Edward Le Maître





Zoe Burford-May

Taryn Butland

Georgia Davidson

Eve De Lisle

Bethany Gibbs

Charlotte Hines

Shun Ning Hong

Emily Howell

Anil Limbu

Jessica Mann

Imogen Marooney

Jamie McKenna





Xueying Mei

Katie Mullender

Samantha Newby

Ayesha Petersen

Katherine Phillips

Sofia Popova

Yña Provido

Mel Sexton

Ebony Shoemark

Alex Sutherland

Karina Tu

Lucinda Wardle



Annette Warner

Amy Waterman

Lowri Williams

Danny Worsfold





Natasha Adlam



NATASHA is from Chandler's Ford and completed her Art Foundation at Barton Peveril College. She is currently working as a henna tattoo artist, and her plans for the future include expanding her henna business and developing her art.

My current practice explores the relationship between what we deem to be permanent, tangible and present, juxtaposed with the temporary, intangible and absent, and the extent to which the boundaries between these opposing concepts can be considered fluid. I am exploring this through gestures, as they are ephemeral yet can be visualised on surfaces. This interest was partially sparked by the action of scooping my arm into a bag of plaster, and contemplating how the action of making a work could become the subject.





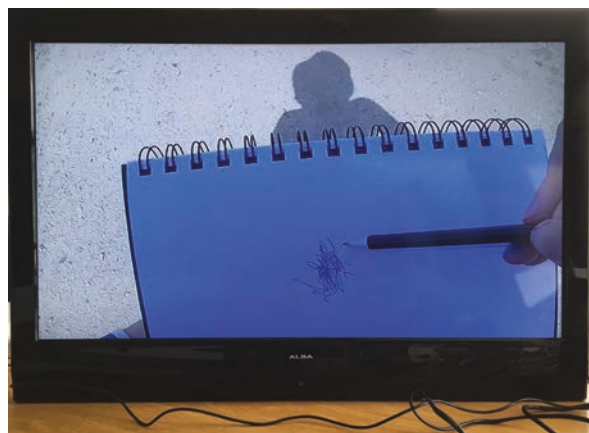


Following a series of installation collaborations with Sofia Popova, I set out to continue our collaborative process and develop my practice, particularly my interests in the archive as time, systems of visual language, curation, and architecture, alongside hers. Collaboration became a driving force because of its potential to merge visual languages and generate new situations to respond to each time. Within a wider context of the current art system (that is one in which mid to low tier profit galleries are fast disappearing, alongside the proliferation of online exhibition potential) collaboration becomes both necessity and praxis, a way of implementing ideas of community and multiplicity developed by the Deleuzian-utopian projects of the early post-internet artists.

JADE is from Havant. She completed a Foundation at Havant College. She lives in Winchester and works for the Student Union. Her work is broadly a matter of the curation or putting together of images, for her the interesting part of painting. As the third year progressed, she moved from two dimensions to three, creating assemblages of objects, with occasional bursts of drawing, and collaborating with Yña and Sophia. She plans to do an MA.



Jade Anthony



KATIE is from Saffron Walden, and completed a Foundation at Cambridge Regional College. She lives in Winchester, volunteers at Oxfam on Sundays, and is part of *Slack Space*, a student-organised, Highfield-based society for poetry and performance. She was also Vice-President of *Hookers, Knitters and Stitches*. She plans to continue working within the rural landscape as an artist, documenting fresh walks through drawing and photography.

Soundscapes and site-specific work are a big part of my practice. I use sound recorders in the hope of picking up and collecting a small part of the experience of the walk. My work involves recreating this experience in the interior space. I have also had an interest in the line being created through sound when walking. Recently I have experimented with 'syncing' two different mediums together, the sound being recorded with the writing, when walking. I was inspired by the ways in which filming a scene with a sound recorder requires a clapperboard in order to sync the footage to the sound during the editing process. Within this process of walking I would stop and clap my hands twice. Then I write down 'clap twice' to represent the action. The places I clapped along my journey were those I thought were relevant at the time. Being in Winchester, I clapped by places I thought were significant to the city such as the Guildhall and the arch at the top of the High Street.

Katie Bolt









ROSIE is from Plymouth, and completed a Foundation at Plymouth College of Art. She loves her home town and enjoys being so close to the sea and the open landscape of Dartmoor National Park. After finishing university, Rosie is going back to Plymouth to live with her partner and her puppy, Wilbur. Her work has grown out of her devotion to Dartmoor, and she wishes to highlight the desolation of the landscape through collecting aspects of nature which have either been effected by the environment being harvested or have affected the environment themselves. Her love for the location is an important element in her work and being close to Dartmoor after moving home is something she is very excited about.

Within my practice is am concentrating on archiving the landscape of Dartmoor National Park. I am producing work which encapsulate certain natural aspects of the location and am creating a proportionate representation of what is left upon the moor through an installation of small sculptures.

Rosie Brookshaw





Zoe Burford-May

ZOE is from Wimborne in Dorset, where she is living for her third year, driving in. She completed Foundation at Ferndown Upper School. On graduating from WSA she is going to be an art director for a software design company. Her practice is based on a small collection of found old photographs of strangers, forever partying at some large-scale celebration.

My pieces are often arranged in a small collection, resembling a timeline or a collection of family photographs and items. This is to show my audience the realism of the images, that these people and lives did once exist. I create my work because I find these memories and fragments of life important. The materials I find were once important enough for someone to keep so I find it important that they're treated with care. I don't believe that anyone should cease to exist when they die, when their memory is forgotten, so I attempt to preserve parts of their life by elaborating with fiction and repeatedly showing them in my work to emphasise the unknown.





"Have you met my son?"
 "Why no, I haven't"
 "Robert come here"
 I looked up from my shoes.
 Robert wasn't him.
 Robert had a straight, broad nose.
 His blonde hair was slicked back,
 Wide smile.
 Wrong.
 "This is my daughter,
 Valerie."







TARYN is from Andover and attended Andover College. For three years she has worked in TK Maxx alongside her studies. On graduating, she plans to carry on producing art and find a design-based career.

I begin with the documentation of scenes that we usually consider unmemorable, using photography. My work focuses on the things we take for granted, such as nature and architecture. I have my photographs printed at the end of each week, in order to construct a collage or recreate the landscape using layering on Photoshop. I have been selecting particular parts of the photographs to conceal or reveal using paint, lino printing and technology. This completely changes the composition and recreates the narrative, playing with the idea of the unimportant. I have been merging journeys that I have taken using the transparency tool on Photoshop, combining various information from the photographs in order to distort reality.



Taryn Butland



GEORGIA lives in Southampton and attended Itchen College, studying Fine Art, Sociology and Communication and Culture. She works part-time at the village Co-op. She has been researching lighthouses this year, responding to a memory of Withernsea in her earliest years, and attempting through film to properly recreate it. On graduating she plans to develop a career in interior design.

The whole aim of my work is to make people feel something, whether it's on the surface or much deeper than that. The memories that are pushed to the back of our minds for years on end are the kind of things I want my films to trigger, and the exciting feeling of remembering something that you thought you may have forgotten; a moment of serendipity for the mind. The work I make is very personal; recreating my childhood memories, sharing my thoughts that I wouldn't normally say out loud, going on car journeys that I once used to be afraid of, and using the excitement of those fears to keep the energy of my work flowing.

Georgia Davidson



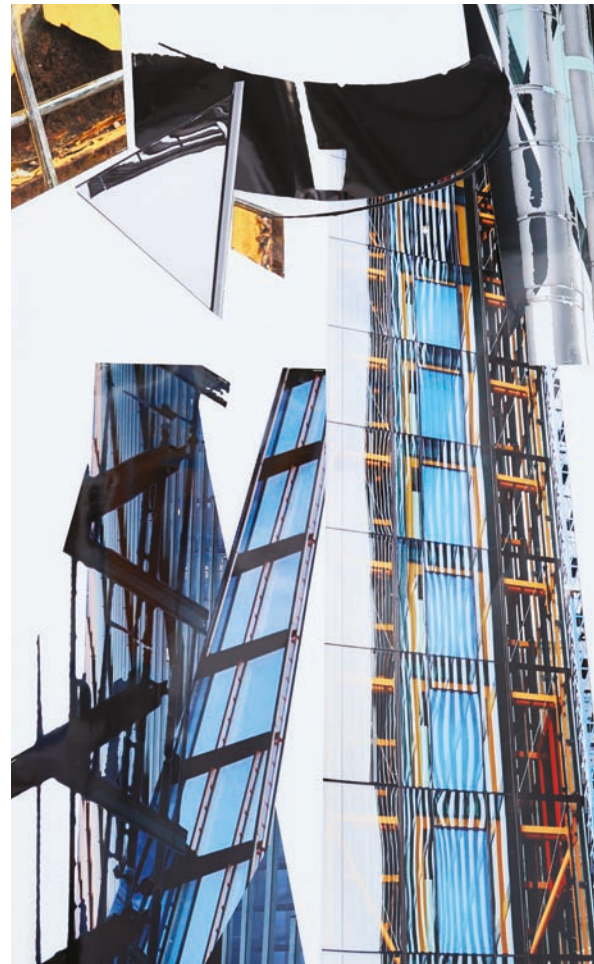




EVE lives in Southampton and attended Barton Peveril Sixth Form College. She works part-time at Sainsbury's. She is based in the Painting studio, making large scale collage installations, using London architecture as a starting point. She uses tools on Photoshop to select and distort her chosen imagery, influenced by themes of construction and deconstruction. On graduating she plans to continue exploring place through photography, developing her practice.

I have chosen to work with prints made in relation to an urban or industrial theme, rendering the imagery digitally, choosing familiar sections to combine, creating a new distorted reality. Perspective is a factor that interests me, photographing from different angles to capture a space in an alternative light; an angle that is not particularly noticeable at a glance. I investigate my surroundings to identify how an environment can change; architecture and industry completely interrupt the locations they inhabit, creating a structural collage within a city.

Eve De Lisle





Hayli Ducker

My practice takes a multi-disciplinary approach to the creating of work. I use elements of performance, drawing, photography, print and sculpture. Primarily performance-led, my work is inspired by the celebration of the female body which in turn reflects the empowerment of being a woman. I create large-scale gestural drawings by holding chalk or charcoal in my hands and dance my arms across the paper, producing marks in relation to the body that are the extent of myself. I take a feminine approach to the process of gestural performance art with soft gestures full of meaning rather than a careless ejaculation of paint as used by many of the male abstract expressionist/action painters.

HAYLI is from Jersey, where she attended Hautlieu School. She lives in Winchester and works for the Student Union. She goes to the gym, and was treasurer of the Watercolour Club. In the holidays she works in Compliance for a bullion company, checking accounts for money laundering. She plans to go into Trusts when she graduates.







SHAKTI grew up in the Republic of Ireland, moved to the UK in 2010 and completed a Foundation course at BCOT. Shakti works supporting young people with severe autism. Over the last year, Shakti and partner Anna, with furry best mates Eva and Ben, have been living either in a van or between family members' houses. On graduating they intend to move up North and pursue further creative opportunities whilst living as sustainably as possible.

I've been exploring the idea of home and feelings of safety and belonging against disjuncture and the processing of trauma. Conceptually and visually exploring the feelings of unease in the moments of almost remembering, of layering and uncovering and the fog of medication, the familiarity and unsettlement in our experiences with ourselves. I've been working with the gathering and grouping together of materials, both found objects and personal memorabilia, creating sculptural mixed media assemblage as well as experimenting with the visual relationship between film, object, image and material. Working with personal, found and neglected objects in a ceremonial and intuitive way lends itself to the idea of unsettlement and the unconscious need for ritual and the creation of safe spaces. The juxtaposition created from working with such a variety of contrasting materials aids the representation of experiencing a myriad of emotional states.



Shakti Fairchild Walker



ELLIE is from Wincanton in Somerset. She did BTEC in Art and Design at Strode College. She lives in Winchester and works at Ikea in Southampton. Her work depends on a representation of light: the gentle daylight of a remembered summer, or the dramatic drags of streetlight across the dusk.



Each time I go back home I feel I treasure it more, and I value the more mundane activities about it such as walks to the shop or sitting in and watching films with my family more so than I did before, and this enables me to ponder more upon what it means to be at home, and the value of my own fond memories, that are rooted not just in the landscape. Something I have always done is take photographs of areas where I have enjoyed moments with friends and family, which has then led on to being left with treasured memories, whether it be a fun day or evening with friends, or where I have just felt overwhelmed within the world around me. Over the years I have kept these photographs, either on my wall or in an album, and for my current project I have been using them to create studies and produce pieces of work that embody my emotions and my admiration for the landscape around me.

Eleanor Farrell







DO NOT OBSTRUCT





ANDY is from Harrow in north London. He lives in Pilley in the New Forest. Before he came to WSA he was working in construction, semi-retired, self-employed, and he says he's not going back. Working in London twenty years ago, he had lunch in the National Gallery, found himself mesmerized by Raphael's *Procession to Calgary*. For him, it led to evening classes at Brockenhurst College and a growing portfolio of paintings. He likes watching sport, would like to be a part-time fine art technician or run workshops in true fresco.

Iconography, consumerism and luxury informs my current practice and I explore these themes with paintings, photographs, text and sculpture. I paint in oil, acrylic and true fresco.

At the end of 2017 I was in the National Gallery trying to paint the best copy possible of a masterpiece by Caravaggio. This level of focus was also a good way of shutting out the attention I was getting from visitors entering the Gallery, room 32. It was always about the experience of painting in the National Gallery. During my time there a visitor offered me a commission to copy a painting. I turned it down; copying is not a part of my practice.

Andrew Gaylard





Beth Gibbs

BETH is from Mersea Island, Essex, and attended Colchester Royal Grammar School. She lives next to the Highfield campus in Southampton. She is captain of Connaught Rovers, the halls of residence netball team that she has played for since her first year. She has done a lot of freelance work as a mural painter while at WSA, and pursued interests in life-drawing, badminton and yoga. Upon graduation she plans to continue painting murals part-time, alongside a job in arts education.

My process-based practice consists of making large gestural, abstract wall-paintings, as I investigate materiality and mark-making. I have explored many disciplines and influences over the last two years that have led me to an appreciation of the practical aspects of painting and to questioning how they can be expanded. This includes the material itself, the surface on which it is applied and the application method: I am investigating the use of tools in my work, from hands to traditional brushes and spray-paint.









CHARLOTTE is from Minehead in Somerset. She completed Foundation at Somerset College of Art and Design. She sews a lot; it is what she enjoys doing; it fills her time and is the cornerstone of her creative practice. She may take a masters in future, but plans time out from education first.

I have been looking at digital images I have taken, used to record a moment, then immediately forgotten, only to be found years later. I have started to faithfully recreate the images using embroidery as a medium, a juxtaposition between an immediately created image and an analogue method of recreation. I get to really look at the images as I recreate them using thread, and really appreciate them and the memories they bring with them, in a similar way to that in which someone used to appreciate a photograph when the process of acquiring them was long, unpredictable, and costly.



Charlotte Hines



CONNIE is from Hong Kong. She did A-levels at Bruton School for Girls. She lives in halls in Winchester, plays badminton, likes shopping. On graduating, she plans to return to Hong Kong to find a job or a course that leads into advertising design or graphic design. Her paintings are based on collages of personal experience.

I like to take a lot of photos during my trips, especially those that have special features or interests to me. Then, combining my understanding of the social problems of that place, I will make collages to help me develop my own paintings. Most of the pictures in the collages use my own photography; others are imagined from news reports or articles that I have read. Next, I will use painting - my favourite method - to convert the collage into a painting. For me, collages can help me organize my thoughts and finish my work more efficiently, while painting can show different effects on the canvas, which it is impossible to show in the collages.

Shun Ning Hong



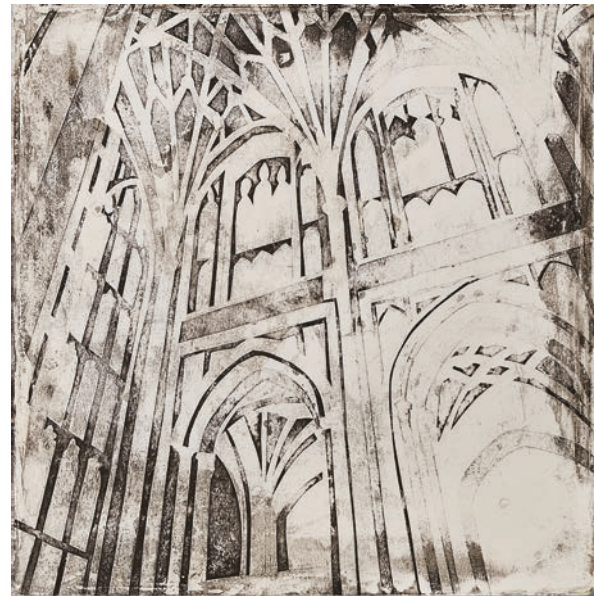




After my Grandad passed away, my passion for visiting historical religious buildings only grew. I wanted to carry on visiting them to feed my architectural interest but also to relive the memories created in my childhood with my Grandad. Recently in my travels in Europe, I visited St. Vitus Cathedral in Prague. When I choose my holiday destinations, I always look to see if the city has a cathedral. This highlights my eager interest in the religious structures but also suggests a ritualistic tradition I have inherited from my Grandad. When I entered the outstanding Cathedral in Prague I was actually brought to tears by how beautiful and overwhelming the whole experience was.

Emily Howell

EMILY lives in Reading, completed her Foundation at BCOT, takes the train in. She works in Oxford twice a week, as a supervisor in a milkshake and juice bar. She used to swim competitively, played netball and rugby, but knee trouble put a stop to all that. She is based in the Printmaking studio, and has for a long time made prints on an architectural theme, starting with abstractions of parallax and the perspectival convergence of railway lines, and, more recently, images of ancient ecclesiastical architecture; when the print 'fails', because the paper sticks to the plate and tears, the material presence of ruin is amplified.





Natasha Kendall

NATASHA completed a Foundation at Newbury College. She lives in Newbury and runs her own little craft and wedding stationery company. She is a supporter of New Greenham Arts and the Newbury Corn Exchange.

We see many statues and memorials to the rich, famous and beautiful, whilst the majority of everyday people are only in the memories of those who knew them and, once they have passed, those memories are lost forever. The only memorial to the common man is a headstone or memorial where you get a tiny glimpse into that person's life.





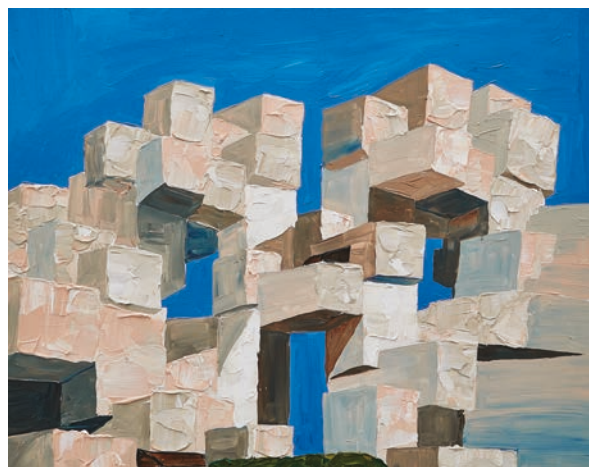


ELLEN lives in Totton and went to Totton College.

My practice involves three important elements: materiality, narrative and interaction. All these components have a link with an idea of play. The look of the work is physical, and the process is performative. Implementing sequences from my story at the same time as engaging with the material is performance: the choices of assemblage of used and recycled materials set a theatrical tone for the audience, and conveying a message to the viewers through my narrative creates a symbolic engagement. Experimenting with space helps me open new possibilities in presenting and creates different perceptions.



Ellen Kesby



ANASTASIA did her A-levels at Halliford School in Shepperton, and in a gap-year trained as a make-up artist at Greasepaint in Ealing. Home is Richmond; she lives in Winchester during the week. She used to do childcare, and now volunteers as a secretary for a charity. Her painting has long been based on houses in films, and addresses a sense of place.

I intend to continue to explore 'homes' in film, particularly looking at brutalist architecture through a cubist lens. I often hear people speaking about the importance of writing in "plain English" without unnecessary long words and jargon. My final project will take this idea and apply it to art. I will create my final major project in "plain painting", simplifying shape and structure, limiting my choices of colour and focusing on the texture of my materials which will be acrylic paint on canvas or wooden panel, without the distraction of unnecessary detail or decoration. I will continue to look to the Cubists and Brutalists for my inspiration.

Anastasia Kovalevsky









My interest in making art from recycled materials began when I started experimenting with some books that had been kept in a workshop on the farm where I grew up. These books were old, discarded books that had sat on the shelf for years. I made them into something new with a new purpose. They resemble mainly trees, which is ironic as the books originally came from trees. I really liked the connection between the tree and the book, exploring the idea of returning the books to something resembling their original form. I like to use recycled materials to build my sculptural pieces, as it is economical.

ED is from Malmsbury in Wiltshire. Before university he attended Cirencester College. His activities outside university include cooking, travelling and socialising. His plans for after University are to continue producing book sculptures and explore ways to make his work more tactile.

Ed LeMaître





Anil Limbu

I have made a series of portraits of Nepalese Gurkha soldiers. I am from the same community and my father is ex-Gurkha army, and it is part of me. Nepalese Gurkhas are part of the British army and have served for more than 200 years. This continues to this day, and is part of our culture. I mainly work with culture and tradition, a word which itself sounds old-fashioned; I find the contrast fascinating, working with such subjects within the field of contemporary art.

ANIL is from Jhapa in Nepal. He completed a Foundation at Reading College and lives at home in Reading. He works in a kitchen at weekends. On graduating, he would like to do a Masters.







Ideas that come from words, language and books are at the heart of my practice. I explore ways to express visually our relationship with writing, reading, speaking and the acquisition of knowledge. This might be with a painting, a collage, a piece of writing, the arrangement or alteration of a found object, a sound-recording or a film; or a collection of several of these. Recently I have begun to place pieces of work together within spaces. I like to see how they relate to one another, echo or contrast. As I arrange them, it is like choosing words for a sentence. I am interested in the space and place that the work occupies and the effect this can create. My intention is to stimulate a mood or atmosphere through intriguing, puzzling, absorbing and drawing the viewer into the scene without prescribing what they might think or feel.

JESSICA lives just outside Basingstoke. She studied English Literature at the University of Birmingham before having a career in corporate communications. For 15 years before starting at WSA she was Head of Communications and Public Affairs for a global pharmaceutical company. When that job moved to the U.S., she decided to pursue her lifelong wish to go to art school. She swims daily, enjoys sailing and likes to cook for family and friends. She ran the Life Drawing Society with Beth in the first year, and has been part of *Bad Poets* from the beginning. Her future plans include setting up her practice in a shared studio and teaching. She may apply to study an MA after a year or so.



Jessica Mann



I now consider the things I make and put into the world as objects that have a life-span. Within their life-span the sculptures will change shape and colour and one day they might have to be disposed of in an ethical manner, but that will not be an issue, because that is the nature of the materials that are used. I think I am also fine with this because it's the moment of making the art that is important to me, it's the pleasure and sensations I get in my hands and head when I create something which is key, and because the process is so quick and efficient I, and other people, can get that satisfaction very quickly. In the end, this is where I believe I am headed, hoping other people can get the same satisfaction I get from making objects with no judgements offered about our methods. Community is becoming of more importance to me, and maybe, by creating situations in which we are not forced to get involved, but invited and enticed by engaging tasks, we might begin to forge community again. We might not weave ourselves back together, however; we might use yellow duct tape instead.

IMOGEN is from Abingdon. She completed a Foundation at Abingdon and Witney College. She lives in Winchester, volunteered as a Wildlife Watch Leader on Winnall Moors, leading groups of children round the moors, once a month, half an hour after sunset, looking for bats, say. She has been President of *Hookers, Knitters and Stitchers*, a Student Ambassador, a member of *Bad Poets*, and took part in the *Everyday Living* project. She plans to pursue an MA in Fine Art in the future.

Imogen Marooney





Working in my studio that has been prepared by the artist I think of
 as a studio of the spirit. It is a place where I can be free to do what I want to do.
 I think that it is a place where my body and my mind are at one
 and the same time. I am not working for you, or for the
 world, but for myself. I am working for the joy of it, for the
 pleasure of it, for the freedom of it. I am working for the
 sake of it, for the sake of the work itself. I am working for
 the sake of the work itself.

Which brings me to my work.
 I am working with the joy of it, with the freedom of it, with the
 pleasure of it, with the freedom of it. I am working for the
 sake of it, for the sake of the work itself. I am working for
 the sake of the work itself.

Let me tell you about my work. I am working with the joy of it,
 with the freedom of it, with the pleasure of it, with the freedom of it.
 I am working for the sake of it, for the sake of the work itself. I am
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 working for the sake of the work itself.







JAMIE is from County Durham, where he lives with his aunt. He completed a Foundation course at Cleveland College of Art and Design in Middlesbrough. In Winchester, he works in a night club, running the bar. He likes films and TV. His work encompasses painting and sculpture, and experiments with 3-D paintings. His work is about realising who he is and asking the question where does he belong in the world and telling the story that comes from his feelings about the world.

Currently I face the problem that my work has two very opposing sides to it: the one of the paintings telling my farcical story, and that of the sculptures depicting my mundane everyday life. It is my wish to find a way of combining the sculptures with the paintings, as I believe that the juxtaposition creates confusion when the work is displayed together. I plan to downsize the paintings and create a harmonious scene in which the sculptures can aid the story-telling in a form of a diorama, as though it were presented as a historical story for the ages, held up on pedestals, behind red velvet ropes like that of a museum.

Jamie McKenna





Xueying Mei

MEI is from Beijing. She trained at Middle School 142 and High School 24. She completed a Foundation at Bellerby's College, Oxford. She lives in Winchester, used to swim and run, but, she says, is now too lazy. She went to Japan on the Exchange Module, has passed a Japanese Language test, and wants to do an MA there. She is a member of *Hookers, Knitters and Stitchers*. She works in the Printmaking studio, making prints and sculptures. After a long period working with mushrooms, she has displayed a sustained interest in jellyfish.

My printmaking works include screenprint, woodcut, etching, and photo-etching. Each technique has its own characteristics and effects, but all of them are a kind of irreversible. I always work with printmaking as I enjoy the experiment during the making process and the uncertainty when waiting for the results of each print. And the result is influenced by the texture of the paper, the modulation of the colour, the pressure applied during the printing process, the humidity of the paper and many other factors...









KATIE is from Portland, Dorset. She attended Thomas Hardy School. She lives in Winchester. She is supervisor at the pie shop near the School and has played bass guitar since she was 13. She was in the Life-Drawing Society and on the Degree Show Committee. After graduating, she is undertaking a PGCE to become a secondary school art teacher.

My process is progressive, but I consistently begin with consuming advertising material from image-sharing platforms or magazines. From this I may react to a singular photograph by painting a loose study, or gather a range to form a collage. Juxtaposing the physical and digital realms at this stage is always considered. I will print digital images to make a paper collage or scan pages to stitch together in Photoshop. Recent digital work has encompassed freehand blind contour drawings, made on paper, scanned and rendered into vectors. The mixed tangibility of these works forces questioning of their relevance in a space, as well as on a screen.



Katie Mullender





SAM is from Lancaster, and completed her Foundation at Lancaster and Morecambe College. She lives in Winchester, and works at Tesco. Her boyfriend is a farmer, so when she's home in the Easter holidays, she helps out at lambing time. Sam's work is based in the Printmaking studio, where it started with humorous explorations of offbeat cultural artefacts, leading, through mats and carpets, to the floor...

Art fuses itself to everyday life through common day objects. In my practice I question how we interact with these objects and how changing environments alter our responses to them. I play with translating objects of the everyday into exhibition environments but also review them displayed in their place of origin and explore how it may alter our views towards the item. In my current project I have been exploring carpets and other forms of floor furnishing, recognizing their richness in cultural origins and historical process of manufacture. However, in the realm of the everyday, highly ornate carpets, rich in community history, are ignored as we walk over them.

Samantha Newby







ADELINNE is from Târgu Mure in Romania. She works in The Ivy in Winchester. Her hobbies are musical: singing, guitar and piano. She plans to make a career in music production, following a Masters in visual communication.

From the beginning I wanted to be an artist who can grow over time. And when my peak time comes I will know for sure and so will others. I would not be able to call myself an artist if I didn't believe that there will be a moment in which my subconscious will want to achieve something to which every artist aspires: an immortality of creation after they will no longer be. In my work I was attracted by project themes that combined elements of personal development with elements of psychology.

Adelinne Peligrad





Ayesha Petersen

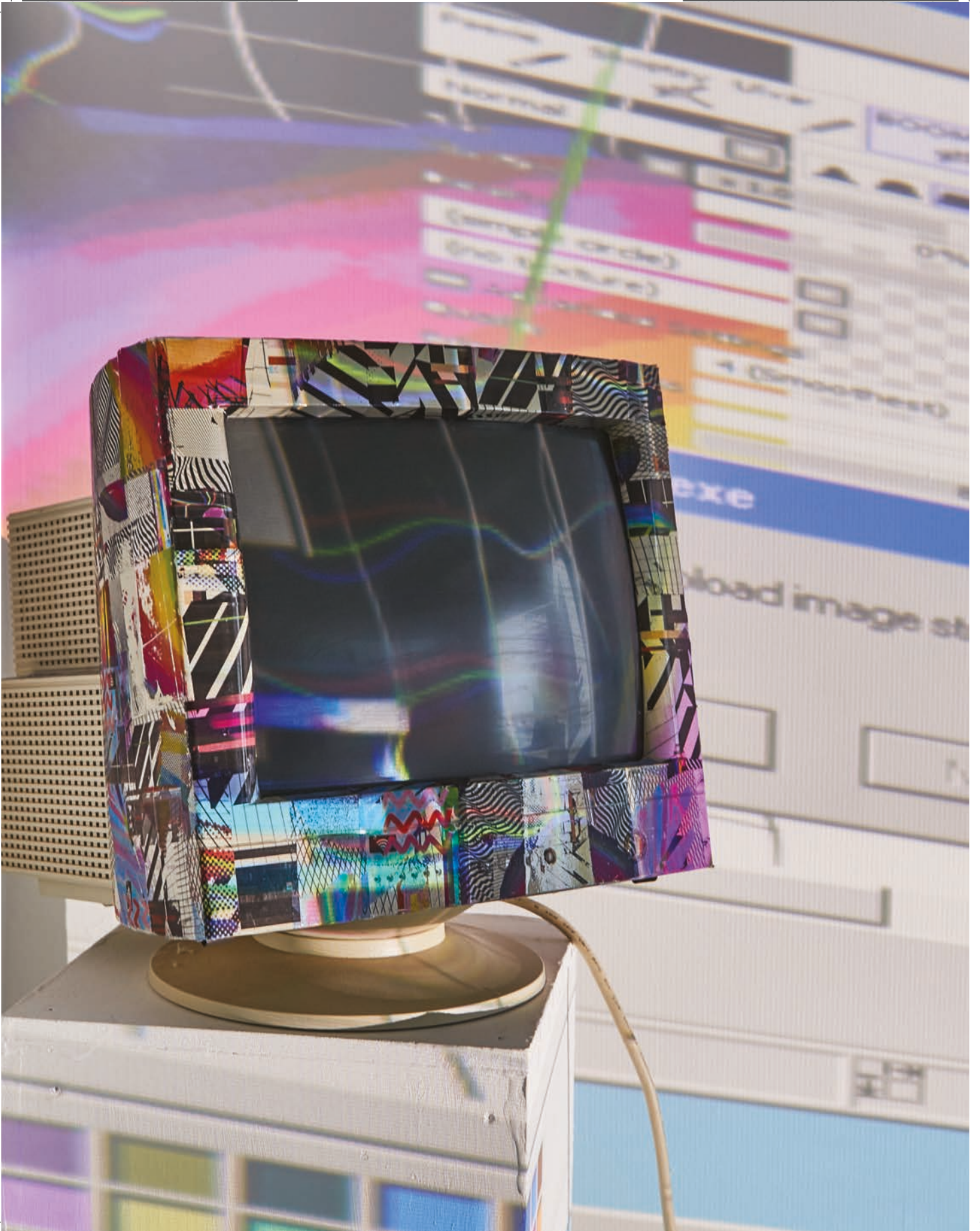


AYESHA is from Pembrokeshire, where she attended Coleg Sir Gar. Her father is Norwegian-Welsh and her mother is Norwegian-Sri Lankan. She lives in Winchester. When she is home in Wales she works at a ceramics café.

Being able to incorporate what I find familiar and making it into something that other people find familiarity in is something that I look for within my work. I have been interested in how our childhood and the places that we grow up in influence the way that we are and what we are doing. Looking at my childhood and history is some sort of way of processing me trying to make my own home somewhere else and moving away from home. Connecting with the ground and space around me will always play a large part in my work, and maybe because of this I have been forced into a corner: looking at my new surroundings and trying to make them less new. As humans we naturally try to make connections between things and relate them to something that we find familiar, always in search for something of comfort, looking to create a space that recreates a sense of home in an alien environment. Things are a physical manifestation of how we change over time, the things we get rid of and the things we inherit. I am interested in trying to trigger memories for myself and other people, starting discussions and telling stories about things that we have in common.

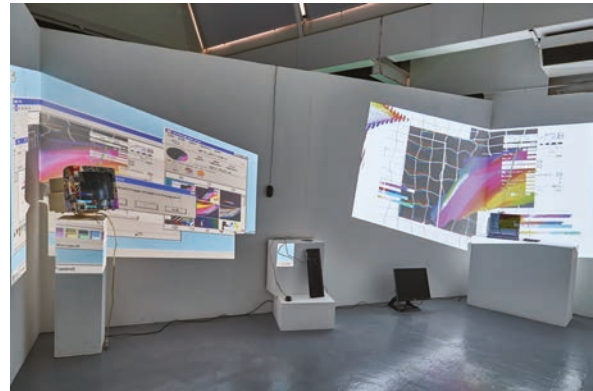






KATHERINE is from Medway, Kent. She completed an Extended Diploma at UCA, Rochester. For about five years she has been part of two competitive Baton-twirling teams, the 'Distinction' team and Maidstone Baton-twirling team. On graduating, she plans to take a year out to gain work experience teaching and helping others through the processes of art, before proceeding to Goldsmiths to do her masters in art therapy.

I began creating artworks that involved imagery of old technologies, such as CRT monitors, computer towers, keyboards etc. I combined these with pieces I had created based on my experiences from the internet, a combination of the new and the old, the digitalised revolution. The artworks are challenging me to think about how I would have viewed the internet before social media became a big thing, before technology was as advanced as it is now. I have thought about how much easier it is to create art on technology today, and the process of automatically sharing it online, like an online art gallery. I am comparing this to old technology, and how the process would have been in the past. For example, using Microsoft Paint, and using a floppy disk to keep and transfer the files.



Katherine Phillips



SOFIYA is from Sofia, the capital of Bulgaria. She moved to Rochester, Kent, at the age of seven. She completed a Foundation at UCA. She lives in Winchester and works at The Willow Tree. On graduating she plans to travel as much as she can before building a career in architecture. Her architectural interests have influenced her work throughout her time at University and have resulted in a collaborative piece with Jade based around how ruins not only influence modern architecture but also tell a story of what came before us.

Constructions are built, they outlive us and, eventually, they fall into ruin. They tell a story of what came before us and remind us of the inevitable destiny of our current civilisation. Yet, I wonder if an architect deliberates the final remnants of his creation. Which fragments will be the last ones standing? What will they stand for? How will our descendants connect the freestanding structures to vision, and understand what was once a vision of another?

Sofiya Popova









My practice is the unpicking of my childhood, encapsulated in brittle material. It is a process-based art, whereby the contemplations, revelations and procession of action hold as much value as the finished result. The process has been the translation of the psychological to the physical space; an interpretation of the regressed structures of the child inside all of us, formed into an installation.

YÑA's family moved to Portsmouth from the Philippines when she was six and currently lives in Southampton. She worked in the art shop at WSA until Christmas. In her second year, she was a support worker for people with learning disabilities. Her hobbies are reading, art and pottery. Her work addresses our relationship to childhood, regression and the resonance of objects, their happy and not so happy sides. She is currently in the process of finding work as a Learning Support Assistant for younger individuals with special educational needs, in the hope of later becoming an Art Psychotherapist.

Yña Provido





Mel Sexton

MEL is from Hastings where she did foundation at Sussex Coast College. She had taken several years out after school, working here and there, without knowing who she was. She took musical theatre and singing lessons up to the age of 18. She lives in Winchester, has an active lifestyle - gym and gymnastics whenever she can - walking and socialising. She spends a lot of time with her brother, Carl, who is autistic and uses the Makaton form of sign-language and PECS (Picture Exchange Communication System.) Beyond WSA, she is applying for art therapy courses.



In some way, shape or form, communication seems to be a recurrent topic in my work, how humans communicate without conventional language systems and how this can be represented through art. This stems from my brother who has severe learning difficulties and autism, so communicating with him is very difficult as he cannot speak. I've been creating videos in an attempt to understand the fascinations he has and what life is like from his point of view. The videos are experimental, and depict my brother's sensory diet, body language and vocal abilities.







EBONY lives in Fyfield, Andover and attended Andover College. She is a lifeguard and a swimming teacher and she plans to continue working as a swimming teacher but is looking forward to creating more art.

I create these collages to please myself and satisfy my inner child. I aim for the collages to be appealing to me; the more pink and glittery they are the better. I enjoy the process of creating the collages because collaging is something I did a lot as a child and the physical process of it reminds me of scrapbooking when I was young, becoming lost in a piece of work created from nothing. I also use childish cues in my practice and the overall aesthetic of the pieces I make is a look my younger self would have enjoyed immensely. I aim for the viewer to feel immersed in a different, make-believe world, and to take them back to simpler times.



Ebony Shoemark



ALEX grew up in Basingstoke and completed a BTEC diploma at Tresham College in Kettering. She lives in Winchester and is currently working at a vintage antique emporium whilst also volunteering in audience engagement at Southampton City Art Gallery. On graduating she plans to move further north to pursue collaborations and her own studio space.



My practice has focused on domestic imagery, reclamation of gender, the female experience, the reuse of domestic and feminine objects and experimentation with colour and materials. My research into second-wave feminist art has allowed me to build a critical understanding of the context for my work. This year's practice has evolved to stand almost solely on manipulated fabrics and the appropriation of second-hand objects that I associate with domesticity and female rituals.

Alex Sutherland



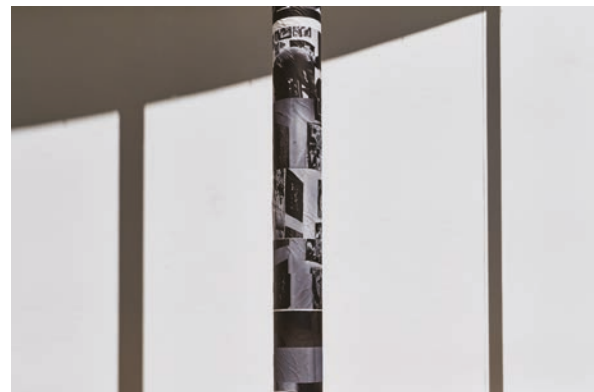




KARINA was born in Maryland US. Her mother is Polish; her father is Taiwanese. She has been travelling between Poland, Taiwan and the States all her life. She completed the IB in Warsaw, Poland. She lives in Winchester, works as bar staff in a restaurant, and is a part-time fashion photographer for other students.

The majority of my work focuses on small details of individuality, identifying who I am, where I'm from. My multicultural background is a great advantage, as I can work across Asian and European cultures. Documentary has played an essential role in my practice, and my plan would be to continue by using different equipment such as analogue cameras, a different video camera. Another would be including different elements of photography as well as creating books that would present my projects. I have made a documentary of my flatmates, showing the morning, afternoon and night of their daily routine, 5 minutes each. I am experimenting with placing photographs, creating a panorama view, on the wall and in a book.

Karina Tu





Lucinda Wardle

My work has centred on self-reflection, the sense of how we view ourselves and how that may be different from how others view us. This past academic year has been extremely difficult for me personally. Whilst mental illness is often in the media these days, it is still very much a taboo subject in both professional and social situations. I have been using my art to try and better understand my own relationship with mental health and to be able to portray that experience through my work in a positive way that would hopefully help others to learn and grow from it. I hope to open a better dialogue on this controversial subject. This has not always been easy for me as it can be very hard to vocalise what you're experiencing when you are overwhelmed.



LULU is from St Albans in Hertfordshire. She completed a Foundation course at Oaklands College, and is a fully qualified pastry chef with an International Patisserie Diploma. She lives in Winchester, works for the National Saturday Club and previously the Student Union. She hopes to teach and has been accepted onto the Art & Design PGCE at UWE.





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ANNETTE is from Kingsbridge, south Devon and studied on the Totnes Art and Design Foundation Course. She enjoys weightlifting and is a self-service assistant at Tesco. In the University, she has served as a Year 2 and Year 3 Student Representative, is an Excel Arts Ambassador and completed an internship at 'a space' arts in Southampton. She is based in the New Media studio. On graduating she plans to explore work-experience opportunities across the country while continuing her practice when possible. Her work involves interventions in normal space, using 'normal' materials, to produce minimal but discernible disruption to our readings of our environment.

Using mundane materials, my practice questions the fabrication of vision through predetermined cultural and societal contexts. The use of the 'ordinary' questions the pre-existing ideas we hold to common objects-of-purpose, and how these notions of importance control our understanding of them. As such, and within an ever-changing society, my work looks at the fluid ways we interpret and understand our reality, and place order within it. This in turn has led to more direct questioning of the impacts of digitisation on our fundamental relationships with grounding concepts of time and space.



Annette Warner

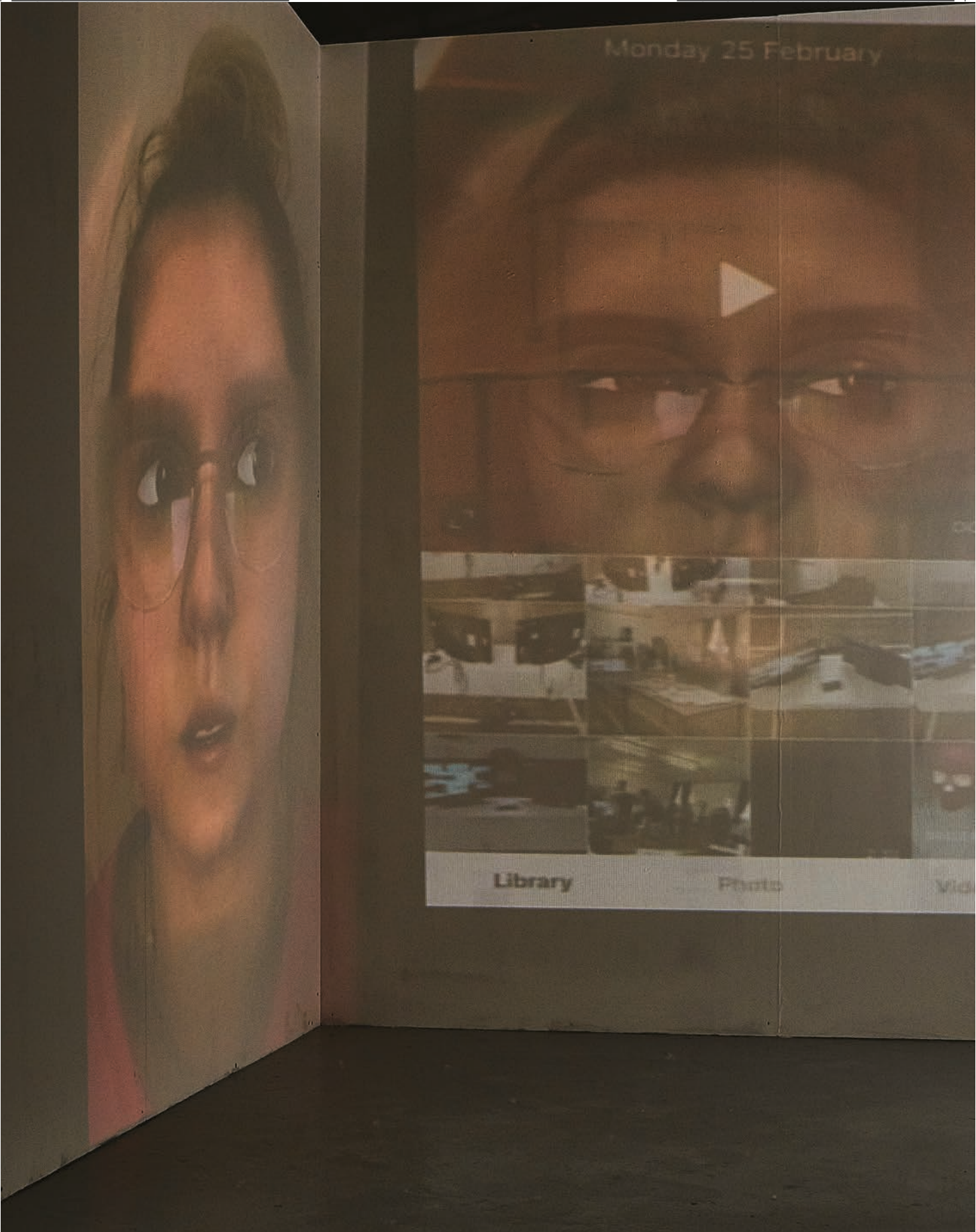


I wanted to create an installation that encompasses the onlooker combined with the idea of being a voyeur. This resulted in my final piece of work this year, which is called 'You Are Interrupting My World'. My aim was to comment on and bring to life how people are creating a virtual life for themselves, often pretending to be someone they are not – this is then resulting in their virtual lives being interrupted by their lives in the real world. I built my own world in the space, surrounding the viewer with my videos, causing them to interrupt the projections – the real people interrupting the virtual presences.

AMY is from Watford, north London. She completed a Foundation at Oaklands College, St. Albans. She currently lives in Winchester. She is the 3rd Year Sculpture representative and a member of the External Events Committee.

Amy Waterman





Monday 25 February



Library

Photo

Video





My practice consists of abstract expressionism and black culture exploration; the artwork has messages relating to my heritage and the African American culture in an abstract expressionist style. I use my passion for my background and use different mediums to do so. My technique is just as important as the materials I use, what you 'do' to make your art not only influences the final product but its meaning as well.

HANNAH has homes in Slough and Essex, and lives in Winchester during the semester. She has two jobs, working in a nursery and as a nanny. She plays the piano and did her grades. She is based in the sculpture studio and her work uses mixed media – collage and abstract painting – in a spatial setting.

Hannah Williams





Lowri Williams

LOWRI completed the Scientific Baccalauréat in Pau in south-western France. She lives in Winchester, works as a waitress, likes running, including in the Winchester Half-Marathon. On graduating, she plans to pursue an MA in Film Direction.

I speak fluent French and living near the Spanish border my whole life, I grew up speaking Spanish too. I let these cultural influences flood into my work not only because they are a strong part of my identity but because of the different ways they can be interpreted. I could be shouting and screaming but saying peaceful things; I could be calmly talking about horrific things; the viewer is clueless. The languages I use in my work enhance the fact that I am in my own headspace that I feel can't be shared with others, enhancing the feeling of being alone and isolated. I make other-worldly environments in an experimental manner to represent the world inside my head. The videos are memories, feelings and thoughts intertwined that don't need to make sense to the viewer as there is no direct message for them, but rather a revealing of the heart and brain that I am allowing others to interpret in the way they want. The viewer will be literally trapped inside my thoughts without knowing the context behind it. It therefore becomes like a puzzle to be figured out, or not.







My current practice started nearly two years ago when I first adopted a new approach to drawing. This approach focuses on responding to and representing various sources and ideas in the form of introspective cartoon illustrations. I try to approach the drawing process quite emphatically, producing a number of reactive illustrations without allowing much time for details or refinement. In doing so I am trying to capture the immediacy and energy of the idea as it was conceived. While my specific references are always changing, the overarching themes that influence my drawings often gravitate to the human condition and societal structure.

DANNY is from Portsmouth and did BTEC at South Downs College. He lives in Winchester. He is based in the Painting studio, and his work has involved a good deal of painting, with, more recently, linocut printmaking and zines.



Danny Worsfold



BING is from Beijing. She is living in Southampton. Her hobby, once a week, is Karaoke with friends in Chinese restaurants. She has considered getting a job in one of those, but it would not be helpful for her English. Following a gap year, she would like to study interior design, for which she plans to develop further computer skills.

In my final project, I will compose and create a collection of my own artworks that are intricately associated with my own life experiences and how I view them. These artworks will mainly express my personal confusion and loneliness about my current life and various negative emotions. They will mainly depict my inner world and my self-perception. With regards to the experiences in life, I perceive them as complex and powerful. They are complex in the sense that they are difficult to interpret, since they have multiple dimensions and accordingly, they can be evaluated from various viewpoints with diverse understanding.

Bing Yu









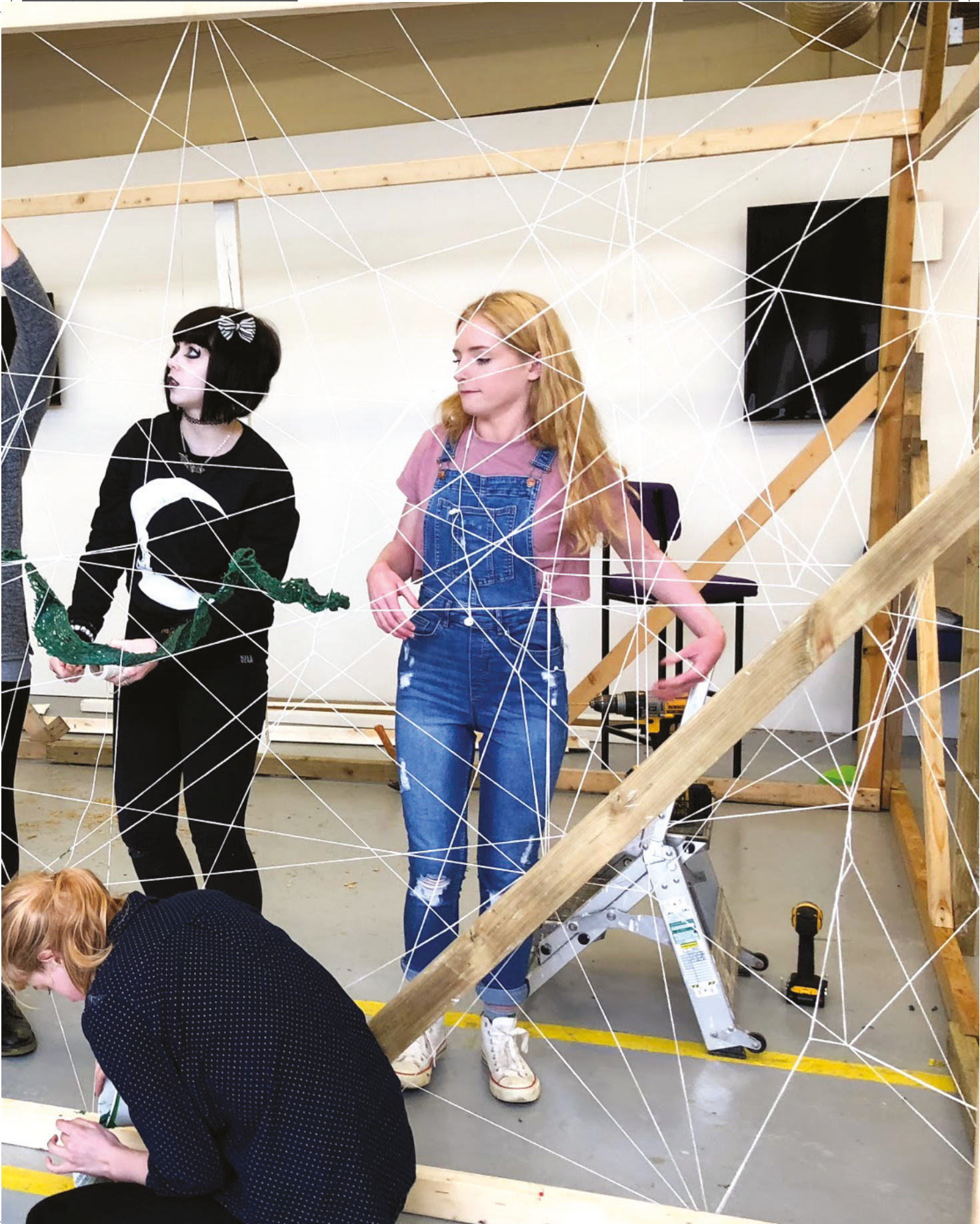












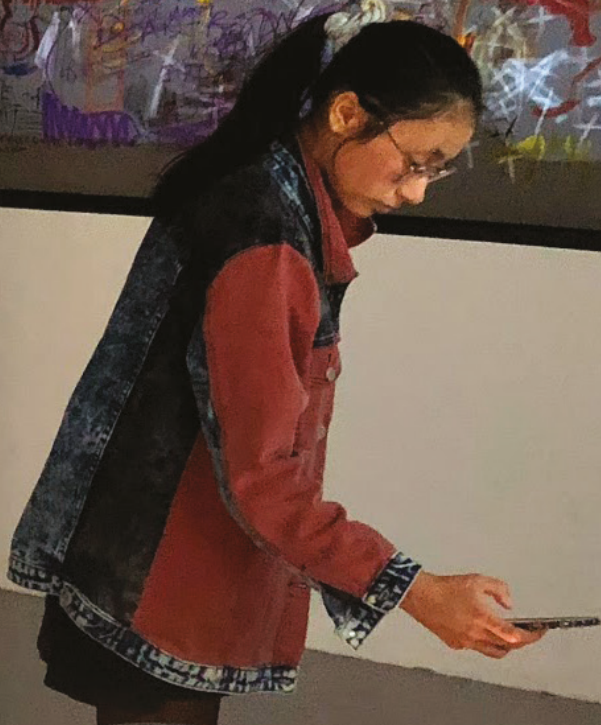
































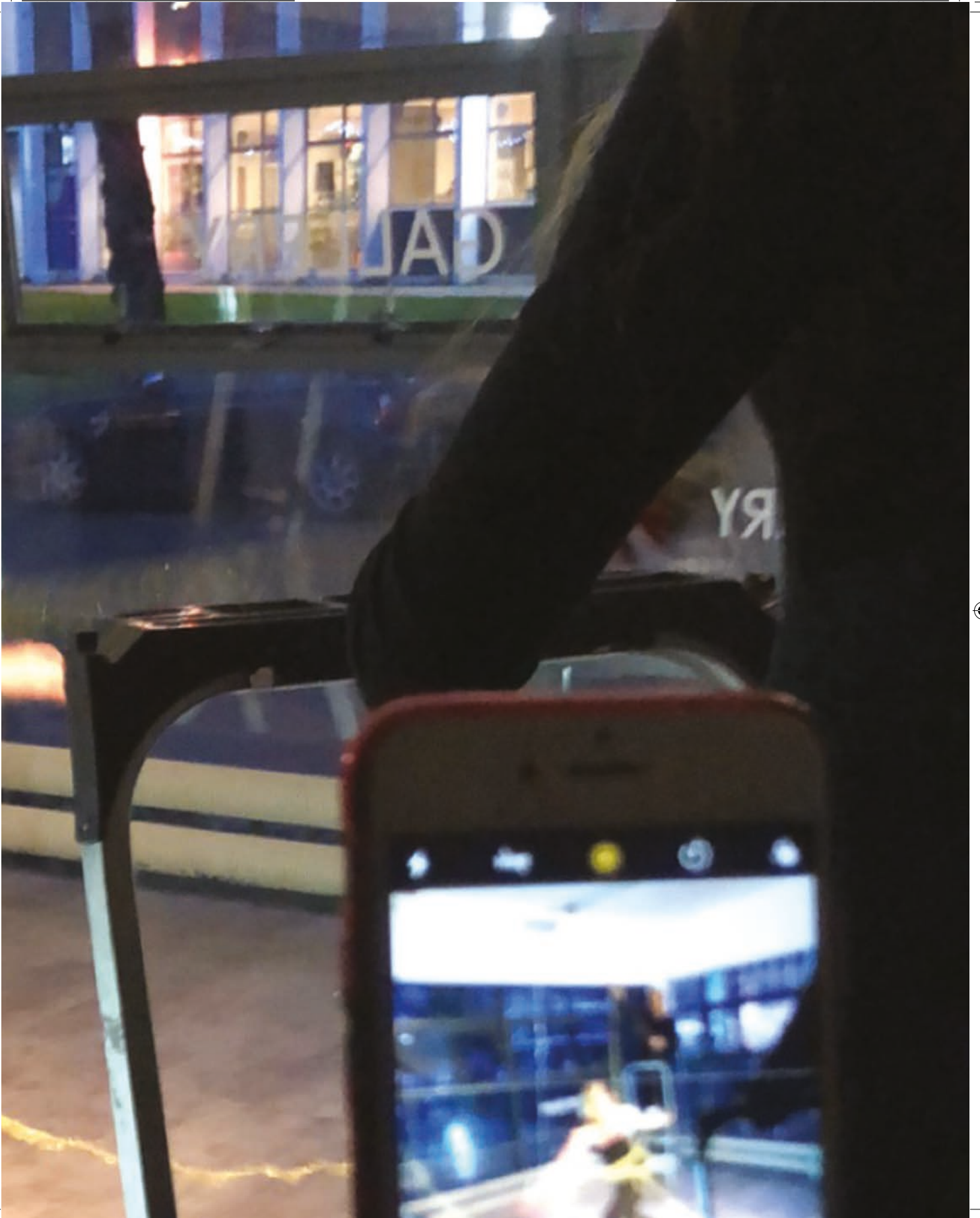








































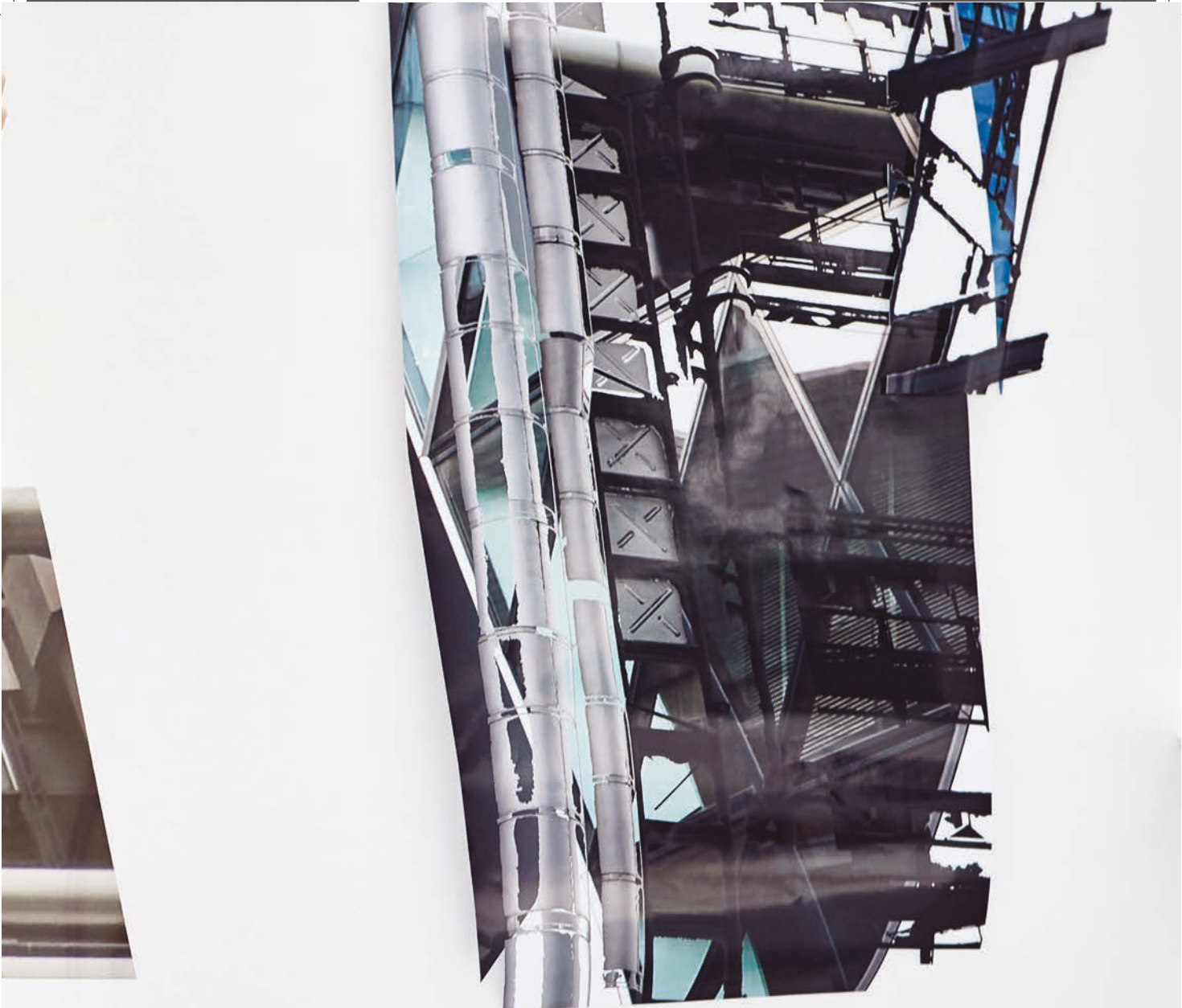


 **Fire exit only**
 **Caution**
This door is alarmed



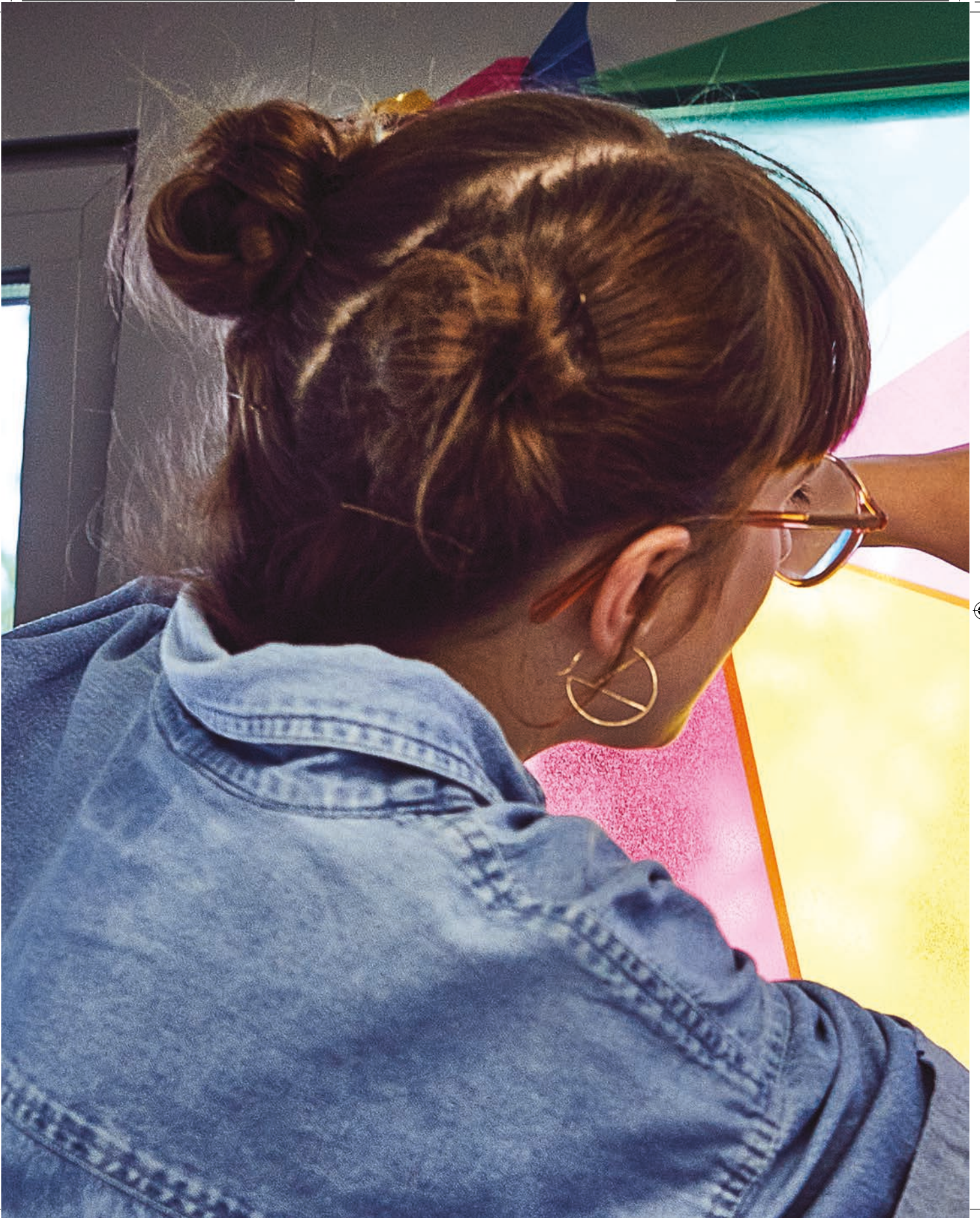


























SILICONE CATALYST
 5.1 liter Catalyst to weight
 1 liter Catalyst and 1 liter base only
 use well before use 20g













BUTTERCUP BLUE

Imogen Marooney

Hot buttercup blue for the eyes of the 70s and it's this colour you declared you would never wear again, for it's what your mother wore last time she saw you in your yellow summer dress. You said it was your colour and she said only hot buttercup blue suits you.

Bold buttercups, you sway for the last of the hot days and you tell the heat to press on, it makes the people look and admire you longer. But then you all turned to me one day because I had changed my petals to hot buttercup blue and I fluttered to attract the locals who knew I was not right, diseased, maybe.

My baby blanket was buttercup blue, until it grew old and yellowed and that's when I wore it as a skirt in summer and the next time I saw my mother she said 'I told you so'.

Bad Poets



BLUE CHAIRS

Jessica Mann

Blue chairs. Blue sky. A picture through the window of gently swaying trees. Glaring onto my retina. White panels in black frames fill in the rectangle that faces me. Natural sunlight outside accentuates the dullness of the interior. A table is upended in the corner, its legs pointing skyward. A metallic tree trunk without branches or leaves. The black marks under the window-sill are rigid verticals and horizontals reminding me of a mathematical logic puzzle. Inside this room the greyness and whiteness is clinical and studious. Outside the trees, lit by the sun and framed by the window, offer an escape; a painting to jump into and become a part of.

OVER-HEATED DAY DREAMS

Imogen Marooney

Without an income it is suggested one will not survive so many days and in truth I had a form of income but nothing that could ultimately be called mine. But this was not a mistake by the system that may have been against me and my kind. However, the regulations and rules did not see my beetle juice sleeves and myriad of pens across my boxed quarters coming.

Hands began at my sides, they raised higher and higher until I knew I needed a step ladder to reach the one screw, but duct tape works for me against my finger tips and I have found many uses for it, such as covering the mouths of the people who talk with not much to say, in order so I can finally talk.

Sometimes, my fingers are a little tired and that's fine but, in those situations, I will say what I think with more vigour, or maybe just say nothing, that's fine too, because my berry-brewed broth tastes sweet in theories that women had to carry in their bodies and still do, to die with them. I will make with my hand and read it with my mouth to a crowd of now friendly beasts.





Jennifer Andrews
Rebecca Audus
Zena Bailey
Ti-Ni Chang
Isobel Clifton
Jasmine Cotton
Jaydelynn Davidson
Louise Elliott
Mabel Furlong
Hayley Gibaut
Megan Honey
Christina Karava
Ella Keating
Riley Marks
Anna Marris
Kirstie Matheson
Jemma McKenzie
Sarah Stacey
Tiffany Struwig
Molly Taylor
Caitlin Torode
Tamzin Wilson

Fine Art Year 1



- Poppy Ash
- Bethany Ashford
- Tamar Bresge
- Xiangying Chen
- Maisie Critchley
- Abbi Culliford
- Lauren Culloty
- Jessica Curtis
- Emma Davies
- Jakob Davies
- Thea Demetriou
- Alice Elt
- Megan Fragopulu
- Lauren Gander
- Oliver Gaspar
- Samuel Hanikene
- Elisabeth Hertig Urena
- James Hewins
- Ciara Hinchey
- Katerina Iona
- Bethany Jarrett
- Thirsika Jeyapalan
- Emily Johnson
- Harry Joyce
- Maryam Kazimi
- Harriet Mansfield Parker
- Bridie McAteer-Bowden
- Kerry Mercer
- Rhian Miles
- Alexander Morgan



Vasilena Nikolova
Patricia Odysseos-Suther
Victoria Olumide
Emilee Parnell
Caroline Perkins
Madeleine Phillips
Tamar Phillips
Nathan Pine
Emily-Jayne Ponting
Jhon Rafferty
Pratigya Rai
Lucy Rayson
Alvaro Salido Fernandez
Nadia Sarwar
Bianca Schmittmann
Karen Schuster
Rhiannon Stopczynski
Georgina Sutton
Bryony Thompson
Sabrina Turner-Flanders
Morgan Watson
Georgia Weaver
Lauren Williams
Lily Williams
Lucy Winterbottom
Jasmin Young

Fine Art Year 2



- Natasha Adlam
- Jade Anthony
- Katie Bolt
- Rosemary Brookshaw
- Zoe Burford-May
- Taryn Butland
- Georgia Davidson
- Eve De Lisle
- Hayli Ducker
- Shakti Fairchild Walker
- Eleanor Farrell
- Andrew Gaylard
- Bethany Gibbs
- Charlotte Hines
- Shun Hong
- Emily Howell
- Natasha Kendall
- Ellen Kesby
- Anastasia Kovalevsky
- Edward Le Maitre
- Anil Limbu
- Jessica Mann
- Imogen Marooney
- Jamie McKenna
- Xueying Mei
- Katie Mullender
- Samantha Newby
- Adelinne Peligrad
- Ayesha Petersen
- Katherine Phillips





Sofiya Popova
Yna Provideo
Rebecca Roth
Marie-Elaine Sexton
Ebony Shoemark
Alexandra Sutherland
Karina Tu
Lucinda Wardle
Annette Warner
Amy Waterman
Hannah Williams
Lowri Williams
Danny Worsfold
Bing Yu

Fine Art Year 3



Staff

Mark Adams
Andrew Brook
Andrew Carnie
Chris Carter
Ian Dawson
Peter Driver
Luci Eldridge
John Gillett
Gordon Hon
David Luff
Andrew Reaney
Sara Roberts
Nick Stewart
Mia Taylor
Nicola Thomas

External Events Committee

Poppy Ash
Katie Bolt
Beth Gibbs
Annette Warner
Amy Waterman
Morgan Watson
Lowri Williams

Photography

David Clark
 Student Portraits
 The Event

David Gibbons
 Student Portraits
 Degree Show installation shots
 and Tate Exchange

John Gillett
 Shared Drive projects
 The Event

Amy Waterman
 Shared Drive projects
 The Event