

PLATFORM

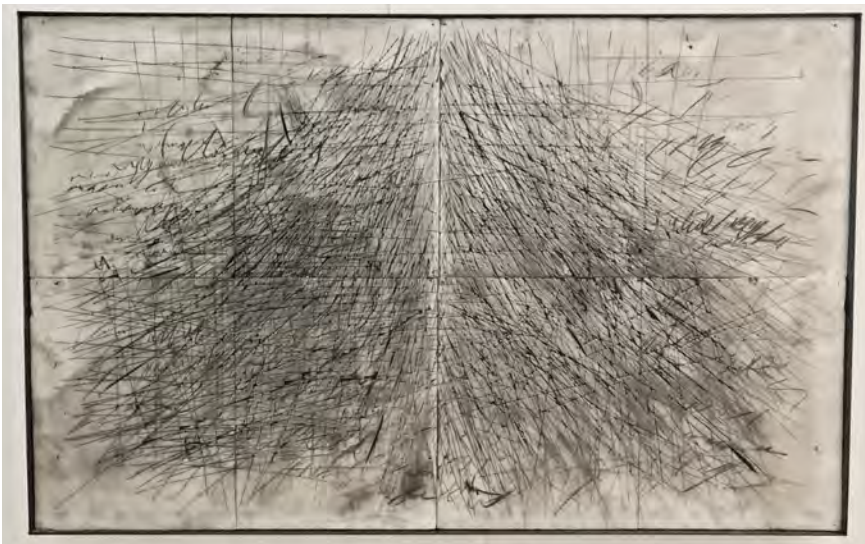
Exhibiting Artists 2022

South East
cvan **VASW**

Aspex Portsmouth

Sam Atherton (UCA Farnham)

Sam Atherton's practice tussles with the value of meaning and information in a continually accelerating, digitally reliant environment. Through automatic writing, drawing and cutting Atherton responds physically to the digital infosphere and asks questions about the loss of meaning and identity in these spaces.



Sam Atherton, *Butterflies* at UCA Farnham Graduate show, 2022

Besma Alwesmi (Arts University Bournemouth)

For Besma Alwesmi, escapism offers us momentary travel into a kingdom of dreams. Alwesmi's artistic intention is for her painterly realms to act as a transcendence into a space that can allow the viewer to escape realities or enter fantastical worlds. In this context, video games allow the viewer to experience a mythological adventure. '*The Odyssey of a Traveller.exe*' follows the narrative of a traveller and a nymph falling in love within a video game's framework. Here enchantment (escapism and mythology) and disenchantment (video games and technology) are explored and coexist within our current reality.



The Odyssey of a Traveller.exe, Besma Alwesmi, oil on acrylic on canvas at the Arts University Bournemouth, 2022.

Amanda Berridge (University of Chichester)

Amanda Berridge examines where the "*fabric of society*" is damaged and unravelling, using the meanings implicit in old material to look at the world. She makes evocative and ambiguous marks by printing from found metal and using dyes to seep and stain her cloth.

Her work questions the human cost of increased nationalism and either/or identities. She bricks up the windows of the gallery to evoke closed borders, erects battle standards steeped in rust and blood, and makes "maps" of unknown territories. Amanda references her own family history through making these works on her German-Jewish great grandmother's sheets, remembering another time when rigid national identities and closed borders rose in Europe.



Amanda Berridge, *Three flags*, installation view.

Eleanor Brown (Winchester School of Art)

Eleanor Brown has an interest in found objects and the idea of 'readymade' pieces as a way to challenge thoughts of what can be considered art. Wood textures and objects are at the centre of her practice to explore through painting, how she can make the canvas appear as though it is the original object.

Combining assemblages of found wood with the paintings is another part of her practice becoming a way for Eleanor to more directly show a contradiction between the more traditional and contemporary. By displaying realistic, oil paintings among the real pieces of wood this creates an illusory aspect to her work as the paintings become indistinguishable from their wooden counterpart.



Assemblage 7 section, Eleanor Brown, Installation view at Winchester School of Art, 2022.

Erica Cannon (Solent University)

Erica is a photographer interested in representations of women and the female gaze. Her work is a mix of planned, posed shots in the studio and unguarded intimate moments at home between her closest friends and family. The images document a shared experience, they tell a collective story of female empowerment and positivity in the 21st century.

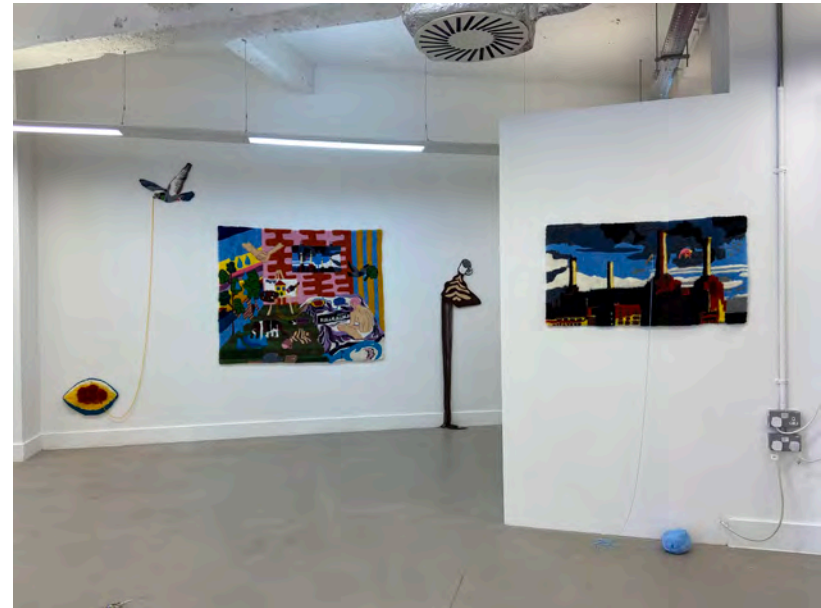
Erica was recently nominated as a finalist for the AOP Student Awards, 2022, under the 'People' category. Alongside graduating with a First-Class Honours in Photography from Solent University, Erica was also awarded the Christian Drane Memorial Prize, 2022. Erica's work has been exhibited as part of the '*A Trace of Fleeting Time*' exhibition at Solent University, June 2022 and most recently exhibited as part of the '*Ripe Plums*' at the Alfred Arcade in Southampton, July 2022.



Hannah and Paris, Anam Cara, Erica Cannon, 2022.

Bethany Givens (Solent University)

Bethany Givens is a mixed media artist who specialises in rug tufting. Her piece '*Recipe For Happiness*' is a collection of 7 tufted rugs depicting items she has deemed integral to a happy life. Taking inspiration from Frida Khalo's surrealist self-portraits, the fun, interactive illustrations are intended to promote the simplicity of happiness and to encourage people to listen to their inner child-like desires.



Recipe For Happiness, Bethany Givens, installation view at Solent University Degree Show 2022.

Zayd Menk (UCA Farnham)

Zayd Menk is a Zimbabwean interdisciplinary artist primarily working within sculpture and installation. His practice attempts to dissect and reveal some of the issues with constant technological progress from questionable ethics in mining, labour, planned obsolescence, consumer agency and the right to repair, to ecological impacts and exploitation of digital data. He uses electronic waste as his primary material; creating landscapes, satirical devices that perform arbitrary tasks, and interactive installations.

Menk's latest piece titled *[4.3>_ -\>~^0* is an evolving installation in which he modifies and 'fixes' defunct electronic waste—adding, removing, and altering various components. As modern consumer technology becomes more compact and hermetically sealed, Menk's work satirises this and attempts to critique the many stains that technological progress leaves behind.



[4.3>_ - , Zayd Menk, installation view at UCA Farnham Grad Show, 2022.

Annabel Miller (Arts University Bournemouth)

Annabel Miller uses sculpture, textile and screen printing. Her work explores representations of the female figure within a consumer society. '*Moore and the ubiquitous form*' is a critique of the female body as market objects, demonstrating with screen printing the constant print of the body that is being distributed into the world. Annabel has created a series of soft sculptures, informed in part by Henry Moore's '*Upright Motives*'. By subverting Moore's use of traditional sculpture Annabel has been able to create artworks that allow for touch and to mimic the soft nature of the body.



Annabel Miller, Moore and the ubiquitous form, Installation view at Arts University Bournemouth, 2022.

Shalom Nuhu (University of Portsmouth)

In her series *Signs of Silence* Shalom Nuhu explores the hand gestures and facial expressions made when signing BSL (British Sign Language). Gestures used to express herself as a deaf woman become their own art form; describing and creating shape, texture and movement. Alongside a series of self-portraits the artist also presents a video depicting Nuhu's reaction to sound and silence as a deaf person, with and without her cochlear implant.



Shalom Nuhu installation view at Portsmouth 2022.

Amy Standing (University of Chichester)

In an exploration of her profound grief over the loss of her beloved grandfather, Amy uses a multidisciplinary approach to construct 'Stood'. Her 'stones,' which have been loosely based on ancient standing stones and inspired by her Nan's thimble collection, are objects that can be worn, utilised, and ultimately displayed. Objects that are now left to hang serve as a distant memory captured in cloth, and in time, just as memory fades, so will the cloth, and the significance of the ouroboros will remain evermore present.



Stood, Amy Standing, 2022.

Annabel Tennyson-Davies (Winchester School of Art)

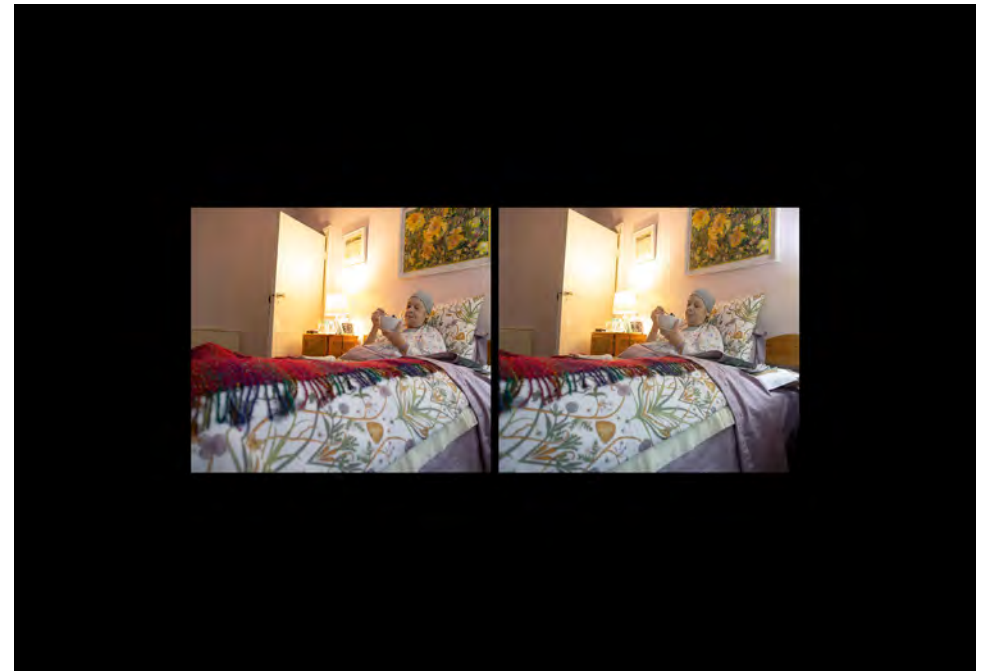
Annabel Tennyson-Davies is an interdisciplinary artist interested in using metaphor to articulate her ideas and experiences of everyday living. Through sculpture-based installations, Annabel's work speaks of changes in her local world, and also explores narratives of transformational change relevant on a global scale. She often incorporates parts of her own body in her work, innovating with new technologies and improvising with the traditional. *Equilibrium* explores Annabel's personal experience of vertigo, using the spinning sensation as a starting point to explore the phenomenon of balance.



Equilibrium 'Gravity', Annabel Tennyson-Davies, sculpture close up, at Winchester School of Art Degree Show, 2022.

Thaïs Verhasselt (University of Portsmouth)

Photographer Thaïs Verhasselt explores visual perception and memory using optical illusions. Her recent work, *Touch me with your eyes* documents a friend's journey through chemotherapy post Covid-19, but still in isolation. After observing the initial medical procedures, the photographer began capturing portraits of the different stages. Collectively, this fulfilled the need to understand and process the feelings and experiences for the subject and the photographer. The portraits are complemented by the subject's handwritten diary entries. In this series, the artist wants to suggest that different perspectives must be considered to bring out the depth of a situation. In doing so, the use of stereographs (3D images) aims to transport us right into the subject's living space re-enacting feelings of discomfort and dissociation.



Touch me with your eyes, Thaïs Verhasselt, stereo views of chemotherapy, 2021.

MK Gallery

Anna Candlin (University of Hertfordshire)

Anna Candlin's work deals with post-humanism, respect for the natural world, and interconnectivity. Exploring the boundaries between self and other, her sculpture is concerned with the intertwined symbiosis of the human and nonhuman. The membranes between entities are blurred and permeable: feminine into masculine, human into flora, inside into outside; and many sculptures merge into their surroundings. Her principal material is recycled cardboard, out of which she creates biomorphic, hybrid, half-recognisable forms.

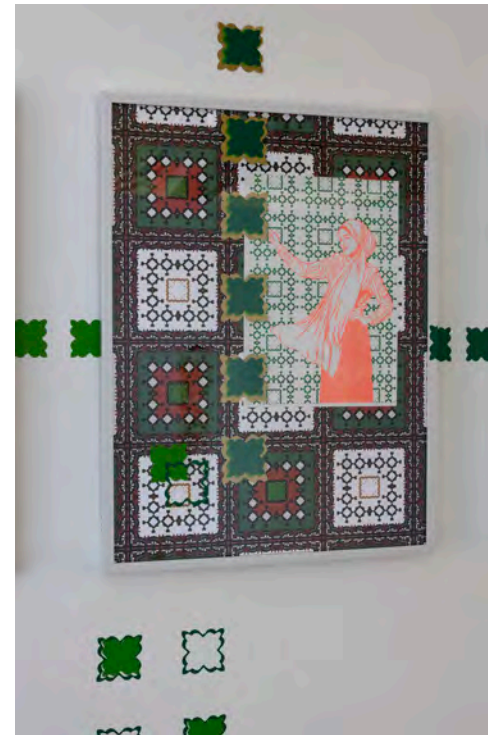
Candlin has participated in many group exhibitions, including the recent Border/Line at London's Truman Gallery, and her sculpture Nexus was accepted into the Royal Academy's Summer Exhibition 2022. She will be exhibiting at the IMT Gallery, London, in August and is Artist in Residence at Courtyard Arts, Hertford. Candlin is part of a collective, Feral Edge, with student peers from her degree course.



Stomata, Anna Candlin, 2022.

Anisa Riaz Murshed (University of Bedfordshire)

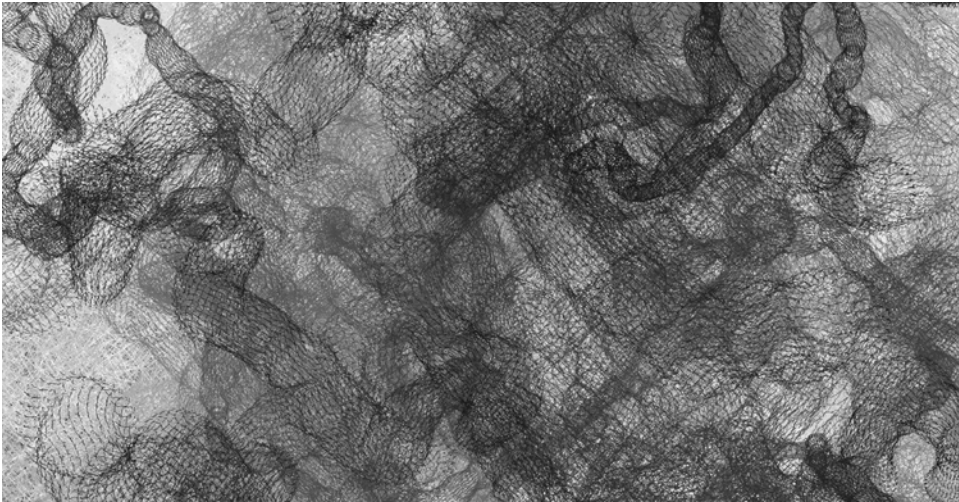
Anisa's expertise field is Art and Design. She explores the links between various formats of geometric arrangements, patterns, shapes, and colours. She is curious about cultural patterns and aesthetic motifs. Making textiles using the rhythm of repetition, complex colour contrasts, and textured relief surfaces. The artist's primary methodology is through various digital software's to produce initial pattern concepts. Anisa's upbringing inspired her to combine traditional aspects of religion and culture. This reflects in her work as a new way of looking at patterns, connecting traditional Islamic practices, and translating them into a contemporary context.



Unveiling the Pattern, Anisa Riaz Murshed, Legacy exhibition at University of Bedfordshire, 2022.

Chloe Smith (University of Northampton)

"*Squircle*" is an animated code with an underlying theme of control and authorship. The artist and computer are collaborators on the shape, the variables are set as parameters for the program to continually decide the next line and movement. The key inspirations are Harold Cohen, Simon Colton, and A. Michael Noll; all influencing the balance of controlled creativity. In this version the algorithm or instructions includes the most decisions made by the computer from the radius to distortion and speed. These variables are capped at specific amounts to remain under a level of control and to not become visually overwhelming.



Chloe Smith, *Squircle Inter-Changing*, still from animated code, 2022.

Modern Art Oxford

Liz Davies (Ruskin School of Art, University of Oxford)

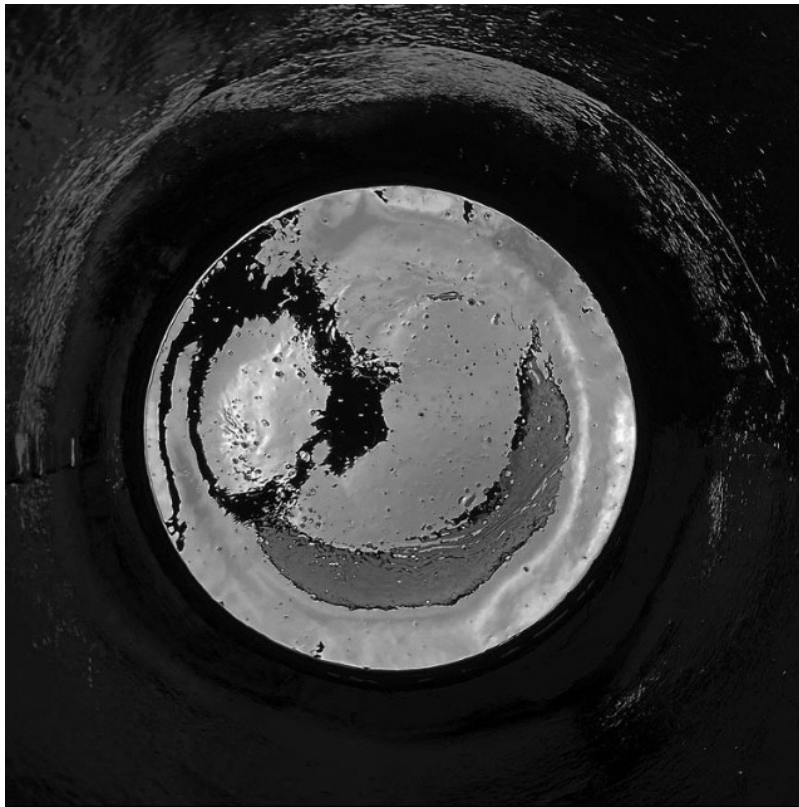
Liz Davies is a spore. She scavenges hordes of objects and materials from the woods, from skips, unwilling housemates, and the discount bins in charity shops. She combines the bucolic and the industrial, un-carefully considering the flux between object and story. Finding joy in disappointment, she celebrates uselessness over utility, and silliness over substance. Her work considers crappy makeovers, y2k, Yassification and excess. She is the opposite of Marie Kondo. She disperses objects/artworks slowly and steadily, resulting in at least 5 yearly emails regarding blocked fire exits and mouldy bread.



Drunken Teddies, Installation view, Liz Davies, 2020.

Kyra-Sky Foster (Oxford Brookes University)

Kyra-Sky Foster is a multidisciplinary artist currently investigating the connections between the astronomical phenomenon of the black hole and the black experience. Kyra's work hinges on ideas of displacement, ancestral threads, and metaphor, through the use of poetry, film, installation and digital space. The work is intimate, drawing on the artist's own history, and using personal objects to express the gravity of the concept. Through the thinking, making and sharing of this work Kyra is able to revisit and explore the familial stories and connections that are woven into the larger narrative, allowing space for some kind of metaphysical and aesthetic release.



Kyra-Sky Foster, *Black Hole as Metaphor, Barrel*, 2022.

Lydia Freeman (University of Reading)

Lydia Freeman's work reflects an uncanny fascination with the human body's biochemical capacity. Her sculptures take the form of ambiguous, bulbous plaster shapes, balanced by and fused with metal frames and discarded objects. These non-human forms have the potential to be perceived as *alive*, as strange pseudo-bodies. This potential is enhanced as the work becomes kinetic. As the sculptures move, we are encouraged to consider the agency of movements in shapes that have completely grown away from figuration. The artist's use of contrasting materials reflects the juxtaposition of the hard and soft bodies derived from her childhood memories of workshops and hospitals: the metal components of cars splayed out around their empty shells – the cold organs of lifeless mechanical bodies; the image of green stomach bile in a flaccid, clear bag, and the delicate sag of skin pinned together with giant staples. The overarching intention of *Whambots* (2022) is to stimulate an emotional or physical reaction, a tingling under the skin.



Pink and Red, Whambots, Lydia Freeman, installation view at Reading School of Art Degree Show, 2022.

Phoenix Art Space

Neil Eastell (University Centre Hastings)

Neil Eastell draws from architecture and industrial spaces to create sculptural forms that balance structural simplicity with ambiguity. He deconstructs and re-purposes materials like concrete, metal and glass and puts them under tension, off balance or in opposition to encourage a different reading of them. His work is often site specific and challenges the space around it by appearing out of scale or out of context, or by redefining the space itself.



Blockwork, Neil Eastell, 2022.

Robin Lake (University Centre Hastings)

Statement Pending

Tia Phillips (Greater Brighton Metropolitan College)

Tia Phillips is a conceptual and multidisciplinary artists from West Sussex who uses a range of materials and processes to explore and convey the feelings and emotions of first hand grief, after experiencing her mothers death she has focused those emotions into her work to portray her feelings in a non literal way.

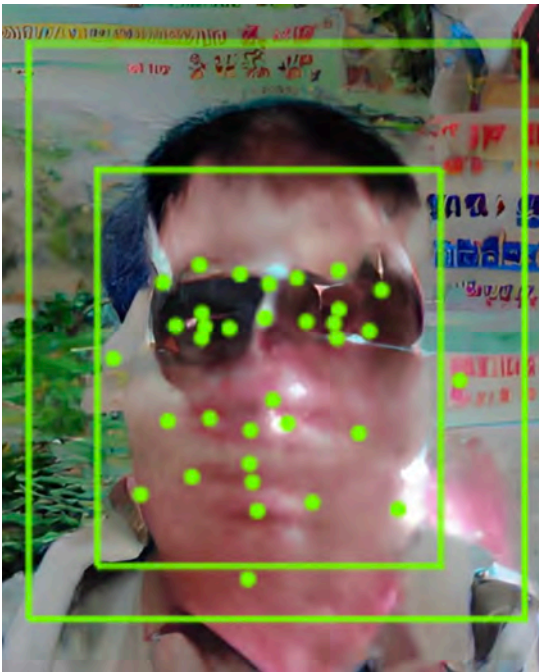


Our Sincere Condolences, Tia Phillips, installation, 2022.

Arts University Plymouth

Hayley Barker (University of Plymouth)

Barker's practice investigates the dichotomy of asemic writing and AI machine learning with its desire to find meaning within all things. Developing an internet-engaged process starting with subconscious mark-making, her process of inputting and outputting information explores the poetic potential of digital systems. She follows the text outputs from AI systems through digital streams, as a method of exploring chance encounters in online spaces. By questioning agency and authorship in terms of AI, Barker has developed a particular interest in ethical concerns surrounding lethal autonomous weapons (LAWS) and military usage of technologies. These themes begin to present themselves in her work through a series of AI-generated images.



Tourist Man, Hayley Barker, 2022.

Sue Brown (Arts University Plymouth)

Sue is a painter and printmaker whose practice is an embodied enquiry into movement and of the body in space. Combining gestural mark making, layering and colour Sue creates work that resonates deeply with the viewer. Recently she has experimented with the interplay of geometrical shapes and colour relationships to amplify her message. She uses printmaking to inform painting and vice versa and has discovered a hybridity between the processes. Collaboration is a strong component in her practice, where she has observed the power of creativity in breaking boundaries and forming cohesion and empathy.



Mystic, Sue Brown, Plymouth, 2022.

Liam Brooks (Arts University Plymouth)

Liam Brooks is a multidisciplinary artist whose practice navigates concepts of the unknown, ephemeral experiences and the what-if.

Brooks' current body of work traverses a reflective journey of his growth as an emerging artist, developing works that use fragile mediums needing a rounded technical balance to achieve the resolved outcome. Brooks' interest in inflatables was formed from his interest in the repurposing of materials continuously developing from his process-led research practice.



Expansion of Self, Liam Brooks, Installation View at Arts University Plymouth.

Emma Davis (Arts University Plymouth)

Emma Davis is a multidisciplinary artist currently working within methods of expanded installation. Informed by her interests in contemporary ecological concerns, Davis' artistic framework investigates the trepidation of the Anthropocene. She inquires how the transition into this geological epoch has elevated humanity's ontological entitlement and the impact this has towards environmental degradation. Through the aid of an artificial agent, Davis aims to expose the techno-utopian promise that extinct species can be resurrected - questioning the human desire to 'better' and, most critically, whether the subject's existence within her work is a successful demonstration of repurposing, or is it purely for the benefit of humanity?



Finale, Emma Davis, installation view at the University of Plymouth, 2022. Plymouth.

Ashanti Hare (Plymouth College of Art)

Ashanti Hare is a Devon based multidisciplinary artist whose practice examines the duality of human life and spiritual entity. By combining digital manipulation, folk craftsmanship and writing Hare explores the intersections of identity, spiritualism, and the occult alongside British colonial history through sensory experiences that include tactility, scent and moving image. Hare's current research includes traditional craft practices such as textiles and ceramics, Hare creates tapestries and sculpture that retell Caribbean and African folklore, spellwork and history while reflecting popular culture specific to Black Britishness



Joto Se, Ashanti Hare, Installation view at Arts University Plymouth, 2022.

Jo Haskins (Arts University Plymouth)

Jo Haskins is an artist based in Devon. Her practice is inspired by the experience of a space in a landscape. She aims to respond to her memories of the discovery of a place in the natural environment, through colour, shape and composition. At the moment that place is Svalbard in the Arctic. It asks the observer to connect with the landscape and reflect on their position on this planet. The ever-changing environment, so beautiful on occasions and yet hostile, dangerous and life threatening on others. The power and strength of nature, and its uncertain outcomes.



Jo Haskins, *Floating I.* Oil on canvas, 90 x 100 cm, 2021.

Karmin O'Brien (Arts University Plymouth)

I am a painter who proposes to create hope and empowerment through my work. I am interested in how bodies are contained within interior spaces in my paintings; playing flat colour against detail. Much like how I draw. My practice is exploring psychological intensity and love. The 'gaze' has been and will continue to be an extremely important element to carry my own dialogue through my drawings and paintings. I am a strong advocate for equality for women within the arts.



Motherly Love 1, Karmin O'Brien, 2022.

Stella Olivier (Arts University Plymouth)

Stella Olivier is a visual artist that specialises in contemporary forms of landscape and still life art. Keen on exploring new digital pathways and diving into sporadic studies, Olivier builds immersive fictional worlds that highlight wonderful elements of her day to day life. Her practice spans from choose your own adventure games, to installation, painting, digital sculpting and augmented reality work but is always rooted in a method of collage that makes use of artificial intelligence. Olivier's most recent project centres on the digital gaze and the presence of stone within urban design.



The Memory of Stone, Stella Olivier, close up of the installation at Studio11, 2022.

Turner Contemporary

Wiktoria Sikorska (University for the Creative Arts Canterbury)

Wiktoria Sikorska paints crisp, rigid lines in compositions that invoke an illusion of depth and perspective through the placement of different tones and textures. Sikorska draws inspiration from their surrounding area; mundane scenes of buildings captured initially through photography, and later reworked as sketches and paintings. These scenes have in themselves simple aesthetic appeal, where buildings and other urban features such as satellites and antennae form simple geometric compositions. Sikorska layers paint, scrapes it off, scratches into the canvas or wood, and draws over the paintings to create texture in order to make them more visually arresting. These small-scale paintings are placed onto wall installations that allow the artist to control the perceived size of the works, and engage with perspective and architectural design, creating an echo of the artist's nostalgia. The aim of this process is to showcase the beauty that the artist has originally seen in real life without the distractions of context.



The hooded pitohui acrylic and coloured pencils on MDF, Wiktoria Sikorska 2022.

Sara Jabot (University for the Creative Arts)

Photographer Sara Jabot, known as PRBLMTCintuitions, was born in 1999 in London, where she lives and works. Since 2016 her work has focused on portrait photography and street fashion. Graduating from UCA in 2022, with an honours in Fine art, she has established herself as a portrait photographer who embraces race in her art, capturing the beauty and essence of the black race, culture and its community. Jabot uses a Canon 1300D DSLR camera, printing on satin or gloss paper.

Jabot is inspired by the lack of positive representation of black subjects in fashion photography and the beauty industry and wants to challenge the stereotypes and conventions around how black people are depicted. She creates her work in order to celebrate beauty within the black community and wants her subjects to feel seen as beautiful, understood and welcomed in an industry that is not always so kind.



Sara Jabot, *The Hairs On My Head*, PRBLMTC.intuitions, installation view at Turner Contemporary, 2022.

Simone Swaine (University for the Creative Arts
Canterbury)

Embraced by place, possessed by process, Simone explores all possibilities from the world around her. Examining the landscape and its scars in a rich narrative evoked by an emotional response and led by intuitive marks, she invites the viewer to peer through her eyes for a moment in time.

Using fragments of found textiles and discarded objects from within the landscape, she questions the vibrancy of innate matter and the value we place on them. In a society of materialism where we use and discard freely and long after we have forgotten their existence; they continue, a life without prescribed uses but not entirely innate.

Together with the artist's visual mark making and use of redundant materials, they come together to explore the past, present and future.



Simone Swaine, *Rags to Riches*, 16ft of stitched found textiles, installation view at UCA degree show, 2022.

Constandina Herodotou (University for the Creative Arts)

Constandina Herodotou is a mixed media artist currently working in London. They recently graduated from UCA and were part of the attRAct programme in 2016 at the Royal Academy of Art. In 2021 they exhibited their work in group shows at The Margate School and CRATE Space. Their practice includes experimenting with different media, which they navigate physically through a "body-awareness" process.

Colour and touch are two key elements that intertwine in their experience, described as a subtle form of synaesthesia. These interactions are first felt within and on their skin, through their fingers and out onto the page. As these recordings accumulate as books, reading them reveals shifts in perspectives that are mental, physical, automatic and ecstatic.



Untitled, Constandina Herodotou, installation view at UCA graduation show.