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Prof. Charlie Hooker

MA FINE ART – COURSE LEADER

It gives me great pleasure to welcome you to this year’s MA Fine Art summer exhibition, featuring over 30 artists from the UK and around the world, who all use a very wide range of both traditional and contemporary media.

The exhibition has expanded this year so that, as well as the final year students’ show in The Grand Parade Gallery, there is also a wide variety of final year work to see in the Sculpture Hall on the 1st Floor. Moving up to the 2nd Floor, there is a highly innovative show and a great deal to experience in the part-time students’ Interim Exhibition, from Room 206 through to Room 233.

The course focuses on a wide range of contemporary Fine Art issues and techniques. You will see paintings, sculptures, photographic and film installations, as well as sound works and many forms of digital media – some of this is interactive, so please feel free to participate!

Much of the work deals with current global issues – politics, identity, psychology, the urban and rural environment, history, communication, science - and much more. All of this work has been produced over the year and developed through group debate and a vast amount of personal research. This research, portfolios and web links form part of the exhibition and can be found in the MAFA Documentation Room on the second floor, giving you background information on each exhibited work.

I should like to thank all of the teaching, mentoring and administrative staff that have helped the MA students produce this exciting show. I should also like to give a big thank you to the technical staff that has helped plan and install the exhibition. The students have curated the show themselves and have worked together in teams throughout the year to help organise each aspect, such as the catalogue, publicity and fundraising. I would like to really congratulate them on such a great team effort!

The course continues to expand and it has been a huge pleasure for me to work this year with such a well-informed, hard-working and engaged group of 1st year, 2nd year and full-time students. The standard of the work is high – I hope you enjoy it and leave the exhibition with a great deal to think about and discuss.
Full-Time
Paula Bergin
Ruijing Huang
Beiwe Pitkäpaasi
Kyunmin Kim
Yanting Li
Juhyun Son
Shao-Chieh Tsai
Ariana Zakou

Second Year Part-Time
Joshua Churchill
Tori Day
Charlie Day
Susan Fynes
Caleb Madden
Doreen Munro
JD Douglas
Elizabeth Smith
Paul Tuppeny
First Floor

Full-Time
Paula Bergin
Ruijing Huang
Kyunmin Kim
Yanting Li
Juhyun Son
Shao-Chieh Tsai
Ariana Zakou

Second Year Part-Time
Joshua Churchill
Susan Fynes
Caleb Madden
Doreen Munro
JD Douglas
Elizabeth Smith
MA Digital Media Arts Exhibition

MA Fine Arts Exhibition

Lift

Stairs

Door

2
Second Floor

First Year Part-Time

Sandra Collée
Lucy Delano
Derya Erdem
Adele Gibson
Jeremie Glaize
Laura James
Sat Kalsi
Irvine Pascal
Caitlin Alexandra
Ashley Sheekey
Katrina Taylor
Christina Yeo-O’Clarey

Full-Time

Paula Bergin
Beiwe Pitkäpaasi

Second Year Part-Time

Tori Day
Charlie Day
Full-Time Students
We Gather Up Our Hearts
And Go

Acrylic/ink and bleach
on paper

594 x 841 mm

May 2016

Paula Bergin

My studio practice is based around the migration of humans and birds. Syria is an important avian flyaway and as the country is ravaged by war, not only human but also avian habitats are destroyed. I have been involved with a number of groups helping refugees in the ‘jungle’ refugee camp in Calais. On a recent trip to Calais, a friend brought me back some cardboard from the ‘jungle’. This has inspired me to make work using this material.
Ruijing Huang

This series of artworks portrays the wind in Brighton and the artist’s sensation of being in Brighton’s wind, depicting the concept of time behind the wind.

Calm:
North: Northwest
Video on canvas
40 × 30 × 5 cm
Video length 3’ 00”
2016

Calm:
East: Northeast
Oil and hairs on canvas
150.5 × 80.5 cm
2016
Beiwe Pitkäpaasi

The work sets itself to be an observer and an observation of the idea of privacy. The interest in the making of the work lies in the performativity of human body and the intimate relation of the body, objects and electronic devices. The opposites of intimacy and distance, fantasy and reality, comfort and discomfort create the obsessive fictive field that illuminate the work.

Untitled
Digital image
2016
Traces Of Time
Thread on wire mesh
100 x 100 cm
2016

Kyunmin Kim

Even memories become faint with traces of time. The memory is still alive and it is ready to come up to us at any time.
The original vitality and the most direct visual symbols are transmitting a unique language; it is a tool for communication with God.
Untitled
Dimensions variable
2016
Through presenting the sweet memories in trees themselves, I am telling a story about lichens and the tree without any judgment attached.
Ariana Zakou

Martin Heidegger says: 
*Art nowadays doesn’t provoke speculation, doesn’t flatter.*

Ariana agrees that everything today is faced as a natural event. Due to today’s mediated character of events, people receive so much information everyday making it impossible to focus on one event since information changes rapidly. True violence is absolutely neglected by electronic narration - photographs/videos. Wars are presented as media shows, encountered as a digital war game. The news broadcasts launching missiles killing people like it is a videogame.

*Representation*

Mixed media

42 x 59.4 cm

2016
Second Year
Part-Time
Joshua Churchill

Folk artist and musician Joshua Tristan Churchill lives and works in the heart of the Sussex Countryside. Joshua’s work takes a critical view of folkloric practices. Through his work he deconstructs definitions of folk art and music and proposes that folkloric practices can be formed into a methodology that could be applied to any creative practice. Joshua believes that the definitions surrounding folk art and music have little bearing on the aesthetic outcome of the work.
Smoke II
Oil on canvas
60 x 50 cm
2016

From Uncle
Keith’s Album
Oil on canvas
60 x 50 cm
2016

Charlie Day
Tori Day

My work concerns the overlooked, and mundane; things that might otherwise not be celebrated, which carry with them the marks of people’s lives.

*Blood Tide*
Oil on panel
30 x 25 cm
2016

*Old Tool*
Oil on nineteenth century floorboard
30 x 20 cm
2016
May You Be Well,
May You Be Happy,
May You Be Free
From Suffering
Pencil and acrylic paint on paper
50 x 50 inches
2016

Love
Pencil, acrylic paint and gold leaf on paper
50 x 50 inches
2016

Susan Fynes
Anthropo-Scenery

Ivory carpet, hi-fi, single channel video with sound, looped

Dimensions variable

2016

What do defaults want? They want to please the masters of war. These could be the last days of the empire and the fall may bring down the very planet that sustained its rise. Let's marvel at the Anthropo-scenery. The human race has finally succeeded in achieving a notable excursion into the objective outside. After millennia of metaphysical wrangling regarding gods, god, the death of god, ontology, reality and the real. Humankind has finally managed to make an indelible mark on the world beyond our own mind. Well done us.
Recent work explores traces of erosion and erasure, evoking a sense of presence and absence and time passing, an interest in history constantly informs my practice.
Selfie Sound
Headphones
Pick A Record, Put it On. Listen.
Vinyl records

JD Douglas
Info at jddouglas.net
Elizabeth Smith

Elizabeth’s work responds to optical illusions, created by light in its interactions with form, the arising ambiguities and the errors in perception that are amplified by sunlight, shadows and reflection. In her work she uses ideas generated through her interest in the art and architecture of the mid 20th Century. A Moment in Time is an interpretation of the intensity of winter sunrise and its penetration of internal spaces. Her installation incorporates ‘upcycled’ utility furniture styled as suggested in discovered 1946 HMSO publications.

Maquette For A Moment In Time
7:23am 10th February 1954
Installation
Mixed Media
2016
Doubtful Species
(The Man On The Beach)
Oil on walnut panel in glazed case
85 x 10 x 55 cm overall
2016

Pinned Limb
National Sculpture Prize
Copper, bronze, stainless steel
280 x 350 x 400 cm
2016

Paul Tuppeny

Interested in historical narrative, Paul Tuppeny’s work draws upon the visual language associated with museums, employing similar formats to evoke the authority that these institutions can project.
First Year
Part-Time
Protesters are liable to fines for expressing opinions. Around the world citizens try to reclaim rights to public space using alternatives. Shoes function as placeholders, enabling images of absent bodies to communicate their views. Using the web and an Esperanto flag as symbol for Universal Communication, as in her other works, collective memory and rights to Freedom of Expression are examined. To participate in this Collective artwork Tweet a photograph of your shoes with #shoeyouright.
Lucy Delano

Sold to the Atkinson Gallery in 2015 for the asking price of £49

Artwork Pricing Guide

Magnets and 50 X £1 coins
Déjà Vu

Moving image still
Dimensions variable

Derya Erdem

Dreams, illusions and sensations are recurring themes in my work, triggered by the fact that they hold illusive and yet conceivable qualities. One of my main concerns is to communicate through my observations, the things that link directly to intimate experiences. Retracing thoughts, emotions, fantasies, altered mind states and dreams into a tangible formation, my works create space between the physical and internal world.
Breaking Up
Oil on canvas
115 x 86 cm
2016

Adele Gibson

My work expresses my concern about climate change. I have focused on the Arctic region this year as the changes there are being felt more rapidly than anywhere on the planet. My painting method involves building up layers of impasto paint representing snow falling and pouring glazes of paint depicting its melting. Breaking Up is a painting about the melting of ice but also has deeper meanings expressing my feelings about the fracturing of our relationship with our planet.
Fragments from
*The Process Of A Thought*

Oil and black ink on canvas
125 x 170 cm
2016

**Jeremie Glaize**

Jeremie’s work approaches the process of painting in its pure essence. The textures and materials involved, the composition and layers, the balance between colours and movements.
Laura James

Laura is a multidisciplinary artist, working across a variety of art forms, her practice is driven by process and playful exploration. Inspiration comes from sources such as a gesture or action, nature, thoughts, dreams, conversations, pop songs and found objects. Thematically her work is often domestically focused but seeks to find and amplify the magic in the mundane. Her research focuses on feminism, working processes, illusion, enchantment and the sublime. As a result her work currently makes use of traditional ‘women’s skills’ such as sewing.

The Rise Of Rara Sparkles

Embroidery on silk organza

2016
Sat Kalsi

Gill Sans and Perpetua Interpolated

Digital Print

36 x 46 cm

2016
Queen Of Lydia
Spalding basketballs, found wood, rope, gorilla tape, MDF wood
94 x 50 cm
2015-2016

Irvin Pascal
The work explores ideas based around sexual ideologies and narratives stemmed through fetishism from an autobiographical standpoint through an interdisciplinary means of production.
Monumental Bodies II
Photographic print on MDF
75 x 50 cm
2016

Self Portrait As A Redhead
Photographic print on MDF
75 x 50 cm
2016

Caitlin Alexandra
For the MAFA show, I am showing a series of portraits resulting from the research I have done into the female grotesque and the idea of traditional femininity.
Ashley Sheekey

I’m interested in rules and means of control that are present in spaces we occupy in our everyday lives. I seek to explore these subtle aspects of a space within my practice, isolating them from what might be their usual contexts, offering an opportunity to consider their prevalence. Recently I have begun to think more about the concept of territory – what methods are used to make it known and how might it assert itself? How do territories change over time? How can they be altered?

Girls, Boys

Household gloss and emulsion on MDF board

2016
Katrina Taylor

Katrina Taylor’s work questions ideas of identity, character and persona. Culture politics and technologies direct our ever-changing identities and the way in which we behave in society, who we are and who we appear to be. Race, gender, politics, social media and technologies all contribute to our humanism, thus internally becoming part of what we display as our own identity’s. How are our identities perceived from the onlooker? The work explores interactions between persona and audience.

Are You Going To Rob A Bank?

Video projection

2016
All The Bees I Couldn’t Save
Dead bee, ring box

Still Life With Crisps And Drink
Barn owl wing, pheasant, magpie and pigeon feathers, crisp packets and crushed drink can

Christina
Yeo-O’Clarey

We have entered the Anthropocene, an epoch when humans effect massive change on the earth. Plastic has entered the food chain. What will you do?
Project Coordinators:
Adele Gibson
Ashley Sheekey

Design:
Sat Kalsi
Barbara Nassisi

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