





**Professor Charlie Hooker**  
**Course Leader – MA Fine Art**

The University of Brighton, together with the students and staff on the MA Fine Art course would like to welcome you to this year's postgraduate summer exhibition. It features over thirty artists, studying either part-time or full-time, who come from various parts of the UK and around the world, and who have collaborated to curate this thought-provoking and well-researched set of individual works.

There is a great deal to look at, experience and be inspired by. The Grand Parade Gallery, entrance foyer and corridor showcase part of the final year students' work, with a larger exhibition of their work installed in the Sculpture Hall on the first floor. On the second floor, you will find the part-time first year students' highly original interim exhibition of paintings, drawings sculpture and installations, from room 208 through to room 233. A showcase of back-up portfolio work and research projects is available in the *quiet space* Documentation Room on the ground floor – room G4.

The world feels like an unstable place at present. Many aspects of the exhibition reflect this instability, with issues such as climate change, Brexit, environmental and racial politics, global belief systems, identity, memory and personal emotion all being addressed through the research and final works on show. Fine Art at Brighton encompasses a very wide range of media, you will see drawings, paintings, sculptures, photographic and film installations, as well as sound works and many forms of digital media, mirroring the ever-expanding international Fine Art world.

I should like to thank all of the teaching, mentoring, technical and administrative staff who have helped the MAFA students produce this inspirational show. The students have worked together in teams throughout the year to help organize each aspect of it, such as the curation, catalogue, publicity, on-line presence and fund-raising. I congratulate them on such a wonderful team effort!

The MAFA course continues to grow in terms of student numbers, national and international links. It is a huge pleasure to work with such an experienced, well-informed and engaged group of students. The range of work is very wide – the standard of it all is high. Enjoy it! Think about it – and maybe even argue about it...



*Before Words*

*Seeing comes before words. The child looks and recognizes before it can speak. But there is also another sense in which seeing comes before words. It is seeing which establishes our place in the surrounding world; we explain that world with words, but words can never undo the fact that we are surrounded by it. The relation between what we see and what we know is never settled.*



First Year

Fleur Campbell

Bill Dunn

Glenda Fiala

Sharon Fraser Hall

Adam Gillick

Russell Honeyman

Sadie–Leigh Hudson

Hilary Kennett

Tabitha Knight

Vivienne Lynn

Shelley Morrow

Jon Pask

Rosie Shears

Jade Weatherill

Diana Williams

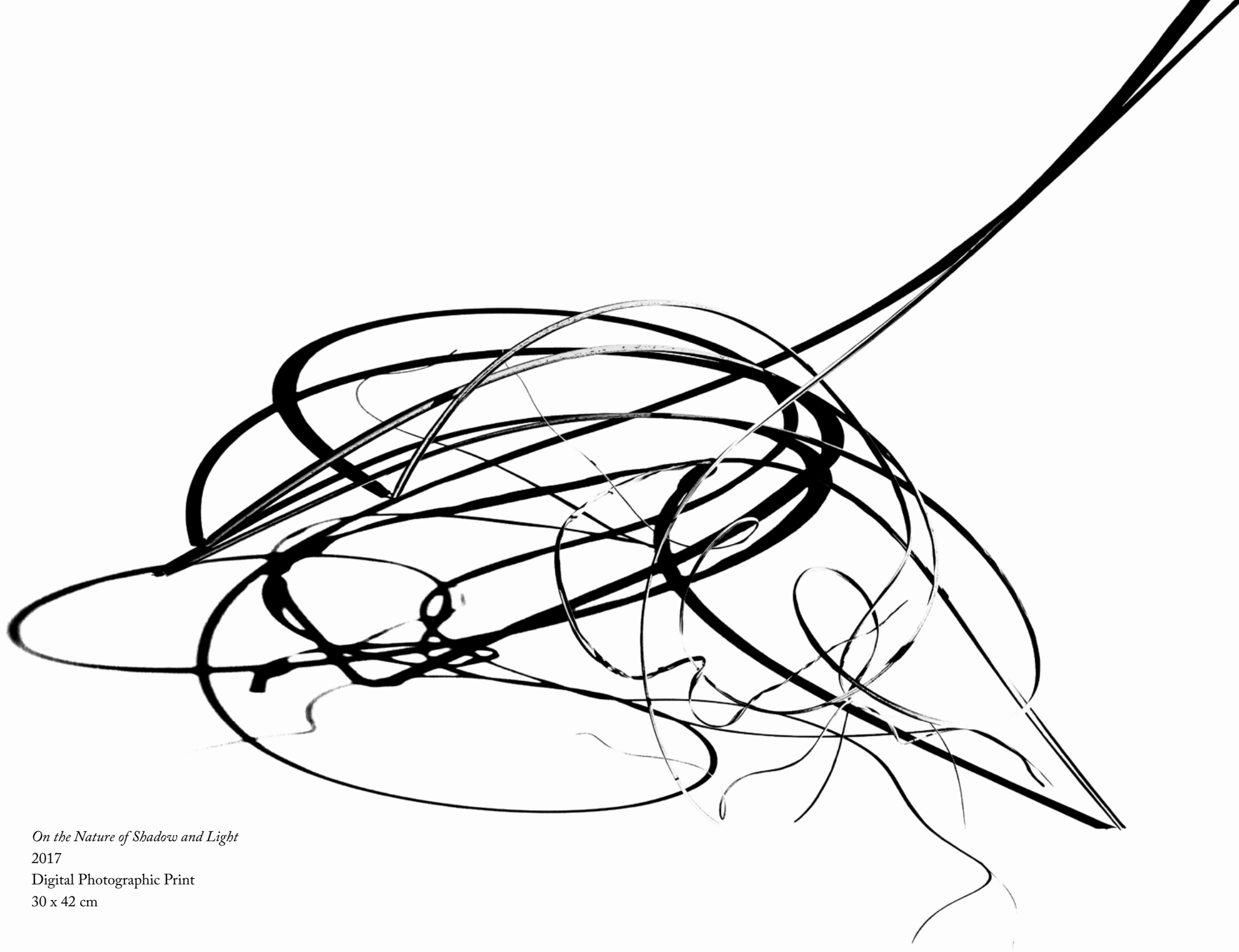
[campbell.fleur@gmail.com](mailto:campbell.fleur@gmail.com)

Fleur Campbell



*Tate Treads* (detail)  
2017  
Mixed Media on Canvas  
60 x 60 cm





*On the Nature of Shadow and Light*  
2017  
Digital Photographic Print  
30 x 42 cm



*Lost*  
2017  
Oil on Canvas  
40 x 60 cm





1



2

<sup>1</sup> *Memory Walk: Horniman Gardens*  
2017  
Oil on Canvas  
60 x 50 cm

<sup>2</sup> *Did We Bring Any Snacks?* (detail)  
2016  
Printed Paper Collage  
Dimensions Variable





<sup>1</sup> *Visions of the Black Madonna Wearing Mary Janes*  
2017  
Video  
2 mins 31 secs

<sup>2</sup> *Uninvited*  
Liquidation of Polish Priest, Father Piotr  
Sosnowski near Tachula, 1939  
Acetate, Card, Crucifix, Panasonic  
Cassette Recorder, Polish Tango c.1935  
2016  
Dimensions Variable



*Venus (Sorcerer)* (detail)

2017

Oil on Canvas

60 x 60 cm





*Work in Progress*  
2015  
Installation



1



2

<sup>1</sup> *Conversations in Space*  
2017  
Aluminium Wire

<sup>2</sup> *Conversation Piece*  
2017  
Mixed Media



1



2

<sup>1</sup> From *Mother Series*  
2017  
Oil and Charcoal on Paper  
24 x 36 cm

<sup>2</sup> From *Fool Series*  
2016  
Oil and Charcoal on Paper  
26 x 38 cm





Untitled# A0117  
2017  
Mixed Media  
160 x 60 x 100 cm



#whomademyclothes

2017

Textiles

206 x 129 cm

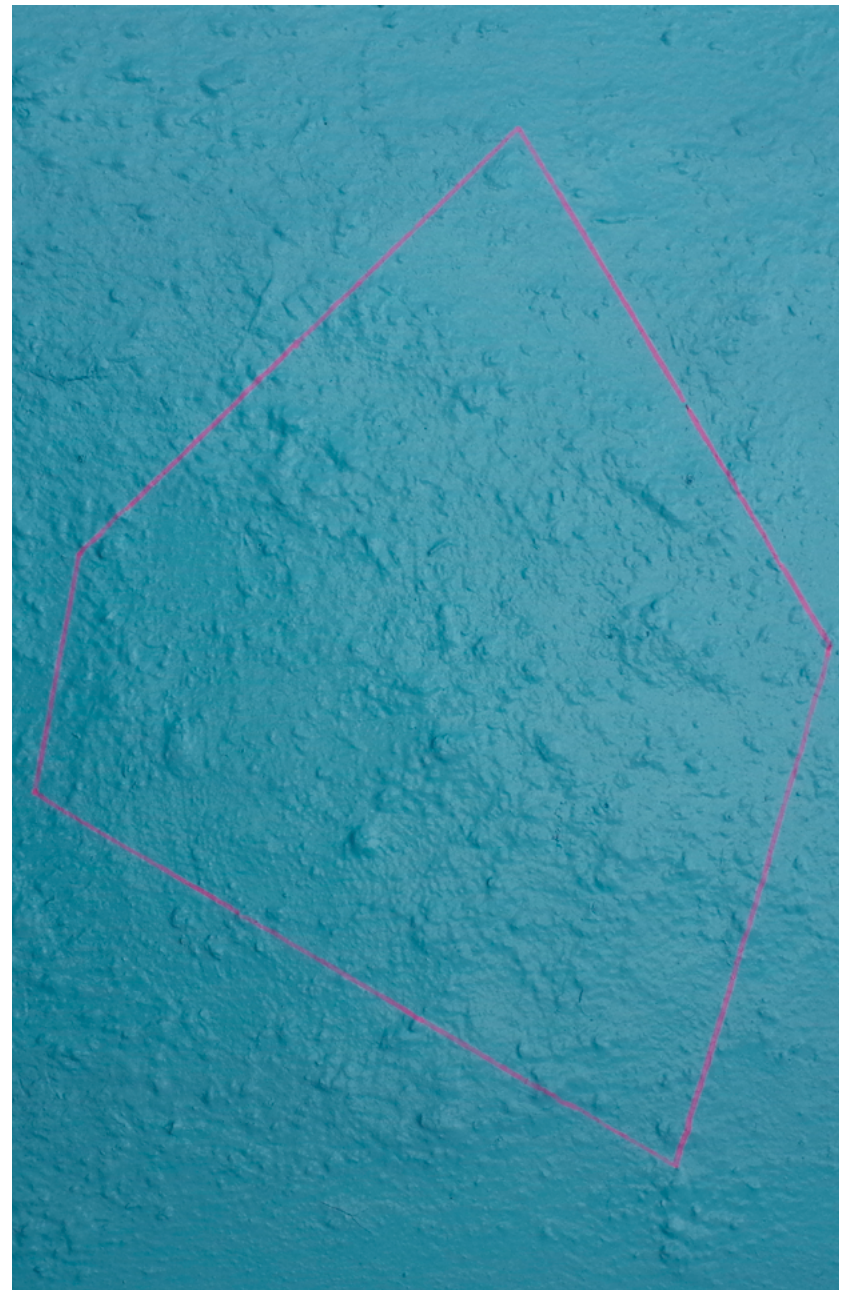




1

<sup>1</sup> *Red Painting*  
2017  
Home Brew Mega Glue

<sup>2</sup> *Yellow Painting*  
2017  
Home Brew Mega Glue



2



Instagram: @Rosieshearsartist  
R.Shears2@uni.brighton.ac.uk

Rosie Shears



*As I Walked Through the Forest*  
2017  
Oil on Canvas  
80 x 120 cm





*Oppression*

2017

Hand Embroidery on Fabric





1



2

<sup>1</sup> *Tenuity*  
2017  
Mild Steel Rods, Blown Glass Shards  
Dimensions Variable

<sup>2</sup> *Unbearable Lightness*  
2017  
Rebar, Solid Cast Glass, Projection, Video  
Dimensions Variable



## Fleur Campbell

*haiku 1*

marks communicate  
across the vast universe  
images in cogent mindscapes.

*haiku 2*

raindrops hang, then drip  
onto catkin laden boughs.  
light rings scatter sun.

## Adam Gillick

*The space of memory is not a sacred domain.*

*It involves the involuntary shock of a confrontation with an impossible past.*

*Memory is also a becoming.*

Linqvist cited in Creet, J.,  
Kitzmann, A., (2011).  
*Memory and Migration:  
Multidisciplinary Approaches  
to Memory Studies*

## Glenda Fiala

*Smiles*

I smile to hide inside  
the deep incision  
you hadn't noticed you had carved in me  
make-up precise smooths  
the lies masked behind  
that you don't see  
I needed you to be ok more than me  
the risk too high  
safety, sustenance, surety

I could manage  
I could manage me  
but now I'm unravelling  
and don't know how to backtrack  
and unpack my longings  
when buried for so long  
even from me  
this page of lines of open wounds  
is starting to excavate clumsily

*Mothers, Daughters, Granddaughters*

Mothers, Daughters, Granddaughters  
taught us  
love like an electric wire  
strung taut and tense  
crosses the distance between us  
as we planted like poles  
firm in defence  
resisting the wind and the rain  
open to the elements  
tied together  
forever  
with the same current  
the same cuts  
persisting in us

## Sharon Fraser Hall

*Collector*

Feeling for identity  
trapped inside

Through looking I can find  
a map

collecting  
looking  
flattened  
contained

Organised surface

*Walk*

One foot in front of the other

In the air

emotion  
space  
freedom

A slowly evolving memory mark

## Russell Honeyman

*Expressing Empathy*

I embarked on an MA in fine art because I wanted to be 'socially engaged' in my art practice. I wanted to explore how we humans function as a society, with such a profound effect on our world. I wanted to communicate how I felt, to contribute to how we express ourselves.

I've learned to see art as part of a bigger whole – of a cultural project that includes movies and popular culture. *The Lego Movie* and Bowie say as much about who we are, as expressionism and poetry and politicians do. Culture shapes society as well as reflecting it.

One of the ideas I'm exploring is "empathy"; resisting the tendency to create distance through technology and financial mechanisms and reducing others to symbolic, statistical and digital forms. This might apply to social politics at home or to killing by drone abroad.

Our professor, war artist David Cotterrell embodied these thoughts in his work *Empathy and Risk*. Cotterrell says it is impossible to commit violence where empathy exists. Before we can hurt others, we need to cut our connection with the other, to dehumanise.

I was already feeling I had suffered trauma which split my rational mind from my intuitive body – and that I was not alone. A whole society is out of touch with itself. My art research ranged over a wide territory. What does it mean to be a man? Is violence associated with virility? Shamanic journeying. Vipassana meditation. Counselling. Massage. Drawing. This was all aimed at healing my mind body split, and I hoped to be able to communicate this to others.

Lectures in Cultural Theory have contributed a framework for my ideas. There is a strong strand of hope in postmodern cynicism. There is a return of non-rational of intuition, and spiritual (rather than religious) faith. The best way of expressing this is person to person, using our bodies and actions as interface with the other and the world beyond.

In this age, there's an intertwining. Hope is intertwined with a loss of faith, rationalism and science with intuition, empathy with distance.

## Sadie–Leigh Hudson

I am a multi–disciplinary artist, who sometimes works with illustration, paints, dyes and inks, writing, object based work and most recently, performance.

This decision to take my art practice into performance has come from my love of acting and theatre. For the last few years theatrical acting has fed my interest in character, narrative and archetypal figures and how they run through our lives and not just in stories. I am fascinated with exploring these figures and bringing that mystical energy into performance pieces and combining it with my own frustrations and speculations of life. Mixing the tropes of humour and darkness, I am exploring different ways to incorporate all these things into my performance work while experimenting with themes such as magical realism mixed with emotive personal material.

## Hilary Kennett

*The space in which we live, which draws us out of ourselves, in which the erosion of our lives, our time and our history occurs, the space that claws and gnaws at us, is also, in itself, a heterogeneous space. In other words, we do not live in a kind of void, inside of which we could place individuals and things. We do not live inside a void that could be colored with diverse shades of light, we live inside a set of relations that delineates sites which are irreducible to one another and absolutely not superimposable on one another.*

Foucault, M., (1984).

*Other Spaces: Utopias and Heterotopias*

## Tabitha Knight

*The great and golden rule of art, as well as of life, is this: that the more distinct, sharp, and wiry the bounding line, the more perfect the work of art, and the less keen and sharp, the greater is the evidence of weak imitation, plagiarism, and bungling. Great inventors in all ages knew this: Raphael and Michelangelo and Albrecht Dürer are known by this and by this alone. The want of this determinate and bounding form evidences the want of idea in the artist's mind, and the pretense of the plagiarist in all its branches. How do we distinguish the oak from the beech, but by the bounding outline? How do we distinguish one face or countenance from another, but by the bounding line and its infinite inflections and movements? What is it that distinguishes honesty from knavery but the hard and wiry outline of rectitude and certainty in the actions and intentions? Leave out this line and you leave out life itself; all is chaos again, and the line of the Almighty must be drawn out upon it before man or beast can exist.*

William Blake



# Vivienne Lynn

In his paper *Vogel's Net: Traps as Artworks and Artworks as Traps*, Alfred Gell discusses the typically made distinction between works of art and craft through a study of Danto's response to the 1998 exhibition, curated by anthropologist Susan Vogel, called 'ART/ARTIFACT' held at the Centre for African Art in New York. While Gell is sympathetic to some of Danto's ideas, he criticises Danto's stance that any affinity the Zande hunting net might have had with contemporary art was only superficial. Gell points out that Danto's view of contemporary art was one that is grounded in a discrete, self-reflective, Western tradition historically grounded in Western art history.

I support this criticism. Indeed, I would argue that Gell's theory is not only effective as a method of defining artworks of 'primitive' origin but also relevant as a means of identifying how contemporary visual artworks, such as my own, can be defined.

My background as a graduate of SOAS makes me well disposed to an anthropologically inspired approach for identifying what constitutes a visual artwork and as an artist I am tempted to agree with Barnett Newman when he says that "*an artist gets from aesthetics what a bird gets from ornithology – nothing.*"

However, attempting to come up with one method of identifying how visual artworks can be defined, that would be acceptable to all, would necessitate an artificial unifying of all manifestations of artworks, and account for all schools of thought about the ontology of art, which would ultimately become meaningless. Cultural values, attitudes and perceptions are not static, and definitions about visual artworks are influenced by complex, interconnected, cultural, historical, philosophical and psychological factors that influence the question of the relevance of adopting one definition over another. Our attitudes and perceptions about how visual artworks can be defined are constantly evolving along with the nature of the artwork itself.

# Shelley Morrow

*Has the pen or pencil dipped so deep in the blood of the human race as the needle?*

Schreiner, O., (1926).

*Man to Man* Foreword to:

Parke, R., 1984. *The Subversive*

*Stitch: Embroidery and the*

*Making of the Feminine*

# Rosie Shears

*My Theory - Abstract Mechanics (AM)*

Abstract Mechanics expressed as an equation:

$$L (abc) + P (h+u) = M$$

Layers of Comprehension (L)

First layer (a) Looking at an abstract painting

Second layer (b) Reading visual language

Third layer (c) Drawing conclusions from visual language

Processes (P) Human (h):

1. Mentally processing
2. Drawing on previous knowledge and associations
3. Making decisions about what is being seen

Universal (u):

Fundamental forces

1. List of 18

Broken down these forces describe mechanisms that structure the universe.

These forces create our physical world. These forces are external from us and create the objective world and everything in it. The rules are the same whoever is experiencing them.

Because we (humans) share the same physical reality, we have to apply the rules from this physical reality onto everything we see as we know them to be true.

Applying this process of reasoning extends to looking at abstract images.

Giving meaning to abstract painting relies on shared knowledge and experience of these universal mechanisms.

Meaning (M) Meaning is subjective and can be conclusive or open ended.



Second Year

Caitlin Alexandra  
Sandra Collée  
Derya Erdem  
Adele Gibson  
Jeremie Glaize  
Laura James  
Irvin Pascal  
Emily-Rose  
Ashley Sheekey  
Christina Yeo-O'Clarey





<sup>1</sup> *Arms*  
2017  
Photograph



<sup>2</sup> *Hand*  
2017  
Photograph



1

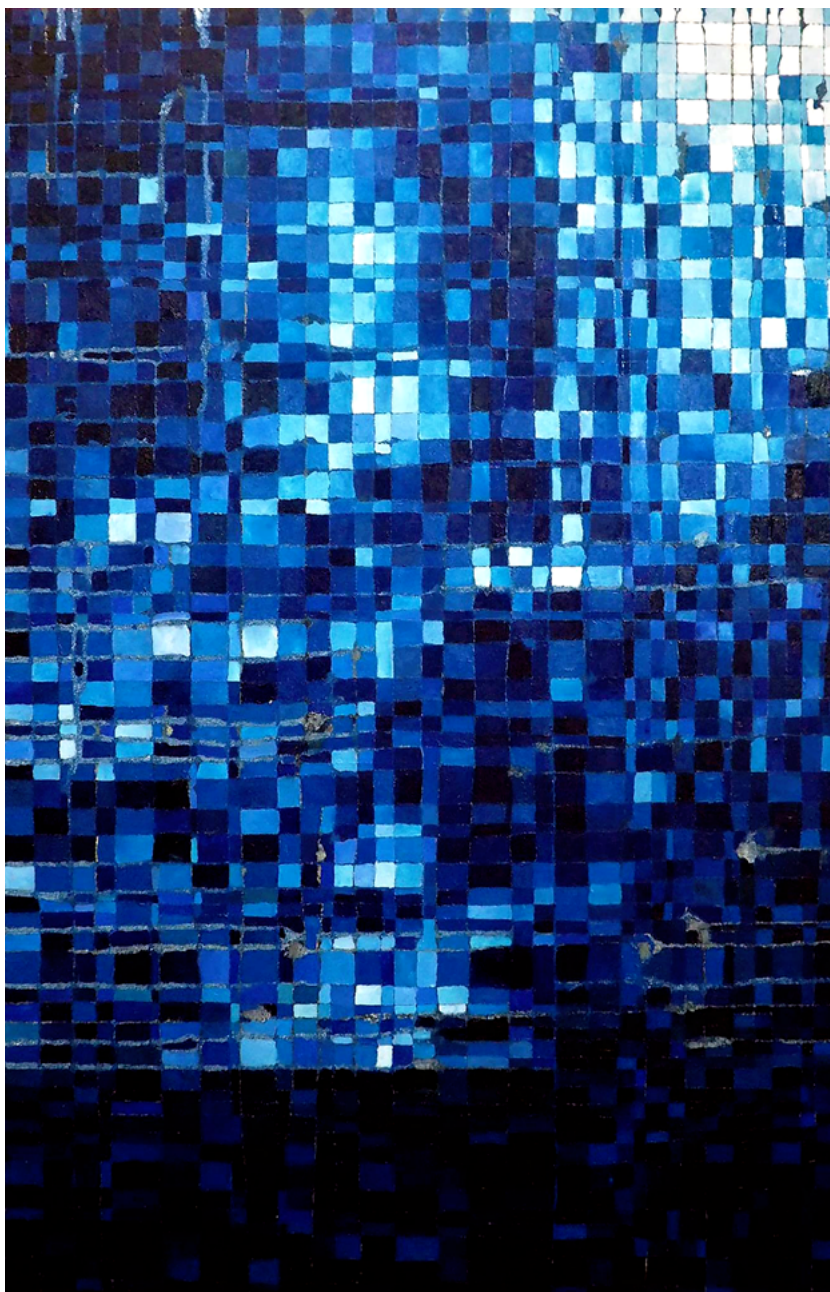


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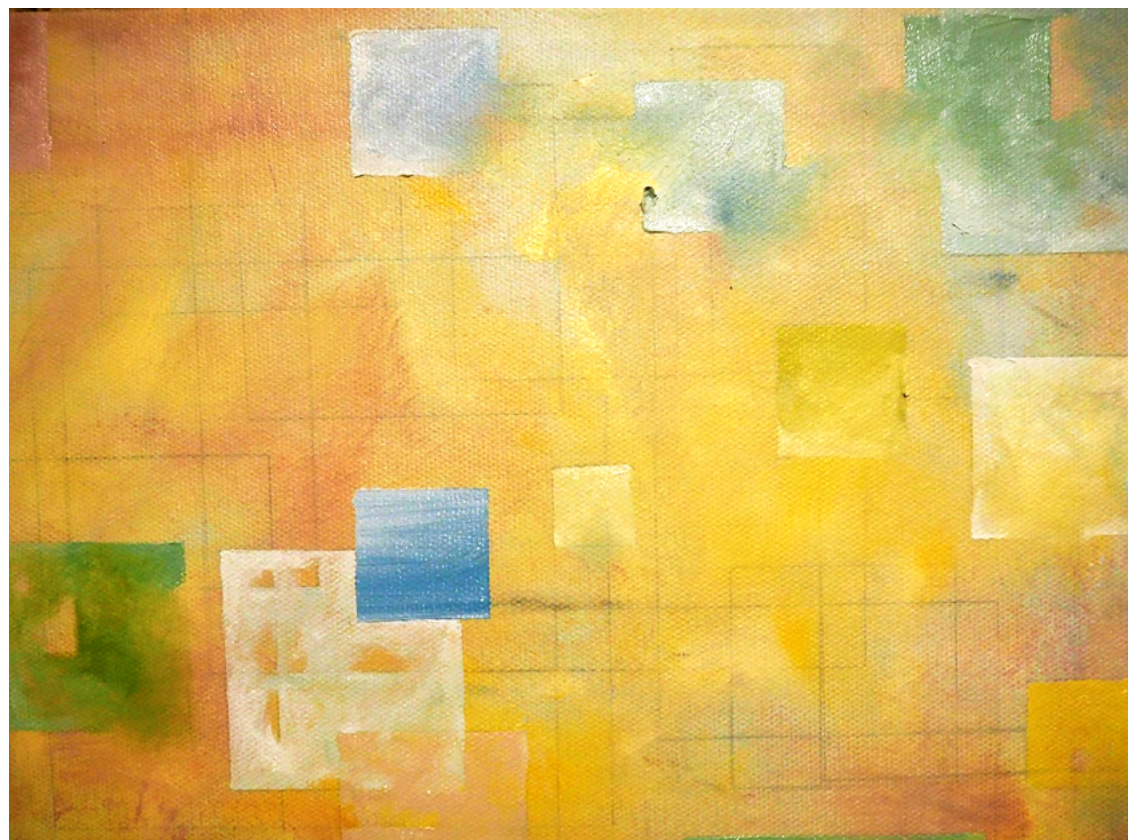
<sup>1</sup> *Force of Nature: Glacier* (detail)  
2017  
Oil on Wood Panel  
40 x 30 cm

<sup>2</sup> *Force of Nature: Volcano*  
2016  
Oil on Aluminium Panel  
40 x 30 cm





1

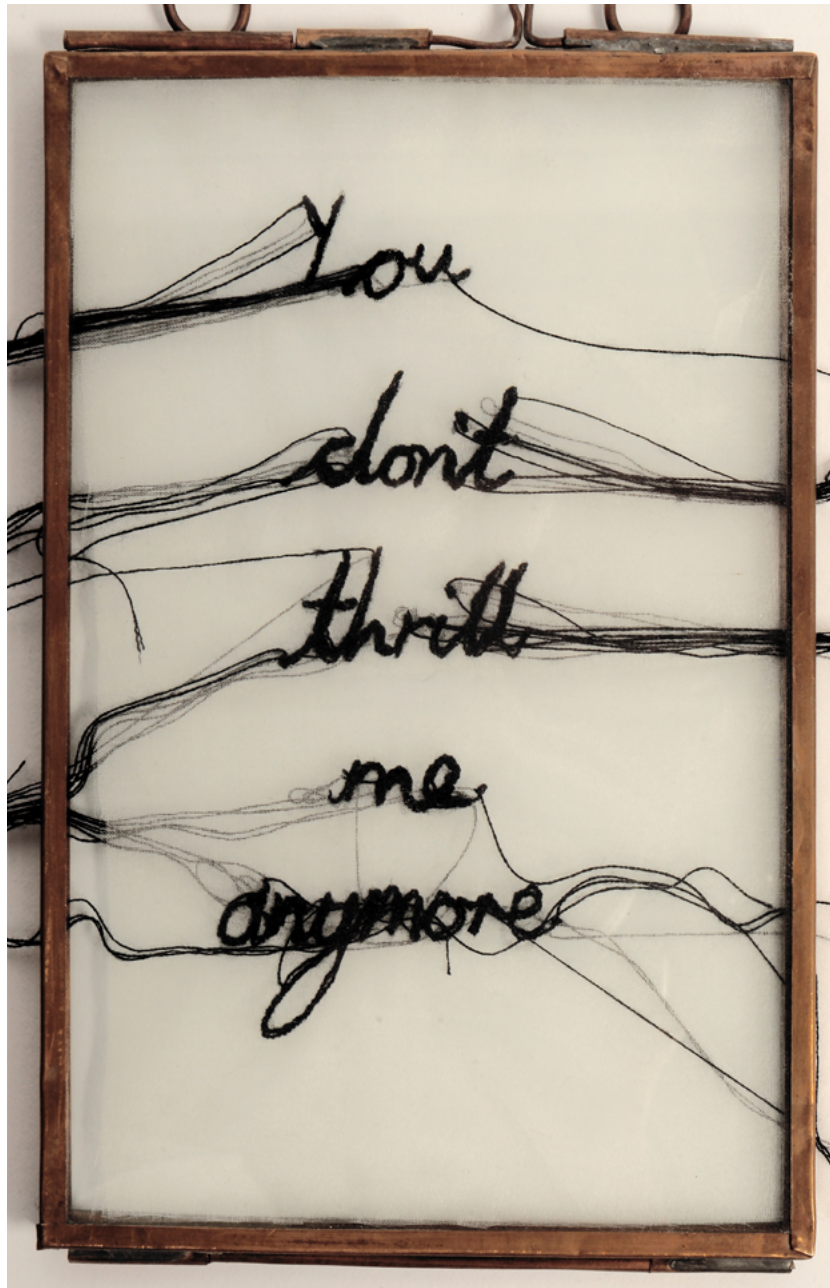


2

<sup>1</sup> *Blue Thought N°1*  
2017  
Oil and Ink on Canvas  
135 x 100 cm

<sup>2</sup> *Confictual Thoughts Reflected* (detail)  
2017  
Oil, Ink and Pencil on Canvas  
100 x 135 cm





1



2

<sup>1</sup> *When My Thoughts Turn to Thread*  
2017  
Silk Organza and Thread

<sup>2</sup> *Embrace*  
2016  
Thread and Photocopy



1



2

<sup>1</sup> *Chief Aristocrat*  
2016  
Ebonized Wood Construction  
with Lacquer  
92" x 60"

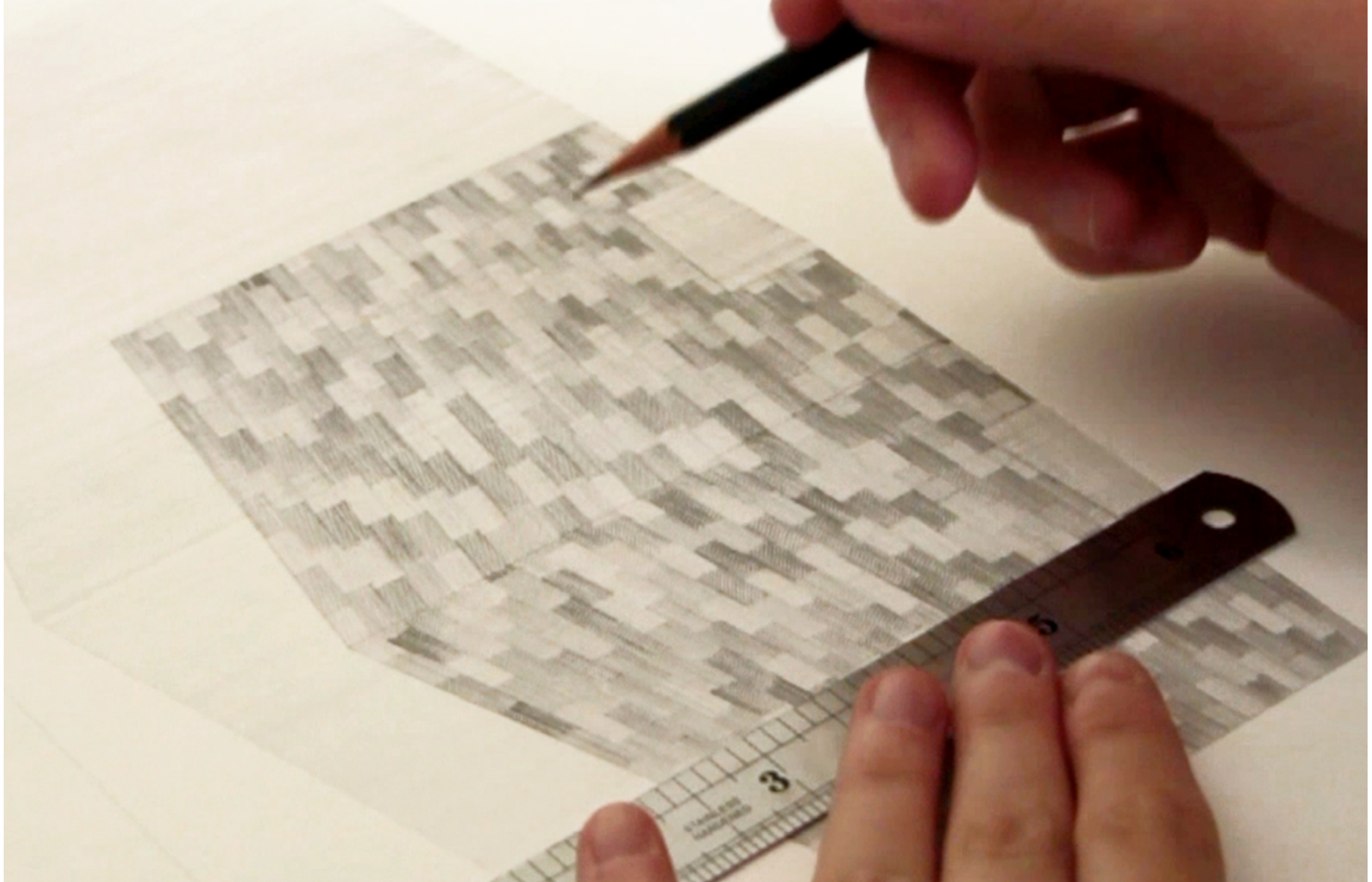
<sup>2</sup> *Hero*  
2016  
Ebonized Wood Construction  
with Lacquer  
35" x 27"

### Knitting Needles

Gentle, hypnotic motions  
Like the metronome  
Back and forth  
Back and forth  
Like the ticking of the clock  
Tick-tock  
Tick-tock  
Like the tide  
It never stops  
In its ways  
So each row grows  
In time  
Using up  
The yarn  
From before  
Fresh identity  
New life is born  
As we grow old  
And do we yearn  
To know the truth  
About *our* youth?  
Passing down  
Generation to generation  
The sound that brings  
A thousand memories







*Smooth Space Promotional Video* (video still)  
2017  
Video





1

<sup>1</sup> *Nat Neo*  
2017  
A5 Photograph

<sup>2</sup> *I Work from Home*  
2017  
A4 Photograph



2





## Caitlin Alexandra

Laughter can be a way of branching the gap in our ever-polarising society; it is an entry point to a different opinion. Humour can critique and deconstruct systems that otherwise go unquestioned, in this way it can educate and point out the hypocrisy present in our society. It can also appeal to people who otherwise have no interest in the message that art and satire is trying to convey.

As a tool in Art, humour can be a way of drawing the audience in and making an initial connection before introducing them to a different point of view. Laughter can be an equaliser, undermining the ruling class and raising the working class up. Laughter can include, allow people to express their understanding and make them feel like they are a part of something.

## Adele Gibson

*Forces of Nature: Bearing Witness in the Anthropocene*

It's early May and I'm in Iceland standing high on a glacier in 16 degrees of sunshine. This glacier has been here for 2,500 years and covers several active volcanoes. Today, much of the surface of the ice is melting; drips, then small trickles, gathering into rushing streams, which make crevasses hundreds of metres deep. Our guide tells us if we drop our mobiles down a crevasse it will eventually show up on the gravelly moraine below us.

Where volcanic ash and rocks are scattered on the pristine snowy surface, pools of meltwater accumulate; the dark stones absorbing heat and melting the ice beneath them. The meltwater slowly erodes the ice until great holes called moulins form through the glacier surface. This melting is a normal feature of glacier morphology, but the length of the summer melt is increasing and the shortening winter means that this glacier, which is part of the largest ice cap in Europe, is in retreat; averaging 50 metres a year and the rate is increasing. In just 4 years the ice where I'm standing will have disappeared and by the end of this century there will be no glaciers left in Iceland.

Suddenly the air is pierced by a cannon crack followed by an echoing thundering roar. The glacier above has calved, fracturing the ice which

we can see tumbling down above us. Thankfully we are at a safe distance, but it's still an awe-inspiring sight and one that I am deeply affected to witness.

Throughout deep history, our planet has been shaped by collisions with extra-terrestrial bodies, volcanoes and geological forces like erosion, plate tectonics and weathering. But now humankind is the greatest of all forces of nature affecting the Earth's systems: the biosphere; atmosphere; geosphere; cryosphere and hydrosphere. In recognition of this, scientists have designated a new geological epoch, that of the Anthropocene and the climate change that we are now witnessing is only one aspect of the changes we are making. My artwork can be a space for people to engage with these issues.

## Jeremie Glaize

*"Don't think this love will ever die", he cried. "Don't expect it. Are you better than other men? I tell you it won't die until you do."*

Steinbeck, J., (1952).

*East of Eden*

## Laura James

To me, art is so much about responding, interpreting and reflecting on the world that surrounds us. An artwork can transport us to another place, change your entire outlook, help to develop new knowledge, create an emotive response or even be entertaining.

## Irvin Pascal

I took a few cups of Alberto then took one tablespoon of Bourgeois, one teaspoon of Burke, one pint of Eroticism; took one quart of Africa, one pinch of Picasso. Then I mixed Modernism with Jean Michel then added lots of me and stirred it up well. Then I spread it over the span of eternity and served it to each one of them.

## Emily–Rose

In the process of making, I am engaged with raw material and tools thus a new journey of learning unravels. The journey is unpredictable. When do we give ourselves the chance to do this in the West? Surely the Capitalist society got it wrong – thinking that the end product is the satisfying bit – not realising that this only leaves a wanting for the next thing – momentarily satisfied, with an undeniably insatiable appetite for the end product.

It felt natural, as an artist engaged in process to enlarge the very tools that enable this to happen. I feel that only then, I can explain the powerful and transformative journey that comes through the engagement of material and process.

The *'Arsenal of Tools'* collection also uses the tools to represent the human conditioning that happens to both male and female in Western society, representing duality/opposites: feminine and masculine; transparent and opaque; delicate and strong. In the tools, I have tried to create a new language and in this new language, break down gender roles. There is something quite magical in tools and even though essentially materials, the way I use hair and thread as tools occupies space differently, writes a new language and invites a different conversation.

Process comes before the voice and allows the artist to create something new. Process allows transcendence and transformation. Process allows the turning of oneself inside out. Process is the key to progression. The object is the product of process and this has a different role to play for the artist and for the people engaging with the art. The key factor that I have learned about process is that we need to be continually involved in it. We need to be constantly engaged in material and the making of art if we are to continue to learn about our self, each other, the societies that we live in and the history that is woven around us.

## Ashley Sheekey

The type of behaviour expected of us within public spaces is not always made explicit, yet it makes sense that it should still be easy to understand – we behave accordingly all the time, seemingly without much consideration.

Lately I've been wondering if I have ever been in a space that I was unsure how to engage with, uncertain of the behaviour expected of me. No example comes to mind. I seem to always understand what is and isn't acceptable.

What are these cues that enable us to understand what kind of behaviours are appropriate, and how is it that we can follow rules even when they are not made explicit? Are they purely social – an understanding that our behaviour will impact on those around us – or are these cues deliberately built into the spaces we occupy?

This questioning leads me to wonder, are there any spaces completely devoid of rules and expectations from those that inhabit them? If so, where are they?



Full Time

Jodie Carney  
Youngeun Kim  
Karolina Victoria Martin  
Charlotte Daisy O'Shea  
James David Warren  
Chi Wu  
Moosun Yoo

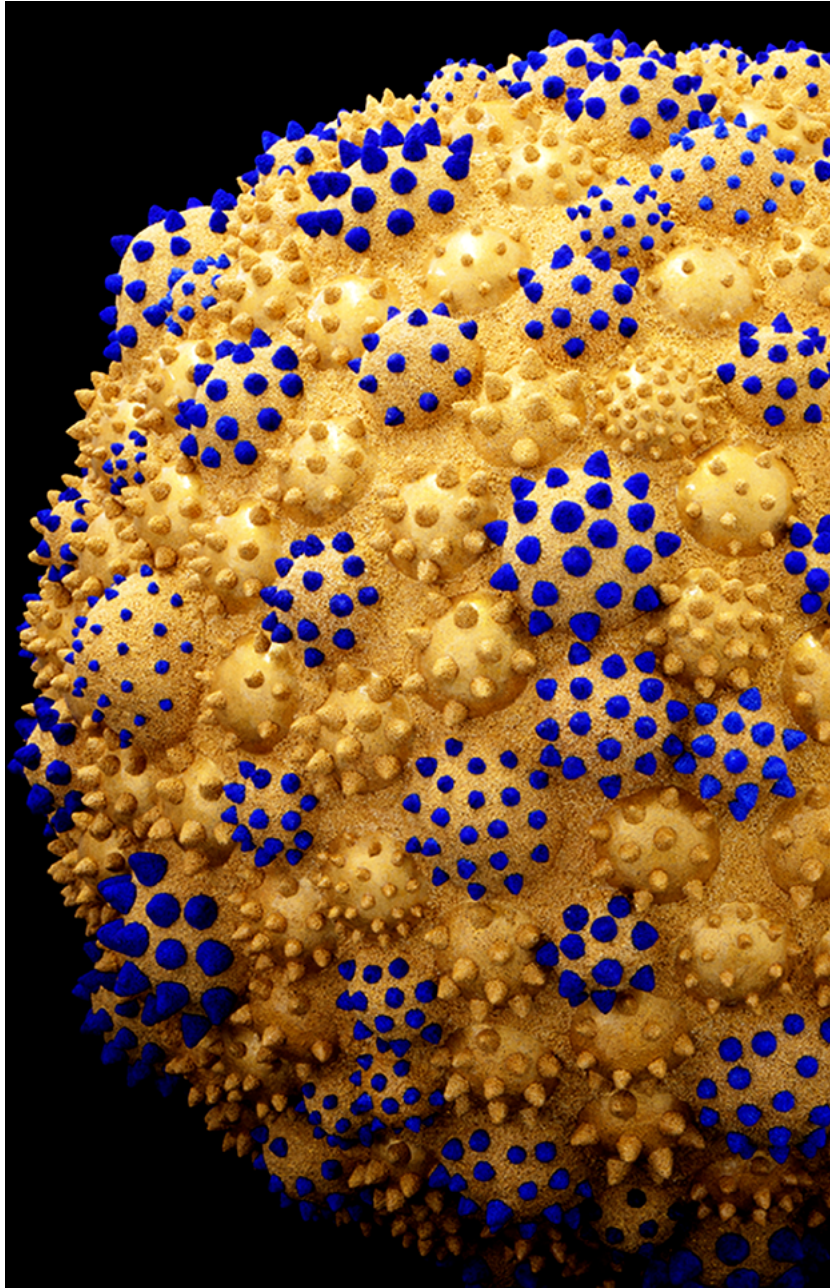


*Dissociation II*

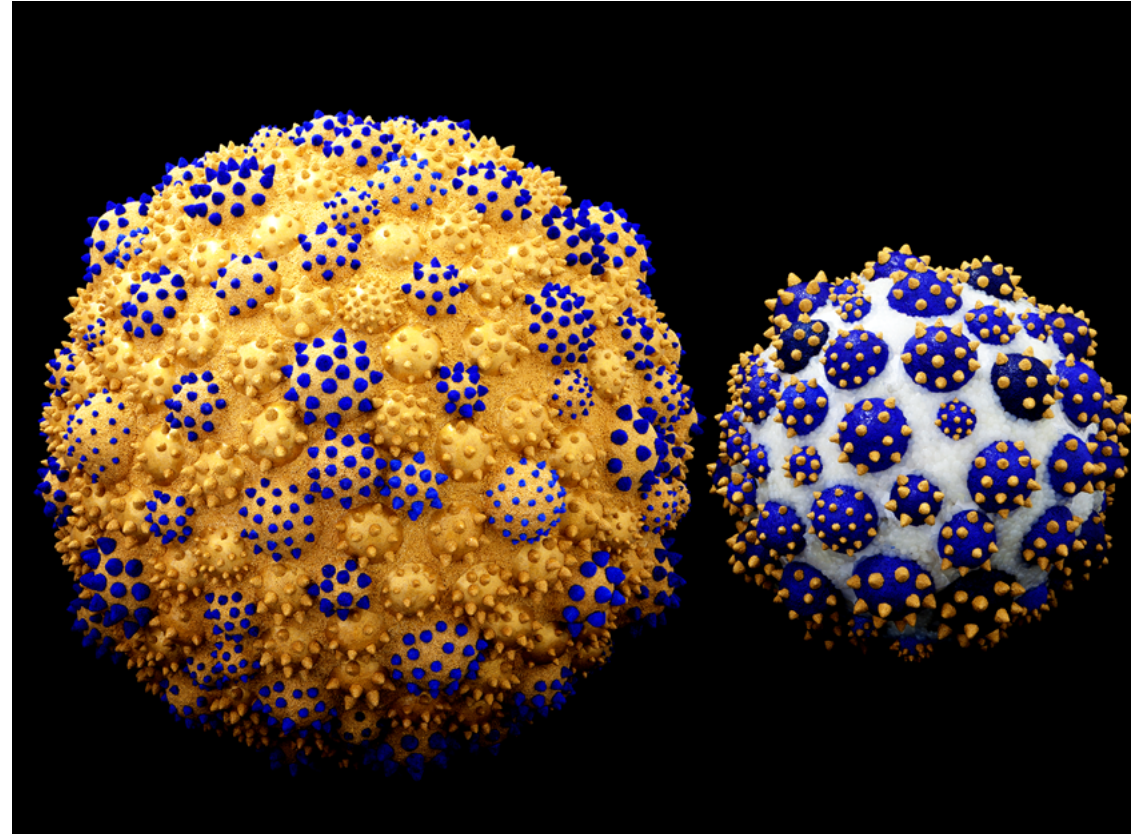
Charcoal and Chalk on Fabriano Paper

29.7 x 42 cm





1



2

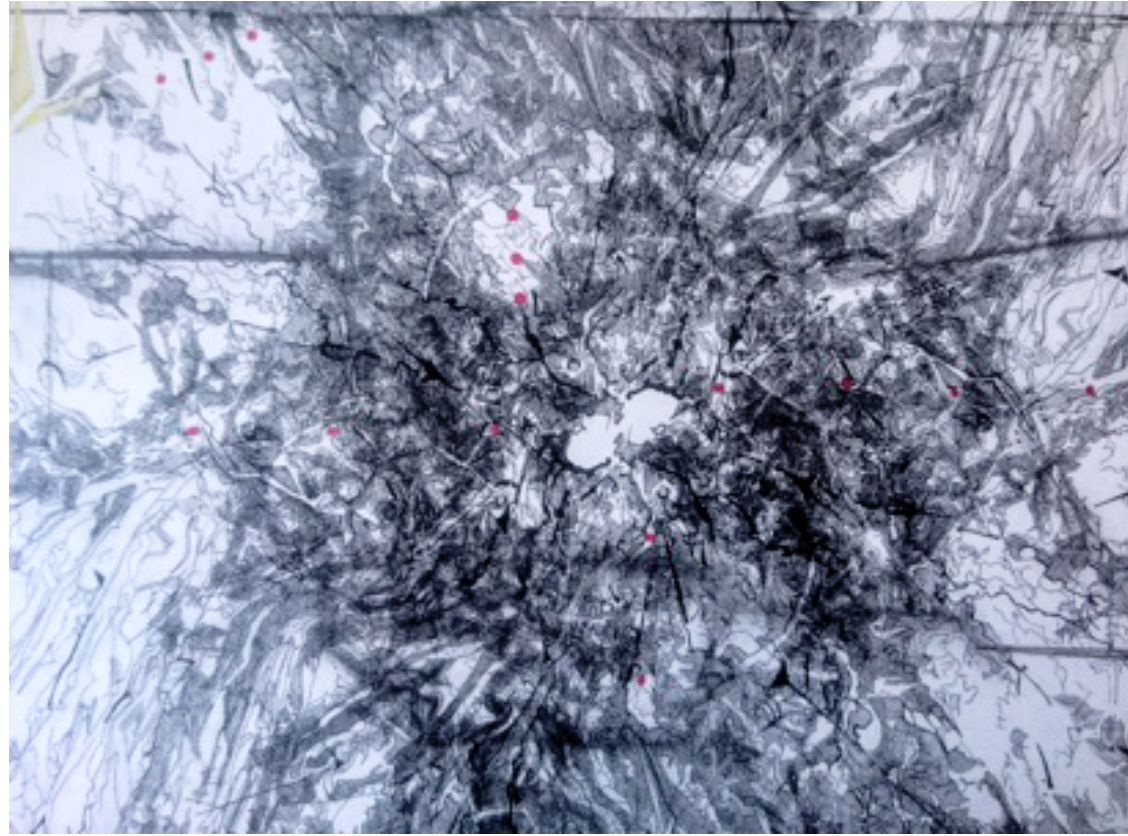
<sup>1</sup> *Virus*  
2017  
Mixed Media  
80 cm Diameter

<sup>2</sup> *Virus*  
2017  
Mixed Media  
50 cm Diameter





1



2

<sup>1</sup> *Untitled*  
27 x 60 cm

<sup>2</sup> *Drawing No 1*  
120 x 180 cm





1

<sup>1</sup> *Contentment*  
2016  
Oil and Acrylic on Canvas  
50 x 40 cm

<sup>2</sup> *Momentum*  
2016  
Mixed Media on Paper  
40 x 30 cm



2



contact@jamesdavidwarren.com

James David Warren



*Together*  
2017  
Photograph





1



2

<sup>1</sup> *Island 01*  
2017  
Wax and Oil Colour  
90 x 60 cm

<sup>2</sup> *Girl Trapped in a Jumper*  
2017  
Wax and Oil Colour  
50 x 30 cm



*Trace of Existence*  
2017  
Installation, Mixed Media  
Dimensions Variable





## Jodie Carney

Jodie Carney's featured pieces include drawing, glass sculpture installation and large scale oil painting. The ideas that each is speaking to and of are essentially rooted in the idea of *nunc stans* and *hic stans* – of a never ending experiencing of all of time and space in a single moment. Carney is especially influenced by the human experience though, and the description of it through Automatic Drawing, and Surrealist writing such as Raymond Roussel's *Impressions of Africa*. The description for one of his commissioned illustrations is particularly fitting:

*"A stretch of starry sky without any landscape, apparently seen from a point in outer space and giving an impression of the infinite"*

Roussel, R., (2004)  
*Impressions of Africa*

Those stars, void of context, are just like Carney's own recurring motifs, which manifest, suspended in her cerebral spheres of lucid dream and dissociation. Dissociations brought about especially during moments of exposure to bright light. The resultant pieces are a response to this, a fearful clawing at the corporeal. At once contradictory and empathetic perhaps that the forms are accentuated by the very light that drives her mind towards dissociation. The result, an undulating atmosphere between the material and immaterial, created through intricate and gestural layers of translucent materials.

Akin to the atemporal painters of Laura Hoptman's *Forever Now*, these motifs also originate from something far removed from her own time, but that she feels are no less relevant to her current circumstance. Folklore tales centuries old of fairies – beings at once human and ephemeral – existing on both literal and metaphysical planes, and particularly renowned for inhabiting the Dolmens of Jersey, where Carney is from. Eternally relatable creatures of both body and mind, 'Les P'tits Faïtchieaux' (as they are known by locals) are faceless in their undecided descriptions throughout history, and perhaps the perfect conceptual embodiment of those most ancient fears.

## Youngeun Kim

My works represent the issue of origin and birth based on theology and scientific microscopic images. These works also represent the double statement of human birth: the physical and the spiritual.

How did the world begin? Where do we come from? What is the purpose of living on the earth? Where are we now? Where are we going? It has been the fundamental question in my mind. There is no definitive truth about the origin of life; it is still a mystery. It has not been solved yet and continues to be one of the most intriguing and challenging question in various areas; science, arts, and philosophy. It may not seem too crucial for most of humanity. However, it is critical, the origin of life is a crucial issue, because the way we understand the world and the origin of life hugely affects our point of view about our life and how we experience it (Michell and Brown, 2012).

Microscopic cell images intrigue me. As more and more of the complexity and beauty of the cell appears in the images, I realised myself I am intrigued by the complexity of colour, structure and patterns of nature's organisms. A cell is the fundamental unit of physical birth and living. It is fact that it represents the beginning of life, the elementary unit of living organisms, the biological cell. A cell is the universal feature common to all life on our planet. Each cell is an extremely complex and well-organized entity (Küppers, 1990). All living things are made of cells, and these units of living matter all share the same machinery for their most basic functions. Living things, though infinitely varied when viewed from the outside, are fundamentally similar inside (Alberts and Wilson, 2008). For this reason, my goal is to interpret my research on cell images, the basis of life, and theology by incorporating the concept of the physical life and the spiritual life to my works of art.



## Karolina Victoria Martin

I am fascinated by one's awareness of the moment and the mind's relationship with the outside world conducted through the senses. I have been investigating my experience of various manifestations of being present within the actual situation and converting them into the materiality of the drawn line through the act of drawing.

The actuality I occupy is limited by my senses, remembrances, and knowledge – it resides in a time-space. My time-space coexists with myriad time-spaces inhabited by living beings and things. I register them by my sense of sight as shapes floating in the liquid of reality. These shapes are in a continuous process of meeting, overlapping, colliding – in endless movement. In a utopian spirit I aim to perceive the shapes as carrying equal importance, although they are different from each other. I try to look at the reality in a non-hierarchical way, and to grasp an impression registered by my eye before my brain applies to it filters of our social and cultural knowledge. Drawing is the basis of my whole practice.

I draw what I see, in real time – tracing and re-tracing the visible and invisible. My intention is to record present continuous time to archive my space-time, all bits of the present and my mind's realisation of now. I translate my living energy into the drawn line.

I can and do only draw what I see. I can and only draw being in the present moment. For me drawing from the imagination is impossible. The lines I leave after each glance accumulate across the picture forming the ever-growing substance of drawing.

The line I draw is processed by my sense of sight and communicated through my body. It is shaped into outlines of real things that my eye registers by its every glance.

I look therefore I am.

## Chi Wu

This world is full of uncertainty, the only evidence of me having existed is my memories, so I record them.

## James David Warren

*Two Kinds* by James Warren features both the photographer and his partner within the project as he approaches the themes of sexuality and masculinity. He documents the bond between them through his images, allowing the viewer to become part of the relationship. The images are intimate and expressive yet also show a side of a relationship that is normally publicly hidden. Images throughout the project are taken at places that they have both been to, taking you on their journey.

## Moosun Yoo

People have a responsibility to live a meaningful life by deciding on their own actions and way of life, since human beings are temporal beings and determine their own lives independently using reason. However, with contemporary technology, there is the illusion of contact and communication, but this alienates us from the reality of the present. It suggests a question: are we really present, or are we only our shells of ourselves?

My work deals with the boundaries of existence and non-existence based on the experiences of my childhood. I grew up in a conservative family within which men held more power than women. I could not raise my voice in the house and sometimes I could not find my role in the family household. I felt I existed in that moment but I was not there. However, I found that my possessions and personal space allowed me to establish my identity and evidence my existence.

The artwork can be interpreted to convey two contrasting meanings, the intent of the artist and the subjective experience of the viewer. The work often refers to a contained space which can be private. While the empty space might suggest an absence. It can also imply a presence.





## Recommendation List

- <sup>1</sup> **Artifact**
- <sup>2</sup> **Artist**
- <sup>3</sup> **Exhibition**
- <sup>4</sup> **Moving Image**
- <sup>5</sup> **Publication**
- <sup>6</sup> **Sound**
- <sup>7</sup> **Website**

### Jodie Carney

<sup>3</sup> *The Forever Now: Contemporary Painting in an Atemporal World.* (2015). [Exhibition]. MoMA. December 14, 2014 – April 15, 2015.

<sup>5</sup> Roussel, R., (1910). *Impressions of Africa*

<sup>5</sup> Sacks, O., (1985). *The Man Who Mistook His Wife for a Hat*

### Glenda Fiala

<sup>4</sup> *Secret Knowledge: Tracey Emin on Louise Bourgeois – Women Without Secrets.* (2013). BBC4. 25 November.

<sup>4</sup> *Wings of Desire.* (1987). Directed by Wim Wenders [Film].

<sup>5</sup> Gilbert, E., (2015). *Big Magic: Creative Living Beyond Fear*

### Adele Gibson

<sup>5</sup> Davies, J., (2016). *The Birth of the Anthropocene*

<sup>5</sup> IPCC, 2014: Climate Change 2014: Synthesis Report. Contribution of Working Groups I, II and III to the Fifth Assessment Report of the Intergovernmental Panel on Climate Change [Core Writing Team, R.K. Pachauri and L.A. Meyer (eds.)]. IPCC, Geneva, Switzerland, 151 pp.

<sup>7</sup> anthropocene.info

### Adam Gillick

<sup>5</sup> Guerin, F., Hallas, R., (2007). *The Image and the Witness: Trauma, Memory and Visual Culture*

<sup>5</sup> Hirsch, M., Miller, N., (2011). *Rites of Return: Diaspora Poetics and the Politics of Memory*

<sup>5</sup> McTighe, M., (2012). *Framed Spaces; Photography and Memory in Contemporary Installation Art*

### Russell Honeyman

<sup>5</sup> Borgdorff, H., (2012). *The Conflict of the Faculties: Perspectives on Artistic Research and Academia*

<sup>5</sup> Mesch, C., (2013). *Art and Politics: A Small History of Art for Social Change Since 1945*

<sup>5</sup> Warr, T., Jones, A., (2012). *The Artist's Body*

### Hilary Kennett

<sup>2</sup> Phyllida Barlow

<sup>5</sup> Bachelard, G., (1957). *The Poetics of Space*

<sup>6</sup> Alvin Lucier, (1969). *I am sitting in a room.* Sound Art.

### Youngeun Kim

<sup>5</sup> Alberts, B., Wilson, J., (1983). *Molecular Biology of the Cell*

<sup>5</sup> Küppers, B., (1990). *Information and the Origin of Life*

<sup>5</sup> Michell, J., Brown, A., (2009). *How the World is Made*

### Tabitha Knight

<sup>2</sup> Berlinde De Bruckere

<sup>2</sup> Odd Nerdrum

<sup>2</sup> Joel Peter Witkin

<sup>5</sup> Ackroyd, P., (1995). *Blake*

<sup>5</sup> Bourgeois, L., (2012). *The Return of the Repressed Book*

<sup>5</sup> Jung, C., (1969). *The Archetypes and the Collective Unconscious Book*

### Vivienne Lynn

<sup>5</sup> Beuys, J., Harlan, V., (2004). *What is Art?: Conversation with Joseph Beuys*

<sup>5</sup> Belting, H., (2011). *An Anthropology of Images*

<sup>5</sup> Gell, A., (1999). *The Art of Anthropology: Essays and Diagrams Book*

### Shelley Morrow

<sup>1</sup> Japanese Boro: 20th Century Mended and Patched Clothing

<sup>2</sup> Faith Ringgold

<sup>2</sup> Alke Schmidt

### Irvin Pascal

<sup>5</sup> *Men's Health*

<sup>6</sup> Drake. (2016). *Views.* [CD]. United States: Young Money Entertainment, Cash Money Records and Republic Records.

<sup>6</sup> Fela Kuti. (1973). *Gentleman.* [CD]. London: EMI.

### Jon Pask

<sup>5</sup> Collins, N., (2006). *Handmade Electronic Music*

<sup>5</sup> Bachelard, G., (1957). *The Poetics of Space*

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### Emily-Rose

<sup>5</sup> Celant, G. (2010). *Louise Bourgeois: The Fabric Works*

<sup>5</sup> Prain, L., (2014). *Strange Material: Storytelling Through Textiles*

<sup>5</sup> Ukeles, M. L., (2015). *Seven Work Ballets*

### Rosie Shears

<sup>5</sup> Coley, N., Hall, M. D., (1980). *Darwin to Einstein: Primary Sources on Science and Belief*

<sup>5</sup> Dainton, B., (2001). *Time and Space*

<sup>5</sup> Volk, T., (1995). *Metapatterns: Across Space, Time, and Mind*

### Ashley Sheekey

<sup>5</sup> Augé, M., (2008). *Non-Places: An Introduction to Supermodernity*

<sup>5</sup> Karrholm, M., (2007). *The Materiality of Territorial Production: A Conceptual Discussion of Territoriality, Materiality, and the Everyday Life of Public Space*

<sup>5</sup> Norman, N., (2001). *The Contemporary Picturesque*

### Christina Yeo-O'Clarey

<sup>5</sup> Harari, Y. N., (2011). *Sapiens: A Brief History of Humankind*

<sup>5</sup> Monbiot, G., (2013). *Feral: Rewilding the Land, the Sea and Human Life*

<sup>5</sup> Morton, T., (2010). *The Ecological Thought*

### James David Warren

<sup>2</sup> Wolfgang Tillmans

<sup>5</sup> Craig, S., (1992). *Men, Masculinity and the Media*

<sup>5</sup> Sassen, V., (2017). *Roxane II*

### Chi Wu

<sup>2</sup> Mamma Andersson

<sup>5</sup> Kant, I., (1781). *Critique of Pure Reason*

<sup>6</sup> Bach, (1720). *Violin Partita No.2 in B Minor, BWV 1002*

### Moosun Yoo

<sup>5</sup> Bryant, L., (2011). *The Speculative Turn: Continental Materialism and Realism*

<sup>5</sup> Fromm, E., (1976). *To Have or To Be?*

<sup>5</sup> Sartre, J. P., (1943). *Being and Nothingness*



**Project Coordinator**

Ashley Sheekey

**Design**

Sat Kalsi and Barbara Nassisi

**Photography**

Barbara Nassisi

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