

# The Graduate Art Show



24 Feb – 11 Mar 2023

[thegraduateartshow.global](http://thegraduateartshow.global)

[vannergallery.com](http://vannergallery.com)

## Anda Albu – University of the Creative Arts, Farnham

Clay gives me the opportunity to respond to that which is outside of myself and to explore a world where matter and mind are in flux. My work is the result of reaching out into this world and finding it porous, fluid, and slowly ever-changing. Emerging from an interest in neo-materialism and Deleuzian philosophy, my practice is ceramic-based and focuses on the intuitive interaction between hand – as an inexact tool of the mind – and clay – a material with an endless capacity of reflecting feelings and ideas.

## Sephoné Ashley – University of the Creative Arts, Farnham

In my work, I'm interested in representing the experience of femininity, separate from the recognisable form of the "female" body. In this piece, I used layering of varying media, applied in a tactile and obsessive way, to build a bodily presence that I recognised. Through the process and the product, I try to accept, and move on from, being trapped in a body with all that that entails, while in a world that is obsessed with it.

## William Brooks – Camberwell College of Arts, UAL

Each zinc plate has been used as an antenna to record information exclusive to its resonant frequencies. The resonant frequency is denoted by, and unique to, the definitions of the plate; the material, weight, size, composition. These recordings of radio transmission are sometimes intentional and sometimes unintentional – most crucially they all involve the provocation of electromagnetic energy. A literal moment in time in which the recording was taken; a specific intermingling of time, electromagnetism and human agency.

## Sophia Cakova – Central Saint Martins, UAL

I am a Slovak London-based interdisciplinary artist and physics researcher specialising in spectroscopy and sound. My work has a multi-sensory content fusing visible light and the human body as a dominant subject, creating coded language, and leading through paintings, performances, objects and installations. The sound is the language of a future human being alongside the visual representation of the sound – the painting. They both create an experience that the audience can question, examine, and speculate about.

## Elena Campbell – University of the Creative Arts, Canterbury

My work is an ode to my childhood, based on happy memories presented as hard-edge acrylic paint on canvas with bright colours from the home I grew up in. Neat, hard-edge shapes that represent my perfectionism, brought out by a strict childhood. Growing up with little opportunity to be creative made it hard for me to let loose in my work. This is the first time that I have felt the enjoyment of playing in my work. Through collages, I cut up my designs and created these symmetrical paintings, while still staying true to myself.

## Anita Chanda – Central Saint Martins, UAL

The upcycled materials I work with lose their identity and evolve in their making and display. What emerges is a subtle yet visible conceptual and material change, created by interaction with its surroundings and its audiences. This ongoing transformation is what excites me. My ideas take varying shapes and forms, in installations, performances, paintings and videos. The underlying constants in my work are identity, beauty, vulnerability, vitality, growth, regeneration, and infinite entanglements in our universe.

## Sophie Elsdon – Liverpool Hope University

My work is my journey, the forever changing thoughts, ideas and emotions which make me who I am. Colour has always been a significant element to capture the world I am in. I believe the world has too much darkness to paint in monochrome, so I am reflecting the bright, happy souls who influence me through conversation, stories and unique fashion sense bringing diversity in every look.

## Lauren Goldie – Central Saint Martins, UAL

Lauren Goldie's research is astrophysical, exploring storytelling and the imagery to confront real, environmental issues. Current artworks explore the value of orbital objects in outer space. It is a critique on the economic and political incentives for spatial expansion. Her sculptures are inspired by the moment industrial and organic meet. Textures and ribbing are included with reference to mining techniques. Materials are hybrids, specifically created to include resources that are valuable when mining in space.

## Martyna Gradziel – UWE, Bristol

My work is driven by play and experimentation. I illustrate stories leaving plenty of room for interpretation as well as create abstract collages which often serve as a starting point for posters and book covers. I combine hand printed elements, paper cut-outs, drawing and painting using digital tools. Textures, colour and negative space lie at the heart of my practice as an illustrator and graphic designer.

## Daniel Hayton – De Montfort University

Daniel is an expressive artist whose work explores his identity through detailed diagrams as blueprints, use of mixed media, textures and colours in his art pieces. He is currently focusing on using plasticine, clay and multi-wiring, creating work of expression 'hybrids' in their own habitat. He is inspired by the world of Pokémon, and a love for the planet and its animals which are on the border of extinction.

## Greg Howard – Manchester School of Art

Greg Howard's practice seeks to manipulate the formal elements of painting, setting up an organisation of space, colour and gesture to create tensions across the canvas. Altering his approach to suit the unique characteristics of each painting, he employs different strategies to develop the work at hand. Engaging with digital techniques as a tool, alongside traditional oil paint and mediums, his paintings comment on the ways the virtual world has impregnated our hand-built, analogue environments.

## Kelly Irvine – Liverpool Hope University

My current practice involves elemental landscapes that reference astrology and drone landscape footage using oil on canvas. I have recently been exploring dream interpretation by creating associative narratives using colour, line, and gesture. Human behaviour and the sensory networks employed in creative activity, combined with a particular interest in the human psyche and childhood trauma, have led me to believe that humanity can work towards healing itself through regression to past memories and active creativity. This is in order for the individual to hopefully find a semblance of emotional resolve.

## Louisa Jozsa – De Montfort University

My work explores identity, translating feelings and emotions into imagery that do not exist as real tangible objects, pushing to describe sensory experiences into a variety of marks and symbols, using circles, line, colour, texture and repetition. Building layers that create movement and a sense of depth, adds a dimension to the work intended to pull the viewer in to look closer, providing an emotional experience allowing the imagination to be unlocked.

## Kelsey Ann Kasom – Royal College of Art

Draping for me is like dancing with my hands. A rhythm of make – allowing me to translate how I feel into form. A reflection of intensity beyond reason that consumes self, by creating so passionately that pain takes the form of pleasure. The work explores conflicting sensations through the act of unveiling the intimate relationship I share with my material language.

## Hee Jyung Kim – The Slade School of Fine Art

The Hole series is about visualising the coexistence of inner and outer worlds. In *Out There*, the hole symbolises the human sensory organs as an intersect zone between me and the outside. With this hole as the boundary I simultaneously capture the inner self and reality of the outside world. Seeing chaos as the mixing of opposites: light and dark, inside and outside, consciousness and unconsciousness, yin and yang.

## Sarah Kirk – Liverpool Hope University

I find inspiration from found objects, which I sketch, print, model and abstract to develop a series of sculptural and playful forms. In my practice, I focus on surface textures, developing new forms and material combinations across metal, ceramics, and textiles. Working on several pieces at one time, I try to balance creative spontaneity with honing craft skills.

## Harriette Lloyd – University of Brighton

My current practice thinks deeply about the role of the absent in relation to the uncontrollable passing of time, trying to capture and hold images in the medium of paint. The literal absence shown by white canvas or obscured areas alludes to gaps in memory and to time passing, making it harder to recall the past. These are my experiences and personal responses to loss. The images, taking inspiration from small fleeting everyday moments, become a search for something ungraspable.

## Eleni Maragaki – Central Saint Martins, UAL

My art practice engages with the idea of geometry as a fundamental language, that both systemises the urban environment and provides a means of comprehending the natural one. I examine the structure, system and materiality of the geometric form in its natural or artificial state, as something that strives to outlive the mortal nature of the human. I am inspired by the delicacy found in the system of natural structures, including chemical elements and crystals.

## Oliver Murdock – Goldsmiths

The *Intrusive Thought Experiment* was a project intended to document the flow of thought behind intrusive thinking. Originally the works were on paper, then screen printed. Each layer of writing is displayed separately, to convey a more literal feeling of vulnerability and fragility. This was imperative as the experiment was about communicating negative mental health in hopes of creating a line of empathy between viewer and work.

## Vicki Salmi – University for the Creative Arts, Canterbury

My practice is grounded in mark making as a reaction to information overload and an overactive mind, capturing what I see and feel. I create multiple pieces at a time which feed into each other. My work is a rebellion against perceived rules and standards of perfection, where the work is in a constant state of flux, deconstructed and reconstructed in new arrangements. I flatten it into layers, until it is captured in an organised chaos of maximalist abstraction that leads the eye but won't let it rest.

## Pat Small – University of the Creative Arts, Farnham

My work is the re-examination of seeds and pollen through the amplification of the microscopic natural world, using the visual language of porcelain and colour. It aims to distort and elucidate pre-conceived notions of this infinitesimal world, a metaphysical portal into the world of these miniscule, geometric forms – highlighting the unseen, the before and the secret world of plants.

## Jason Stirland – Norwich University of the Arts

Using LiDAR technology, traditionally used by architects to measure three-dimensional space within buildings, I explore and re-create memories both old and new. I am able to explore virtual and augmented reality and revisit childhood places. Technology allows me to connect with my past in an immersive and personal way.

## Zoe Worton – Cardiff Metropolitan University

Guided by my values as a maker, I attempt to use as much sustainably sourced material as possible. I allow the material to have its own voice as a part of a considered outcome. I enjoy the physicality of wood turning, the immediate response it provokes and its demands on a maker. My current work is exploratory – allowed to move freely through unrestricted laws, unbounded by previous narratives.

## Reda Yazback – Chelsea College of Arts (UAL)

This installation is made from LED lights and concrete and relates to the neurological disease, prosopagnosia – face blindness. It tells the story of a man who lives in a world of illusion, trapped in a box. My work is a mixed media of one lined drawings of the human face using different colours in relation to mood, energy and emotion, which I then turn into three-dimensional forms using different materials.