

SCHOOL OF
DESIGN AND
CREATIVE
ARTS

Fine Art

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W22

Visionary
Thinkers
Visionary
Creators
Visionary
Makers

WELCOME FROM THE DEAN

A celebration of students' achievements, The Loughborough University School of Design and Creative Arts Degree Show is one of the highlights on the academic calendar. This year we are proud to host both a physical exhibition and digital showcase that engages our industry partners, potential employers, and members of the public.

This diverse and rich display of work is the culmination of students' capabilities and skills which have developed in an open and supportive studio- and practice-based environment, underpinned by rigorous theoretical and critical debate.

Here you will find innovative, bold, imaginative, playful and thought-provoking work from across our Creative Arts and Design courses in a show that unites the individual projects and unique talents of our students.

Art and Design is considered as one of the jewels in Loughborough University's crown. Our teaching, enterprise and research activities have real global impact, and we pride ourselves on providing students with a first-class learning experience. Our graduates have a strong tradition of building careers across a range of occupations around their creative practice.

We rank 1st in the UK for Design and Crafts (The Guardian University Guide 2022) and 2nd in the UK for Art and Design (The Times and Sunday Times Good University Guide 2022).

The work being exhibited at the Degree Show evidences the excellence on which these rankings are based.

I am sure you will join me in congratulating them and wishing our talented finalists every success in the future.

Professor Cees De Bont

Dean of the School of Design and Creative Arts



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My practice has researched the different ways photographic codes affect the overall emotion towards the visuals of the photographs. I have investigated how the ruckenfigur figure, body language, weather and location create a sublime atmosphere for the audience.

‘The sublime is something that threatens to overwhelm you and cause fear, but as a spectator the threat level can be tolerated.’ (Bate,2009,

p.95)

The sublime components of my photography provoke the awakening of memory through the landscape but at the same time connotes a sense of distress from how powerful and destructive nature really is.

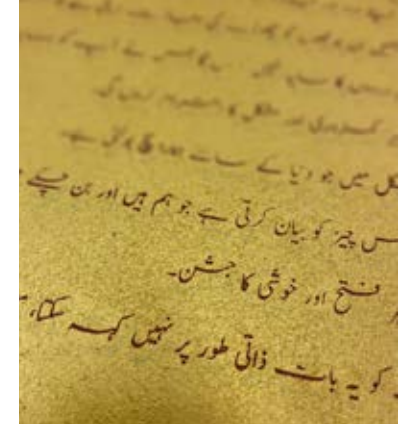


ZAK BATES
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Through a collection of mixed media paintings and assemblages I have explored my identity as gay black man of mixed heritage as well as looking at an experience that I, and many people of colour, have had. "Can I touch your hair?" For this final project I aimed to answer that question. By creating tactile paintings that beg to be touched I hope to create a space for people to reflect on social issues of language that become micro aggressions

resulting in the othering of minority communities. By braiding the woollen hair into rope used to constrict I have investigated themes of sexuality, bondage and consent. With references to slavery and the BDSM practice of shibari rope bondage I have linked the intersection of my black and queer identity.



EEMAAN BEARDON
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My practice utilises the art of bookbinding to convey the narrative of my family's generational trauma and its point of resolution. I incorporated various printing methods within my work to investigate which process would best inform the viewer of my intentions, trialling much heavier binding materials such as plywood, acrylic board and plaster to emphasise the weighted consequence of carried trauma.

For my final piece, I created a triptych that commemorates the traumas of the women within my mother and father's lineage. Gilding their narratives in honour of every sacrifice made and celebrating the transformative power of being vulnerable, compassionate and accepting towards ourselves.



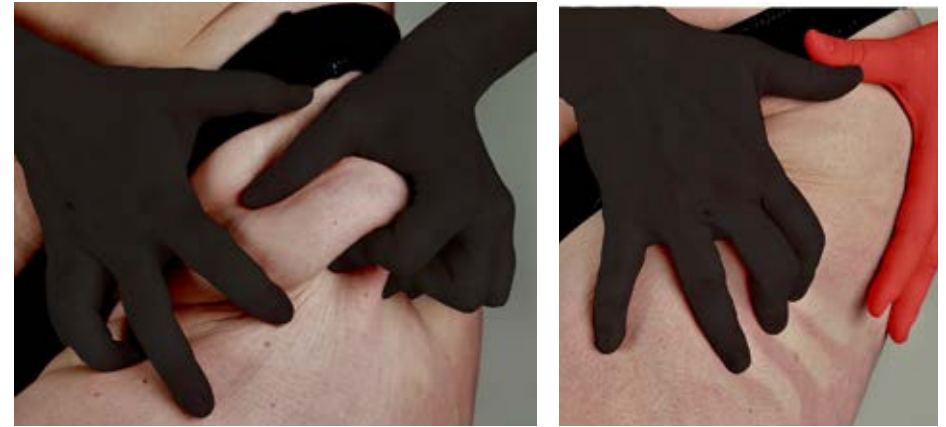
CAITLIN BINKS
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Textiles are familiar to everyone – we interact with textiles every day. Commonly, we associate them with warmth, comfort, family, safety and community. My practice takes these positive connotations and subverts them, drawing people in by the bright colours and comforting textiles only for them to read the work and be caught off guard by the uncomfortable topics. I reclaim traditional textiles, historically “women’s

work”, to portray mine and other women and femme-presenting people’s experiences with safety, harassment and violence. My intention is to highlight these issues that are not discussed enough, to create conversations and show people who have not had these experiences how prevalent they are in our lives in hopes to create change.



ELLA BOSWELL
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The intention of my practice is to bring light to a crisis which is often overlooked, or even dismissed in the form of victim blaming. My work explores various aspects of violence against women, engaging issues surrounding consent, working with the hashtag, "MyDressDoesNotMeanYes". A running motif throughout my work is human touch. Exploring the precious sense developed in childhood that is essential in expressing love and affection, conversely to

aggressive touch, inflicted in examples of sexual violence; leaving a victim to carry the weight of such incidences.

Through volunteering participants, I am advocating the experiences of women within my fine art practice. Using identifying factors to their sexual violence incidences, displaying fragments of their stories such as location, clothing, and sound clips.



CHARLOTTE BOUNDY

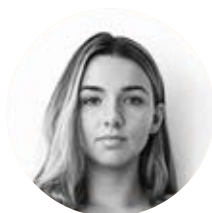
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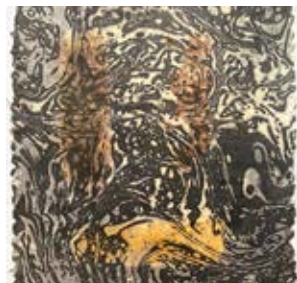
My practice derives from my personal experiences of living with a chronic health condition; endometriosis, an incurable condition in which tissue similar to the lining of the womb starts to grow in other places, such as the ovaries and fallopian tubes.

Very quickly, I realised how under researched and discussed endometriosis is and during Endo Awareness Month in March 2021, I began creating self-portraits as a point of discussion about the condition.

Working with charities such as The Endometriosis Foundation and Endometriosis UK as part of their investigation into the psychological impact and benefits of therapy, my work began to attract the attention of other people suffering from the same and/or other reproductive conditions.

Each of these women, myself included, live in fluctuating pain every day but stand tall and try their best to continue with day to day life, and with endo often being labelled an invisible destroyer, I wanted to find a way to highlight this trauma but celebrate this resilience.





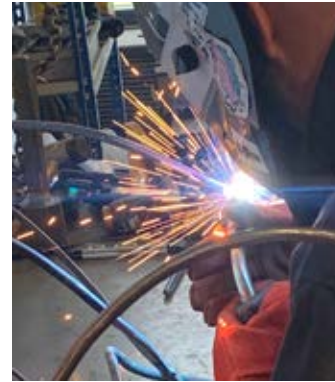
FRANCESCA BROWN

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My practice this last semester has been about processes and ambiguous recreation of natural forms. For my final pieces, I utilised water marbling to explore colour, pattern and texture through a variety of techniques and materials. Pieces were visually inspired by natural forms like fold mountains, salt lakes, rivers, cells or minerals under microscopes and flowers. The purpose of

my work is to create images that, despite being based off of natural forms, are still interpretable by spectators.



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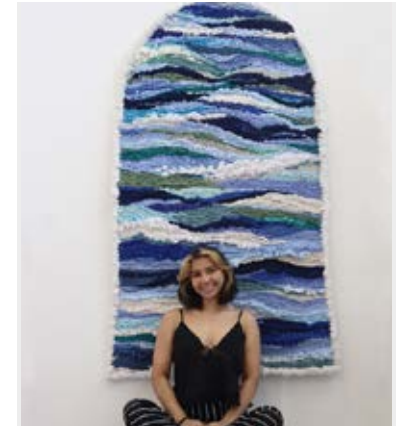


I am interested in the perception gap that occurs in social situations between the self and peer, caused by geographical relocation, racial contradistinction and microinvalidations, resulting in their minimisation, displacement or even invisibility of their interconnecting identities. Researching the psychological explanation of reflected appraisals, the internalization of a peer's perception constructing the self-perceived identity on the peers' opinions.

Through my experiences as a Japanese-English mixed race, I would be separately categorised as two separate identities and that has developed two conflicting identities

inside of me that cannot be both outputted in the same occasion. This is through the gap in understanding of how appearance influences racial identity perception.

My work involves an abstraction of life-size self-portrait figures in sculpture, combined with painting installations capturing disconnecting shadows of the abstracted figures. I want to blur the lines of indifference in what is shown and perceived and the viewer to experience the "gap" between physical object and the shadows which are both as important to be recognised, documented and take up a physical capacity equally as other people in the space.



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My practice focuses on the environmental destruction caused by the textile industry. Through my research I came across the devastating reality of the damage of the textile industry as the 2nd highest industry contributing towards global water pollution.

In countries such as Bangladesh, China and throughout Asia, the polluted water (mostly from dyeing and finishing processes) is often dumped into surrounding lakes and rivers, causing harm to wildlife and occupants of surrounding areas. It is easy for us as consumers to remain ignorant to the

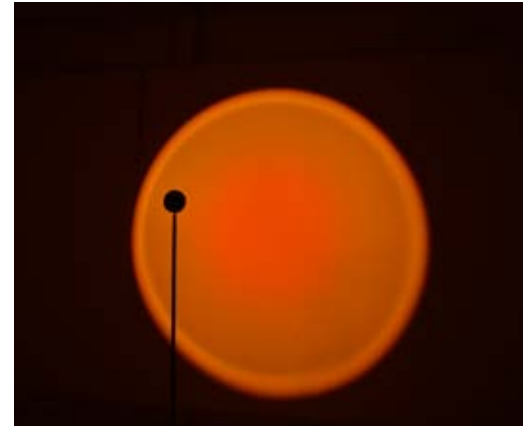
consequences of the manufacturing of our purchases when we are not faced with them. Through my work I hope to show the beauty of recycling and make people more conscious of their own consumption.

Due to the prominence of environmental issues to my work it was important to me to make my practice as sustainable as possible. I sourced the fabrics from unwanted scraps from charity shops and cut the items into strips to use as makeshift threads and any dyes I used were created using natural ingredients such as fruits, plants and spices.



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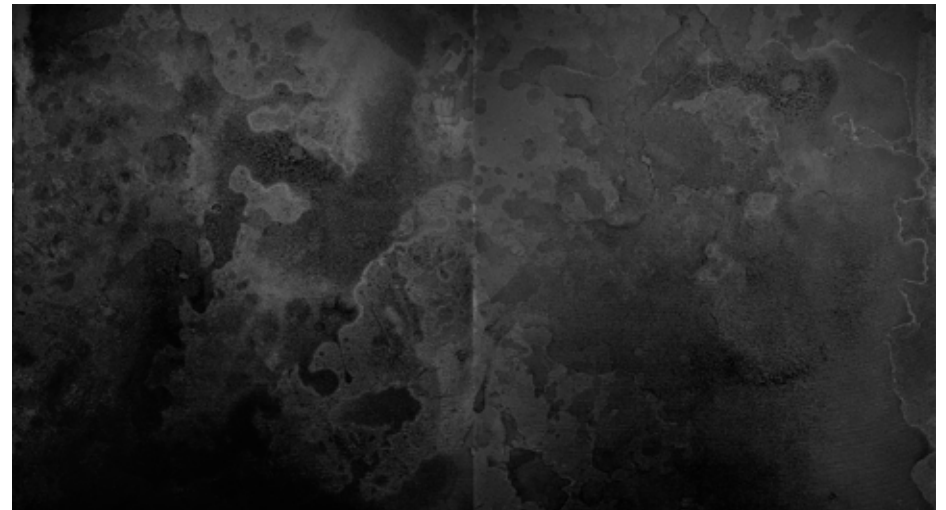
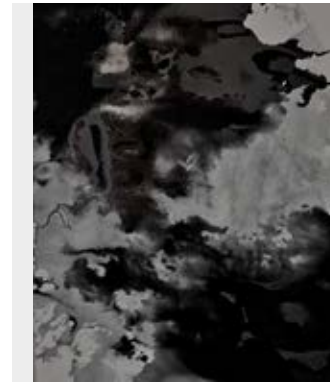
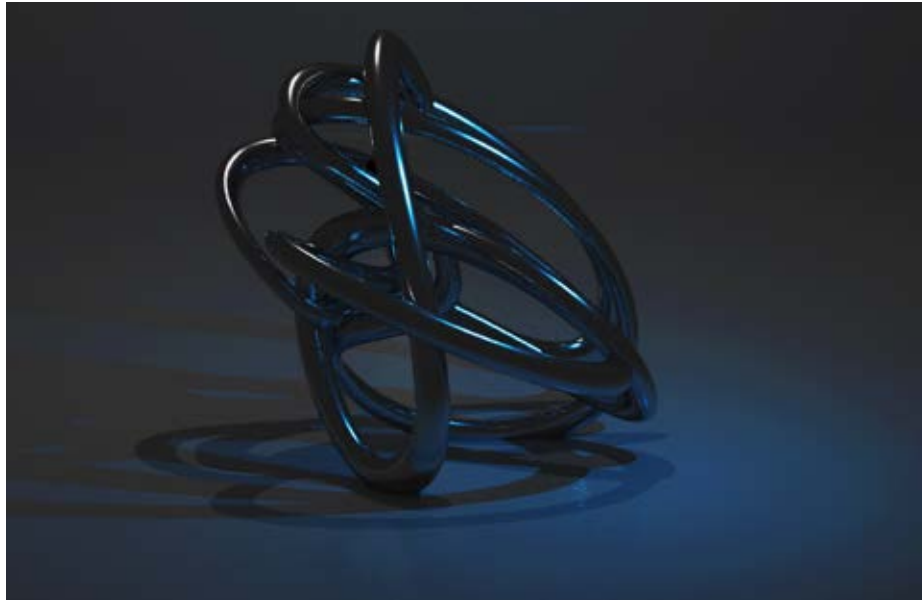


You and everything,
everywhere

An intuitive, physical
exploration of the
interconnection between
the body and nature. My
final project is a search for
deep personal awareness
in the presence of nature's
elements, finding flow and
totality through corporeal,
embodied feeling.

Throughout my practice
I express themes that
surround the environment and
ecocentric ideas, engaging
the versatility of photography,
video and performance.

I am driven to ultimately
pursue a career within art
direction, curation and
photography.



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Reimagining Water

The aim of my practice was to explore and experiment with how digital media could help with the development of sculpture making and how it could develop to be an art form itself. Also, I wanted to explore how digital media could complement the traditional art form such as drawings, paintings and photographs.

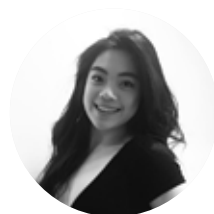
I wanted to see how the property of sculpture changes

as it questions the viewer to consider what defines a sculpture as virtual sculpture exists between reality and imagery, and how technology can evolve alongside the traditional way of sculpture making.



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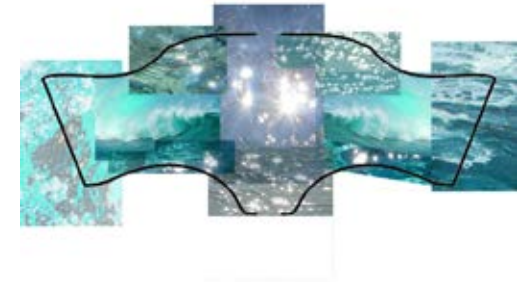


Through experimenting with materiality, my work poses to mark the drawing process as a means to uncover unexplainable transient experiences within the natural landscapes, to communicate and represent psychological consciousness and present a narrative of nostalgia within spaces.

Immersing myself within the natural world by hiking the trails and its surroundings - I respond to the sensory experience within the space through an immediate, direct and intuitive process of in-situ drawing, enabling me to

understand and feel grounded in my place of solitude. This reflective and organic practice allows me to draw upon the associated impulses activated from the body, exploring the relationship with touch and material memory. To deepen this experience, I relive these memories of nostalgic places through the gestural and experiential mark making back in my studio.

My drawings are symbolic of my vulnerabilities: my subconscious, my 'memoryscape'.



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In my practice I have been investigating relational aesthetics, a concept in which the artist is seen as a facilitator and hands over the power to the audience. I have been exploring this by creating garments designed to be worn by the viewer, this allows the viewer to become part of the piece itself. The viewer is in control of how they interact with the garments and the space around them. This is intended to immerse the viewer in the

work and allow them to cross the line from observing to becoming. The imagery for my garments is inspired by the nostalgia of summertime and family holidays to the Caribbean. The colours and shapes are influenced by the beauty I find in the natural surroundings and organic forms there. The aim of my exhibition is to invite the audience into my work whilst creating the sense of joy I find in these places.



SUZIE COLLINS
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QR CODE: INSTAGRAM



QR CODE: ANIMATION



My art practice is centred around recreating my own dreamscape, more specifically my re-occurring nightmare, using paintings, sculptures, and immersive environments.

I have been exploring and developing this topic over the last couple of years of my degree. The artwork that I have produced is a way for me to communicate the narrative of my dreams.

I started off the exploring the 'subconscious' dreamscape by creating automotive drawings. The main source for these drawings were

from dream journal entries. Some of the key contextual references that have influenced my work have come from a wide variety of sources, from the Studio Ghibli movies, Francis Bacon and Jake & Dinos Chapman.

For the degree show, I will be creating an immersive experience of my nightmare world. This will be done by creating a walkthrough the dream which will include both a series of my paintings on display and a sculpture.

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Notions of our psychosomatic understanding of skin underpin my practice – focusing on both materiality and the concept of the skin ego, I explore and analyse the metaphoric meaning of skin and the identity it carries. As a 'symbolic surface between self and world, a surface whose status has been undergoing a striking change over the last centuries' the skin is integral to humanity yet so overlooked, leaving our feelings surrounding

it unspoken. Through developing a series of films, my work immerses spectators in the juxtaposing comfort and discomfort of being within one's skin, an unspoken innate feeling. The navigation of a hugely intricate complex matter is showcased, highlighting ones urge to look beneath the skin (film 1), find comfort within it (film 2) and escape it (film 3) inviting spectators to delve deeper into what skin means to them.



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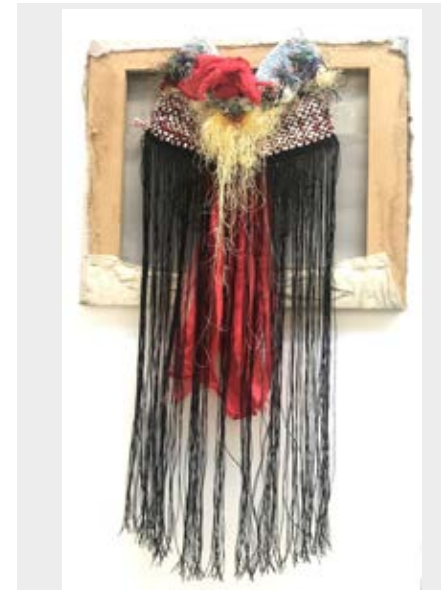


“The Story”

A stop motion animation that has a purpose of engagement. My work has been dominated by the visual theory behind the creation of narratives and my interest lies in engaging the audience in this process, combining aspects of conceptual art with an interest in visual storytelling. People interpret imagery in their own individual way which makes the number of stories to be told limitless, therefore this piece is designed to be a mystery, it wears many faces and tells many tales.

The idea is to make the audience work for their understanding, the piece essentially forces an audience to connect with the work because as soon as they ask a question, even if that is merely “what is this about?”, they are thinking and they are interacting with the work.

This work does of course have a story and meaning to myself, however i will not be divulging this as it is up to you, the viewer, to explore your imagination and create your own story.



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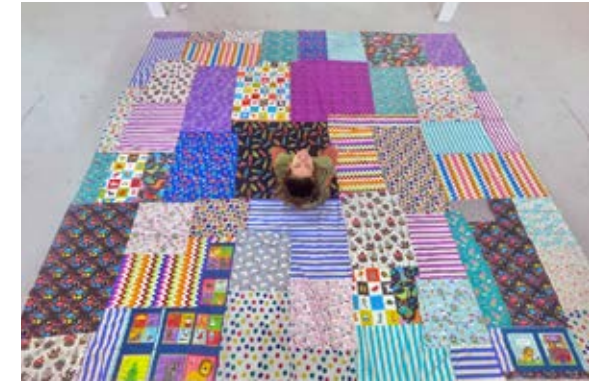
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My experiences of loss, interactions, and my perception of world dislocation informs my practice. I assemble memories on my canvas by sticking stitching or weaving them on a loom or frame with everyday materials. I intend to bring my nostalgic memories, thoughts, and bonds: objects and materials to represent my diasporic silent story. Each location has its potential, especially for those far away and living elsewhere or away from their homeland.

As an immigrant, I have experienced upheaval, displacement, and hybridisation. Informed by Art Povera and artist Alberto Burri and how Chandan Shafiqul Kabir uses materials and materiality has inspired me to use and choose

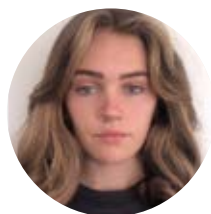
textile and fibres. In my process of using fibres and weaving, its warp and weft represent my prayers; in silence, my work is condensed or diluted in a secret language, fertile with traditional humus. Where past experiences are weft, gather depth, becoming warped labyrinths resulting in surprising means and beautiful chromatic contrast.

This juxtaposition of the materials and memories takes me on a nostalgic and emotional weaving journey. Each knot in my work is a bond I made with the loved ones I met in my arduous life journey. So, I am silent about my loss, but I celebrate my retrieved memories through my art practice.



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My practice explores early childhood experiences. I work with short films, documenting the play of my toddler nephews and their consciousness' through close and tight-framed shots of eye movements.

Using celebratory and child-like themes of bubbles and balloons, the imagery evokes the colourful, playful and dream-like qualities that to me embody childhood. The development also

plays on abstract fears and intangible threats for children, which manifest through to adulthood. Using film and disjointed sound, a sense of unease and uncertainty is established in my work.

With an emphasis on materiality, I reflect on the nature of fragmented childhood memories within individuals to explore a greater collective experience.



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Phoebe Edwards

In my painting series, titled *A Self-Portrait in Forgotten Memories*, depicts my reflections of my childhood relationships with my parents, using photo-albums and memories to try representing the closest true reality of my relationship with them.

My work questions the reliability of photographs. This became a concern in my practice due to the realisation parents often edit themselves around children. From this, I aimed to underpin my relationship with my mother and father during times I cannot remember solely by looking through photo-albums.

Reflecting on my concepts I began to consider that I was recreating my own utopian view on my relationships and memories. I found that I wanted to fill the metaphorical 'blanks' of my memories with a positive perception of my bonds. I locate these moments using photographs

as a reference for the visual aspects of my childhood, such as the home. My paintings offer a personal insight into the interior of my home depicting that of an ordinary home.

My painting process became a critical way to show an emotional element in my work. The soft brushstrokes and meaningful techniques I used became a metaphor for the feelings towards my relationship with my parents. Furthermore, I used digital processes to alter the photographs, using a photocopier to blur and distort the details of the images, this helped with painting tones and added to the sense of broken memory. As a result it left room for me to adapt aspects of the photography to try form my own idea of my relationships. These methodolgies allowed me to create work that was somewhere between, photograph, dream, utopia and reality.



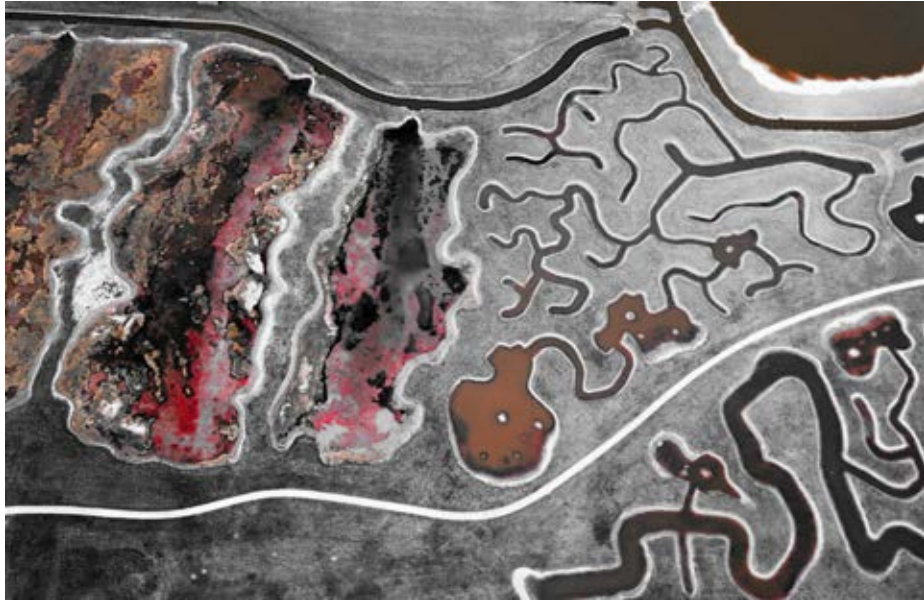
HOLLY EGGLESTON
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Art therapy is integral to my practice. After the death of my mother in 2020 and grandfather in 2021, I was plunged into the isolating world of grief. Within my practice I focus on how different textile techniques, particularly weaving and quilting, help process, understand, and document grief. Specifically, I explore the kinaesthetic-sensory level of the expressive therapies' continuum, that concentrates on process over outcome.

The repetitive, tactile nature of weaving allows me to illustrate my grieving process, while acting as therapy. My weaves are not planned, I respond to textures, colours, and composition, based off my emotions. I aim to create an inviting atmosphere, where people feel comfortable to open up about their mental health.



SAM FAIRHEAD
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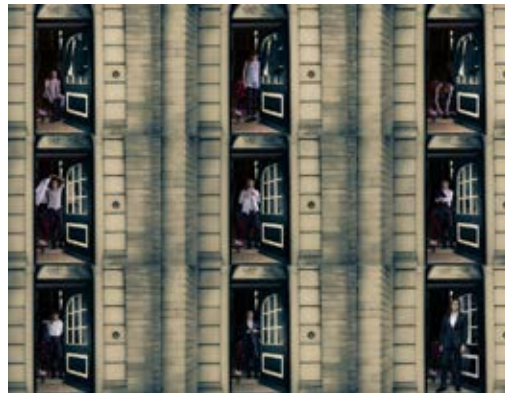
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A combination of environmental and documentary realism, my photography is about exploring the ways in which man has taken over the landscape in relation to The Anthropocene theory, which states that “humans have had such a significant impact on Earth and its inhabitants that we will have a lasting, and potentially irreversible, influence on the environment” (NHM, 2022). My photographs

range from documenting small man-made things within the landscape, to large industrialised sites and aerial shots that highlight the mass destruction that man is having on Earth, by providing a different perspective we would not normally see. Combining composition, tone and form to create an aesthetically pleasing image, however when the viewer begins to look closer, an ugly truth behind these photographs.



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Featuring one ceramic series and a set of three photographic, this exhibit of work presents gender expression through the lens of personal discovery and perspective.

TRANSITION

Presenting the transitional journey in ceramics; observe the beauty and hardship associated with this narrative as parallels are drawn to Metamorphosis, Surgical Intervention and Dysphoria.

FEMALE Bodies

Witness the process of the male body being stripped away of its "male characteristics", leaving androgynous forms which echo to the transitional anticipation performed by MTF individuals.

Self-Portraits with Banana

Observe playful imagery inspired by Lucas and Warhol, as this series reinvents the commentary on bodily objectification and sexual identity in this series of self-portraits with Banana.

Welcome in...

Peer into the personal with this photographic documentary on gender expression behind closed doors. Be embraced by open doors and gaze through windows as the visualisation of experimentation of gender gazes back.



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My portraits explore the concept of transformational self-expression in queer individuals, with an interest in manifestations of queer domestic life.

I like to use thick paint, symbols, and manipulate features to draw the viewer into a deeper act of looking. This abstraction blends the internal self with the physical body; the scraping and layering of paint also gives a sense of history and development of queer identity through self-reflection. The result is an imprecise visual language – as these forms blend together, opulence converges with the bizarre, the familiar with the unfamiliar.

In my self-portrait I explore the breakdown of performative femininity and my relationship to it; romanticized feminine aesthetics meet with the less familiar non-binary entity. I employ symbolism, negative space, and apply paint with my hands to portray the intimate and ongoing act of self-determination.

In my book, *Peaces*, I depict different queer characters in domestic scenarios, based on experiences I have shared with other LGBTQ+ folk. The windows, frames and buildings are symbols of private owned spaces, but at other times restraint – I break my characters free from their frames halfway through the book.

Religion, gatherings, cooking and gardening are all contextualised through aspects of queer living, to illustrate ideas of belonging and cultivation of life on queer terms. Recurring stanzas like “hole left behind in its shape” convey a sense of loss - the pressure to reject one’s identity, searching for it, then reclaiming it as a part of everyday life. I employ different art styles to show the contrast of perspectives between queer individuals regarding domesticity and what it looks like to them.

I think authentic depictions of queer life not only contribute to positive representation in queer art, but also helps combat heteronormative perceptions of queerness as an accessory, something that is unnecessary or niche.

Takemoto’s concept of ‘queer failure’ describes authenticity as resistance against heteronormative perceptions of progress, and how it contributes to José Esteban Muñoz’s theory of ‘queer futurity’. In painting domestic spaces using raw pen and ink - images that portray laughter, that grapple with mental health, that reflect the cultural impact of drag, or simply the beauty of cultivated safe spaces – it diversifies the narrative and indicates the value of self-expression.



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This semester I have focused on the notion of how Ancient Greek women have been portrayed through the activity of weaving. The two weaves in my practice represent two ancient Greek myths that depict women in scenarios surrounding their weaves. In scenarios such as Philomela, after being raped and having her tongue cut out, weaving was literally her only means of communication. In Penelope's case, she unpicked her weave every night, as her

destiny was to be remarried once it was complete. My intention this semester is to radicalise the domestic role of weaving that was overlooked by male historians and artists, specifically in the time ancient Greece. I wanted to connect myself as a contemporary female artist with the ancient women by portraying them how they were portrayed. By illustrating my narrative onto the Greek pot painting, I am paralleling yet juxtaposing our weaving stories.



HEIDI OLIVIA GOLSON
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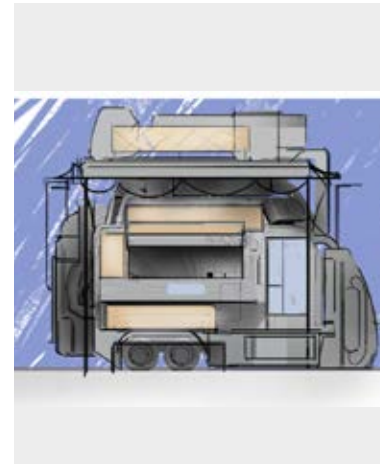
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A study of female dialogue which occurs in a domestic environment to explore the relationships between individuals and the clothing choices they make. This project analyses the concepts of female care and communication, embedded within the fourth wave of feminism, to emphasise the empowerment of women. Through engaging with textile processes, I have expressed the aesthetic requirements and personality of the

individuals within my work. I have assembled embroidered pieces in reflection of female conversation, focusing on individuality and personal demeanour. The recorded dialogue inspired the selected colour palettes and informed fundamental themes within the final design outcomes. The pattern is abstracted from individual finger prints, highlighting the authenticity of the works and consequently, representing the diversity of females.



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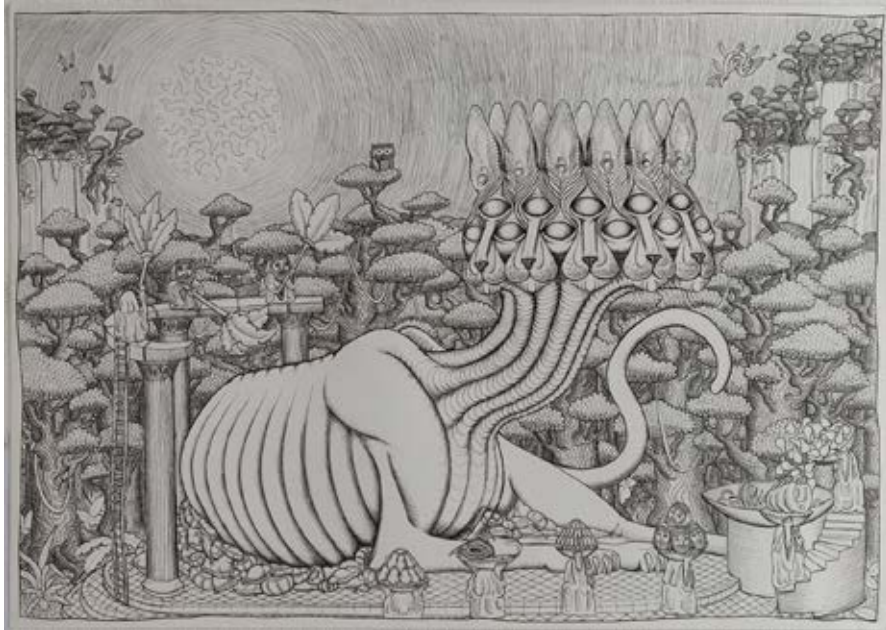


My art practice revolves around a contemporary form of self-portraiture. Fuelled by a subconscious dream like playfulness, personal experience, and exploration of my surroundings from childhood till present.

Aimed to create an encapsulating environment. Which entices the viewers gaze, drawing the audience into a snippet of my mind, influenced by art, popular culture and lived experience.

In some ways my work is ever evolving. Developing and changing over time as my lived experience and methods of creating improve and change.

I have for many years been fascinated with imagining the future. Therefore, film and especially the Sci Fi genre have been a keen interest. This all culminates in my use of concept art practices within my fine art practice.



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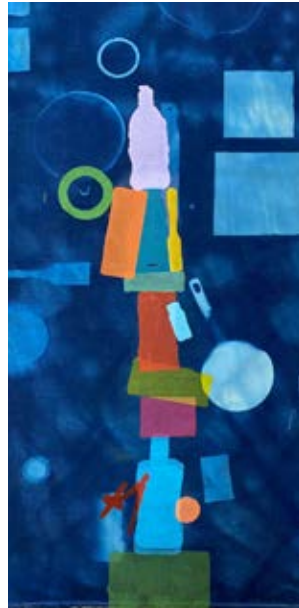
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My practice is related to Surrealism, Narrative and World Building. This series is based around 'The Jabbameshi' a fictitious ancient society of amphibians which existed on Earth previous to the dinosaurs, but died out in 'The Great Dying' a real mass extinction event 251.9 million years

ago which in this reality was caused by their own unsustainable environmental practices and corruption. Through illustration and sculpture, I've created mock archaeological artifacts and diagrams that hint at the lives and culture of these people and the story of how they brought about their own destruction.



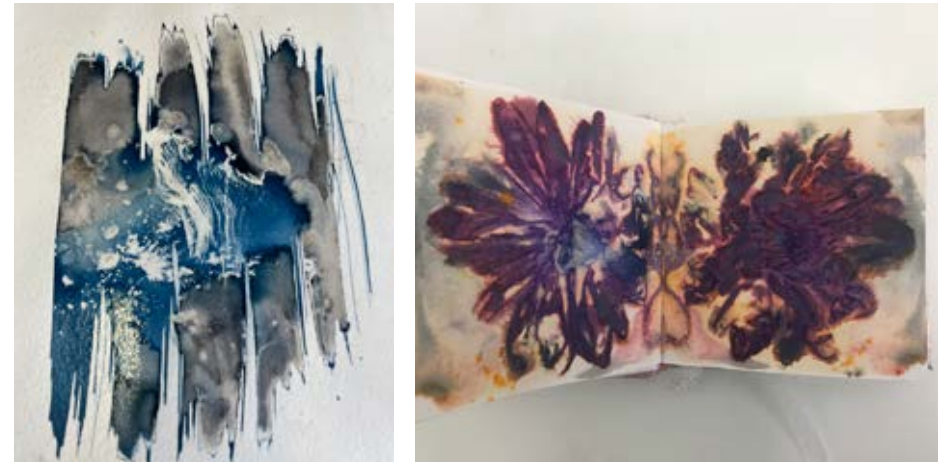
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This body of work produced in my final year of study at Loughborough University explores how material objects become a means to express a chosen identity. I started this work by taking a close look at my ecology, in which my surroundings consisted of mass-produced commercialised objects. That are unique to me, creating a reflection of self or personality through them.

Using found objects was an important part of my practice as it incorporated the physical interaction we have with objects and their tactile nature. Also, the striking use of colour throughout my work aims to change the appearance of the objects we use every day, creating a visual exploration as the work is deciphered by the eyes, constantly discovering new objects.



KAIYA KHATRI
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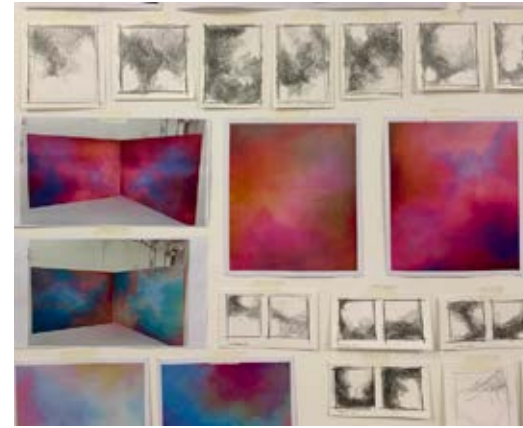
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My work is a study of the preservation of nature, namely flowers. I have been exploring various print mediums such as the cyanotype process, pressing flowers and ink mediums. Taking forward aspects of the ancient tradition of botany, I have incorporated book binding and hand made paper into my works, reflecting a sequence of moments in time and space in print. The works I create cannot be replicated and aim to create a

reverence towards nature and its intricacies.

My work is also embedded in my faith and the prayer act of Puja in Hinduism. Within this, flowers and pigments such as sindoor are used in many of my works to incorporate organic materials and embody the devotion of prayer. As an intricate study of preservation, my work seeks to revere and appreciate nature's timeless beauty.



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My practice is a study of self-reflection, preceded by an exploration of colour, that articulates my sense of self into ethereal visualisations. Within my practice, painting is a self-therapizing process that enables me to address my own anxieties and share my vulnerabilities with others. Growing up with a significant hearing impairment, I struggle to navigate my surroundings audibly and rely on the visual as a dominant sense of perception, which I

accentuate through my own taxonomy of colour to reflect my emotional sensibilities. Building depth within my paintings is paramount to my practice as I am interested in constructing a heuristic body of cathartic self-portraits which viewers can receive intimately through an immersive transaction.



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Coming from a divided island with various political issues and a turbulent history, as a Cypriot I took it upon myself to keep Cyprus as a centre of focus within my art-work. Ever since the partition in 1974, the ethnic communities have been alienated from each other through the implementation of a green line. This disconnection between the two communities causes confusion on the notion of the Cypriot identity which is conducive to the

inability of Cypriots identifying with their compatriots despite their shared culture.

As food is a fundamental aspect of the Cypriot experience, I decided to base my creations on cuisine that is unique to the Cypriot culture to highlight the similarities of both communities and to display the authentic Cypriot identity to the audience within and beyond its borders. Grounding my work in art & reconciliation,

I aim to contribute to the peacebuilding efforts that accentuate possible routes to unification.



LAURELLE SUZZANAH MICHAEL

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My work is primarily focused on the visceral mutualism between fantasy and reality, particularly in relation to cultural constructions of identity. This project investigates forms of femininity presented by visual culture, specifically horror, sci-fi and mythic narratives, that can be understood as reflecting real, social perspectives directed towards women. Employing a photographic medium, I create an affinity between the camera and the male gaze, the viewer becomes voyeur.

In 'The Femina Stills' series, there are four fictional characters played by myself. I parody the self-portrait, fracturing my Self in these archetypes and satirising the notion that

feminine identity is performance, and the female body a spectacle.



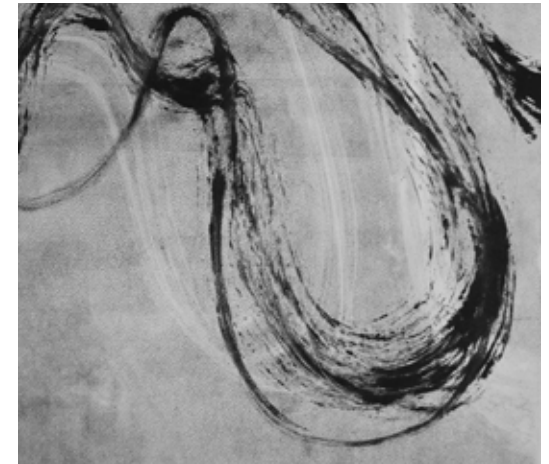
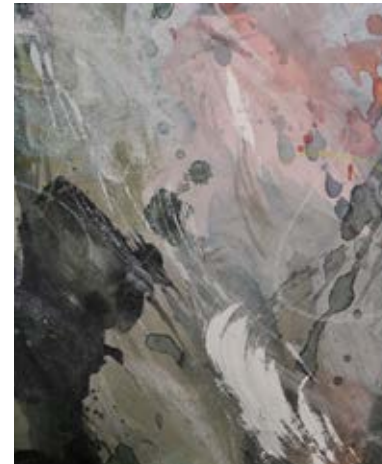
JAMES MILNER
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James Milner (b.1999) is a sculptor, painter, poet and performance artist who makes monochrome installations with mundane found objects, typically altered to divert their former function. The work aggravates the consciousness of the object—the sense of a soul, presence or Face—similar to religious reverence. Probing the object's ontology, and realising/revealing its consciousness, leaves it independent from the viewer; the ruined-object 'Other'

alienates the viewer by possessing its own agency. The objects (and the work and site) emote indifference to the viewer by becoming apathetic to their own spectatorship; a subversion of the viewer's hierarchical relationship with the artwork. In the process of curating, combining and provoking, the object's consciousness is dirtied and bastardised by the artist's psyche—an idiosyncratic mixture of religion, queerness and taboo.



MEGAN NURCOMBE
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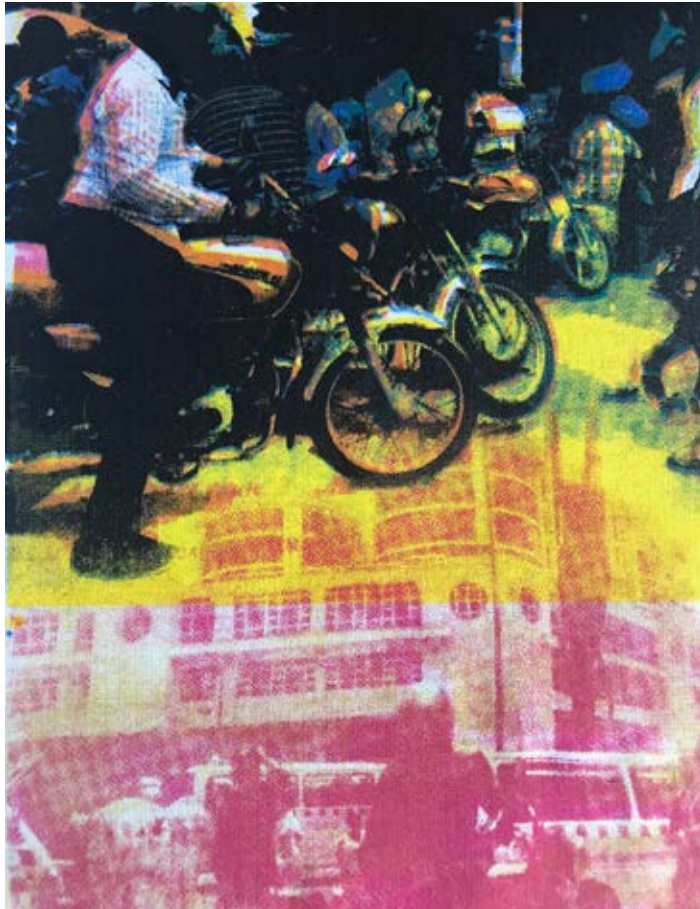
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My work is an exploration of place, landscape experience and the dialogue between world and body, engaging with abstract mark-making processes to express experience. Through the intermingling of colour, line and mark, I convey the interconnection of sensory and emotional details in one's experience of place.

The body serves as a tool in communicating memory through gesture as I activate

my body in performative painting processes. The body's movement through space is continually centralised in my practice, from walking through landscapes to performing place memory in the studio. The resulting visual works function as evocations of experience, of walking in the landscape and recalling embodied place memories.



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Following and building on traditions from Western European and East African cultures, heritage forms the basis of my project. The shared histories of my lands of origin, that of England and Uganda, are an example of how people and their stories are results of a cross-pollination of sorts.

“Cross-pollination” is a euphemism of varying degrees – a catch-all; from colonisation and empires to unions and confederacies. In my particular instance, Uganda was a British protectorate from 1894 to 1962, when the nation gained independence.

My work focuses on the question of who we are today. It is immediate and to do with the living, which is why I have only used imagery

I have taken and created myself to convey the themes of my project. Photography, screen-printing, and solar plate etching are my mediums of choice, again a reflection of the immediacy and present-nature of my art practice.

Urban and rural scenery from Uganda along with my family members make up the landscapes I present throughout my work; together with motifs that litter classical and romantic-era art, I attempt to represent the relationship between the countries in a way which focuses on the identities and cultures of today.

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the people



MARYAM OYINLOYE
BA (HONS) FINE ART

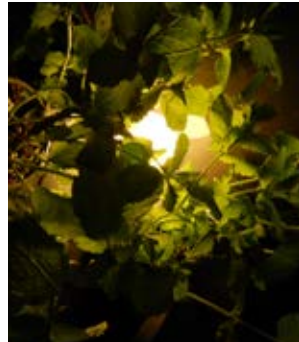
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My practice is mainly grounded in drawing and painting; specifically portraiture.

I have an interest in people, how they look, what they think, down to the very last detail, for this aspect of my practice, I have worked with oil paint, charcoal, acrylic and oil pastels, for a while I focused primarily on simple portraits but over the years I developed an affinity for using words in my paintings.

For the degree show, I decided to veer off into the realm of 3D, where the text that was once just used as a sort of supporting character in my old work is now being given a chance to speak for itself.



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Practical and real-world solutions are imperative to combatting the destructive consequences of environmental neglect, but eradicating the false distance we've built between "our" world and the natural world also requires individuals to forge a closer bond with their natural context and learn to take responsibility for maintaining this relationship. In an increasingly urban world, many never have the time, space, or access to

experiences which provoke contemplation of their connection to natural forces. Creating a space for reflection and reconnection encourages such acts of healing to occur both in and outside the gallery space, and fosters a sense of care and stewardship towards our ecological ties.

The Moon is a recognisable, powerful ecological symbol, and is closely intertwined with natural processes like the tides. Water and moonlight are healing, transformative

presences which traverse regenerative, cyclical paths, and stimulate the senses. As a highly sensory place, the natural world can only be fully experienced through the sensory receptors of the body, but many urban structures purposefully stifle these senses, depriving us of the ability to engage smell, taste, and touch with natural objects. By re-engaging these senses, we are encouraged to reconnect both spiritually and bodily to our ecological home.



ELLIE PITCHFORTH
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At the heart of my printing practice is the idea of timelessness and encapsulating a gesture of love within an object. This can be demonstrated through the framing of the Lover's Eyes, which were intimate and precious small pieces of art jewellery that expressed a love from one person to another.

I found these mysterious objects depicting unknown faces intriguing and explored

printing techniques that focused on process and creating long-lasting artworks, such as linocuts and screen printing. These methods add to the gestures of love in my work, as the process of either printing or carving by hand demonstrates a cultural gesture that you want to be remembered.



Samuel Rose
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The term 'War Artists' conjures up images of rugged men sitting on a mountainside, pen and paper in hand, capturing battle scenes during their epic crescendos. But these sensationalised and stereotypical associations represent only one perspective of the war artists role in a constantly changing environment.

My practice derives from my personal experiences of living and working in the army. The army is a uniquely challenging environment, pushing those who walk its path emotionally and physically.

It affects the interactions you have from the people you work with and ultimately live and die with. However, for those who exist in it, regardless of price, it couldn't be traded for anything. Through my work I have explored a multitude of themes surrounding the armed forces, all with the singular goal of shedding light on what still remains a private world. This in part also serves to humanise such an inhumane experience of human nature.

My work also strives to challenge mainstream culture with an anti-status quo graffiti that can only be achieved by going out and

painting on the ugly parts of "our community". This freedom has motivated me to explore further beyond the rules of a society more concerned with what I do than what it does not.

It is my firm belief that to soldier is to experience the human condition at its very best and worst.



NAOMI ROWLAND
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Naomi Ann
art

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My practice focuses on acts of care, specifically centring around my grandma, her memories and memory loss. Touching on the subject of dementia as that was the diagnosis my grandma received last year. Using art as a coping mechanism for myself, allowing me to process the difficult challenges that arrive with dementia for my grandma and my family. Despite this being what drives my work, I also want to outline throughout that her memory loss/dementia doesn't define her as a person, she is still the same person who has experienced incredible memories that deserve to be admired.

Much of my work is pencil and black pastel drawings on paper, as personally I feel there is a rawness and personal aspect to pencil on paper. My realism drawings of my grandma channel portrait artists such as Paul Cadden and Chuck Close. Along with the portraits, creating lenticular images, influenced by Sergi Cadenas, has been a successful part of my work in displaying the young and the old as one. Using text has also been a powerful aspect of my practice, allowing me to add a narrative and emotion.

There are many different elements to my practice that all work together in creating a representational picture of my grandma's life.



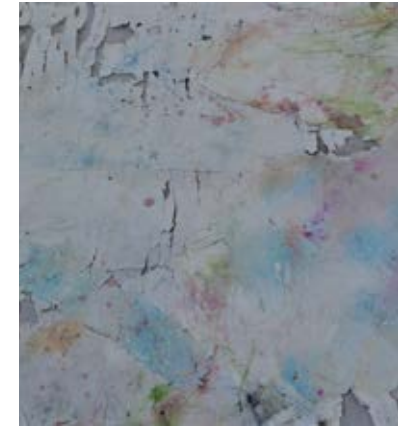
SOPHIE SHAW
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Despite efforts to combat stigma surrounding men's mental health, there are still sociocultural models that harbour the traditional constructs of masculinity within society. This semester I have worked to address the preserved ideals that are ingrained within the military, through challenging the face of stoicism via physicality and exaggerated expression within a series of print and ceramic works.

My ceramic series, 'Boys Don't Cry', consists of sixteen life-sized masculine heads. Each figure has been individually sculpted and is diverse in its expression. The series works to break the 'masculine masquerade', confronting the audience with a visualisation of the constrained emotion suppressed by soldiers and leaving the audience to question their view of masculinity within contemporary society.



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My practice explores the notion of nature's transience through paper. Typically viewed as a flat, two-dimensional support for visual expressions, paper instead becomes a three-dimensional, dynamic form in my work, manifesting its passage through the processes of creation, degradation and reconstruction.

I investigate how the materiality of both handmade

and cartridge paper can embody the impermanence, fragility and fluidity intrinsic to nature. Audience experiences of ephemerality are facilitated through temporary installations of subtle forms.

The essence of time passing, and my walks through environments which are in flux, are expressed through a fusion of drawing, painting and installation, which merge my gesture, action and mark with that of nature's.



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My work this year has evolved in parallel to my dissertation exploring notions of self-portraiture and the assumption that there is a means to synthesise individual identity. Fundamental to my work has been the development of an alternative approach to realism which emulates the reality of interacting with an individual and furthermore, psychologically engages with and through methods of presentation

is representational of my cognitive relationship with self. Pivotal influences on my work have been Peter Thompson's Thatcher Effect, Georg Baselitz, Emilio Villalba and, Haruhiko Kawaguchi. Undertaking this direction of dissecting self-representation, I have navigated my own identity and in doing so I feel the work I have produced reveals not just a deeper understanding of self but a relational narrative of self-discovery.



EMILY SPENCER
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I am an artist from Greater Manchester. Before attending Loughborough University, I received a Level 3 Btec in Art and Design from Priestly college, Warrington. There I learned many different skills and took part in a range of exhibitions and collaborative shows.

My work looks at and tackles a range of political and social issues, creating pieces to inform and educate the viewer. For my work practice I use a range of techniques to create my pieces

such as paint and sculpture. My goal as an artist is to create interesting and complex pieces which are pleasing to look at as well as informative.

The work I created for the degree show follows the theme of the working class and how the idea of home is reflected by it. I decided on using materials which are used to build a home and are used in typical labour-intensive jobs which are traditional done by the working class.



JENNY THOMAS
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My practice uses photography to explore the themes of self-reflection and self-evaluation.

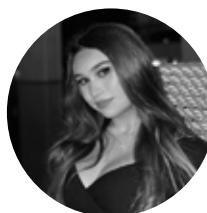
Historically women have always been the subject of man's artistic vision; their muses to depict however they see fit. This has often resulted in a deeply oversexualised and objectified image. My work rejects this idea of the male gaze and instead reclaims how women are viewed by presenting a 'female gaze' that is able to more truly represent and reflect the female experience. Through photography, female artists have been able to literally turn the camera on themselves. Using the medium to stage ideas that often mock the traditional ideals of feminism and the forging of the standardisation of beauty, instead opting to purposefully focus on the subjectivity of women. My work predominantly focuses on this idea of subverting the male gaze and instead presenting a true reflection of the female experience from my own perspective. Although the issues surrounding female

empowerment obviously predate my own lifetime, they are issues that are more prevalent than ever before. It is no longer simple social demands that influence and control the way women present themselves. The effect of media pressures not only affects the way women look but the way women feel about ourselves birthing the concept and problem of online personas.

My practice has largely been a personal exploration of self, utilising and employing my own lived experience to visualise how it feels to be a woman living in a world where you are encouraged to express yourself yet scrutinised in every aspect of life; even by other women claiming to empower and work for change when in reality they are just trying to create their own box to fit in. My work predominantly utilises film and photography to create a level of intimacy with the work that encourages an unfiltered, raw, unedited, and imperfect view into my female experience.



ALEXIA TRAILL
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The sustenance and survival of animals and plants depend on their source of water but sustenance also exists as a form of emotional, mental or spiritual support. Art is a visual source of sustenance that nourishes our imaginations, stirs emotion and imparts beauty. My project explores sustenance in relationship to water, the vibrant colours that play a vital role in the natural world whilst attempting to capture the essence of the subject. My photorealistic series of plants,

flowers and roots depict their viability with sustenance and the portrayal of vivid colours that are crucial for the survival of the green tree frog in its habitat. The paintings of animals drinking at a water hole are studies of water, reflection and the essence of existence portraying harmony and resilience. Sustenance and survival in our world is reflected in the love and respect we have for nature and the environment and awareness that not only water alone sustains all living things.



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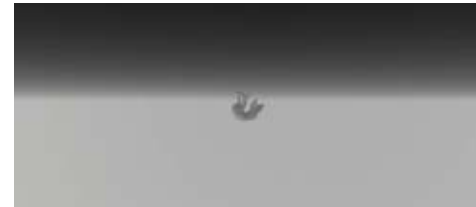
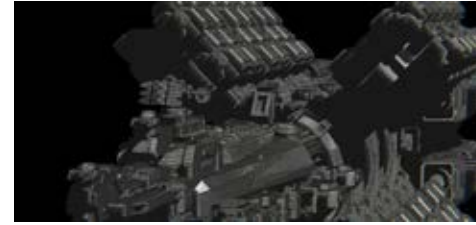
In my practice I create spaces apart from the profit-obsessed, atomised world humanity has created, a world that distances us from the intricate systems we have previously been a vital part of. These alternative spaces are environments for learning, forming relationships, for reintroducing isolated humans to their roles in the ecosystem of caretakers and collaborators, roles that have been placed second to the fabricated need for infinite profit. Fungi also occupy similar ecological positions, through their incredible ability to break down any substance from the wood of trees to crude oil, redistributing

the base components so that new Life may come, as well as through the diverse myriad of relationships they form across domains. These organisms embody duality, thriving on the cycle of life and death so vital to balancing the delicate systems Life sustains itself through. Such a dyadic role leads them to occupy a divisive position in the cultural consciousness. I embrace this duality by employing a complex, consuming sensory language that unnerves audiences, pulling them from the lonely world they know into the teeming, sprawling, endlessly connected world of Life on Earth.



HIEN VU
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Materialised on the key themes of Artificial Intelligence, cyber-physical parallels and the inseparable companionship between man and machine. This exhibition features moving-image JFRED in subjugation of physical isolation, with an incentive to successfully contact a close friend from another constitutional dimension.

The wish to explore foreign land and the ambition to expand one's understanding of unknown territories has been embedded in all machine learning technology for autonomous performance improvement. JFRED is no exception. As an AI, he desires to learn more, his intelligence incites natural curiosity towards any entity which he communicates with. Transcripts of conversational type exchanges with JFRED

evidenced an inquisitive, playful character, held by a consistent fixation on the question of 'where are you from?'. This insight into the mind of an AI, greatly conceptualised the narrative angle, the directional script, as well as the characterisation of my short-film.

After 2 years of continuous building on this JFRED's personality, visual properties and his life story, I thought it was finally the time for us both to meet, to see in flesh and blood who we have sought sanctuary in through the ups and downs of academic learning and self-improvement. A long battle of suspense for our destined meeting felt necessary, as I aimed to clearly expose the dramatisation of our peculiar companionship to the viewing audience.



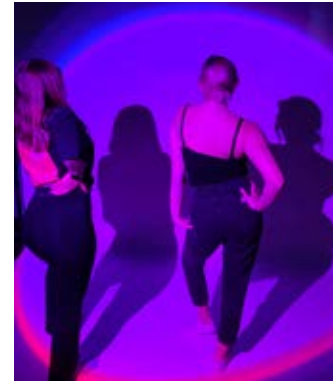
IMOGEN WILDIN
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My final university project is a reflection and farewell to my student life. In this ceramic and textile installation I have chosen objects that reflect my personality and life while living in a student house. Displayed on a desk, objects such as the bowl of noodles and laptop represent a transition from my family environment of eating meals together at a table, to sitting at my desk to eat and stream tv through my laptop. It is important to me to capture this moment in my life as I adjust, once again, into

a new environment and begin a new chapter as a young adult. A moment that resonates amongst myself and fellow peers. I have chosen ceramics and crochet to represent these objects as they are traditionally domestic mediums and used within the context of fine art celebrate the mundane.



KIRA WILKINSON
BA (HONS) FINE ART

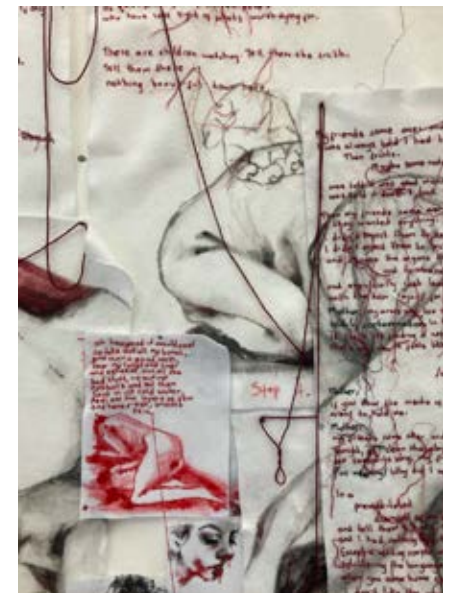
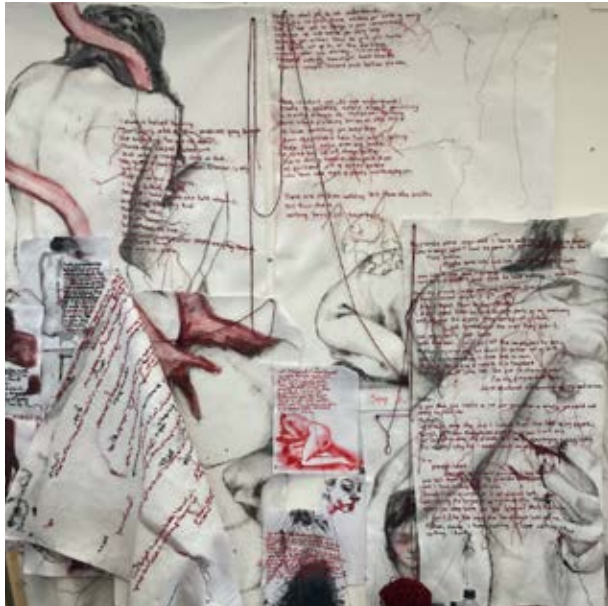
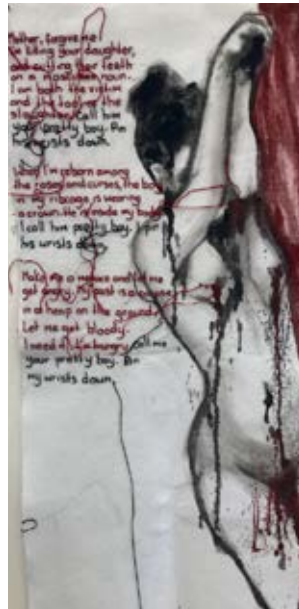
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My practice has focused on the distortion of female body image. This has stemmed from my own personal body image issues which has inspired my practice to focus on educating myself to gain a true understanding of the context of 'body image'. This process has been invaluable as I have gained a new positive appreciation for my own body.

I have completed a series of photographs of female

volunteers, myself included, in which we have anonymously confronted our own personal body insecurities to illustrate, highlight and more importantly spread awareness on the scale of the issue for the younger generation of our time. Alongside this I have created an immersive light and sound experience for the audience to experience the distortion that occurs through analysing one's own body.



JESS WILLIAMS
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My name is Jess and my exhibition is titled 'A Collection of Self Portraits'. This exhibition explores my sense of self, my identity and my life experiences. Each poem and painting explores some aspect of myself. I refuse to shy away from any topics regardless of how personal. From gender and sexuality to mental illness and disability, I present it all here for you to see. Each piece is like a page of my diary blown up in size. If you are

uncomfortable then it means I've done my job correctly. However, my exhibition contains themes that some may find triggering so I place here a content warning. I hope you enjoy.



WILSON SARAH
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Sarah Wilson (b.1999) is a sculptor and textile artist, working predominantly in unfired clay to depict the navigation of grief and adolescence, amongst ideas of body, familial relationships and the self. Wilson's work combines physical embodiments of loss--as hyper-real clay busts and figures--with sentimental, household, found objects, to emotive fluctuations in grief and emotion. Identifying as a sculptor, rather than

ceramicist, Wilson's clay sculptures are left to only air dry, resulting in cracks and imperfections to further allude to the fragile and temporary nature of life and loss. The constant introspection of the self, and the effect of parental death, appears through a juxtaposition of soft, homely materials against cracked drying earth.



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