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# H E I X

## The brave souls of the good ship *P o n x* – this year’s completing MA fine art candidates – are indeed resilient and intrepid travellers.

The Covid world that has engulfed us, students, tutors and ‘civilians’ alike, has certainly presented challenges over the last 18 months with its testing and isolation, lockdowns and bubbles, vaccinations and denials... not to mention illness and bereavement... There’s no dodging that it’s been a dark period for many.

Not only that but Fine Art at University of Chichester has been tasked with moving to different facilities, on a different campus, in another town, in the middle of the teaching year. And all this in the context of ongoing debates about resources and priorities in Education, the value and validity of traditional, hands-on ‘making’ and questions about the real relevance and purpose of the Arts... and clashes over racial and social identity, borders and nationality, equity and ‘levelling up’...

Dark times, huh?

Well, not if you go by the extraordinary celebration of ingenuity, tenacity, heart and finesse on display in this exhibition. The students have not only stayed afloat, weathering all that ‘interesting times’ have had to throw at them but they have managed to steer a course that is brave and true. They are a credit to themselves, each other, Fine Art and the programme... and, what’s more, the very idea of cultural exploration and enterprise.

Whether they are mapping the internal landscape of their personal experience and responses in conventional practices like drawing, stitch or the accumulative application of paint, or charting the swelling tides of relational community with collaboration and outreach, what comes across is authentic investigation. This showing of work by just six artists demonstrates seriousness and ambition, tempered with care and daring. It shows commitment to material, experience, medium and interaction. It combines canvas and construction, installation and video, performance, found objects and bricolage....

If you know how to recognise it, these explorers bring back treasures – you just have to step in and *look*.

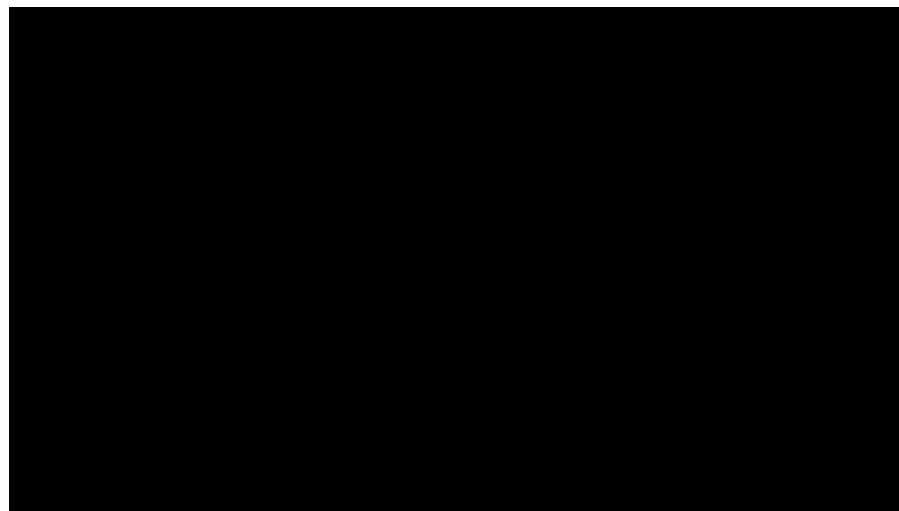
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My intention is to engage my audience by making connections. My subjects combine social issues with my love of making art. The viewer can make personal associations, finding their own context within each piece. The links between one's local community and the global community can seem fragmented, yet we are connected. Everything is relational. Film and performance are important mediums for me as they provide immediacy. Film feels similar to the act of painting. Instead of using paint, I use film to create new compositions and images, and to explore the passage of time.

Many people today feel alienated and disenfranchised by national and global politics. But politics affects every aspect of our personal lives. My work aims to reflect people's unique situations and issues, while demonstrating that they form part of a bigger political problem. At its heart is a reminder for everyone: we do not have to repeat history with the next generation. My creative intention is to provide an experience for the viewer, to engage with and be curious about, so they can make their own connections and recognise their own context. I'm throwing out the breadcrumbs; now the viewer can decide what to do with them.

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This installation builds upon smaller work I have made previously using geometric elements. The base structure consists of three cubes that are articulated together using lengths of elastic cord. The cord is like a line drawing made in three dimensions. The patterns made by the arrangement of the cord extend the geometric theme and provide a counterpoint to the biomorphic forms that are



I have been interrogating the core ideas of Material, Form and Space that I developed during my BA degree where I focused on constructing large scale installations that aimed to entice the viewer into the spaces (or nests) that I had created.

This exploration has led to a range of multimedia works that vary from illusionistic metal cubes, photographic performance stills, tactile soft-sculptural cones, fragile plaster eggs, imprisoning steel woven nest and intricate lace-like drawings made in both thread and plastic.

My current work explores the unique individual module/element within an assembly.

Construction is another key area to my practice; both in terms of the physical act of building a solid structure (often from unworkable



At the heart of my artistic practice are the ideas of slow-looking, uncertainty and chance which I explore through mark-making.

I have a meditative approach to both looking at the world and my work. I am 'looking to see', to experience the texture and sensation of being in the world which I express through my painting. I am interested in the appearance and process of the world, e.g. the contours of the landscape, light and shadow, recording how the weather or man's interventions shape the surface of the landscape.

I aim to capture this within my mark-making process by being completely absorbed in the moment and in a position where I am not sure what my next move may be. By using different

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I explore questions of identity and the human condition, utilising my love of drawing and textiles. The embodied experience of being in the world is central to my art practice as an exploration of what it means to be human, where narratives are intentionally ambiguous.

What does an artist do when faced with a global pandemic and an artist's block? Using my sketch books and found objects as a starting point I developed a body of work that explores the









