FEATURING

JESSICA BROWNE
GILDA CASTROGIOVANNI
AMY COWELL
SHANNON CUTHBERT
JANE LOUISE GRAHAM
SUSAN ANN LOUGHLIN
POPPY MIDDLEMAS
SIAN O’KEEFFE
SARAH V. J. B. RICHARDSON
TAMARA SHAW
SHAWN NI UNSWORTH

JANIS IRIS CHURCHER
VINCENT COOPER
MICHAEL EMMOTT
NAOMI FIRST
CLAIRE McNICHOLL
ANNA SELWAY

DAVID STROYNY
ALEX WILLIAMS
ALYSON AGAR
NAJLA ALSALAMAH
GABRIELLA BLENKINSOP
ANTONY CHAMBERS
REBECCA LYND A CLARKE
ELIZABETH ELLEN ROSE CUMMINGS
KAY DONNELLY
DAVID JONES
JAMIE MACDONALD
SIMONE RUDOLPHI
CHRIS SYKES

VINCENT TODD
JUDITH FIELDHOUSE
WHAT IS A MASTERS DEGREE?

Well, this can vary across subjects, but in general all master’s degree graduates have in-depth and advanced knowledge and understanding of their subject. They are informed by current practice, scholarship and research in their area of study. Graduates of a master’s degree can also study independently. In art subjects, this independence translates into a requirement for the student to develop a personal approach to their creativity. This is evident in the extraordinary range and scope of practice that has emerged from our MA community of Curating, Fine Art, Glass and Ceramics, and Photography students at Sunderland.

These individuals have created a diverse body of thought-provoking artworks and projects. This includes work that questions the loss of community as well as social and political tensions in the post industrial landscapes of the North East to work that challenges notions of beauty and ageing, stereotypical representations of pregnancy and perceptions of mental health. Some of the work is site-specific and developed for particular contexts while other pieces present a twist on traditional forms of still life and functional tableware. There is also work that relies on the visceral materiality of the medium to engage with the viewer and work that employs metaphor to question societal norms as well as work that explores the relationship between contemporary art and museum collections.

These artists and curators also show a ‘mastery’ of materials, techniques and thinking to express ideas. This includes processes involved in cutting, fusing, staining, layering of paint, construction, creation of installations, capturing and staging fragments of life, manipulation of plaster and clay, glass blowing, kiln casting and slumping to dictate the form of the idea/image/object.

So there is great individuality on display but there is also teamwork, sharing and community. Musician, Brian Eno has talked of an idea of creativity where great ideas emerge from groups of creative individuals as opposed to the lone ‘genius’. He termed this ‘ecology of talent’ a ‘scenius’. This publication and exhibition show the fruits of this ‘scenius’ in which these students have supported, challenged and debated with each other to develop their individual take on creativity.

There are many people who form part of this ‘scenius’ or creative community to thank in the presentation of this series of exhibitions so rich in content and quality. Firstly, a big thank you to all the students. Thanks is also due to: the programme leaders for their hard work and support—Beryl Graham, Alex Moschovi, Craig Ames, Cate Watkinson and James Hutchinson; to the technicians Graham Mitchinson, Graham Bowes, Tim Betterton, Joanne Mitchell, Steve Beardsall, Jim Maskrey, Hannah Gawne, Michael Daglish, Stephen Turner, Andrew Barker and Paul Adamson, and finally to the parents, partners and family of the students who often provide valuable help and support at key points in the students’ MA course of study.

We hope that you enjoy this publication and exhibition.

Professor Kevin Petrie
Head of the School of Art & Design, University of Sunderland
Jessica Browne’s art combines a fascination with materials, femininity and the act of play. Often accumulating in a mixed media installation. The combination of high art and craft play a huge part in her work taking inspiration from the likes of Jeff Koons, whose large scale readymade inspired sculptural works take inspiration from pop art and consumerism and more craft-based artists such as Mike Kelly, whose work revolves around childhood and popular culture.

Recently Jessica has developed an interest in landscape painting and the boundaries of how far she can alter these existing spaces, by exploring the material properties that paint has to offer. She has been exploring the use of different coloured grounds under the paintings, using new colours that contrast the existing ones already visible in the landscape and developing a new visual language to turn what she sees in to slightly abstracted versions of themselves.

Ripple
acrylic paint on MDF
60 x 60 cm
jessicabrowne8@gmail.com
The obsessive theme of Gilda’s photography is the representation of the manipulation of the human mind drawing on her memories of bad childhood experiences.

Gilda’s art is underpinned by Freudian psychoanalytical theories about the interpretation of her childhood dreams; she embraces symbolism, for her, the king and pawn pieces from the game of the chess are emotive symbols of her difficult relationship with her father and the patriarchal dominance of her childhood in Italy.

Gilda’s work employs strong vibrant colours and her figurative digital art takes inspiration from her admiration of the Surrealist artist Salvador Dali. Her aim is to create both beautiful photographs and to convey her fears and feelings about her childhood traumas.
Amy’s paintings aim to capture in an arresting and challenging way moments in time, memories, reflections and the expression of various emotions. Her portraits strive to actively involve the viewer and remind them of similar times and emotions which they have experienced in their own lives.

Amy’s use of angular composition, unusual perspectives, impasto application and visible brush strokes add power ensuring the painting is an active experience and prompting a personal interpretation. Her subjects’ features are slightly distorted, perhaps the artist is concerned with capturing the real person, the inner psyche not a photographic likeness.

Bold, strong colours sometimes blend and on other occasions clash, creating visual and emotional complexity. The “donated objects” within the portraits seek to enhance the process of capturing the real person, and create the feeling through these objects, that the subject has actually contributed to the process of creating the portrait.

*Double Portrait with Dog* alludes to, Hockney’s portrait of Mr and Mrs Clark, in an updated image of domestic bliss. Amy’s paintings go beyond the genre conventions of traditional figurative portraits by incorporating elements of expressionism.

*Double Portrait with Dog*
oil paint on canvas
213 x 290 cm
cowellaom@gmail.com
Instagram: amys_universe
Shannon’s work starts with her interest in German and Italian Renaissance painting, with particular focus on the depiction of the female nude. Shannon draws on this knowledge to create contemporary drawings and textile pieces with felt as her main material.

Drawing on both historical and contemporary imagery of women, Shannon comments on the role of women in society.

Shannon is interested in how women pose and in distortion to create a ‘pause for the audience’.

Shannon is interested in how paintings can be re-imagined into an abstract piece of work, finding contrast between the original and the re-mastered version. She offers the viewer the opportunity to ask questions about women and their ‘female crafts’.

**Untitled**

felt, cotton thread
29 x 21 cm
shannoncuthbert@hotmail.co.uk
JANE LOUISE GRAHAM

‘My scars show the world I survived’
Jane works across a range of media; collage, solvent transfer, sculpture, using ceramic digital transfer, film and instillation. Jane takes the viewer on a journey into her mind to see what makes her who she is, and how her experiences show Jane is more than her mental illness. She has many layers and if you take time to get to know her you will see that she is not that different to anyone else. Jane sees the world in a different way to other people and that comes out in her work. Jane’s icons include: Grayson Perry, Jess Thom’s performance in ‘not I’ and the work of Bobby Baker. Jane is very open about the fact she has a history of severe depression and it has become a passion of hers to change people’s perception of mental health issues.

Perception
ceramic
facebook.com/calamityart/
twitter.com/Justjane6744
linkedin.com/janegraham
missarty23@gmail.com
Anthropocene
ˈanθrəpəˌsiːn/
adjective
adjective: Anthropocene
1 relating to or denoting the current geological age, viewed as
the period during which human activity has been the dominant influence on
climate and the environment.
• the Anthropocene period
noun: Anthropocene

Societal and ecological shifts, as a result of exploitative financial, religious and
patriarchal structures, drive lines of enquiry. Layering as physical state, as well
as within memory and perception, are central concerns. Additionally, concepts
of the immersive, haptic and abject are of importance. Detritus is both
material and subject. Phenomenological methodologies inform the work
which examines the relationships between painting, sculpture and installation.

White Noise
mixed media on Perspex and plywood
150 x 110 cm
sueloughlin73@gmail.com
sueloughlin.com
instagram.com/sue.loughlin
Nostalgia: nō-stāl'jə, nə-
noun
1. sentimental recollection: a mixed feeling of happiness, sadness, and longing when recalling a person, place, or event from the past, or the past in general.

2. a wistful or excessively sentimental yearning for return to or of some past period or irrecoverable condition.

Poppy Middlemas’ work has been tackling issues surrounding the change created within Washington throughout the years regarding architecture, housing and traditions because of the New Towns Act 1946. She has formed works surrounding the nostalgia produced in old photographs and how they transcend time. Middlemas wanted the focus of this project to be how Washington New Town and its legislation of the 1960s changed and dislodged a whole town of its community spirit but did nothing to dislodge the values of a working-class family like her own. Historically, Middlemas’ project sits in the movement of appropriation and installation as well as the art of archive photography drawing influence from Erik Kessels, Barbara Kruger, John Kippin and Ken Loach. In appropriating old photographs, she wants to fold the notion of linear time into a kind of tightly wound spiral; when an image is recycled it moves toward a new identity, while still maintaining a reference to its original form.
All is Felt
mixed media
50 x 35 cm
instagram.com/sian_okeeffe
facebook.com/SianOKeeffeArtist
sianok@icloud.com
Sarah Richardson’s work explores the idealised and unrealistic representation of life on social media. Destroying the idyllic images portrayed on social media, she subverts these images to reveal an abject realism. #Pregnant focuses on pregnancy. Sarah examines the complex emotional rollercoaster that it is, challenging the stereotypical representation of pregnancy as a wholly angelic experience.

Using unique mediums gives the work a feel of freshness and originality. The vibrant colour, or lack thereof, elicits an emotional response from its audience. Guiding the audience to question the connotations of the pregnant image, Sarah provokes thought beyond the accepted stereotype. Typically working in a square format these images hint at confinement, both in terms of pregnancy but also by social media, square tiles being the standard format of Instagram and many other social platforms. Two influences for this show are Tacita Dean’s philosophy of ‘following an interest’ and ‘The Veil Paintings’ by Damien Hirst at Gagosian.
Sailing is comparable to life. Life is comparable to art. “My paintings concentrate on the psychology and technicalities of sailing. The hostility and calm of the open sea as a metaphor for the ebbs and flows of life. The rigidity of the haul, mast and standing rigging in contrast to the flowing aerodynamics of the wind filling the sails. There is a sense of freedom and space juxtaposed by fearful dread of the elements when sailing.”

Transferring these elements to the canvas through depth, movement and in painting the details of the stitching in the sails or the twisted fibres of ropes. Shaw uses these references to expressive and lay down abstract brushstrokes of colour and movement, layered with technical details of seamanship.

**Healing Yacht**

oil on canvas

145 x 90 cm
Shawni is inspired by the small details in the continually changing beauty of nature. Her photographs strive to capture, the minutiae of different surface textures. Using digital photography to achieve her vision Shawni aims to present an alternative viewpoint of nature that she feels people take for granted. Shawni has revisited the same locations throughout different seasons to capture changes to objects in the landscape.

Shawni presents her photography in circular forms as she feels this is closer to the way we see and to the shape of the lens on the camera. Shawni presents her photographs in black & white to reference the historical nature of photography and emphasize the importance of the natural world and the hidden beauty that is all around our daily lives.

*Natures Hidden Beauty*

giclée print
84 x 59 cm
shawni_u_@hotmail.co.uk
MA
GLASS
AND
CERAMICS
Churcher’s narrative illustration is now finding new expression in the form of ceramic teapots. Inspired by the writings of Edmund de Waal to value domestic pottery as expressions of diverse cultures, she has researched the origins of tea drinking and equipage in China and its continued influence on western historical and contemporary ceramics. This study has resulted in each of her teapots reinterpreting an idea that found expression in another time and place, but which has special significance to her current life experience. A wrapped 17th century Yixing teapot with a knotted lid has become a recycled bag attacked by a blue tit. An 18th century Wedgwood vegetable teapot becomes a cabbage eaten by snails and topped by a hungry Stella Jay, and a 19th century Sèvres buire de blois vase inspires a teapot upon which a Little Owl and Harvest Mouse discover a moment of awareness.

The Stella Jay Arrives
earthenware paperclay bisque fired
43 cm
janischurcher@gmail.com or irischurcher@shaw.ca
www.flyingbetty.ca or http://jan-is-iris.com
http://irischurcher.wordpress.com
Vincent Cooper

Designer maker Vincent Cooper takes an engineering approach to working with glass and metal, fulfilling a need to experiment, design and construct. His work utilises steel tooling to create slumped or mould-blown glass components that are assembled into steel frames to create large vessel forms. The objects he makes are influenced by the northeast's diverse landscape which encompasses water, urban and green spaces and industrial infrastructure.

Glass is a versatile material; it can be transparent, opaque, rough, smooth, geometric and organic. These are ideal attributes for depicting his landscape, the abrasive and corrosive effects of time and weather on exposed glass and steel and juxtaposition of water alongside providing fluidity, depth and reflection. The textures that he creates, the blackened steel frames and industrial fixings provide the narrative in his work; they are fragments of the surrounding landscape which is a continual source of inspiration.

Industrial Riverside Vessel

Glass and steel construction

65 x 20 x 12 cm

vince.cooper2@btinternet.com
Michael Emmott

Michael’s work is about creating narratives and maps using ceramic vessels. Each piece can each stand individually, but as they come together they begin to form landscapes that are inspired by places that his father has lived and worked in for the past few years such as Poland, Spain and the Czech republic.

The pots are made using traditional ceramic techniques drawing influence from the Casas Grandes region of South America and neolithic pottery from all around the world. They are built by coil building that then go on to be gas fired to create their unique decorations, each pot comes out different due to oxygen levels and the way the flames are pulled across the work creating a unique and unrepeatable decoration.

untitled
ceramic
25 x 40 cm
michaelemmott.com
Naomi's sculptural forms are inspired by both the seen and the un-seen natural world, and aim to engage the viewer in both a visual and visceral dialogue.

When making a piece she combines a number of different glass making techniques including glass blowing, kiln-casting and slumping. This enables her to exploit and sometimes alter the material and aesthetic qualities of glass.

A key tenet of her practice is integrating a strategy of chance into her making process. This opens her work up to the influence and interplay of natural forces such as heat and gravity. By letting go of control and welcoming chance into the process Naomi ensures that each piece she creates is unique. The added bonus is the element of surprise when the detail of the final pieces are revealed.

The forms she creates are sometimes sensual, occasionally playful and often reminiscent of forms found in nature.

**Slumping Under Pressure**
float glass slumped over a fabric-formed plaster mould
18 x 45 x 39 cm
naomifir@gmail.com
Claire McNicholl

Claire’s interest is rooted in an understanding of our relationship with the landscape and how we perceive, romanticise and translate rural life. Exploring the concept of ‘the gaze’ and how the landscape is objectified in the multiple, constructed realities of digital imaging; she explores the potential visualisation of new realities and the impact on the real and imagined relationship we have with the world around us.

Observing the diverse structures, patterns, layers and forms in nature; her process takes the form of walking, drawing, photographing, map-making and collecting.

She adopts a range of techniques including cutting, staining, fusing, sandblasting and sandcasting to craft three-dimensional site-specific structures.

Video and photography document how the work adapts and yields to the constant flux of the natural habitat.

Roundels Woodland 111

glass, silver stain
300 x 180 x 4 mm
claire@clairemcnicholl.com
clairemcnicholl.com
Anna is drawn to colour combinations with strong contrasts and subtle variations. The silhouetted shapes form compartments for colours, looking for a sense of balance, through repeated patterns whilst breaking those underlying rhythms. Waterjet cut glass elements are combined and fused together capturing the molten properties of glass and permitting direct colour relationships.

The allure of historic stained glass windows within churches is the impact of colourful fragments, whilst simultaneously being a vehicle for narrative. Anna believes the material communicates a transformative power through the interaction of light.

Rose windows are a simple consistent form, comprised of repeated shapes, that appear like figures held together in a protective circle. For Anna, it still holds symbolic value, even removed from the context of architecture as an image built into the fabric of faith.

Anna aspires to be an architectural glass artist, creating works that are informed by and enhance the environment in which they exist.
DAWID STROYNY

Dawid grew up in a small town in Poland in the 1980s when the country was emerging from the communist ideology which had obstructed individuality.

Determined to find his own creative expression, Dawid drew inspiration from the art and architecture of Poland in transition; turning away from the East and orientating itself towards Western Europe.

On arriving in the UK, Dawid discovered a new world of cultural possibilities, working with mixed media, forms and materials he has developed a new vocabulary.

Dawid has found himself returning time, and time, again to the subject of the an individual’s struggle for freedom from oppression. He identifies himself as an outsider and his aim is to make a connection with his audience who may have their own experience of being on the periphery of society.

Nest 2018
black concrete, uranium glass
15 x 15 x 6 cm
stroyny@hotmail.co.uk
dawid-stroynty.co.uk
A deep-rooted interest in still life painting, a love for everyday objects and human domesticity and an obsession with the artist Giorgio Morandi are all at the heart of Alex Williams’ creative practice.

The work of mid-century Italian painter Morandi, considered colour, form and composition of household vessels; uncovered an important use of negative space and represented the way changing light constantly transforms what we see as being the truth.

Coming from a Fine Art background, Alex’s studies in clay are all made in response to these themes, combining structural pieces which allude to spaces, rooms and furniture, with groups of small, hand-thrown vessels. Her work bridges a gap between reality and representation – a place where objects are frozen to the spot, forever poised and ready for the artist to make their first mark, the only variable factors being light and sight. Alex extends the use of these art objects to further produce bodies of work in painting, print-making and photography. The clay works are to be interpreted as instruments for the artist and for her entire collection of work to be seen as a studies in still life.

Still Life in Clay
collection of ceramic objects
various sizes
alex_kee_williams@hotmail.co.uk
MA
PHOTOGRAPHY
Amidst photographic and performative practice, observations are affirmed through construction and curation and positioned as sculptural installations in the environment.

Ongoing trajectories in unfamiliar places invite new approaches to narrative, where the ordinary becomes extraordinary. Juxtapositions are highlighted between the natural and the man-made, creating unexpected tension and forming unconventional relationships.

The intervention of an everyday scene enables the experience of the environment to be reconditioned. A heightened consideration of colour augments the eminence of the installations, reframed as monuments to the everyday.

**Monuments to the Everyday**
inkjet print
59 x 42 cm
alysonagar@gmail.com
Ardah Al-Najdyah is a traditional folk dance that dates back to the unification of the Arab tribes and the forging of the Kingdom of Saudi Arabia. Often performed in times of celebration this culturally significant dance commemorates the unity of the nation. Performed exclusively by men in ceremonial costumes the swordsmen and drummers express unwavering loyalty to Abdulaziz Ibn Saud, the founding father and first king of the nation.

For her video piece, AlSalamah collaborates with a lone performer - a solitary figure who adopts the roles of both drummer and swordsman. Traversing from darkness to light he is engulfed in the chants of poetic verse and song of his fellow countrymen.

Folklore: Ardah Al-Najdyah
looped video
na.salamah@gmail.com
Online data and its use have recently become a growing concern for internet and social media users. The Facebook/Cambridge Analytica scandal and the implementation of General Data Protection Regulation (GDPR) draw attention to this complex issue. Social media is a part of many people’s everyday life experience. We constantly input data each time we interact online. This data is often stored in ‘the cloud’. Invisible systems (algorithms) process every byte of data that we input. This information can then be categorised, manipulated, sold and misused.

Blenkinsop’s work aims to offer sculptural visualisations of how online data can be taken, manipulated and used in a context it was never intended for. Appropriating images (visual data) from Instagram—using the hashtag ‘cloud’ as a source—Blenkinsop prints these digital images onto acetate and uses a range of folding techniques to create three-dimensional forms that reference the structural mapping of algorithms. The image is then suspended and lit obliquely to create shifting and opaque shadows.

#Cloud
digital print, acetate
32 x 24 x 15 cm
blenkinsopphotography@hotmail.com
www.blenkinsopphotography.com
Chambers has been photographing the streets and hinterlands around his hometown of Middlesbrough for over twenty years. For this latest body of work, he has redefined his relationship with the landscape with a more meditative approach using a large format camera and a system of random locations.

Undercurrents of cynicism, playfulness and a sense of impending doom permeate through Chambers’ photographs, revealing a cathartic need to navigate and make sense of the world through the use of the camera.

Evidence
silver gelatin print
47 x 40 cm
contact@antonychambers.com
Becoming immersed within worlds where our biggest fears come to life is a sensation that many crave, or one that we hope to never confront. Sickening colours flash across the screen and we become vulnerable to the things that we are the most fearful of. We become uneasy, we hide, and we hope to seek comfort in others that may not be found.

A single change in the behaviour of one can alter the reaction of another. The psychological interactions when confronted with fear begin to create a chain reaction into the manipulative nature of fear itself. We become a reflection of those around us, as they become of us, until we are left telling ourselves that what we are seeing isn’t real.

*Inhuman Seduction*
still image projection
183 x 183 cm
facebook: @photographybyRLC
Instagram: @rebecca_clarke_photography
rebeccalyndaclarke@gmail.com
In recent years the remnants of the British fishing fleet has become increasingly reliant on a foreign workforce. With strict visa restrictions and under constant electronic surveillance these migrant workers play a vital role in helping to sustain the viability of the British fishing industry. Many of these hardworking fishermen come from the Philippines, leaving their families behind for months and even years at a time, in order to make a living doing one of the most dangerous of jobs.

Upon learning about this often unseen community, Cummings—whose father once skippered a North Sea trawler—set out to discover more about hardships of their predicament and highlight the individuals and the important contribution they make to the wider UK economy. The work also features a ‘live’ tracking feed which shows the current location of the trawler and its crew whilst out in the North Sea or temporarily docked at port whilst the catch is landed.

_The Importance of The Unseen_
inkjet print
59 x 84 cm
ec.photography@outlook.com
facebook: @elizabethcummingsphotography
Donnelly is a lens-based artist working across photography, film and installation, exploring themes around gender and identity in contemporary western culture. This body of work focuses on present notions of beauty and ageing in the transitional time of women in their thirties. The large scale, enigmatic photographs invite the viewer to confront and challenge their own views and beliefs on the representations of women and ageing, something which is constantly skewed and distorted in the media.

*Portraits of Women*
inkjet print
119 x 84 cm
kaydonnelly77@gmail.com
kdonnelly.co.uk
“Photographs furnish evidence. Something we hear about, but doubt, seems proven when we’re shown a photograph of it.” Susan Sontag

Celebrated as one of the greatest achievements of human endeavour and enterprise, the Apollo 11 mission that landed the first man on the lunar surface in 1969 has also become one of the most contested events in world history.

Whilst NASA went to great lengths (and expense) to document the lunar mission, the same photographic evidence is used by conspiracy theorists to discredit the official version of events.

*The Apollo Paradox* explores this duality, presenting claims and counter claims, truths and lies. In a digitised and networked era of post-truth and fake news, it is now more vital than ever to scrutinise and question information, images and agendas.
Macdonald works as an independent photographer and filmmaker. His work is concerned with people and places. He has a keen interest in the culture and history of the wider debates associated with documentary photography.

After spending time living and working in London, at The Photographers Gallery and on a number of photographic / documentary film projects, he relocated to the North East. This new work has provided Macdonald with an opportunity to reconnect with his practice by making photographs in a specific area within an industrial landscape.

Macdonald views the decommission process of an oil rig on the horizon with both awe and wonder. He forms a connection to the rig and his own practice; this gives purpose to his desire to re-assess capture and output in the physical process of making photographs again.

The work also has a number of portraits (not directly related to the rig) that when viewed alongside the gradual demise of the rig provide an aura of tension that is perhaps the photographer’s response to the wider current political and social times that we are living in.

At present, Macdonald is the Programme Leader for BA Photographic Practice (with Moving Image) at the Northern School of Art in Hartlepool.

Rig
silver gelatine print
30 x 40 cm
jamiermacdonald68@gmail.com
Simone Jimena Rudolphi is a socially engaged photographer with a strong documentary thread to much of her work. This exhibition includes 6 works based on her own encounters over the last 18 months documenting moments, opportunities and conflict without losing sight of the value of everyone.

She employs the camera as a recording tool as well as a universal licence to either observe or participate in moments. Sometimes those boundaries become blurred and pose challenges both for image making and for the use of images.

Beyond the main theme her work asks important questions about representation, the consequences of images in a global context, the ownership of images and moments and the role of the image maker.

Her practice turns every moment – regardless whether happy or sad, easy or difficult – into an opportunity with endless possibilities at the heart of which rests trust in our common humanity.

*The Value of Everyone: Encounters: The Governed*

pigment inkjet print with gold leaf
42 x 59 cm
sjrudolphi@gmail.com
Responding to the power and impact of famous, emotive speeches, Sykes attempts to disrupt linear time and re-imagine these influential speeches as visual experiences. The process starts with the appropriation of recordings of Winston Churchill, Hillary Clinton, Adolf Hitler, John F. Kennedy and Martin Luther King.

Using a precious metal called Gallium, which transforms from a solid to a liquid state at approximately human body temperature, Sykes takes multiple images of this liquid metal as it reacts with the sound waves of various speeches generated by a conventional loudspeaker.

The resulting photographs are then sequenced, mapped and processed using high resolution 3D modelling software—a technique known as ‘photogrammetry’ in order to produce images that condense and encapsulate entire orations into a singular visual landscape. With the increasing use of data visualisation and digital imaging this pseudoscientific investigation attempts to challenge the boundaries of what photography can be.

**Beyond Words**  
inkjet print  
61 x 61cm  
www.chrissykesphotography.com
MACURATING
Personal Background
Vincent is a curator and artist based in the North of England. He previously studied BA Hons Fine Art at Leeds College of Art graduating in 2014. After a creative break working in an insurance company for three years, he decided to study MA in curating at University of Sunderland.

Projects
Vincent has co-curated two exhibitions with his collective Engage-Make-Curate-Arts (www.e-m-c-arts.co.uk) commissioned by Sunderland Culture.

Recently Vincent won his first Arts Council England bid, and will be working on the SR1 Residency supporting two creative practitioners over nine months with studio space and financial and business support.

Curatorial Statement
Vincent produces artistic exhibitions and opportunities to support the career development of early to mid-career practitioners. Vincent does this by being an ‘opportunity maker’ which will nurture and support creatives through financial backing in their projects. “My projects will aim to create practical and vocational action plans through conversations aimed to progress both artists and curator.”

Engage-Make-Curate-Arts (www.e-m-c-arts.co.uk)
JUDITH FIELDHOUSE

Judith is a curator working throughout North East of England and Scotland. Judith previously studied BA Hons Photography at Edinburgh Napier University, before expanding her practice to incorporate curating in 2017 by studying MA Curating at University of Sunderland.

Throughout her career, both photography and curating, Judith has collaborated with a wide range of artists from within different practices. Embracing a grass roots approach and believing in the methodology that diversity is key in curating and exhibiting, Judith creates a network where artists can collaborate and allow new ideas to emerge. Engaging a diverse audience base with a strong audience participation is an area of curating which Judith has researched and places emphasis on.

Judith’s research and practice also includes the utilisation of archives as a source of inspiration to artists and curators alike. She believes creating new artwork which responds to the archive allows the archives longevity, therefore becoming more accessible and intriguing to future audiences.

Currently Judith is working in conjunction with Vane Gallery in Newcastle and Newcastle based artist Alison Unsworth, creating an exhibition and mentorship programme.

The spaces Judith has curated and exhibited in include Whitespace Gallery, Edinburgh. Sweet Venues, Edinburgh and Etcetera Theatre, Camden, London.
OPENING EVENTS

MA Fine Art Degree Show
Private View
Friday 5th October 6 – 9pm
Exhibition
Saturday 6th - Thursday 11th October 10am – 4pm
Closed Sunday
Friday 12th October 10am – 2pm
Venue: Priestman Building
6 Green Terrace
SR1 3PZ

MA Glass and Ceramics Degree Show
Private view
Friday 5th October 6 - 8pm
Exhibition
Saturday 6th - Sunday 21st October 10am - 4pm
Exhibition
Venue: Riverside Rooms
National Glass Centre
Liberty Way
SR6 0GL

MA Photography Degree Show
Private View
28th September 6 - 8pm
Exhibition
Saturday 29 Sept - Sunday 14th October
Venue: NGCA@National Glass Centre
Liberty Way
SR6 0GL

INFORMATION

Centre for Research in Art and Design - https://tinyurl.com/y83scv8h
Creative Arts courses - www.sunderland.ac.uk/study/creative-arts
Arts and Creative Industries instagram - sunderlanduni_artscreative