





# Foreword by Yuen Fong Ling

## EQUINOX

Welcome to the EQUINOX, Sheffield Hallam's BA Fine Art Degree Show Exhibition, devised and designed by our graduating students. The themes of the exhibition centres on the concept of the EQUINOX, meaning an equality of night and day, a celestial phenomenon that marks the change of seasons. The emerging themes from our graduating artists explore notions of equality and equity, opposing states, lightness, darkness, cleansing, and rebirth.

Artistic representations of the EQUINOX evoke Leonardo da Vinci's "Studies of Shadow Projections" 1492, to Olafur Eliasson's Tate Modern installation "The Weather Project" 2003. A fascination, spanning thousands of years, with the effects of the sun and the cast of shadows on our perception of the world. Between scientific knowledge and its application into art, harnessing light and shadow has been a fundamental principal of all artistic practice. To control the balance, and to hold in stasis, the moment when light and dark are in optimal relationship with each other, not as scientific fact but artistic illusion.

The exhibition space you are standing in, while holding this catalogue, is also a space that has undergone a significant change from working studios through the year, to a temporary exhibition venue. This transformation is an important stage in the life cycle of our course, as our students evolve from academic students into professional artists. As one student reflected upon during the installation, how their artwork (and themselves as artists) has shared the same light and location, whilst in its creation, production, to its final presentation.

EQUINOX is organised into four zones, each thematically and practically brought together, led by curation teams, developing skills and experience beyond their own individual practices.

**Zone A** is a space plunged into complete darkness,

punctuated by the lights of television monitors and projections, screens transporting you into alternative realities.

**Zone B** is a large expansive and open space demarcated by a dividing wall, allowing for associative connections to be made between works.

**Zone C** is a maze of more intimate and enclosed spaces where individual worlds share proximity.

**Zone D** occupies the outdoor courtyard, and alternative and temporary spaces for public presentation, film screenings and live performances.

As you move through the exhibition zones, consider the significance of night and day, light and dark, that have informed the final artworks on display. For example, while during the making, when day and night slip into insignificance, when the artist is at their most focussed and productive. Or, the play of shadows, the planes, accents, and highlights, that trick the eye across an illusion of three-dimensions on a two-dimensional surface. Or, the radiance of digital media technology and artificial light that emits from screens, whilst controlling the dark, to invite audiences to suspend one's reality for another, to be immersed and to escape.

What we cannot escape, are the exceptional circumstances by which these artists and artworks are presented today. The graduating students have experienced challenges and difficulties, both personally and academically, as we have adapted to life during a global pandemic, lockdown rules, and safety guidelines. Under these circumstances, students have endured, adapted, and have re-emerged renewed.

We congratulate all the BA Fine Art graduating year of 2022 and wish them all great success for every new EQUINOX to come.

## Exhibiting Artists

### ZONE A. Blackout Space

Zoe Adams  
Lauren Blendell  
Seren Lewis  
Rebecca Camelon  
Lauren Wassiljew-Jones  
Jade Buchan  
Bethan Hurford

### ZONE B. Open Space

Maddison Acton  
Lucy Birch  
Delyth Barlow  
Amy Hannah

Maya Bou-Gharios  
Rachael Dean  
Chloe White  
Nick Goodall  
Christina Christofi  
Maz Ellis  
Ruqqayah Mohungoo  
Charlotte Sendall  
Future Past 22:  
(*Sue Hare, Linda Cassels,  
& Lyndon Watkinson*)  
Erin Simpson  
Sadie Zetuni  
Jaz Tew  
Sue Hare  
Isabel Nelson  
Chloe Thomas  
Dominika.Z.Litwin  
Grace Corton  
Rebecca Simmons  
Gee Stacey  
Dominika Litwin  
Amy Hannah  
Grace Corton

### ZONE C. Intimate Space

Molly Lawton (*Courtyard*)  
Pippa Baldwin  
Luke Caton  
Louise Burrows  
Asfa Hussain  
Josie Cummings  
Jill Perkins  
Eleanor Hurt  
Anne Marie Russell  
Russell Jones

Victoria Stephenson  
Theo Price  
Lyndon Watkinson  
Hope Schofield  
Neha Gill  
Linda Cassels

### ZONE D. Courtyard

Molly Lawton  
Sue Hare

## **ZONE A. BLACKOUT SPACE**

Featuring the work of:

Zoe Adams

Lauren Blendell

Seren Lewis

Rebecca Camelon

Lauren Wassiljew-Jones

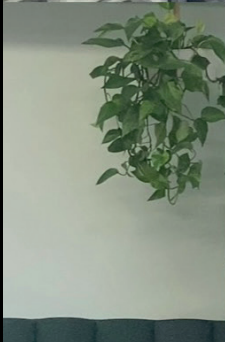
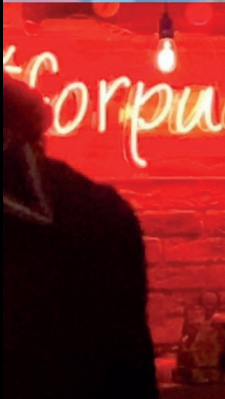
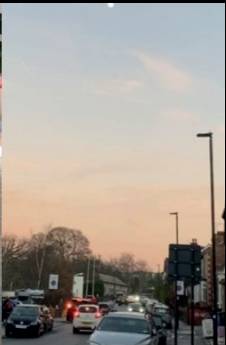
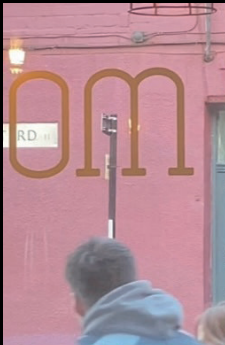
Jade Buchan

Bethan Hurford

Curated by:

Luke Caton






# Zoe Adams

Zoe was inspired by the psychological effects of a pandemic on the younger generation – herself included. The film explores various sides of mental health, coming into the world again after years of isolation and how it can take a toll on an individual.

Zoe wanted to explore more intimate artwork that can create a unity with others that experience the same things. Not only does this work shine a light on recent events, but it could also give others hope for returning to normal. Not every day is easy and not every day is a struggle. *Silver Linings* acts like a visual diary, documenting the beauty of life without shying away from its reality. The art has incorporated the artist – something she is not used to within her work; in hopes to not only communicate with the audience but in turn, let go of the struggles she has faced herself. Breaking the stigma of mental health is one of Zoe's goals.

This short film can provide closure for herself and education for generations who may not understand. There is a silver lining in every dark cloud – even after what we've experienced as a world.

 Instagram: @zoeadams.art


Contact: Zoadams5050@gmail.com

*(left) Silver Linings, Short Film, 2022*

# Lauren Blendell

Lauren Blendell is a Lincolnshire-based artist working with a variety of media to create and continue conversations about current political issues in our society. Lauren's work could be described as chaotic whilst quietly clever. Lauren has been working with animated GIFs and video. Lauren recognises a necessity in creating work which raises awareness and elicits thought and conversations whilst also realising that some issues cannot be rectified with simply mass awareness.

Lauren experiences intense panic attacks and the utter assault on the senses her work can sometimes offer, comes from a place of what the emotion of panic feels like for her. Lauren sees her work as an extension of her person- and she is not afraid to leave viewers confused and overwhelmed from her pieces.

 Instagram: @l.blendell\_art

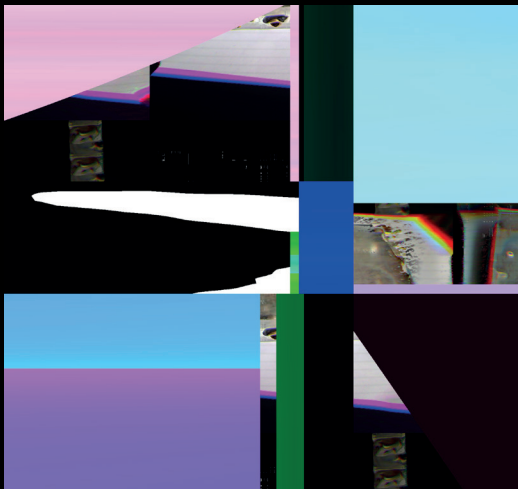




(above) 2020 Vision, GIF  
Animation, 2020

(below)  
Interior, Crocodile, Alligator, Video,  
2022





Untitled,  
Video, 2022.



# Seren G Lewis

Pushing the limits of software and hardware to be used beyond what it may have been designed for. Juxtaposing the clean, cold, modern and mass produced with an intimate, folk-art, D.I.Y ethos. Artificial Intelligence, impersonal and corporate, with sincere and passionate emotion.

My work focuses on communication and language, love and relationships, neurodiversity, queerness, self-reflection and technology. I use various creative techniques such as programming, animation, photo manipulation, sound design, sculpture, and traditional craft for footage used to make short films.

As a very sensory person, making video work is essential to me, both psychologically and physically. Having many different elements and many senses stimulated at once. Fast editing techniques and glitchy aesthetics that give an impression of an ADHD mind.

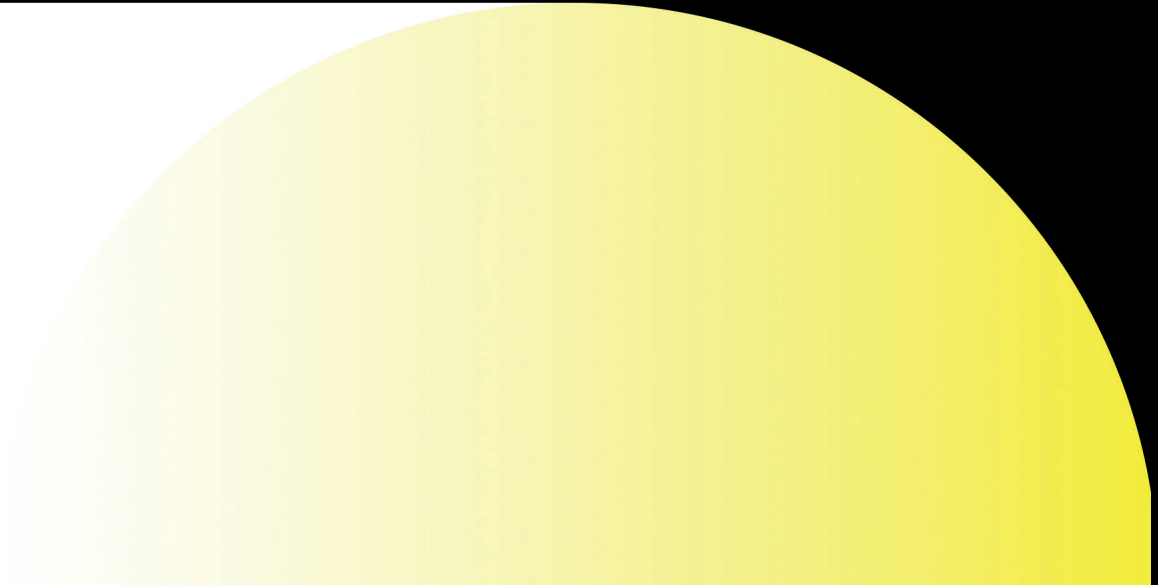
Playful and disjointed, but full of intense emotion. My own experience with neurodiversity embroiled with a yearning for connection is themed heavily throughout my pieces.

📷 Instagram: @\_serengiailewis

Contact: seren\_lewis@outlook.com

# Rebecca Camelon

Rebecca employs the struggles with racism, sexism and misogyny within the gaming community in her work, mostly using videos and online content to send a message of female empowerment. She creates video works that highlight online misogyny and the different ways to go about deflecting the violent and harmful sexism typical of the gaming community.







(above) *Just an Egirl*, 1668 x 2388 px, Digital Art, 2022

[linktr.ee/soraieiri](https://linktr.ee/soraieiri)

Contact: [rebeccacamelon@gmail.com](mailto:rebeccacamelon@gmail.com)





(top) *The Nightmare of Serenity*, 60cm x 40cm, methyl methacrylate, butyl acrylate, 2-Ethylhexyl acrylate, acrylic acid, methyl acrylat, 2022



(bottom) *What You Don't See*, 20cm x 20cm, methyl methacrylate, butyl acrylate, 2-Ethylhexyl acrylate, acrylic acid, methyl acrylat, 2022

# Lauren Wassiljew-Jones

I create work of a post-modern nature, heavily influenced by the environment and events that have caused its decline. Typically, I use acrylic paint for these as I am trying to show that the art world is a big contributor to the environmental situation, due to deforestation for canvases and sketchbooks and plastic in paints.

**Contact:** [laurenwassiljew@outlook.com](mailto:laurenwassiljew@outlook.com)

**Instagram:** @lauren\_wassiljew\_art

# Jade Buchan

Jade Buchan is a Sheffield based artist, primarily working with film, photography and installation, expressing her personal and peers' experiences throughout.

A staple within Jade's work is the continuous use of mirrors, symbolising the exposure a mirror provides, enhancing one's faults/imperfections.

Her current practice is combining colours within her photography, emitting a sense of emotion through the photos and touching on self-image and esteem issues within society.

📷 Instagram: @bu.chani

Contact: Jade.buchan1@gmail.com

(right) *The Blue's*, a0, photography, 2021








# Bethan Hurford

Bethan Hurford's current practice uses the cinematic setting to represent the radio as a symbol for the brain. It explores the relationship between the personal complexities of mental health through ideas of tuning in and out of sounds and images that are disturbing, beautiful, disembodied, but ultimately optimistic.

 **Instagram:** [bethanhurford.art](https://www.instagram.com/bethanhurford.art)

## ZONE B. OPEN SPACE

### Featuring the work of:

Maddison Acton  
Lucy Birch  
Delyth Barlow  
Amy Hannah  
Maya Bou-Gharios  
Rachael Louise Dean  
Chloe White  
Nick Goodall  
Christina Christofi  
Maz Ellis  
Ruqqayah Mohungoo  
Charlotte Sendall  
Future Past 22:  
(*Sue Hare, Linda Cassels,  
& Lyndon Watkinson*)  
Erin Simpson  
Sadie Zetuni  
Jaz Tew  
Sue Hare  
Isabel Nelson  
Chloe Thomas  
Dominika.Z.Litwin  
Grace Corton  
Rebecca Simmons  
Gee Stacey  
Dominika Litwin  
Amy Hannah  
Grace Corton

### Curated by:

Sue Hare  
Lucy Birch  
Asfa Hussain  
Chloe White  
Christina Kristoffi  
Maya Bou-Gharios



# Maddison Acton

I create work that opens a space for the personal being political showing the private lives of women. I developed a Caravaggio influence in my photography through the lenses of photographers such as Cindy Sherman and Juno Calypso I am playing a character in front of the lens to represent the wider issue of the internalised male gaze; and the ways in which it affects women every day.

By showing stills of a woman getting ready in front of her mirror I started creating work studying the private spaces of women representing the solitude one feels in front of a mirror. Expressing the boundaries set out for women and how they can manifest into 'putting on a façade'.

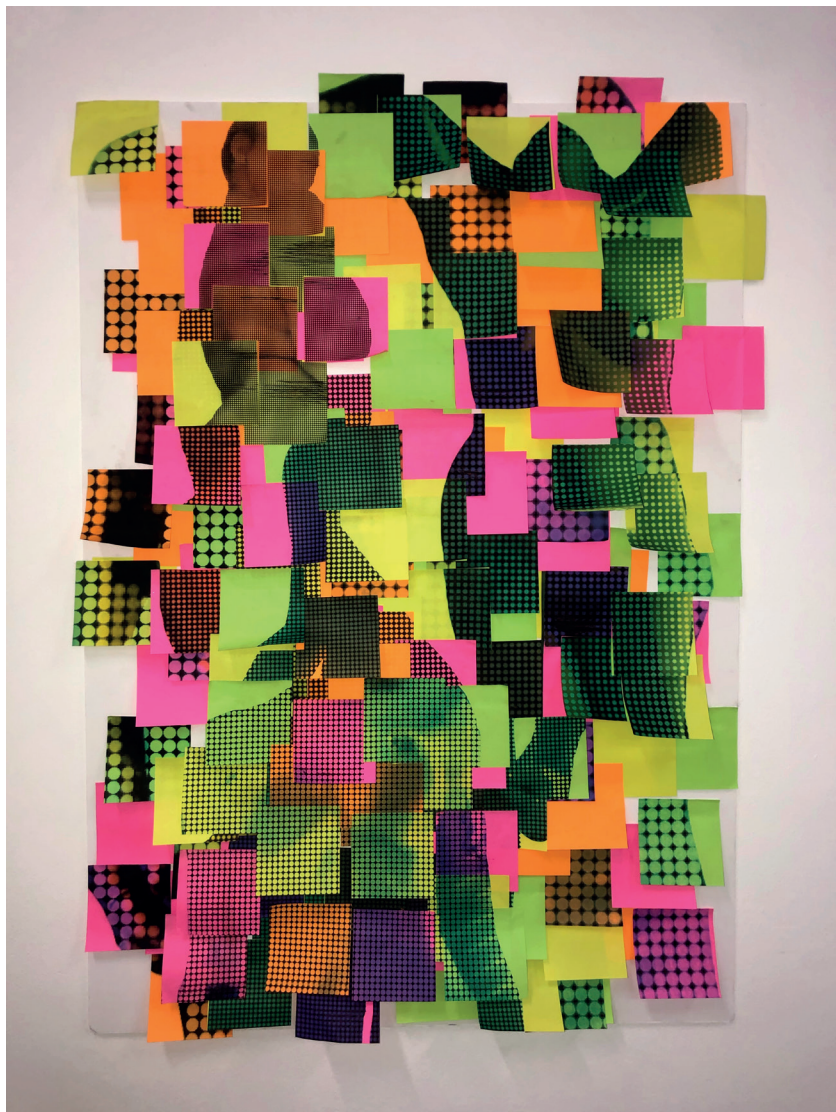
I set out to convey that my thoughts and actions are not my own but a ritualistic character of its own accord. Margaret Atwood suggests it perfectly in her novel *The Robber Bride* "pretending you aren't catering to male fantasies is a male fantasy" adding with "You are a woman with a man inside watching a woman. You are your own voyeur".

This exploitive voyeuristic fantasy opened an array of ideas within my practice of self-reflection. Using dramatic contrast within my work I am showing the humanity behind the complexity of women trying to navigate and survive society. How are we truly free when the internalised views are not your own, but the result of a society grooming the fear into you from a young age.

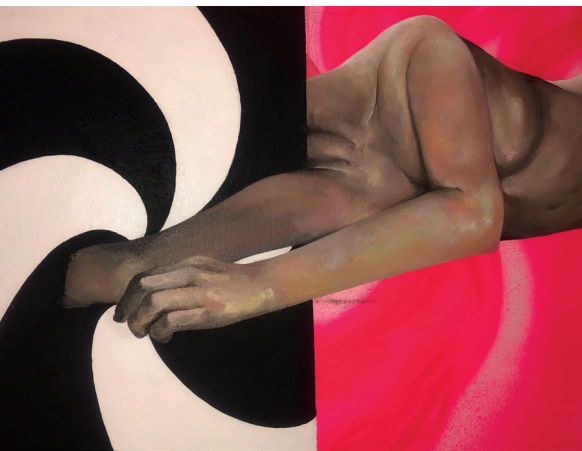
*Man made, Series of  
photographs*





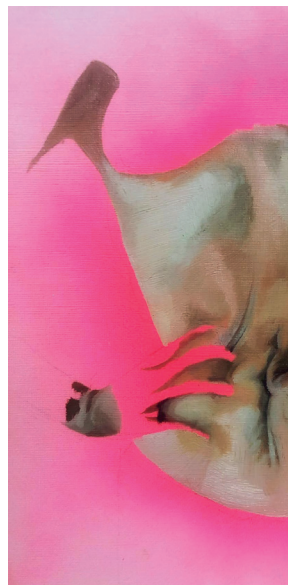


*(left) Body Trends,  
23 x 33 inches,  
post-it notes on  
foam board,  
2022*



*(left) Spiralling, 14 x 17  
inches, acrylic & spray paint  
on canvas, 2020*

*(right) Smaller, 8.3 x 11.7  
inches, acrylic & spray paint  
on paper, 2020*






# Lucy Birch

Lucy's work focuses on the female form and showing these bodies from the perspective of a female artist.

Her current artwork explores how women are objectified in the media; used in advertisements to sell insecurity. The work inspects how women's bodies are treated like fashion objects that go in and out of fashion.

 Instagram: @radiopixie.s

*(right) Cosmos,  
19.5 x 27.5  
inches, acrylic &  
spray paint on  
canvas, 2021*




**Contact:** [birchlucy@ymail.com](mailto:birchlucy@ymail.com)



# Delyth Barlow

Delyth Barlow is a Sheffield-based mixed media artist, who focuses on sculpture and installation; however, she also branches out into painting, illustration, and photography. Her work explores the relationship between art, science, and life by taking a critical view on health, society, and history, and questioning the world around her. Her current work investigates the nature of medicine, by looking at the roles of comfort and care in medicine and exploring side effects - not just the ones listed on the packaging. In this work she hopes to help break down the stigma and taboo that often surrounds taking medication and encourage healthy open discussion about medication and health issues.

Delyth Barlow recently exhibited her work at the Millennium gallery as part of the group exhibition, Unoccupied (2022). She was also part of Sheffield Hallam's Inter exhibition (2022), and two digital exhibitions during lockdown, Turbulent Times (2021) at BLOC Projects and Living in Crisis (2021), an independent group exhibition she helped create.

 Instagram: @delythbarlow

Contact: [Delythbarlow@gmail.com](mailto:Delythbarlow@gmail.com)





(above) Choking, 59.4cm x 42cm, C-type print on birch block, 2022. As of March 2022, 70 animals have been sighted entangled, trapped or having ingested PPE.



(left) Deadly, 21 cm x 29.7cm, C-type print on birch block, 2022. Millions of animals are killed by plastic each year.



(below) Ocean Specimens, 52cm x 25cm x 40.2cm, Mixed Media, 2021. By 2050 there may be more plastic than fish in the sea.

# Maya Bou-Gharios

Maya Bou-Gharios is a British born artist who works with photography and sculpture. Her work addresses the detrimental impacts that our environment and ourselves are facing due to escalating plastic pollution. Since a young age, she has been fascinated by nature and the planet, especially the creatures that inhabit it.

Her work is informed by the constant new data and statistics gathered by scientists on plastic pollution. By basing her work on current research, she intends to bring more awareness to these pressing issues, engage people to inquire further and hopefully then take some action. She takes inspiration from the artworks of Mandy Barker, Brandon Ballengée, Bonita Ely, Andres Serrano, Cai Guo-Qiang, and Emma Witter.

Her most recent works highlight the current issue of the mass utilisation of single-use plastics during the pandemic, by working with plastic PPE. Plastic pandemic related waste has considerably exacerbated the worldwide plastic pollution crisis. She raises awareness of the new adverse effects plastic PPE is having on wildlife and ultimately us.

In addition to using actual PPE to visually showcase these issues, she also uses dead animals, such as trout, hake, octopus and pheasant as materials in her work. These have either been used as subjects within photographs or preserved in a sculpture.

**Contact:** [mrmbougharios@gmail.com](mailto:mrmbougharios@gmail.com)

**Website:** [mayabougharios.wixsite.com/artist](https://mayabougharios.wixsite.com/artist)

# Rachael Louise Dean

Rachael Louise Dean is a Sheffield based artist who specialises in mixed media, ranging from photography, sculpture and print techniques. Most recently, she has been exploring the world of sculptural ceramics, experimenting how one can form the clay into whatever is desired.

Her practice mainly focuses on our interaction with nature and how someone perceives the environment around them. Lately, she has been exploring how people engage with nature whilst on a walk, whether that be in the city or the countryside, particularly the Peak District. Rachael escapes the constant hum of the city and often walks to ease the effects of living in a city, whilst also reminding her of home.

She finds this to be a great source of inspiration for her, as she walks through the environment and begins to feel free, she can think clearly without any distraction. In her practice, she experiments with soundscapes that interact with her art and surroundings.

She brings her piece to life in an exhibition setting through the use of soothing sounds of nature, mainly birdsong and rushing water, encapsulating an immersive experience for the viewer.

By doing this Rachael hopes the viewer will take time out of their busy lives and pause for a brief moment; to reflect and immerse themselves in the sound of birdsong.



*(exhibiting) Can you hear me?,  
3 Ceramic Sculptures upon  
wooden plinths, Audio within  
exhibition space, Audio within  
piece, Found organic materials*

*(right, below) Flight, 2022,  
700mm x 700mm, audio,  
ceramics, found natural  
materials*



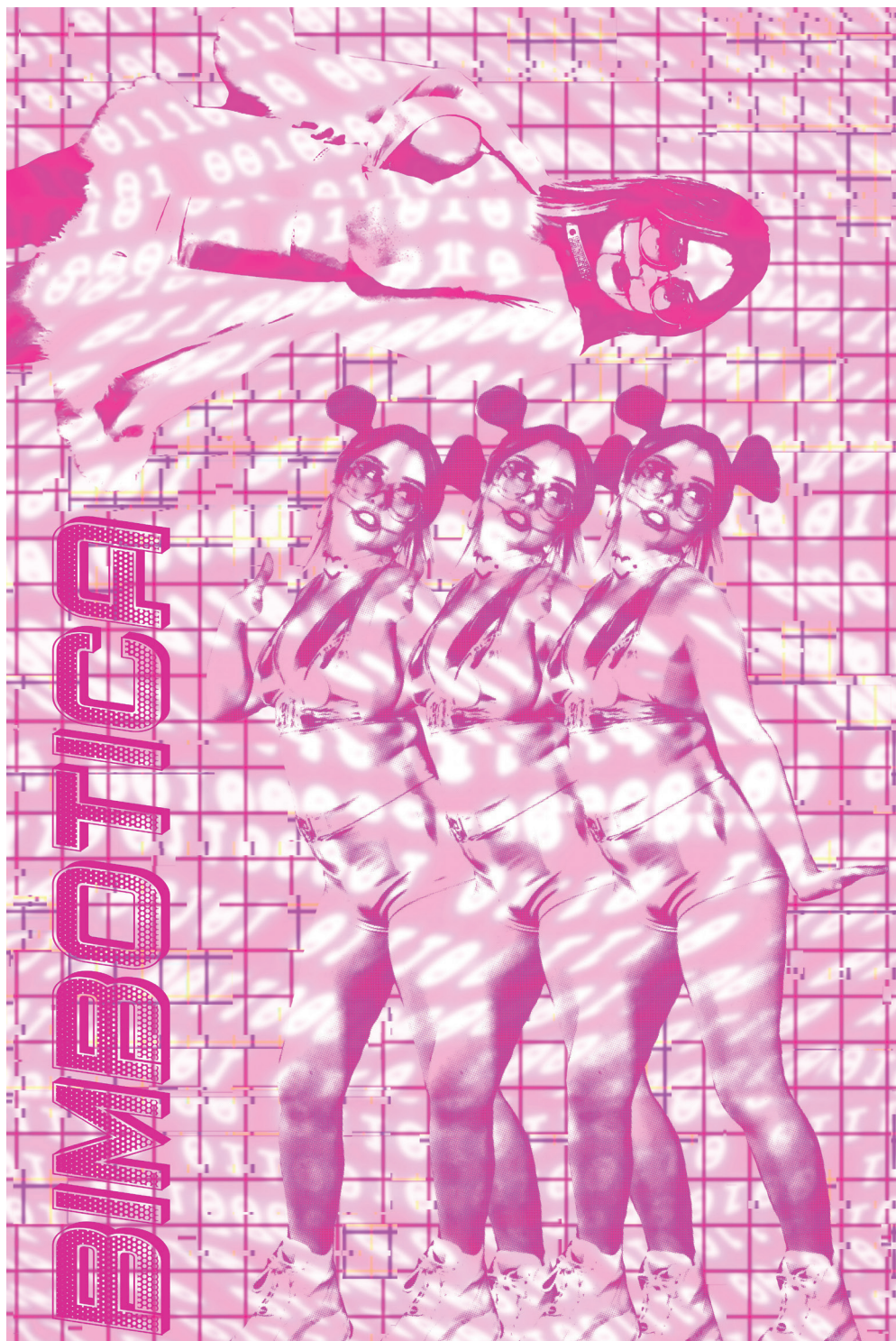
📷 Instagram:  
@rachaeldeanart

Contact:  
rachaeldeanart@gmail.  
com

Website:

<https://sites.google.com/view/rachaeledeanart/home>







# Chloe White

Chloe White is a queer artist, born in Manchester. She uses the methods of digital art, sculpture, and installation. Her practice explores the future of automation and sex work, and provides commentary on feminism and ultra-femininity.

In her past works, Chloe has also brought these themes to life through performance, with her characterisation of 'BIMBOTICA', the embodiment of these futuristic ideals. Chloe has performed as BIMBOTICA at multiple events, including a queer cabaret. Chloe uses her skills of photography, make-up artistry, choreography, and video-editing to produce her pieces.

 **Instagram:** @chloe1ouiseart

**Instagram (BIMBOTICA):** @bimbotica3000

**Contact:** Chloelouisewhite99@gmail.com




(left) Building  
a BIMBOT,  
Installation &  
Video, 2022

# Nick Goodall

Nick Goodall is a Sheffield based artist who works in both photomontage and physical collage as part of his art practice. Nick focuses on the female and male figures as well as the floral formation of roses. He incorporates these in his imagery using mixed media.

Nick's collages are often humorous. He takes inspiration from artists such as Linder Sterling, Hannah Hoch and Henri Matisse. He sources found images, ideas, and inspiration from popular culture, TV, magazines, and artist books.

Nick's work has been shown in exhibitions including Inter at the HPO Gallery at Sheffield Hallam University, in Annus Horribilis, an online exhibition hosted by Bloc Projects in Sheffield, which was shown on the Digital platform Artsteps, a virtual exhibition. Nick is now preparing for his degree show which he intends to show two A0 canvas paintings which compile collage and acrylic paints.

 **Instagram:** @robott89

**Facebook:** @nicholas.goodall.1

**Twitter:** @N1ck89B

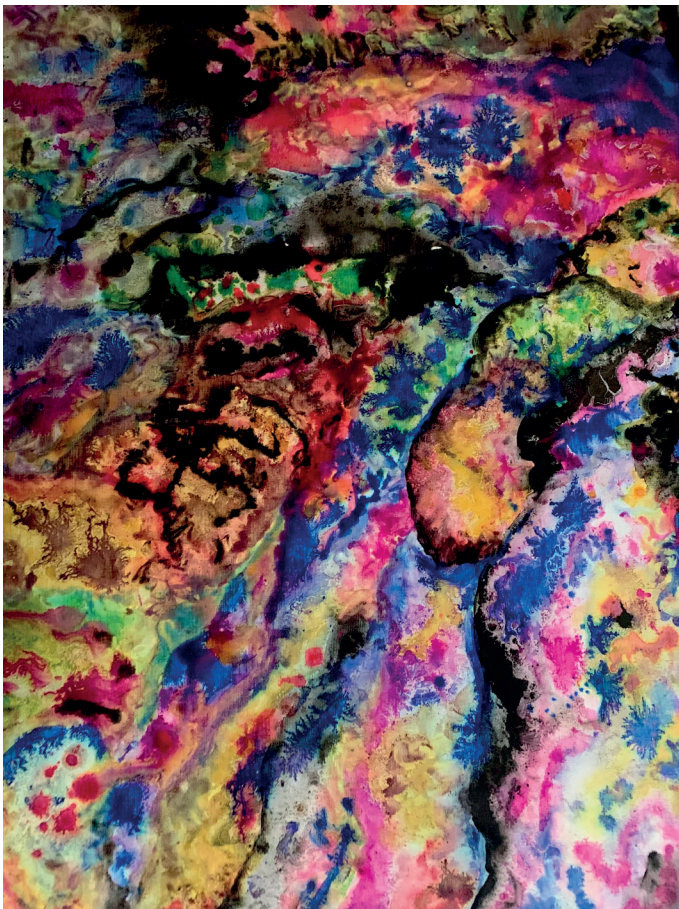


(above) *Life in Collage*, A4, Photography, Collage, 2022





*Christina,*  
45 x 60cm,  
Ink on  
canvas,  
2022



# Christina Christofi

As a conceptual and abstract artist, I am fascinated by the relationship people have with their own selves. My focus is studying myself to get a better understanding of who I am spiritually and the energy I put out when I am consumed by strong emotions.

I explore my spiritual self more than the physical one and I communicate my emotions through the simple meaning of colours. I use colours in a way that can be understood by anyone, for example I use red for anger, passion, I use purple for melancholy, calmness and so on. The main character to most of my art is often the colour purple and that is because I use purple as a representation of myself. I have always had a connection with purple and I see it as the colour of my aura and energy.

All my work is a reflection of myself and the different stages and situations I go through in life. I use the power of colours and their meaning to speak emotions. My work is mostly abstract using acrylics and ink however when it is not – my art reflects my dreams, visions and sometimes I use it as a method of manifestations.

When I create my “vision cards”, as I call them, I use pens on paper. I like to think of my physical body as a third person trying to communicate and develop the images from my spirit on paper and canvas.

 **Instagram:** @vanillaxcdesigns

**Contact:** christinartemisch@gmail.com

# Ruqqayah Mohungoo

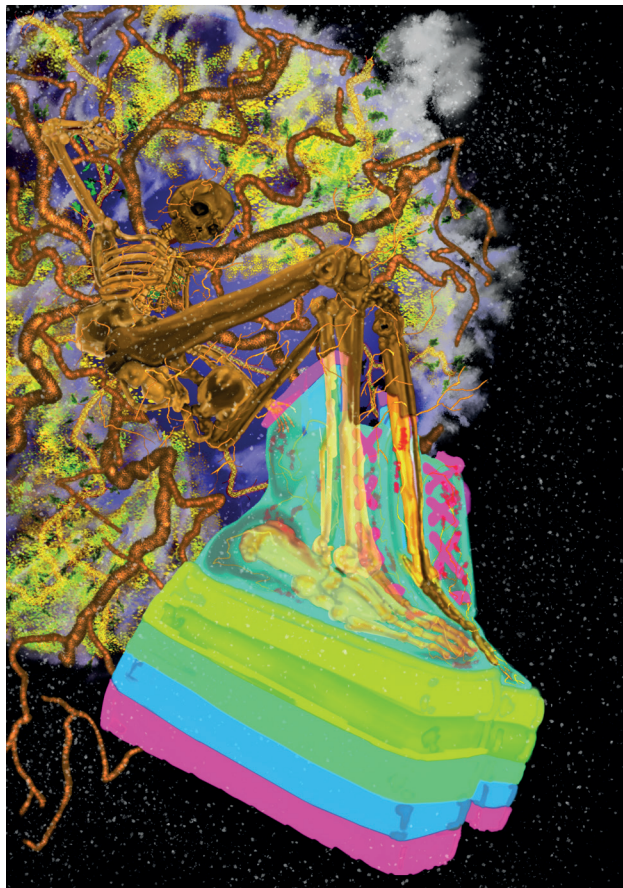
My art practice involves creating work on a digital platform. I tend to be drawn to surrealism and fantasy art. This is something I have taken from my childhood. I have always wanted to create my own story and worlds. I usually try to express a positive vibe in my work because it is more important than ever to create work with a positive aspect in mind. It really helps with mental health to see something bright in these dark times. I am heavily influenced by nature and our connections to nature in mind and body. For me the elements bounce off each other and that energy brings life. My paintings all have a similar message and have a conception to the circle of life where everything dies but everything gets reborn at the same time. The paintings are my way of wanting to protect what we have with nature. Since the title is Euphoria I thought that colour would be the best way to express this emotion. This guardian's figure and my work have a strong connection to the Celtic belief of the tree of life. They believe that the root represents the other world and the trunk represents the mortal world. This is what connects to this world and the next.

My other painting is about the change of seasons. How this can be disruptive and healing at the same time. The circle of life is the inspiration for this work. I tried to make each character glow to show the strength and the impact to the world. The videos are representing what my work would look like in motion. The music is royalty-free and I have mutilated the soundtrack.

📍 Instagram: @Kay\_kay\_6553

Facebook: Kay Kay

Contact: Kayah500@gmail.com



*Euphoria*, A2 prints







(left) *Beauty of death*, A3 x 6

*Intimidation*, A2, Emulsion, ink, enamel, shellac,  
titanium acrylic, 2022



# Marianne Ellis

I have always been drawn to flowers from a young age, because of their beauty, particularly when in their final stage. I want to capture the beauty of this stage, the creases, the shadows, the shapes. This led me to how flowers, something beautiful, can also look intimidating through the lens, like a forest/ trees, another organic form I look at.

I explore these themes by photographing diseased flowers and trees, translating these images into Cyanotype prints and using monochromatic material such as ink mixed with Shellac and titanium acrylic to recreate these photos as larger, individual pieces, giving these organic forms an unsettling, creepy feeling to them. Keeping my work mainly monochromatic enhanced the idea of intimidation and creepiness that the forest and flowers bring to the lens, whilst having the juxtaposition of the cyanotype showcasing their beauty and approachable state.

Limiting colour to be monochromatic has also meant that I can look at the light and darks of the flowers and trees physically and metaphorically.

Physically light and dark to show all the texture, and crevices of the flowers and trees. Metaphorically light and dark to show the beauty but also the deathly, threatening states of the flowers and trees.

📷 Instagram: @mazandart\_

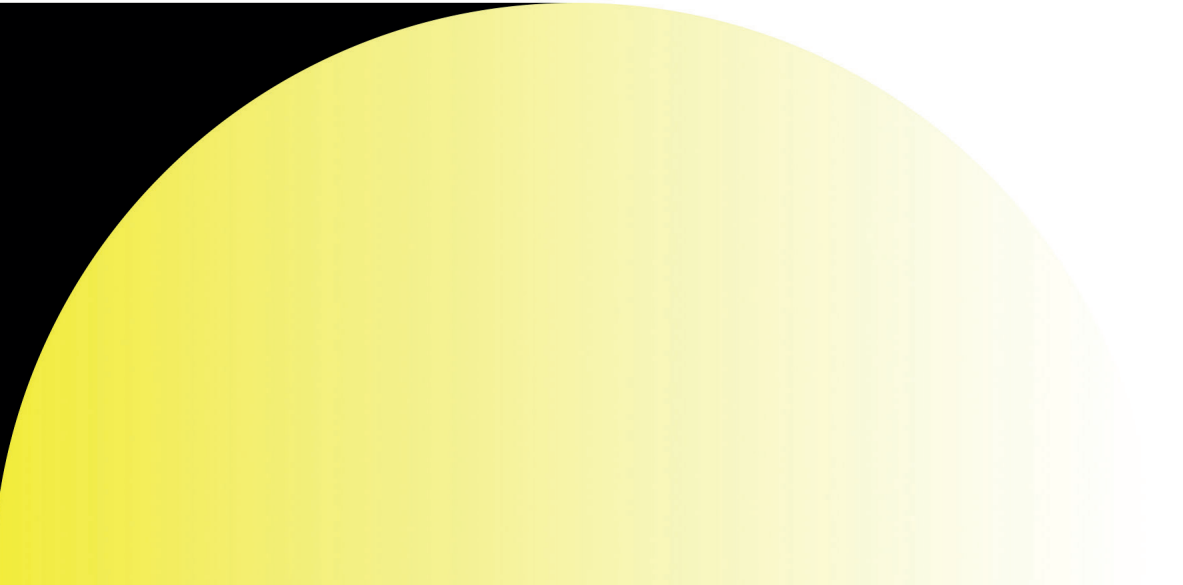
Contact: marianneellis05@gmail.com

# Charlotte Devon Sendall

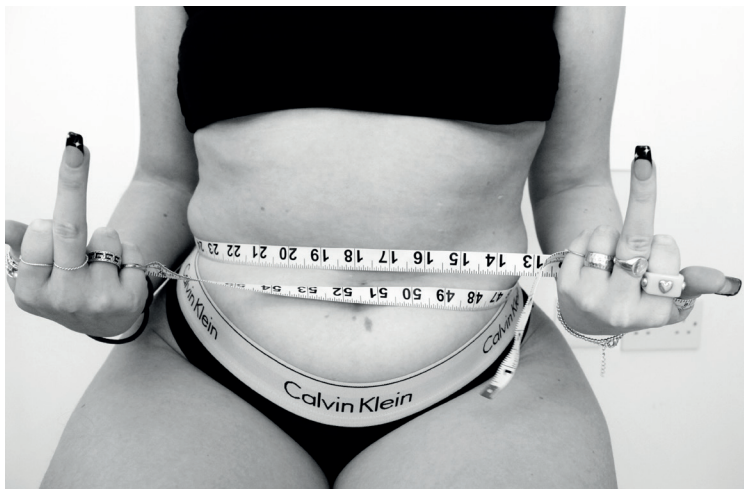
Sendall's work provides conversation and food for thought, and comes about through her writings of language and prose, alongside six series of photographs. For her, it wasn't so much about finding materials, and experimenting, but more so exploring poetic diary entries, reading feminist theory, researching and talking to her peers about these untold stories.

 **Instagram:** @charlottedevonart

**Contact:** charlottesendall@gmail.com







*A Woman's Life*, Photographs attached to a whirligig, 2022





Stills from *Primavera or I am human*



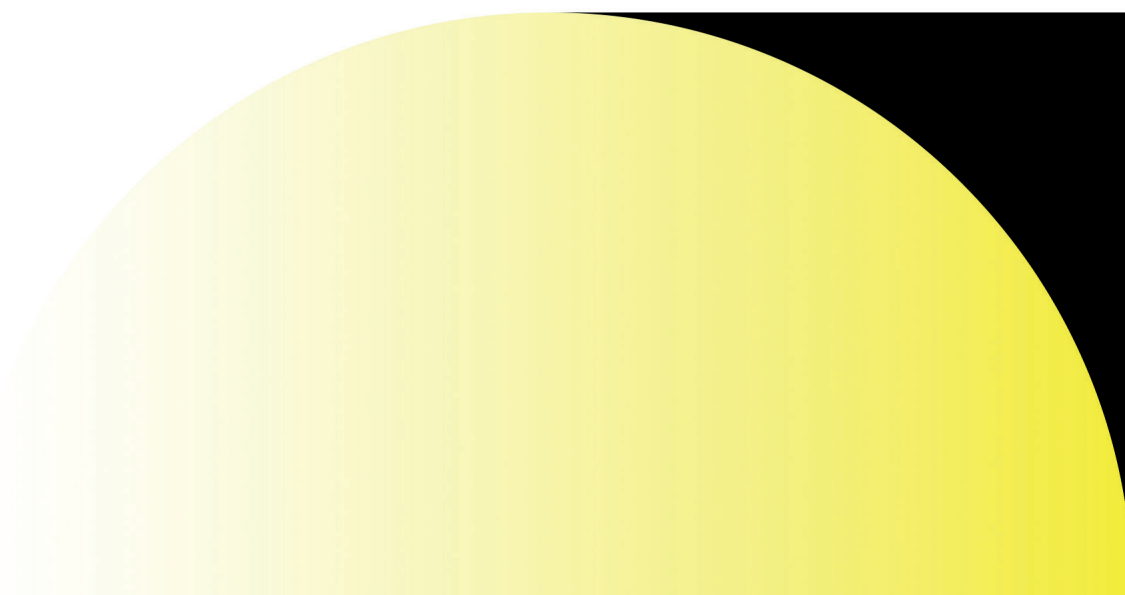


# Future Past COALITION (*Linda Cassels, Lyndon Watkinson, & Sue Hare*)

'Primavera' or 'I am human' is centred on an exploration of life as experienced by the main character who provides a critique of racism, colonialism, and exploration of self-identity.


It is set in a liminal space where history, fantasy and the present meet to suggest a different proposition for the future. Enjoy the music, costumes and drama and imagine what you can do tomorrow to contribute to creating a world in which racism, cruelties, and inequalities are confined to history.

This work is a collaboration led by three final year artists Linda Cassels, Lyndon Watkinson, and Sue Hare supported by a wonderful group of nineteen fellow students and friends.

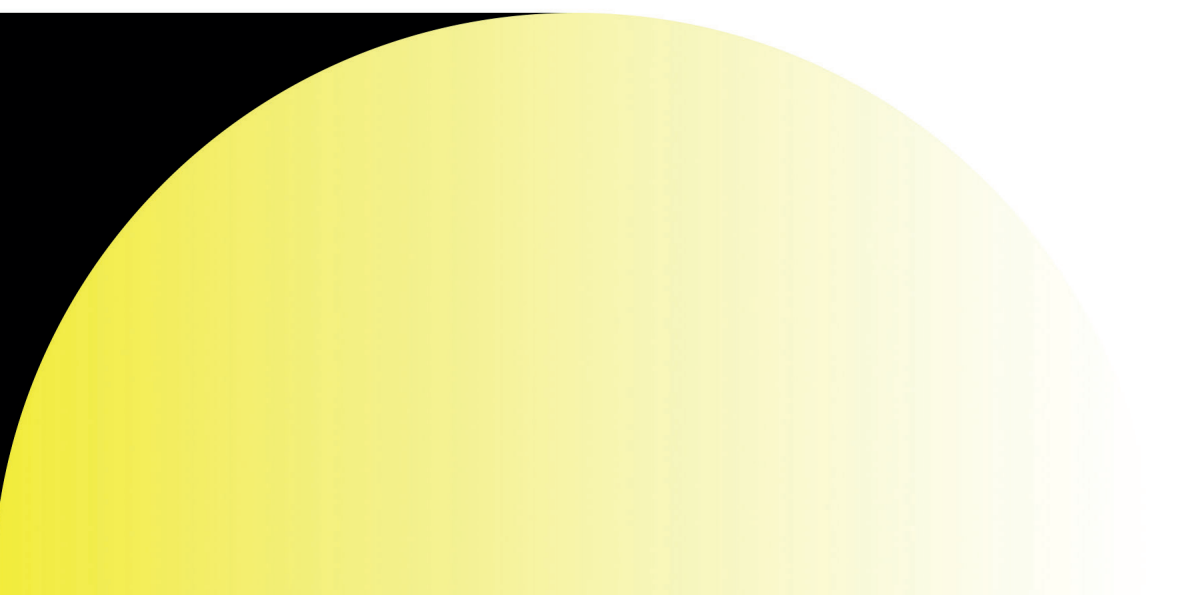


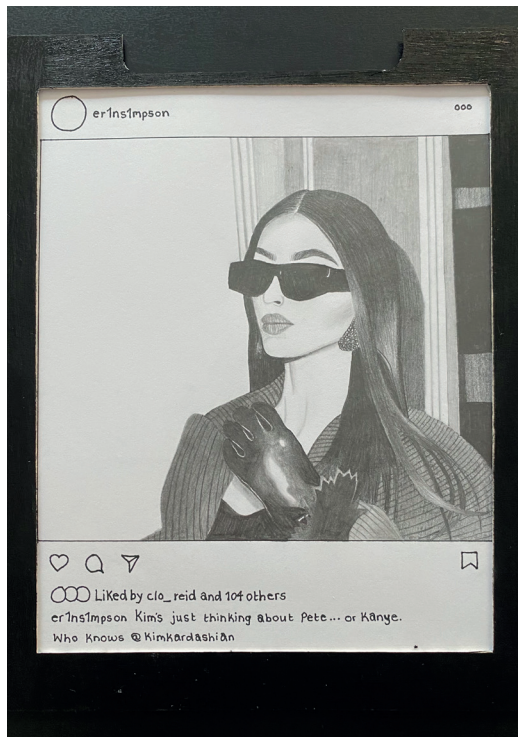
# Erin Simpson

I am an artist with a practice rooted in drawing and I produce works on paper using techniques such as sketching, shading and blending. I use drawings to explore the different portrayals of celebrities online and in reality, informed by popular culture, social media and photographs.

 **Instagram:** @erinsimpsonart

**Facebook:** Erins Portraits





*The Scandals*, 23.4cm x 19.9cm - 24.9cm x 17.5cm, Pencil drawings, 2022





Boots  
Sheffield Parkley Procter

0115 233 4761

Disc

Shad

full of care

17/02/21



17/02/21

Keep out of reach and sight of children

# Sadie Zetuni

Informed by my own chronic illness and relationships, my practice has explored how care manifests in a visual language. I thought a lot about what it means to be careful (or to be full-of-care). I was interested in the subtle and quiet acts of care that we perform for one another; the acts that do not seek acknowledgement or benefit to our ego. It's the acts that we perform solely because we care that I wanted to document.

In investigating this theme of care, I found a profound sense of invisibility around caring for others and being in need of care. I wanted to create work that celebrated carers, those in care and everyone in between. The more work around care I did, the more I began to notice a persistent and transient dynamic of caring.

I wanted to create work that was able to attach permanence to the acts of care we perform; something that would offer that same comfort even when separated by physical distance. Struck by the invisibility around care, it was also important to me that my work offered a sense of pride, visibility and recognition to those caring / in care.

Despite my attempts, I realised that no one piece would be able to encompass that great sense of care, and that perhaps it is in the time, the process of creating my work, that demonstrates how much I care.

📷 Instagram: @shniitiz

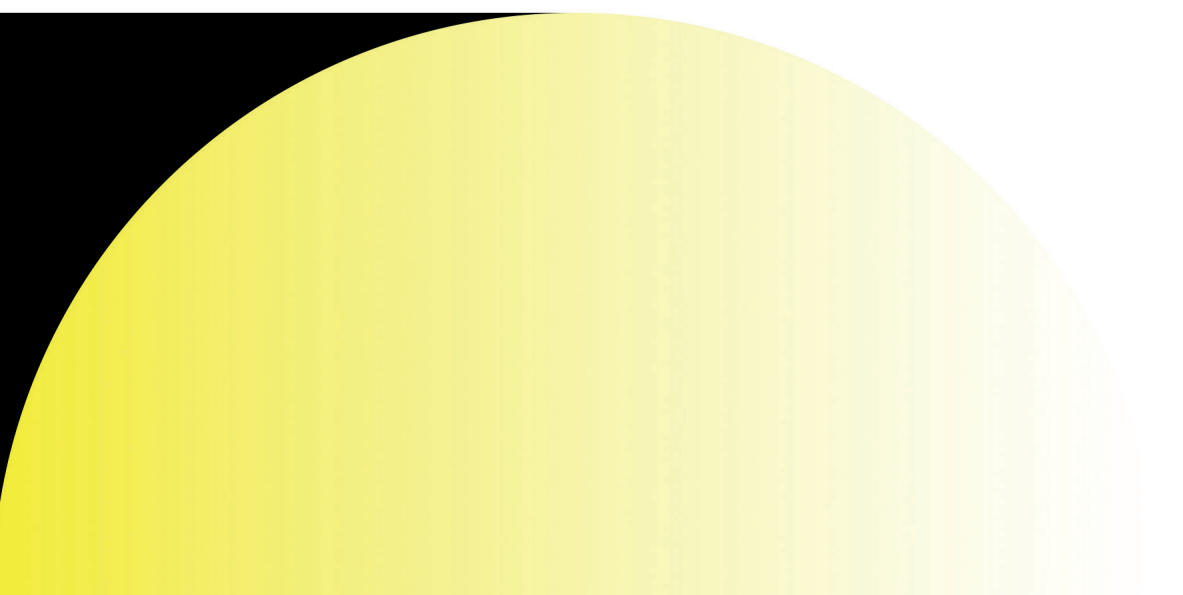
Contact: [sadiegoswell@hotmail.co.uk](mailto:sadiegoswell@hotmail.co.uk)

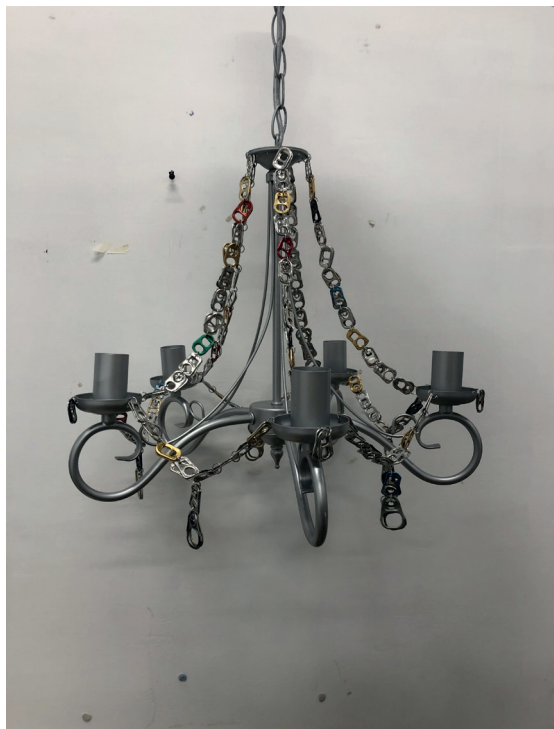


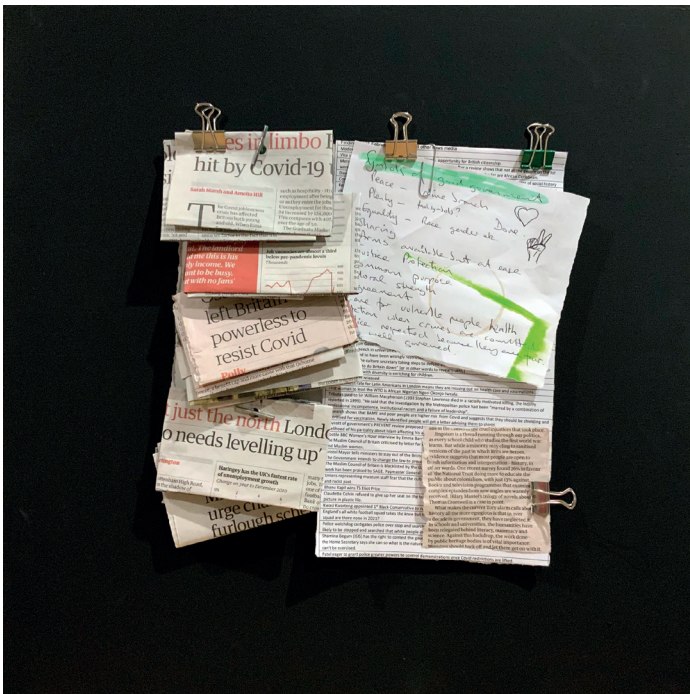
# Jaz Tew

My work aims to explore working class backgrounds within the formal, pretentious artworld, using materials and techniques associated with my background to create a contrast and investigate work and rest.

✉ **Contact:** [Jasminetew62@outlook.com](mailto:Jasminetew62@outlook.com)







Untitled, 30cm x 20cm, News-print, paper, office equipment, 2022

Website: [sites.google.com/my.shu.ac.uk/suehare-art/home](https://sites.google.com/my.shu.ac.uk/suehare-art/home)

Contact: [suehare630@gmail.com](mailto:suehare630@gmail.com)



# Sue Hare

My fascination with words, language, and news media, especially newspapers is focussed on the nature of inequalities, the legacies of empire, and the perpetuation of power structurally located within the white British majority. Knowledge, words, and intentions about improving inequalities seem fragile, lumpen, layered upon layer, year after year. Knowledge about how to improve the human condition often does not lead to promised change. This is a conundrum.


My art practice responds to an archive of news articles about racism, inequalities, and attacks by the political right on progressive enlightened thinking. My daily newspaper "The Guardian", forms the basis of my research and experimentation. Even in a relatively trustworthy newspaper it seems that one day's headline news is quickly lost beneath the latest issue. My creative process is cerebral and conceptually driven, it draws on the physical and ephemeral qualities of newsprint and journalism.

Making is mediated by the push and pull of methods, materials, journalising and thinking. It includes performance, collaboration, posters, clothing, expanded paintings, printing, ceramics and lost wax casting. My intention is to create works to generate empathy and to contribute to a counter-narrative towards a truly non-racist world. It is a long haul. Even in 2022 white Ukrainians pass borders to safety before people of colour and the UK government cruelly plans to transport asylum seekers to Rwanda. The global majority are deemed less valuable, less human, less worthy. Racism is so ingrained in white lives that even at points of human peril it prevails.

# Isabel Florence Nelson

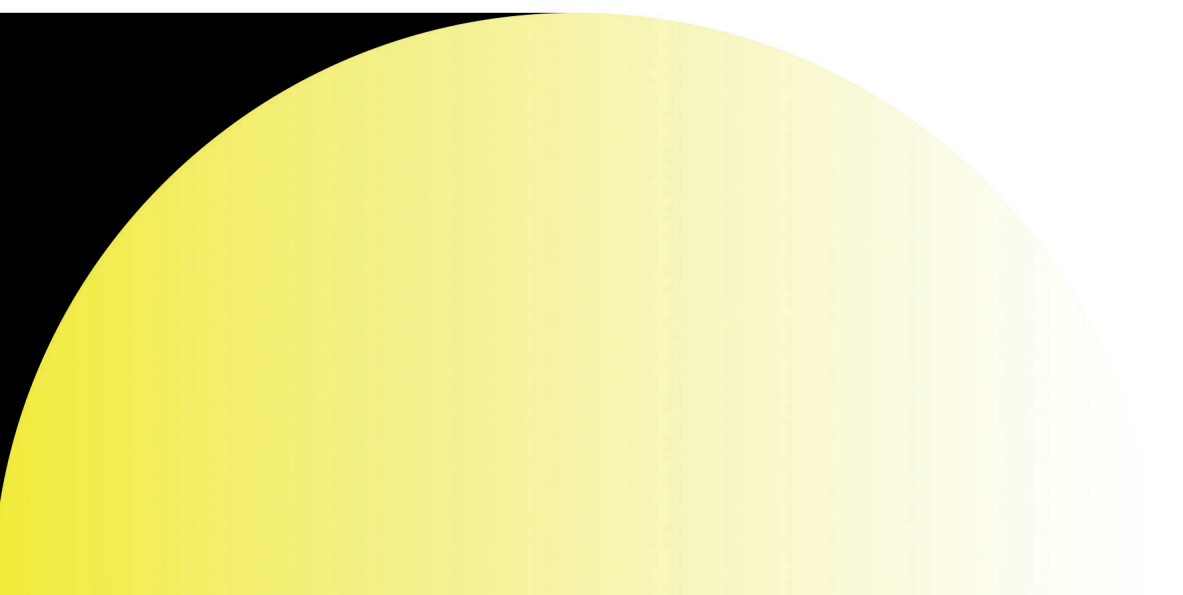
For many years I have suffered from anxiety, and put coping mechanisms in place to stop me feeling so anxious.

Using my love for both film and architecture, I have found a way to immerse myself through my artwork. This is why I have decided to use this experience for my project this year.

 **Instagram:** @izzyflo\_art

**Contact:** izzyflo\_art@hotmail.com

(right) *Escapism*, A3, Ink and watercolour, 2021











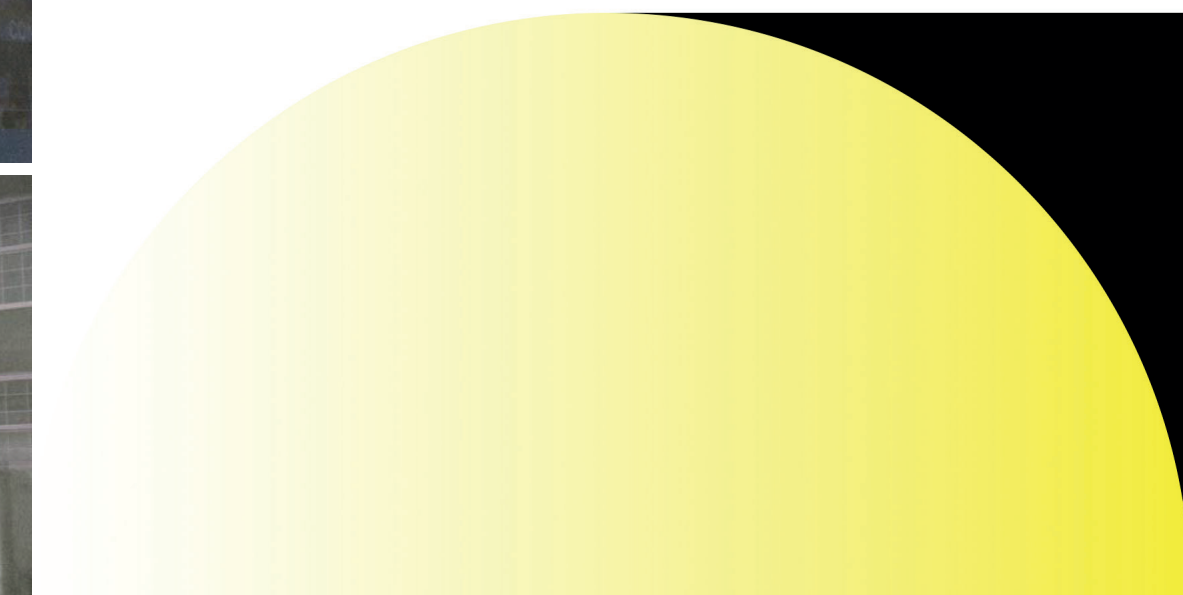
# Rebecca Simmons

My work deals with the themes of family, memory and place, and is strongly influenced by my personal experience with grief over the loss of close relatives. I draw on my own childhood memories and those of my parents.

The media I work with are paint and photography. I experiment with vintage cameras inherited from my grandfather; this gives a personal and physical connection with my subject matter.

My images are double-layered and translucent, which distorts them and creates interesting effects with light and shadow. My intention is to create an impression of memories shifting and being distorted over time.

The subject of my photographs is the council estate my dad grew up on in Chapeltown. These are significant places in my childhood, but I aim to reach a wide audience for whom my images are also familiar and recognisable.



# Gee Stacey

Georgia Stacey is an artist born in Birmingham and currently working in Sheffield. Her work brings together a number of themes including identity, feminism, the female gaze, alternative culture. More recently she has been exploring nostalgia and memory. She uses a combination of paint, paper, coloured pencil, spray paint to create her mixed media works.

Georgia has recently exhibited with Bloc Gallery in 2020 and as part of online exhibition Rediscovery with the Rediscovery collective. She has also shown work in Inter 2022 - at the HPO Building Sheffield, as part of the 3rd Year Interim exhibition.

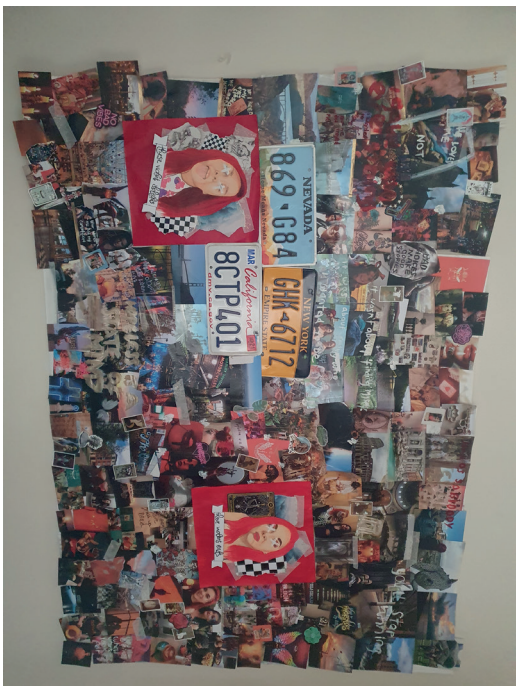
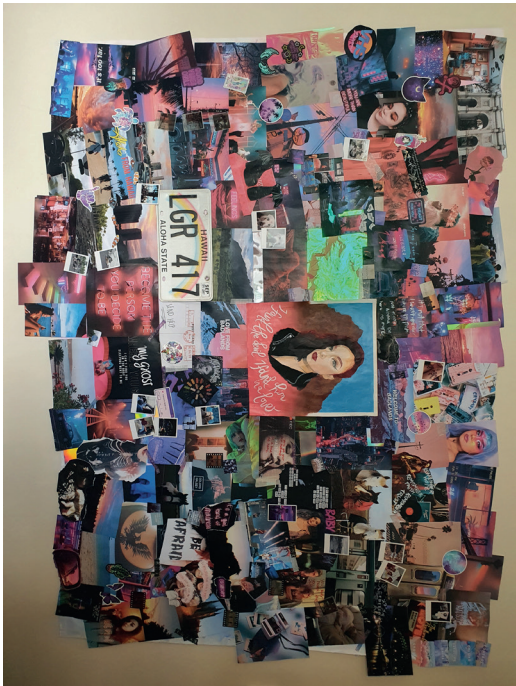
She is also the Social Media Officer for Hallam Union Pole and creates all their content for Instagram, Facebook and Twitter.

📷 Instagram(s): @skarletart, @skarletzombie

Contact: gstacey98@gmail.com

(above) Love Letters To My Nostalgia, featuring:  
(top left) Badlands, (top right) Hopeless Fountain  
Kingdom, (bottom left) Manic, (bottom right) If I  
Can't Have Love I Want Power









# Dominika Litwin

My recent work of the past year or so has used aspects of history as well as culture, which have a profound impact on the modern society. In the current century I find a lot of us focus on what's to come, for example; work, finance a lot of these things being materialistic, without focusing on the things we take for granted.

In my diverse approaches to art making through paintings, collages and calligraphy, the context of my work has had a significant effect on how the work is read by the viewer.

My work ranges from the modern issues in society to past ideologies brought upon through years of indoctrination by the people in power and the media. I often focus on giving a voice to the ideologies which I strongly believe are often brushed over or masked by a lot by the media. In one of most recent projects, I reveal the power of art through language of peaceful protests as opposed to violently challenging one's perceptions or perspectives. I explore how collage and painting techniques can be tied together. I often look for unexpected avenues to create thought provoking pieces exploring 'forbidden' territories.

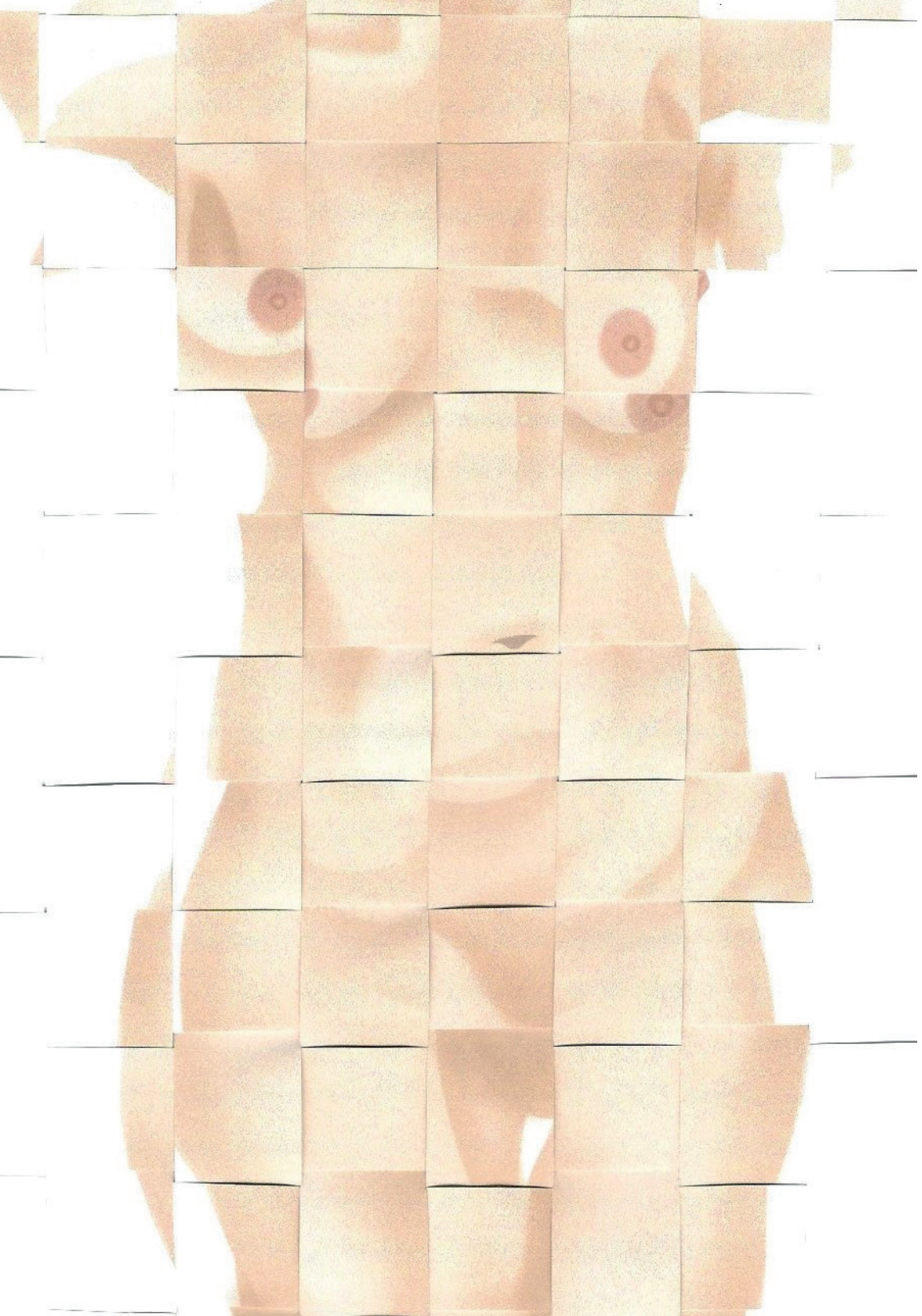
I do not believe that my art itself can create some ground breaking revolutions however, strongly believe witnessing and exploring art can make changes in the individual itself.

(left) *Censored*

 **Instagram:** @dominika\_zofiaart

**Contact:** dominikazlitwin@gmail.com








# Amy Hannah

Amy Hannah is a Sheffield based artist specialising in painting and sculptural practices. Hannah's work focuses on the studies of the human form, most frequently the female form.

Working in a more contemporary style than her usual painting, she was inspired by cubist art, as well as textile weaving techniques through the intertwining of four independent poses into one final complete image.

Her recent studies delve deeper into a more personal take on her figure work. The current equinox exhibition displays the fragmented and distorted self portrait "changing". This is a representation of the artists view of her physical and mental changes felt over time.

Depictions of appearance from contrasting poses, highlighting curves, folds and bone structures illustrate physical changes of size and shape of the body through leaning over and twisted positions. The woven figures, all individual, portraying the mental changes of working out how various versions of oneself can become one.

 Instagram: @ahannah\_art.photography

# Grace Corton

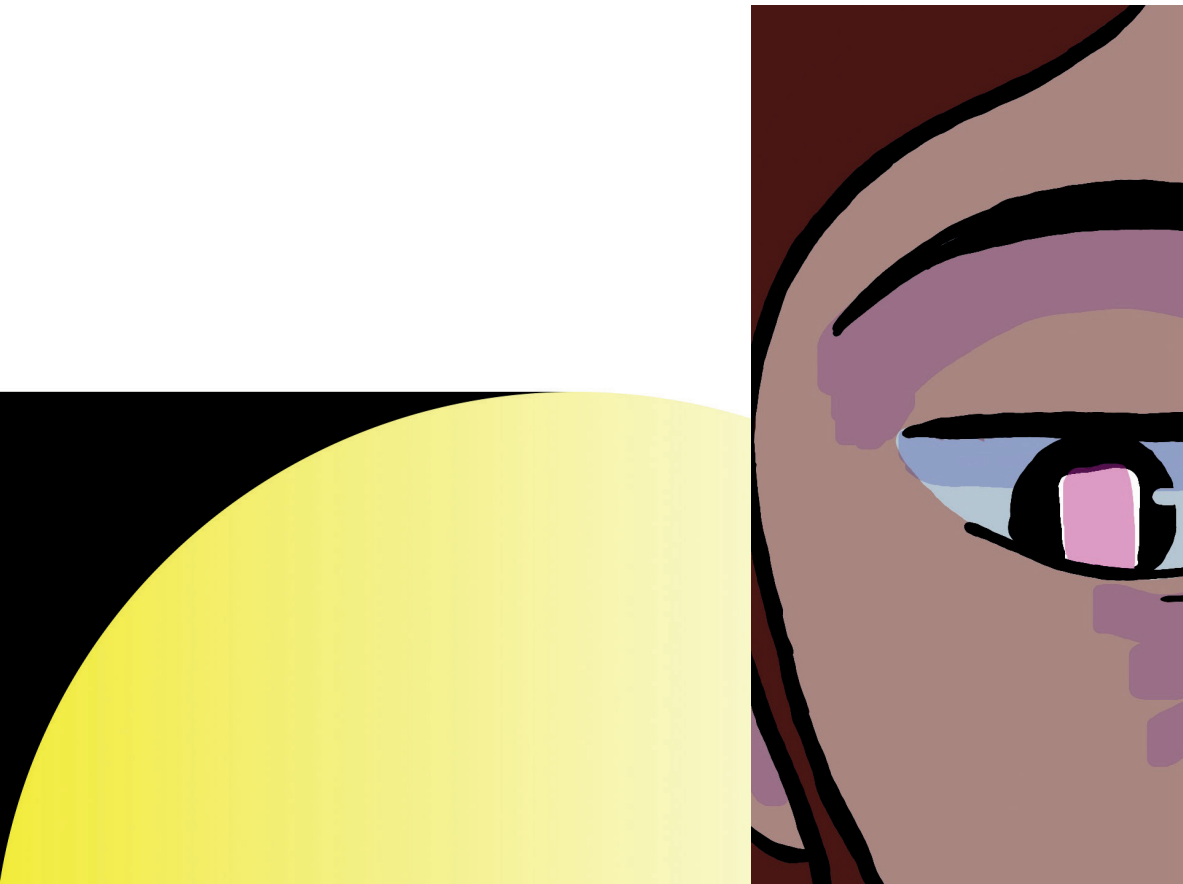
My practice is focused on the home and use of phones. I use animation to express the feeling of being addicted and irritable after a long period of time on social media.

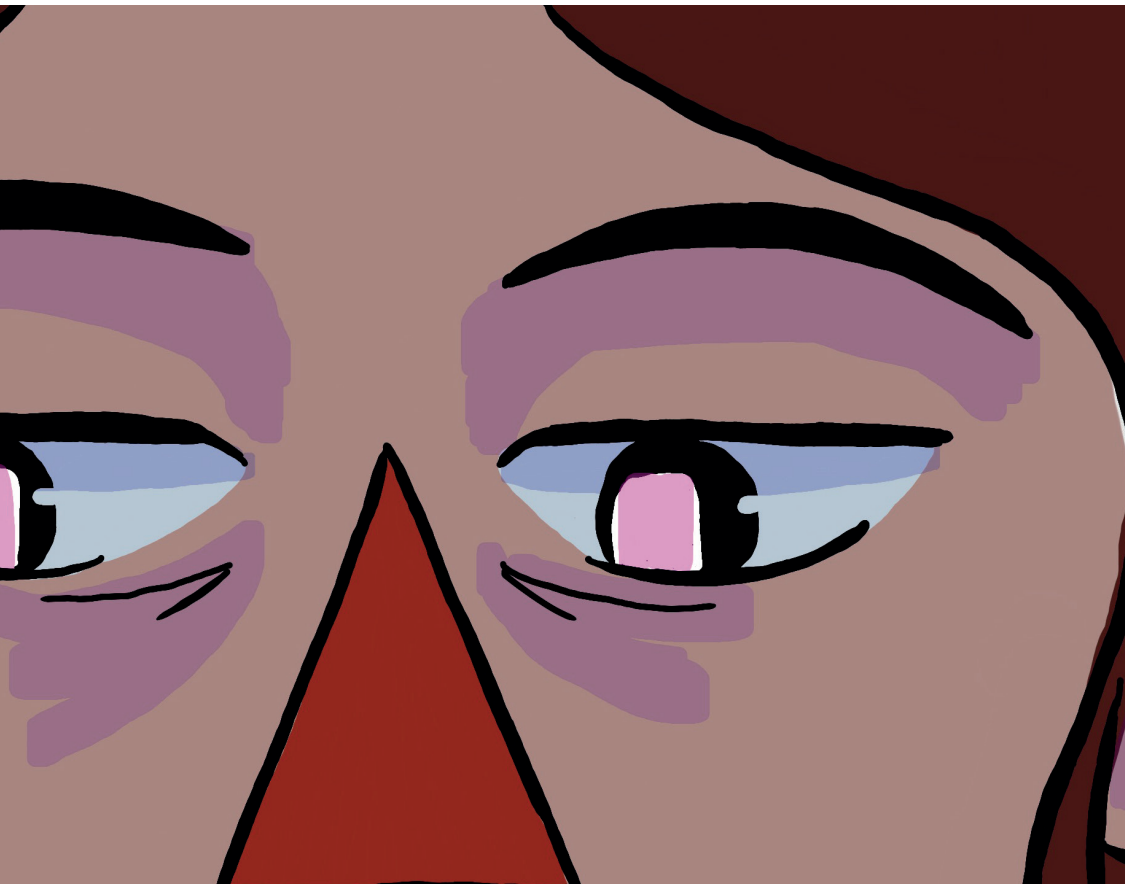
 **Facebook:** @GraceCortonArt

**Instagram:** @GraceCortonArts

**Contact:** [gracecortonart@gmail.com](mailto:gracecortonart@gmail.com)

(right, below) *Take a Break*, Video, Animation, 2022





## **ZONE C. INTIMATE SPACE**

### **Featuring the work of:**

Molly Lawton (*Courtyard*)

Pippa Baldwin

Luke Caton

Louise Burrows

Asfa Hussain

Josie Cummings

Jill Perkins

Eleanor Hurt

Anne Marie Russell

Russell Jones

Victoria Stephenson

Theo Price

Lyndon Watkinson

Hope Schofield

Neha Gill

Linda Cassels

### **Curated by:**

Pippa Baldwin

Josie Cummings





## **Molly Lawton** (*Work displayed in courtyard*)

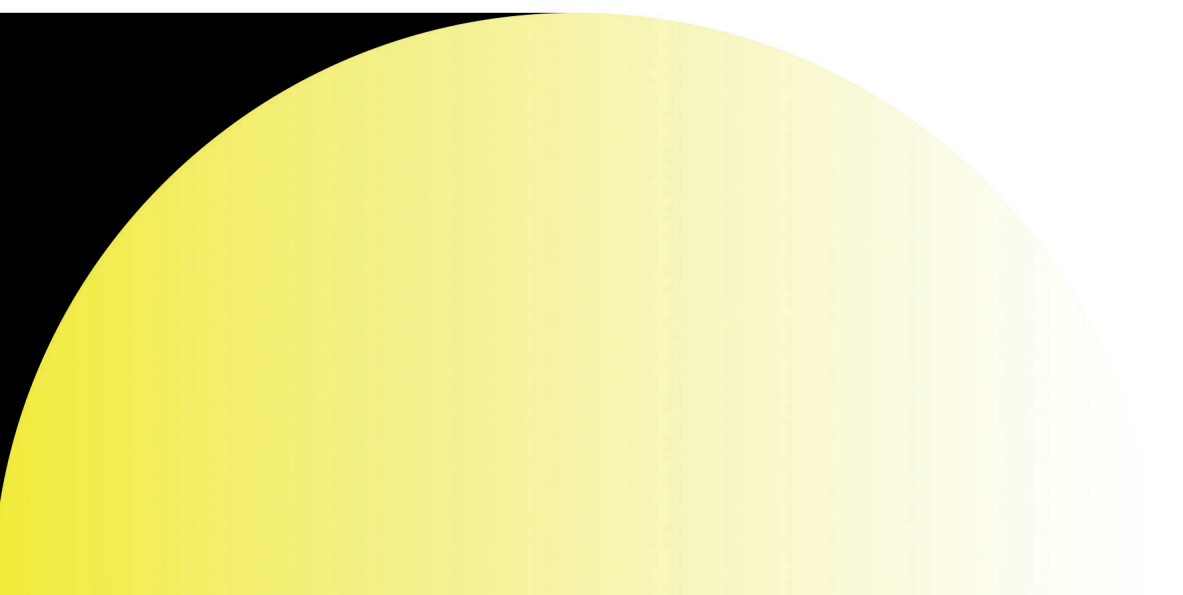
I am a mix media and 3D sculpture artist, working with basic sculpting materials, plaster and aluminium wire. Sometimes using found materials alongside.

When working on a 2D platform I use mix media utensils, ranging in a variety of forms including ink, acrylic and a various number of graphite pencils, chalk, charcoal and graphite. I adapt 2D artwork into prints, including etchings, monoprint, screen print and lino, in exploration of mark making techniques and visuals.

 **Instagram:** moldusa\_

**Contact:** mollyrklawton@gmail.com

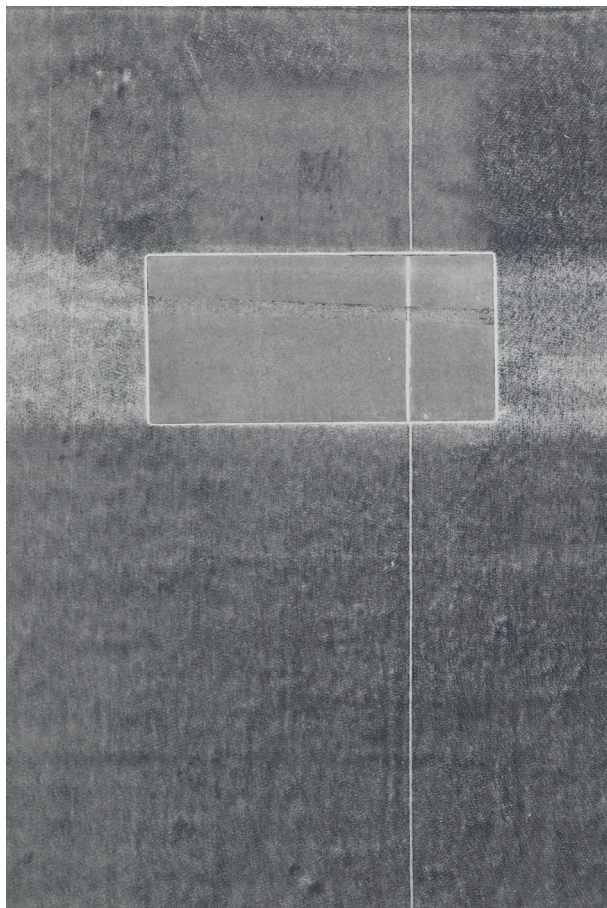
(right) *Bin Bag*, Sculpture, Plaster and aluminium, 2021







(above, right) *Unloaded: 07.34hrs,*  
*07.46 hrs, 07.05hrs, 07.15, 07.53hrs*  
*08.05hrs, 07.59hrs: Reload., Film, Box*  
with unstretched canvas placed inside,  
2021/2022





# Pippa Baldwin


Pippa Baldwin is a wife, mother, daughter, sister, aunt, niece, and artist.

Who works across mediums, binding together drawing, washing, print, cooking, paint, homework, textiles, ironing, film and the endless to-do list.

Repetitions of the creative act become entangled in the messy interactions of the domestic. Filming these repetitions of daily domestic routines, from inside a dishwasher, a cardboard box, and a pocket, captures honestly the interactions that occur. The method becomes a paradox: domestic family routines that stop the making of the work, becoming the work. The filming of these routines from inside a dishwasher, held on a phone, a box that becomes part of the work but also stores the work.

A box that holds a collection of family photographs, filmed, displayed on a screen stored within the rectangle frame of the screen. A mise en abyme: the repeating of a whole image or text inside a completed work, a reflection within a reflection.

The tangled threads of thought weave through the work, connecting theories and literature with the unravelling fabric of the canvas, fibres interlaced through images, stitching the matrix of the print into the repetitions of the domestic, connected through the line of the thread into space of the digital.

 Instagram: @pippa.baldwin

Contact: [pippabaldwin@gmail.com](mailto:pippabaldwin@gmail.com)

# Luke Caton

Translating, breaking down and distorting information, with the intention of crafting a new complex form when put back together.

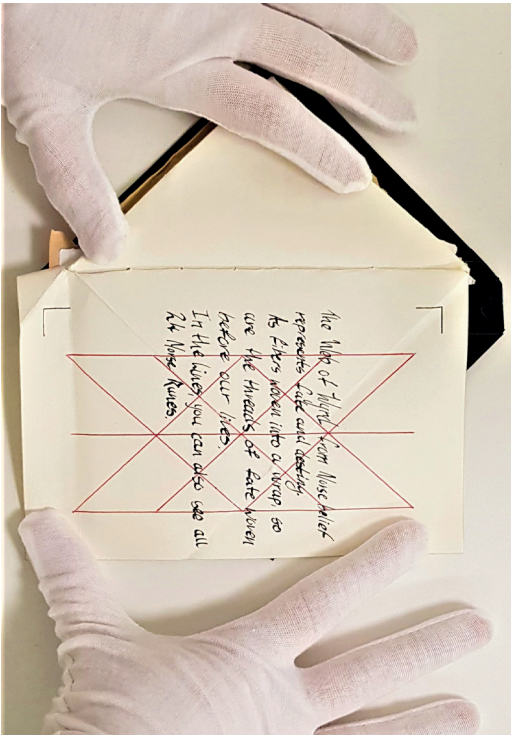
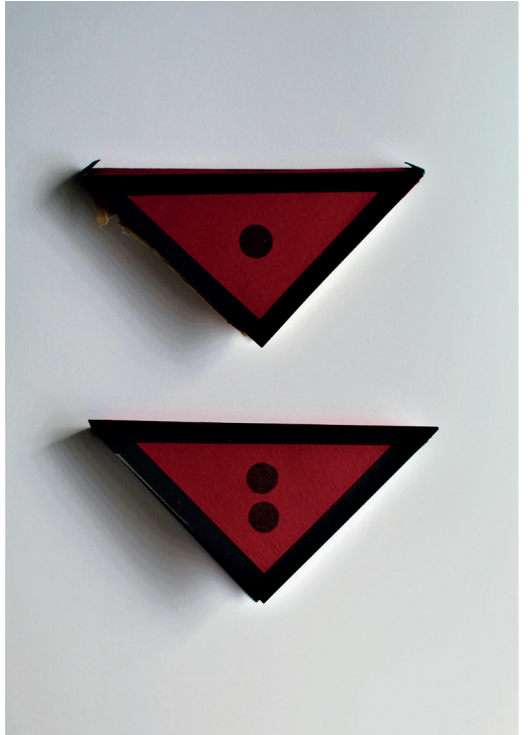
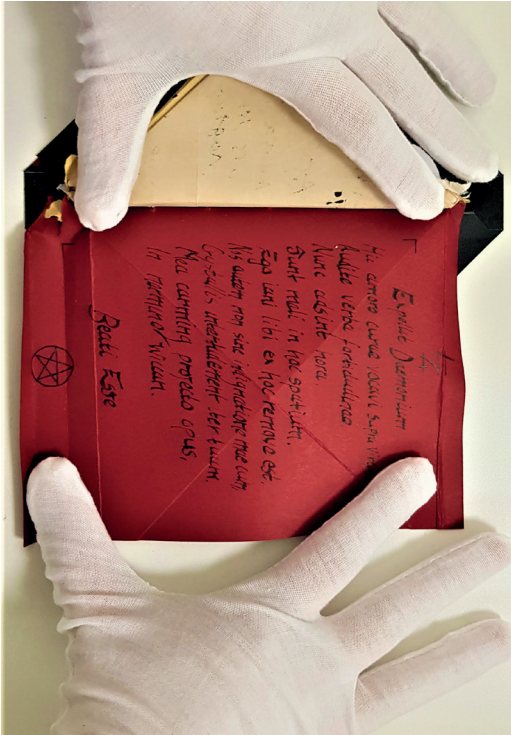
Beginning with investigations into systems and chaos, this work began moving towards more spiritual roots and how I can express the knowledge I hold in the subject. How its many avenues usually begin in the shadow of religion and superstition. Magick, Spiritualism, and the Shadow.

Four triangular books, of thick black and crimson card, which hold an assortment of found and aged papers.

Each page shows occult information of varying degrees. Uniform and precise exterior, with controlled chaos within. Presented as a collection of archival documents around the occult, contained within a cabinet. Accompanied by photographs and a booklet further explaining the meaning behind each page.

**Contact:** [lukeacaton1999@gmail.com](mailto:lukeacaton1999@gmail.com)

(above) Wyrđ, Book  
display and Photographs,  
card, collected, found, and  
made papers, 2022







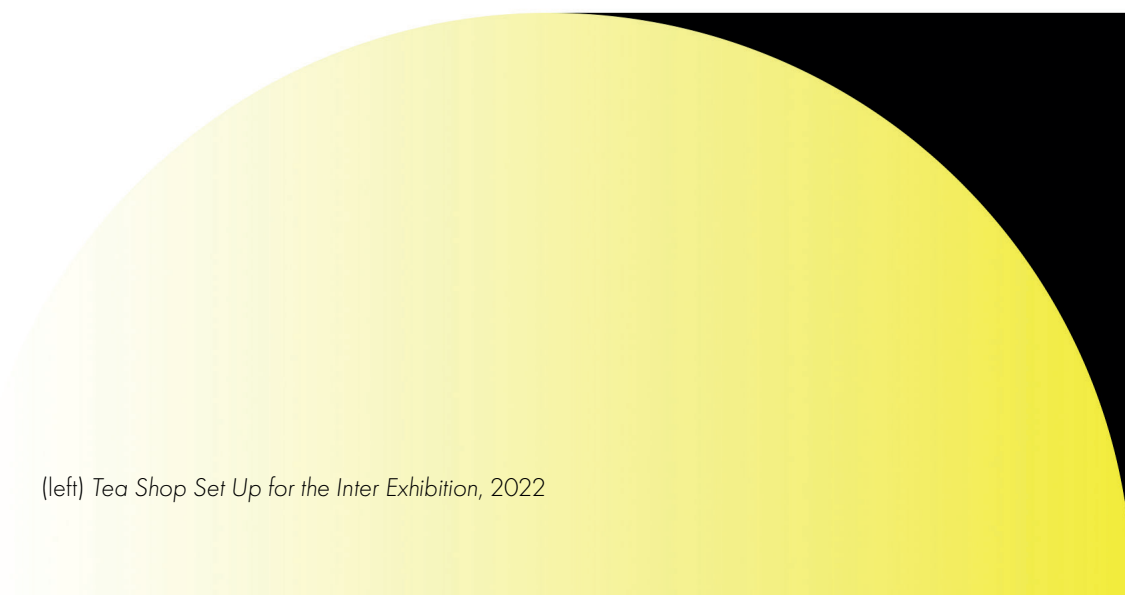


# Louise Burrows

Louise Burrows is an artist fascinated by the natural world and history. Growing up in Liverpool, her love for nature grew on family camping holidays and trips to the local beach.

Her practice encourages others to embrace nature and how it can help heal you physically, mentally and emotionally.

 **Instagram:** @louiseburrows.art



(left) *Tea Shop Set Up for the Inter Exhibition, 2022*


# Asfa Hussain

I photographed buildings that were aesthetically pleasing or eye-catching and made sketches of them. I also created some abstract drawings using a variety of mediums such as acrylic paint, chalk etc.

After attending the sculpture workshop, I discovered that I enjoyed making 3D sculptures, so I decided to focus on making sculptures using recycled materials I found such as wood and scrap paper. This piece of work is my first sculpture using wood that I created in a workshop.

My aim behind this was to show an abandoned house whose properties are disproportionate. The idea behind this piece was to re-imagine an abandoned building which once held memories and is now lifeless and deserted.

Something I discovered while developing my work was that I never had any art piece preplanned in my head and I just went with the flow and didn't try to limit my creativity which resulted in this unique model.

 **Contact:** [asfahussain13@gmail.com](mailto:asfahussain13@gmail.com)



(left, below) Recycled Materials and Acrylic Paint, Used to create Abstract Sculptures, and Intaglio Prints.







Women's football & Art Film,  
Poster, A1, 2022





# Josie Cummings

I am a footballer as well as an artist. I play for Rotherham Ladies and Sheffield Hallam University. Football and art are my two passions, I have brought them together to express myself through football and focus on the history of women's football and the equality from a feminist perspective.

📧 **Contact:** [josiecummings41@outlook.com](mailto:josiecummings41@outlook.com)



# Jill Perkins

Artist Jill Perkins, White British/Female/Heterosexual/  
Wife/Daughter/Sister/Friend.

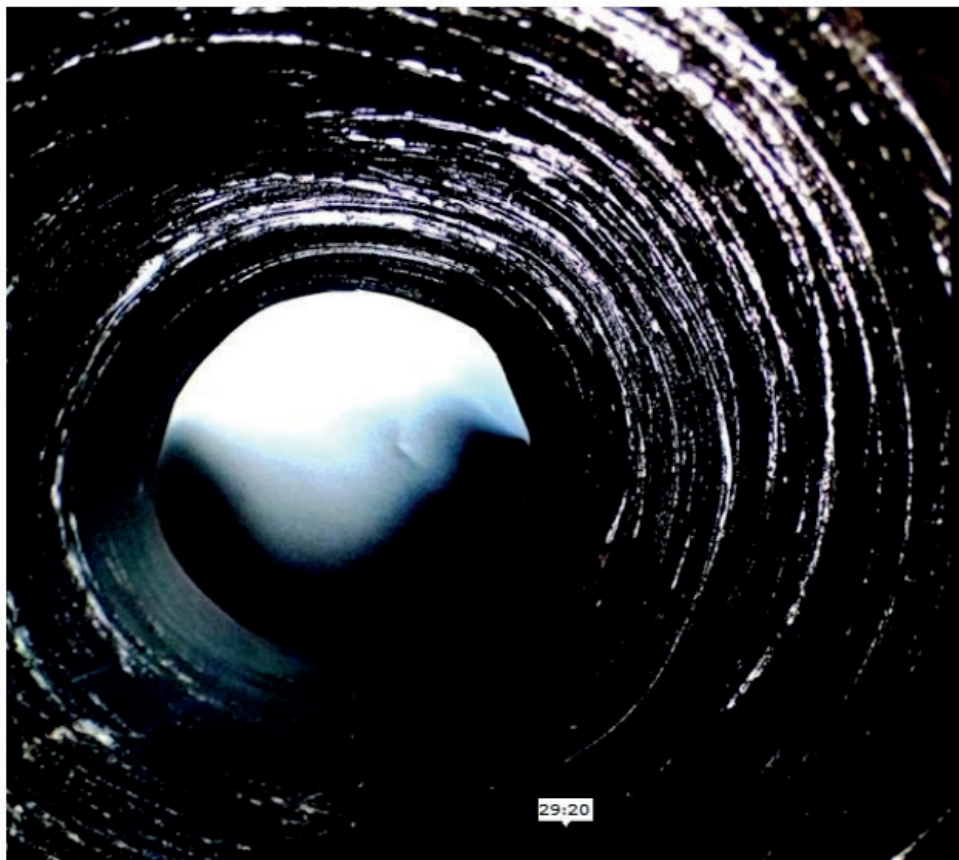
Using transient space of Absence, Presence, Loss,  
Memory, Chance, responding around subjectivity of  
Dementia and The Domestic.

Perkins' work spirals from her emotional centre,  
coloured by a strong awareness of life's systems/  
structures, journeying alongside her Mother's 12 year  
illness.

Her work is underpinned by Philosopher Gaston  
Bachelard, Theorist Roland Barthes, Artist Sophie  
Calle Emotionale Alfred Stieglitz Pioneer of Modern  
Photography, Mid 20th Century Constructive/  
Deconstructive Abstract Photographers James  
Casebere James Welling, Kitchen Sink Realists, Film  
Maker Chris Marker, Contemporary Video Artists  
Practices, Gaika, Richard Mosse, John Akomfrah, Hrair  
Sarkissian, Artist Fae Kilburn Text, Renee Gladman  
Writer, Poet.

Her emotional process-driven work translates  
tangible from intangible. She sensitively explores  
language of surface manipulation, repurposing  
materials from everyday domestic environment.

Communicating through narrational transposition.  
Medias: Sculpture, Photography, Performance, Text  
Audio/Video, Analogue/Digital, creating visceral  
photographic visuals, bespoke auditory soundovers  
in musical representation, inviting her audiences'  
glimpses of her interior worlds.



(above) *THE RITE OF PASSAGE*, 2022, Audio/Video

📧 **Contact:** [J111jbp@aol.com](mailto:J111jbp@aol.com)



*A Walkers Room,  
Multimedia,  
2022*





# Eleanor Hurt

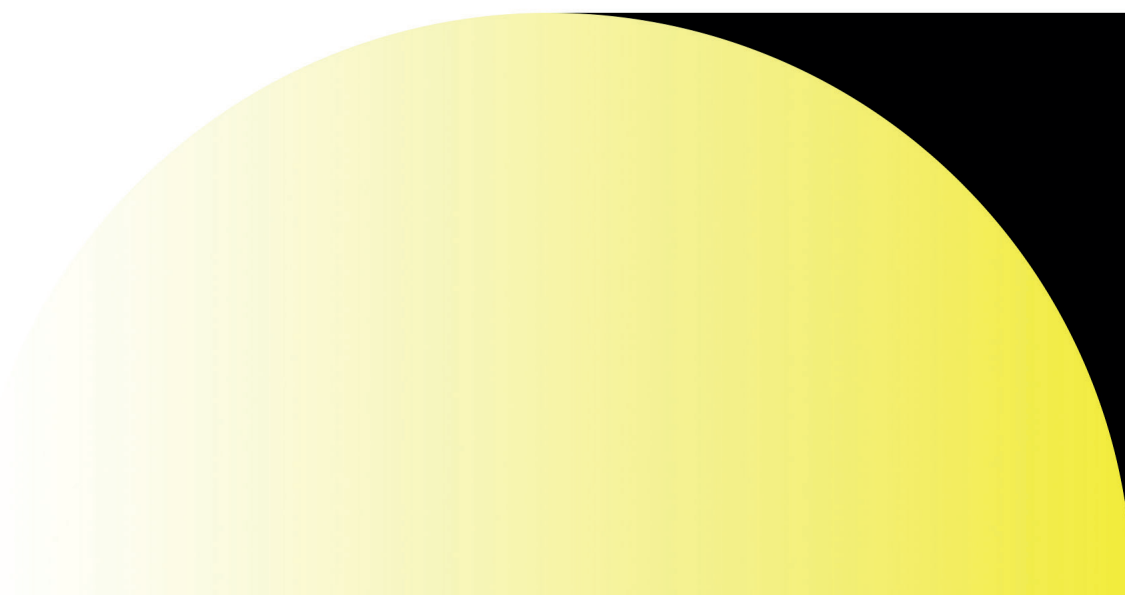
The act of conscious walking for me is an act of appreciation as well as a meditative experience. I use this to understand and question the implications of the landscape I occupy and the impact I have upon it. This display shows my process of retracing, and rethinking my walks in different views and forms.

This collection of natural items allows nature to truly speak for itself. In this piece I am merely a curator of nature's already complete, sublime works.

Through this celebration of walking I bring to light the importance of the British natural landscape, and suggest alternative ways of interacting with it. I aim to facilitate a wider appreciation of Britain's dwindling, but ever present ecosystem through the eyes of a walker.

📷 Instagram: @ele\_anorhurt

Website: [eleanorhurt.com](http://eleanorhurt.com)



# Anne Marie Russell

Anne Marie Russell is a Sheffield based Artist working in both 2D acrylic painting and 3D multimedia installation. She uses colour and shape as symbols of other worlds of emotion and cognition. This is inspired by the boundaries between land and sea as a metaphor for experience of the physical overlapping the invisible world.

To denote the presence of other realities, she paints using colours as a precise frequency to carry the emotional charge of detachment from the present moment. Seeking to invoke the opening of a doorway to the Ever Present Now, in which the painting becomes the anchor point, and the aperture to an uncontrolled stream of consciousness: you can enter a bigger sort of space normally hidden from our perception, where the subconscious is at play.

The square opens on the surface of a sphere; that is itself on the inside of another universe. She is standing behind the painting, having stepped through into that world, while simultaneously standing here next to you. Experiencing the interphase where dimension crossing seems possible. Finding delight and pleasure in a moment that perfectly resonates with an inner state.

This body of work is inspired by a summer day in August at the beach in East Yorkshire. Inviting openness of interpretation, and acknowledging perceptual variations by the viewer, they welcome the multifarious experience in each person. Modulated by mood, memory, personality, beliefs, and present life awareness, the Artworks actively invite recreation again in your mind.



(top centre)  
*Strawberry Afternoon*,  
2022, Acrylic on  
Canvas, 115cm x  
115cm

(bottom left) *Apricot  
Morning*, 2022,  
Acrylic on Canvas  
115cm x 115cm

(bottom right) *Today  
I Love You*, 2022,  
Acrylic on Canvas,  
115cm x 115cm



📷 Instagram: @annemarierrussellartist

Contact: annemarierrussellartist@gmail.com





“Yes”, for example: we had just read this article about prostitutes in Nottingham and it was written around that... Prostitutes are derided by society as a very low form of human life, but most people do the same thing every day of their lives – they just don’t do it in a sexual way. But in all honesty, the lyrics are about being in a band and prostituting yourself every day is completely is. There’s one line in there, “There’s not a part of my body that has not been used.” We feel like that really, being in a band – there’s not much left with any purity.”



(left) Yes, Digital artwork, Inspired by the track of the same name.

(above) This is yesterday, Digital artwork/ collage, Inspired by the track of the same name.





# Russell Jones

In this exhibition I have chosen to focus my research on the seminal third album from the band Manic Street Preachers.

My practice is drawing and painting realistic portraits whether human or animal.

My approach this time round is to embrace digital platforms which has allowed me to be more experimental and more expressionistic in my thinking and hopefully this will be reflected in the work that I create.

 **Website:** [russelljonesblog.com](http://russelljonesblog.com)

**Contact:** [senojllessur@gmail.com](mailto:senojllessur@gmail.com)



# Victoria Stephenson

My practice is an experimental work, utilising every medium I can get my hands on. It is an expression of my wish to create and to learn, to encounter new ideas, new practices and different ways of interacting with the world. I work with the layering of mediums, translating, transmuting, re-working ideas.

✉ **Contact:** [vicki.stephenson4@gmail.com](mailto:vicki.stephenson4@gmail.com)

(above) *Happy Pills*,  
Live Performance,  
Sculpture, Video, 2022







# Theo Price

Theo is an artist based in Sheffield. His interdisciplinary practice involves sculpture, sound, photography and installation. He examines our understanding of science, the climate emergency, marine ecology and the natural world.

His recent work depicts a not-so-distant future, one overrun with polluted waters, mutated animals and disappearing coastlines. 2048 aims to bring to light the devastating effects of climate change by describing the travels of a fictional explorer on an expedition across the Baltic Sea, which is currently the most polluted sea in the world. The explorer documents their findings through drawings, writing, objects, sound and film pieces.

📷 Instagram: @theorexxy

Contact: Theorexx96@gmail.com

(left) 2048



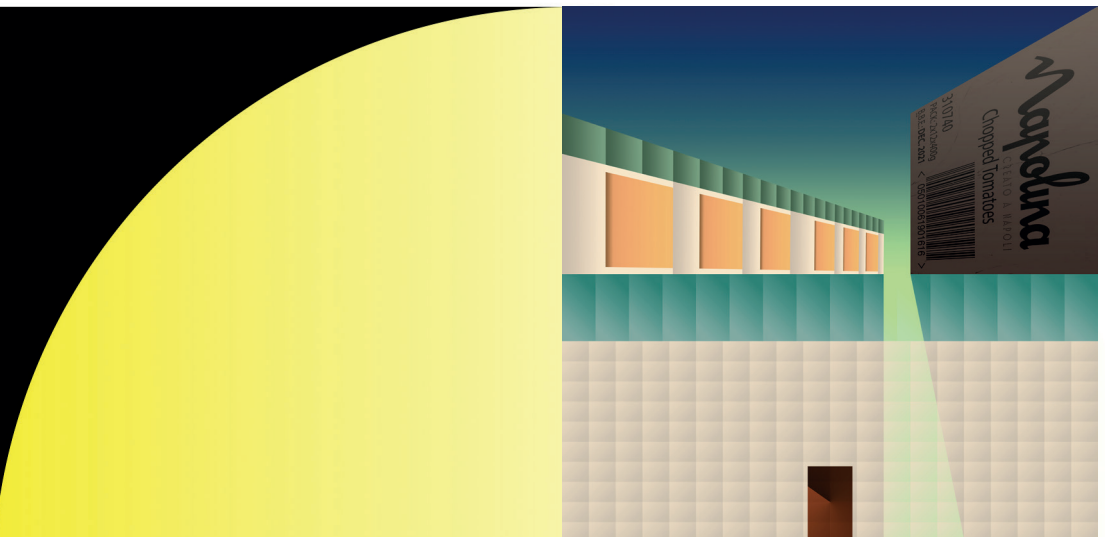
# Lyndon Watkinson

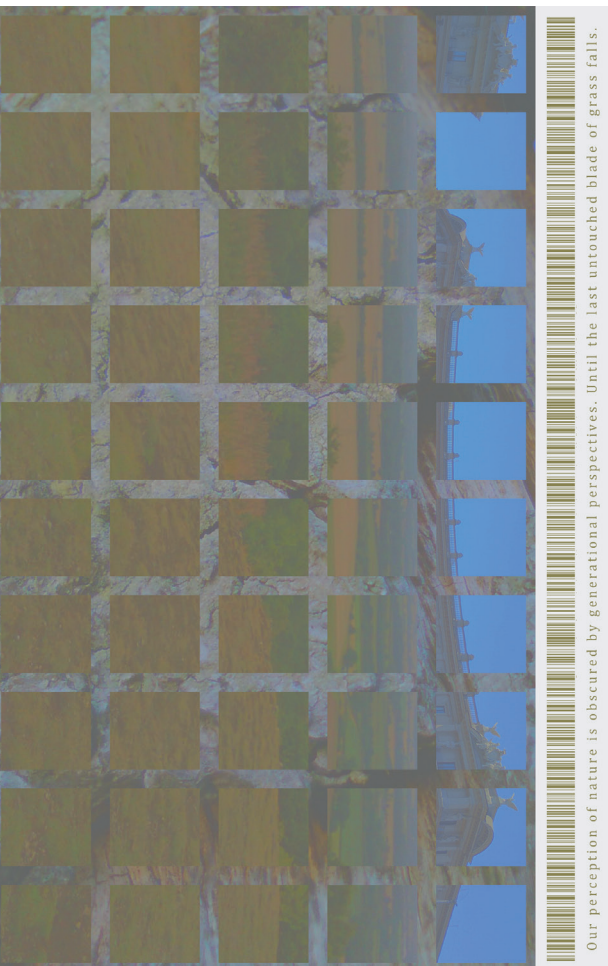
Lyndon Watkinson a Digital Artist working out of Sheffield, UK, specialising in Digital Art, Art Writing, Physical/Online Publications, and NFTs. Currently operating SU4IP ♻️, a digital self-run organisation producing articles about his work, as well as the artwork of others. Alongside experience with creating music and artist books, Watkinson is interested in creating work surrounding accessibility and the democratisation of information, creating visual and literary material made accessible through his passion in combining technology and art.

In his most recent body of work, Watkinson uses transcripts to prompt the creation of literary material, in turn prompting the creation of digital collages with the intention of visualising the literary material, incorporating various components such as lived experiences, archival material, artistic interests, and self-generated elements.

🔗 [linktr.ee/SU4IP](https://linktr.ee/SU4IP)

Contact: [lyndonkw@protonmail.com](mailto:lyndonkw@protonmail.com)





(left) 00:36, Digital Collage, 2021



(above) *After the fact*, Digital Collage, 2021

(left) 01:05, Digital Collage, 2022



(above) *Clear and Void*, Moving Image, 2022



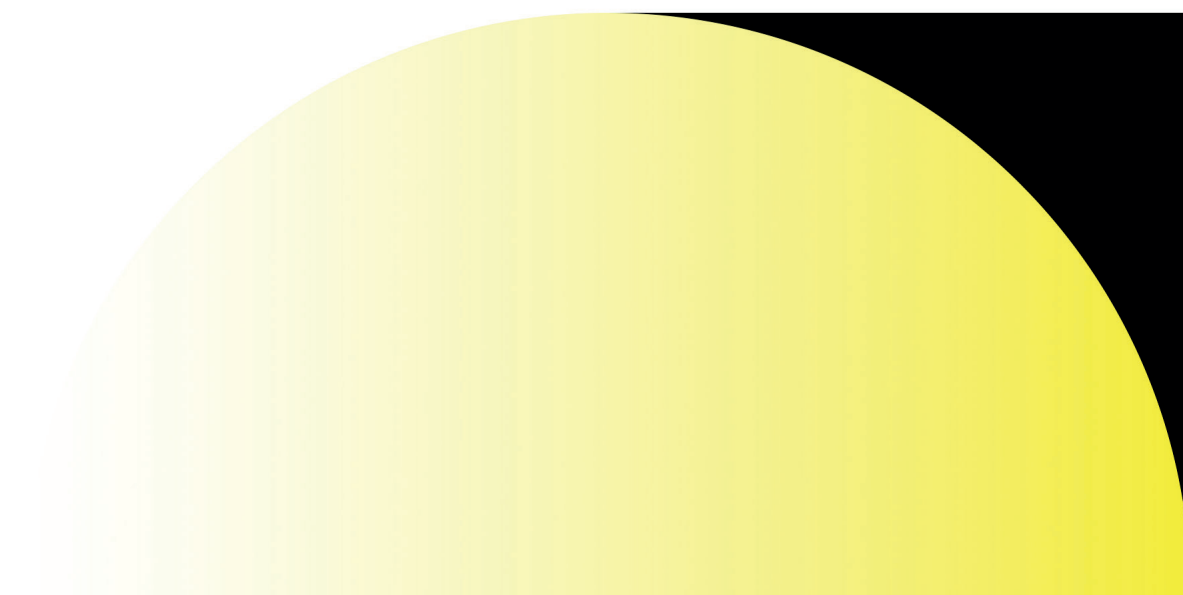
# Hope Schofield

Trapped in an overlapping, ever-looping void of pubs, politics, and pink I use the otherwise dematerialised practice of film to present and expose the material foundations of modern day capitalism.

I tend to position my films within a universe not dissimilar to our own in terms of political and societal foundations, but one in which glaring hypocrisies and injustice are brightly visible, existing seemingly undisturbed, but assessed on a critical and rather slimy level.

Sometimes in factories sometimes in bars the constant turning cogs of patriarchy and consumerism catch and clamp your fingers, paralysing you ready for me to jump out and talk you half to death about Marx.

**Instagram:** @hope\_sick\_



# Neha Gill

The preliminary idea of my practice looks at dual identity, the idea of being a second-generation immigrant living in a contemporary post-colonial, Western society. My chosen medium is a mixture of both digital and film photography.

My current practice consists of self-portraiture, performance, photography and collage. I use this combination of media to express my own thoughts and ideas around femininity, identity and the tensions that exist within familial relationships specifically with women.

I have been captivated by the idea of 'British Asian aesthetics' and how South Asian diaspora in the UK from the 1960s until present always carry their culture with them. Throughout the generations this idea has morphed and changed from archival South Asian film clubs of the 60s and 70s to 'Daytimers' in the late 80s and 90s. I find beauty in the idea of the children and grandchildren of South Asian immigrants taking parts of their own heritage and marrying it with Western culture to create a whole newsubculture.

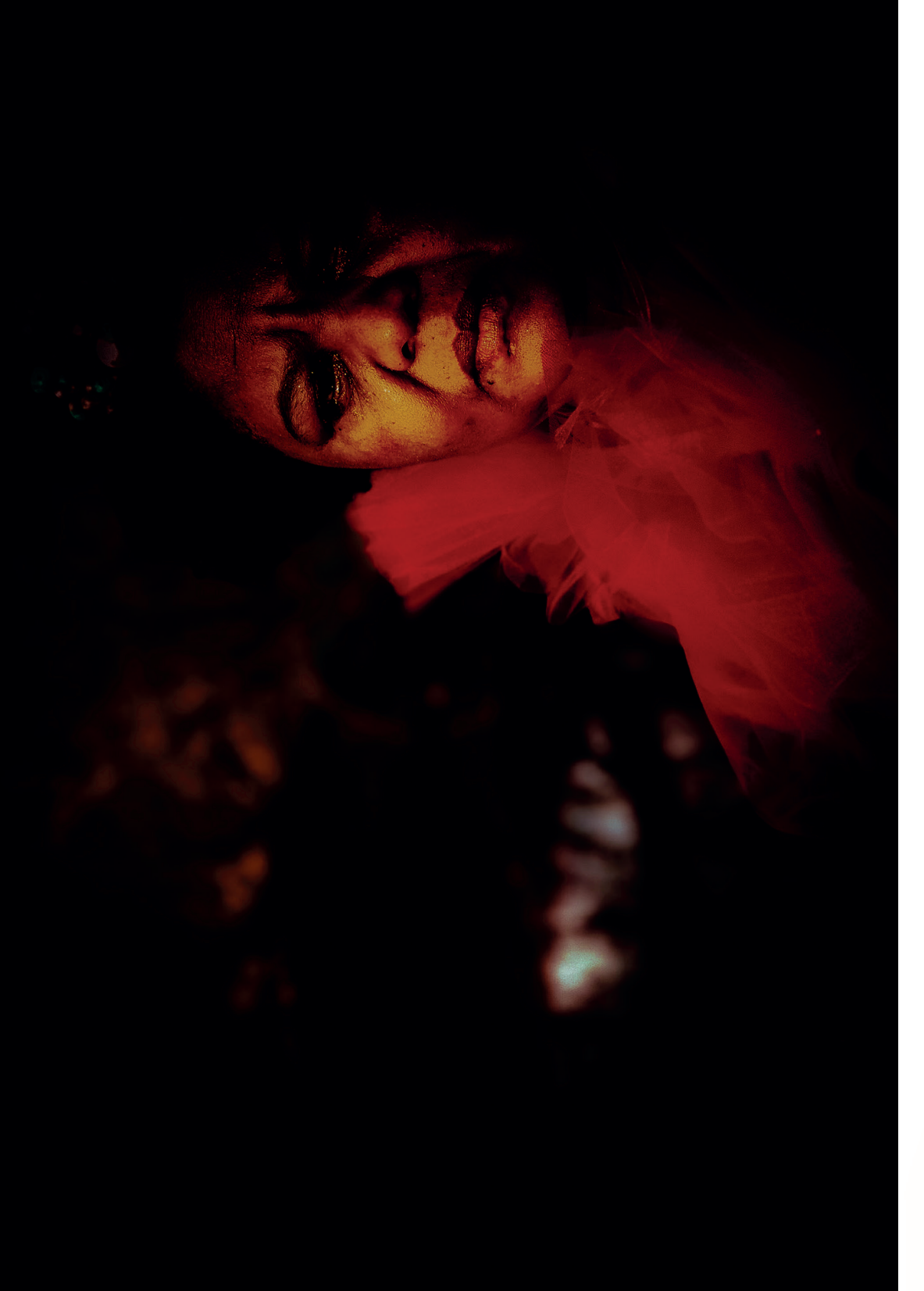
Most of the time when discussing identity, culture and values, people like to put the East and West up against each other as these two separate groups of ideology. While tension does exist between the East and the West there also seems to be this celebration and pride when it comes to identity among South Asian diaspora in the UK. My practice explores this concept of this "push and pull" between Eastern and Western culture and values through performative, photographic works in reference to family photos and film stills.

(left) *Next in  
line...*, A3, A2,  
A3, Photograph,  
2021



Instagram: @neh4\_x

Contact: Ng707642@gmail.com





# Linda Cassels

Cassels' work centres around identity, the development thereof, and what influences one's view of oneself in and around the issues thereof. In their practice the body is explored as both subject and object trying to understand identity in terms of migration, race, culture, class in lieu of self-identification.

Within their repertoire Cassels attempts to ask questions such as "What is the function of the outer body (the physical body), if not used as a source for measurement? Does the body have a purpose other than to contain the soul, and if not is the content of the vessel more important than the vessel itself?"

The work is largely abstract in nature and spans over various media; sculpture, printing, photography, performance.

 **Website:** [www.lindacasselsgallery.com](http://www.lindacasselsgallery.com)

**Instagram:** @sarahlindac

**Contact:** [sarahlindac@yahoo.co.uk](mailto:sarahlindac@yahoo.co.uk)



## AKNOWLEDGEMENTS

This catalogue has been made possible by everyone who donated through our GoFundMe page

### Catalogue Team

*Catalogue Proof Reading & Editing:* Russell Jones

*Catalogue Collation, Design, and Branding:* Lyndon Watkinson

*Concepts and Catering:* Eleanor Hurt

*Data and image collation, signage, Fine Art L6*

*Course Rep:* Anne Marie Russell

*Website Design, Marketing, and Fundraising:*

Rachael Louise Dean, Delyth Barlow, Sadie Zetuni, Sarah Linda Cassels

### Support from Fellow Students

Autumn Ryder

Wren Foster  
Oliver Burton  
JJ Eteson

*With Thanks to Academic, Technical and Support Staff:*

Gary Simmonds  
Yuen Fong Ling  
Jim Eaton  
Chris Amner  
Chloe Brown  
Rose Butler  
Bernadette O'Toole  
Sarah Smith (Smizz)  
Andrew Sneddon

Hester Reeve  
Peter Martin  
Ashley Holmes  
Emma Bolland  
Simon Le Ruez  
Helen Blejerman  
Penny McCarthy  
Michelle Atherton

Becky Shaw  
Tom Flanagan  
Jon Chapman  
Nigel Hayse  
David Blench  
Anton Hecht  
Roger Bateman  
Eve Stirling  
Andrew Buckley  
Joseph Haynes  
Karl Geleff  
Carrie & Anna  
Tim Machin

Chris Webb  
Marie Judge  
Joyce Spurr  
Julie Westerman  
Sharon Kivland  
Hestia Peppe  
Alan Rutherford  
Glyn Hawley  
Kathi Chamberlain  
Col McCormack  
Lisa Daniels



Ryan Mosley  
James Pyman  
Mike MacGabhann  
Prof Keith Wilson  
Bev Stout  
Anita Beardsley  
Estates, Catering, &  
Security Staff  
Disability Support in  
Sheffield Hallam

