BA(HONS) DEGREE SHOW
FINE ART 2019

Find out more:
Clare Hilton, Fine Art Administrator
• 01243 816253
• chi.ac.uk/fineart

Social media:
@Chichesterart
@ChichesterArt
University of Chichester: Fine Art Department
It’s an amazing privilege to welcome you to this year’s Fine Art Degree Show at the University of Chichester. This is my second year of working closely with the Fine Art Team (my background is in Theatre) and while I feel very welcome within the community, I also retain a certain awe of the outsider. Whenever I walk into artOne, I get a thrill from seeing fragments—sometimes tiny fragments—of creative possibility, laid out across the studios, workshops and foyer. Being sent a draft of this catalogue gave me a different thrill: a wonderful sense of expectation for that moment when a caring shared community turns itself into confident display.

I love exhibition catalogues! The clarity within the distinctive layout offers a simple sense of confidence; the fragments of visual stimulation within the patchwork of images; the particular framing of a breath-taking work—all in a way that encapsulates a body of work, without closing down the essential ephemeral experience of a show—a good catalogue makes you want to see all the work in situ… It’s a roadmap, not an artefact.

And what a wonderful ‘situ’ it is! artOne is a brilliant space: a contained building which remains inherently flexible; every year, as an ‘exhibition’ space it reinvents itself—set up in a way that is determined by the particular needs of the work—but, also, it remains a statement of continuity and a demonstrable commitment to Fine Art within our university. So, while it is wonderful to see some ‘clean lines’ and certain ‘final drafts’, polished up within a beautifully presented shared setting, it is also wonderful to get a feeling for the building as a place for making—a place of experimentation, discovery, trial, error and essential roughness.

And that’s why I love degree shows! Our degree show takes place in a ‘home’ not an art gallery and, in that way, avoids what Richard Hudson-Miles calls the ‘corporate face of achievement’—it lacks the necessity of other ‘showcase’ events to point towards a controlled employability or a common thread or curated theme. Indeed it is possible to ignore all imposed values and unified forms so that, as a starting point, we are celebrating individual artists.

And I love these individual artists! Arran’s woodlands; Alison’s newspaper trees; Amelia’s deconstructed clothing; Rebecca’s performances; It’s white space; Jennifer’s intricate ink; Peter’s nature/manufactured harmony; Dan’s plastered animals; Tatiana’s hidden worlds; Connie’s sculptural paintings; Karen’s bodies; Diane’s figures; Melissa’s calligons; Marisa’s obscure camera angles; Sammi’s home-based fabrics; Christina’s faces; Fiona’s reseeds; Jayne’s intertwining humans with nature; Emily’s weaving; Elle’s canopy; Georgia’s overlapping threads; Lizzie’s still-lives; Jessica’s yew trees; James’s inanimate objects; Leanne’s textile sculptures. … All these art works can—and should—be celebrated on their own individual terms….but (and I’m speaking for the students here), none of these individuals could have become the artists they are without this shared space—and the collective process of learning—a community of opportunity and curiosity, as well as a massive support network—that is the inherent characteristic of the Fine Art Department. And, as I sit outside the immediate Fine Art team, I feel no compunction to be modest about the brilliance of the staff team who are tirelessly in their determination to ensure this community remains resilient in their collective support of individuality. So, thank you to Andrea, Ann, Chris, Clarie, Jericho, Liz, Rachel, Shelley, Steve and Tim for being the constant guardians of our home.

Enjoy the show and do please let the students know what you think: your thoughts will help shape what happens next!

Dr Ben Francombe
Head of Theatre and Fine Art
ARRAN COLLINGE

My artwork portrays sections of woodland landscapes. I paint with acrylic on primed canvas and use a layered approach. Within my artworks I create the effect of light coming through shrubs and other flora in the background, layered with the linear forms of trees, creating the effect of depth and distance.

Email: collinge.a@hotmail.co.uk
Instagram: @A.collinge.art

ALISON GAILER

My sculptures/installations involve process, repetition and are labour intensive. I work predominantly with rolled and spun newspaper as well as wood, wire and plaster. My inspiration comes from nature in particular trees. I want to evoke thoughts about the part we, as humans, play in the future of our environment.

Email: ali.gailer@live.co.uk
Instagram: @alisongailerart
AMELIA HAINES

My work relates to my skin condition and how my clothing and surroundings affect me. I take apart the clothing, deconstructing and distressing the fabric in various ways. I then stain the fabric with materials I experience in everyday life (i.e. paint, makeup, wax and mud) and recreate new structures.

Email: milliehaines@hotmail.co.uk
Instagram: @haines_artwork_

REBECCA HARTE

Through performance, I explore my bodily responses to everyday tasks and how these relate to my personal encounters as a woman from Northern Ireland. Using personal narrative and repetitive actions I examine the fluidity of identity, creating an environment for the viewer to reflect on their own life experiences.

Email: rebeccaharte@hotmail.co.uk
Instagram: @rebeccaharteart
JENNIFER HAUGHTON

My drawings play with the abstract ambiguity of organic form. I use simple media, mainly ink pen on paper, to explore the relationship between line and negative space through a repetitive, ritualistic and time-consuming process. The accumulation of intense detail allows the interpretation of both micro and macro scale.  

Email: jennifer_haughton@yahoo.com   Instagram: @jennyhaughton_artist

JILL HARVEY

In observing place, inspired by my travels. The word Ma epitomises my practice, meaning pause, the space between two structural parts. It is a metaphor for my detachment. Translated into print, white space becomes integral. The result is an architectural diagrammatic visual, accentuated by intense blocks of colour, detail and layers.

Email: jhprintmaker@gmail.com
Web: jhprintmaker.wordpress.com
Instagram: @jharveryart
PETER HAZZARD

My work focuses on the relationship between the 'man-made' and the natural, studying the juxtaposition of these subjects and how they conflict or work in harmony within the landscape. I cross pictorial, atmospheric painting to capture the essence and vitality of the scene and encourage the viewer to see the world around them in a different light.

Email: PeterHazzardArt@hotmail.com  Instagram: @peter_hazzard  Facebook page: https://www.facebook.com/PeterHazardArt/

DANIEL KIMBER-BINMORE

I create dogs from plaster and hay with a steel armature. By sculpting from life, I capture not just a likeness but the personality of each dog. Interacting together these sculptures behave like a pack of domesticated dogs. The coloured plaster contains powder paint. The work is inspired by sculptor Nicola Hicks.

Email: dkbart@ukonline.co.uk  Web: dkbart.my-free.website  Instagram: @danielkimberbinmoreart  Facebook: @dkimberbinmoreart
TAMARA LEWIS
I am a multimedia artist, currently using polaroid photography as my means for expression. My photography is about parts of our lives that make us who we are, that we don’t share with social media. I use Polaroid photography because it’s unchangeable, much like life.
Email: tamaramay96@gmail.com
Instagram: @myordinarylife_artist

CONNIE LONDON
I produce sculptural paintings that challenge the perception of what painting really is, using unconventional materials such as motor oil and bitumen to bring discussion to the ecological concerns surrounding oil spills. By opening up a discussion with my work, I hope to highlight concerns regarding policies and environmental damage.
Email: connielondonart@gmail.com
Instagram: @connielondonart
KAREN MCDougall

This work explores ways of thinking about modes of different bodies in society. These figures are an attempt both to challenge these established modes (especially in relation to the female body) but also to foreground an abject quality which speaks more broadly of suffering, both on a personal and societal level.

Email: karenwmcdougall58@gmail.com
Web: www.karenmcdougallartist.wixsite.com/artist
Instagram: @karenwmcdougall58

DIANA MARTINS

Lines, space, liminality and the illusions they play on the viewer make the basis for my figurative artwork. “A naked body has to be seen as an object in order to become a nude.” – John Berger.

Email: dianafcmartins@gmail.com
Web: http://dianamartinsartist.business.site
Instagram: @diana.martins.artist
MELISSA MATTHEWS
I create abstract paintings inspired by the natural world. I use a mixture of materials including ink, acrylic and charcoal. My focus at the moment is forest scenes; I want to recreate the sense of calm and relaxation that I experience when within this natural environment.
Email: melissamat@hotmail.co.uk   Instagram: @melissamatthewsart

MARCIE MAYHEAD
My work involves fragments of the human form. Using natural light and obscure camera angles produces a series of tonal, strong and detailed photos. The surreal intimacy between camera and figure begins to become important when viewing and turns the familiar into the unknown.
Email: Marcietmayhead@live.co.uk   Instagram: @m.mayheadfineartphotography
SAMMIE MAYHEAD

This work relates to textiles, craft and the notion of repetition and domestic values. I use consciously ‘homemade’ techniques such as crochet to make sculptural objects that relate to architectural structures as a way of suggesting the concept of home. I want the audience to experience bodily and sensory interaction with the objects.

Email: Sammie.mayhead@hotmail.com
Instagram: @sammie_crochet

CHRISTIANNA PENN

My work is a series of acrylic paintings focusing on the representation of faces, capturing the features at varying angles. Through use of cropped compositions I aim to encourage the viewer to consider that what they are seeing is not a face but is, in fact, a painting.

Email: anniepenn97@gmail.com
Instagram: @anniepennart
FIONA PRATT

My work centres within the elements found in landscape. Sedimentary layers, roots and buried histories record an ephemeral passing of time. Using natural materials made from the land, hessian and jute signify the earth, amalgamating with a sense of weight and gravitational pull embodied in my hanging vertical structures.

Email: fiuni1962@outlook.com Instagram: @fionatextiles

JAZMINE SAUNDERS

My work is about connections to spirituality and mindfulness, with two key elements; mess and order. I am not a perfectionist, in fact I am an imperfectionist. Keeping in mind the traditions of sculpture my practice pushes at the boundaries of what sculpture can be.

Email: saunders.jazmine@gmail.com Instagram: @jazminesaunders_
EMILY SHAW

Using mostly newspaper and fabric to make the body of my work, my weaves explore the notion of text within woven textile art. My focus on weaving combined with the signs and symbols of language and communication investigates my own interest of erasure and illegibility.

Email: emilylouiseshawart@gmail.com   Instagram: @art.emilylouiseshaw

ELLE TARR

Viewed whilst under an ocean like canopy of waste, both ethereal and shocking, I aim for my work to start a conversation about ecological issues. By using a mass of familiar single use plastics, there will always be items easily recognisable to the viewer, as something they have used, highlighting every individual’s impact on our world.

Email: elle.a.pugsley@gmail.com   Instagram: @etarr1
GEORGIA THEODOROU
My current work explores identity and how it is manipulated by the modern digital age of social media. Through the use of textiles I try to represent its complexity by focusing on the multiple factors and experiences that make up one’s individual personality. My practice involves heavy embroidery stitching on fabric; this creates interesting textures through the over-lapping of threads.
Email: georgia_4@live.com   Instagram: @printmakinggt

LIZZIE WATSON
I work closely from detailed photographs of still-lives, objects such as perfume bottles on a mirror, and translate these images into acrylic onto canvas. My work addresses the media’s influence on our identities through advertising. The works are largely formed round shape, vibrant colour, reflections and light.
Email: lizziewatson16@outlook.com

Photo credit: Andrea Vassallo

Photo credit: Andrea Vassallo
JESSICA WHITE
My goal is to capture the raw beauty of the Yew trees. I want to point out that we don’t often see and appreciate what’s around us; trees are the lungs of the Earth. The work is a portal to recognise our disconnection, then to reconnect back to our ancient roots.
Email: Jessicawhiteprints@gmail.com
Instagram: @jessicawhiteprints
Web: Jessicawhiteprints.com
Facebook: Jessica White Prints - @jessicawhiteprints

JAMES WILLIAMS
Using silicone and resin I’ve endeavoured to capture life and store it inside these inanimate objects, preserving a moment in time and allowing the viewer to study every minute detail that the skin has to offer. Every scar, every blemish, and every wrinkle tells the figure’s story and I invite you to uncover it.
Email: jameswilliams244120@outlook.com
Instagram: @jameslovedalama

Photo Credit: Andrea Vassallo
LEANNE YORE

I use tights to create large-scale textile sculptures. Using everyday items of clothing, the tights signify the body in an ambiguous way; they are stuffed and manipulated into different forms and shapes to become one whole sculpture.

The element of humour that the tights bring to the piece, and the seeming familiarity of the forms, are important.

Email: leanneyore@gmail.com  Instagram: @leanneyore_art

Photo credit: Andrea Vassallo
The Fine Art Department here at Chichester is situated in the dedicated artOne building comprising outstanding studio and workshop facilities. It is an exciting place to study, providing a dynamic and supportive learning environment for the production of contemporary fine art.

Our BA & MA programmes offer specialist and multi-disciplinary approaches and a range of skills to help you develop and realise your creative aspirations. Programmes in the Fine Art Department are focused on the dynamic relationship between technical ‘craft’ skills, critical theory with the history of art and individual creativity in studio contexts. Programmes integrate the strands of workshop, theory and studio practice to establish a framework of artistic practice. This framework equips you with skills and creativity to operate effectively in the professional world. The exciting discipline of Fine Art also presents you with opportunities for public engagement and external projects, providing a deeper understanding of working in collaborative situations and helping you to gain confidence in accessing careers and employment.

The academic and technical staff of the department bring a range of disciplines, research activity and skills to their teaching roles and, as practising artists, they bring up-to-date knowledge and expertise to the studio, workshops, ‘crits’, lectures and discussions. Our well-equipped workshops and studios provide environments for you to create and test experimental, inventive and ambitious work.

Our undergraduate and postgraduate programmes are built around the key areas of drawing, painting, printmaking, sculpture, textiles and history of art.

Tutors encourage intellectual curiosity, a sense of adventure and an ability to deal with the unpredictable.

WHAT MAKES US DIFFERENT?

Fine Art is at the forefront of cultural production, trailblazing new territories for others to follow. You become part of this momentum at Chichester by entering a community of artists, supported and encouraged to extend your work into new creative areas and to make new discoveries.

Centred firmly within current contemporary art practice, we offer you the freedom to explore your ideas and to produce artwork across a range of materials and processes, informed by a growing understanding of the work of other artists and thinkers. Our approach is practice-as-research, bringing together all aspects of art knowledge, skills and critical understanding to the investigation of materials, experimental processes and the construction of new responses. The course is challenging but also exciting and deeply rewarding, so be prepared to take some risks and to question your assumptions. And remember, whatever you make has never existed before!
BA FINE ART (FHEQ LEVELS 4, 5 & 6)

The range of disciplines you can study on the BA (Hons) Fine Art

• Painting and Drawing
• Textiles
• Sculpture
• Printmaking

BA (Hons) Fine Art can be taken as a Single Honours subject (100%)
full-time or part-time.

Each of the programmes is offered over three years for full-time students and over a range of years for part-time students. CENTRED firmly within leading edge contemporary art, we encourage students to become confident practitioners through creative experimental approaches within studio work.

What are the aims of the curriculum?

The programmes aim to support students to:

• Gain a depth of knowledge, through critical engagement with the techniques and processes of contemporary fine art practice, becoming thoughtful, creative and analytical practitioners
• Establish personal approaches to contemporary practice
• Be resourceful and entrepreneurial
• Be able to enter the world of work and the wider community with a full range of graduate key skills
• Be prepared for advanced study and research

Some Fine Art degrees in the UK ask you to make choices based on a single discipline or subject, but our degree is inclusive, specialist or multi-disciplinary based on the direction of your development, offering you the chance to work across a breadth of disciplines and specialisms.

What are the programmes about?

These strands will equip you with skills and knowledge to progress from level 4 to level 6 and to engage in prolonged and self-directed development of Fine Art practice leading to the final degree exhibition. Embedded into your course of study are the written and presentation aspects of your skills development. Together these support your contextual research leading to Essay/ Vocational and Professional Practice modules in level 6.

Employment

Each programme develops skills across many areas enabling you to become a resourceful, reflective learner, find creative solutions to new problems, develop the ability to be self-disciplined and be able to work independently and creatively. The programme provides ‘live’ work experience in real-world settings. In the second year of study students have the opportunity to experience working in partnership with one of a number of partner organisations in the region, eg Pallant House Gallery, The Novium Museum, Chichester Harbour Conservancy, Chichester Cathedral, St Richard’s Hospital and local schools.

Student profile

“I would be lying if I said the course is easy. It is the most challenging and mind-boggling thing I have done to date, yet the most rewarding and memorable time of my life. The nurturing and encouraging previous years of my degree has enabled me to become the confident and skilled artist I am today. At the beginning my skills were basic and limited. However due to the course being very well structured with workshops, lectures, life drawing, studio practice and tutorials; I have acquired the knowledge I need to carry on my practice after my degree. The one-to-one time with the tutors is brilliant; they have a genius way of getting you to try things that you never thought you would.” Charlotte Kimber, BA Fine Art, graduated 2015.

Main studio and workshop skills and activities

• Textiles: Constructed textiles, felt-making, embroidery, papermaking, printed textiles, mixed media, installation
• Sculpture: Wood, metal, casting, plaster, ceramics, found materials, mixed media
• Installations: appropriated materials, site-based and gallery-based work
• Printmaking: Etching, screen-printing, relief printing, monoprint and combined media
• Painting: Oil, acrylic, construction, mixed media
• Drawing: Drawing is seen as an important element in the development and realisation of ideas and is the basis of the initial studio work at level one
• Digital Art: Digital photography, video, sound, installation
The Contextual strand (Art History and Critical Theory)

Students are supported in their Fine Art studies with a series of ‘contextual’ modules that explore historical and contemporary perspectives on art and culture. Study of critical theory and the history of art helps students to see their work in relation to the debates that underpin contemporary art. Teaching on the modules comprises lectures, seminars and tutorials, enabling students to acquire research, writing and presentation skills – so essential for employment and further study. Students make use of the fantastic local art facilities, for example at Pallant House Gallery, Candida Stevens Gallery and Cass Sculpture Foundation and are in easy reach of the wealth of internationally leading galleries, museums, fairs and other facilities available in London.

Pallant House Gallery

Pallant House Gallery is one of the country’s leading galleries, with an extraordinary collection of Modern British art and an exciting programme of contemporary and historical exhibitions. Its work in Education and Community Engagement is seen as nationally leading and University of Chichester students have free access to the gallery.

The Otter Collection

The University has a fantastic collection of Modern British art and, in keeping with the enlightened vision of its founders, the Bishop Otter campus is enhanced with permanent and temporary displays, indoors and out, with sculpture, textiles, painting and prints by established artists. Alongside works from the collection, students and staff from Fine Art also enrich the study environment with a selection of works that add a more contemporary flavour.

artOne exhibition programme

Fine Art welcomes visitors and students with a professional display space in the atrium foyer of the artOne building, combing internally curated exhibitions, with student exhibitions and external projects. Students benefit from the programme of professional displays on the doorstep and from hands-on experience organizing and presenting displays of their own and each others’ work, culminating in the public events of the BA degree show and the end of programme MA exhibition.

Exchanges

Currently we offer exchanges for selected Level 2 students to go to Valence in South Eastern France, Thomson Rivers University in Western Canada or University of Ostrava in Czech Republic.

External Projects

University of Chichester Fine Art students collaborated with Mill Chase pupils in Bordon, Hampshire, to create exciting hoarding art on the boards surrounding the Academy Trust’s new school site. Sue Samson, Chief Executive of the University of Chichester Academy Trust, said, “This project has been a wonderful collaboration between the University and the Academy Trust. It is a great example of the collaborative nature of the Trust and the unique benefits that come from being sponsored by a University.”
MA FINE ART (FHEQ LEVEL 7)

The MA course is designed to support post graduate studies and to enable individuals to strengthen their position as artists and makers. The programme is characterised by the depth and focus of research and with the increasing sophistication of a critical material practice. The emphasis of postgraduate research is on the intensity of autonomous study, supported by rigorous debate and interaction with staff, visiting artists and fellow students.

The programme is centred on the concept of ‘practice as research’; this can be seen as bringing together of all aspects of art knowledge, skills and critical understanding to the visual investigation of materials, experimental approaches to processes and to the construction of new responses to the making of art. The course enables you to achieve a critical reflective practice where studio work becomes the testing ground of methods, genres, concepts and contexts. For further information visit: www.chi.ac.uk/ma-fine-art.

Duration of the MA course
• Full time - 12 months (September to September).
• Part time – 24 months (September to September).

Applications and entry requirements
We expect new MA Fine Art students to come with a good understanding of how they might fit within the broad context of contemporary fine art practice, and show ability to work confidently within this area. We welcome international applications and look forward to working with artists from a variety of nationalities, backgrounds, and experiences. For further information contact the Route Leader, Dr. Shirley Chubb Tel: +44 (0)1243 816196 or Email: s.chubb@chi.ac.uk

STAFF & FACILITIES

The learning environment
All students doing studio practice and full-time MA students are allocated a personal studio base. All students also have access to workshop areas and technical support in the following key disciplines: Welding, casting, working in wood, carving, ceramic and plaster, woven and printed textiles, feltmaking, embroidery, drawing, painting, printmaking, digital photography and new media, video and sound. Students have access to instruction and demonstrations in these key disciplines throughout their study in a culture of safe working and professional practice.

Lecturing staff
The friendly team of staff are active practising professional artists and researchers who exhibit and publish their work. They have expertise ranging across textiles, printmaking, painting, sculpture, installation and digital art.

Visiting artists
There is a programme of visiting lecturers who bring professional contexts, specialist skills and practices.

‘artOne’
• Provides specialist workshop areas in: Textiles, Sculpture, Print making, Woodwork and Painting
• Personal studio spaces - a massive open plan studio divided up into studio spaces for each full-time single honours and major student
• A life drawing space
• An art materials shop
• A ‘Research Space/Gallery’
• Installation space and a dark installation space for video and projection
• An outdoor sculpture working area

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DIRECTORY OF STAFF

Course Administrator
• Clare Hilton: Email c.hilton@chi.ac.uk

Head of Department
• Dr Ben Francombe

Academic staff and specialisms
• Dr Shirley Chubb - MA Coordinator, print and mixed media
• Elizabeth Coley - Painting, print making and drawing
• Rachel Johnston - Textiles, mixed media and external projects
• Steve McDade - Art History and painting
• Christopher McHugh - Painting and mixed media
• Tim Sandys-Renton - Admissions tutor, sculpture and video

Associate Lecturers
• Dr Mike Walker - History of art
• Joe Worthington - Digital Media

Art Technicians
• Anne White
• Andreas Vassallo
• Jericho Ivankovic

External Examiner for BA
• Jane Ball (Department of Design and Visual Arts, University of Coventry)

External Examiner for MA
• Irene Brown, MFA Course Leader, Newcastle University

Visiting Fellow
• Matthew Burrows

Visiting Lecturers from 2018/19
• Kieran Lyons
• Anna Ryan
• Natasha Arsalan & Aucart
• Fiona Curran
• Vanessa Jackson
• Alice Cunningham
• Caravan Gallery
• Celia Pym
• Peter Mowsey

Visiting Alumni from 2018/19
• Helen Higgins
• Alec Moores
• April Jackson

Catalogue credits
• Graphic Design: Graham Roy Donaldson
VISIT US
We hold many events throughout the year including:
• General open days
• Fine Art specific Open Days
• Fine Art Degree Show
Open Days are held throughout the academic year. You may attend talks about the course structure, tours of the workshops and studios in artOne, and you might also like to book a portfolio advice and preparation session: www.chi.ac.uk/fine-art.

FIND OUT MORE
For more information visit our website or contact:
Clarie Hilton, Fine Art Department Administrator.
• Tel: 01243 816253
• Email: c.hilton@chi.ac.uk
Tim Sandys-Renton: Admissions tutor
• Email: t.sandys-renton@chi.ac.uk

SOCIAL MEDIA
@Chichesterart
@ChichesterArt
University of Chichester Fine Art Department

MA FINE ART EXHIBITION 2019

Tuesday 10th – Wednesday 18th September
(Closed on Sunday) Free entry. Venue artOne.
Your invited to the Preview Wednesday
11th September, 6.00 - 8.00pm.

“The MA Fine Art course has allowed me to develop and enhance my technical skills, knowledge and ability. Throughout my studying I have been offered fantastic support from all staff, members and technicians, with a wide range of equipment available to me. The library is brilliant resource with superior support from the librarians. The written work goes hand in hand with the practical, aiding my learning and pushing me further. With the luxury of my own workspace, I can challenge myself as an artist and take risks with constant feedback from tutors and fellow students. I am thoroughly enjoying my experience at Chichester and feel I have a great network for when I leave the university and knowledge I can continuously use.”
Mary Eyman, MA, BA (Hons).