



a·n a-n Degree
Shows
Guide 2017

Something to say

Class of 2017 on art, meaning & making a show

Elizabeth Price

Degree shows, art education & becoming an artist

Do you remember degree time?

Caroline Achaintre, Nicolas Deshayes, Lawrence Lek,
Laura Oldfield Ford, Rosalie Schweiker & more

+ Listings: more than 70 shows across UK

a-n.co.uk

Image: Sheree Naqvi,
The Peg, BA Fine Art
Painting and Drawing,
Swansea College of Art

OXFORD
BROOKES
UNIVERSITY

C A R B O N

Oxford Brookes
Fine Art Degree Show

13 - 18 May 2017

Richard Hamilton Building
& The Glass Tank

OX3 OBP

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@artistsothbrookes

We are pleased to invite you to the
Oxford Brookes School of Architecture
End of Year Exhibition 2017

Address:
Oxford Brookes University
Abercrombie building
Headington Campus
Oxford
OX3 OBP

Exhibition Locations:
Glass Tank Gallery

3rd and 4th floor of Abercrombie

Preview Evening:
Friday 26 May 2017 (6pm - 9pm)

Architecture Exhibition dates:
27 May - 6 June 2017

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Find us online at:
<http://tde.bz/soaeoys2017>



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@OBUarchitecture



Find us on Twitter at:
@OBUarchitecture

Swansea College of Art

UWTSD

Summer Shows

2017

Opening 19th/20th May

uwtsd.ac.uk/art-design

20th May

2nd June

Image: Adrian Fear

Degree Show

Exhibition Preview
Friday 19 May
6pm-9pm

Exhibition Continues
Monday - Friday
10am-8pm
Saturday and Sunday
10am-4pm

Venue
Duncan of Jordanstone
College of Art & Design
University of Dundee
13 Perth Road
Dundee DD1 4HT

Art, Design
& Architecture
Degree Show
2017

Saturday 20 -
Sunday 28 May

University
of Dundee

Artwork by Rachael M Robertson, 4th year Fine Art



Editor: **Chris Sharratt**
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Welcome #andegrees17



In these changing, uncertain times of ideological conflict and fast-tracked opinions, the role of artists and art education feels more important than ever.

While art rarely offers answers, the slow-burning questions artists so often raise can and do provide the kind of intellectual food for thought that can help us all look afresh at the world.

And it's artists that are at the heart of this year's a-n Degree Shows Guide.

Turner Prize-winning video maker Elizabeth Price discusses at length her own BA and MA experiences, her views on art education today, and what students should be aiming to get from their show.

Ten artists including Laura Oldfield Ford, Nicolas Deshayes, and Lawrence Lek remember their

degree shows, while final-year students honestly and eloquently share their process and ideas.

“There’s the same excitement as going to any exhibition,” is how Christine Borland sums up her own enjoyment of degree shows.

We hope this guide captures the buzz of ideas and activity that this time is all about – and we’ll be sharing more views and pictures from this year’s shows via social media, using the hashtag #andegrees17.

Jeanie Scott,
a-n Executive Director

1
Glasgow School of Art, BA Fine Art degree show, 2016. Photo: McAteer; Courtesy: Glasgow School of Art





Degree Show 2017

ART EXHIB- ITION

May 26 - Official Opening 7pm - 9pm

May 24, 26, 27, 31 & June 2, 7, 9

9.30 am - 4.00 pm

May 25 & June 1, 5, 6, 8

9.30 am - 7.30 pm

ADDITIONAL GRADUATION EVENTS:-

London Graduate Fashion: The Truman Brewery, London - 4th to 7th June | **Picton Castle:**

Pembroke SA62 4AS, BA Sculpture - 1st April to October 31st | **New Designers:** Business Design

Centre, London N1 0QH **Part 1** - 29th June to 1st July, BA Textiles: Knit, Weave & Mixed Media & BA
Ceramics & Jewellery **Part 2** - 5th to 8th July, BA Digital Illustration & BA Graphics

Carmarthen School of Art at Coleg Sir Gâr, Jobs Well Road Campus, Jobs Well Road, Carmarthen, SA31 3HY

 /Carmarthen School of Art @ Coleg Sir Gâr  @CarmSchOfArt  carmarthenschoolofart  01554 748201  csofa@colegsirgar.ac.uk



DEGREE SHOW

Creative Industries

2–8 June 2017

City Campus
Arncliffe | Bower Ashton | Spike Island

uwe.ac.uk/theshow



THE UNIVERSITY of EDINBURGH
Edinburgh College of Art

DEGREE SHOW 2017



Lonely Peaks, Joanna Wickham, BA (Hons) Painting, 2017

FREE ENTRY

Saturday 3rd to
Sunday 11th June
11.00 – 17.00

Late nights
Wednesday 7th June
& Thursday 8th June
11.00 – 20.00

ART & DESIGN

Edinburgh College
of Art Campus
74 Lauriston Place
EH3 9DF

ARCHITECTURE & LANDSCAPE ARCHITECTURE

Minto House & Adam House
Chambers Street
EH1 1JZ

www.eca.ed.ac.uk/degreeshow
#ECADegreeShow

Slade Shows 2017

Undergraduate

Saturday 20 –
Thursday 25 May

weekdays

10am–8pm

weekends

10am–5pm

Graduate

Thursday 8 –
Sunday 18 June

weekdays

10am–8pm

weekends

10am–5pm



Slade School of Fine Art

UCL, Gower Street

London WC1E 6BT

www.ucl.ac.uk/slade/shows/2017

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The Turner Prize-winning artist and academic reflects on her own BA and MA degree show experiences, and shares her views on what's good and bad about art education today.

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Elizabeth Price, *The Woolworths Choir of 1979*, 2012, video still. Courtesy: the artist

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Chloe Milner, *Tongs*, 2017. Courtesy: the artist

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LJMU Liverpool School of Art and Design, 2016 degree show. Photo: Andy Jones, a-n Instagram degree shows takeover

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Sheyda Porter, *Idea Generating Machine No. 8*, detail, 2017. Courtesy: the artist



SUMMER SHOWS 2017

19-24 May
Falmouth and
Penryn Campuses

www.falmouth.ac.uk/summer-shows/2017

FALMOUTH
UNIVERSITY



Cardiff
Metropolitan
University

Prifysgol
Metropolitan
Caerdydd

27 May - 2 June 2017

Summer Show 2017

Cardiff School of Art & Design
Cardiff Metropolitan University
Llandaff Campus, Western Avenue
Cardiff CF5 2YB

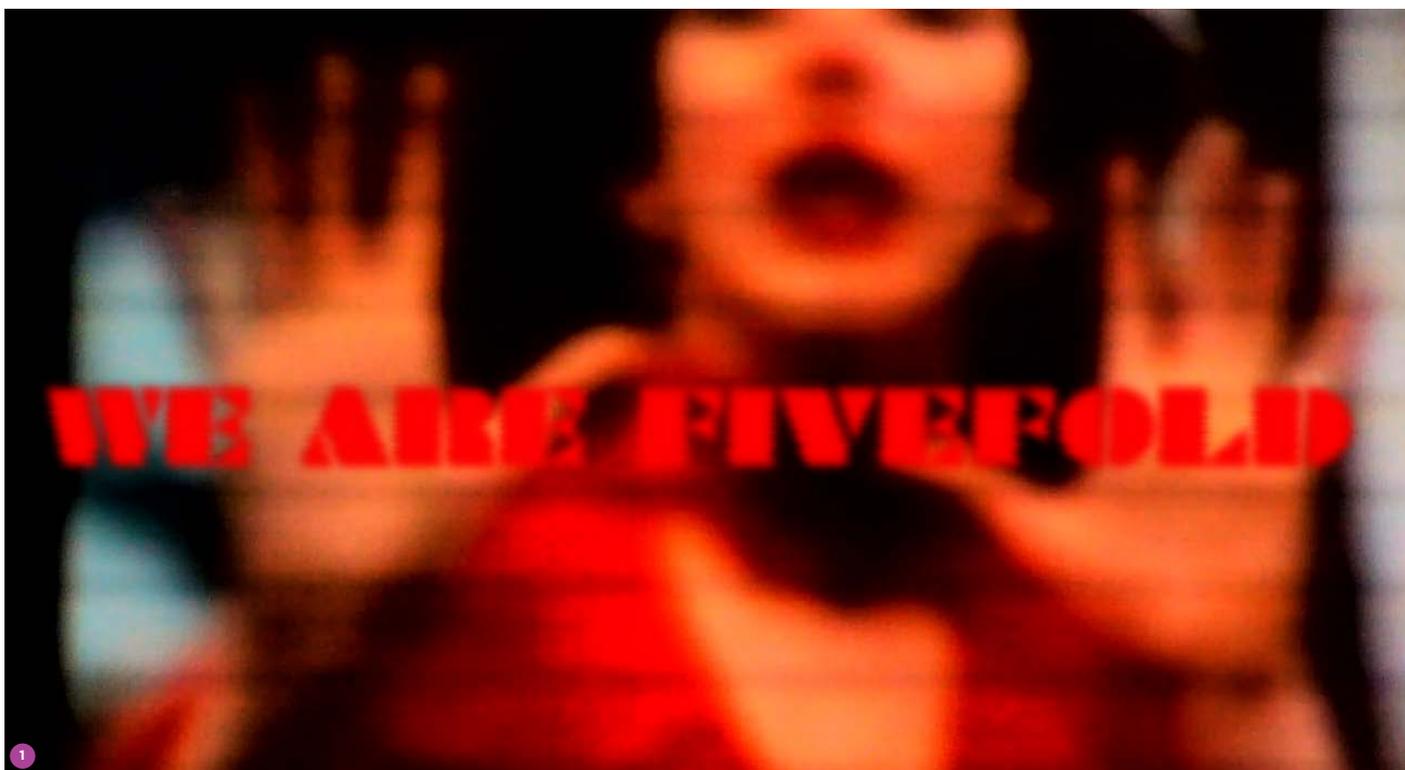
@CardiffMetCSAD
www.cardiffmet.ac.uk/csad

12:00 - 18:00 Saturday
12:00 - 16:00 Sun - Mon
10:00 - 18:00 Tues - Weds
10:00 - 21:00 Thursday
10:00 - 12:00 Friday

See website for details of Private View,
Fashion Preview and Recruitment Open Day

YSGOL GELF o DYLUNIO
CAERDYDD
CARDIFF
SCHOOL of ART & DESIGN

Image: Adam Musitano BA (hons) Fine Art



FIRST THOUGHTS

Elizabeth Price: “Students are faced with a really difficult proposition”

The winner of the 2012 Turner Prize was a student at Ruskin School of Art and the RCA in the late 1980s and early 1990s. She reflects on her own BA and MA degree shows, as well as sharing what she’s learnt as a lecturer at numerous art schools over the past 20 years.

1 Elizabeth Price, *The Woolworths Choir of 1979, 2012*, video still. Courtesy: the artist

I remember my BA degree show really well. I was working in the painting department and I was making these strange tablets of wax. They were embedded with systematic grids based on lace, so they were geometric but elastic. The BA degree show [1988] I put together was an intensive month of work. I made four or five large pieces that were about a metre by 70cm, maybe bigger.

I worked with all these chemicals, latex, wood dye and other spirit-based varnishes, and smoked throughout it all! I was in this studio in the basement of the art school and I used to put out cigarettes on the palette. I don’t smoke now and I’ve only ever smoked on and off, but I got quite into it at that particular time; sitting back, having a cigarette, looking at your work, playing out the anxieties of putting on a show.

I was enjoying it, the jeopardy of it, making a whole new body of work, really throwing myself into that. And the slight glamour of the feeling that it might all go terribly wrong, and that smoking was a sort of youthful analogue of that.

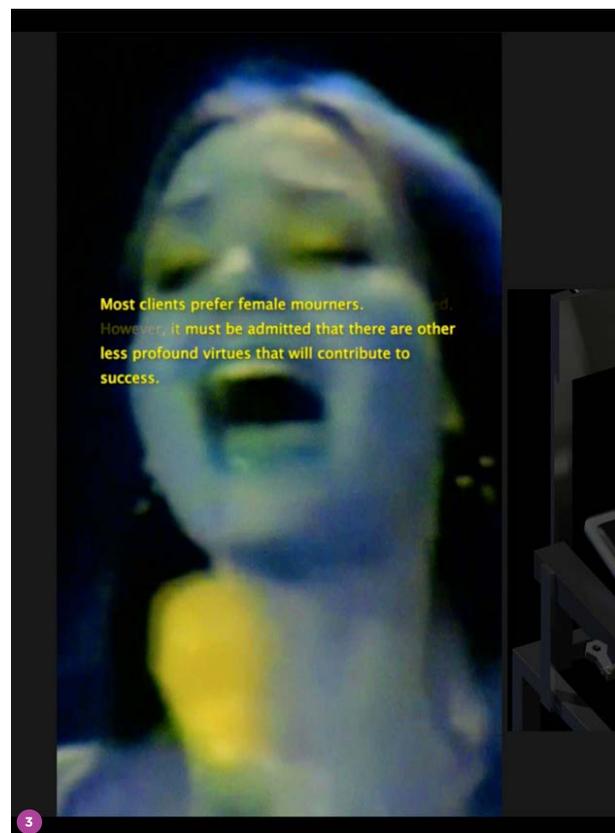
God knows what I would think now, but at the time I felt pleased with my degree show. It was the first time I’d made a serious, simultaneous body of work. It was the first exhibition I’d ever done.

I took the degree show incredibly seriously. But I would demure from saying that this meant I was deferent towards it.

The degree show was, I guess, the end of being part of what was a particularly intense peer group. I was one of those people, as were many of my friends, who was in the studio all of the time – we really lived there, it was where we spent our days. I knew I was going to miss the intensity of that experience and the pleasure of it as a working environment, and I did.

I’ve never in any of my subsequent experiences had quite that intense context. Of just people being there and making their work and how important that was.

I had no idea how you were an artist, how that worked. I probably knew of the existence of two,



1 Elizabeth Price, *A Restoration*, 2016. Courtesy: the artist

2 Elizabeth Price, *The Woolworths Choir of 1979*, 2012, video still. Courtesy: the artist

3 Elizabeth Price, *K*, 2015. Courtesy: the artist

4 Elizabeth Price. Courtesy: the artist

maybe three commercial galleries, which I visited very occasionally; I used to feel like a blot on the landscape when I walked in, just like some scrotty, grungy art student wandering into this alien space.

I had a year off between my BA and MA and I worked underground in the book stacks in the Bodleian Library in Oxford. I felt really panicked [after graduating], as if I had no idea what I was doing. I felt very lonely and wanted that community of people interested in the art you make – which is one of the main things that art school provides, and without which we get terribly exposed to the fact that almost no-one is interested. But when I look back, the year in-between was as much of an education as either of the things either side. I think about it often.

I spent that year reading, incredibly heterogeneously. It was the most free browsing experience – prior to the Internet, of course. It was incredibly shit money but it was hardly any work. Through this sort of vacuum system, every half hour a little bullet would land and there would be bits of carbon paper, and you'd go off and look for the books. I would find books that had been lost for 20 years, a metre out of place, so I was always interested in the degree to which this system was working and the degree to which it was completely fucked up. I guess it made me much less frightened of knowledge and institutions, because above ground it was Oxford University, but below ground it was this crazy system.

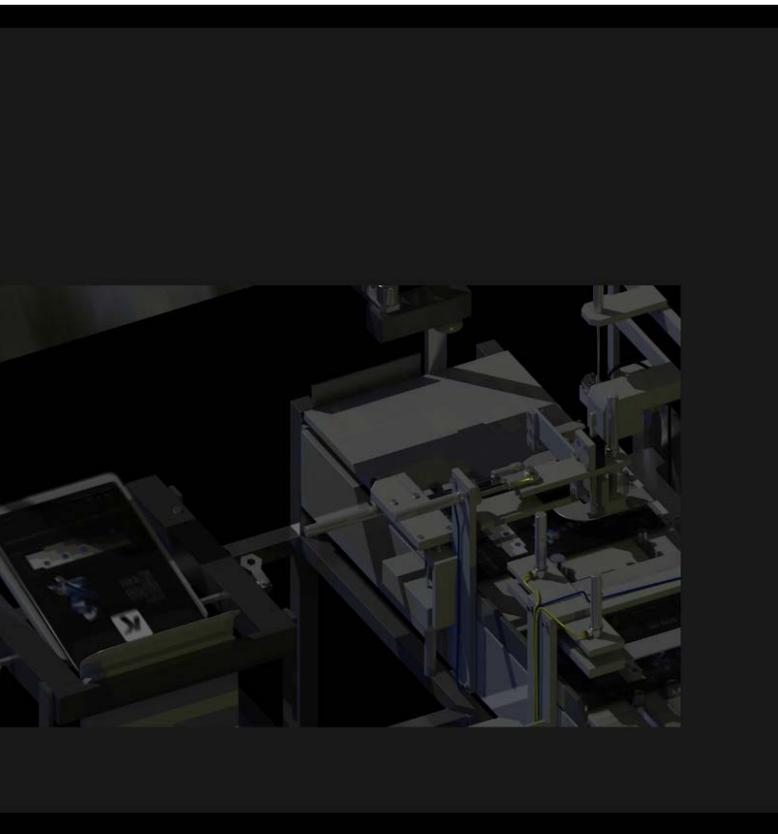
I was more self-conscious by the time of my MA show. I understood a little bit more about the world of contemporary art or whatever you would have called it then, and was a little bit more daunted by that. I'd say my MA show [1991] was a great deal more reserved, which I think is one of the things that can happen and isn't necessarily a bad thing, but is probably less joyful because of that.

I made a series of eight empty display cases and they were upholstered on the inside. That makes them sound a bit plush when in fact they were really, really austere and they were only just upholstered and they were almost white inside.

One of the perspectives that working with students preparing for their degree show has given me is that it's a really difficult proposition that students are faced with. At one and the same time you're asking the candidate to respond to the idea of an academic examination as well as present themselves professionally as a prospect. That's really difficult for anyone at the start of their career.

I encourage the students to approach it with intellectual and creative ambition, even if that means that its finish is compromised. I think there's a bit too much 'finish' in the art world – it's a disturbing term in itself.

It's extraordinary the enormous levels of commitment and involvement that many art



students develop and how incredibly generative that is in terms of peer groups. The dynamics of year groups can just be amazingly productive. When the degree show facilitates students to be ambitious they can really be incredibly impressive.

The real pleasure of art teaching is that you go from tutorial to tutorial and the range of stuff that people will be dealing with can be really inspiring. What some of these people are thinking about and what they're doing, and the imaginative connections they're making, that is something that remains unchanged in art education.

It's depressing that the demographic homogeneity of art students is increasing. You're getting more and more people who have a very similar social experience and you really do need people from everywhere to make up an art school, to make that sense of it being interesting. You don't need everyone to have been to public school – that's a terrible, terrible idea. Not because those individual people might not be interesting but because art schools are built on conversation, on people asking each other questions, and the sense of a consistency of social experience is a way for the art school to become tediously academicized in the way it was in the mid-20th century.

I'm still optimistic about the opportunities art education affords. But I'm pessimistic and very, very pissed off about the cavalier attitude existing

at government level, but also in universities, about preserving what's interesting and significant about it.

I don't think you can be sure as a student what you will get out of a degree show. Or at least I would encourage people not to go about it in that way. It's much more important to use it as a learning experience than as a proving one. The chances are there will be a lot of opportunities to do things in your degree show that you haven't had the opportunity to do before and they shouldn't be used conservatively, they should be used experimentally. And that means there's an element of risk.

To think of art as a learning experience is incredibly productive. See what you can find out and see what you can come to understand that you didn't understand before. That might be a more optimistic and ultimately more generous and generative approach to degree shows than thinking, 'I want to end up with a suite of photographs of work that looks dead professional and as if it could slot right into a contemporary art gallery'. You're better off trying to do something interesting, I think.

Elizabeth Price was talking to Chris Sharratt

Elizabeth Price is Professor of Film and Photography at Kingston University and a selector for the 2017 Bloomberg New Contemporaries. She curated the Hayward Touring exhibition, 'In A Dream You Saw A Way To Survive And You Were Full Of Joy', which is at Glynn Vivian Art Gallery, Swansea from 13 May – 28 August 2017

Exhibitions

BA (Hons) Adventure Media
BA (Hons) Digital Arts
BA (Hons) Event Management
BA (Hons) Film & TV Production
BA (Hons) Fine Art
BA (Hons) Graphic Design
BA (Hons) Illustration
BA (Hons) Photography
BA (Hons) Production
BA (Hons) Wildlife Media
FdA The Art of Games Design

Emma Wrigley
3rd Year (BA Hons)
Illustration Student



3 - 9 June 2017 10:00 – 16:00
(Closed Sunday)

For further information www.cumbria.ac.uk/degreeshow

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University of
Cumbria 

TEN
years
2007-2017

**Kingston
University**
London

Kingston School of Art

Foundation: 18-25 May

Degree Show: 3-9 June

3D Design
Architecture & Landscape
Creative & Cultural Industries
Critical & Historical Studies
Fashion
Film & Photography
Fine Art
Foundation
Graphic Design
Illustration Animation

Kingston University, London
Knights Park Campus
Grange Road
Kingston upon Thames
KT1 2QJ

fada.kingston.ac.uk

This event celebrates the Faculty of Art, Design & Architecture's return to its original name as Kingston School of Art. With 150 years of art school history, and a spirit of fearless creativity, this return to our roots sees us leading the drive towards new ways of crafting our collective future.

via **End of Year Shows**

#NTUDEGREE SHOW



**WHEN 1,200 ARTISTS
AND DESIGNERS EXHIBIT
TOGETHER, AMAZING
THINGS HAPPEN...**

Visit for free: 3 – 10 June
Nottingham Trent University, City Campus

Preview launch event: 2 June

All information: www.ntu.ac.uk/show17

Get involved with [#NTUdegreshow](https://twitter.com/NTUdegreshow)



@ntuartanddesign



@ntuart

NOTTINGHAM ^{NTU}
TRENT UNIVERSITY

Class action: 10 students share their degree show thoughts

As deadlines loom, students across the UK are grappling with their degree show ideas and execution. From Hull to Swansea, Edinburgh to Wolverhampton, London to Bath, we talk to this year's cohort about their plans and expectations.



1 Wendy Asumadu, *My Composition*, 2017

Talking about hypocrisies

**Sheree Naqvi, BA Fine Art Painting
and Drawing, Swansea College of Art,
University of Wales Trinity Saint David**

I began at Swansea with the naive desire to paint landscapes and seascapes for the duration of the course; little did I know that I was about to undertake a vast creative journey.

Art has become a way of talking about the hypocrisies I have witnessed within contemporary eastern society. The possibilities of painting, photography, sound, performance and installation have changed my art-making processes.

As my conceptual practice has developed I have started to challenge my hybrid identity and the dichotomies associated with this identity: east and west, male and female, active and passive, public and private, and the prescribed gender roles within a male-dominated Asian culture.

My work is both ambiguous and challenging and involves piles of black female hair. The raw material was brought into the UK in a suitcase following a visit to my home in Pakistan in 2016. It is strange how the hair itself has been on a journey, escaping Asia to start a new life in the west, from a restricted space to a liberated one.

In my work this journey becomes important as I explore concepts of loss and courage through dusty clumps of hair. Female roles within the private space of 'home' are manipulated through representations of domesticity.

I see my degree show as another beginning to a much bigger journey. It is exciting to think that the work will be seen by a diverse group of people which could create unexpected conversations and connections.

www.shereenaqvi.weebly.com

Degree show: 19 May – 2 June.
www.uwtsd.ac.uk/art-design/summershows



Modes of perception

**Jennifer Hewson, BA Fine Art,
Hull School of Art and Design**

I've been experimenting with scale. The first two years helped me expand my drawings over large surfaces, allowing bodily gestures to be expressed. Now I'm interested in creating immersive microcosms on much smaller planes. Charcoal has always been my preferred medium, but the introduction of graphite powder in my second year has allowed me to create more subtle and sophisticated art.

For my degree show I am creating a series of small drawings on paper investigating the plants that have grown to become a part of me in my studio. I'm considering different modes of perception through explorative drawing, and combining science, philosophy, experience and art to reveal the essence within each entity.

I work by embedding the powder into my fingertips. I stencil, overlap, smudge, dot, blend and erase instinctive marks onto the surface, in order to represent the individual personalities of each plant. By probing qualities that confront more of our immediate senses than sight, the work ventures into a philosophical look at vision itself.

Our show is called 'Behind White Walls', a play on the white boards we tend to live and create in until the show, when they are then renewed and transformed into exhibition jigsaw pieces.

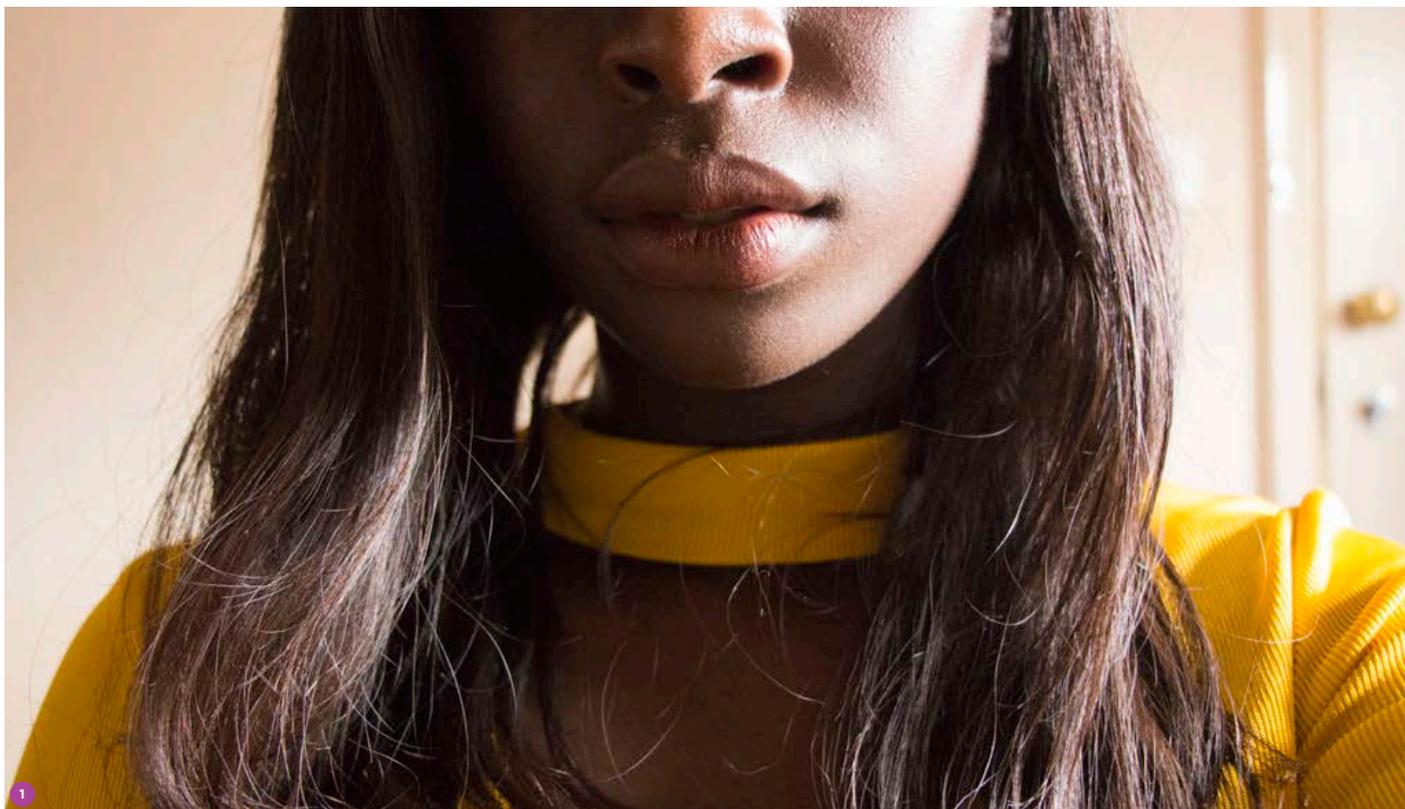
The degree show is significant in bridging the gap between student and practising artist. It pushes me to address the artworks' context in their immediate exhibition space and their external place in the world, as they are transported from my hands into the public eye.

Degree show: 2-16 June.

www.instagram.com/behind_white_walls_2017



2 3
Jennifer Hewson,
plant collage



Film, collage, reaction

**Wendy Asumadu, BA Fine Art,
Nottingham Trent University**

I worked with Dutch fabric to create sculptures in the first two years of my degree but I've transitioned into video. The themes I've explored are still similar but I feel that the current concerns in my practice are much more authentic and truly reflect my intentions and questions as an artist.

For my degree show I plan to have television monitors with videos of me questioning and attempting to speak my family's native language. This will either be presented on plinths or within a wall that will have ambiguous collages that investigate the visual surroundings during my upbringing. But then again, I could change it all at the last minute; I'll know what works and what doesn't work when it comes towards set up.

I want the viewer to query and interrogate my work. I would like the audience to feel a part of the journey, although I don't believe the viewer needs to have a personal connection.

A viewer's reaction is important for me because I feel an artist's work is most successful when it engages with a viewer. I find the best artworks are successful because there is a curiosity that makes the audience want to delve in and look into it further. That is what I'd like to achieve.

**Degree show: 3-10 June.
www4.ntu.ac.uk**



Rhythm of colour

**Oliver Guyon, BA Fine Art,
Bath School of Art and Design**

I used to paint pictures and now I paint images. Paintings are about the idea that the painting is not there to represent the image; the image exists to represent the painting, and the painting's idea about paint. My degree show will have two immersive surfaces that will explore the significance of gesture in contemporary painting. It will feature the primary components of space: line, form, colour, and tone.

In reducing painting to a few magmatic collisions, the images aim to deliver the vibration of colour, the rhythm of painting, and the radiance of life. They are paintings about light and paintings about painting.

My degree show will act as an arena, where I hope I can make a mark on the contemporary art world. It will be a chance to display my most coherent work to date within a professional setting. Hopefully, it will be a springboard.

**Degree show: 9-15 June.
www.bathspa.ac.uk**



1
Wendy Asumadu, 'Me? (Me?)',
2017, moving image still

2
Oliver Guyon, *Sap Green Lake*

3
Iman Ali, *Surprise Your Man
With The Grip*

Sexuality and seduction

**Eman Ali, MA Fine Art, Photography,
Royal College of Art, London**

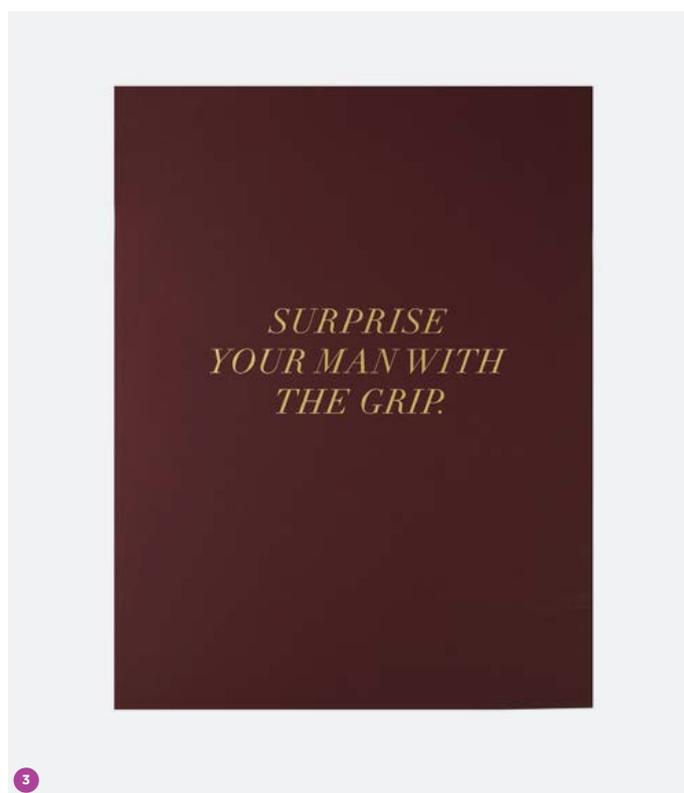
My background is in photography and, although I applied to that department, I entered the RCA with a clear intention to expand my practice beyond the two dimensional surface; to take risks and experiment with other mediums that serve to express my ideas.

My practice and research focuses on the female body as an object of desire and its relationship with consumerism. I have been exploring how the language of advertising plays a central role in perpetuating religious ideologies related to sanctity and purity. My focus is on one particular product; I won't be displaying the physical object but will be appropriating its language and symbolism.

I have been interested in the role of luxury concession spaces found in shopping malls in creating micro worlds that sell desire. Similarly, my idea for my degree show is to create a seductive alternate space that, upon entering, would entice and engage the various senses of the audience. I will be displaying an installation, photos, text in the form of screen-printed posters, a sound piece and a customised scent.

Additionally, I am exploring the taboo subjects of sex and sexuality which, as a female Arab artist, is something I find important to discuss, especially in the context of the wider political climate. I hope I can invite the audience to question socially constructed ideologies related to the female body, and the impact this has on our behaviour.

**Degree show: 24 June – 2 July (closed 30 June).
www.rca.ac.uk**



3

Space for interpretation

**Chloe Milner, BA (Hons) Sculpture,
Edinburgh College of Art**

I started off wanting to create work that would have an effect on how a space feels but I hadn't realised what a big effect the space has on the work. Over the last two years I have continually tried work out in different spaces. I've then developed the work in response to feedback from the space, as well as from peers and tutors.

For the degree show I am compiling an installation made up of papier maché casts of stones. On the one hand these forms are very familiar to us, but also strangely translucent and delicate. For me, there are allusions to impermanence, absence, and memory, the mind's idealisation of things or people left behind. But I'd like people to make their own inferences.

I think the work can be interpreted and appreciated on different levels; from the aesthetic of the form, along with any personal associations it may have for the viewer, to interest or wonder evoked by the changed nature and context of the object.

My initial research led me to make these stone forms, but then the work started to leave behind its original inspiration. I reached a stage where the reasons for making them took a back seat – the placing and context became the important part. At this point new themes and concepts began to emerge; the work has come to have a different meaning and association to me than it originally did.

Degree show: 3-10 June.
www.eca.ed.ac.uk



Performance and interaction

**Robin Woodward, BA Fine Art,
University of Worcester**

When I applied for university I used to paint and use photography. Using the facilities available to me as a student I learned programs such as Final Cut Pro and Photoshop, and these allowed me to make my first ever performance piece, *Homage to Yellow* (2015).

Now I primarily work in performance, and during the second and third years I've become very interested in making my own props using found materials. I intend to bring this into the degree show but on a much larger scale. I plan to make an interactive sculpture that will display up to four videos of performances that have taken place in the space.

I've worked non-stop for the past three years to develop myself as an artist. I would now like to learn what it is like to be part of such a big exhibition and the ins and outs of producing such a show. Most of all, I would like to successfully work with my colleagues to produce a show that is worth visiting and sets us all in good stead for our future plans.

Degree show: 19-24 May.
www.worcester.ac.uk



Repeat, copy, question

**Rebecca Collins, BA Fine Art,
Wolverhampton School of Art**

Five years ago, I started a part-time foundation degree at Shrewsbury College. Since graduating from that course two years ago I've been studying as a part-time final-year student.

I used to consider myself to be exclusively a painter, but since continuing my studies at Wolverhampton I have been able to use a wider variety of media. My practice has evolved to become predominantly concept driven. I now work in video, photography, drawing, painting, social media and digital media.

I've recently become fascinated with the idea of repetition in art and the deeply entrenched notion that the 'copy' – whether an idea or object – is inferior to the original. More specifically, I have been looking at repetition and how it dominates existence, not just in art, but in society, culture, politics and philosophy.

Over the last 12 months I have been creating 'replica' posters and putting these up in the public domain. Each week has had a theme, such as artists who use repetition, political propaganda, and repetition or social media commentary on art or politics.

For the degree show I plan to exhibit two plinths, both of which are covered in a 'skin' of drawings related to repetition. I also plan to create representational 'copies' of various objects and symbols around the exhibition space. I feel that I have switched from an artist who paints purely for the joy of painting to an artist who thinks and questions for the joy of thinking and questioning.

**Degree show: 9-23 June.
www.wlv.ac.uk**

1
Chloe Milner,
Stones

2
Rebecca Collins,
Malevich Square

3
Robin Woodward,
Crows



Bouncing about

**Hannah Cook, BA Fine Art,
University of Suffolk**

My work used to focus on doom and gloom but this year I found that I needed to start focusing on the good in life. For my degree show I have a few ideas jumping about in my skull. I have narrowed it down to either a performance or evidence/documentation of a performance.

The reason why I haven't decided yet is because I'm not sure which would get my idea of play across better. One thing I am certain of is that it will involve bouncy balls.

My degree show should be my best work yet but it should also put a smile on my face and those of the people who attend. I think that the best thing I could achieve would be for others to enjoy my art work.

This course and this degree show should be the start of something amazing for me or at the very least a brilliant way to end my time at university. And of course, I want to be discovered and become famous!

Degree show: 2–19 June.
www.uos.ac.uk



1
Hannah Cook,
untitled

Sculptural sounds

**Thomas Tyler, BA Fine Art,
Teesside University, Middlesbrough**

Lately my work attempts to question or even reject how we might consider sculpture. For example, approaching through video/sound or as a hybrid – so in a sense sculptural video or audio assemblages.

I have been doing work under the name Plastiglomerate which might be considered an amalgamation of all these approaches: experimental sound blends through tape loops, FX pedals and consumer electronics, in order to fabricate dense, tangible structures of sculpted noise and space.

Recently I had a show with Scaffold Gallery in Manchester that was working with ready-made objects wired up to manipulate sound. One assemblage consisted of a mic'd up water dispenser tank with a funnel attached that was filled with ice. As the ice melted the sound of water dripping into the tank was amplified.

My idea was for it to be one-part performance/one-part installation and the exhibition in many ways was a response to our experience of time. I have been building on a lot of these ideas and approaches for my degree show and drawing on this improvisational approach to ready-mades or cultural artefacts.

I am hoping that the work I produce for my degree show might begin to draw a parallel between audio and sculpture, as the two are common recurrences within my practice whilst still seeming to exist as something distinct. At the moment my thoughts are going into how the two might become one.

Degree show: 24 May – 5 June.
www.tees.ac.uk



2
Thomas Tyler, degree show work
in progress



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Selecting by degrees

**Christine Borland, Woon Foundation
Prize selector and judge**

Now in its fifth year, the Woon Foundation Prize for painting and sculpture is open to students in their final year of undergraduate study and offers £20,000 and a 12-month fellowship for the winner. Two runners-up receive £9,000 and £6,000.

Turner Prize-nominated artist and Northumbria University professor Christine Borland has been involved in the selection process since the inaugural year.

The Glasgow-based artist is one of four judges for 2017, alongside fellow artist and Turner Prize nominee Hilary Lloyd, Baltic curator Laurence Sillars, and inaugural Woon Prize winner Holly Hendry (featured on page 35 of this guide).

What are your expectations of final-year undergraduate artists?

It's unusual for such a generous prize at this level in your career and there's always a genuine feeling of excitement and anticipation in seeing what is happening right now. And when the work comes in, generally speaking the magic happens. In the first year we didn't know what to expect, but we do have high expectations now.

What do you look for in a student's work when selecting the shortlist?

By the time you get to the last 10 shortlisted for the exhibition you're really looking for some kind of confidence in the work, something that's standing out in some way: confident use of materials, pushing at the mediums of sculpture and painting.

Are you concerned about the work having a 'professional', polished feel?

We're definitely looking beyond those superficial things; we're looking for something that's not about finish or surface or an initial kind of reaction. We really want all the winning artists to be able to use the money towards furthering their art career and their life in the art world; it's absolutely something that's in keeping with a long-term enquiry, something deeper. It's not about 'professionalism'.

The Woon Prize exhibition is a bit like a selected BA degree show – what actual degree shows do you get to?

I always get to Northumbria and Glasgow and I usually catch something in London if I can. Although it's definitely at one end of the art spectrum, it's still totally meaningful to me to see art at that early stage. There's the same excitement as going to see any exhibition, really – it's absolutely not a chore or a case of, 'I better check that lot so I can say I've seen it'.

What difference do you think the Woon Prize can make for those selected?

I remember the horror of having to send out CVs for the first two years after I graduated, with an exhibition at a theatre in Inverness and a prop in a shop at the Edinburgh Festival being the only things on my CV. So even just being in the exhibition is something that instils confidence – confidence to keep going, and proof to yourself and to others.

This year's Woon Foundation Prize winners will be announced on 29 June during the exhibition preview at Baltic 39, Newcastle upon Tyne.
www.baltic39.com/woonprize



1
Rebecca Halliwell-Sutton, winner of the 2016 Woon Foundation Prize, installation view, Baltic 39. Courtesy: Baltic

2
Christine Borland. Courtesy: Baltic

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BATH SCHOOL OF
ART AND DESIGN
UNDERGRADUATE
DEGREE SHOW

Buying work at degree shows

Connal Orton, Manchester-based collector



1
University of
Kent's School of
Music and Fine
Art, 2016 fine art
degree show

2
Connal Orton

Connal Orton first bought a piece by a recent graduate after seeing the work of Chelsea College of Art and Design student Francis Mason in the 2009 Bloomberg New Contemporaries show.

Since then he's purchased a number of artworks from degree shows, usually in Manchester, as well as expanding his collection of work by more established artists.

Buying art from a degree shows is, he says, a satisfying and relatively low cost way to develop an interesting and varied collection – although it's probably best not to view it as a financial investment.

Why buy work from unknown artists at a degree show?

I've always had an interest in people who are just emerging, just starting out, as well as more established artists [and] the work is just cheaper there. You can get interesting work, a wide range of work, and if you're building a collection or simply just wanting to get some original art on your wall, then that's just a really nice way of doing it.

What do you think it means to the student who's made the work?

One of the things I've always struggled with is that I have a relatively modest collecting budget and I'm unsure about quite how much I'm helping. But increasingly, what I've come to recognise both with artists and galleries is that people just like it when you like their stuff.

Do you think the money is important for new graduates?

It's not just about the money. It's also that they're putting it out there for people to have an opinion on and if you really engage with something people are just pleased. You can't underestimate the value of that endorsement.

How do you decide a reasonable price to pay for a student work?

Degree show work is hard to price and I do think that on the whole people overprice their work. Sometimes I haggle a bit, but I've tended to do the deals through the university and the lecturers. I think that's probably the best way to do it – I don't really want to be on a booth haggling with a student over the price; that wouldn't be fair.

What kind of feedback have you had from students when you've bought work?

I remember buying one piece from this guy and he was really, really pleased. He had another piece in the show, and when I went to pick up the one I'd bought he'd left a note giving me the other one as well. The note said how great it was that the work was recognised and that he liked the idea of the two pieces being together, and that he could now draw a line under that work and move on to the next phase. But there have been other people where I've sent them an email telling them I've bought their work and this is why I liked it, and I haven't had a response at all. But that's just people!

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FEATURE

10 artists remember their student shows

From making political statements to thinking beyond the gallery space, artists including Laura Oldfield Ford, Lawrence Lek, Nicolas Deshayes, and Rosalie Schweiker share their degree show experiences.

CAROLINE ACHAINTRE, 2000

“For my BA degree show at Chelsea College I made this massive wall covered in sequins showing the balance levels of an amplifier in ‘Rock’ mode. It was shaking heavily according to the pitch of the music and was actually quite comical. It was such an effort to make that I was just happy it was working. The rest is like a blur.”

1996-1998, Kunsthochschule, Halle/Saale, Germany; 1998-2000, Fine Art and Combined Media, Chelsea College of Arts; 2001-2003, MA Fine Art, Goldsmiths. carolineachaintre.com



Image: Caroline Achaintre, *Double Wurst*, 2016, ceramic and leather. Courtesy: the artist

ROSALIE SCHWEIKER, 2009

"I'm not sure if I even had a degree show. I don't remember a private view, labelled work or a glossy catalogue. It was more like a chaotic three-day festival, organised by me and Bean, who were art students, and Jo and Jack, who were on the writing course.

In a big ground-floor studio I built a café, seating and a bookshop. Plus around 20 or so small tables and chairs, on which people could display or sell things, a bit like a car boot sale. There were also talks and discussions and I think we sold ice cream.

On the last day, all the furniture was auctioned off. I remember this guy who bought a lot and then asked for a drill. He disassembled my work for scrap wood. I still have one small chair, and a publication which documents the process.

I feel extremely lucky that I was surrounded by tutors like Gillian and Rob, who didn't think about art with a big 'A'. The 'degree show' wasn't about showing one carefully selected piece of work to represent the culmination of your studies or to get you noticed. It was more about using this final public moment as an opportunity to create an infrastructure in which your learning could continue. Not a full stop, but a comma.

Dartington is now being privatised into a middle-class art and leisure club [the college closed in 2010 after merging with Falmouth University]. When I get gigs as a casual lecturer, I try to pass on some of the freedom I had at Dartington, which now seems as utopian as Black Mountain College or the Bauhaus.

Often, students tell me how much they dread their degree shows; it's not a celebration, but a competition. They've been equipped with a complex set of anxieties but no basic coping strategies, like inviting other people to come or contribute. The function of the degree show is not questioned, they just accept the stupid formats, like VIP breakfasts – why don't you just make tea and toast for everybody?"

2008-2009, BA Fine Art/Contextual Studies, Dartington College of Arts, Devon; 2009-2010, MA Fine Art, Camberwell College of Arts (UAL). rosalieschweiker.info



Images: Rosalie Schweiker's degree show, 2009, Dartington College of Arts. Courtesy: Rosalie Schweiker



LAURA OLDFIELD FORD, 2007

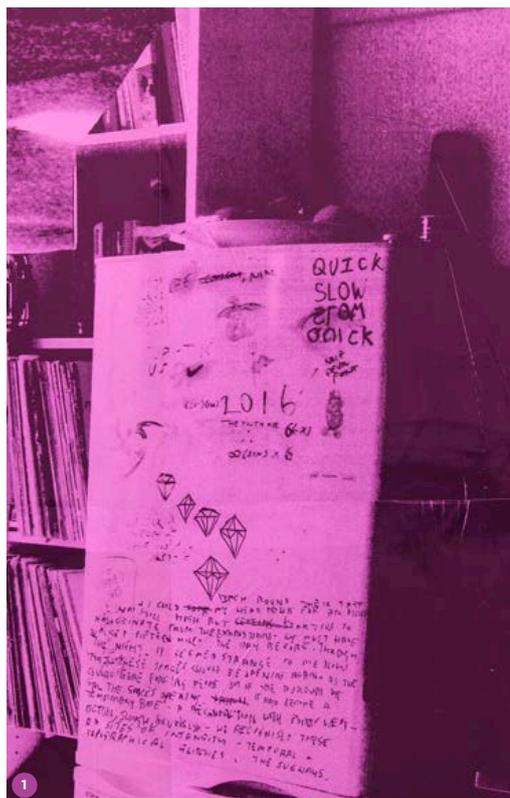
"For my MA show at the RCA I made some paintings depicting scenes of me and my mates occupying buildings, reconfiguring architecture, collectively seizing power.

I wanted to make work that was prescient and unsettling, I wanted to accelerate something. I was living on an estate in Bethnal Green in short-life housing, and I was facing eviction.

You work up to the show with the idea that it's an end point, a conclusion, everything rests on it, but it doesn't. Collaborations, collectives, friendships and bonds made during the spell at art school stand you in better stead than one frenzied moment of activity.

The show should be seen as a reflection of a moment not the sum of everything you could ever be as an artist."

1997-2001, BA Painting, Slade School of Art, London; 2005-2007, MA Painting, Royal College of Art, London. lauraoldfieldford.blogspot.co.uk



1



2

AARON ANGELL, 2011

"My degree show meant a useful preview of what it would be like to put on an exhibition with a team of people, and the conflicted feelings that public reception of new work could instil."

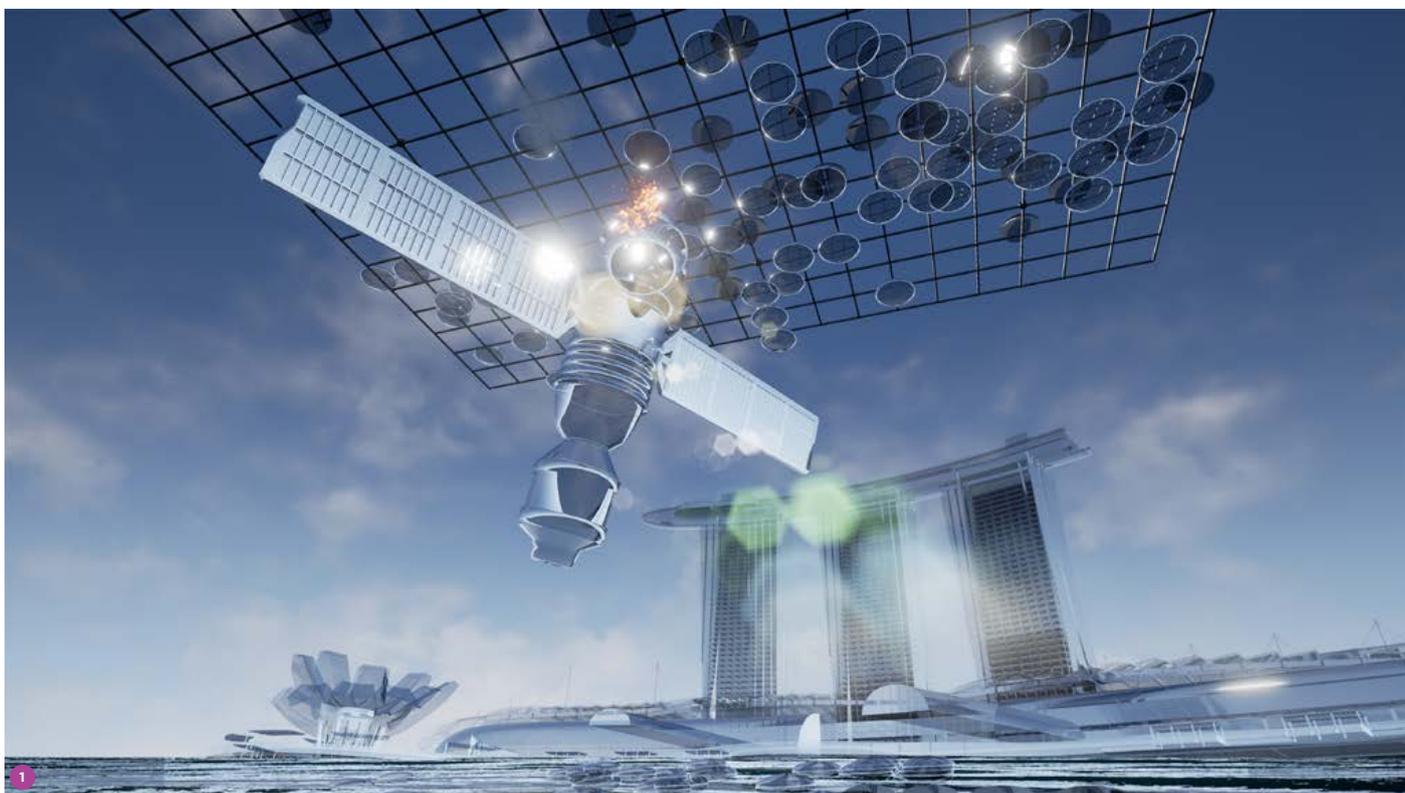
2007-2011, BA Fine Art, Slade School of Fine Art, London. www.aaronangell.com

1

Laura Oldfield Ford, 'Alpha/Isis/Eden', installation detail, The Showroom, London, 2017. Photo: Daniel Brooke

2

Aaron Angell, *Labrador & Egg Engine for Vegetable Communication*, 2016, Glazed stoneware, 28 x 22 x 12 cm



LAWRENCE LEK, 2012

“I made a three-part music video called *Verse Chorus Verse* for my final show, even though I studied architecture and you’re supposed to design a building. But I thought that showing bodies and sounds in motion somehow said more about how we see the world than a static space ever could. What stuck with me most is that you can create a whole world, one that remains rather than fades: an atmosphere, a memory, a simulation.”

2001-2004, BA Architecture, Trinity College, University of Cambridge; 2006-2008, AA Diploma, Architectural Association, London; 2011-2012, Master of Architecture, Cooper Union, New York City, USA. lawrencelek.com



BETH COLLAR, 2007

“My BA degree show: of course, I fucked it up. If I could go back now and change something I would have pushed against my tutors more – and done the spectacular failure as opposed to the semi, demi, flaccid failure I was pushed into. It would have set me up with something more substantial to push against in the months and years after finishing.

If I’d failed spectacularly I would have learned something about putting on a show. Instead, it was sort of alright, but sort of not, and didn’t leave me with an experience; it was just a cool, calculated execution.

It’s a long story, but I always regret that I didn’t go a bit more mad. I fucked it up in that I didn’t really fuck it up.”

2004-2007, BA Fine Art, London Metropolitan University; 2010, PG Diploma, Drawing, Princes Drawing School; 2010-2012, MA Sculpture, Royal College of Art. www.bethcollar.co.uk

1
Lawrence Lek, *Geomancer*, 2017, CGI HD Video, 48m15s, Commissioned for the Jerwood/FVU Awards 2017. Courtesy: the artist

2
Beth Collar, *Oh! What a Joy to be a Beautiful Man Image*, Glasgow Women’s Library, November 2016. Courtesy: the artist



HOLLY HENDRY, 2013

“I remember my undergrad degree show feeling like it should stand for everything that I wanted to be as an artist, and for all of the years I had been studying. But in hindsight, it was the very beginning, a sort of testing ground.

The adrenaline that surrounds the degree show does great things, and it gave me the confidence and ambition to work to a scale which I hadn’t attempted before. I made a large pink inflatable that was crammed into the space by a metal framework, bulging out of the building’s exterior. It was a risk as I could only try it out for the first time during install, but it was exciting too.

I think taking risks was important – the degree show piece led to the year-long Woon Foundation Prize residency in Newcastle, followed by an MA at the Royal College of Art. More recently, I was in the North East again, exhibiting at Baltic [‘Wrot’, until 24 September 2017]. So, back then, my degree show really was just the beginning.”

2009-2013, BA Fine Art, Slade School of Fine Art, London; 2014-2016, MA Sculpture, Royal College of Art, London. www.hollyhendry.com

NICOLAS DESHAYES, 2005

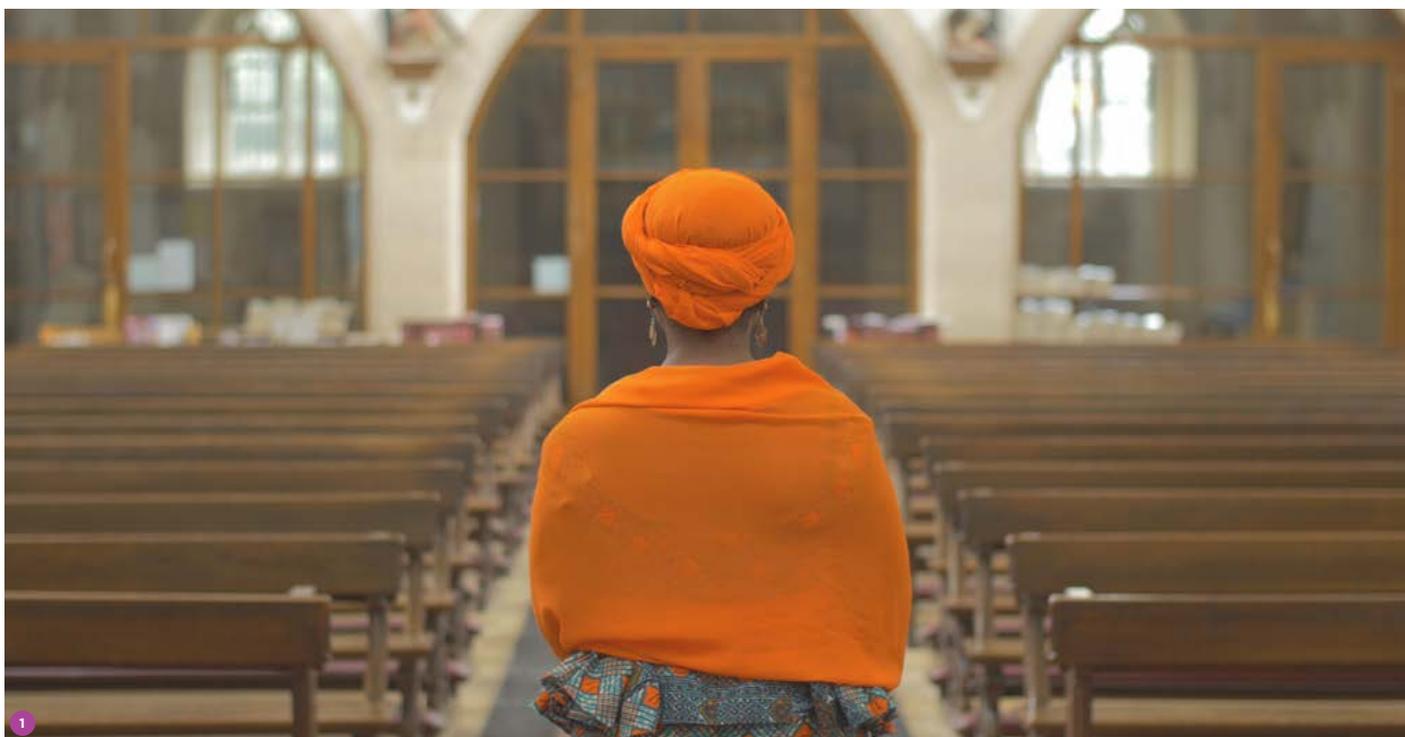
“Degree shows are hard work and emotionally draining – pretty much like every other show you’ll ever do if you’re doing it right. And that’s the beauty of them. They are a space in which three years of thought is poured into, a space to both experiment and get your bearings; but also a moment to state your intent, to announce what your work is about, what your work intends to do in the world.”

2002-2005, BA Fine Art Sculpture, Chelsea College of Art and Design, London; 2007-2009, MA Sculpture, Royal College of Art, London. www.nicolasdeshayes.net



3
Holly Hendry, ‘Wrot’, 2017. Installation view at Baltic Centre for Contemporary Art, Gateshead. Photo: Mark Pinder/ Meta-4

4
Nicolas Deshayes, *Luncheon In Charcoal* (detail), Tate St Ives, 2014, Vacuum-formed plastic, anodised aluminium. Courtesy: the artist



LARRY ACHIAMPONG, 2005

“In the final stages of my BA I remember feeling two things: obsession and frustration. I was frustrated with the environment economically, critically and emotionally, and was intent on confronting the (Western notion) of gallery-space-as-white-cube.

I was obsessed with pushing my artistic potential to the fullest extent, at the time embarking on a vivid, visual installation that massively altered the dynamic of the space.

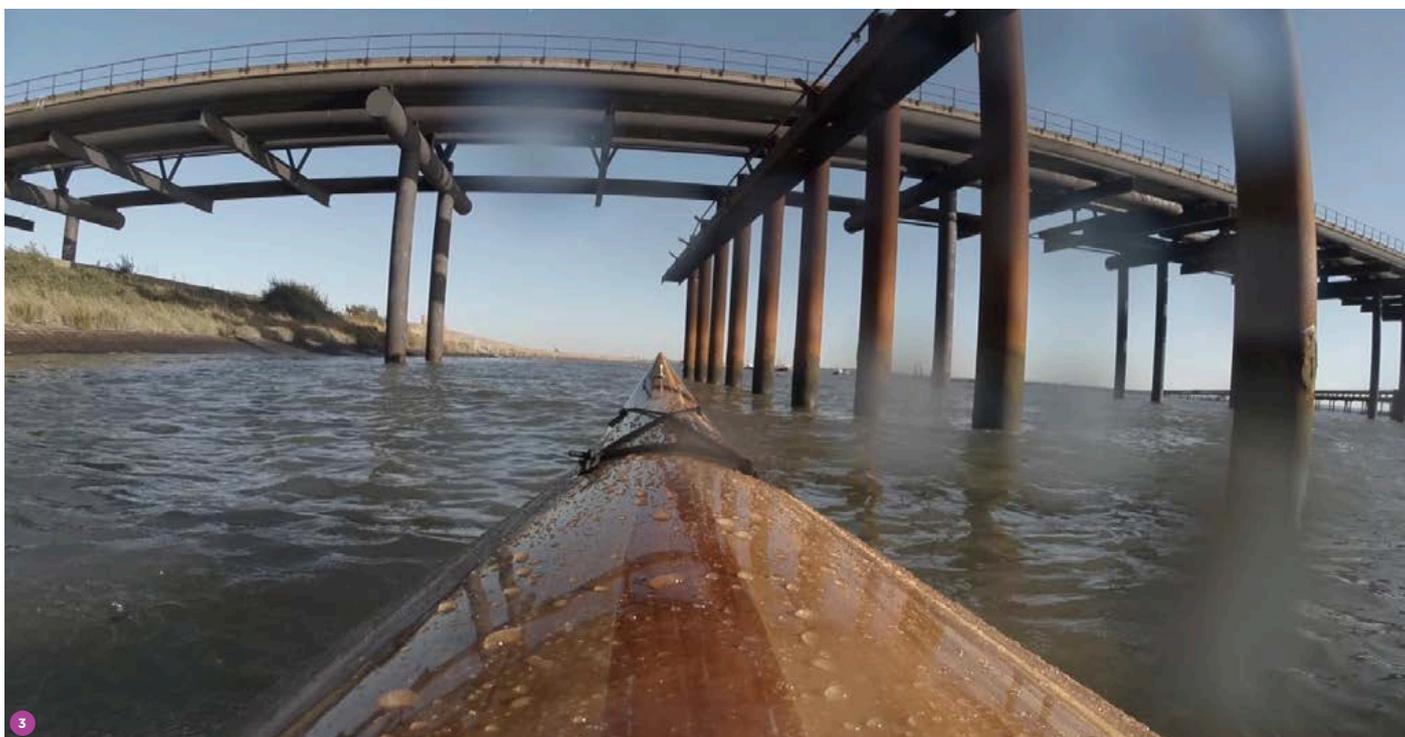
It was certainly thematic of the social and political inquiries that connect with my current practice, especially the question: ‘Can the work, and the conversations I’m having, exist beyond the gallery space?’”

2002-2005, BA Mixed Media Fine Art, University of Westminster, Middlesex; 2006-2008, MA Sculpture, Slade School of Fine Art, London. www.larryachiampong.co.uk

1 Larry Achiampong, *Sunday's Best*, 4K video, 2016. Courtesy: the artist

2 Larry Achiampong, *PhO3nix Rising: The Mogya Project*, live audio-visual performance, 2016-2017. Courtesy: the artist





ADAM CHODZKO, 1994

“For some reason I’d wandered off to do an Art History BA, so although I had been exhibiting quite a lot out there in the big wide world, my MA degree show was my first experience of exhibiting with fellow students. The dynamic is very different from ‘normal’ group exhibitions; there is no curator or shared theme. There is a process of assessments. There is a small (paddling) pool of equipment which I had always naively assumed would be handed out equally, democratically, based on aesthetic need and economic circumstance but, back then, there, it was apparently first come, first served and whoever was fiercest got the best projector. It all felt very alarming. But that was maybe the default Goldsmiths MA ethos at the time.

Now, having taught graduating MA and BA students in the lead up to their own degree shows, a lot of my attempts at guidance is dealing with their sudden plummeting into self-doubt and panic as the exhibition approaches, and then trying to channel this prickly energy into making big, intuitive leaps of daring in their practice.

Often this involves almost a ‘relationship counselling’ between them and the apparently wayward, awkward, aberrant piece of work that they have somehow materialised, helping them discover within it the kernel of its brilliance.”

1985-1988, BA (Hons) History of Art, University of Manchester; 1992-1994, MA Fine Art, Goldsmiths, London.
www.adamchodzko.com

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REASONS

Art school focus

Presented in partnership with Bath School of Art and Design, Falmouth University, and The Cass at London Metropolitan University.

The Cass School of Art Summer Show

The Cass Summer Show, which opens to the public on 23 June, will see London Metropolitan University's art school (opposite the Whitechapel Art Gallery) transformed into a bustling exhibition and performance space for two weeks. The exhibition will showcase work from over 70 graduating Fine Art and Photography students who have been studying within the school's innovative themed studios.

Students vote to join studios at the beginning of the year. The studio system then helps students develop their own practice in a common location where shared themes become a focus for discussion, field trips, screenings, seminars and live projects. Themed studios (with their lead tutors) showing work this year include:

- The Divided Selfie (led by Mel Brimfield, Dr Jonathan Whitehall and Florence Peake)
- The Black Box (Patrick Ward, Dr Galia Kollektiv and Nicky McCartney)
- Acts of Resistance (Dr Andrea Medjesi-Jones and Dr Michael Stubbs)
- Things, Objects and Non-Objects (Rosie McGoldrick and Bob and Roberta Smith)
- New Frontiers (Ania Dabrowska, Mick Williamson)
- Making it Real (Sue Andrews, Spencer Rowell)

It's been an exciting year for art at London Met with a wealth of successes for alumni, staff and current students. Andreea Ionascu won the Summer Prize at the Lacey Contemporary Gallery. Two BA Fine Art alumni, Adele Lazzeri and Madinah Thompson, won British Council Venice Fellowships for the British Pavilion (Phyllida Barlow) at the 2017 Venice Biennale.

Associate Professor Patrick Brill (Bob and Roberta Smith) was awarded an OBE and had his film about protest aired on BBC2. Celebration Week displayed the promise of students at The Cass who presented work to leading gallerists Maureen Paley and Dave Hoyland, and Whitechapel Gallery curator Emily Butler.

The Cass is progressing with its approach to live projects and externally-facing events, engaging students in the immediate vicinity of the east end of London, as well as developing important projects further afield, ranging from Moscow to Delhi. One teaching innovation is tutor Ben Cain's Open Field – a series of work-related

learning artist placements right in the middle of the Fine Art studios, with talks, workshops and shows.

Rosemarie McGoldrick, Head of Cass Fine Art, said: "It's been an astonishing year for The Cass as we shape our future in the University. Art students always thrive in times of change – prolific and energetic! I know the degree show will be excellent."

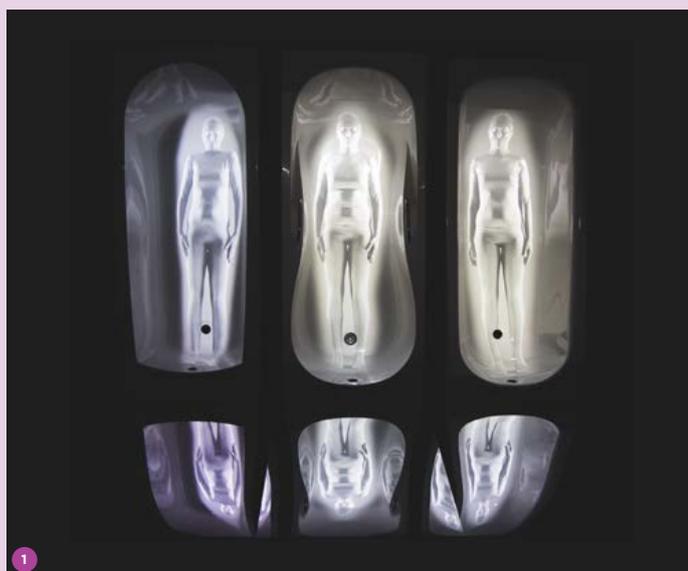
The Cass Summer Show: private view 22 June, then 23 June – 8 July, London Metropolitan University's Central House, 59–63 Whitechapel High Street, London, E1 7PF.

An online catalogue will be available at londonmet.ac.uk/thecass



1 Cass Summer Show 2016. Photo: Steve Blunt for London Metropolitan University

2 Luke Renouf, *Vagari*



Falmouth University: Summer Shows

Over the course of its 115-year history, Falmouth has established itself as a leader in both art and higher education.

Now one of the top 30 universities in the UK – ranked number one for the creative industries and voted sixth for student experience – there’s nowhere better to study for a creative future.

From Game Art to Architecture, Animation to Visual Effects, Creative Advertising to Fashion, Photography, TV and Fine Art, Falmouth’s portfolio of courses is firmly anchored in its heritage while also capitalising on opportunities for creativity and innovation. It offers groundbreaking and dynamic courses that will equip graduates to excel in the fastest growing sector of the UK economy; the creative industries.

Based in the heart of the creative community in Cornwall on two beautiful campuses that are equipped with world-class facilities, Falmouth is an inspirational and supportive environment where students can explore and develop their creativity.

The university’s connections with industry across the globe give Falmouth’s students the edge and employability levels are impressive; 28% of graduates set up their own businesses.

The Summer Shows are an opportunity to view the culmination of three years’ work by Falmouth’s students. The collections are diverse but drawn together by their creativity, artistry and talent.

Summer Shows: 12-24 May.
www.falmouth.ac.uk/summer-shows/2017

1 Isabel Ramos, *Sphere of Living Marks*, video projection

Inspiration and innovation at Bath School of Art and Design

Bath School of Art and Design was established in 1852 as a result of government concern about the competition and strength of international design and manufacture. An integral part of Bath Spa University, with its focus on creativity, culture and enterprise, the School continues this founding principle and legacy through the education of the next generation of artists, designers and those employed in associated fields, with active engagement and contribution to the thriving UK creative economy.

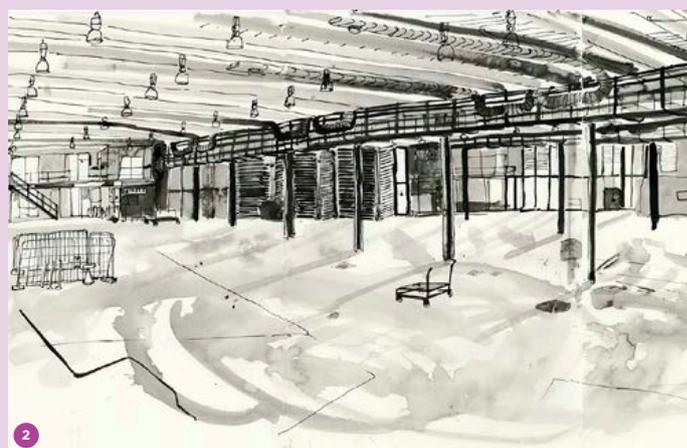
The stunning Sion Hill campus houses specialist studios, workshops, a lecture theatre and library. Further facilities are centrally located at The Circus, Palace Yard Mews, and Dartmouth Avenue in the city’s student quarter.

The School is currently developing a new campus, Locksbrook Road, in a Grade II listed former factory used by Herman Miller. The building is in a central location and close to student accommodation on Lower Bristol Road and Oldfield Park.

“Our unique heritage and inspirational settings along with our excellent resources, networks and faculty ensures our reputation as a leading place to study art and design,” said Professor Anita Taylor, Executive Dean of the School. “We value knowledge and understanding generated through making and have exceptional facilities and equipment to support our students to achieve successful creative outcomes.”

The work of graduating students from courses in Contemporary Art Practice, Creative Arts, Fashion Design, Fine Art, Graphic Communication, Photography, Textile Design for Fashion & Interiors, and Three Dimensional Design will be on show in the annual Undergraduate Degree Show from Saturday 10 June until Sunday 18 June.

Degree Show: 10-18 June. To find out more visit www.bathspa.ac.uk/art-and-design



2 Tim Vyner, *Action Factory Floor*, March 2017



Credit: Nilupa Yasmin

Coventry University Degree Shows

8 May to 8 July 2017

Our Faculty of Arts and Humanities' Degree Shows are an annual event to celebrate and showcase our graduating students' work as they continue to make their mark in the creative world.

Events start in May in Coventry, and as well as opening our university doors, students will exhibit and perform across the city, including in Coventry's creative hub, FarGo Village, The Glassbox Gallery, The Tank and the Belgrade Theatre.

Our designers, artists, performers, photographers, filmmakers and writers will host an industry night for potential employers, a friends and family event to celebrate their achievements and a day of interactive workshops for local schools and colleges.

Students will continue to exhibit throughout Summer 2017 at New Designers and Free Range in central London and work will be selected for a showcase which will give an international dimension to our show.

Our Degree Shows are open to everyone from **Wednesday 24 May to Saturday 27 May, 10am - 4pm**, allowing you to drop in and join us at a time that suits you.

To find out more visit coventry.ac.uk/degreshows



CREATIVE CITY 2017

DEGREE SHOWS

You are invited to our Annual Degree Shows celebrating the work of our final year Art and Design students.

GLASS AND CERAMICS

Including Foundation Diploma in Art and Design and Art and Design Extended programmes

OPENING EVENT

Friday 9 June 2017
National Glass Centre, Sunderland

Refreshments 5.30pm
Opening speeches 6pm

SHOW DATES: 10-15 June, 10am-4pm
(Sunday opening for G&C only)

ADVERTISING ANIMATION FASHION
FINEART GRAPHICS ILLUSTRATION
PHOTOGRAPHY

OPENING EVENT

Friday 16 June 2017
City Campus, Sunderland

Refreshments 5.30pm
Opening speeches 6pm

SHOW DATES: 17-22 June, 10am-4pm
(closed Sunday)

NEWCASTLE UNIVERSITY
FINE ART DEGREE SHOW



NEWCASTLE

NEWCASTLE UNIVERSITY: FINE ART DEPARTMENT
& GREAT NORTH MUSEUM: HANCOCK
3-17 JUNE 2017 10^{AM} - 5^{PM} (MON - FRI) 11^{AM} - 4^{PM} (SAT - SUN)
PREVIEW: 2 JUNE 6^{PM} - 9^{PM}

LONDON

HOXTON ARCHES
22-26 JUNE 2017 10^{AM} - 5^{PM}
PREVIEW: 23 JUNE 6^{PM} - 11^{PM}



GREAT
NORTH
MUSEUM
HANCOCK

TYNE & WEAR
archives &
museums



Supported by the
BARTLETT
Scholarship Fund

FREE ENTRY

FINEART.NCL.AC.UK/BA2017

[@NCLDEGREESHOW](https://twitter.com/NCLDEGREESHOW)

SHOW 2017

Royal College of Art
Graduate Exhibition

24 June – 2 July

Free admission

12–8pm daily
(closed 30 June)

SHOW BATTERSEA

Howie Street, London SW11 4AS

School of Fine Art

Contemporary Art Practice, Painting,
Photography, Print, Sculpture

rca.ac.uk/show2017
+44 (0)20 7590 4498
@RCA #showRCA

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GRAY'S

17TH / 24TH

**GRAY'S SCHOOL OF ART
DEGREE SHOW 2017**

OPEN TO PUBLIC 17 / 24 JUNE
WEEKDAYS 10 AM - 8 PM | WEEKENDS 10 AM - 5 PM

'S 2017

- Painting
- Sculpture
- Printmaking
- Moving Image
- Contemporary Art Practice
- Fashion and Textile Practice
- Three Dimensional Design
- Graphics
- Communication Design
- Photography
- Jewellery
- Ceramics and Glass
- Product Design

www.rgu.ac.uk/degreeshow

supported by **ROBERT GORDON UNIVERSITY ABERDEEN**

LISTINGS

Degree show highlights

From May to early July, art colleges across the UK are buzzing with conceptual ideas and aesthetic experiments as thousands of final-year students present their work. Here we list a snapshot of this frenetic activity – over 70 shows featuring painting, sculpture, film, photography and much, much more.



Image: Jen Chapman, untitled, performance still, Teesside University



Private View

Friday 9 June, 5.30pm-8.30pm

Exhibition

10 – 21 June 2017

Weekdays: 10am-4pm.

Saturdays: 11am-4pm.

Closed Sundays.

Wolverhampton School of Art (Est. 1851),
The George Wallis Building,
Molineux Street, Wolverhampton,
WV1 1DT

Tel: 01902 322 058
email: arts@wlv.ac.uk
visit us: wlv.ac.uk/degreeshow

Follow us: [f /WLVArts](https://www.facebook.com/WLVArts) [t @WLV_Arts](https://twitter.com/WLV_Arts)



Sponsored by Banks's



re:VIEW

Faculty of Arts Degree Show 2017



MAY

WESTMINSTER SCHOOL OF MEDIA, ARTS AND DESIGN

May-July
#madshows17
www.westminster.ac.uk

FALMOUTH UNIVERSITY

12-24 May
www.falmouth.ac.uk
@FalmouthArt

UNIVERSITY OF LINCOLN

12 May – 9 June
www.lincolnfestivalofcreativity.co.uk
@festcreativity

OXFORD BROOKES

13-18 May
www.brookes.ac.uk
@OBUarts

UNIVERSITY OF CHICHESTER

BA, 13-19 May
MA, 4-13 September
www.chi.ac.uk
@ChichesterArt

WRITTLE SCHOOL OF DESIGN

18-24 May (PV 17 May)
www.writtle.ac.uk
@WrittleOfficial

EDINBURGH NAPIER UNIVERSITY

19-28 May
www.napier.ac.uk

UNIVERSITY OF EAST LONDON

19-22 May (PV 18 May)
Film screening 26 May
www.uel.ac.uk
@ArtsDigitalUEL

UNIVERSITY OF WORCESTER

19-24 May
www.worcester.ac.uk
@worcester_uni

LEEDS COLLEGE OF ART

19-24 May & 10-15 June
www.leeds-art.ac.uk/extra-ordinary

DUNCAN OF JORDANSTONE COLLEGE OF ART AND DESIGN

20-28 May (PV 19 May)
www.dundee.ac.uk/djcad
@DJCAD

SLADE SCHOOL OF ART

BA/BFA, 20-25 May
MA/MFA/PhD, 8-18 June
www.ucl.ac.uk/slade
@SladeSchool



UNIVERSITY OF KENT

20-27 May
www.kent.ac.uk/smfa
@UniKentMFA

SWANSEA COLLEGE OF ART

20 May – 2 June (PV 19 May)
www.uwtsd.ac.uk/art-design
@fineartswansea

ABERYSTWYTH UNIVERSITY'S SCHOOL OF ART

22 May – 1 June
www.aber.ac.uk
@AberArtSchool

COVENTRY UNIVERSITY

24-27 May
www.coventry.ac.uk

CENTRAL SAINT MARTINS: SHOW ONE

24-28 May
www.events.arts.ac.uk
@CSM_news

TEESSIDE UNIVERSITY

24 May – 5 June
www.tees.ac.uk
@teesfineart

Lancaster University Fine Art Degree Show

MORE THINGS TO DO IN ZERO GRAVITY

The Peter Scott Gallery, Lancaster University, Lancaster, LA1 4YW

FIFTYTHREEMORETHINGS.COM

Opening Night: 20th June 2017, 6:30pm

21st-27th June 2017, 11am-5pm

24th June 2017, 11am-4pm

For more information, please contact: info@fiftythreemorethings.com



LANCASTER ARTS



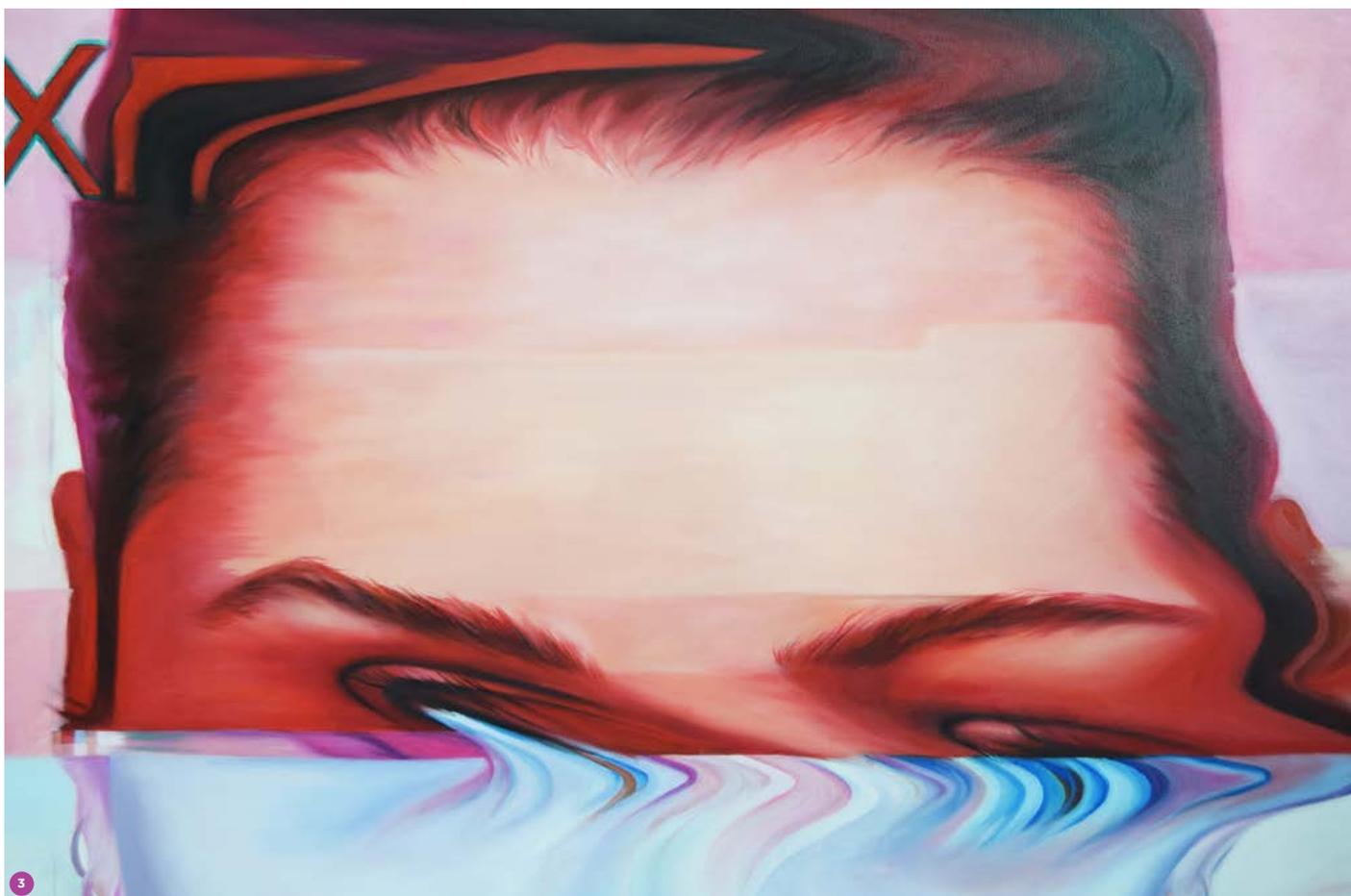
City&Guilds
of London
Art School

DEGREE SHOW
27 June - 2 July 2017

Private View: 27 June
6.30pm - 9.30pm

Show Opening
Wednesday, 28 June | 11am - 8pm
Thursday, 29 June | 11am - 5pm
Friday, 30 June | 11am - 8pm
Saturday, 1 July | 10am - 6pm
Sunday, 2 July | 10am - 6pm

124 Kennington Park Road
cityandguildsartschool.ac.uk



CARMARTHEN SCHOOL OF ART, COLEG SIR GAR
 25 May – 9 June (PV 26 May)
www.colegsirgar.ac.uk
 @CarmSchOfArt

LIVERPOOL SCHOOL OF ART & DESIGN
 25 May – 9 June
www.ljmu.ac.uk
 @LSAD_LJMU

CITY OF GLASGOW COLLEGE
 26 May – 1 June
www.cityofglasgowcollege.ac.uk
 @CofGcollege

CARDIFF SCHOOL OF ART AND DESIGN
 27 May – 2 June
www.cardiffmet.ac.uk/artanddesign
 @CardiffMetCSAD

LIVERPOOL HOPE UNIVERSITY
 27 May – 6 June (PV 26 May)
www.hope.ac.uk

CANTERBURY CHRIST CHURCH UNIVERSITY
 27 May – 10 June
www.canterbury.ac.uk/arts-and-culture
 @MAD_CCCU

SCHOOL OF CREATIVE ARTS, UNIVERSITY OF HERTFORDSHIRE
 30 May – 2 June (PV 25 May)
www.headlines.herts.ac.uk/shows
 @uhcreatives

UNIVERSITY OF DERBY
 30 May - 11 June
www.derby.ac.uk/big-show
 @UniDerbyFineArt

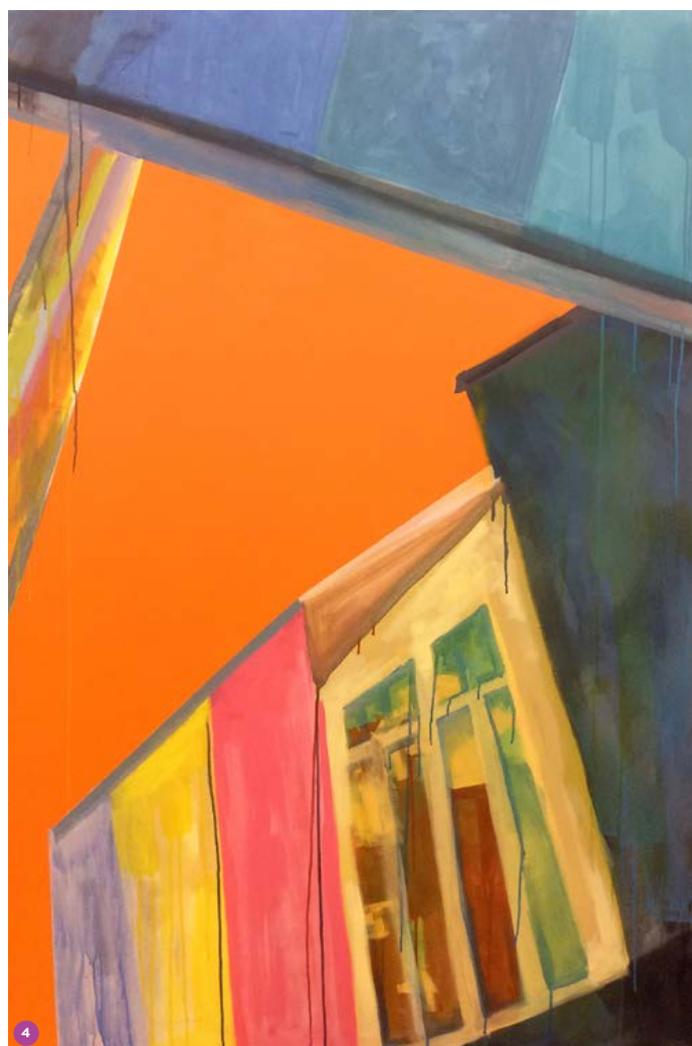
GLENDWYR UNIVERSITY, WREXHAM
 30 May – 6 June (Open Day: 10 June)
www.glyndwr.ac.uk

JUNE

UNIVERSITY OF THE WEST OF ENGLAND, BRISTOL
 2-8 June
www.uwe.ac.uk/theshow
 @UWEBristol

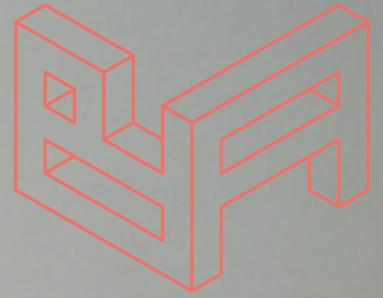
UNIVERSITY OF CUMBRIA
 2-9 June
www.cumbria.ac.uk
 @CumbriaUni

BELFAST SCHOOL OF ART
 2-10 June
www.ulster.ac.uk
 @BelfastSchArt





NORWICH
UNIVERSITY
OF THE ARTS



27 June – 5 July 2017
BA Degree Shows

www.nua.ac.uk/degreshows
#nuadegreshows

STAFFORDSHIRE UNIVERSITY

2-10 June
www.staffs.ac.uk
@StaffsUni

HULL SCHOOL OF ART AND DESIGN

2-16 June
www.instagram.com/behind_white_walls_2017/

UNIVERSITY OF SUFFOLK

BA, 2-19 June (PV 1 June)
MA, 1 August – 9 September
www.uos.ac.uk
@UniofSuffolk

NOTTINGHAM TRENT UNIVERSITY

3-10 June (PV 2 June)
www.ntu.ac.uk/show17
@ntuartanddesign

NEWCASTLE UNIVERSITY

3-17 June (PV 2 June)
www.ncl.ac.uk
@ncldegreeshow

LEEDS SCHOOL OF ART, ARCHITECTURE & DESIGN, LEEDS BECKETT UNIVERSITY

3-9 June (PV 2 June)
www.leedsbeckett.ac.uk
@LeedsSchoolAAD

KINGSTON UNIVERSITY

3-9 June
www.kingston.ac.uk
@KingstonUniFADA

NOTTINGHAM TRENT UNIVERSITY

BA, 3-10 June (PV 2 June)
MA, 19-27 June (PV 18 June)
www4.ntu.ac.uk
@NTUArtandDesign

UNIVERSITY OF BRIGHTON

3-11 June
www.arts.brighton.ac.uk
@artsbrighton

EDINBURGH COLLEGE OF ART AND DESIGN, UNIVERSITY OF EDINBURGH

3-11 June
www.eca.ed.ac.uk
@eca_edinburgh

LANCASTER INSTITUTE OF CONTEMPORARY ART, LANCASTER UNIVERSITY

8-11 June
www.lancaster.ac.uk/lica
21-27 June (PV 20 June)
www.fiftythreemorethings.com

BLACKPOOL AND THE FYLDE COLLEGE

8-11 June
www.blackpool.ac.uk
@b_and_fc

UNIVERSITY OF SALFORD

8-15 June
www.salford.ac.uk/create
@createatsalford

ARTS UNIVERSITY BOURNEMOUTH

9-17 June (PV 8 June)
aub.ac.uk
@inspiredAUB

CAMBRIDGE SCHOOL OF ART, ANGLIA RUSKIN UNIVERSITY

9-17 June
www.anglia.ac.uk
@CambSchoolofArt

UNIVERSITY OF SUNDERLAND

Glass and ceramics, 9-18 June
Art and design, 16-22 June
www.sunderland.ac.uk

PLYMOUTH COLLEGE OF ART

9-26 June
www.plymouthart.ac.uk
@plymouthart

WOLVERHAMPTON SCHOOL OF ART

9-21 June
www.wlv.ac.uk

BATH SCHOOL OF ART AND DESIGN

10-15 June (PV 9 June)
www.bathspa.ac.uk/art-and-design
@artdesignbsu

UNIVERSITY OF CENTRAL LANCASHIRE

10-16 June (PV 9 June)
www.facebook.com/events/262309157558265/
@Hanover_Project

LOUGHBOROUGH UNIVERSITY

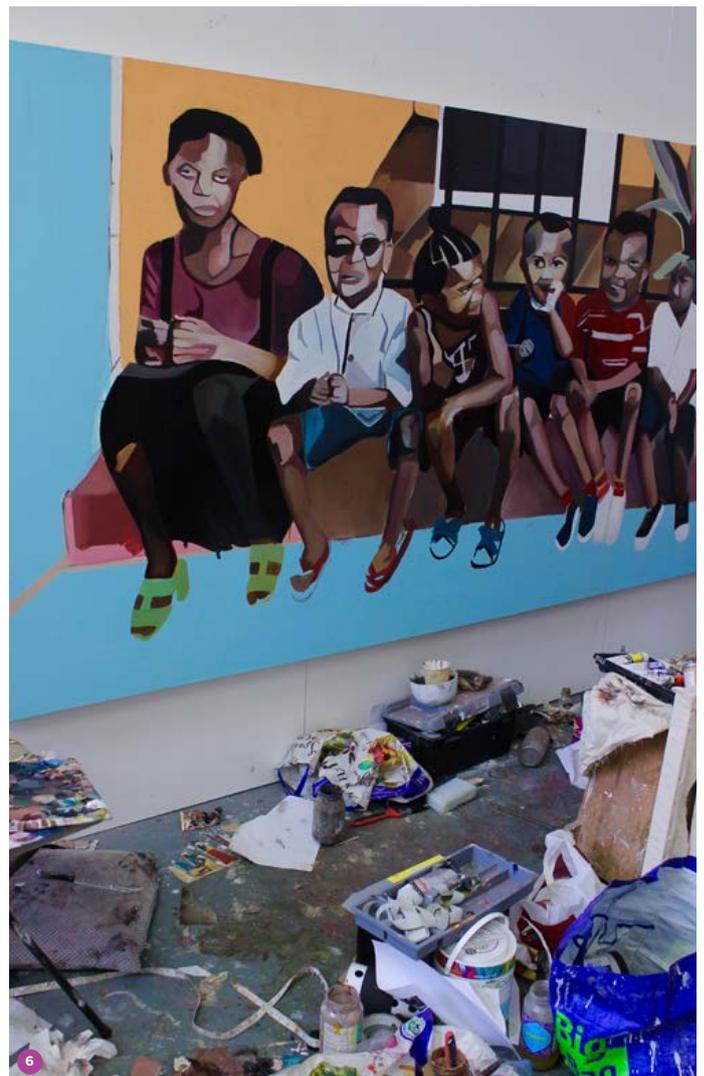
10-18 June (PV 9 June)
www.lboro.ac.uk
@LboroAED

UNIVERSITY OF PLYMOUTH

10-16 June
www.plymouth.ac.uk
@PlymUniArtsHum

UNIVERSITY OF NORTHAMPTON

10-16 June
www.northampton.ac.uk
@UniNorthants



HEREFORD COLLEGE OF ARTS

10-17 June
www.hca.ac.uk
@HerefordArtsCol

GLASGOW SCHOOL OF ART

BA, 10-17 June
MFA, 8-18 June (PV 7 June)
www.gsa.ac.uk
@GSofA

MANCHESTER SCHOOL OF ART

10-21 June (PV 9 June)
www.art.mmu.ac.uk
@McrSchArt

SHEFFIELD INSTITUTE OF ARTS, SHEFFIELD HALLAM UNIVERSITY

10-23 June (PV 9 June)
www4.shu.ac.uk/sia/
@SIAGallery

University of Hertfordshire **UH** School of Creative Arts

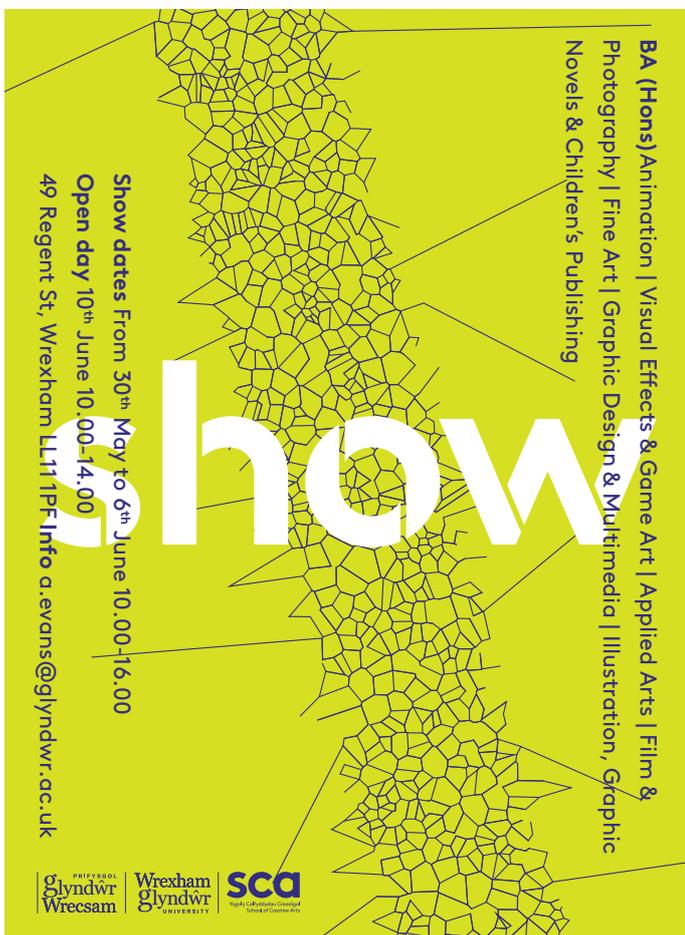
The Degree Show

30 May - 2 June 2017

Art & Design Building, University of Hertfordshire
College Lane, Hatfield, Hertfordshire AL10 9AB

Full details and more at headlines.herts.ac.uk

     /uhcreatives



BA (Hons) Animation | Visual Effects & Game Art | Applied Arts | Film & Photography | Fine Art | Graphic Design & Multimedia | Illustration, Graphic Novels & Children's Publishing

Show dates From 30th May to 6th June 10.00-16.00
Open day 10th June 10.00-14.00
49 Regent St, Wrexham LL11 1PF Info: a.evans@glyndwr.ac.uk

Wrexham Glyndwr University **SCA** School of Creative Arts



THE ART ACADEMY

GRADUATE SHOW 2017

PRIVATE VIEW
Thu 6th July (6-9pm)

OPENING TIMES
Fri 7th - Sun 9th July (12-5pm)

The Art Academy
Mermaid Court
165A Borough High Street
London
SE1 1HR



BIRMINGHAM SCHOOL OF ART, BIRMINGHAM CITY UNIVERSITY

12-17 June
www.bcu.ac.uk
@BCU_Arts

THE CASS AT LONDON METROPOLITAN UNIVERSITY

23 June – 8 July (PV 22 June)
www.londonmet.ac.uk/faculties/the-cass
@TheCassArt

WESTON COLLEGE OF CREATIVE ARTS

14-23 June
www.weston.ac.uk
@westoncollege

GOLDSMITHS, UNIVERSITY OF LONDON

BA, 15-19 June
MFA, 13-17 July
www.gold.ac.uk/degree-shows

WIMBLEDON COLLEGE OF ARTS, UAL

BA 15-24 June
MFA, 15-24 June
events.arts.ac.uk/MFA

WINCHESTER SCHOOL OF ART, UNIVERSITY OF SOUTHAMPTON

16-24 June (PV 15 June)
www.southampton.ac.uk
@winchesterart

CHELSEA COLLEGE OF ARTS, UAL

16-24 June
events.arts.ac.uk/Chelsea-Undergraduate-Summer-Show-2017

UNIVERSITY OF LEEDS, FINE ART

17-24 June
www.fine-art.leeds.ac.uk

GRAY'S SCHOOL OF ART AND DESIGN, ROBERT GORDON UNIVERSITY, ABERDEEN

17-24 June
www.rgu.ac.uk
@GraysArtSchool

LEEDS COLLEGE OF ART

19-14 May & 10-15 June
www.leeds-art.ac.uk/extraordinary/
@LeedsCofArt

CENTRAL SAINT MARTINS, UAL, SHOW TWO

21-25 June
events.arts.ac.uk
@CSM_news

ROYAL ACADEMY OF ARTS

22 June – 2 July
www.royalacademy.org.uk/ra-schools-show-2017
@RoyalAcademy

ROYAL COLLEGE OF ART

24 June – 2 July
www.rca.ac.uk
@RCA

CITY & GUILDS OF LONDON ART SCHOOL

27 June – 2 July (PV 27 June)
www.cityandguildsartschool.ac.uk
@CGLArtSchool

NORWICH UNIVERSITY OF THE ARTS

27 June – 5 July
www.nua.ac.uk/degreeshow
#nuadegreeshow

JULY

THE ART ACADEMY, LONDON

7-9 July (PV 6 July)
www.artacademy.org.uk
@ArtAcademy

1

David Rae, Untitled (Urr Road), BA (Hons) Painting, Gray's School of Art, Robert Gordon University, Aberdeen

2

Lauren Strand, BA (Hons) Photography, Cumbria University

3

Yasmin Sartin, BA (Hons) Fine Art, Norwich University of the Arts

4

Jessica Withers, BA Fine Art: Painting, Drawing & Printmaking, Coleg Sir Gar

5

Imogen Potter, Gymnasium, still, 2017, BA Fine Art, UWE Bristol

6

Joy Labinjo, BA Fine Art, Newcastle University

7

Lauren King, BA (Hons) Fine Art, University of Kent School of Music and Fine Art

FESTIVAL of Creativity

Engage // Explore // Imagine
12 May – 9 June 2017

Celebrating creativity through a series of talks, exhibitions and performances.



Find out more at: lincolnfestivalofcreativity.co.uk





fresh_

09-16 June
Fine Art
Degree Show

06-10 July UoN Fine Art @ Free Range
Graduate Art & Design Exhibition
Old Truman Brewery, London

At Free Range 2016 UoN Graduate Dylan Fox
was awarded the Cass Art Prize for best in show

19-26 September MA Final Exhibition @ UoN

Sheyda Porter, 2016

BA Fine Art graduate

Currently studying for an MA in curating, the Northumbria University graduate has been busy developing her practice and project-making skills.



Sheyda Porter's decision to go straight from a fine art BA to a curating MA is not the curveball it might first appear. Her practice is underpinned by what might be described as a curatorial approach, selecting and combining everyday objects into sculptural arrangements.

Originally from Istanbul, Turkey, Porter graduated in 2016 with a BA Fine Art from Northumbria University. She is doing her one-year MA at the University of Sunderland and has a studio at Commercial Union House, Newcastle upon Tyne.

Runner-up in the 2016 Woon Foundation Prize, the momentum from this and her well-received degree show led to a solo show at Vane in Newcastle earlier this year. Her work was also recently featured in the Arte Laguna Prize exhibition in Venice and she

is currently working on a number of artist and curatorial projects.

So, how was your degree show?

It seems like a really long time ago now! When you start your final year you're already thinking about your degree show; it's in the back of your mind, it never goes away. I had really firm ideas about what I wanted to do, but around Christmas time I decided to change everything. It felt like I was clinging onto ideas that were a bit too comfortable.

What impact did that have on your show?

Preparing for my degree show was a very slow, building, cumulative process. My work relies on collecting objects - the accumulation of these objects and how I treat them, how I play with them. I'd never used found objects, so this was a new thing for me. I

1

Sheyda Porter, *Idea Generating Machine No.9 part 1*, detail, 2017. Photo: Colin Davison; Courtesy: the artist

2

Sheyda Porter, *Idea Generating Machine No.5 and No.6*, degree show, 2016. Courtesy: the artist

3

Sheyda Porter, *Idea Generating Machine No.8*, detail, 2017. Photo: Colin Davison; Courtesy: the artist



3



2

treat the surfaces with mixes of plaster and sometimes gesso, and then I add the colour.

What did you get out of the show?

I had a lot of talks with random people; people coming up to me and asking questions, saying they liked my work, which was really satisfying. All the things I started doing for the degree show I'm still doing and building upon, so for me it was just a door to open up to the professional world. It was just the beginning of the momentum for me.

What prompted you to do an MA in curating?

It really was the next logical step because I always felt like I had a good eye when it came to selecting and working with what I've got. It's bringing up some real challenges, particularly in the practical areas of curating. I didn't know how to approach a gallery

with my ideas, how to write a proposal, how to write a grant application – these things are lacking in a lot of BA courses. I wanted to have these practical skills to realise my ideas in projects.

You were one of five a-n members who did degree show takeovers of the a-n Instagram last year. What did you get out of that?

My a-n Instagram takeover helped me put the notion of a 'degree show' in a broader perspective, and to get a sense of the tendencies of final-year artists. It also enabled me to engage with other artists' degree show works more deeply and critically. It was excellent practice in critical art viewing, which is undoubtedly beneficial for my MA. The social and critical skills I gained – and put to use – are still helping me today with my curatorial projects.

www.sheydaporter.com

YOU NEED THIS

a-n is the largest artists' membership organisation in the UK with over **21,000 members**. We **support artists** and those who work with them in many practical ways, acting on behalf of our membership and the visual arts sector to **improve artists' livelihoods**.

We have a reputation for providing compelling insights and playing a catalytic role in influencing and informing cultural policy.

By being part of a-n you not only benefit from the nuts and bolts of the **tools, guides, insurance, bursaries, jobs and opportunities, events** and **resources** we provide but you also lend your voice and weight to the advocacy work we carry out on behalf of the sector.

We offer a range of memberships **for artists, organisations, students** and **higher education**.

a-n.co.uk/join