



# UNEARTHED

LANCASTER UNIVERSITY FINE ART DEGREE SHOW



LANCASTER UNIVERSITY

Undergraduate Fine Art Degree Show 2015

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# FOREWORD

PIP DICKENS

The journey of a Fine Art student is akin to an odyssey – one starts off down a path of discovery not certain where it will lead, or what will be encountered along the way. Whilst the aim is to achieve a degree of high merit, it is the accumulation of knowledge about the world, about Art and its history but most importantly about oneself that is the real treasure unearthed.

Each student's odyssey is unique. Through thinking and making, new ideas and possibilities are excavated; new perspectives and perceptions revealed. Art is a generous subject pulling in ideas and information from the world around it – from history, politics, society, science, religion and the environment - the list is endless. Somehow, a student of art has to identify and grapple with complex systems, philosophies, perspectives and perceptions that reside in a world of flux and change, of continuous streaming of information, where certainty is rare and frequently challenged.

Fine Art at Lancaster University has undergone many changes since these students began their studies with us. Numbers are growing, spaces have changed and new academic and technical staff joined the course. Such changes are not unusual in Fine Art education or University life in general, constant adaptation being the norm. Some acknowledgement of this flexibility is due to these students as they have prepared this last year to complete their dissertations, finalise their works for exhibition and make their preparations for leaving us for varied and diverse professions or further study.

In addition to the challenge of making work of rigour, quality and meaning, artistic endeavour also requires a grounded approach. Creative endeavour alone is not enough. Critical reasoning, practical organisation, problem solving skills and a realistic comprehension of how an artwork, or exhibition, is planned and promoted are skill sets that transfer to any profession. We make a special note here of this year's Fine Art students who have excavated their pool of skills to create a professional event – commissioning their own promotional video and website and working tirelessly to raise funds to finance what they demanded from the outset would be a high quality identity and celebration of three years hard toil.

All staff wish them well as they continue on their odyssey along new paths of discovery.

We also hope that what remains 'unearthed' from their experiences in Fine Art study at Lancaster is their ability to see the world through an ever curious and questioning lens - turning over with their mind, eyes and hands the wonders that surround them and shaping new possibilities along the way.

PIP DICKENS

Year 3 Course Convenor

Lecturer in Fine Art (Painting)

# INTRODUCTION

## CHARLIE GERE

Sigmund Freud, the founder of psychoanalysis, was fascinated by archaeology. His collection of archaeological artefacts can still be seen in the museum dedicated to his life and work in the house in Hampstead where he lived after fleeing Nazi Germany. Clearly archaeology offered an interesting model for his thinking about psychoanalysis. Like the archaeologist, the psychoanalyst must unearth what is hidden, concealed, forgotten, and bring it out into the light. As he put it, in conversation with his patient known as the Wolfman, '[T]he psychoanalyst, like the archaeologist in his excavation, must uncover layer after layer of the patient's psyche, before coming to the deepest, most valuable treasures' (Gardiner, 1971, 139).

Archaeology and psychoanalysis, as disciplines devoted to uncovering, unearthing what is hidden, are both good models for art. However much they may take from the world around them, artists are also always involved in a process of uncovering something concealed within them, bringing into the light what is hidden. This is perhaps why art, despite being regarded as a kind of soft option in comparison to more objective fields of study, is in fact one of the hardest disciplines. It is also why the processes of learning about and teaching about art are so difficult. Unlike more quantitative or objective forms of knowledge and production, art is notoriously hard to make judgements about. Whether you are a student thinking about your own work, or a tutor trying to help students and make evaluations of what they have done, it is always hard, and sometimes impossible to say definitively whether something has succeeded, or whether it is good or bad. This is partly because any work of art that is even half-way good, must involve a personal element, a part of the artist his or herself, brought out of concealment, and exhibited, and thus submitted to judgement.

This puts artists in positions of vulnerability and exposure, far more than in almost any other area of cultural production. This is why it is a privilege to be involved in teaching fine art students. Whether they are aware of it when they enrol in a fine art course, an art student has submitted to at least several years, if not a lifetime, of exploring their innermost feelings and ideas, and exposing and submitting them to scrutiny and judgement. They will also find (I hope) that the practice of art requires hard thinking, all the more so because there are no straightforward answers to the questions it raises.

In his essay 'On the Origin of the Work of Art' Martin Heidegger echoes this image of unearthing in his examination of how art mediates the opposition between 'world,' the structure of meaning and signification through which we apprehend our existence, and 'earth,' that which makes our existence possible, but which is concealed from us.

*The opposition of world and earth is strife. We would, to be sure, all too easily falsify the essence of the strife were we to conflate that essence with discord and dispute, and to know it, therefore, only as disruption and destruction. In essential strife, however, the opponents raise each other into the self-assertion of their essences. This self-assertion of essence is, however, never a rigid fixation on some condition that happens to be the case, but rather a surrendering into the hidden originality of the source of one's own being.* (Heidegger, 2002, 26 – 7)

In the Work of Art essay he asserts that art emerges in the hermeneutic circle through which the work of art is both produced by and produces the artist. Thus the process of making art can be understood as the journey by which someone goes out into the world to find that when they return to their starting



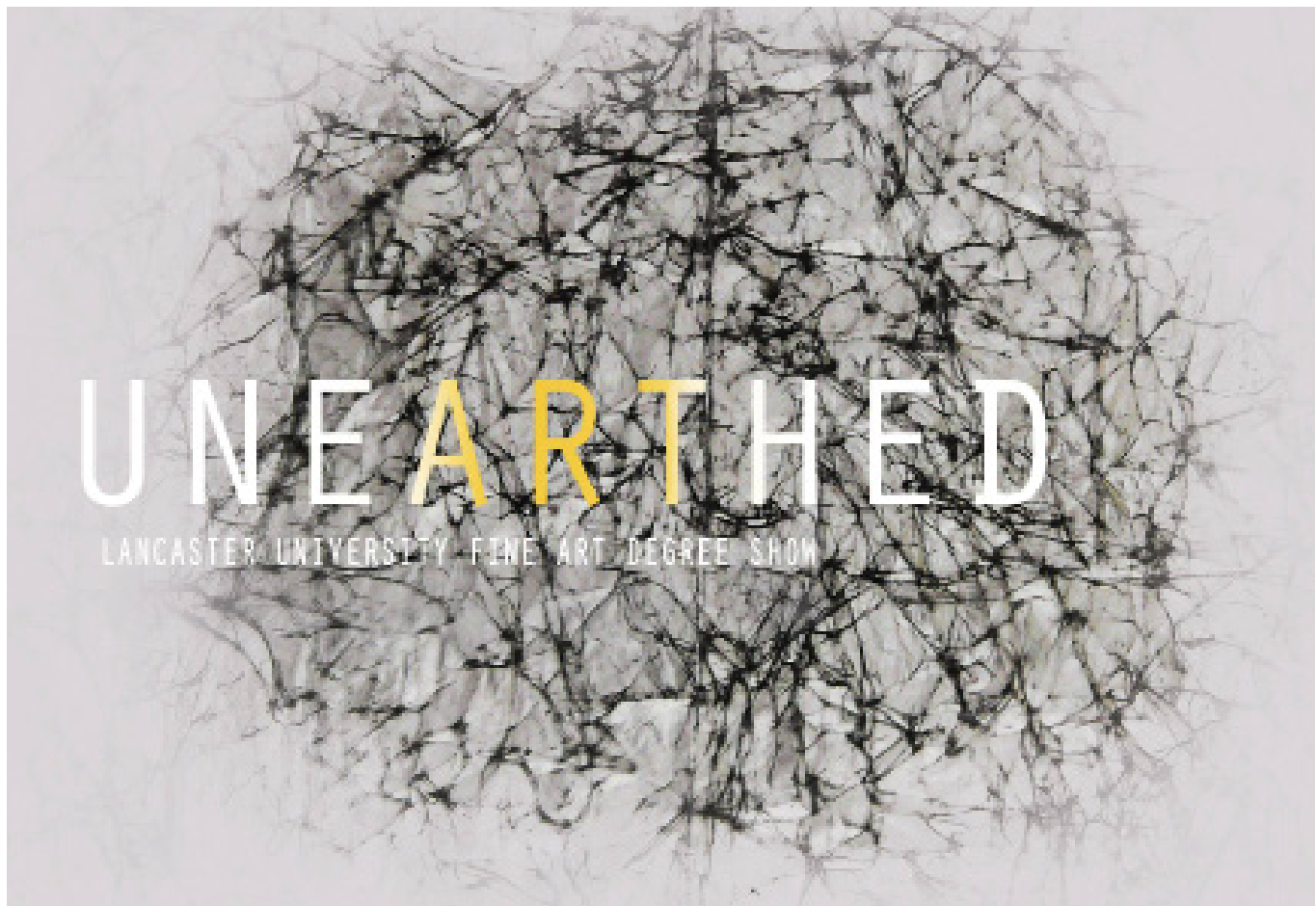
point, they do so as an artist. What you see in this exhibition are the artefacts that have been unearthed in the course of that journey.

#### References

Gardiner, M. ed, (1971), The Wolfman by the Wolfman. London. Hogarth Press

Heidegger, M., Young, J. and Haynes, K. (2002). Off the beaten track. Cambridge: Cambridge University Press.

Charlie Gere  
Professor of Media Theory  
and History  
LICA



# DANIELLE ASH

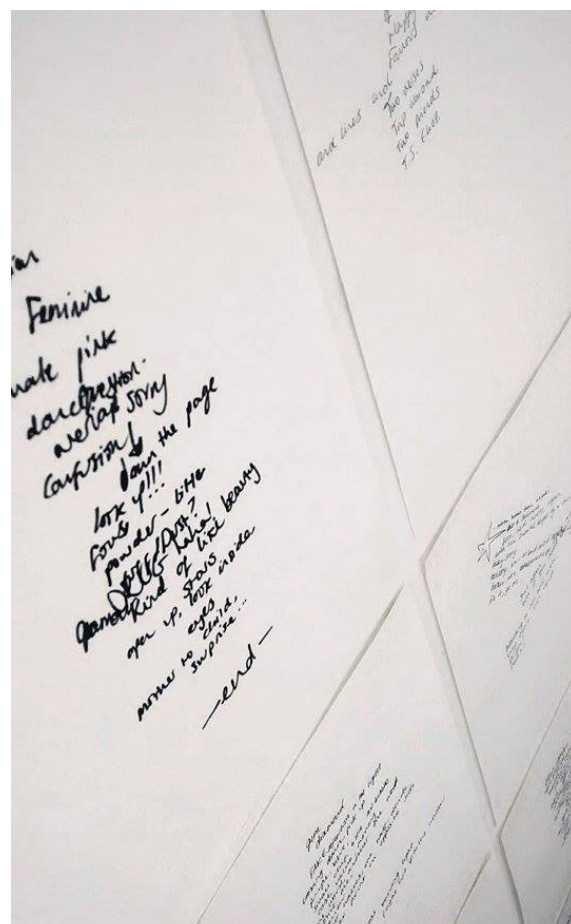
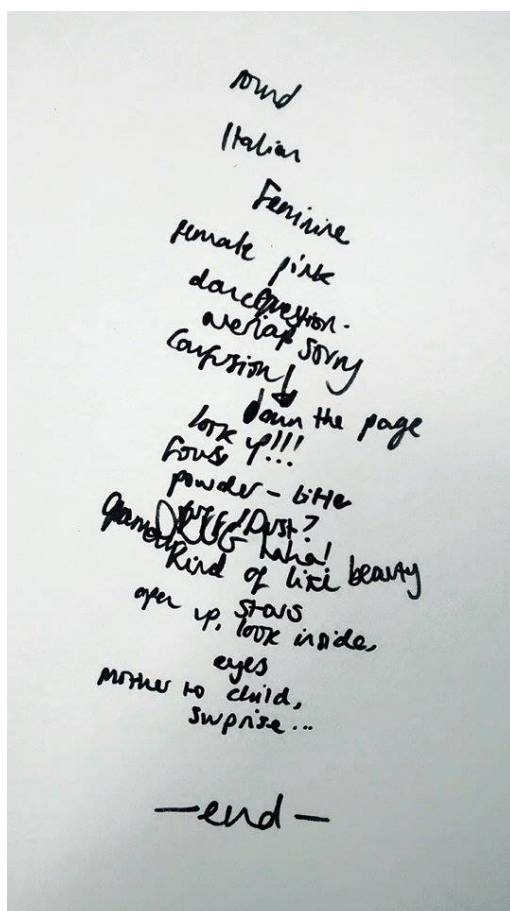
## INSTALLATION & PHOTOGRAPHY



Danielle Ash is currently interested in family bonds and how these can deteriorate or strengthen over time, dependent on events beyond our control. Danielle explores concepts of trust, coping mechanisms and potential ethical issues, to question whether using art to present such sensitive topics can become an exploitation of these fragile bonds which she had once helped build.

Danielle combines text and collected 'things' to critically reflect on these relationships associated with objects that seem meaningless to the outsider. The rawness and truth of the poem-like texts are a contrast to the formality of their presentation, a symbol for the glorification of forces or 'things' which enter our lives unexpectedly. Discarded paper bags and napkins become the outlet for precious, unedited ideas on such issues. Before we know it, over time these relationships are close to being rejected like the worthless unkempt collection of objects. The audience feels protective over the fragility of the gathered items and leaves the space wanting to reignite their own relationships.

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# KATY BADGER

## DRAWING & SCULPTURE

Katy Badger creates visual relationships between drawing and sculpture. Through this dialogue, she addresses fragility and vulnerability; bed sheets saturated in plaster become rigid and forge a supportive relationship with drawings of bedding. Whilst supportive, the objects segment the drawing and manipulate its form. The objects and drawings balance in space, relying on each other so that there is an appearance of suspense. They are literally suspended, but also a tension is created; if one fell then so would the other. Through the integrated pieces, Katy questions what we expect from familiar materials and mediums.

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# HANNAH BOADEN

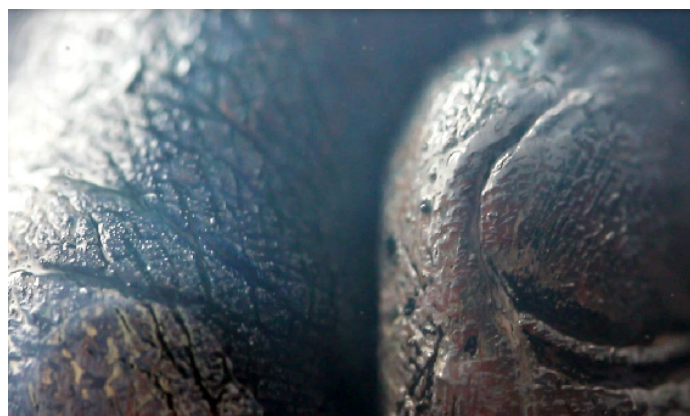
## DIGITAL & CULTURAL THEORY



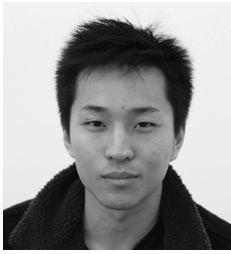
Cinema is both a prevalent and powerful medium, which is incredibly influential upon how people perceive reality around them. The addition of numerous cultures and ideologies has cultivated an extremely diverse society, and consequently it is easy for people to feel fragmented in their sense of identity. It is this instability that has been the subject of Hannah's fascination for the past few years, which is particularly appropriate while experiencing something as life-changing as university. She intends to spend at least the next year travelling abroad in order to immerse herself in different cultures and lifestyles.

Hannah currently works with video, experimenting both in visuals and sound design, all of which is heavily informed by academic research in visual culture and philosophy, amongst other disciplines. As it remains a fairly new medium for her, it is perhaps particularly relevant for discovering new and unusual ways to explore identity and human experience.

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# JOEL CHAN

## SCULPTURE & INSTALLATION

Joel Chan's current practice acts as the beginnings of a personal investigation of portraiture and self-portraiture, narration and documentary, the authentic and the imaginary, and the boundaries between fictions and realities.

His work employs the borrowed histories of objects and the authenticity of found materials to create fictional realities and counter narratives; drawing inspiration from personal lived experiences, found photographs, collected charity-shop hauls, and stories stolen from eavesdropped conversations on the train and at the bus stop. Ergo, the work has a fictitious realness: At the foundations are real objects, real stories and real artefacts, but by the works' inauguration, the authenticity of these materials has been manipulated, tainted, and altered, to construct new narratives, false histories, and suggestions of an alternate reality. The intention is to encourage the same hermeneutic activity, that inspires the desires to investigate the hypothetical conundrum; why did the chicken cross the road.

Why?

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# HOLLIE CHILDE

## SCULPTURE & DRAWING



Hollie Childe's work investigates the tension and division between the man-made and the natural. Stemming from a keen interest in the natural world, she creates works inspired by first-hand experiences with landscapes.

Through creating sculptural forms and ritualistic patterns, she aims to explore natural forms and geological patterns by creating fabrications that are explicitly man-made. Combining the artificial and natural makes uncomfortable associations to materialism and commodification of the landscape and environment, disrupting the viewer's expectations of the object.

Hollie's sculptural forms allude the natural, while the implications of mundane artificial materials and bold colours make an intervention of the man-made. She acknowledges that any copies or reconstructions she attempts to make of natural forms will remain nothing more than a fabrication. The resulting work challenges notions of materialism by creating objects that are overtly fake and artificial, confronting the viewer with realisations of the commodification of the natural world.

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# MEGAN COLLIER

## PAINTING & DRAWING

Liminal states of consciousness can be described as transitional or at a threshold; a state in which the mind is in limbo, neither absent nor present. Megan Collier's work explores this concept in relation to sleep, depicting the fleeting moments between dream world and reality, consciousness and unconsciousness. Megan conveys these ideas through creating a similar transitional, liminal quality to her artwork. Ambiguous portraits seem to appear out of the blackness, as if they could just as quickly fade away. In fact, they quite literally disappear and reappear as the natural light changes throughout the day. Some viewers will catch the artworks at a certain time and be able to see the sleeping figures, whilst others may entirely miss them unless they look closely. Thus, the artwork itself is in a liminal state. Through these methods Megan explores strange, unknown realms of consciousness in which sleep and reality collide.

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# DAISY EMERY

PAINTING & DRAWING

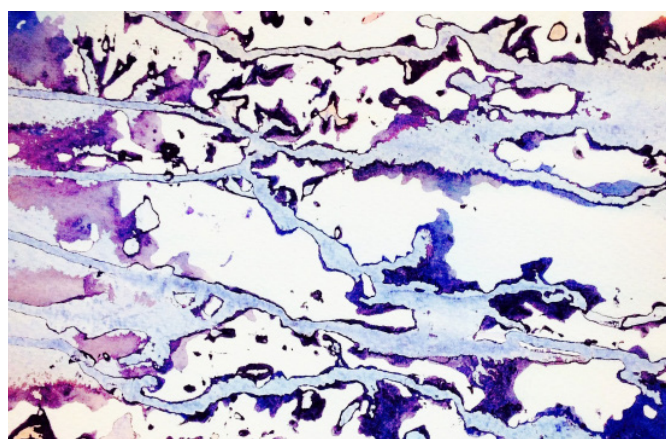
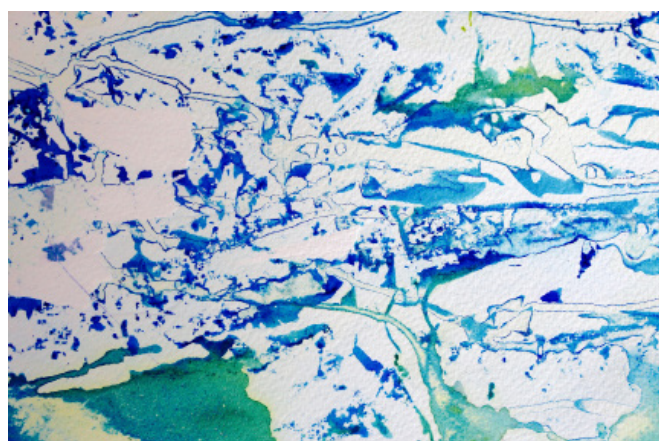


Daisy Emery's passion and motivation for creating art lies in the wonders of the natural landscape. She sees her process of creation as a journey, and wants to convey this journey to the viewer.

The use of elements such as sand and water allow her to experiment with and recreate what would happen in the natural environment. These elements are then captured on paper through the use of paint and ink. Daisy allows water to take certain control in her work and explores how its unique properties can be used to create drawings. She alternates this process using sand as a method of adding form to these drawings.

The processes and outcomes work together to mimic the world we live in and its natural courses.

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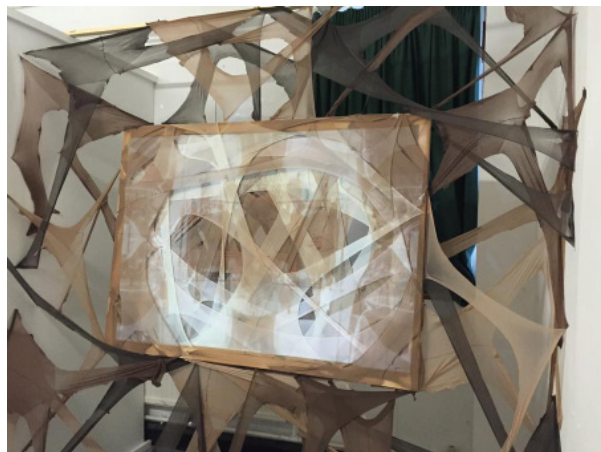


# RHEA ELISE GIBBONS

DIGITAL & INSTALLATION

“Mujer: ni sumisa ni devota, te quiero libre,  
linda y loca.”

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# ELLE GILLIGAN

## URBAN ART



Elle is inspired by the idea of art making a difference in the world, the idea that something beautiful and positive can have a ripple effect and actually cause change. Her work is based around the campaign for more public space to be legalised for street art. Instead of art being hidden away in galleries it's out in the public domain, making our highways more visually appealing and inspiring and educating the general public.

Elle works in the medium of spray paint, creating beautiful blends of colour that have been compared to abstract portrayals of landscapes. She has brought her campaign out of the studios, hanging a banner and stickering pillars like mad. She's also played with legal graffiti by spraying on to Perspex with her slogan ART B4 ADS, hanging it in front of adverts and capturing this on film. Elle is all about showcasing art for the benefit of everyone and she believes the street is the perfect place to do it.

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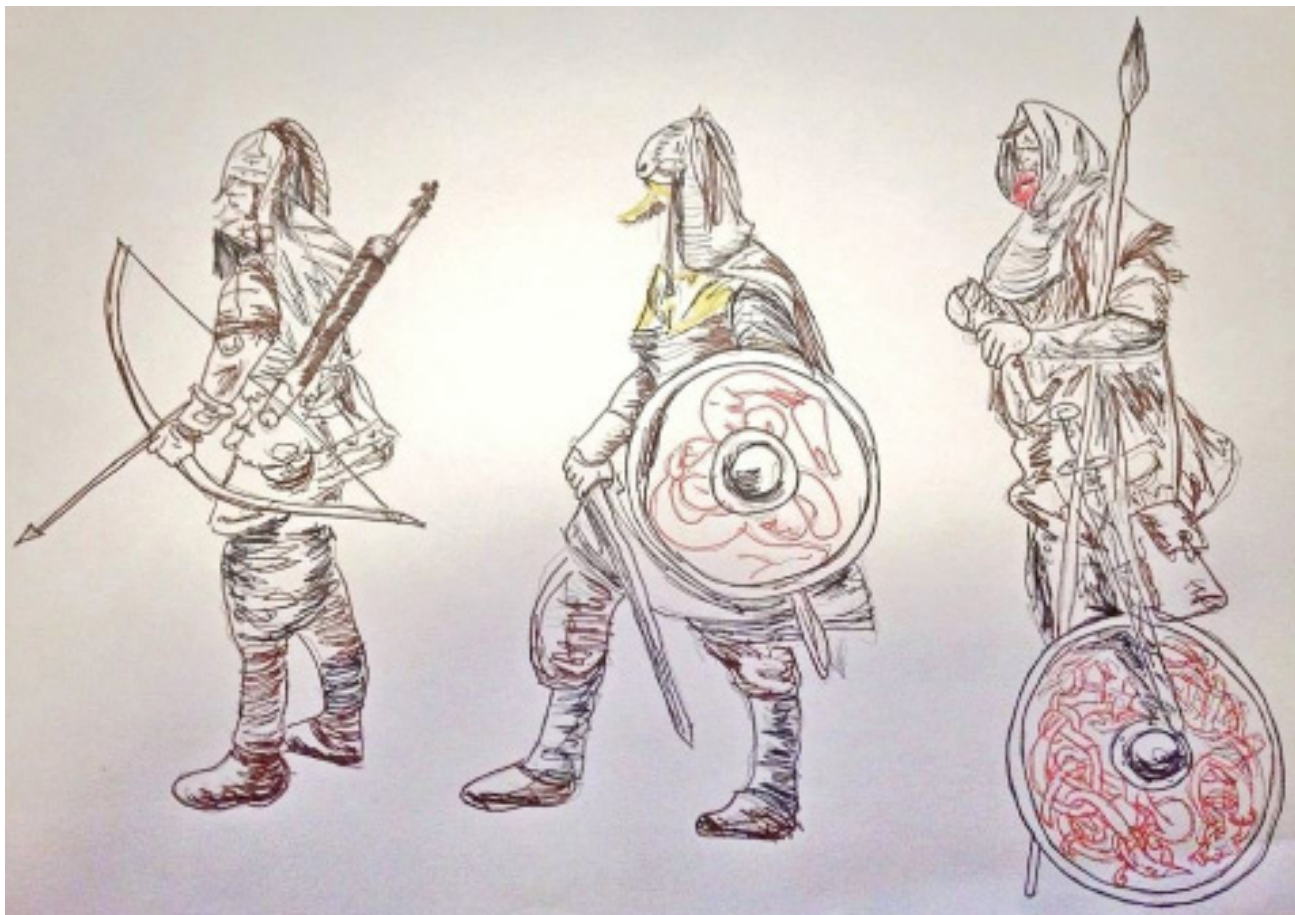
# HEATHER PAIGE GLEW

## MIXED MEDIA

Heather Glew believes in equality, fairness, and human rights. She works on stories that have 'touched' her. It first started with the kidnapping of the Nigerian schoolgirls back in 2014, when Heather was shocked how little the media cared. Working with newspapers and tape she explored the idea of removing certain elements, only showing you what she wanted you to see, much like the media does.

This year Heather's practice has taken a slightly different turn; working on 9/11 to begin with, then back to Boko Haram. Now finally she begins to work on the idea of the human race being cancerous, creating an animation to highlight us as people and how we are destroying the planet. Heather wants people to feel something from her work, to make them think and ask questions. She hopes to make people look at things slightly differently, even if just for a moment.

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# JOSIE HARRISON

## DIGITAL & INSTALLATION



Centred on the idea of 'human experience', Josie Harrison has developed her use of artistic skills to demonstrate how digital and installation art can portray a universal understanding of human emotions and states of mind. Fascinated with the ideas behind aspects of consciousness and everything that lies in between, she has used elements such as water and its distortionary qualities to portray the complexity of the human mind.

Drawing inspiration from anonymous written submissions from the public, Josie has used their accounts of personal memories to fuel and inform her practice, finding links with her own personal experiences and creating work which is unique yet unifying at the same time. Whilst originally beginning with still imagery, her recent work has begun to incorporate aspects of film and sound to create an 'immersive' and sometimes challenging experience for the viewer, transporting them into an alternative world which seeks to evoke emotion and nostalgia through an individual multi-sensory experience.

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# RUTH HOLDSWORTH

## SCULPTURE & INSTALLATION

Ruth Holdsworth's work tries to capture the imaginations of her viewers. With the theme of erosion as the undercurrent to her work, Ruth is demonstrating through sculptural installation a snapshot of this prolonged process, leading the onlookers to consider how the piece may have looked previously, currently and futuristically.

The theme of erosion is presented on a large scale, often with the intention to make the spectator feel intimidated while being challenged by the sculpture's powerful influence. The installations are mildly interactive, inviting the viewers to walk around and liaise with the three dimensional artefact. Made predominantly from chicken wire, mod rock and plaster, the sculptures neutral colour palette is associated with the natural process, despite use of these man-made materials. Ruth's main influence and inspiration has been Cornelia Parker, particularly in the size and style of her compositions.

*"You make an open-ended proposition and the audience completes it somehow. That's what you hope an artwork to be – a constantly living thing"*

*-Cornelia Parker.*

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# STEPH HUL

MIXED MEDIA



“We know more about the surface of the Moon and about Mars than we do about the deep sea floor, despite the fact that we have yet to extract a gram of food, a breath of oxygen or a drop of water from those bodies.” — Paul Snelgrove, Oceanographer

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# JESSICA KADEL

## PAINTING

“Memories warm you up from the inside. But they also tear you apart” - Haruki Murakami

Jessica Kadel's work explores the significance of memories in building identity. Motivated after witnessing her family suffer from the harsh realities of Alzheimer's disease, she attempts to echo the isolation and anxiety associated with memory loss.

Jessica works with old family photographs on colour-negative celluloid film strips, initially found gathering dust in the attic. This resurrection of the images into a gallery setting plays with ideas of the forgotten; bringing personal discarded memories to the public eye. Also the colour-negative palette of the film adds a disturbance to the domestic; the once familiar smiley faces become unsettling strangers returning your stare.

Using ultraviolet paint, Jessica's paintings also aim to capture the nostalgia and enchantment associated with memories to create images which are simultaneously dreamlike and eerily uncanny. Working with these film strips not only gives her a chance to relive her childhood memories, but perpetuate them through oil paint. She captures the fragility and captivation of memories while giving them stability and encourages the viewer to cherish their personal memories and family ties.

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# KARIS LAMBERT

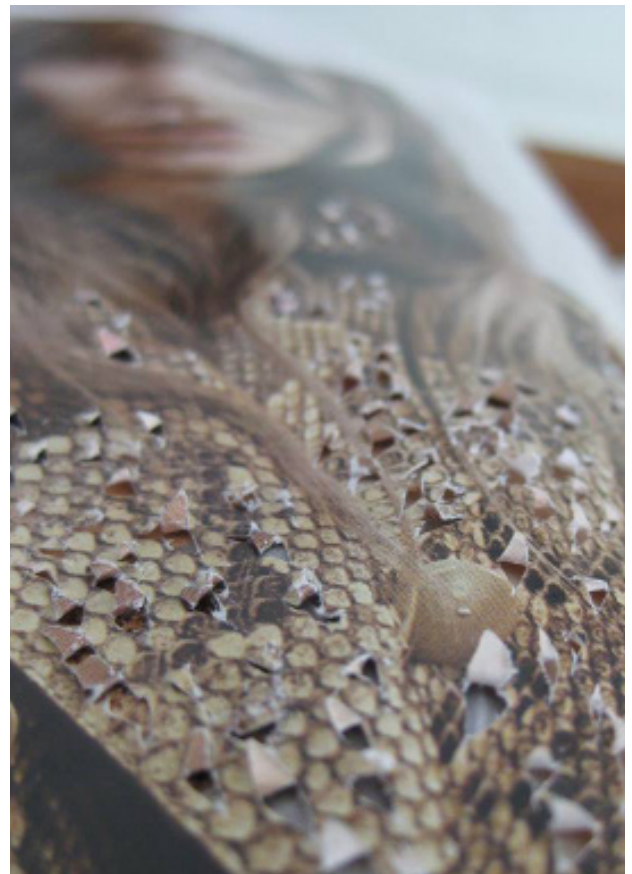
## INSTALLATION



Karis Lambert's work uses cross-media practices to explore audience participation in art. She engages with digital technology as well as other methods to create sensory, particularly touch-based, artwork. She aims to create interactive environments which abolish the conventions of the white-walled gallery space to make the artwork more accessible and engaging for a wider audience. For instance, Karis presents a video installation which activates when approached. The interactive nature encourages viewers to question their involvement with the artwork, and whether 'eavesdropping' on someone's personal memories makes them feel empowered or uncomfortable. Karis hopes to continue her art practice after University questioning the public's involvement in artworks and to continue expanding her skillsets using current technologies and materials.

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# KIERAN LEACH

## SCULPTURE & INSTALLATION

Kieran Leach's practice consists of installation and sculpture, as well as incorporating digital elements. Fond of using materials in interesting and unexpected ways, his work often originates from a process; whether that be method of image-making or a sculptural form. As a result, his work is varied both in its medium and conceptual nature.

Kieran's exhibit explores the themes of space, reality and human perception. The majority of pieces carry a similar monochromatic sensibility. There is a binary sense of familiarity and the unknown in his work that captivates the audience, both visually and intellectually.

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# EVA LUI

## PAINTING & INSTALLATION



Eva Lui's reflection series is about alienation and the escape of reality in daily life. Inspired by her own life experience of living in an urban environment, she finds herself constantly seeking escape from all the structures and constraints of society. The distorted reflections on the glass curtain walls of modern commercial buildings became a motif in her work.

Eva's main practice is painting, where she explores the boundaries between realism and abstraction. She paints after selecting sections from her own photographs and uses a combination of acrylic, oil paints and glazes to achieve a reflective, high-shine effect. Recently Eva has incorporated sound into her painting installation to intensify the sensorial experience for the audience.

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# MINNIE MCGEE

DRAWING & ILLUSTRATION

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# SARAH MCINTOSH

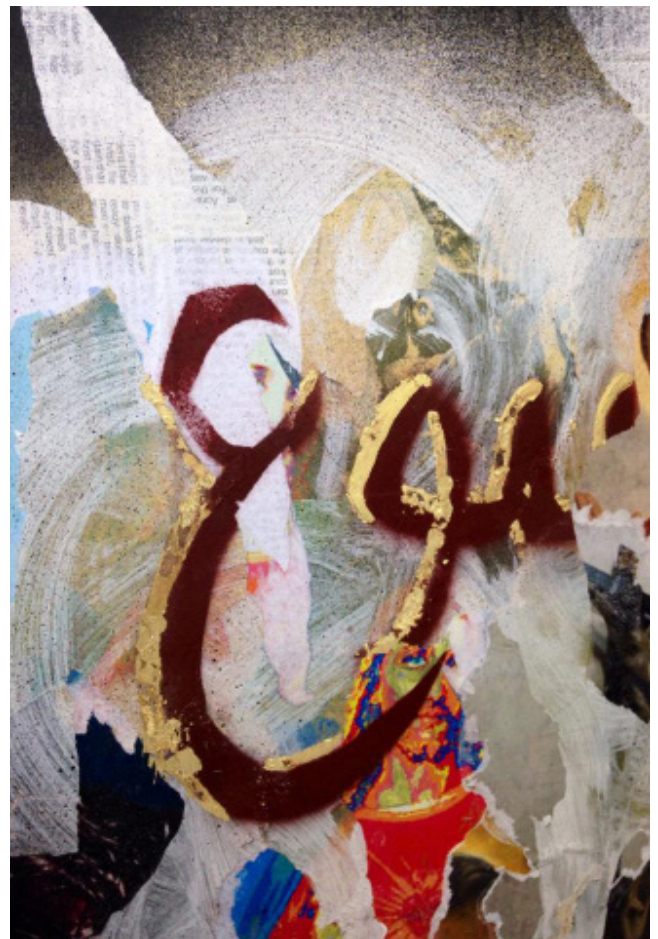
PAINTING



Sarah McIntosh's work experiments with collage techniques and layers of acrylic or spray paint, taking influence from urban environments, particularly with intricate layers of street art. Her inspiration and passion comes from a deep personal belief in a God given gifting and purpose. Faith has been a major influence in her studio practice in the past two years as she looks to challenge our perceptions of figures and ideas from the Bible. Sarah has worked through theological issues of faith in this collection of work and hopes to represent these in a diverse and liberating way.

Being originally from Northern Ireland, Sarah is excited to return home equipped and enriched with the experiences she has gained here at Lancaster University and can only hope for more of this from the rich creative culture of Belfast where she hopes to continue her practice.

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# CATORINA McVEIGH

## TEXTILE ART

Catriona Mc Veigh looks to expose the untold stories of the women of the Northern Irish conflict by placing them on the map. Catriona was born and raised in Northern Ireland during the 1990s, a time when 'the Troubles', (the period of violent conflict between republicans and loyalists), were still at large. She looks to explore how the Troubles have affected her in her life and still exist in post-conflict Northern Ireland.

Catriona places her own untold story of conflict on the map. She uses image transfer on linen and embroidery to pinpoint on maps, using a key system, the sites in which incidents of conflict involving women have occurred.

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# THOMAS NELSON

PAINTING



Thomas Nelson is an urban abstract painter from Birmingham, inspired by fast-flow city life and urban youth culture. He finds particular interest in abstract shapes, energetic colours and movement. All of which denotes an abstract expressionist style of painting, a movement which holds significant influence for Thomas.

Thomas' work questions the relationship between the medium of paint and its conventional surface, by exploring the limits and possibilities of what a painting can be. He challenges the traditional laws and cultural norms of how a painting is displayed and viewed. This is reflected through his abstract expressive style of painting, where the focus is solely on the medium itself. His work aims to dislodge the audience out of their comfort zone, where they are forced to engage with the artwork in an unfamiliar manner.

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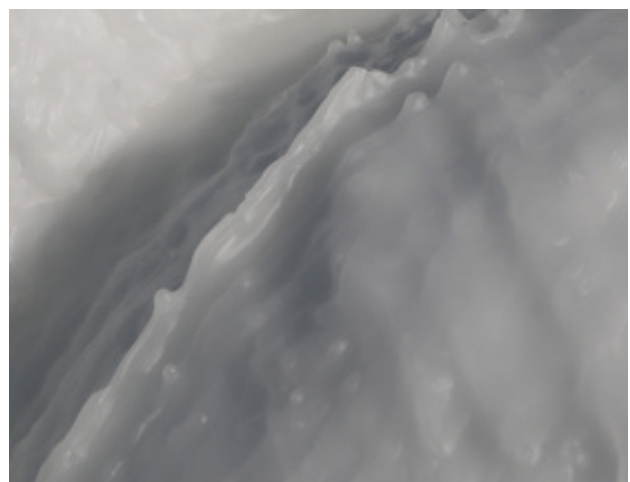
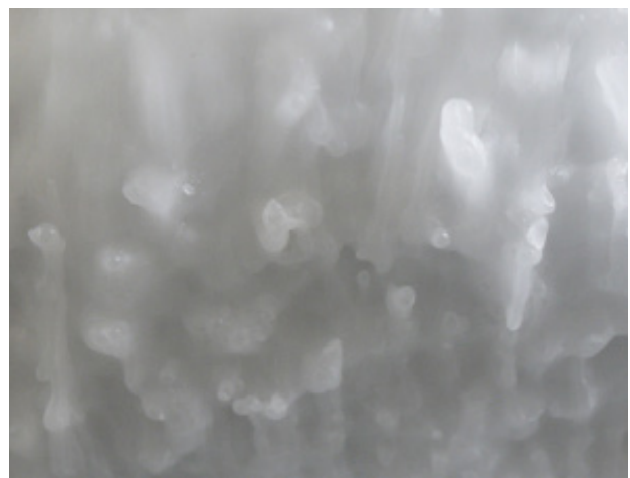
# SARAH OSTRICK SANCHEZ

## SCULPTURE

Sarah Ostrick is drawn to the intricate detail and pattern of natural formations and micro-architecture within the aesthetics of nature. Driven by the shapes and textures she creates tactile and abstract representations of imaginative growths and species. Sarah uses ordinary materials in unpredictable ways, finding unusual applications for them and transforming their original formal character into enticing sculptural compositions.

Her sculptures balance the minimalistic and therapeutic, found in their monochrome nature and rounded form, with a baroque form of expression in terms of their repetitiveness and abundance. Sarah creates scenes that are playfully inviting, yet simultaneously evoke an intimate narrative for the viewer to unfold

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# PAMELA PASSI

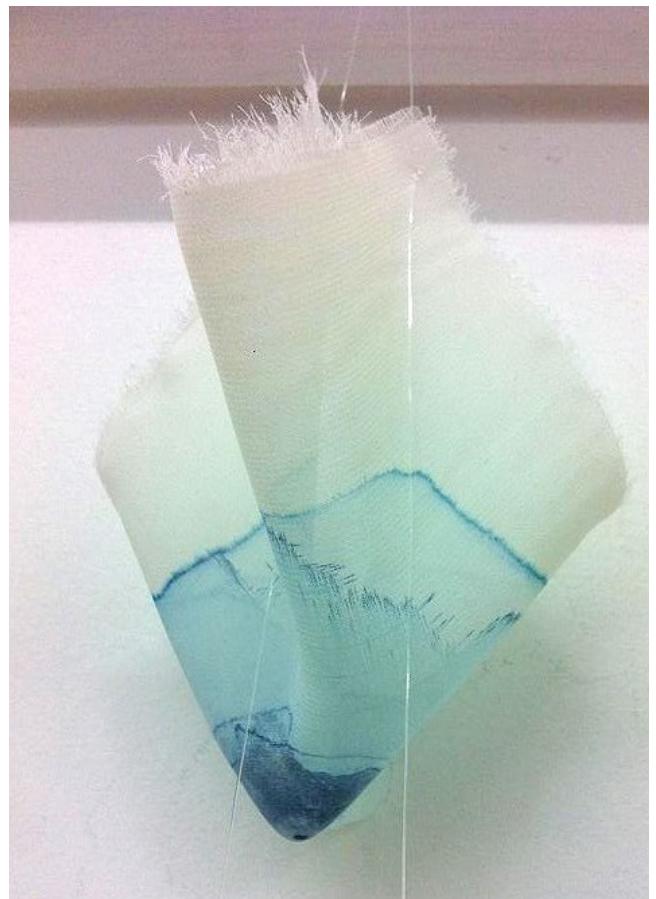
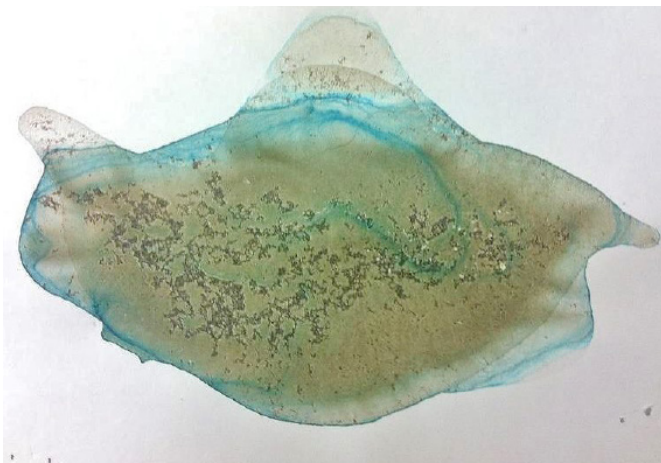
## PAINTING & INSTALLATION



Throughout the year Pamela Passi has been interested in exploring the concept and question of time in a gallery space. She initially inquired how art itself is created, reliant on, and understood within time. After finding that the 'art gallery' presents itself as a 'bubble' where time does not exist, Pamela wanted to confront this to lead the viewer to consider art works as fully connected to time.

Having experimented with installation and sculpture (using chiffon, ice, cogs, Styrofoam, watercolour and fishing wire), Pamela has found that she wants to culminate her findings and opinions of time back into painting. Painting for Pamela is a familiar medium which helps better understand art and time in the gallery and encourages viewers to answer these sorts of questions, as an individual and personal reflection.

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# SOPHIE PENNINGTON

## DRAWING & SCULPTURE

Sophie Pennington's work explores the nature behind space covered by its invisibility, in exploiting depths, voids, or expansions through her practice. Using repetitive processes and motions, her practice lies specifically within modes of drawing and sculptural making; obsessively challenging and questioning the temporalities, possibilities and boundaries which remain unseen.

From a mere blank sheet of paper to the atmospheric, empty space surrounding our existence, Sophie engages with an interesting relationship between time and space in questioning the real significance of insignificant space. She works within the intimate fibres of a particular space by incorporating process led methods of repetitive gestural mark-making. Over recent months, her work has focused around a central object or gesture, which she repeatedly exploits and multiplies on a mass scale; portraying an iconic symbolism of time within the proximities of the space she works in. Whether it is an object, mark, or gesture involving materials concerned in the fields of drawing and sculpture, Sophie enhances space within new, contemporary foundations of art practice while confronting the audience in an intense and inquisitive manner, leaving them to question their own relevance within the present moment of space.

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# CHRISTINA QUINE

PHOTOGRAPHY



Christina Quine's art practice is primarily photography, experimenting occasionally with video and installation work. She is particularly interested in high definition macro photography because it enables her to examine the unseen world that she finds so interesting. Within her work she often draws attention to things that we may overlook in our everyday lives in a way that is intriguing and invites the viewer to look, but does not direct them to a particular reading of the image.

An underlying theme in her photographs is that she does not digitally manipulate them. She does this, not because she cannot do it, but because she wants her work to have a sense of authenticity and authority. Many photographers often edit their photos after they have taken them, but Christina finds other inventive ways when composing an image to create the effects she desires.

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Or [www.facebook.com/christinaquinephotography](http://www.facebook.com/christinaquinephotography)





# AMELIA ROBERTS

## DIGITAL & ANIMATION

Amelia Roberts explores the transmission of infectious disease, creating stop-motion animations by combining 2D and 3D sculptural forms. These are developed in her studio, making this space a metaphor for the body. Amelia exploits the weaknesses around her studio to act as the source of infection. Central to her practice is the concept of making the viewer aware of their own body and how everyone is susceptible to catching unpleasant diseases. She aims to capture this by creating an installation environment, projecting animations and enclosing the audience in an uncomfortable space. Animations are merged with original audio thus enhancing the awareness of the viewer's own body. A fundamental idea to her work is how diseases can take over and control one's body, so she uses multiple projections to portray this. Amelia currently works with the medical department of Lancaster University in order to grasp a better understanding of the science behind her ideas.

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# MOLLY VAUGHAN-WALLIS

## SCULPTURE

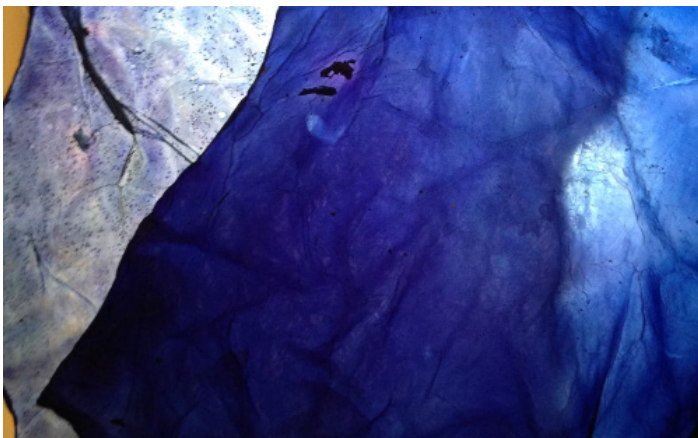


Molly Vaughan-Wallis' practice is based around Bio-Art and the ethical boundaries around science and art. Her work has always focused on the natural and the process of growth; she is currently exploring and working with Bacterial Cellulose which is a living organism and a symbiosis of yeast and bacteria, also known as Kombucha.

Kombucha is a delicate material to work with as it has to be nurtured throughout its growing process. It will take to any shape as it dries and when left on a zinc plate, the natural acids of the Kombucha will erode the zinc and leave its unique pattern. Molly uses the material to represent traces of existence and time, creating sculptures with it to suggest a solid form or shape in the physical world.

There are strong elements of risk and control within the Kombucha work, which Molly feels makes the work more challenging, the process will always be unpredictable and the outcome will always be different.

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# UNEARTHED ARTISTS

## GROUP PHOTOGRAPH



Missing artists: Rhea Gibbons, Hollie Childe, Heather Paige Glew, Catorina Mc Veigh & Minnie McGee

Lancaster University's class of 2015 would like to send a special thanks to:

Tutors & staff:

Beth Harland	Linda O'Keefe
Bill Gamble	Jen Southern
Charlie Gere	Pip Dickens
Dom McKenna	Rebecca Birch
Ellie Barrett	Sarah Casey
Gerry Davies	

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Apothecary lounge  
Lancaster University Students' Union  
Lancaster Institute for Contemporary Arts

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