

Lucy Archer  
Linda Candler  
Jasmine Davy  
Alex Gould  
Simon Green  
Karine Jay  
Natasha Kerr Armstrong  
Lyn Killeen  
Lorraine Lawler  
Dara Melo  
Rayanne Noble  
Caitlin Savage  
Katie Stewart  
Stuart Tears  
Jane Young

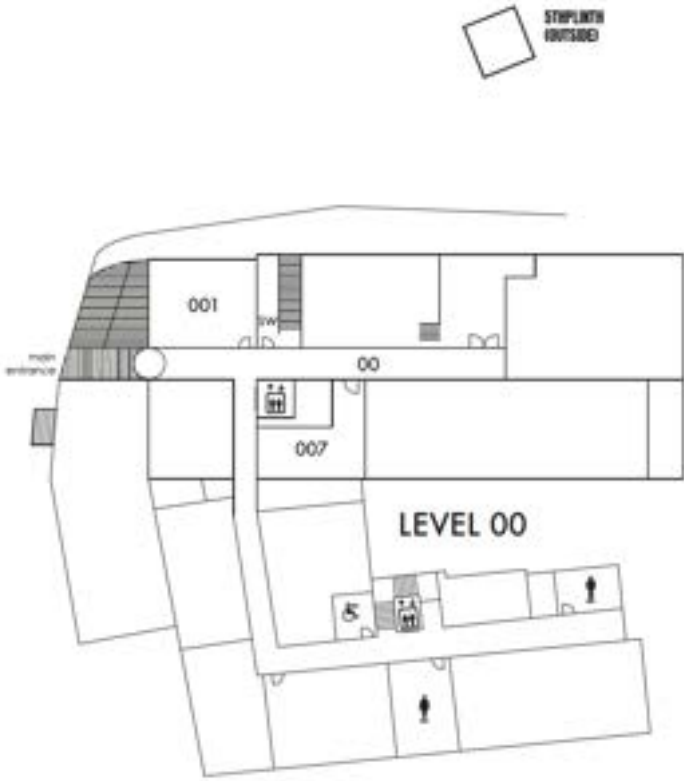
Private View:  
Friday 24th Sept 6-8pm  
(invited guests)

Exhibition:  
27th Sept-7th Oct  
10am-4pm

Priestman Building  
6 Green Terrace  
Sunderland  
SR1 3PZ

U O S  
MA  
FINE  
ART  
SHOW  
2021

# DEGREE SHOW MAP 2021



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 LYN KILLEEN  
 JANE YOUNG  
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 NATASHA KERR  
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 SIMON GREEN  
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 CAITLIN SAVAGE  
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 JANE YOUNG



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 KARINE JAY  
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 RAYANNE NOBLE  
 JANE YOUNG  
 112  
 LYN KILLEEN  
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 LORRAINE LAWLER  
 DARA MELO  
 JASMINE DAVY  
 ALEXANDRA GOULD  
 PG  
 SIMON GREEN

## FLOOR 0 AND 1



20  
LINDA CANDLER  
STUART TEEARS

LEVEL 02



310  
LUCY ARCHER  
KATIE STEWART

LEVEL 03

# FLOOR 2 AND 3

# Lucy Archer

website: [www.lucyarcherart.com](http://www.lucyarcherart.com)

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## Feeling Earth: A Tactile Experience

Nature has been the dominant theme of my professional practice for the past 3 years. What attracts me to it is the fluidity of its state, it is constantly moving, changing, and evolving depending on its environment. Through this lens, my work can also portray these qualities through the representation of its energy. I enjoy being witness to the growth for the alive to survive and thrive. The biomorphic forms I create are unique to me through a base of automatic drawing, however the influence of nature is still very prominent and clear due to meditation and appreciation of the natural world. Despite seeming detached from nature by living in a contemporary urban setting; I can feel that spark of energy coming from nature which I try to embody in my work.

The realisation of the role texture played in my overall desired outcome, led to the incorporation of several textures I find to be calming. I wished for a quiet corner, secluded from my other works, to allow the audience to have a gentle but thought provoking retreat. Touch is a sense which lays between the objective and the subjective, the latter can create a completely unique experience for the viewer, due to varying associations or memories. This distinct quality can provoke curiosity towards a textured surface in order to share in the experience and create a bond that has no need for language. The overall influx of importance around this subject within my practice is attributed to the continuing global pandemic. By representing this, I am bringing forward a key discussion in our community, arguing for the protection of the vulnerable and satisfying our need for touch in the safest manner possible. All work in my space is open to be touched only with the use of hand sanitiser before and after, and only to those who feel comfortable to do so.

I decided to use the architecture of my studio, my body and my work to create playful, nature inspired forms painted directly onto the walls and floor. These particular forms tie together the variety of work in a controlled but thought provoking way.

My paintings are the originators of my texture experimentation before moving into 3D sculpture. I wanted to use three paintings to represent three key pillars I believe are important within our contemporary society, nature, feminism (eco feminism), and community. Each painting represents the fluidity of state, these topics are a fluctuating spectrum, they are always evolving, as is life.



# Linda Chandler

instagram: [@candlerlinda](https://www.instagram.com/candlerlinda)

I am a contemporary artist, living and working in the North-East of England. My work includes both painting and sculpture but I specialise in acrylics.

My work is about feelings and moods, which reflect my personal life and experiences. Through painted images of shape and colour, I portray stories of despair, hope, loneliness etc., that hopefully, many of my audience will relate to.

I have recently been experimenting with modelling gel, to give my paintings a more three-dimensional feel and effect. My goal is to develop a unique style, of my own, which will be recognised, within the world of art.





# Jasmine Davy

website: <https://jasmineldavy.wixsite.com/jazdavyphotography>

instagram: [@jazdavyphotography](https://www.instagram.com/jazdavyphotography)

## Blue Steel

The exhibit consists of a series of images taken at a nearby shipyard presented as cyanotypes printed on steel plates and showing various aspects of the work undertaken in a small modern shipyard.

The steel plates are arranged as small sculptures, the forms of which have been influenced by the ship building process, particularly the shapes and structures observed during the construction of modern fishing vessels.

These images are the culmination of almost a year of research, experimentation and development in order to successfully place cyanotype images upon a smooth non-absorbent metal surface. Development is still ongoing with improvements to the process still being achieved up to two weeks ago.

This small modern shipyard is not normally accessible to the public so these images enable some insight into the work and processes undertaken inside the yard, workshops and the vessels themselves. They cover the whole process; from arrival of the steel at the yard, all aspects of construction and trials at sea.

The steel used as the canvas for the cyanotypes and construction of the sculptures are off-cuts from the yard itself so is the same material used to construct the actual vessels.

The cyanotype process was chosen as the preferred method of producing the images as it was this same process that was used to reproduce engineering blueprints within the shipbuilding and other engineering and construction industries until it was overtaken by digital technology.





# Alex Gould

website: [www.alexandraart.co.uk](http://www.alexandraart.co.uk)

instagram: [@alexandraartt](https://www.instagram.com/alexandraartt)

Alex's practice is used as a form of therapy that allows her to confront her mental health and to develop a better understanding of who she is. Colour, shape and movement all play a vital role in her work, whether she's painting or creating softer, more functional fibre works; each piece of work is an extension of herself where she confronts the vulnerability that anxiety gives by placing her feelings out there for everyone to see but more importantly for her to see.

The functionality of her fibre-based works stemmed from her vibrant, fast paced paintings that are created with childlike wonder, the softness of the yarn creates a tactility you don't get from painting and in turn creates a calm and nostalgic environment.

The main focus of her practice is to create a safe and happy space with expression at the core.





# Simon Green

website: [www.simongreen.co.uk](http://www.simongreen.co.uk)

instagram: [@simongreenphotos](https://www.instagram.com/simongreenphotos)

Breathe  
I've always been close to the sea  
Emotionally rather than cartographically  
At one time, the sound of exploding waves  
Needed to be enough to choke the turmoiled thoughts  
Now the hiss of dissolving foam and chimes of shifting pebbles  
Are meditative to a peaceful mind, As my camera stares into ocean grey  
Mind drifts bypassed by diverted thoughts  
As I contemplate only the repetition of the waves  
The salted wind whispering around my head  
The voice of the ocean grounding me  
And I can  
Breathe



# Karine Jay

instagram: [@kj\\_2024](#)

My work first started with looking into folklore as a subject matter and a desire to develop my graphic style. When I started my project I wanted to make images so it wasn't obvious what stories they were from. After doing a few of these non-narrative works my ideas started to change and developed into an investigation into mythological subject matter. From mythological works I progressed to trying to portray gods, finally settling on Egyptian iconography. My final Degree show piece stylistically evolved from abstract, psychedelic, random images to clean and minimal coloured images. Taking images from the ancient Egyptian wall art to create my own versions of them for the 21st Century .





*Ehony  
Finx*

# Natasha Kerr Armstrong

instagram: [@NKarmstrong\\_ma](#)  
[@natasha.armstrongart](#)

This series of paintings was inspired by the 'where we are now' exhibition that is currently showing at Sunderland Museum and Winter Gardens. I participated and responded to the exhibition and decided to expand the theme further.

I based my artwork on photographs that I took throughout the Covid-19 pandemic. I wanted to address some of the key issues that occurred, shielding, isolation, key workers, masks, NHS students been drafted in due to staff shortages and unfortunately loss of a loved one.

'Drafted in' shows my sister, Gabrielle, working for the NHS Newcastle hospitals due to staff shortage during the pandemic. Gabrielle is just finishing her third year as a student OPD. Like many NHS students and retired staff, she helped out in local hospitals last year when they were overwhelmed.

However, my main artwork focuses on losing Jeanette (my mother-in-law) to Covid-19 in January. Christmas day, when restrictions were lifted for one day, was our last day with her as a family. Jeanette due to fragile health and COPD had shielded throughout the pandemic. This was upsetting for all of us as my son (her only grandchild) was only seven months old when lockdown one started. My paintings also show how my husband while holding our little boy said goodbye to his Mam via video call. This devastated us as a family and I wanted to portray the grief and loss we shared. Sadly, there are too many families like us that have lost loved ones due to Covid-19.

In Loving Memory of  
Jeanette Anne Armstrong  
1947-2021



# Lyn Killeen

instagram: [@lynwhillianskilleenart](https://www.instagram.com/lynwhillianskilleenart)

email: [lmkilleen@aol.com](mailto:lmkilleen@aol.com)

Mortality, loss and absence reoccur inherently as ideas which I aim to project as a poignant message. My current work has a focus on the spirituality of breath which extends to recent investigations into fragility. Fundamental to this concept is the essence of the materials I source.

Immersive installation, sculpture, projection, light, shadow, colour, motion and sound are all powerful methods I explore as a way to engage the viewer. The transient quality of the shadow, I use to suggest a presence. The shadow is the representation within us in a way that is an illusion; it disappears once the light is turned off. That deception, so fragile and ephemeral, appeals to me, as a way of making art that is in itself fragile.

My intension is to present my ideas in a poetic way which is both spiritual and evocative. By creating an atmospheric experience which echoes ethereal qualities, I aim to evoke an emotional response. I try to touch people in a direct way; it's a way of speaking to people.

Sound is an intense addition to my current work which adds a narrative element as well as physicality to the space. This changes the viewers experience and can stir a deep visceral reaction.

*Untitled*

Installation; sculpture, light, shadow, sound

Dimensions variable





# Lorraine Lawler

website: [lorrainelawler.wordpress.com/](http://lorrainelawler.wordpress.com/)

instagram: [@lorrainelawler7012](https://www.instagram.com/lorrainelawler7012)

“When I pronounce the word Silence, I destroy it” – Wislawa Szymborska.

“The Silence” are a series of oil paintings, which have been painted within the last 12 months. Peace is the presence of calm, in the midst of chaos. My current work is a representation of contemplation and self-reflection.





# Dara Melo

instagram: [@dar.y.art](https://www.instagram.com/dar.y.art)

## **“the moment just before you fall asleep”**

This series explores the concept of “dreams”, the half-asleep state of mind, where the lines between unconsciousness and reality become blurry. Each piece is a different dream landscape, a unique moment, translated to colours, lines, and shapes.

Inspired by the dreampop/shoegaze music genre, and my own fascination with dreams, this work can be interpreted as a response to the question: “what do dreams look like?” I wanted to capture that hazy, ethereal, almost magical place, where we find ourselves just before we fall into slumber. The moments when everything seems possible, and reality is a distant memory. When we are free to fly and believe.

I’ve always been interested in colour and form, and how they can be used to represent everyday life experiences and emotions. Each shape, each dot, is a deliberate, yet intuitive, representation of elements found in nature – clouds, rivers, rain. Each colour an emotion, each scratch a single moment. Pushing the boundaries of acrylic, smooth, dry surfaces, blend with watercolour-like stains, to better represent the half-asleep state of mind.

“the moment just before you fall asleep,

when magic is real and I feel okay”



# Rayanne Noble

instagram: [@rayanne.noble.art](https://www.instagram.com/rayanne.noble.art)

Using the process of application of mixed media to produce an artwork I can represent and express my feelings and emotions. Exploring the elements of line, shape and colour resulting in abstract colourful and expressive forms.

The use of metal to create a strong base for the artwork. Random shapes plasma cut out. Filling each shape using a range of media to create textures and patterns. Use of vibrant colours are essential in each piece made changing moods and emotions reflect upon this.

Each individual piece can be moved freely within the exhibition space nothing making it permanent on its placement. Inspiration comes from feelings, emotions and life events.

The use of colour effects how the viewer feels and responds upon viewing the artwork. It is known that participating in art can help to improve mental wellbeing and has positive effects on many. The viewer has the ability to participate within the artwork and it never being a finished completed piece as it will always change when another person draws and adds to it. The unknown of how it will look overall.

*Draw, Scribble, Sketch*  
Aluminium and mild steel powder coated, acrylic paint



# Caitlin Savage

website: [www.purvisphotography.co.uk](http://www.purvisphotography.co.uk)

instagram: [@ellasavart](https://www.instagram.com/ellasavart)

## Keeping it Together

The installation by Savage is a reflection on the artist's own personal journey with mental illness. Savage has suffered from severe anxiety and depression, often expressing itself in panic attacks, where the mind disassociates from the body and one's surroundings. The objects that inhabit this space are representative of the internal chaos during these moments.

Savage's work draws reference from Yoko Ono's *Half-a-Room* (1967) and the literary work *The Yellow Wallpaper* (1892) by Charlotte Perkins Gillman. Savage's experience in the TV industry and love of cinema played a part in her use of colour within the work.

*Keeping It Together* (2021)





# Katie Stewart

website: [katieostewart.wixsite.com/mysite](http://katieostewart.wixsite.com/mysite)

instagram: [@katiestewartmadworld](https://www.instagram.com/katiestewartmadworld)

email: [katieostewart@hotmail.com](mailto:katieostewart@hotmail.com)

## Narrative Collage

Perception cannot exist in a vacuum; it is contingent upon uniquely collaged experiences. Certainly, my practice operates in light of this statement, whereby I portray the multiplicity and outward absurdity inherent to the individual abstractions of narrative. This is achieved through the medium of collage in its infinite application and ineffability. Consequently, I am enamoured with the prospect of capturing the edge of a scene and further this through figurative painting and the surfaces I choose to work upon. I find experimenting with urban and domestic materials, such as doors, mirrors, windows and fragmented debris particularly engaging and I am fascinated by the concept of liminal spaces and their potential metaphor regarding human psyche. Alongside these palimpsestic layers of abstracted contexts, I utilise written text composed of passing thoughts, conversation extracts, humour, and relative rhyming and punning of given subjects, in order to explore the rhizomatic nature of existence. Overall, I wish to promote the unfathomable depth of contextual forces and their interrelations surrounding us and urge viewers to consider that narrative is not, nor ever should be, singular.

Essay – Narrative as Collage: The Traditional Umbrella and Narrative Narcissism

*Detail.* [Collage, emulsion and POSCA pen on object] (2021)



# Stuart Tears

instagram: [@tearsstuart](https://www.instagram.com/tearsstuart)

## Nocturn

Nocturn is responding to (Where we are now artwork): David Hockney Drawing

The work I have produced is in a Sunday painter style similar to that of David Hockney's Yorkshire landscapes, however I am attempting to illustrate what it was like for the vast majority of people in lockdown so despite the joys of spring it was not such a great time for those in isolation. It is a very dark place and still is personally, with no real hope of this feeling lifting. In my painting therefore the only real juxtaposition is with the space of the gallery. My Painting is made in a completely different world.

This work is currently on display in the Winter Gardens Museum as part of the Where we are now exhibition Takeover. For my first year MA Priestman presentation I am exhibiting 5 Abstract paintings inspired by a visit to Australia and colour field painting.

*Nocturn* (2021) Acrylic on Canvas 150x90cm





# Jane Young

website: [www.janeyoungartist.com](http://www.janeyoungartist.com)

instagram: [@janeyoungart](https://www.instagram.com/janeyoungart)

## **Nature in the City: The Sound of an Idea**

One of the more surprising things to come out of the Covid-19 pandemic has been a sharper awareness of, and respect for, the natural world as we learned ‘to grasp impressions of one sense by way of another’.

<sup>1</sup>

In this exhibition, I aim to create a space where the viewer can find a moment of calm in a busy city; an urban retreat where we can reconnect with nature. Here, the world is reflected back to us in the polished surface of the circles, presenting a constantly changing, dynamic view of the environment - with ourselves mirrored on the skin of stainless steel.

It is my hope that the work I create will help ensure that the appreciation of the natural world does not disappear now that life is getting back to normal after the Covid-19 Pandemic – indeed to make certain that, into the future, we develop a more sustainable way of living, caring for and engaging with our environment; a new normal.

<sup>1</sup> Łubiński, S. (2021) *The Birds They Sang*. London; The Westbourne Press





**University of  
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