



TURN THE LIGHTS OUT WHEN YOU LEAVE

Coventry School of Art and Design
Fine Art Degree Show Catalogue

2020



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Jane Ball
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Hello I'm Jane Ball, Course Director for the Fine Art course at Coventry University and I'm immensely proud to introduce the work of our final year students. Firstly, I'd like to thank students for the dedication and commitment that you have shown developing your art practice over the last three (or for some, four) years, and to congratulate each of you for your achievements. It has been a privilege to work with you, watching you grow in confidence and sharing your journey in a course which you have effectively co-created with tutors and your peers. I'm grateful too for the valuable new insights that I have gained through our shared conversations.

The title of the Fine Art show, 'Turn the lights out when you leave' comes in response to the planned closure of the Graham Sutherland Art and Design Building ahead of its refurbishment. (It is due to reopen in 2021 when Coventry will be City of Culture)

With the emergence of COVID-19, the show's title takes on a new significance, for, as the lights went out across workplaces globally, your studios, also closed abruptly. You adapted swiftly, working in bedrooms, sitting rooms, gardens, yards and on kitchen tables, laptops and mobile phones, resourcefully reinventing your studios as you reinvented and adapted your practices in response to the new realities.

During the pandemic the value of art has gained recognition as something fundamental to humanity. Art is a lens through which we can filter, understand, and reflect on what it is to be human, providing a means through which we can share experiences and feel connected.

Within this context, I must congratulate you on your resilience and tenacity, overcoming isolation and loneliness, to develop new modes of connection, through new, alternate modes of practice.

This show explores a range of subject matter including personal narratives, geopolitics, migration, the social and psychological, and universal themes including memory and time. Students have produced innovative, exciting, sophisticated, playful, meaningful, witty, wry, quirky, thought-provoking, critical and relevant artworks that enhance our world, enriching our experience of it.

We are at an important point where new methods and approaches, and indeed new futures, must be imagined and invented. As you turn the lights out on this stage of your journey, you begin to light the next part. I wish you all the very best, I have complete confidence in you and feel sure you will continue your creative endeavours and make a really valuable contribution to society. Take care, keep well, keep in touch and keep shining a light on your own vision of what that future will be...

Bibi Asmahiel

Painter
Netherlands

Bibi Asmahiel is an Uzbek and Ukrainian who was born in the Netherlands. Coventry has been Bibi's home since she was eight years old. Commencing in September 2018, Bibi spent one year in Bologna, Italy studying as part of the Erasmus+ programme. There, Bibi found a buzzing vibrancy and soul that she wished to emulate. Bibi aims to be part of the art industry and community, through study, practice, and work.

During her A level's Bibi discovered a spark of curiosity that fuelled her determination to take her experience of art to heart and she became serious about the work she creates. Bibi surrounds herself with many facets of fine art. In the future she plans to work as a freelancer, and also wishes to team up with others to collaborate on artworks.

Bibi states: "I aim to work with awareness and consciousness to the best of my abilities. My practice is both a chromatic and linear study of the soul. It explores chromatology and other art theory; historical and contemporary contexts, sociology, environmental studies, philosophy, semantics, semiotics, consciousness and numerous states of mind. This is achieved through an in-depth study of oil painting, drawing, and their respective techniques. While on my course I have spent some time on placement as a scenic artist for the theatre, which has introduced me to an exciting range of modes of representation."

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'Image of the World'
Oil on sized walls
180 x 750 cm

Krista Brown

Painter

Clarendon, JM

Krista Brown (b.1999, Clarendon, Jamaica) is a Fine Art student, who lives in Birmingham, but is currently based in Coventry.

Krista's work is centred around the figurative, regarding characters, and their actions, emotions and relationships/interactions. Krista has been studying at Coventry University since 2017. After graduating in the summer of this year, they plan to continue their art practice through self-employment.

My practice is mainly based around films, cinema and the suggestion of narrative. Taking certain moments in time from classic films and representing them through abstraction and my own language of drawing, my works offer a sense of ambiguity which leads them and their narrative to be interpreted in an entirely different way from their original source.

This interest in exploring films and specific narratives stems from my deep curiosity towards characters – a person's character, including their soul, actions, thoughts, and feelings. I've also always been drawn to the darkness and sentimentality within certain films, which tend to induce a feeling of overwhelming emotions through the story's characters and the audience. I have been looking into how artists Paula Rego and Edward Hopper represent people, their interactions and relationships to others. While another element of my work relates to Francisco Goya and Neo Rauch, how they focus on human nature, suffering and the darkness of nightmares and reality.

The materials I use are mostly dry-based, such as charcoal and chalk, fine liner/pens, and most recently ink and pastels. These enable me to create more loose, gestural, and expressive types of images.

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'Consolation'
Charcoal
29.7 x 42.0 cm

Mei-Ling Butland-Cheung

Installation Artist and Ceramicist
London, UK

London based artist, *Mei-Ling Butland-Cheung* (b.1997) creates large-scale installations that focus on her exploration of fragility, memories and trauma through links to the urban environment.

Currently based in Coventry, she is in her final year of a Fine Art with International Enhancement degree. After spending a year in Madrid studying Architecture, Butland-Cheung returned to the UK with the independence to redefine and explore deeper into her practice. The artist currently utilises the properties of materials to challenge the audience to question the significance of urban infrastructure that is the constant background for human interactions.

Butland-Cheung will graduate her BA in 2020 and has plans to continue her studies on the Royal Academy's Fine Art program.

My art is an organic exploration of the relationship between materials and process, whilst also focusing on my emotional thoughts. My large-scale installations document my self-discoveries into my truths and beliefs.

Owing to my studies in Architecture, I began exploring urban environments and linking these particular learnings to my previous practice of ceramics, which enabled me to cast urban objects such as potholes and bollards in plaster. I utilise the properties of materials to challenge the audience to question the significance of urban infrastructure that is the constant background for human interactions, both negative and positive.

I believe an alleyway has seen more broken hearts than most hospitals and I aim to capture these hidden moments through casting urban environments in plaster. By doing so, I am forever immortalising these emotional moments and sharing them with a wider audience to enable the viewers to challenge their connections to such objects.

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'Hidden'
Fabric blinds and 2x2
timber.
Single screen - 1800mm
x700mm



Rodrigo Costa

Visual Artist
Madeira, PT

Rodrigo Costa (b.1999, Madeira Island) is a Portuguese visual artist, currently dividing his time and practice between Portugal and the UK.

His most recent work primarily develops installation, performative and sculptural pieces. Reflecting on and drawing inspiration from his childhood memories/imagery and personal experience, Rodrigo researches ways of creating immersive environments for the audience as well as for himself. His practice then promotes a journey of self-discovery that dabbles with scale, memory-based 'reality', identity and image.

Rodrigo has been studying for a BA in Fine Art at Coventry University since 2017 and plans to become a freelance visual artist. His most recent exhibitions were 'view//point' at FarGo Village, Coventry (2019) and 'a balloon that flew' at The Arches Project, Birmingham (2019).

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My work draws from repressed needs and feelings, those that have been deleted and/or reprogrammed by society – our purest, unstained self. Researching ways of reawakening our more organic instincts, by evoking a simpler era – childhood, it explores the concepts of playfulness, evasion and obliviousness, with great aesthetic emphasis on colour, light and scale.

Expanding on a child-like mind – busy, fuzzy, transformative – and recurring to diverse media (painting, sculpture, video, performance), I represent expressions that incarnate the fleetness so common to children. Inserted in environments that exaggerate in scale and momentum childish gestures and memories, amateur, odd, DIY-like objects, installations and situations reflect on how play may inform, extend and disturb what is described as a socially-acceptable 'adult'.

Everything seems to be happening, everything appears to have been created – society exists drenched in utter boredom. We have forgotten the basics, drowned the easiness and killed true will. Instead, there is a choice to wrongly feed insecurities, rage, hate, egos and depreciation. What I propose with my practice is the creation of playgrounds for questioning and liberation; a journey of self-rediscovery that dabbles with scale, memory-based 'reality', identity and image; an alternative to the overly complicated 'now'.



'The Host'
Costume, duvets, blankets, found
materials, acrylic paint
210x90cm

Emma Coxon

Mixed Media Artist
Coventry, UK

Emma Frances Coxon (b.1999, Coventry) is a mixed media artist, currently studying/working in Coventry, UK.

Through her art practice she explores the relationship we have with our 'home', working with a strange range of domestic materials, to create installations incorporating paintings, photography and sculpture that evoke a sense of memory, childhood and loss. Her current research revolves around philosophers, art historians and artists who work with ideas concerning the domestic such as Gaston Bachelard, Imogen Racz and artist Cathy Wilkes.

Coxon intends for viewers to engage with the work through their personal experiences of the home in such a way that their memories correlate with her own.

When we first think of 'the home', from the outside it is only a house, a place, a living space used as a residence for individuals. However, the term is often overlooked. When we consider the thought more intensely, it becomes a sense/feeling, a poetic space filled with the widely-known, familiar and sentimental, revealing the identities of its inhabitants.

Through exploring what shapes 'the home', I have created an archive from my memory and identity. My work mostly consists of installations incorporating paintings, photography and sculpture, along with 'found things' from around the home that hold some form of significance. With inspiration and influence from artists such as Cathy Wilkes and Hayley Tompkins, who both work with a range of domestic and everyday objects; I experiment with a variety of materials that some may say are bizarre, ranging from (sentimental) objects and toys to trash and driveway tiles.

I enjoy working with these materials to create pieces of work that convey my personal ideas of home and memory. My intentions are for my work to evoke a sense of childhood memory and loss in relation to the home. Viewers are invited to engage with the work through their personal experience of 'the home', in such a way that their memories correlate with my own.

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'Kinder Surprise Silhouettes'
Dark room Installation, found objects,
'kinder toys', projector.

Sian Creasey

Visual Artist
Boston, UK

Sian Creasey (b.1997, Boston, England) is a Fine Art student currently based in Coventry, UK.

Inspired by the hidden beauty of the everyday, Sian creates work which aims to draw attention to the mundane aspects of life and the environment which surrounds us, looking at details and subtle changes which may often be overlooked.

As her practice progresses after her degree, she hopes to continue exploring and capturing the finer details which make up everyday life.

Throughout my art practice, my work has been largely inspired by various aspects of my surrounding environment, particularly nature, as well as mundane components of the everyday.

I am interested in the smaller details and the familiar scenes of everyday life. I largely work with photography and film and aim to draw attention to elements of a person's daily life which would usually be taken for granted, or not noticed at all.

I have been using close-up photography to capture hidden details within mundane objects, creating abstract images which remove the object from its context and invite the viewer to experience the beauty of tiny details. I have also used time-lapse photography and film to highlight change within our realities, documenting changes in elements such as the weather and landscape, which often go unnoticed as people go about their day-to-day lives.

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'The sky from my garden, day two'
Time-lapse photographs

Saffron Crowther

Installation Artist and Sculptor
Northallerton, UK

Saffron Crowther (b. 1998) is an artist working with installation and sculpture. She comes from North Yorkshire. and is currently a student living and working in Coventry.

Themes in her work are inspired by the supernatural and witchcraft. Although drawing upon horror, she takes a step back from this by including elements that could be considered traditionally 'feminine'. The processes used are often very hands on, repetitive and require little, or no technology.

Saffron's future plans include making and selling artwork at art fairs and comic cons

My practice draws upon contextual research surrounding the 1692-1693 Salem Witch trials and the related stage play and film, *The Crucible* by Arthur Miller, that provides a broader of the women's experiences.

This work which addresses the brutality and unfairness of the torture performed upon the accused witches and how they were perceived by their accusers. Such expressions, nonetheless, recur to materials and colours which take a step back from horror and into the realm of the 'feminine'.

My work is made using a lengthy process, I apply layer upon layer of liquid latex to create casts and use wool in corset like structures that bind the figures together, referencing women's fashions of the 1600s that defined traditional notions of 'femininity'. Although some men were accused, the prevalent ideology was that of witches either being an old crone who would enchant and lure innocent children to their death, or a brazen sorceress who would bewitch and control men. Sadly, in most cases this wasn't the truth. I'm interested in the interweaving of fact and fiction within this context.

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'...and the drums rattle like bones in the morning air.'
Latex, wool, toilet paper and a handmade wand.

Gerda Dabašinskaitė

Visual Artist
Marikampole, LT

Gerda Dabašinskaitė (b. 1997, Lithuania) is a Fine Art student, currently based in England.

Gerda seeks to provoke the viewer's self-awareness and broaden their own perspective on the importance, beauty and joy of colour. She is currently pursuing how she might further intertwine the audience's personal experience with her work, focusing particularly on how colour impacts culture and society.

In the near future, Gerda is looking into becoming a curator, without completely letting go of her own practice. This is an interest that she discovered back in 2018 after being part of 'Uncontained', a student-led exhibition at Centrala Gallery, Birmingham. Gerda has also completed a placement at Centrala in 2018 and is now working with Positive Youth Foundation as a creative helping young people find new directions.

I pay a lot of attention to colour, patterns and its associations to regular objects, feelings or emotions. I feel amazed how something like colour can have such a huge impact on our lives, and yet, people often disregard it as something that they think is unnecessary. I want my work then to remind people about the importance, beauty and joy of colour.

The primary purpose of colour should be to express, and that's why I don't follow any systems or guidelines on how to use it, there is no reason to restrict colour. I trust my instincts to intuitively combine colours. Most of the work that I make is a spontaneous mix of colour and materials that I collect. This is because I am in constant search of new inspirations, looking for the new or the unusual.

Throughout my experimentations with colour and materials, I seek to create a more personal relationship between the audience and the work. I seek to provoke the viewer's self-awareness and broaden their own perspective of their surroundings by using colour to capture their attention and curiosity.

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'Something new in their neighbourhood'
Photography
20x15cm

Ami Glover

Painter
Hinckley, UK

Ami Glover is an English Fine Art student in the final year of her BA (Hons) degree at Coventry University. She is currently living and working in Hinckley, UK.

Ami has been investigating the autistic spectrum disorder and the differentiation of senses with individuals that have autism. Her artwork is expressive but sophisticated and focuses around colour and texture. Graduating in July, Ami has been offered a teacher training job at a special educational needs school where she will train to become a qualified teacher.

My art practice is mainly based on how colours can depict emotions. Nonetheless, throughout various experiments, I have also developed a particular interest towards the autistic spectrum disorder, which has had a profound effect on my research.

Exploring how art can be used as an intervention for autism, I am particularly enthusiastic about the idea of the differentiation of sensory stimuli with individuals who have this condition. Alongside this, I have also been keen on investigating how colours and textures can generally affect our senses and emotions. This is why my artwork is greatly marked by the use of expressive colours and textures as a way into examining the possibilities of art as being something more than the stereotypical; something which can actually help individuals to express themselves when communication is not accessible.

The materials that I am currently working with are resin, decoupage paper, drawing inks and PVA. The process of my art practice is always changing due to temperature and the environment my artwork is created in. I never know what the end result will look like due to how my paintings set.



'Untitled'
Mixed media (pva glue, inks,
collage and resin)

Sam Green

Visual Artist
Coventry, UK

Sam Green is a British artist. A change in profession bought her family to Coventry where she has completed the final year of her BA in Fine Art.

Being a mature student, Sam has juggled parenthood with education; her daughter being her biggest inspiration. Living with disability, Sam's philosophy is that art should be accessible to everybody and wants to encourage people from all walks of life to create art.

Sam's art practice is mainly based in puppet making and by using textiles, character design and sculpture, her art can be bought to life.

My interest in making puppets came after a workshop at the Theatre of Small Convenience, Worcestershire. The passion and dedication that the founder of the theatre had for puppets and performing was inspiring. Something inside me awakened as an artist, which led me onto the path of exploring the art form of puppet making.

With a green frog and a yellow canary dominating the TV during my childhood, Jim Henson's muppet type of hand and rod puppets are my main inspiration. The diversity of textiles has always captured my interest and by uniting this medium with my fondness of character design and sculpture, my imagination can be given life.

Migration has dominated the headlines and politics globally over recent years, which has made me think about my own existence and ancestry. Belonging to the Ludar Tribe, my family were Romani Travellers that travelled and settled all over the world – with a great-aunt being born in France, a mother from former Yugoslavia and me from England. 'M for Migration' is then a set design based on one of my first childhood memories.

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'M is for Migration'
Textiles, foam, wood,
plastic, found materials.
10 x 8 cm

Charlie Harwood

Visual Artist
Peterborough, UK

Charlie Harwood (b. 1994, Peterborough/England) is a Fine Artist & wrestling ring announcer currently living & working in Coventry, England. Harwood's work focuses on themes of trauma, injury, memory & recovery following a road traffic accident and spinal fracture sustained 9 years ago.

Using personal X-Rays, snippets of memory & medically accurate sculpture their body of work creates a unique look into the mind of trauma and recovery. Following graduation in July 2020, Harwood intends to continue in education, progressing onto an MA to continue developing artwork in the upcoming years.

In 2011 I suffered a road traffic accident and fractured my spine. Up until last year, I had never considered how much my personal trauma would impact my professional and artistic practice and being at University has truly helped me explore this.

Now my work focuses heavily on the ideas of trauma, injury, memory and recovery. I have experimented with anatomical sculpture, video work and photo manipulation, attempting to develop my own visual language with which to express my experiences. Being a disabled artist, I represent a passionate and talented community of creators, and I feel that my work truly has the potential to not only influence me, but others around me.

My degree show piece 'Please Wait Here For The Doctor' was to be a culmination of these ideas.

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'Please Wait Here For The Doctor'
Installation concept, mixed media

William Hughes

Visual Artist
Coventry, UK

William Hughes (b.1999, Coventry) is a visual artist working in a semi-abstracted way around themes of memory and remembering, drawing on specific memories and nostalgic material from his family's history.

Currently working in Coventry, his work responds to the loss of his grandfather, memory and deterioration. William works at FarGo Village (an arts and culture hub in Coventry) connecting his practice to a wider art sector. After graduating, he plans to grow his studio practice in residencies, by curating his first solo exhibition and by collaborating with local artists.

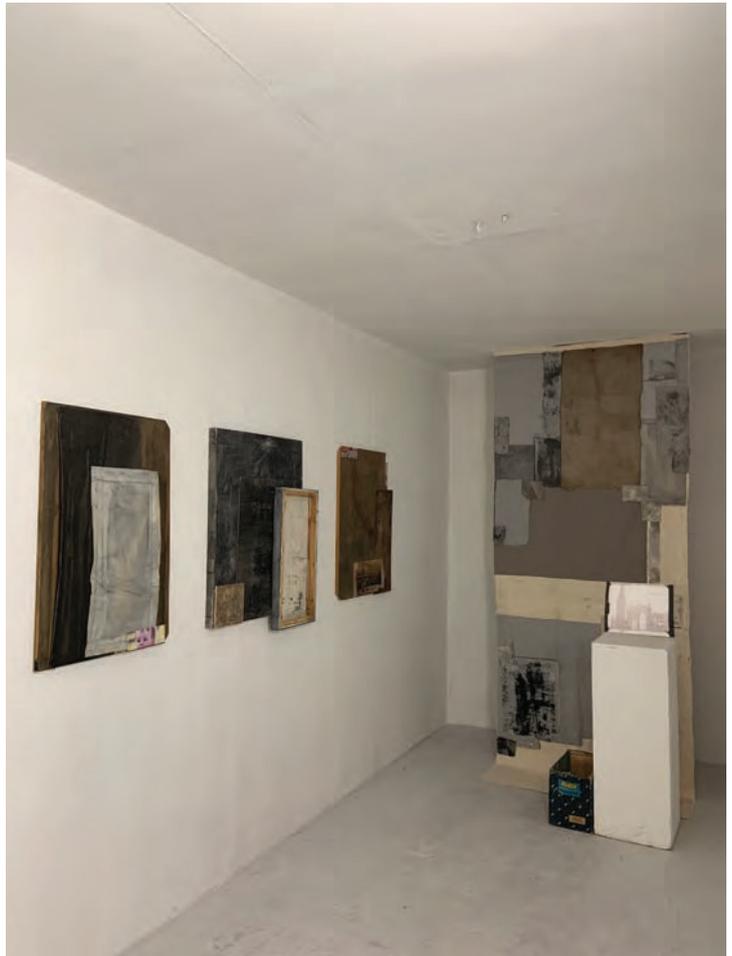
To this date, William's exhibited online and around Coventry in group exhibitions and was featured in publications with aspirations to grow moving forward.

"Memory is a delay. Memory is a fragment. Memory is of the body that passed. Memory is the trace of a wave goodbye made with a slightly clenched fist." (Robert Morris, 1994)

How do we read memories? My practice seeks to explore processes of memory and remembering, reflecting and drawing ideas from nostalgic material from my family. Working with multimedia processes, I create works of abstraction and suggestion set in spaces that trigger feelings of familiarity in the audience. The processes of abstract marking, texture built through layering, and its residual traces, aim to depict confusion and ambiguity. I worked in collaboration with my grandfather, using his equipment, his memories, to create pieces. As his memory gradually worsened, the work mirrored him; gradually becoming more deteriorated.

An intended dialogue is created throughout my work. I play with the audience's knowledge of the information presented. Aspects of the pieces have a double meaning – some universal in themes of memory and others more individual and specific to me. Memory isn't 100% trustworthy yet, I try getting the audience to look at the pieces and the spaces around them – similar to exploring the mind for thoughts. To what extent will we try to remember?

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Mixed Media Installation

Above

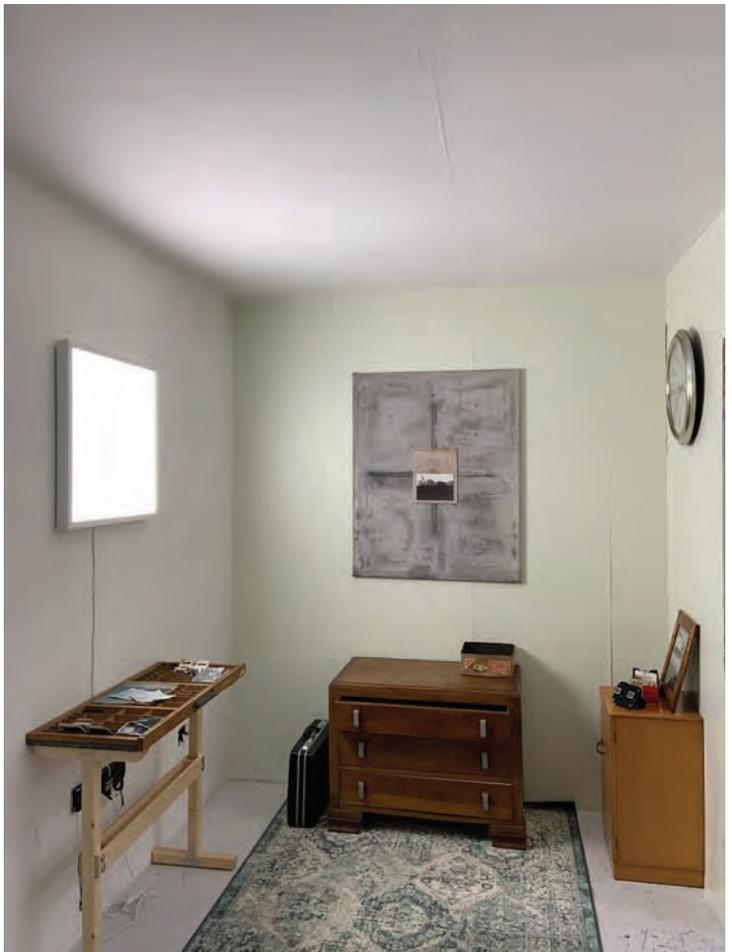
'Exhibition Side':

3 wall based artworks: found materials, wood, canvas, photograph, print, emulsion, acrylic, ink. Tapestry made with residual marked pieces of material with overlaying super 8 film projection.

Below

'Home side':

Handed down material, furniture, nostalgic objects, rug, light box and print tray display table with interactive material. Hung piece with emulsion, acrylic, ink, oil overpainted wood and damaged photo.



Eilish Lenihan

Installation and Performance
Leicester, UK

Eilish Lenihan is originally from Leicester. She began taking an interest in art when her granddad in Ireland drew her a little sketch in his kitchen.

Eilish has previously studied Fine Art at GCSE level, Performing Arts and Theatrical Make-up at A-Level and is currently studying for a BA in Fine Art at Coventry University.

She has most recently been interested in creating artwork involving aspects of mental health, withdrawal and enclosure. From her past education and her interests in female artists such as Tracey Emin, Cornelia Parker and Marina Abramović, she is currently exploring performance and the way in which art creates a productive tension with the audience.

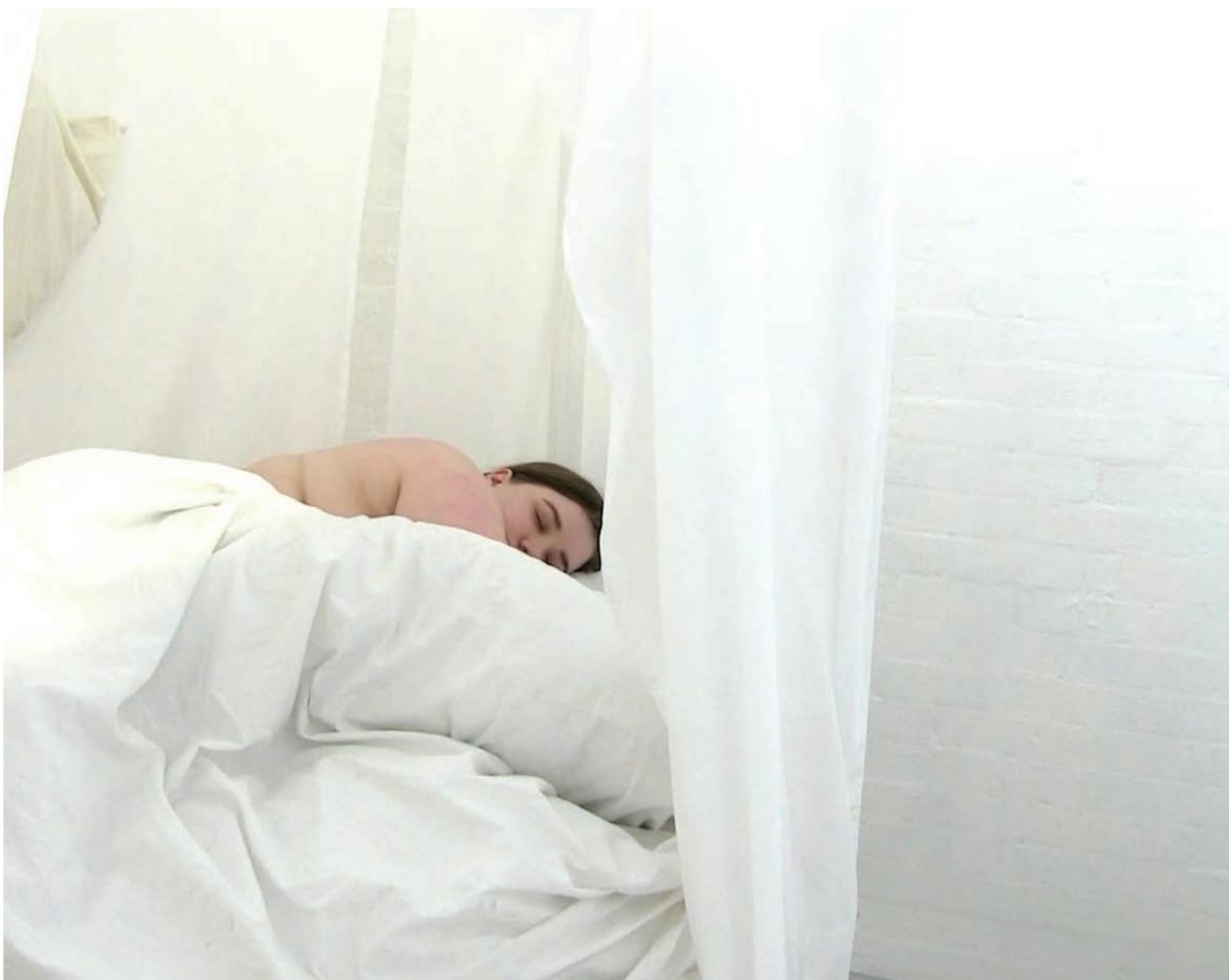
My current work has been largely influenced by my previous and current mental health. I am exploring more open-ended metaphors as a means to communicate through my work, trying to connect and relate to other human experiences through installation and performance.

At present, I am exploring my nightly routine through written and self-reflection, thus signifying the key emotions, thoughts and movements required for the piece “My Last Thought’ performance. The audience’s interaction with my work is also very important. The noticing, trusting yourself, enduring the observation to see the connection and qualities within their own experiences.

My practice has become a psychological remedy as well as a symbolic act caused by mental illness, and I intend for it to produce a safe environment for the audience to also connect and reflect with their emotions and personal experiences.

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'My Last Thought'
Mixed media installation and performance. Performance image.

Rahan Miah

Video and Installation
West Bromwich, UK

Rahan Miah is a Fine Art student at Coventry University, born and raised in West Bromwich, UK.

For years, Art was something he only enjoyed as a hobby and subject in school. However, while doing his GCSE in Fine Art, he realised that it was a big passion and that he wanted to have a career in the art world. Rahan's current practice involves creating interactive sound installations that produce certain atmospheres and environments in open spaces.

Throughout GCSE and A-Level in Fine Art, Rahan was taught by a teacher who inspired him to pursue becoming a Fine Art teacher.

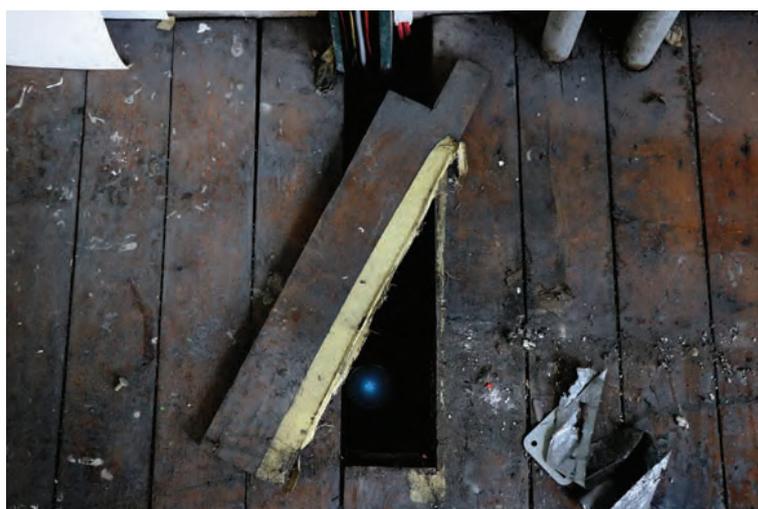
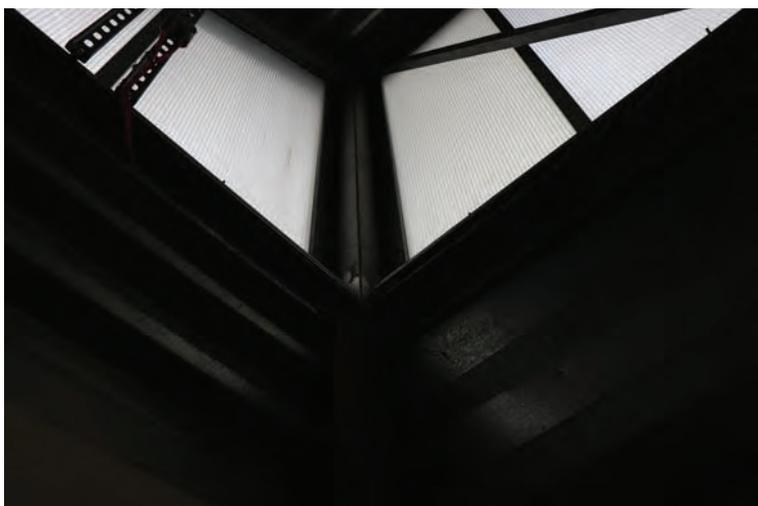
During my time at Coventry University, my art practice has been mostly digital. I have worked with video, performance, projection and sound. Currently, however, I have been looking more into interactive sound installation, focusing on getting the audience to engage with the work and to also feel the ambience of their surroundings.

In regards to sound, I have been solely recording myself whispering into the microphone, repeating particular words and phrases, which I then construct into installations. I have taken one of the remarkable pieces by John Cage '4'33"' (1952) as the main inspiration for my pieces. This particular artwork is a three-movement performance composed by Cage himself where the audience witnessed the performer David Tudor making slight movements as he sits on the stool in front of a piano. This performance has influenced my practice by making me continually think about the audience's relationship within the spaces and the use of background noise, elements that are unintentionally becoming part of my work. It has also made me look into the way in which the audience's response to my work makes an impression in my practice.

My installations are usually based around liminal spaces and in unexpected locations, where the public are able to walk in and out of like stairways, corridors, etc..

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'Sections'
Photography, installation
image.

Saul Motiejaitis

Visual Artist
London, UK

Saulius Motiejaitis (b.1997, Lithuania), is a Fine Art student currently based in Coventry, UK.

Saul moved to the UK in 2007 as a young child. Raised in East London, he began to draw at a young age, which led him to join a sixth form which had a deep interest in oil painting. Meanwhile, he was also practicing photography and videography as part of other courses and to pursue his personal interests.

His most recent work has been a method of introspection into his personal life through photography and video, with his latest shows including the Coventry Drawing Prize 2019 and 'view//point' at FarGo Village, Coventry (2019).

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I often wondered what that thing looks like from there, but now that I see it from here it's not quite as fascinating. I move on, I take a step left and see another thing, I then pursue that thing until once again, it is boring to me. I wonder why I like these things, maybe because my grandma loved flowers? Maybe I shouldn't ruin it by trying to see it from there, but I think it would still be interesting to. Maybe it's because culturally 'it's gay' to be a guy who likes flowers? Am I 'over-masculinising' these flowers? I don't think it matters as long as I like it, right? Azuma Makoto sent flowers into space, so there's no beating that; Marc Quinn froze flowers in silicone oil, so there's no beating that; I got a friend to hit me in the face with a bouquet of flowers, so there was beating in that.



'Untitled'
Photography

Amanda Mussenden

Installation Artist
Coventry, UK

Amanda Mussenden (b. in 1999, London, UK) is a British Fine Art student currently based in Coventry.

Her love of art stems from her aunt who taught her to draw. Mussenden is now pursuing sculpture during her BA in Fine Art creating assemblages and tableaux that are suggestive of a post-industrial and post-human era.

In the future, Amanda plans to continue to develop her art practice while undertaking training to become a secondary school art teacher.

I am fascinated by sculpture; I love being able to actively touch and shape an array of materials and objects in a tactile, haptic way. Through this material play I developed an interest in bringing unrelated forms together to depict fragmented and broken figures that are part human, part mannequin.

Most recently, I became interested in children's tales, specifically drawing inspiration from the fictional characters in *The Wizard of Oz* and *Pinocchio*. I became most engrossed in the character of *Pinocchio* and his transformative abilities – that enabled him to transition from puppet to human and his nose which changes in size. Inspired by these narratives I created a series of assemblages which depict tableaux of macabre, writhing, transfigured forms that are caught up in their own unspecified narratives and are at the same time playful, and bizarre. Like figures caught up in a post-industrial condition, that have mutated, they are vaguely human-like, in different states of transformation.

The sense of transformation is embedded in my process as I actively rework my old forms into new pieces. While colour is important too – the bright colours are used to evoke the visual attraction of the carnivalesque, and the fantastical.

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'Untitled'
Measurements 182cm (width) x 100cm
(highest point)

Ellie Palin

Painter

Stoke-on-Trent, UK

Ellie Palin is an artist that grew up in Stoke-on-Trent, a place not well-known for its artistic expression, but she got inspired by teachers to delve into art.

Her preferred mediums consist of painting inspired by movement in film, more specifically, horror film. Horror is what motivates her to constantly explore new ways to experiment with themes, movement and signature horror images shown in these films.

Ellie's current interest is using the movement of horror film to create very abstract paintings that depict the scenes she has chosen to paint. Simple colours are used to contrast the dark tones used in the films for example: yellow, blue, green and red.

Movement can be captured in many different ways. In my practice, I am particularly exploring the use of paint and markers to capture the energy created in movies by tracing over the movements of the actors and the camera – projected onto paper – as the scenes progress. I find this concept presents lots of different techniques and contexts, specifically the contrast between the two.

I have come to thoroughly enjoy horror films after working with them for two years. In this specific type of movie, there can be many bursts of energy on screen, something I wanted to capture. Contrasting this horrible theme, I like to use flat, bright colours with a simple quick line technique that somewhat resembles a childish, naive style of painting.

I also find that my pieces are mostly subjective, in the way that only I would know which part of the scene I am capturing, and unexpected in that it easily deviates as different movements catch my eye.

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'Insidious The Last Key'
Film and paint

Scott Payne

Installation Artist
Milton Keynes, UK

Scott Payne (b. 1998, Milton Keynes) is an artist currently based in Coventry. His work explores the concept of borders as well as the issues that arise around them. After studying in Nicosia, his practice has become more focused on the border that divides Cyprus, as well as how this fits into a global context.

My artistic practice explores the concept of borders, in that they are an inherently man-made construct, as well as the issues that arise around them. I feel that this exploration is extremely relevant in the current social and political climate, especially with Brexit, Trump and the refugee crisis.

After living and studying in Nicosia for almost a year, my practice has become specifically focused on the Green Line that divides Cyprus. To explore this matter, and borders in general, I use a wide variety of methods and processes. I mainly experiment with sculpture and installation, as I am interested in how to physically show a man-made construct. Installation particularly allows me to experiment with how audiences interact with my work, as viewership is an important part of my practice. Zines also help to further contextualise my practice, as they enable me to provide viewers with information that I am unable to provide in other ways, while at the same time reproducing my work out of typical places of display.

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'Exitiri'
Mixed Media Installation

Left to right

'Metehan' (wooden posts, corrugated cardboard, white emulsion, hinges & filler)

'Isle in the Med' (canvas, white emulsion, green emulsion & pencil)

Projection of a map of Cyprus

Barbed Wire

'Metehan'

121.9cm x 121.9cm x 198.1/228.6cm
(Height)

Abbie Russell

Digital Artist
Coventry, UK

Abbie Russell (b. 1999, Coventry, UK) is a digital artist, currently living and studying in Coventry. Her work has been driven by the concept of the visual distortion of norms within society, portrayed by her character animations and illustrations. Abbie has been studying BA Hons Fine Art at Coventry University and will graduate in July 2020. Her future plans are to develop her character animation series reflecting her view on society, increase her creative network and contacts and find further opportunities within creative studios.

As a child, It was an excitingly numbing routine to be put in front of the 'big box', in which inside presented itself with various moving images. I recall slouching fascinated by this magically mysterious universe in which anything could happen, without consequence. So, If a world so violent is being portrayed as acceptable to children through the magic of screens, where is reality drawn?

My practice is about presenting an exaggerated interpretation of the cartoons I witnessed as a child. I speak my views in the form of which they were fed to me, through animation and illustration. As a child you are presented the cat with a gun for comedic charm. The product of this is the child with a gun, who mimics what they have witnessed. The outcome is reinforced by the merchandisers creating branding opportunities for their profile.

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'Don Don'

Emma Tsang

Mixed Media Artist
St Helens, UK

Emma Tsang (曾詠恩) (b. 1997, St Helens, UK) is a British-Chinese Fine Art student, currently based in both Coventry and Middleswich, UK.

Her work is heavily influenced by the essence of Japonisme, wabi-sabi (侘寂) and ikigai (生き甲斐). Through adaptation and experimentation with different mediums, she has been looking into the therapeutic elements in processes such as creating pewter casts in the lamellar matrix of cuttlefish. Other methods include: acrylic, ceramic, resin, film, glass, metalwork, photography, printmaking, sculpting, and wax trapping.

Tsang is graduating with a BA Fine Art degree in July 2020 and plans to continue working as an artist and art teacher assistant in Sandbach High School & Sixth Form College.

My work is heavily influenced by the notion of Japonisme, wabi-sabi (侘寂) and ikigai (生き甲斐); the beauty and appreciation of imperfection and impermanence of reason for being.

I am interested in exploring what delights and appeases the heavy, tired and wounded soul through healing therapeutic art processes (such as creating pewter casts in the lamellar matrix of cuttlefish bones). Recurring to the exposure to tranquil tones of colour, materials and mediums, I wish to enhance moods and wellbeing through pleasure. Particularly, I have currently been fascinated by the organic movement of convergence-dispersion and surface qualities of marine life, the orderly manner it congregates into shoal that ricochet fluidly back when interacting with disturbances.

I mainly deal with acrylic, ceramic, resin, film, glass, metal, photography, printmaking and wax trapping to create alienating, metaphysical atmospheres. The malleability and the feeling of delight present in the making of art without impedance is something which hugely resonates with my adoration for nautical creatures.

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'Tranquillity'
Screenprint (Gradient ver.)
42.0 x 59.4cm

Elisa Katharine Wilcock

Installation Artist
Manchester, UK

Elisa Katharine Wilcock (b.1997) is a sculpture and installation artist from Manchester, England. She is currently based in Coventry where she studies Fine Art with International Enhancement, at Coventry University.

She works exclusively with organic latex to create both soft sculptures and large-scale installations. Elisa's work explores ideas of ease/unease, discomfort, ephemerality, decay and the body. Using organic latex, her work challenges the notions of perseverance in artwork, alongside considering the significance or insignificance of 'non-art objects'.

Elisa is graduating from Coventry School of Art & Design in July 2020 and her future plans include continuing her art practice within sculpture and installation, whilst developing her keen interest in art and psychology through studying for an MA in Art Therapy at Goldsmiths University of London.

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As an installation artist, I use exclusively organic latex as the predominant material to create large scale installations.

Using this material, which I have studied in depth for over three years, my installations allow the viewer to fully immerse themselves within the work. The material and visual qualities of the latex immediately refer back to flesh, which then allows me to create soft sculptural objects that play with form, weight and gravity within the installations I build. Most recently, my practice has embodied large scale sheets of latex (the largest to date being 6m x 2m) as well as the creation of multiple soft sculptures of various forms and shapes.

These installations using organic latex adhere to ideas of biomorphism, ephemerality, the body and decay and contingency. Playing with scale, materiality, soft sculpture and object association, I transfix the viewer by evoking feelings of discomfort and/or desire. The viewer will often feel repelled and disgusted by the sheer resemblance of the latex to flesh or intrigued with a desire to touch and become physically closer to the material – its physicality allows for a paradox of feelings to be instilled within the viewer. These feelings are stirred by the associations I make through how I manipulate each type of installation and/or sculptural object. It is a limitless practice playing with both materiality and association, alongside human physiology and psychology.



'Unsettled'
Latex

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