

**THE
EXHIBITION
THAT
NEVER
HAPPENED**

PARTICIPATING ARTISTS

SIAN DOBIE

KIRSTY MCEWAN

SARAH PENNINGTON

MEGAN WEALL

AN MIYAKOZAWA

MICHELLE CHAN

HELENA TAVACI

GEORGI BROWN

JOSEPH ROCHFORD

MARYAM BASHARAT

LAUREN WHARF

MAISIE BRUMWELL

LUCY BURTON

SAMANTHA HANDSCOMB

ZARISH BUTT

EMILY BIRD

JESS TAYLOR

All art school students spend the final year of their degree programme working towards and looking forward to the final degree show as the celebratory culmination of three years of work. The final degree show is also a crucial element in the process of the student developing a studio practice that is critical enough, robust enough, and imaginative enough to be pursued beyond art school. As experienced studio tutors we never imagined we would preside over BA (Hons) Contemporary Art and BA (Hons) Contemporary Art and Illustration without a final degree show.

We have all been invited to imagine living through a pandemic by countless Hollywood films and television shows in which a deadly virus was the extreme threat, closing down society and altering the fabric of the social and the nature of community. We always interpreted those as metaphors, until now. The very real fact of Covid-19 and the measures necessary for its control and the protection of lives has made 2020/21 an unprecedented year with new and unexpected challenges to our daily existences.

This has meant that as students and tutors we have had to adapt our thinking and refresh our approach towards studio teaching, studio practice and the dissemination of our work. Studios have had to become the corners of rooms where we live, garden sheds and whole rooms were taken over by art making. Tutorials had to be carried out online and group crits over Teams meetings where attendance might be from a sitting room, bedrooms, kitchen tables and back gardens. Passing in the corridor or eyeing up a painting on a studio wall has become scrolling through social media.

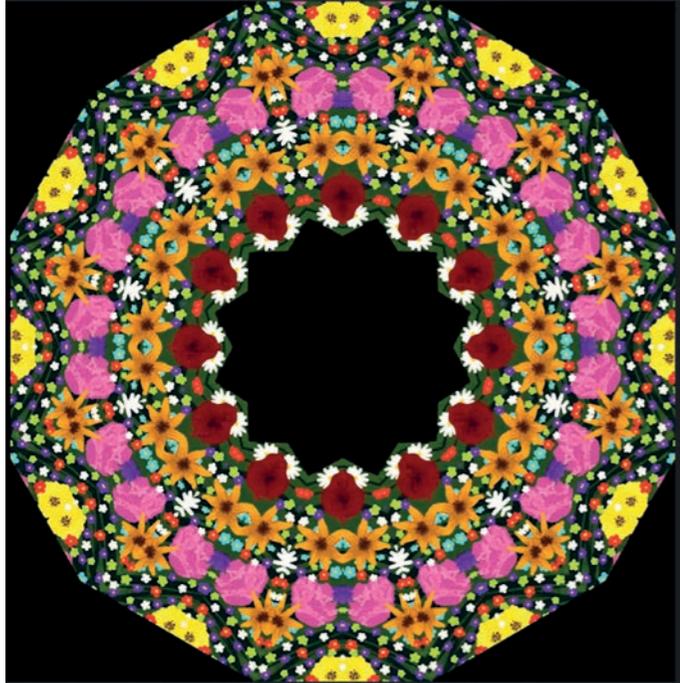
And so here we are—proud of our student's achievements, their desire to develop studio practice amongst radically altered conditions and the evolution of their art practice, and yet we've barely spent time together in real geographic space together.

We've recognised the levels of thought, negotiation and sensitivity to the conditions of our relationships online, and we've learned alongside our students how online spaces can become alert and lively. We have been challenged and impressed by this year's graduating students: their tenacity to keep working inside of the constrained conditions. And their desire to take their work seriously, and take responsibility for it. We wish them all well on their next steps into an uncertain future, confident they each have something important to offer.

Written by Dr. Dale Holmes & Dr. Allie Carr

Sian Dobie

I came into University as an acrylic painter, who had a very narrow skillset and was comfortable labelling (or rather limiting myself) to predominantly using acrylic paint. But for my final year, I wanted to expand my practice and push myself to produce a body of work that was so different to what I'm used to creating. So thankfully, as you can see from the images on this page, third year was very successful for me as I have finally caught up to the times and delved into the world of digital art. Rather than a painter, I would now describe myself as a mixed media, crowdsource enthusiast.



I have created a crowdsourced body of work, this project exhibited here being called '100 Continuations', where I have illustrated 100 anonymous participant's responses to the question 'What makes you feel connected to the world?' and thus produced 100 kaleidoscopic animations, each accompanied by music.

The links below will take you to the project's website as well as the official YouTube exhibition.

Youtube / https://www.youtube.com/playlist?list=PL-UMMW9JcCtQyAfXZ_aGGZmpU1xLDfjC2

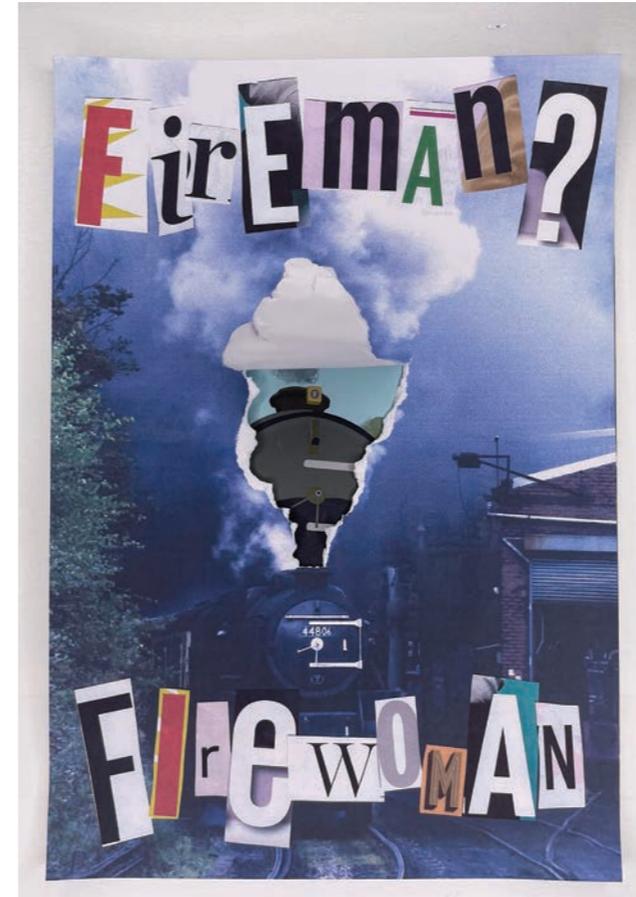
Website / <https://www.100-relations.com/>

My practice is based on feminist aggression through personal experiences within male dominated work environments. Due to volunteering on Heritage Railways, I experience a lot of sexism from being one of few women in the heavily male dominated workplace. A lot of it is passive, with a few comments directly at me personally however, I try to turn it on its head and claim what they say without fighting back and escalating the situation, which I have attempted to connect and portray through my practice.

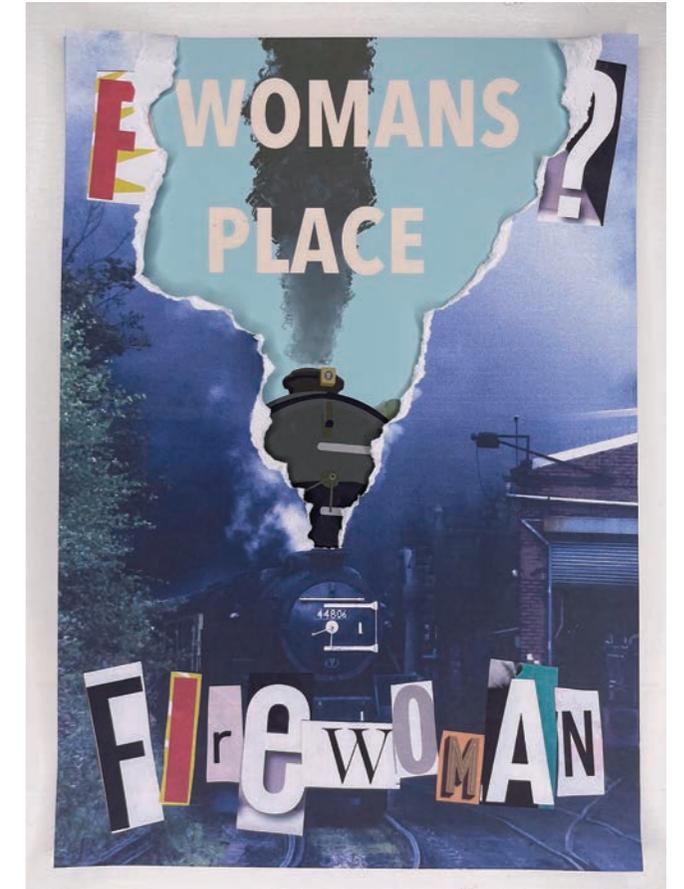
My main inspiration is through 1920's-1950's Art Deco posters, in which I draw digitally through sourcing my own photos for reference. This creates a stronger connection to the railway travel era along with being aesthetically pleasing and attractive to still portray the fondness I hold of railways. I developed my imagery by including text through inspiration from Barbara Kruger's practice to create catching phrases. By incorporating collage, it naturally creates a playful approach towards my work, following on from this I made an active decision to create a stop motion animation to go through the motion of these words that are said to me frequently, with some occasional positive twists to create a response. Layered over the top of the video is the sound of a train passing by and a poem I created to emphasise my passion for railways which was inspired by the poem "Night Mail" by WH Auden 1936.



'Bossy', Self-portrait.
Digital Drawing
2020



'Fireman?'
Photo with collage text on card
2021



'A Woman's Place'
Digital drawing underneath 'Fireman?'
2021

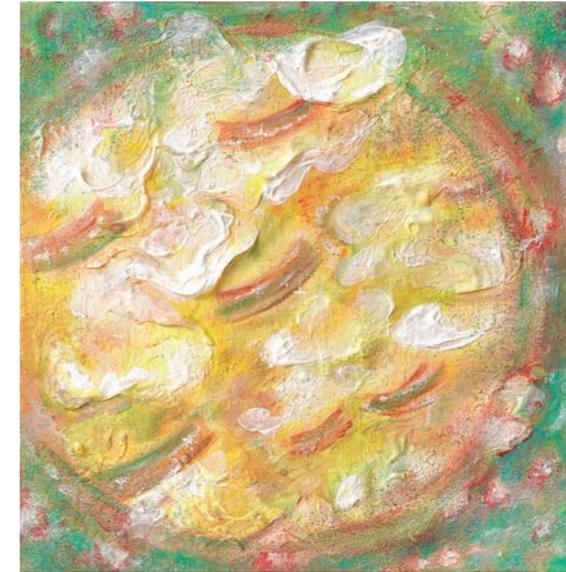
Sarah Pennington

An Miyakozawa

Juxtaposing personal nostalgia and openness, my work investigates the in-between state of the real and ideal, opening up awareness and space for understanding the intangible. Carpeted with brilliant colours and vivid shapes, my paintings explore the beauty of fragility in human emotions, offering a contemplative experience to connect and reconnect, reminding oneself of joy, and finding comfort and peace from moments in every day.



'Ramblerambleramble (over and over again until you get it right)'
Acrylic on canvas
(25.4 x 30.5 cm)
2021



'Snack time!'
Acrylic on canvas
(20 x 20cm)
2021



'All I need to see'
Acrylic on canvas
(20 x 20cm)
2021

Within my practice there is an exploration of my own Turkish heritage. I investigate the importance of colour, specifically through expressive and physical artistic techniques. Techniques including painting, drawing, sculpture and print making.

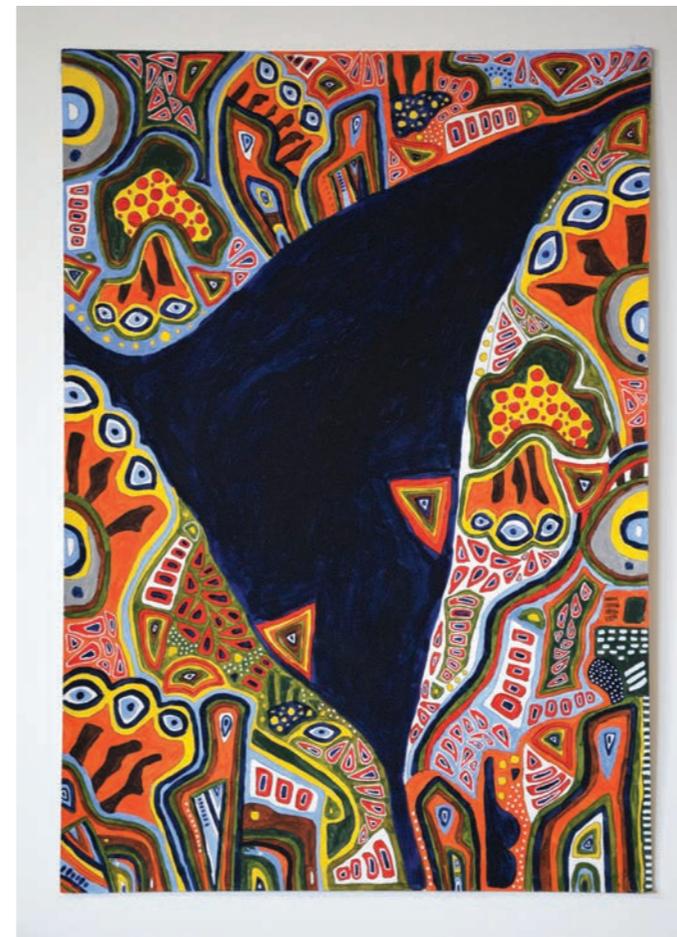
Working with hand production is particularly fascinating and I use similar techniques as that of my own Turkish ancestors. Within my practice, there is an exploration of the authenticity and uniqueness that comes with hand production. Even when something is copied, it will never be exactly the same.

My practice is greatly influenced by mapping, aerial views and the environment. Particularly how this relates to pattern, colour and shape. The work has significance to my own Turkish culture and memories, with influences from Turkish folk art, pottery and craft using varied materials.

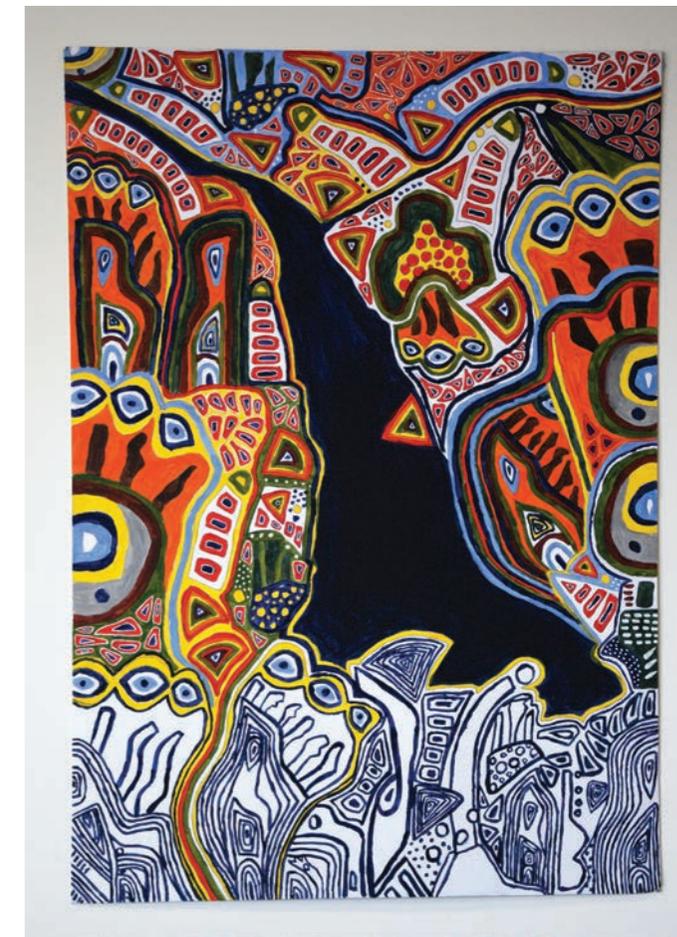
The inclusion of symbols is very present within my work. Particularly the evil eye, a talisman used to give spiritual protection. This use of symbolism references my own memories of Turkish culture and landscape. A culture that I am disconnected from whilst living in the UK.



'Between'
Acrylic onto mount board
(59.4 x 84.1cm)



'Between'
Acrylic onto mount board
(59.4 x 84.1cm)



'Between'
Acrylic onto mount board
(59.4 x 84.1cm)

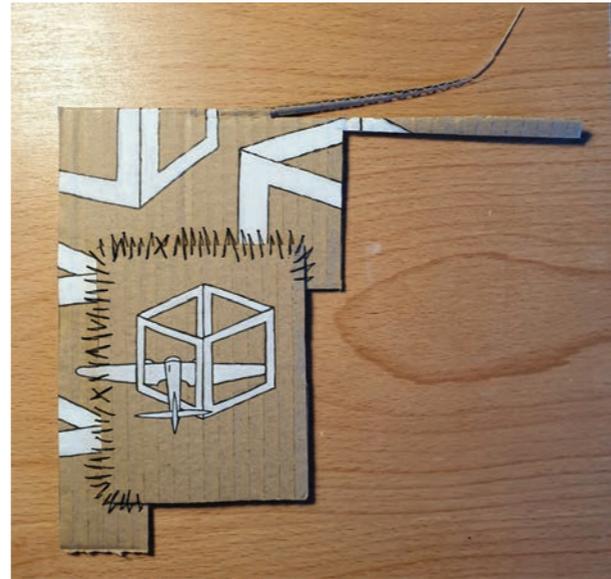
Helena Tavaci



'Blackpool Swordfish'
Latitude: 53.815884
Longitude: -3.055291'
2021

My current work aims to focus on the topic of memory, narratives, and aspects behind them. With geometric shapes and pathways reflecting the memory process, how we as human beings encode, store, and retrieve memory. Along with visiting narratives of both personal and second-hand memories that highlight my fascination with aviation, recalling the stories my Grandad told me and the films such as the 1969 Battle of Britain that I watched with my Dad as a young boy. My main artistic and theoretical influences consist of Christian Boltanski, Luc Tuymans and Edmund Burkes philosophy of wonder and the sublime.

Joseph Rochford



'Grounded Day-Dream'
2021

My illustrations consist of black pen and white paint however my base material in this project developed from a throw away material used for storing memorable items, cardboard. Cut and torn into fragments to rebuild with sewing thread and tape, hence my limited scale. My creative and destructive process of repetitively recreating scenes from my memory removes detail and destroys part of the illustrations until only the bare minimum remains. Hoping to be preserved as a small fragment of its original source, each piece reliant on its title for a contextual clue into their temporary physical existence.



'Fragments'
2021



'Don't you dare forget'
2021

Lauren Wharf

Lauren Wharf is a multidisciplinary artist, she primarily focuses on life encounters, documenting living in a world where human impact is a constant threat to our environment. Her aim is to challenge the existing social systems and boundaries by working with a range of materials, methods, concepts and subjects.

Wharf's interests in ecology fuels her curiosity for the way contemporary society impacts how we position ourselves within an environment. Using her own life experiences and considering the narrative behind a place, her projects adopt a conceptual approach, investigating the relationship between a utopian and dystopian world.



'Harsh Realities, Nothing Ain't Free.'
Oil on Canvas (20" x 16")

Displacement of subjective colour is a key focal point, offering unconventional perspectives through reinterpretation of the existent. Wharf serves as a contemporary interpreter of an evolving world. In a temporal dialogue, that combines structural heritage of the past with demands and dynamics of the present and future prospects, creativity moulds ideas that transcend the boundaries of the ordinary and create innovative visions of the everyday reality.



'R U Sure It's 2071.'
Oil on Canvas (16" x 20")



'Forgive Me If I'm Distant, I'm Just Lost In My Mind - Searching For Purpose.'
Oil on Canvas (16" x 20")

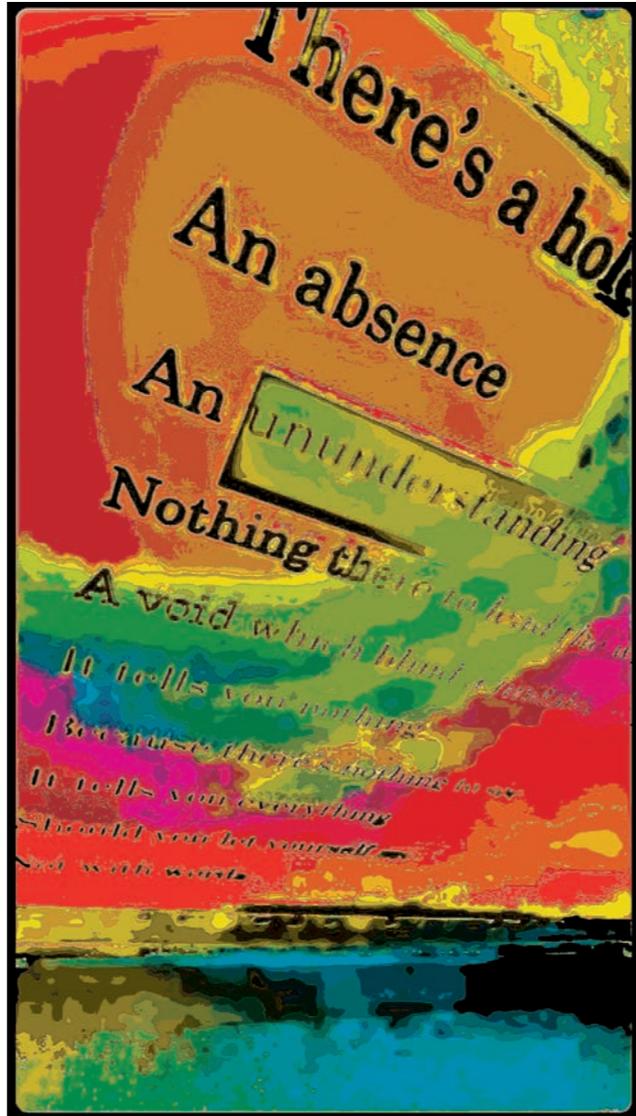
Lucy Burton

With words I work. Whether sensical. Or not. To find a where. Which can come from anywhere. To find the point. I must wander without wondering. And without reason. I will work out the reasoning. The mind it questions. It thinks. It does what it wants. It works without realising. It tells all it needs without a word. Though without words. There's no understanding. There's a hole. An absence. An ununderstanding. Nothing there to lead the way. A void which blinds a findable trail. It tells you nothing. Because there's nothing to see. It tells you everything. Should you let yourself see. Not with words. But that feeling within. That which hides beneath the skin. It tells you all. Should you let it be heard. It finds the way. Should you let yourself learn. Learn. Release. Let it all go. Let yourself go with the flow. With feeling the thoughts. They find a way. To let you know. What they're trying to say.

With trust I work. With the feelings within. Let them find the words. And where to begin. To illustrate the thoughts. Which hide unseen. To all which hear. Especially me. I am the words. Whether sensical. Or not. I'm here to be heard. Whether ready. Or not.

So hear my words. Hear a rhyme. Forget the point. Just feel them in time...

'A STATEMENT...'
Digitally distorted. Still shot. 00:34. Moving image. 01:40. My words. My way. Hear them for yourself – <https://m.youtube.com/watch?v=ogVWVoNHFT0>
2021



'THE SINS: The Insta Story Collection'
Digital collage. Text and image. Eight original characters. Eight embodied SINS...
2021



'OVERWHELMED...'
Still shot. Instagram reels. 00:15. Back & forth. Back & forth. Back & forth. Back & forth...
2021



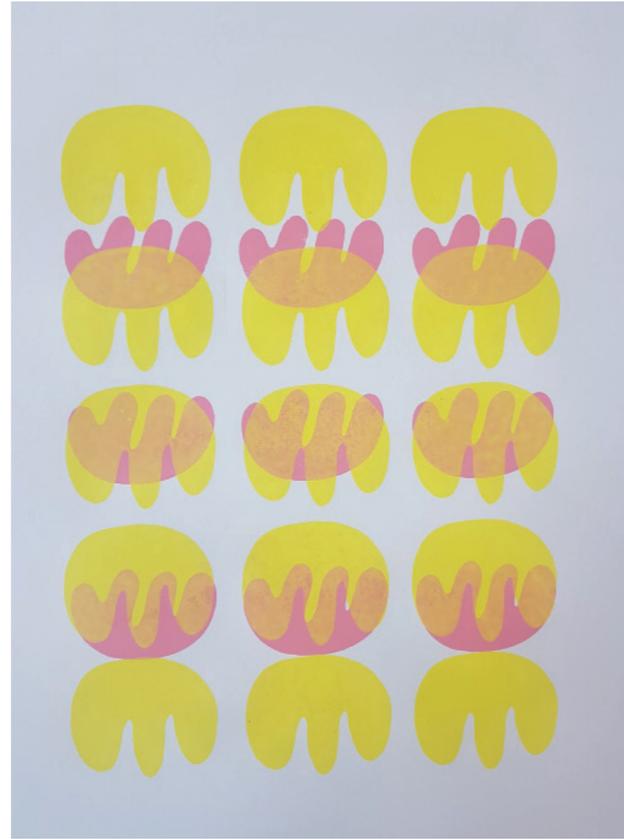
Okay, so let's start this, so my name is Zarish and I am a spoken word poet, painter and an artist. My main focus to why I create poems is because words matter more, in this day and age, words now matter the most, whether it's in books, or movies, it's always matters more, just think about it, bookworms live inside books, they devour it, consume it, spend hours reading one book, why? Because they want to live life to the fullest because without books, we wouldn't be able to live, at least not properly, and why have I chosen poetry to showcase words? Maybe because I want you, the reader, the audience to delve into this unknown world with me, for me, a voice is a powerful tool to use, a voice has the power to change. The only thing is, do we actually change it? My poems come from the surface of being a Pakistani Muslim woman, and through the political stance on how I am viewed and how others view me, I like to breach on the topics of injustice and how we can use our words for a bigger cause, and cast it into a fantastical world which is purely my own. Other than poems, I make paintings which is a blend of colour and texture, using oil paint to achieve that. I like to add a connection to my poems and paintings through enriching it with colour and texture, and like to add an abstract element to it hoping that it will bring joy and comfort to your lives.



Zarish Butt



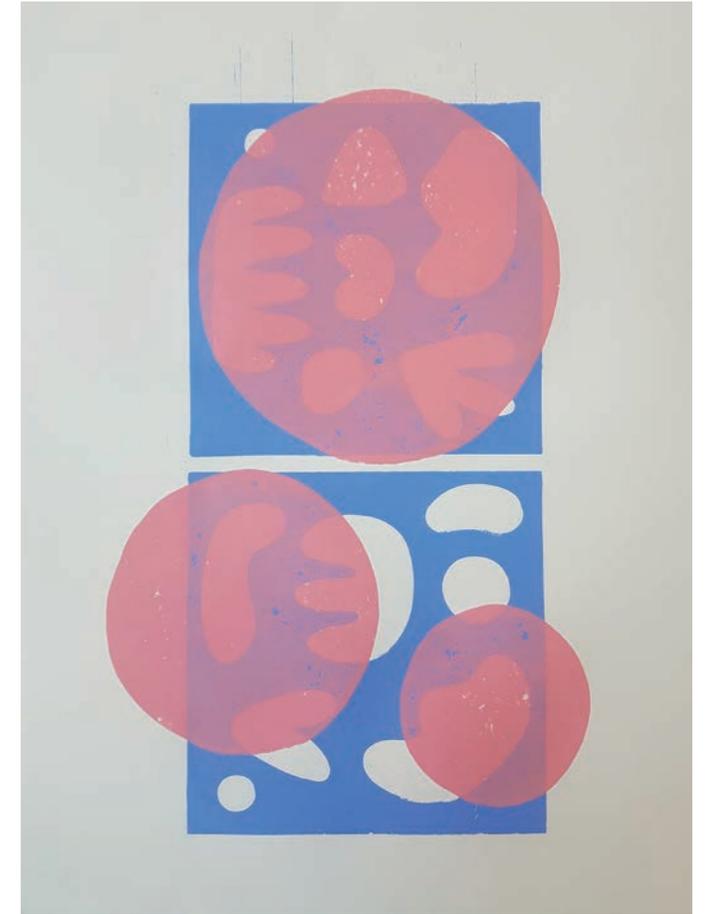
'Missionary'
Screen print on paper
(16.5' x 23.4')



'Just passing by'
Screen print on paper
(16.5' x 23.4')

Inspired by the growing love affair between millennials and houseplants, I take inspiration from my own plants, creating humorous compositions using abstract plant forms. Through the use of economy of line, I create my own representation of the houseplant – removing all the typical features we associate with plants (veins, stems, the colour green) to form vibrant, abstract forms that push the boundaries of being identifiable as plants.

Influenced greatly by Sonia Delaunay's textile designs and the vibrant colours used by Andy Warhol, I enjoy using silk screen printing techniques to create colourful contemporary prints that are versatile – Contemporary art that can be displayed in a domestic environment but also has the potential to be transformed into contemporary artworks suitable for a gallery setting.



'Hide and seek'
Screen print on paper, a pair.
(16.5' x 23.4')

Jess Taylor

Kirsty McEwan

I make predominantly sculptural pieces from media chosen for its ability to be manipulated and modified. The material is often domestic and familiar in origin but takes on a new incarnation as I work with it, often leaving an intriguing ghost of its original form. The tactile process of transforming the materials is vital to my practice; what seems like an act of destruction changes something practical and ordinary into something new and compelling. Releasing control over the physical process and embracing the element of chance enables me to create pieces organically. There is no fixed ending point and a piece maybe reworked in a separate dialogue.



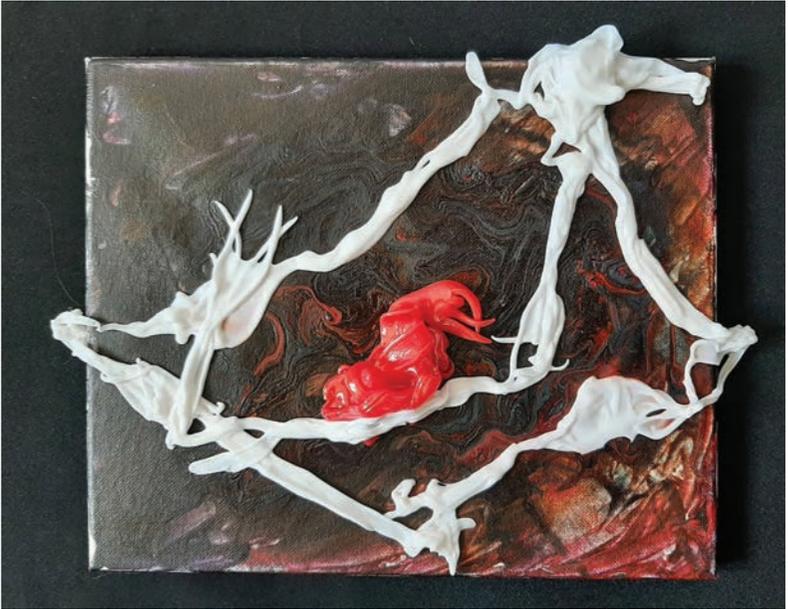
'Plastic #5'
(18 x 10 x 17cm)
2021



'Plastic #4'
(31 x 42 x 17cm)
2021



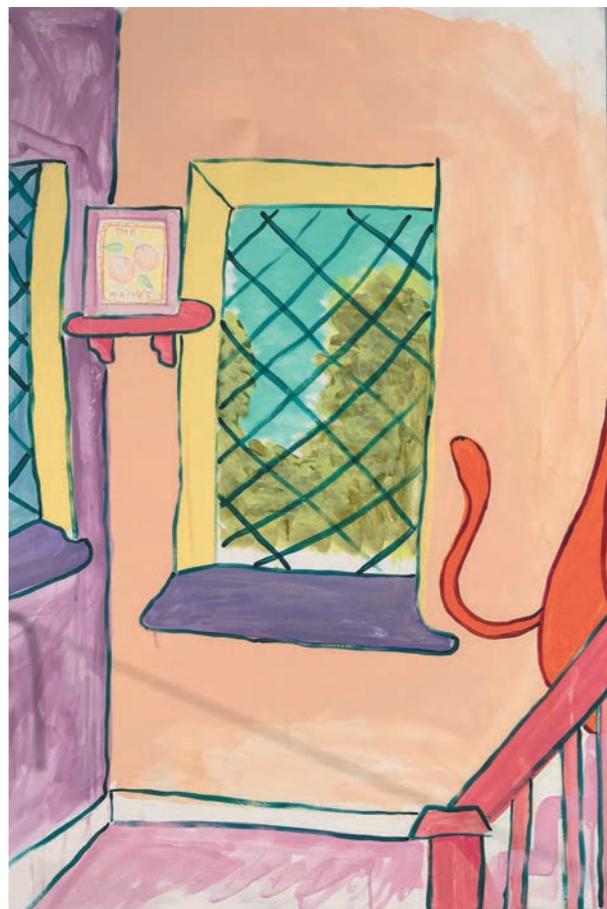
'Plastic #7'
(95 x 79 x 3cm)
2021



'Plastic Painting #4'
(32 x 25 x 3cm)
2021

Megan Weall

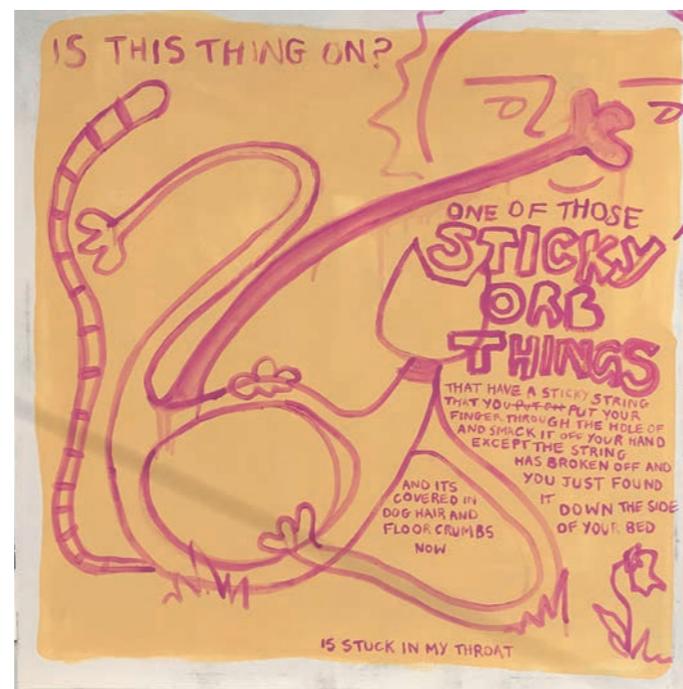
'my window at the bottom of the stairs.
in summertime'
acrylic and oil pastel on canvas
(46.3" x 31.7")



'I hate my job slam poetry'
emulsion on canvas
(23.5" x 23.5")

I am snake the worm.

I use a cat to communicate ideas. He sometimes does what I do, what I want to do, what I wish I could do. Sometimes he is a painting on a canvas or a drawing in my sketchbook. Sometimes he is made of stitches into fabric, or the inside of an old cushion, or plastic bags, wet newspaper and cardboard. Sometimes he is the same height as me and sometimes I can hold him in my hand.



I am using the framework of painting to create a body of work which spans much further than what most people think painting might be. This spans painting, writing, drawing and making. This work is attempting to take advantage and celebrate the awkwardness of my own voice, to form an invitational relationship with you.

To be a person is to be messy, sometimes it is hard to talk. Being authentic means that we keep the clumsiness without shame, to be honest and unapologetic about it. In working this way, I remind myself and hopefully you, too, that polished doesn't always mean good.



'rip noodle (we went to tesco)'
acrylic, soft pastel and emulsion on canvas
(36" x 24")



'eat the rich (act natural)'
acrylic, soft pastel, oil pastel, emulsion and paint pens on canvas
(36.2" x 23.8")

Michelle Chan

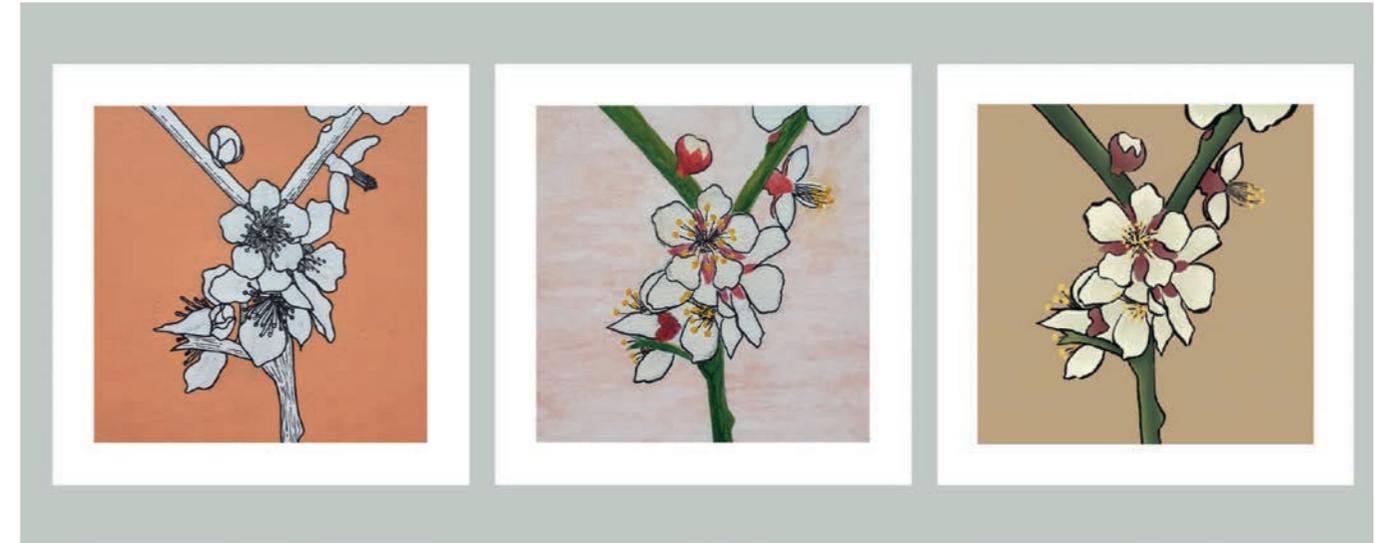
This year, I have been focusing my work on Chinese culture. When doing my long essay, I found that the way Asian people have been portrayed in Hollywood films from the early years till present have been unfair and usually based upon stereotypes. For my practical, I wanted to showcase the different elements in Chinese culture to bring to light the beauty beyond what people depict Chinese people to be.

My inspiration has been my life, hence the name 'A Life on Canvas'. Being a British born Chinese, I have been using the life around me to influence my art. The patterns on ornaments, the festivals and celebrations we hold, the food we eat, our traditions and even symbolic objects and signs.

I have been using 3 main techniques this year: drawing, painting and digital. Illustration is my strong suit, and I am more illustration based than art based in my opinion, but I still enjoy painting from time to time. The digital aspect was added because I felt that learning this new skill would improve the chances of me getting a job in the industry when I graduate, and also help with my interest of turning my illustrations into products such as stickers and fridge magnets.

'Chinese Wedding Tradition : Lion Dance'
Acrylic Paint on Paper.

A Life on Canvas



'Plum Blossom Series'
Acrylic + Pen, Acrylic + Watercolour and Digital Illustration.



'Zodiac Sign 4: Rabbit'
Digital Illustration.



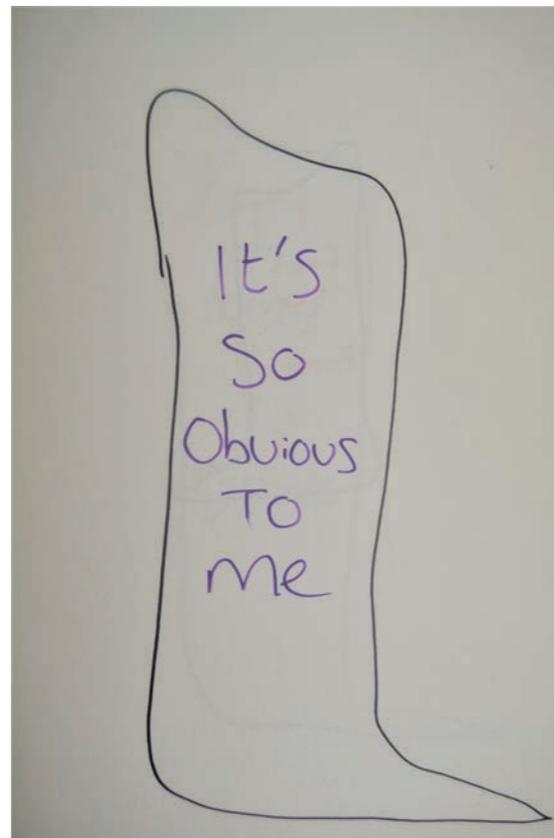
'Zodiac Sign 5: Dragon'
Digital Illustration.

Hello, my name is Georgi Brown. I am 23 years old and currently in my final year of university. My art practice has changed vastly in the years I have studied here at Huddersfield. This year in particular has really shaped my art practice into the one I feel represents me the best, that I am showing you now. I explore my disability in my art and depict the ableism that comes with disability as a whole. I have Neurofibromatosis Type 1 and Congenital Pseudarthrosis. In the past I have always looked at expressionism but I always stayed away from my disability as it was something I was still uncomfortable with. I have now decided to embrace this massive part of me and display it for others to see and be educated on. I work with a range of materials such as markers, paints and digital art. I tend to do mixed media and layering on my work. Often, I play around with imagery and words to create effects together. My current art practice includes more of an activism approach than my previous works, since I have been speaking up more about issues, and this has certainly helped me with self-acceptance and self-confidence.

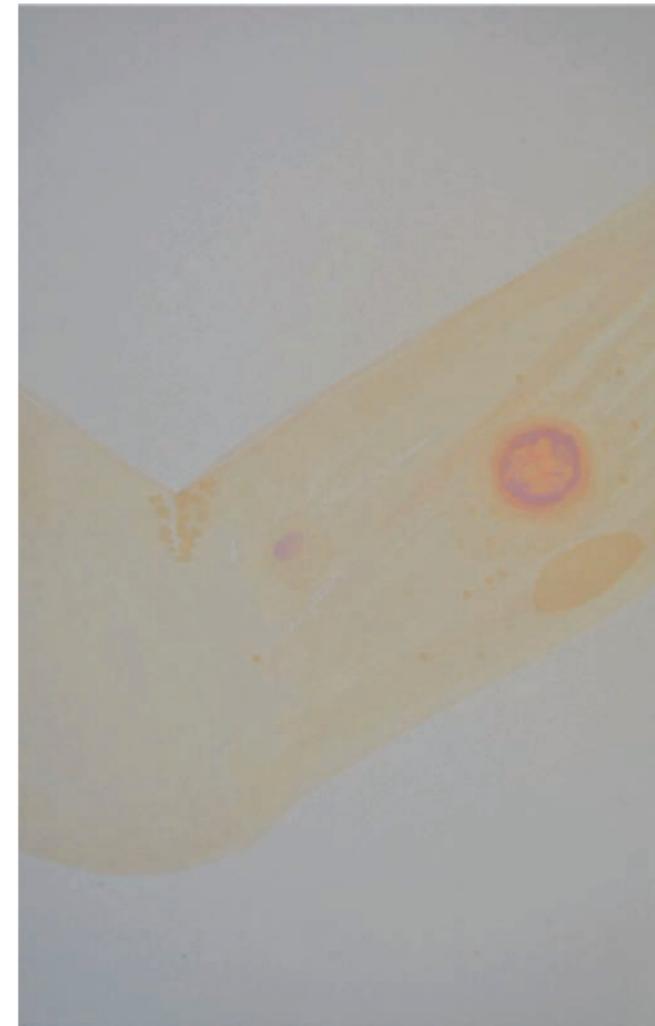
Georgi Brown



'In pain, can't see'
Acrylic pen on paper
2021



'So obvious'
Acrylic pen on paper
2021



'Is that birth control?'
Alcohol based markers on paper
2021



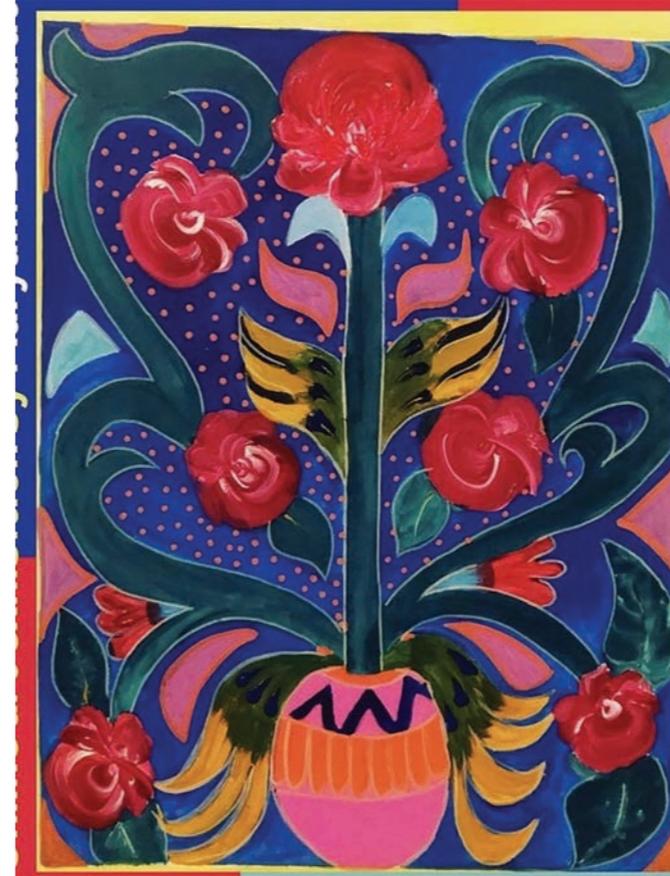
'Shoe stopper'
Alcohol based markers on paper
2021

Maryam Basharat

Transport Art makes the Journey itself, a home

I'm a final years (BA hons Contemporary Art and Illustration) Student. For my research, I'm exploring a fusion of East and Western artistic heritage including the Truck art of Pakistan, Gypsy Romany Caravans and the Narrowboat art of England's canals. As an immigrant myself, I travelled from Pakistan to the UK, encountering the transport art of both countries and noting similarities, I considered the idea of Art crossing borders both geographically and culturally with emigrants and immigrants travelling from one country to another, taking their culture and memories with them through their work.

I believe Transport Art is an Open Gallery which educates and inspires people without the need to visit formal galleries, often shunned by the poor and poorly educated. Transport Art with its rich and colourful patterns is an accessible way of spreading positivity and happiness across the world as artists share their rich cultures with everyone, regardless of ethnicity and social class.



Maisie Brumwell

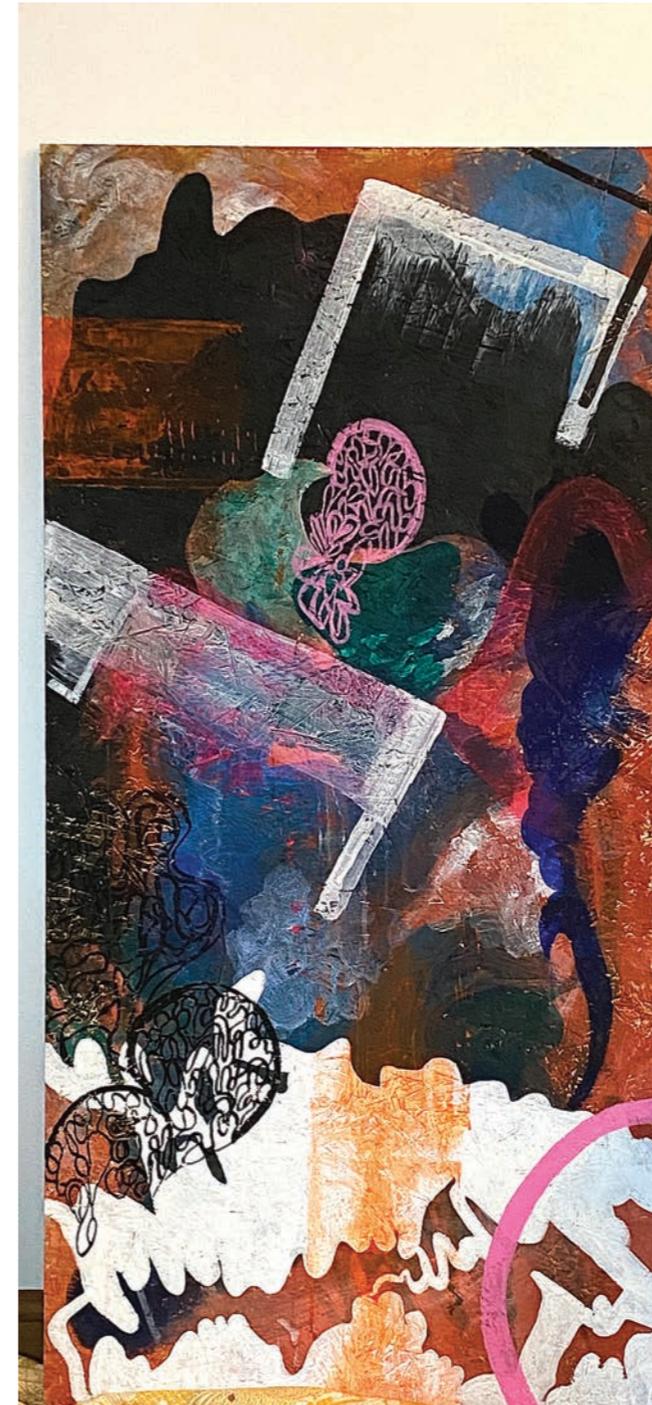
The main concept of my work is abstract. I enable myself to visualise the depths of abstract and how a drawing or painting can present a meaning or not, as well as the development process. I specialise in different medium which allows me to experiment with acrylics, watercolours, as well as enjoying the versatility of wood, canvas and paper. I have a passion of layering shapes, patterns, colours and texture to demonstrate thoughts, ideas and sometimes themes. In this case, the theme/idea for this work is based on 'Heterotopia', and the connections into Michel Foucault's overall theory of Heterotopia and other spaces. Heterotopias are defined as sites which are fixed in aspects and stages of our lives and which somehow mirror and at the same time disfigure, unsettle or invert other spaces. In a nutshell, heterotopias are worlds within worlds, mirroring and yet distinguishing themselves from what is outside. I have taken my inspiration from heterotopia and the urban space, human behaviour, and heterotopia in the brain. I am interested in taking particular shapes from the images I research, such as "heterotopia in the brain", to transform a more pictorial version of reactions and affects. There is a constant fluidity between abstract and figurative, atmospheric and graphic. My work displays a medley of sources to create or recreate a world within the painting in which a new kind of sense is orchestrated.



'Creating a definition'
2020



'Thoughts'
2020



'Something from nothing'
2021



'A little world, especially'
2021

Samantha Handscomb



'Painted Skin'
Film still 1
2021

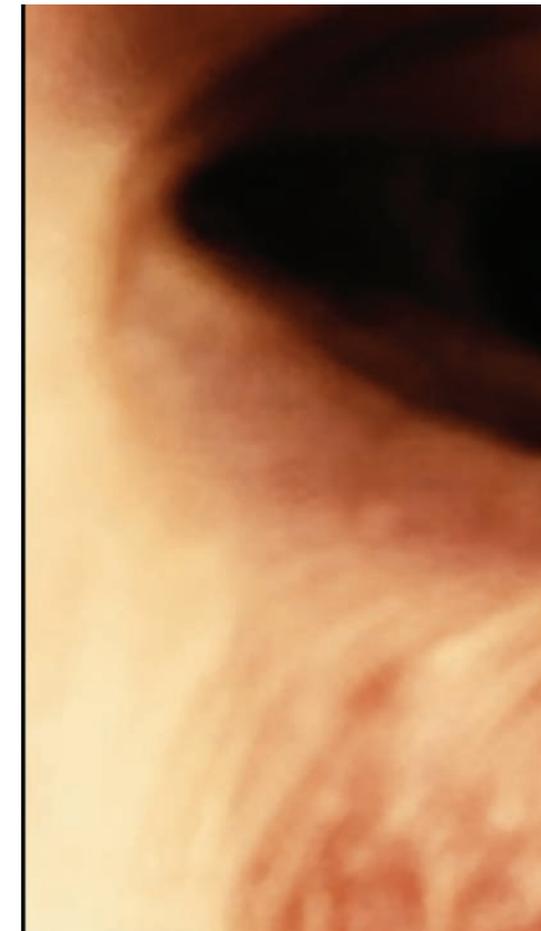


'Painted Skin'
Film still 2
2021

I've always had a connection to the body and its potential to create feelings of discomfort. I found myself struggling to find inspiration at the start of term, until I had an allergic reaction to a skincare product. It left my face rash-covered and sore for a month and so I began to film it in different ways; from different angles and I interacted with it in interesting ways. This visual was combined with strong sounds of breathing, of my hands being rubbed across my skin and other disturbing noises, all combined in a horrible manner making it almost unbearable to be heard. From these clips, I began to create abstract paintings, of the skin, that reflected the sounds and visuals. Originally, I wanted them presented in a dark room, audio blaring out of the speakers, as a badly constructed book; cumbersome to hold, it would be awkward to view the paintings. I will not be able to do this, so I am planning on creating another video, and new audio, that has a similar feel to that of the original videos, but instead, using the paintings as the subject to focus on in the video, heightening the discomforting experience.



'Painted Skin'
Film still 3
2021

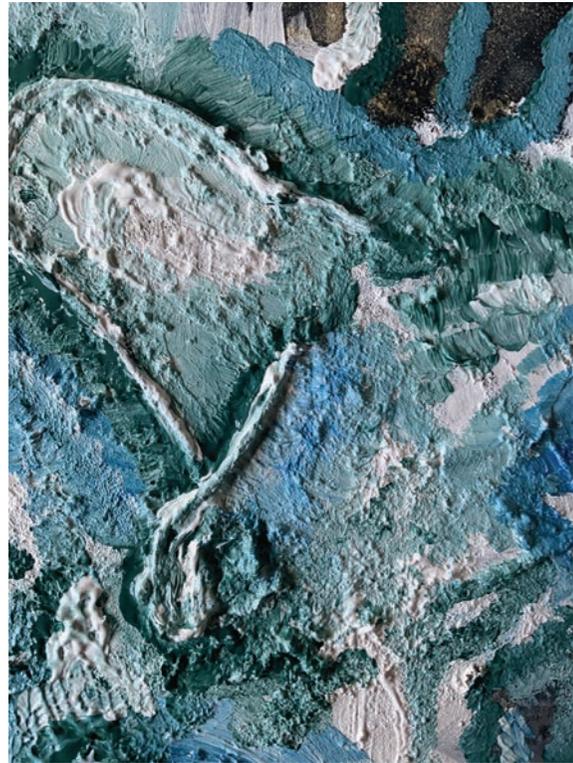


'Painted Skin'
Film still 4
2021

Emily Bird

I'm Emily. An expressionist artist and I focus on the surreal, the weird and the wonderful. The basis of my work comes from the postwar abstract expressionist movement, with my own tendency to veer towards the likes of Jackson Pollock, Cy Twombly and Jasper Johns.

None of my paintings look alike, they're all unique and have their own personalities. I would say my practice is a work in progress; never ending, always evolving. Noisy and time-consuming; most of the time I just let my hands do the work instead of engaging my brain or planning a painting. It all comes subconsciously.



'Bump'
Oil paint, texture gel and acrylic paint



'Concrete'
Oil paint, texture gel and acrylic paint



'Burger window'
Acrylic and emulsion



'All seeing'
Acrylic paint and emulsion



'Reflection'
Acrylic paint and emulsion

Yellow Pages

B to C

Maryam Basharat

Instagram @martistry4

Emily Bird

Facebook @birdyprintsdesign

Instagram @birdyprintsart_andthings

Georgi Brown

Instagram: @misakisart

Maisie Brumwell

Instagram: @mu.abstract

Lucy Burton

YouTube/Vimeo: Burton Page

Instagram: @burton8p

TikTok: @longlivcuriosity

Michelle Chan

Instagram @a.life.on.cavas.97

Yellow Pages

H to R

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Yellow Pages

T to W

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Jess Taylor

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Lauren Wharf

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Zarish Butt

Instagram: @thehijabipoetess

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Business Instagram: @athenacrafts_

Throughout our time at the University of Huddersfield, we have had a fantastic team of support from our school, and course specifically.

As a group, we would like to thank our tutors, technical staff and the graduate teaching assistants. They have been our lifeline in completing our course successfully. We have learned what is important to prioritise, found confidence in ourselves and they have facilitated a space for us to become artists in our own right.

From the Class of 2021, we thank each and every one of you for your support.

And a special thank you to Jess Taylor, who has been our saviour in putting this book together. Smart cookie!

Written by Megan Weall



