

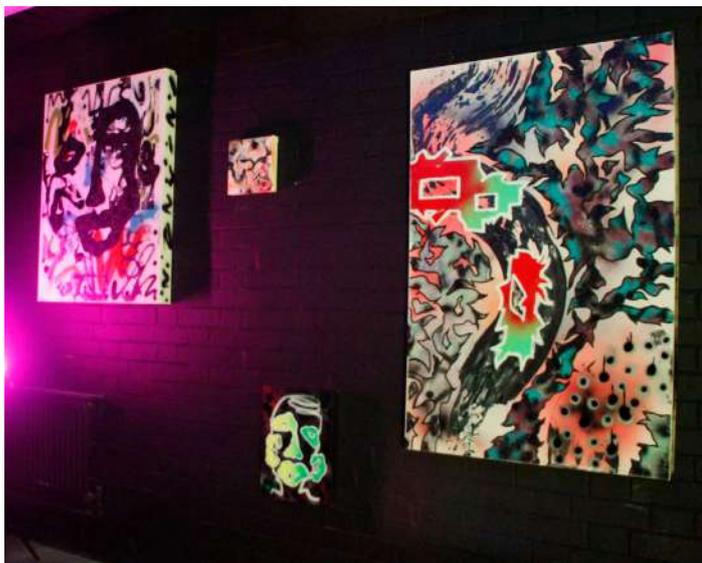
BA (H) FINE ART

Embedded within Nottingham's vibrant art scene, and taught by practising artists, this course allows students to develop their artistic work across the full range of contemporary fine art media. Graduates go on to work as artists, curators, gallerists, animators, photographers and filmmakers, or use their skills to pursue other creative careers.



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Welcome to our School of Art and Design's 2021 Showcase. As Dean of School, I am proud to present this work to you that evidences the creativity, intelligence, awareness and resilience of our class of 2021. A year where our graduates have faced extraordinary challenges in making their work. I am inspired daily at how our students have responded to these challenges and by depth of work produced. This demonstrates great hope for the future of our creative industries, as our graduates continue to meet these challenges head-on in their generation of new solutions and responses to a shifting global landscape. I wish them well as they start their next chapter and adventures wherever globally that may take them.

Michael Marsden
Executive Dean, School of Art & Design

ABBY MCDEVITT

BA (H) FINE ART



Working predominantly with video and editing, my artwork revolves around current socio-political issues using satire to add more fun to my work. I explore how feminism and outspoken women are perceived in a supposedly progressive society.



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ABI ELIZABETH

BA (H) FINE ART



Using brightly coloured crochet Abi creates soft spaces in an effort to explore the relationship between restrictive capitalist culture and the light escapism necessary to feel a sense of personhood in an ever-expecting world. Keeping her practise second-hand is key to its integrity, rejecting consumption practises in order to have valid commentary. Abi takes on trends that place the individual at the heart of the climate conversation and uses soft sculpture to highlight the dissuasion this commentary presents. Abi is influenced by current dialogue around our environmental crisis and fibre artists whose woven pieces aim to bring joy. She is interested in the idea of collectivised living, sharing space, resources, and knowledge freely for collective improvement and believes creating art in ethical and accessible ways moves towards that goal.



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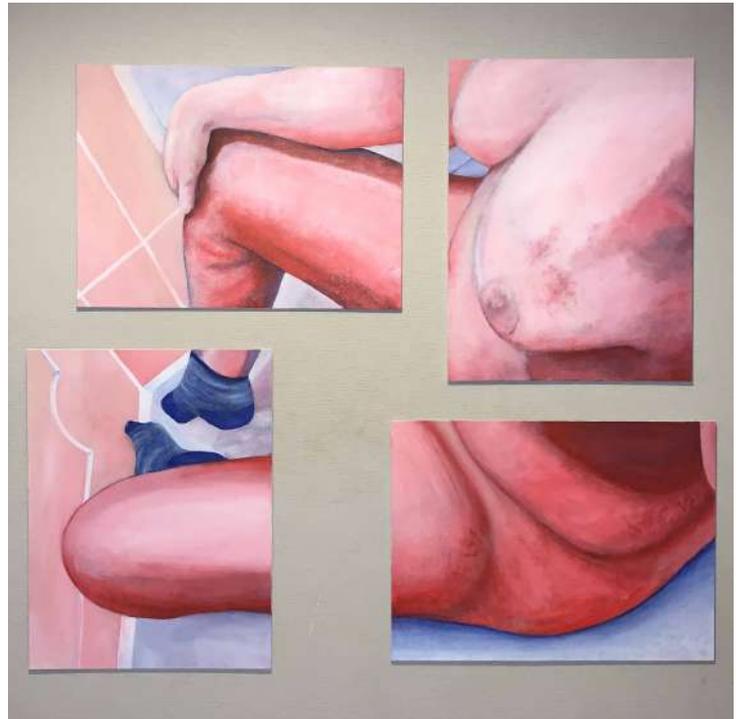
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ALEX TYLER BARRETT

BA (H) FINE ART



The themes of my work are based in identity and anonymity - exploring the human mind and appearance. My main interests revolve around queerness, often touching on political subjects such as feminism, LGBTQ+ rights and witchcraft. Where discussions seem difficult, I use imagery, poetry and sound to communicate key issues. The human body is an important image I experiment with, whether taking inspiration from, or recreating it. I have used art as a form of therapy and attempt to cast light on everyday struggles such as gender, sexuality and mental health. These are topics I, plus a significant percentage of people face, and I hope to raise awareness within my practice. I use research to fuel my creative process, as learning other points of view is incredibly important to me. The primary mediums used within my work are paint, sound, photography and sculptural materials. Sometimes these are used separately, but often in collaboration, to create installations with unique atmospheres.



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AMBER JONES

BA (H) FINE ART



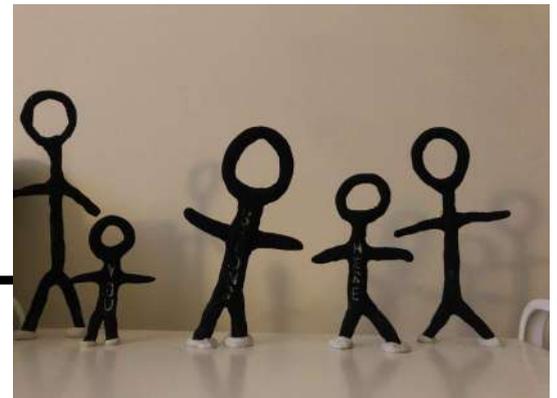
Amber Jones is an installation artist exploring the link between reality and the personal experience, through their own personal lens of derealisation and depersonalisation, symptoms caused by high levels of anxiety which make it seem like their surroundings and themselves are not quite real. Due to derealisation affecting the perception of their environment and causing a lack of distinction between dreams and reality, their work often has aspects of a dream-like nature. Jones aims to pass on the experience of anxious thoughts, distant realities, and self-consciousness by building installations that encase the viewer, allowing them to live for a while within the work rather than just view it.



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AMELIA BROOK OULTON

BA (H) FINE ART



I am a figurative painter based in the UK, working with collage and acrylic paint. My paintings are bold and vibrant, interrogating the imagery and status associated with social media, and its role in how women represent themselves in the public sphere. I dissect images of women sourced from social media and reframe them in collages in order to approach them from a place of aesthetic investigation. This challenges the imagery of popular culture, playing with both the objectified and self-objectified visual representation of women found in mass media and social media that we, as a turbo-consumer society are constantly surrounded with. Self-Objectification is something that as a young woman having grown up using social media, I have personally experienced and am trying to make sense of through my work.



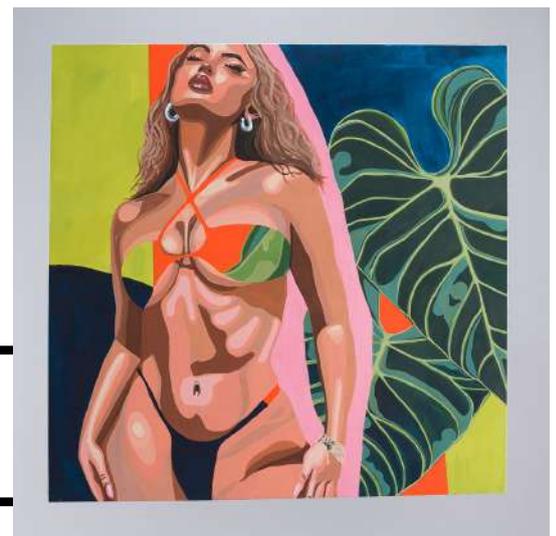
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ANDRIANA CHRISTODOULOU

BA (H) FINE ART

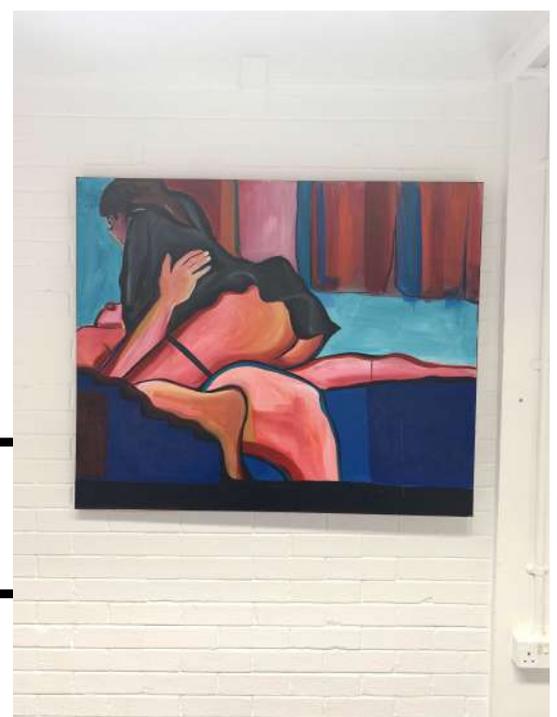


Andriana Christodoulou is a British painter, exploring erotic behaviours through a woman's perspective. Working with acrylic paint on canvas to investigate the human sexuality and promoting a sexual act. Especially capturing the element of both genders being seen in this way and how its reflected in society. Presenting the human form and sensual exploration. Her practice operates between fantasy, private space and erotica. "your flesh is an appetite, and hunger for your desire". Demonstrating her relationship with the subject. Her practice is immediate through her vibrant colour palette and style, abstracting the figure and provoking emotion. Portraying vulnerability and desire. Pushing boundaries to capture the publics attention, her work is a celebration of women empowerment and presents women domination. Andriana draws and paints from her documentation of photographs and videos, and works on large canvas to portray her sensual moments.



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ANNA HODGSON

BA (H) FINE ART



In her textile instillations, Anna Hodgson explores the realm of connectivity in the wider world by observing organically created patterns that mirror patterns in expansive nature. Such patterns resemble formations in fungi to plants to the symmetry in how birds fly and fish swim. Anna uses repetitive domestic processes like sewing to produce unpredictable patterns which ultimately mimic nature, and perhaps expose the careful design of the universe expressed in Chinese religions like Taoism as 'the way'. This contemplation can be seen specifically in biomorphic patterns that appear in her work. Alongside her artistic enquiries, enjoyment characterises the other half of Anna's practice. The artist hopes to provide a pleasurable sensory experience for her audience that she herself encounters from her tactile sculptures.



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CAOIMHE O'FERRALL

BA (H) FINE ART



I am an artist and an international canoe slalom athlete for Ireland. Since I was 14 years old, I have balanced being a full-time student and athlete. My sport has allowed me to travel all over the world, seeing many places, experiencing different cultures and meeting new people in sport from around the world. I use sporting events happening around the world as inspiration for each individual art piece. The intention is to bring a sense of connection to the viewer by using current events, giving my own personal response to each event by having a unique understanding and perspective from being an Athlete and Artist.

I choose to do one artwork a day in pointillism to replicate my training regime. The method of pointillism has a lot of similarities to sport. Pointillism makes the viewer stop, look, and experience the work by observing the small details of the dots in each figure. Some day I hope to work with a sports team and create mix media portraits of each athlete on the team.



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CHARLOTTE FALKINGHAM

BA (H) FINE ART



Multi-disciplinary artist Charlotte Falkingham has created emotionally raw installations based upon her own personal childhood trauma. By contextualising the pain and the lasting effects of an abusive childhood with an alcoholic and narcissistic parent, she uses her artwork to reflect upon her past life experiences as a therapeutic outlet to start to heal from years of abuse. Charlotte challenges the notion of a “broken home” and how a person is not defined by their trauma but how they heal from it. Charlotte does this by expanding her image past the frame and into the environment around it, consuming the wall entirely. She does this with her expressive brushstrokes and powerful text, using quotes from real conversations she creates a dialogue between her abuser, herself, and outside opinions which are also represented in the multiple eye motifs throughout her work.



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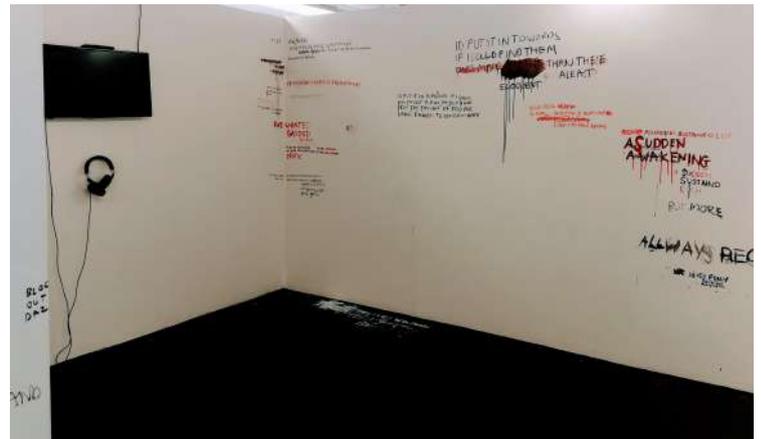
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CHLOE WILLIS



BA (H) FINE ART

"Chloe Willis is a multidisciplinary artist living and working in Nottingham. Her work takes the form of poetry-activated performance and installations, incorporating elements of film, audios, sculptural and 2d mediums. The themes of her work are wide-ranging due to the often personal, diaristic process of the poetry writing that forms the script of her works; informed by the immediacy of emotional expression through poetics and an ongoing viewing and participation of performance poetry live events. Her interest in the psychological, philosophical, vulnerability and emotivity in art and poetry leads her work to be centered around relationships and love, mental health and illness, and transitions of emotion and states of being. Recent works include Line piece, showing her expansion into happening style participatory performance and Her works in Emotional Exposure at Twichell gallery involved a performance art act of chili eating.

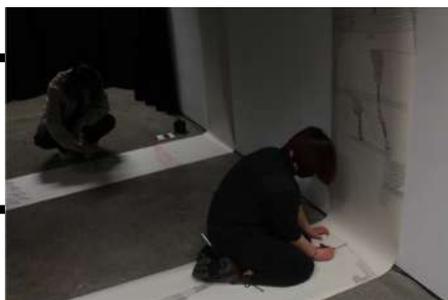


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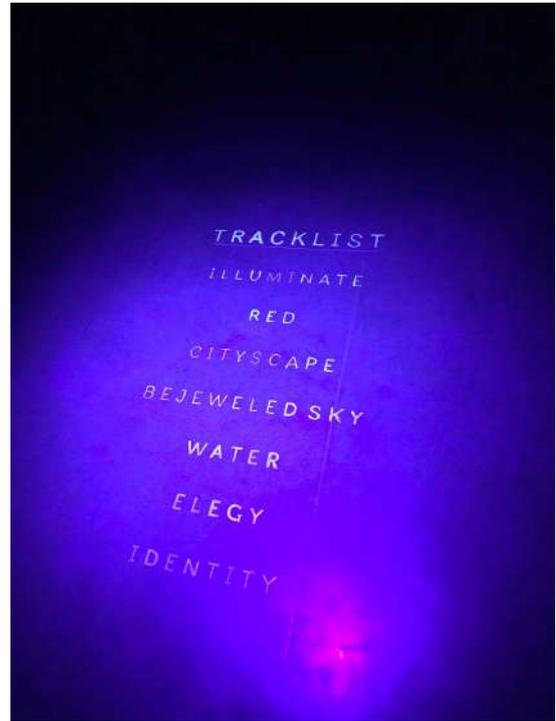
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CLAIRE SUZANNA

INVISIBLE
VISIBLE

BA (H) FINE ART

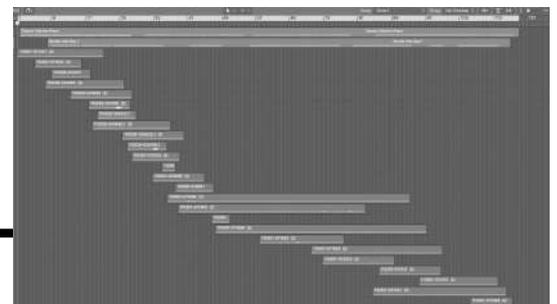
I am a sound artist. For the most part, my practice is about feeling; feeling without needing to see. The objective of my work is to create spaces, generally in the form of immersive installations, to induce an experience in which the audience is forced to engage with the work without using their vision and to therefore extract information from the other senses. This allows the audience to experience first-hand the potentials and parameters of these sensory outlets that most of us have the capabilities to explore. By participating in conversations with the blind and visually impaired, I've been able to take inspiration from how people without vision can have a deeper understanding and connection with the senses available to them, senses we tend to neglect as sighted people. This research has fueled my work and has pushed my practice into the realms of feeling and intuition, complimenting my work in utilizing solfeggio frequencies within my compositions.



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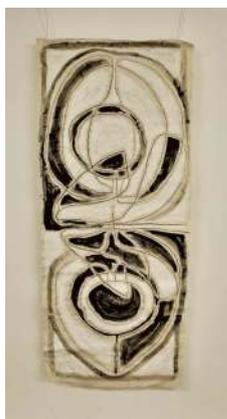
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COLETTE ROGERS

BA (H) FINE ART



Colette Rogers is a painter who interrogates the limits of her body through paint on canvas. Her work is an expression of how she moves within the world – the rhythms and symmetries of herself both physically and mentally. Rogers uses rules and limits in her painting, wanting to connect with every step of the process fully. Her work is a form of introspection that allows for an exploratory analysis of herself through artistic means. The lockdowns have opened a new direction of interrogation for Rogers, as she explores the limits of the movements she makes around the house and the feelings of exhaustion, boredom and lack of motivation that have come with these. Repetition and routine are Rogers' current explorations, wanting to relate lockdown life to concepts of architectural psychology, how she is existing in her personal space. Her practise is philosophical yet playful and curious from start to finish.



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DANIEL STREETER

BA (H) FINE ART

Moving away from tangible objects to describe the material world, Daniel Streeter's practice has exploded into a fully non-objective form of description, exploring the spaces scientists and mathematicians are investigating. Spatial metaphors, technical processes and organic forms continually inform his large-scale paintings, resulting in visually confusing canvases that hint at the complexity of his process. The paintings create an impression of hardly constrained chaos. Initiating tension on the canvas is integral to the creation of chaos and to maintain its prevalence across his paintings. The traction is a product of organised structures and fluid forms, that when coexisting, induce a chaotic nature in the work. His paintings are an attempt at being resonant in some way. Maybe resonant in the absurdity of our existence, the absurd condition of looking for meaning in a seemingly meaningless universe. An endless exploration that informs his work.



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EARTHA JOHNSON

BA (H) FINE ART



Edible sculpture exploring temporal importance. Linking context between childhood emetophobia and the act of eating. For myself, baking created a temporary relief from my anxiety. I aim to form a similar response with my audience, igniting the excitement of feeling like “a kid in a candy shop” hoping to put their soul focus on the work and construct conversations between individuals.



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EDEN WOOD

BA (H) FINE ART

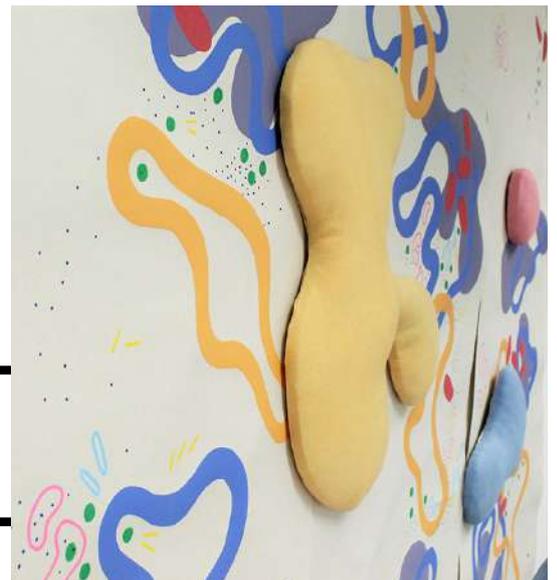


Hello I'm Eden. I'm in constant fear that I'm not doing enough, I'm not being productive and I'm a failure. I make art as my way to escape all the thoughts spinning around my brain. I use play as a way to turn my brain off. The materials, colours and shapes I use throughout my work are all very intuitive, never pre-planned and each one produced as a response to the last; it puts me in this strange meditative space. This is something I try to recreate for the viewer, using my abstract artwork to captivate the audience, creating a space for them to 'just be' for a while. I have a new found love of upholstery and building my own pieces of furniture, looking at the ideas of domesticity and where craft and design sit in the art world.



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EMMIE MORRIS

BA (H) FINE ART



Emmie Morris is a writer artist on the Fine Art course at Nottingham Trent University. Her practice revolves around auto-theory, the combination of criticism within a narrative voice, personal experience and how the voice can switch positionality. Within her written work she aims to push hybrid forms of writing, combining together poetry, prose, fiction and non-fiction to show how writing can fit within the context of contemporary art today. She does this by utilising video, performance and spoken word. Much of her work centres around her own personal experiences and how they can change when she gives these written experiences to other people to read out and perform. In September she will be going to the Royal College of Art to study an MA in Writing.



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Love.
Love.
Currently I am drowning in love.
In comparison, there is the past and what I experienced there.
In the kitchen at work with the white walls and then being lead outside to an ash tray, I loved you anyway.
Looking at the black curtains and the ivory of your skin, I knew I wasn't supposed to be there. It made me feel wonderful for a time but then all I could think about was how I felt like chunks of coal had been shoved into my body through my nose.
So full with the crevices of you. I adored you.
It's weird thinking about it now but again, I think maybe it was just part of the illusion.



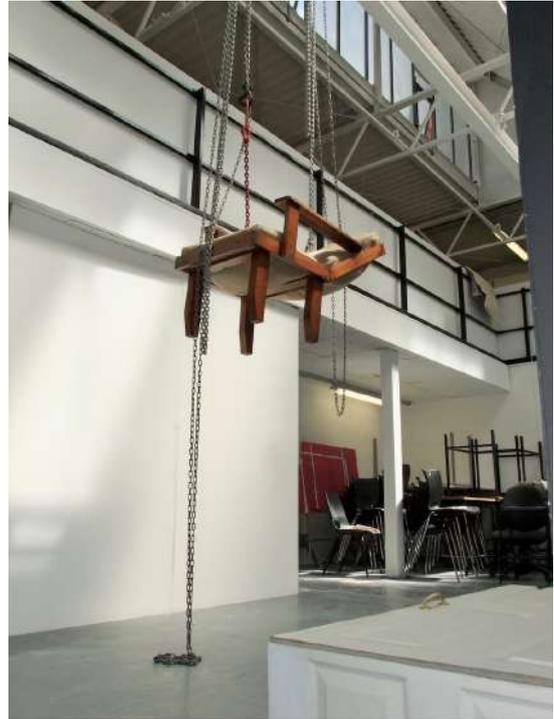
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GABRIEL HARRIS

BA (H) FINE ART



I am a radical advocate for care, tenderness, queer liberation, and the crip future. I make work for my disabled, autistic, genderfuck bodymind. My works are the outcomes of BDSM scenes during which I push my body to its limits; undergoing processes to purposefully aggravate my chronic pain. Coming together in two parts, I make interactive sculpture, furniture, bodyessays, writing, and performances. Part One centralises materiality as extension of the body; I create objects fitting my dimensions and imbued with my experience. This often involves scavenging and finding, transformations of materials and objects, emotion, and pain. Part Two is, by design, uncontrollable. Taking the audience from viewer to participant, I use their bodies to perform with the objects created in Part One. Any work which references or engages the body inescapably brings forth questions of dis/ability, sexuality, and gender, and my work appropriates these in order to queer the normal experience of interacting.



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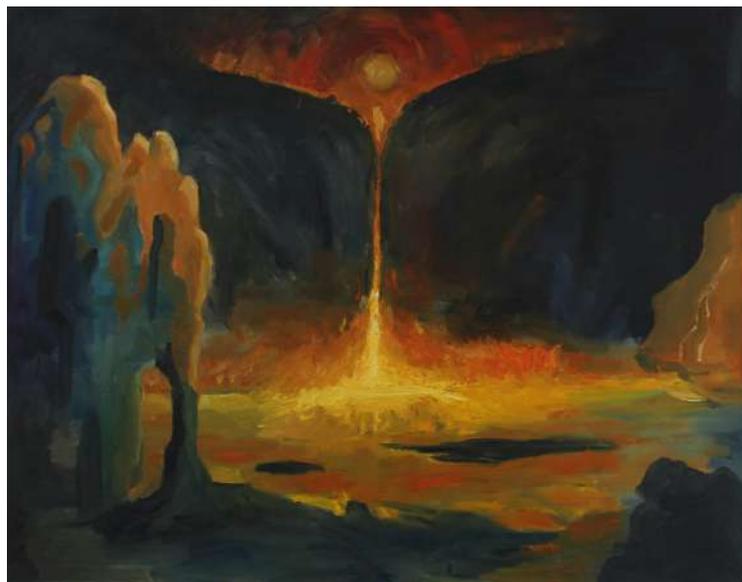
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GEORGE MOORE

BA (H) FINE ART



My work focuses on landscapes looking at anti-anthropocentric views incorporating gothic themes, horror and sci-fi, observing from artists such as Arnold Böcklin, Zdzislaw Beksinski and the author H.P. Lovecraft due to the awesome and fantastical elements along with great world building whether that is through the medium of paint or text. I use these themes as themes of horror particularly interest me due to the primal nature that comes with the emotion of fear which Lovecraft quotes; 'The oldest and strongest emotion of mankind is fear, and the oldest and strongest kind of fear is fear of the unknown.' To achieve this I utilise oil based paints to create landscapes on a variety of materials such as canvas, card, and wood. Focusing on natural landscapes using a collection of earthy grounded tones such as yellows, oranges and browns contrasted with shades of blue. Focusing on a high contrast between light and dark to create depth and layers between foreground, midground and background.



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JASMINE BETTS

BA (H) FINE ART



My interest is in community and how that makes me feel. I explore the relationship between British subcultures and the political, social and economic issues that informed them, through large scale paintings. Visually my work experiments with the concept of drawing the viewer in with the use of vivid colour and energetic brush strokes to create atmosphere and chaos to deal with the concept of escapism in relation to oppression. I use religious paintings as building blocks for my work to deal with the power dynamic between oppressor and oppressed. This creating a correlation between the historic power dynamic that religious paintings hold due to the power of the church over 'the people', with the power dynamic between the people of the UK now and in modern history with the oppressive governing body at the time.



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KASEY RENAGHAN

BA (H) FINE ART



Kasey Renaghan is captivated by unusual, offcut, and imperfect trees which leads her to take away and reuse every part of the material to reveal its true nature in a sculptural form. Her process led practice exhibits a celebration of transience and change; a perfect piece of wood cannot be improved upon, but it can be destroyed to tell you something new about it. Distancing herself from traditional industry and consumerism whilst exploring materials place in hierarchy produces pieces that question matter, material, and materialism. The goal is to suspend viewers in time, questioning which materials are real or fake and how their preconceived ideas affect this.



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KEREN SMITH



BA (H) FINE ART

From watercolour to stop-motion, collage to photography, Keren is an artist with a curiosity for materials who has worked in a wide range of mediums. However, her practice is currently focused on figurative oil painting.

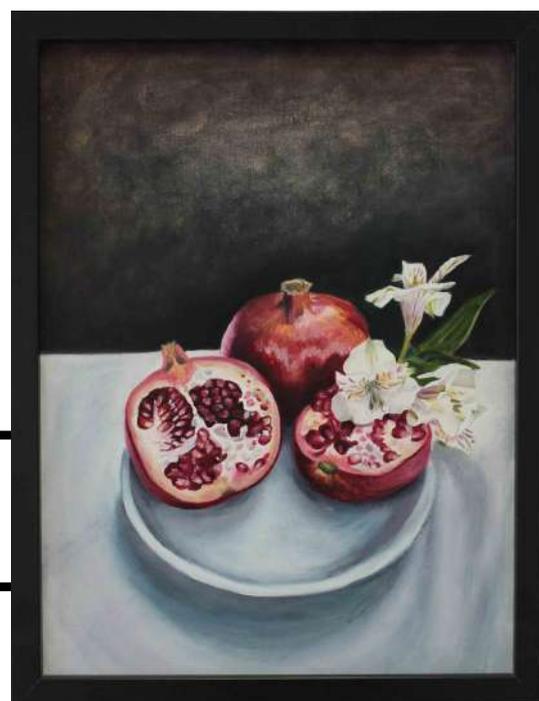
She explores growth and decay and human fragility, employing symbolism from nature which gives her work a poetic undercurrent. Her recent paintings are inspired by the Pre-Raphaelites, traditional still life and vanitas paintings. She references historical artworks in a contemporary setting with a subtle mixture of reverence and satire, investigating the complexities of her personal relationship to these images, both as an artist and as a woman. In 2020 she exhibited in the digital arts festival "Double Vision" as part of the group "Real to Reel", using moving image to explore perceptions and distortions of reality. She is currently preparing for an upcoming group exhibition in July 2021 at One Thoresby Street in Nottingham, alongside other NTU Fine Art graduates.



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KIA WHITCOMBE

BA (H) FINE ART



I am a digital abstract artist interested in modern technologies influence, using performance and moving image to question both the fascination and defamation caused by it. Whilst I feel it is important to use my practice to express my political views, producing visuals reminiscent of music videos and sound pieces rich with atmosphere and drum beats is essential to nourishing my creativity. Progressing on from NTU Fine Art I want to continue building my virtual platform as a freelance digital print maker, music producer, visual artist and DJ.



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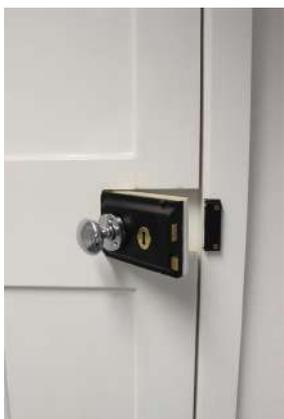
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LIAM BARRETT

BA (H) FINE ART



Liam Barrett creates large sculptures and installations that blend into their modernist setting through his utilisation of white gloss. His art often centres around architectural elements such as architrave and doors, where he explores their form, often extending them as a way to reconfigure our knowledge and understanding of the spatial. A door, an identifiable object that presents a new space, a transitional environment, is now presented without but also with it's function. The exposed lightbulbs create stark contrasts, dramatizing the space and the viewer is left with themselves and their own movement, considering the impact of these objects and the modernist design movement in relation to how their understanding of the spatial is created.



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LOUI PENFOLD

BA (H) FINE ART



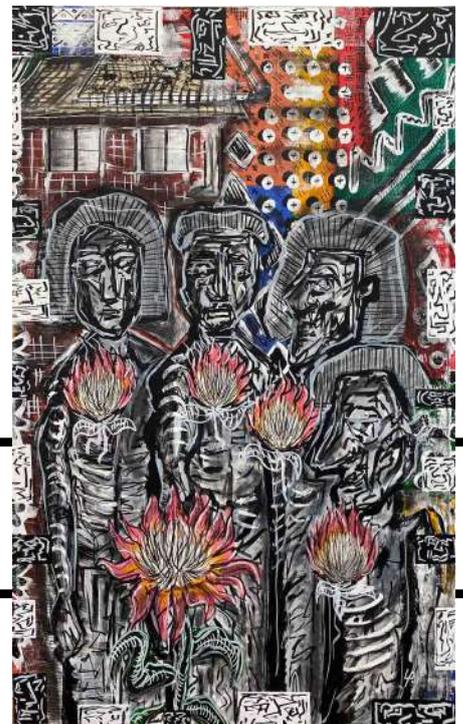
The need for expression has always been a vital part of life for the artist Loui Penfold. He is an abstract figurative painter but has a background in Product Design as that is what he originally came to NTU to study. Somewhat of a self-taught painter, he transitioned to Fine Art where he pursued painting in order to express his personal life experiences, which are often depicted by these abstracted figures created through heavy layering and linework. During 2020, Loui was involved in the Exaggerate Everything Volunteer Showcase exhibition held at Backlit, where he showed a painting exploring the self-destructive side of mental health. This experience has left him eager to pursue a career in the art world where he plans on renting a studio in London to give him a space to do this. In February 2021, he was shortlisted for the Freeland's Foundation Painting Prize NTU Internal Competition presenting the work 'The heavier the cage, the lower it sinks'.



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LUCY HEPKE

BA (H) FINE ART



Red lips, painted nails, fluffy hair and a glass of wine. She dances from room to room. She performs for herself. She performs on herself. The dishes do not go undone and she is not unhappy to do them. She is comfortable within the home environment, without letting the mundanity of household chores undermine her sexuality. She is both. With a sexual spin on hoovering the back-room she turns housework into a performance of glamour, determination and desire. She seeks liberation in naked cleaning. To clean for herself. To cook for herself. Sitting uncomfortably within the uncanny.



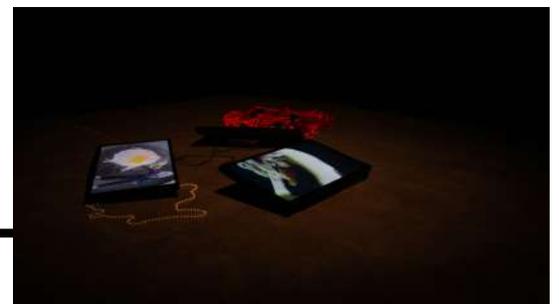
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LUKE WATTERS

BA (H) FINE ART



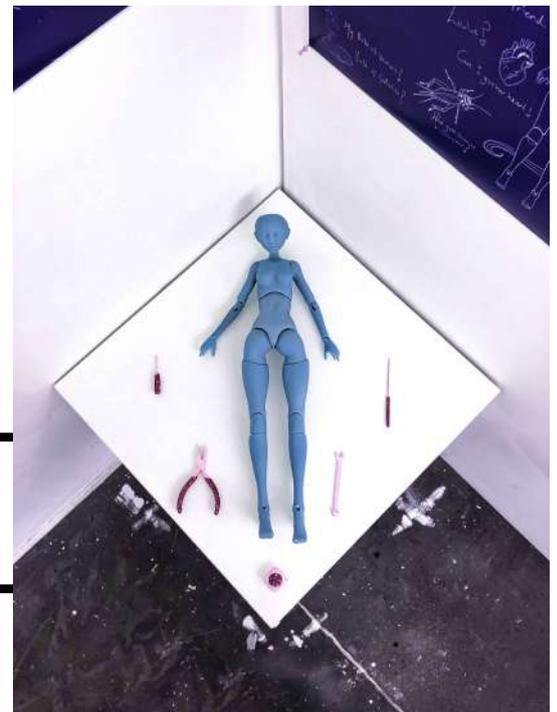
I am the maker and narrator. I am longing to share my tinkering with the world, taking this opportunity to throw my pebble in the pond in order to see if an undulating ripple can be formed. Once upon a time there was a maker trapped in his tower due to a mysterious curse, with only the help of his great modern-day Hephaestus, 3D printing, helping him bring magic to life. The artistic maker dances with ideas of how art, the realms of storytelling and play are synonymously linked. As the adventure unfolds, it becomes clear that the artist has to venture out across many new lands of videography, animation, sculpture and digital design. Obstacles and battles continuously ensue, but the artist strives onward, never defeated, believing there is always a way to overcome darkness. Forever determined to bring work to life, the artistic maker never gives up hope. Here lieth some of his ideas... but as always, the journey still continues, and the adventure never ends...



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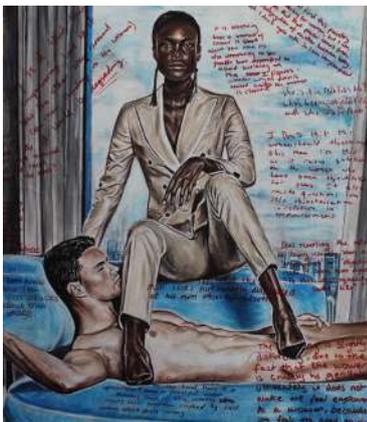
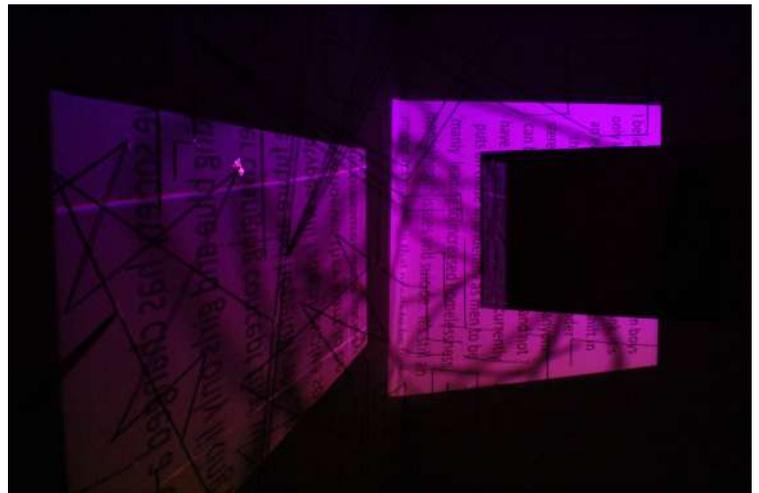
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MARC RICHARDSON

BA (H) FINE ART



“Constructed Situations”, a term coined by Tino Sehgal, is a concept that Marc Richardson has reinvented, consciously using multiple disciplines as a form of socially engaged art. Richardson’s practice functions to provide a personally significant and unique experience via participation and intersubjectivity to stimulate ephemeral questions and discussions regarding certain complexities of masculinity. Each “Constructed Situation” develops onto the next to speculate the media’s role and queer culture’s influence with the varying forms of masculinity, addressing socio-political issues including male objectification and male body standards.



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MATT SAUNDERS

BA (H) FINE ART

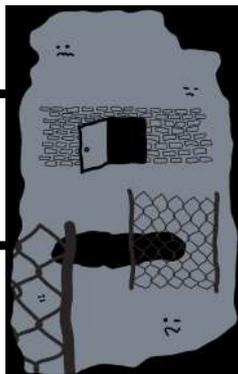


it's a contradiction, an exploitation, a filtration, an abstraction
anxious – uncertain transformations of thought and feeling
disembodied ambiguous journeys light-hearted
emotional-political-existential reflections
interchangeable combinations of word, sound, image
theatrical stream of consciousness – discovering, creating, altering “meaning”



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OLIVIA CINNAMOND

BA (H) FINE ART

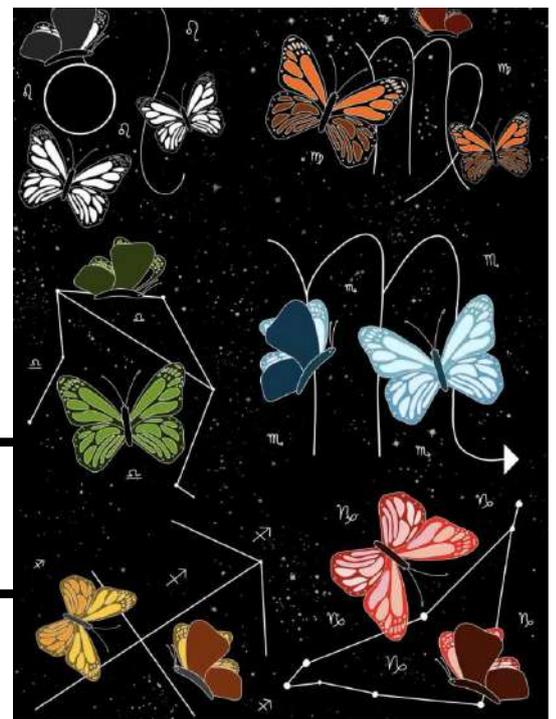


Olivia currently lives and works in Nottingham, with work exploring her thoughts through mostly digital work with interest in the physical vs the digital. She explores her thoughts through primarily digital work, going on her own personal journey of self-improvement regarding her well-being and creative skills. She is interested in symbolism and affirmations and with interest in the physical vs the digital. In a world that is looking increasingly more devastating, she tries to combat her own negative emotions and self-criticism and look at the brighter side of life. Technology is a massive part of her life since growing up in the introduction of modern media, as technology is constantly evolving faster than artists can keep up with. She is continually taking in new media in films, television, and social media while simultaneously exploring 3D Modelling, calligraphy, and digital drawing.



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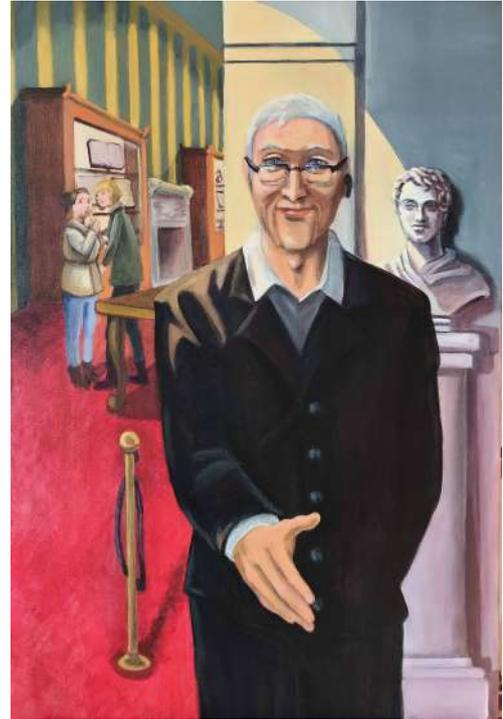
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PAKHEE JHA

BA (H) FINE ART



The aesthetic and expressiveness of the human form is a primary inspiration to my art. Concepts around history, art from memory and literature often comprise the themes I work with, figuration acting as a medium for their conveyance. Having a natural palette of warm, bright and earthy tones, storytelling through representation is my staple approach, although with changing technicality. I want my audience to be confronted with a playful or curious narrative that references the viewer while delivering the main characteristic of its subject. My work aims to reveal the commonly unseen, or highlight those aspects of a story- historical, literary, individualistic or otherwise-, that are often overlooked. Working from imagination and sometimes photos, I enjoy creating narratives that might not be identifiable as either fact or fiction, changing subtly with each spectator.



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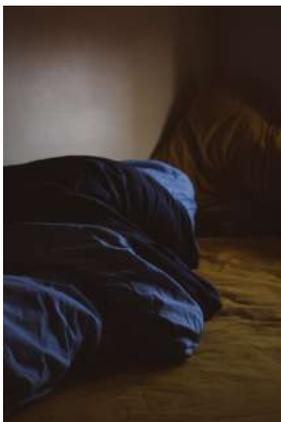
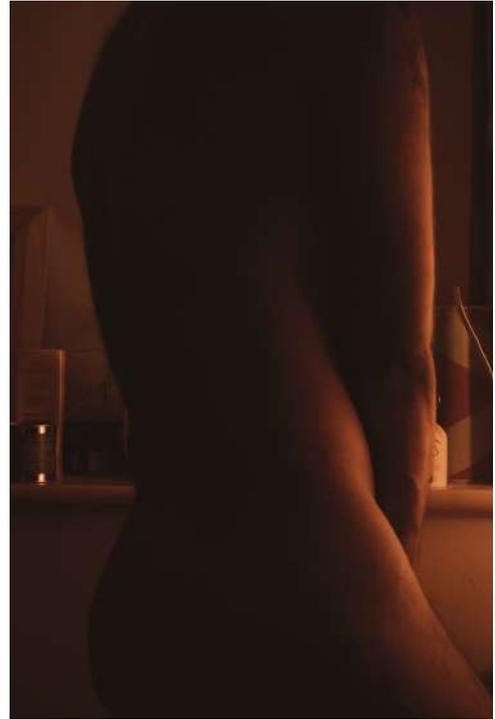
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ROHIT SINGH

BA (H) FINE ART



Within my work I look inwards, to myself. My day-to-day routine and mood. I am researching into queer intimacy, more specifically personal experience and of other people of colour . My practice mainly consists of self-portraiture, in colour . I have yet to explore the side of the binary world of black and white photography. As a person of colour within the LGBT+ community I have my experiences of racism and fetishization, I know that others out there like me may have felt the same way.



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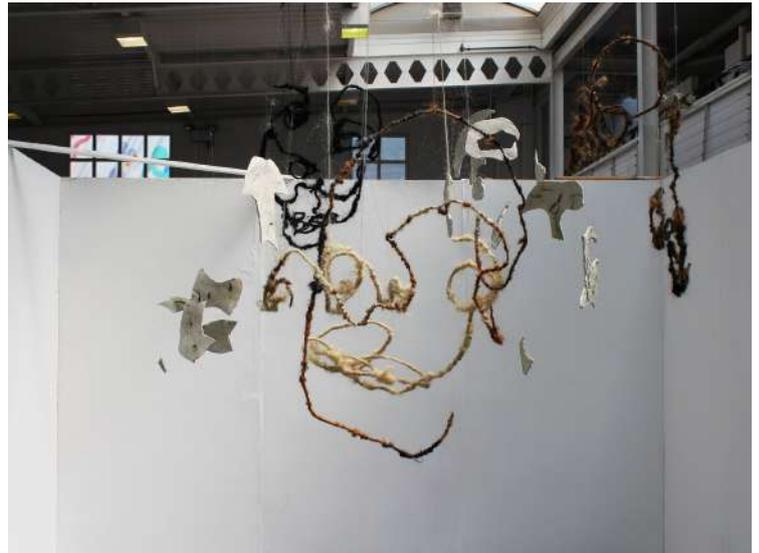
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ROSIE GHALE-SOLTANI

BA (H) FINE ART



I am a mixed media artist currently looking at how hair holds a variety of contradictions as a material. The focus of my installation and sculptural work revolves around evoking reaction from an audience, this is done to question why we react to material and experiences in the way we do. Immersion is an integral element to achieving such reactions, this is done by pushing the boundaries of traditional presentation. My work with hair has also comments on societal bias to the western ideal and hope to challenge day to day norms.

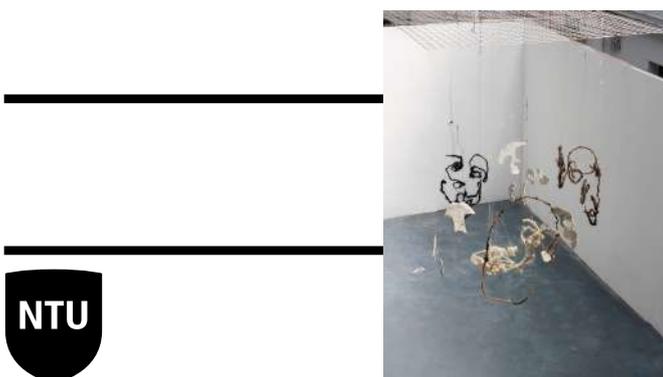


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SOOHYUN RYU

BA (H) FINE ART

Countless fragments of repetition and deconstruction approach the time, space and potential of multiple concepts in Soohyun's work. The way she sees the world is derived when the fragments merge into all layers. She finds the possibility of a flexible artistic experience through this practice. Soohyun explores the process of showing visual and experiential approaches in artistic expressions beyond the physical crafting expressions by her hands. Her works show the potential of a new mix-medium when collage-oriented photography, drawing and printing gathered together. And, those mixtures attempt a philosophical approach to interpreting it as memory, as well as the visual experience shown by time and space. Invisible time meets the space where the work is installed, and blurry memories such as images of old pictures meet today's daily lives that are not persistent and irregular.



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STEFANI

ERMOGENIDOU

BA (H) FINE ART



Stefani Ermogenidou is working within the boundaries between design, art, and architecture. She is using a wide variety of mediums including drawing, sculpture, installation, photography, and weaving. In her latest works, Stefani, captivated by the conceptual and aesthetic possibilities of linear compositions, questions the relationship between a sculpture and a drawing by using the line as the key element. Her practise involves the translation of two-dimensional representations to physical models. She is interested in how objects get flattened into drawings and on the contrary, how these drawings could possibly unfold into functional objects. Through her work, she attempts to understand the dynamics of landscape, and our position within it, by investigating it through materiality, light, surfaces, and layers. Her practice brings together parallels, forming an ongoing discussion between the personal, the geopolitical, and the architectural.



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THOMAS GILBERT

BA (H) FINE ART

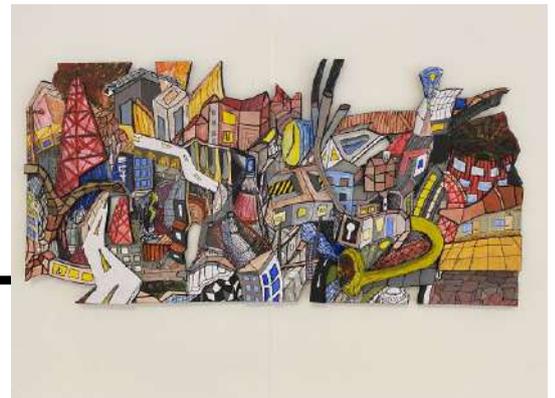
I studied art from a young age and quickly gained a passion for creating and making work. I studied a Level 3 foundation course at New College Stamford in 2017 where I began to investigate the limitations of space in relation to the human body. The following year in 2018 I moved to Nottingham to continue my studies on a BA(Hons) Fine Art course at Nottingham Trent University. Here I began working with drawing, sculpture and painting to develop my own practice and create work that explores how we approach and navigate space around work whilst also exploring the worlds depicted within the work. My interest in exploring spaces and freedom of movement around space came from an interest and time spent playing video games such as Minecraft (2006), Guild Wars 2 (2012) and Cyberpunk (2020). These games offered up new worlds to explore on your own terms, where your actions had consequences and you were within realistic settings and places that breathed life and felt real but were only digital.



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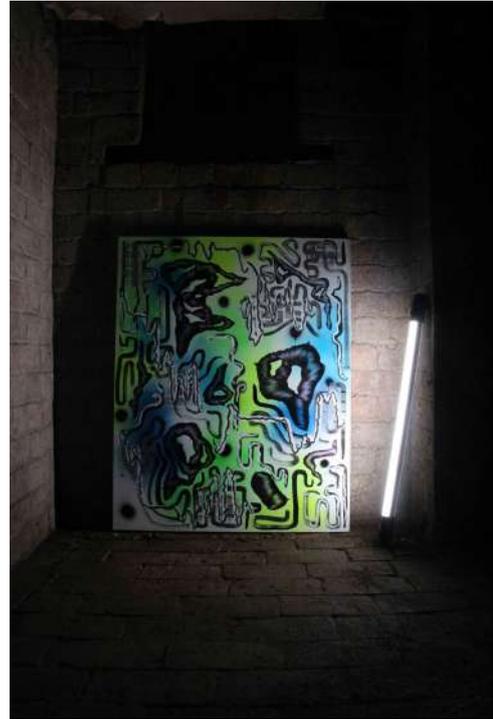
TOM KAUFMAN

BA (H) FINE ART



Tom Kaufman is a multidisciplinary artist investigating the microcosm of cells inside our bodies constantly moving versus the macrocosm of our bodies themselves dancing to music. He explores themes including rave culture, cell biology, space and abstraction through mediums such as spray paint, acrylics and inks. Inspired by rave characteristics like heavy bass music and flashing lights, he incorporates self made sound pieces and light into his artworks bringing this lively atmosphere to a gallery space. Exploring the possible interactions between space, body and time, Kaufman showcases the energetic atmosphere that rave culture offers, relating this to the way cells jitter around our bodies.

Movement is an important part of Kaufman's practice, influenced by the theory of humans having a predisposed desire to dance to express emotion. He looks at the evolution of humanity's relationship with the motion of dancing and how it is a spiritual practice and part of life.

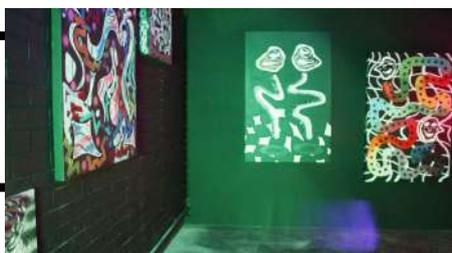


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TOMAS COBBETT

BA (H) FINE ART



Cobbett is an interdisciplinary concept artist, with a focus on exploring facets of identity through performance, sculpture, and film. Drawing on their own Queer experience; Cobbett's work hinges on a destabilisation of the normative, with a strong belief that anything supposed as natural is propped on a colonial system of white patriarchy. Through performance, Cobbett works directly with the body; employing costume as a vehicle for identity, to bring the internal self into substance seen against the cultural and social contexts which inform it. Centring intersections of gender, their work aims to destabilise concrete notions of self in favour of a Queer potentiality, allowing freedom of fluidity and spectrum to every aspect of our embodiment. Provocative of joyful inquisition, Cobbett keeps distance between intended concept and artistic outcome to allow space for the audience to establish their own narratives and relation to the art, the only constant being the unstable.



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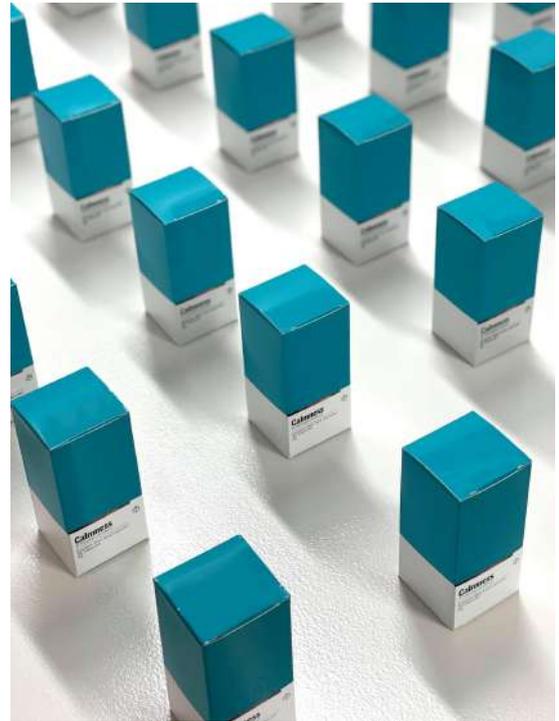
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TRYUMPH



BA (H) FINE ART

"Tryumph is a state-of-the-art pharmaceutical company analysing and providing instances of reflection and reconnection to communities around the modern world. We are dedicated to our core belief: all people deserve expansive lives, enriched through all that they consume. This enrichment is the foundation of our creations, defying conventions deeply rooted in the post-modern world. The functionality of our pharmaceuticals revolves around the individual being removed and reinstalled into reality. Instances of reflection are posed by this process, establishing an influential remedy for all involved. Tryumph's is based around well-practised and widely comprehensible production methods, an unmatched transparency that sustains the trust and satisfaction of those we remedy. From our pharmaceuticals to our staff conduct, we strive to continuously provide a beneficial and embracing experience that develops the world beyond what is already in existence. For enquiries and feedback: info@tryum



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ZOE WESTON



BA (H) FINE ART

My practice is defined by my own encounters of the natural world. Walking and sitting in woodland gives me the opportunity to observe intently. Using my camera, I am able to record and collate these interactions between the micro and macro worlds to create an immersive experience. Each is unique, focusing on the atmosphere and discovering the intricate complex connections that have developed over time. I'm fascinated with altering how we perceive these. Utilising film & photography, 3D and sculpture allows me to play with perceptions, questioning what we define as real. Taking references from Science fiction writers and Ecologist Suzan Simard, I take the viewer on an immersive journey, steering the focus to the minute mysteries that surround us. By viewing through a different kind of eye I aim to foster attention to the natural world and create new narratives about our ecological and technological future.



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