



University of Brighton

**GRADUATE
SHOW
2020**



INCLUSIVE ARTS PRACTICE MA
2020 EXHIBITION CATALOGUE



GROUP STATEMENT

We are 7 artists studying MA Inclusive Arts Practice at the University of Brighton. This graduate show exhibits our creative responses to research projects made with diverse and marginalised groups.

INCLUSIVE ARTS IS

- creating a safe space for ideas and skill to be shared
- exploring collaboration through materials and art making
- nuanced creative exploration and expression for all involved
- accessible and minimises exclusion
- communication in collective practice
- actively listening to learn and unlearn together
- a radical reassessment of quality and value.

GROUPS WE HAVE WORKED WITH INCLUDE:

People with lived experience of homelessness; people with acquired brain injury; the LGBTQI+ community; over 75s with a variety of age associated conditions; young people with chronic pain conditions; and people with experience of mental health issues.

PARTNERS INCLUDED:

Artspace, JustLife, Phoenix Gallery, the Rocket Artists, Anti-Freeze, Headway East London, and Rainbow Hub.





Unlearn Relearn, Queens Park Brighton 2020

MEGAN PICKERING

These artworks are Megan Pickering's creative response to an arts-based research project she held at Rainbow Hub, an LGBTQI+ drop-in space in Brighton. During the research workshops Megan used images from the UK 1984/5 Miners' Strike to open up creative discussions with participants.

In the research workshops Megan and the participants explored making artworks together through collage, zine and badge-making; using these artworks to open up discussions. Megan became interested in the intergenerational conversations that took place, and the themes that emerged from them: community, empathy and resistance.

After the workshops finished in December 2019, a devastating election took place, and while working on her creative response the COVID-19 pandemic broke out. Megan's artworks not only reflect on the themes of the workshops, they relate to her experiences during these uncertain times, exploring new ways of connecting with people and highlighting the importance of collective care.

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meganpickering.com



You Are Not Alone, Top of Bear Road Brighton 2020



Window 2020



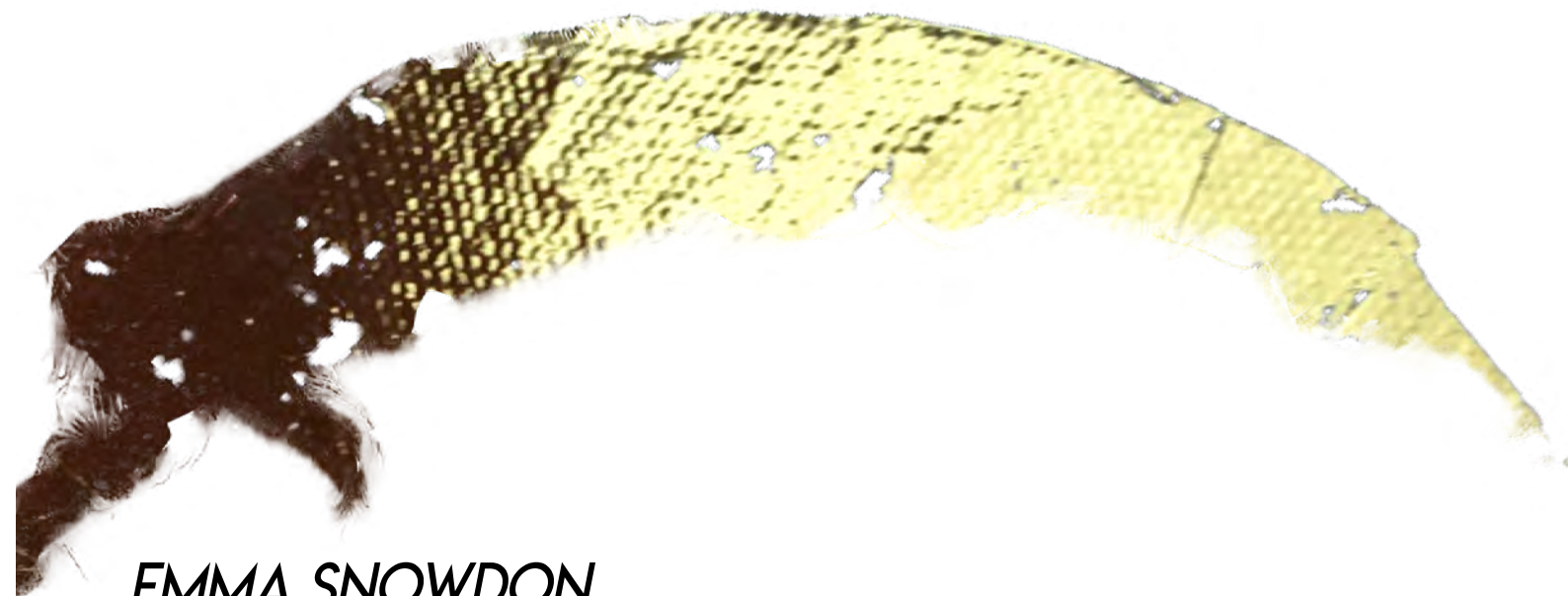
Queer Solidarity, Marine Parade Brighton 2020



Angry Badge 2020



Bottle of Life Force Glass bottle with water. 2020.



EMMA SNOWDON

The Golden Years

The aim of the Emma's research project was to explore how inclusive arts practices can support people over 75 to use their hands to promote an increased sense of well-being. We explored the different ways that hands can be used to touch and manipulate materials during weaving, calligraphy and acrylic inks, collage, drawing and clay activities.

Capturing the essence of the Inclusive Arts workshops through a collection of findings. I set up a space in my lounge to study the materials that were in the room with participants and explored what they may have brought to the room to enhance well-being. I looked deeply at how the materials were collaborators in the room.

The materials and processes offered an opportunity to explore, play, learn, make marks and experiment using the hands, and gave space to form new perspectives both in terms of drawing and attitudes.

During the sessions I became more aware of a creative life force energy within the room, and how seeing our hands-as-tools could unlock this.

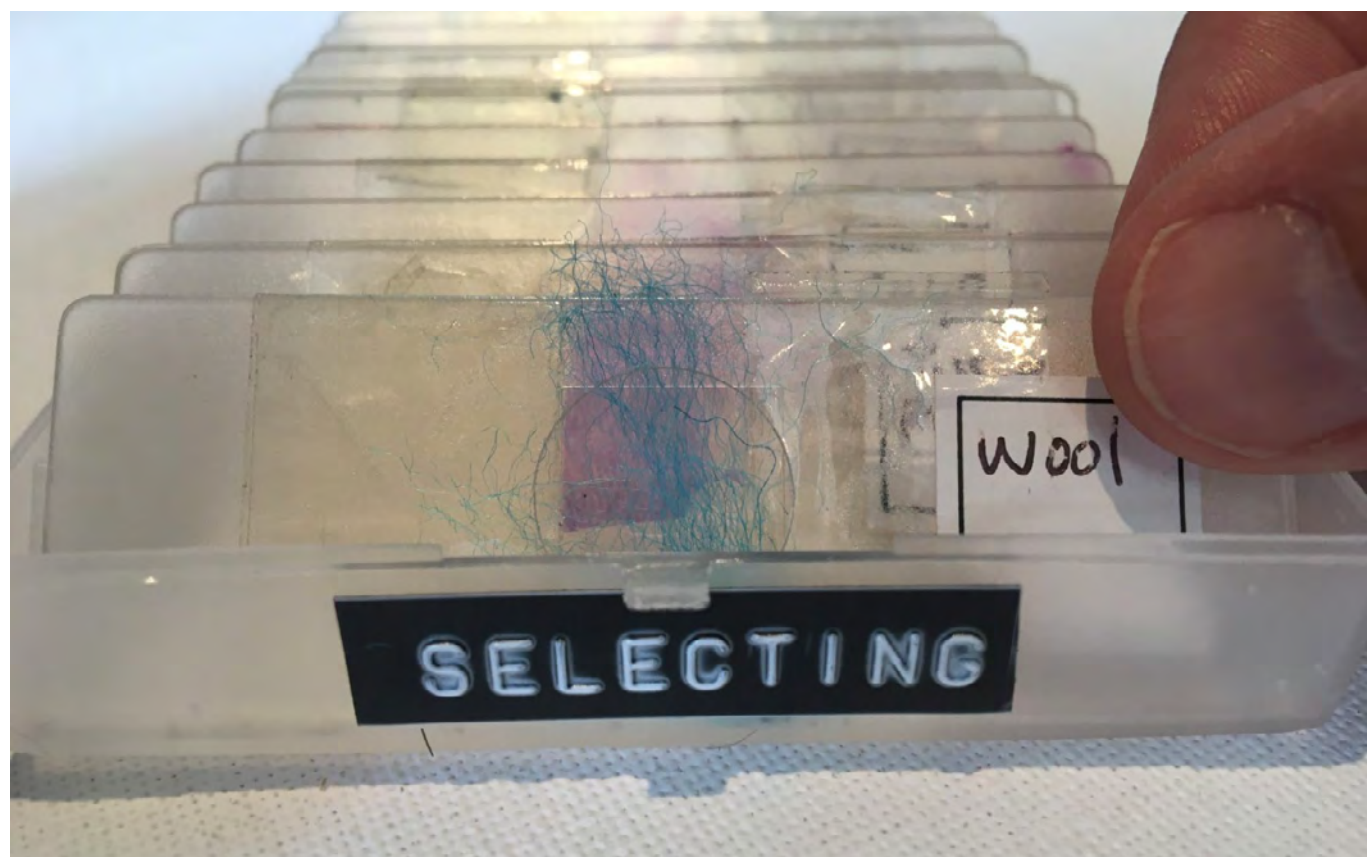
Emma can be contacted at:
www.emmasnowdonart.com



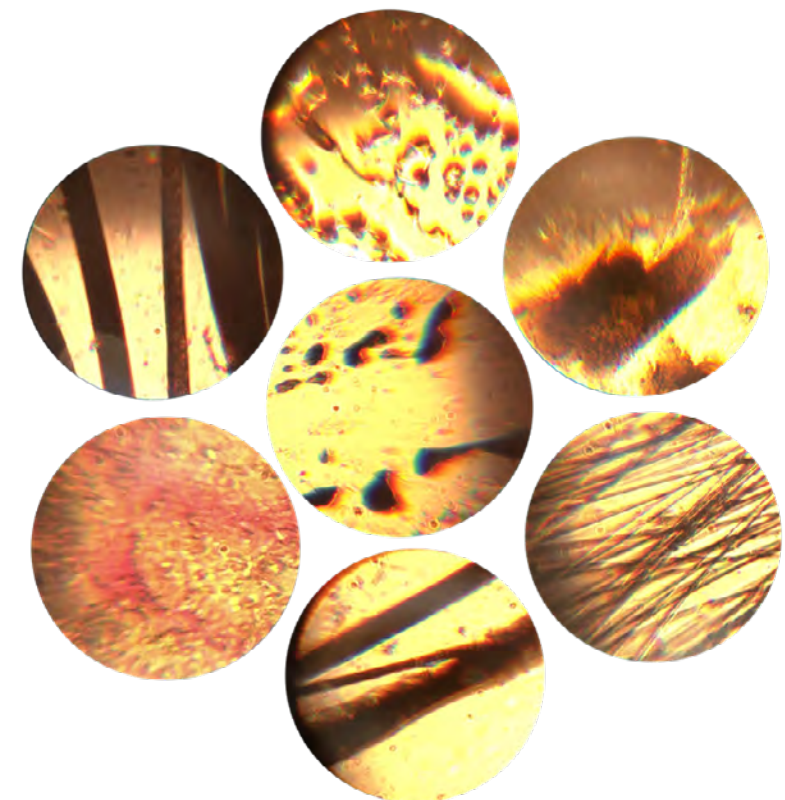
Bottles of Experience Glass with wool, pencil and tissue paper. 2020.



Exploring up Close Microscope, with slides and materials. 2020.



Choices Microscope slides with materials. 2020.



Variety Photos of materials taken through the microscope. 2020.



Alignment Check/Prometheus, pencil, handmade paint, & printer ink on paper. 120 x 210cm. 2020.



DAVID PITT

In a series of collaborative workshops with people with lived experience of homelessness David explored how making one's own paint and paper impacted the art they made. He became interested in how this engendered an attention to materials, processes, and to each other.

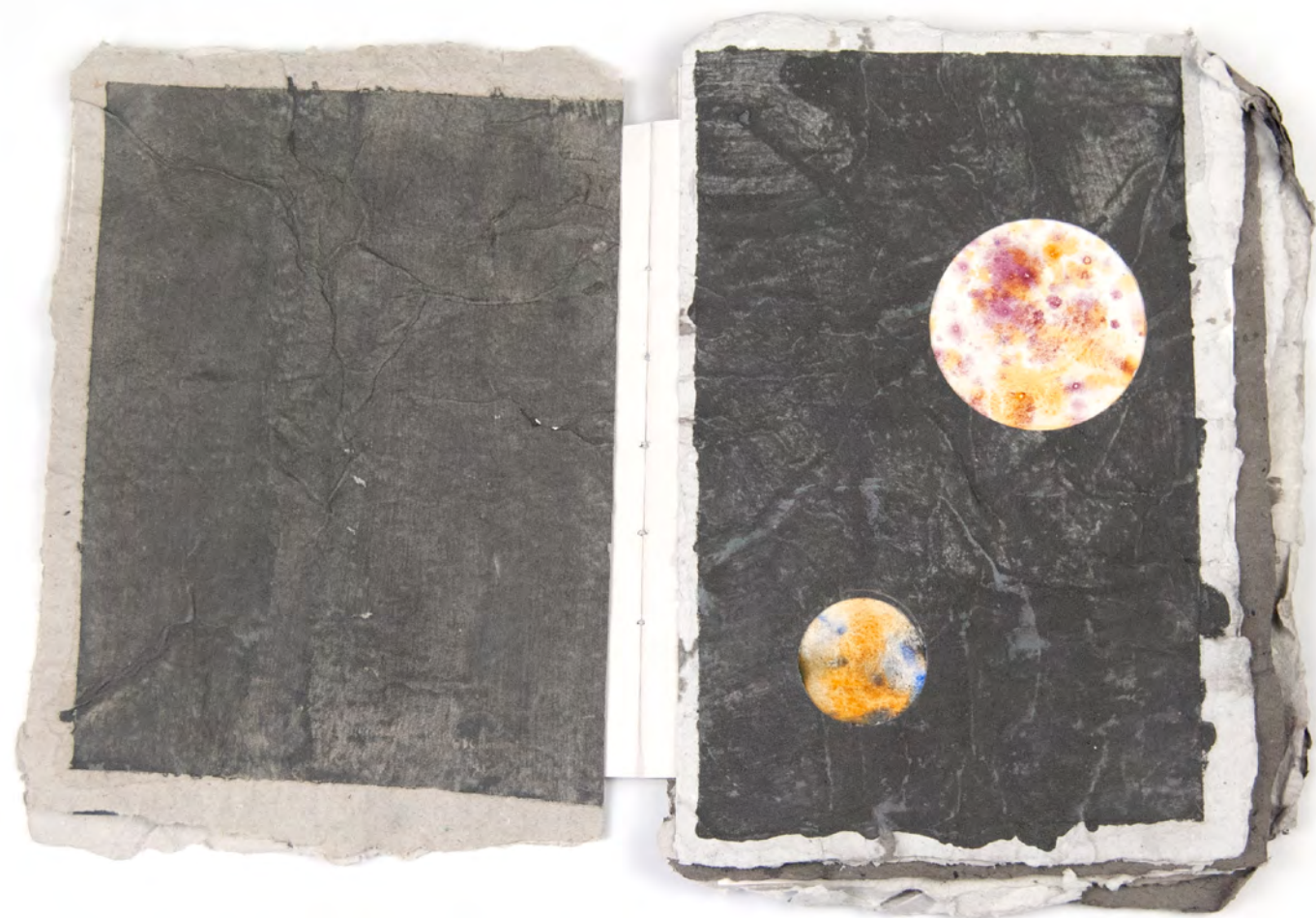
He felt this focus on the materials of art making encouraged critical engagement with other ways of attending to the world: to ecology; to myth; and to kinder ways to live one's life. This anthropological attention to materials enabled a diffusion of knowledge, took him beyond the object & allowed him to engage with the liminal or marginalised areas of life and community that are often kept hidden.

The process of investigating the beginnings of materials also encouraged David to look even further back in the process: to explore the creative urge, the Promethean spark...

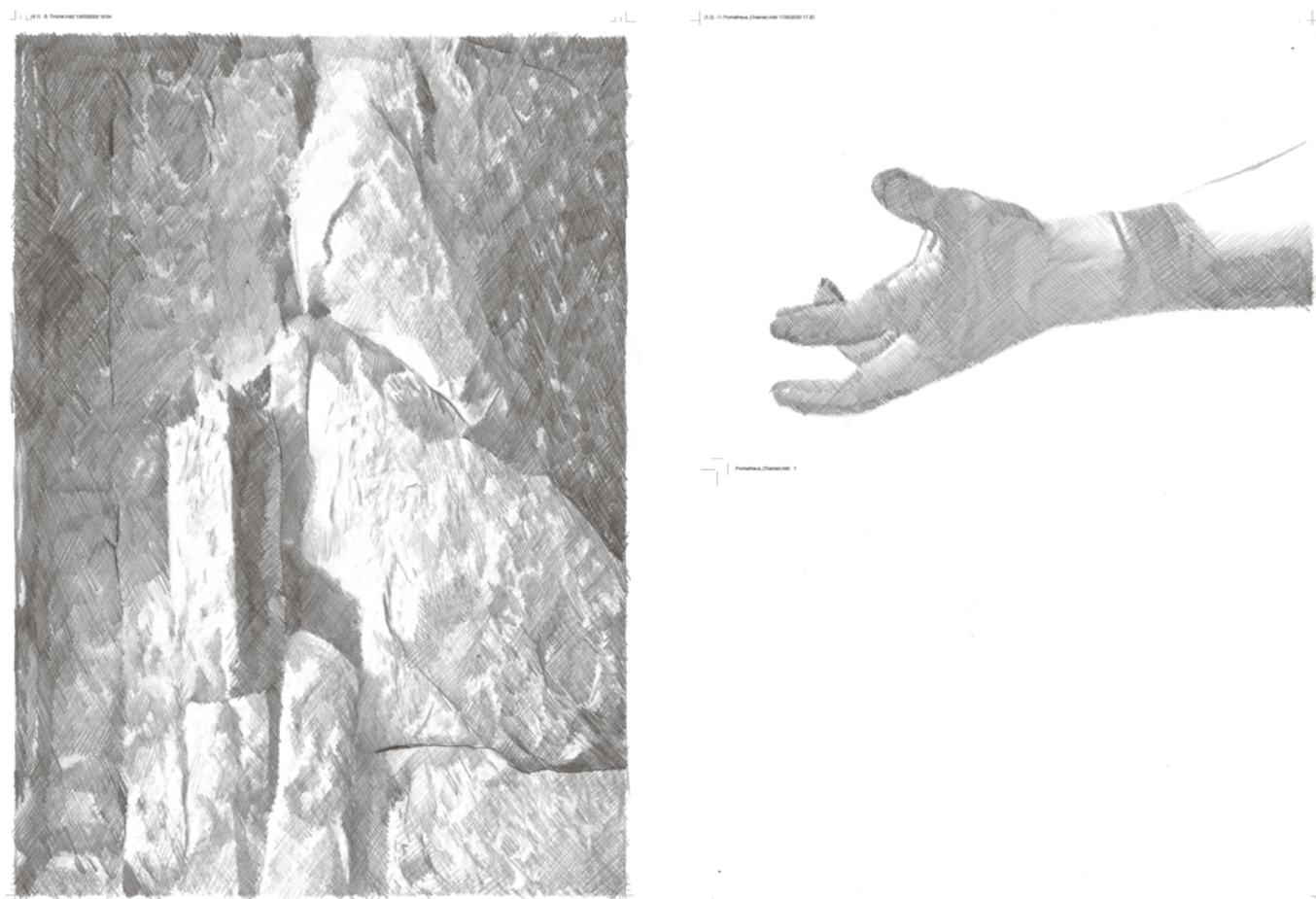
David can be contacted at:

davidpitt@me.com

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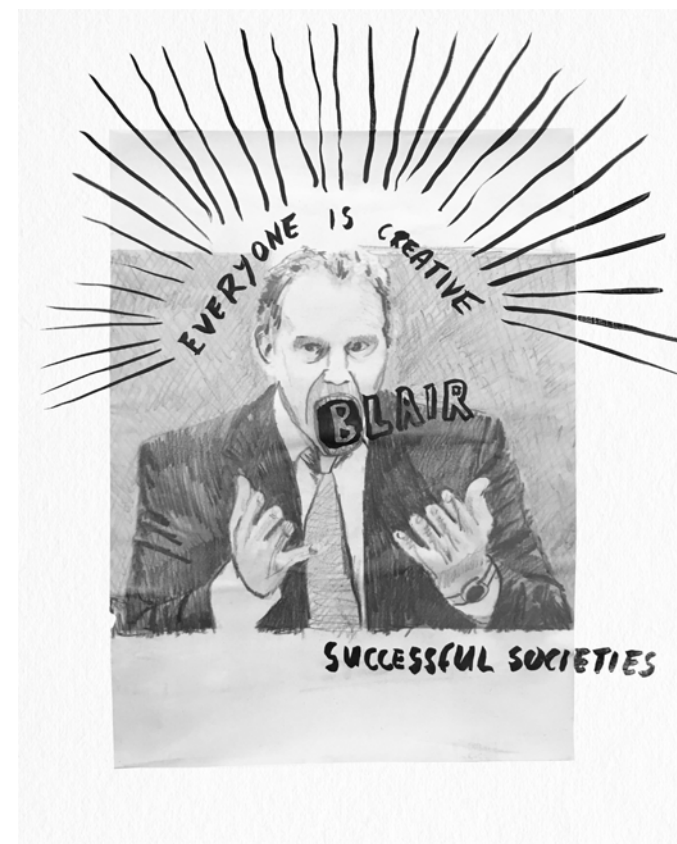


Book Of Planets *Handmade paper & paint, made by participants at JustLife Studio. 2019.*



(Page from) Prometheus_research book
Pencil on paper. 2020.

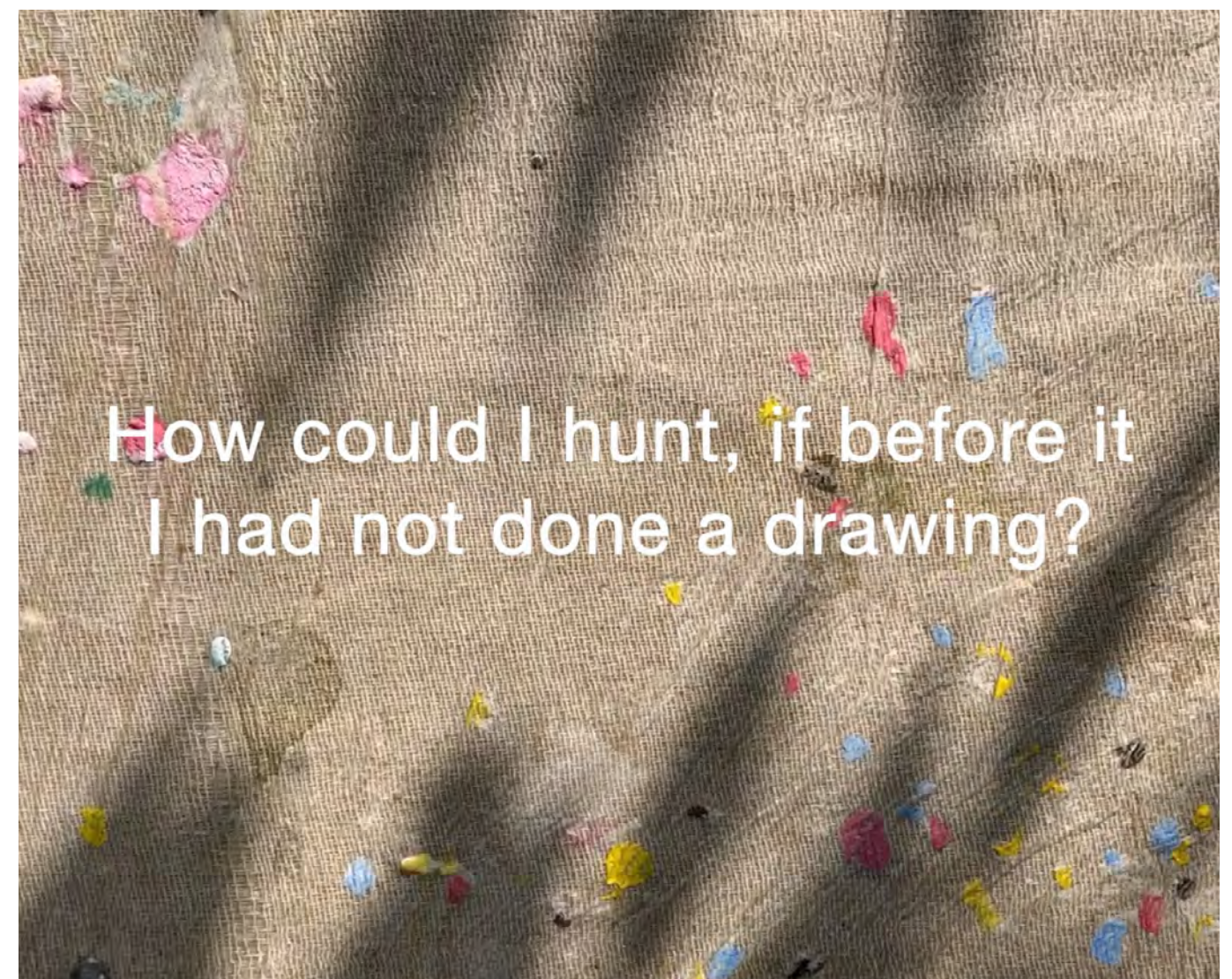
(Page from) Prometheus_research book
Pencil on paper. 2020.



Shouty Men, Blair *Ink & pencil on handmade paper. 2019.*



Hunt_Search_Ibid (detail) *Mixed media on dust sheet. 2020.*



How Could I Hunt, If Before It I Had Not Done A Drawing? *Video still. 2020.*



Location Unknown' (detail) *Digital interactive installation. 2020.*



NIKKI HAFTER

These artworks respond to a series of sensory food-making workshops for people with and without language impairments held at Headway East London. In these sessions we explored whether making food together can aid communication. I found that when gaps in verbal language arose, total communication proved critical as a means of exchanging information. It emerged that 'correct' labels for objects could be replaced with indications of function, appearance, sensory effect, or similar or opposite things. I saw that speaking and listening with all our senses could enrich communication and draw connections to memory and between each other.

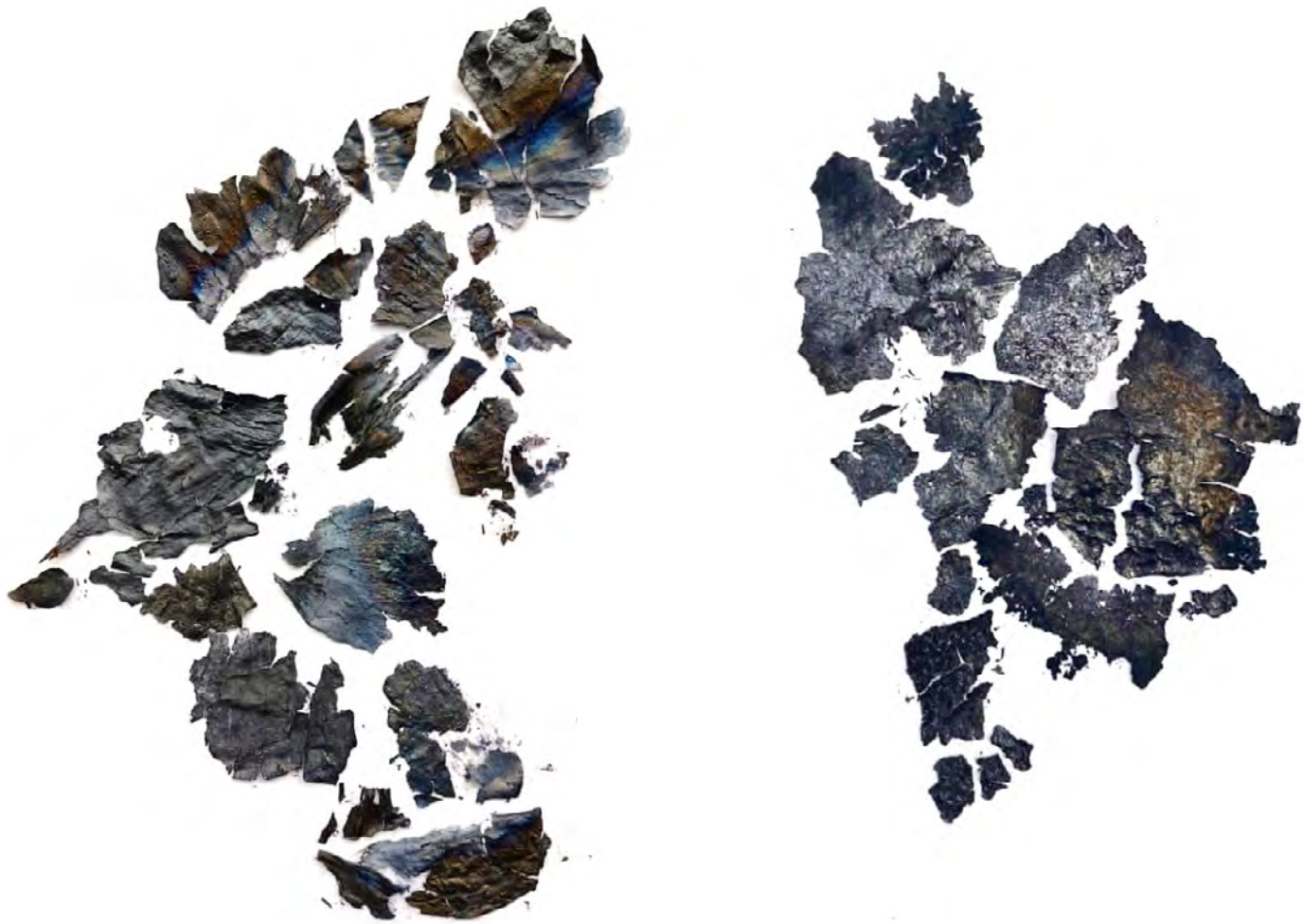
I initially designed a physical interactive installation to approximate the sensory scope of my workshops. Lockdown demanded this become accessible online, and highlighted how digital communication is mediated by sight and hearing. Understanding that, online, description must substitute smell, taste, touch and emotion, extended my thinking around digital accessibility.

Isolation inspired many to share everyday experiences online. As I explored bread-making during lockdown, I noticed that physical and temporal distances between people baking in separate kitchens could be overcome by efforts to notice with and communicate for all senses, as in my workshops. This approach may preface total communication for the digital world, and test what language is and can be.

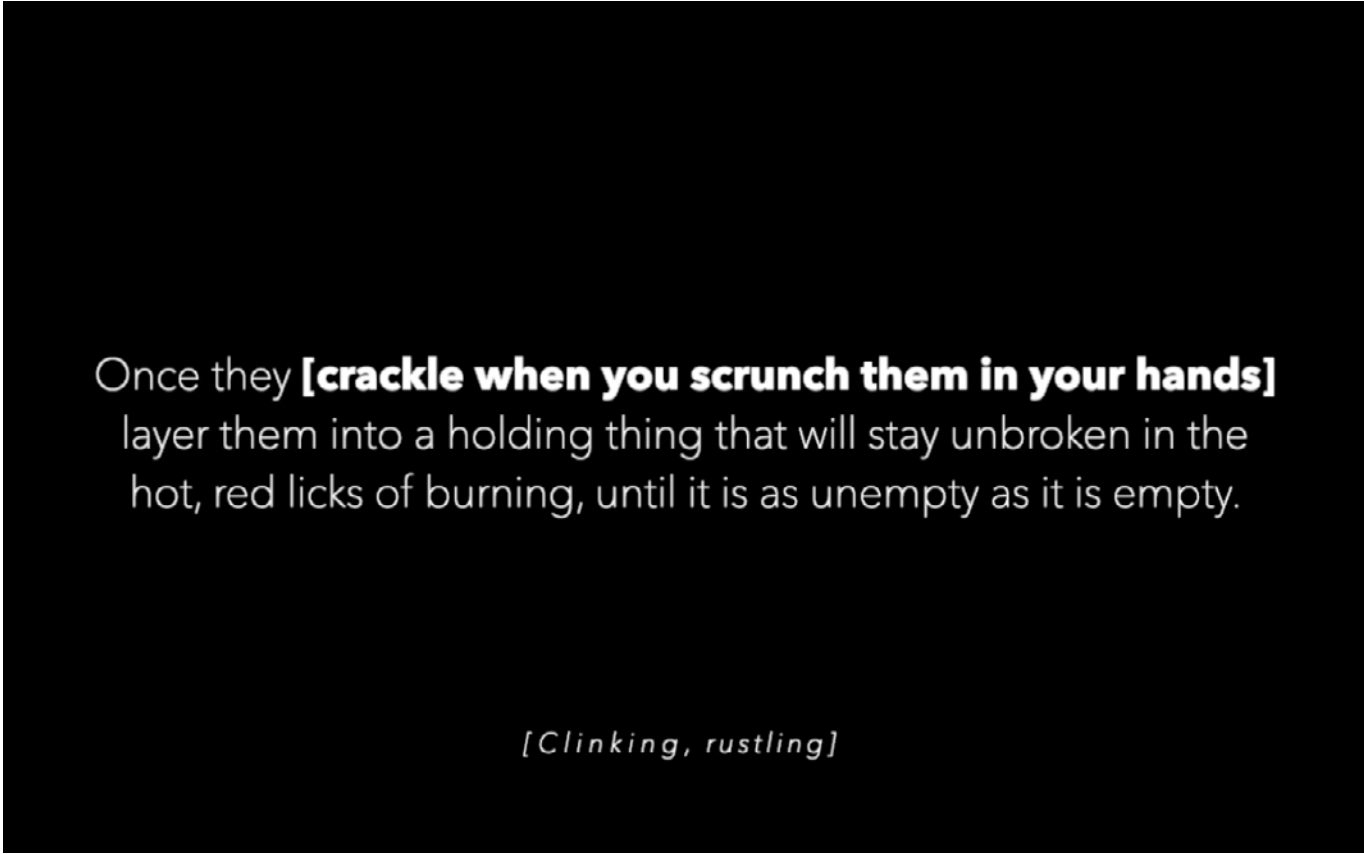
Nikki can be contacted at:

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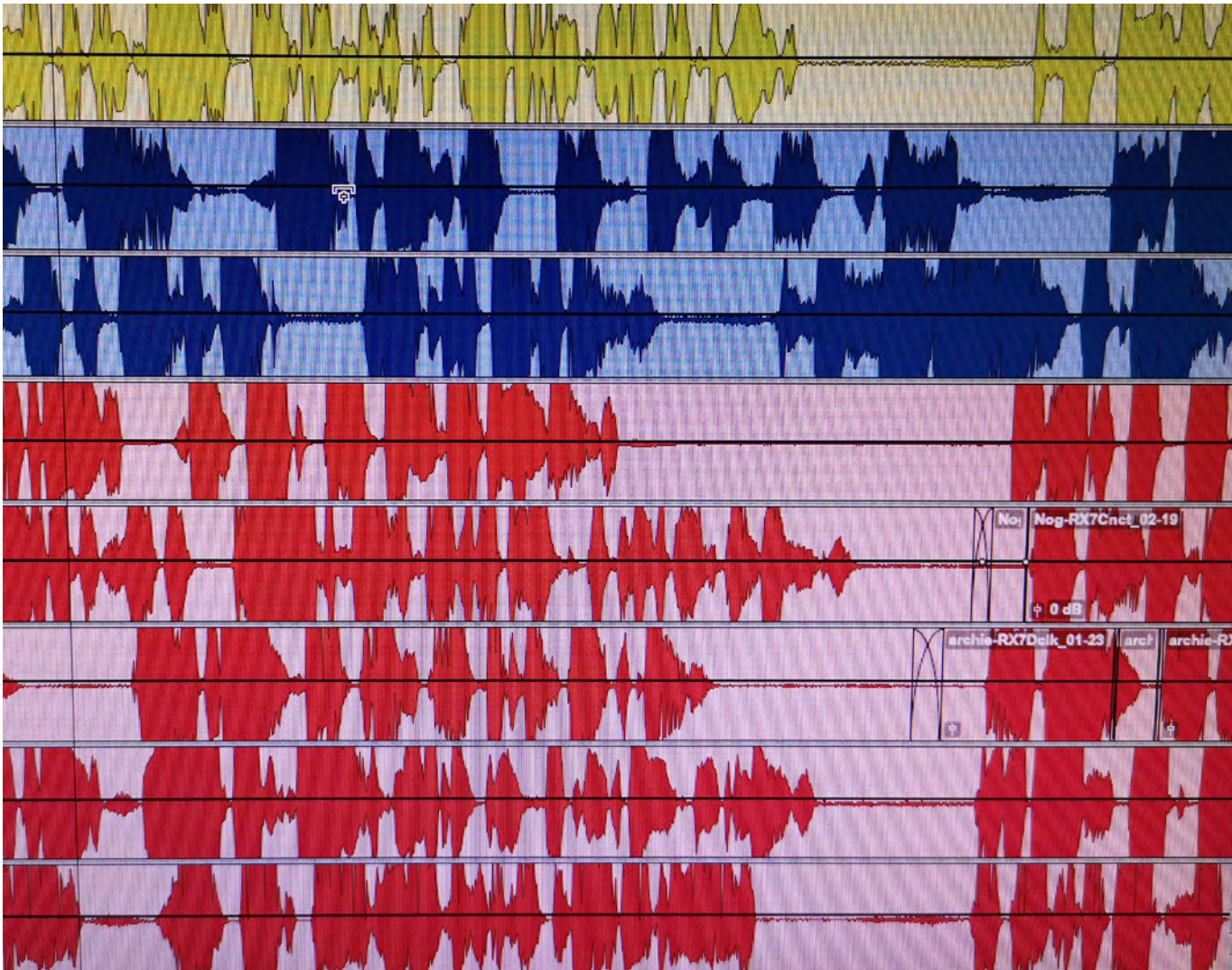
www.cargocollective.com/nikkihafter



Archipelagos *Burnt onion skin and burnt nori on paper. 2020.*



Recipe for Many-Coloured Darkness *Video still. 2020.*



The Exploded Street - performance (detail showing edit in progress) *Digital audio arrangement. 2020.*

On those glowing day-beginnings the woman returned from the selling-place, like the spirit of fruit-trees appearing from the fire-tongues of not night, overflowing from her shopping-holder the rainbow magnificence of our star - the reflective, mouth-colour double fruits to the brim with blood behind their glass-like thresholds, the impenetrable shadowed pair-fruits that in-breathed so much better than they mouth-felt, fruits like cheeks in whose brassy flesh relaxed the heart of stretched out night-becoming.

Print/Save as PDF

(A version of) The Exploded Street - interactive text *Playable html file. 2020.*



Inhabiting The Sick Space *Installation. 2020*



CATRIONA SHEPPARD

Inhabiting the Sick Space is a creative response to my research which explored the collaboration illustrative practices can provide for young adults (aged 18-35) with chronic pain related conditions.

Through creative activities such as life drawing, printing, collaging, and journalling, we became aware of the process of bringing our body and sick spaces into a new environment outside of the places we live, the places we spend so much of our time and often being isolated from the outside world. After the workshops I explored deeper into how lived experience effects the process of research and facilitation.

The body-like tissue of the opaque physical barrier I have created around my bed lets fragments in and out, both revealing and hiding the outside and inside from each other. It aims to reflect the process of a chronically ill participant and researcher navigating the private and public spaces our sick bodies are tied to, combating the gaze that often permeates through them.

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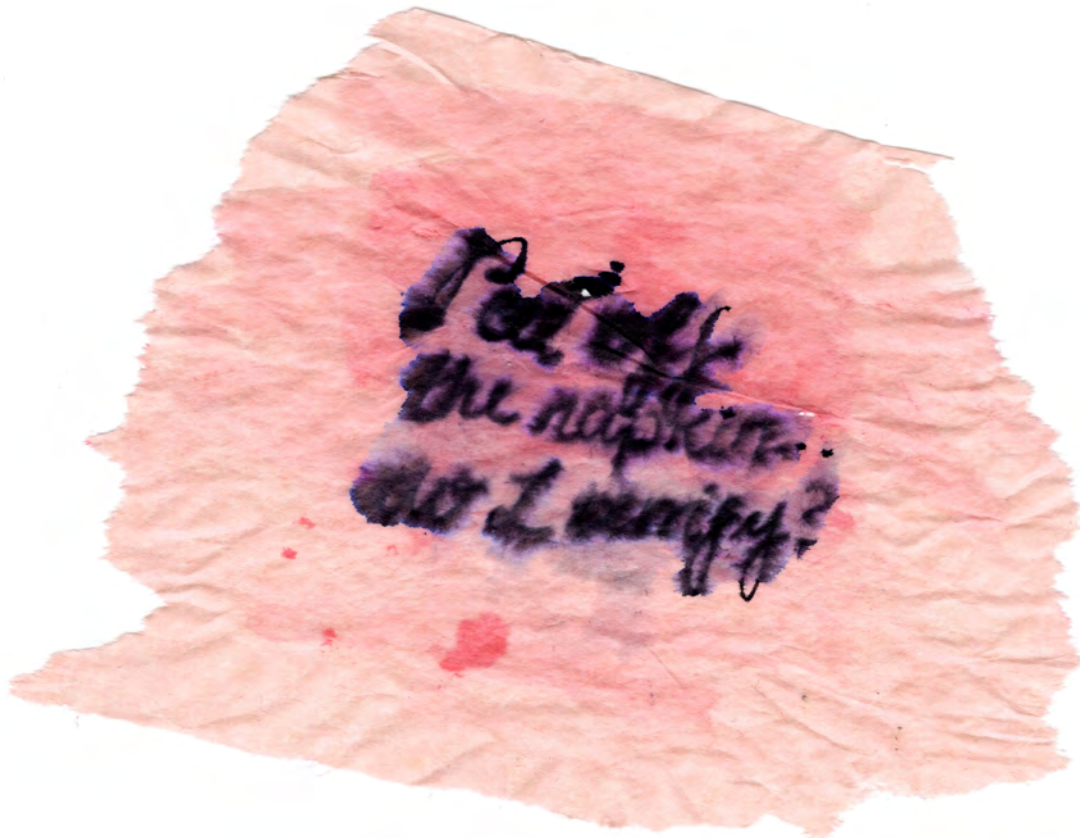
Inhabiting The Sick Space *Installation*. 2020.



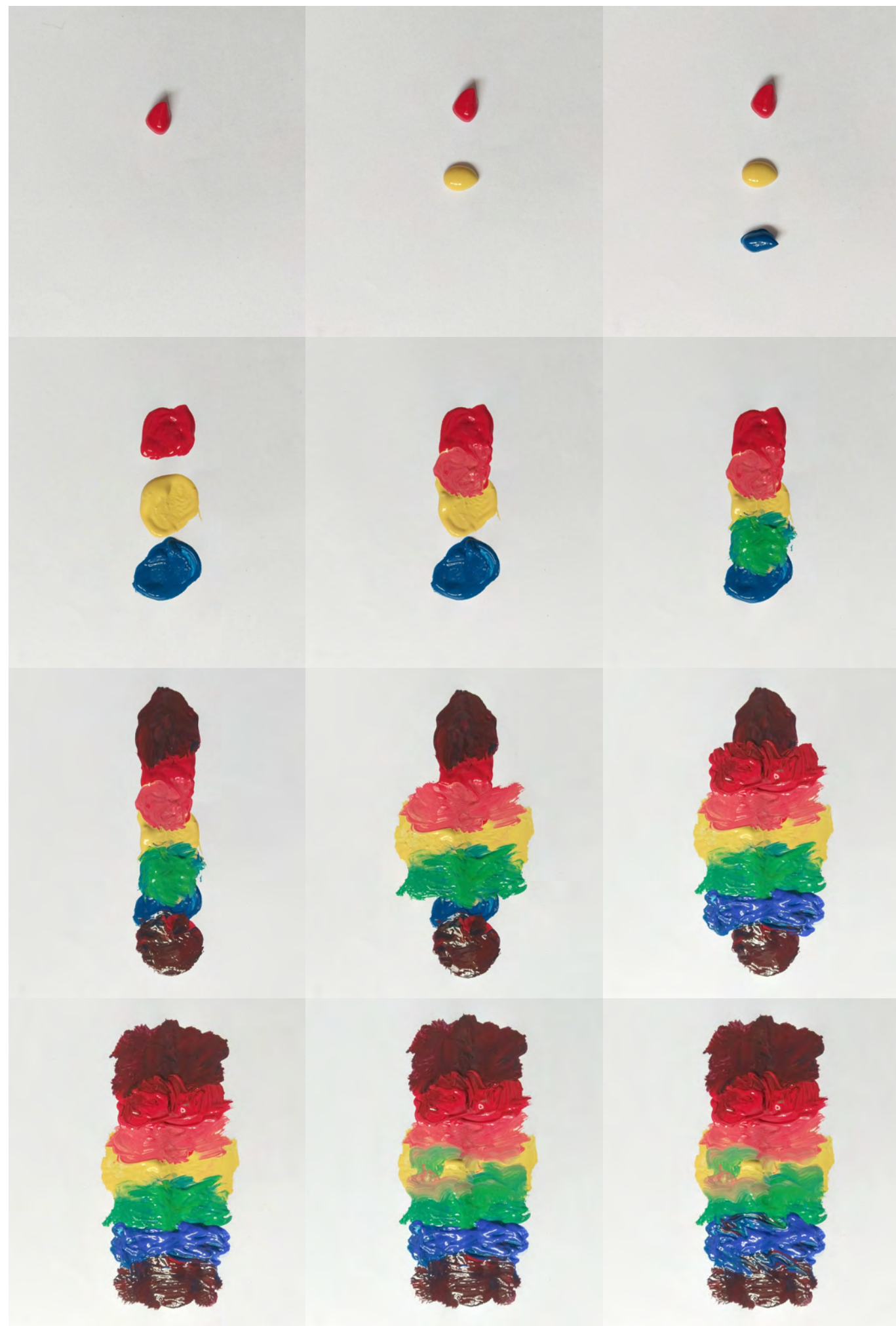
Inhabiting The Sick Space *Installation*. 2020.



Untitled *Tissue paper*. 2020.



Peel The Napkin *Tissue paper and pen*. 2020.



SOPHIE BISHOP

CollabArtMotion is Sophie's arts-based research project that took place in November/December 2019, with participants from mental health charity, ArtSpace. The aim of this project was to explore how stop-motion animation might be used as a tool to create a calm creative space that promotes collaboration. During these workshops Sophie and the participants explored animation principles, set/character design and created a 30 second stop-motion animation.

These images are Sophie's creative response to the research. Sophie became increasingly interested in the tactility of materials and how these prompted ideas and discussion among participants. Play, collaboration and flow are some of the main themes that emerged from the workshops.

Play can often be viewed as frivolous and something only children do, especially in the context of inclusive arts. Sophie wanted to challenge this notion and found that utilising play during warm-up activities, was a rich experience that lent itself well as a precursor to entering flow state. These artworks aim to communicate this process and highlight the playful nature of the workshops, while also displaying the variation of materials which reflects how stop-motion animation accommodated for a wide range of perspectives and skills.

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Do Not Touch *Various materials*



Character Building *Various materials*



Home-made Friend *Plasticine*



What Makes Us Drawn To Certain Materials? *Various materials*



Pass Her By *Performance*. 2020



LUCY MYTTON

Pass Her By

The 3-hour performance was made in response to 6 research workshops that Lucy facilitated at Antifreeze in Autumn 2019. The research explored approaches that may potentially enable women experiencing homelessness to create a space to share their creative skills and ideas.

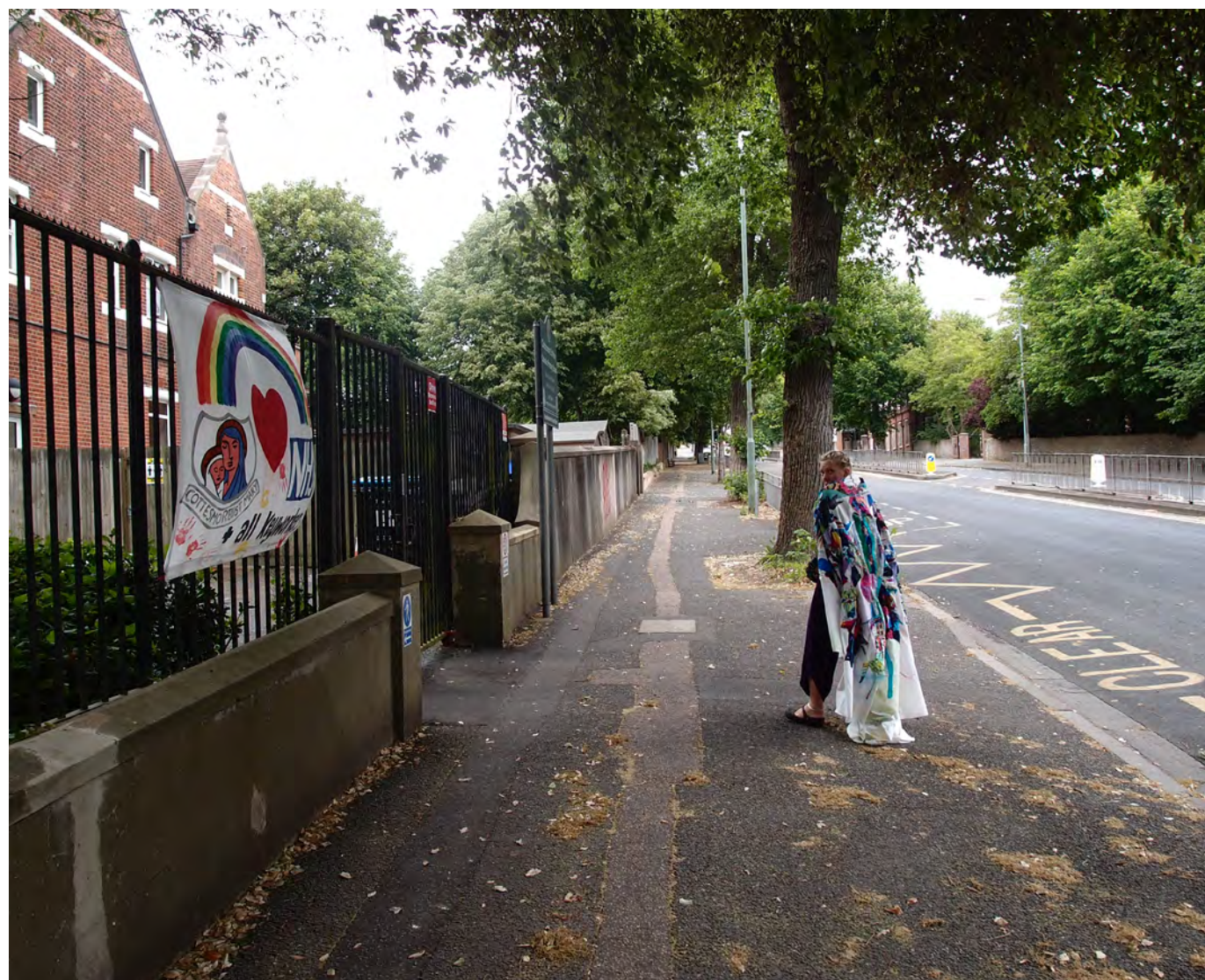
Pass Her By reflects on what creative space is and how we carry creativity around with us. The performance also explores themes of participation, costume, journeys, and creating visibility within the city. Lucy hopes that the artwork can raise an awareness of who inhabits the fabric of the landscape.

The performance took place in Brighton on 6th June 2020.

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Pass Her By *Performance*. 2020

MA Inclusive Arts Practice Graduate Show 2020

Inclusive Arts Practitioners work alongside marginalised individuals and groups to create spaces for meaningful dialogue and creative exchange. Communication is enabled through making art together, through careful embodied listening and a willingness to learn and unlearn from each other. The materials involved in the making process and the environments in which it takes place are integral to the practice.

On the 25th March 2020 I taught my first MA Inclusive Arts Practice session online. I was acutely aware of how this changed the way we interacted with each other, limiting our gestural and embodied exchanges, dispersing us geographically and preventing any physical or material exchange. I felt saddened by this loss of face-to-face human interaction and wondered how the qualities that underpin Inclusive Arts practice could be sustained when we were unable to be together in person.

All the students' research projects have been changed by the pandemic, but it has not had the negative impact on their work that I feared. This cohort of students has inspired me to see new possibilities and potential roles for Inclusive Arts Practice. Each week as we discussed their work, new avenues for developing practice, rethinking approaches and contextualising established ideas emerged. Further, their work highlights a need for engaging in the arts during difficult times and the role it can play in bringing people together, even if they are not physically in the same room. It also brought to the fore a need for us to think about how we can reach those who are more permanently isolated or confined to their homes.

I conclude this academic year with mixed feelings. The pandemic is obviously devastating and far from over and it is far from the ideal situation in which to complete your post-graduate study. The students graduating this year do so during a global crisis that undoubtedly has a profound impact on personal and professional lives. Over these last few months I have seen the challenges students have overcome to get to this point and the immense amount of resourcefulness and resilience it has taken. Their ability to get through and even thrive in challenging circumstances will hopefully equip them to deal with whatever comes next. I hope they will continue to pursue their innovative research and practice that has the potential to make a real and profound contribution to the field. Emboldened by this I see real opportunity for Inclusive Arts Practice and it is with some excitement that I anticipate the next chapter in its development and its role in responding to these unprecedented and ever changing times.

Jayne Lloyd

Course Leader, MA Inclusive Arts Practice

Further information:

enquiries@brighton.ac.uk

www.brighton.ac.uk/courses/study/inclusive-arts-practice-ma-pgcert-pgdip.aspx



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