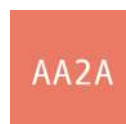


2026



30th Anniversary Exhibition



University of Chester welcomes AA2A 30th Anniversary Exhibition to Creative Campus, Kingsway

The University of Chester is proud to host the AA2A 30th Anniversary Exhibition at Creative Campus, Kingsway, celebrating three decades of a pioneering scheme that has supported artists through access to specialist facilities, creative communities and professional development opportunities.

As a member of AA2A (Artists Access to Art Colleges) for more than fourteen years, the University has seen first-hand the value the programme brings to artists, students and the wider cultural sector. Through residencies that provide access to workshops, studios, equipment and expertise, AA2A enables artists to develop their practice while enriching learning through engagement with professional creative practitioners.

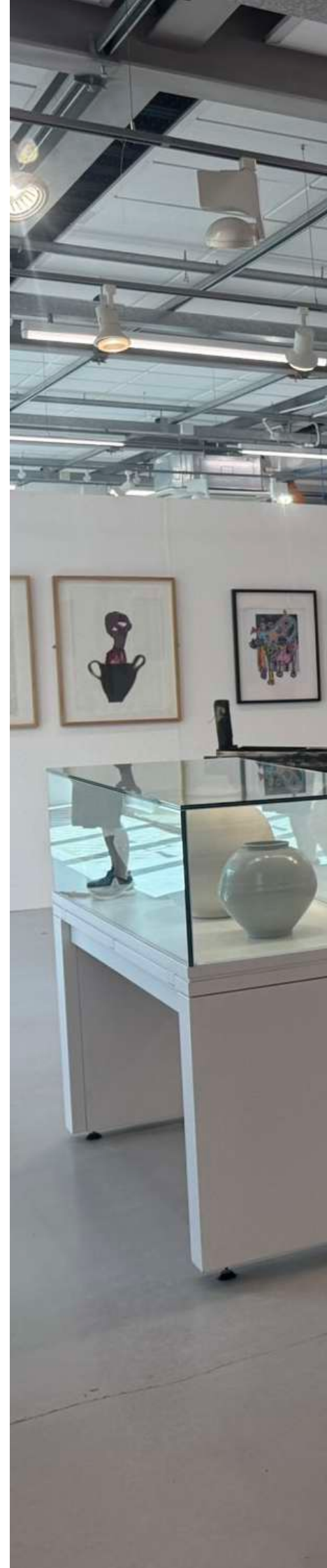
The exhibition, which runs from 16 July to 13 August in the CASC Gallery, reflects a long-standing and highly valued partnership between AA2A and the University of Chester. While celebrating the national impact of the scheme, it also highlights the contribution of colleagues across the School for the Creative Industries who worked collaboratively to develop, curate, install and host the exhibition.

The project was championed by colleagues including AA2A Board member Chris Millward, working alongside Greg Fuller and the University's technical and academic teams, whose expertise has helped bring together a significant exhibition marking this important milestone for the organisation.

For the University, the exhibition also reflects a wider commitment to supporting artists beyond formal study, creating pathways for graduates and practitioners to continue developing ambitious creative work while remaining connected to a vibrant creative community.

"We are delighted to welcome the AA2A 30th Anniversary Exhibition to Creative Campus, Kingsway. Our partnership with AA2A reflects our belief that artists, students, graduates and communities all benefit when creative practice and education come together. We are particularly grateful to the colleagues whose vision, hard work and commitment have made this exhibition possible. Their efforts demonstrate the significant contribution our School continues to make to supporting artists, fostering creative development and strengthening cultural opportunities within the region and beyond."

Bernadine Murray, Head of the School for the Creative Industries





Cover image - "30" by Chris Millward (2026) Collage

Chris Meigh-Andrews

Nothing More Remains (2022/3)
still from video



I work with lens-based media, moving image, sound and light. I am fascinated by the flow and flux of energy and time and it's complex interrelationship to human thought and perceptual processes. I am also interested in the physical context of the work; the location and site are important, and this can and often does relate in some way to the history or cultural significance of place. In response to the site or context, my works most often take the form of site-specific installation, video projection or gallery sculpture, or a combination of these approaches.

My installations, sculptures and projections often incorporate renewable energy systems and seek to establish direct relationships or connections to the natural and the constructed or architectural environment, and this includes the potential interaction and interdependence between actual, perceptual and virtual worlds.



Michael Cassidy

Feelers (2026)
Ceramic stoneware

Winter Gardens Vessel #1 (2026)
Ceramic stoneware

Winter Gardens Vessel #2 (2026)
Ceramic stoneware

Done (2026)
Ceramic stoneware



I'm obsessed with the idea that everything we make has a story about how it was made. I try to make things that somehow perform the narrative of how they were made. That's why I love ceramics, because clay is a material that records touch, takes imprints and responds to forces.

Clay is effected by time and gravity and it takes a reaction almost as hot as the sun, to freeze it in time.

I'm interested in the way that I can record imprints or 'indexes' of things in the world around me and turn them to stone. A lot of my work has involved recording textures from the spaces that I inhabit and reordering them to find new meaning.



Elizabeth Jordan



My work explores materiality, scale and perception. Photography, sculpture and light are the primary mediums. Much of the work is anchored in the idea of the Minumental: working with small things to create something that is monumental in feeling or scale.

All works play with perception allowing viewers to imagine and create alternative readings of space. The works are site specific and have existed in unusual architectural spaces; medieval vaults, an 18th century folly, mansions and a yurt.



Mirrold (2022)
Copper sculpture with directional light

MC (2022)
Copper Sheet (maquette)

Georgia Burger

Paranoia (2026)
Print and Oil Pastel

Obsession (2026)
Print and Oil Pastel

Devotion (2026)
Print and Oil Pastel

Decay (2026)
Print and Oil Pastel

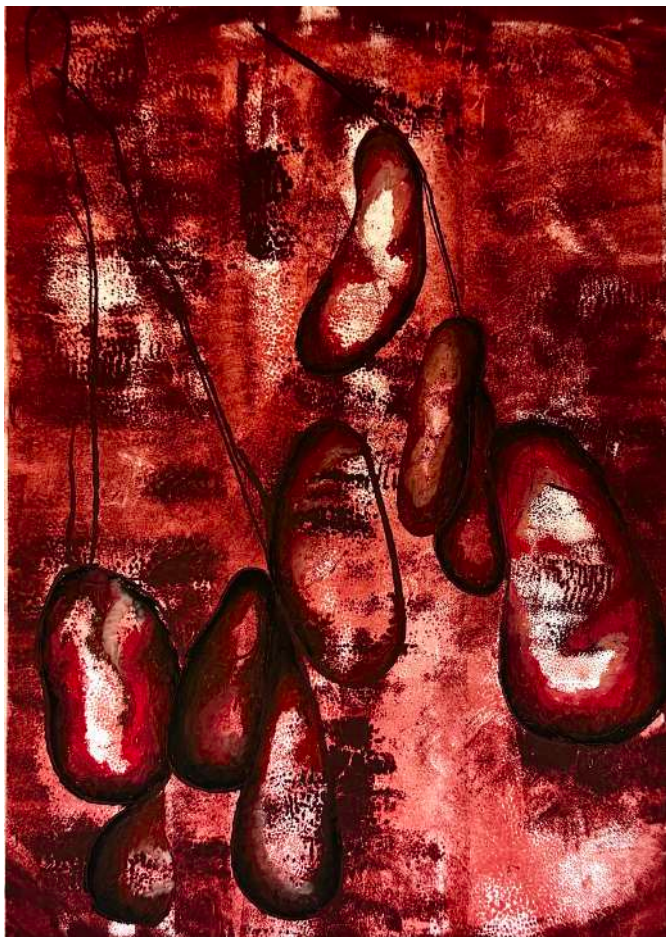


My practice explores abstraction through layered mark-making, repetition, and organic form. Working primarily with printmaking processes and painterly interventions, I create compositions that exist between the familiar and the unknown. The recurring shapes suggest bodily structures, cells, growth, and movement, while resisting fixed interpretation.

Chance plays an important role in the making of each work. Through overlapping textures, gestural lines, and experimental processes, the surface becomes a record of both deliberate decisions and unpredictable outcomes.

The predominance of red tones references themes of vitality, vulnerability, and transformation, creating a visual tension between attraction and discomfort.

Rather than presenting a singular narrative, these works invite viewers to form their own connections and meanings. I am interested in how abstract imagery can evoke emotional and physical responses, encouraging reflection on the relationship between the body, memory, and lived experience.



Nigel Morris

Based in North Wales, this visual artist explores the tension between structural systems and the forces of disintegration through painting and printmaking. Rejecting the search for a “perfect answer,” the artist views their practice as a continuous cycle of experimentation and response.

While influenced by American modernism, the artist works on an intimate scale rather than using massive canvases. This smaller format facilitates a quiet investigation into botanical and cultural forms, stripping them down to reveal “hidden systems” of perception. Language also plays a vital role, with titles serving as narrative layers that invite conversation rather than dictating meaning.

The artist’s current process bridges the digital and analog worlds. Pieces often begin as digital sketches but find their soul in the physical act of making. This translation from screen to hand-pulled print or painting introduces texture, weight, and human imperfection, allowing the work to evolve unpredictably.

Arranensis I (2026)
Acrylic on Paper

Arranensis II (2026)
Acrylic on Paper





Christine Gallagher

The work I make speaks to the tension between beauty and brokenness and the fragility found in strength and vice versa. I actively invite viewers to confront discomfort, in the hope that they will experience a connection with their own innermost thoughts and feelings. I tend to use dolls (both old and new), old photos, vintage fabric and wallpaper designs as metaphors for memory, trauma, and emotional resilience. In doing so, I aim to provide a visual context to facilitate a deeper connection and understanding of our shared histories; creating artworks rooted in lived experience. I like to explore themes of identity, nostalgia, social class, and survival, firstly as a way to manage my own emotions but also to hopefully help those like me, who are perhaps seeking solace and comfort via the things we hold dear yet live on the periphery of our busy lives. In the subject matter I choose, I aim to evoke emotions via metaphors that, simultaneously, seem both fragile and defiant, not only as testament to my own fortitude and emotional strength but for anyone who has ever felt sidelined, ignored or generally invisible. Through this lens, I offer artworks that are at once emotionally raw and quietly defiant - vulnerable yet resilient. Some of my work is indeed difficult to look at and is certainly challenging but hopefully, beauty can be found for most in the fragility of its spirit.

All the best things (2026)
Oil on Canvas

Playthings (2024)
Acrylic on Canvas

Figment (2024)
Mixed Media on Art Board





Laura McCartney

Working primarily in clay, I explore themes of value, brokenness, and the power of damage to tell stories.

My practice centres the making process as a way to experiment with lack of control. As part of the AA2A residency I also experimented with new materials and a visual language that was inspired by museum conservation, honouring defective and fractured work with acts of preservation.

Relief (1) (2026)
Clay, Plaster

Relief (2) (2026)
Plaster

Memory Vessels (2025)
Clay, Plaster





Neil Morris

Neil Morris made his first print over 50 years ago and has attempted to get better at it ever since! He has exhibited globally and spoken widely on this subject. He is interested in narrative storytelling in this age of fake news, reflecting on the passing of time and the absurdities we deal with in the real world of the everyday. He also tries to make sculptures. Neil Morris taught in art and design education for 40 years.

He was Head of Printmaking and Reader in Contemporary Printmaking at Liverpool John Moores University for 30 years. He has curated many projects and exhibitions and created over 50 artist in residence opportunities. He continues to refine his craft and now works between the UK and Greece.



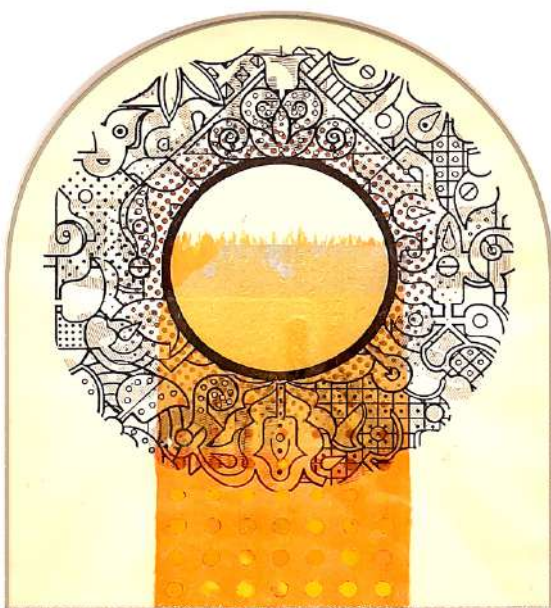
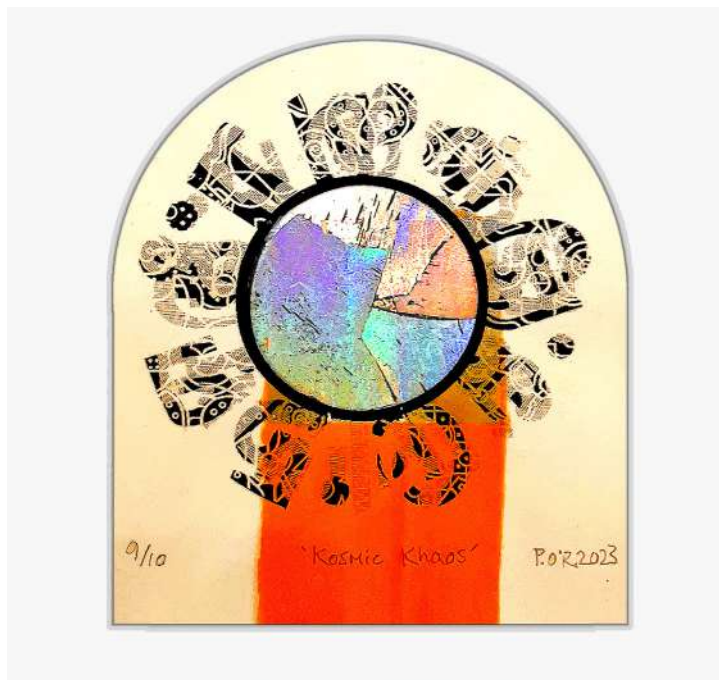


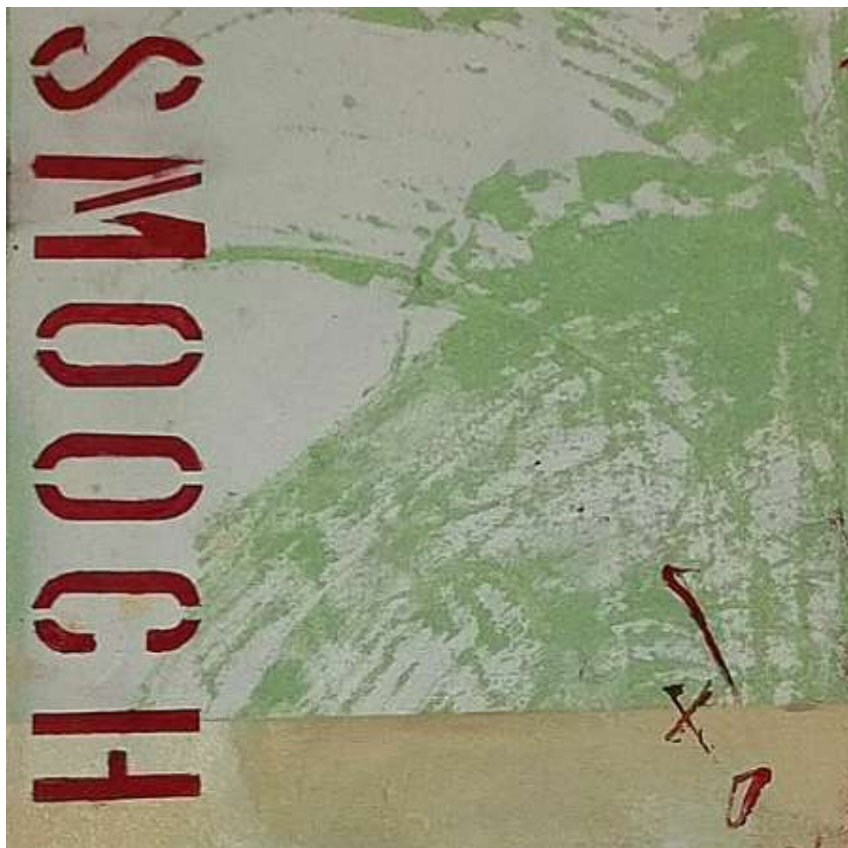
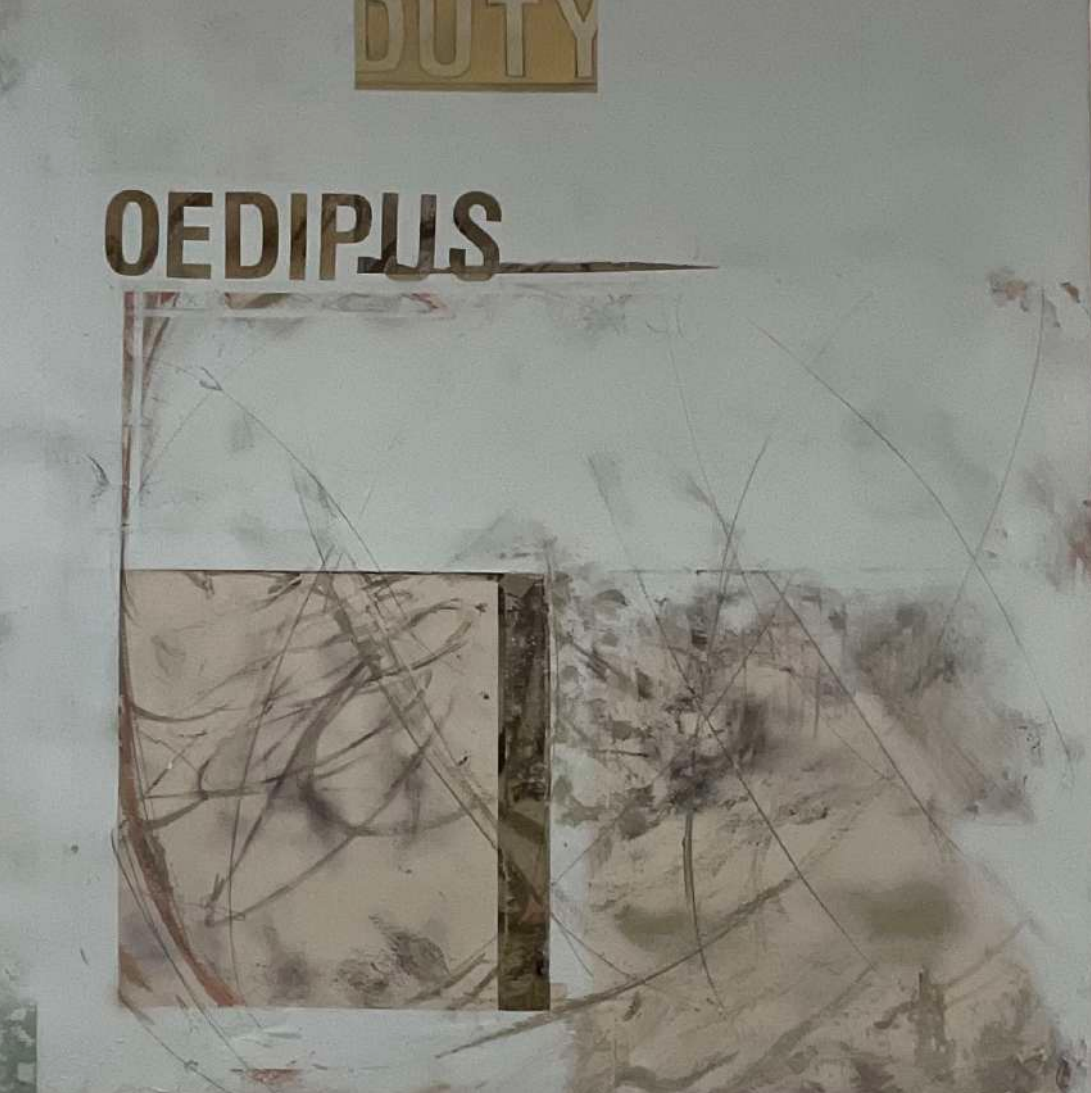
Philip O'Reilly



In 2001 I studied Non-Woven Textiles at Bolton institute and made my first major textile artwork. I joined the ETN [European Textiles Network] and participated in conferences in Italy & Turkey. I also exhibited and ran workshops in UK, Norway, Finland, Kazakhstan, USA, & Israel. Lectured at the V&A, British Museum, in India, USA, Turkey and worked extensively in Turkey. I spent 2022/3 at Luton in the Fine Art Printmaking & Digital Studio studying Digital Printmaking without ink and drawing in Adobe Ai.

My submission is from the Luton sessions; all miniature prints entirely made with Laser Toner & Gilding Foils. No wet ink was used. All the images are variations on a single file based on an embroidery technique I was interested to explore as drawing and making. Interestingly the prints helped me resolve the issues I had within the embroidery project. AA2A played a huge part in this.





Seren Ambrose-Ellis

Fragile and destructive, these surfaces
have held fleeting realisations.

They have been there to trace diaristic and
observational thoughts, feelings, and quiet
absurdities.

Painting functions as a record and a
process of my thinking. Built sculptural
through accumulated layers of paint, the
works are subjected to cycles of addition,
excavation and destruction.



Oedipus Duty (2026)
Acrylic on canvas

Smooch (2026)
Acrylic on canvas

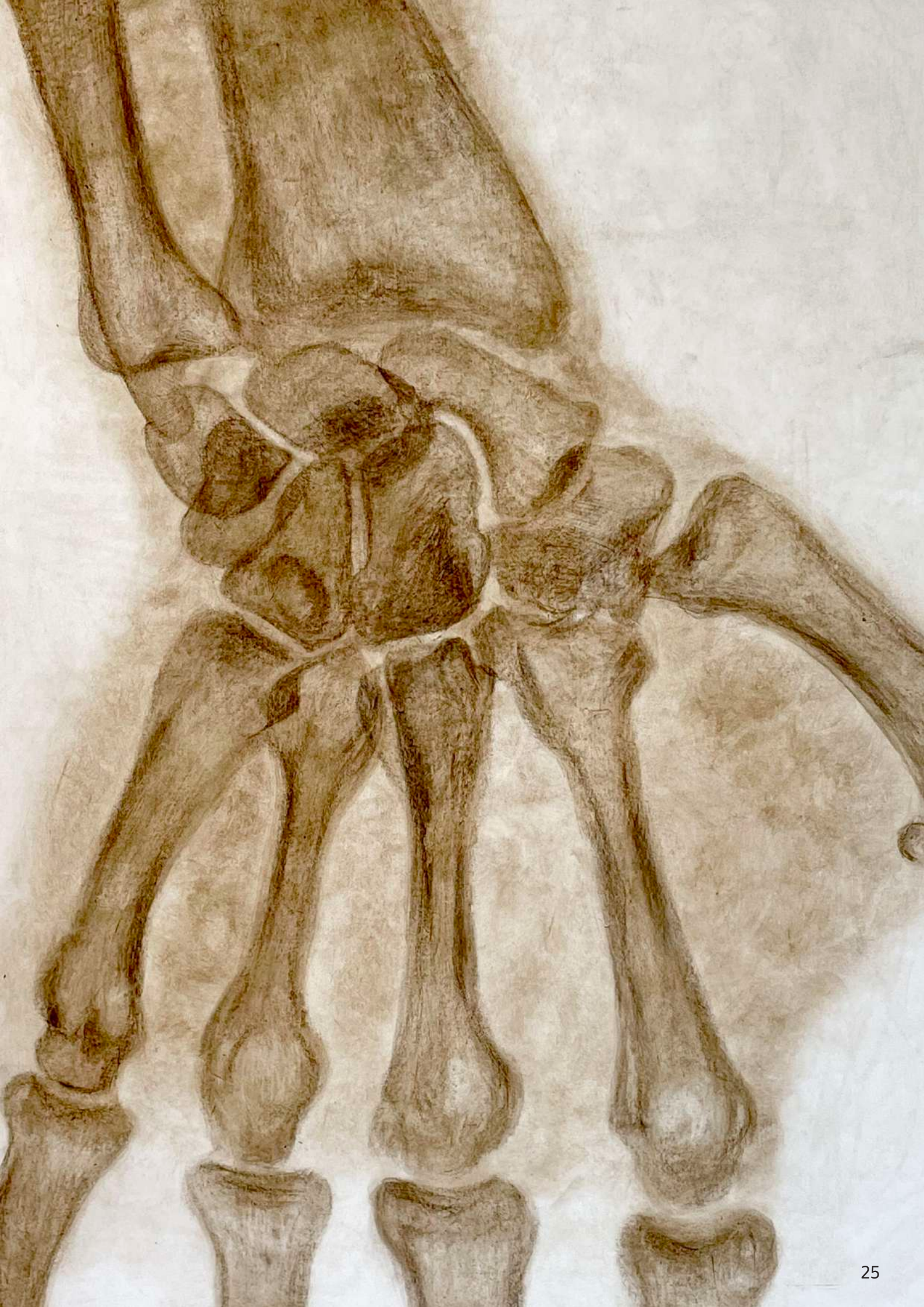
Slow (2026)
Acrylic on canvas

Fit + Well (2025)
Acrylic on canvas

Hondartza Fraga

Drawing is central to my practice, which encompasses a wide range of materials, techniques, scales and modes of making. Working across drawing, installation, photography, video and animation, I often combine analogue and digital processes, revisiting subjects through multiple iterations and transformations. My work explores the experience of corresponding with things that are difficult to fully apprehend: phenomena that are too vast or too minute, too distant or too close, as well as those that are fragile, ephemeral or hazardous. I use the term “things” broadly to include objects, places, materials, concepts and imagined entities. The sea and outer space are recurring points of reference, offering ways to think about scale, uncertainty and the limits of perception. While archives and museum collections frequently provide starting points, many projects emerge through open-ended engagement with materials in the studio, allowing process, chance and material behaviour to shape the work as it develops.





Laura Hills



I work with sewing patterns, waxed paper, thread and framing structures to produce wall-based works and installations. My core interest is the investigation of spatial relationships through material processes. Using constructed, framed systems that operate as objects rather than images, I develop work that generate internal spatial conditions, thresholds and connections between elements. My work is concerned with how space is produced through adjacency, interruption and extension rather than representation. Fragments, lines and layered structures build shifting relationships that require the viewer to navigate the work both physically and perceptually. Processes such as waxing and layering create partial visibility and structural ambiguity. The frame functions as both container and active structure, establishing tensions between interior and exterior, surface and depth, presence and absence. Through these spatial arrangements, I explore meaning as something that emerges from relational positioning rather than fixed form.





Charlie Epinetron (2023)
Ceramic red-figure and sculpted
white ground thigh guard

Drawn after the Watson Calyx-Kra-
ter, Side A (Long-Haired Chihuahua)
(2025)

Ink and gouache on tracing paper

Drawn after the Watson Calyx-Kra-
ter, Side B (Long-Haired Chihuahua)
(2025)

Ink and gouache on tracing paper



Anglia Ruskin University

Allison Ksiazkiewicz

Inspired by ceramics of the ancient Mediterranean world, Cultured Canines is a nine-year collaborative project between myself and Thetis Authentics | Attic Black (Athens), a workshop that specialises in the reproduction of ancient Greek ceramics. Consisting of twelve vases, each ceramic piece is dedicated to the history of a specific dog breed. The works highlight the mythology built into the identity and cultural meaning of dogs in a way that is both absurd and critical.

The human-canine relationship can be traced back to prehistory and has been a longstanding object of scientific and cultural interest. While most dog breeds are modern in development, breeders often imagine a much deeper history that falls into the category of cultural myth about the animal. The vases bring together – as a constellation of ideas – the history and mythology of dogs, artifice, natural selection, curiosity cabinets and forgery.



Neha Musadiq

My plein air practice highlights and elevates the everyday, mundane landscape. I capture its inherent beauty using vibrant colours to manifest joy for myself and the audience, inspired by my experiences with depression.

I engage in a mindful, meditative process of appreciating the smaller details. Intrigued by the materiality of drawing and painting, I operate in the space between them. Expressive, intuitive techniques unmask an internal chaos, an anti-minimalist explosion of joy, colour and personal expression.

Untitled (2023)
Mixed media on canvas fabric



Caitlin Griffiths

Coventry University

I am a visual artist working across performance, photography, video, text and drawing. Central to my work is the idea of identity being created through a process of exchange. I am interested in both the external exchange - our interaction with other people, and the internal exchange – our recalled experiences and memories. Both these concepts are rooted in common psychological theories of how we build the self.

In my videos I exchange and reconfigure voices as a metaphor for the instability of identity. I often work with participants to create dialogues through which each of our identities are constructed and revealed. artifice, natural selection, curiosity cabinets and forgery.



"I want something from you. I want to know where you are, how you got there, who you think you are and who you'd like to be. I collect pieces of people and build myself among them."

2 into 1 (2009)
Digital Video (Single Screen) with audio

Natasha MacVoy

Mum! Mum! (2023)
still from video



Natasha MacVoy is a visual artist and educator based in rural Dursley. MacVoy's sculptural practice includes writing, ceramics, murals, performance and film to create installations and environments. The work is a generous, gentle and complex study of mothering, identity, loss, gain and unconditional love through the lens of neurodiversity.

MacVoy's role as primary carer (since 2010) and home educator (since 2019) for neurodiverse teenage twins both informs and disrupts my practice. Her installations are affecting and emotionally charged, speaking directly to lived experience, where the omissions are as important as the inclusions. Thinking about how we see, and how we interpret what we see, both verbal and non-verbal. Drawing on her own experience of using the studio as a template for home educating, she's interested in adaptative care and learning in a broken system, shared expertise as protection and hope through radical connection.



Tony Hayes

Window Dressing. Inspired by Walter Benjamin's 'Arcades Project' and influenced by the self-portraits of Vivien Maier, this series of images explores the complexities and contradictions of consumer culture. Focussing on the high street and how the perception of beauty, the reinforcement of stereotype and the notion of a perfect life, is commodified to convince people to buy things they don't need. Despite the seriousness of the subject matter, the process of exploring this conundrum has posed a number of technical, and practical, difficulties for the photographer.

The reflective qualities of the subject matter the resulting self-portrait along with the unintentional contribution of members of the public, who when not confused by the sight of the seemingly pointless exercise would casually, and occasionally intentionally, choose to enter the frame at the decisive moment. These challenges have resulted in a series of images that not only explore the ethical dilemmas faced by the conscientious consumer but also provide the viewer with the opportunity to play spot the photographer.

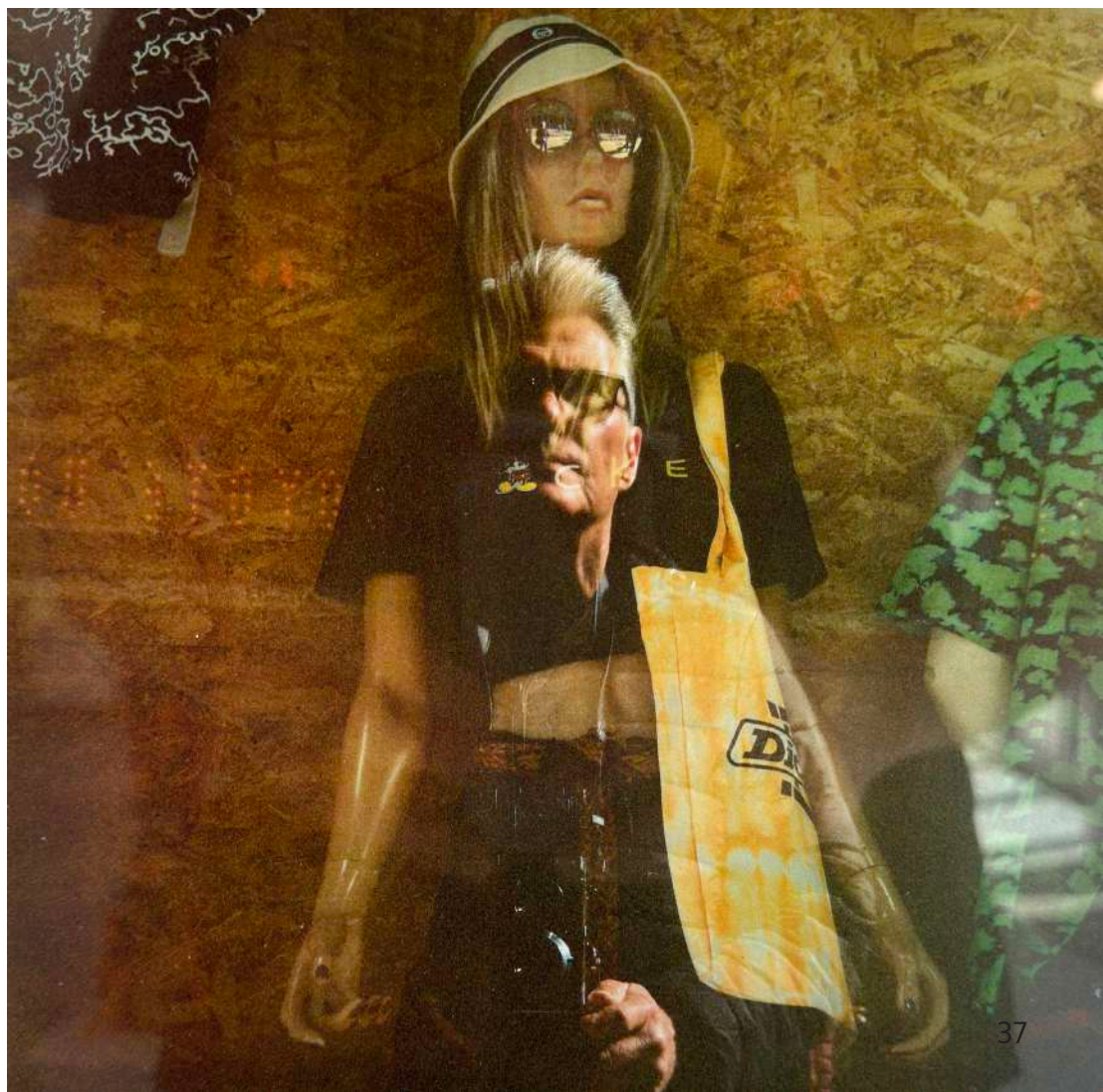
Window Dressing Image 1 (2024)
Digital Photograph

Window Dressing Image 2 (2024)
Digital Photograph

Window Dressing Image 3 (2024)
Digital Photograph

Window Dressing Image 4 (2024)
Digital Photograph





Jenny Marshall

My work combines fine art, sustainability and a fascination with wood in all its forms. Experimenting with 2D and 3D approaches I manipulate mixed media and wood to explore light, texture and movement.

I deeply respect wood as a living thing, its vital role in our ecosystem and throughout human history. I meticulously restore each piece I use, unveiling its natural beauty and rich history through age-old marks and unique character.

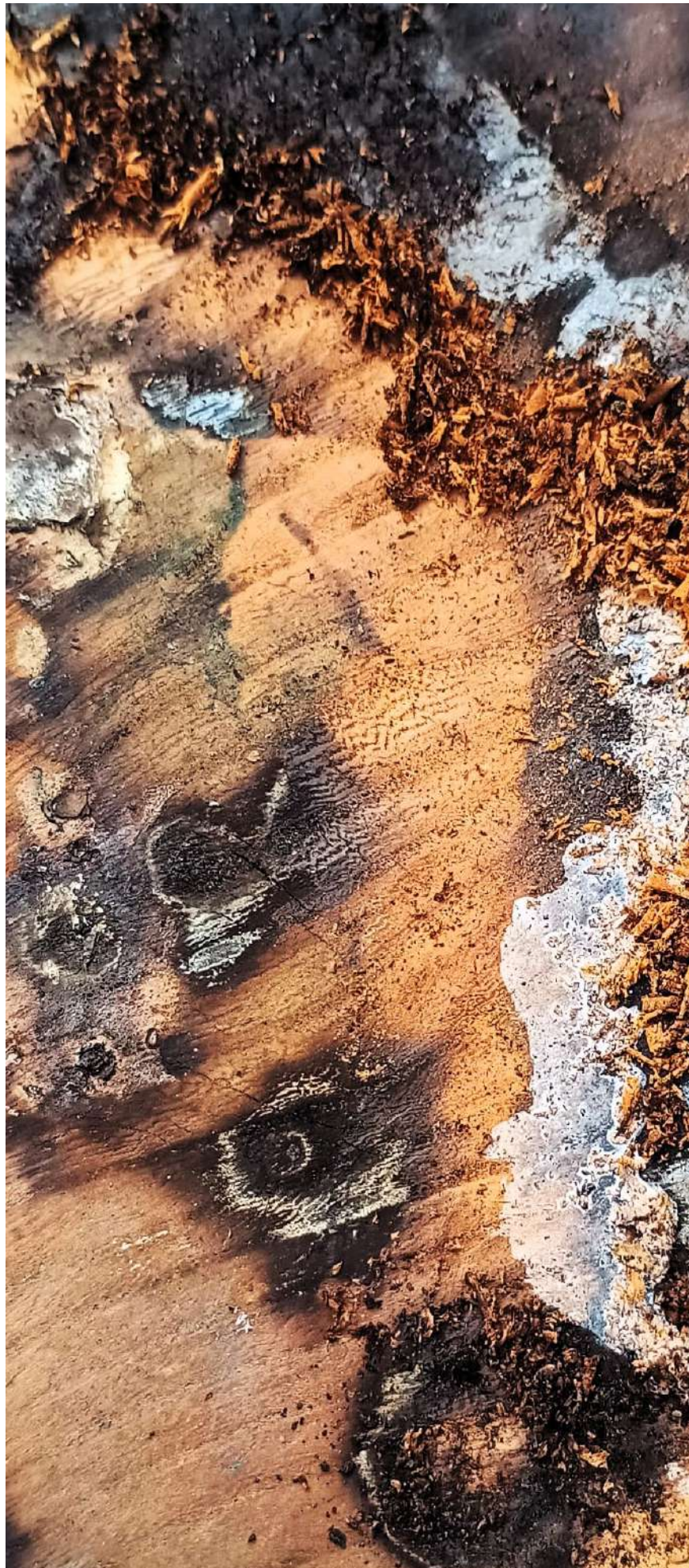
Worn, weathered, patterned, textured, all inspire the marks I make.

My work explores relationships between physical and emotional environments. Fundamental to this, I work mostly in my outdoor studio in fresh air and daylight, ensuring my processes are increasingly sustainable and carbon neutral in line with my published Climate Gallery Coalition carbon reduction targets.

Untitled (2026)
Elm wood, ink, charring

A is for Aperture (2026)
Letter Press Printing Block (letter A)
Buerning, French Polish

After Sun (2026)
Ink, burning, carving on birch packing case





Jenny Steele



Jenny Steele is a Scottish artist based in Manchester, UK since 2011. She uses heritage weaving techniques to create tactile, evocative and joyful sculptures, exploring celebration and ritual. She is interested in personal and collective histories, as well as the strong textile heritage in North England. Her initial process often involves in depth research into a place, group or organisation using a wide range of approaches, including oral histories and archival research to inform bold, tactile and colourful works. Since 2020, Jenny has retrained extensively in loom weaving, passementerie (woven and wound decorative textile trimmings) and basketry through self-directed learning and courses. Her work highlights the tactual, sensorial and metaphorical qualities of weaving and she experiences it as a universal sculptural language. Its properties are familiar and accessible due to everyday usage in interiors, dress and functional objects. Jenny uses locally sourced sustainable materials such as discarded industrial yarn from Northern mills and businesses in combination with plant life such as grasses and flora which provide a connection to place and sense of belonging.



Saintly Amok

Saintly Amok creates participatory live art gatherings that resurrect ancient nature-based rituals and reactivate them in a present-day context. Participants are invited to bring their own experiences and knowledge to be shared in a supportive group setting which facilitates meaningful connections with the natural environment and our personal relationship with it.

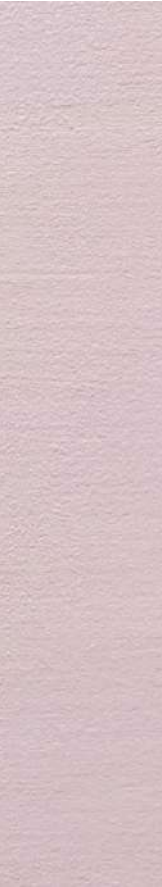
The artist draws inspiration from their own Gujarati heritage, which is rich in symbolism and reinterprets cosmological worldviews to offer alternative perspectives for contemporary culture.

Their multi-disciplinary practice spans live art, socially engaged practice, as well as contemplative visual work created through somatic practices and collaborative workshops.

Garden Mudra: Emerge, Bloom, Release (Triptych)
(2021+)
Ink on paper







Mary Hill

I am an artist and photographer specialising in still life. Through the careful use of colour, space, and form, I create images that explore stories with both personal and universal meaning. My current work investigates themes of botanica, gender, mental health, and natural history, reflecting an ongoing interest in the relationship between identity, experience, and the natural world. I believe that who we are cannot be separated from our creative practice, and my work seeks to make those connections visible. I enjoy constructing each image from the ground up, often making my own backdrops and surfaces to shape the scene. Play, experimentation, and imagination are central to my process. Rather than working from detailed plans, I allow images to develop organically, embracing spontaneity and unexpected discoveries along the way.

Resting (2026)
Digital Photograph

Out of the blue (2026)
Digital Photograph

Covered (2026)
Digital Photograph

Uncovered (2026)
Digital Photograph



Sid White-Jones

Sid White-Jones is a photographic artist from Cambridge, U.K. His practice centres on salvaging and re-presenting discarded media such as photographs, negatives, and slides, through intricate digital and chemical processes.



1979 or Thereabouts (2026)
Ink and gesso on canvas

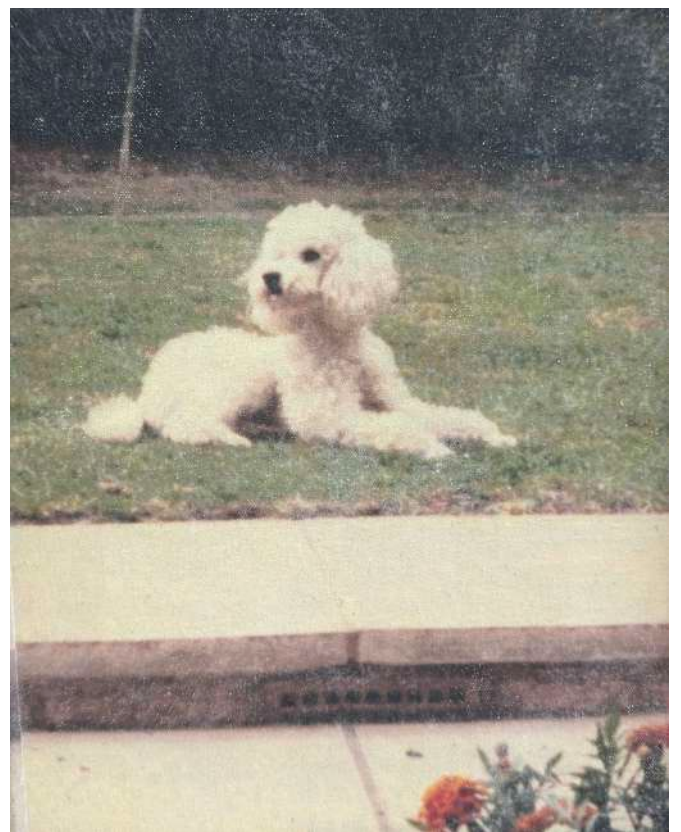
The Rose (2026)
Ink and gesso on canvas



Summer. Reassembled. (with Chrysanthemums) (2026)
Ink and gesso on canvas



Summer. Reassembled. (with Rose) (2026)
Ink and gesso on canvas



Numismatist (2026)
Ink and gesso on canvas

Kate Sully

Stretch (2023)

Digital print reproduction of acrylic painting

New Connections (2023)

Digital print reproduction of acrylic painting

Out of the frame (2023)

Digital print reproduction of acrylic painting



My practice is all about ideas which I have used to inspire both sculptural and wall based pieces to reflect the world around me often creating large scale challenging work. Over the years as a practicing artist I have used all kinds of materials and processes to capture the essence of my ideas such as textiles, mixed media, digital imagery, metal, wood and acrylic and have a huge body of artwork which I have exhibited regionally and nationally.

There are common threads which appear throughout my back catalogue of work which are colour, texture, shape and a desire to look beneath the surface of the world around us and examine and understand it. In the last few years I have been making large scale paintings exploring Disconnection and the Upside Down world where I allow shape and form to explode from the canvas.

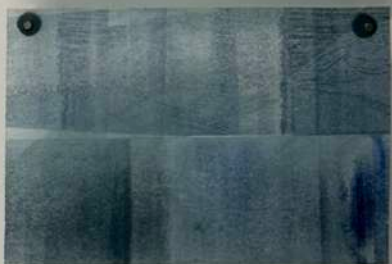
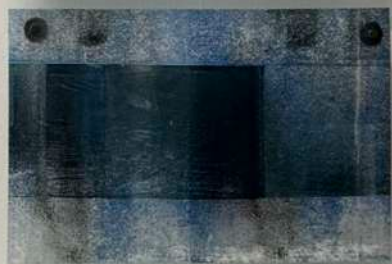


Jess Bugler

These pieces ask what it would be like if we could see the vibrant matter that exists in the world around us and feel our entanglement amongst its waves. They were created on site amongst the towering cliffs and wild seas of Pembrokeshire and during a yearlong artist residency at the University of Lancashire's ArtLab Contemporary Print Studio, using the ancient Japanese print technique of Takuhon as well as monoprint and woodcut.

The language of paper and the force of my body create the unseen forces amongst rock and sea and conjure a sense of the radical interdependence of things. "we barely see a tiny window of the vast electromagnetic spectrum emitted by things. We do not see the atomic structure of matter nor the curvature of space. The world is a perspectival game." Carlo Rovelli





Blue and Black
2018
Mixed Media
100 x 100 cm



Matthew Dowell





I have a research-based practice that works across the expanded fields of print and sculpture, utilising 'collecting' as practice and play to explore contemporary landscapes and historical narratives relating to working class leisure and identity. Through subtle playful responses, I aim to subvert expectations of otherwise largely familiar things, quietly altering materials, text, and tone.

While on the AA2A residency I created a series of intaglio print series 'Your turn'. Taking the concept of 'play' literally with the metal plate becoming a piece of paper for games like noughts and crosses and hangman.

By reframing the plate as a literal space for play allowed me to maintain the material properties of etching yet experiment with and introduce non-typical mark making effects. Introducing questions on authorship with my collaborators, opponents, teammates, and artists.

Your Turn (Noughts and Crosses with Ellie in Black)
(2026)
Walnut and Etching

James Lockhart

In this exact moment I am talking, you are listening.

This work is a direct address between the artwork and the viewer. By declaring the present tense in plain language, the piece collapses the usual distance between the artist and the audience.

It transforms the act of looking into a conscious, shared moment - one where the viewer becomes an immediate participant rather than a passive observer.

The statement is both literal and paradoxical. The words speak from a fixed, silent surface, yet they only become true in the precise moment they are read.

Through this quiet intervention, the work invites awareness of the fleeting nature of communication and the intimate, often overlooked exchange that occurs when we truly pay attention.

In this exact moment (2016)
Digital Print

In this
exact
moment
I am talking,
you are
listening.

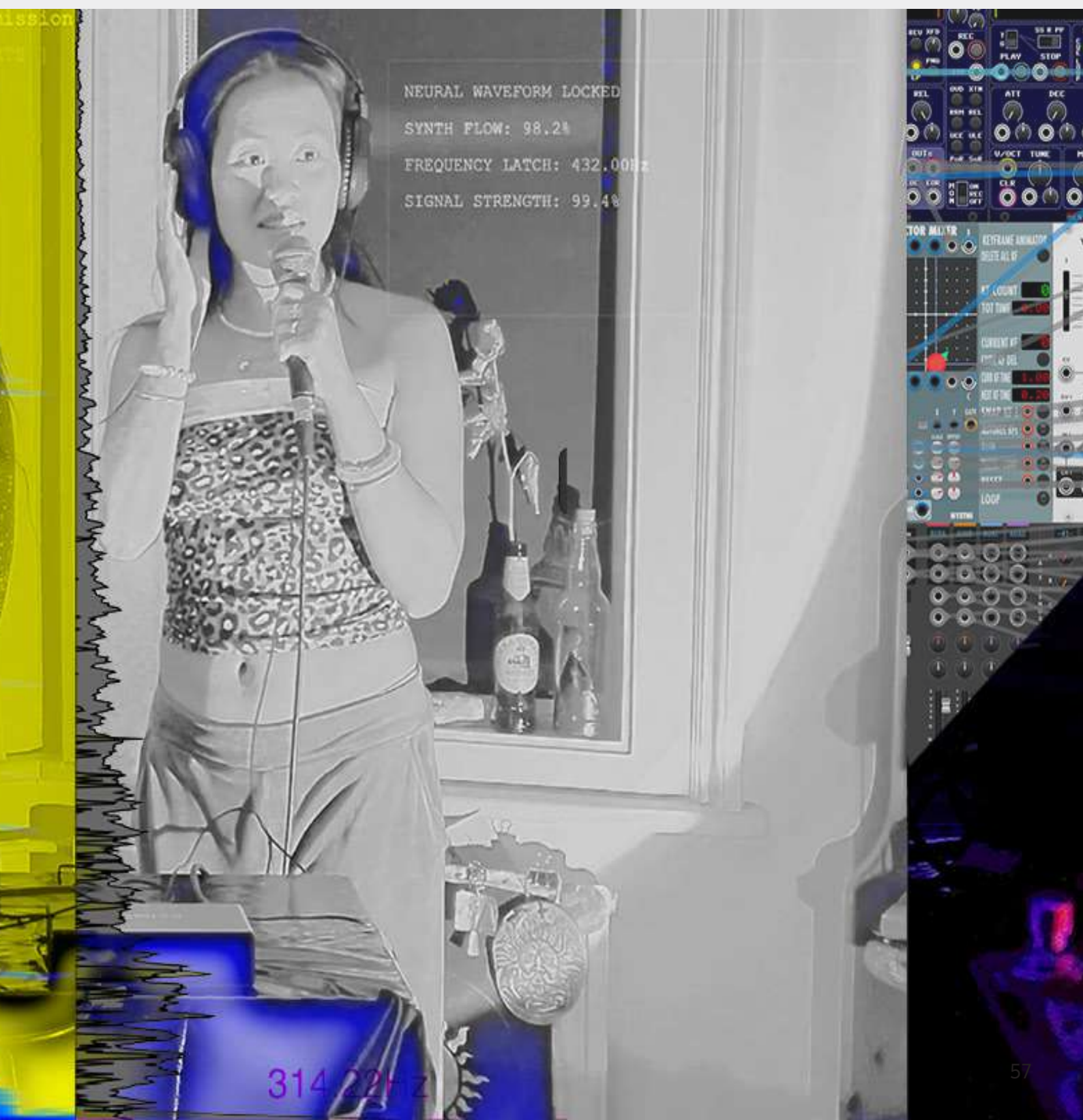
Mengmeng Zeng

E.T. Concert - Echoes of Alien Mindscape (2025)
still from video

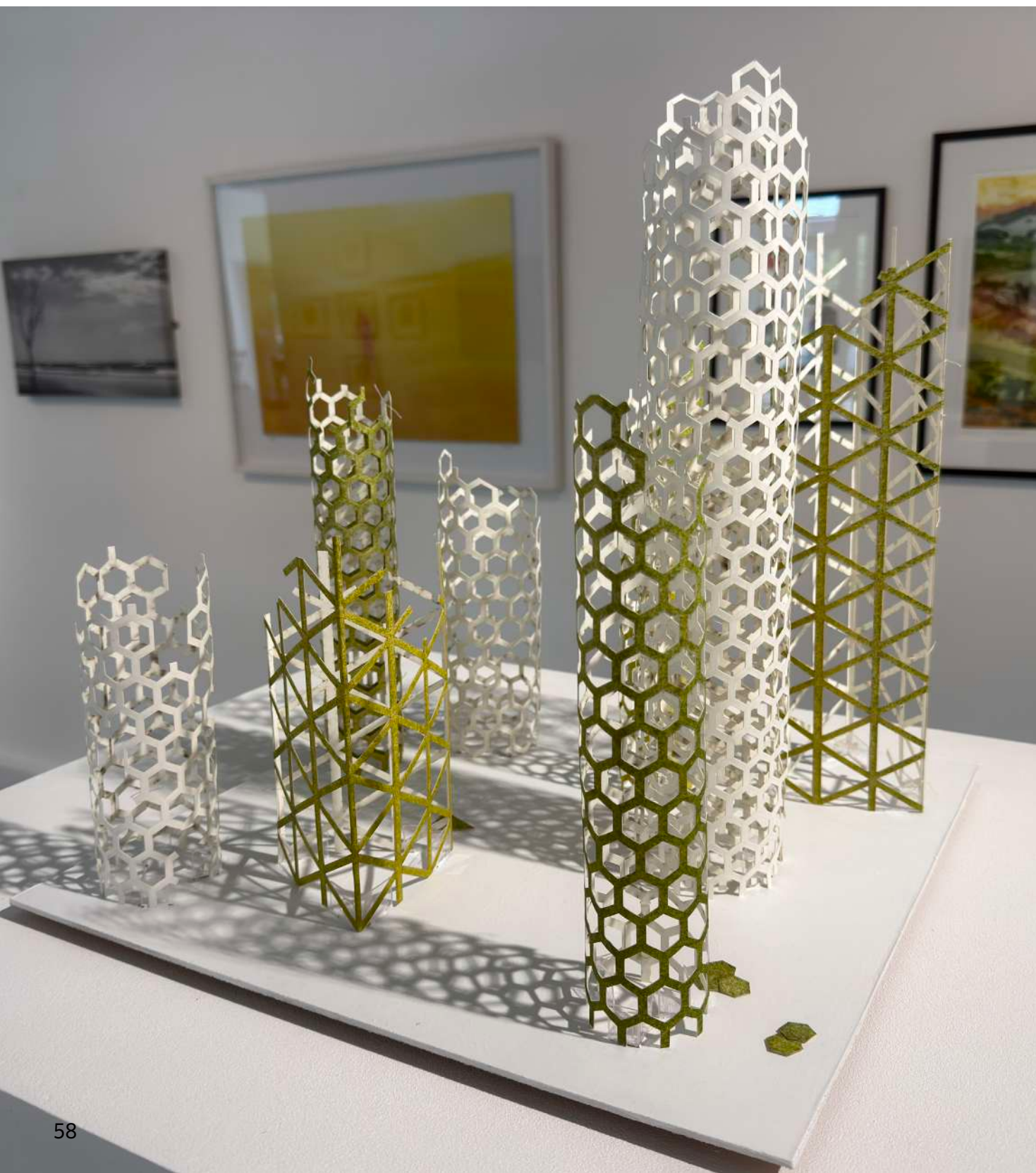


Mengmeng Zeng is a new media artist and creative researcher whose work explores sound as a medium for communication across human, technological, and extraterrestrial worlds. Drawing on research in SETI/CETI, speculative linguistics, astronomy, and emerging technologies, she creates immersive performances and installations that invite audiences to participate in acts of collective listening and imagination.

Combining live sound, modular synthesis, AI, interactive systems, and participatory storytelling, her practice investigates how new forms of language can reshape perception and our understanding of consciousness. Rather than treating technology as a tool for efficiency, Zeng approaches it as a cultural instrument for asking what it means to encounter other forms of intelligence. Her work proposes that the search for alien life is also a search for new ways of understanding ourselves and our place in the universe.



Carolyn Murphy



Carolyn Murphy creates large scale print installations and works on paper.

She is interested in our complex interrelationship with the fragile world we share, and with illusions of stability and control. Her works often explore ideas of damage and repair, fragmentation, the superficial and the hidden. She is a member of the Printmakers Council and exhibits regularly.

Highlights to date include the RA Summer Exhibition 2025 and 2023, Bloomsbury Festival 2023 and her first solo show 'Layer over Layer' at the Stone Space, Leytonstone in 2025.

Instagram: @carolynmurphyprintmaker

www.carolynmurphy.co.uk



Sarah Galloway

For as long as I can remember I have been interested in the history, theology and symbolism of plants. Using archival plant specimens as starting points for my work, I draw, scan and digitally manipulate images to produce stencils and acetates to silkscreen on surfaces.

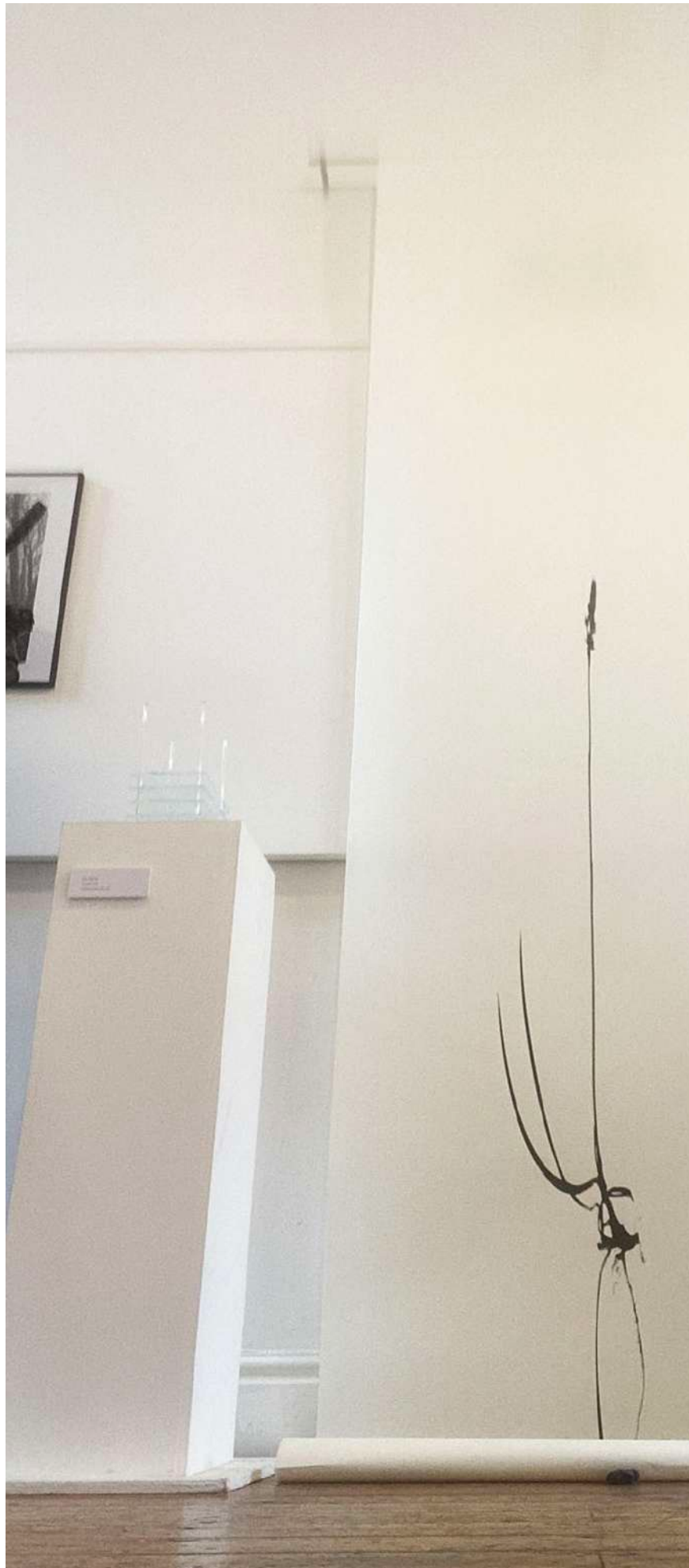
The careful placing of the image on the paper roll is all part of the balance and tension of the work.

My Glass pieces evolve through an interest in the simplicity of image manipulated by layering and optical effects. The glass constructions are created by layering mirror and sandblasted glass sections, utilising reflection and refraction of the layers and edges to create a sense of infinity when looking into the structure but ultimately the object is to be seen as majestic and sacred.

Bone breaker V2 2026 *Nartheicum Ossifragum*
7/7 1934 (2026)
Silkscreened image onto Japanese paper

Crown Incarnation (2026)
Clear Glass, mirror, sandblast, gold gild and acrylic

Incarnation "Dianthus Caryophyllus" (2026)
Clear Glass, mirror, sandblast and acrylic







Sue Clegg

Sue Clegg is a multidisciplinary artist and educator whose practice is grounded in an exploration of place, memory, and lived experience.

Working across a range of processes and materials, she investigates the dialogues that arise between them, generating both representational and more abstracted pieces.

Her current research focuses on the intersections of ceramics, drawing, and printmaking, through which she constructs layered visual narratives



Be Here Now (2026)
Screen printed and hand painted stoneware,
vinyl, printed and stitched textiles, sourced
objects

Laura de Moxom



Laura de Moxom is an interdisciplinary artist working across analogue photography, printmaking and performance. Her practice explores the relationship between personal experience and wider ecological systems, creating what she describes as "alternative archives of experience." Using processes such as pinhole photography, photopolymer etching and walking-based research, she investigates how bodies, landscapes and materials are shaped by time, memory and transformation. Recent work has focused on rivers, ancient woodland and the human desire for connection with the natural world, drawing on ideas from ecopsychology and Gaia theory. De Moxom embraces process-led making, often allowing chance, environmental conditions and material intervention to shape outcomes. Through long-exposure self-portraiture, embodied performance and experimental printmaking, she explores themes of vulnerability, resilience and interdependence. Across her practice, she seeks to create spaces where the intimate and universal meet, using personal experience as a lens through which to consider broader questions of ecology, belonging and care.





University of Lancashire

Amy Kim Grogan

Chopped 1 (2025)
Chopping board + ceramic cucumbers

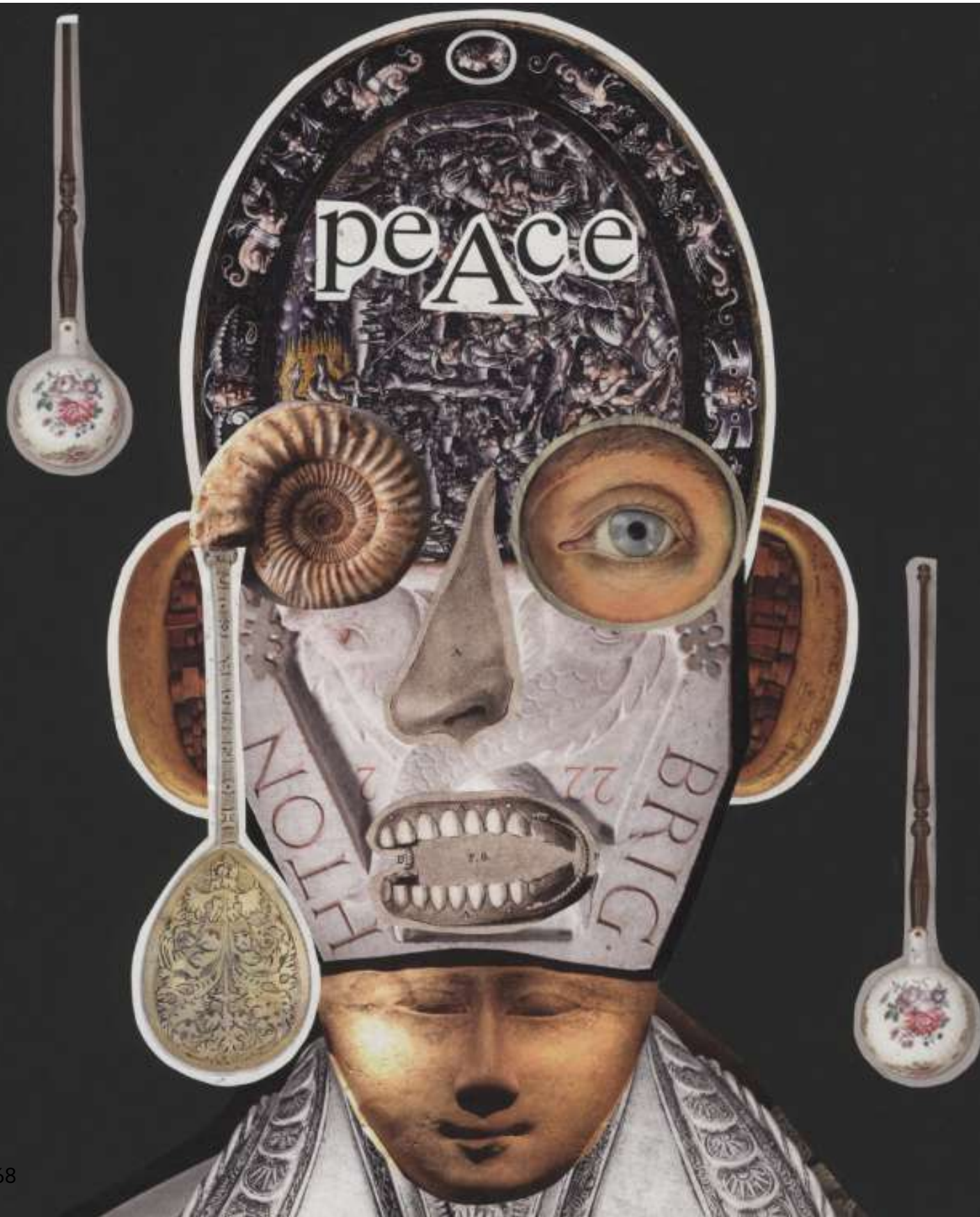
Chopped 2 (2025)
Chopping board + ceramic sausages



My work centres on disrupting and emphasising overlooked objects and everyday actions, often driven by curiosity or a subtle sense of discomfort. I am interested in how familiar things can be shifted and reinterpreted through changes in scale, repetition, and material. Through this process, I create sculptural work that sits between the recognisable and the bizarre, allowing humour and absurdity to emerge rather than an imposed idea.

My making process often mirrors aspects of industrial production, involving the creation of large quantities of repeated, carefully fabricated forms. Repetition functions both as a practical methodology and a conceptual tool, allowing me to explore labour, value, consumption, and excess.

Kate Fallon-Cousins

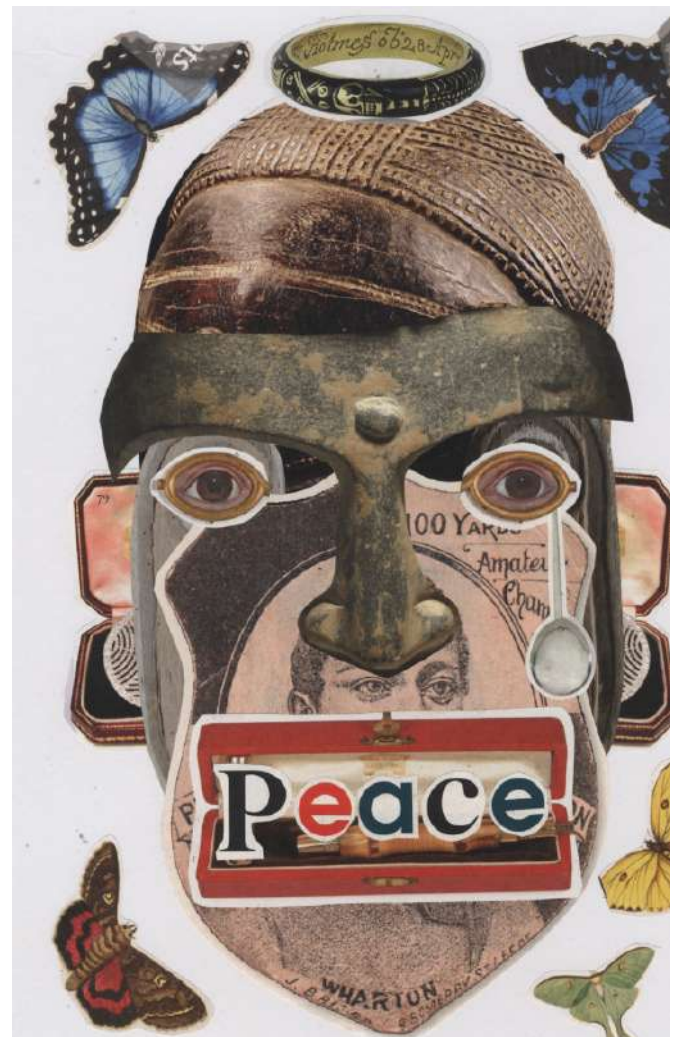


I work mostly in collage and I am at my best when I am limited. All my work is figurative and all my figures are made up of art and antiques. They are jigsawed together like a work by Giuseppe Arcimboldo.

All my work is dedicated to Peace and if my characters cry it is for Peace. Other people have inspired me to do this and I hope that I can spread a bit of positivity and beauty myself. When I did the residency in the art collage I hid collages in the books in the library.

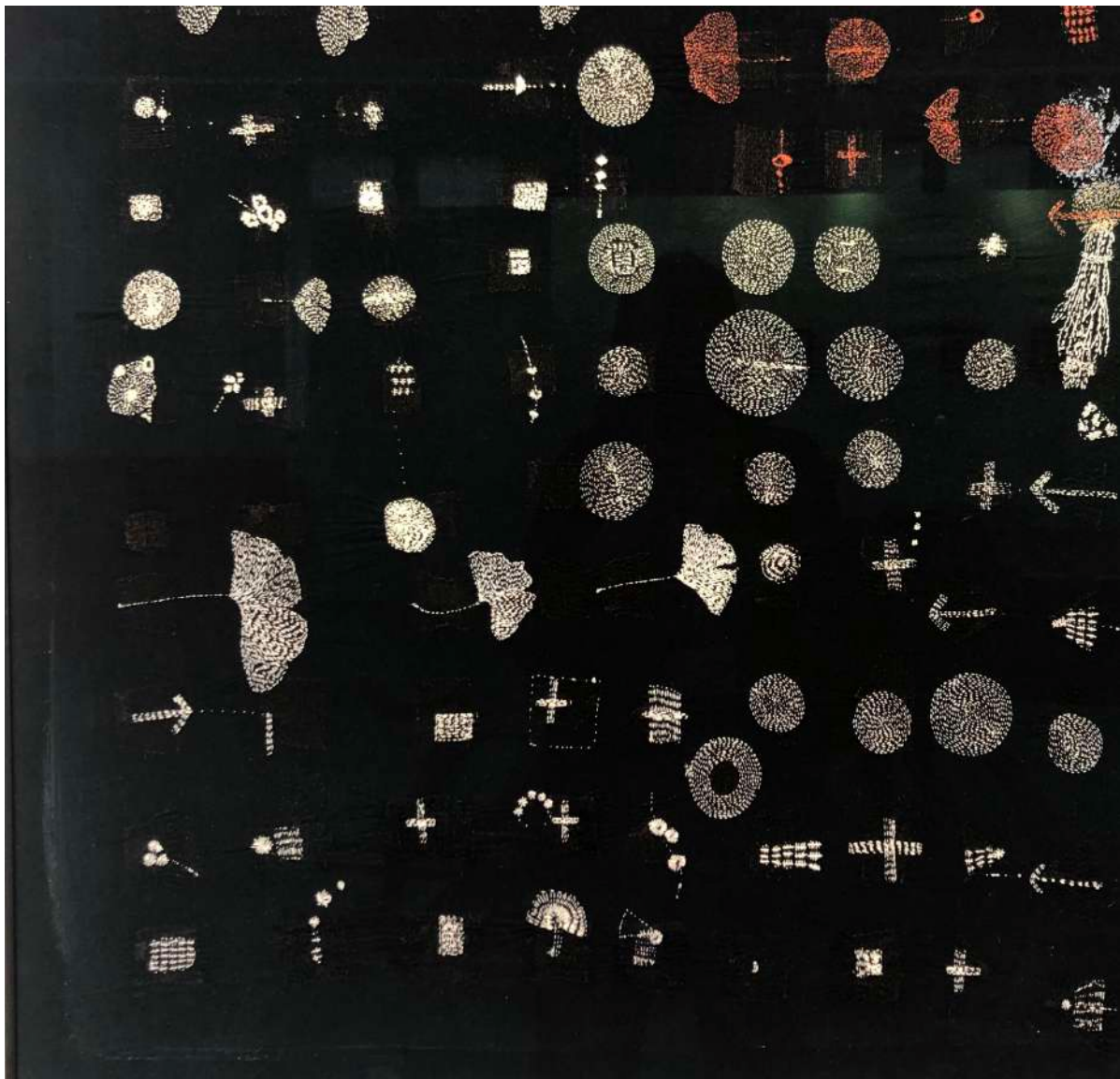
One student set about looking for them and had collected like a dozen of them. I still like to plant these little seeds around. every month I get postcards printed and I leave them around in my local area.

I embrace every opportunity to get my work out into the world.



Kate Whitehead

Kate Whitehead is a textile artist whose weaving and embroidery explore repair, reuse and resistance within contemporary textile culture. Working with salvaged, worn and discarded fabrics, she uses slow, traditional processes to reconstruct overlooked materials and reveal the histories held within them. Drawn to faded cottons, calicos and cloth marked by use, her practice values imperfection, labour and care in opposition to the speed and disposability of the fashion industry. Through weaving, stitching and mending, Whitehead reclaims neglected textiles, transforming them into quiet acts of protest against overconsumption and imposed identity.



Is She a Hippy 1 (2020/1)
Painting

Is She a Hippy 2 (2020/1)
Embroidered textiles



Ian Clegg

Artists and photographers who challenge conventions often seek to explore alternative ways of seeing and representing the world. Circular compositions, panoramic views, and fragmented visual structures attempt to break free from the rigidity of the rectangular frame, prompting viewers to reconsider their habitual ways of engaging with images.

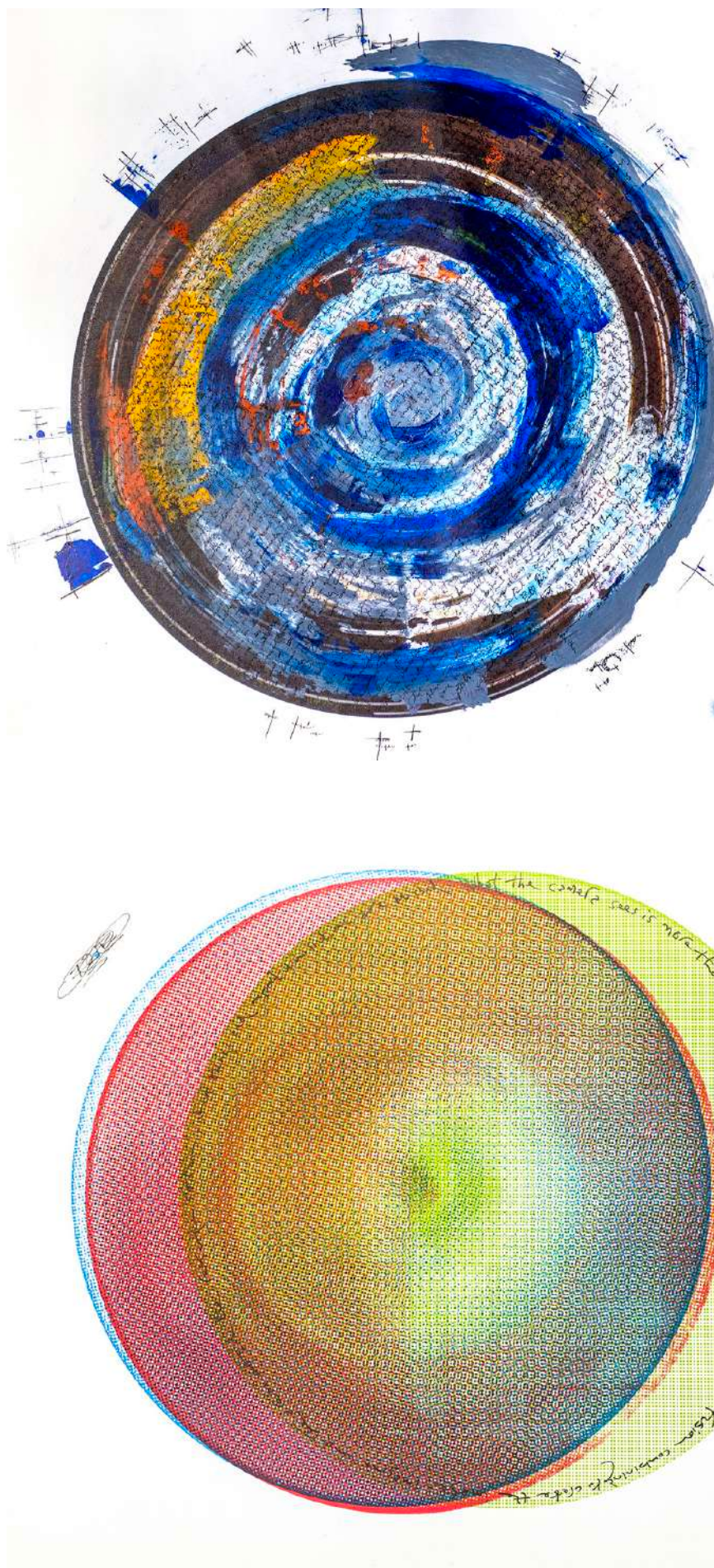
I begin with photography and take it through unconventional print formats to disrupt traditional visual constraints. Often questioning the actual standard framing of photography and utilising the whole 'circle' or 'fisheye' view. In this context, my photography undergoes further abstraction through printing techniques, adding layers of technical descriptive text. Even incorporating textual elements into the photographic print, I introduce an additional layer of interpretation, bridging the gap between image and language. This process not only alters the image's formal qualities but also invites a reconsideration of how visual information is structured, perceived, and constrained within defined spatial boundaries.

Lido Scrip (2025)
Print

Lido RGB (2024)
Print

Lido Circle (2025)
Print

Post and Grass (2026)
Print





SD 10071 T22B, 9



SD 10071 T22B, 9

Sana Obaid

My artistic practice emerges from close observation of everyday life, seeking to reveal the extraordinary within the ordinary. Art-making functions as a reflective and contemplative process through which I navigate and make sense of lived experience. Trained in traditional miniature painting at the National College of Arts, Lahore, I remain deeply influenced by its precision, repetition, and attention to detail, embracing these qualities as both artistic and meditative acts. Rooted in my Sufi heritage and spiritual upbringing, my work reflects an awareness of impermanence, transformation, and the interconnectedness of human experience.

Through an interdisciplinary approach encompassing printmaking, performance, installation, and socially engaged practice, I explore themes of memory, grief, loss, care, and resilience.

Ordinary objects, materials, and intimate spaces become vessels for personal and collective narratives. Recently, my work has turned toward questions of fragility, displacement, and witnessing, examining how we sustain empathy, presence, and humanity amidst contemporary global conflict and upheaval.

Silent Garden (2024)
Porcelain







Timothy Marvell

York St John University

Depart to Arrive (2024)
still from video



I am an observer. I notice details and nuances of the world around. I see beauty in the mundane and ignored. Video and digital editing allow me to record and respond to what I see. I trained as a painter. The expressive possibilities of colour are still a central concern. However, variations of speed, motion contrasted against stillness, repetition and slowly evolving changes are increasingly important. I now paint with pixels that move.

Recent videos are concerned with the experience of motion, as slick machines mtransport us smoothly through our constructed environment. The 'journey' is a powerful and layered symbol that resonates with our lived experience. These pieces re-present that experience back to us and reflect our complex relationship with the comfortable, convenient and yet dystopian world we inhabit. Not dissimilar to the sentiments expressed in Iggy Pop's song 'The Passenger' on his album 'Lust for Life'.

Julie Mecoli

Dark Matter: Cities – London and Dark Matter: Cities – Detroit refer to two iconic cities and places of importance to me. I was born and grew up in the Detroit area and continue to observe its industrial decline and struggle for rebirth. Detroit serves as a metaphor for the decline of western industrial power. Much of my adult life has been spent living and working in Southeast England where London is the capital of what was once a great imperial power.

London serves as a metaphor for that empire although it is not a city in decline. The bitumen pieces are not decaying but are in a state of transformation tending toward entropy, moving from form to formlessness. Like most natural processes the movement is irreversible; it only proceeds in one direction. Eventually each sculpture will exist as a pool of pitch containing itself and other things entrapped in it.

Dark Matter: Cities - London (2012)
95/25 bitumen, bell jar, funnel, base

Dark Matter: Cities - Detroit (2026)
Bitumen mixed grades, hour glass, base





Marielle Hehir

Hehir's practice explores the relationship between painting and place. Specifically, ways in which contemporary painting might address the material make-up of land in the context of the present climate crisis. Hehir finds stimulus for her work whilst spending time with the British canal network – she has travelled extensively around the inland waterways on a narrowboat. Hehir finds that through her lived engagement with place at a slowed pace, the vibrancy of the materiality of the canal reveals itself. In the studio, Hehir utilises an extensive collection of materials, including some which might be found at the canal. Through a process of intention and accident, Hehir creates surfaces in her work which are often fragile or distressed in some way; surfaces which are evocative of the increasingly unstable land-surface terrain of the Anthropocene. Luminous yet melancholy, Hehir's work is as much about loss as it is about speculation for the future.

Dead Low Tide (2026)

Stoneware ceramic with various glazes

Rising (2026)

Stoneware ceramic with various glazes

Stay Afloat (2026)

Stoneware ceramic with various glazes

The Water Looked like Tarnished Gold (2026)

Stoneware ceramic with various glazes and screen printed image





Elena Cologni

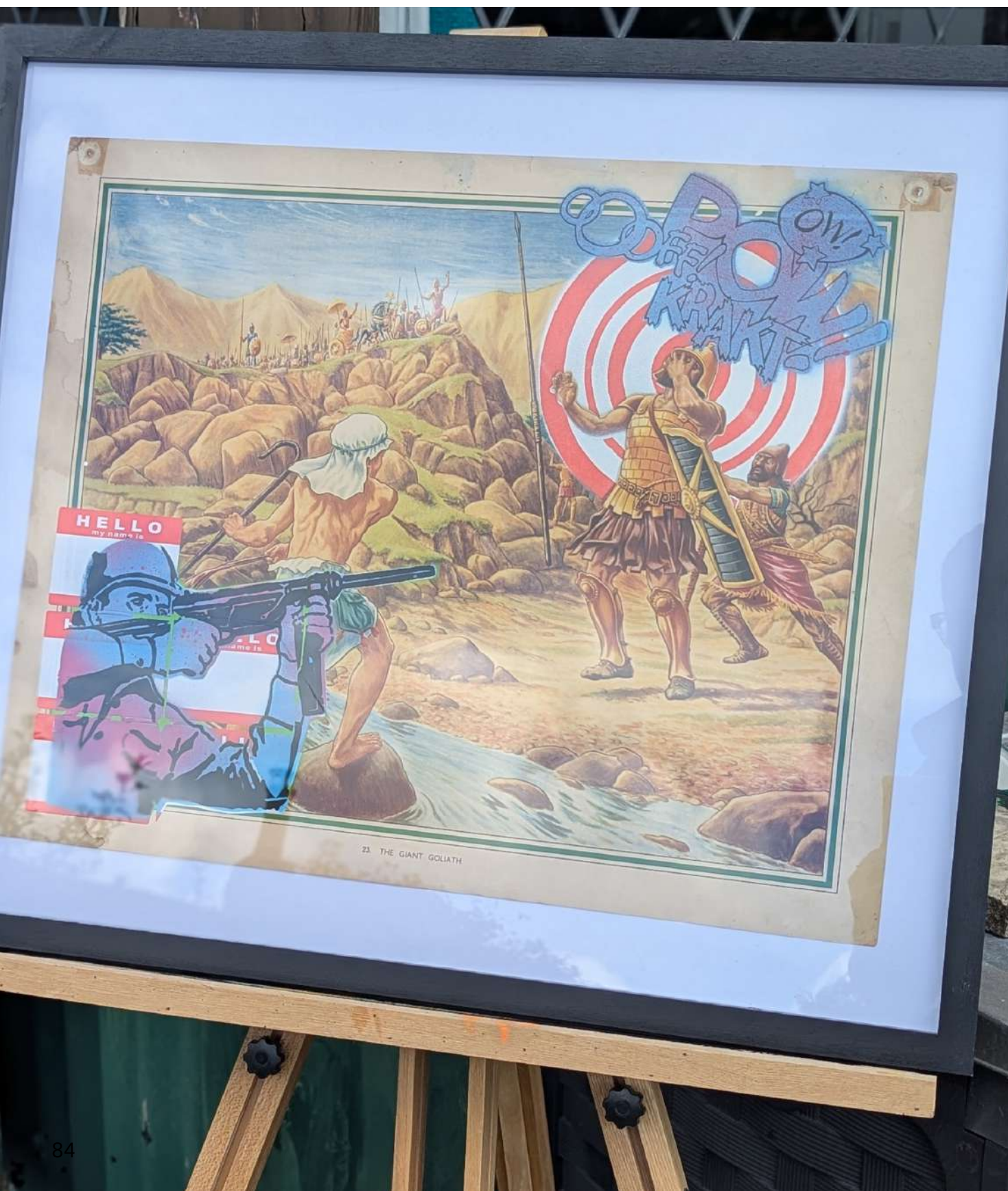


Working at mostly with the format of dialogic sculpture, my work addresses the multifaceted experience of place in our evolving identity. In the encounters with participants an intraplace is formed which is unique to each exchange, and is protected with radical care.

Navigation Diagrams (2013)
14 round wood platforms, graphite



Matt Martin



Matt's lowbrow approach to pop art involves repurposing communication to examine obsessive fandom, collective identity as a cult, social media, algorithmic consumption, societal fear, and other areas where technology and entertainment interfere with our daily lives.

Matt Martin began printing in 2020, using found objects, art, and other junk. He strongly believes that real world interactions, things identifiably created by humans, will take on greater value and purpose now that the digitalisation of our lives has become so hollowed out, untrustworthy, and compromised.



Holly Rowan Hesson

I make installations, sculpture and photographic works that create altered visual and sensory effects and environments. Using light through photography, projection and various other light sources and often employing industrial and mass-produced materials that are either already highly coloured or that are colourless which I then enrich with colour, I use processes and materials that highlight, distort and disorientate, for example through reflection, blurring, layering and duplication.

My work is underpinned and motivated by my interests in how architecture, the built environment and physical space are experienced. I often explore sites in flux, transition or hiatus, working intuitively with the physical space as a material in itself as well as a container to make an intervention full of content and references that takes me time to make through iterative processes and then for a viewer to experience and process.

Window Dressing Image 4 (2024)
still images from video



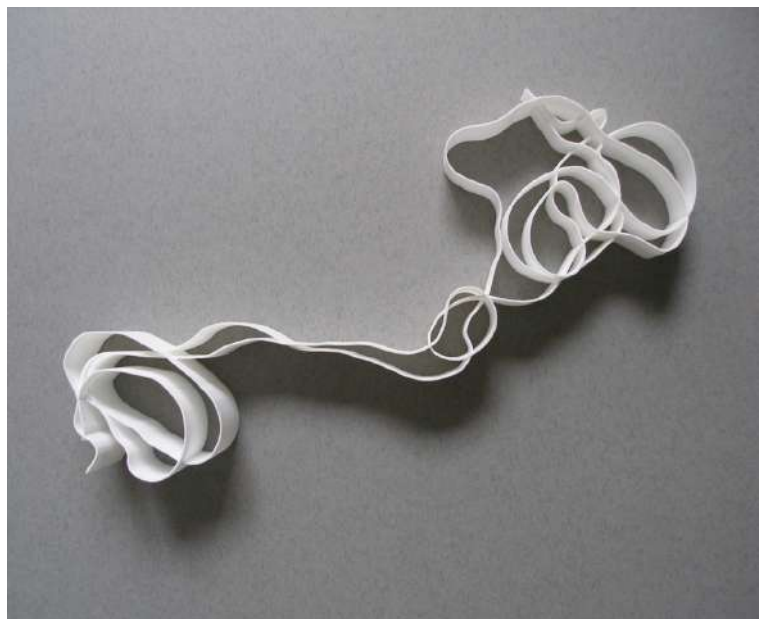
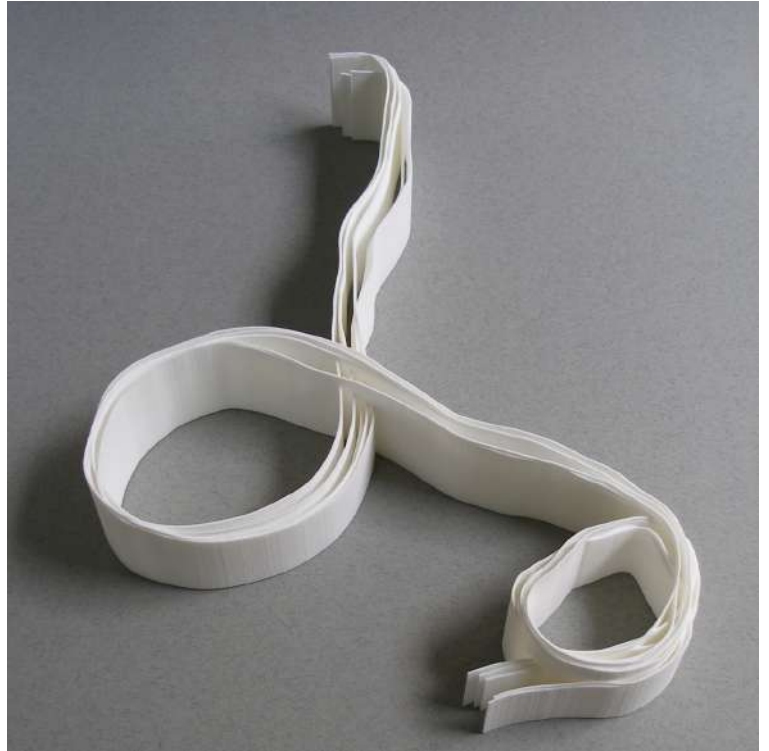




Orbit (Out of Play) (2020)
still from video

The further away they are - five pigeons - 74 seconds (2014)
Laser-sintered nylon

Lost - two pigeons - 153 seconds (2014)
Laser-sintered nylon



Plymouth University

Gabrielle Hoad

I make work that includes live, ephemeral elements as well as more lasting traces such as photographs, films, publications and objects. Often drawing on scientific themes – and sometimes collaborating with scientists – I seek to reveal the the gap between the world and our representations of it.

I am interested in human-made systems of observation, and the processes that turn real- world events into data – as well as those that render data into objects, sounds, drawings and animations. While fieldwork often provides the starting point, much of my work is concerned with the problematic transcription of large-scale, fleeting or entirely abstract phenomena into stable, tangible objects or systems. Subjects have included the movement of the Earth in relation to human scales of measurement and the physical modelling of avian flight paths using state-of-the-art bird-borne data loggers.

Rhiannon Kendall

My work is rooted in the unseen, everyday experiences and overlooked details and spaces that hold entire histories. I use drawing, painting and text and have recently been compelled to create work about my everyday experience of teaching in prison.

'Prison Art Class' captures the ever-changing dynamic within the space – from calm, educational and cathartic, to volatile, to controlled.

Paintings such as 'Spent' and 'Line route' contrastingly, show fixed mundane certainties within my daily life, the lined route prisoners take to return to their cells after attending work and education, and 'Spent' shows my evenings - the calm after the chaos, the weight of routine and the quiet resilience and connection behind this lived experience.

Prison Art Class (2026)
Acrylic on canvas

Line Route (2026)
Acrylic on canvas

Spent (2026)
Acrylic on canvas







Paul Raymond

Paul Raymond is an artist and art-educator whose practice spans sculpture, collage, print, moving image, performance and kinetic assemblage. Informed by surreal childhood memories and distorted nostalgia, his work explores the tension between creativity and conformity within politically shaped systems and institutions. His practice reflects his role as an artist-educator working within an increasingly regressive educational system; a system haunted by the past and arguably obsessed with repetition and pastiche. His current body of work takes inspiration from the derogatory term The Blob, popularised in politics by former Secretary of State for Education, Michael Gove.

Raymond's work exists somewhere in between physical materiality and the ever-expanding digital realm. His artworks are in a constant state of flux, moving between reality and illusory representation. He utilises the (mis)use of emerging technologies as a means of transformation; searching for an elusive utopia or a collective unconscious within the (brain)rotting digital wasteland.

Blobmouth Portal (2026)
Polymer Clay, Mixed-Media & Digital Print
on Heavy Matte Lycra



Lorraine Cooke





My work is an exploration of contemporary landscape painting. I have used the subjectmatter as a vehicle to communicate a psychological response to landscape.

My imagery is an amalgamation of forms recorded through studies made directly in the landscape. I investigate shapes, organic forms and perspective as defined by the changing light, juxtaposed with amorphous forms used as a metaphor for our existence; evoking both a sense of the real and the surreal.

Aside from the ideas, thoughts, transformations and experiences of landscape that we amass, we must realise that our interpretation and understanding of 'landscape' is conditioned by what we bring to it.

We perceive the landscape through a complex lens charged with impeding memories, meanings and illusions collected throughout our existence. Landscape is much more than a view; it is a reflection of our consciousness.

Emergence II (2020)
Acrylic and mixed media on canvas

Screamprint (2026)
Screenprint on paper

Crashout #1 (2026)
Laser burn on mount board

Crashout #2 (2026)
Laser burn on mount board

Crashout #3 (2026)
Laser burn on mount board

Crashout #4 (2026)
Laser burn on mount board

Jasmine Key



Jasmine Key is a mixed-media artist whose practice explores the relationship between visual culture, storytelling, and the ways our internal worlds are shaped by an increasingly mediated world. Working across archival imagery, printmaking, and collage, she investigates how narratives are constructed, consumed, and reimagined. Her work examines our capacity to become the authors of our own realities, creating scenes that exist between lived experience and imagined worlds. Drawing on ideas of daydreaming, escapism, and feminine desire, Key constructs fragmented narratives that represent emotional responses against a backdrop of endless image consumption, global disasters and the pressure to continually perform and curate the self. Within these dreamlike scenes, she stages imagined scenarios in which desires, fears, and fantasies can be performed and explored in the safe confines of the material. Through print making the narratives are preserved on paper like stories held within the pages of a book.



Hyomin Hwang

My recent work takes the traditional Korean moon jar as both a formal and conceptual point of departure. Using the traditional Up-daji technique, I create forms that embrace subtle asymmetry and tension, revealing an organic sense of balance rather than idealised perfection.

As a Korean-born artist living and working in the UK, my practice is shaped by experiences of migration, cultural transition, and the negotiation of multiple identities. Equally influential is my experience as the mother of a non-verbal autistic child, which has deepened my awareness of communication beyond language and the ways in which different forms of being can coexist and connect. For me, the moon jar serves as a metaphor for coexistence: two separate forms joined into a single vessel while retaining traces of their individuality. Through clay, I explore identity, difference, and belonging, seeking to create spaces where complexity, vulnerability, and connection can exist in balance.

Coalescence I (2026)
Porcelain, Transparent Glaze, Reduction Fired

Coalescence III (2026)
Porcelain, Transparent Glaze, Reduction Fired

Coalescence IV (2026)
Stoneware, White Mat Glaze, Oxidation Fired





Catherine Harrison



CATHERINE HARRISON is a mixed media artist interested in history, decay and symbolism. Her practice is rooted in a fascination with found objects corroded by the elements. She brings a new perspective and life to these objects through experimenting, constructing and transforming materials.



Muninn (2024)
Iron Oxide and pen and ink on paper

Huginn (2024)
Iron Oxide and pen and ink on paper

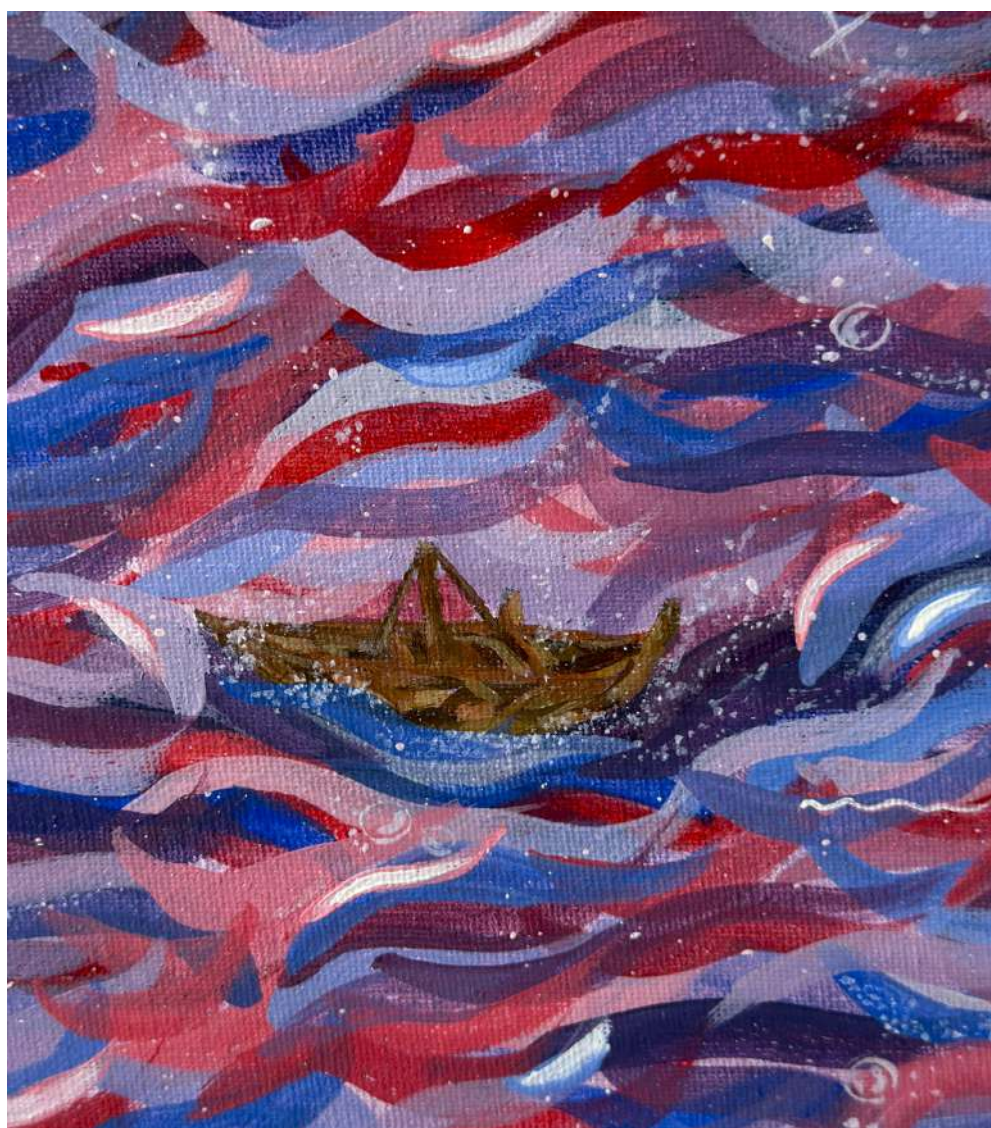
Faith Whiting



Installation is my medium of opportunity. Within my practice the atmosphere and reaction are the most important aspect of the work. Colour has a huge impact within a space from transforming and reflecting one's focus. The use of purple, blue and pink hues speaks to me in a way that slows times down, quiet and ethereal.

The use of mixed media allows the viewer to relate and connect with the work fully immersing themselves into something entirely unearthly. My practice shifts constantly from physical to digital mediums as I try and detect which is my best format to play with perception and reaction.

James Turrell completely opened a new path into the direction of immersive space. My main drive is projection as it allows your eyes to touch and feel. The way each swirl moves in a different direction allows the eyes to stimulate in a repetitive movement.



Dreams (2025)
Acrylic Painting on Canvas

Serene (2025)
Acrylic Painting on Canvas

Freddy Waterfield

Freddy gathers imagery from a range of production and distribution systems, creating works that emphasise atmosphere, intrigue, and, increasingly, surface.

His recent paintings blend figuration with structures and patterns drawn from early internet art, leaning into the eerie and the odd.

Drawing on sci-fi/horror film, literature, urban legend, as well as personal narratives, he weaves his influences and their nebulous associations into a distinct visual language.

Crepitus (2025)

Acrylic screen print on paper mounted on board

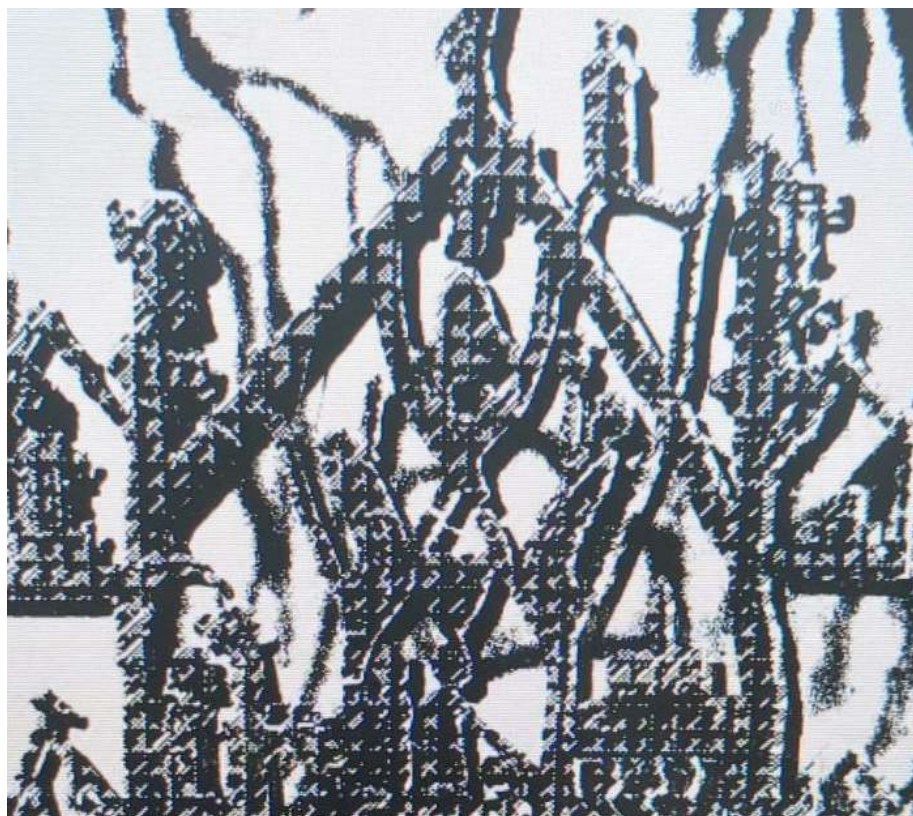
Zone-Stricken (2025)

Acrylic screen print on paper mounted on board

Pilgrim's Badge (2025)

Acrylic screen print on paper mounted on board







Memorial of Memories (2026)
Mixed media

Kirushan Sivagnanam

Kirushan Sivagnanam is a visual artist whose practice explores displacement, transformation, memory and ongoing questions of identity. Drawing from lived experience, his work reflects on how personal histories are shaped by movement, place and the lasting influence of colonial systems on contemporary life. Rather than working within a single medium, Kirushan moves between performance, installation and mixed media, allowing each project to develop in response to its environment. The places he has lived, travelled through, and encountered play an important role in shaping his ideas and process. Working intuitively with the body, space and materials, he creates works that emerge through experimentation, observation and reflection. His practice engages with themes such as borders, climate crisis, belonging, and social inequality. Rather than offering fixed conclusions, he creates spaces for contemplation, inviting audiences to reflect on their own experiences and connections to the world around them

The Unseen Story Behind the Scene (2025/6)
Mixed media (newspapers, magazines & advertisements)





Anglia Ruskin University

Joanna Mamede

Willow Black (Single Screen with Three Roundels) (2025)
Video installation with ceramic roundels

Willow Black (Exsiccatae)(2025)
Video with sound, headphones, looped



I am a Brazilian-British artist and director based in Cambridge, working across moving image, installation and ceramics. Across these forms, I make work about bodies that were catalogued, contained or made invisible, and about what those bodies do to resist that. The question I keep returning to is what remains when power decides what gets preserved and what gets erased. Willow Black, made during my AA2A residency, follows this thread through the British landscape. Working with performers and academics, the films move between the botanical and the human, the colonial specimen and the living thing that refuses that designation. The ceramic roundels sit within the same installation, each one holding a gesture that the archive would have flattened into stillness.

I make work for what persists beyond classification.

Arianna Tinulla Milesi

Drawing is the foundation of my practice and the place where observation, memory and imagination meet. Working across drawing, textiles and installation, I explore how identity is shaped through ritual, clothing and symbolic acts.

My work is informed by folklore, ethnobotany, devotional traditions and everyday experiences. I am interested in the ways people transform inherited narratives, adapting them to survive, belong and make sense of the world around them. Garments often become vessels for memory, while plants, symbols and repeated gestures create personal mythologies that move between the sacred and the ordinary.

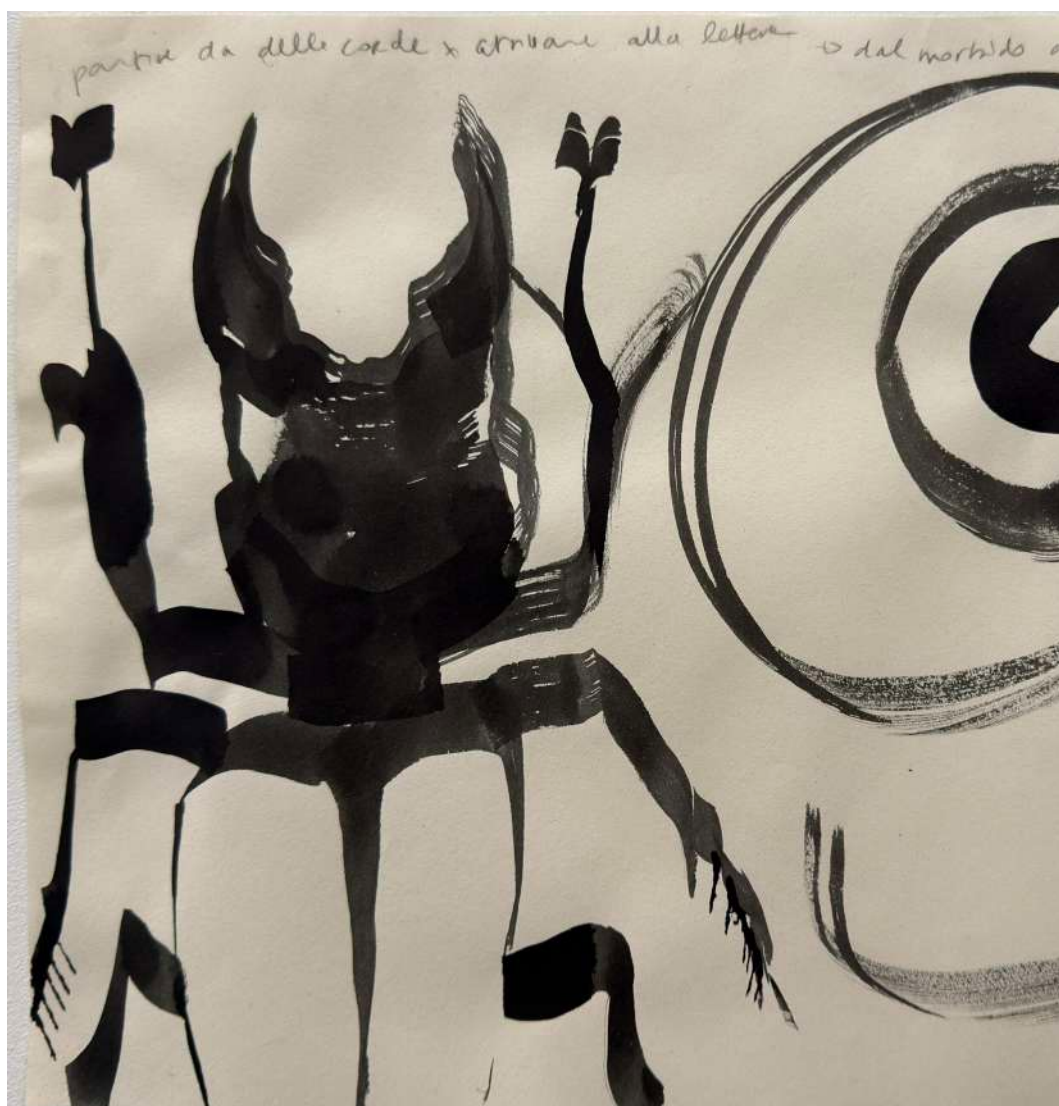
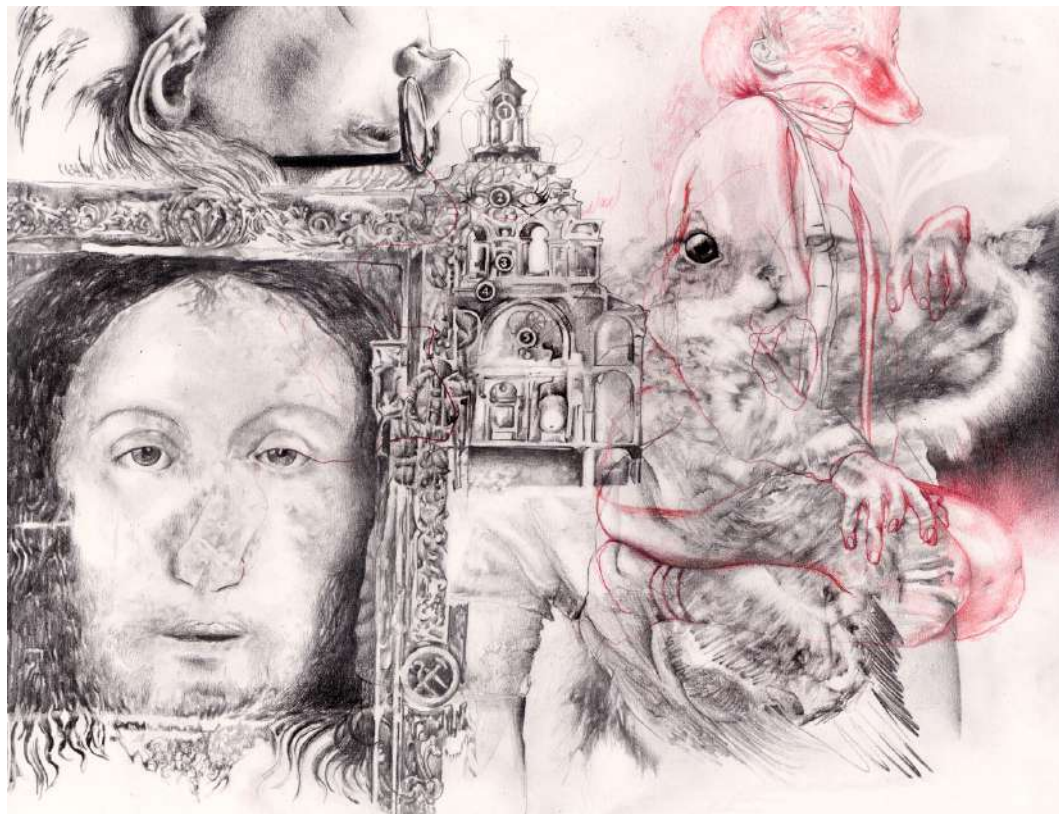
Rather than illustrating stories, I use drawing to build spaces where different histories, beliefs and identities can coexist, overlap and be reimagined.

Carnation Pantheon (2024/5)
Acrylics on linen shirt

Acheropite (2025)
Graphite and coloured pencils on paper

Goddess of the Soil (2024)
Ink on paper





Emma Petruzzelli

My first real photography project began at Alderley Edge, Cheshire. It led to the Isle of Skye, Whitby, various locations within the Eryri National Park and the River Dee in North Wales. That was my last project, which was exhibited at the CASC Gallery, Grosvenor Shopping Centre in Chester, together with my fellow AA2A/University of Chester Artists in Residence, during July 4th to 18th 2025.

Through a perspective of fine art landscape photography and mythology, I have added further work from Stonehenge, Borth in Mid-Wales as well as the highlands of Scotland to highlight the stories that were written, myths and legends that have filtered through the ages.

Add a twist of my life experiences, influences and mental health, I want to present my narrative through the art of photography.

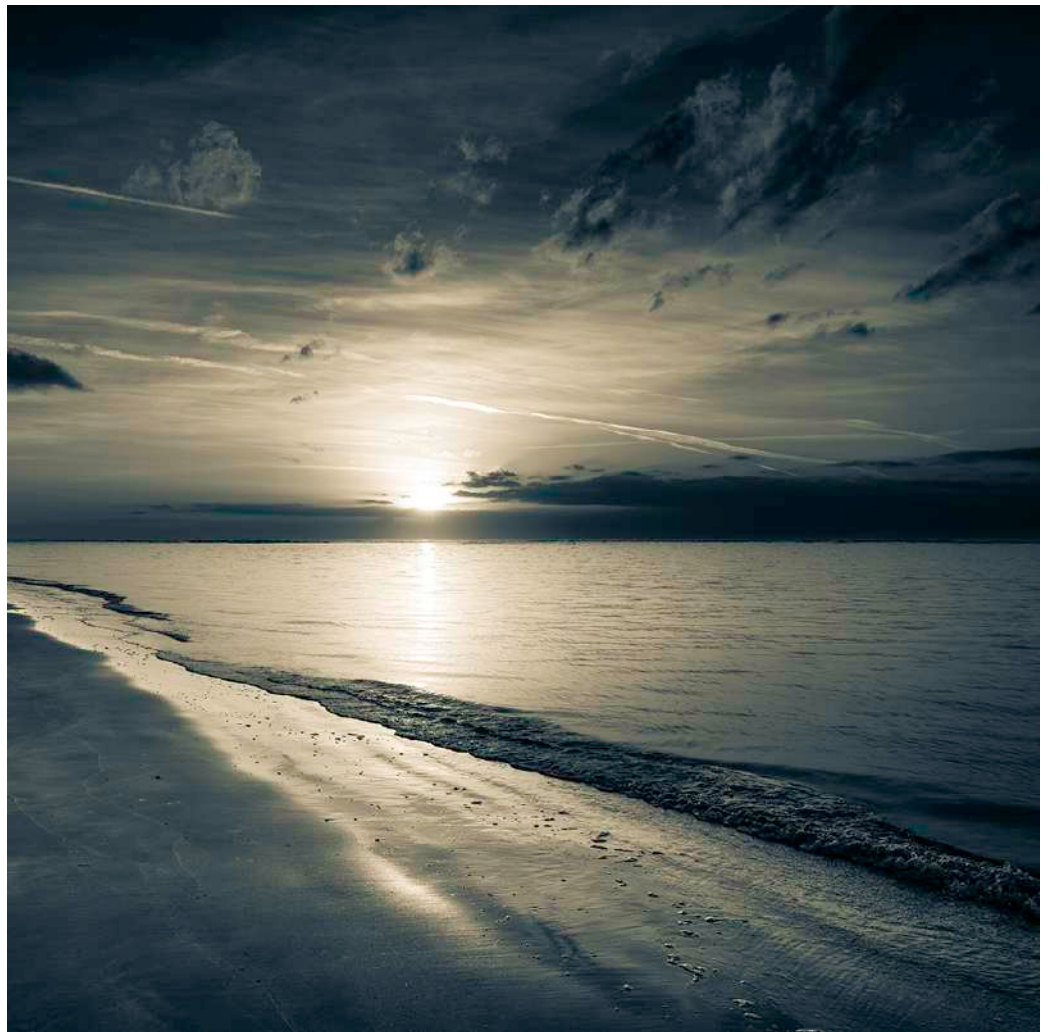
Sunset over Borth, mid-Wales (2026)
Ultra Pearlescent Hi-White

The enigmatic Woodhenge, Wiltshire (2025)
Ultra Pearlescent Hi-White

Shropshire Union Canal (2026)
Ultra Pearlescent Hi-White

Black Lake, Lindow Common (2026)
Ultra Pearlescent Hi-White







Debbie Yare

Blackpool School of Arts

Dear Kathleen (2025)
still from video

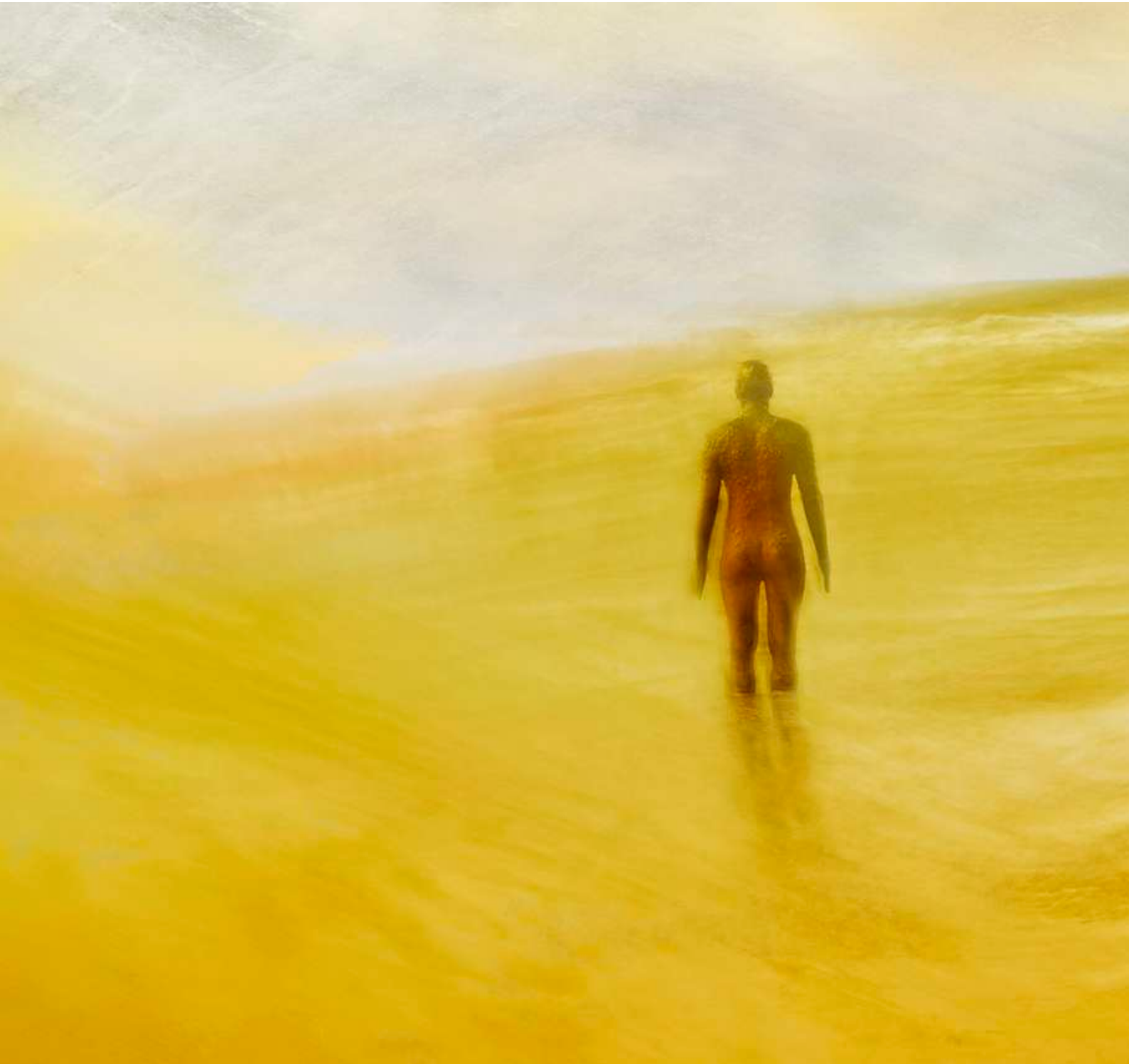


Debbie Yare's art practice moves with, and is shaped by the more-than-human
Morecambe Bay, where she lives.

Recent work has considered salt marsh ecology, coastal change, the
archive, and seaweed.

She works between and across media with interests in video, photography,
writing, drawing, performance and socially engaged practice.

Bryan Lewis



I create images which are emotive, indexing time through movement and light, using the camera as a tool in the manner of an artist capturing mood through the use of canvas, brush and pigments. Inviting the viewer to pause and engage with the image, capturing aura and atmosphere, evoking emotions which clarity would only detract from and confuse.

In a world full of narcissistic voices demanding attention I make a positive choice to seek calm and peace with images which are evocative and soulful. Born of solitude my work invokes peace and tranquillity in an otherwise rabid technological world full of noise and interruptions.

My pictures are often an abstraction of the landscape, featuring patterns, textures and shapes which are restorative and calming. A much needed therapy in our fast paced, modern confrontational society, enabling the viewer time to contemplate, to recall moments in time that are now history.



Beyond Another Place (2022)
Digital Photograph

The Future? (2009)
Digital Photograph



Blackpool School of Arts

Helen Birnbaum

Broadcast News Detail (2023)
Ceramic and reclaimed media

Crying Buckets with Debris (2024)
Ceramic and reclaimed media



Helen Birnbaum is a sculptor who questions contemporary society. The sculptures are in part made of ceramic and in part the rubbish we discard and are symbols of the way we treat our precious environments. She approaches society, and science, in a questioning way and the starting point of much of her work is contemporary society's relationship with world changing events such as climate change, new technologies and pandemics.

The aim of her work has always been to communicate these ideas in the most accessible, and even, humorous way possible. Through assemblage and hand building methods techniques she creates the sculptures, and they often incorporate found materials such as rusty industrial metal pieces, coiled telephone wires and found objects. Aluminium, steel and copper waste found in local scrap yards and recycling centres in the North West is also used.



Joanna Cohn

Printmaker Joanna Cohn graduated from the Royal College of Art in 2024, where she studied Print as an expanded field, supported by the Leverhulme Trust. She has won numerous prizes including the Graduate Art Prize and Intaglio Printmakers Prize, and has shown her work widely including exhibiting as part of The RA Summer Exhibition, The Ruth Borchard Self Portrait Prize and V&A Illustration Award.

The Buskers (2025)

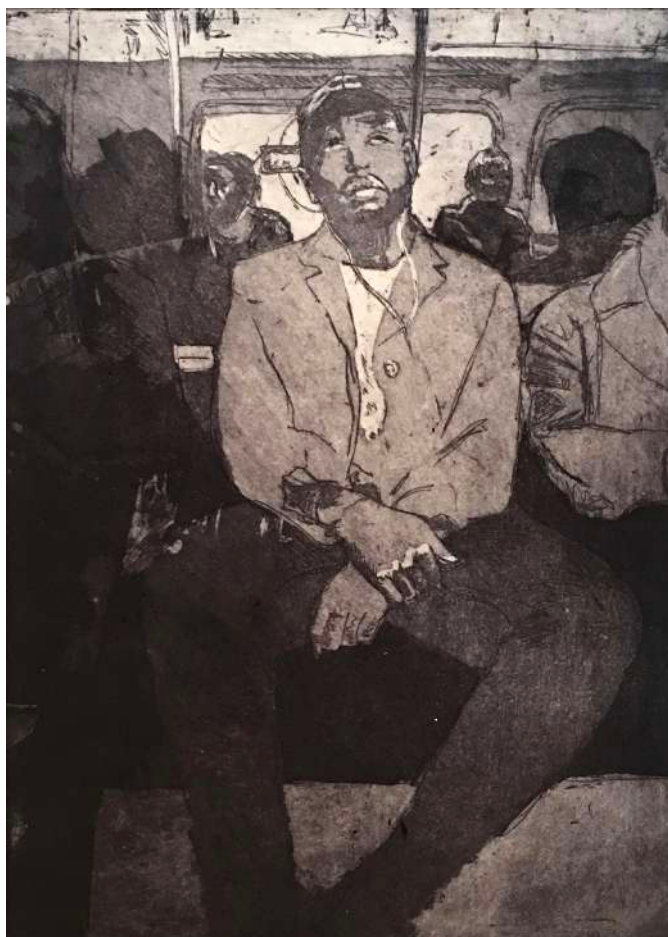
Hard ground and aquatint etching

Listening (2025)

Hard ground and aquatint etching

The Bathers (2024)

Hard ground and aquatint etching



Annabel Carter

This body of work centres on raw and honest portraiture. I am interested in capturing authentic moments and genuine expressions, working closely with each subject to create a safe, comfortable environment where they can be themselves. Rather than directing heavily, I encourage collaboration, allowing personality, emotion, and individuality to emerge naturally within the frame.

These portraits are all photographed by me across a variety of street locations, from Camden to Chester. They reflect my interest in how people occupy and interact with different surroundings. Each image aims to balance intimacy with observation, creating portraits that feel both personal and universal.

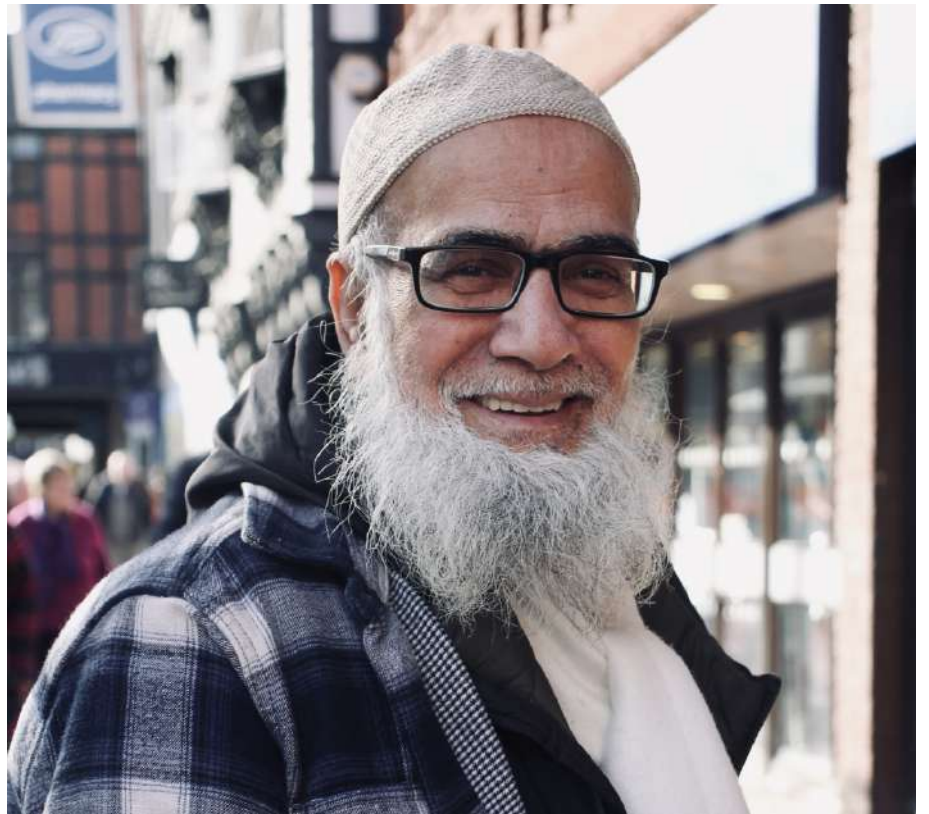
The images displayed were created using a Canon EOS 7D. Digital photography offers a more affordable and accessible way for me to continue developing my practice while maintaining the authenticity and human connection that underpin my work.

Big Punk (2026)
Digital Photograph

Karim (2026)
Digital Photograph

Sumaya (2026)
Digital Photograph







Special Thanks

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Gallery Team - Neil Morris, Matt Martin, Georgia Burger, Anna Carter, Kirushan Sivagnanam

Catalogue - Chris Millward

Bernadine Murray - Head of School for the Creative Industries

Kingsway security