

① **Gillian Holt.** I currently work in hand built, moulded and slip-cast multiples made in traditional, industrial, domestic and abstract ceramic forms on the themes of memory, memorial and family history and war. They are sometimes left unglazed, sometimes partially glazed and often have printed images collaged onto the glazed or unglazed surface. I particularly like the effects achievable with parian; a clay body similar to porcelain that was widely known in the Victorian era as “the poor man’s marble”. Researching family and social history, I have come across storage jars for dyeing chemicals, bottles of dyes, old family photograph albums and dye recipe and pattern books, rolled-up documents, such as indentures, wills, deeds and newspapers, which have all provided inspiration for the forms I use. ② **Nell Dale.** As a child I was unaware that some of my experiences relating to the home and the land were the formative beginnings of particular threads of stored memory. Subsequent events without warning would trigger a recall and re-remembering of the sensation of the original experience and question the ‘realness’ of that memory, the space in between, and the reality of now in relation to re-rememberings of the past. The slow visual narrative provided by the observation of the cyclic rhythms of nature allows me to illustrate and embrace these ideas. “Here space is everything for time ceases to quicken memory. Memory- what a strange thing it is!- does not record concrete duration, in the Bergsonian sense of the word. We are unable to relive duration that has been destroyed. We can only think of it, in the line of an abstract time that is deprived of all thickness. The finest specimens of fossilized duration concretized as a result of long sojourn, are to be found in and through space. The unconscious abides. Memories are motionless, and the more securely they are fixed in space, the sounder they are.” Gaston Bachelard *The Poetics of Space*, p9. ③ **Elaine Seymour.** My practice aims to conceptualise a communal anxiety concerned with loss of the civilised state and the moment of this anxiety expressed in civilian order. It considers social taboos, intended to preserve the civilised estate, which inhibit physical and emotional expression in Western culture. Prejudices concerned with appearance and behaviour affect the warmth of our relationships with others. I have chosen the ‘Tramp’ as a signifier which provokes tension in the social fabric and used photography to develop portraits from the image of a homeless man sleeping on pavement. The sleeping tramp, modelled here by my friend Paul, transgresses many of the

moral boundaries which restrict physical behaviour and inhibit emotional expression. I believe that social conditioning needs to be relaxed towards a more humane consideration of our biological nature, particularly if current predictions concerning climate and population prove well founded. ④ **Ian Gilmour.** I am interested in the nature of the energy, which permeates the whole of creation and binds everything together at the quantum level of existence. In Eastern philosophies, to experience this energy or life-force is known as the state of Enlightenment. In its purest form it is permanent and omnipresent while in its physical manifestations, including the human body, it is constantly changing. The two states co-exist together. I am attempting to represent humanity’s inherent desire to experience this fundamental state of existence. In my work I have used digital imagery to represent this coexistence. Underlying all digital information is the binary code, which is made up from ones and zeros and forms the basis of the digital image. ⑤ **Katriona Skinner** is working on a series of short films that explore the monotonous structures of the everyday. Within her own practice she wants to connect to the quotidian by investigating the trivial significance of routine. This repetitive action as an echo that takes place in much of our daily lives. In Katriona’s films the insignificant within repetition becomes significant. ⑥ **Tim Pearce.** A purity of rhythmical structures explored through geometric dislocations, the interpenetrations of convex and concave planes and the mobilising of negative space. A preoccupation with the crisp contradictions, playful paradoxes and teasing ambiguities generated by the play of light and shadow across glazed ceramic surfaces. Forms jostling, swaying, rotating and morphing whilst being held in a state of sculptural equilibrium; a dynamic where the very sensation of the time that brought them into being is sensuously suspended. Putting to one-side a strictly autonomous reading, much recent work has also begun to play with a more radical blurring of media boundaries most readily characterised by a wittily incongruous juxtaposition of banal domestic with clinically fine-art objects. In this series, the dialogue and tension between the traditionally modernist and subsequent post-modernist strands of communication have now taken over as the central theme. ⑦ **Carole Griffiths.** An object may not speak until deconstruction, reconstruction and manipulation has taken place. The use of formal elements allows the conscious or subconscious to become activated through the functional object. Such

reactions are my response to desire and fantasy which act as a catalyst for change in behaviour. ⑧ **Jenna Greenroyd.** This body of work is still focussed on and inspired by the curve, and the aesthetic pleasure this form portrays, but has progressed into exploring the idea of fantasy and futuristic architecture. On show is a collection of work that explores the idea of what architecture could be. I feel my work is organic in production and that the sculptures form from within themselves, producing a juxtaposition to the urban environment or rural setting that we live in. This collection of installation sculpture and photography shows that architecture can be exciting, different and beautiful. ⑨ **Linda Walsh.** An exploration of notions and metaphors of the void in the everyday and the cusps between things and no-things. In my practice I have been exploring the possibilities of the virtual process and investigating the potential of using digital technology as a tool in my work. ⑩ **Samina Zeb.** I visited a beautiful store called “Unique”. I asked the assistant if I could look at some fabric. She showed me some cotton but I asked her, please have you got any silk material? I looked at this and bought it. I went home and I thought about how I could use the silk fabric. I decided to make a Salwar Kameez. ⑪ **Ann Clare.** Aotearoa, North Island. ⑫ **Joe Grisag.** My current area of focus is further examining the virtual condition, in particular the virtual perspectival. In looking at the perspectival I have tried to create a productive dialogue in my work between the lateral and the linear. This is continuing through the production of real artifacts.

Robert Galeta: Education and the spectacle
As in other art schools, emphatically at Bradford, a real importance and study time are given to contextual and critical studies. This is because the making and exhibition of art is one of the important sites where the assumptions and values of a given community are reviewed and re-made. That sentence ought never to be taken for granted, and the foil of our time- whatever our age- is a restless image, symbol-mobile commercial environment. An example: ITV’s build-up to the 2010 World Cup featured an extract from Jimi Hendrix’s Let me stand next to your fire, a very sexy song in the blues tradition of not very veiled language, and 43 years old. In 1967 plenty of people hated Hendrix’s lyrics and stage-act as much as they had Elvis; but a studio team at or for ITV montaged and shifted the song from its first context and intention. (1) Artist and writer Victor Burgin:

‘...commercial publicity is often made as if the lessons of the [russian] Formalists were being assiduously applied [...]; in this, publicity occasionally exhibits a high degree of what information theory calls “originality” in regard to the codes.’ (2) He also remarked that ‘Television presents itself as if it “covers” life itself.’ (3) The commercial environment’s prompts and formulations constitute a kind of parallel to the functions of instruction and evaluation in formal education and the sifting and forming of opinion in the public arena.

But is communication-commerce after all just one set of players in an even (legal) field of competing practices and voices? In a recent essay Vladimir Safatle brings a warning about these matured industries, building on thoughts from Adorno and the Frankfurt Institute’s look at mass culture in the 1930’s. Adorno’s assessment was that people weren’t really taken in by the Hollywood glamour; they could enjoy it and separate it from reality. (4) Safatle spells out that we media viewers today are happy with irony at our peril:

‘If Adorno was still then insisting on the possibility of freedom thanks to this distance of the spectator in relation to belief in the ideological contents of the cultural industries, we can say that this “belief devoid of belief” has henceforth become the supportive frame of ideology. The contents are already ironised and this is what allows them to circulate in the social fabric.’

His pointed conclusion:

‘Our “post-ideological” societies are not characterised by the absence of ideological constructions justifying social practices and values. On the contrary they are characterised by the presence of these constructions, but in the form of irony. For even if these constructions are objects of irony, they continue to provide the stable and socially shared framework to describe practices and values. A critique of ideology aiming to make sense of the modes of functioning of contemporary power and of their origins in a cynical rationality must thus first be a critique of irony.’ (5)

Notes
1. e.g. ITV 16/5/10.
2. The end of art theory, London 1986 p.22.
3. In/different spaces, London 1996 p.34.
4. The culture industry, London 2001 p.196.
5. ‘On a laughter which doesn’t reconcile’ in Fresh Theorie III, Paris 2007 pp.121-3 my trans.

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For Four Weeks. . . . In The Autumn. . . . Six Days A Week

A PAMPHLET

Joe Grisag Katriona Skinner

TIM PEARCE LINDA WALSH

NELL DALE Ian Gilmour

JENNA GREENROYD

Gillian Holt

Elaine Seymour

CAROLE GRIFFITHS

SAMINA ZEB

Ann Clare

WITH AN ESSAY BY ROBERT GALETA





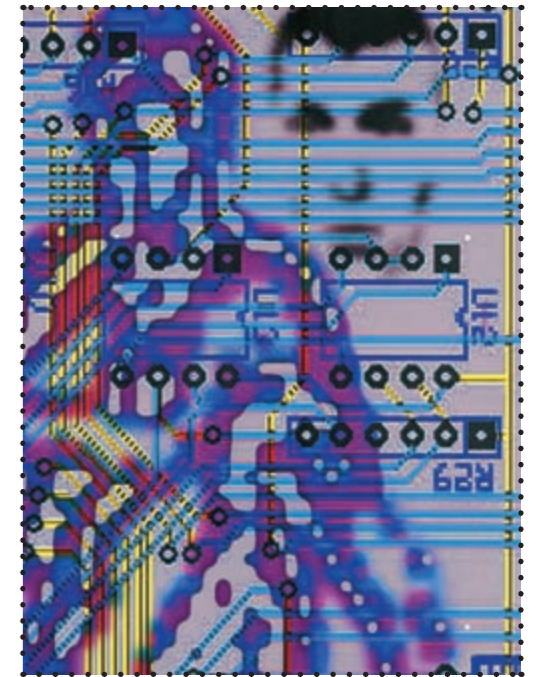
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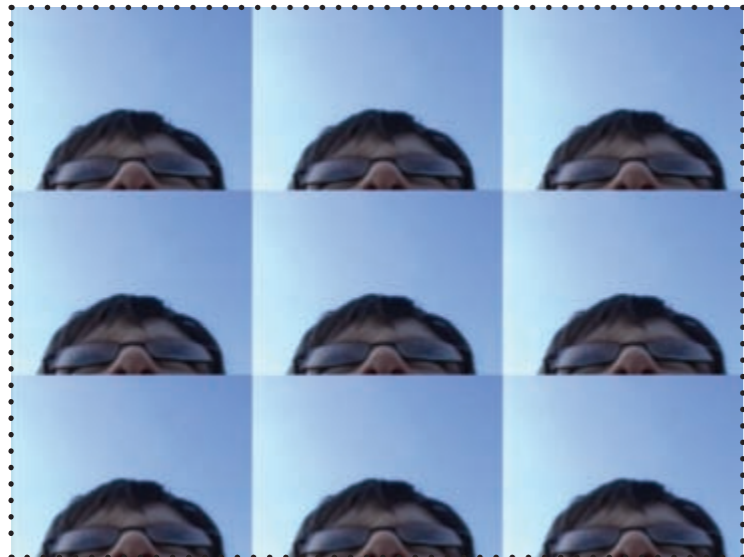
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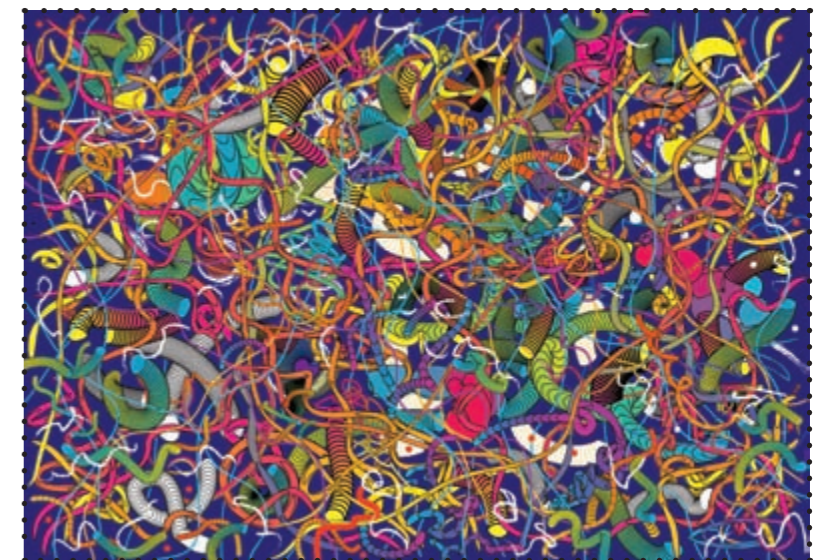
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