

2025 FACULTY SHOW

ANDREW BRACEY

This work is in flux. I am showing two paintings (one finished, one veiled by the tape used in its making) and a ball formed from other residual tape used in the making. Alongside sit two copies of Charles Bouleau's *The Painter's Secret Geometry*, open at pages I appropriated from to build abstract paintings using Bouleau's armatures. The geometry offered a scaffold, but the painting resisted, or reimagined, it. I do not yet know what I think of this work. That is why it is here, in this exhibition, to demonstrate that it is ok to 'not-know-yet' as an artist. It may not be the work it will become, but something is emerging. It is an itch that I am still scratching at. Right now, the tape—once a tool to be discarded—holds more charge than the paintings it shaped. This reflects my interest in what I term 'making-looking': a materially grounded, speculative mode where meaning arises through doing first, decoding after. Bouleau saw geometry as hidden poetry. Here, the residue of making becomes the poem.

Andrew is an artist, curator and academic. He studied at Manchester Metropolitan University (MA Fine Art) and Liverpool John Moores University (BA Fine Art,) and is Senior Lecturer in Fine Art at the University of Lincoln, where he is currently completing a PhD by Practice. His practice-research explores slippages between original/reproduction, artist/curator, and painter/painting, emphasising looking, attentiveness, and materiality in appropriation art and archives. Bracey co-leads *Bummock: Artists and Archives* with Danica Maier and curates a lifelong art project *Midpointness* with Steve Dutton. Solo exhibitions include Usher Gallery, Lincoln; Nottingham Castle; firstsite, Colchester; Transition Gallery, London; and Manchester Art Gallery. He has been featured in over 150 group exhibitions and has curated over 20 exhibitions. He is a studio holder at General Practice.

ADVICE

Yoda says Do or do not, there is no try. You do not need to know (everything) at the start of the process; find out through doing, ask questions, be curious, rip it up and start again, don't wait (too long), learn through failing and failing better, reflect, be critical, refine, improve, but do not try to do this, just do it.

HEATHER CONNELLY

The work shown here is documentation and 'work' produced during a 2-week residency (14-25th July 2025 at North West University Gallery, Potchefstroom, South Africa). I was invited by the ViNCO (Visual Narratives and Creative Outputs through Interdisciplinary and Practice-Led Research Group) to use the gallery as a studio space, working with Graphic Design & Music students, academics and the public, to explore the linguistic landscape of South Africa. Running workshops and events to create an installation and develop an experimental sound score that was presented on the final evening outside the gallery in order to accommodate all those who wished to attend. The documentation varies in quality with the video & audio of the performance containing a lot of background noise. This creates a challenge on how best to capture, disseminate and 'show' the work to others whilst retaining the vibrant energy of the moment itself. This is my first attempt at reviewing and sharing the residency and event with others. As the original 'paper works' are still in transit, I have included photographs of the gallery as the project evolved and videos created by the Graphic Design Students and with a sign language lecturer that were shown at the exhibition.

Heather is an artist/researcher, Senior Lecturer and Deputy Director of Teaching & Learning in the School of Design & Architecture. She holds an MA and PhD in Fine Art, joining UoL to set up the Arts Foundation Year following a 3-year research fellowship at BCU. Her artistic research concerns art-and-translation and linguistic hospitality, she established *Translation Zone(s)*, in 2016, to explore how art practice can be used to engage people in the complex issues of translation and more broadly transcultural communication through text, language, performance, sound, installation, and events. Heather values process and experimentation and often works with others, across disciplines and cultures – creating the conditions for individuals to work together to examine, explore ideas, identify issues through arts practice. She has exhibited, performed, and curated events Nationally and Internationally, presenting at conferences and published articles on her research and creating opportunities for others. For more information, please visit www.heatherconnelly.co.uk

ADVICE

Learn to be comfortable in uncertainty, always ask questions... 'what if' and don't be afraid to take risks... trust the process. Learn to trust yourselves, experiment and explore the conditions that stimulate your practice, what you need to think, make and do – pay attention to the 'work' you make - let it speak and follow where it leads. Always be open to opportunities, build relationships – be prepared to take chances.

POLLY LANCASTER

Millinery as Creative Practice: After the fun and freedom I had studying my MA, combining Fine Art & Fashion, I have continued my creative practice, exploring narrative using textiles. This work continues on from *The Hairshirt Project* which embedded secrets into garments using code to obscure the message. Inspired by Joseph Beuys post-war work using felt, in this current body of work I have been using Millinery techniques and materials. These pieces *Crows of War* attempt to explore my emotions and reactions to the pointlessness and sheer destruction caused by wars.

Having trained in traditional Fashion Design and construction techniques, and with a wealth of experience working in education, Polly now enjoys a broader use of her skill set. Sharing acquired knowledge with a wider range of students, including Product Design, Architecture, Creative Writing and Fine Art. Alongside the technical support and teaching Polly has always worked on collaborative projects, ranging from theatre costumes to creative reactions for the **Pint of Science**. She has exhibited regularly, also finding time to create artisan narrative textiles which sell in local galleries under the 'Third Sequin' label. Polly leads the University Art & Design club, a Saturday morning club for under 18's, both writing and implementing projects providing a much needed outlet for young people.

ADVICE

Show what you've done, as well as talk about what you're going to do. If it's still in your head, it can't be assessed.

EVA LILIEFELDE

Continually refining and redefining a balance between traditional and contemporary arts, Eva's work depicts the multi-layered relationship between emotional, mental and physical perceptions of the world. Eva's practice consists of traditional drawing skillsets, contemporary digital Fine Art and the moving image. Her current practice explores themes of mental health, women's identity and invisible disabilities in young people. Exhibited is a fraction of Eva's practice as part of her research exploring traditional drawing techniques, light, and movement, Eva invites you into her daily practice showcasing a process of work through different stages.

Eva is a practicing artist and Senior Lecturer in Animation at Lincoln University School of Creative Arts. As an artist, she has participated in a wide range of exhibitions and projects, and her work has been exhibited worldwide. Eva's work was a great success in the Lumen Prize Digital Fine Arts Exhibition in 2013, showcased in Hong Kong, Shanghai, and London. She also received a Merit Award from Art Room Gallery (NY) in the "Nature" competition. Research is a significant part of her personal practice. From 2017 to 2023, Eva was the lead artist in a research project in collaboration with Dr. Alex Shinn (Bangor University, North Wales) titled *Religious, Liturgical, and Musical Change in Two Humanist Foundations in Cambridge and Oxford c.1534 to c.1650*, focused on St John's College, Cambridge and Corpus Christi College, Oxford. She has also collaborated with the Media Diversity Institute and Westminster University on the project *Diversity and Religion*, with further exhibitions at Westminster University in 2023. Eva's latest work was featured in Meta Space Gallery Magazine, Issue No. 4, 2024.

ADVICE

If you never stop observing, visually and emotionally, you will see pure magic around you. It will open your creativity to a new level. There is a story in every step you take.

ARYA MADHAVEN

Arya will be exploring hand gestures and corresponding eye movements in various ways. Kutiyattam excels in its patterns of gestural communication, and its aesthetically different to the sign language popularly used. The 24 basic gestures will transform into emotive words and sentences, and the gestures convey feeling as much as their meaning. Arya will be responding to live music at times to create an abstract set of hand movements, as well as gesturing words and sentences by using her hands for communication. The goal is to observe how the form translates and transforms when it is placed in a gallery setting alongside other artists.

Arya is a practitioner of Kutiyattam, the oldest living theatre form in the world. Kutiyattam is a performance that stages Sanskrit drama and its medium of exchange is physical. Arya has trained in the form for long years and completed a PhD exploring the psycho-physical aspects of Kutiyattam. She is particularly interested in the way the form communicates in a contemporary world particularly when away from its home culture.

ADVICE

How do gestures 'speak'? Do they give you the sense of an object or a word or a feeling? How are they different to BSL, for example? The kinetic faculties of Indian hand gestures and their meaning/feeling making capabilities are well known in the world of performance. Here, gestures themselves are performative.

ANNIE MORRAD

This art work, *listen*, is a chat between my avian mates and me. Seen through a phenomenological lens that embodies a photographic, video esthetic and includes sound. We sit together and bring each other stories of our existence. Their stories are transformed through the lens into revealing their voices through an artwork that is received in a mutual space, always away from, and respectful of, their location. This artwork provides the receiver with a sense (David Abram) of what it is to be 'other' and how as 'other' they interconnect with their location and me.

My art practice incorporates music, installation, photography, performance, video, and sound. I also play tenor saxophone. I produce artwork that, through intuitive interspecies communication (<https://researchers.usask.ca/mj-barrett/research.php>), has dialogues through considered interaction, interconnection, and encounters at the Brayford Pool with Canada and Greylag Geese, Mallards Ducks, and Pigeons. The produced dialogue is then translated through the camera lens into a language formed through art practice into an artwork. Consequently, there is evidence that co-production and co-authorship with 'the more than human' animal species is possible. One that provides a voice for Canada and Greylag Geese, Mallards Ducks, and Pigeons, whose community I am honoured to be a part of. The next step is to expand the work into two new 'corridors' of working...

ADVICE

Take your time, push your work in all directions. Think. Ask the question 'why'? What is this work saying? How is this work communicating? Keep everything; When working with the (More Than Human) Plants and Animals, whether in drawing, photographing, material use, or any other methods. Always ask them what they want from your project; provide them with a voice and ask for their permission.

DANIELE PANTANO

My perpetual need to define and interrogate myself and the world around me often forces me to move from translation to painting to poetry to film. My pieces in 2025FS are visual and sculptural poems, in which I investigate and explore textures, lines, and fragments vis-à-vis the noise of every-day life. I think, live, write, and ask questions in fragments; I use fragments to capture and make sense of (or at least attempt to) alienation, exile, distance, and silence—I erect an interrogative bulwark, if you will, against a world that does its best to strip us of self-possession, integrity, and dignity—a patchwork of investigations, a palimpsest of my failed explorations of a "first and only," the search for a reality that feels like a totality of meanings, organic in character and cyclic in nature—a space where I feel seen and heard.

Daniele is a Swiss poet, essayist, literary translator, and artist. He has published over thirty volumes of poetry, essays, translations, and conceptual literature, and his work has been translated into a dozen languages and featured in various international journals and magazines. Pantano's visual and sound works have been exhibited and performed nationally and internationally, including the Kunsthalles Kohta, Finland; Dumfries & Galloway Arts Festival, Scotland; and the etkbooks store/gallery, Switzerland. Pantano's most recent books are *Home for Difficult Children: A Memoir in Verse* (Black Lawrence Press), *Robert Walser: The Poems* (Seagull Books), and *The Damned: Selected Poems of Georg Trakl* (Broken Sleep Books). For more information, please visit www.pantano.ch.

ADVICE

Remember that in art (and this includes poetry and music and sculpture and theatre and on and on), everything is possible—so always follow and believe in your instincts and artistic vision(s), question everything, challenge the norms. Use whatever language you have chosen for yourself in order to make sense of this thing we call existence. And some specific advice for the poets out there: Poetry belongs to everyone and no one. In the best of all possible worlds, poetry is supremely important and utterly superfluous; poetry changes everything and nothing at all.

BARRIE TULLETT

The Typographic Dante is a long-term visual interpretation of Dante's *Divine Comedy*, translating each book into a series of illustrations, each using a different typographic form – each of which uses commercially obsolete technologies. Inferno is visualised using Letterpress, Purgatory through the Typewriter, and Paradise with Letraset. Begun in 1989, and sustained over more than three decades, the work explores the use of letterforms as both image and text creating unique interpretations of Dante's journey. The project foregrounds the physicality, restrictions, and the occasional serendipity, of analogue processes – one where the 'erring hand' is integral to the work, and text can become image, metaphor, ideogram, or constellation. As the work has developed over the years, the processes used move further and further away from their commercial zenith, and there is a constant rethinking of the materiality inherent in each piece. In this sense, *The Typographic Dante* can be read not only as a re-visioning of Dante's epic journey, but also as an archival record of typographic practice across the decades, spanning analogue, photomechanical, and digital production methods.

Barrie is a Senior Lecturer at the University of Lincoln, a graphic designer, and the founder of The Caserom Press, an Artists' Book Collective. He has previously taught at both Edinburgh College of Art and The Glasgow School of Art. As a freelance designer and illustrator, he has worked for clients as varied as The Science Museum (his drawings are part of the National Collection), The Central Office of Information, The Design Centre, The London Underground, and The Poetry Society. He has written the books *Typewriter Art: A Modern Anthology*, and *RUHUMAN: The Typewriter Art of Keith Armstrong*, and his ongoing *Typographic Dante* project has been exhibited at the National Print Museum in Dublin, the Poetry Library in London, the Fruitmarket Gallery in Edinburgh, and The National Centre for Craft & Design. His work is held in a number of collections, including the Tate Library and the V&A.

ADVICE

Think like an alchemist. Saturate yourself in everything. Because inspiration can come from anywhere. Because inspiration will come from everywhere.

OLIVER VENTRESS

Wave Machine is a mechanical piece about time and was originally installed in a larger exhibition exploring the connection between the lunar cycle and the tide, providing a visual investigation into movement; presence; potentiality. With a practice combining video, sculpture and installation, Oliver explores philosophies of being as a medium. This often encompasses unknowns such as the future of the world and notions of what will remain once human beings no longer inhabit the Earth. There is a particular preoccupation with extraterrestrial beings and potential visitation – working in response to seeking, being in pursuit of, and waiting. There is an attempt to communicate to above by using the terrain itself – to find common ground. By splitting components of the landscape apart from each other – sky, earth, sun, water – he attempts to understand the planet sculpturally.

Oliver is a visual artist and art technician. He is currently the Fine Art, AV and Exhibition Technician for the University of Lincoln, supporting students with creative projects, maintaining the art studios and installing exhibitions. Oly graduated with a BA in Fine Art from the University of Lincoln in 2017 and went on to complete an MA in the following years. Since graduating he has co-run and held a studio at General Practice, a DIY gallery space in Lincoln. He has recently exhibited at 20:21 Visual Arts Centre, Scunthorpe (2025), APT Studios, London (2025), BACKLIT Gallery, Nottingham (2024), The Auxiliary, Middlesbrough (2023), and Lincoln Art Centre (2023). He has upcoming solo exhibitions with the Lincoln Museum, Usher Gallery, and North Sea Observatory.

ADVICE

1. You get much further in life by being kind, helpful, and trustworthy, than you do by having an impressive CV or good grades.
2. Find the opportunities – don't wait for them.
3. Stay stubborn!

PHILLIP WARNELL

Phillip Warnell produces cinematic works and written proposals that explore a range of philosophical, poetic, and sensorial thematics: ideas on human-animal relations, the political and cinematic imagination, presence of those with prescient or extraordinary attributes, and poetics of bodily and life-world circumstances. His work is often performative, establishing elements for a film shoot as part event, resulting in an interplay between scripted, documented, and sometimes precarious filming circumstances. Working with a redacted audio recording and transcript of an interview, *The Whole Nine Yards* explores the cool economy and deep loneliness of an anonymised New York drug dealer during his incarceration. His verbatim testimony, far from being police statement or court confession, is a casting audition for another feature film (*Good Time, Ben & Josh Safdie*, 2015), migrated into the project. The recollections peak during a haunting, recounted attempted murder. One of two companion pieces to the recent film *Intimate Distances* (2020), it forms a body of work that relates an uneasy rapport between filmmaking and crime-making. This functions in a space where casting interview and crime testimonial are indiscernible and can be received as either discarded testimony or audition as witness.

Phillip is a filmmaker and writer from London. His award-winning film work has been screened and exhibited internationally, including at: Wellcome Collection (2023, 2017); Coreana Museum Korea (2021); Tate Modern (2019, 2015); ICA London (2015, 2009); BFI Southbank (2008); Visions du Reel Film Festival (2021); Rencontres Internationales (Paris/Berlin, 2017, 2021, 2023, 2024); Timisoara Biennial (2021); Sharjah Biennial (2012); South London Gallery (2015, 2012, 2010); and Harvard Film Archive (2018). His feature film *Intimate Distances* was awarded best edited film at Black Canvas Film Festival (Mexico City, 2021), and *Ming of Harlem* was awarded the grand jury prize at FID Marseille Film Festival (Marseille, 2014). He has lived and worked in the UK, EU, and USA. His film *Outlandish* (2009), made in collaboration with philosopher Jean-Luc Nancy, is held in the public collection of the Hunterian Museum, Glasgow.

ADVICE

Remember that disciplines and specialisms are only constructs and that your creative, imaginative, and collaborative work can traverse or disrupt those expectations.

THE 2025 FACULTY SHOW

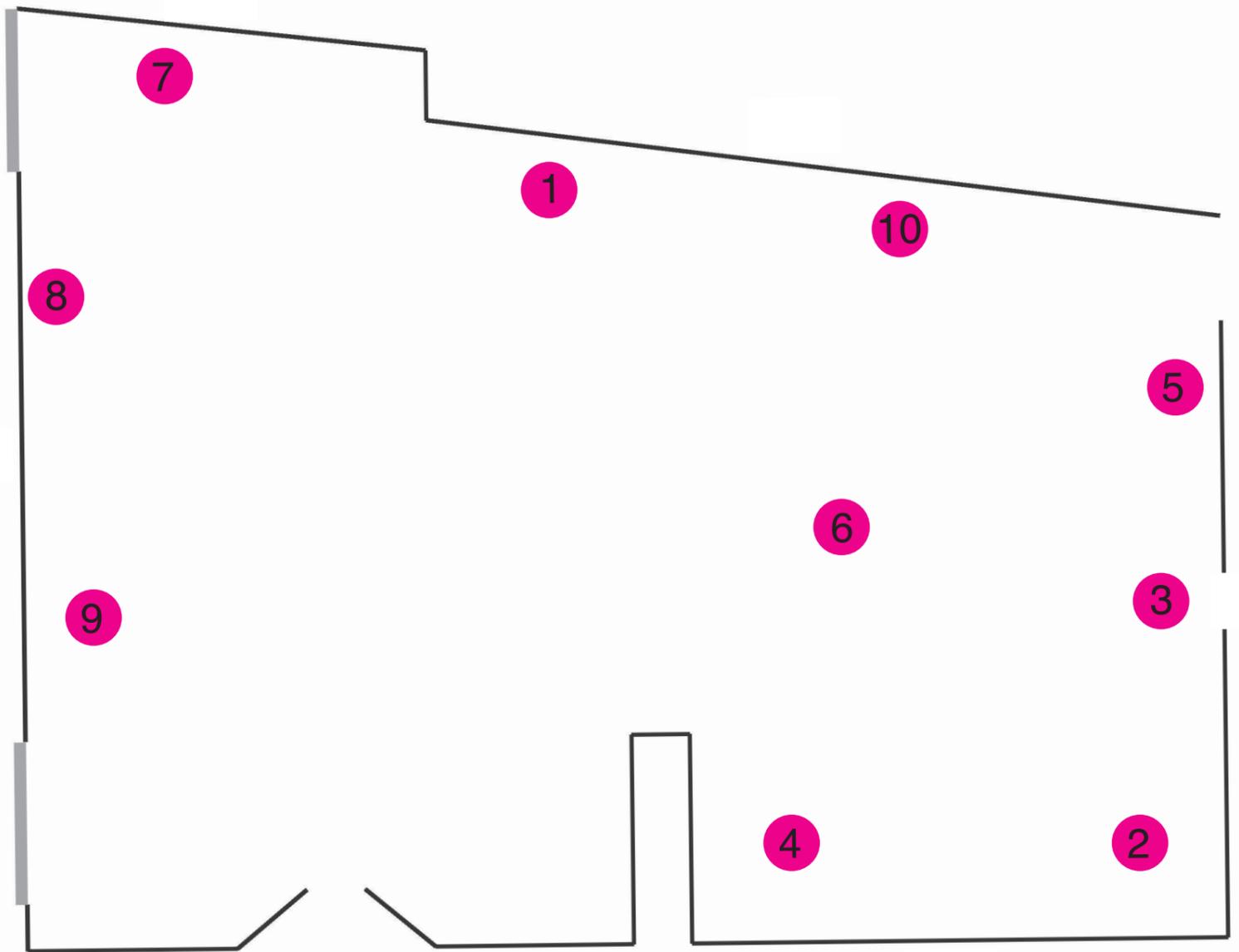
ABOUT

The University of Lincoln's School of Creative Arts is delighted to announce the launch of THE FACULTY SHOW, a new annual exhibition showcasing the creative work of staff from across our arts programmes. This vibrant event highlights the breadth and depth of creative practice at the University of Lincoln, while inviting students, colleagues, and the wider public to engage directly with the innovative work that shapes our teaching and research.

THE FACULTY SHOW will feature a new group of creatives from the School of Creative Arts and other schools in the College each year. The exhibition embodies the values at the heart of creative programmes: experimentation, critical thinking, intellectual rigour, collaboration, cultural diversity, and a commitment to pushing artistic boundaries. For the 2025 FACULTY SHOW, academic and technical staff from Animation, Creative Writing, Film Production, Fine Art, and other courses reflect the diversity of and connections the wider fields of Design, Film, Media, and the Performing Arts. Ultimately, the exhibition highlights the dynamic and interdisciplinary culture thriving in Lincoln.

Inspiring future generations of artists, designers, and thinkers, THE FACULTY SHOW also provides a platform for dialogue between staff, students, and audiences, reinforcing the University of Lincoln's role as a vibrant hub of cultural and intellectual exchange.

Andrew Bracey & Daniele Pantano,
Founding Curators



WORKS LIST

1 Andrew Bracey (Fine Art)
The Painter's Secret Geometry,
acrylic paint on paper, frog-tape, book, 2025

2 Heather Connelly (Art & Design Foundation Year)
Translation Zone(s): South Africa,
multimedia, July 2025

3 Polly Lancaster (Fashion and Textiles)
Crows of War (work in progress)
wool, felt, September 2025

4 Eva Lilienfelde (Animation)
The exhibition consists of sketches and the working process behind the creation of the following works:

Motherlove
Charcoal and Sepia on Paper, 2024

Anxiety
Charcoal on Paper, 2024

Initial Sketch for *Identity*
Charcoal and Pastels on Paper, 2020

Hugo
Charcoal on Paper, 2023

5 Arya Madhavan (Drama, Theatre and Performance)
Indian Hand Gestures for Performance.
Performance to camera, 2013

6 Annie Morrad (Photography)
listen
projection and sound, 2025

7 Daniele Pantano (Creative Writing)
Melancholia
acrylic on cardboard, 2022

The Architecture of Childhood: 19831408
acrylic on canvas, 2021

The Architecture of Childhood: 19771905
acrylic on canvas, 2021

8 Barrie Tullett (Graphic Design)
The Typographic Dante.
Letterpress, Typewriter, Letraset, Risograph, Ongoing (these pieces are from 2022-2025)

9 Olly Ventress (Fine Art)
Kinetic Sculpture
Glass Box, Concrete Cast, Paddle Mechanism, Water, Metal Plinth, 2023

10 Phillip Warnell (Film Production)
The Whole Nine Yards – with Joe Grey Adams,
digital film, archive material (06:59), 2023

2025 FACULTY SHOW

PROJECT SPACE PLUS, UNIVERSITY OF LINCOLN

1-10- OCTOBER 2025