



No. 44

EXHIBITION

2019

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# No. 44

## Tutor's Words

We are delighted to introduce the innovative and diverse body of work produced by students graduating from the BA (Hons) Fine Art course at Hull School of Art and Design.

Michael Craig Martin aptly summarises the perception of artists and their process in his recent memoir *On Being an Artist*:

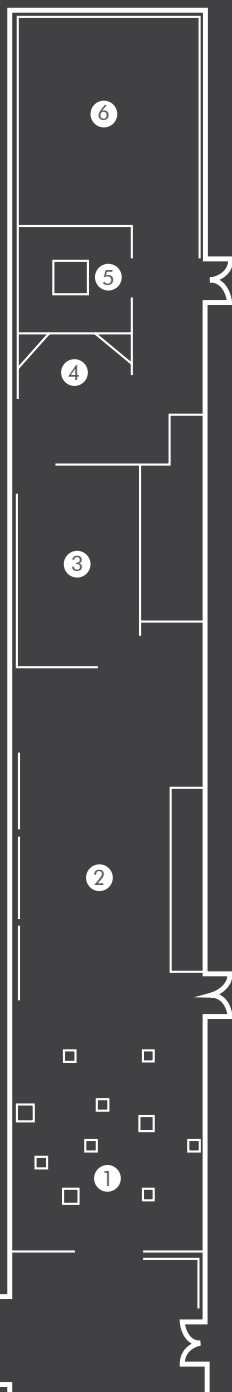
‘The popular romantic idea of the artist is of someone wayward and indisciplined, for whom fully formed creative ideas pop up effortlessly. This is a false notion, one that fails to acknowledge the various and varied difficulties of making art. No biopic ever shows the tedium of creative work. Or the long hours. Or the self control that is required ... making art is a path not a destination’.

Our graduating cohort have all demonstrated the hard work, creativity, and discipline it takes to become practising artists. Over their time on the course they have encountered adversity both in their own practice and in changes to the course and the college. They have met whatever challenges have faced them head on and used their creative energy and tenacity to find ways to succeed.

The BA course at Hull School of Art and Design prepares students for life as practising artists by nurturing creativity and independence through a studio based system. The work you see in the 2019 degree show and the accompanying catalogue is the culmination of many long hours, days, weeks, months, and years of individual and collective work. The students have more than maintained the high level of commitment, ambition, and quality of previous cohorts. The variety of practice and high level of creative skill displayed here is indicative of the individuality and character of the group. We wish good fortune to each graduate on the next stage of their journey.

Chris, Joe, and Antony.

- ① Sean Rogers
- ② Gina Hillerby
- ③ Jessie Davies
- ④ Jo Dinsdale
- ⑤ Loren
- ⑥ Courtney Randall



"No. 44 is a Hull based Arts Collective, proud to be the 44th Group of Fine Artists to create at Hull School of Art and Design's, Queens Gardens campus. We work across sculpture, collage, print-making, installation, sound, painting, drawing, photography, and mixed media. Our concerns cover: industry, ecology and the environment, the process of making, moments in time, human identity, and the juxtaposition between innocence and evil."

 [www.no44artscollective.co.uk](http://www.no44artscollective.co.uk)

 [@no44artscollective](https://www.instagram.com/no44artscollective)

 [www.facebook.com/no44artscollective](https://www.facebook.com/no44artscollective)

 [no44artscollective@outlook.com](mailto:no44artscollective@outlook.com)



This year in the reed beds, I have been 'immersed' in the foliage, drawing and painting, taking sound recordings above and below water and investigating the ecologies of these threatened fresh water habitats. My focus has been the reed and its twin attributes of fragility and resilience. My study is rooted in direct external and internal awareness.

Through lived disabilities, I view and encounter the wetlands from the ground up. I sit low down, close to the foliage, right by the water with little freedom of movement, whilst the weather conditions and light change around me. I am interested in

the depth and variety of information we gather visually and aurally when sat very still in one place, along with the complexity of sensory processing which this evokes.

My paintings are rough textured and full of restless movement, depicting an environment in flux – buffeted by wind and rain. Perhaps outwardly colourful and resilient, they also reveal darker, more disturbing undercurrents. Thus, the awareness on offer in my work is one of realistic engagement with the fundamental interdependence of humankind and the natural world.

 [www.jessiedaviesart.co.uk](http://www.jessiedaviesart.co.uk)

 [@jessie\\_davies\\_art](https://www.instagram.com/jessie_davies_art)

 [art@jessiedavies.co.uk](mailto:art@jessiedavies.co.uk)

## Jessie Davies No. 44









My paintings are an expression of a single moment in time - take from the works what you feel is important. The simple shapes, expressive colours or possibly the feelings and emotions expressed through the marks made.

What is actually within the frame is important to the experience and emotions felt from viewing the pieces.

Exactly how we process a single time or state is dependent on the experience of the individual – both past and present.

The work is based on my experience

and memories of the NHS and the representation of human life... Are we as human beings actually important or are we simply put into categories based on the symptoms or illnesses we show evidence of, there seems to be no regard for the person, we are simply a body part. We lose our own personal identity and are often given a number rather than a name, to be divided into a category specific to the number we are given.



<http://artyparty1907.wixsite.com/jo-dinsdale>



@jodinsdale



artyparty1907@hotmail.com

Jo Dinsdale  
No. 44












My work doesn't have any deep meanings behind it, it is simply about making. I just want to create something from my chaotic (some might say messy) making process. The accidents that happen on my studio floor are what I want to embrace in my collages, this physical process of creating something is what I aim to be on show in my work. Through my process of making I am mixing colours and loosely painting them onto pieces of paper, creating textures on sheets of paper using print-making techniques and flicking through magazines and newspapers,

tearing out the patterns and textures I like. All of these materials get dropped onto my studio floor where they get lost for a while underneath layers of paper, drips, and splatters of paint building up on these scraps of paper, they get crumpled up and trodden on until I eventually pick them up and use them within my collages.

 [www.ginahillerby.co.uk](http://www.ginahillerby.co.uk)  
 @ghillerbyart  
 [ginahillerbyartist@outlook.com](mailto:ginahillerbyartist@outlook.com)

Gina Hillerby  
No. 44









### The Intense Humming Of Evil:

Art is an exploration, a journey in attempting to understand what could never be understood. The subject matter in which my work is surrounded, for me, is to pursue answers. Answers to who people are and why they do the things they do. Emotions become a major aspect of my work, not just in the case of the viewer, but also in how I adapt. When creating work, I try to gain an impression, of evil and innocence, portraying a juxtaposition between the two.

If my work makes you feel anything, I've done something right.



<https://loren.my-free.website/>



@mental2k10



LorenHullArtist@outlook.com

# Loren No. 44









My current practice revolves around creating textured, semi-abstract oil paintings, often in multiples or as a series, of Hull's historic industrial landscape.

Using a monochromatic palette, my work combines the grittiness of plaster, with the fluidity of oil paint and white spirit, in order to create a stylized representation of industrial Hull. By embracing the versatile nature of oil paint, I am able to build up multiple layers of paint, using a variation of marks, in which I then use white spirit and a cloth to partly erase areas, before working back into them. This approach allows me to achieve the balance and detail I am looking for, whilst encouraging me to


embrace the accidental marks and drips that often occur when painting on a larger scale.

I believe a monochromatic palette is the most appropriate to represent industrial Hull, due to it allowing me to achieve an almost foggy effect, very much like the atmosphere within Hull's industrial scene. The monochrome appearance also creates a sense of nostalgia, which is important to me when considering the history behind Hull's industrial landscape. Additionally, the use of texture is integral to my work, as the plaster creates a strong connection with the industrial subject matter and the surfaces found within these areas.

Ultimately, my work aims to create an interest in, and provide recognition for, the areas that are of significant interest to myself, as well as significant importance to Hull's history and heritage.

 [www.courtneyrandall.co.uk](http://www.courtneyrandall.co.uk)

 [@courtneyrandallart](https://www.instagram.com/courtneyrandallart)

 [courtneyrandallartist@outlook.com](mailto:courtneyrandallartist@outlook.com)

Courtney Randall  
No. 44









My work as a sculptor and conceptual artist takes inspiration from the everyday nuances of the human form. I aim to use them to better understand our role within the world. I prefer to use a mixture of figurative and conceptual elements to create sculptures that resonate with humanity, social constructs, and to follow my beliefs in changing perceptions of viewing human form through deeper understanding.

The human form is so diverse and fluid that I could spend a lifetime trying to capture every variance and still not cover the smallest pinprick

of what we innately understand as human form. I am drawn again and again to how varied humans are from one person to the next, and yet instantly discernible from any other species on the planet.

So dependent are we on this human visual that we have even evolved to anthropomorphise inanimate objects with human likeness and features, and in turn project our emotions onto them in the hope that this will somehow impart personality, love, affinity and care onto something cold and motionless. This deep need of the human race to connect with other humans, puts the sole visual of the human form into a distinctly personal and emotional experience that crosses from physical form to emotional understanding.



[www.seanrogers.co.uk](http://www.seanrogers.co.uk)



[@seanrogersart](https://www.instagram.com/seanrogersart)



[facebook.com/seanrogersart](https://facebook.com/seanrogersart)



[seanrogersartist@hotmail.com](mailto:seanrogersartist@hotmail.com)

Sean Rogers  
No. 44









Coby Leigh-Smith

Danielle Clay

Richard Wilds

Jodi Duggan

Jordan Wilds

Elizabeth Randall Sandra Holle

Christopher Wiles Sophie Randall

Elaine Burke Mark Fairpo

Chris and Sue Taylor Anna Route

Roy Barker Jackie Thompson

Jessica Wade Martyn Filson

Tina Denham Jennifer Hewson

Katie Teakle Janet Wilds

Supporters of  
No. 44

**ENDYKE LANDSCAPES**

6 WESTFIELD CLOSE, COTTINGHAM, HU16 5PF  
TEL: (01482) 852396/07877473011.

# Thank You...

The artists involved in this exhibition would like to take this opportunity to thank everyone that has helped us to achieve our goals over the duration of our degrees. This exhibition is not just the culmination of one final year, but the culmination of more than three years of belief and encouragement from everyone that supports the arts, supports us as artists, and supports us as individuals.

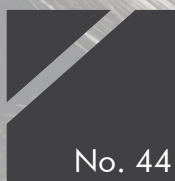
We would like to say that the journey was smooth, however there have been challenges along the way that have questioned whether any of us could go the whole course. We weathered the storm and without a doubt we have come out the other side as stronger, more informed, and more resilient artists.

A lot of personal effort and determination has gone into all that we have created for the degree show by each of the artists, but that is not without the support given by too many people to mention. Some of those, despite wanting to, are unable to see its completion. However, without the help and massive support of our families, friends, tutors, technicians, staff, and the art community, we would not have been able to achieve the levels that we have achieved, and for this we are more than thankful...

Thank you,

No.44 Exhibition Artists.





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