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# Practice

## **Fine Art**

Dr. Tony Charles  
Dr. Jonathan Chapman  
Katy Curran

## **Photography**

Jamie Macdonald  
Antony Chambers  
Jill Cole

## **Graphic Design & Print**

Olivia Watson  
Paul Clay  
Kathryn Bell

Practice; an exhibition.

A collaboration between a select group of practitioners and lecturers from The Northern School of Art, showcase a diverse range of disciplines including fine art, sculpture, graphic design and typography, photography and print-making.

The Northern School of Art is renowned for its practitioners and educators who deliver the highest calibre of artistic practice within a specialist independent art school for higher education. An exciting showcase will present a collaboration between a select group of practitioners and lecturers, delivering a coherent exhibition of their creative success and research.

With a theme 'Practice', the exhibition will deliver a diverse range of disciplines, communicating the art and industry merger. Contributing to the visual conversation will include artists Tony Charles (Curator), Jonathan Chapman & Katy Curran (Fine Art); Olivia Watson & Paul Clay (Graphic Design); Jamie McDonald, Antony Chambers & Jill Cole (Photography) and Kathryn Bell (Print).

The exhibition will be opening on the 19th March at 5pm and opening for public viewing from 21st March – 23rd May 2020 in Hartlepool Art Gallery.

The Northern School of Art is the only specialist provider of creative degrees in the North East; it is rated TEF Gold.

**[northernart.ac.uk](http://northernart.ac.uk)**  
**[@thenorthernart](https://www.instagram.com/thenorthernart)**

**"This exhibition is an exciting showcase of work by artists and practitioners who have helped to cement the School's reputation as an established provider of highly skilled graduates to the creative industries." Tony Charles, Artist & Curator.**

**21 March – 23 May 2020**

**Hartlepool Art Gallery  
Church Square**

THE  
**NORTHERN  
SCHOOL  
OF ART**



## Dr. Tony Charles; Artist & Curator

Tony Charles' artistic interests lie largely in the physicality of painting as he explores the boundaries between painting and sculpture. His large 'Unpaintings' - created in the traditional painting format - are undeniably sculptural objects whilst his sculpture is informed with the history of painting in mind.

He argues that this fascination with physicality stems from his time spent in the steel construction environment; a period when he obtained skills for manufacturing constructions for the steel, shipbuilding and oil and gas industries.

The artworks themselves demonstrate this previous experience through the industrial materials and processes employed in the continuing endeavour to amalgamate both industrial and art historical concepts within his creative practice. It

is safe to say that his time in industry underpins his artistic thinking.

The venture to merge these two communities of practice does not end in Charles' personal creations. His experience of running a gallery space serves to extend his practice to include curating. Often, he collaborates with artists with similar concerns and uses the gallery space to bring audiences from the two divergent communities together. These unifying elements, both practically and socially, are the basis of his research.

Tony Charles' curating experience has led his learned colleagues – the other artists in this show – to nominate him to curate this group exhibition. Inevitably then, some areas of his research have been considered in the curating of PRACTICE.



## Jamie Macdonald; Photographer & Filmmaker

Concerned with the culture, history and the wider debates associated with documentary photography, Macdonald's use of film is integral to his creative process in both the capture and production of his work.

Macdonald views the decommission process of a North Sea oil rig on the horizon with both awe and wonder. With the inclusion of portraiture the collective works seek to reveal a visual tension in the withdrawal of this monumental structure

from this industrial region as a metaphor for current social and political times. Jamie is programme Leader for BA Photography. He oversees and manages both the Commercial and Photographic Practice (with Moving Image) degrees. His research at the University profile documentary filmmaking and photographic research. He is currently an active member of The Northern School of Art Research and Scholarly Activity Group.



## Antony Chambers; Photographer

Antony Chambers is a photography lecturer and photographic artist. For over 25 years his personal work has mainly been concerned with photographing the streets and hinterlands around his hometown of Middlesbrough.

Undercurrents of cynicism, playfulness and a sense of impending doom permeate through Chambers' photographs, revealing a cathartic need to navigate and make sense of the

world through the use of the camera.

The process of exposing and developing film along with crafting the print in the darkroom is an important part of both his personal and teaching practice at the Northern School of Art in Hartlepool.



## Jill Cole; Photographer

Jill Cole's practice relates to photographic representations of global social and environmental concerns. As a documentary photographer and academic she aims to contribute to current discourse and positive action in these areas. Particular emphasis is placed on visual narrative and ethics within the work. Over recent years she has completed a number of significant commissions and residencies, working alongside other professionals and organisations active in these fields. Her work has been exhibited in the UK and internationally and features in key photographic journals and academic publications. Underpinning all of Jill's work is a rigorously researched understanding of the context relating to the best of contemporary photographic practice.

Prior to becoming a photographer Jill worked for over ten years in international ethical and rural development, working for clients such as Oxfam, the United Nations and the European Commission. Through this she travelled extensively, often to remote areas of the world, and her photographic practice is informed greatly by this. She is currently developing a new body of work that will use recent and archive images, some drawn from this earlier experience, to look at mountainous regions in a prevailing context of environmental change and loss.

Jill lectures on both photography degrees at The Northern School of Art and is a member of the Academic Board.

[www.jillcole.com](http://www.jillcole.com)



## Dr. Jonathan Chapman; Fine Artist

Dr Jonathan Chapman was trained as a painter at Leicester Polytechnic. Following a period working as an exhibition organiser at the Richard Demarco Gallery in Edinburgh he gained an M.Phil in Public Art and Design from the University of Dundee. He has taught Fine Art at Sunderland University, University College Scarborough and Northampton University—where he gained his PhD. He is currently the Programme Leader for Fine Art at The Northern School of Art in Hartlepool.

Chapman's paintings represent a selection from a twenty-five-year engagement with the genre of still-life. Perhaps most importantly the genre has enabled him to work from something in front of him and translate his perception of reality into a two-dimensional illusionary equivalent.

"Still-life has also allowed me to maintain full control over the formal characteristics of a picture, as I am able to select every object, each background, and their final arrangement. The choice of object and their arrangement is to a greater or lesser degree determined by a combination of three factors. Firstly, an object may have a personal significance for me, and painting it allows me to reflect on that narrative. Secondly, an arrangement may have formal qualities, its colour or patterning for example, that may provide me with an interesting representational problem to solve. Thirdly, a still-life set-up may allow me to enter into a visual dialogue with an aspect of an historic or contemporary painting. The painting which I become intrigued by may or may not be another still-life and might well be abstract in nature."





## Katy Curran; Fine Artist

Curran's sculptural practice focuses on the found object, and how it can be reconstructed, reformed and repurposed. She appreciates the idea that an object can be utilitarian, manufactured, or naturally occurring, and simply placed in an artwork—but she finds great pleasure in salvaging man-made items and repurposing these in as material for sculptures.

The Gresham Road housing area of Middlesbrough, which dates back to the 1920s, fell victim to abandonment and was left derelict. Her wooden sculptures focus on the history of the houses still in this area, where she was also born. Her work hones in on contents from inside the houses, used by, and ultimately abused by humans over time. Curran has collected

articles of interest from these historic homes, some even from her own childhood home, including some of the original fittings and building materials such as door frames, banisters, floorboards. She felt the articles held the history of the home: its happy times, wars, neglect and ultimately its regeneration.

This wood was deconstructed further for sculptural material, regenerating the original forms and outer shells, encasing the history the wood holds, and finally sanding it back to reveal new and regenerated forms from the wooden contents. These wooden sculptures are a way of encapsulating the history of the houses, from their derelict past to their promising regeneration.



## Kathryn Bell; Print Maker

Kathryn Bell is an artist and print technician working in the North East of England, where she graduated with a first-class honours degree in Fine Art.

An experienced print technician, she demonstrates print techniques to degree students at the Northern School of Art.

Inspiration comes from natural form which is translated into a combination of print processes including relief,

screen print and cyanotype. Kathryn is a member of People of Print, a community of printmakers, illustrators and graphic designers who are 'leading in the field of print'. She regularly exhibits and sells her work around the UK and permanently has work for sale in an independent shop in Durham.

**[@kath\\_bell](http://kathbell.wixsite.com)**



## TypeBase; Olivia Watson & Paul Clay

TypeBase is a foundry collaboration between graphic designers Olivia Watson & Paul Clay. Through exhibition and publication, the aesthetics and art of typography is informed by their interest in process and innovation through the technology and print mix.

TypeBase creates a cutting edge approach to open source glyphs, made by designers, for designers, engineered to capture the now and exhibited to convey the endless possibilities of the grid, the parameters of an undefined process; an art and industry merger.

TypeBase was founded in 2019, by designers who grow up surrounded by 90s influence and Helvetic heritage and emerged as

a collaborative from an international network of like-minded creatives and projects. Their research and work is influenced by many different fields of design, from music, street culture, fashion, fine art, technology and print. This is reflected in their location, as lecturers at a specialist arts university, The Northern School of Art, BA (Hons) Graphic Design programme. The university is unique in its interdisciplinary collaboration with the arts scene.

Olivia & Paul both have extensive independent graphic design experience with design agencies and international clients.

The installation comments on the art and industry mix of graphic design and the exhibition of letterform as

art, derived from one single grid and process. Olivia, who is the Programme Leader for The Northern School of Art's BA (Hons) Graphic Design degree programme, said: "Our exhibit stems from our programme research and interest in process methods to develop and promote creativity. Paul and I established a type foundry which designs and shares typographic forms.

"Typography sits somewhere between art and industry. Our installation uses a single grid structure to create hundreds of bespoke typefaces, influenced by the vast interpretations of graphic design and its illustrious history."

**@type\_base**  
**@thenorthern\_graphics**  
**typebasefoundry.com**

**‘Practice’ provides a rare opportunity to view work by a select range of artists and practitioners who lecture at the prestigious The Northern School of Art.**

**The collaboration will showcase a diverse range of disciplines including fine art, sculpture, graphic design and typography, photography and print-making.**

The exhibition is open to the public from 21 March – 23 May at Hartlepool Art Gallery, Church St, Hartlepool TS24 7EQ. The Gallery is open Tuesday – Saturday 10am - 5pm. Entry is free.

The Northern School of Art is the only specialist provider of creative degrees and masters courses in the North East. It is rated TEF Gold whereby students receive outstanding teaching which is of the highest quality found in the UK in both its college and university campuses.

For further details of the wide range of specialist creative degree and masters’ courses offered at the Northern School of Art’s campus in Hartlepool visit:  
<https://northernart.ac.uk/>

