





## arranging a bookshelf

To arrange in order of purchase?

Or order of reading?

To forego such chronologies in favour of subject, surely?

But then where sits genre? Or medium?

To group authors alphabetical for ease of access?

Size makes some arrangements impossible

Then to order on size and colour alone? To visually order?

And then how about the trinkets of our lives?

And the maps... the photo albums... the set of postcards and the notebook

... the magazines

Are these even books?

To arrange anything on the finite space of a shelf is an exercise which is at once equally frustrating and rewarding. In whatever arrangement we adopt, objects butt up against one another, and their container and content — the physical and metaphysical — create a new, temporary space. This collision creates energy, and possibility, byproducts that are in abundance through these pages. Work you will see here confronts established genres, works across methods and aesthetic norms, questions the role of the camera in photography itself and collectively, asks how else we can see the world. Seldom do those experiences that resonate with us follow paths of expectation, or fall neatly into rigid and predetermined categories, and neither does the work in *Between Spaces*: a great credit to the graduating class of 2020.

*Matt Johnston, Coventry, May 2020*

# artists

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04





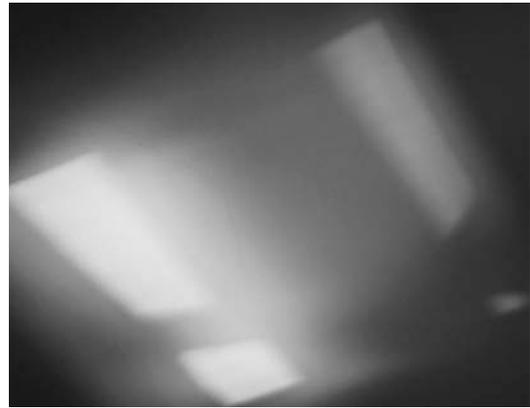








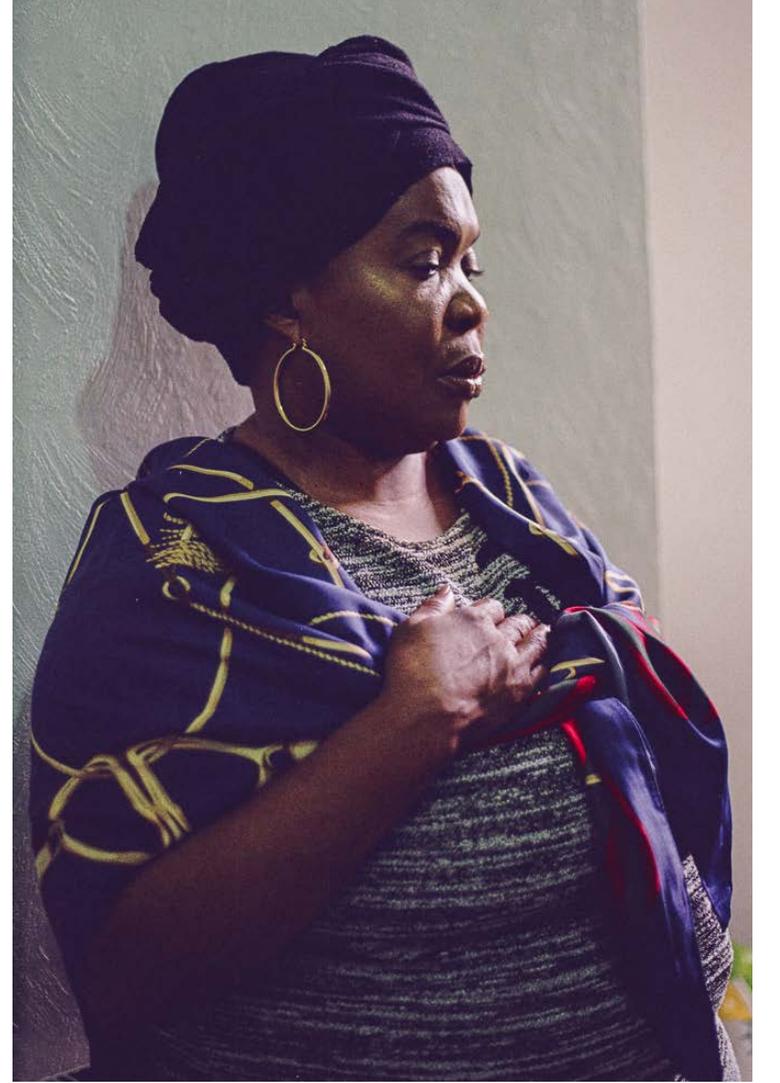














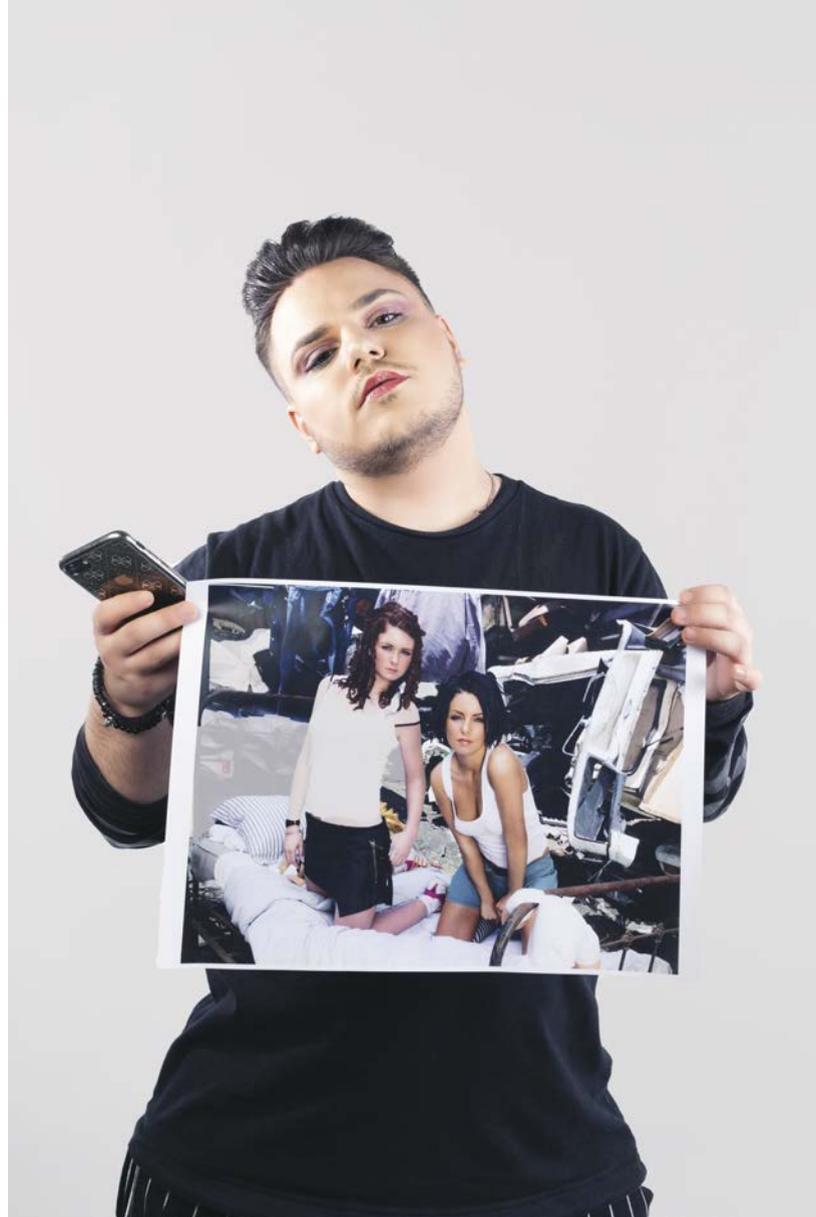






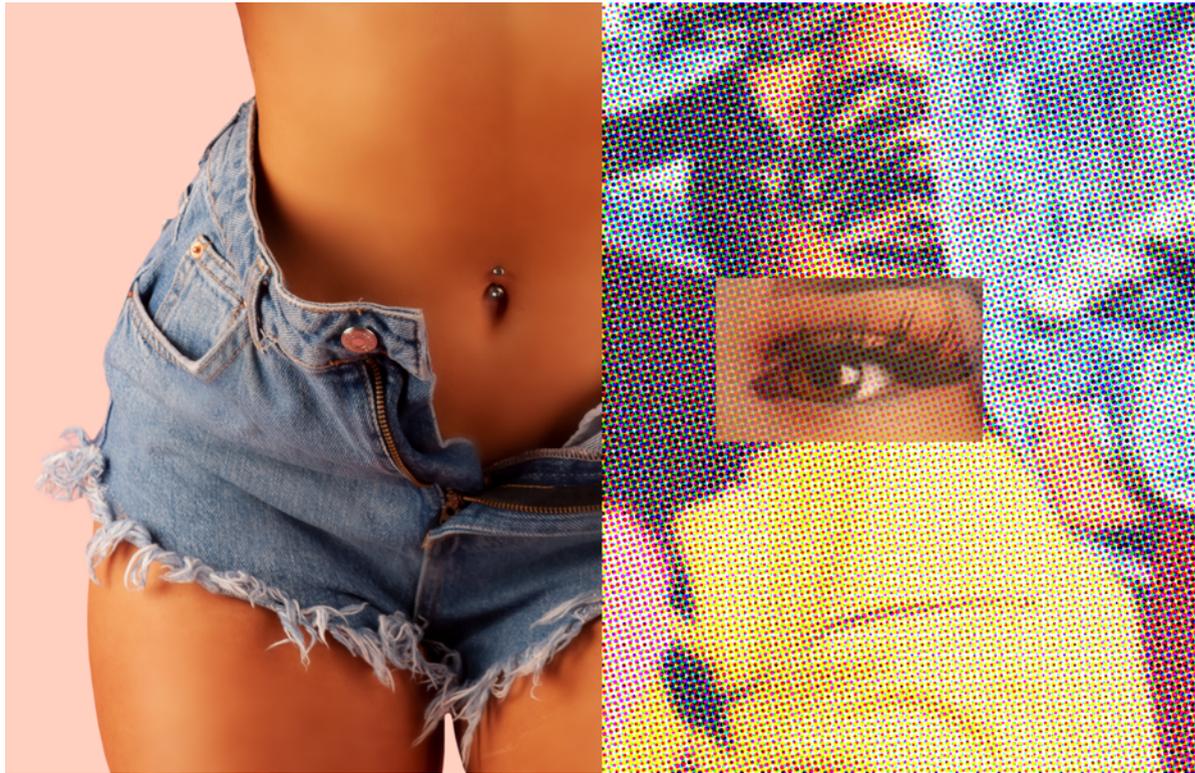
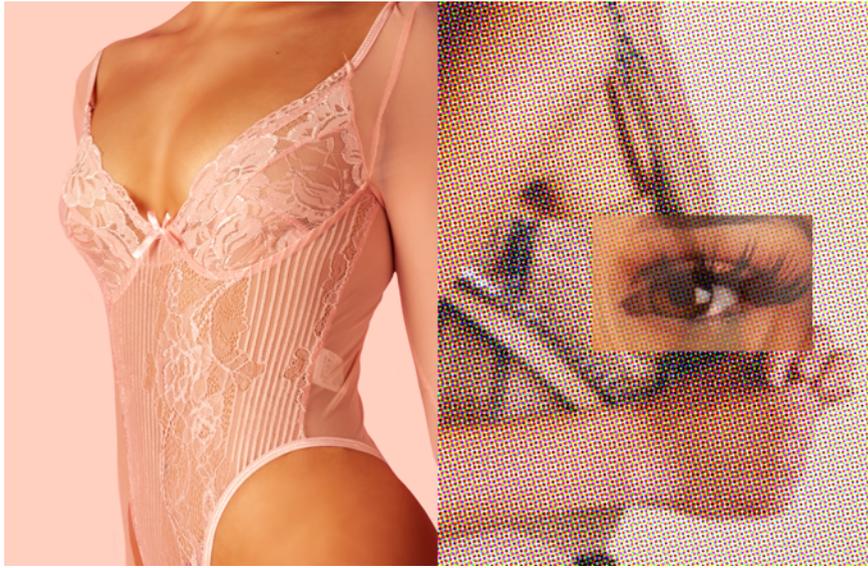


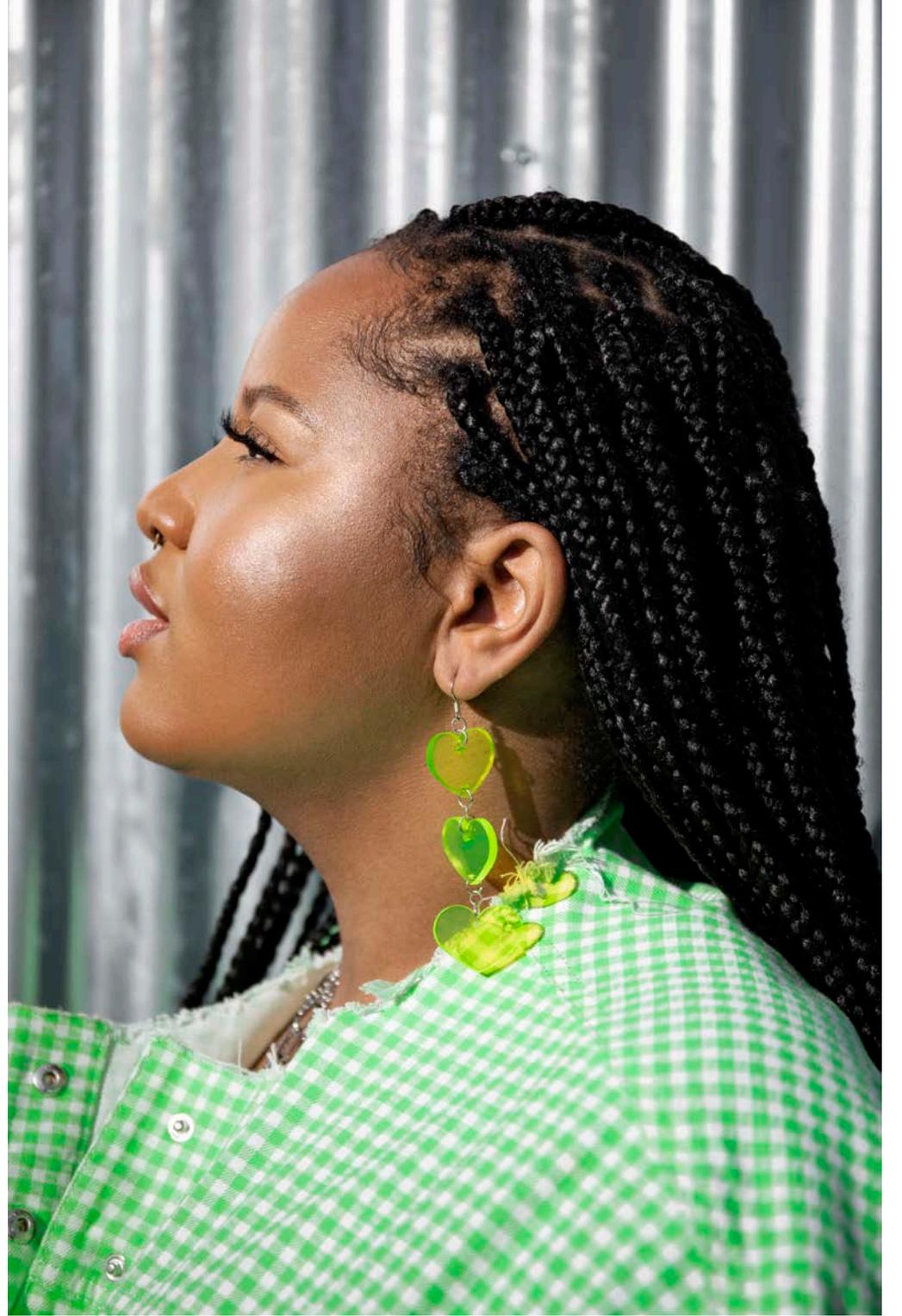














It was mums birthday, I loved being served by the waiter so I asked for some Turkey to try.



- I'm very fussy about my toys, I like to put them in a line also I treat my toys like my friends.



Martial arts helps me get fit and it's a challenge at tournaments.



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01

## DUKU

*Duku*, translating to headdress in the English language, is a body of work that explores the complexities and significance of traditional Ghanaian fabric and its uses.

Drawing upon what it means to be a British Ghanaian woman, Diawuo uses self-portraiture and the traditional scarf to symbolise pride and empowerment. With influences as diverse as Zanele Muholi and Lina Iris Viktor, the series of images aims to highlight the headdress as a sign of cultural status and dignity, rather than the alternative viewpoint of the Duku as a symbol of oppression tied into the desire to hide one's natural hair. Using herself as the subject to be photographed, Diawuo explores her fascination with these symbolic artefacts, contributing to a nuanced understanding of the cultural relationships she is deeply connected to.

TRACEY DIAWUO

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## THROUGH PLACE AND MIND

02

*Through Place and Mind* responds to Houlton's relationship with the British countryside. The body of work combines the use of photography, ambient sound and spoken word to express Houlton's emotional links with the landscape. The work draws upon notions associated with the Romantic movement in its attempt to convey feeling and self-expression as a result of being within a landscape. The use of mixed media creates a timeless space and acts as a metaphor, responding to how landscapes are remembered and felt.

Viewers are taken on a sensory journey, enabling the audience to engage in a meditative experience. This aspires to invoke reflection on how the rural landscape and nature can provide a space for emotive contemplation through an exploration of place. The work aims to encourage viewers to consider their own relationship with land and place.

HOLLY HOULTON

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## PERCEPTION REALITY

03

*Gomes' Perception Reality* explores her interests in subjectivity, perception, and sensory experience. Concerned with how sound and image interact, the work traverses both rural and urban settings, bringing to the fore commonalities and differences between the two, immersing the viewer in oppositional environments which navigate a co-operation between the real and unreal.

Inspired by Gaston Bachelard's '*Poetics of Space*' *Perception Reality* fuses vernacular imagery with a mash-up of exaggerated or simulated sounds. Using ambient and foley sounds from both environments, the layering of audio transports the viewer into the spaces. The work proposes a sense of alienation that gives way to a celebration of the accidentally miraculous, aiming to encourage the viewer to question their own perception of place and space.

AITANNA GOMES

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[WWW.AITANNAGOMES.COM](http://WWW.AITANNAGOMES.COM)

04

## FEELING AT HOME

When dealing with the intricacies and nuances of home, some may speak of the physical structure of their houses, while others may refer to relationships or connections increasingly abstracted from bricks and mortar. In her work, Chapman explores the sense of belonging and the very idea of what home means after a number of life-changing experiences, including the separation of her parents, with a thoughtful lens.

Chapman discovers an affinity for the places in her present, from her past and in her possible futures, brought together in a photobook. She works with these places with the land and window as motif — images Chapman associates with where home should be.

HAYLEY CHAPMAN

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## THE SUN RISES IN THE EAST

07

*The Sun Rises in The East* explores the semantics behind botany and diaspora as indexical symbols of Essi's cultural background. In acknowledging Robin Cohen's notions of diaspora, Essi uses botany as a metaphorical tool to represent her identity and experience of belongingness. In response to Penelope Umbrico's 'Sun/Screen/Scan', she has used a cyanotype process to document her own experience of moving from one culture to another, piecing together elements of history, origin and identity.

Presented in a photobook, plants have been observed and collected from the two different cultures she identifies with. Illustrating her origin and heritage, the prints exhibit significant and found plants that originate from Essi's motherland, as well as current home. Here, the intertwining of plants bridges the gap between the two cultures.

KAMILE ESSI

i: @KAMILE\_ESSI

05

## THE BRENNEN TRAIL

*The Brennen Trail* explores the relationship between Bedford's late Grandfather, her family, and the landscapes of Keswick. Investigating interactions between memory and place, the body of work explores how a physical connection to a location can create a 'memorial site' for a family to grieve and remember a loved one. Building on Bedford's own images, *The Brennen Trail* extends the research to her close relatives, where five family members explore the walk, each documenting the walk individually, highlighting what is significant.

An interactive website showcases the similarities in imagery and location across the five family walks, enabling the viewer to explore them through a hyper-linked, hand-illustrated map. The map can also be found in Bedford's walking guide; a step-by-step leaflet that directs the walk whilst also informing the reader of the origin of *The Brennen Trail*.

LUCY BEDFORD

PROJECT: WWW.LUCYBED16.WIXSITE.COM/THEBRENNENTRAIL  
i: @LUCYJBEDFORDPHOTOGRAPHY  
WWW.BEDFORDL8.WIXSITE.COM/LUCYJBEDFORD

06

## HOLDING NATURE

*Holding Nature* depicts the influence humans have on the environment to prompt unanswered questions about the fragility of wildlife under the threat of interference. Knight captures constructions within nature; representing reality, their reference to human activity in the landscape calls into question these relationships between man and nature. Through exploring a sense of awe typically associated with the landscape, the series of images opens up narrative possibilities in the face of the unknown.

Human ingenuity and the development of its industries have allowed control over the earth in ways that were once unimaginable a century ago. The work aims to encourage the viewer to consider what is required for the survival of not only the landscape, but the habitats within, something we often take for granted – until it has gone.

ZAC KNIGHT

i: @Z.K.PICS

## TIME BETWEEN THESE WALLS

08

Home-place is a pause in movement: it nurtures us from the unreal. Yi-Fu Tuan expresses that the intimate pauses we experience within home-place are often unobtrusive, like breathing, concealing a certain poetry. Each pause is multiplied by all the pauses that came before it, and the true quality of our particular place and our encounter with it cannot always be clearly imagined.

*Time Between These Walls* sees McGarry transform her gaze, and divides her own intimate philosophies of home-place into chronologically sequenced meditations. The lens tenderly observes the visual evolutions that represent time passing through the home. This gradual, slowed experience of pause within home-place offers these intimacies a sense of permanency, further crafting an extended moment for reflection and contemplation of the intangibles of personal intimacy.

EMMA MCGARRY

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09

**FABRICATED REALITIES**

The nature of online interaction is constantly evolving. Images have taken on a greater role in online communications both alongside, and sometimes in favour of, words. They have become essential in social media, and in turn, have changed communication culture. With the ubiquity of the digital image has come the ability to edit images on the go, through the built-in filters and settings devices now have. Here, the colours reproduced on screen are an interpretation, yet this has become normality.

*Fabricated Realities* takes a step away from the scrolling momentum of social media, and provides a space to consider and question the impact of image-editing in a changed communication culture. By applying these filters, the creators are affecting the audience's perception of the depicted moment. Through this work, the stamp becomes a symbol for what images have become; a currency and a method of transmission, but also, an altered document and fabricated reality.

KATIE SMITH

i: @KATIESMITHDESIGN\_  
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10

**NDONA**

Male's project *NDONA* explores the representation of her own mother, Ndonga, as a black woman. Originally from the Democratic Republic of the Congo, Ndonga left when she was 24 to move to England. She is now a mother of four, a carer, a student and a Christian who reflects power, love, motivation and loyalty.

The series of portraits taken around the home reveal an intimacy between mother and daughter that intend a positive representation of a black woman as a role model. A sense of nostalgia, warmth and comfort permeates throughout. These portraits represent Ndonga's journey and the black woman she has become despite her struggles. The work embodies a strong black woman that offers hope, motivation and faith. A woman that can motivate and encourage other women in their own journeys.

ABIGAIL MALE

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**ENCORE**

The live music experience is one that is often difficult to put into words. It's so much more than just hearing your favourite song; it is a sense of escape from the everyday, sharing a connection with others.

*Encore* is a publication by photographer Dukes, exploring what it is to be in a live music audience, the subjective qualities of passion, energy and emotion, with an impact unmatched by other forms of engagement, such as streaming. Studies in phenomenology reveal that the live music experience has the power to provide escapism, release tension, divert thoughts, and encourage a surrendering of the audience (Berleant 1999). Inspired by the traditional fanzine, *Encore* offers a sense of movement through colour and black and white images; allowing the viewer to be immersed within the crowds on the pages, drift thoughtfully, and perhaps relive their own live music experiences.

LIVY DUKES

i: @LIVYDUKESPHOTOGRAPHY  
WWW.LIVYDUKESPHOTOGRAPHY.COM

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**MY PERIPATETIC LIFE**

Working with vibrant visuals, photographer Dimitrova explores cultural traditions through fashion objects and daily acts of life within a home. The use of colour is a critical part of Dimitrova's work, with choices made to speak of various locations amongst her travels, and a near-constant change in home address. As she moves location, Dimitrova uses her photography to connect to new people and share cultural experiences. In turn, this exchange with an audience provides her with the opportunity to understand the peculiarities of those she meets, giving both a new perspective of the world.

DENISA DIMITROVA

i: @DENISACOLOUR.ROAR  
WWW.DENISADIMITROVA97.WIXSITE.COM/PHOTOGRAPHY

12

**FENELLA**

The female body has long been compared to nature and has often been described as the embodiment of beauty, grace, purity and fertility. In Greek mythology, goddesses and nature draw particular descriptive similarities, borrowing and transferring traditional elements of femininity. Long-established themes of femininity in literature and art, as well as mythology, deal with the personification of nature as 'woman' whose delicate connections to the ocean are depicted through memory.

*Fenella* draws its title from a secluded, pearlescent beach, and references nature as the embodiment of characteristics that women are written to embrace. The women included in this body of work grew up surrounded by the ocean and are represented as characters in the featured poem. The work seeks to highlight a poetic exploration of femininity, and its parallel connection to the ocean.

JASMINE SMITH

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13

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## IDOL

*Idol* presents a series of self-portraits with accompanying text which explore the complex relationship between fan culture and identity, and what this can reveal about an individual's personality.

Forming a collaborative project with members of the Birmingham LGBTQ+ community, Popa worked with his subjects to assist in the development of their self-portraiture skills in the studio, engaging in dialogues around the importance and influence of their chosen icon. Including himself within the body of work is an important step in acknowledging the significance of fan culture in Popa's own life, and his corresponding insight into the relationship it has to identity. The work considers how the idol can become a symbol of the fan, exploring how subjects can be represented through the people they follow.

RĂZVAN POPA

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WWW.RAZVANPOPA.COM

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## RHYTHMS OF DISTORTION

Through *Rhythms of Distortion*, Kööp reflects on the complexities that arise from fast-paced urban society. Behind the curtains of everyday life lies a structure of rhythms and networks, best defined by Henri Lefebvre's concept of city rhythms. The interaction between the cyclical rhythms of certainty and the linear rhythms that are more susceptible to change begin to distort the meaning of what is important. Through simulating excessive social presence, the lines of distinction between the home and public space become blurred.

When experienced through social anxiety, the perception of these networks and the relationship between individuals becomes a source of distress, the network of communications an enemy. As the rhythms and pressures of playing a part in society successfully distract from those feelings, it gets harder to recognise and reflect on them.

JOHANN KÖÖP

i: @KANALIHA  
WWW.KOOPJOHANN.COM

## TEASED

*Teased* explores the notion of sexual empowerment between the desirable subject and the withheld gaze of a spectating audience. The series focuses on the exposure of the female body that takes inspiration from the discussion of 'midriff advertising' in the writing of *Rosalind Gill* and combines digital scans from magazines together with contrived imagery by Weston.

Femininity in modern advertising presents a shift in women becoming more sexually assertive, enticing a persistent stare. This work seeks to do the same through the opacity of layers that tease the viewer with an uncovering of the female body as well as encouraging reflection on the viewer's attitude towards what they are seeing.

GEORGIA WESTON

i: @GEORGIAJAYNE\_PHOTOGRAPHY  
WWW.GEORGIAJAYNE.UK

16

## UNTITLED

Samoila's *Untitled* is a photographic series that explores the relationship between designers and their creations, aiming to support emerging artists within the fashion industry. A different approach to the traditional expectations of a fashion magazine, *'Untitled'* refrains from the use of models in favour of the designers wearing their own pieces.

Alongside the publication, Samoila looks to build a strong online community of collaborators and contributors. Consisting of both portrait and editorial photography, the magazine functions as co-authored conversation around contemporary fashion, where aspiring fashion enthusiasts can share, communicate and be inspired by each other's work. *Untitled* allows its participants to explore their own ideas and projects, creating a stronger connection between themselves and their work.

ALEXANDRA SAMOILA

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## REGGIE

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Working collaboratively with her autistic nephew Reggie, Furby has created a project that intends to give him a voice. It also aims to highlight some of the difficulties he faces everyday including his struggles with social situations, eating and change.

The photography, with captions written by Reggie, articulates his condition and the mechanisms he uses to cope. The project has allowed him the opportunity to look deeper into himself and explore his personality. Collaboratively, Furby and Reggie considered it important to not produce a negative representation of the disorder. Despite some bad days and struggles, the family sees it as a positive thing, even quite humorous at times, and it is this side they wanted to elucidate.

COURTNEY FURBY

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WWW.COURTNEYLOUISEFURB.WIXSITE.COM/CFURBYPHOTOGRAPHY

## LOOK WHAT I'VE BECOME

19

*Look What I've Become*, is a self-portrait project that uses photography to express Ellinas' experience living with panic attacks for the last five years. Collaborating with a dancer to create a performance piece, Ellinas uses movement to detail the tension, pain and uncertainty of the anxiety he experiences. Having struggled to communicate his feelings in speech, he uses dance as a tool that makes an audience think about the perspectives of anxiety that aren't always visible.

ANTONIS ELLINAS

i: @TONYGRECO.PHOTOGRAPHY

## DEFINE ME BY MY CRAFT

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*Define Me by My Craft* is an on-going project that recognises female/female identifying craft makers around the United Kingdom. Since its modern emergence in the 1800s, crafting has been considered a male-dominated profession, perpetuating the division of gender, alongside race and class. This work aims to generate conversations surrounding craft and feminism, developing a platform for craftswomen to express themselves.

The concept of craft is ever-changing; its fluidity is what makes it timeless. The merging of old and new technologies has been integral for the survival of the industry. Craft has an inherent authenticity of labour-ship, allowing you to see, feel and even smell how it was made. Bryant uses a hand-made camera as a tool to meet other craftswomen and open up conversations about making. After the COVID-19 outbreak, the project evolved and embraced the use of modern technology, allowing for the continuation of the work from home.

TIA BRYANT

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WWW.TIABRYANTPHOTO.WEEBLY.COM

## TALK TO ME

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*Talk to Me* peers through a phenomenological lens in order to explore Bryan's inner world. Personal narratives, however, are never truly one's own. To speak of ourselves is to speak of others. Here, Bryan questions themes in relation to the traditional family structure and a mother-daughter relationship.

During a particularly stressful time in her life, Bryan used the meditative attributes of running to cope with a family separation. In the making of this body of work she re-visited and photographed these running routes located around the homes her mother, father and herself now, separately, occupy in the hope of finding her place within these locations. Sequenced within a photobook, these images work alongside diary entries made during a flux in Bryan's mental well-being. In addition, large-scale prints and small framed images invite readers to travel through the multifaceted display and piece together her intangible inner world.

KELLY BRYAN

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## CARING IN CONFIDENCE

Socially-engaged photographer Bond started working with children supported by Cheshire Young Carers in 2019. *Caring in Confidence* reflects the photographic collaboration between

Bond and the young carers that was constituted through a series of drop-in photography workshops hosted in respite sessions. The body of work is a process-driven project that has created a space for experimentation with visual art through sustained collaborative practice and demonstrates that creative opportunities can have positive effects on the mental health of children, specifically young carers.

Through self-portraiture sessions and conversations around representation, the children have developed confidence: using photography as a tool of empowerment. *Caring in Confidence* primarily exists as a video piece consisting of images taken by all members of the group, interviews between Bond, the young carers and those who have helped facilitate the project.

GEORGIA BOND

i: @GLB.PHOTOSOCIAL

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## UNDERLIE

*Underlie* is a socially-engaged project that investigates the conflicts of external perspectives and community relationships that come together in her local area; Hillfields. Byatte weaves analogue images by hand, joining photographs of prominent architecture and clusters of international food supermarkets to echo the nature of this complex location.

A triptych of prints and a handmade photobook are anchored by extracts from Francis Grose's *The Dictionary of the Vulgar Tongue*. The text is suggestive of social attitudes towards the area, as well as how present-day reports have encouraged them. *Underlie* is a starting point for Byatte who plans to develop similar works in other areas with competing narratives and tensions between community networks and anti-social behaviour. Ultimately this work asks the viewer to take a closer look at caring within communities.

DANIELLE BYATTE

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## COMING HOME

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*Coming Home* transforms the perception of climate change as something distant from everyday life into a possible reality. The domestic space in Cobert's body of work becomes overwhelmed by the aftermath of a climate crisis. As temperatures rise and mass pollution increases, climate change is becoming unavoidable. Our planet has never been at greater risk, it is slowly yet surely accelerating towards collapse.

Through the use of digital photomontage, Cobert converts the environment which should feel familiar and safe into a place of discomfort and uncertainty. The aim of this work is to increase awareness and environmental consciousness by situating the crisis inside the home. The work provides an opportunity to envision and engage with the collapse of climate; raising questions about the necessity to act now.

ALICE COBERT

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**BETWEEN**  
**SPACES**

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

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As the curators of *Between Spaces*, it has been so rewarding to showcase our projects via a transmedia approach – allowing the bodies of work to exist in digital spaces and physical forms. We are particularly proud to have innovatively used these platforms to overcome challenges faced during these unprecedented times. Our adaptability and effective collaboration as a cohort has enabled the celebration of our hard work and development as individual practitioners.



