

# DEPARTMENT STAFF



**Beverley Bennett (BB)**

Beverley is an artist-filmmaker whose work revolves around the possibilities of drawing, performance and collaborative experiments with sound. Her practice is connected to multiple ways of making. The first of these is a concern with the importance of sound in art, the second is an investigation into the idea of The Archive and the third is collaboration. Frequently through socially political work with other creatives, fine artists, community members, young children, and their families, Bennett's practice provides spaces for participants to become collaborators. She provides a point of focus from where to unpack ideas around what constitutes an art practice and for whom art is generated. Bennett's current work, *Simon Says/Daddy* (2018-), is a collaborative research and development project towards the production of a new film, working with a community of black women across 4 regions in the UK. Previous projects include *Yuh Figet Yuhself*, Peckham Platform London, and Remote Connections, Cubitt London. Bennett's work has been shown nationally and internationally, venues include the Cinemafrica Film Festival, Stockholm, Encounters Short Film Festival, Bristol, Wysing Art Centre, Cambridgeshire, Spile Island, New Art Exchange, Nottingham, National Gallery of Jamaica, Kingston, and Bluecoat, Liverpool.



**Nachael Catnott (NC)**

I am a British-Caribbean Artist and Experimental Filmmaker passionate about producing dynamic and thought-provoking content that engages with diverse audiences. I have extensive experience creating short experimental content, many of which have been shown in art galleries and film festivals across the UK. I am also known for making sculptures out of Yam which I use as figures in my films and as a metaphor of the existence of blackness and diversity in Britain. I am also the founder of True Colour Collective, an arts platform aimed at supporting creative People of Colour. Specialising in curating cultural events and producing digital content we have worked with the likes of the Tate Exchange, Pempeope and The ICA.



**Susanne Clausen (SC)**

I work with video, performance, photography and drawing to create videos and multi-media installations mainly under the artist name 'Super Gallery'. My installations often resonate theatrical film sets and stages. I am also the director of Reading International and as such interested in curating and collaborating with other artists to organise new modes of exhibitions. I regularly organise exhibitions and trips with students abroad.

[www.susanneclausen.com](http://www.susanneclausen.com)  
[www.super.org](http://www.super.org)  
[www.readinginternational.org](http://www.readinginternational.org)



**Julia Crabtree (JC)**

Julia Crabtree has been working in a collaboration with William Evans for over a decade producing expansive sculptural works combining bespoke craft, technological processes and botany. Their research considers interdependency, embodiment and materiality reflecting upon the macro and the micro, from the seismic landscape to an amoebic microorganism looking at ways that nature and bodies are evolving, comingling and collapsing.  
[www.crabtreeandevans.co.uk](http://www.crabtreeandevans.co.uk)



**Annabel Frearson (AF)**

My work is largely text based and I produce what might be called conceptual art writing. I work with historically significant cultural objects, such as texts and films, to create new works that can be both poetic and political. For example, I am reconfiguring the entirety of Mary Shelley's 1831 novel 'Frankenstein' into a new expanded contemporary novel and associated works, such as an album of pop songs. Or I've combined words from two key feminist texts to create a series of neologisms. And I've paid online gig economy workers to liberate the text from Hitler's 'Mein Kampf' through anagrams and unspeakable sounds.  
<http://www.annabelfrearson.com>



**James Hellings (JH)**

James is a writer who is interested in Marxian-inflected histories and theories of modern and contemporary art, focusing on the philosophical work of Theodor W. Adorno, Walter Benjamin, and Jacques Rancière. James's first book, *Adorno and Art: Aesthetic Theory Contra Critical Theory*, has recently been published in paperback and he is currently researching his second book, which looks at artists' film and moving image. James was originally educated as an artist, and has previously exhibited medium format photographs, photogravures, 16mm film, and performance.



**Tina Jenkins (TJ)**

My interest lies in painting as a vehicle for navigating speculative ideas. In my own work I have always approached painting as if it had a direct relationship with various philosophical, psychoanalytical and gender related ideas.

I am currently nearing the end of my PhD where I speculate on Hysteria as a productive force within Painting and I am particularly interested in how Expanded Painting locates itself within this landscape.



**Pii Kollectiv (PK)**

PK works together with Gala Kollectiv. They are artists, writers and curators working in collaboration. Their research interests include the relationship between art and politics, science fiction, creative labour, popular music and the legacy of modernism. They work primarily in performance and film, but also use sculpture, sound, collage, costume design and printmaking in their practice.  
[www.kollectiv.co.uk](http://www.kollectiv.co.uk)



**Karen Kramer/Akren Ramrek (KK)**

Karen Kramer is a multi-disciplinary artist and designer working with installation, moving image, sound, and drawing. Her practice draws from personal experiences and memories, as well as from fields such as marine biology, coastal geology, human geography, bio-lacustics, and archaeology. The work often mythologizes natural disasters, scientific innovation, and techno-organic paradigms, while challenging notional distinctions between nature and technology.



**Lauren Little (LL)**

Lauren Little is an artist, teacher, and independent curator, born in London. She primarily uses paper and photographic imagery in her personal work, often as a tool to describe the repetitive behaviours in her everyday life.

Lauren graduated with a Bachelor of Fine Arts and worked in Education from the University of Calgary in Canada where she lived for 14 years. Upon returning to London, her work in the arts continues to evolve as the Founder of Dark Yellow Dot, a platform for new artists & Feeding Sock Figures, a blog for primary school art teachers.



**Kelly Lloyd (KL)**

I am a visual artist and essayist who focuses on issues of representation and knowledge production and prioritises public-facing collaborative research. My research interests include biopic, parties, hair, visibility, liminal spaces, myth of the artist, alternative archives, and artist-led projects. In 2022 I launched *This Thing We Call Art*, a podcast and online archive featuring excerpts from 50+ interviews with people in the arts I have conducted since 2017.  
[www.klloyd.com](http://www.klloyd.com)



**Sonia Latchford (SL)**

I am a fine art artist based in Reading and primarily make contemporary portraits to scale. I work mostly in oils on canvas and specialise as a solvent-free painter. The focus of my work has always been the intensity of the image as a reaction to current events.

Shades of Black' my solo show at The Old Fire Station in Oxford was an exhibition of Black portraits. The paintings were a direct response to the lack of Black of presence within the gallery at that time. My portrait of Enrollyn Wallen, Black British female composer, was commissioned by Dame Helena Kennedy and is hung in Mansfield college of Oxford University. The importance of that piece is that it was commissioned for a space that has historically been the domain of the white male. In that respect it broke boundaries. Coming from a working-class background I am fascinated with the individual stories we each create, regardless of class, race, or gender. There is something rather significant in being able to record a part of that moment with brushes and paint.



**Wendy McLean (WM)**

I am a practicing artist predominantly making paintings, and also interested in and teaching other image based media including screen print, drawing and chemical photography.

In my practice I am interested in considering the nature of paying attention to things, in particular to sight and our sensory experience of space through the close at hand. This research explores the relationship of the body and hand in figuring form in painting, considering the potential of repetition, muscle memory, notation, the diagram, and productive detour.  
<https://wendymcleanartist.wordpress.com/>



**Steph Mitchell (SM)**

Stéphane Mitchell is a creative consultant specialising in supporting artists, creative practitioners and cultural leaders to plan and deliver their creative projects. She sometimes operates under the name we like detail. Alongside her freelance practice, she is the Knowledge Exchange Fellow (Catalysing Heritage) for the Heritage and Creativity Theme at University of Reading (UoR).

Stéph has extensive experience in building partnerships, community engagement, social justice film outreach, and cultural event management locally, nationally, and internationally. This includes working at Doc Society, an international social justice documentary film foundation, with Reading International, a contemporary art research project at University of Reading's School of Art, in Arts Strategy at UoR, with Museums Partnership Reading, with the Independent Cinema Office, and with the UK Film Council.



**Ollie Musson (OM)**

Ollie Musson is a Sheffield-born artist, living and working in Reading. They are a drag performer under the name *Sheer Obsession*, and use performance and film to create surreal narratives of transformation through gender, health, and trauma. Notions of rest and recovery lay alongside an embodied trans experience of gender, creating an intersectional Queer and Crip strand of research. Ollie uses DIY publishing as documentation and community resources, and through printmaking reclaims and queers traditional art methodologies.

In 2018, Ollie co-founded Double Okay, a queer & trans artist collective in Reading. Double Okay curate performance nights, exhibitions, and workshops to create safer platforms for marginalised voices and LGBTQIA+ people as an act of resistance and solidarity. They also run bi-monthly DIY grassroots drag nights called *Sheer Obsession's Suspenders*.

[www.oliemusson.com](http://www.oliemusson.com)  
[www.doubleokay.org](http://www.doubleokay.org)



**Mark Nader (MN)**

As a contemporary artist I appropriate and subvert imagery drawn from historical sources to produce collage in painting, sculpture and print. This initially began as an exploration of a part of my heritage that is unknown to me. I am half Mexican and half British. Over the past decade, my practice has developed to encompass a broader accumulation of historical references and become an investigation into cultural acquisition and iconographies.  
[www.marknader.co.uk](http://www.marknader.co.uk)



**Tina O'Connell (TOC)**

My work draws on in depth knowledge of sculpture, which now includes practice through material-based research in the context of contemporary installation and time-based media. I work in collaboration with other artists, negotiating and researching projects for international commissions. My work focuses on issues of cultural identity and our relationship to our material world and physical phenomena in the post-internet era. This practice includes video, installation, photography, sound and publishing alongside experimentation with sculptural materials. As founder of ArtLab, my teaching also supports the integration of art with new technologies. I work 3d scanning to laser cutting and interactive performance led work.  
<http://www.tinaoconnell.com/>



**Tim Renshaw (TR)**

My work is focused on paintings. However, I think of this medium as a porous one, able to critically ingest other practices such as photography, architecture and text as well as migrating out and influencing other disciplines. In terms of subject matter my work engages with mind and body experience of what might be called human space in architecture. In addition to my individual painting practice I organize exhibitions with the group called Outside Architecture.  
[www.outsidearchitecture.org](http://www.outsidearchitecture.org)



**Florian Rothmayr (FR)**

I work with sculpture to generate and trace exchanges between people, between people and materials, and between materials. The ambition is to register the consequences of one surface or material yielding another through capturing the unexpected gestures that occur in the gap between mould and cast. In this interstitial space, occurrences often remain unforeseeable and unaccountable. My focus is on labour that renders itself invisible upon completion and I nurture this research through immersion in collections, excavations, workshops, or fabrication processes. Learning from the meticulous attention to detail in these procedures, I embed my work in the micro-processes emerging in my studio practice as maker: here, sculptures act not as discrete objects but as representations of an accumulation of research, process and production.



**Alun Rowlands (AR)**

I work as a curator, writer and editor. I collaborate with artists on an editorial and curatorial project called *Novel*. Novel stages exhibitions, commissions, programmes, screenings, live events and publishes artists' writing and texts. I am interested in the acts in-between the potential performance of a script, and the indeterminate transcript of the event. As a journal the printed pages of *Novel* are infiltrated by art history, theory, film, politics and storytelling. *Novel* hosts diverse voices that coalesce around writing as a core material of a number of artists exploring language, poetry and speculative fiction. Here, curating and writing are an apparatus for knowledge capture, as parallel to, and as political fiction, as another adventure renegotiating unfulfilled beginnings or incomplete projects.  
<http://www.novelnovelnovel.org> <http://www.temporarysite.org>



**John Russell (JR)**

Recently my artwork has included large-scale back lit prints on vinyl depicting figurative scenes (produced using 3D software and photoshop), fibreglass sculpture, animation (film) and painting. My interests include science fiction, politics and philosophy and I have written articles and illustrated essays on these subjects. Previously I worked collectively as part of the art group BANK.  
<http://www.john-russell.org/>



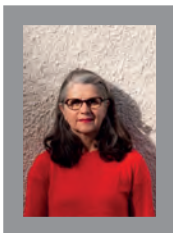
**Karenjit Sandhu (KS)**

Karenjit Sandhu is an artist and poet with an interest in archives, artists' books, auto-destructive art, parafiction, performance, prose poetry. Her publications include *Poetic Fragments* from the Infrating Archive (Guillemot Press, 2022) and young girls (the 87 press, 2021) and a forthcoming publication *Baby 19* (Intergraphia, 2023). Her work is anthologised in Judith: Women Making Visual Poetry (Tingqian Editions, 2021) and Writing Utopia (Hesterglock Press, 2020), in addition to being published in *Magma* (2020), *Digital Poetics* (2020), *DATABLEED* (2019), *Para-text* (2019). She has collaborated with the Institute of Contemporary Arts, Flat Time House, Cafe OTO and Camden People's Theatre (London), Anokfi (Bristol) and Galerie Eric Dupont (Paris). She has also written for *The Blue Notebook: Journal for Artists' Books*. Her own artists' books have been collected by the Tate archive and exhibited at *The Showroom* (London) and *Galene eel* (Paris). She has contributed to research on British artist John Latham for exhibition catalogues *Time* (1) and *Eternal Life and Red, Green and Yellow*. Tim Head, Bob Law, Liliane Lijn, Wolfgang Tillmans and John Latham.  
[qik\\_ren\\_sandhu](mailto:qik_ren_sandhu)



**Linda Stupart (LS)**

Linda Stupart is an artist, writer, and educator from Cape Town, South Africa currently living in Birmingham, UK. Their recent work thinks through climate change, embodiment, abjection and the transgression of borders, working predominantly in performance, film, writing and sculpture. They received a PhD from Goldsmiths, University of London in 2016 and have worked in universities in UK and South Africa for more than a decade, as well as engaging with arts education projects with a wide variety of participants.



**Caroline Wendling (CW)**

Caroline Wendling is a French artist resident in Cambridgeshire. Her works range across media including print, performance, sound and film, with an emphasis on the interdisciplinary, site specific and socially engaged. She uses myth, memory and storytelling to construct participatory choreographed walks and interventions in the environment, utilising these collective journeys to propose speculative ecologies of repair. Her collaborators are wide-ranging specialists from the human to other-than-human. Her research is concerned with ways of being and connecting to land, offering deeper and more meaningful understanding of place and ideas of belonging. Educated both in France and the UK, Wendling teaches at the University of Cambridge Museums and West Dean College. Commissioners include Whitechapel Gallery, London; Kettle's Yard, Cambridge; Wysing Arts Centre, Bourn; and Deveron Projects, Hunty. In 2015 she received the Commendation for Art in Public Spaces for White Wood from the Saltire Society, Edinburgh. Her work is in the collection of the Museum of Archaeology and Anthropology, Cambridge, The Higgins, Bedford and a number of private collections.



**Simon Willems (SW)**

I am a London-based artist and British Academy Postdoctoral Fellow. Although I am primarily concerned with the motif of the hermit in my work, I am a corporate team-building participant that inform my painting practice. This has developed alongside curatorial projects in all media that have increasingly focused on organisational aesthetics and the role of neoliberalism in shaping wellbeing narratives in the workplace. I have shown extensively throughout the UK, Europe and North America (including solo exhibitions at FRAC Auvergne, France; Wellspace, New York; Torrance Art Museum, Los Angeles; Xero, Nine & Coma, London; Galerie Polaris, Paris; and Elephant West, London). In 2021 I curated a group exhibition at the Royal Standard in Liverpool as part of the Art of Management & Organisation Art-as-Activism themed conference held at the Bluecoat and the University of Liverpool. I have written and published articles in the *Journal of Contemporary Painting*, the *Journal of Organizational Aesthetics* and the painting journal *Turps Banana*. I am currently writing my first monograph, *Rethinking Wellbeing Through Art: Networks as Critical Commentaries on Organisational Subjectivity* (Palgrave Macmillan). I studied Fine Art at Nottingham Trent University and Painting at the RCA before completing my practice-based PhD in Fine Art at the University of Reading. My doctoral research focused on the characterisation of anonymity in contemporary figurative painting.



**Jude Brindley (JB)**

I am the Health and Safety Coordinator for the School of Arts and Communication Design. Very happy to talk to staff and students about risk assessments or anything health and safety related. Actually, I'm happy to talk to anyone about anything. I like photography. I do not like dangerous practices.



**Mildred Burchett-Vass (MBV)**

I'm based in the office as the Executive Administration Officer for the School of Arts and Communication Design. I'm here Monday to Friday, 9am to 5pm and I am always available to help answer your queries. In addition to my duties in the office, I manage the Art Shop and I run a Knitting and Crochet Club which takes place in the seminar room on Thursday lunchtimes. My educational background is in literature and my work is available to read on my blog ([www.auntymuriel.com](http://www.auntymuriel.com)). I have completed the Textiles Foundation course at Morley College in London, and I studied natural dyeing under Zoe Burt on the Advanced Textiles course. I also play and teach the cello.



**Beatrice Galletley (BG)**

Beatrice is Ceramic Sculptor based in London: she graduated from her masters at the Royal College of Art in 2020 and is a member of The Royal Society of Sculptors. Beatrice is the 3D technician and she is here to support you to develop your making skills and realise your ideas in 3D form using a variety of materials and process.

Beatrices works engage with my direct and intuitive approach to her practice. Rooted in her deep fascination with objects in a state of flux, her works challenge our existing perception of the world by defying our need to categorise things and thus allowing objects to be seen in a new light. The ambiguity of these works defies boundaries and categorisation. She achieves this through merging opposing forms, including geometric and organic, playing with scale, manipulation of context, and colour to create works that are suggestive and act as prompts.

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



**Emily Gillmor (EG)**

I make limited edition prints, drawings, small installations, short films and paintings. I'm interested in ordinary, everyday things with a particular love of light and shadow.



**Emily Hughes (EH)**

I am an Executive Support Administrator working in the Art office alongside Mildred. I used to work as an English teacher and love creative writing. I write mostly fiction and have had a couple of short pieces published. My other passion is photography. I am currently working on a personal project to capture all the native butterfly species in the UK.



**Jeff Leung (JL)**

I graduated from University of the Arts, London (CSM) with a major in Product and Industrial design. I have done different design projects from the small-scale household products to the large-scale Art installation when I was in Hong Kong for my designer career. During that time, I gained lots of experience about materials knowledge and manufacturing processes.

My role is to provide technical support and advice to the students and help them to develop their ideas into physical forms in their projects. I enjoy the process from concept generation to concept development.

I encourage you to express your ideas through sketch or scale down models and look forward to sharing this knowledge with you in the workshop.



**Dave Marron (DM)**

Dave is responsible for AV Loans and helping sort out technical issues with performance or installation art, projection, multi-screen projects, audio installations and lighting.

Moved to the art dept in 2016 after working previously in FTT where I designed, set up and ran the current TV studio moving from a crude teaching and to broadcast spec.

Does a fair bit of DIY at home and can generally figure some way of doing stuff with limited resources.

Background

Several years working on stage as a technician doing theatre, dance and other shows. Working with rock bands and other touring artists.

Moved into video and built two full TV studios plus one audio studio.

Ran my own production company specialising in live events and multicamera video relay in venues such as the Brighton Dome or Royal Festival Hall. Produced a few live concert music videos.

Restores and rides old and custom motorcycles.



**Harj Rayatt (HR)**

I am the Student Support Co-ordinator for the Department of Art. I am based in the Early Gate Support Centre which is located in the Agriculture building. You can come and see as your first port of call for advice and guidance around a range of topic areas and I will always try my best to help. You can also contact me on 0118 378 8020 or you can submit your enquiry using the 'Ask a Question' feature on the RIS3 portal.



**Tom Williams (TW)**

My role is to provide students and staff with workshop-based training, support and guidance. I love the challenge of turning an idea or sketch into a three-dimensional outcome. I look forward to discussing your ideas and providing you with the skills you need to make them become a reality!

I trained to become a professional model designer at the University of Hertfordshire in 2004 and have had a multitude of exciting experiences throughout my career. My international profile includes working on film sets, sculpting characters, building architectural models in Abu Dhabi, and working on the development of iconic architectural buildings such as One Blackfriars and the redevelopment of The Granary, Kings Cross in London.