

DEGREE SHOW SHOWCASE 21/22

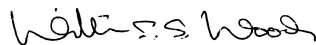
OPEN COLLEGE OF THE ARTS

#WEAREOCA

A MESSAGE FROM OUR PRINCIPAL

I feel extremely privileged to work at OCA as I am continually uplifted and inspired by the work of OCA students however never more so than today when I looked through the 2022 online degree showcase. This portfolio from our recent graduates represents work which is as diverse and unique as each OCA student. Every student journey is different and these students have all had to overcome the challenges of the pandemic alongside degree study, which for many of them also means fitting study around work and family commitments. I am immensely proud of their achievements, and wish each of them success in their professional practices. As these graduates have explained, we create and shape our world as our world also shapes us; with that in mind please enjoy the experience of immersing yourself in their work.

WILL WOODS



WITH THANKS TO

Thank you to all the students and staff who helped to produce this online degree showcase. Particular thanks go to Joanne Mulvihill-Allen, Stephen Highfield, Gavin Wayte, Suzannah Evans, Barry Hurd, Katie Taylor and Emma Drye.

<https://showcase.oca.ac.uk/>

www.oca.ac.uk

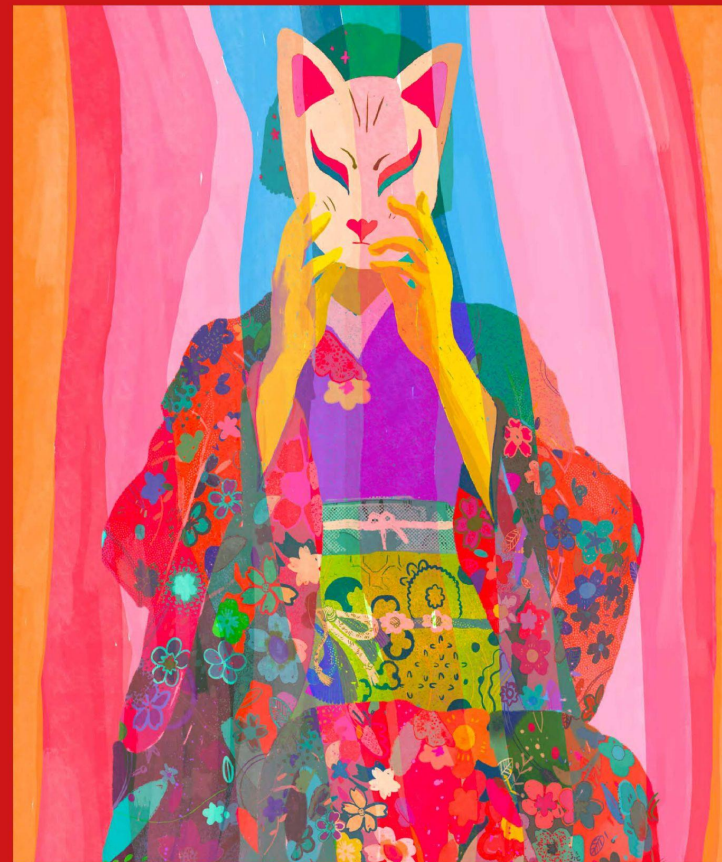


Image: Stephanie Belbin

**DEGREE SHOW SHOWCASE
OPEN COLLEGE OF THE ARTS**

15 – 30 July 2022

<https://showcase.oca.ac.uk/>



PARTICIPATING GRADUATES

AMANO TRACY

ANDREW FITZGIBBON

CAROLYN CORLETT

DAVID LEVERETT

EMMA ARANDJELOVIC

GILLIAN MORRIS

JANE MURDOCK

JOHNATHAN HALL

KAREN BURRIDGE

KATIE LEWIS

MARIE SINGLETON

MELANIE BLACK

RAB WILSON

ROB TOWNSEND

SARAH DEANE

SARAH GALLEAR

SARAH-JANE FIELD

SHEENA GRAHAM

SIMON ALLARD

STEPHANIE BELBIN

CREATIVE ARTS

SIMON ALLARD

BIO

Although Art was one of the four A levels Simon gained upon leaving Rickmansworth Grammar School in 1975 it was with NatWest bank that he worked for the next 31 years, ultimately leaving to start a second career in school business management.

Whilst a young bank clerk by day he played in a punk band at night and at weekends wandered the Chilterns with his watercolours and sketch book. His passion for Art and music is lifelong.

As a mature student, Simon studied at Wimbledon School of Art before completing a Creative Arts degree through the Open College of the Arts. Previously as Chairman of Rickmansworth Art Society he organised and took part in regular exhibitions locally and also led a painters group with the Hertfordshire Visual Arts Forum.

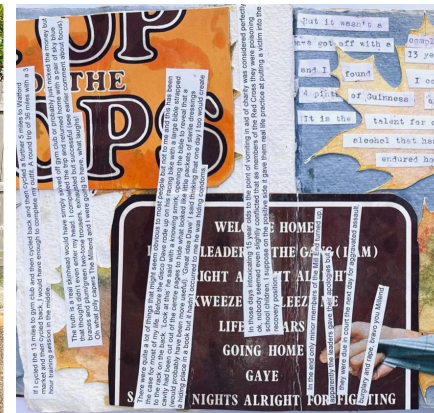
As a singer/songwriter with a recording and performing career he plays regularly in Europe and toured America in 2016.

ARTIST'S STATEMENT

As an artist and performer I am concerned with personal identity, the factors that form it and how we use our multiple identities to survive in the real world. The action of archiving has become central to my methodology and is manifested in the creation of small artist's books that start out as junk shop finds which I layer with personal memorabilia and ephemera, finally adding my own typewritten reflections. These books are where I percolate my ideas before taking them forward into larger collage works, 3D objects and performance pieces evidenced in films.

I often immerse myself in analogue technology including cassette tape recorders, old typewriters and even a red phone box to evoke nostalgia and add clarity to our recognition of the cultural changes perpetually evolving around us. In a lighthearted way I draw on the culture and themes of common life, so there is an element of entertainment in my work.

<https://simonallard.art>



MUSIC

EMMA ARANDJELOVIC

BIO

Originally from Lancashire, Emma graduated with a BSc in Computer Science in 2002 and spent fifteen years as a control systems engineer, working at particle accelerators in the UK and Australia. After moving to Scotland, she decided to return to her first passion in life – music, and enrolled in the OCA degree course, graduating with First Class Honours in 2022. Her studies ignited a real passion for composition, and she has since published two suites of educational woodwind music with Masquerade Music, one of which has been selected by ABRSM for inclusion in their 2022 woodwind syllabus. When not writing music, she enjoys performing as a cellist with the Dundee Symphony Orchestra and hill walking around Scotland.

ARTIST'S STATEMENT

My work is influenced by diverse musical interests such as impressionism, jazz, and film scores. Although I write predominantly tonal music, I also enjoy exploring the wide range of colours that can be created through the incorporation of microtonality and extended instrumental techniques. My final year composition project was an exploration into Scottish musical traditions. Inspired by Robert Burns's poem *My Heart's in the Highlands*, my suite for clarsach (Gaelic harp) and chamber orchestra draws on Scottish traditions to create a soundscape evocative of Burns's home country. The movements include a contemporary piobaireachd for wind quintet, a piece for string orchestra influenced by Gaelic psalm singing, and a trio which reflects the tragic events of the Highland clearances. The culmination of the suite is a ten-minute work for clarsach with full chamber orchestra which combines some contemporary instrumental techniques with traditional Scottish rhythms and melodic styles.

Website

<https://www.emma-arandjelovic.com/>

$\text{♩} = \text{c.90}$ **Pìob Mhor**

espressivo, ad lib.

mf

mf *p*

mf *p*

Saturday 4th December 2021, 2:30pm
St Mary's Church, Broughty Ferry

A concert of traditional and contemporary
chamber music from the British Isles

Featuring music by:
Vaughan Williams
Catriona McKay
and local composer Emma Arandjelovic

New Clarinet in Bb Pìob Mhor Emma Arandjelovic

Recess Pìob Mhor Emma Arandjelovic

Flute Pìob Mhor Emma Arandjelovic

Clarinet in Bb Pìob Mhor Emma Arandjelovic

Chorus Quartet No. 4 - IV John Blackwood McEwen arr. Emma Arandjelovic

Emma Arandjelovic
Pìob Mhor
for wind quintet:
flute, oboe, clarinet, bass clarinet and bassoon
Duration: 3'20"

Performance Notes:
1 - 100% 20-30cm above
This can be interpreted through microtonal changes
in the playing of the first instrument (flute or oboe)
2 - 100% 20-30cm above
The playing should be played as heavily as possible
with the clarinet or bassoon playing a steady note
providing the rest to the first instrument of each.

Quartet No. 4 - IV
Arranged for wind quintet:
fl / ob / cl / bc / bsn
Duration: 4'40"

PAINTING

CAROLYN CORLETT

BIO

Carolyn worked as a professional artist and actress in Bermuda for 10 years. After returning to the UK in 2001, she continued to paint and teach art, exhibiting her work in the UK and abroad. She attained a FdA in Fine Art with distinction at the University of West England and a BA(Hons) in Painting from the Open College of Arts.

The natural light in Bermuda inspired Carolyn to paint landscapes and seascapes, which continued after moving to Dorset in the UK. More recently, she has embraced Still Life and Abstract.

Carolyn taught for many years at Sherborne International School and ran painting classes in her studio in the village of Stourton Caundle. Carolyn left secondary school teaching in 2018, she now works as a full time artist, and runs painting workshops at the Guggleton Farm Arts in Stalbridge, Dorset.

ARTIST'S STATEMENT

My work is about the connection between objects and memory. The objects with which we surround ourselves can hold pieces of memory and can evoke a strong emotional response when we focus on them. We fear that, if we discard an object, the memories associated with it will be lost forever. This body of work explores these relationships by putting a spotlight on possessions, highlighting memory in the form of Still Life painting. Using the 17th century Dutch and Spanish tradition, dark settings and strong lighting present the objects glowing and looming out of the darkness. With no recognisable setting or place to exist, the spotlight is on the object, focusing the viewer on this unspoken soliloquy taking place on an otherwise dark empty stage. The objects are painted in oil with complete absorption and attention to detail, adding a further layer to this very human sort of relationship.

<https://www.instagram.com/carolyn.finch.art/>



RAB WILSON

BIO

After a degree in politics and sociology at the Open University and study in painting and drawing at the Glasgow School of Art. Rab has graduated with a B.A. (Hons.) from the University for the Creative Arts.

Studied painting and drawing at the Glasgow School Art, 2011/12
B.A. Politics and Sociology, Open University, 1980
Diploma in Education, Jordanhill College of Education, 1972

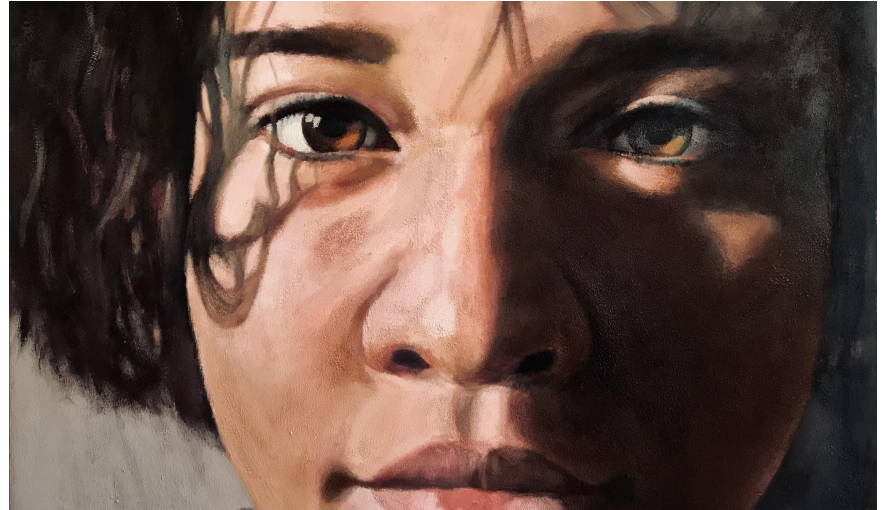
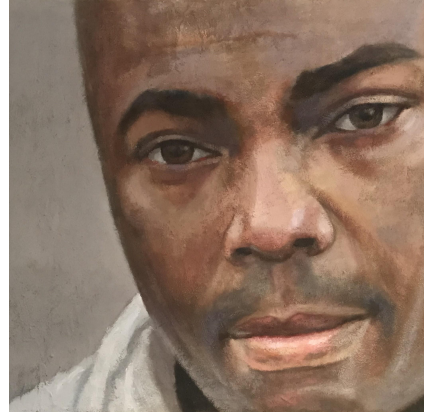
ARTIST'S STATEMENT

I see the face as a landscape of a person's life and I set out to explore this in my work. My portraits are scaled up to get up close into the face and find out what it is telling me - the emotions the face expresses and the strengths and vulnerabilities of the person behind it.

My process is intuitive and physical, with layers of texture. I am fascinated with how the face reflects and exudes colour, varies in tone and texture and is a synthesis of colours, tones, lines, marks, layers, folds and abstract shapes. From a distance my paintings appear representational, close up you can explore the application of texture and paint that build the painting.

The exhibition is titled "Diverse Identities." The paintings are an expression of my own life experience; a diverse group with commonalities, differences and a range of identities.

Website address: www.inyourfaceportraits.co.uk



SHEENA GRAHAM

BIO

Sheena (b.1947) lives on a hill farm in Inverclyde and has embarked with her husband, Iain on a journey of regenerative farming, capturing carbon and increasing biodiversity life above and below the ground. This biodiversity on the farm with its herbal grassland and insect life has become an ever-increasing source of inspiration for her art. Her paintings are a mixture of abstraction, realism and imagination. Their inspiration comes from the close encounters of the seen and hidden happenings in nature, the ecology of the soil and the symbiotic relationships with plants, animals and organisms. Flowers and herbs in her paintings are expressed within the magic of nature, and the secret life beneath and above the ground, in the darkness and light where microbes plants and insects dance the dance.

Diploma , Interior Design 1972, The college of Building Glasgow
Bachelor of Arts (hons) Painting, July 2021, The University for the Creative Arts

ARTIST'S STATEMENT

I am motivated as an artist to use drawing and painting as a means of communication and expression of what I see and feel about a particular subject, just as poetry is to the poet and music is to the musician. I am a landscape and figurative artist, working from observation in many mediums but currently predominately oil and watercolour. My interest in the natural world stems from my childhood holidays spent around farms and in remote parts of Scotland for long periods of time, mostly in the wild landscapes of the North West Highlands. It was there that I developed an enduring relationship with the land and also with the people who lived there - their culture, values and way of life. This understanding and involvement I endeavour to express in my paintings.



PHOTOGRAPHY

AMANO TRACY

BIO

Amano Tracy has been exploring photography at the OCA for over a decade.

Following the publication of an award winning book about Indian Birds in 2006, he decided to take time out to investigate the medium in both a practical and cultural context. This has lead to the making of more personal work as well as the reframing of previous work.

After acquiring a B.A. in Photography from The Open College of the Arts, photography continues offering new creative possibilities.

Amano is based in the southwest of England.

<http://www.amanosamarpan.com>

ARTIST'S STATEMENT

At the beginning of lockdown, my mother died aged 100.

Going through her personal effects, I came across a bunch of some 30 love letters from a Czech airman. She had never told me about this and I was intrigued by both the tale of a war romance yet more so by the fact my mother had suppressed this affair.

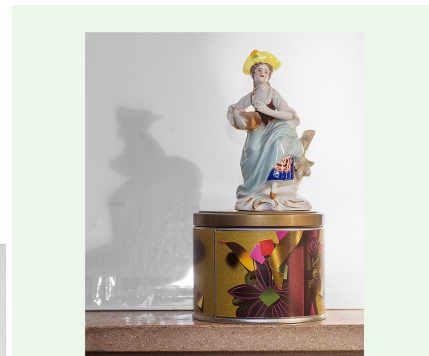
The work focuses on 10 years of her life from when she was presented at court as a debutant and to her marriage in 1948; there is the unwritten story of her inner life and a corresponding account of social conditions at that time.

The evidence for all this is based in old family photographs which tell a tale that is personal yet also of wider relevance. As photographer, I find myself trying to understand a parent and the age she lived in; from this a body of work emerges.

<https://amanosamarpan.com/current/a-womans-secret/>



advanced years deserve comforts



And then my heart with pleasure fills,
And dances with the daffodils.



ANDREW FITZGIBBON

BIO

Andrew is originally from Somerset but for many years has lived in North Yorkshire, on a small holding with his wife and two children.

After travelling the world during a corporate career, photographing in his free time, Andrew studied a BA (Hons) Photography with The University for the Creative Arts, graduating in 2022 with a 1st. Andrew is an Associate of the Royal Photographic Society, and a member of the Craven Arts and the Red Eye Photography networks. He has been featured on BBC Radio Merseyside and in regional newspapers and magazines.

Andrew is interested in how space is shaped by social and cultural interactions and people's relationship with place. One example is his short-film, *Drifting by the Leeds & Liverpool*, showing the deindustrialised landscape of the Leeds & Liverpool Canal. The film was a featured finalist in the prestigious Associate of Photographers student awards and The Jump Cuts Film Festival.

ARTIST'S STATEMENT

My short film, *Drifting by the Leeds & Liverpool*, celebrates the diversity of meanings and experience found in the waterway's journey through marginal and affluent space.

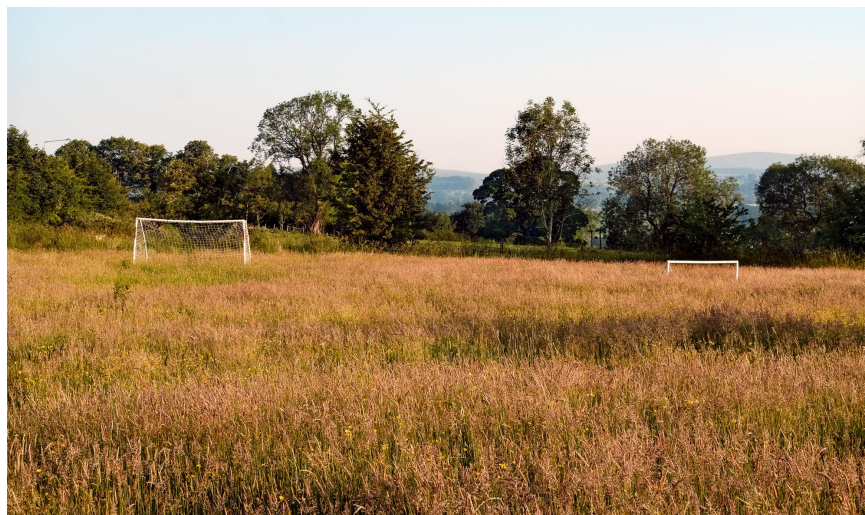
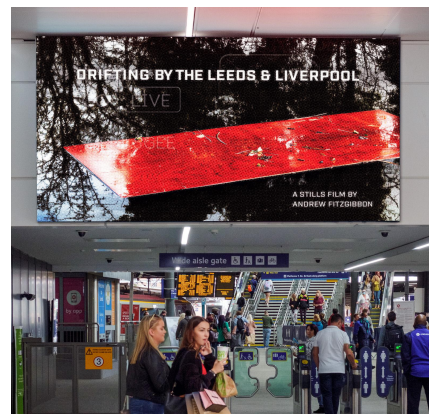
I believe photographs offer an experience of looking intensely at place; something often missed when walking distracted through the landscape. The project shares a psychogeographic drift; an experience of reality that is not glossed over with images of the bucolic. There are no people in my images, only their traces. These marks are joined to the living and the long-gone through an actor-voiced narrative, sound recordings and samples from oral histories.

I would like the photographs and film to convey a sense of poignant calm and encourage viewers to take a closer look at things that go unnoticed. To experience the fractures as well as the beauty. To discover their own stories in the run-of-the-mill.

Artist website: <https://www.fitzgibbonphotography.com>

Project website: <https://www.leedsandliverpool.co.uk>

Social media: @thephotoftiz



DAVID LEVERETT

BIO

While I grew up in Oxfordshire I have spent much of my adult life living and working in Wuhan, China. For over ten years I worked as a teacher, then manager of a language learning centre and in the process made the city my home. Despite this declaration and my many attempts at mastering Chinese there are times I feel like an outsider, still coming to terms with the many differences in language, culture and landscape. My photographic practice may have been born in the hills of Oxfordshire, but it's been compounded by the uniqueness of my interactions within the city. Whether I am photographing change, people interacting or something as banal as buildings. The aim is always the same, to bring both myself and those who may see my photographs closer to the city and culture that has given me so much.

ARTIST'S STATEMENT

Wuhan, Different Every Day

Made over a two-year period, Wuhan, Different Every Day depicts a now famous city stuck in transition. The political and cultural ramifications of COVID-19 pushed me to the periphery, but instead of loneliness I found solace in these forgotten places, away from judging eyes. What started out as a therapeutic pictorial response to place in a western tradition, transformed as my imagined geography of this Chinese city shifted and was replaced with a deeper understanding of the city, I call home.

Website link

<https://dlworkphoto.wordpress.com/>

Project link

<https://dlworkphoto.wordpress.com/wuhan-different-every-day/>



JOHNATHAN HALL

BIO

Johnathan Hall (b. 1988) is an upcoming photographer based in South East London. His artistic practice incorporates composite imagery portraying the interaction between people and place. Johnathan has just completed his studies in photography with the Open College of the Arts. He's had his work London: Still/Moving displayed at the OXO Tower as part of a group exhibition with the same university. He has recently volunteered with a local arts festival (Deptford X), which has helped to develop his network in the area. Through this networking he was able to take the opportunity to locally exhibit (Re)constructing Deptford and has since made a zine of the same name.

ARTIST'S STATEMENT

Place and its people are a central aspect of how my project (Re)constructing Deptford started and how it has progressed. I put place first because it was the primary consideration for me as I began. Now, I consider people who live, work and travel through Deptford to be the thing that holds the place together, with the landscape they find themselves in a social and cultural construct based on the community's interactions with the town.

My images are made up of composites where people were present at those points in the frame but at different times. This questions the decisive moment within photography and comments on this trope by subverting it. At the same time, it comments on community in developing areas and how, even in times where a place is being reconstructed, there remains spirit amongst its people.



MELANIE BLACK

BIO

Melanie Black is a photographer living and working in Clonakilty, West Cork, Ireland. Photography has been a part of Melanie's life for as long as she can remember, and a camera has always been her constant companion during many periods of extensive travel and also now in her day-to-day life in West Cork, where she is a member of several art groups and has participated in many group exhibitions.

Melanie specialises in documentary and portrait photography, documenting not only people's relationships, but also their connection to their surroundings and their belongings. Moving to a new house recently made her reflect on all of the objects which people accumulate; questioning which, if any, of our belongings are important. This in turn gave rise to her final degree project, entitled Left Behind: a study of memory and loss which deals with the treasured personal belongings left behind by loved ones.

ARTIST'S STATEMENT

In *Left Behind*, I examine the way in which, through precious objects, we retain the memory of those who have passed away.

Personal memory and loss are key concepts in this Body of Work. The visual metaphor of memory and loss is explored through the depiction of people and their treasured and inherited possessions. Exploring the objects and photographs 'left behind', I assess their efficacy as memory triggers to help us remember family and friends who are no longer here.



ROB TOWNSEND

BIO

After a career in technology project management, Rob Townsend succumbed to a long-held creative urge and joined the OCA in 2013, graduating on the Photography degree with first class honours in 2021. In parallel he spent some time as a professional photographer and learned about the interplay of commerce and art in the photographic sphere.

In his personal work Rob uses photography to depict the unseen, the interior world, the landscape of the mind. His work investigates the possibilities that images hold to provoke sensations, thoughts and feelings. Much of Rob's photography practice examines the relationships between reality, photography and memory.

He lives in the south of France with his wife and two dogs.

ARTIST'S STATEMENT

Remembering Forgetting emerged from a series of walks around my local area, noting memories that were triggered by what I observed. I became fascinated by the notion of memory slippage, that an abandoned chair could make me think about having missed someone's birthday.

The project evolved into a personal meditation on middle-aged memory; I became curious about the fine line between forgetting just enough and forgetting too much. With this meander through my own remembered lapses I want to shine a light on the intricacy and frailty of memory.

I'd like to encourage reflection on how a visual image or scene can trigger an unrelated memory, and of how forgetting is an invisible yet significant part of life. I used the project to explore how human memory processes work – or sometimes don't.

Major project: Remembering Forgetting

URL: <http://rememberingforgetting.com>

Images

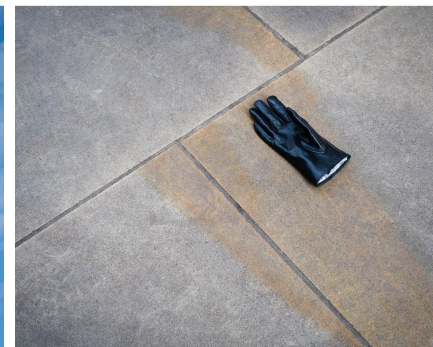
Flying Birds (2020)

Leather Glove (2020)

Overgrown Bench (2020)



what I went
upstairs for



to take Henry with
me to my mum's



whether
we've met

SARAH DEANE

BIO

Sarah Deane an Irish photographic artist exploring concepts of identity. Narratives of selfhood feature strongly in her practice often drawing on her experience of migration. Nature is a recurring motif in her work, and she is particularly fascinated by how our social and physical environments continually shape and re-shape who we are. Through her use of the family archive, she explores how the artist intervenes with the photograph and the role nature can play in those interventions.

Deane was recently awarded a first-class honours Bachelor of Photography degree from the University for the Creative Arts. In 2021, In Mid-Ocean was chosen by Source Magazine's selectors and published in their Graduate Photography supplement. Her work has been exhibited at The Linenhall Arts Centre, Lenscratch and Photograd.

ARTIST'S STATEMENT

In the top drawer of the dressing table there was a photo album with a brown cover. The inside was filled with black and white pictures of people I did not recognise, photographs that were made before I was born. They were casually mounted with corners, and beautifully patterned interleaves lived between the pages. The only words inside, written on the back of a photograph, were In Mid-Ocean.

The album documents the transnational life my parents led as 1950s migrants. Based in London, but longing for home, their lives were lived in mid-ocean, journeying back and forth across physical and cultural space.

Website

www.sarahdeane.com

Project specific:

<https://sarahdeane.com/in-mid-ocean>

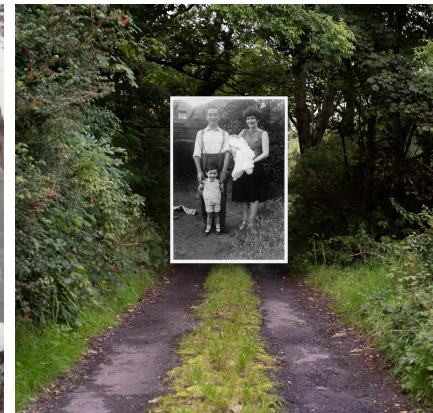
Twitter: @deanes

Images

Strawboys

The Road to Carrickanass

On Lacken Strand



SARAH GALLEAR

BIO

Sarah Gallear (b. 1976) is a British photographer based in Cheshire. Starting initially with a camera covering school trips, a camera was never far from hand, she decided to apply some structure to her photography with the completion of a distance learning course ran in conjunction with Amateur Photographer magazine.

In 2010, she decided to advance her photography practice and enrolled with the Open College of the Arts to undertake a formal degree. Alongside this she leads group and individual photo walk sessions and camera club sessions within her workplace.

Her photographs have been published in magazines such as the Big Issue and the Urban Design Journal. In 2014 she won the PythonOakley People's Choice award in the Warrington Contemporary Arts Festival.

She is now working on a long-term project to capture the transient nature of the area where she lives and investigating those more forgotten local landscapes.

ARTIST'S STATEMENT

Traces of Existence records the change over time of the space in my local area which despite being used by many people especially during the lockdown, it can also be unloved and unnoticed. Based within a space at the end of the town, it encompasses both natural and man-made aspects acting as a pathway running alongside the canal as part of the Trans Pennine trail. Focusing on the space and how it is used, I use techniques such as multiple exposures to overlay both the static and interchanging aspects.

To connect with the impermanent nature of the subject, I am working with instant film, where every frame is different, providing me with a physical memory and record of the place, yet is one that remains fragile through its physical form.

Website: <http://www.tracesofexistence.co.uk>

Instagram: @saltwickstudios



SARAH-JANE FIELD

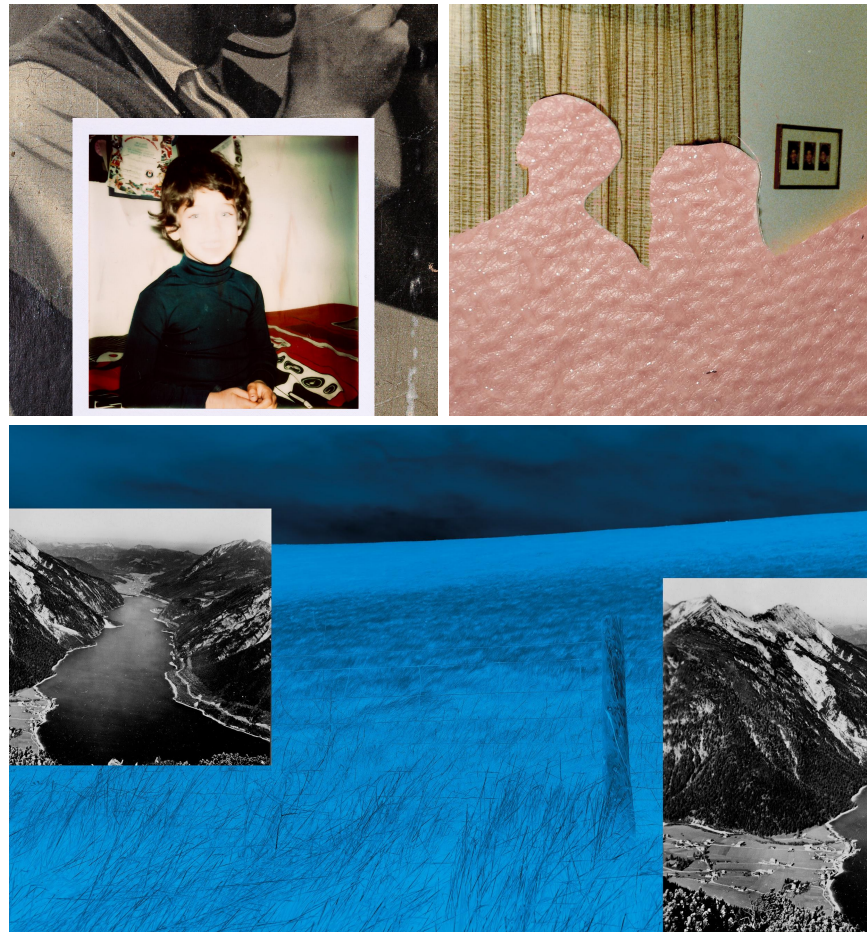
BIO

Sarah-Jane Field works with still, moving, original and archival images, as well as text and found objects. She is interested in the boundaries that we construct to separate and classify these entities and enjoys setting up feedback loops, connecting various bits of matter and language. The interrelations between entities matter as much, if not more, than singular objects in her work. Sarah-Jane is also a portrait and event photographer, employed mostly in and around London, and recently graduated from The Open College of the Arts (OCA). She is currently doing an MA in Contemporary Photography: Practices and Philosophies at Central St. Martins.

ARTIST'S STATEMENT

Whether we are aware of it or not, collective perceptions of reality are influenced by the technologies we use, and always have been. We create and shape the extensions of mind that help us exist and, in turn, they shape and create us. Some believe that digital technology and its related sciences, including artificial intelligence, automation, CRISPR, a move towards transhumanism, and social media, to name just a few, are shifting our view and comprehension of existence, the West's in particular, away from a universe that has been traditionally framed within a Cartesian understanding, towards one where the whole may be greater than the sum of its parts. At the same time, it could be argued, society seems more atomised than ever. Sarah-Jane's project, why is there an astronaut in a field of flowers/ and previous works are an attempt to make sense of those contradictions along with the opposing tensions that have emerged in their wake.

www.sarahjanefield.com



TEXTILES

GILLIAN MORRIS

BIO

Gillian Morris is a textile artist based in Central Scotland. Gillian has developed her art practice as a part-time student with the Open College of the Arts and was awarded a BA (1st class Hons) in Textiles. She is also a practising clinical and counselling psychologist within the NHS and uses such experiencing to help inform her textile work and creative practice. This textile artist has exhibited previously through her work with tapestry weaving however more recently she has greatly expanded the dimensions and depth of her screen-printed work with stitch to curate her first solo textile exhibition entitled A Series of Material Statements-Visual Representations of Mental Distress and Recovery (2021) for her degree show. The exhibition featured vintage dyed linen bedsheets as the material basis of her creative work to represent core sites of cognitive functioning, information processing through neural connectivity and neuro-networking from neuroimaging techniques to illustrate human identity and the sense of self at its most intrinsic level...to explore meaning and to demonstrate emotion, with repair and recovery through print and stitch.

ARTIST'S STATEMENT

Making textiles through print, weave and stitch represents much of my creative practice and creative life. I work intuitively with the materials in use to ensure respect for the cloth and the environment, to establish a form of reciprocal relating in action as I create. Given my studio practice is embedded within environmentally supportive ways of making and creating I intuitively react and respond to how the material relates to and with the print, weave, and stitch processes to ensure their qualities are best promoted. I prefer to use reclaimed, repurposed, reused, recycled, and found materials, to promote environmental sustainability with no waste including natural fibres, fabrics, and threads which includes wool, paper, cardboard, MDF, rope, string, cord, cable, and wire. Vintage linen represents one of my favourite materials and threads given its proven sustainability, strength, resilience and capacity for repair and recovery. As a psychologist and a textile artist I am interested in relating and relationships within material use and throughout my professional work. Given the complexity of human relating I continue to investigate and reflect upon my own emotional reactions in creative process to evoke emotional responses in others when viewing my work. I like to explore the many effects of layering through print using a range of printmaking techniques and strategies especially screen printing but also ink jet printing, heat transfer printing and relief printmaking, woodcut, linocut, and collagraph. I visually represent relationships within an abstracted contemporary format involving emotional resonance.

<https://weaveprint.com/>



JANE MURDOCK

BIO

Jane is a Derbyshire based, but Plymouth born (1967), mixed-media artist/practitioner who graduated with a BA Honours in Textiles from the University for the Creative Arts in 2021 and has stayed on to study for an MA in Fine Arts.

Jane's background in stitch comes from being taught at her late mother's knee within a multi-disciplinary approach instilling a life-long fascination with fabric and thread. The textile world eventually and almost inevitably combined with a love of decay and dilapidation within nature and architecture, again instilled by childhood memories, through the use of metaphors and literal depictions to depict contemporary socio-cultural-political issues.

Bursting at the Seams, Jane's graduating work, has recently been exhibited at British Quilt and Stitch Village, Uttoxeter albeit in scaled-down format – nature's decaying process itself prevented the exhibiting of the original pieces.

ARTIST'S STATEMENT

Jane's graduating work explored the disintegration of the female form through a desire to break down the stereotypes of ageing through the creation of 4 life-sized carapaces. Traditional and contemporary techniques and materials were reinforced by theoretical research, which enabled the vocalisation of the pervading impact of an archaic perceived idealisation of our figures. The influence of historical corsetry winds a connective thread throughout the project due to the perceived Victorian subjugation of women through the dictates of fashion and socio-cultural pressures which are only too familiar to the modern woman. Each, gently decaying, carapace thereby was designed to generate its own caricature that visually represents differing body image issues including the fleshy or ageing parts of our bodies, particularly those that appear due to the menopausal era. This project directly speaks of and is involved in a cultural zeitgeist that is affecting women throughout the world.

<https://www.wyldeoakeartistry.co.uk/>
<https://www.instagram.com/wyldeoakeartistry.janemurdock>
<https://www.facebook.com/WyldeOakeArtistry>



KAREN BURRIDGE

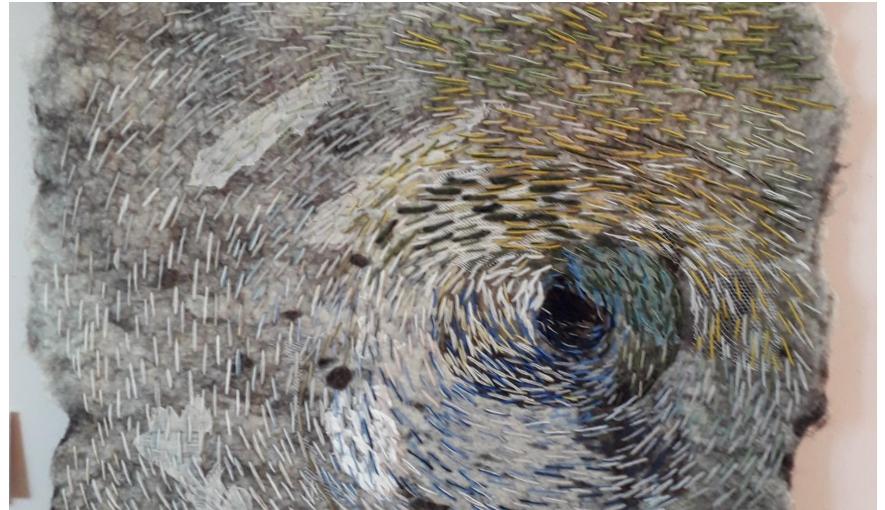
BIO

I am a retired Childcare Social Worker, who has always been interested in all things textile, particularly knitting and dressmaking. By 2008 my caring responsibilities had reduced with the death of my mother and mother-in-law, meaning I had some spare time. I began thinking of how I could use the time, eventually enrolling with the Open College of the Arts for a distance learning textile degree.

The course has considerably widened my skills in textiles and enabled me to develop a way of working that suits me. This year, for the second year, I will be joining friends in an Open Studio and alongside making my own work, I am thinking about using my skills in a way that, more directly, connects with my concerns about the climate and ecological emergency we face, in particular the impact of fast fashion.

ARTIST'S STATEMENT

The Curious Life and Times of Avebury Stone Circle consists of 5 pieces made of felt, variously manipulated, with applique, hand and machine embroidery. It sprang from some sampling I was doing with resists for my previous work, when, in the middle of lockdown one, I was reminded of the pleasure of being at Avebury Henge. One piece is free standing, the other four are hung from branches I found on the ground at Avebury, using felt tabs and wool. The fleece used for all but one of the pieces came from 4 local sheep owned by someone I know. I am aware wool is not used by some vegans, but fleece left on sheep makes them very hot and uncomfortable. I am exploring the availability of fleece that is plucked rather than mechanically sheared but it is quite rare. None of the edges are neatened as the stones at Avebury are not finished in any way, simply erected and partially buried to secure them.



KATIE LEWIS

BIO

I am a textiles and mixed media artist based in York, who has recently graduated with a first class honours degree.

I have always loved working with textiles and paint in different forms. During my degree studies I developed a strong personal style by experimenting and diversifying. I like working collaboratively and solo to get different perspectives within my work and to push boundaries. I am interested in conveying emotions and feelings through art using narrative to make powerful statements. The theme for my degree work was entitled 'Raising Awareness of the Menopause'; the feedback from diverse groups who saw the exhibition helped me understand the amazing power of art and discussion.

I have held solo exhibitions and been long-listed at the Doncaster Open Exhibition.

ARTIST'S STATEMENT

My practice is about very personal issues to me and how I create these through art. Some of my current work has dealt with women's issues and health which creates interesting discussions.

There is a cathartic approach in my work, in opening up my thoughts I create empathy which is really important for me as an artist.

I study how I react to life and what I want to show of myself to the world. Sometimes this is fragile and sometimes bolder.

My sketchbooks are my lifeline, where I write down ideas, words, drawings and photographs. The books hold all my immediate thoughts in a raw state so I can refer back to them over and over again in order to inspire my larger works.

Links

<https://katslewis.wixsite.com/textileartist/>
www.instagram.com/katielewis textileart



VISUAL COMMUNICATIONS

MARIE SINGLETON

BIO

I am an artist living in pretty rural Lancashire, in an area totally surrounded by nature. This provides me with the perfect opportunity to discover and learn about the wildlife around me. My love of animals and nature are the things that inspire me the most. Recently I produced a body of work that focused on the dangers that animals face due to the careless behaviour of humans. My research encouraged me to look at the way in which their natural habitats are threatened due to the life choices that we make. I started to consider the materials that I used and the impact that these could have on natural resources. I also like to produce designs that highlight the beauty of nature in some way, these could be decorative or informative depending on their purpose.

ARTIST'S STATEMENT

The Love & Protect Nature project promotes the need to protect and appreciate nature. Products were designed to help bring awareness to British wildlife that are currently of conservation concern and suggest positive ways in which we can help. The range consist of reusable bags printed with illustrations of wildlife, helping to highlight a selection of those currently endangered. These are accompanied by hand painted nest boxes decorated with designs of plants and seeds that provide valuable food or shelter for wild birds. Window box planters featuring decorative patterns of herbs that can be planted in containers and more importantly provide valuable food source for pollinating insects. All of these demonstrate that small changes can make a valuable contribution and also help to make us more aware of the true beauty of the plants, flowers and wildlife in our world.

Website:- <https://www.mariesingletondesign.co.uk>

Instagram:- <https://www.instagram.com/mariesingletondesign/>

Behance:- <https://www.behance.net/mariesingleton1>

Facebook:- <https://www.facebook.com/mariesingletondesign>



STEPHANIE BELBIN

BIO

Stephanie Belbin is a Thai/British illustrator from California. Currently based in Bangkok, Thailand. Her work is vibrant, colourful and heavily inspired by the country she resides in. Stephanie has worked on numerous projects globally, including exhibitions, children's books and album covers. Her illustrations have been featured in publications across the globe.

ARTIST'S STATEMENT

Thank you for looking at my artwork that I created during my final year at Open College of the Arts. This series was very much influenced by the covid-19 pandemic while I was living in Japan. Featuring images of sumo wrestlers in masks as essential workers, women in kimonos isolating and using the kitsune masks to promote mask wearing. I wanted to capture the Japanese cultural aesthetics and the pandemic together. I think this was a therapeutic way for me to get through the Covid-19 pandemic.



FEATURED PATHWAYS 21/22

CREATIVE ARTS

PAINTING

TEXTILES

MUSIC

PHOTOGRAPHY

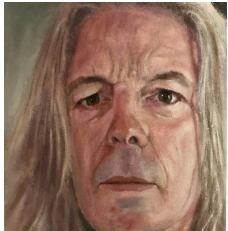
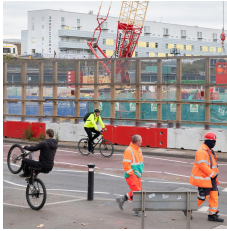
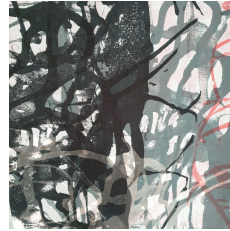
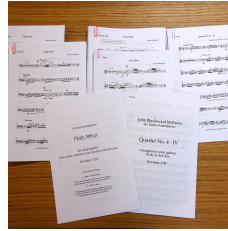
VISUAL COMMUNICATIONS

#WEAREOCA

CLICK THE IMAGES BELOW TO GO TO THE INDIVIDUAL STUDENTS SITES



“The room in the image is a bedroom in a house in the city of London. The room is a bedroom in a house in the city of London. The room is a bedroom in a house in the city of London.”



to take Henry with me to my sister's

