

Graduate Showcase 2021

BA HONS CREATIVE ARTS

BA CREATIVE WRITING

BA HONS PAINTING

BA HONS PHOTOGRAPHY

BA HONS TEXTILES

INtroduction and Welcome

THIS YEARS GRADUATING STUDENTS ARE:

LINDA RAZZELL
CHRISTINE BRUCE
SALLY GILL
DEBORAH COOPER
TERENCE BRICK
CAROLE RICHARDSON
JANE COXHILL
DAWN BROUGHTON
SUE GEDDA
PATRICIA FARRAR (1940 - 2021)

RACHEL METCALFE
KIERAN WELCH
HAZEL BINGHAM
SELINA WALLACE
DAVID FLETCHER
MALCOLM THORNTON
JANE WEINMANN
AILISH HENDERSON
CAROL BAKER

LINDA RAZZELL

BIOGRAPHY

My paintings are firmly based in my personal, emotional connection with the landscape. Incorporating the “genius loci” of Paul Nash, the philosophies of the neo-romantics, and the romantic traditions of English landscape painting. In addition to this I have explored mediums, surfaces and methods of applying paint, to connect with the magical qualities of painting mediums. Their flow and the interaction of colour, is a continuing fascination for me.

I have combined these two things – searching for the unspoken emotional connection with a personal landscape and interpreting this through the medium of paint. Whilst studying for, and gaining, a First-Class Honours degree with the Open College of the Arts, I have deepened my understanding. Using tacit knowledge and working, almost subconsciously, to allow the paint to blend, mingle and flow with colour and tones.

ARTIST STATEMENT

“In nature and the language of the sense
The anchor of my purest thoughts, the nurse,
The guide, the guardian of my heart, and soul of all my moral being”
(Wordsworth 1798)

This human relationship with the landscape as described by William Wordsworth (1770-1850), has been explored by artists throughout history, and this tradition continues to the present day.

I am influenced by Paul Nash and the Neo-romantics; their connection, to the English landscape traditions and their desire to remain firmly within the contemporary practices of their day.

I delve into the very essence of a place and my reactions to it; looking, internalising and interpreting it through painting. I make choices of colour and mark making to allude to the changing seasons, the reflections and movement found in and within the landscape.

CHRISTINE BRUCE

BIOGRAPHY

Born in 1959 in Scotland, Christine now lives in the Netherlands, having spent most of her life working in international educational settings.

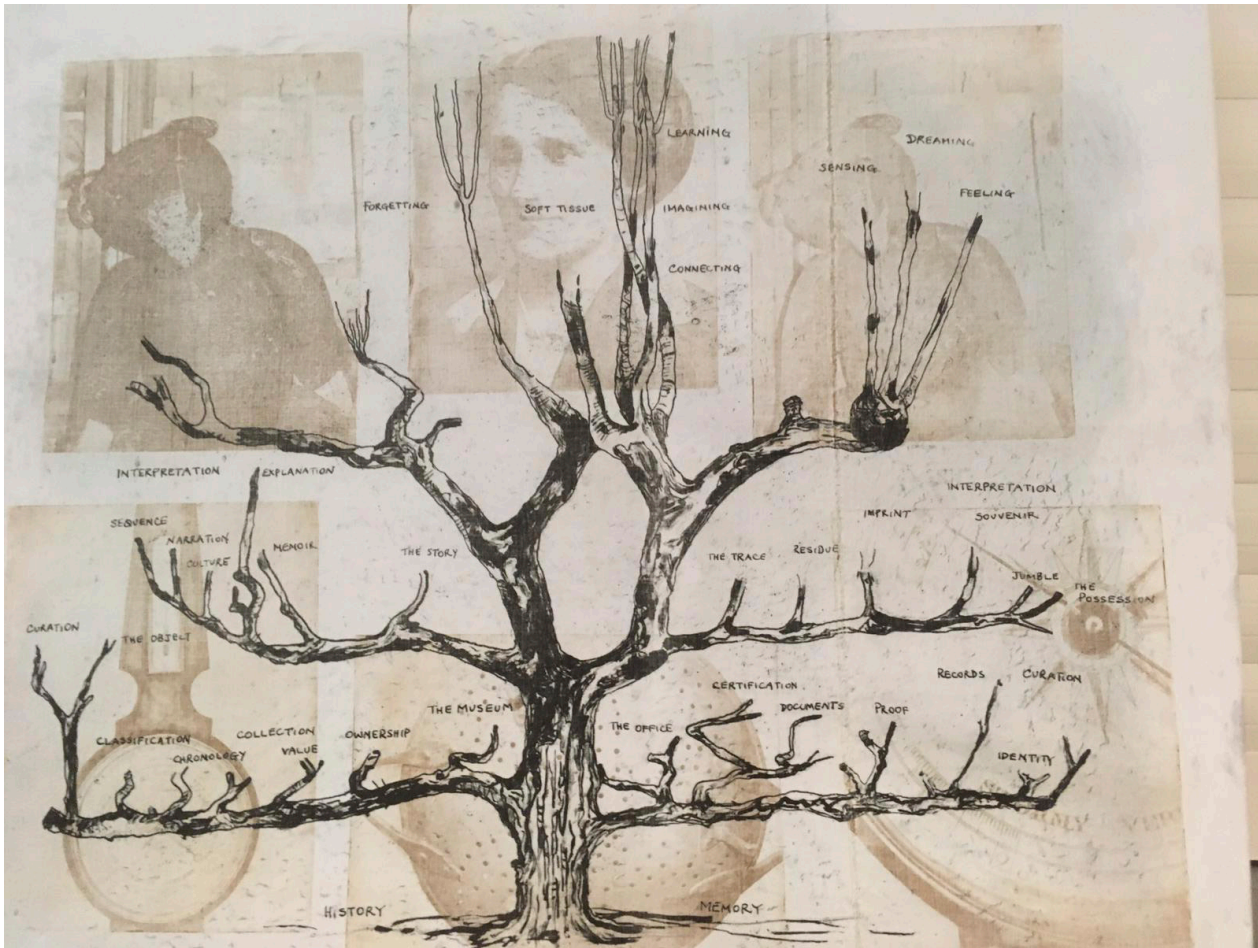
Christine has developed her art practice as a part-time student with the Open College of the Arts, and was awarded a BA (1st class Hons) in Creative Arts in 2021.

She followed painting, mixed media and printmaking courses during her OCA studies, and is now mainly developing her practice as a printmaker, exploring the possibilities of expanded print media and 3-dimensional objects in response to the phenomena of loss and remembrance

ARTIST STATEMENT

These works were inspired by the story of a mid-19th century NE Scottish fishwife, Christian Watt, who suffered such intense personal tragedies that she had a breakdown. According to the practices and mores of the time, on being certified “insane”, she was completely dispossessed, all her properties forfeit, and her children made homeless. This erasure of self resonated with me as I was also having to watch my mother’s decline into dementia. Through an expanded print-making practice, this work explores loss and remembrance and engages with ways history is recorded and interpreted through artefacts and possessions.

The works below form part of a collection which a physical audience would be invited to view and handle. As a private museum, it explores institutional museology and sets it against the disordered clutter of the past. It proposes a phenomenological experience of pastness, the garret as a site for the performance of memory.



Taxonomy



Washed up



The Garret

SALLY GILL

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DAWN BROUGHTON

BIOGRAPHY

I live in Tadcaster North Yorkshire and have just completed a degree in Painting with the OCA and hope to start a Masters in Fine Art in October. I have paintings in a gallery in Richmond and will be showing at Ferens open exhibition in July. Also starting in July is a solo exhibition "A Dialogue with Age" at the Crown Street Gallery in Darlington which is an exhibition of 25 paintings painted over the last two years. Since finishing the degree my work has been mainly commissioned portraits although I have made a start on a new series of works one of which is going into the Ferens exhibition.

ARTIST STATEMENT

My work at present is figurative yet still painterly. A BA in painting helped me find a voice and also a subject but there is more work to be done and more directions to explore in order to strengthen and improve where I am at present. I have been exploring in a literal sense, age and the effects of time on people and spaces. My method of working is a combination of life and photographs but due to the pandemic this has been more of the latter. I work from a vast number of my own photos where possible, cropping and selecting composition.



Dad 120 x 100 cm Acrylic on canvas

SUE GEDDA

BIOGRAPHY

Born and raised in English suburbia, Sue left her teaching job to travel overseas in her twenties and settled in Central Queensland, Australia in 1991.

Already possessing a strong affinity with the natural environment, Sue found herself immersed in the expanse of rural Australia, living on the family beef property and absorbing the complex relationship between human and Nature.

Influenced by an unprecedented flood in 2017, climate change became more of a focus in her creative work. With links to Arte Povera, Environmental and Ecological Art her practice has evolved towards found object sculpture encompassing local materials and issues. Her latest body of work explores her personal dilemma within the interaction between the livestock industry and her protective connection to the environment.

ARTIST STATEMENT

My practice explores the personal dissonance at the junction of my role as a beef farmer and my concern for protecting our environmental biodiversity in Queensland, Australia. This asymmetrical human/nature relationship is expressed through abstract sculpture made of discarded objects scavenged from our farm. These are both synthetic and organic and have been impacted by major weather events – drought, bushfire or flood.

My processes are subjective and arise in response to the very personal mix of embedded connection, pride and guilt which I call my Climate Conscience. Materials are chosen for their aesthetic, physical and conceptual attributes.

My practice which bears witness to a changing climate and the vulnerability of natural resources presents a self-reflective body of work and offers a mirror to the viewer.



'Unprecedented' 2020 wood, steel, fabric 3 x 9m.

'Eyrie' 2020 steel 4 x 1.5m



'Dead Weight I' 2020 steel, wood 1.5 x 0.75m



RACHEL METCALFE

BIOGRAPHY

Rachel Metcalfe is a contemporary artist and teacher who lives and works close to the inspiring coastline and surrounding mountains of West Cumbria. In her work, she explores a place through the experience of walking, using the landscape as her inspiration. Rachel holds a PGCE in teaching and a BA (Hons) in Painting from the Open College of the Arts, Barnsley, UK. 'Walking the Tide' at Florence Mine Art Centre was Rachel's first solo exhibition in 2020.

ARTIST STATEMENT

'Walking the Tide'

Inspired by the natural world and its phenomena, my work is an art collaboration and dialogue between nature and my journey through a place – a push and pull relationship. The work is full of contrasts and tensions: raw beauty in a delicate balance with potential destruction. The resulting work can often be deceptively beautiful yet awkward – metaphorically representational of the Earth's fragility and the dilemmas faced by a place. I experiment with how natural processes and humans leave traces on the landscape and apply similar ideas to the materials I use. I'm constantly seeking new perspectives: peeling back the layers of a place to discover something new.

'Walking The Tide' includes a collection of paintings, artist's books and journals inspired by my journey of discovery while exploring the Drigg coastline in West Cumbria.

Website: www.rachelmetcalfe.co.uk

Instagram @ allthingsartbyrachelmetcalfe



*'Rivulets' - 70 cm x 55 cm
Egremont Red ink, acrylic ink and salt on canvas*



*'Tidal Patterns 1' - 55 cm x 80 cm
Egremont Red ink, acrylic ink and salt on paper*



*'Triptych' installation at Drigg Beach, West Cumbria
90 cm x 180 cm
Egremont Red ink, acrylic ink and photo-transfer on canvas*

PATRICIA FARRAR (1940 - 2021)

BIOGRAPHY

1940 - 2021

Patricia Farrar sadly passed away just after staging her graduating digital degree show “Someone coloured my world today...” and her loss to the college was deeply felt by staff and students. We are honoured to be able to present her work here next to her peers to many of whom she was a generous and creative support. Born in Australia but living in Surrey for many years, Patricia worked as a School Principal when she first began her degree with us but soon retired and dedicated herself to her painting. Her exploration of colour and identity blossomed after a trip back to Australia and a realisation of the enduring potency of her homeland and the impact of her migratory status.

ARTIST STATEMENT

“How beautiful, magnificent and endlessly mysterious is the natural world!

The present urgency regarding climate change and the world’s need to do something about it has had a powerful effect on the direction of my work and my life choices. Consequently the first body of work happened in response to the urgency for action as the fires in Brazil raged last year. This was superseded by the extensive bushfires in Australia. What emerged from responding to these areas of concern was a desire to understand our connection, the ongoing interchange between all nature including us. This dialogue with the natural world is a continuous, unfolding awareness.

Abstraction allows me to respond to sound as well as visual images. Colour features strongly in the work and it is through colour that I feel able to truly express the joy I find in nature. All my work relies on my love of drawing and the natural instinctive use of language to express feelings and experience through poetry.”

Website: <https://patricia-farrar.co.uk/>



KIERAN WELCH

BIOGRAPHY

My paintings are firmly based in my personal, emotional connection with the landscape. Incorporating the “genius loci” of Paul Nash, the philosophies of the neo-romantics, and the romantic traditions of English landscape painting. In addition to this I have explored mediums, surfaces and methods of applying paint, to connect with the magical qualities of painting mediums. Their flow and the interaction of colour, is a continuing fascination for me.

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HAZEL BINGHAM

BIOGRAPHY

Hazel Bingham is a Fine Art photographer based in Lincoln whose practice explores the social and economic issues arising from the UK's post-industrial planning legislation and urban regeneration policies. She holds a BA (Hons) Photography Degree from the University for the Creative Arts.

Working in retail banking and local government gave Hazel an insight into the economic and social effects of neoliberalism in the financial and property sectors arousing her interest in the urban environment.

Her work has been exhibited online at #Reconnected 2020, Source Magazine BA 2020, and Photograd BA 2020. Last year Hazel was commissioned to write An Outsider's View of Urban Regeneration in King's Cross by Urban Partners. She is collaborating with fellow artists on how staying creative helps your mental health.

ARTIST STATEMENT

London's Hottest Postcode N1C

is the newly regenerated King's Cross Central area as described in the developer's marketing media. Using photography, my work questions whether the underlying reality of living in an urban regenerated environment matches the marketing hype.

Recent lockdown and social distancing regulations have been the catalyst for industry-wide debates of present construction practices. Will these still be the optimum for the utopian future envisaged by those who build and then control our spaces or will change be needed in how we use our city spaces?

I continue to research urban regeneration and how accessibility and control of public, private or privately-owned public spaces can increasingly be comprised and affect our daily lives and whether changes in light of the pandemic occur.

Website: <https://hazelbinghamphotography.com>
Facebook: <https://facebook.com/hazelbinghamphotography>
Instagram: <https://instagram.com/hazelbinghamphotography>
Twitter: <https://twitter.com/HABUrbanPhoto>



An amazing world



Shhhh



Table and Chairs and Voc

London's Hottest Postcode N1C
84cm x 56cm printed

SELINA WALLACE

BIOGRAPHY

Selina Wallace is a photographic artist based in Adelaide, South Australia. Wallace's work is focused on exploring ideas about identity, with specific interest in modern female identity, and the interactions between women and culture. Wallace primarily uses her own figure in the frame, subverting the traditional dynamics of power between photographer and sitter. She makes the viewer question expected behaviour and norms, and effectively uses humour in her work to draw the viewer in.

Wallace recently was awarded a first class honours Bachelor of Photography from the University for the Creative Arts and she was previously the inaugural winner of the Don Dunstan Foundation Award. She has exhibited her work across Australia in multiple festivals and solo show, including most recently at The Mill in Adelaide in early 2020.

ARTIST STATEMENT

Gendered roles are socially constructed, and enforced by the dominant patriarchal society. Domestic inequality continues, with women still undertaking a greater proportion of housework than their male partners.

Domestic implements connote housework, and in turn; women's work. Subverting the viewer's expectations via the use of performance and humour are critical elements of Perfectly Imperfect. The detritus of abandoned household objects drives me to make images outside of accepted norms. Travelling to remote parts of Australia, I do not need the domestic items, but they are a reminder of the societal expectations that weigh me down.

Cultural constructs can be escaped, and through my performance I seek to do just that, with the aim of brief personal liberation from constraint.

Email: Selina.m.wallace@gmail.com
Website: <https://selinawallace.com/>

DAVID FLETCHER

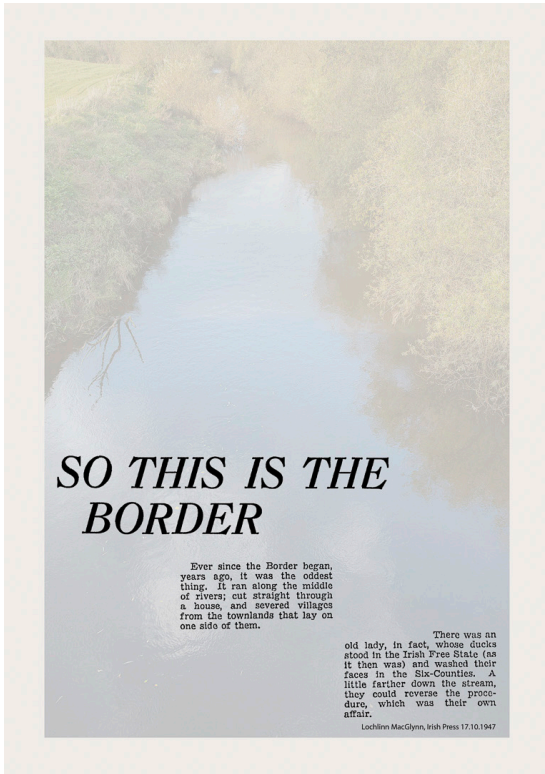
BIOGRAPHY

ARTIST STATEMENT

The year 2021 marks the centenary of the Anglo-Irish Treaty which ended the war between British and Irish Republican forces and established the Irish Free State. The six counties of Northern Ireland immediately seceded, turning county boundaries into an international frontier. A Boundary Commission in 1925 proposed changes in both directions, but the report was suppressed and not published until 1969. The border remains to this day on the provisional county lines, defined in large part by rivers and small streams, with over 200 crossings on its 310-mile length.

Streams of Consciousness tells this story through photographs of border streams and newspaper cuttings. The original book was printed in Ireland on Irish linen and is available in replica form.

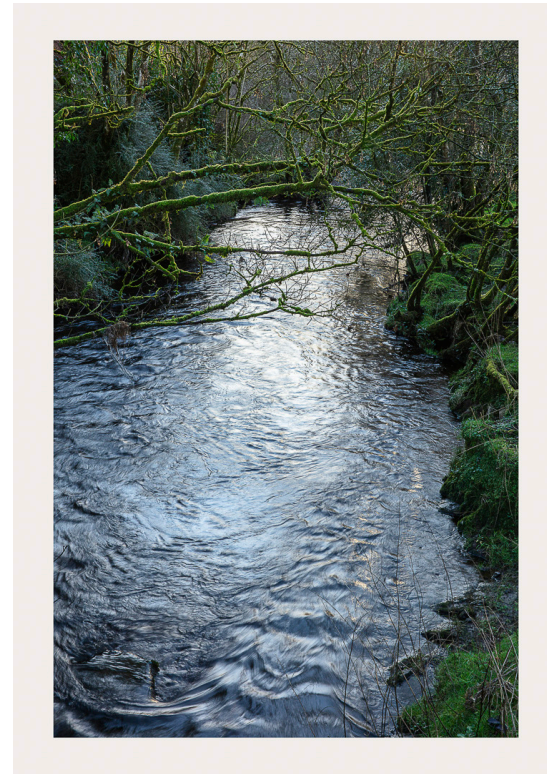
Web: davidfletcherphoto.com
Instagram: [@davidfletcherphoto](https://www.instagram.com/davidfletcherphoto)
Facebook: [@davidfletcherphoto](https://www.facebook.com/davidfletcherphoto)



Linen book V2 A3 overlay page 1



Linen book V2 A3 photo page 7



Linen book V2 A3 photo page 10

MALCOLM THORNTON

BIOGRAPHY

Malcolm Thornton is a photographer in a search for new methods to 'read the city', he focuses on the idea of 'public space'. His images are often about contact with architecture and basic living elements. Space and landscape are examined in less obvious ways and sometimes developed in absurd ways. By looking at the landscape in a nostalgic way, he explores the lesser-known areas and tries to understand the effects of those spaces on our own state of mind. His work often reflects our own love hate relationship with the urban space. Leaving the viewer to think of their own experiences in places unknown to them. Malcolm currently lives and works in Melbourne, Australia.

ARTIST STATEMENT

In Mind the Gap, I wander as a flaneur. Observing and exploring those spaces which are often overlooked, trying to understand the world around me and contemplate themes of transition, remembrance and the everyday. My work situates itself in urban spaces, most unloved and often neglected.

Through repeated journeys on walks in the urban environment, observing and recording, keeping a visual record of the stories revealed to me by the situation presented. The images created, impart a sense of isolation, even alienation with the conscious exclusion of the human form, they show only the residual of our existence.

With these traces they create a narrative for the viewer, built from their own memories and past experiences. The work is informed by the psychological, social and political influences of the space upon its occupants over time. Revealing a fragmented landscape, reflecting the constant transitory state of these urban spaces and everyday life.

Email: malcjt5@gmail.com

Website: <https://artspaces.kunstmatrix.com/en/exhibition/3191193/mind-the-gap-finale>



JANE WEINMANN

BIOGRAPHY

I am a Swiss-English photographer based in Luzern, Switzerland. I explore photography as a way to visually represent the hidden feelings and emotions associated with life events, especially those that affect women. In my conceptual work, I stage images using my own person as the posed subject. I then employ double exposure techniques or add colour as metaphors for the inner conflict and the hidden self and as ways of layering or challenging meaning. By inviting the viewer to explore these often unspoken issues, I aim to foster a better awareness and open discussion.

I hold an Honours Degree in Photography with the University of Creative Arts. My work has been exhibited in solo and group exhibitions.

ARTIST STATEMENT

The Climacteric, explores the menopause. Usually a natural event, it's also a significant period of change that can be emotionally and physically challenging. I use black and white imagery to metaphorically represent the idea of a before and after and the transition from fertile to infertile. To interrogate and visualise the chaotic, powerful and unpredictable emotions, I position my body in exaggerated poses and add colour in the form of emojis. Vivid red images interrupt and surprise, evoking the heat of debilitating hot flushes. Finally, to encourage the viewer to journey with me, I use the coping mechanism of self-deprecating humour. I lead into the confusion of the unknown and on to senses of fear, loss or regret. I share my exhaustion and frustration and then we emerge into a sense of re-birth and possibilities The Climacteric is my personal journey but echoes the voices of many other women.

Website: www.janeweinmann.ch



The Climacteric #22



The Climacteric #14



The Climacteric #1

AILISH HENDERSON

BIOGRAPHY

I am a practitioner, researcher and teacher.

My career within the arts started in Painting, quickly incorporating Textiles. I have studied these subjects formally for the last thirteen years.

My current practice is cemented upon researching the connection between Emotional Repair x making - It is my belief founded on evidence based investigations that across creative disciplines, there can be a form of restoration for the author of works, brought about via the act of making, not the outcome itself - Maker: Mended. Thematically this vocalises the embracement of damage through the outworking of ones hands. This evidences itself in both written and practical forms. My largest works are Humanised Sculptures which empathetically portray a personal narrative of amelioration. My recent investigative work sits on the edge of the Textiles genre, creating bridging outcomes which connect familiar fabrics with substances not generally associated with this medium, such as Jesmonite.

ARTIST STATEMENT

Ailish quietly questions the impact events experienced have on our ongoing narrative line. Strong memories built in childhood may only come to light decades later, where they can take on new meaning and finally be understood.

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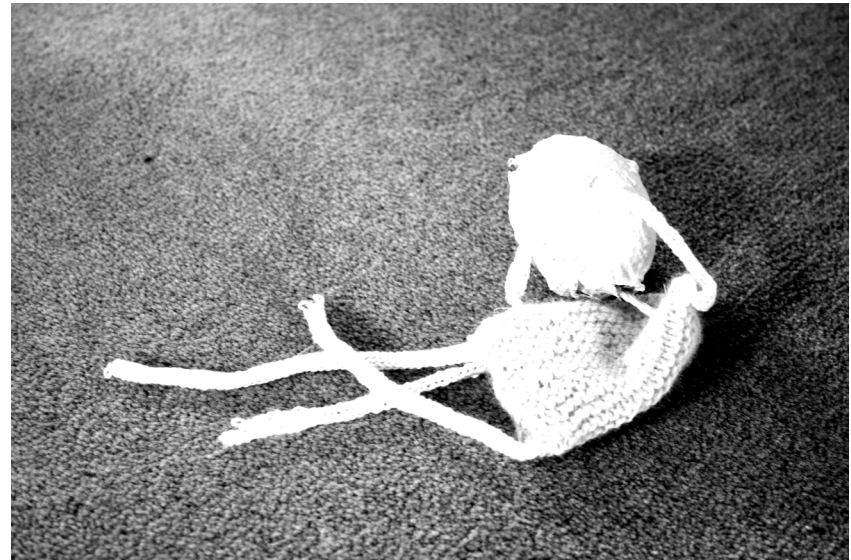
She also uses familial ideography to build one off pieces, some become Printed Textiles.

Website: <http://www.ailishhenderson.com/>

Instagram: https://www.instagram.com/ailish_h_/



I am 5ft 2+3/4



Knitted humanised mixed media sculpture



Artist profile – visual work in progress

CAROL BAKER

BIOGRAPHY

My projects were developed from research into the artistic development of children. Due to the Pandemic I had to rely on the drawings of my grandson who fortunately lives with us. After extensive research we developed this work together which formed the basis of my collection for my final body of work. Project one was derived from his drawings of monsters. We play the game of misfits where we have to mix up the bodies, heads and legs and this was the inspiration for the first project, making the monsters with soft bodies and hard papier mache heads.

With the first project I investigated the development of how children draw, seeing figures through their eyes. In the second project I looked at how artists depict childlike figures in their art, my main source of inspiration was the art of Arthur Rackham whose images were often grotesque. I again mixed up the body parts from my own images. The resulting figures were completely made of papier- mache with only their clothes made from textiles.

All the names of the Misfits were constructed from my grandson 'Henry's imagination. It was a true collaboration between both of us which afforded me much enjoyment.

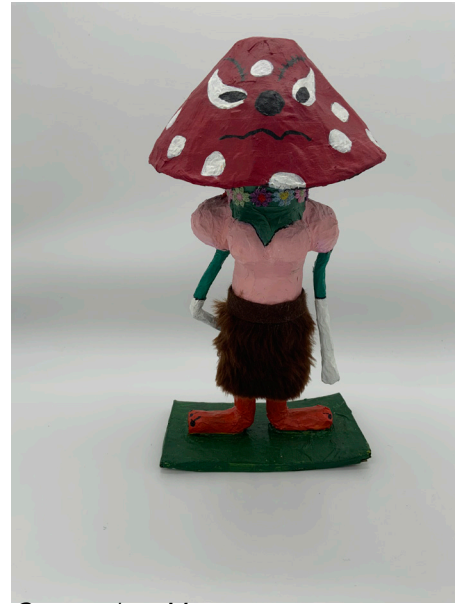
ARTIST STATEMENT

Carol is a mixed media textile artist based on the Isle of Man, who works predominantly in 3D and takes inspiration from her family background, both past and present. Throughout her degree she explored how significant events have shaped her family, for example the experiences of her great grandfather in the First World War and the abuse suffered by her mother as a child. The latter subject, although harrowing, allowed her to inject her own positive and negative reflections into the work, resulting in a personal catharsis.

This focus on family as a theme helped inform her final project. Unable to leave her island home due to the pandemic, she was inspired by the drawings of her grandson, who lives with her. This joyful collaboration, anchored in research into the artistic development of children, resulted in a body of work entitled 'Misfits'. Childlike drawings taken from the originals were cut up, mixed, then re-drawn and finally recreated into 3D figures, some with soft bodies and hard heads and some completely made from Papier-mâché. They demonstrate how her grandson Henry sees the world, his imagination reflected in the names bestowed on them: Coronavirus monster, Greeny and Toadstool.



Greeny



Coronavirus Monster



Toadstool

THANKS

Thank you to our tutors Rebecca Fairley, Doug Bourton, Emma Drye, Dan Robinson and our many visiting tutors for their support. Additional thanks to Katie Taylor and Stephen Highfield for the technical support of the final exhibition.

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