DEGREE SHOW SHOWCASE 23/24
OPEN COLLEGE OF THE ARTS

OCA
The Open College of the Arts

#WEAREOCA
A MESSAGE FROM OUR PRINCIPAL

I'm extremely proud to be able to introduce you to the 2024 online degree showcase. Every student journey is different with many fitting study around work and family commitments. I am immensely proud of their achievements, and wish each of them success in their professional practices. 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 Emma Drye, Beth Hartley, Joanne Mulvihill-Allen, Stephen Highfield, Adam Robson and Hollie Parks.

https://showcase.oca.ac.uk/
www.oca.ac.uk
<table>
<thead>
<tr>
<th>Participating Graduates</th>
</tr>
</thead>
<tbody>
<tr>
<td>ALESSANDRA ALEXANDROFF</td>
</tr>
<tr>
<td>ANGELA MULLINS</td>
</tr>
<tr>
<td>ANNA DRANITZKE</td>
</tr>
<tr>
<td>BLAS GONZÁLEZ</td>
</tr>
<tr>
<td>CATHERINE LEVEY</td>
</tr>
<tr>
<td>CELIA TREZZINI</td>
</tr>
<tr>
<td>CHRISTOPHER BARCHARD</td>
</tr>
<tr>
<td>DAVID RODFORD</td>
</tr>
<tr>
<td>ELIZABETH RICHARDSON</td>
</tr>
<tr>
<td>ELIZABETH VESSEY</td>
</tr>
<tr>
<td>EMMA CLEMENTS</td>
</tr>
<tr>
<td>HEATHER TURNER</td>
</tr>
<tr>
<td>HUGH HADFIELD</td>
</tr>
<tr>
<td>IAN SHAW</td>
</tr>
<tr>
<td>JACK DELMONTE</td>
</tr>
<tr>
<td>KEITH HARNESS</td>
</tr>
<tr>
<td>LYNDÁ KUIT</td>
</tr>
<tr>
<td>MARGARET BORTHWICK</td>
</tr>
<tr>
<td>MARK A TAYLOR</td>
</tr>
<tr>
<td>NEIL CRAMOND</td>
</tr>
<tr>
<td>NICOLA DAVEY</td>
</tr>
<tr>
<td>PAUL BUTTERWORTH</td>
</tr>
<tr>
<td>SONIA BOENING</td>
</tr>
<tr>
<td>SUE PARR</td>
</tr>
<tr>
<td>SUSAN GREENFIELD</td>
</tr>
</tbody>
</table>
CREATIVE ARTS
ANGELA MULLINS

BIO

Ange Mullins is a printmaker and ink maker based in Northamptonshire. Having worked within the equine and agricultural sectors, Ange now uses her creative practice to explore her human, nonhuman connection with nature through process and materiality as a way of deepening her understanding and fascination for the natural world. Nature is Ange's unwavering creative inspiration as well as being vital for her day to day wellbeing.

She makes her own inks and charcoals crafted from materials foraged from her local landscape and which she uses either in isolation in her work or combined with manmade manufactured ink & other materials.

Her first solo exhibition opened in 2023 to great interest and support and her ongoing practice includes collaborations, future exhibitions and many more creative involvements to come.

ARTIST’S STATEMENT

Immersed in nature, my thoughts turn toward a human and more-than-human interconnection. I involve all of my senses and ask systemic questions through thinking and research of materialism and anthropological considerations, accompanied by a direct manipulation of the materials I choose to work with, and are all considerate of an environmental biocultural relationship.

I vocalise my personal relationship and ongoing narrative with nature to encourage others to nurture their own symbiotic relationship with nature, and hope to inspire reduced habituation whilst also challenging stereotypical anthropocentric narratives.

Making ink from organic materials opens a physical and emotional path of communication with the natural world that satisfies my sense of longing and of connection with a world I feel I very much belong to. Such biophilia cannot be easily explained nor taken lightly, but rather it is the sense of belonging passed down to us from our prehistoric ancestors and one I couldn’t be without and which that drives my creativity.

www.angemullins.co.uk
CREATIVE WRITING
ELIZABETH RICHARDSON

BIO

Elizabeth Richardson has been studying Creative Writing for almost a decade. As a child growing up with a distinctly gothic imagination and a love for history, she enjoys incorporating her passions within her writing. Her short fiction weaves together historical and spiritual elements, exploring features of the gothic which are intrinsic to everyday life, while her non-fiction indulges her love for Old Hollywood and Family History. Elizabeth graduated from the OCA with a First Class Honours degree in Creative Writing in 2023. You can find her on Instagram at @elizabethrichardson_writes.

ARTIST’S STATEMENT

Deep Roots is a feminist gothic series of vignettes presented as an intimate dialogue between the inner and outer self. The narrative explores the complicated dynamic surrounding self-identity, origins and family relationships, encapsulating the pain and liberation of growing up and claiming your own voice.
ILLUSTRATION
EMMA CLEMENTS

BIO

Emma is a deaf illustrator who lives in South Yorkshire with her husband, two children and small black cat. Emma started her BA (Hons) Illustration degree in November 2019 and finished with a First in January 2024.

Since finishing her degree Emma has been very busy, she has started a Master’s degree in Illustration. She has joined Representing Disability in Children book project and that has led her to give a talk recently at The London Book Fair. She is working on two children’s books for self-publishing authors and is attending an illustrator’s and writer’s retreat in May. Here she will take her next steps as an Author/Illustrator.

Emma is also blogging her journey as she paves her career on her website.

ARTIST’S STATEMENT

My illustrations are almost lyrical with the way the lines flow and dance around the page. I like to represent hidden disability. I found my “thing” during my degree studies as I was encouraged by my tutors to connect to my work emotionally. I found my creative voice and discovered ways to apply this to my work.

I found the last level of the degree does set you up for a career, make connections, reach out to people and be your cheerleader.

My future plans while working on my Masters is to build my name as an illustrator, I will also be writing and putting my own stories out there.

https://www.emclemmie.com/
HUGH HADFIELD

BIO

I'm a freelance illustrator/printmaker who lives in Surrey and generally works in London.
I have an unusual resume.

I've worked for many years supporting agile teams to deliver digital products and services in Broadcast, Government and Financial Services. This is where I saw the power of using pictures and storytelling to communicate ideas and help solve complex problems.

I decided to develop that skill and enrolled on the Illustration degree pathway at the Open College of the Arts (OCA).

ARTIST’S STATEMENT

I express myself in several different visual styles. The common threads that run throughout my work are a curiosity with people, place and the slightly strange.

My practice is underpinned by a strong foundation: observational drawing, experimentation, and striving for technical excellence.

My final OCA project pulled all these strands together into a graphic novel called “Broken – How has it come to this?” that I wrote, illustrated and self-published.

I’m passionate about exploring ways to continue my personal development and am currently looking at ways to work with clients on illustration commissions and collaborate with other creatives on interesting projects.

My goal is to earn a living through being true to my creative self. Completing my OCA degree feels like a significant step.

OCA coursework: https://hughhadfield.com/
Illustration portfolio: https://hadfield.ink/
Instagram: https://www.instagram.com/hughhadfield/
MUSIC
CHRISTOPHER BARCHARD

BIO

I have had a lifelong interest in classical music but came to any serious study of this quite late in life. Studying at OCA has broadened my horizons considerably in my appreciation of music, particularly the music of the last 100 years. I now compose in contemporary genres but with a view to making the music accessible but not compromised in scope. I read extensively on subjects of concern in the world and have composed several works specifically connected to the path that the changes in the earth’s climate is taking. These compositions aim to evoke emotion to raise concern. To this extent this is a traditional approach. My work is not political in a partisan sense but aims to be rooted in what I understand to be fact rather than opinion, so it is a personal response to this.

ARTIST’S STATEMENT

I have studied many styles and methods of composition during my 12 years at OCA. I moved by degrees away from conventional harmony to using pitches which are not found on a piano at all (microtones). This greatly expanded my palette of pitches. Although this allows for combinations of sounds that are not possible using traditional scales, I do not seek to abandon harmony and resonance. Rather I view it as an opportunity to expand rather than replace the sounds which to this day we tend to hear most of. I aim to express and evoke feeling and I am guided by the concepts of integrity, relevance and belief in what I do and thus wish to stand apart from corporate and collective demands in as far as I believe them to compromise art and the necessary independence of what is original.

https://christopherbarchard.com/
PAINTING
ALESSANDRA ALEXANDROFF

BIO

Alessandra Alexandroff’s multimedia practice is concerned with the delicate balances and vulnerabilities of the natural environment. Her recent exhibition was an elegy to the ash tree, investigating the disease of ash dieback which is likely to eradicate this quiet tree from British woodlands.

She returned to education in 2017 after an earlier degree in literature and work as a journalist. Her BA in Painting with the OCA expanded her drawing practice at both a skills level and a conceptual focus on environments of loss.

Printmaking is an important aspect of her practice and her prints have recently been selected for The Royal West of England Academy (Bristol), the Society of Women Artists at the Mall Galleries, Wells Art Contemporary, the Bath Open and the Woolwich Contemporary Print Fair (London).

ARTIST’S STATEMENT

In the making of my exhibition Ashes to Ashes - an Elegy for the Tree that held up the World I investigated the half-forgotten superstitions which gave the ash its magical heritage while researching the only too real effects of species loss on the environment. The knowledge acquired was rolled out a visual elegy to mourn the ash tree.

Branches, bark, paper, books and canvas acted on by biospheric processes became enmeshed with my own thoughts on grief so that the edges between the materiality of the wood and my own interventions blurred.

In my practice I attempt to balance the rapt attention of a child looking closely at the world with research, both scientific and material, to produce my outcomes of loss.

https://artalessandra.wordpress.com/2023/12/20/exhibition-booklet

Instagram: @alessandraalexandroff_art
CATHERINE LEVEY

BIO

Catherine Levey is a Nottingham UK based artist and recently completed a BA Painting degree [first class]. She has curated and exhibited in group shows and held her first solo show at Nottingham University. She has been the keynote speaker at art events, including a panel discussion ‘Can Art Change Our Preconceptions of Mental Health Problems?’ for the Mental Health Institute, Nottingham. This combined her experience working in the field of mental health with her art practice. Levey has been shortlisted for the Zealous Amplify Art Prize and is featured in upcoming publications including ‘Flux Review 10’.

ARTIST’S STATEMENT

Her interest in people is reflected in her practice. Her process involves immersing herself in stories from biographies and archives and painting her emotional response which is naturally self-referential and ever changing. Lately this has involved a reflection on people who have suffered with mental illness. Through drawing and painting in fragile layers, the dream like presence of these people appear.

Figures are often presented without context, inviting a unique dialogue through questions about the narrative. Recently her practice has taken a feminist turn, investigating reductive attitudes in historical and contemporary experience.

Website www.catherinelevey.com
Instagram @catherine.levey.
1981 Born in Basel, Switzerland
2006 University Degree in Law (University of Constance, Germany)
2008 Bar Degree in Law, Germany (District Court of Rottweil, Germany)
2023 Bachelor of Arts in Painting (Open College of the Arts, Barnsley, UK)
Lives and works in Thalwil, Kanton Zürich, Switzerland

ARTIST'S STATEMENT

My work is inspired by positions in art and science that address the human condition and its relationship to nature, questioning common concepts of nature and culture and the boundaries between the human body and the outside. Skin-like materials form the basis of my research and serve as a conceptional barrier between internal and external, questioning the self-contained nature of the body. My work is inspired by Lynn Margulis, Louise Bourgeois, Eva Hesse and Donna Haraway.

My degree show contained a project using found “paint” from a naturally grown living material. It is a cellulose biofilm produced by a symbiosis of yeast and bacteria. These microorganisms are able to form networks that are resilient, to survive for millennia, and provide evolutionary benefits to individual organisms. My degree work is intended to stimulate reflection on our interdependence, social coexistence and fragility as individuals.

www.celiajasminartist.com
DAVID RODFORD

BIO

David was born in St Albans Hertfordshire, leaving school at 16 with an ‘A’ level in art to undertake a five-year indentured apprenticeship with a manufacturer of Switch Gear. During this period, he attained a Full Technological Certificate in Production Engineering and an HNC in Mechanical Engineering. He spent his working life with various companies in different sectors of industry, primarily working in design functions, finishing his career as a designer in the glass industry using 3D modelling software.

Throughout his working life David has pursued his artistic drives, passion for drawing, design and making, through Art club membership, painting evening classes, the restoration of houses and numerous other practical projects. Retiring early 12 years ago he enrolled on the painting degree programme a course of study that culminated in his degree show at the Quay Arts Centre on the Isle of Wight his home from 2014.

ARTIST’S STATEMENT

I bring to my practice the experience of a working life spent in industrial design and manufacture which informs my relationship with materials and processes. In this body of work, I am bringing this knowledge and synthesising it with my artistic drives, the manipulation of materials, the placement of forms, compositions and the relationship between 2D and 3D.

This group of work is about disposability, design and making; taking ephemeral, banal throw away objects and by process making the handmade from the machine-made, the impermanent permanent. I regard the source material, supermarket packaging, as considered pieces of design, whose qualities through my process are elevated.

The resulting compositions are autobiographical, a meditation and celebration of making. The visual language that emerges from these works derives from my intimate understanding of the components and processes that are behind their manufacture rather than an ideology that relates to minimalism.

http://www.instagram.com/david_rodford_art/
Margaret Borthwick is a retired General Practitioner who rekindled her love of art on reducing work commitments. She lives in Renfrewshire Scotland. Joining a local art club and a few years of varied art classes in Glasgow gave her the confidence to begin studying with the Open College of the Arts. A challenging and enjoyable eleven years of study led to Honours Degree in Painting.

Lockdown increased Margaret’s love of landscape especially local woodlands and wetlands. Exploring a sense of place and encouraging her viewers to look more deeply into its inherent beauty are important to her. She depicts the macro and micro aspect of landscape in oils, mixed media, watercolour and pen. Her work is figurative and sometimes semi-abstract.

Margaret is part of a collaborative group with fellow OCA graduates. She exhibits locally, meets fellow artists, attends workshops and continues to challenge herself artistically.

Margaret Borthwick is fascinated by the development of a sense of place in the local landscape by repeated visits in all seasons, times of day and weather. Close observation, listening and even smelling adds to the immersion in the woodlands and wetlands and walking collaboratively with friends and family and alone with her dogs increases knowledge and deepens attachment.

Margaret is interested both in the micro and macro aspects of landscape, cycles of change and seasonal variations. Seeing all aspects of her work together enhances the visual record and encourages observation. Colours, textures, light and patterns are integral to the work especially in painting trees, foliage, fungi and leaf patterns. Margaret’s work is produced in oils, watercolour, mixed media and the smaller work in pen and wash. She also monoprints using organic objects found on her walks.

http://www.margaretborthwick-artist.com/
MARK A TAYLOR

BIO

Mark A Taylor was born Carshalton, South London in 1958 and is now based in Chatteris, Cambridgeshire, UK. He has recently completed his Painting degree with the Open College of the Arts. He previously spent more than 25 years as an Accountant before retiring in 2015 to pursue his love of art and in particular painting.

Mark’s first solo exhibition was in March 2023, which he also curated. This drew upon the portfolio of paintings using water soluble oils and acrylics that he developed over the previous three years. One of these paintings, ‘Mother Hubbard’s wake’ was used by the Open College of the Arts in their advertorial in the Summer edition of ‘Artists and Illustrators’ magazine.

ARTIST’S STATEMENT

My fascination lies in documenting abandoned spaces, particularly building interiors, and the impact that the passing of time has had on these built environments and their contents.

I work from found and self-sourced photographs using these to explore how the cycle of deterioration, degradation and decay, has impacted these spaces. The absence of presence within the scenes, empty and unhomely, evoke feelings of loss and sadness. There are traces of the past and remnants of previous lives within these interiors. I try to imagine the events and stories, the social, environmental and economic changes, which have led to their neglect and dereliction.

My aim is to compel the viewer to take a closer look at their surroundings and the structures that they inhabit, to reflect upon the past and at what has become lost during the passage of time.

https://markataylorartist.wordpress.com/
NEIL CRAMOND

BIO

Neil is 48 years old, lives in the rural town of Stewarton in Ayrshire with his wife Elaine. They have a grown up son who is an actor and a crazy Jack Russell/Pug cross-breed called ‘Bear’. Neil always had a passion for Art from early childhood but never pursued it as a career. This was a constant frustration and he encouraged his son to follow his passions which led him into acting and performance. Watching his son’s confidence grow made Neil take the decision to study Art seriously to fulfil his potential. Studying around full time work as an away from home night shift HGV driver along with family commitments was challenging but rewarding in equal measure. Recently, Neil has also become involved in teaching oil painting classes as well as exhibiting with groups like Open Studios Ayrshire and Ayr Sketch Club. His achievements include exhibiting a solo show of paintings about the Battle of Bannockburn at the NTS Heritage Centre at Bannockburn and then with Historical Scotland at Dundonald Castle. Neil also has a portrait of pioneering ladies footballer Rose Reilly MBE on public display at the Rose Reilly Sports Centre.

ARTIST STATEMENT

Neil works primarily in oil paint due to its manipulative qualities which allow a full range of expressive bold marks to refined subtle detail. Neil’s style is steeped with inspiration from artists like Rembrandt, Caravaggio, Sargent, Velazquez and Bouguereau as well as contemporary artists like Jenny Saville and Christian Hook. Neil’s practice is based on a sound drawing practice whether it is achieving highly representative refined drawing, or bold expressive mark making, realism and representation are at the heart of what he produces. This manifests itself in Neil’s continuing passion for portraiture as well as any other genre of painting – landscape, still life and figurative. Neil loves to paint his passions which include wildlife and pet portraiture and is happy to discuss any commission requests.

https://www.facebook.com/artbyneil4u/
Since completing my Degree studies I have been building local artistic community ties. As the Artist in Residence at Holy Trinity Church, Rayleigh, I have founded and organise the ‘Trinity Art Group’ that meets twice monthly undertaking various media practice, demonstrations and field trips. This group forms the hub of my current practice. I have curated the ‘Rejoice Exhibition’ May 2024, a four day visual arts and craft exhibition bringing together 120 individual works with a foot flow of over 400 viewers in the course of its duration. Currently working with the Local and District Councils, and artists to exhibit their work in August 2024, and a undertaking a Remembrance Project, involving local schools in October and November 2024.

ARTIST STATEMENT

Investigating the symbiotic relationship of Contemporary Art within Ecclesiastical Spaces, which enables spiritually conducive, site-specific works to facilitate the participation of the viewer in the liturgy of worship, has formed the enquiry of my Level 3 studies.

Applying this research, I created a series of eight ‘Church Chair’ oil paintings with gold gilding illuminating the ‘Beatitudes’ (The Holy Bible: Matthew 5:1-12) to interact with the newly renovated local church.

Though Protestant in sensitivity, the paintings acknowledge in their gold gilded halo the common heritage of orthodox and catholic artistic traditions.

It is humble things that interest me, and chairs found around churches are such ordinary objects, synonymous with the presence of people, there is a presence even when there is an absence. These are indicative of the humble Christian message in the ‘Beatitudes’ reinforcing the connectedness between paintings, place, and faith.

www.nadavey-artist.co.uk
PAUL BUTTERWORTH

BIO

I’m just a Yorkshireman who’s mad about colour.

But I’m based in Cambridge these days, without a valley in sight.

I grew up in Morley, Leeds. My parents were both performers, my dad as a vicar and mum as a drama teacher. I followed suit but decided to avoid the alter.

After heading to London at eighteen, I graduated from Central School of Speech and Drama in 1977. But I missed the fresh northern air so was back up soon enough. This time at Leeds Beckett University, receiving a BA in Combined Studies in 1988, History and English.

But throughout the years and to this day, when I’m not behind a canvas, I’m likely in front of a camera. I’ve been lucky enough to have over forty years’ experience working as an actor in UK films and TV featuring in over fifty productions and played Barry in ‘The Full Monty’.

ARTIST’S STATEMENT

My paintings are dramas. I am the writer and director, and the painting is my film. The shapes are my script, and the colours are my actors. They are joyful comedies where colours dance across the canvas.

I start with nothing. There are no landscapes or feelings, no objects, or ideas that I turn abstract. I work in the opposite direction. My subconscious directs the shapes and colours to create ‘something’.

When I begin there is no vision of the finished painting. I work directly onto the blank canvas drawing my shapes. Only once the structure is complete do I cast my colours, each one closing off possibilities and unlocking new ones.

I hand paint all my shapes. This keeps me connected with my canvas, and gives me the added language of texture, edges, and line to add to shape and colour.

I paint to connect, entertain, and bring joy.

http://www.paulbutterworthartist.com/
SONIA BOENING

BIO

Sonia Boening who graduated from OCA in July 2023, works in her studio in Munich when she is not working in and with the ocean.

After an art-related work-life, she plunged into the world of colour, creating large, pigment saturated canvasses. Her process is tactile and physical. Ocean conservation and water are vital themes in her work. She has exhibited regularly since 2006

In 2022 she played a part in organising a year-long online residency for OCA_Europe students culminating in the WanderWideWeb online exhibition on Kunstmatrix.

Her solo grad exhibition was held at Kristiane Wolter’s art-space in Munich in February 2023.

Her post-grad online exhibition, Beauty & Menace, in collaboration with Dhama Thanigasapapathy on Kunstmatrix is currently running until December 2023.

In July 2023 she organised a mini residency in Munich for some oca-Europe artists.

She also helps organise the ArtWalk – Kultueren in Munich, held annually, next on 14/15 October 2023

ARTIST’S STATEMENT

Growing up surrounded by the ocean, ocean matters are my lifelong theme. Marine plastics, especially ghost nets are my main concern. On underwater excursions, I witness the plastic pollution underwater and the entangled marine creatures’ fight to survive.

On site I paint with the ocean, submerging pigmented canvases overnight in the water. The ocean makes the marks and I am merely the assistant. In the studio I use pigments to create the otherworldliness of my underwater realm. I play with light and transparency, reflections and layering and enjoy letting my paints flow. Materiality informs the meaning of my work. Instead of diving in the ocean, I now immerse myself in the poetics of pigments and my passion for blue.

My work in progress doesn’t claim to provide explanations, but are investigations of my lines of thought. I want to present content in a sensuous way and invite the viewer to immerse themselves in the beauty of that fragile underwater world.

http://www.soniaboening.com/
My practice considers how art rituals can develop bonds of kinship and care across species via differing modes of exchange.

Working with plant, earth and body matter, alongside mechanical, digital and organic processes, my work acknowledges the porous boundaries between the human and non-human. The resulting relics enact their own histories and visualise the body as extended, entangled, mediated and in a state of constant transience.

I am particularly interested in making contact with the overlooked and my current work honours our relations with stinging nettles, considering the gifts they provide, as well as our shared attributes. Our bodies are fibrous, pigmented and leaky; we respire, digest and decay together, leaving many traces. Through slow making and intimate ritual encounters, the work brings the human body back in touch with the nettle’s, in an attempt to restore bonds of care and to promote mutual well-being and healing.

Sue Parr is a British visual artist whose work honours and celebrates the modes of exchange between human and non-human ‘peoples’ via ritual encounters and slow making practices. Her work has developed from painting into an expanded practice incorporating moving image, textiles, drawing and printmaking. She is building a more ecological practice working with plant and body matter alongside other sustainable materials.

She has recently completed a BA (Hons) in Painting through the Open College of the Arts.

Link to degree show work on Website: https://sueparr.co.uk/portfolio-2/
PHOTOGRAPHY
ANNA DRANITZKE

BIO

Anna grew up in Sweden, surrounded by the debate about the environment’s impact on identity. In particular, the idea of gender as a social construct and how it limits us. When she became a mother, this debate became more personal; her interest grew in how identity is formed, how children are shaped by the spaces they inhabit and questioned her own role as a parent within this process. Furthermore, her interest in the connection between identity and place stems from living half of her life abroad; in France, Italy, Portugal, the UK, Ireland and the US.

Anna was recently awarded a First-Class BA (Hons) Photography Degree from University for the Creative Arts. Her degree exhibition was held in Westport, Ct, where she currently works as a photographer. Selected work from Childhood Dreams will be featured in the next issue of New York Film Academy’s photography magazine FAYN.

ARTIST’S STATEMENT

Childhood Dreams is an exploration into children’s identity formation and the influence of the immediate environment. Set in the early, malleable stages of a child’s development, in the intimacy of the childhood bedroom, it looks at how the self forms in the intersection between internal longings and external influences.

At a young age this room is a reflection of the parents’ idea of childhood and how they want to raise their child. In Childhood Dreams, the children are given a voice through imaginary play. In the make believe world of their own, where they have the freedom to be whatever they want, the choice of costume is a revelation of inner motivations and dreams.

I caught the children in a moment of transition somewhere in between their external reality and internal imaginary. It is here where who we are expected to be, meets who we want to be and the understanding of the self begins.

https://www.annadranitzke.com/personal-work/
BLAS GONZÁLEZ

BIO

Blas González completed his BA(Hons) Photography in 2024. His photographic practice falls within the field of documentary photography and contemporary narrative. The way in which the relationship between landscape and memory shapes peoples’ identity is the basis of his project Cadernos da Limia, a visual essay that expresses his interest in the potential of photography as an instrument of collective and individual introspection. He has also investigated the collaborative dimension of photography, promoting and participating in multidisciplinary projects, where the fusion between image, music, theatre or literature has served to explore aspects linked to representation and meaning.

The theoretical aspects of photography and the dissemination of contents occupy a prominent place in his activity, in the form of critical review of exhibitions and photobooks, as well as in editorial collaborations with some authors for whom he has written prologues to photobooks or curatorial texts. He maintains a column in the Spanish photography magazine ClavoArdiendo-Magazine.

ARTIST’S STATEMENT

I understand photography as a dialogue and I approach each project as an opportunity to explore this dimension of the photographic medium, as an excuse to turn the visible surface of the image into a plural and dialectical space that transforms the individual artistic act into a collective creative encounter.

4Compases/4Bars is a collaborative project in which a composer is invited to respond to a proposed image with an original handwritten piece of only 4 bars. Conceptually, this places an important constraint on the composer, who must contain the rhetorical and expansive language of the music within the limits of that length. The usual structures of musical language are no longer possible: overture, theme, variation, exposition, re-exposition, coda... the message must remain “framed” within the limits of a melodic or rhythmic cell.

58 composers have agreed to participate in this dialogue between image and music, composing what is perhaps the smallest piece in their catalogue.

https://blasgonzalezfotografia.com/
IAN SHAW

BIO

Ian Shaw is a photographer and visual artist based in Derbyshire. Aged 11, his aunt gave him a Kodak Instamatic camera and from this went on to practice wedding and commercial photography. Two decades later, OCA study provided an opportunity to explore his personal creativity alongside a full-time career.

Now devoting his attention to personal projects and writing, his practice explores journey, pilgrimage and psychogeography. He is interested in the spiritual, emotional and physical relationships we establish with our environment. Ian uses both digital and film along with AV and the written word.

Ian has held a solo exhibition and had his work shown as part of the Format Photography Festival’s #massisolationproject and DePiction initiatives. His work has also featured in various magazines and won an award with the Megalithic Portal. In order to sustain his practice after completion of his studies he is currently establishing a photographic blog.

ARTIST’S STATEMENT

Walking Each Other Home is the visual exploration of a physical, emotional and spiritual journey along the St Michael Line following the death of Sarah’s mother.

A Priestess in the Goddess tradition, Sarah’s spirituality is rooted in the concept of a divine Earth Mother. Putting faith in the spirits of place, remote dowsing was used to identify locations along the St Michael Line, a ‘Ley’ spanning England at its widest points between Land’s End and Suffolk. Each location was then visited in a quest for personal healing.

The photographs comprising this work were taken at these pre-selected locations. They are inspired by Sarah’s personal reflections, as read by her in the accompanying short video. Together with an interactive map, the immersive work sensitively portrays a modern-day pilgrimage where seen and unseen can carry equal importance. A journey walked with one mother in remembrance of another.

www.thehippyhippo.co.uk
JACK DELMONTE

BIO

Jack Delmonte lives in a seaside town on the River Thames Estuary in Essex, England. Travel has been his life, broadening his mind by experiencing the well-known and the unexpected. Photography is his passion and reflects these journeys. In recent years Jack has been working closer to home, observing, engaging and communicating with people and their landscape.

ARTIST’S STATEMENT

I am a socially engaged photographer delivering collaborative community-based workshops.

The workshop at the core of degree response aimed to bring photography's creativity and the image's power to initiate consideration of and conversations about issues regarding flooding on Canvey Island, South Essex. This project was in collaboration with and funded by Thames21, an environmental charity.

Workshop participants were encouraged to consider living below high tide sea level, living on a wetland, things that are left behind, and intermingling the natural and unnatural.

These participants’ images exemplify the workshop’s outcome exhibited to the Island community at the 70th anniversary of the 1953 flood in early 2023.

https://www.jackdelmonte.com/community-workshops
KEITH HARNESS

BIO

Born in Cleethorpes, Keith joined the British Army at the age of sixteen serving with 2 Royal Anglian, stationed in northern Germany. From where he served operational tours of duty in Northern Ireland, Kuwait, and Bosnia. Before sustaining a gunshot wound to the head during 1994. Multiple disabilities saw simple daily tasks take on a new meaning, as he adapted to life with disability, shaped by the need for long-term rehabilitation.

Determined to overcome personal boundaries and break away from the stereotype perspective of disability, Keith’s interest in photography has become his greatest achievement. Taking the belief that photography holds no boundaries in terms of disability. Regardless of his visual impairment and poor mobility, over time he has developed a unique high contrast black and white style, which not only provides the viewer with an insight into how he views his surroundings but his emotions and connection with nature.

LINKS

At Ease blog- https://ateaseinnatureembrace.com/at-ease/
Facebook- https://www.facebook.com/KeithHarnessPhotography
Instagram- https://www.instagram.com/keithharnessphotography/
Online store- https://keithharnessphotography.picfair.com
Virtual exhibition spaces
At Ease Exhibition (audiodescribed)
At Ease exhibition
Lynda Kuit was born in South Africa and emigrated to Canada in 1996. Working in the post-secondary education sector, Lynda met many international students and became interested in their own culture shock experiences. Her work is informed by issues surrounding immigration, identity, memory and language. She uses archival images, photomontages and landscape images to explore forgotten histories in the area where she now resides.

In 2024 she gained her BA (Hons) Photography degree (1st Class) with the University for the Creative Arts/Open College of the Arts. Selected images from her degree project have been exhibited at the Salmon Arm Arts Centre (Canada), The Glasgow Gallery of Photography (Scotland), the Getxophoto Festival (Spain), Millepiani Exhibition Space in Rome, Italy for Loosenart.com and have also been featured in Suboarts Magazine and LightReadings Magazine.

ARTIST’S STATEMENT

Shuswap Lake Tales explores some of the latent histories of original homesteaders around Shuswap Lake in British Columbia, Canada. The project is influenced by memory and heteroglossia (different voices expressing different points of view) through anecdotes and family photographs shared with me by descendants of these homesteaders. Archival images are layered in photomontages to reflect a ghost-like past that doesn’t feature in history books. All these different voices, along with mine, create an ongoing conversation that spans the past and present, extending into the future urging us to look beyond the surface of the institutionalised narrative.

Website: https://www.lyndakuit.com/
Instagram: https://www.instagram.com/lynda.kuit/
SUSAN GREENFIELD

BIO

Sue Greenfield is a Hampshire based fine art photographer interested in memory, absence and presence and hauntological disruption; the past haunting the present.

This interest was sparked by a walk through Creech Woods in Hampshire. She later came across the almost forgotten role that the woodland played in 1944 in sheltering hundreds of soldiers waiting embarkation for the Normandy D Day landings. There is no trace today of what took place there. But the notion of landscapes layered with hidden histories gradually disappearing from our collective memory intrigues Sue. Her work explores these hidden histories through the medium of photography, using archival material, photomontage and collage. Past events and experiences are evoked through visual narratives created using form, colour, shape and line.

Sue was awarded a BA (Hons) in Photography, First Class, by the University for the Creative Arts in 2024.

ARTIST’S STATEMENT

“When the sirens were going”

During the Covid-19 Lockdown I discovered my walks followed part of the nightly treks made by Portsmouth people across their city seeking safety from World War Two bombing raids in shelters inside Portsdown Hill. This chance occurrence, those treks, my walks imbued with a sense of threat and need for refuge, led me to create this series.

I recall those wartime experiences and my sense of the past haunting the present through photomontage and collage using contemporary photographs, archival materials and Covid-19 imagery. These images evoke the fragmentation of daily life, separation from family and loved ones, the presence of danger; experiences which also echoed within our lives during the pandemic.

I have no familial connection to these wartime events. But as a member of Marianne Hirsch’s “generation after”, whose postmemories are their own memories of other people’s experiences, I remember those times.

http://www.suegreenfieldphotography.co.uk/
VISUAL COMMUNICATIONS
ELIZABETH VESSEY

BIO

I am a UK-based visual communicator with a background in brand and marketing, in house design and graphic design based freelancing.

Generating my own illustrations, I also enjoy experimenting with colour, typography, hand-lettered headlines, photography, printing techniques, collage (paper and digital) and texture.

I love the challenge of solving problems presented in a brief and delivering creative solutions through print, digital, video and motion graphics.

ARTIST’S STATEMENT

I am inspired by graphic designers and illustrators conceptually and stylistically, who combine their visual work with communicating a narrative.

I am interested in ways I can use mark-making, colour and typography to communicate my ideas clearly and be understood, focusing on how to influence audiences and change behaviours to create positive change.

Website URL: www.elizabethvessey.myportfolio.com
Instagram https://www.instagram.com/elizabethvesseydesign

Degree show work:
Plant-based film: https://vimeo.com/917081968
Plant-based Instagram: https://www.instagram.com/choose__plant/
HEATHER TURNER

BIO

After forty-plus years of working as a psychologist, coach and facilitator I am proud to announce that I have added another string to my bow - a first class honours degree in Visual Communications (following nine full, long, hard years of study!)

ARTIST’S STATEMENT

My experience as a psychologist marries beautifully with my new qualifications in the products and services I now offer…

Psychology+Art Boxes combine the psychology of self development with the benefits of creativity.

CLICK HERE to view Psychology+Art Boxes

Knowledge of business together with my abilities to ask pertinent questions, to listen intently and to generate ideas, enables me to get close to clients and produce exciting logos and branding to promote their businesses.

CLICK HERE to view Client Work

Years of working internationally as a coach and facilitator qualifies me to run art-based workshops.

CLICK HERE to view Workshops

And finally, I also do my own work, to help keep me sane!

CLICK HERE to view my own work
FEATURED PATHWAYS 23/24

CREATIVE ARTS
ILLUSTRATION
PAINTING
VISUAL COMMUNICATIONS

CREATIVE WRITING
MUSIC
PHOTOGRAPHY

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