

Duodecimal

DUODECIMAL
Open College of the Arts
MA Graduating Exhibition 2019



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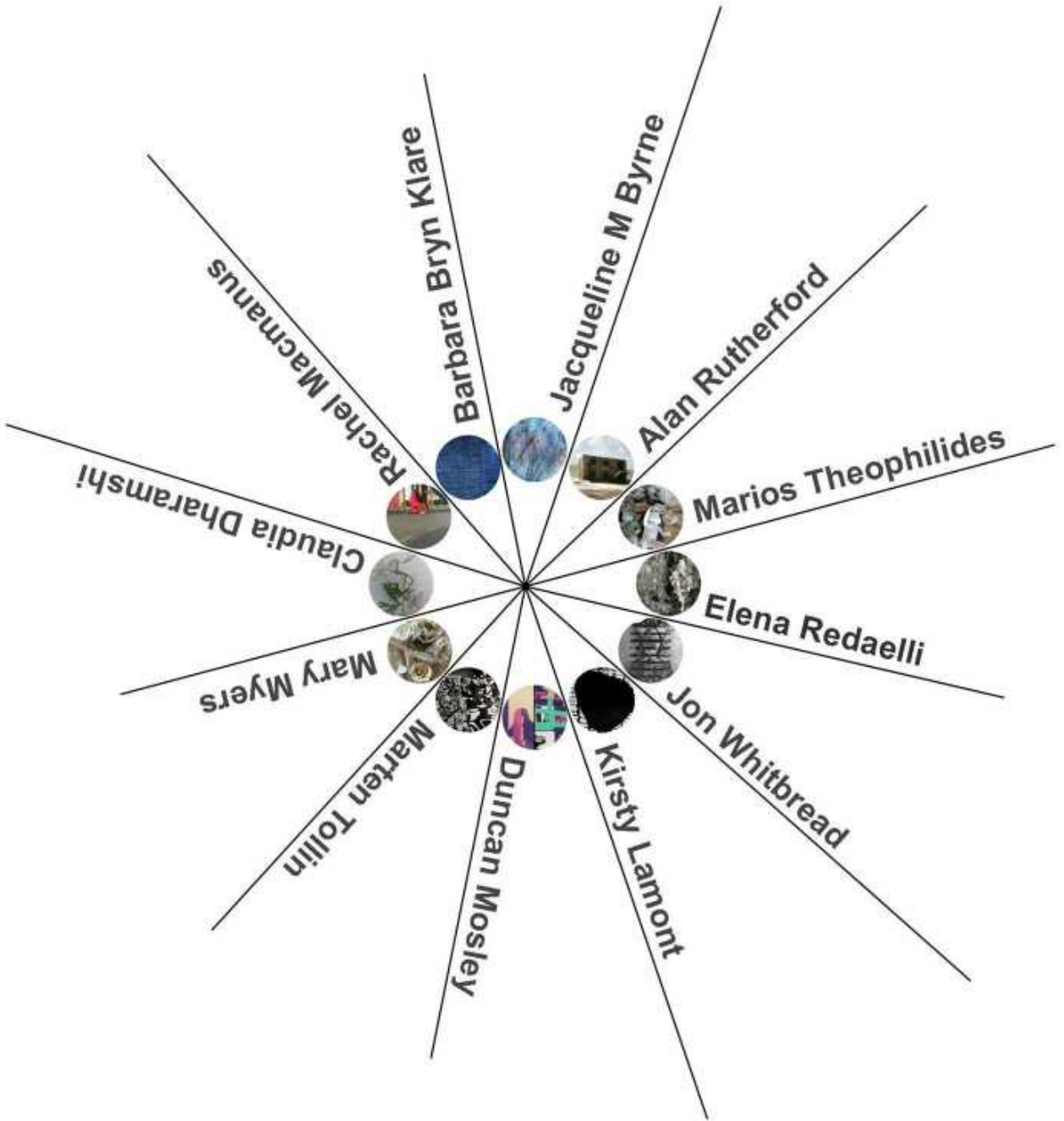
Open
College
of the Arts

Last year we reviewed the MA in Fine Art against other global distance learning Masters programmes in the creative arts and found it to be peerless in the diverse locations and commitment and motivation of the students and the teaching support provided throughout the three years of study. It is the jewel in the crown of OCA study. This year we have seen work which crosses many different media and addresses social and political issues as well as the aesthetic.

The work within the MA exhibition demonstrates excellence in the use of material, discernment and execution and I know that this cohort of graduates will go on to achieve greatness in their chosen practice or professional endeavours. To expand on a quote by Einstein - Creativity is what defines us, our degrees provide a mechanism to free us from feeling like cogs in a machine, they allow us to see and experience the world differently, transporting us to a place where we can embrace the entire world, and all there will ever be to know and understand.

Will Woods - Principal.
June 2019

Artists





Alan Rutherford

If there are no more dustbins of history, this is because History itself has become a dustbin. It has become its own dustbin, just as the planet itself is becoming its own dustbin.' - Jean Baudrillard



Through the process of Globalisation in the 1990s, we now have access to this 'dustbin of histories'. How do we investigate and explore this?

Visiting a place can reveal its history and also the current reality of a place and its people.



There are ideological power relations between the past and present and power struggles between the past built environment (such as monuments and installations) and the current attitudes towards them. Narratives are continually played out within the historical power relations of a society. Within these, there are tensions such as the construction and deconstruction of cultural identity.



It is these places and tensions with the past that interest me. In making site visits, I come across objects where identity has clearly manifested itself. But whose identity is it?

My sculptural and film works seek to explore this condition of loss and disappearance, where the past built environments become 'sites of memory'.

By accessing found texts and researching local archives, pastiche re-creations of places and scenes are re-created in film. They have a Kuleshov effect that makes distinct contrasts between the items that have been pulled directly from the landfills of history.



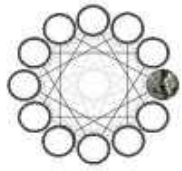
Marios Theophilides

Precision of Cleanliness explores the cleaning practices and patterns, resulting from sociological behaviours, with soap and household dust serving as the primary mediums. Approaching the idea of cleanliness from a sociological perspective, the works examine cleanliness as a virtue and as a camouflage of real self. Dust, comprised of dead cells from human body, can be seen as a continuous deconstruction of the body. In an attempt to follow social norms through cleaning ritualistic practices, bodies serve as the projection space of these practices, at the same time mirroring public and private concerns of embracement.



The ephemeral and transformational nature of the body serves as an element of historical perspective, as well as a time line revealing the aftermath of social practices and states of mind. Although visually the skin serves as the outline, boundary and limit of the human body, through cleaning the skin is decomposed and the form of the human body is repeatedly redefined. The body's identity is removed and dissolved through practices characterized by abuse of power, with the society globally facing such actions, giving rise to questions of punishment, acceptance and provocation.





Elena Redaelli



Soft Water



Soft Water Detail



I'm a nomadic textile, environmental artist living and working between Europe and Asia. In my projects I explore matter, transformation, processes of generation and decay involving different levels of control and challenging the boundaries of authorship and active intervention.

The act of art making is, for me, an interrogative process within a new environment and my personal way to get closer to new cultures and people. The material is considered as a carrier of meaning and it is chosen for its potential to narrate stories, relate to people, places, tradition and history.

In *Soft Water* the material is called to activate a visual-auditory-tactile synaesthesia. The sensory fascination of matter is an instrumental medium to engage and open communication with people and place. The memory of the senses is triggered by the encounter with the material.

The audience can experience, through vision, sound, touch and smell an extension of the time lived connecting back to the time of creation, manipulation and transformation of the material. In my large scale immersive installations I utilize ancient practices: hand weaving, knitting, crochet, felting, embroidery, paper making.

I combine these with new media: video and sound. I care about environmental sustainability researching and promoting the use of natural, recycled and local materials, and I feed my practice with multicultural influences.



Soft Water 1



Soft Water: Detail



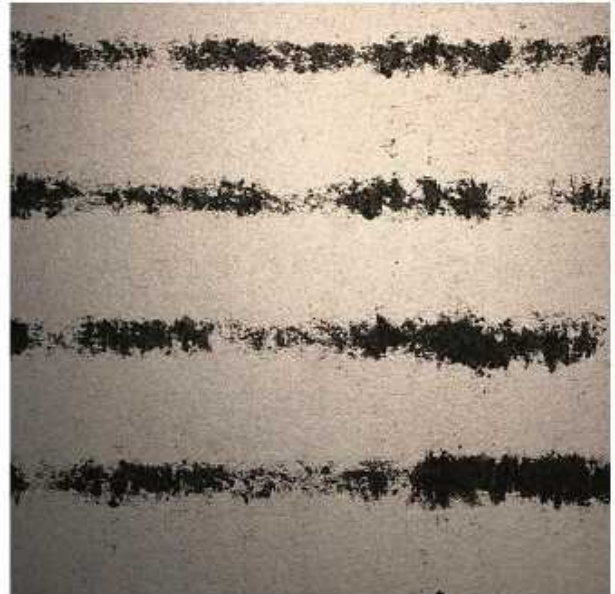
Jon Whitbread



Data Flow 2018

Data flows to and fro across the porous borders of our conscious and unconscious selves, our senses and minds. We probe that data for evidence of identity, meaning, truth and certainty.

Our main, if only tool for this is language which separates then combines data and shapes our paradigms. But what do processes and materials have to say?



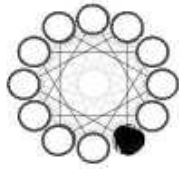
Data Flow 2018 (Red Sandstone) and tracing (carbon, 90gsm paper) and detail of tracing



Interface (2018) Blue Lias Limestone

I am trying to get lost in a labyrinth of production to investigate notions of equivalence and because I like making art that has something to reveal to me about the ways we search for understanding.

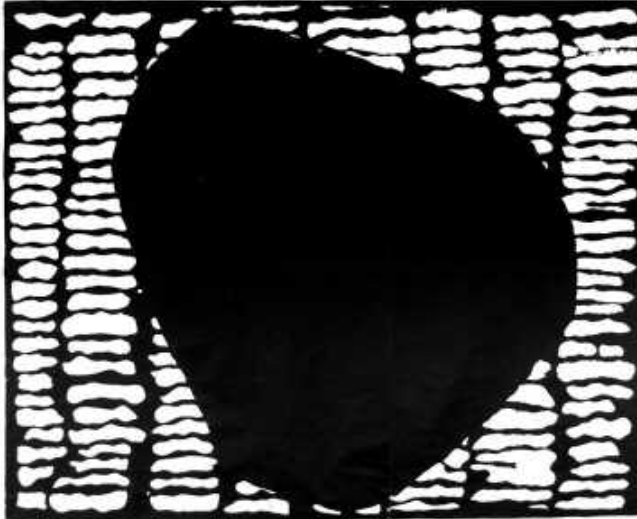
Processes and materials separate and combine in sculpture, sculpture generates drawings, drawings become materials and coalesce in sculpture... I carve, cut, saw, grind, polish, rub, trace, and sandblast. I work with stone, paper, charcoal, glue, ochre, iron filings, cement and dust.



Kirsty Lamont



Growing Pigeon Sense1, Brain Maps for Blackbirds, Oil on Paper, 200x280cm



Alone with the Object (1) from the series
'Minuscule Monsters, oil on paper

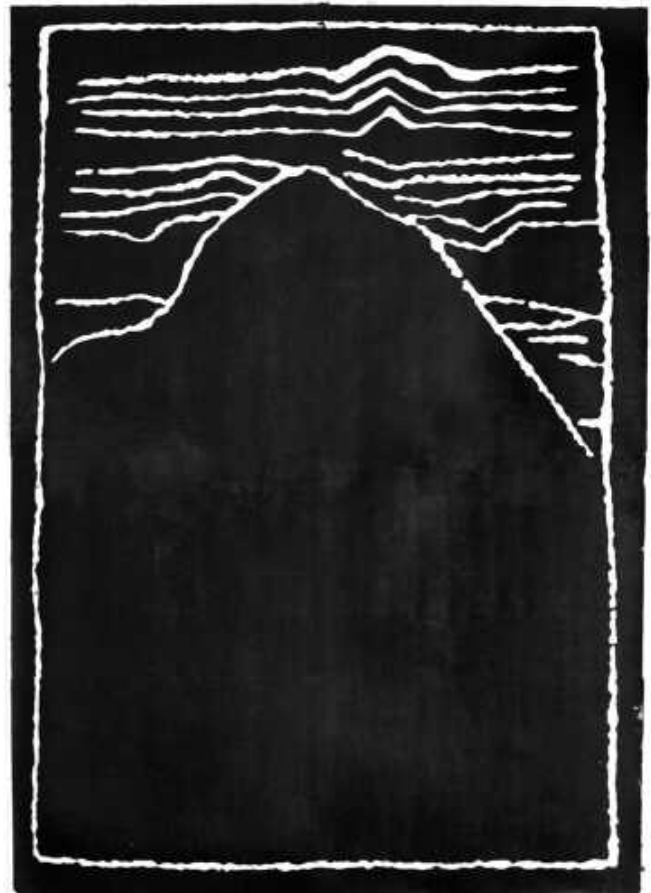
The works draw on my childlike awe and bewilderment, felt when peering into the vast unknown through a scientific lens. They may emanate from secular origins but speak toward something quite different. They are my tussle between logical reasoning and an instinctive want for the sublime.

My practice reflects scientific investigations into areas previously the spiritual and philosophical. The spiritual void is now the vacuum of space. Particles pop in and out of existence. Gods are dissolving into electromagnetic fields.

The works are not concerned with the vast scales at play within the scientific void, but rather the intimate scale of the human body. They aim to prod at any inner, restrained predisposition to mystical thinking. Shapes imbued with anthropomorphised character.

Curtains of oily forms and embossed surfaces float there, existing. Mischievous bodies, agents, genies, or voids. Waiting, watching, ready to entangle themselves with the individuals they encounter.

The works strive to allow the body to engage with the immaterial, through material portals. They are rabbit holes for imaginative play, enclaves, interfaces where contact can be made, and where the human scale can commune with something *other*.



Growing Pigeon Sense 2, Brain Maps for
Blackbirds, Oil on Paper, 200x280cm



Duncan Mosley



Gloss Apostle - 2019

This practice recycles a successive strategy of publication and painting. These paper images are archiving their own interior performance in a fiction for both camera and canvas. Should a condition of boredom attain the glittering site of production, then through a more passive experience with technology, this painter has withdrawn as the artist of active assertion and opened up boredom, not only as a location of subjectivity and aesthetics but as a site of access, connection and production. By employing the indif-



ferent pictorial residue of the internet as a ground for the work, new oppositions have emerged between the image's internal data and external agency: movement and stillness, attention and distraction. These glowing selfie – conscious aesthetes seek an altogether different order of time. Accelerant images from the networked system of imitation and exchange, have acquired their external seclusion through the logic of stillness. Replaced in the murmuring regulation of the printer and reformed by the gilded error of painting.



Marten Tollin

'Art arose from the rituals and practices of everyday life.' (Krause)

Because of this it has the potential to contribute to progress. A personal vision and documentation of everyday life can, in a wider perspective, be a contribution to a larger body of work extending way beyond the individual production. From a global body of artistic research informed by everyday life discoveries can be made and conclusions drawn about what we have in common but also about '...what can and must change and be transformed in people's lives'. (Lefebvre)



My work has a starting point in personal experience. This experience has regional and cultural traits. Specifically I've taken an interest in the northern sense of isolation. This theme runs like a thread through Scandinavian art, literature and music over time, e.g. Edvard Munch's century old woodblock prints or contemporary Scandinavian black metal music. I have intended to take into account the relationship between regional experience and a more general global culture e.g. the impersonal objects and places produced by late capitalism.





Mary Myers



Waiting

'Art' is where we make meaning beyond language` (C.Bosley)

I am fascinated by the rituals we use in our everyday lives, the big ones and the small habitual ones. My own are enacted through the activity of making art which I find is a shamanic process where during the liminal stage the artist becomes a conduit for instilling agency and emotion into the work and transferring belief into material. The use of everyday materials and found objects as well as modern technology play an important role in my practice.

Work in this exhibition explores the connections between memory, ritual and meaning and also considers how art can use the emotional connection known as Kama Muta to transfer meaning to the viewer.

Pattern is also an important element in my practice, both visually and through repetitive processes. These are both comforting and meditative and act as a controlling activity, bringing order to a chaotic world.



Waiting (Detail)



Moving Pictures



Claudia Dharamshi



Seaweed Collector's Wall



Slippery Ground: Film Still

As a child I was drawn to collect things that repulsed others and provoked a visceral response, such as snails and seaweed. My investigation *Slippery Ground* connects to this childlike fascination with the tactile and sensory qualities of materials. Inheriting a Victorian seaweed album drove me to research the history and context of 19th Century seaweed collecting.

There is a sense of a continuum for me as a female artist, as the practice of seaweed collecting was dominated by women, giving them rare access to scientific enquiry in the Victorian period. In *Slippery Ground* I have adopted the role of researcher and collector, creating a personal taxonomy of seaweed.



Seaweed ink drawing: Sea Oak



Seaweed ink drawing: Bryozoans

The collection incorporates work from direct observation, memory, and my responses to archival seaweed albums. The materials: inks made from seaweed, Jurassic mud, rust; connect to sites on the Dorset coast where I have collected. My development of pigments from seaweed has been a process of trial and error, leading to more intuitive approaches and tacit knowledge. The transformative processes used feel like a form of alchemy. The work is an invitation to look closely, investigate, and engage with child-like curiosity.



Rachel Macmanus



Pushing Through

I am interested in how people inhabit the earth, move around, take up space and communicate. Particularly how we converse with each other and ourselves. The works featured here are a form of physical self expression- the body is both the site of practice and conduit for the action.

Body Alphabet this code was developed to find a way to deliver a message only using the body. Words are spelled out using a physically laborious process that the viewer can choose to decode or not. Spelling out messages through a code requires effort. This effort could be seen as a way to desperately try to communicate while struggling to be understood. Making these works in public resulted in a small interruption of the everyday goes on in that space. By paying attention to the everyday 'normal' you can de-familiarize it and consider 'what is normal?'



Body Alphabet Site G

Pushing Through is neither a story nor a message. It's a glimpse into a netherworld of blind groping, pushing, violent shoving and bouncing against a rippling pool of black. The work addresses the Sisyphean act of pushing against something that won't give, and claustrophobia. How the work affects the viewer, if at all, is not predictable, but if echoes of it re-appear in your dreams then it has done its job.



Body Alphabet Shopping Centre



Body Alphabet Washing Line



Barbara Bryn Klare



Headwaters

The season must be autumn - early autumn
A day becoming night
The hollyhocks blue
After the flaming pink

Judy Klare 1922-2016



The Season Must Be Autumn (front detail)



Applying the letters



The Season Must Be Autumn (detail)



Wearing my mother's words (*Headwaters*)

I use rescued textiles, objects, drawings, text, and natural and digital materials to weave together a rich and complex practice exploring themes of fragility, repair, sustainability, powerlessness and legacy. My works give voice and artistic solace to the silenced and overlooked in society: survivors, unknown poets, deceased mothers. I champion the humble and the frayed, and rescue the discarded remnants of a throwaway world.

Cloth and thread as metaphor is a recurring motif in my practice. In *Blue Notes*, the ragged strength of worn, indigo-dyed textiles forms the basis for an exploration of my mother's poetry. My mother, an accomplished poet, passed away six months before I started this body of work. Fragments of poems lie underfoot to be read and absorbed as embodied language, referencing silence, covert collaboration and burial.



The Season Must Be Autumn (back detail)



Jacqueline M Byrne

My work is site responsive and draws on personal experience. Working from my farm on the Dorset coast the themes of traces and memory are central to my practice. I capture and translate the transient qualities of my often ecologically sensitive subject matter into both ephemeral and tangible works.



'Lost – A journey through the fragile mind' is an outside installation which was filmed on location in my farm orchard. I used portions of abstracted landscapes on paper and canvas that were made in and around that location.

On the back of each fragment, using a variety of printing techniques, I have placed faded, indistinct images. These were then strung, criss-crossing each other throughout the orchard, repositioning them back into their original landscape. The film walks us through the installation, taking us on a journey through faded, fragmented and indistinct memories of the forgetting mind.




Still images from 'Lost - A journey through the fragile mind'.




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Monday nights will never be the same again!

Thanks also to David Sinclair and all the Civic Gallery staff for their help setting up this exhibition.

And lastly, to all our very patient friends and families....

Thank You!



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