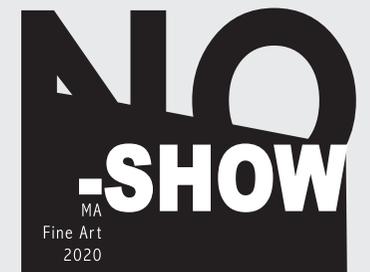
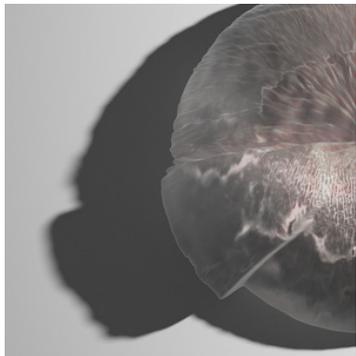


**NO-SHOW
MA FINE ART 2020**



WELCOME

OCA's Master of Art, Fine Art Graduate exhibition includes both emerging and established contemporary artists who have completed their Master's of Fine Art. This online exhibition is a celebration of the interdisciplinary work of ten artists, residing in nine different countries. They have worked virtually alongside each other for three years and this is an exciting opportunity to see the culmination of their work displayed together in a diverse group exhibition. The self-curated online exhibitions exemplify the cohort's diversity in practice and highlight the diverse areas of research. Themes of memory, perception, representation, interpretation and materiality, have been explored widely and re-contextualized to be presented online.



Tiina Burton



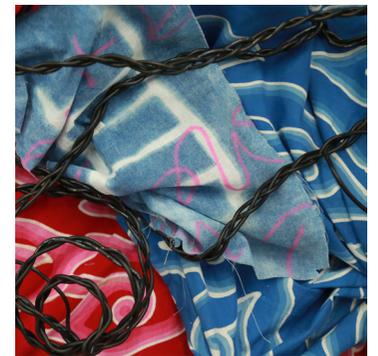
Mark Campbell



Elaine Crowe



Rhoda Fisher



Jo Nichols



Paula Norman



Rachel Thornton



Katie Venner-Woodbridge



Jessie Voermans



Mozhdeh Zandieh-Grayson

TIINA BURTON

STATEMENT

Unquiet landscape

My foot connects with the ground through the sole of my boot. At the start my feet are fresh, comfortable. Slowly they begin to tire and muscles ache. Gravel and mud move underfoot, making the surface unstable. The terrain is an active agent. Matter is displaced, weather blows or washes it away, further erosion is enabled. My boots wear smooth, slowly losing their grip. The skin on my feet hardens and peels away. Even the hardest rock erodes eventually; it is a matter of time and repetitive processes. Matter does not disappear; it accumulates elsewhere. Land rises, folds, buckles. Slowly, the self feels more porous, exposed to the elements. The boundaries between self and landscape are less clear. Time becomes rhythmic with the cadence of walking, of breathing, the sound of waves a constant companion from the sea. Thoughts rise and fall away again. These are the traces left behind.

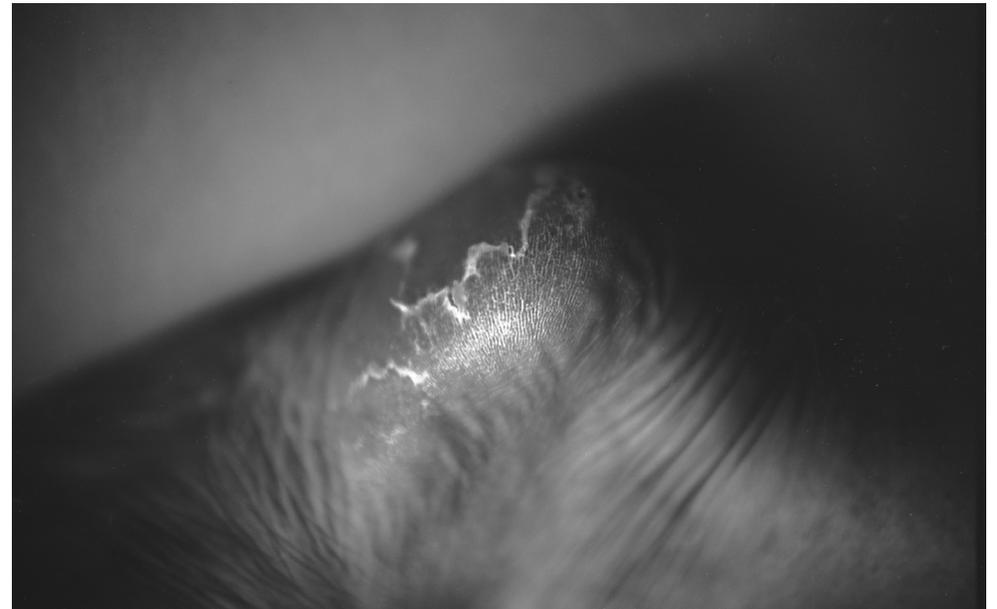
ARTIST BIO

Cambridge, UK based artist and lecturer Tiina Burton delves into unknowns. She has worked with scientists to create artistic responses to their cutting-edge research, alongside collecting sensory experiences to help her understand the nature of reality. Her current focus is an exploration of attention over time, space and matter through walking. The repetitive labour of step after step, one foot after the other has left traces throughout her work in numerous ways; from the stippling of ink on bromoil prints, the casts of erosion caused by repeated human traffic, to repetitive landscape forms in a multitude of materials and rhythmic waves of sound. Tiina's work has been collected and exhibited internationally, and she has published two books of fine art photography.

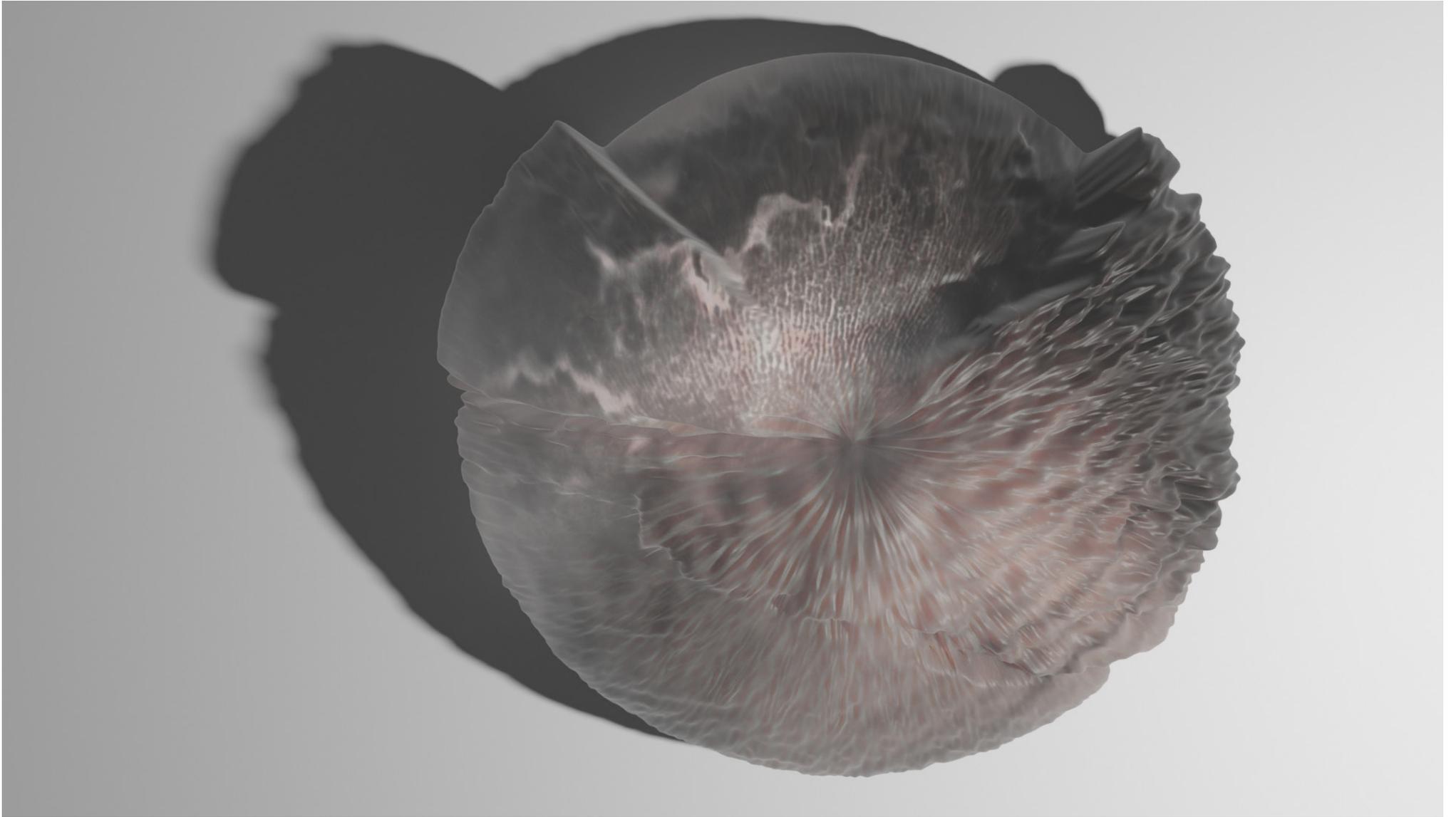
tiinateaspoon.co.uk / Instagram @tiinateaspoon / hello@tiinateaspoon.co.uk



Soon the rhythm comes - up onto a headland, down into a valley



Weighed down like a rock, each footstep becoming more like the ground



The wind seeming to come from the same low angle as the sun

MARK CAMPBELL

STATEMENT

Throughout the MA program I have explored themes of the human condition. There has been a great deal of variation of media which has been led by the needs of the concept which has engaged me. The role of audience has very much evolved, and in the most recent work represented here, the artist, audience and work become inseparable. There is at all times a lightness and playful element present which is a manifestation of characteristics rather than an aimed for outcome. Because the work is about responding to the people around me, along with the rest of the world, it has inevitably been infected by the virus. But the work is not about the pandemic. Rather it is about the people here in Macau at this time, and their experiences.

ARTIST BIO

Having lived now in Macau for six years my work has taken on an exploration of the people and environment of this community. I have worked in Education for over twenty years and in the field of art for more in various countries. My current home is a fascinating place, with a rich tapestry woven of the Portuguese colonial past, and the gambling center of the world which it has become today. My work has found expression in many media but most recently the people and places, are the fabric of the work.





ELAINE CROWE

STATEMENT

Drawn to the outdoors with my camera, my work explores my relationship to the landscape as image maker. Using lens-based processes - video, photography and print, I explore how the landscape is viewed and experienced according to the body and how this translates into landscape imagery. Considering the lens as part of an embodied practice – a point of contact between body and landscape, I question the gendered framing of the landscape and seek to reframe it by disrupting its inherent gender values. This reframing involves unsettling the single, fixed perspective within landscape's rectilinear frame and blurring the binary gendering of lens-based image making processes by combining still and moving images, digital and analogue processes in multi-channel video and print installations. At the heart of this reframing lies a desire to challenge gender values of the past towards reflecting greater gender diversity and ways of seeing the landscape today.

ARTIST BIO

Elaine Crowe is an artist, living and working in Dublin. About to complete her Masters in Fine Art with OCA (UK), Elaine has been studying Art since 2009 and has a Degree in Sculpture and Expanded Practice from NCAD (Dublin, 2016). Throughout her career, Elaine has worked in many areas of the Arts - Architecture, Set Design and Theatre Production. Puppet Making for Street Theatre. Elaine also works as a Special Education Teacher and teaches Art at Primary and Post-Primary level. As a lens-based artist, Elaine's video, photography and print artworks explore her relationship to the landscape and she has exhibited widely. Recent exhibitions include *Impressions Print Biennale* (Galway, 2019), *Strangelove Film Festival* (London, 2019) and *Noemata One Off Film Festival* (Denmark, Spain, Norway, 2019). Elaine's work featured in *LandEscape Art Review* (2019) and her work *180 km* was acquired by The National Irish Visual Arts Library (Dublin, 2016).

elainecrowema.wordpress.com / elainecrowe.com



contemplating a mountain, 2020. still from two-channel video installation



undressing the horizon, 2020. still from screen print and single-channel video installation



measuring the easterlies, 2020. still from three-channel video installation

RHODA FISHER

STATEMENT

Margins and Marginalisation: The Modern Muse Series 2019-20

"I found god in myself and I loved her, I loved her fiercely"- Ntozake Shange

Using the theme The Modern Muse, I explore the subject of the 'Strong Black Woman' and her crucial role in shaping the course of world history. The impenetrable force who juggles raising children, cooking and cleaning, besides serving soldiers in the Crimean war, impacting the Civil Rights movement and standing up for the oppressed.

In these portraits, the fragmented face captures the inner turmoil caused by the external pressures of misogyny and the struggles of racism. The monochromatic images and the text encapsulates the contours of the face. Her gaze shows the resistance to the externally posed 'rules'. The use of mixed media reflects the complexity of her character and drawn on unbleached calico with unrefined edges denotes the uncompromising refusal to conform to the social status.

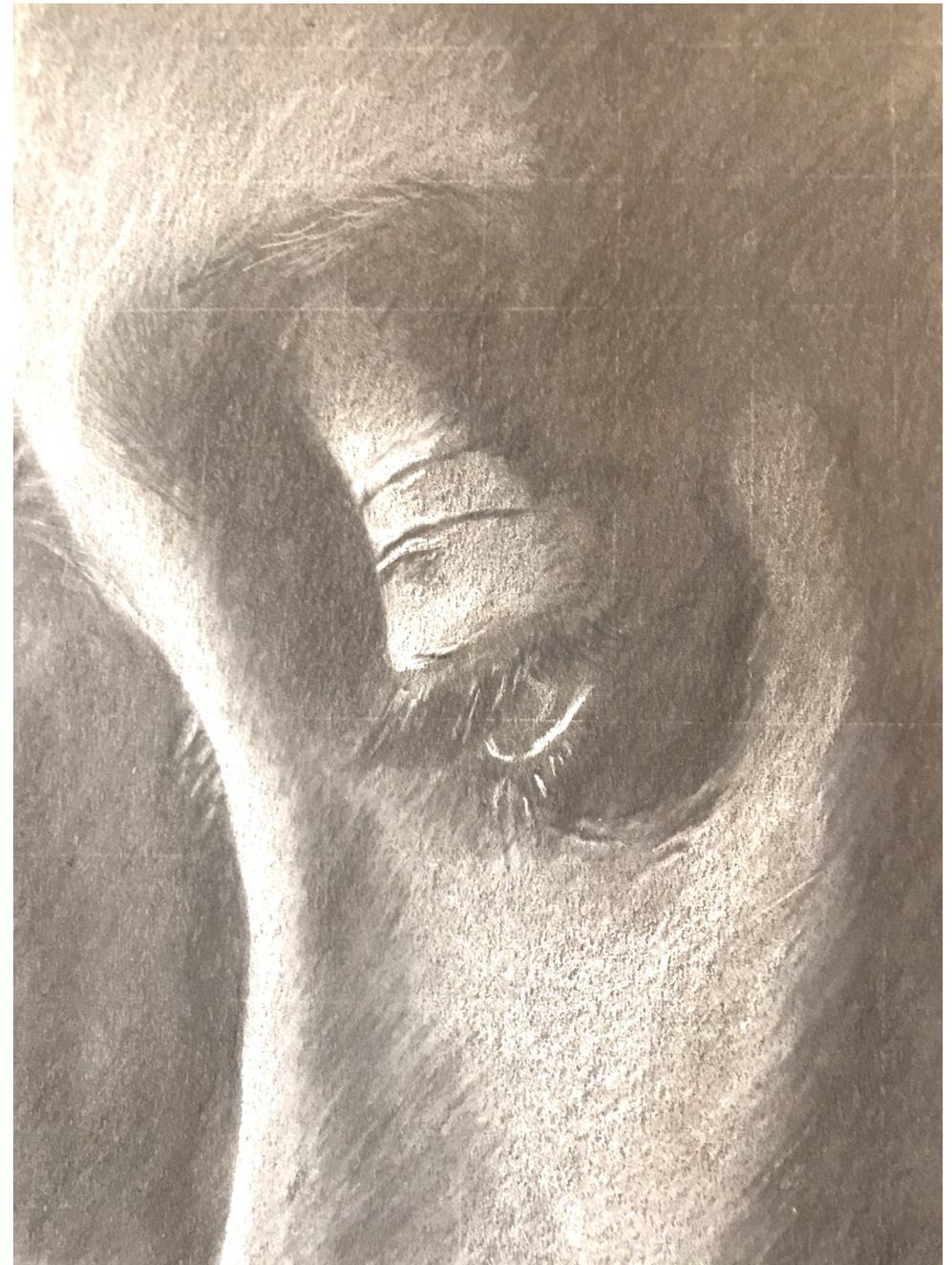
ARTIST BIO

Born in London, artist and educator Rhoda Fisher moved to Qatar in 2014. She works in a variety of media including painting, printing and drawing. She graduated in a Foundation degree in Fine Arts and practices at Byam Shaw Central, St Martins in 2007 and continued her studies into education. Rhoda is currently studying for her Masters in Fine Arts at Open College of the Arts.

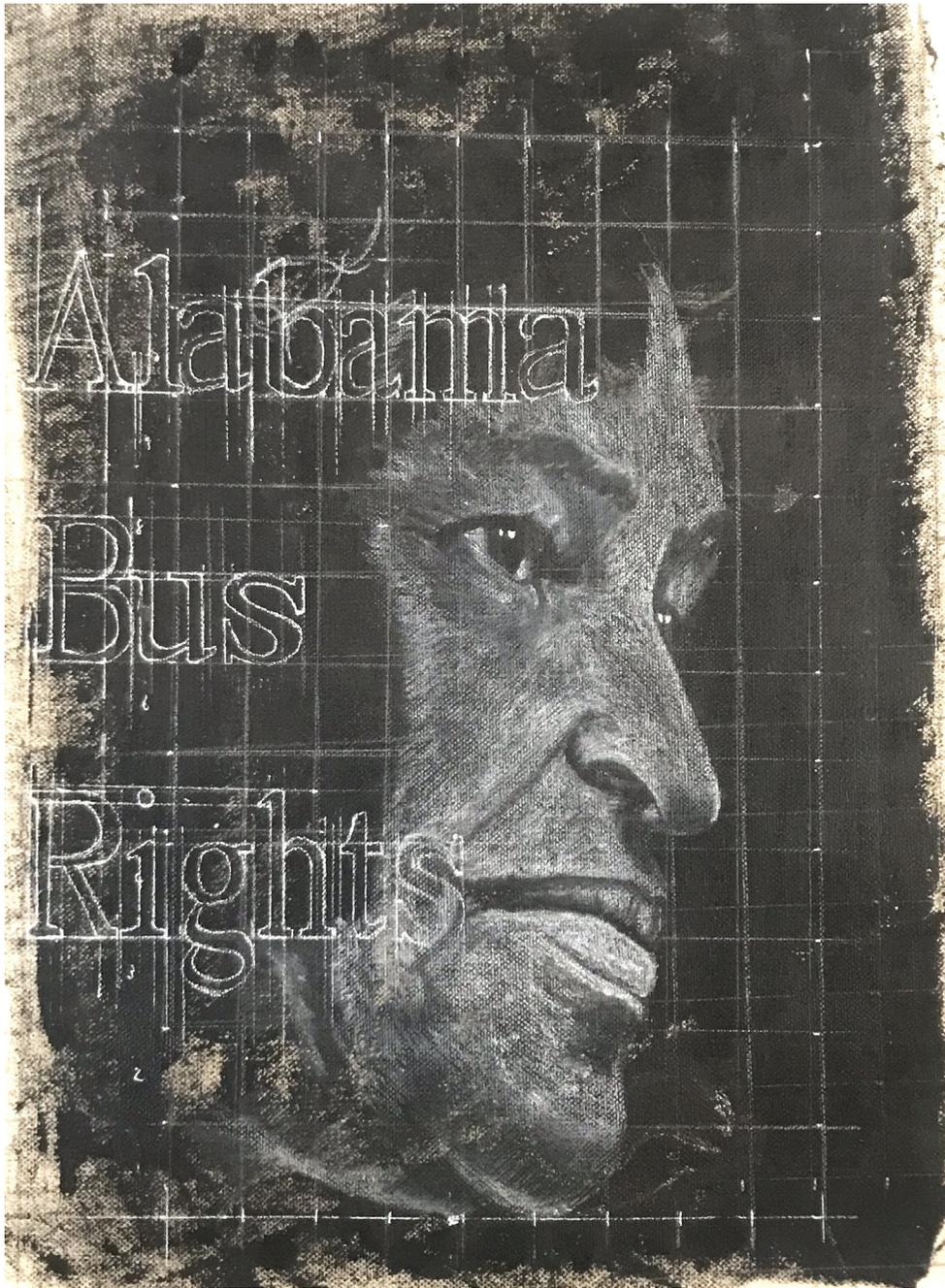
Fisher's current body of work explores the marginalisation of Black British Women in history. She is redressing this subject by studying their imagery and iconography. Her deliberate use of a black gridded background is directly representational of her theme.

Under the artistic name Wishartworks her artwork has been exhibited at The Brick Lane Gallery in Central London, at LOFT Gallery, South London and Doha Fire Station Gallery, Doha, Qatar.

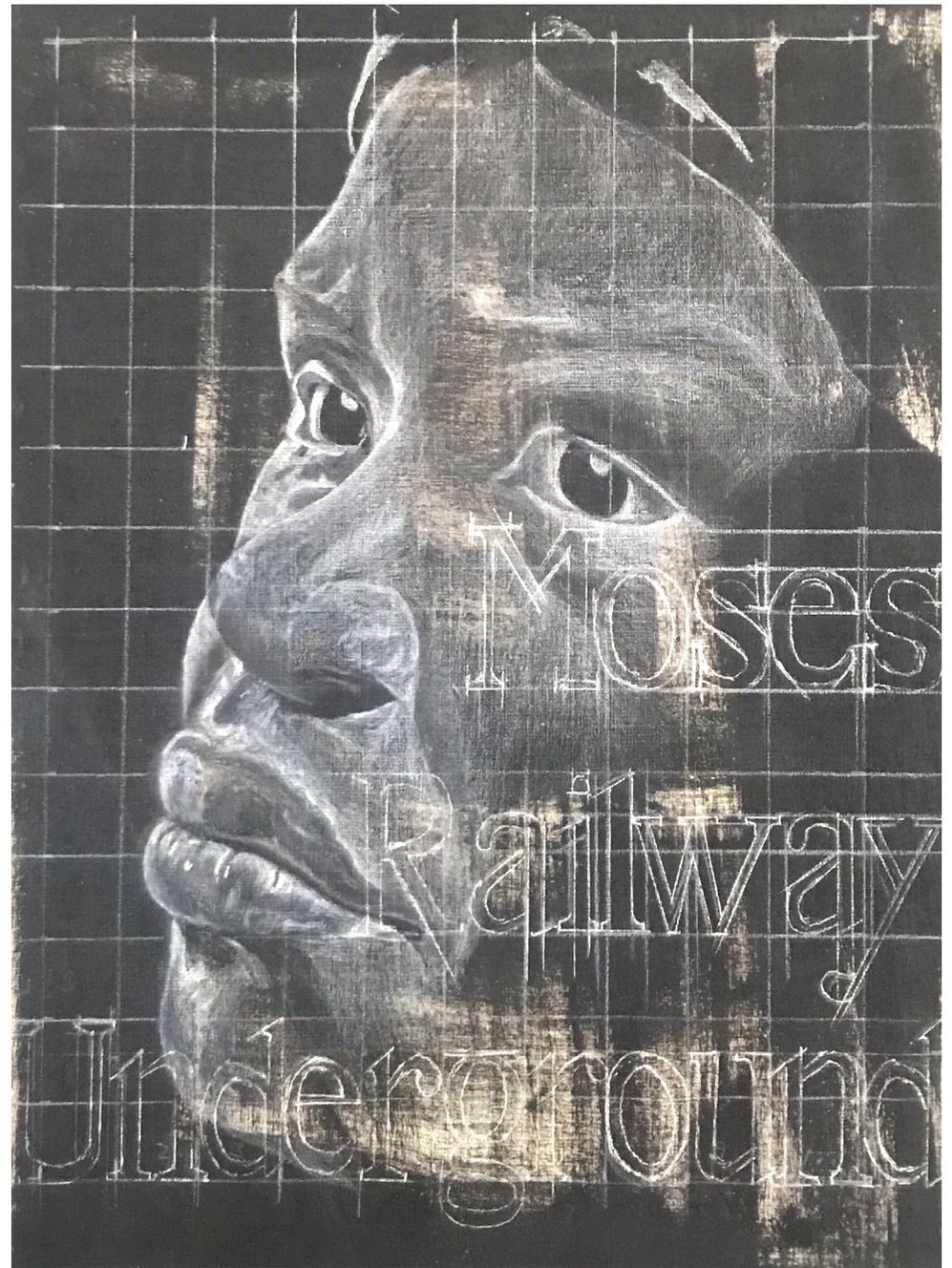
rhodafisher.com / Instagram @wishartworks_ / [facebook.com/WishartWorks](https://www.facebook.com/WishartWorks)



Her.Gaze.Alone 2020. Mixed media on paper, 21cm x 20cm



Alabama.Bus.Rights 2020. Mixed media on calico, 45cm x 30cm



Moses.Railway.Underground 2020. Mixed media on calico, 45cm x 30cm

JO NICHOLS

STATEMENT

My work explores layers of time, place and home, and the internalisation of memory. It explores sedimented histories, layered experiences, dislocations, and cultural shifts. My recent work is presented as an installation, using fabric, collage and print, and explores layers of time and location, and the tethering and grounding required to make a space into a place called home. Our memories create our personal histories and through relocation and the transitory nature of life those selective memories become our fundamental anchor points to the past. The work is a result of such a process and examines both the uncomfortableness as well as the comfort afforded by home.

Using textiles from my personal collections, amassed over 30 years of travel and multiple relocations, the works are presented as a kind of tapestry. Layers of fabric are entwined with wires and tethered with clay, these images and objects act as visual prompts for memories.

ARTIST BIO

Jo Nichols was born in 1970 in Bristol. At age 16 she went to art college on her blue Yamaha FS1E DX motorbike. At 21 she went alone on her first trip overseas to India and has been travelling the world, being an artist, ever since. Her work is influenced by her experience of travel, but the connecting and disconnecting of relocation is the thread that runs through her practice. Her work is presented in paint, print, photography and more recently through mixed media installations. She lives in Bangkok with her husband and 3 children, where she teaches art at the International School of Bangkok. During the past 30 years she has practiced as an artist and curator as well as teaching art in Hong Kong, London, Colombo and Nairobi. She has had successful exhibitions of her work in all the cities she has lived in.

joznichols@hotmail.com / instagram @joznicholsart



Tethered and grounded (detail), 2020. Mixed media and print



Tethered and grounded (detail), 2020. Mixed media and print



Tethered and grounded, 2020. Mixed media and print, 180cm x 350cm x 170cm,

PAULA NORMAN

STATEMENT

Inspired by nature, I often start with meticulous studies of enigmatic subjects such as dying flowers and insects. From here the work develops and changes often led by the artistic process itself. Associating the discipline of painting with the freedom of collage I aim to produce a tension between time and space, the past of the original image and the about to be of the collage. However, the work always remains an investigation into nature with a view to better understanding and communicating the human condition.

ARTIST BIO

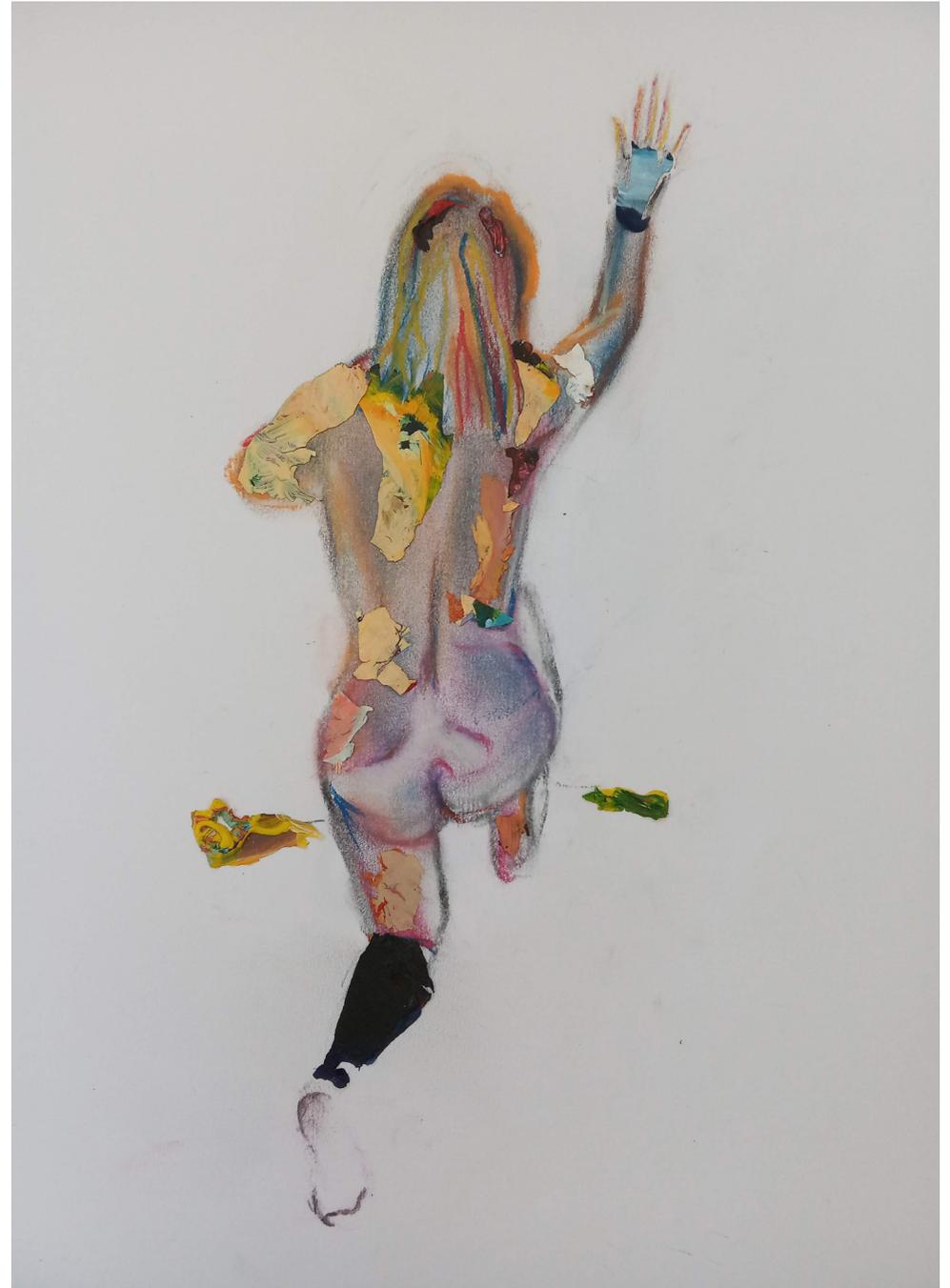
Paula Norman lives and works in Lille, Northern France where she teaches Art and English. Arriving 20 years ago after graduating with a BA in Ceramics from Falmouth College of Art. During this time she has worked on art projects both in the community and with individual artists. This includes a long collaboration with Chito Chottin founder member of the artists cooperative 'Chez Rita' in Roubaix and Lille based French photographer Davide Alouane. Community projects include providing the artwork for the public areas in a large sheltered housing block in London. She loves the stimulation of working with other artists and this feeds into her own practice which is constantly evolving both technically and conceptually.



Acrylic and collage on canvas, 4 images, 33cm x 55cm



Acrylic and collage on canvas, 33cm x 55cm



Pastel and acrylic fragments on paper, 30cm x 42cm

RACHEL THORNTON

STATEMENT

Scientific reasoning has deduced answers for so much uncertainty previously felt in the world, but there is still a large gap in the human understanding of our own universe. The far-reaching expanse of space is still filled with mystery; which many people mythologize, but few have the chance to physically explore. Investigating how notions of magic are connected to and represented alongside scientific hypotheses through myths about how we define our place within the cosmos, Thornton's work aims to overlap subjective information found in stories, myths, and personal connections to the stars with scientific, fact-based reasoning and documentation, to question the relationships between these dichotomous ways of thinking.

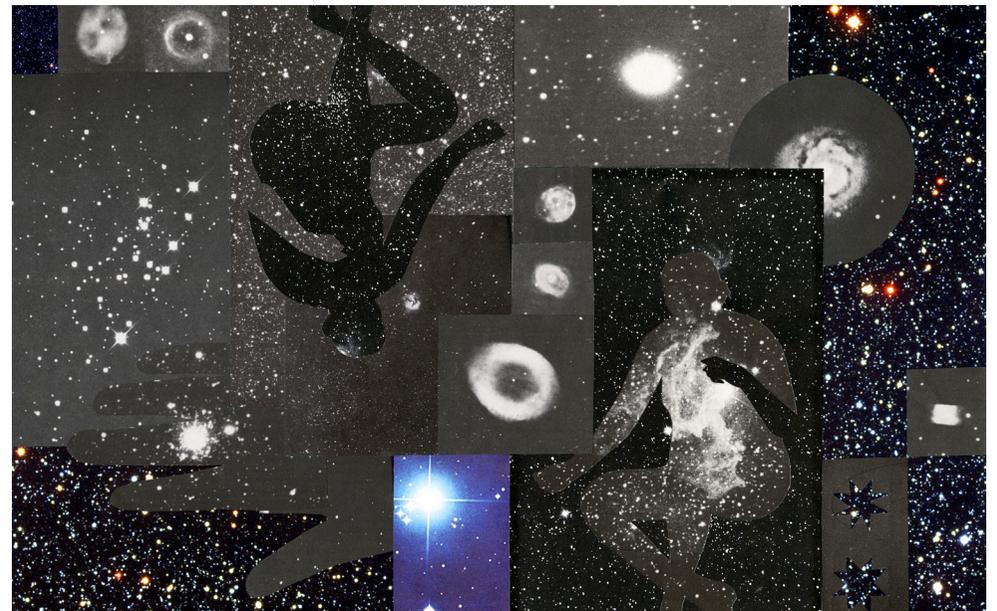
ARTIST BIO

Rachel Thornton is an emerging artist and curator living in Sackville, NB, a part of the Sikniqt District the greater territory of Mi'kma'ki. Her fascination with understanding the cosmos has manifested itself as drawings, book works, performances and online projects. Rachel holds a BFA with distinction from Mount Allison University, Sackville NB and is an MA Fine Arts Candidate at the Open College of the Arts, Barnsley, UK.

rachel-thornton.com



uranography (vi), 2020. hand-cut collage with AR activation, 30cm x 43cm



uranography (iv), 2020. hand-cut collage with AR activation, 30cm x 43cm



uranography (i), 2020. hand-cut collage with AR activation, 30cm x 43cm

KATIE VENNER-WOODBRIDGE

STATEMENT

Through my practice, I have found my voice and the many forms it can take. My work expresses the sensuality that is denied in societal conversations; it is touch that is prohibited for being too provocative, the language that is too sensual.

Positioning tactility, that is taken for granted, and the sensual aspects of language, that is often muted, together to provide an encounter that questions their manipulation and consumption. There is an alliance in the physicality of these processes; I execute a process through the material then repeat the act through language and further generate a performance using voice.

My work is asking you to lose yourself in a moment, to experience the sensation of contact and material, to not think but to feel; to imagine. I am aware that there is a split in my practice, multiple truths, and by combining them something more potent has emerged.

ARTIST BIO

Katie Venner-Woodbridge, born in the UK in 1982 is an artist-teacher living and working in the Middle East. With a background in commercial textile design and weave, her practice has several paths that follow material explorations, new media and language which collide and collude when necessary. If you ask her what she does she'll tell you she likes challenging restrictions, the continuous search for her voice through her practice and touching things, not necessarily in that order. Currently participating in the self-directed open-sourced artist residency 'A Residency In Motherhood' and developing a further series of language works that explore tactility in painting and collage; her other interests involve collecting kaleidoscopes and building dens with her daughter. She has exhibited in various group shows in both the UK and UAE.

katievenner-woodbridge.com / Katie.vennerwoodbridge@gmail.com
@ThisIsKatieVW



Claiming, 2019-2020. Graphite, charcoal and plaster, 23.4cm x 18cm x 1.5cm



Potential Visibility, 2019-2020. Plaster, charcoal and graphite



It Builds, 2019-2020. Wax, plaster charcoal and graphite, 64 pieces



Unified Potential, 2019-2020. Wax, plaster, charcoal and graphite, 74 pieces

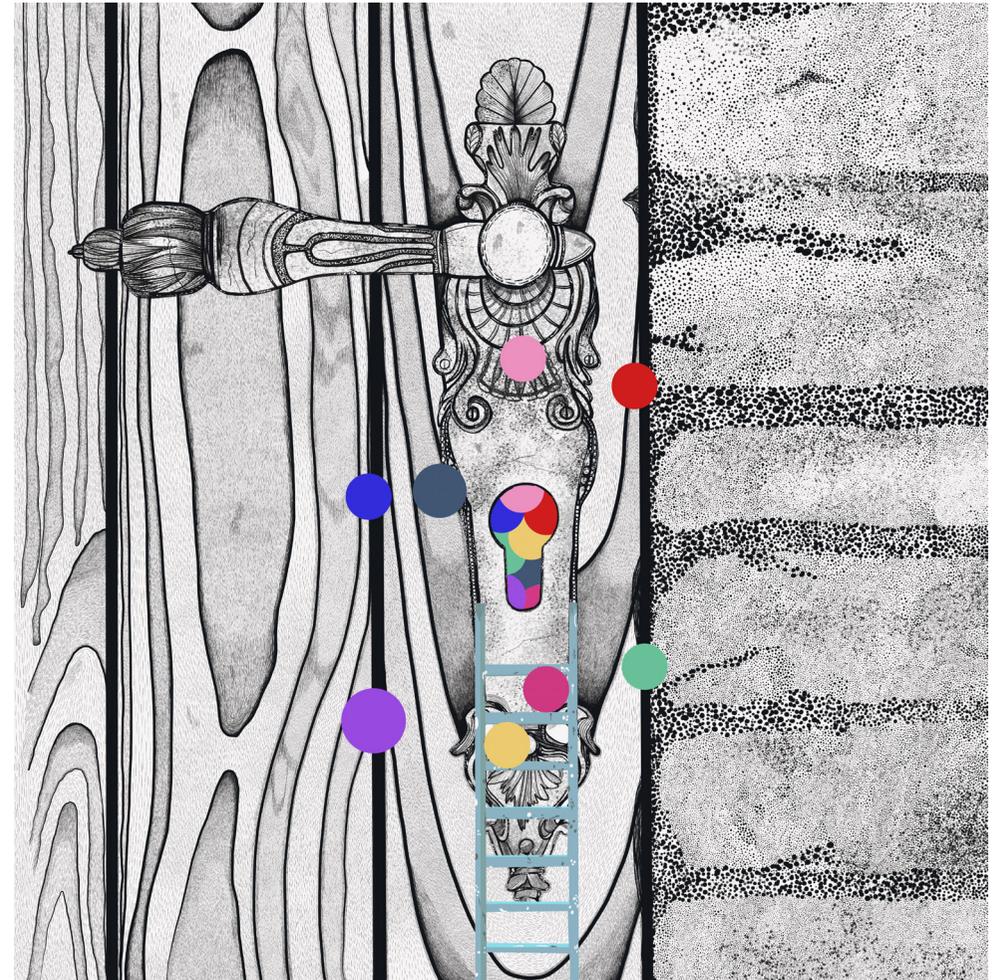
JESSIE VOERMANS

STATEMENT

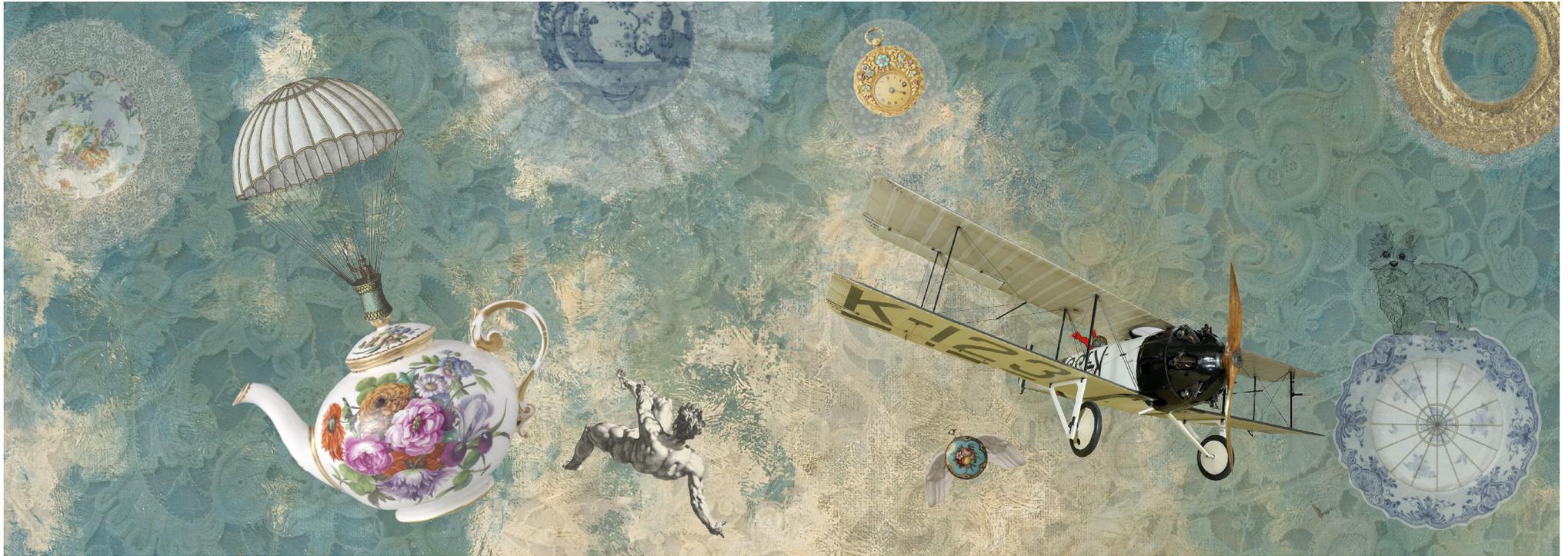
Play is serious business for me. It ignites every piece I create. It reveals myself through my work and it is one of the most effective strategies I have available to make me understand the world around me. Play makes the unbearable lighter, the difficult easier; it stimulates me to be open and see with fresh eyes. The rampant possibilities related to its nature make me experiment with a wide variety of materials and techniques. I frequently do drawings, make collages, but I also use glass, metal, and digital tools. There is no fixed format and no risk of failing. Pretend games, day dreaming, and messing up are all 'go areas' on the playground. The best compliment about my work I can receive from my audience is that it inspires to play and to look around with the surprised eyes of a child.

ARTIST BIO

I am an entrepreneur in creativity and social affairs. My interests and fields of expertise are related to setting up projects that link social, cultural and educational themes. Together with an inspiring board, since 2001 my foundation has created opportunities for less privileged youth and set up projects to stimulate social cohesion, mostly working with international partners. Creative expression, of others and of myself, is an important tool to achieve this goal. Play is the magic word that helps me to level with children in need; it is an effective tool to move forward. Educated as child and youth psychologist, I am aware of and sensitive to the countless children who do not get the opportunities they need and deserve. My contemporary practice facilitates me to reach out to this group. By doing an MA in Fine Arts, I have been able to formalise my art work as an essential pillar of the work I do.



The gobstoppers, 2020. Still frame of animated GIF



Charlie's Journey, 2020. Digital illustration, 59.4cm x 21cm

MOZHDEH ZANDIEH-GRAYSON

STATEMENT

Language is a privilege for communication. Today, we are surrounded by words used to call, email, tweet, share. Yet, there is the potential for us to feel hurt and vulnerable when we are not being heard —as the conception of words are lost in literal and virtual realities — untouched and unheard. One of the biggest problems from this century, which we all confront, is the prevalence of noises over voices. The world needs silence. Not on the contrary to words, but to stretch the time to be able to touch, to perceive "to hear". Words born from silence can seek their conclusion in silence, to make that silence a way into the world of communication through contemplation. My works dwell in those moments of reflection, emphasising the significance of the unheard in a metaphor of language poetry somewhere beneath the skin of words and beneath the skin of mine, yours, us, for contemplation.

ARTIST BIO

Mozhdeh Zandieh-Grayson was born in the post-revolution era of Iran and grew up during the Iran-Iraq war. Her childhood was forged in the shadow of conflict and her life shaped from the aftermath and chaos of the environment. Years after the war, life carried her away from her native land where her life intertwined with a multi-perception of living. The cognitive novel of life, the phenomenon of the world of multilingualism, cultural diversity and her preoccupation with existentialism profoundly influenced her. Throughout her Master of Fine Art, she explored conceptualism with a focus on human subjects, striving to formulate a bridge between the invention of forms and the formation of a concept. Her multidisciplinary works are part of these explorations of passion and research for unconventional interpretations; often in overlapping edges of mixed-media photography, sculpture, installation, video art, diagrams, drawing and painting.

www.MozhdehZandiehGrayson.com / Mozhdehzgrayson@gmail.com
Instagram @mozhdeh.z.grayson / facebook.com/mozhdehzandieh



Detail from *Lonely in places that didn't even know would exist*, 2020.



Detail from *Lonely in places that didn't even know would exist*, 2020.



Lonely in places that didn't even know would exist. (From the *UNHEARD; UNTOUCHED* series), 2020. Plaster, wood, raw canvas, ink and acrylic, 120cm x 120cm x 15cm (52 pieces)

NO-SHOW MA FINE ART 2020

THANKS

Thank you to our tutors Caroline Wright, Kimberley Foster, Les Bicknell, Hayley Lock, Angela Rogers and our many visiting tutors for their support over the past three years. Additional thanks to Corey Benson for the technical support of the final exhibition.

For more information about this exhibition please contact:
noshow2020@gmail.com.

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