



MSA

moray school of art

DEGREE SHOW

2025

We are proud to present Degree Show 2025 at Moray School of Art, celebrating the culmination of four years or more of dedication, hard work and learning from our graduating students here at MSA. The exhibition represents a diverse and vibrant range of practices that nudge its audience to think differently, consider unexpected questions and process experiences through a visual lens. The show invites you, the viewer, to get up close, look, touch, walk into the worlds presented to you and explore.

It has been a privilege to work with this talented collection of emerging artists, who are already actively making their mark on visual arts in Scotland. I look forward to seeing what they do next.

Madeline Mackay

Programme Leader, BA (Hons) Fine Art

"Progress lies not in enhancing what is, but in advancing towards what will be." - Khalil Gibran

The resilience, determination and steadfast work ethic that this years' graduating cohort from MSA have displayed will stick with me for some time. I feel privileged to have worked with them and seen each individual develop their visual language and creative voice. This has brought confidence to them and their work which they will take forward in their next steps as artists and alumni. I wish our graduates every success in their future careers and look forward to seeing what they achieve.

Cat Meighan

Curriculum Team Leader at Moray School of Art

01

Daye Allan

I am a multidisciplinary artist who collects the personal possessions offered up by my subjects to create biographical assemblages of the body and beyond.

Influenced by Giuseppe Arcimboldo and 17th-century vanitas paintings, I explore how objects relate to memories and identity; "I saw this, and it made me think of you."

My bricolage practice combines painting, printed image, sculpture, and text to showcase the eclectic layering of experiences and memories that form our identities over time. Using found objects and recycled materials, I breathe a second life into the forgotten and discarded through their transformation.

When tools and materials are known deeply, they assimilate into the user's "self" until they are like extensions of the body and mind. I bring this concept to life in colourful bricolage portraits of my grandfather, grandmother, mother, and myself.

Accumulating around each figure is a collection of their memories from archival family photographs that I have reincarnated into acrylic paintings, which act as portals to another time.

Step closer and notice the details as my subjects' lives flash before your eyes.

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Jessie Dundas

I'm Seasaidh Cat, a visual artist and storyteller from the Scottish Highlands. My work concerns itself with the metaphysical connection between myself and 'non-physical' beings. I've adopted the Scottish Gaelic term 'co-choisiche' to refer to these beings - the co-choisiche is a 'fellow-walker' who shadows the individual through their life. They are autonomous and self-contained, visible at some times and hidden at others. In this piece, I allow my co-choisichean to collaborate with me.

My co-choisiche experiences started when I was about twelve. Drawn to document these experiences, I turned to visual storytelling as a way to facilitate communication. My storytelling style is primarily inspired by upbringing in Highland culture, my experiences with madness, and my interest in videogames and other modes of visual storytelling. The creation of a visual form and the choices made when creating that visual form is a form of ritual, like the making of a poppet. A poppet is a physical form used to draw on the toradh – the essence. By giving your co-choisichean a physical form, you bind their existence to the physical. The processual, interactive nature of textile-work, affirms the loop of energy passing through the art, the artist, and the audience, enmeshing the toradh.



Haddie Farquhar

Greetings dearest friends,

You are cordially invited to attend a lavish evening at my most humble abode. Join me as you escape into a dark and fantastical world of mystery and intrigue.

We often crave an escape from the everyday mundane, to be engulfed in a complete fantasy where the narrative carries us away to another world, if only for a short time.

My work evokes a dark fantasy through painting and installation, creating an immersive and entertaining experience that will intrigue, excite and shock. Working with themes of gothic romanticism and fantasy, I have explored European history, art history, gothic architecture, background art within animation, as well as the works of Henry Fuseli, Willem Kalf, Giovanni Piranesi and Edgar Allan Poe.

Though fear not, for all shall be revealed in due course. Come hungry and ready for an unforgettable experience.

"If you wish to forget anything on the spot, make a note that this thing is to be remembered" – Edgar Allan Poe

Yours sincerely,
The Lady of the Castle



Janice McCormack

Jan McCormack's practice intertwines personal narratives with broader cultural observations that interrogate ideas around isolation and care in domestic, rural and urban landscapes. She is fascinated by human interactions and examines these by taking a process-led multimedia approach. This is founded upon a developmental drawing practice which explores nuanced movements of gesture and expression that reveal our vulnerabilities and insecurities.

Drawing ignites a process for making abstract paintings, collages and sculptures. Through the playful manipulation of materials and repurposing of found objects she explores tensions around connect and disconnect, and freedom and controls. With a background in education this provides an arena for making installations that retell stories of people caught within these systems and act as reflections for her own caring and life experiences.

Inspired by artists Cathy Wilkes, Charlie Prodger and Mike Kelley, her work is a reminder of the invisible societal structures that insidiously seek to shape our lives. Living in the shadow of covid, with an increasing reliance on the virtual space, making installations that promote the importance of human connectivity has become an integral part of her practice. As writer Zadie Smith suggests, "It is important now more than ever to fight against the dehumanisation of humans."

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Donald Ross

"The landscape thinks itself in me, and I am its consciousness"
– Paul Cezanne.

Through the medium of paint, I explore man's relationship with nature and eschatological notions of ecological and societal decay. I am interested in how landscapes can carry memory through mythology, and also the repeated hero archetypes and symbology of the Picts and the ancient Greeks. I am particularly interested in Titian's Poesie series which features imagery from Ovid's Metamorphoses poem, namely 'The Death of Actaeon' and 'Diana and Callisto'.

In this fractious time in our history, we need to reconnect with these myths and with our seasons like our ancestors did. The cyclical nature of time is represented in my creative process, which involves digitising initial sketches and digitally painting over them using digital painting software. I then repaint what I did in real paint on to the same painting, sometimes several times in attempt to unite the traditional worlds of paint and the digital - in a sense, a collision of membranes or 'branes'; the Dionysian and Apollonian worlds coming together respectively.



Annie Scott

As a textiles student, I'm inspired by the materials of our built environment, the patterns and the shapes found in everyday urban living.

I've been exploring links between the fabric of our cities and the warp and weft of weaving: straight lines and right angles, for example, bring stability to buildings and tapestry alike. In particular, I've looked at what happens when this stability starts to give way.

Like the urban environment I'm portraying, my drawing and weaving grow gradually; an incremental process of construction which cannot be hurried, and often feels meditative.

Deconstruction, on the other hand, can happen quickly. Solid and enduring as they often seem, manufactured building materials are subject to forces of nature such as rain, frost and ice. These influences produce unpredictable lines, broken surfaces and disrupted designs; yet deterioration can be visually appealing, bringing about changes which challenge our definition of beauty, and the tyranny of perfection.

They are a simple reminder, too, of impermanence; that everything in our world is in a constant state of change, and that 'this too shall pass.'



Krzysztof Zajaczkowski

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LIGHT
FIRE
DUST
WOOD
WORD
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01

Daye Allan

02

Jessie Dundas

03

Haddie Farquhar

04

Janice McCormack

05

Donald Ross

06

Annie Scott

07

Krzysztof Zajaczkowski



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