

PRESENTATION METHODS AND CONTEXT

VERITY CHILD

S1753662



STATEMENT OF PRACTICE

This body of work is a quiet commentary of living and painting from home within the first semester, to moving back to Edinburgh in the second, capturing moments in time in the people who surround me, depicting their emotions in scenes during the realities of lockdown with all the boredom and frustration that it has brought. I predominantly create large scale oil paintings composed of staged photography and digitally manipulated compositions that are carefully considered in order to create a scene that encompasses the figure, drawing the viewer in. Decisions in lighting, facial expression and colour are progressively structured and nuanced throughout the editing process as well as through painterly decisions in materiality such as liquin, in order to capture an atmosphere within the works.

Throughout both semesters I developed a series of graphite drawings of hands in fleeting scenes, creating a juxtaposition between the staged paintings and the immediate intimacy the drawings demand. Combining this discipline along with smaller interior space studies and in context with photographs that I took in preliminary stages of the painting, I have been challenging the hierarchies in presentation between mediums and practices. I have explored how each can be presented individually and together, the relationship between the two and the changes in context and pace that they offer.

SEMESTER ONE

PAINTING

FLORENCE



In progress- *Florence 2020*,
(2020), Oil on board, 28x24x4cm



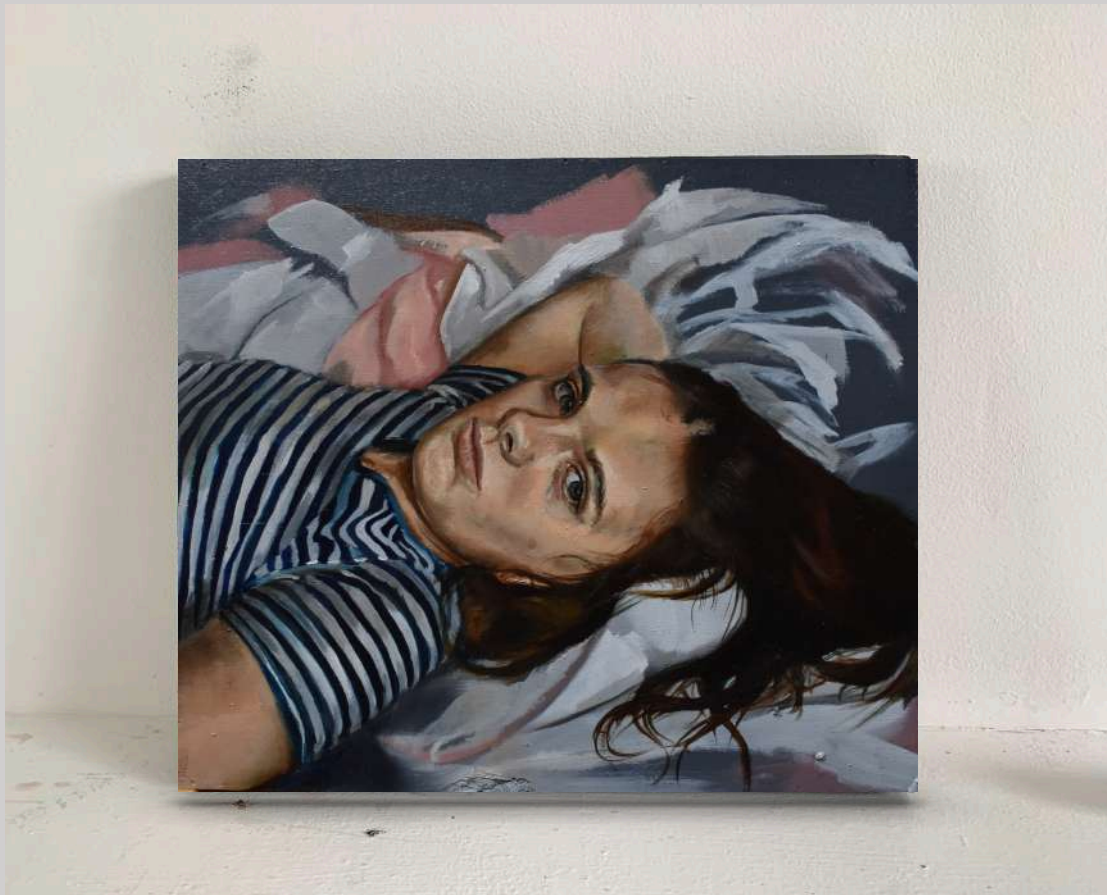
Alec Sloth, *Renata, Bucharest, Romania*, (2018)



Auguste Toulmouche, *Dolce far Niente*, 1867, Oil on canvas, 40 x 54c,

Pose is an important aspect of providing a scene that encapsulates the emotion and narrative that I wish to portray, in this instance a bucolic boredom. Through taking multiple photographs and developing the painting through under-painting of a prussian blue underlayer for the hair, depth in the composition is developed physically and psychologically, encompassing the figure within the scene.

METHOD



Having created this smaller work, I observed how placing the work in a space that seemed 'quiet' and less confronting than being hung on a wall may reflect both the quiet pose and calm atmosphere within the painting. At this point, I was considering how that may change within an exhibition of other just smaller works, and contemplated how I could develop a series of smaller works.



Installation shots of *Florence*, (2020), Oil on board, 28 x 24x 4cm

Installation view of *ONLY SMALL PAINTINGS* at the Fortnight Institute

PAINTING

IN BETWEEN MEETINGS



Lynn and Shirley, 2008. Inkjet print, 40x60inches



W. September 2000 #6, 2000, Archival Print



CASPAR DAVID FRIEDRICH

Woman at Window, 1822, Oil on Canvas 73.0 x 44.1 cm

METHOD - CONNECTING THE VIEWER



The aim of this composition was to capture the frustrations of working at home in 2020. My mother wore her dressing-gown over the top of her work clothes for comfort, and removed it to resume a professional demeanour for online meetings, a scene I wanted to capture.

Taking a plethora of photographs, inspired in Philip Lorca diCorcias practice, and analysing them with other artistic influences, is an important process for it impacts how the scene is read, and the context that it is within. For instance, I thought about the connotations in objects and windows, inspired in Friedrich's work, and how these components could create connections and relatability in the viewers experience of the pandemic, creating conversations and interaction with the painting.



METHOD - SCALE FOR PRESENCE



I further consider a range of scales, and often opt for near-life size figures to draw the viewer in and create a more personal interaction. Additionally, a large scale dominates the room, particularly when presented with smaller works, asserting its presence and capturing the attention of the viewer.

METHOD - EXPLORING MATERIALS TO CHANGE PERCEPTION



Using liquidin within my process of layering paint adds another dimension to the work, in which I change the atmosphere and tone of the scene to impact how the information is read. Furthermore, through this materiality it raises questions within the viewer of method and process, as the paint is thicker with a greater presence on the board, becoming more visible upclose to the painting.

PRESENTATION - ADAPTING TO LOCKDOWN



The studio space that I worked in within Semester One at home gave me an opportunity to look at the work in a smaller space with lower ceilings which gave a greater sense of connection with the work. At this point, it encouraged me to think about how other elements surrounding the painting such as beams and angled ceilings, could impact the work, as well as how the structure of the room was influencing the lighting in the room and therefore the ambience of the painting.



Through this mock-up, I considered how the work would be within a more simple, generic gallery space with a higher ceiling and brighter room. Although it could work on its own here, I think the space beforehand offers more of an atmosphere to the work, and perhaps this work in this setting would look better in context with others.



After a fellow student was exploring their work in context with David Hockney's coloured walls, I considered how I could potentially do this within the presentation of my work. I considered using a grey colour as that is the colour of the primed board before I paint, as well as a soft yellow that is suggestive of the light connotations that I have within my work. Both colours add a different atmosphere to the work through drawing out different tones within the paintings. The grey seemed more sombre where as the yellow slightly more calm.



David Hockney

In Between Meetings, 2020, Oil on board, 60 x 90 x 4 cm



Brenda Zlamany



Brenda Zlamany's presentation of works hanging in the room in which they were painted inspired me to think about how I could do that with this work, particularly with the connotations of living, working and existing in the same spaces during lockdown. I could not physically hang the work upon the fireplace in this instance due to the fragility of the stone, however, and therefore proposed a potential outcome. This is an effective way of hanging this painting, engaging the viewer within the work and room as they relate to one another, and I could potentially take this further in future works.



I wanted to include some elements of the painting of the chair and plant within the proposed presentation, as can be seen within Zlamany's work of the wall and table.

PHOTOGRAPHY



Taking photographs of my mother in the process of getting ready for a meeting in order to consider presenting these alongside the painting, adding context to the situation, enhancing focus of the dressing-gown and objects within the painting. Furthermore, this is a way of extending my practice and considering the question of the line between painting and photography.



Awareness of the space around her, reducing the size of the figure in the frame, giving the feeling of isolation and separation



Caroline Walkers presentation of larger scale works next to smaller works also inspired the way in which I could hang my work. In future I could consider a larger number of photos in context with the work, hanging them in different ways as well as perhaps framing them or treating them as works of arts in themselves, not just as preliminary or informative pieces. In terms of their scale, however, I feel as though keeping them smaller adds to a more personal interaction with the work as though it's a glimpse into the scene.

CAROLINE WALKER



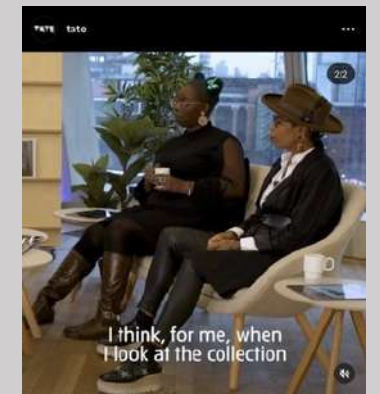
COMBINATION - SEMESTER ONE

MICHAELA YEARWOOD DAN - FRIDAY TALK

- Working smaller
- Broadening research e.g. tv/podcasts
- Residencies and working through different way, experiences external to an art practice that informed her practice ---Acava space studios
- Focus on making art that says something, rather than something saying lots of things 'okay'
- What you surround yourself with, culture and inspirations



Broadening research -Clips taken from Instagram of interviews at the Tate of some compositions that interest me, beginning to broaden my resources of just works of art.





Throughout working on these pieces I tested how the works could begin to sit together, taking the approach with the other paintings that I had looked at previously with *Florence* in a 'quieter' setting. However, it did not work as well with the larger work, and as it was pushed back upon a shelf it did not assert a presence or create the connection with the viewer that I aim to create.

Having contemplated presenting them at different heights, I felt as though perhaps this suggests a hierarchy between the two paintings, or that one is more of a study than the larger work.

Florence, Oil on board, 28x 24 x 4cm

In Between Meetings, Oil on board, 60 x 90x 4 cm

Untitled study, mixed media on board, 30 x 15 cm



Florence, Oil on board, 28x 24x 4cm



In Between Meetings, Oil on board, 60 x 90x 4 cm

Further looking at hanging small with large works. Although these are not directly linked, it encourages me to think about creating a series of works that can hang together not just limiting myself to one or two larger works. Additionally, I chose to not hang the works level along the top, and instead drew a line between the faces, so that the rhythm of viewing the works together is more engaging to the eye. This is different to the presentation beforehand with *Florence* at a much lower level.



Through this mock-up in Semester One, I considered how the finished painting could exhibit with other paintings of various sizes, as well as considering them along with the photos that placed the painting in context.

I feel as though two paintings the same size work more effectively than different sizes next to each other as it feels too cluttered, distracting from the work and not asserting the room in the way in which I'd like it to. Smaller works alongside provide a better flow and rhythm between the pieces, particularly in an exhibition setting.



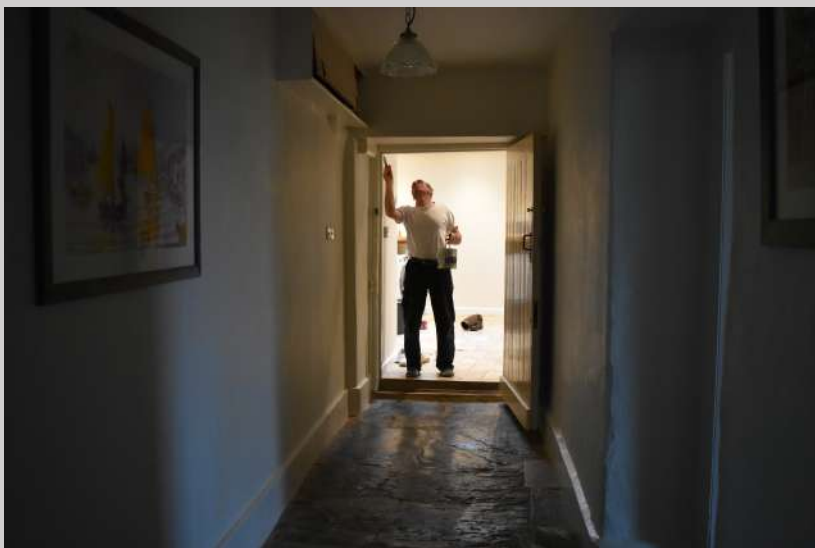
Untitled photographs, 2020, proposed at 20 x 30cm

Untitled photograph, 2020, proposed at 60 x 90 x 4 cm

In Between Meetings, 2020, Oil on board, 60 x 90 x 4 cm

Florence, (2020), Oil on board, 28 x 24x 4cm

INTERIOR STUDIES - SEMESTER ONE



1

PIERRE BONNARD



2

GWEN JOHN



MICHAELA YEARWOOD DAN

Engaging with world around me, broadening research inspired by Michaela Yearwood-dan through taking photographs, capturing scenes that later inform paintings and practice and the development of smaller works. Thinking about lighting and colour through Pierre Bonnard and Gwen Johns work. It also influences how I think about people in relation to the space.

[1] *The Window*, 1925, Oil on canvas, 108.6 x 88.6 cm
[2] *A Corner of the Artists room in Paris (1909)*, Oil on canvas 31.2 x W 24.8 cm



Enlarging the scale of these photographs to consider how they could work as paintings or photographs of spaces, whilst still considering it within a space with similar elements within the compositions, for example doors.



Introducing domestic elements within a gallery setting, creating a relationship between the domestic elements in the compositions of the photos and those within the gallery.

ORIGINAL IMAGE JANA SCHRODER AT MIER GALLERY

DRAWINGS

MARIE HARNETT - FRIDAY TALK

- Small pencil drawings film stills
- Film stills are a vehicle of expression, how we are feeling, what we want to explore
- Memory and idea of how we forget things
 - Memory of a small moment, not a whole scene - capturing smaller scenes e.g. hands
- Scale ,layering up images for interaction with viewer
- Inspired by everything around her, absorbing in all surroundings - something that I do and have become increasingly aware of now that I am moving into taking drawing as a more finished art form in which those inspirations may inform paintings





Marie Harnett inspiring the idea of capturing a close scene, more of a moment in time. Through capturing these off guard scenes I gather compositional information but also informs my decisions on where I draw the line between photography and painting. Encourages questions on presentation through- 'Do I develop these into photographs in their own right?' or 'Do I use them as preliminary photos to inform paintings and/or drawings?'



Bread and baking in 2020, Graphite on paper, 21 x 29 cm, 2020



Bread and baking in 2020 #2, Graphite on paper, 21 x 29 cm, 2020



Glued, Graphite on paper, 21 x 29 cm, 2020



Multitasking media 2021, Graphite on paper, 21 x 29 cm, 2020



Considering exhibiting the drawings in a darkened room with only a small, dull focus of light upon the work in order to create either a sense of calm or perhaps increasing the connection with the work giving the viewer the feeling of outside looking in to this small scene occurring. Also encourages the viewer to come up closer to the work, to analyse it in more detail.

Bread and baking in 2020, Graphite on paper, 21 x 29 cm, 2020

Glued, Graphite on paper, 21 x 29 cm, 2020

Bread and baking in 2020 #2, Graphite on paper, 21 x 29 cm, 2020



COMBINING

BREAKING DOWN HIERARCHIES

Looking at placing drawings and paintings together, each with different levels of communication and details to them. There's a contrast in longevity to them, with drawing capturing a smaller intimate moment in time whilst the paintings describe a larger, more constructed scene, a pose held in time, and a physicality to the work that takes longer to produce.

Glued, Graphite on paper, 21 x 29 cm, 2020

Bread and baking in 2020, Graphite on paper, 21 x 29 cm, 2020

Bread and baking in 2020 #2, Graphite on paper, 21 x 29 cm, 2020

Multitasking media 2021, Graphite on paper, 21 x 29 cm, 2020

In Between Meetings, 2020, Oil on board, 60 x 90 x 4 cm

Florence, (2020), Oil on board, 28 x 24x 4cm

SEMESTER ONE SUMMARY

STRENGTHS

- Using photographs that inform the narrative of the work more directly and displaying them next to paintings
- Considering alternative spaces that I normally would not attempt for example the fireplace

WEAKESSES

- Taking more risks/chance and considering more spaces/ pushing the work into different presentations that still compliment the work and represent it in the way I would like
- Volume of work- want to create more works for a larger series to hang effectively
- Ways of presenting eg. frames, pushing that further
- Conceptual artists influencing how I could approach hanging and displaying the work