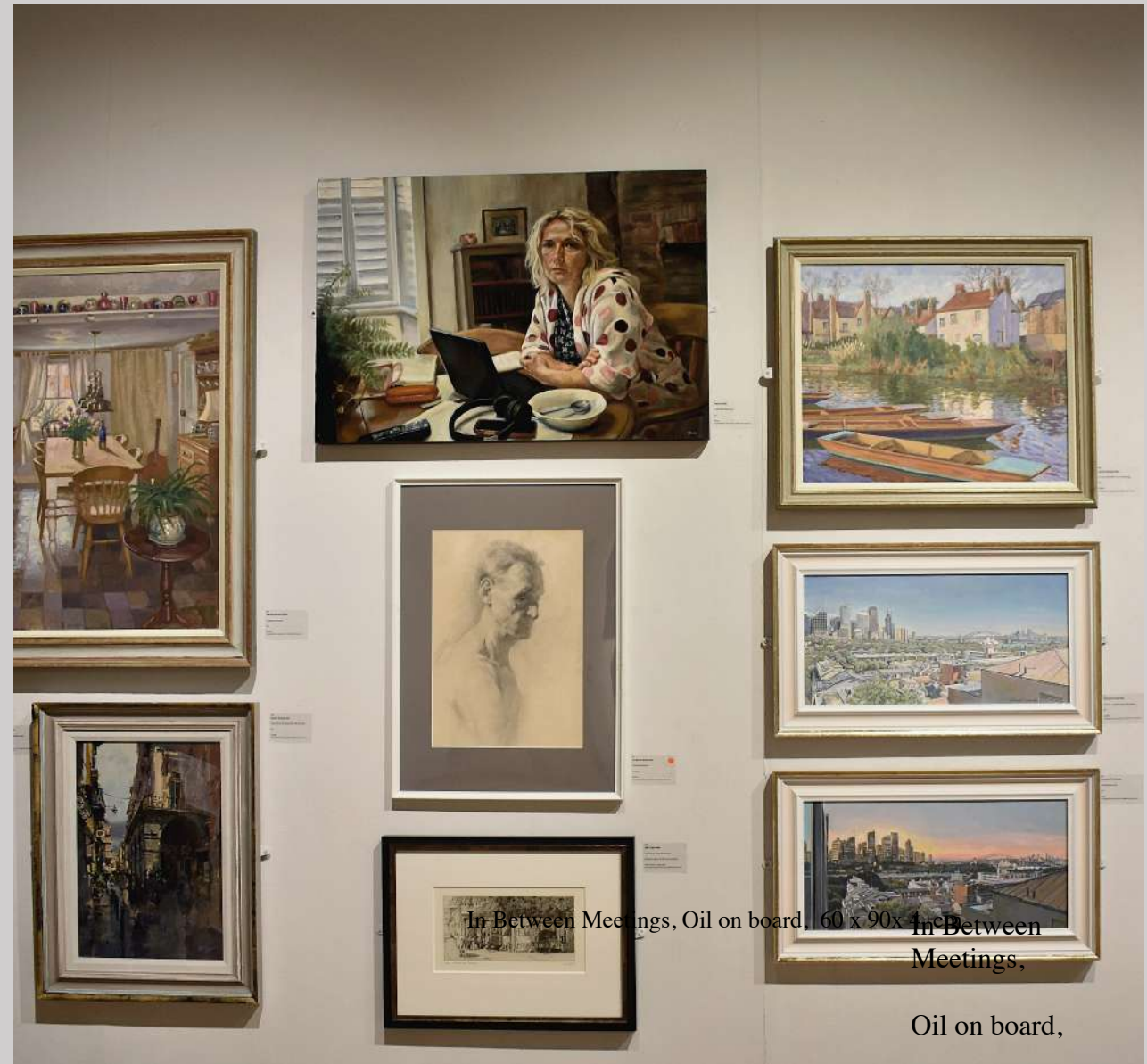


# SEMESTER TWO

# MALL GALLERIES FOR ROYAL SOCIETY OF BRITISH ARTISTS (RBA)

Having been selected by the RBA for their annual exhibition, it was interesting to see the results of how it was hung with other works having given the responsibility of curating and hanging the work to other people. The most immediate and noticeable thing that I realised was that it had been hung above eye level, which made it seem as though my mother was looking down on the viewer. This changed the way in which I perceived the expression upon the face and enhanced the frustration that it portrayed, and made me think about Holbein's 'The Ambassadors', and how height impacts perception.

Additionally, I was unsure about how the paintings surrounding the work worked with the piece. I have not considered the work to hang with landscapes beforehand, and I don't feel as though it compliments this work in particular as there are not that many connections between the works, particularly for hanging so close together. However, it is interesting to see this work in a new context.



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

Oil on board,

60 x 90 x 4 cm

<https://royalsocietyofbritishartists.org.uk/the-rba-annual-exhibition-2021/>





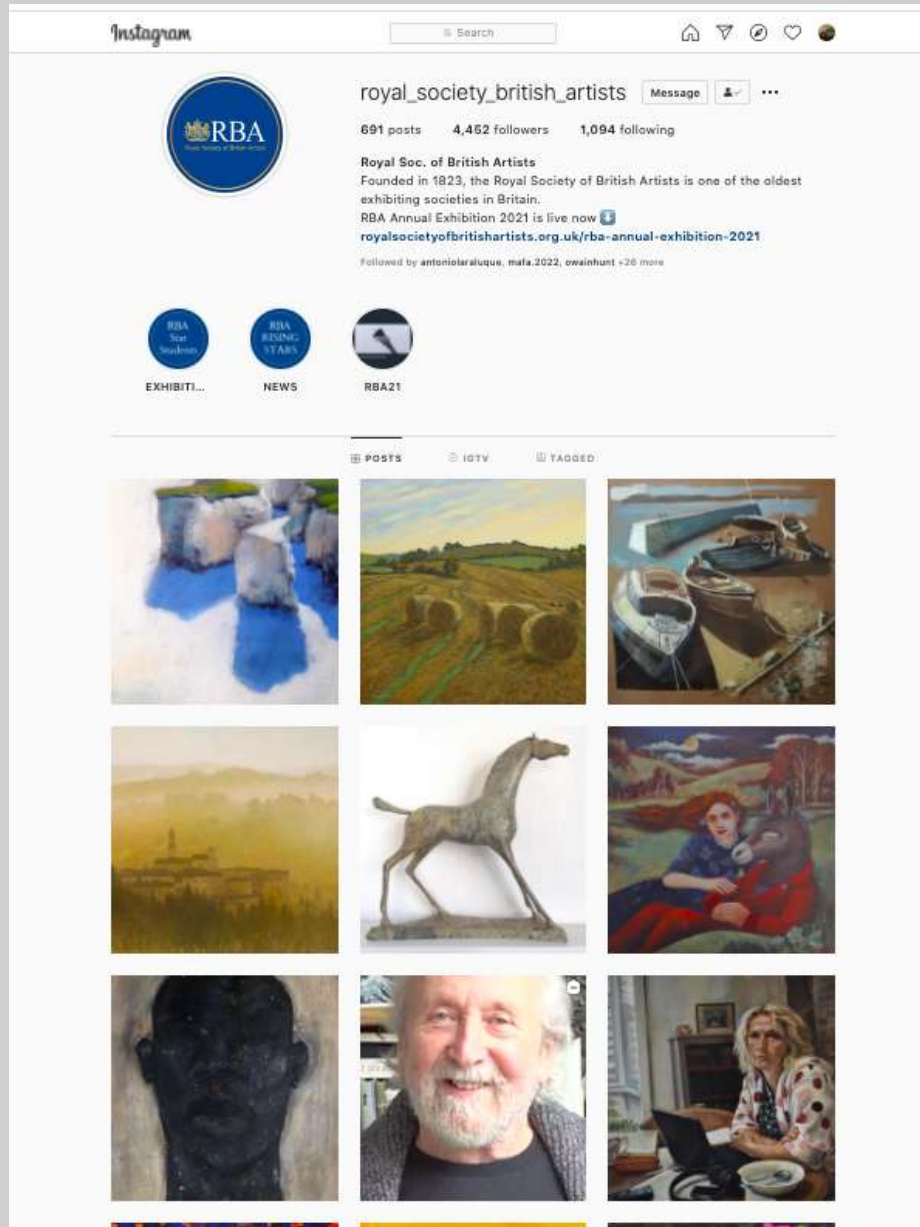
# THINGS LEARNT FROM THE EXPERIENCE




With the lighting in the space, it became apparent the mirror plates on the side that were not as professional looking as I would perhaps want. Therefore, having seen other works with frames, it would be a consideration in future as to how I may frame this work more effectively. Additionally, I recognised areas of missed glazing that I used to add depth to the work, yet with areas missing it also impacts the professionalism of the work and how the audience may perceive my practice.




# ONLINE FEATURES AND PRESENCE




# MALL GALLERIES ONLINE PRESENCE



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Exhibitions Events Past Exhibitions FBA Off-Site Virtual Exhibitions



**In Between Meetings**  
Verity Child 60 x 90 cm

Price: **£1,450**  
Spread the cost over 10 months with [Own Art](#).

[Buy Now](#)

[Make an enquiry](#)

**Fulfillment info**  
Available for collection or delivery from Thursday 29 April. This work will be exhibited at the Royal Society of British Artists Annual Exhibition 2021.

Unframed prints will be delivered direct from the artist.

For full details please see our [Art Sales Collection and Delivery](#) page and our [terms and conditions of sale](#).

[See zoomable image](#)

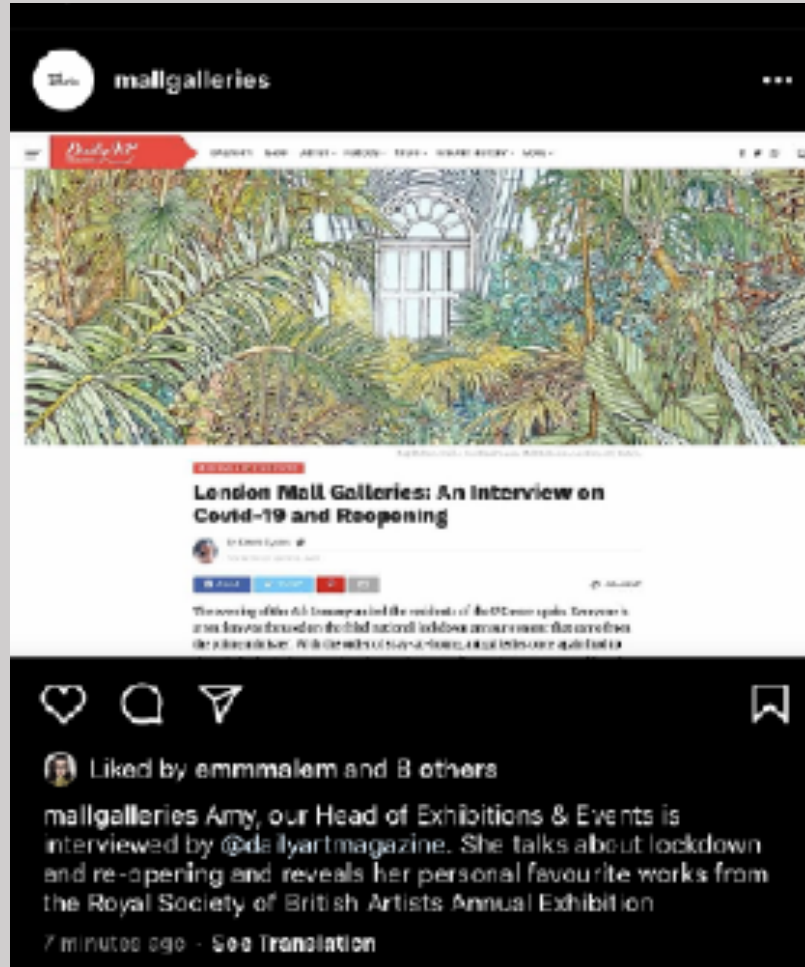
**Description**  
**Artist:** Verity Child  
**Subject:** [Portrait & Figure](#)  
**Artwork materials:**

*'In Between Meetings' captures a moment in time where work and family life intertwine. The piece is a quiet commentary of a new reality: working from home. During meetings, my mother presents a professional demeanour – headset on and papers ready; off-camera, she turns to the home comforts of a dressing-gown over work attire and eating at the dining-room table turned office-desk. Subtle connotations in the window, lighting and expression are chosen to create a relatable work to the onlooker and yet leaves the interpretation open to whatever questions it may evoke. Painted in multiple layers of oils and liquin, the detailed areas contrast against the simple, adding depth and shadow and revealing parts of the painting process the longer one is to look.*

**Verity Child**



DAILY ART MAGAZINE FEATURE  
ARTICLE WRITTEN BY HEAD OF EXHIBITIONS OF THE MALL GALLERIES



in oil. Finally, Verity Child's *In Between Meetings*; the cereal bowl, laptop, coffee cup and gaze, conjure up feelings and occasional moments of the last year of home working which I am sure we can all associate.

Interesting to see how it presents online and also to see another persons opinion within the painting, their perception of the work. In this, the aims of the work having a connection to the viewer had been achieved.

## MAKING A MARK

A top art blog for artists and art lovers: news about major art competitions and exhibitions, interviews with artists, techniques and tips for art and business

Home ▼

Thursday, April 22, 2021

### Review of RBA Annual Exhibition 2021

It was a bit odd stepping into the Mall Galleries to see an exhibition - having not been there since last October.

Nevertheless the numbers in the gallery for the [Annual Exhibition of the Royal Society of British Artists](#) at the Mall Galleries suggested pre-pandemic days were over and life was back to normal.



### Best Lockdown Painting

I think this was my best painting representing lockdown and the challenges of the last year. I was a little surprised not to see more paintings which took our changed lives as a theme.

*In between Meetings* by Verity Child just has that "all zoomed out" look about it! Plus the details are all there - the dining table with the eternal bowl of brekkies or soup, the headphones, the phone and the dressing gown etc!



*In between Meetings* by Verity Child  
Oil, 60 x 90 cm, £1,450

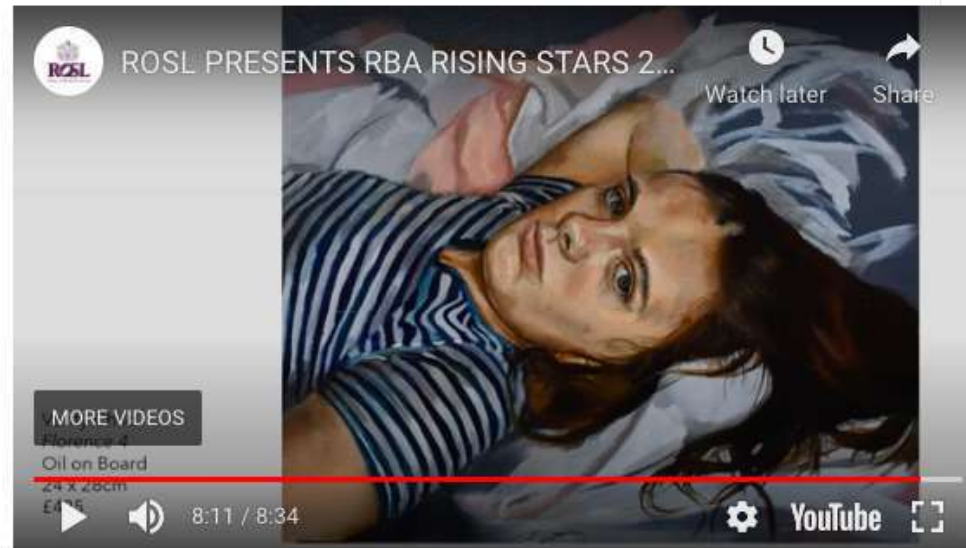
Verity Child is also exhibiting as part of the [RBA RISING STARS](#) exhibition at the ROSL - 2021.



# ROYAL OVERSEAS LEAGUE

ROYAL SOCIETY OF BRITISH ARTISTS

ROME SCHOLARSHIP SHORTLIST



Selected from entrants by the RBA Education Committee, this exhibition represents the top applicants for the RBA Rome Scholarship.

From these "RISING STARS" 3 finalists will be selected and invited to an interview at the Mall Galleries in Central London. They will each be able to show one of their works alongside members at the RBA Annual Exhibition in 2022 and the finalists will each receive a financial award.

*Florence* was selected for the Royal Society of British Artists shortlist for the Rome Scholarship. They decided against a physical show for this however, the positives of this experience for me was for a greater consideration of how I may exhibit my work online for the degree show. They presented a YouTube video (link attached), which gave it some more dimension,. This also encouraged me to think about how I could physically video my work perhaps in context with other works or a space in order to portray it in a less flat manner.

[https://www.youtube.com/watch?v=dGrTKhvcN\\_I&t=492s](https://www.youtube.com/watch?v=dGrTKhvcN_I&t=492s)

Time 8.09 .

 **RBA**  
Royal Society of British Artists

**ROSL**

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



Stephen Branson  
Rising Stars  
Rising Stars Exhibition  
2021



Stephen Branson  
Rising Stars  
Rising Stars Exhibition  
2021



Stephen Branson  
Rising Stars  
Rising Stars Exhibition  
2021



Stephen Branson  
Rising Stars  
Rising Stars Exhibition  
2021



Stephen Branson  
Rising Stars  
Rising Stars Exhibition  
2021



Stephen Branson  
Rising Stars  
Rising Stars Exhibition  
2021

Stephen Branson  
Rising Stars  
Rising Stars Exhibition  
2021

*Florence* was also presented on the RBAs Rising Stars website as tiled images. For this piece in particular I don't think that it impacted how the work was perceived, partially because the piece in itself is small and quiet. However, when it comes to my larger works, scale is quite important to how the work is read, therefore presenting it in a format where that can be effectively portrayed is important e.g. video/ scale on wall/ against objects.





## RBA RISING STARS 2021

Every year the RBA Education Committee selects 40 semi-finalists for the RBA Rome Scholarship. These "RISING STARS" aged 18 - 35 will have their work shown in an exhibition at the Royal Over-Seas League (ROSL) in Mayfair.

Three of these will be selected as finalists and invited to an interview at the Mall Galleries in Central London. They will each be able to show one of their works alongside members at the RBA Annual Exhibition in 2022 and will each receive a financial award. The winner will spend a month at Sala Uno, a prestigious arts centre and gallery in the centre of Rome.

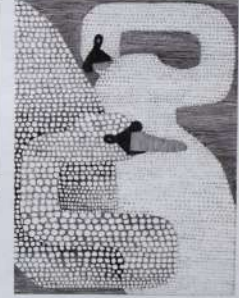
Their work is online in a virtual show at the Royal Over-Seas League and on the RBA website. For sale enquiries, please email: [rosarts@rosl.org.uk](mailto:rosarts@rosl.org.uk)



**Nicholas Baldion** *Grenfell March*  
Ink on paper £400 (£300 u/f)



**Ethan Cafilisch** *In Yellow and black II*  
Acrylic on linen NFS



**Sara Dobbs** *Two For One*  
Pencil on paper £180



**Nicola Frimpong** *Untitled 02*  
Watercolour £250



**Annam Butt** *Turkish Tea*  
Oil on linen £2800 (£2600 u/f)



**Clara Cheney** *Sad Eyes*  
Pencil drawing £300



**Anna Francine Du Toit** *Apsu*  
Ball point pen £300 (unframed)



**Axel España** *One of a Kind Foreigner*  
Digital illustration £700 +VAT



**Verity Child** *Florence 4*  
Oil on Board £425

Seeing the work in the RBA magazine, a small tiled image and surrounded by different types of works with no theme to them, and each have something individually interesting about them and so the page reads with a different pace. In particular the work next to *Florence* is simple and bold in colour, providing a break between the detailed works to the left of it which enhanced the details within my piece

# COLLABORATIVE PROJECT

# CARBON COPIES

The name of 'Carbon Copies' was created after a group discussion in which we had decided on an overall arching theme to work with. In this instance, we chose to focus on one particular medium, but with no restrictions in size and subject matter. This would allow for a broad and exciting creation of works from each individual artist

Within the collaborative project for Carbon Copies, working with pencil provided a new perspective for compositions within my practice of more staged scenes to those that are not staged and are a quieter description of a fleeting moment captured candidly. Having previously only used pencil as a medium for preliminary works and sketches, I gained a better appreciation and understanding of the material through completing more finished pencil works.





# ARTIST 6: VERITY CHILD

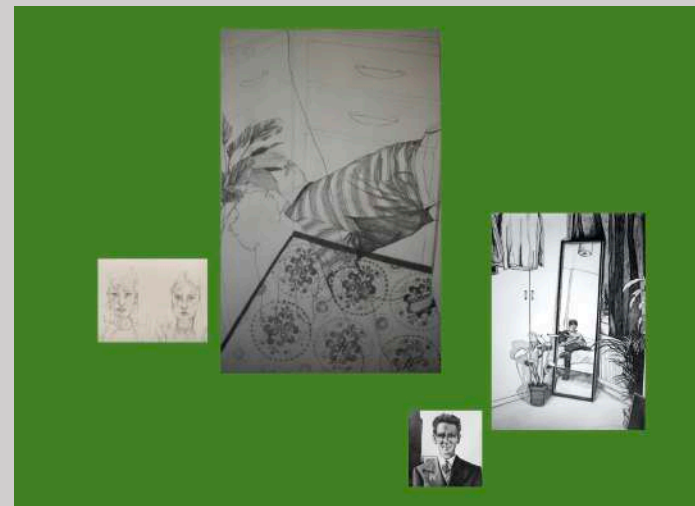
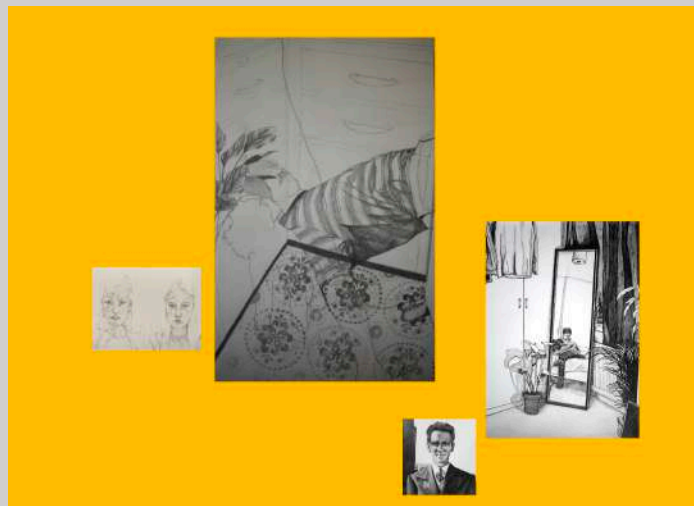
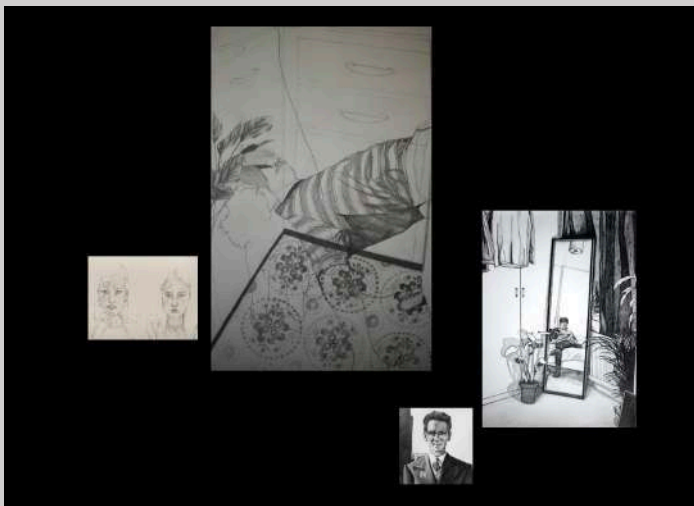
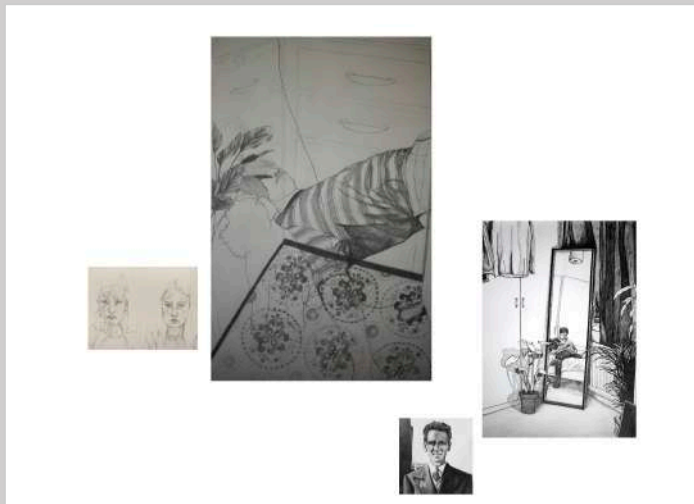


*Knitting in 2021*  
Pencil on paper  
21 x 29 cm  
2021

# CURATING THE EXHIBITION

## 1. COLOUR CHOICE

### COLORS (40)







Dear Artsteps community 🔥,

We have received your messages and we would like to inform you that there's been a fire in OVH cloud facility building in Strasbourg, France and it has affected the cloud data server which hosts all of our servers.

We are doing our best to resolve the issue as soon as possible. Good news, your data and Artsteps servers are safe 🙏

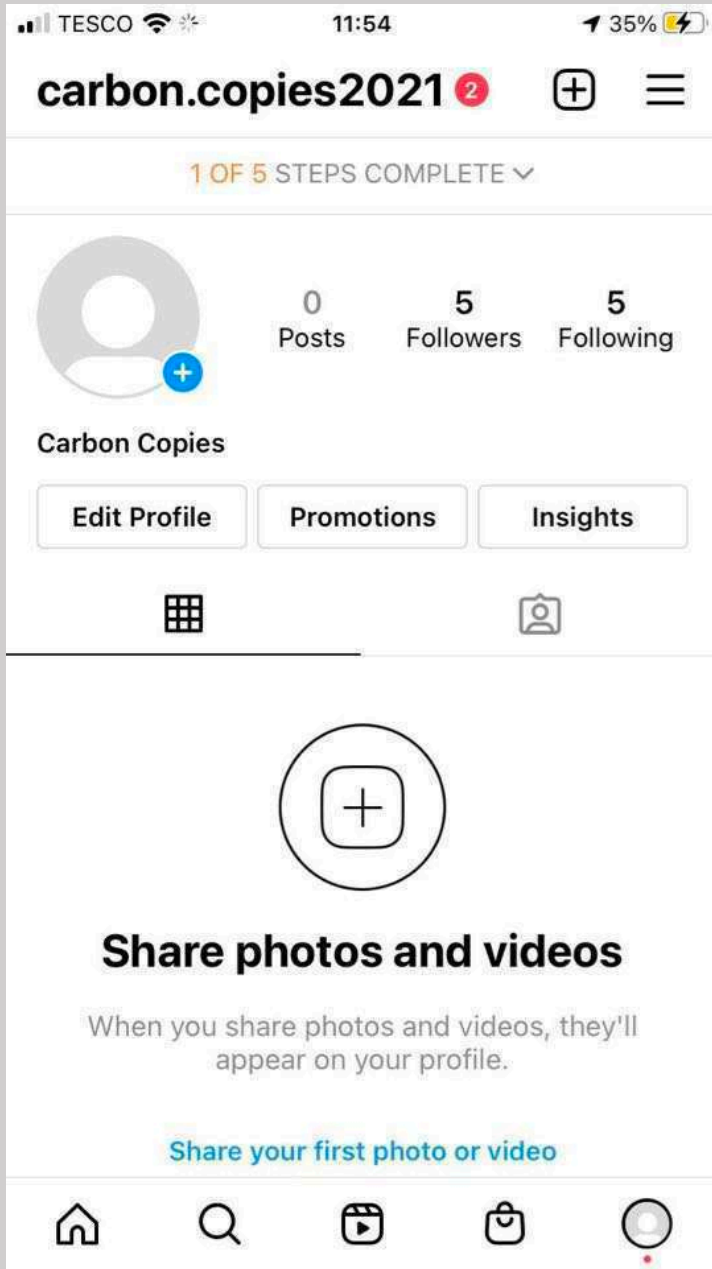
For more details, please read the [article](#)

Artsteps Team

## 2. Arrangement of the work

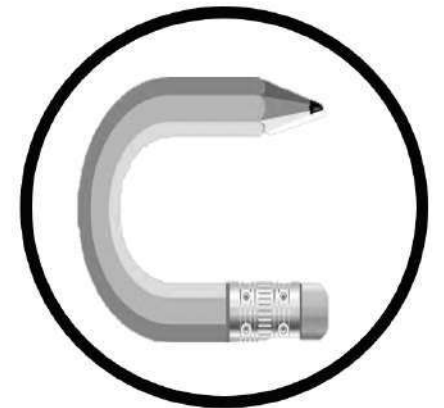
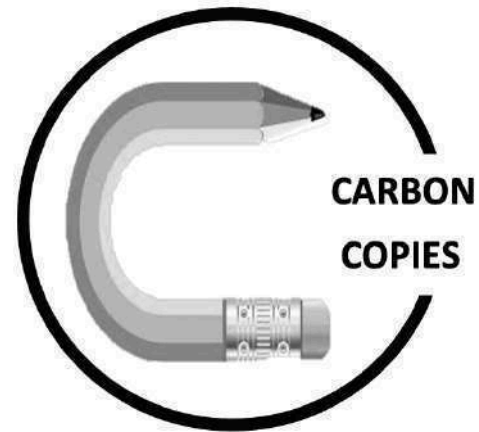


Considering various different compositions and presentations of hanging the works together with different heights and spaces. Within this presentation I felt as though the middle bottom worked the most effectively as there is a continuous line, with a break in sizes. However, the top right and left offer an interesting flow and rhythm that a viewer may take in the direction of their gaze.

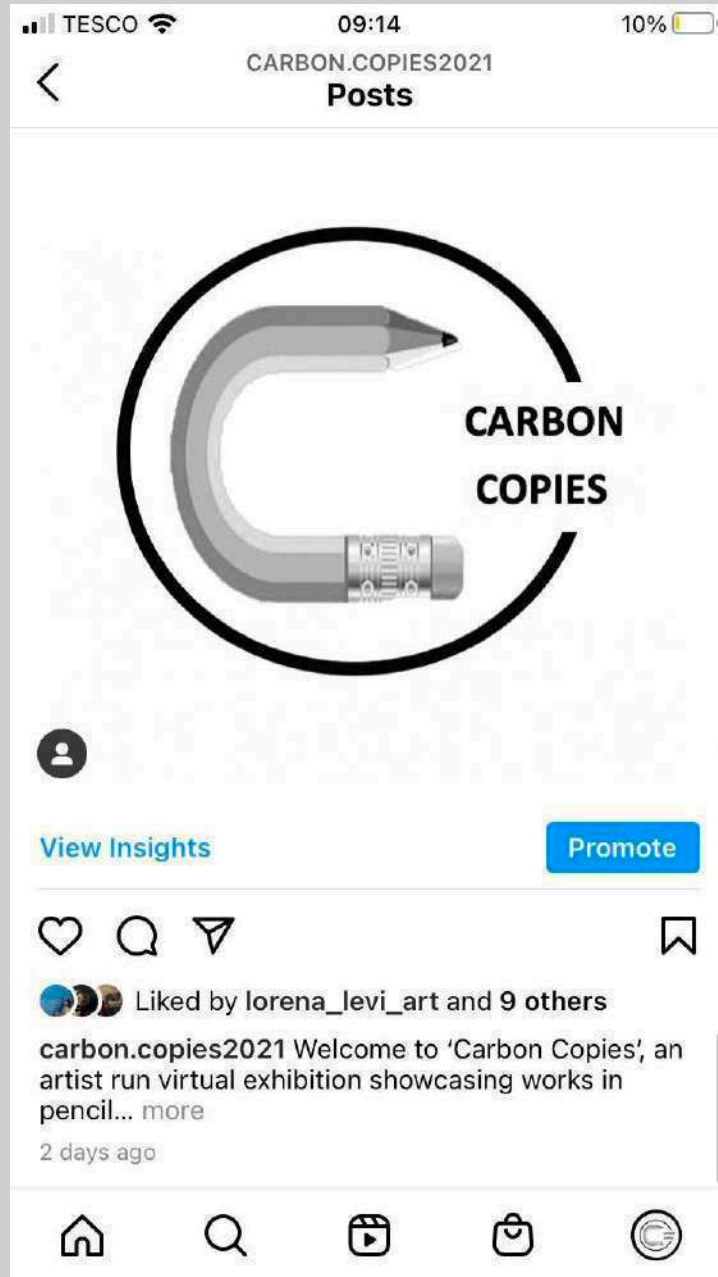
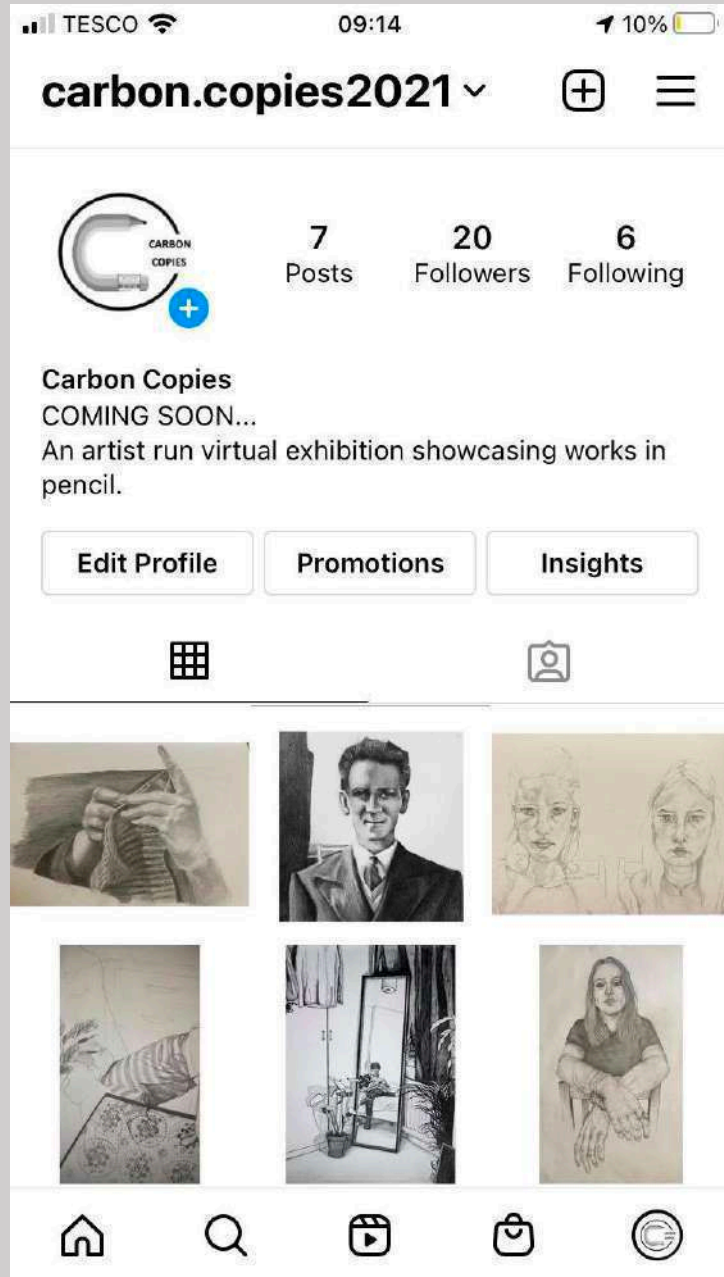


## SETTING UP AN ONLINE PRESENCE

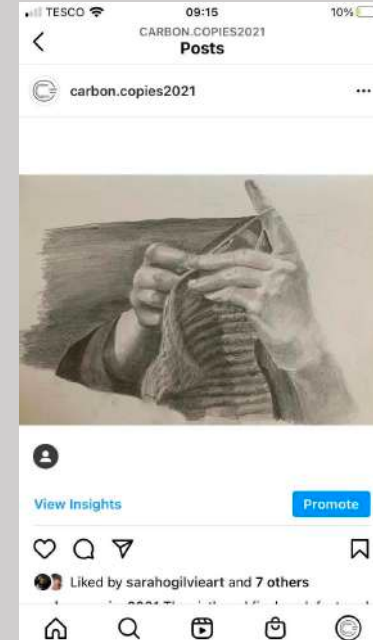
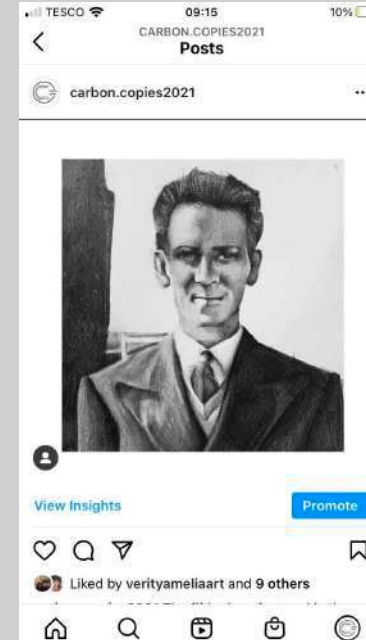
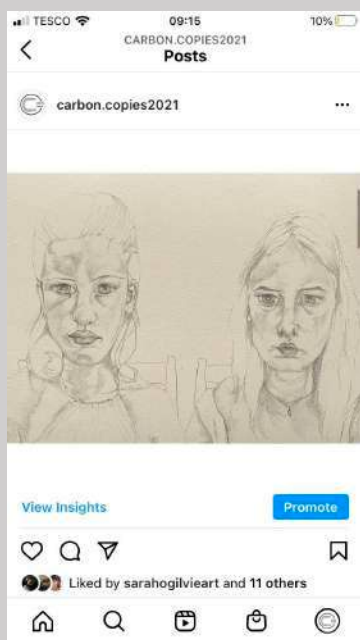
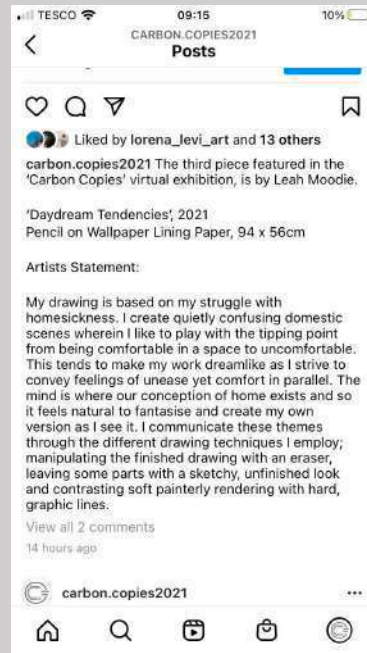
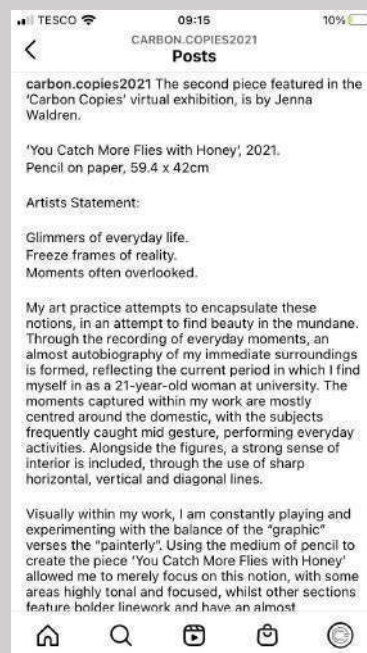
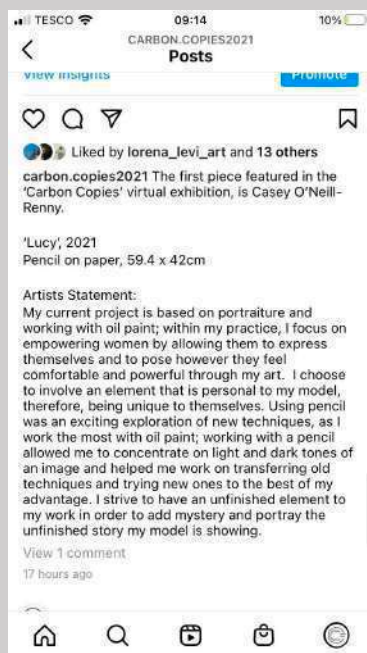
1. Email address:  
carbon.copies2021@gmail.com
1. Instagram:  
@carbon.copies2021
1. Logo Design







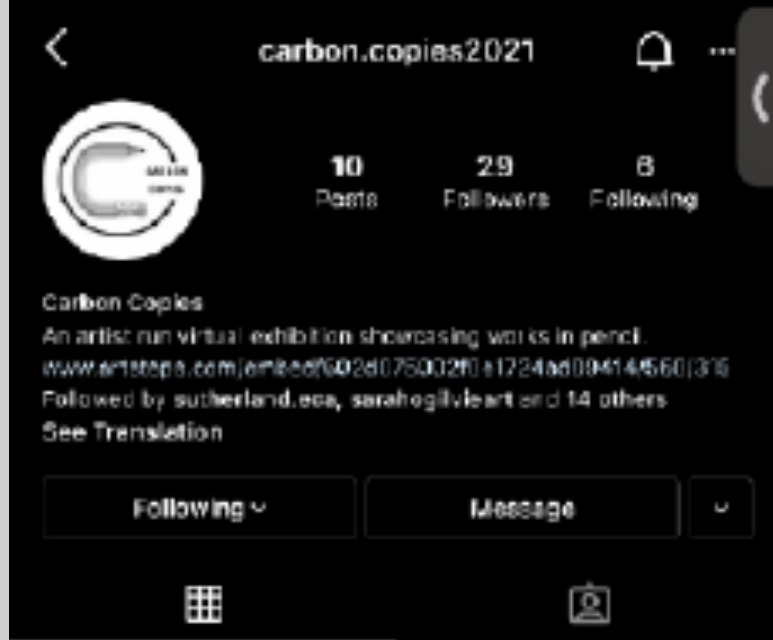
**Instagram:**  
**@carbon.copies2021**





The final concluded composition of drawings together that was decided in an overall group decision and developed through 'art-steps'. There is a rhythm to this presentation with the larger works on the left broken up by the smaller work in the middle. Each work has been presented in proportion with each other.

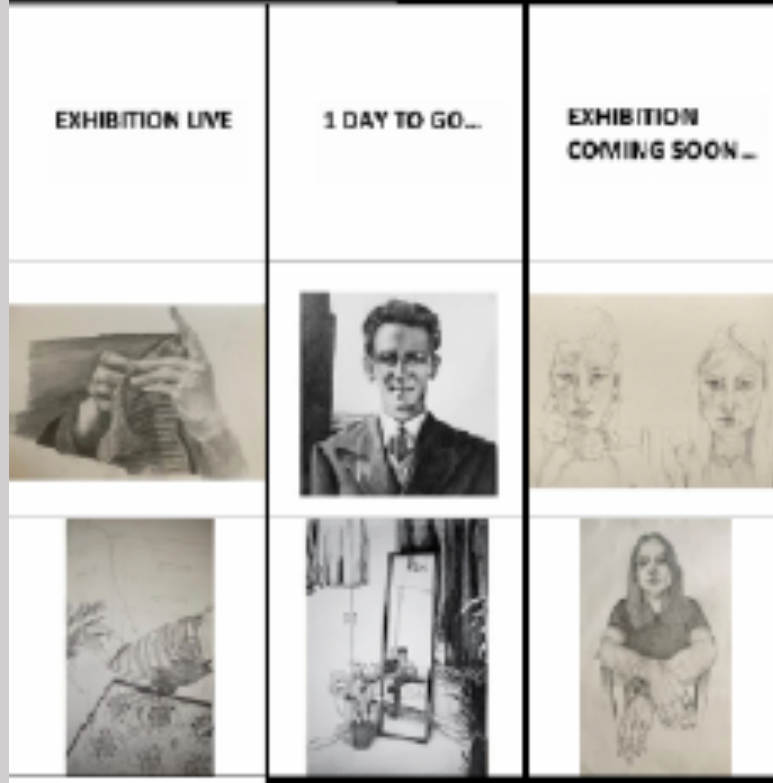




Using our online platform, we took the opportunity as a group to build up to releasing the link to the online exhibition, which is available in the link below

Live link to Carbon Copies exhibition

<https://www.artsteps.com/embed/602d075002f0e1724ad09414/560/315>



# EXTENDING DRAWING IN SEMESTER TWO

## THINKING THEMATICALLY BASED OFF OF THE THEME OF BOREDOM



BILL VIOLA

*FOUR HANDS*, Installation of Video Art, Media : Video, 4 flat screens, black and white, 23 x 130 x 20.50 cm, 2001

Although Viola is working with a different medium of video art, he worked in a series linked by the hands of the people being from different generations, with symbolic gestures showing emotional states. This encouraged me to think about how I could present my works in a series rather than at random, and how they may link to one another.

The themes to my drawings became

- ENTERTAINMENT 2020-1
- BAKING 2020 -1

The importance of the dates are to add context that these are not everyday normal scenes, and that they are a reflection of the current events occurring. Through this, it becomes a moment in time, stamped by the date and the activities that are portrayed.

# ENTERTAINMENT 2020-21



Cards 2021, Graphite on paper, 21 x 29 cm, 2021



Knitting in 2021, Graphite on paper, 21 x 29 cm, 2021



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



Multitasking Media 2020, Graphite on paper, 21 x 29 cm, 2020





Knitting in 2021, Graphite on paper, 21 x 29 cm, 2021



Procrastination 2021, Graphite on paper, 21 x 29 cm, 2021

# BAKING 2020-21



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



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



Still baking in 2021. Graphite on paper, 21 x 29



Still baking in 2021 #2. Graphite on paper, 21 x 29



The daily outing, Graphite on paper, 21 x 29 cm, 2021

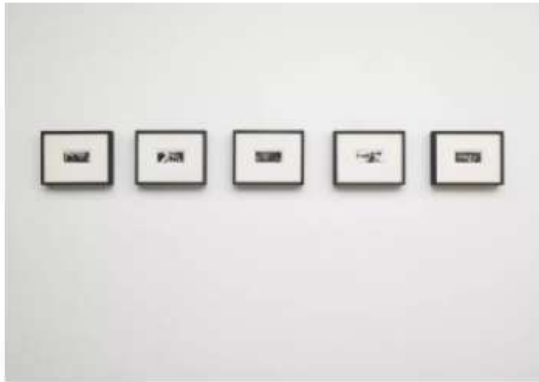


Endless baking, Graphite on paper, 21 x 29 cm, 2021



EXHIBITED ON WALL

FRAMING DECISIONS

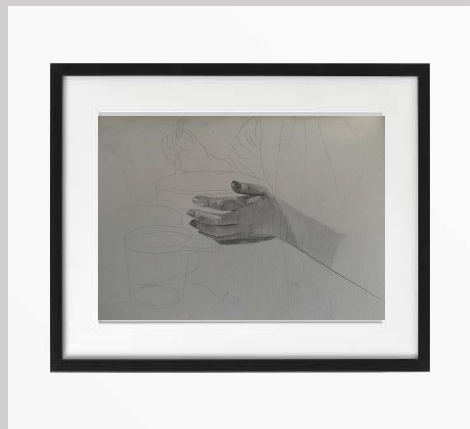


Marie Harnett: Still  
22 November 2017 - 6 January 2018



Marie Harnett: Still  
22 November 2017 - 6 January 2018

Through Marie Harnett's presentation of her work, I experimented with presenting in frames in order to give them more substance and presence on the wall, granting them as finished works rather than accompanying studies to the paintings. I considered a black frame, similar to Harnett's however, the black drew attention away from my drawings. Therefore, for my works, I decided upon a white frame that would compliment the drawing, with a quieter frame against a white wall. Additionally, the frame would relate to the interior spaces that I paint with the white window frames and surrounding architecture, and so they could compliment each other when exhibited.





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





Cards 2021, Graphite on paper, 21 x 29 cm, 2021



Knitting in 2021, Graphite on paper, 21 x 29 cm, 2021



Knitting in 2021, Graphite on paper, 21 x 29 cm,





Endless baking, Graphite on paper, 21 x 29 cm, 2021



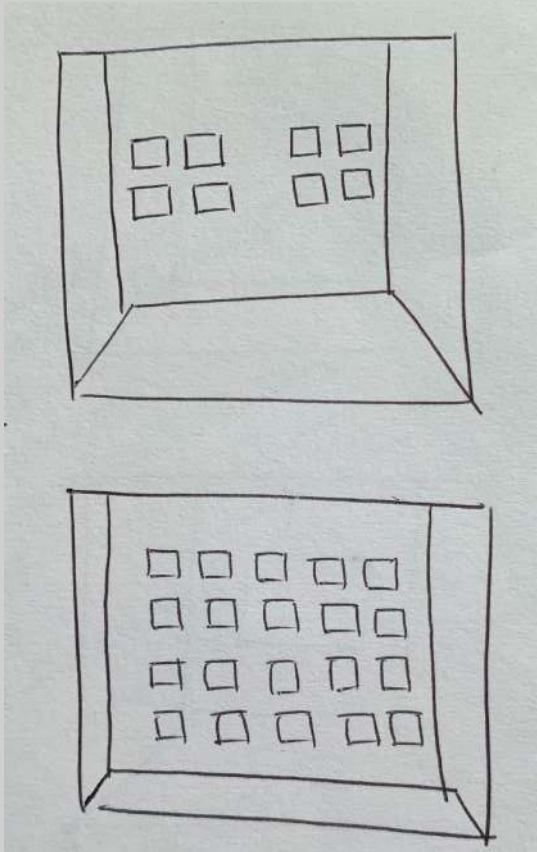
Still baking in 2021, Graphite on paper, 21 x 29 cm, 2021



Still baking in 2021 #2, Graphite on paper, 21 x 29 cm, 2021



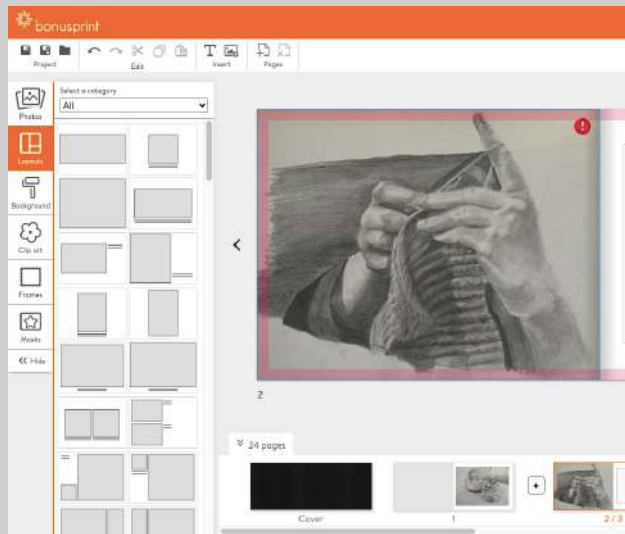
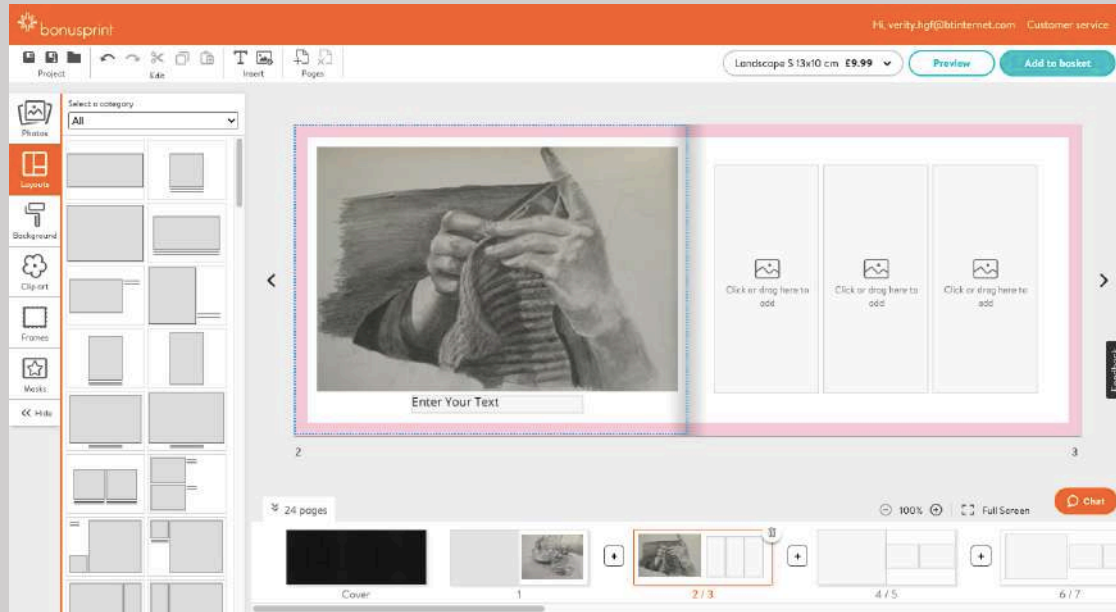
Exploring how the drawings could present together within a simple space whilst also considering the structure and framing of the door around it. When hung within a block formation, however, the works are too crowded, taking away from the drawings quiet and more intimate nature and creating a busyness that I would not want.



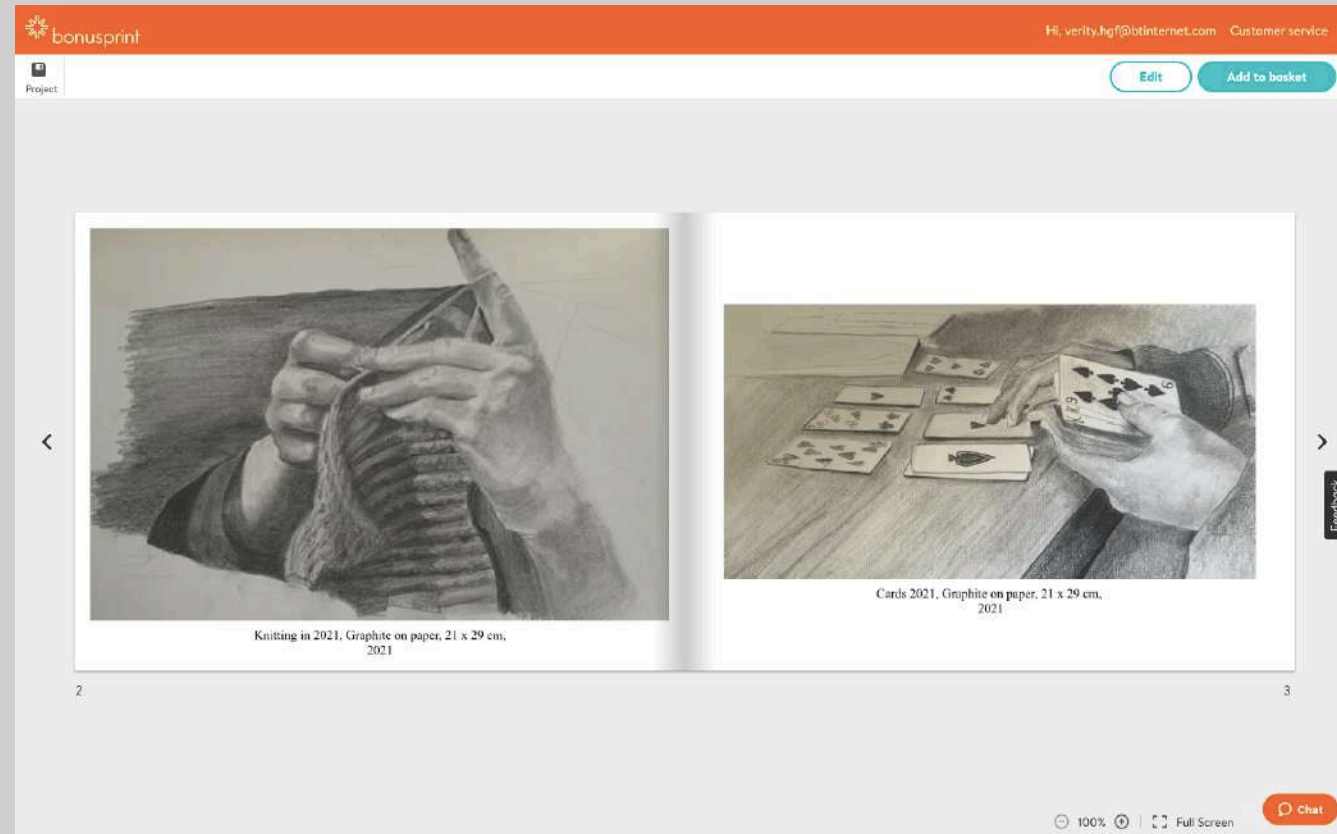


A presentation of the drawings in this manner I feel is more appropriate as it has a better pace to viewing the works, and opens up opportunities for exploring the thematic side of the groups.

# BOOK/ZINE



I had planned to create a small book/zine to present the drawings in, which would give the viewer a more intimate encounter of the drawings in flicking through the booklet, relating to the subject matter and touching on a relationship between their action and the actions occurring in the drawings. Unfortunately the book did not arrive on time however, these are some screen-grabs of the layout decisions that I took to present the works. I decided that keeping one drawing per page with a slight border to it would keep it more simple and focused on the drawing, similar to the presentation of the white frames and individual drawings in a line.







# INTERIOR STUDIES - SEMESTER TWO

SPACES WITHOUT PEOPLE. PORTRAITS IN THEIR OWN WAY, THE QUIETNESS OF A ROOM  
WITHOUT A PHYSICAL FIGURE YET WITH A PRESENCE





Interior study 1, mixed media on board, 14.8 cm x 31 cm, 2021



Interior study 2, mixed media on board, 29.7 x 21 cm, 2021





Interior study 3, mixed media on board, 14.8 cm x 21.0 cm, 2021



Interior study 4, mixed media on board, 14.8 cm x 21.0 cm, 2021



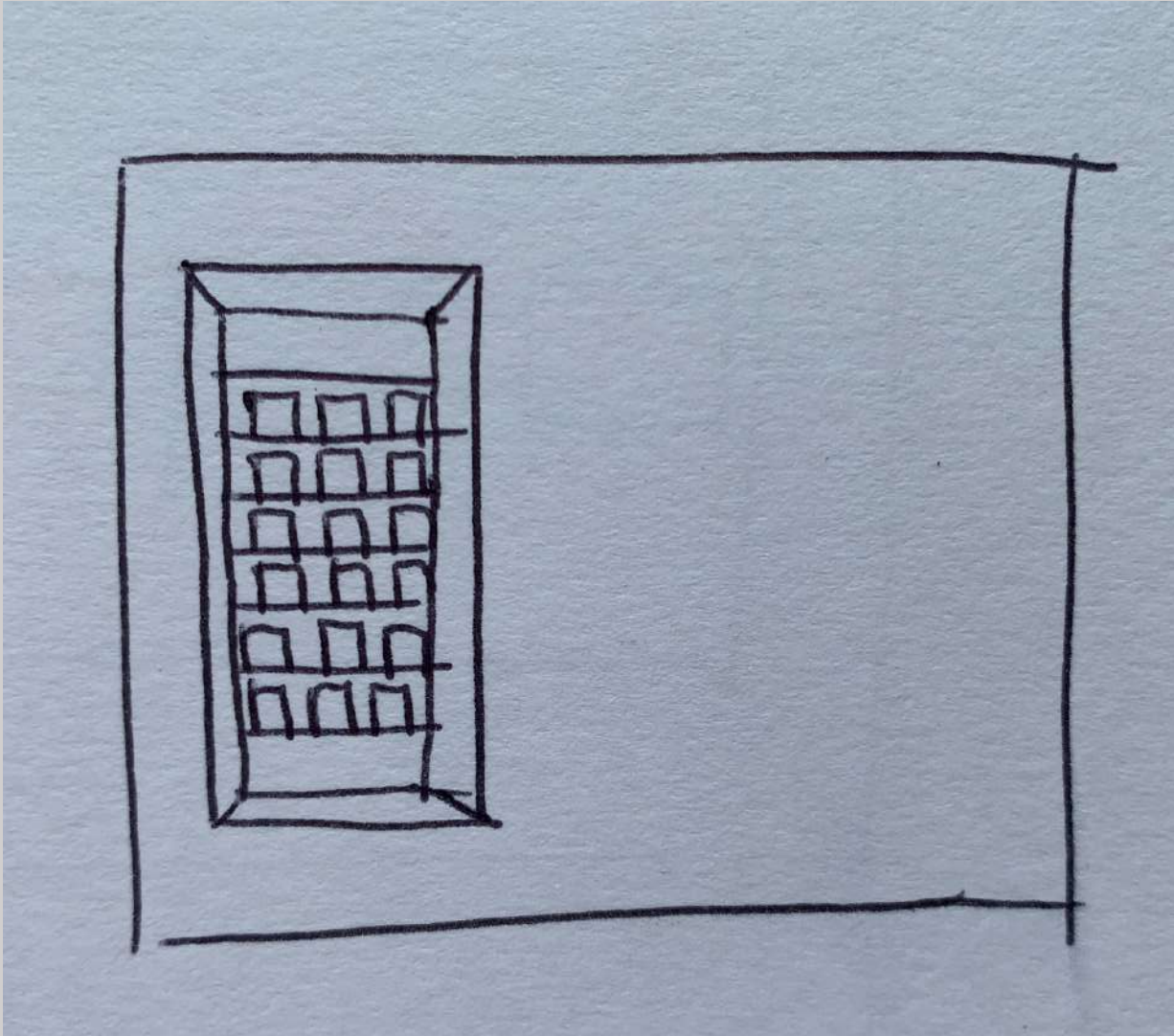
Interior study 5, mixed media on board, 14.8 cm x 21.0 cm, 2021



Figuring presentation on a shelf, different orientations. The structure of this shelf on the wall, complements the structure of the studies with a similar rigidity

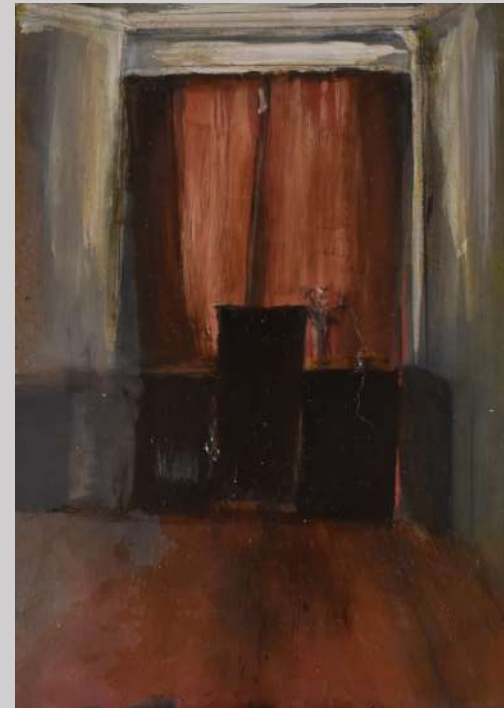






Window pane-like presentation plans reflecting and relating to the windows in the paintings





Interior study 6, mixed media on board, 14.8 cm x 21.0 cm, 2021



Interior study 7, mixed media on board, 14.8 cm x 21.0 cm, 2021

Presenting these works on a shelf format confines them within a particular space, but the communication and closeness of the works read effectively between each one, and reflects the quiet demeanour that each has

# EDINBURGH COLLEGE OF ART



Taking the opportunity of an open studio to look at presenting the works up against a larger window and space than at home, whilst being in context to a stark and not as domestic setting altered the intimacy of the interaction the studies could provide.





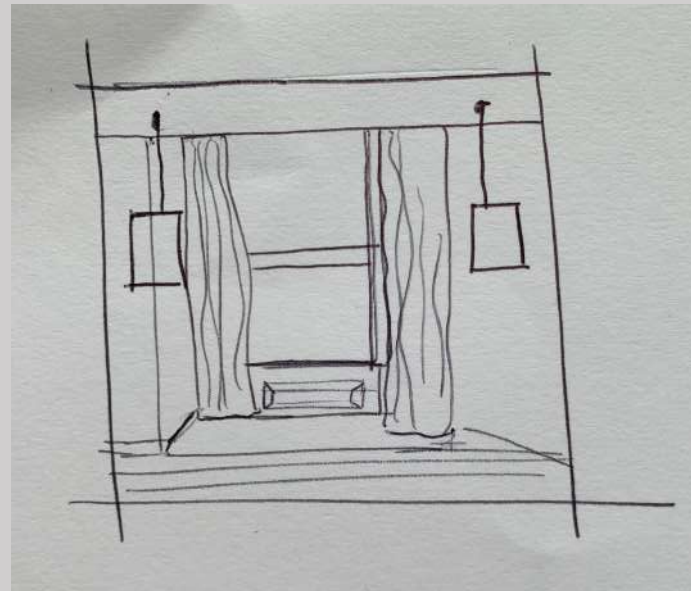
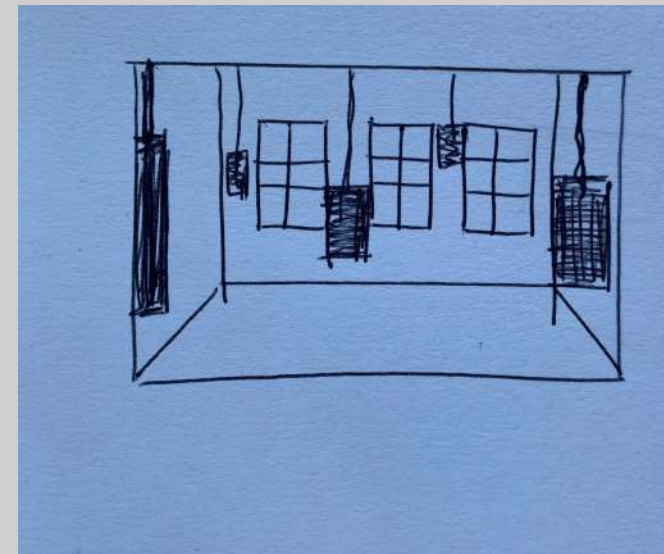






Having seen the reflection within the frame of the windows of ECA after having taken the photographs, I considered how they could relate to the studies of windows of domestic spaces, and the link and conversations that could be presented between the two.

Cards 2021, Graphite on paper, 21 x 29 cm, 2021



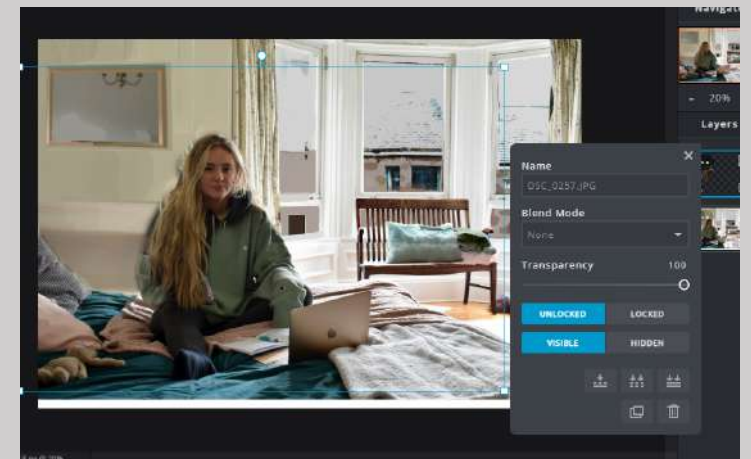
Experimental work, mixed media on canvas, 29.7 x 21 cm, 2021

This more experimental interior study did not move forwards further than this individual piece, however whilst creating it I considered its presentation. Within this painting, I cut out parts of the canvas, releasing the light through the work from the window, creating a luminosity of light. I saw some wheels on the ceiling of my studio space, and thought I could hang the works by a thread, and encourage a viewer to walk through in and amongst the works. I then thought how this could expand with a series of works in a larger space such as ECA. Although this did not come to fruition, it could be something that I continue to explore further on within my practice, and potentially with larger works too.

PAINTING

LAURA/UNTITLED WORK SEMESTER 2



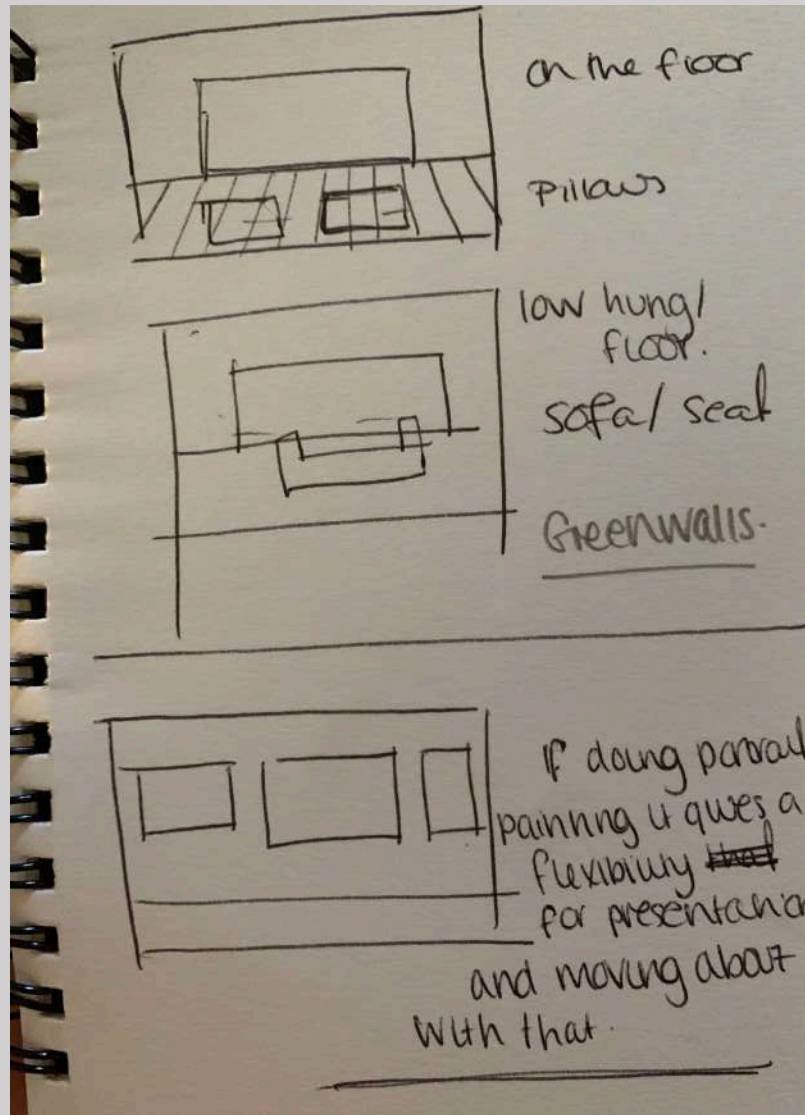


This work aimed to capture the realities that students face of working from home, in which it is often that they end up working upon their bed, instead of a desk. This composition in particular underwent a lot of digital editing and collage in order to create a heightened sense of reality. Similarly to in between meetings, the composition affects the presentation, and context in relation to the room, audience and subject matter.

## METHOD - DIGITAL COLLEGE - RELATING TO CONTEXT



PRESENTATION OF '*IN LECTURES 2021*'



Sketches and considerations of both the floor plans as well as making the space more domesticated within a gallery setting, which would consist of including furniture such as a sofa in order to offer the viewer a more intimate and personal connection with the painting through the opportunity of sitting with the painting and through this, the possibility of analysing the connotations in the lighting and ambience through materiality.



Throughout the process of painting this work, I often found myself removing it from the easel and placing it on the floor, which led me to sit and view it whilst sitting down with it. As I had experienced how changing the height can impact the work, for example, with *In Between Meetings* at the Mall Gallery, I wanted to explore this concept further with this one. Sitting down in front of it created a relatability and a greater connection with the painting, as the viewer imitates the sitting position of the figure, coming down to their height.





Looking at how this could potentially exhibit within a generic white walled gallery space, I feel as though the size of the room and stark white colour takes away the more intimate, personal encounter with the painting than the original setting of a smaller, domesticated space. Perhaps other paintings that would be the scale of this work sitting around it and within a similar context could offer a different experience with the work.



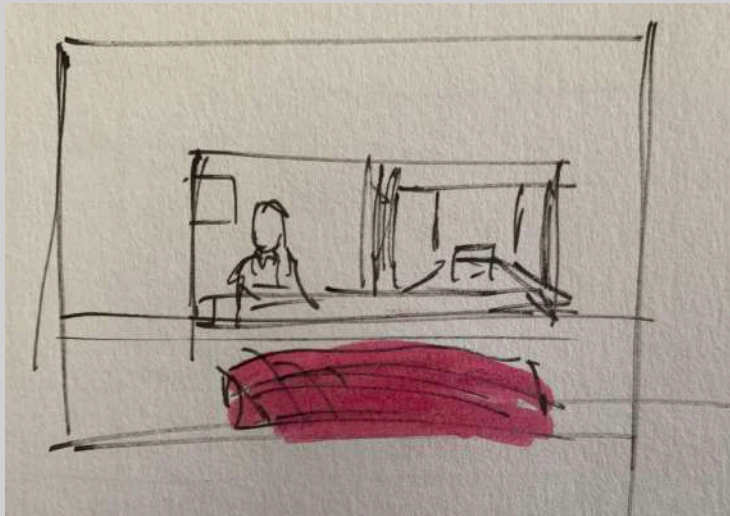
Jeff Moore, *The Zen Studio*



Section from *'In Lectures 2021'* -  
Oil on board, 110 x 170 cm, 2021



*'In Lectures 2021'*, Oil on board, 110 x 170 cm, 2021



Creating a more comfortable and unique experience with the painting could create a greater interaction between the work and the viewer, and further provoke questions with how connected the viewer feels with the painted figure. Subsequently, I thought to Jeff Moore's piece *'The Zen Studio'* at the *'Sense of Space'* exhibition in London 2018, where the room was created to enhance the senses with smells, sounds and comfortable furniture. From this, I thought about how a set up perhaps with a pillow or beanbag for a viewer to sit upon, encouraging the viewer to become more involved by sitting down with the work, getting to its level and imitating the pose.

This is where the scale of the works also comes into play, with life-size painted figures and their features causing a more personal interaction as the figure stares back. Additionally, within the actual painting, the presence of the pink pillow could further heighten this connection and feeling of being present with the painting within the room.

# ADAPTING TO LOCKDOWN



Adapting to lockdown for this work, I was unable to nail the work into the wall, however, I found an alternative in which I painted the easel the same colour as the wall of the room so as to minimise the wood as a distraction away from the work. Through this it minimised the context of it within a studio and on an easel, and refocused the attention to the painting.

*'In Lectures 2021'*, Oil on board, 110 x 170 cm, 2021







This mock-up is how the work could look upon this wall of the room, in which I chose this wall for not only was it the largest space, but placing it above the bed provided a similar context to placing it on the floor with the bean bag. Sitting on the bed, which is included within the painting in which sitting on the bed to experience the work added a new dimension.



*'In Lectures 2021'*, Oil on board, 110 x 170 cm, 2021

Placing the work back into the room that it was painted, much like the Brenda Zlamany works. Constructing the scene for the figure to sit within context to the work enhances its scale and I think that a photograph such as this - of the work and the same person within the painting and the photograph- adds a new dimension to viewing this piece.





Placing the painting at the same angle as the original photo and hence painting was taken from, creating a stronger relation between the painting and the room, particularly through the matching up of the curtains.

## YOUTUBE LINK to video of painting in the room

- <https://www.youtube.com/watch?v=isM7O4wB3hc>

Through using video to showcase this work, it adds a new dimension to the work including all the positive elements that presenting the work in context of the same room gives, but with the added element of enhancing the scale, and giving the viewer a greater appreciation of the impact that the painting has within the room.



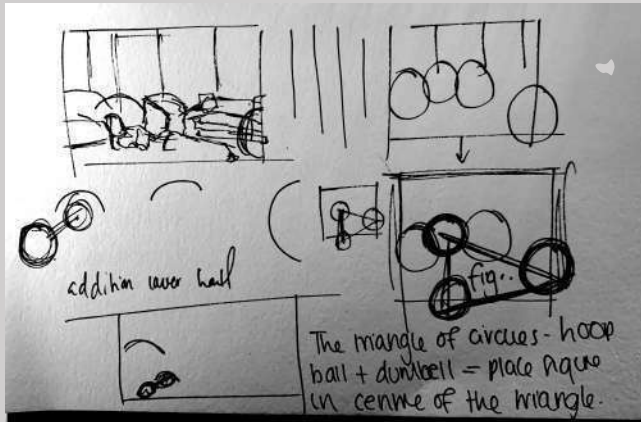
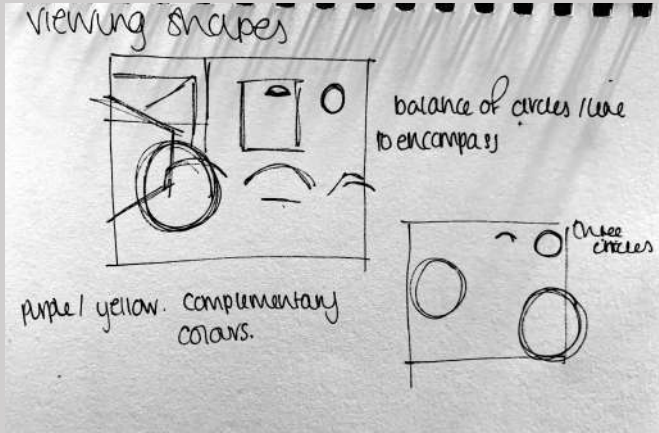
During semester one I had better access to woodcutting equipment and facilities to create backing. Having not had this from moving to Edinburgh I did not let this prevent me from creating large scale works, and although having no backing brought its challenges with warping, it brought positive element to it, in which I was able to place and consider the painting in awkward spaces such as above the radiator. Seeing this in context with other patterns, architecture and dimensions as well as the reference to the mirror above it that is within the painting, encouraged me to consider other objects/patterns I could portray alongside my paintings to change and enhance the context.



PAINTING

HOME GYM

# METHOD



Within lockdown and gyms shut, working-out at home became a new reality for a lot of people. Within this piece I aimed to capture the inconvenience and cramped scene of attempting to workout at home, as well as the lack of motivation and the fed up emotions. I experimented with digital collage in adding new elements in various compositions including a ball and dumbbells to encompass the figure in a crowded scene, and draw attention to her expression. This is an important aspect within presentation, as considering these elements and how they present the figure will alter how the viewer considers the work, and the narrative it could portray.



Through composing presentations of previous works, I went straight into how this would look hung in the same space it was created. The blank space of the wall contrasts against the cramped setting, and yet the elements within this photograph and the painting bounce off each other, and capture the moment in time putting the presence of the figure within that room and space.



# COMBINING PRESENTING - SEMESTER TWO



Thinking purely to the paintings presenting together, considering the hanging height and order and how each one displays a different narrative, yet falls under the same theme

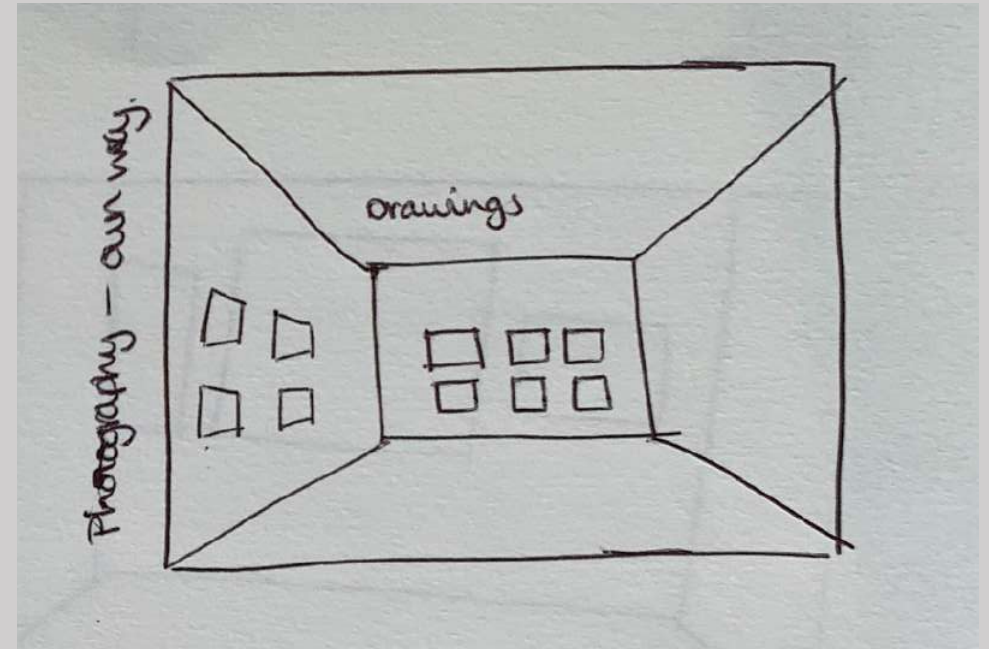
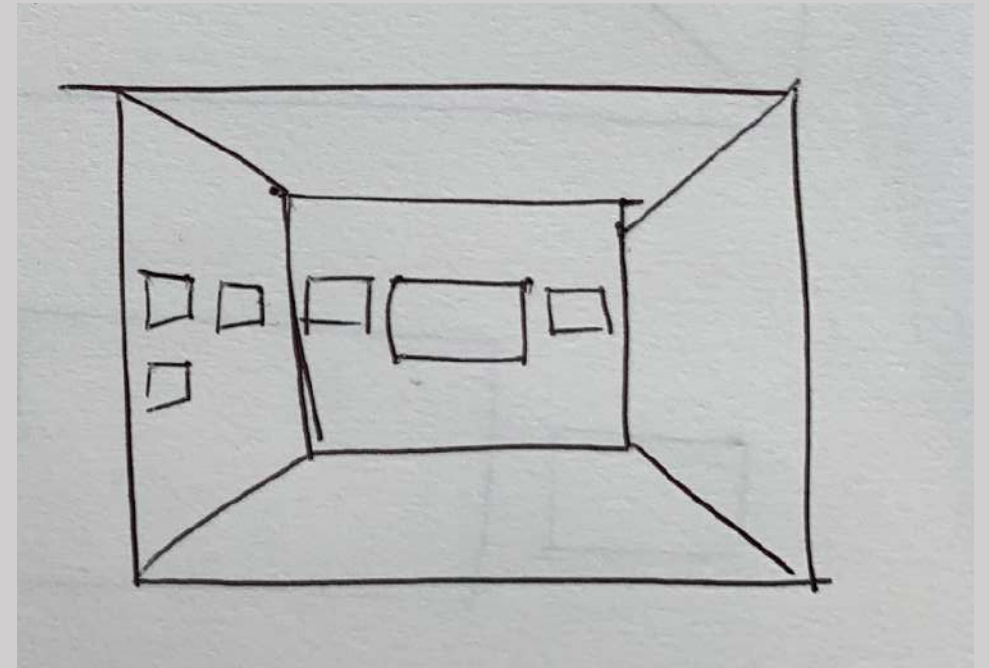
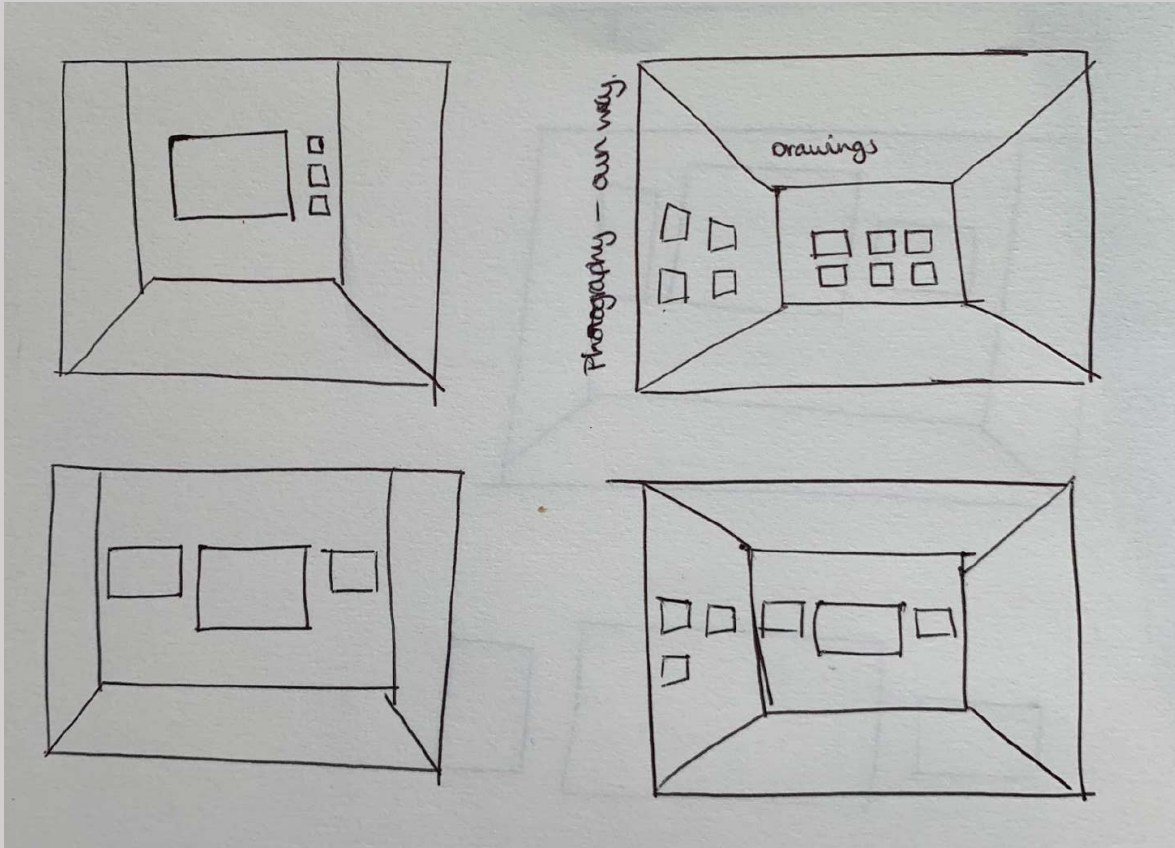


Moving the work of *In Between Meetings* higher, similar to how it was presented in the RBA Mall Galleries, considering how that created a different interaction with the viewer. Presented in this way, the viewers eyes could bounce between the various gazes of the painted figures in each painting that demand and present an individual narrative.





Exploring how this painting could be hung in relation to the quieter photographs taken of moments and scenes throughout lockdown. The photographs are not directly linked to the painting, and yet add a narrative that completes and reflects the continuous, endless behaviours and activities that individuals are carrying out during the pandemic.



PRESENT ALONE/COMBINE.

REMOVE HIERARCHY AND CREATE  
CONVERSATIONS





Building up an exhibition space that would consist of the paintings and drawings in the same space. Within Artsteps I explored how I could change the walls to stone, similar to the space that *In Between Meetings* was in within the domestic setting. It would need more context, and does not work as well just with the stone, but in this sense it shows that the painting presents more effectively in that domestic space because of all the elements.







Instead of presenting the drawings on the wall, I tested how they could sit in a domestic space, and combined different elements of presentation that I have been exploring throughout these works. In this set up, the audience could sit upon the sofas, interacting with the larger painting, whilst flicking through the book. Additionally, with the photography and space studies further out and way from the table, it would encourage the viewer to move around the set-up, and interact with each element, but view them holistically in one when sat or standing. In this sense, it breaks down the hierarchies between the elements of painting, drawing and photography.





# POTENTIAL EDINBURGH COLLEGE OF ART DEGREE SHOW PROPOSAL

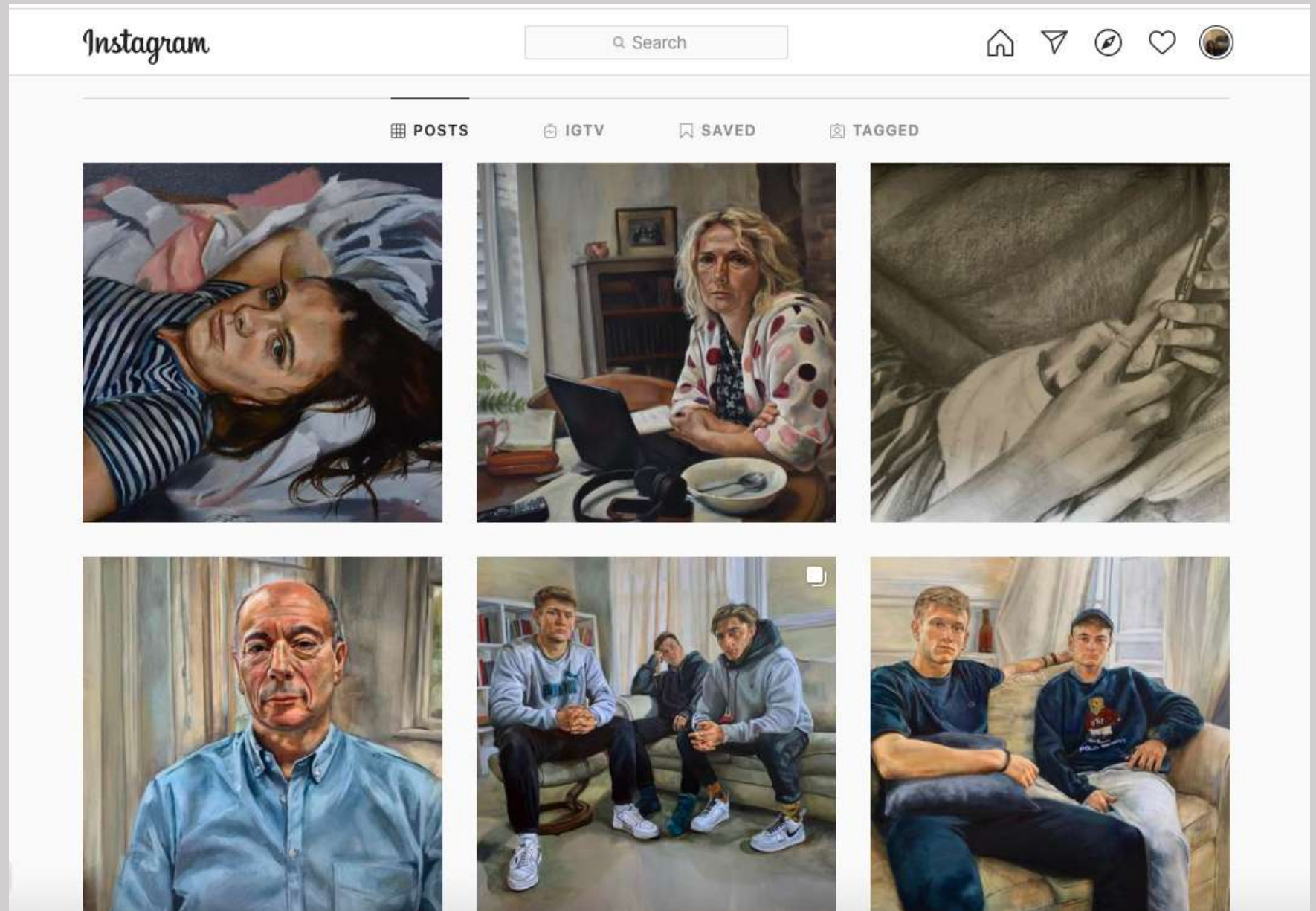




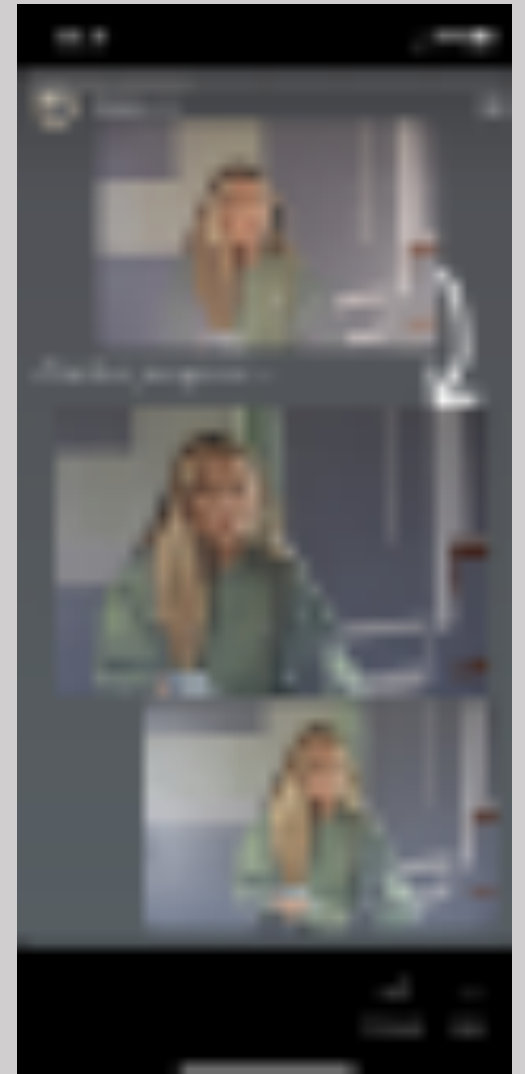
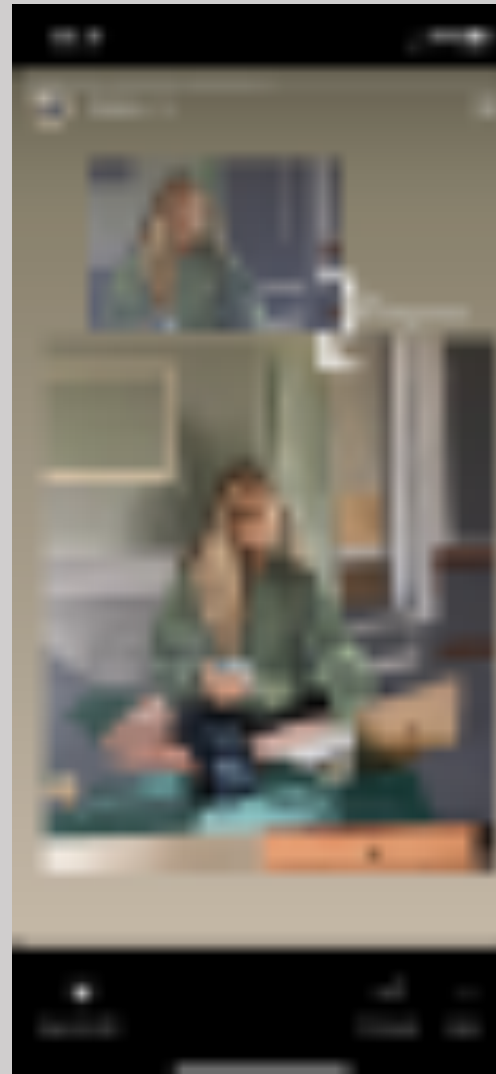
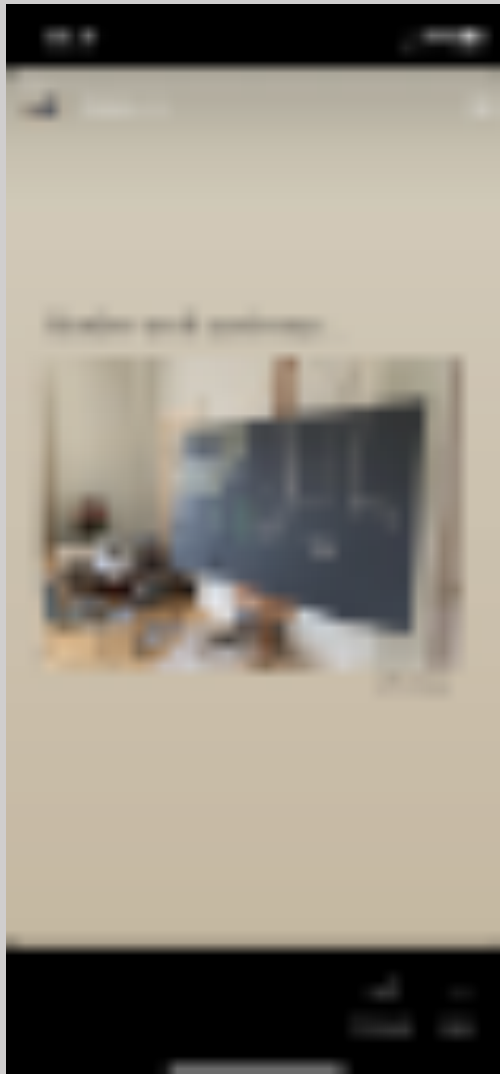


# ONLINE PRESENCE - INSTAGRAM

[https://blogs.ed.ac.uk/s1753662\\_presentation-methods--context-4-2020-2021yr/](https://blogs.ed.ac.uk/s1753662_presentation-methods--context-4-2020-2021yr/)



# HIGHLIGHTS on INSTAGRAM of METHODS







<https://www.verityamelia-art.co.uk/>

## VERITY AMELIA PORTRAIT ARTIST

HOME

ABOUT

RECENT PORTRAITS

CONTACT



### ARTIST STATEMENT

A quiet commentary of people within my life, and the situations that are occurring at that moment in time, I am intrigued in capturing the narrative of the sitters within my paintings- their personalities, relationships, emotions- through composition and subtle symbolism, bringing a traditional style of painting into a contemporary art scene.

Working in oils, areas of underpainting are left visible and some brush marks prominent to contrast against those of more detail in the face and hands, adding life and a connection between the viewer and the work.

Currently, I am in my final year studying BA(Hons) Painting at Edinburgh College of Art. The most recent body of work from 2020-2021 presents a stark contrast between the once socially vivid world of students in Edinburgh to the new realities of living and working from home with family in Devon due to the impacts of COVID-19.

### EXHIBITIONS

# SEMESTER TWO SUMMARY

## STRENGTHS

- Continuing to explore the presentation of different disciplines
- Pushing contemporary presentation of traditional style painting

## WEAKNESSES - THINGS THAT I CAN WORK ON IN FUTURE PRESENTATION

- Creating a flow within an exhibition space, a journey throughout the works
- Changing the entering of the rooms, altering how that can perceive the works
- Thinking of other elements within an exhibition
- Curating my own exhibitions with other artists



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