



Scarlet Mayer-Payne

ASSESSMENT SUBMISSION: Semester 2 - May 2021

Module ID: AR32540

Module Title: Exhibition 2: Graduation Show



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Section 1

Primary Submission

(your completed assignments, your exhibition works)





Brief Comments

A family friend recently passed away and was buried within a newly established woodland burial ground. Two weeks after the funeral I went to visit her grave and was taken aback by what I was greeted with. A semi-filled in grave. Unsettled and unnerved I later went home that day and continued working on some small intuitive ink studies; to my surprise the shape of the grave came out within my ink drawing.

This ink study can be found on slide 69.

Title

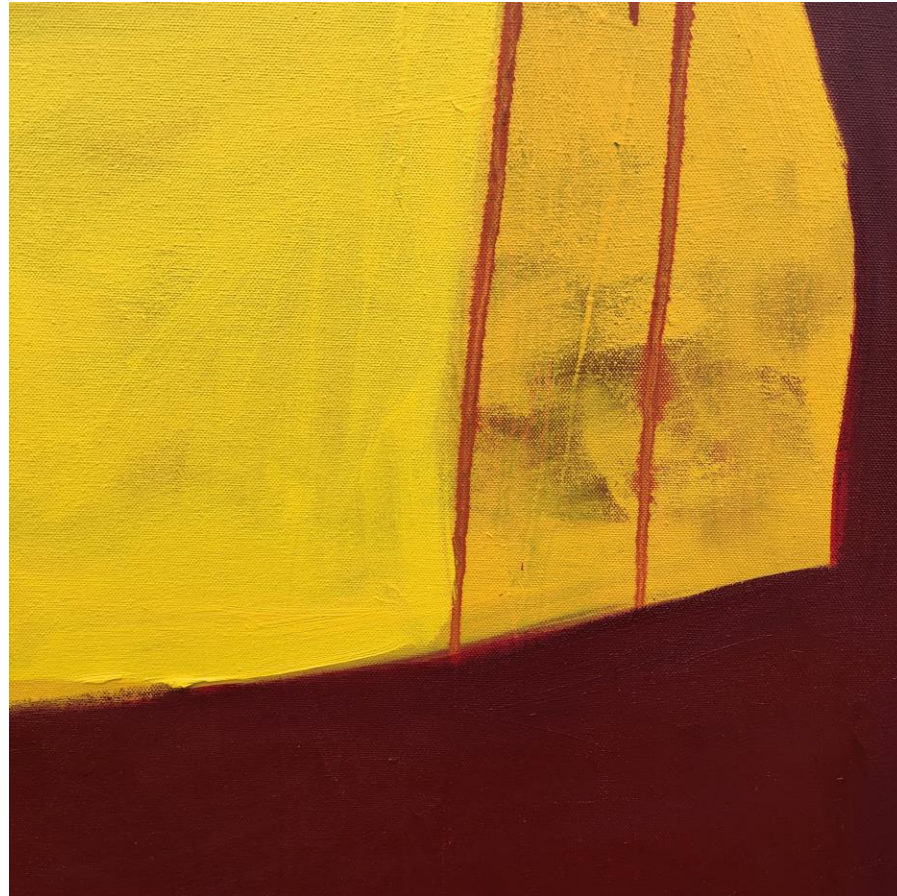
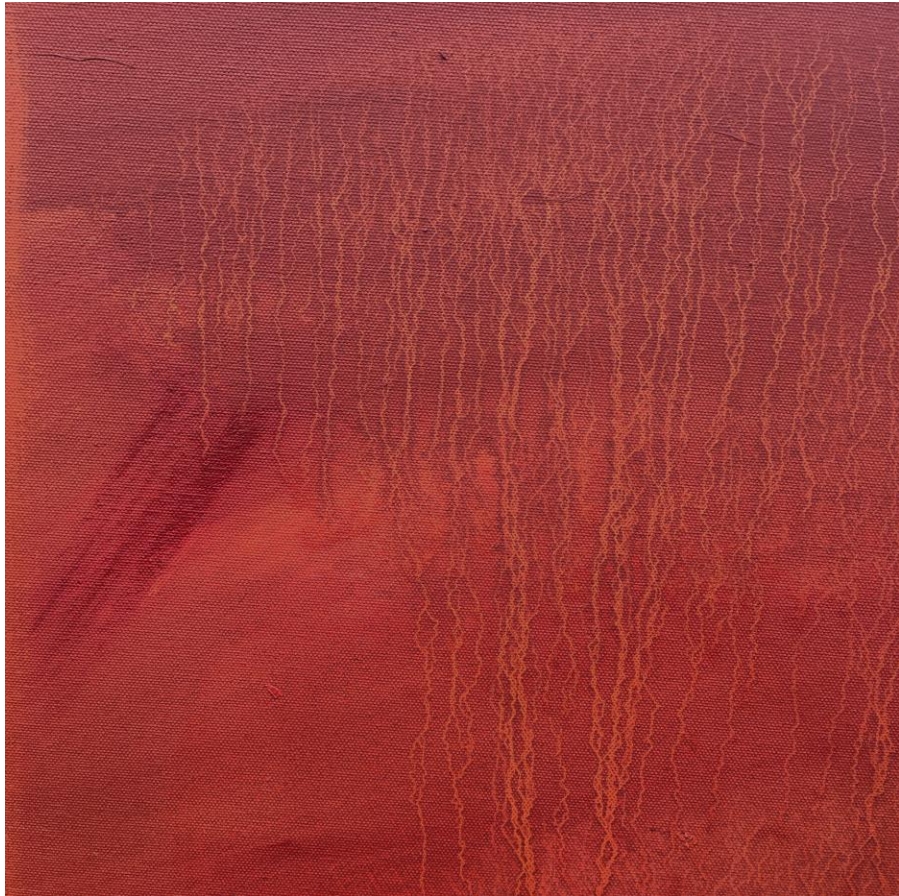
Settle

Medium and Support

Oil on canvas

Dimensions

5' x 5'



Brief Comments

'Settle' was a turning point within my process; working with larger shapes and a harmonious mix of gestural, flat and impasto application of the paint, I began challenging myself to create a composition that was both enticing and aesthetically pleasing with as few elements as possible. By being selective about the individual components of the painting, I taught myself to be more contemplative within my practice; knowing when to stop will always be a struggle, especially when working with so few elements. Each mark made has to have purpose behind it as well as intent.

Title

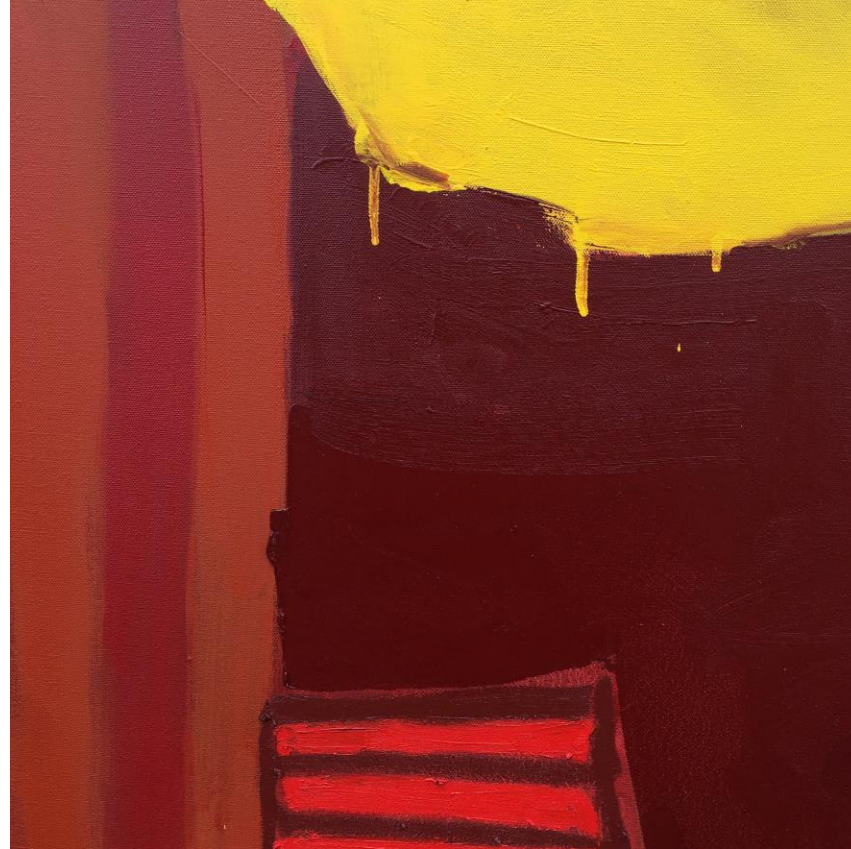
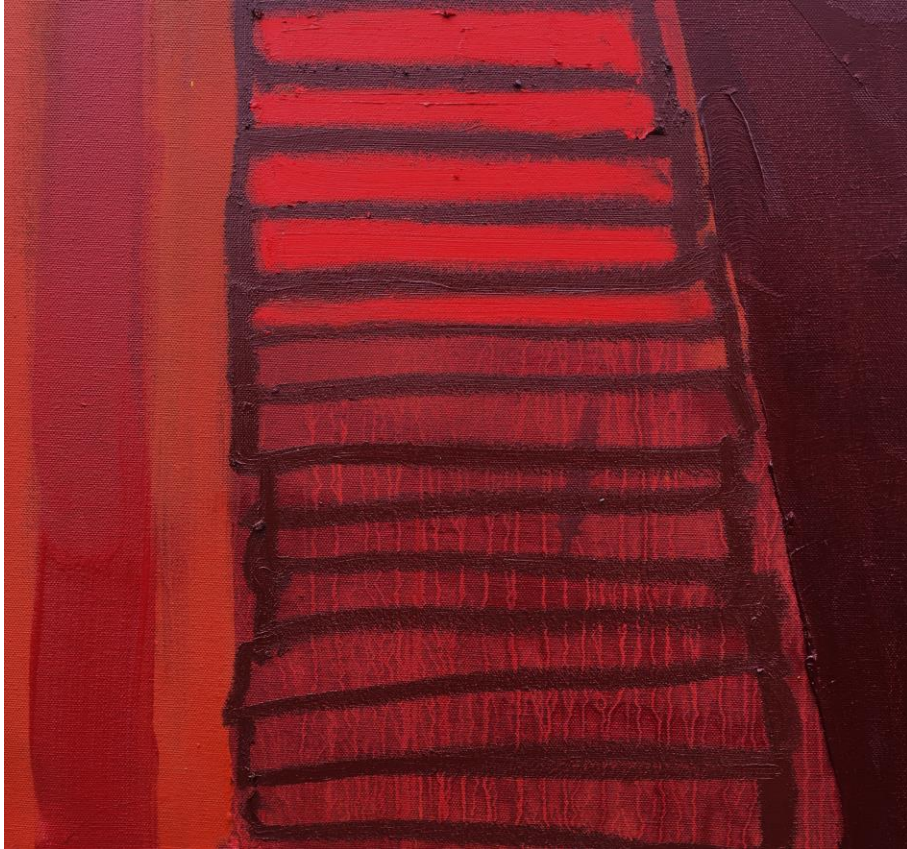
Settle (detail)

Medium and Support

Oil on canvas

Dimensions

5' x 5'



Brief Comments

In retrospect, I think that the experience of seeing the semi-filled in grave stirred something within me. Confronted with this large ominous hole in the ground I began to wonder: what is it about certain spaces and shapes that can affect us so greatly? The more I thought about space and how we can occupy it both passively and confidently, my paintings began to develop. My paintings began to depict abstract fictitious spaces. A large static space can be confrontational, forcing the viewer to acknowledge its presence; my paintings aim to do just that. Confront the viewer and encourage them to question what space means to them as well as how large space affects them. Does it stir any specific emotion or memory?

Title

Settle (detail)

Medium and Support

Oil on canvas

Dimensions

5' x 5'



Brief Comments

When painting 'Suspended' I found myself entering a very calm and meditative mental space. Concentration and contemplation were key to the creation of this painting, playing with and dividing space up I wanted to create an image that was not only calming but also impactful. Suspended in the center of the canvas, the static green square acts as an undisturbed positive space amongst the gestural yellow base and thick impasto orange edging.

Title

Suspended

Medium and Support

Oil on Canvas

Dimensions

5' x 5'



Brief Comments

Edging the canvas, the thick application of the orange border offers movement within the composition, dipping behind the top strip of dark green it hopes to present a false sense of depth.

Calmly existing within the vigor and gesture of the surroundings, the green shapes bring both tranquility and uneasiness.

Title

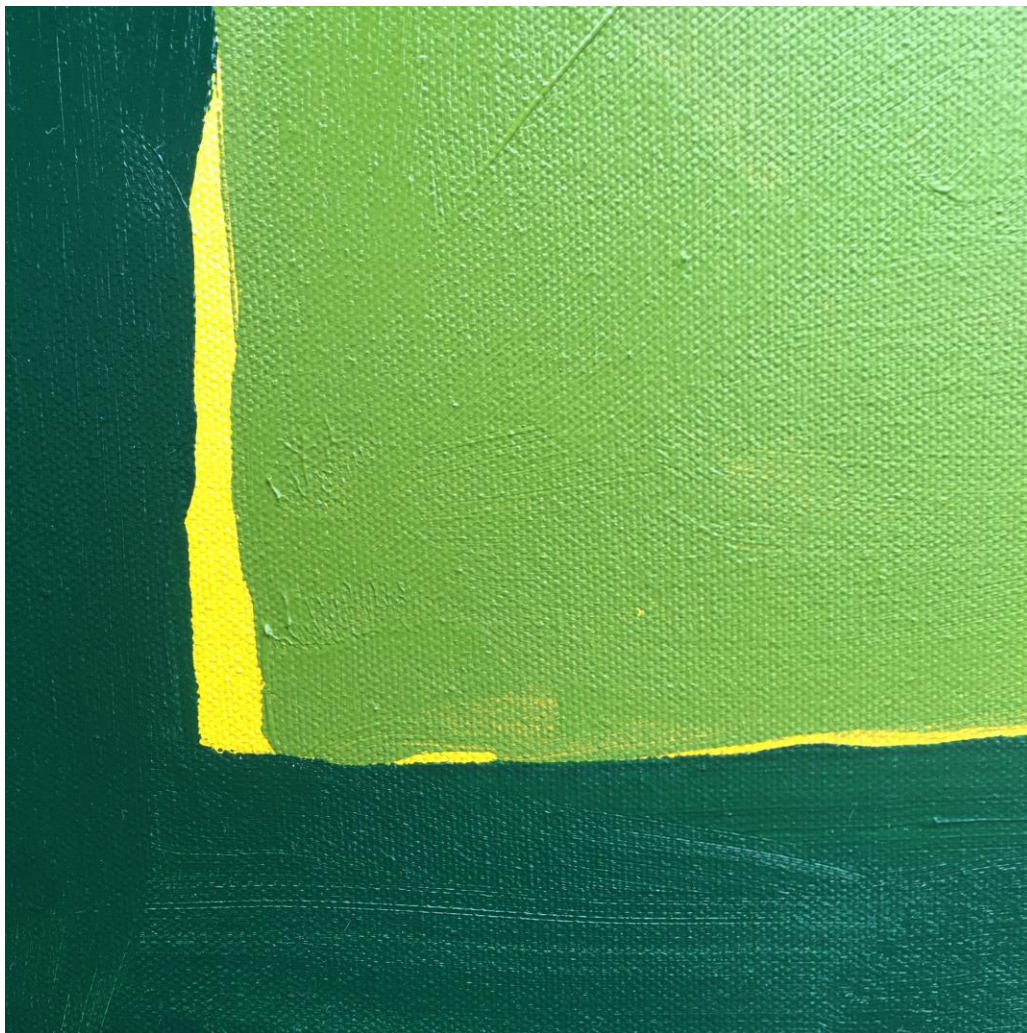
Suspended (detail)

Medium and Support

Oil on Canvas

Dimensions

5' x 5'



Title

Suspended (detail)

Medium and Support

Oil on Canvas

Dimensions

5' x 5'



Brief Comments

Lacuna

Definition: An unfilled space or gap.

An equal balance between positive and negative space, this composition bears some resemblance to a passageway, a door or a window.

The flat application next to the gestural wash of colour aims to create the illusion of space and depth.

Title

Lacuna

Medium and Support

Oil on canvas

Dimensions

5' x 5'



Brief Comments

Colour is something that I've been putting a lot of thought into during this project. I am only now just starting to get to grips with it as well as working out which colours I like within my work and what each of them evokes.

Title

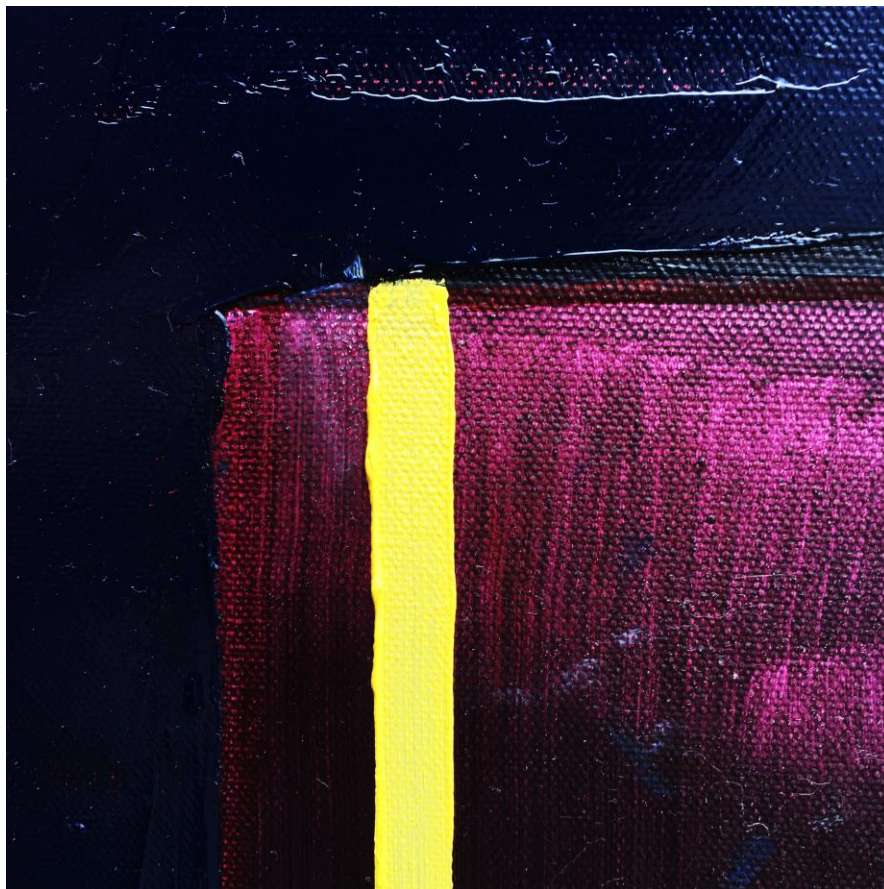
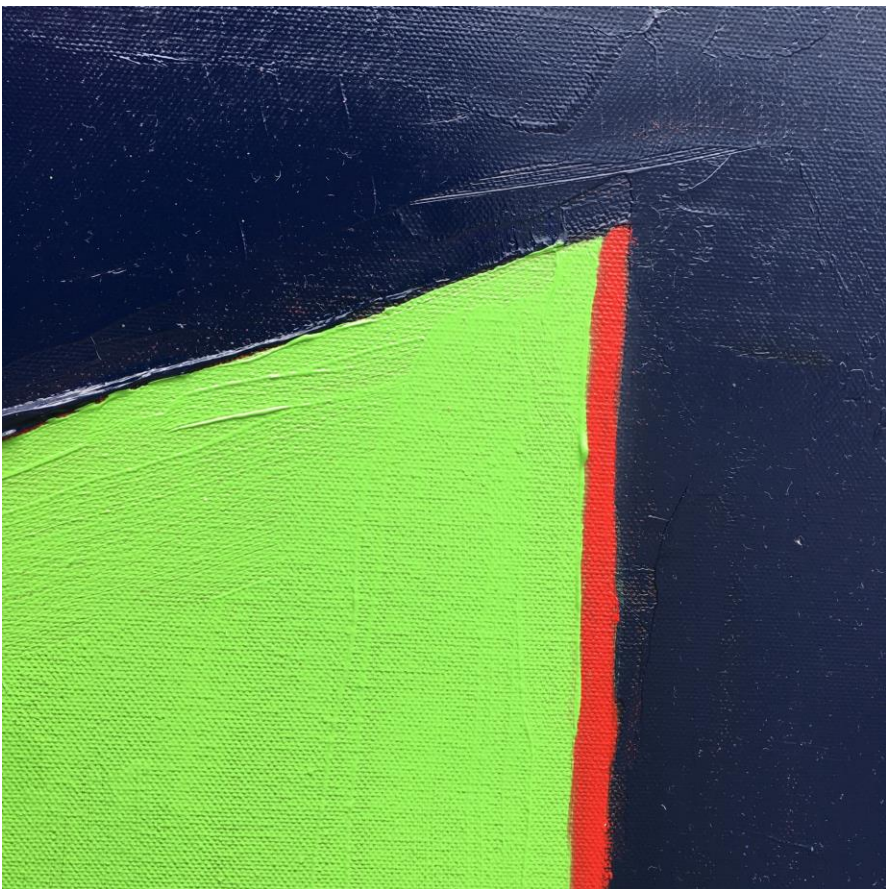
Lacuna (detail)

Medium and Support

Oil on canvas

Dimensions

5' x 5'



Title

Lacuna (detail)

Medium and Support

Oil on canvas

Dimensions

5' x 5'



Brief Comments

Semblance

Definition: The outward appearance or apparent form of something, especially when the reality is different

‘Semblance’ has been referred to by others as a visually confusing or uncomfortable painting. The triangular shape in the center of the canvas alludes to a vanishing point. A wall perhaps? But then, if it is a wall, what's hiding behind it?

Title

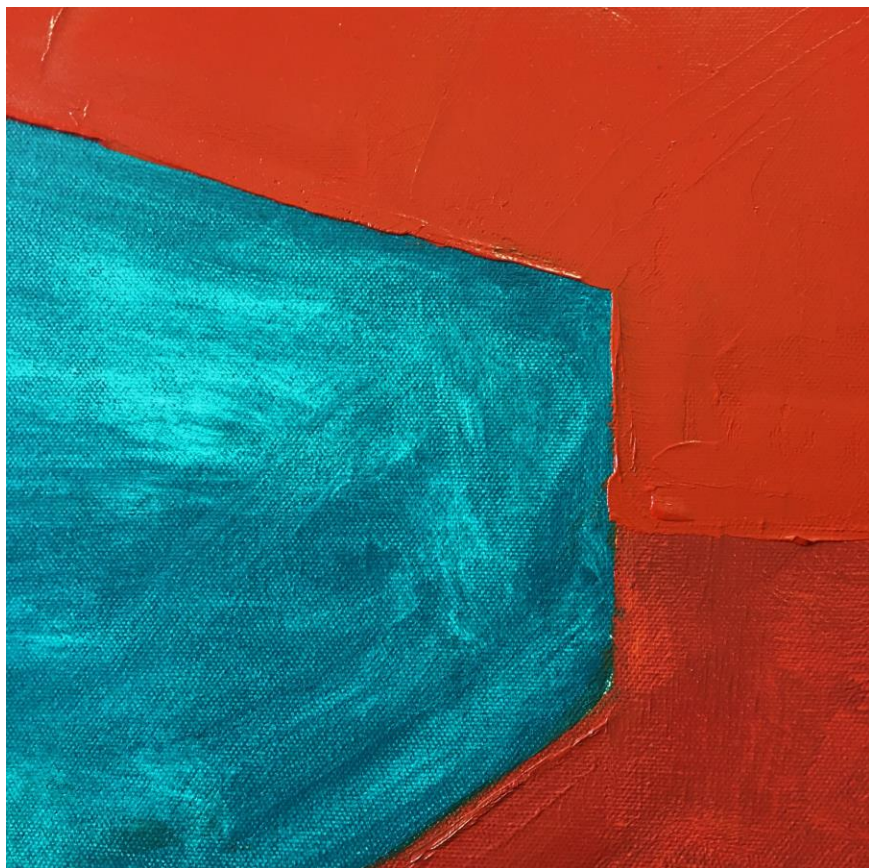
Semblance

Medium and Support

Oil in Canvas

Dimensions

100 cm x 100 cm



Brief Comments

My choice of colour for this painting was fully planned out. I knew I wanted the palette to be very simplistic with only a handful of colours. I also knew I wanted the colours to interact with one another. The fluorescence of the orange paired with the teal green makes for an interesting visual, they almost compete against each other for the viewer's attention. Not only that but I also feel that the choice of colour adds to the uneasiness of the composition.

Title

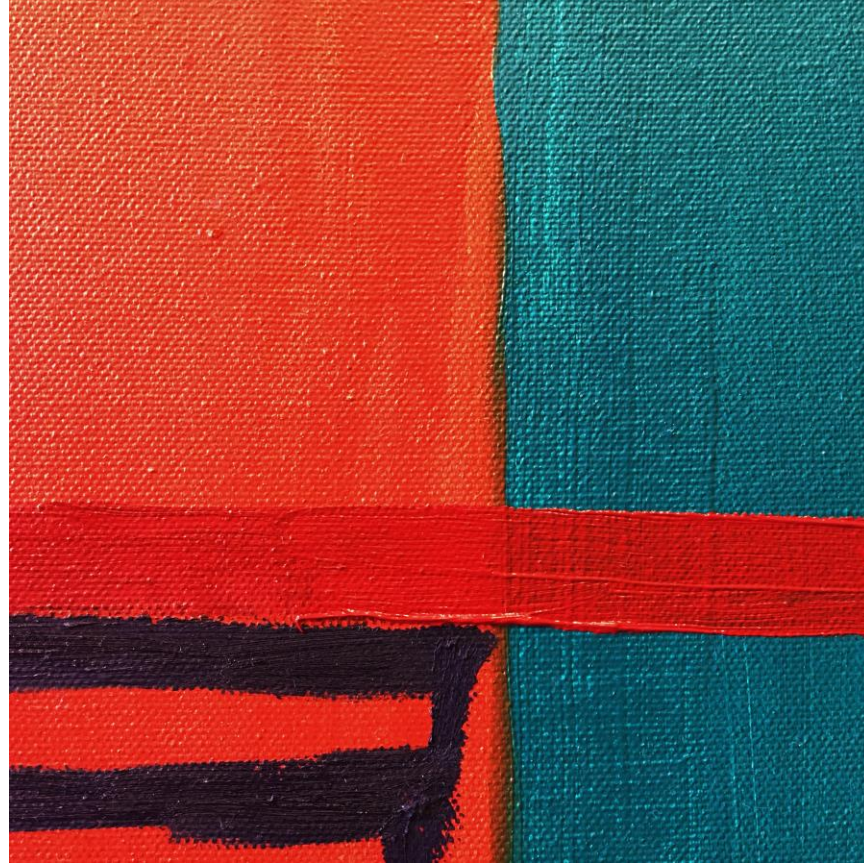
Semblance (detail)

Medium and Support

Oil in Canvas

Dimensions

100 cm x 100 cm



Brief Comments

Part of my art historical research this term has focused on modernist views surrounding abstract expressionist painting. One aspect that has resonated with me throughout my own personal practice is the accentuation of the two dimensionality of the painting. Making the painting process visible is a concept associated with modernist painting, the artist does not want to hide the tactile referents of the painting. The work is not an illusion it is simply paint on canvas.

One way I like to play with this concept is to leave small sections of the base layer showing through the top layers of paint. Not only does this create a real sense of depth but it celebrates and highlights the impenetrability of the canvas.

Title

Semblance (detail)

Medium and Support

Oil in Canvas

Dimensions

100 cm x 100 cm



Brief Comments

Amongst some of the smallest works I've produced this term is this set of 3 works, done in oil bar, they work both individually and as a collective.

Each a development from each other, these works, whilst based on the same geometric pattern, are independent and successful when shown out of context. Playing with a smaller area of space (20 cm square) was a challenge, with no room for indecisive marks. I had to really be confident in my chosen division of the space.

Title

Oil bar Suite, 1, 2 & 3

Medium and Support

Oil bar on canvas paper

Dimensions

20 cm x 20 cm



Title

Oil bar 1

Medium and Support

Oil bar on canvas paper

Dimensions

20 cm x 20 cm



Title

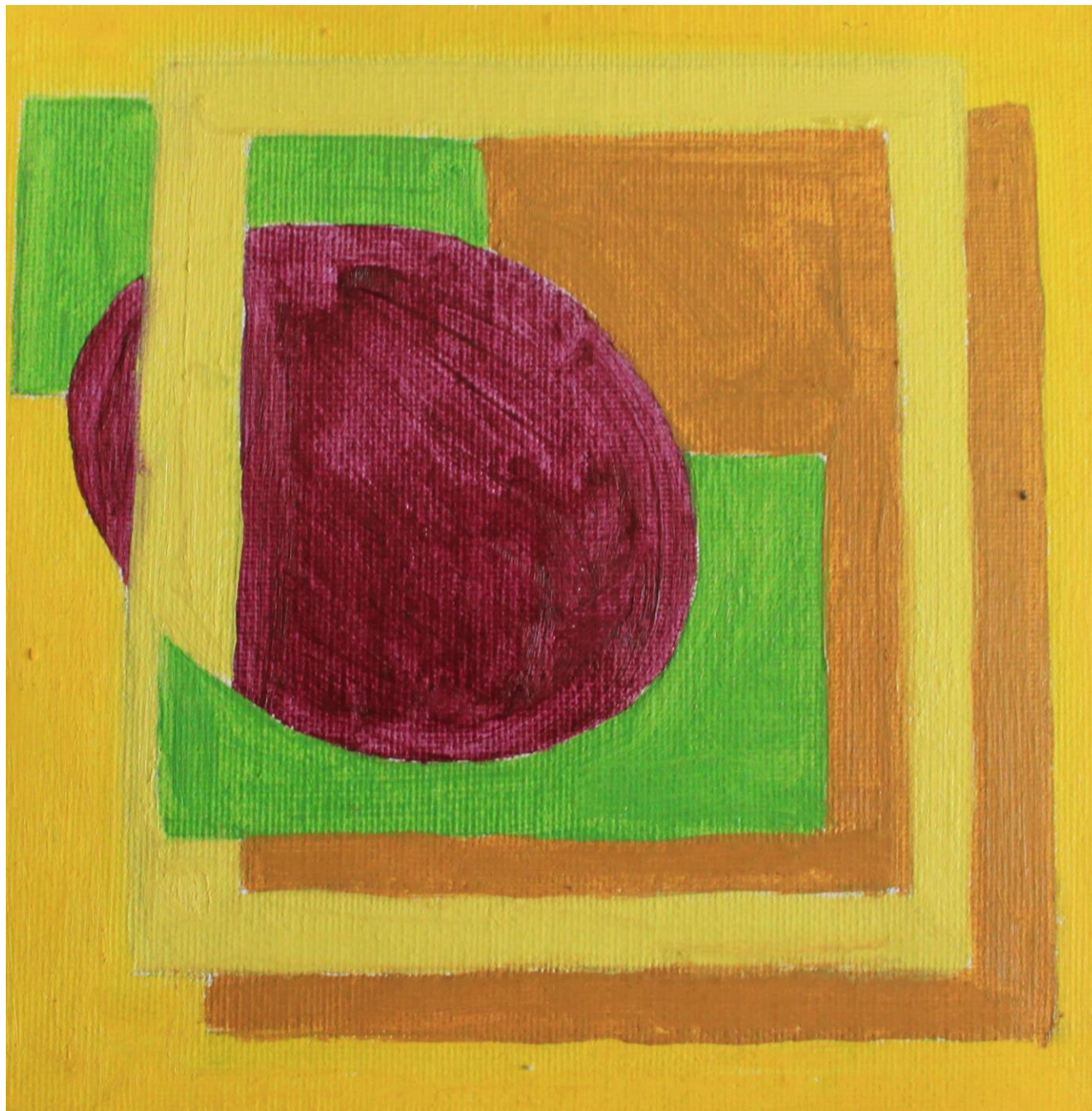
Oil bar 2

Medium and Support

Oil bar on canvas paper

Dimensions

20 cm x 20 cm



Title

Oil bar 3

Medium and Support

Oil bar on canvas paper

Dimensions

20 cm x 20 cm



Section 1 (B)

Primary Submission

Supplementary Assessment



Brief Comments

The next 4 works are being submitted as part of my supplementary assessment. Done with a mix of black Indian ink, charcoal, pen and graphite each drawing is intuitive and explorative. These were all done prior to my large paintings in section 1 and were used as a gateway into understanding the importance and impact of large blank space. They allowed me to investigate movement, space and gesture in a pressure free environment.

Title

Gesture 1

Medium and Support

Mixed media on paper

Dimensions

50 cm x 50 cm



Title

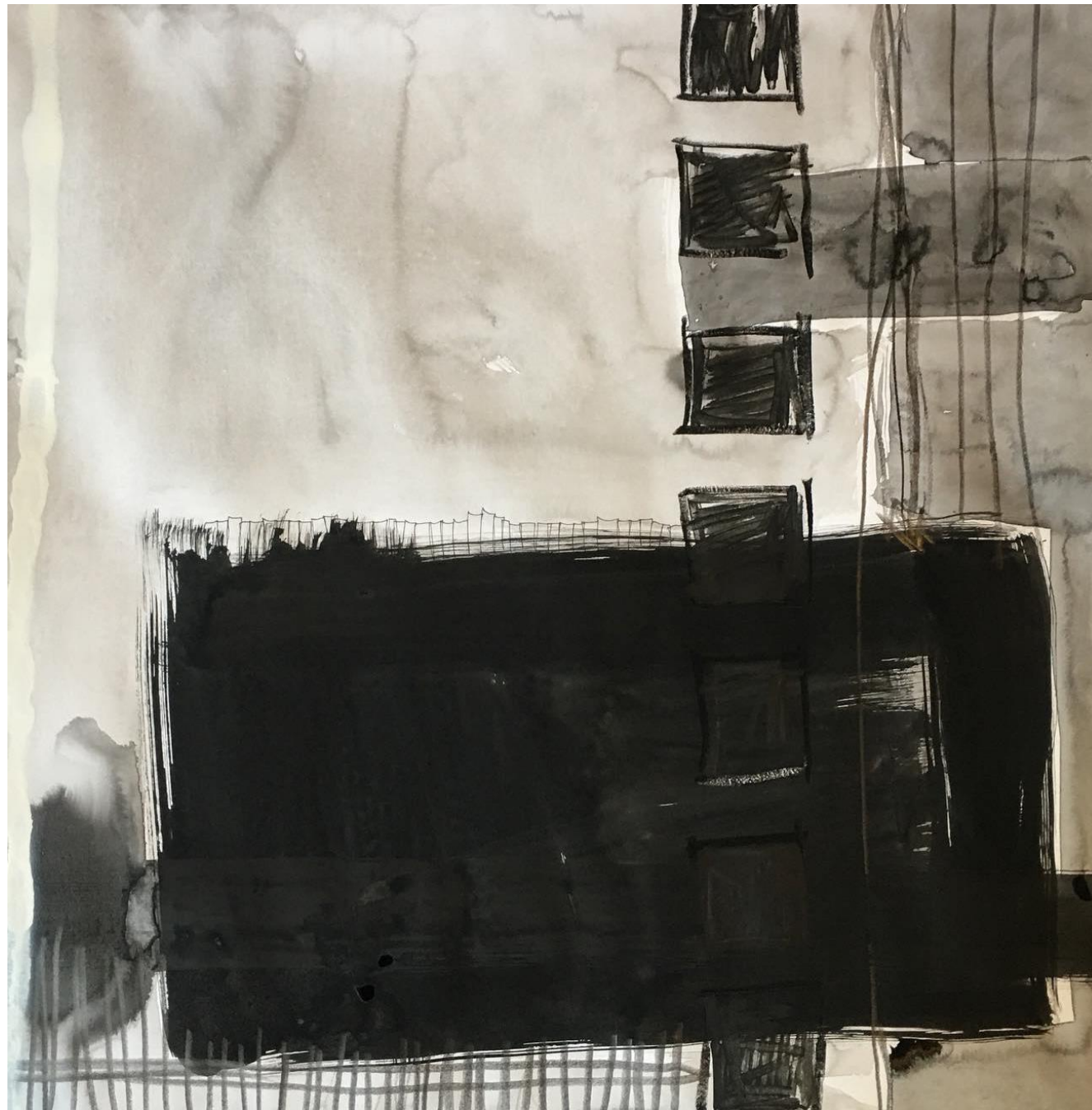
Gesture 2

Medium and Support

Mixed media on paper

Dimensions

50 cm x 50 cm



Title

Gesture 3

Medium and Support

Mixed media on paper

Dimensions

50 cm x 50 cm



Title

Gesture 4

Medium and Support

Mixed media on paper

Dimensions

50 cm x 50 cm



Section 2

Secondary Submission

(trials, aborted works, those you deem either not worthy of, or otherwise unsuited to, Section 1)



Brief Comments

'Interchange' was one of the earliest works painted this semester; applied with vigor this painting is a lot more expressive than the paintings within section 1. At the time I was grappling with subject matter and what I wanted my paintings to achieve or be about. I was trying to take landscape and abstract it, but this didn't resonate with me as much as I'd hoped. My process became very intuitive, and compared to now, little contemplation took place.

Title

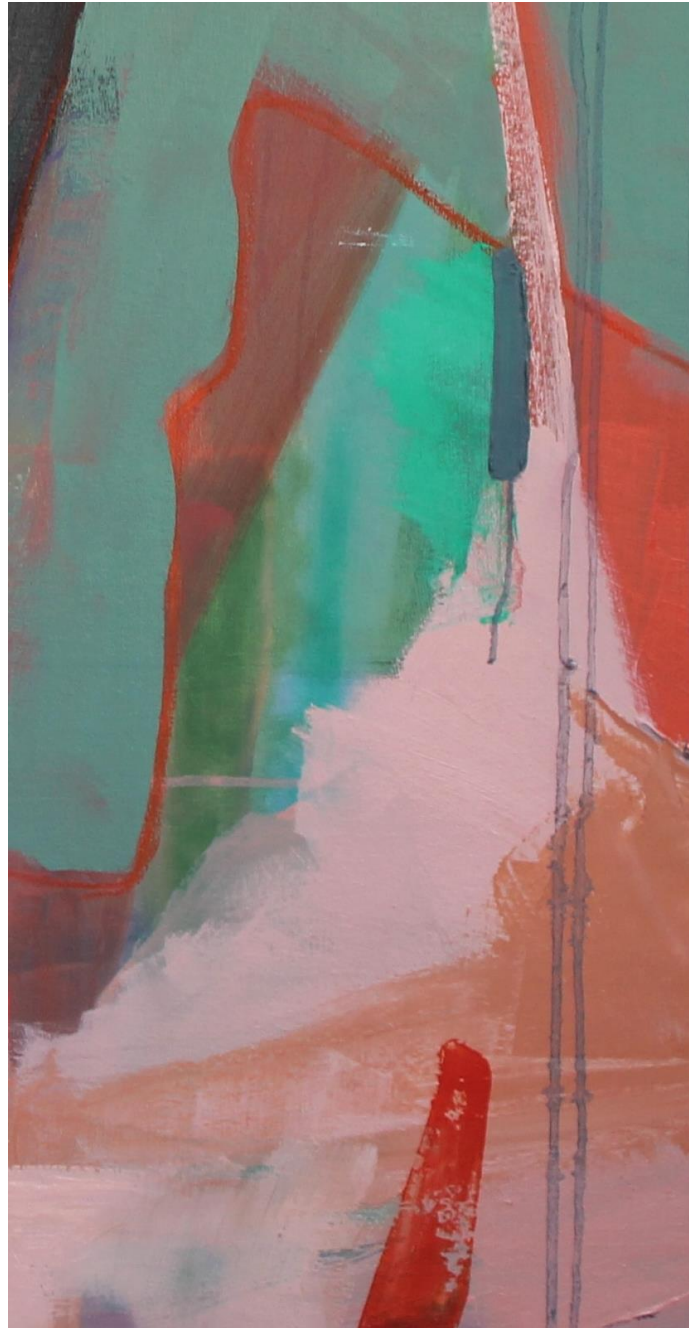
Interchange

Medium and Support

Oil in Canvas

Dimensions

100 cm x 100 cm



Brief Comments

As a whole, 'Interchange' feels a little hectic when shown alongside my most recent paintings, but when looked at in detail it has some lovely marks and variations of tone and colour.

This way of painting is a far cry from my current process, but it taught me more about space and dividing it up. The shapes within this painting are primarily interlocking with one another which has led to the composition becoming quite closed off. If I had taken this work any further, it would have lost the tactility found in some of these detailed shots.

Title

Interchange (detail)

Medium and Support

Oil in Canvas

Dimensions

100 cm x 100 cm



Brief Comments

'Intertwine' was the last painting I did as part of this semester; based on the same geometric pattern found in 'Oil bar suite 1, 2 & 3'. I worked with a variation of paint applications to explore creating depth. I enjoy the thick impasto paint next to the very transparent wash of colour, it creates a definitive foreground and background.

I think in the future I want to develop this idea further and play around more with the space and the interactions between each shape.

Title

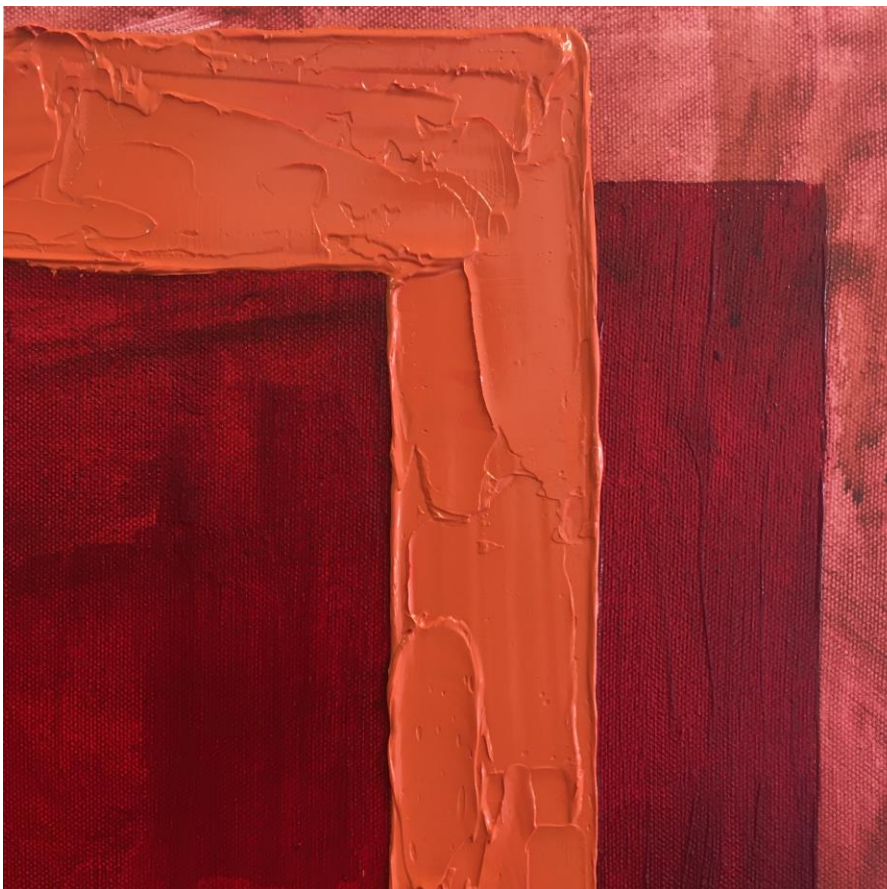
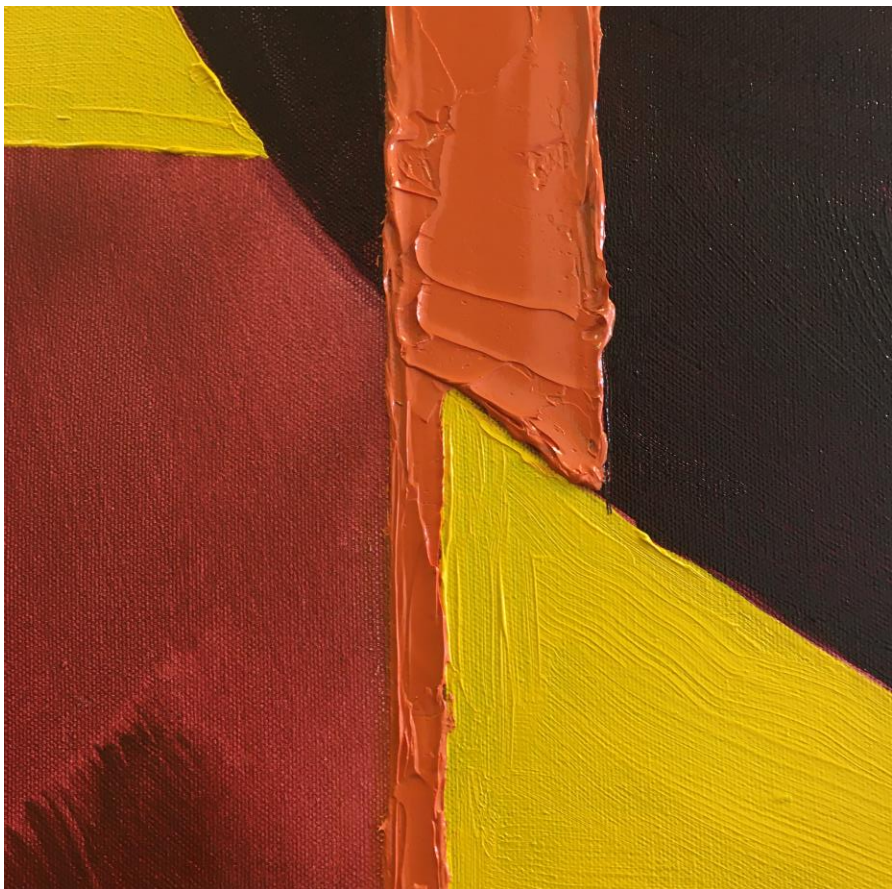
Intertwine

Medium and Support

Oil in Canvas

Dimensions

100 cm x 100 cm



Brief Comments

Where the yellow lies behind the purple oval and in front of the orange line is the type of interaction between shapes that I want to enhance in future developments of this composition. Creating a visual illusion of a three-dimensional space on the flat plane of the canvas is something I would like to continue exploring as my personal painting practice develops.

Title

Intertwined (detail)

Medium and Support

Oil in Canvas

Dimensions

100 cm x 100 cm



Brief Comments

I see this painting as a turning point in my process, painted after 'Interchange' and before 'Settle', it is an even mix of large blocks of colour and small gestural marks. It was my first time working on such a large scale and I think I struggled to know how best to use the space.

'Configuration' began as a painting about a specific location that was dear to me; without a provisional study most of my exploration took place on the canvas.

Title

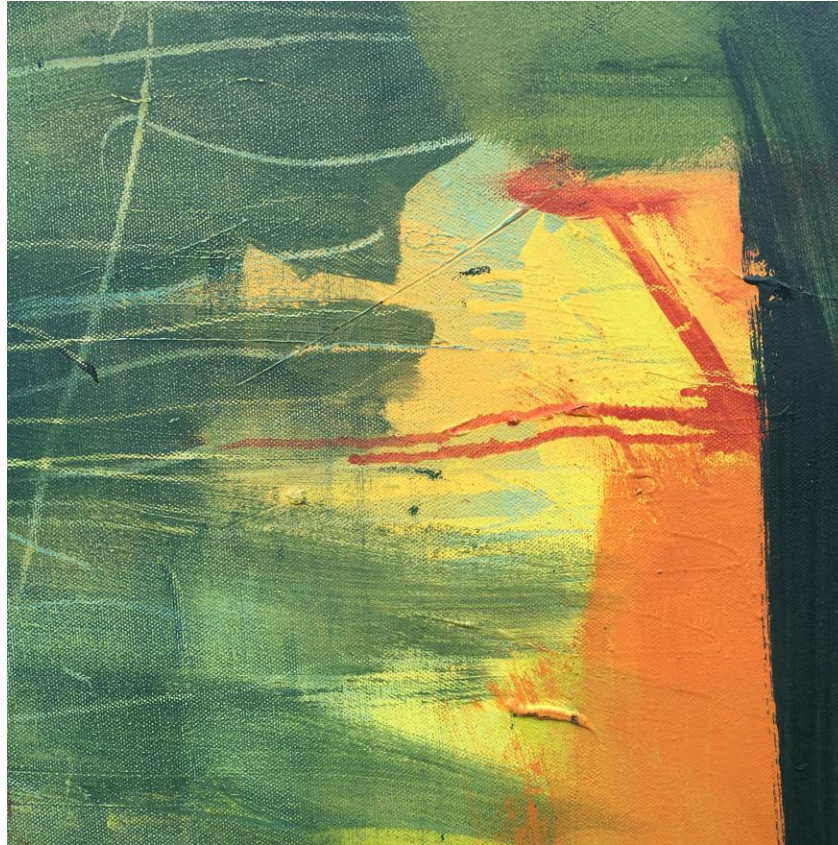
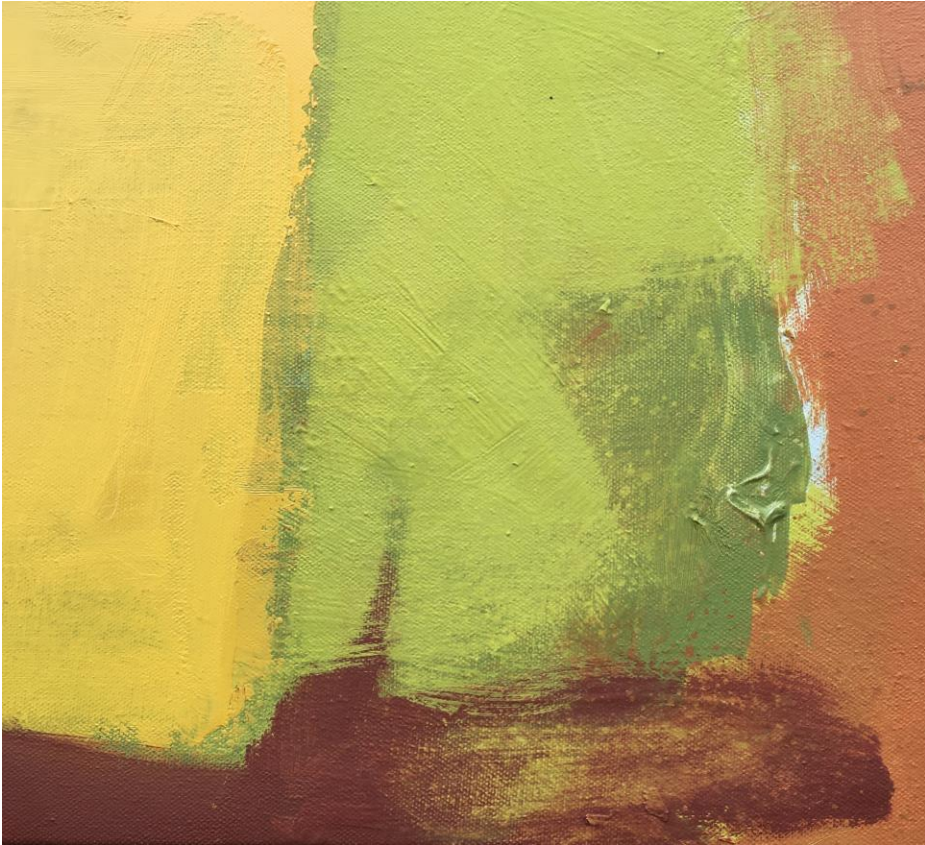
Configuration

Medium and Support

Oil on canvas

Dimensions

5' x 5'



Brief Comments

It was in this painting that I realised abstracted landscape wasn't working for me as subject matter. I was struggling to connect with the work as depicting the landscape felt slightly forced for me. I have always been fascinated by landscape and marvel at its beauty, but I didn't possess enough passion for it to depict it in a way that not only celebrated but enhanced it and all its assets.

Title

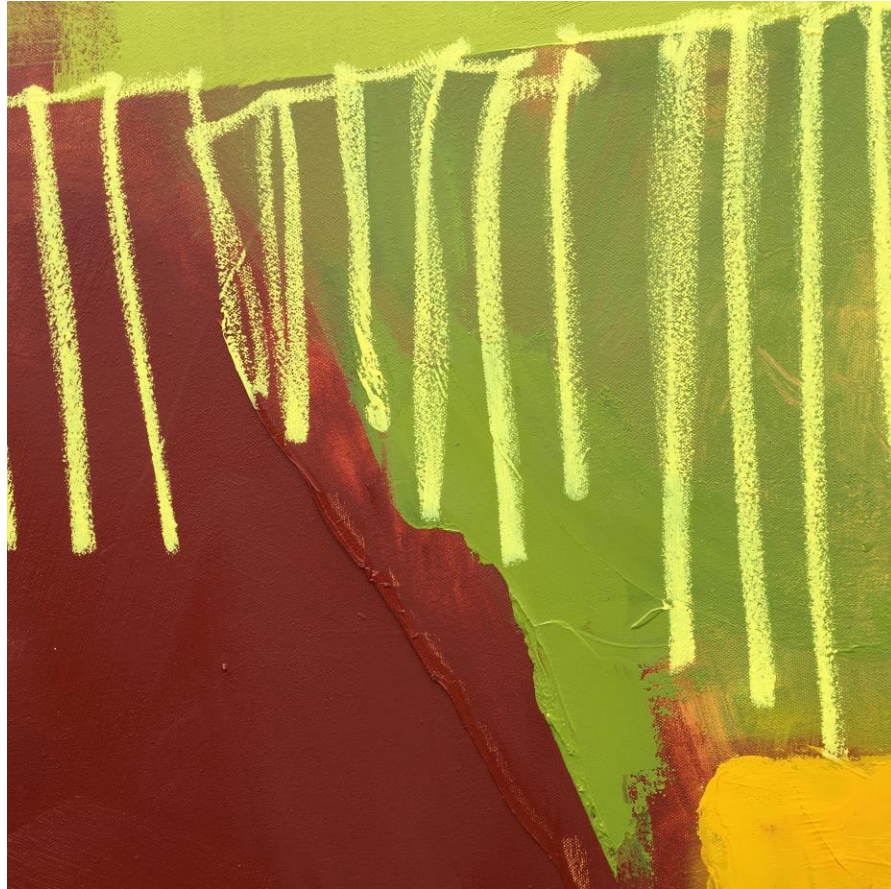
Configuration

Medium and Support

Oil on canvas

Dimensions

5' x 5'



Title

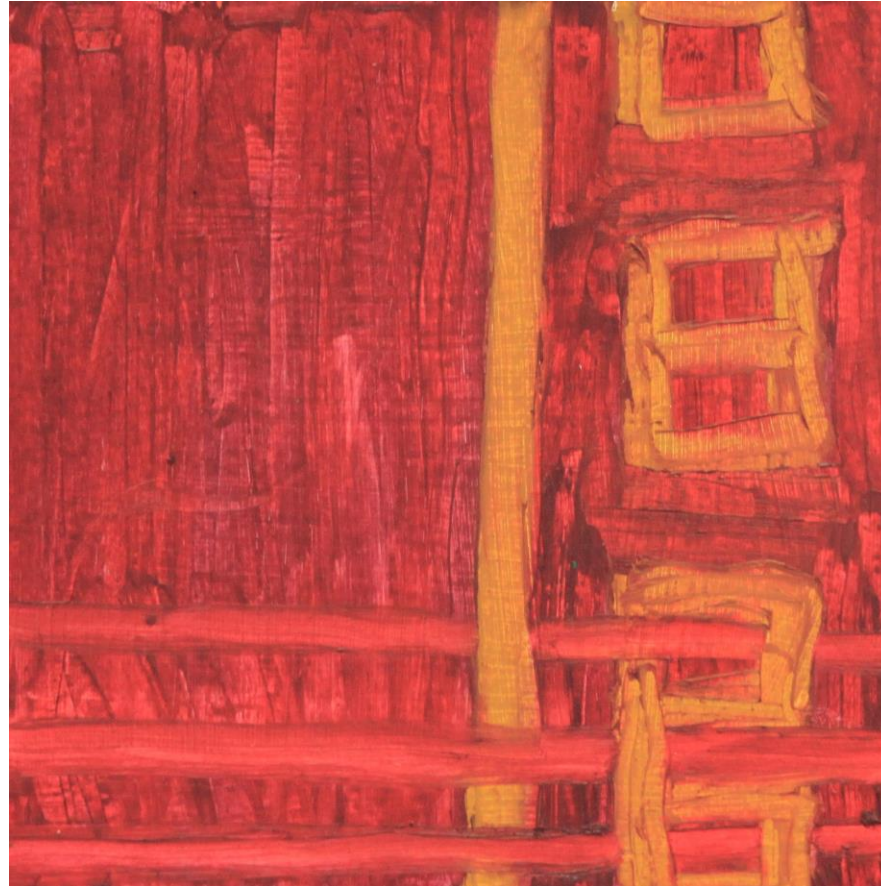
Configuration

Medium and Support

Oil on canvas

Dimensions

5' x 5'



Brief Comments

The next few slides are some small studies done on board using oil bar. They were used to trial out some ideas and work through some possible compositions.

Title

Red Study 1 & 2

Medium and Support

Oil bar on Board

Dimensions

20 cm x 20 cm



Title

Red Study 3 & 4

Medium and Support

Oil bar on Board

Dimensions

20 cm x 20 cm



Title

Green Study 1 & 2

Medium and Support

Oil bar on Board

Dimensions

20 cm x 20 cm



Title

Green study 3 & 4

Medium and Support

Oil bar on Board

Dimensions

20 cm x 20 cm



Title

Oval study 1 & 2

Medium and Support

Oil bar on canvas paper

Dimensions

20 cm x 20 cm



Title

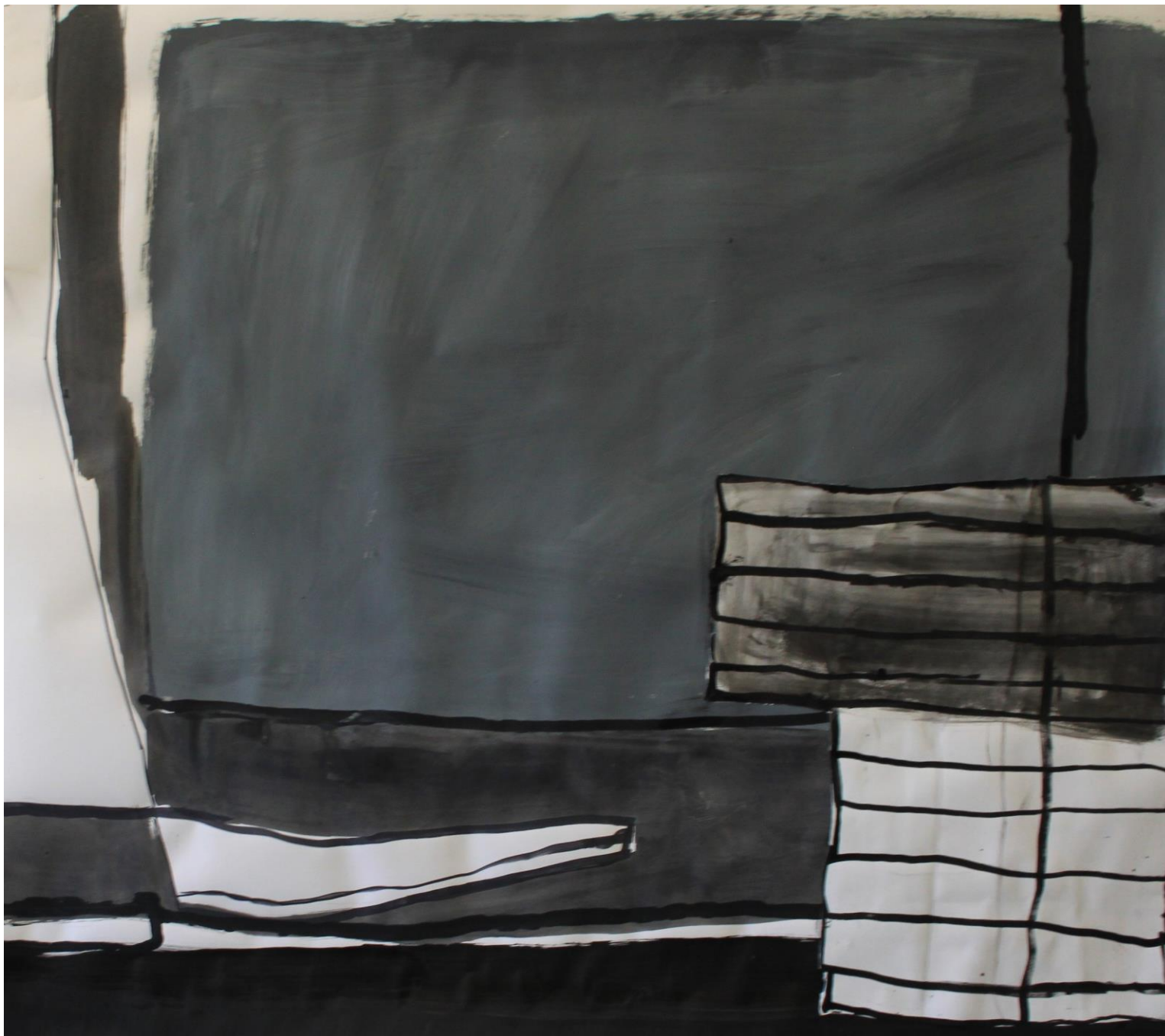
Gesture 5

Medium and Support

Mixed media on paper

Dimensions

50 cm x 50 cm



Title

Gesture 6

Medium and Support

Mixed media on paper

Dimensions

50 cm x 50 cm



Title

Gesture 7

Medium and Support

Mixed media on paper

Dimensions

150 cm x 50 cm



Brief Comments

This painting was a re-stretched segment that had been cut out from an unsuccessful larger painting (shown on next slide). Only a few extra elements were added to canvas as the composition was already fairly successful.

Title

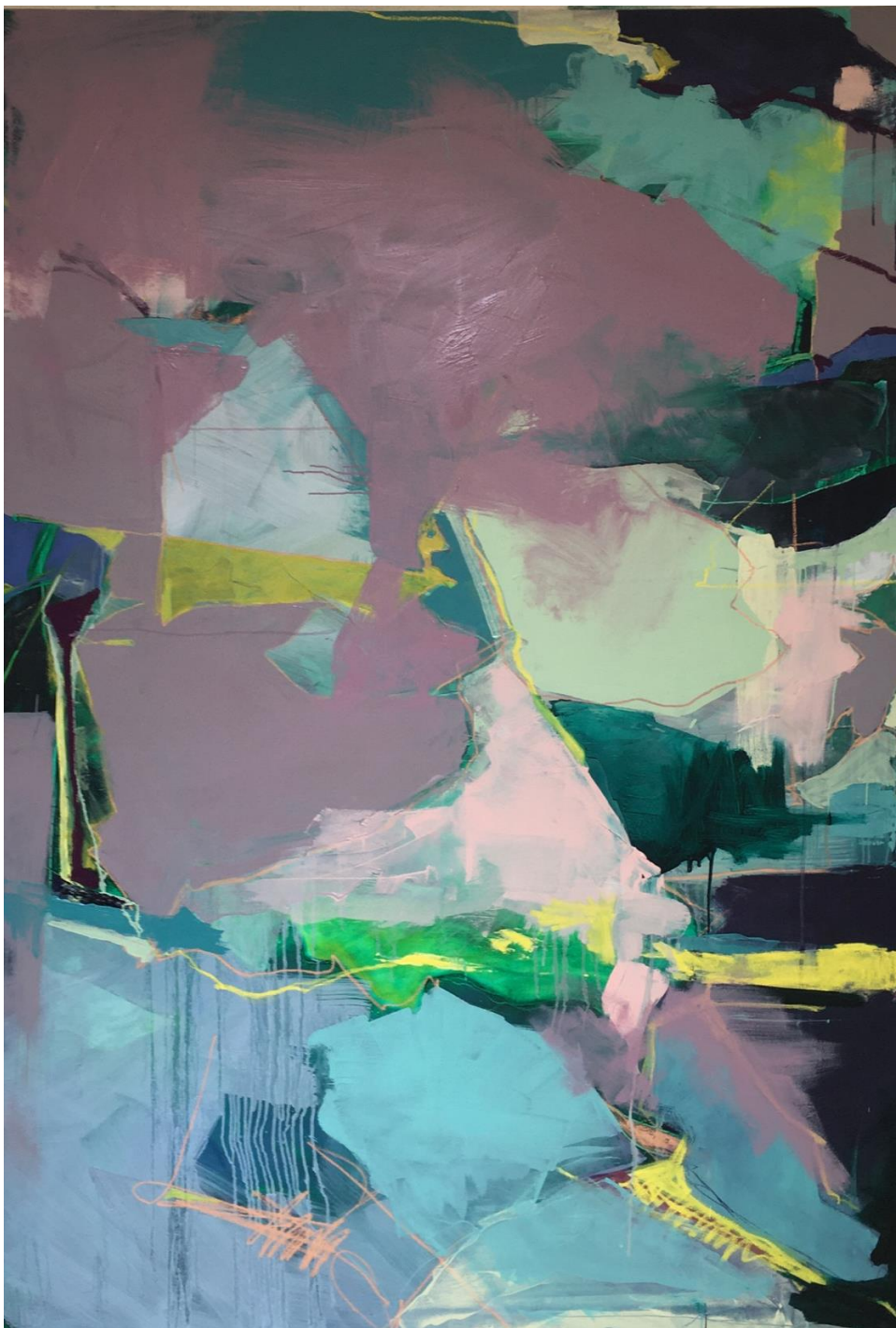
Segment

Medium and Support

Oil in Canvas

Dimensions

30 c x 30 cm



Brief Comments

I battled with this painting for a while, adding and removing layer after layer. It reached this point, and I was unable to resolve it, without any kind of structure or plan I went into the painting blind. Although this gave me full freedom to paint intuitively, I feel that it also led to the fractured and chaotic quality it possesses.

Title

Untitled

Medium and Support

Oil in Canvas

Dimensions

Unsure



Brief Comments

These are another two small compositions taken from the large painting shown on the previous slide.

Title

Untitled 1 & 2

Medium and Support

Oil on canvas

Dimensions

30 cm x 30 cm



Brief Comments

I thought it would be interesting to include these two studies done at the very beginning of this semester, as they perhaps fit better when paired with my most recent work. There's a sense of naivety in these two works. I can see that I was wanting to use large areas of space but wasn't quite sure how to utilize it in the most effective way.

Title

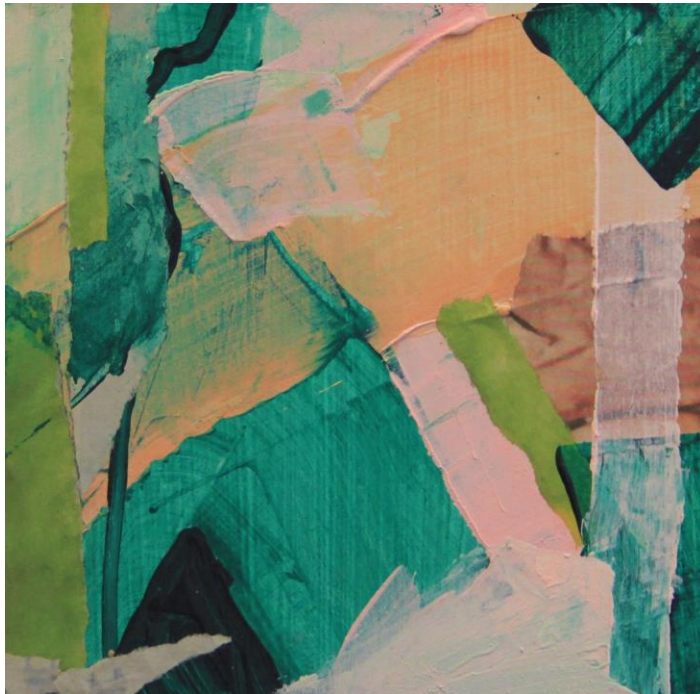
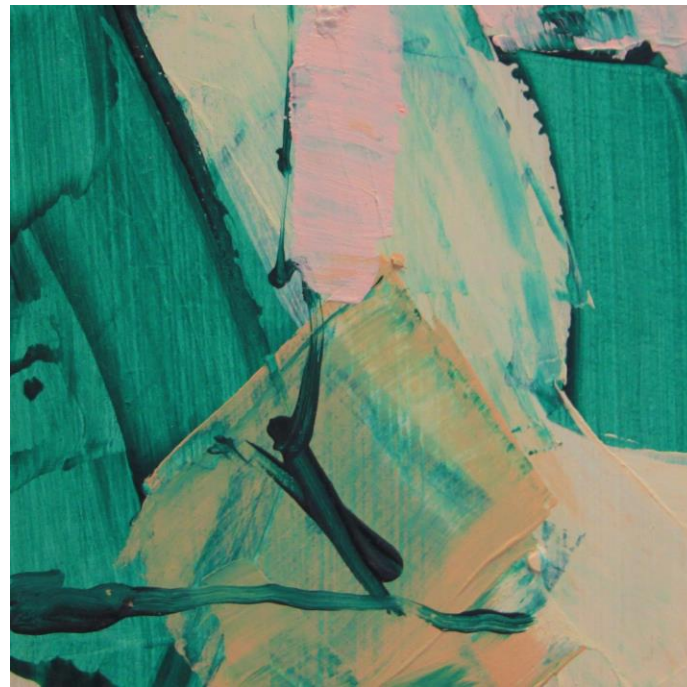
Study

Medium and Support

Oil on MDF board

Dimensions

20 cm x 20 cm



Brief Comments

The next few slides were part of an exercise to loosen up and experiment with movement and gesture. Done in acrylic paint and oil pastels on paper or board I worked in rapid succession, intuitively creating different marks in a pressure free environment. Whilst I did not take these works any further this is definitely an exercise I will use again in the future.

Title

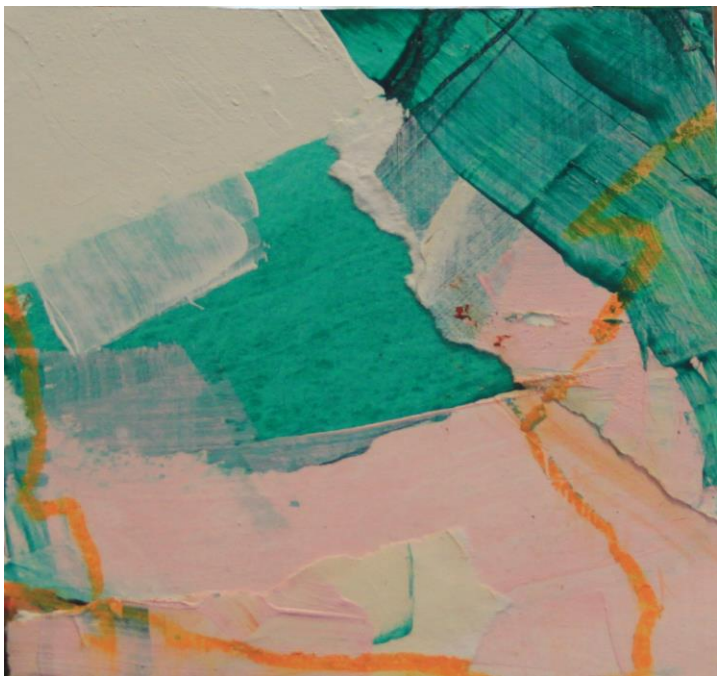
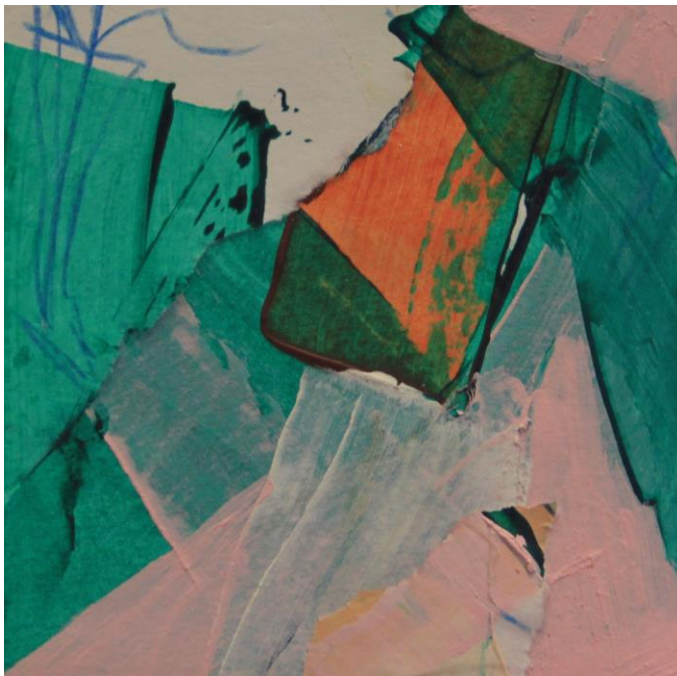
Gesture, movement and trace exercise 1, 2, 3 & 4

Medium and Support

Acrylic on MDF board

Dimensions

15 cm x 15cm



Title

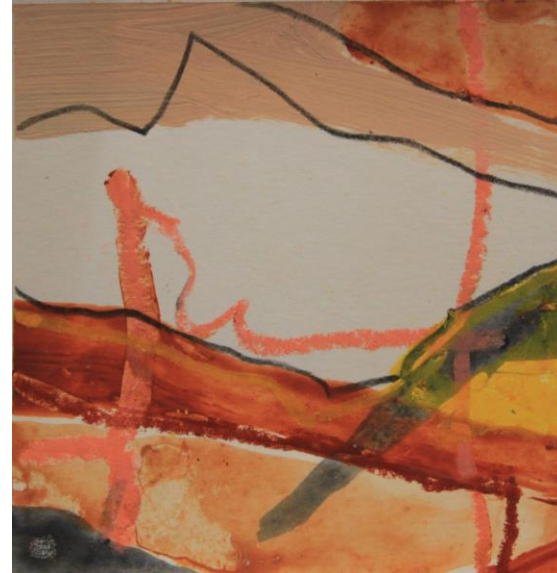
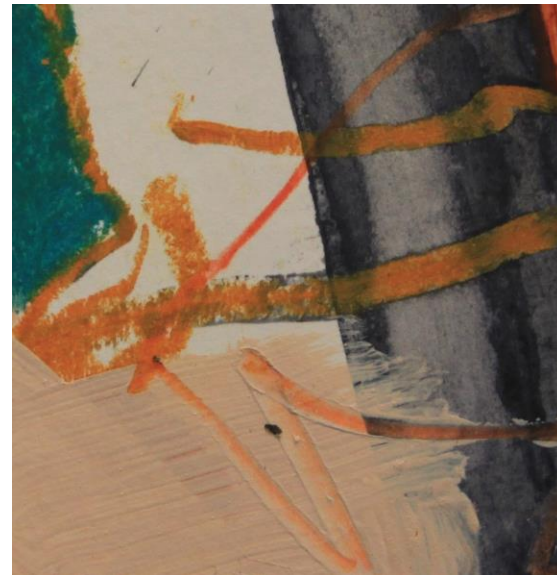
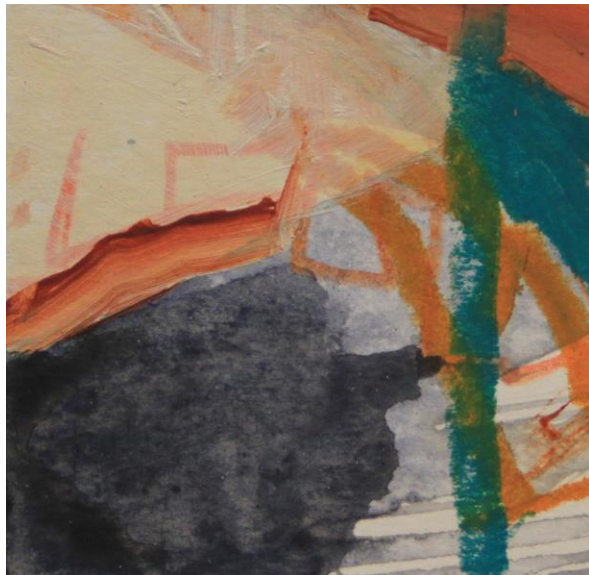
Gesture, movement and trace
exercise 5, 6, 7 & 8

Medium and Support

Acrylic and oil pastel on paper

Dimensions

10 cm x 10 cm



Title

Gesture, movement and trace
exercise 9, 10, 11, 12, 13 & 14

Medium and Support

Acrylic on Paper

Dimensions

5 cm x 5 cm



Section 3

Preparatory Works

(studies, notebooks and sketchbooks, or photography/digital equivalents)

Provence



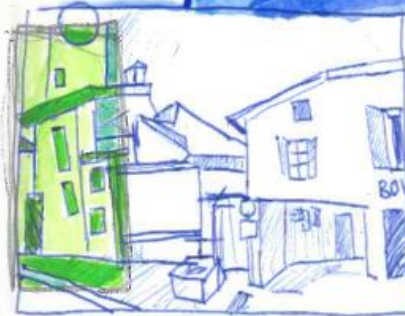
8 Avenue Van
Ryselbergne

Le Lavandou
Provence-Alpes-
côte d'Azur

3434 D23
Rians, Provence-
Alpes-côte d'Azur



Mollans-sur-Cuvèze,
Auvergne-Rhône-Alpes



10 Place Banche de Cour
Mollans-sur-Cuvèze,
Auvergne-Rhône-Alpes



Brief Comments

Water Colour Studies taken from
digitally moving around South of
France on Google Maps

Title

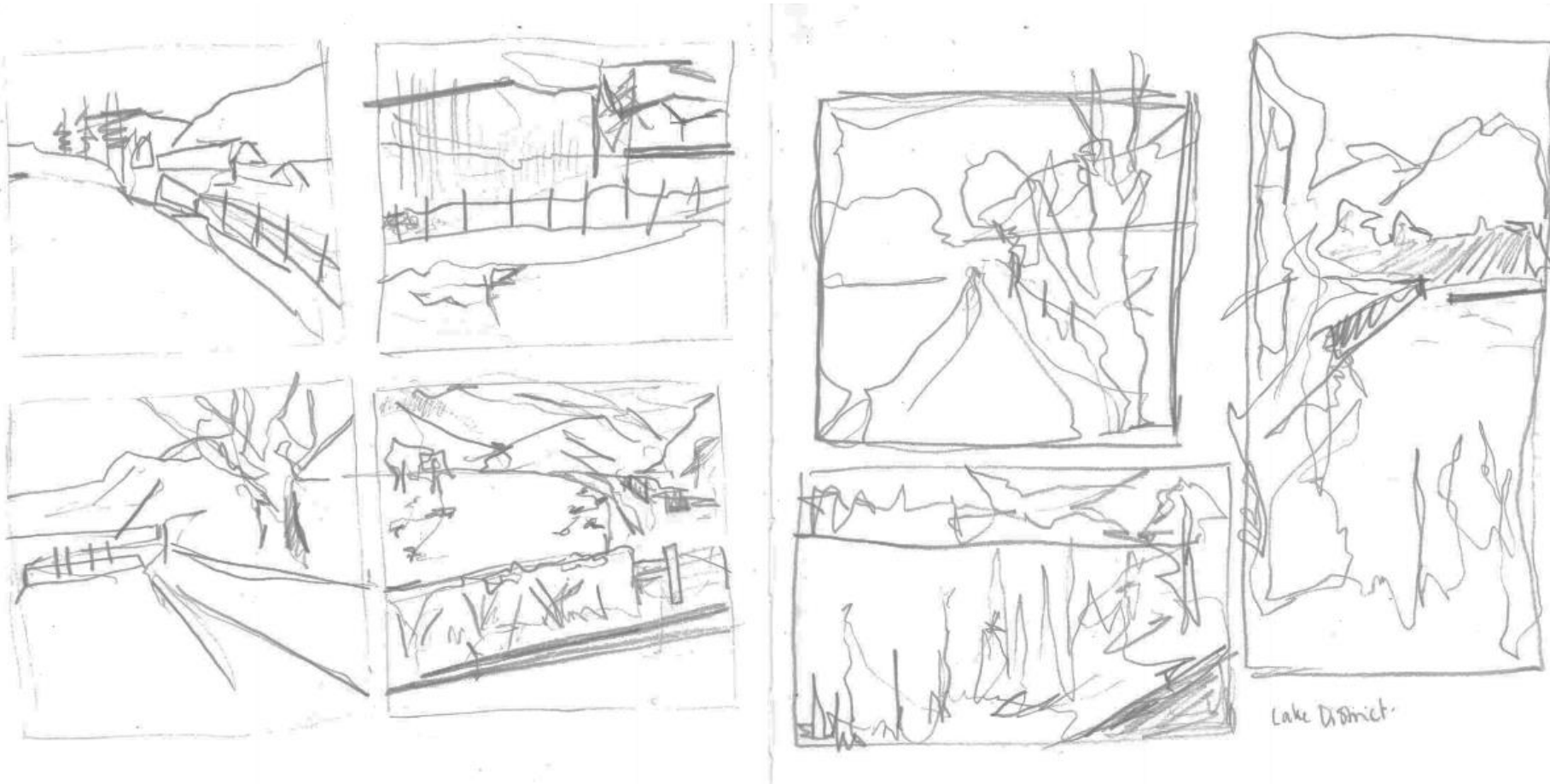
Sketchbook Scan

Medium and Support

Watercolour

Dimensions

20 cm x 20 cm



Brief Comments

Sketches taken from digitally moving around the Lake District on Google Maps.

Title

Sketchbook Scan

Medium and Support

Graphite

Dimensions

20 cm x 20 cm

What's my starting point?

- Paintings of interest to me.

→ using colour palette → rough composition.
↓
concept or story

The Other

Otherness → being or feeling different in appearance or character from what is familiar, expected or generally accepted.

The duality of otherness - focuses on race + culture. expressing a single identity faced with opposition of other.

• Abject art that celebrates the Other, the outcasts. eg. immigration. queer. feminism. race.

- Simone de Beauvoir stated...

"Otherness is a fundamental category of human thought"
he argued that woman is set up as the Other of man.

Paintings call things to ones mind but never describe them.

Title

Sketchbook Scan

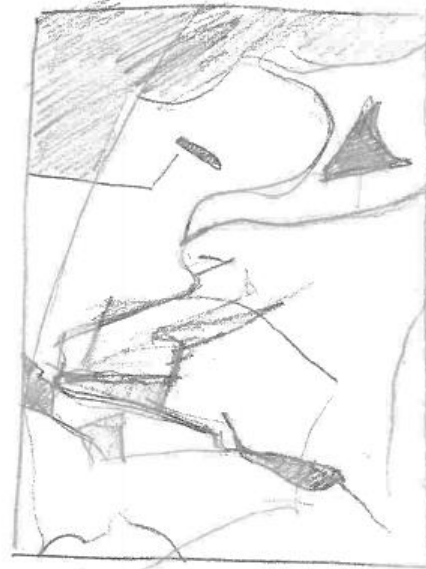
Medium and Support

Graphite

Dimensions

20 cm x 20 cm

manufacture light + space
that wasn't here before.



a child will pick a colour + put it down. ~~test~~ innocence but
as adults all this intellectual thinking now comes with
this. we need to get back to the innocence? focus on
the materials?
Balance thought + feeling.

Brief Comments

Scan of Sketchbook Page

Title

Sketchbook Scan

Medium and Support

Graphite

Dimensions

20 cm x 20 cm

1 paint from nothing

- begin with a gestural + intuitive 1st layer

- Then sketch it out + simplify it down to a few block shapes

- mix colours one at a time, adding + mixing them as feels appropriate.

- continue adding + removing in order to achieve a cohesive final piece.

↳ Why?

I enjoy problem solving, discovering + pushing myself.

We live in a world where everyone wants to be the best. No matter how conscious of it we are, we always strive for greatness.

Although women's rights is much better in contemporary society, and female painters are celebrated I feel it is important to learn from + expand on history.

The Genius, never seen myself as academic, take hours to write. Genius associated with male. I myself have always felt intimidated. Words would confuse + dumbfound me

↳ when reading about art I have always struggled. thought it wasn't for me wasn't clever enough wrong!

What is it that I'm trying to represent that can't be represented in a photograph?

- feel the feeling, let it sink in, then paint.

- How do you know when to stop? when the painting demands no more of me.

my work holds elements of the landscape but I would not call them paintings of the landscape. They're about gesture feeling and the inner self. Painting myself, my inner landscape.

My work is intuitive, each painting is a slow process, build up the painting as each previous layer has dried. layering to create depth.

Tutorial 2 (14-02-20) *note to help but relate to landscape*

Observational. *Make the you know where you have about your it. what is coming from*

Phenomenology *draws from memory. distance.*
gestural drawing. *hardest work, landscape*

Phenomenology

↳ study of structures of consciousness as experienced from the 1st person perspective

↳ an experience of or about some object.

↳ an experience of a landscape. my surroundings

- honest work, want to go out but can't. fear of doing wrong (hike, con, road.)

↳ So where can my sources come from?

- google maps. - memory of a bar.
- daily walks. - garden, studio.

↳ when creating studies. make them with intent.

- depth. - depiction.
- colour. - distance.

↳ 10 words that come to mind when thinking of landscape.

- ~~stunning~~ riveting. - motion. - ~~omnipresent~~ *omnipresent* ~~universe~~

- stimulating. - depth. - ~~possibility~~ *possibility* - potential?

- vast. - grounding. - ~~no~~ *no* ~~into~~ *into* / explore.

Brief Comments

Thinking through my methodology

Title

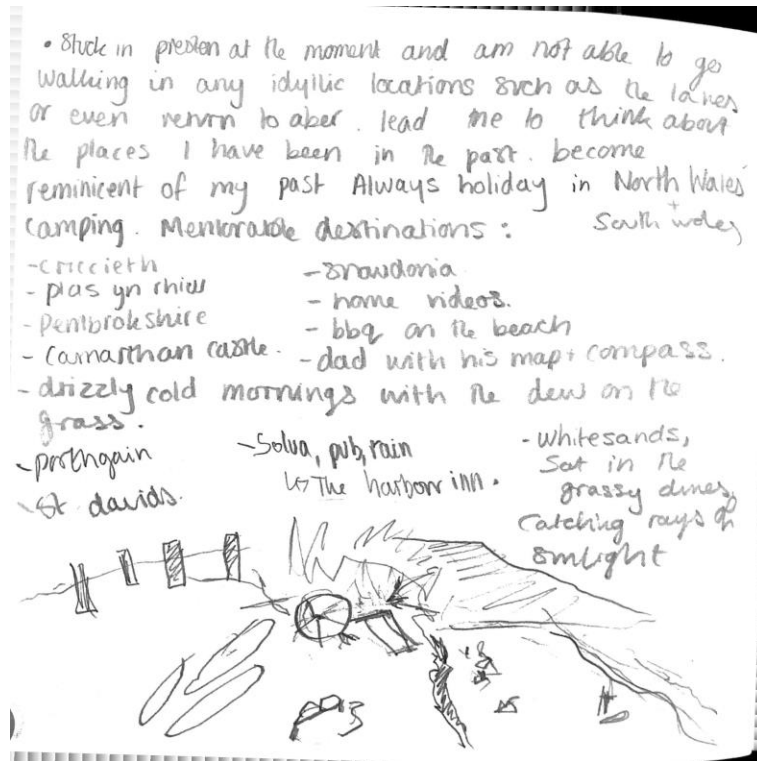
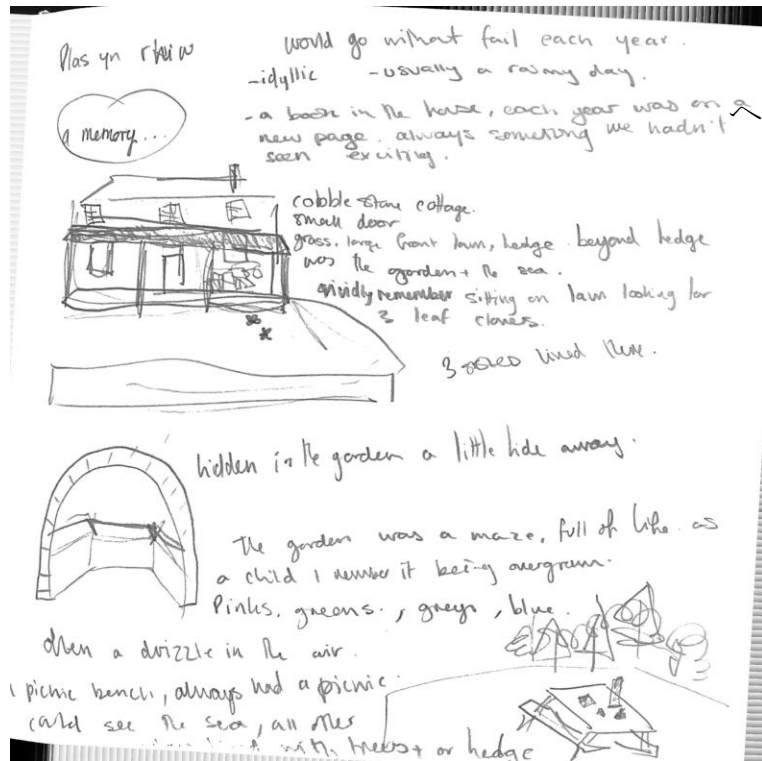
Sketchbook Scan

Medium and Support

Graphite

Dimensions

20 cm x 20 cm



Brief Comments

Working through some ideas and concepts for my paintings.

- watch home videos, screen capture, write about the memory
- sketch out as accurately as possible memories of landscapes. emotions. write. paint. sketch.
- find places on the map (dad's crusty old map) shapes of the walks. trace + translate.
- wainwright books. vivid memory of looking through them

Title

Sketchbook Scan

Medium and Support

Graphite

Dimensions

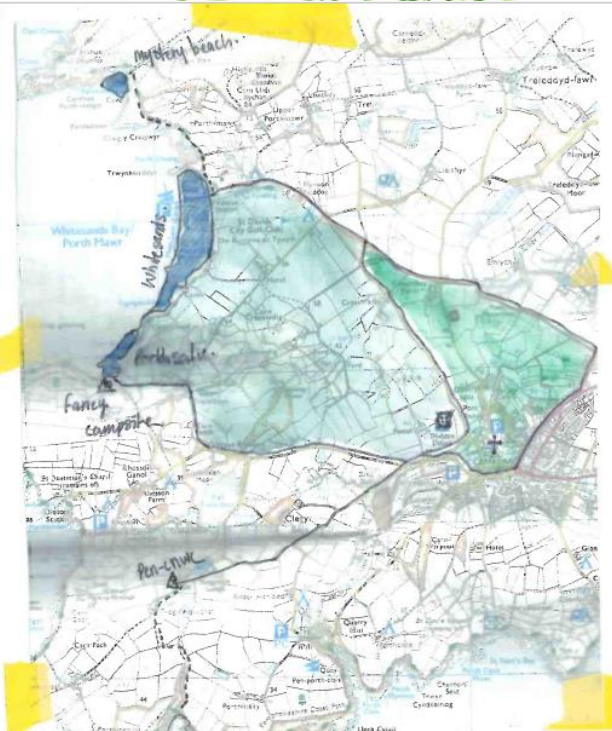
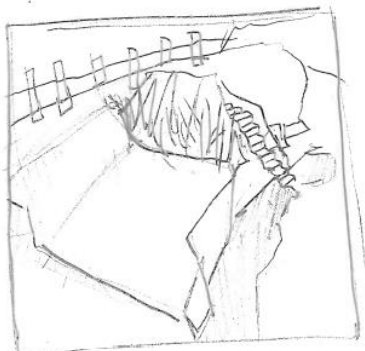
20 cm x 20 cm

Whitesands: pembrolshire.

- couldn't sit on the beach because dogs not allowed on beach. We prebbled it, an our personal closed off space. surrounded by the dunes: a rocky drop on the edge that lead to the beach + me and my siblings would scramble down with our surfboards + body boards. The wire fence at the top of the dune, the back, we always clambered over it. with all our clothes for the day. we'd often spend a whole day here. and

the days with a barbecue and a late night swim.

A vivid recent memory me + sean went swimming in the sea after a really hot day at the beach. The sea was so still and warm. sun was setting and the sky was pink. slight chill in the air as the sun went down. tranquill. Blue, grey, pink. The sea was so clear. instead of scrambling down the rocks that time we ~~climbed~~ climbed over the wire fence and went down some uneven, cobble steps.



Brief Comments

Continuation from previous slide

Title

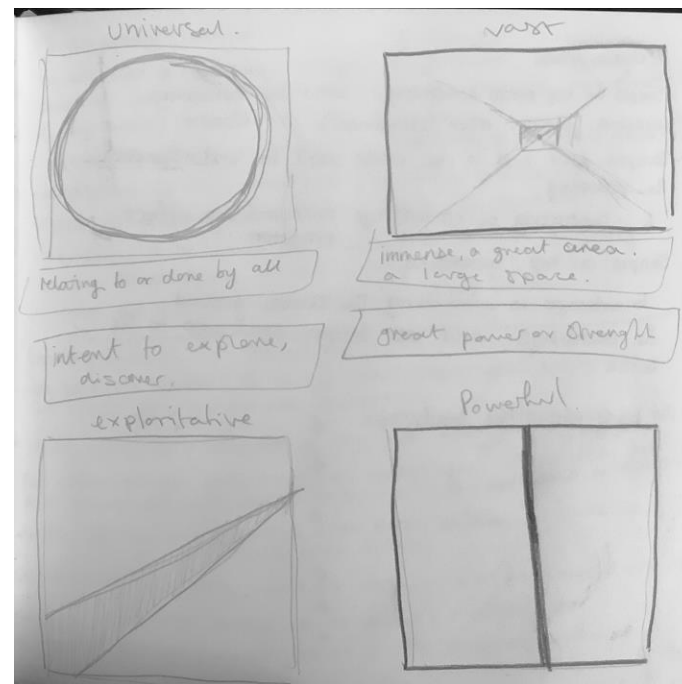
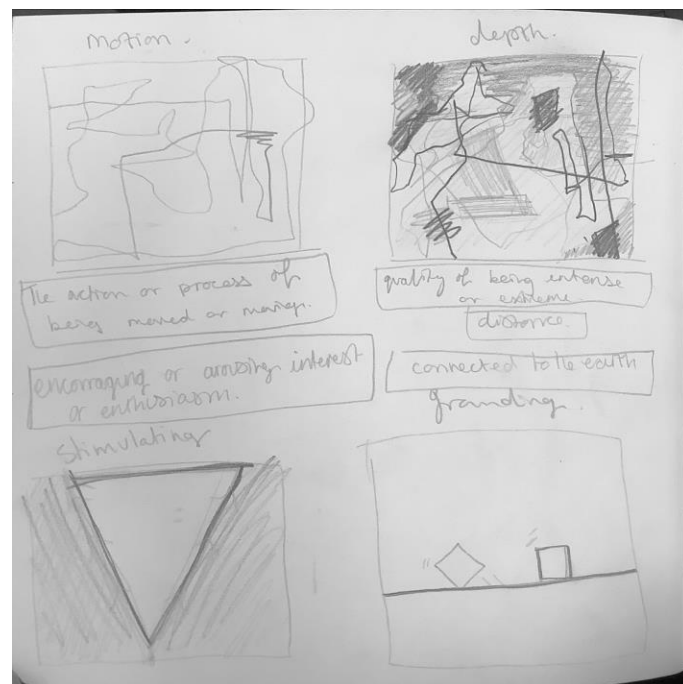
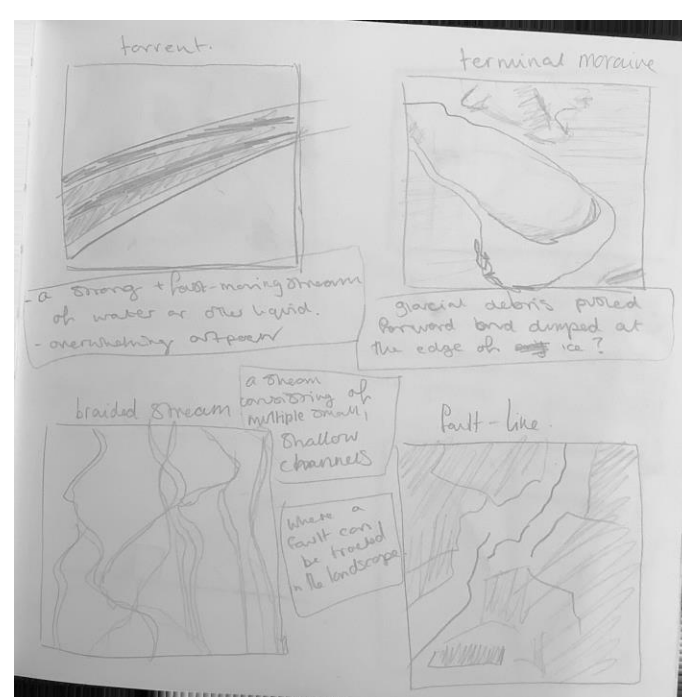
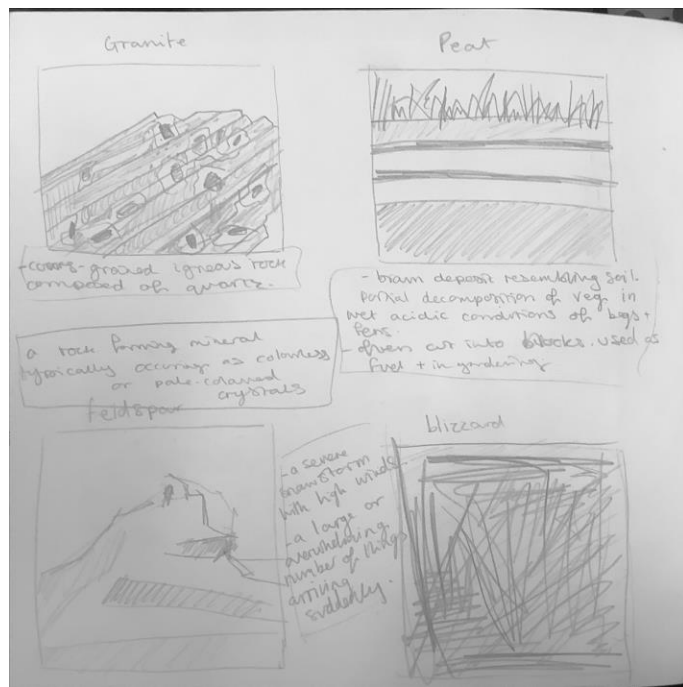
Sketchbook Scan

Medium and Support

Mixed Media

Dimensions

20 cm x 20 cm



Brief Comments

Landscape feature exercise. I was prompted by my tutor to write down 10 words that sprung to mind when I thought of landscape. My words were as follows:

- Stimulating
- Motion
- Depth
- Riveting
- Vast
- Grounding
- Universal
- Possibility
- Powerful
- Exploration

The bottom two photos were of my drawings based on these words. Interestingly they are all very geometric and simplistic, much like my current suite of works. The top two photos are drawings done from words given to me from my tutor.

Title

Sketchbook Scan

Medium and Support

Graphite

Dimensions

20 cm x 20 cm

05-02-21.

studio notes:

- Shapes on top mean something. could be silhouettes, location, walk, maps (childhood)
- Shapes don't need to be understood to understand the painting.
 - capturing surroundings. surroundings effect emotion.
- Shapes on top, grounding.
 - ↳ landscape is grounding, the lines ground the paintings and ~~it~~ brings structure to the work.
- Our being within the landscape.

(Studio notes) 06-02-21

- a selective process after a vigor of gesture. Bringing structure to the chaotic background, shapes are traces of my body. traces of my movement.
 - ↳ tried to give them meaning, maps etc but it felt false.
- landscape is universal, stimulating + grounding
- traces of a landscape, traces of my movement.
- inevitably it is paint on canvas, it is not trying to be something it isn't. It's honest.
- I love the fact it's paint and I love paint.

Brief Comments

Scan of Sketchbook Page

Title

Sketchbook Scan

Medium and Support

Pen

Dimensions

20 cm x 20 cm



Brief Comments

These were two works taken from the gesture exercise talked about in section 2. I was fond of these compositions so glued them into my sketchbook to possibly use in the future.

Title

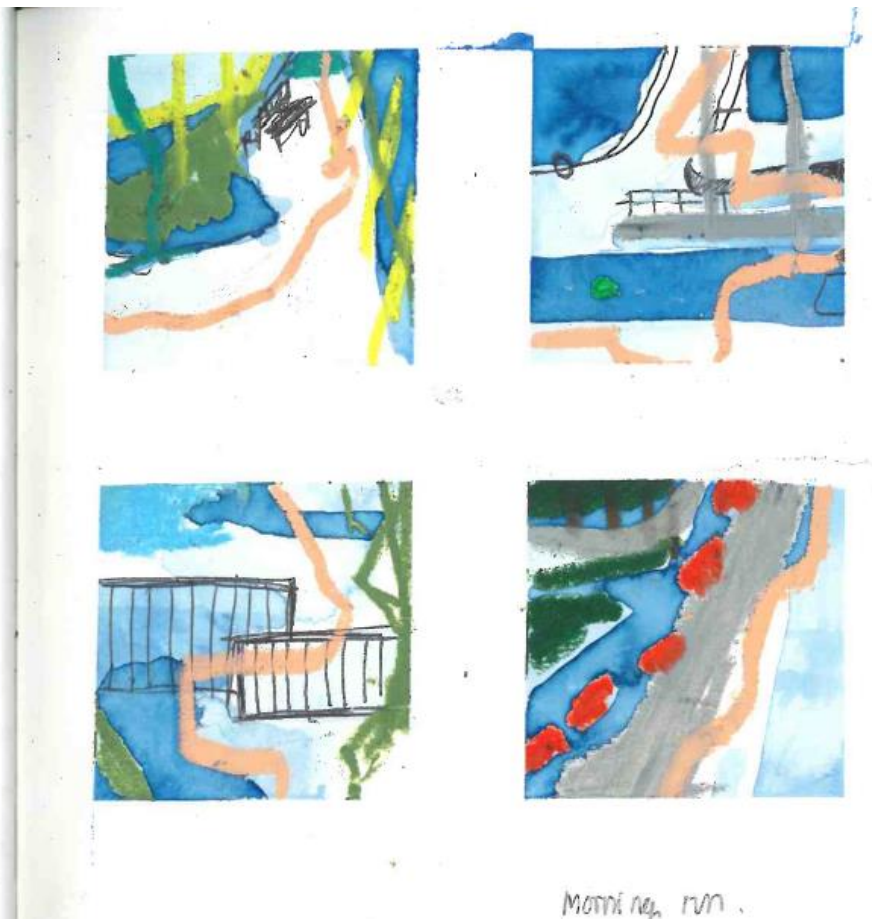
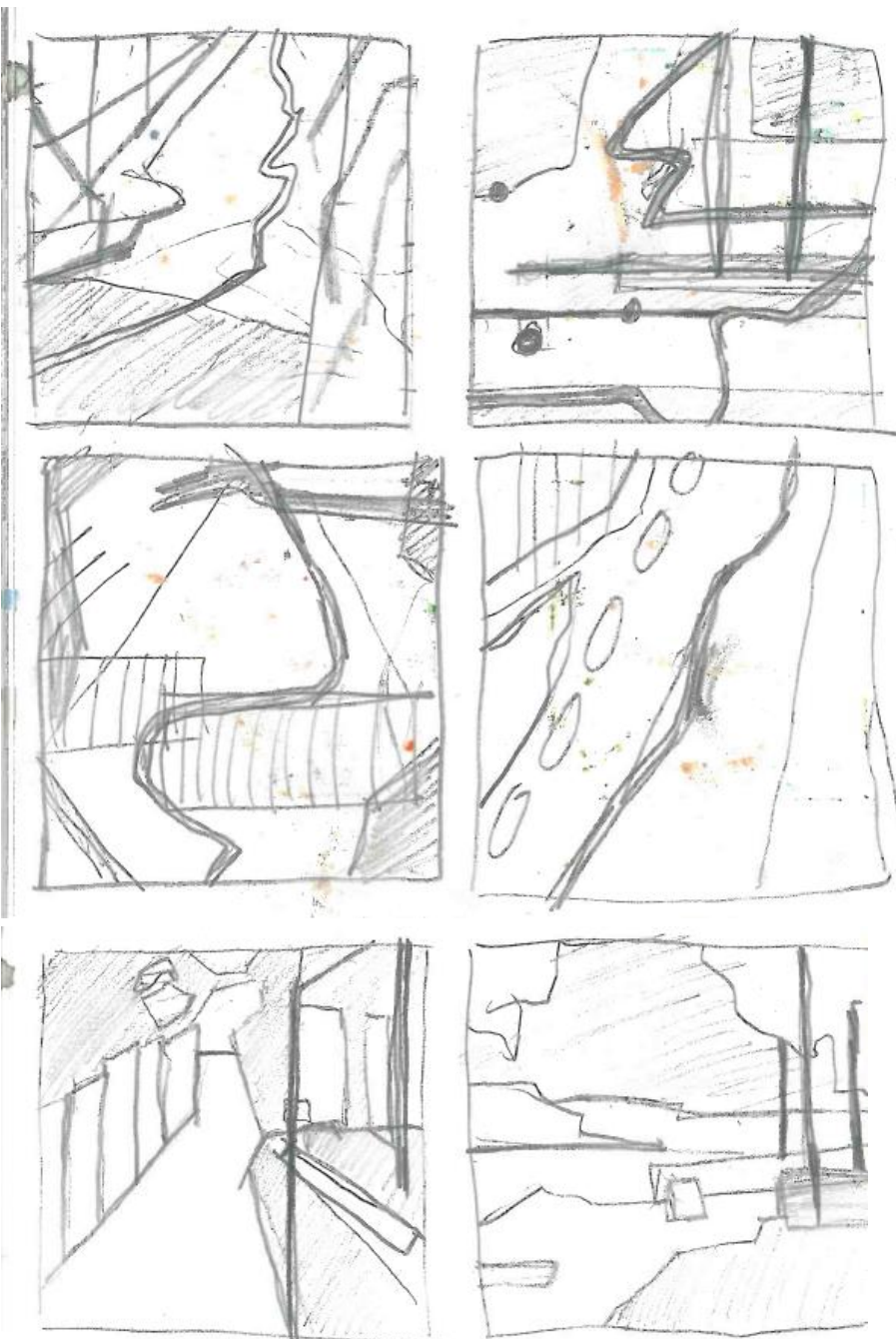
Sketchbook Scan

Medium and Support

Mixed Media

Dimensions

20 cm x 20 cm



Brief Comments

This was when I was working on abstracting from the landscape. I went on a run and when I came back, I created the pencil thumbnails on the left from particular spots on my run that I could remember and recall. I tried to translate these into my large-scale paintings, 'Interchange' is one that began from a sketch like this.

Title

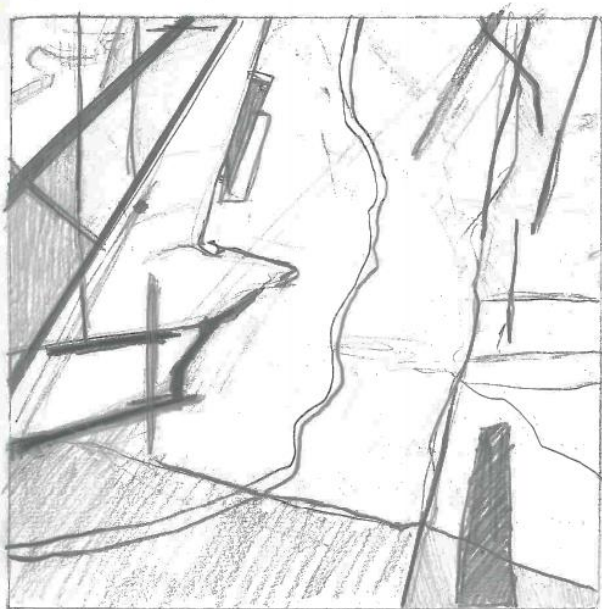
Sketchbook Scan

Medium and Support

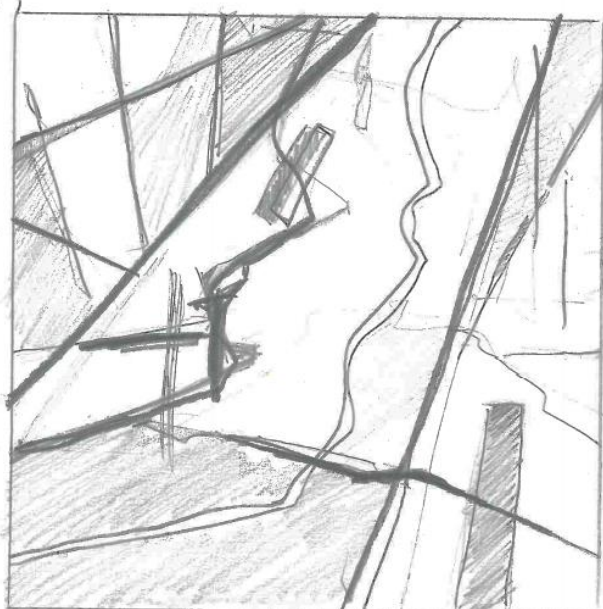
Mixed Media

Dimensions

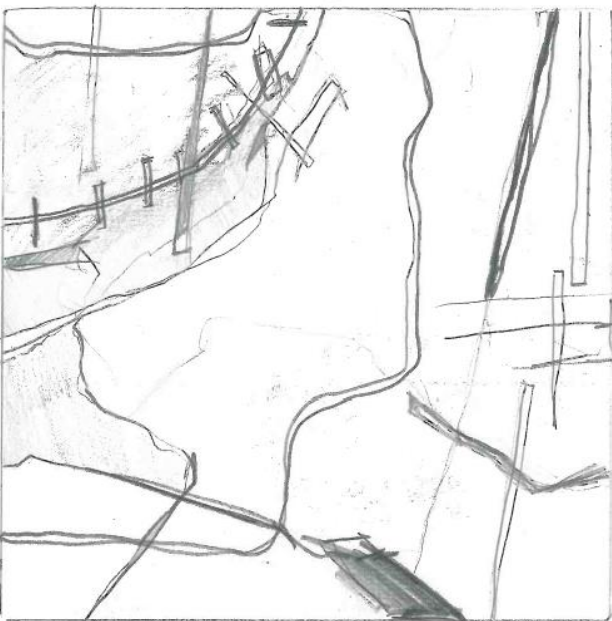
20 cm x 20 cm



1.



2.



3.



4.

Brief Comments

I chose one thumbnail taken from my run and developed and abstracted it further.

Title

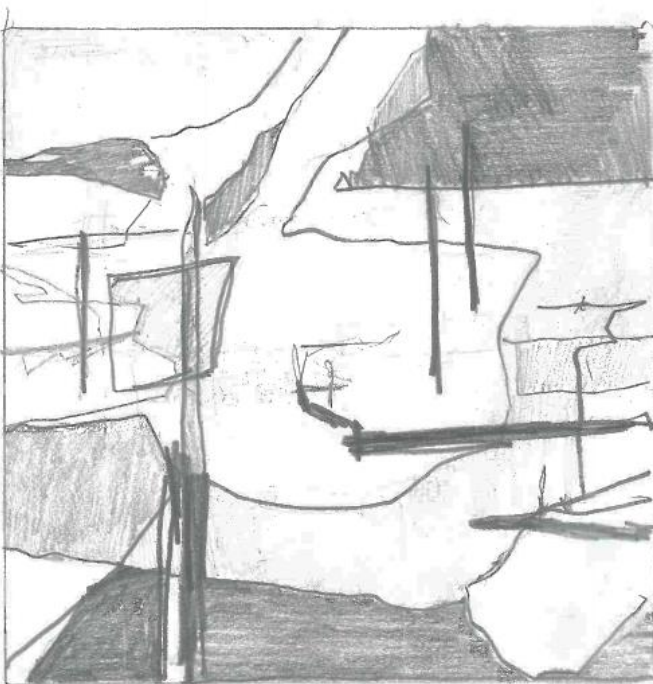
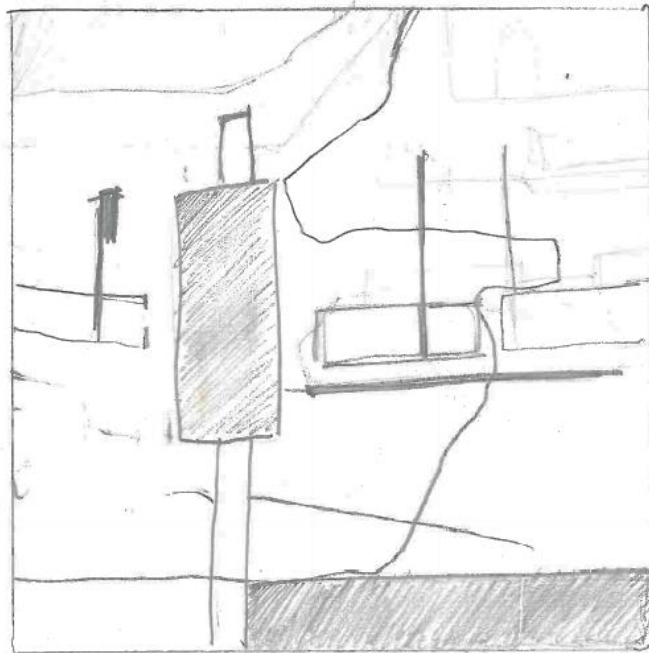
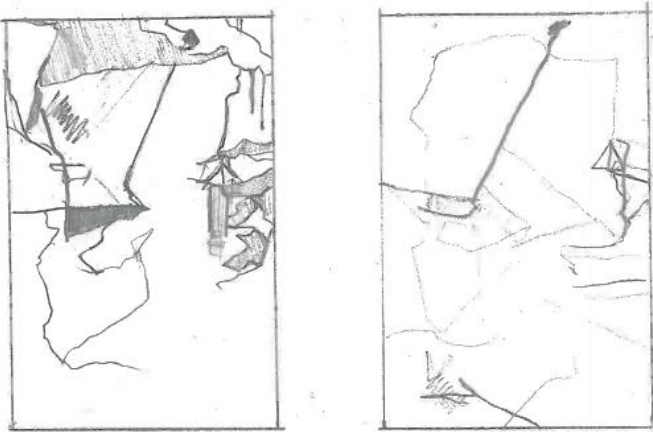
Sketchbook Scan

Medium and Support

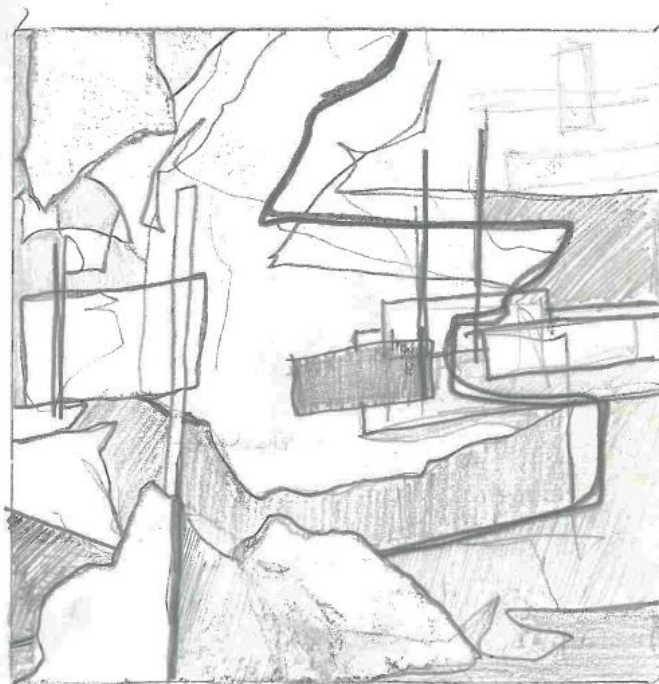
Graphite

Dimensions

20 cm x 20 cm



abandoned at form of a wall



finally had drawing form.

Brief Comments

Same exercise as shown on the previous slide, but this time it is just done with a different thumbnail.

Title

Sketchbook Scan

Medium and Support

Graphite

Dimensions

20 cm x 20 cm

Tutorial 4. 18-02-21

- a place that is everywhere - universality
- can people get an understanding if they don't know the place.
- universality of this non-place.
- George Shaw.
- andrew whyeth - christina's word.
- what is it that evokes.
- - sense of place
- destroying the social fabric, binding things.
- Debunkcorn - Brkly. New Mexico
- Change size or medium.
- ↳ small acrylic works.

- starts in the right of large paintings.
- think about scale.
- don't have an image in mind, does it need to be a painting?
- painting, sometimes you've never been before.
- resolve large painting.
- need to say what it's about in order to resolve it

thistles blowing.



Title
Sketchbook Scan

Medium and Support
Mixed Media

Dimensions
20 cm x 20 cm



Title

Sketchbook Scan

Medium and Support

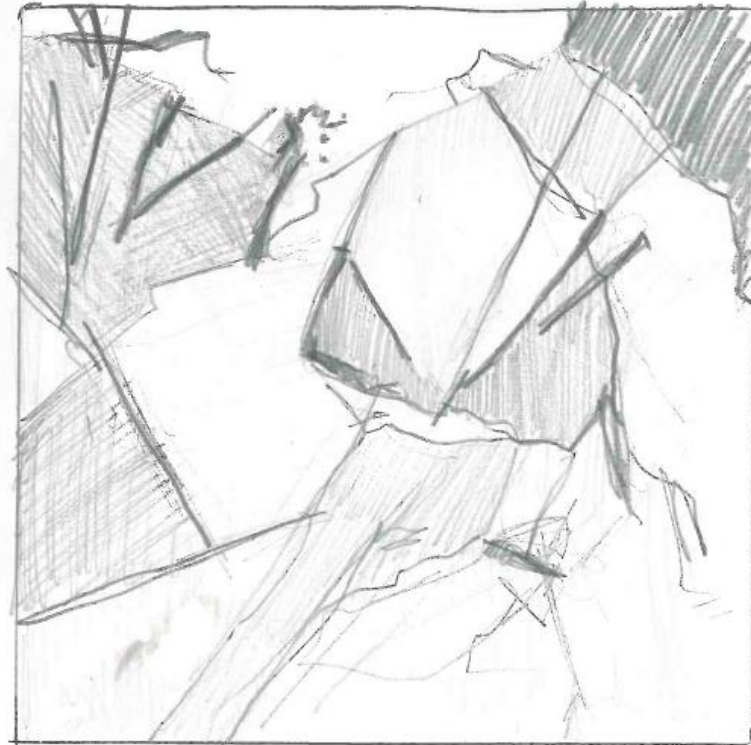
Mixed Media

Dimensions

20 cm x 20 cm

Tutorial 5 25-02-21

- Drop a lot of a message - one's in leads.
- Spacing the depth by having bottom dark stripes.
- Robert Motherwell - open series.
- Smaller compositions within ~~front~~ large works.



Title

Sketchbook Scan

Medium and Support

Mixed Media

Dimensions

20 cm x 20 cm



water colour layering . compositions . loose approach .
intuitive painting . painting about paintings . capturing
movement . movement of my wrist .

Brief Comments

The top two images are of quick, intuitive sketches done in blue ink and the bottom two images are photocopies of the work but with the colour removed. These studies were about layering and were used to help me work through some ideas in terms of creating depth.

Title

Sketchbook Scan

Medium and Support

Mixed Media

Dimensions

20 cm x 20 cm



Brief Comments

These ink studies have a strong sense of landscape but are entirely intuitive and were not created with any specific location in mind. At first these studies were intended to be mock-ups of compositions that could be used on a larger scale. However, I felt that they worked well exactly how they were and wasn't sure that they would be able to retain the delicacy and freeness on a larger scale. It felt as though they already said and did everything they needed to; there was no need to re-create them.

Title

Sketchbook Scan

Medium and Support

Mixed Media

Dimensions

20 cm x 20 cm



Brief Comments

In contrast to the previous ink studies, these ones were based on a known location.

They were also used as a starting point for a larger painting, 'Configuration'.

Title

Sketchbook Scan

Medium and Support

Mixed Media

Dimensions

20 cm x 20 cm



Brief Comments

I've chosen to display this ink study on its own as it relates to the first painting shown in section 1, 'Settle'. This space I saw (the semi-filled in grave) had such an impact on me that it became embedded in my subconscious only to appear later on in my art.

It is from this point that I then began to consider space and the impact it can have on us emotionally.

- How might we occupy different spaces?
- How is space acknowledged by different individuals?
- Does a small space make someone uncomfortable and another at ease?
- Same with large space, is that daunting or comforting?

Title

Sketchbook Scan

Medium and Support

Mixed Media

Dimensions

20 cm x 20 cm



Title

Sketchbook Scan

Medium and Support

Mixed Media

Dimensions

20 cm x 20 cm

Group Tutorial 6 04/03/21

w/ Sam + Frankie.

- dark green jumps out.

- Per kirkeby.

→ tracing movement of the body.
interaction with canvas + the paint.

→ Stewart Shill.

↳ look at his process.

↳ printer press paints - oils.
works into with squeegee + other bits.

→ make the paint omelet.

Tutorial 7 11-03-21

- richer colour palette.

↳ down to acrylic layering.

- warmth.

- Elizabeth Cummings.

- Fred Williams.

- John R Walker

↳ gesture
↳ mark making.

} look @ the juiciness of
their work.

↳ juiciness of the oil paint.

- intense light of atmosphere.

Tutorial 8 18-03-21

• disparity between physical + mental.

• journey. remembering a memory.

• why do the images appear.

• evoking more of a memory.

• needs bigger shapes!

• what is needed to say what you need to say.

• Albert Eringa - early stuff - 1965.

• grasping for something.

• green veil coming over.

trio of you in a place

you remembering a place

you creating in that place.

• Not too practical.

• ~~Sketch~~ Think about colours

• Think about sensation towards the
memory.

• connection to feelings + the painter.

• Use big areas, big brushes.

Brief Comments

Tutorial Notes

Title

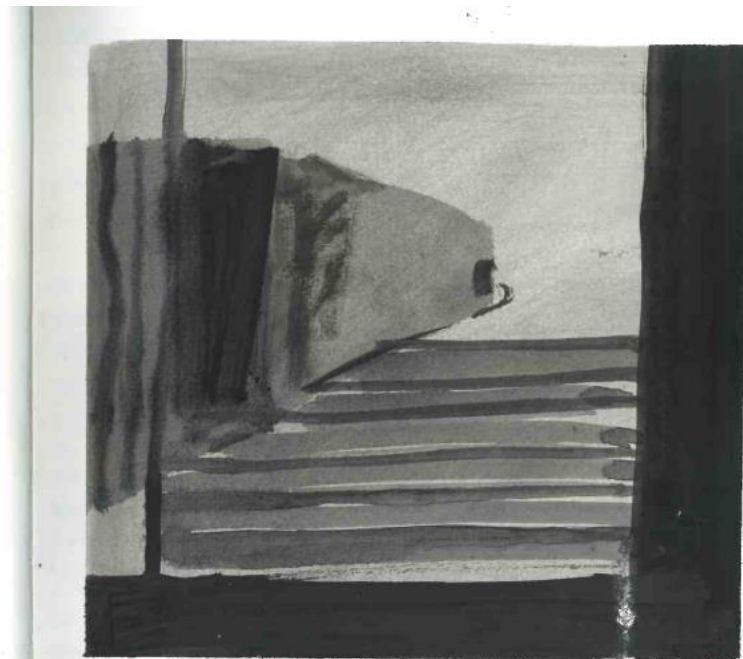
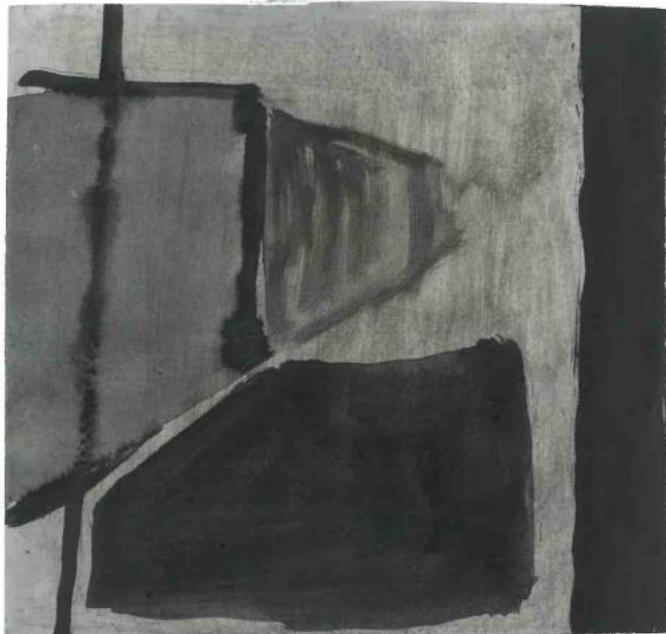
Sketchbook Scan

Medium and Support

Mixed Media

Dimensions

20 cm x 20 cm



Brief Comments

Working out next steps for a painting in progress, 'Semblance'.

Title

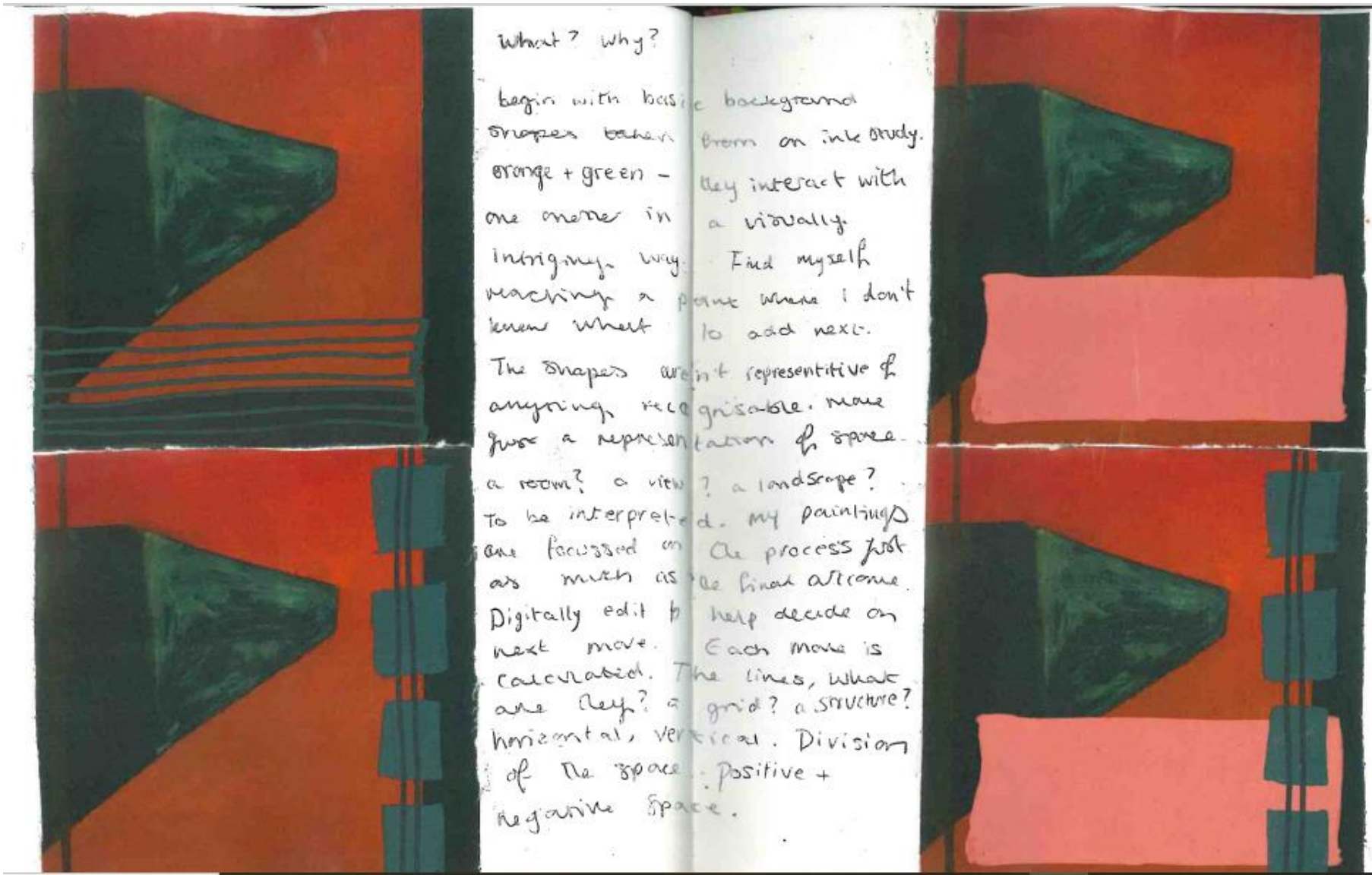
Sketchbook Scan

Medium and Support

Mixed Media

Dimensions

20 cm x 20 cm



What? why?

begin with basic background shapes taken from an ink study. orange + green - they interact with one another in a visually intriguing way. Find myself reaching a point where i don't know what to add next.

The shapes aren't representative of anything, recognizable. More just a representation of space.

a room? a view? a landscape? to be interpreted. My paintings are focussed on the process just as much as the final outcome. Digitally edit to help decide on next move. Each move is calculated. The lines, what are they? a grid? a structure? horizontal, vertical. Division of the space - positive + negative space.

Brief Comments

Digitally working through ideas and next steps on my work in progress, 'Semblance'.

Title

Sketchbook Scan

Medium and Support

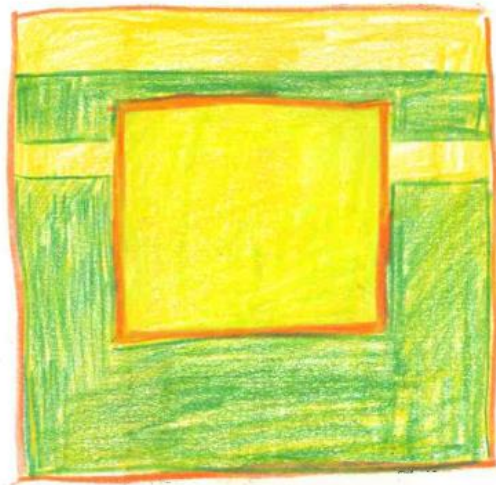
Mixed Media

Dimensions

20 cm x 20 cm

Painting about space. How can I occupy space?
How can space be divided up? How does
space affect us emotionally? How does small
space interact with large space.

Yellow 1st.
dark green 2nd
Olive Square 3rd
Orange outline.



Brief Comments

Colour Studies for paintings in progress

Title

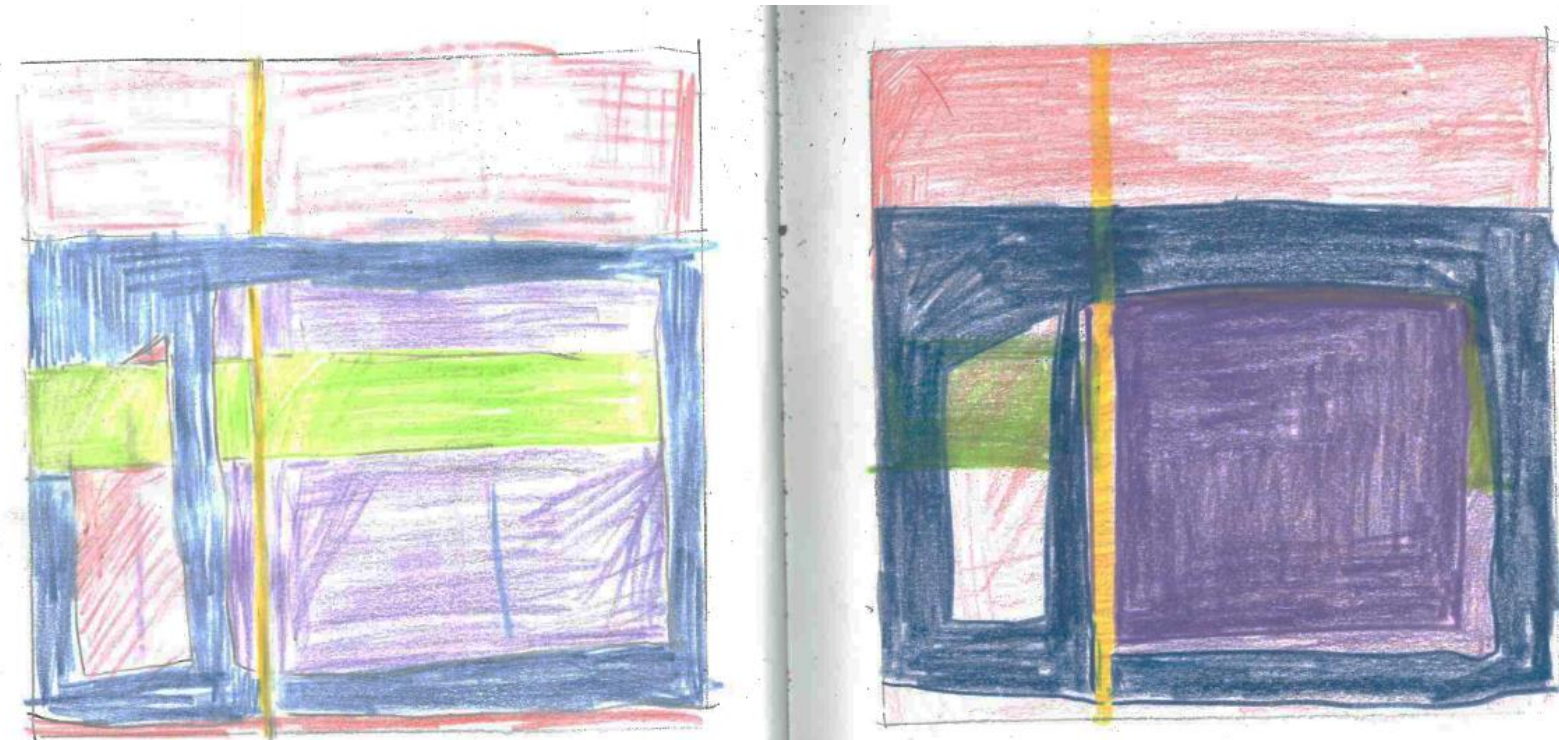
Sketchbook Scan

Medium and Support

Coloured pencil

Dimensions

20 cm x 20 cm



Brief Comments

Colour Studies for paintings in progress. The two above are digital, the two below are in coloured pencil.

Title

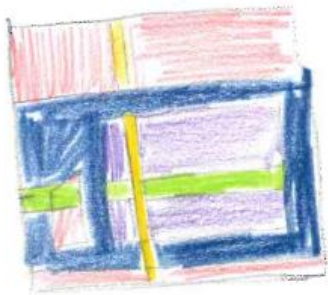
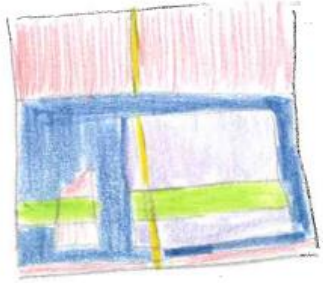
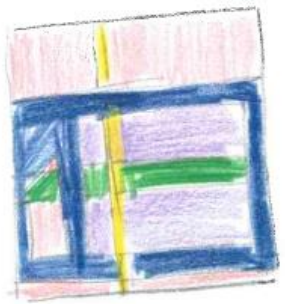
Sketchbook Scan

Medium and Support

Mixed Media

Dimensions

20 cm x 20 cm



Brief Comments

Colour Studies for paintings in progress. The image on the left is coloured pencil, the one on the right is digital.

Title

Sketchbook Scan

Medium and Support

Mixed Media

Dimensions

20 cm x 20 cm



Brief Comments

Digitally working through ideas and next steps on my work in progress, 'Lacuna'.

Title

Sketchbook Scan

Medium and Support

Mixed Media

Dimensions

20 cm x 20 cm



Section 4

Artist Research

(evidencing your awareness of contemporary and historical contexts)

Lee Krasner, 1978 interview on youtube. Process

- Student of Hans Hoffman. -1937. American.
- Cubism, Hoffman taught principles of cubism.
- believes painting is biographical.
- 1942, painted from the subconscious. She made responses to Pollock's painting.
- Pollock - "I am nature"
- Hoffman - "nature is out there, you are the observer."
- when abstract expressionism became a genre that is when Lee says she felt on isolate with being a woman within this time.
- Peggy Guggenheim. → look into.
- often cut up, distorted and then remade work.
- a destructive act.
- collage show - 1955.

- took her charcoal like drawings from her time at college. cut them up with scissors. decisive cuts. Then reassembled them into new works.
- ↳ can't define why she does this, she was just excited by the outcome.
- color - 'a very mysterious thing.' She picks an abstractly with a color and goes with that
- if she gets at saying this is a blue painting, and it turns into green she won't will it to be blue she will let the painting do what she wants.

Abstract Expressionism.

- building on surrealism, cubism + futurism.

The mind's eye is what matters not what is in front of the eyes.

Psychological, intense. Physical, bold, energetic.

- all about feeling. non-conformist, Political, confrontation

art critic not a fan. Abstract Expressionism

- Lee Krasner
- ↳ nature, space + color.

"Painting is not separate from life it is one. it is like asking. Do I want to live? my answer is Yes and I paint"

- Lee Krasner.

- post WWII art movement. 1930's
- ↳ male dominated from the start.
- 1930's - social realism depicted trauma great depression best.
- murals were painted by one artists. large → in ab-exp.
- surrealist was modern + social realism was the past.
- max ernst + Piet Mondrian.
- by late 1940's most abs-exp left surrealism + social realism behind.

Abstract Expressionism Philosophy.

Searching for answers to the questions of human experience.

- personal psychological battles
- struggle between man + nature
- pursuit of spiritual comfort.

Sigmund Freud.

surrealism. WWII had influence.

- many abstract expressionists lived through both world wars, great depression, stock market crash.
- focus shifted from Paris to New York thanks to ab-exp.
- represented political + psychological shift.
- challenged popular notions of art to bring emotion, rebellious abstraction to the public.

Should artists create art for the country? or art for themselves?

↳ propaganda art next to abstract expressionism

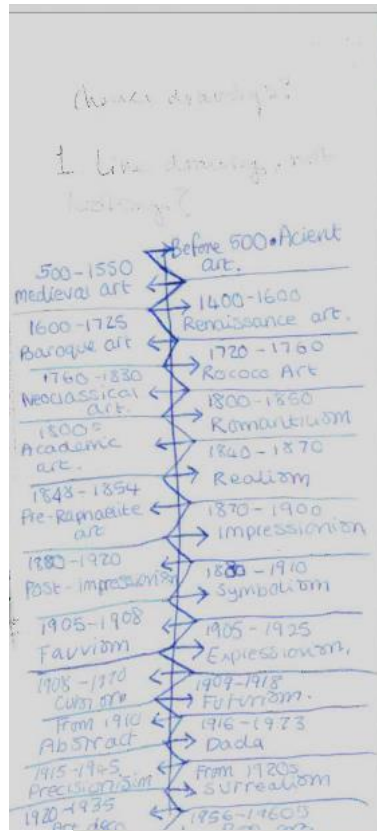
painting became about shapes + strokes not figures.

Brief Comments
Research

Title
Sketchbook Scan

Medium and Support
Mixed Media

Dimensions
20 cm x 20 cm



Cheryl Johnson — American — Abstract Expressionism, contemporary
 — influenced by ^{Walter Dill} ~~John~~ Mitchell, Willem de Kooning and impressionism.
 → abstract non-objective paintings. → an intuitive exploration of the visual language found in abstraction

→ Process
 emphasizes surface, light + dark. explore color relationships, energetic + spontaneous. Uses photography as a reference. begins with an underpainting.

creating from his emotions / drawing is eliminated

Impressionism 1860s
 — decided to paint what they saw, thought + felt. didn't seek perfection in visual appearance. Painters tried to create an 'impression' of something. lighter + looser brush work. Also painted en plein air.

- focus on light.
- group dynamics and cafe culture.
- openness to sex
- contemporary entertainment.
- domestic intimacy.

- Monet
- Renoir
- Manet
- Cassat
- Morisot

"art is not what you see, but what you make others see."
 — Edgar Degas

Greenberg theories **MODERNISM**

— art began as depictions of things that people could recognize. The canvas, paint + brush were secondary.

↓

• Photography was invented so why need paintings ???

↓

Then modernism was born, artists not caring about the object but more fascinated with paint, color + texture + application. no illusion.

↓

abstract expressionism was in term born. anything over greenberg would call that kitsch.

↓

Greenberg + everyone was scared art was going to die. It needed reviving.

↓

Greenberg ignored other genres such as dada + surrealism. ~~over~~

↓

over became popular between non art critics. Greenberg preferred it being exclusive.

Brief Comments
 Scan of Sketchbook Page

Title
 Sketchbook Scan

Medium and Support
 Mixed Media

Dimensions
 20 cm x 20 cm

<https://www.bbc.co.uk/iplayer/episode/p025lrcy/arena-six-days-in-september>



Untitled 1979
Acrylic on paper
38 x 31 ins



Red over Yellow 1973
Acrylic on canvas
96 x 96 inches



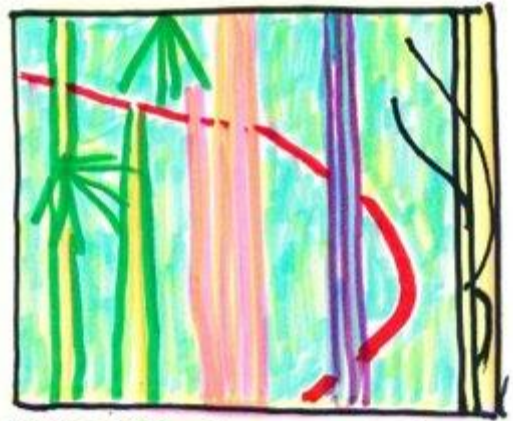
3.1.75
Acrylic on canvas
48 x 48 inches

Brief Comments

John Hoyland

I first encountered Hoyland and his work on the BBC documentary 'Six days in September' (Link at top of slide). Fascinated by his methodology and process I became fixated with his use of space and wanted to emulate this decisive division of space within my own works.

Hoyland worked in acrylics which allowed him to work rapidly as the paint would dry quickly, I however work in Oils. I embrace the slow drying time and use it to contemplate each new layer of paint added, not only that but I love the tactility of oil paint. Thick and luscious or transparent and diluted, oil paints offer variety. Although these same textures can be achieved with acrylics, I find them to be a touch too 'plasticity' in comparison to oils.



INVISIBLE KNOWLEDGE



Brief Comments

John Hoyland- Continued

When browsing his official website, I came across some scans of his sketchbook and scrapbooks. I found it quite useful to my own process to see how another artist, such as Hoyland, works through his ideas and concepts.

His use of a scrapbook is one that I would like to use within my own practice as I often do find myself being intrigued by things seen around me. And sometimes a quick sketch doesn't allow me to capture all that I want to.

<http://www.johnhoyland.com/paintings-other-work/scrapbooks/>

<http://www.johnhoyland.com/paintings-other-work/sketchbooks/>



BARI BEACH



"Vanessa Jackson, on first reading, appears to take the most formal approach to painting, but her use of geometry and its three-dimensional function deny the supposed flatness of modernist space. Jackson's work explores the contradiction of a fully realised space at once pertaining to logic and completeness and uncertainty and unease. The ornamental and optical play of colour acts to both confirm and confuse our sense of perception, constantly shifting between concrete presence and the ambiguity of space beyond our grasp. Jackson destabilises the very 'ground' we most desire, a sense of security and belonging."

(Text taken from Home Page of Vanessa Jackson's official website)
<http://www.vanessajackson.co.uk/index.php>



Untitled
2019
Oil on Canvas 30 x 24cm

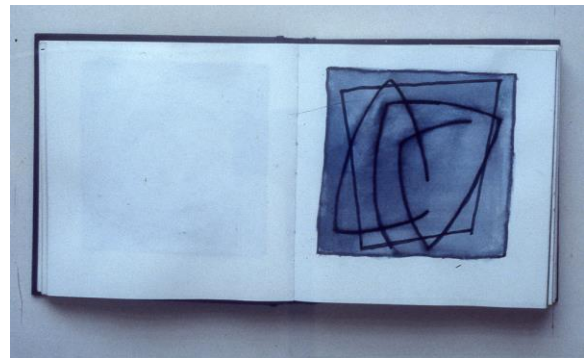
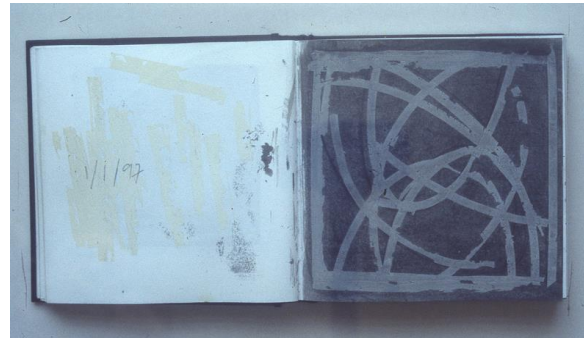
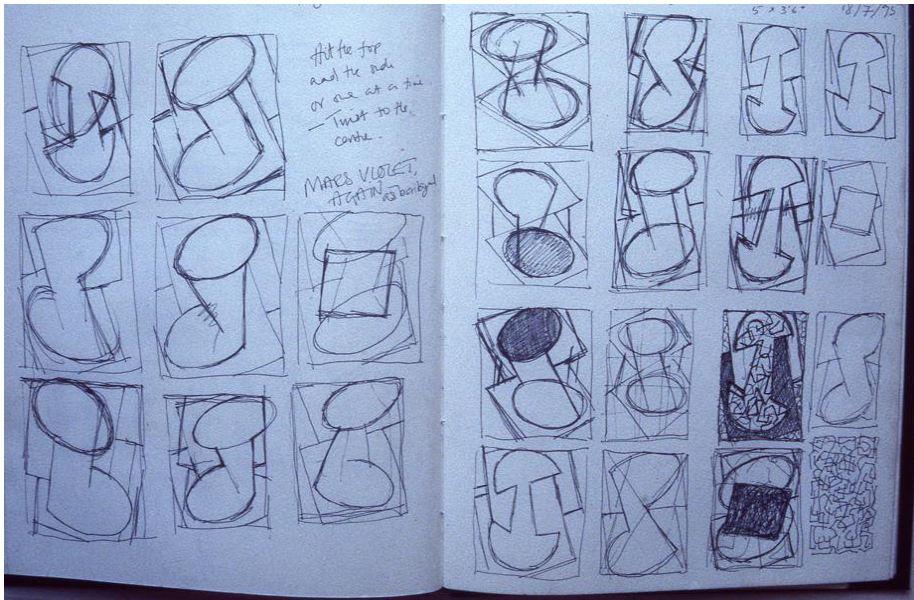
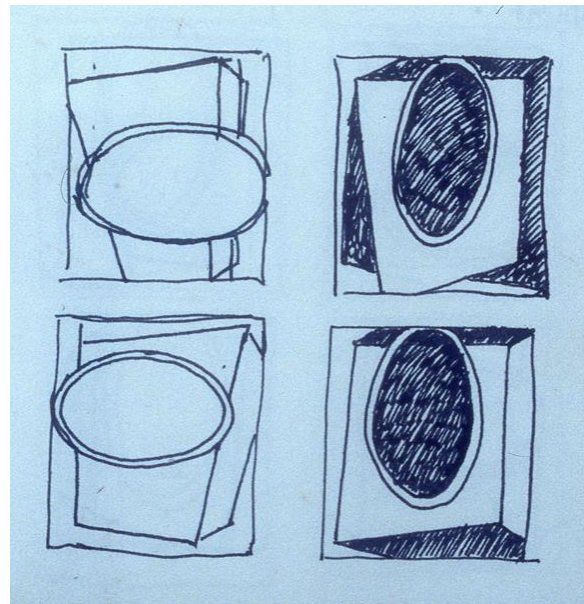
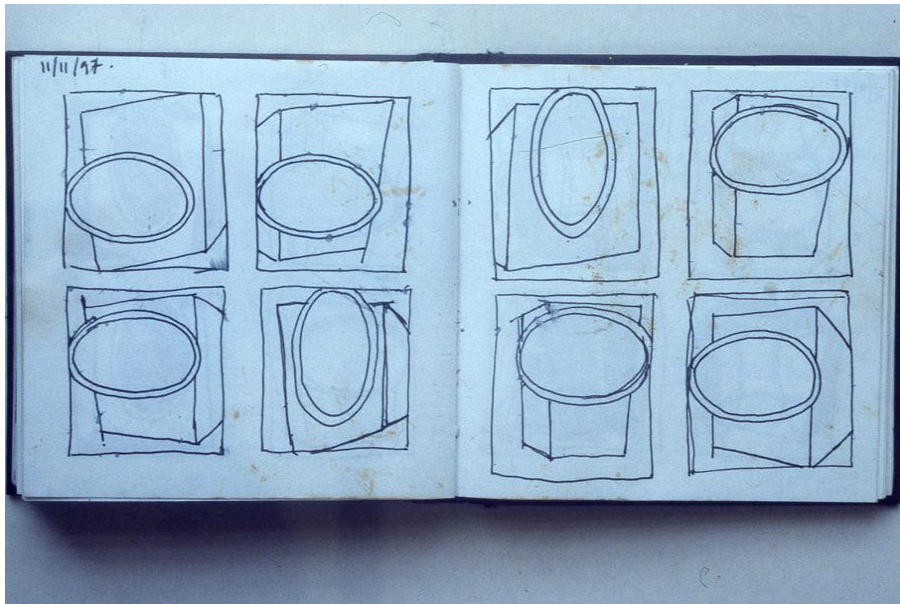


Between the Lines
1994
oil on canvas

Brief Comments

Vanessa Jackson

Vanessa Jackson has offered a lot to my personal practice, especially later on in the project. Playing with optical space, her work is similar to my most current paintings. I admire her bold use of colour as well as her contrast in paint application to create depth. This is something that I too am beginning to explore.



Brief Comments

Vanessa Jackson- Continued

Here are just a few photos of her sketchbook work. Her use of thumbnail sketches to work out possible composition developments is really intriguing to see when placed alongside her final works.



Merci
1992



L'Arbre de Phyllis
1991



Untitled
Circa 1988



Perch and
Twirl (Left)
1973

Untitled
(Right)
1968



Brief Comments

Joan Mitchell

Joan Mitchell is one of my favourite abstract expressionist painters. Her use of colour and composition is one that fascinates me. Her work made during the early 70s is amongst some of my favourites because I like her bold use of shapes. 'Merci', painted in 1992 is also a favourite of mine, the shapes painted hang in the centre of the canvas almost defying the gravitational pull of the downward drips. They are solid and purposeful in their placement.



'Song after Rain'
Helen Pavel
1964



'Arbour'
Helen Pavel
1964

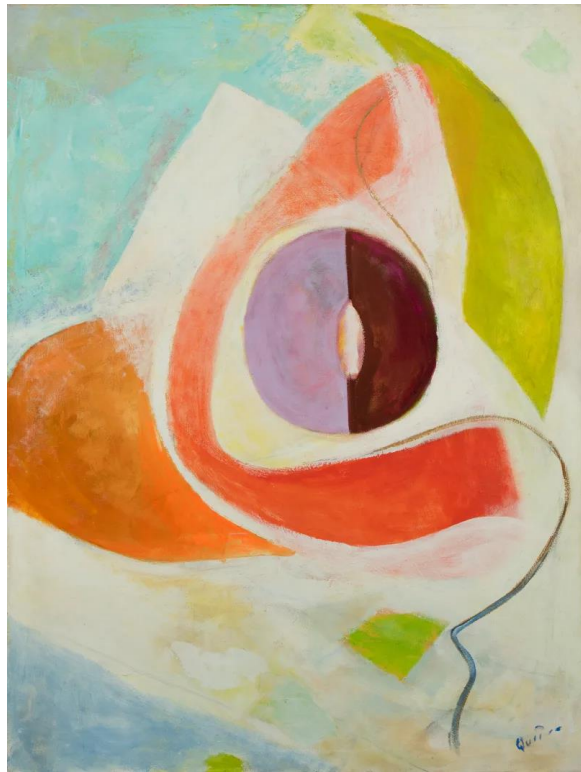
Brief Comments

Helen Pavel

<http://www.boerthsgallery.com/helen-pavel/>

I enjoyed reading this interview with Pavel as her approach to the landscape and her works resonated with me at the start of this project.

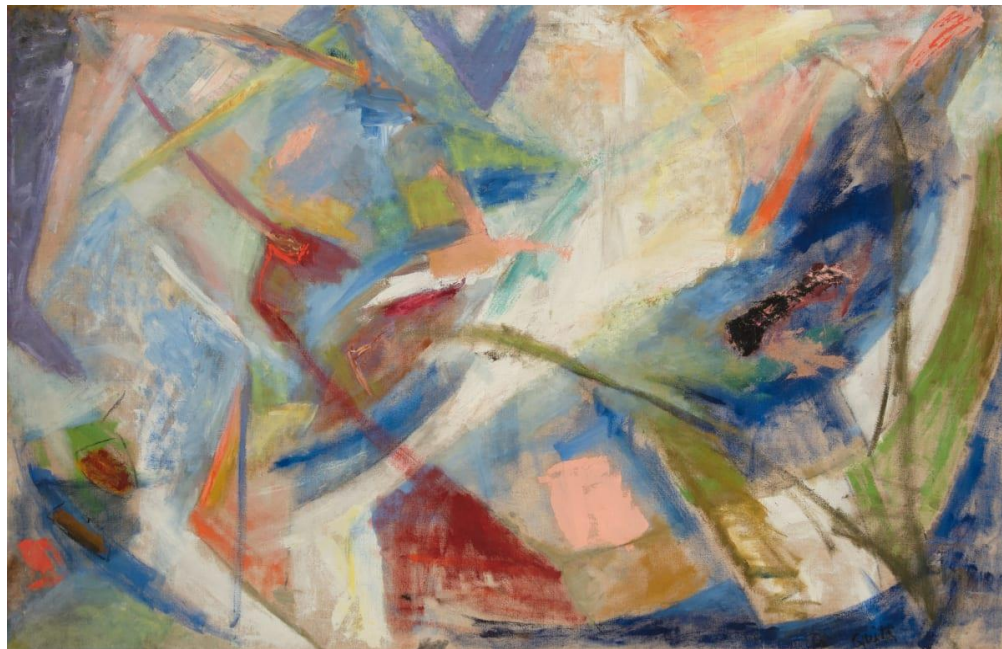
"Many of the paintings are still strongly rooted in the response to place and to natural phenomena. But whereas in earlier work I was concerned more with how somewhere looked and felt to me, now I am more interested in the sensory experience as well. I am trying to make marks that are the equivalents of this. Equivalents for different matter, densities, weights and spaces I hope to evoke."
(Helen Pavel)



Untitled
Oil on Canvas
Late 1960s



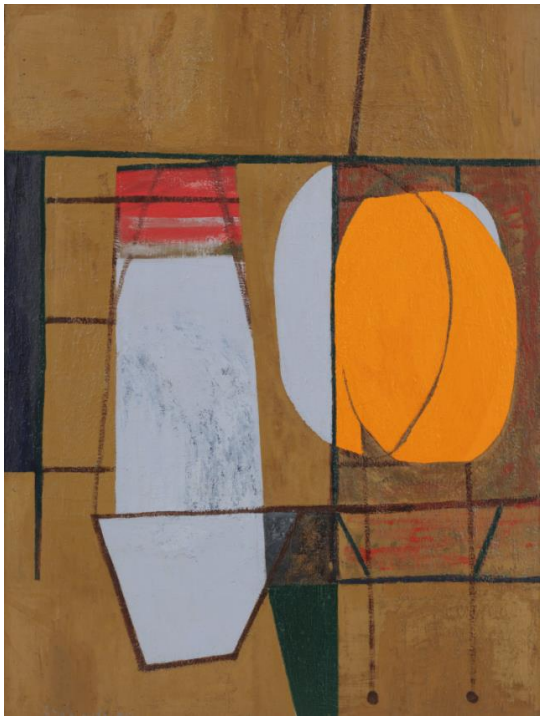
Green and Blue #1
Oil on Canvas
1969



Abstract Forms
Oil on Canvas
1958

Brief Comments

Quita Brodhead



Western Air
Oil and sand on canvas
1946-97



Untitled from the
series 'Lyric Suite'
Ink on coloured ink
paper
1965



Study for the Shem the Penman #1
Charcoal and synthetic polymer paint on board
1972

Brief Comments

Robert Motherwell

[ProQuest Ebook Central - Detail page](#)

"I don't exploit so-called 'accidents' in painting. I accept them if they seem appropriate. There is no such thing as an 'accident' really; it is a kind of casualness: it happened, so let it be, so to speak. One doesn't want a picture to look 'made'..."

Robert Motherwell, page 84

Robert Motherwell's process uses psychic automatism; this is something I have briefly looked into in relation to my intuitive ink studies.

Deleuze emphasizes the 'cerebral' orientation of abstraction, again and again.⁴ He sees it as something ascetic and involving a deep effort to attain a kind of spiritual salvation, by raising itself above the figurative givens, and turning the chaos of the diagram into a stream that must be crossed so as to attain abstract form.

- Page 202
- Abstraction requires devotion, holds greater importance than the well-known figure.

The tactile referents of classical representation involve a relative subordination of the manual to the visual. In this context, what the abstract expressionists do is not to affirm the purely optical, but, rather, to make manual space visible.

- Page 206-207
- '...Tactile referents...' Depth, contour, relief.
- Manual = the act of painting.
- Visual = the outcome, the image.
- Abstract expressionists want to make the manual visible, see the painting for what it is

Brief Comments

Crowther, Paul. The Phenomenology of Modern Art Exploding Deleuze, Illuminating Style. 1st ed. New York: Continuum International Pub. Group, 2012. Key Thinkers. Web.



End