

Image sequencing at Project 8

Project Description

My art has grown from a place of sorrow and the trauma of grief following the death of my daughter. I struggle with this theme of loss, creating visual works based around the media of photography which allow me to externalise my feelings and to speak not just of my own personal experiences but also look to the wider universal constant. The richness of my memory of my daughter, my engagement with her death and my gradual acceptance and understanding of grief means that my work is emotionally charged but with a palette which has relevance for the wider society. I begin with the straightforward depiction of place and time before shifting to more conceptual works which attempt to describe loss and ask questions about mortality.

Initial work to introduce my project.



"Hospital time runs very slowly"

This image is obviously of a hospital corridor. I took this photograph in the long evenings when I walked these corridors when my children being treated.

Two



“My view from my daughter’s hospital room”

It is interesting how perspective changes if I provide this information.

Three



“My daughter’s view”

The previous image showed the view from the hospital window. It was my view. Rebecca was often bed-bound because of the pain so her perspective of her hospital room was a very different sense from mine. It is interesting how perspective changes.

Four



"I have Never Taken the Lid Off Rebecca's *Memory Box*"

A shot of the memory box Rebecca filled with objects precious to her when she knew she was dying.

Five



“The Precipice”

This work shows the mixture of discomfort expressed through fear of heights yet at the same time shows a happy child with arms spread unafraid of the drop.

Six



“Styx”

Imagining what the view might be from the banks of the River Styx looking towards the land of the dead.

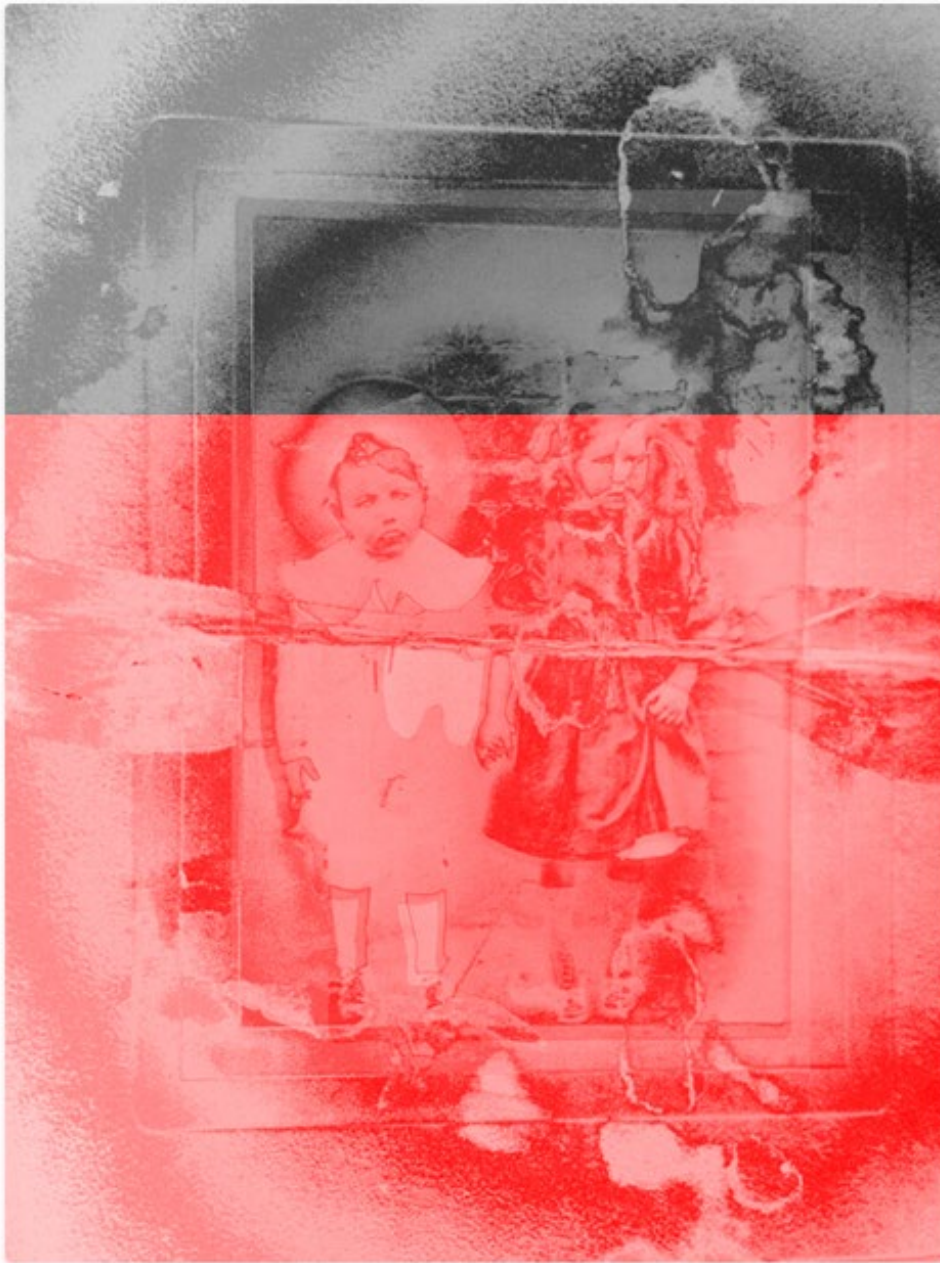
Seven

<https://youtu.be/SW8WO7f0Jzk>

“Scatter”

My video shows ash falling. This work re-creates the spreading of Rebecca’s ashes. The stones are river pebbles collected from the same location. I continue to refine and test variations of this work. As I want to shoot it outdoors, my work is subject to things outwith my control such as rain and especially the wind. I like this element that is outside my control but it makes the work difficult to make. I have been looking to change the backdrop and remove the pebbles so that we just see the ash falling. I have also experimented with different materials other than ash to change how the ‘ash’ appears to fall. I have to be careful as I make these changes. I question whether my aim is something more aesthetically ‘pleasing’ or whether my work should retain a sense of ‘strangeness’?

Eight



"The abruptness of death"

The photograph has been corrupted to simulate the passage of time both deliberately and accidentally. contrast and accidentally. The red section was a glitch and expresses the idea that death for many of us is sudden and out of our control.

Nine



“Looking Back at Life”

Ten



“The Significance of Death”

We might imagine ourselves to be individuals but death is a universal constant. Each person looks towards the liminal threshold as if they have a single mind.

Eleven

"Letting Go"

My see-saw is a simple installation but is one which has been a total pain in the neck trying to get this over the line. I have a metal balance on hold from East Lothian Council but it looks nothing like a traditional see-saw. I have approached another supplier who is going to post me a hinge although our conversation is taking forever. My current plan is to build my own see-saw. I have the wood to do this and just need to construct some kind of balance. I have experimented with decoration, looking at cyanotypes on wood and at laminated of some slab gravestones to place on the wood. These tests for me seemed to muddle the concept of the see-saw representing children and balance so I plan to leave this as bare wood with the metal bracing which was part of plank when used as scaffold board. Am interested in how this object will look in a gallery setting. I thought of Tracy Emin's bed when shifted from the bedroom to a sterile white gallery space. Similarly, Marcel Duchamp's famous Fountain, moved from realm of functional porcelain into the art gallery with the simplest date and signature on the side.

What else?

Am at the stage now where if I were a painter I might wonder if I go any further might I overwork my idea? Is less more? I have other ideas but I wonder whether my project needs anything else to tell it's story? My tutor suggested the possibility of a companion project separate from this main one. I have been thinking about this and whether this might complement my main project and whether this could act as a counter balance to tell a slightly different story? I have contacted my chosen gallery to find a suitable date and will be interested if there is any space for me to bring some of my works to the space to test them in situ and for me to get a sense of scale. This exercise might determine what I do with this second project. I would also like to try a selection of different ways to show my work, whether using some form of basic frame and mount or a basic surface mount, whether just taping my work to wall or using a hidden method of attaching the works to the wall. I am drawn to artwork mounted on wood which is trimmed to the same size as the print. I have wondered about using wood or different colours of Perspex or other materials.

I have also investigated samples from The Newspaper Club in Glasgow and think that a simple 55gsm broadsheet or tabloid publication to accompany my exhibition would sit well. I saw another artist who had printed up business cards and had a selection of prints for sale in a rack as well as a price list for the works on the wall. I would have to think about each of these elements to see if I wanted to go down this route.